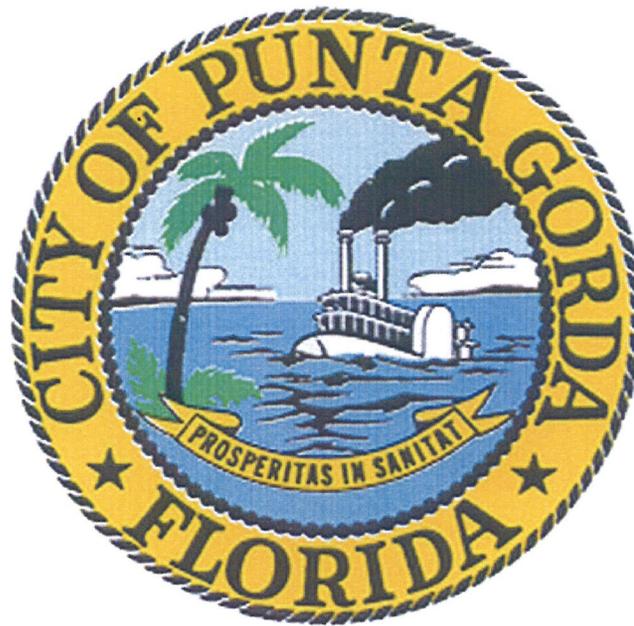


City of Punta Gorda



The National Register Historic District

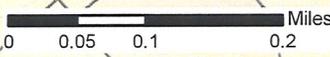


National Register District



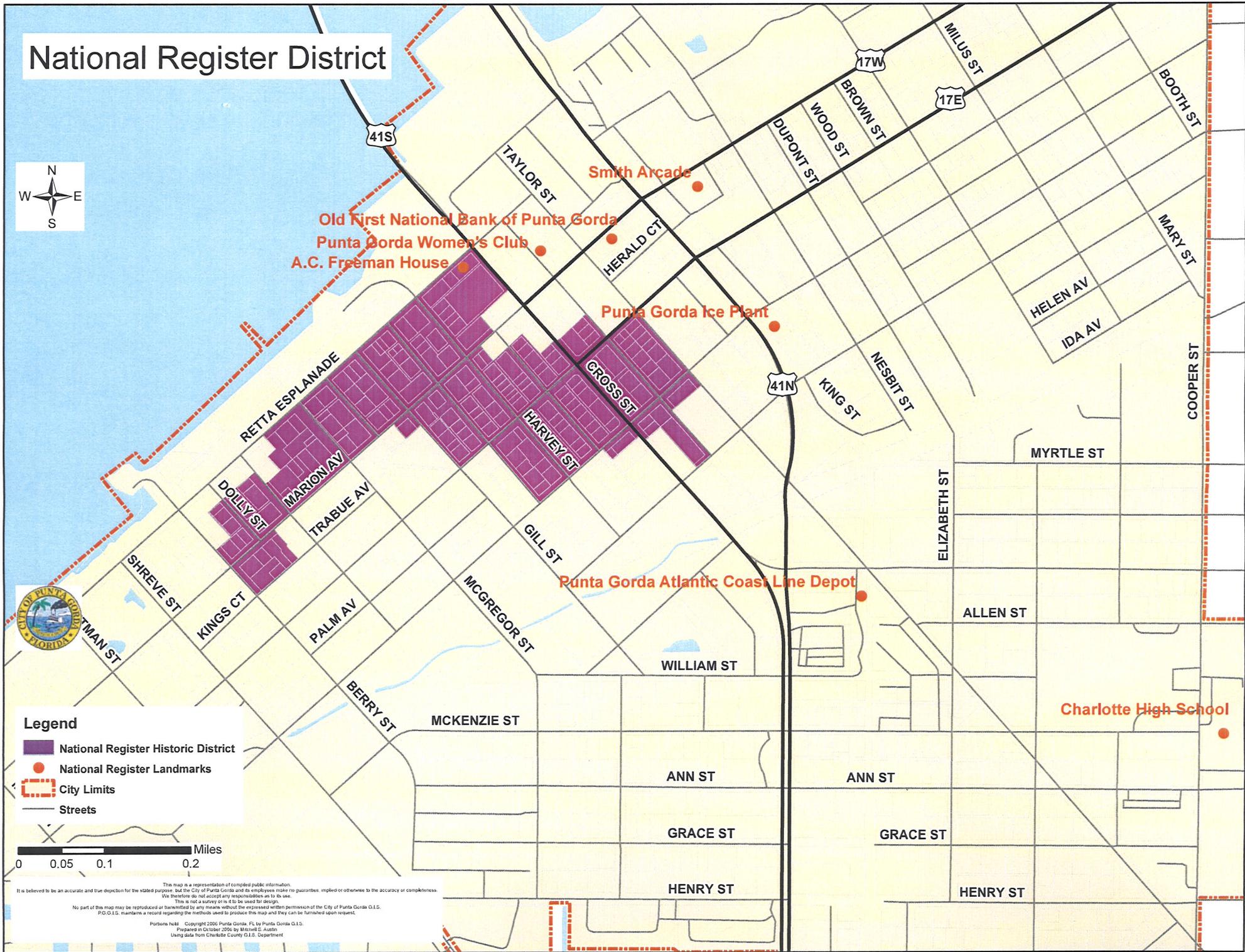
Legend

- National Register Historic District
- National Register Landmarks
- City Limits
- Streets



This map is a representation of compiled public information. It is believed to be an accurate and true depiction for the stated purposes, but the City of Punta Gorda and its employees make no guarantee, implied or otherwise, to the accuracy or completeness. We therefore do not accept any responsibility as to its use. This is not a survey or is to be used for design. No part of this map may be reproduced or transmitted by any means without the expressed written permission of the City of Punta Gorda O.I.S. P.O. O.I.S. maintains a record regarding the methods used to produce this map and they can be furnished upon request.

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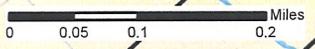
Historic Overlay Districts and Landmarks



Legend

- National Register Landmarks
- National Register District
- Trabue Woods Historic District
- Downtown Historic District
- City Limits
- Streets

1. The National Register District was established in 1990 by the City of Punta Gorda and the US Department of the Interior.
2. The Trabue Woods District and the Downtown District were established by the City of Punta Gorda in 2007.
3. Map Generated July 2007



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Portions hold Copyright 2007 Punta Gorda, FL by Punta Gorda G.I.S.
 Prepared July 2007 by Mitchell S. Austin
 Using data from Charlotte County G.I.S. Department

PEACE RIVER

41S

17W

17E

41N

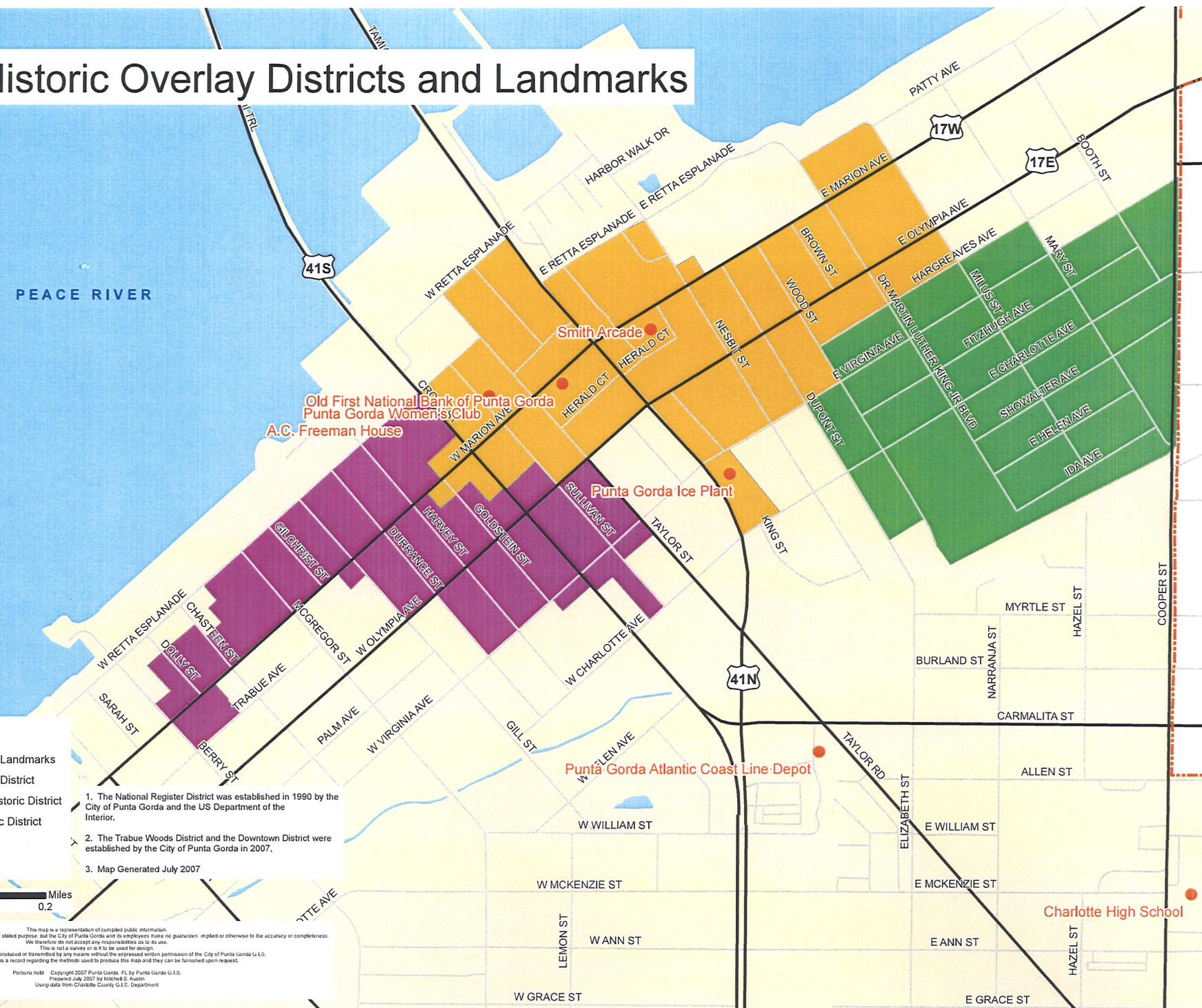
Smith Arcade

Old First National Bank of Punta Gorda
 Punta Gorda Women's Club
 A.C. Freeman House

Punta Gorda Ice Plant

Punta Gorda Atlantic Coast Line Depot

Charlotte High School





CITY OF PUNTA GORDA

Historic District Design Guidelines

Part I of II

June 2003

Prepared For:

City of Punta Gorda
326 West Marion Street
Punta Gorda, FL 33950

Prepared By:



LAND DESIGN INNOVATIONS
INCORPORATED

140 North Orlando Avenue
Suite 295
Winter Park, Florida 32789
Phone: 407-975-1273
Fax: 407-975-1278
www.landbiz.com

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GENERAL INTRODUCTION

Historic structures, sites, monuments, streets, areas, and neighborhoods serve as visible reminders of the history and cultural heritage of the City, the State and/or the Nation. The City of Punta Gorda possesses a number of those reminders, mainly in the form of structures.

The City initiated efforts to protect significant resources in 1987 when the City hired a consultant to prepare a historic properties survey. The survey identified and documented a total of 252 properties in the downtown commercial and residential areas. As a result of that effort, a National Register District and two local historic districts were created. In an effort to preserve and enhance the historic districts and properties, the City has retained Land Design Innovations, Inc. (LDI) to prepare this document. This effort is part of a wider scope which also included an update of the 1987 property survey to document all properties, located within and around the existing historic districts, which would have turned 50 years old since the last survey. During the 2002-03 survey, over 100 properties were added to the list.

I. INTRODUCTION

A. Background

The purpose of this part is to establish development standards for new development and redevelopment within the City's historic districts. This document is intended to be a guide for City staff and City advisory boards to use in their review of projects for development and redevelopment within the historic districts. It is also intended for the property owners to use as a guide when planning to develop, redevelop or improve existing properties within the districts.

B. Purpose

The purpose of the design guidelines is to:

- Promote the educational, cultural, and economic welfare of the City residents by preserving and **protecting historic and archaeological resources** located within the City limits.
- Strengthen the economy of the City by stabilizing and improving property values in historic areas, and to encourage **new buildings and developments that will be harmonious** with the existing local historic resources.

Historic preservation enhances community pride and strengthens the partnership among the past, present and future providing for orderly growth in the life and appearance of the community.

C. Historical Overview

The City of Punta Gorda is the only incorporated city in Charlotte County, and is currently more than 14 square miles with slightly more than 16,000 residents. It is located on the south shore of the Peace River.

The City of Punta Gorda is rich in history that dates back over 400 years. The City is very eager to continue encouraging the preservation and rehabilitation of historical and architectural resources that show the past development history of the area. Most of the significant architectural and historical resources of the City are concentrated in the heart of the City, which includes three distinct neighborhoods: the commercial area (which includes the local commercial historic district), the Trabue-Woods neighborhood (known also as the Eastside neighborhood), and the residential area east of US Highway 41 (which includes both the National Historic District and the local residential historic district). The report entitled *City of Punta Gorda Architectural Resources Survey 2002-2003* offers a complete overview of the City's history, highlighting those events and figures that shaped the City into what it is today.

II. APPLICABILITY

City regulations require a Certificate of Appropriateness for alterations to historic landmarks or properties within a historic district. The purpose of a Certificate of Appropriateness is to ensure that all construction, alteration, restoration, relocation, or demolition of a Historic Landmark, or any structure located within a local historic district, is in accordance with the standards, values and characteristics of the particular district or landmark.

This Historic District Design Guidelines document should be used whenever the Historic Preservation Advisory Board (HPAB) reviews applications for a Certificate of Appropriateness for new construction, additions, alterations or renovations on properties located within any of the following National and local historic districts. Applicants are advised to review these guidelines and utilize suggested recommendations in their design plans. City staff will provide assistance interpreting the guidelines.

A. National Register District

As a result of the historic properties survey conducted in 1987, the City applied for National Register designation for the area shown on Map 1. The district was listed in 1988. Property value escalation has brought an increase of demolition and historically insensitive addition requests within the National District. In addition, infill properties are being developed with suburban subdivision style architecture. The design guidelines will encourage the maintenance of the character and architecture of the National Historic district.

B. Local Historic Districts

There are two local historic districts in the City of Punta Gorda: the Residential and the Commercial Districts. These districts are depicted on Map 1.

C. National Historic Landmarks

In addition to the National and local historic districts, the City has a list of designated landmarks. Any modifications to these landmarks will need to be consistent with the Secretary of Interior Standards and these Design Guidelines. As of April 2003, the City of Punta Gorda had a total of eight structures listed in the National Register of Historic Places. The properties are as follows:

Name	Address	Site ID
A. C. Freeman House	639 E. Hargreaves Av	CH00088
Smith Arcade	121 E. Marion Av.	CH00218
Old First National Bank of Punta Gorda	133 W. Marion Av.	CH00230
Punta Gorda Woman's Club	1519 Sullivan St.	CH00309
Punta Gorda Atlantic Coast Line Depot	1009 Taylor St	CH.00330
Charlotte High School	1250 Cooper St	CH00443
Punta Gorda Ice Plant	408 Tamiami Trail	CH00447
Villa Blanca	2330 Shore Drive	CH00445

D. Local Historic Landmarks

The City does not have a formal process for designating local historic landmarks. However, the City of Punta Gorda uses the 1987 survey to determine which structures are contributing or non-contributing.

III. CHARACTER OF PUNTA GORDA'S HISTORIC DISTRICTS

The first step in defining design guidelines for an area is to define the character of the area and determine those features that need to be preserved. Also, it is important to determine those changes that have occurred over the years and whether these changes have had a positive or negative effect on the districts. If new development and structural changes are made to existing structures in line with the defining characteristics of the district, the collective impact of future changes will be the retention of the original character of the district.

A. Development Pattern

The area contained within the historic district boundaries was originally laid out in a gridded roadway network pattern. As in most communities that date back to the 1800s, the original plat identified small lots in both the residential and commercial districts. The lot size did not get bigger until the automobile became the preferred mode of transportation. Prior to that, small lots were necessary to shorten distances as people walked to nearby service uses, or used streetcars to get around.

The location of homes in the residential area show uniformity in terms of setbacks and side yards, with the exception of the homes along Retta Esplanade where the setbacks are deeper, as the lots were also deeper.

Based on the small sized lots in the historic residential area, most homes occupy at least fifty percent of the lot, resulting in compact yards. Most residential sites have one accessory building, used either for parking or storage.

Most commercial buildings were built up to the street right-of-way with parking located in the rear. Most commercial buildings share side walls (party walls) creating continuous block faces.

Commercial buildings also occupy most of the site, leaving a small

area for parking and loading in the rear.

B. Height

The residential buildings within the historic districts are mostly one story in height, with a few two story structures. While in most communities the Folk Victorian houses are usually two stories with turrets or dormers, Punta Gorda is unique in possessing a great number of one-story Folk Victorian houses. Many homes in the historic districts emphasize horizontality (Craftsman Bungalows). The commercial area also contains one and two-story buildings.

C. Facades

Most houses have front porches. Over the years, these porches have been modified to add to the living space, or simply to add screens. Porches are a key feature, not only architecturally but also for neighborhood safety. Therefore, porches should be preserved, restored, and in new construction, they should be encouraged. The facades of the commercial district follow the typical "main street" development pattern, with metal frame glass doors and large display windows on the first floor, and double-hung windows on the upper floors. Awnings and canopies were also common. The older commercial buildings in the historic districts provide architectural diversity and window shopping opportunities that respect pedestrians.

III . CHARACTER OF PUNTA GORDA'S HISTORIC DISTRICTS

D. Roofs

Residential roofs are mostly gable and hip, and combine multiple roof lines. The roof pitch is varied, depending on the style of the structure. Commercial buildings have flat roofs with built-up parapets.

Metal roofs are common within the historic districts. It is believed that it was closely related to the many fires that destroyed important building in the City. Fire was a constant hazard to early Charlotte County settlers. In 1905, after a great fire destroyed most of downtown Punta Gorda, the City Council ordered all new business structures to be constructed with brick or concrete and tin roofs became popular throughout the town.

E. Materials

The most common materials used in buildings are asbestos siding, wood siding, wood shingles, stucco, block, and brick for facades; asphalt shingles and metal for roofs; wood for windows and doors; and brick or block for chimneys. In later years, some of these materials have been replaced with modern materials such as vinyl and aluminum, and some brick buildings have been coated with stucco.

F. Windows

All of the architectural styles seen in the survey area normally use wood sash windows. However, based on the architectural surveys recently conducted, it was observed that most of the windows have been replaced with metal windows, either keeping the sash layout or changing the type to awning or louvered. In the future, additions and remodels should consider going back to the original window style and materials.

G. Interior Plans

The City does not intend to regulate the rehabilitation or renovation of interior plans. However, if there are federal tax credits, federal or state grants, loans or tax incentives involved, applicants need to be aware of the State requirements for changes to the interior of historic properties.

IV. STANDARDS FOR NEW CONSTRUCTION, ADDITIONS AND ALTERATIONS

IV. STANDARDS FOR NEW CONSTRUCTION, ADDITIONS AND ALTERATIONS

The detailed standards contained in the following sections have been established to assist property owners and the HPAB when designing/reviewing alterations to local historic landmarks or to existing structures within the City's historic districts. The standards can be applied to new construction as well as modifications to existing structures.

In considering an application for Certificate of Appropriateness, the Historic Preservation Advisory Board should adhere to the guidelines contained in this section. The purpose of these design standards is to ensure that all maintenance, alterations, and additions to structures in a historic district or a historic landmark are in accordance with the character of the landmark or district. These design standards also ensure that new construction on the property of a historic landmark or within a historic district is in accordance with the character of the landmark or district.

The guidelines are intended to encourage applicants to adapt the following principles:

- In the case of **Older Buildings**, remodeling should emphasize features harmonious with the facades of contributing buildings. Applicants are encouraged to rescue and reuse architectural elements from buildings that are to be demolished.
- Renovations and remodeling of **Newer Buildings** need to be sensitive and responsive to the scale and proportion of neighboring buildings. However, they do not need to replicate old buildings.
- **New Development** should incorporate good architectural design principles, and in the case of commercial areas, pedestrian-friendly features.

The guidelines contained in this document are consistent with the *Secretary of the Interior's Standards for the Treatment of Historic Properties*, which are basic principles created by the National Park Service for preservation, rehabilitation, restoration, and reconstruction. The emphasis of this document is on rehabilitation, which 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 maintenance¹. Appendix A contains the Secretary of the Interior's Standards.

This section, which contains standards for new construction, additions and alterations are consistent with the Rehabilitation Standards numbered , 1, 2, 3, 4, 5, 9, and 10. Section VI, Ordinary Maintenance, are consistent with standards 6 and 7.

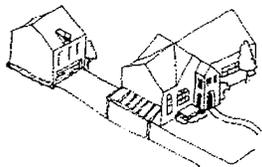
1. Model Guidelines for Design Review. A Guide for Developing Standards for Historic Rehabilitation in Florida Communities. Division of Historical Resources, Florida Department of State.

A. Lot Layout

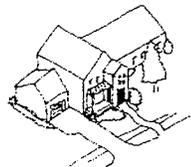
- New buildings, additions and alterations should be designed so that the front facades of the buildings are closely aligned with other buildings on the block to maintain a uniform setback.
- New buildings and additions should meet the required setbacks of the zoning district, except as noted in this section.

1. Residential Lot Layout

- New open porches, balconies, stoops and bay windows should be permitted to encroach into the front yard and side-corner setback by ten (10) feet, but not into the public right of way.
- Where alleys are available, new garages should be located facing the rear of the lot and should be located no closer than thirty-five (35) feet to the front property line.



Side Drive
Detached
Garage



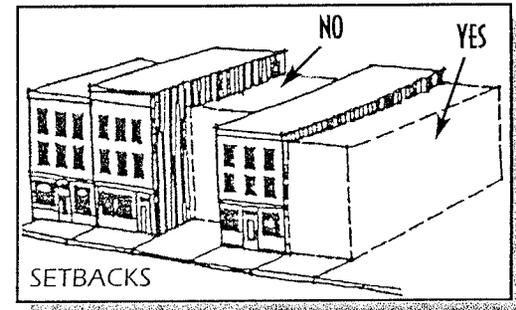
Attached
Recessed
Garage

- Where alleys are not available, the garages should be located behind the principal structure. Shared driveways are encouraged.

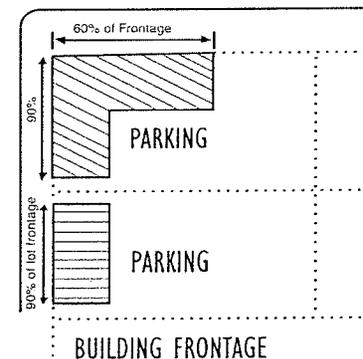
2. Commercial Lot Layout

- New buildings within the Commercial Historic District should be allowed to have a zero (0) to five (5) foot setback from the front property line. A Land Development Regulation amendment is therefore recommended.

A. LOT LAYOUT

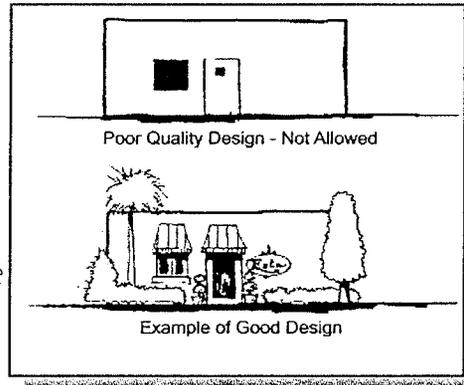


- Building facades within the Commercial Historic District should extend along the street to a minimum of ninety (90) percent of the lot width for interior lots, and sixty (60) percent for corner lots.

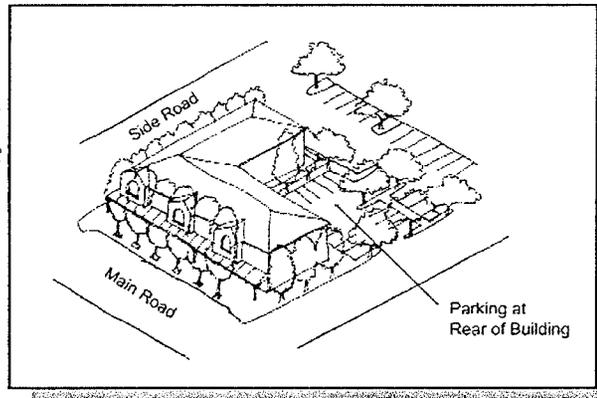


A. LOT LAYOUT

- Parking areas should be located to the side and rear of the building. A **secondary** pedestrian entrance may be provided in the back of the business to provide direct customer access to the store from parking areas, or a walkway should be provided to improve circulation between the parking lots and the street. Architectural embellishments, awnings, landscaping and signs should be used to mark the secondary entrance. The design of the rear of the building should be consistent with the front façade.



SECONDARY PEDESTRIAN ENTRANCE



- Buildings with less than 5,000 square feet in area should be exempt from parking requirements. Buildings over 5,000 square feet in area should be required to provide one (1) space per 500 square feet of non-residential gross floor area plus one (1) space per dwelling unit, if there is a residential component (mixed-use). The parking should be located

within 1,000 square feet from the site. On-street parking spaces located along the lot frontage may be counted toward the parking requirements.

- Uses should be limited to commercial on the first floor; residential, commercial, office, parking or lodging on the second floor; and residential or lodging above.
- Drive-through facilities should not be allowed within historic districts.

B. Building Form

1. Standards for all Structures

- **New buildings** and their components should be compatible in scale with each other (size of windows and doors in relation to the façade), the human body (use building elements sized for human use), and the neighboring structures (predominant scale). To achieve the appropriate scale, the height to width, length to width and solid to void ratios must be considered. The scale (height to width ratio) of a street-facing façade should be compatible with and maintain the proportions established by the structures within the district.
- To maintain the predominant scale and proportion in the district, **new buildings, additions and alterations** should be designed so that elements of the building façade are aligned with the façade elements of the neighboring structures (e.g. windows, doors, canopies, storefronts, awnings, etc.).
- Contemporary design for **new construction** should not be discouraged when such new construction is compatible with the size and scale of the property, neighborhood and immediate environment.
- **New construction** should create a sense of layers using steps, brackets, chimneys, vegetation, and other projecting elements to make the buildings look less massive.
- **All new buildings** should have the main entrance oriented to the street and in full view from the public right-of-way.
- **Alterations** to historic landmarks and contributing structures within a historic district should show consistency of design, massing and scale in relation to the existing structure, and the surrounding area.



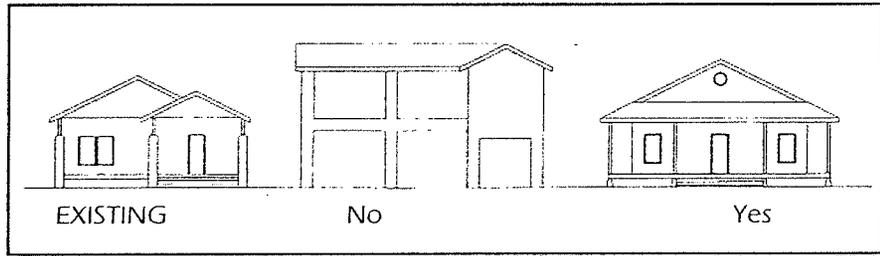
Building Form

- The width of **new or altered buildings** should be consistent with the predominant building width in the surrounding neighborhood. Larger buildings should be designed so their facades are divided into smaller elements that relate to those of the surrounding neighborhood.
- The design of an **existing non-contributing** structure may be modernized or contain historical references, but should not be redesigned to create a false historical appearance.
- **Additions or alterations** to structures should be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the original structure would be unimpaired.

B. BUILDING FORM

2. Residential Building Form

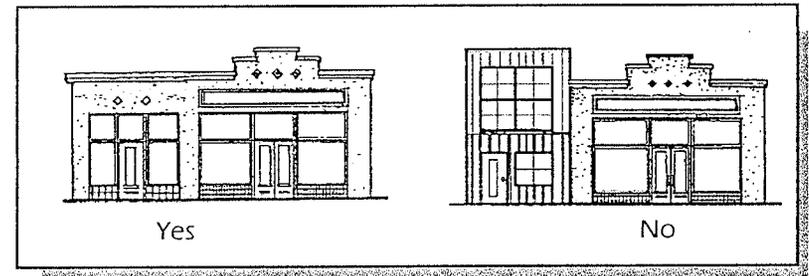
- In areas zoned for residential use, the scale and massing of **new structures** and their architectural elements should be similar to the contributing structures of similar use on the block face.



- Primary residential entries for **new structures** should face the street and should not be recessed more than six feet (6') from the face of the primary façade.

3. Commercial Building Form

- **New buildings** should be designed with architectural features and patterns that provide visual interest from the perspective of the pedestrian, as well as vehicular traffic.
- **New building** placing and massing should relate to nearby buildings and to the urban context.



- **New buildings and additions** should include substantial variation in massing such as changes in height and horizontal plane. Horizontal masses should not exceed a height:width ratio of 1:3 without a substantial architectural element that either projects up or away from the building, such as a tower bay, lattice, or other architectural feature.
- The height of storefront openings in **new buildings** should be similar to the storefront openings of the contributing buildings within the district.
- For **new construction**, there should be a visual differentiation, such as a change in material or texture, between the first and second story on a two-story building or between the two lower floors and the rest of the building on a building taller than two stories. The differentiation should be at a height similar to the cornice lines or stringcourses of contributing structures in the historic district.
- The scale and massing of the lower floors of **new structures** and their architectural elements should be similar to contributing structures in the historic district. Any new structure that exceeds fifty (50) linear feet along any street frontage should minimize the façade's mass by adding projections and recesses to make the structure similar in scale to contributing structures in the historic district.

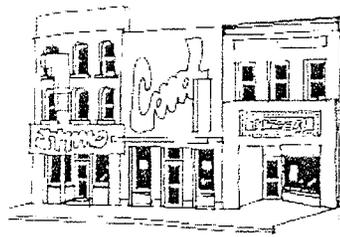
- **New buildings** should have a recognizable top consisting of (but not limited to) cornice treatments, roof overhangs with brackets, steeped parapets, richly textured materials, and/or differently colored materials. Colored stripes are not acceptable as the only treatment.
- **New building** walls should be enhanced by the use of vertical elements, articulation and landscaping to break the monotony.
- The first floors of **new buildings**, including structured parking, should be designed to encourage pedestrian scale activity.
- Primary customer entrances should be clearly defined and highly visible through the use of architectural detail for all structures.
- Mechanical equipment should be integrated into the overall mass of a building by screening it behind parapets or by recessing equipment into hips, gables, parapets or similar features. Plain boxes are not acceptable as screening devices.
- Protection from the sun and adverse weather conditions for patrons should be considered for the entranceways. Overhangs/awnings should be no less than three (3) feet deep to function to protect pedestrians from inclement weather.

C. Building Features

- The distinguishing original characteristics of an **existing contributing building**, structure or site should not be destroyed. If replacement is necessary, the new building feature should match the feature being replaced in composition, color, texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historic, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements as seen on other buildings or structures in the area.
- **Alterations and additions to contributing structures** should be compatible with the color, material, and character of the structure, neighborhood or immediate environment.



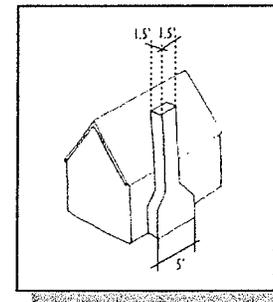
YES



NO

- Building features within **new construction** should be compatible with the color, material, and character of the property, neighborhood and immediate environment.
- Balconies within the commercial historic district should be permitted to encroach into the public right-of-way up to three feet (3') from the property line, as long as they meet clearance requirements required in the city code.

- Posts, balconies, porches and bay windows, as well as columns, piers and arches, should use materials consistent with the style of the structure.
- Chimneys should have a minimum width of five (5') feet at the ground floor, and a dimension of one and a half (1.5') feet in either direction above the roof line. The transition should be tapered.
- Exterior chimneys and foundations should be finished in brick, stone, or stucco only.
- New or replacement brackets for cantilevers, and open balconies should be made of brick, wood, stone or steel, if visible, consistent with the style of the structure.
- Stoops may be made of brick, stucco, cast concrete or wood, also consistent with the style of the structure.



Chimney dimensions

D. Exterior Fabric

- **New construction, additions and alterations** should use the wall finish most acceptable for the architectural style (see Part II for specific styles).
- The following materials are generally acceptable for principal and accessory structures within the historic districts:
 - Wood clapboard, wood shingle, wood drop siding, wood board and batten siding or a material equal in appearance.
 - Imitation materials such as Wolverine Premium vinyl siding, HardiePlank, and similar materials should only be used in new construction.
 - Brick, stucco and stone or cast stone are appropriate for some styles.
- Resurfacing existing historic landmarks or contributing buildings with new material that is inconsistent with the style of the building 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, should be avoided. In cases where artificial siding is currently in place, its removal is not necessary. An owner may retain the material or remove it, however, if the material is removed, it should be replaced with historically appropriate materials.
- Application of non-historic exterior finishes which result in either the removal or covering of historical materials and details should be avoided.

1. Wood Facades

Horizontal **wood siding** is the predominant exterior finish in the City's Residential Historic District. 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 Residential Historic District, such as Queen Anne, Colonial Revival, and Craftsman Bungalow. Important characteristics of wood siding that should be considered in its repair or replacement are board size, width of exposure, length, and trim detail such as corner boards.

- **Existing** wood siding, trim and details in good condition or repairable should be retained. Deteriorated wood should be replaced with wood to match the existing wood in size, shape and texture. No aluminum, vinyl or other man-made type siding materials should be used to replace or cover wood siding, trim or details.
- Any and all **additions** to wood sided structures should be of wood and match the existing siding in size, shape, color, orientation and texture.
- Board trim at corners and around openings should not exceed six (6) inches except at the front door surround which may be any size or configuration.
- Wood posts, where adequate to a style, should be no less than 5" X 5" and chamfered at the corners.
- Detailing of the wood, such as beveling or beading should not be removed.
- Board width, length and exposure should be preserved.

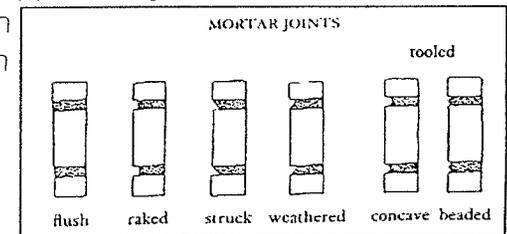
2. Masonry Facades

Masonry exterior finishes and detailing such as brick, tile, stucco, coquina, and concrete block can also be found in the residential and commercial historic districts. Masonry features are important to the historic character of buildings, such as brick cornices or terra cotta detailing, surface treatments, modeling, tooling, bonding patterns, joint size and color.

- **Existing** 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; as well as joint and unit size, tooling, and bonding patterns, coatings and color should be retained if they are in good condition or repairable. **Repair or replacement** should be made with materials duplicating the existing masonry in color, composition and texture.
- No aluminum, vinyl or other man-made type siding materials should be used to replace or cover masonry, trim or details.
- Mortar joints should be repointed only where there are obvious signs of deterioration such as disintegrating mortar, cracks in the mortar joints, loose bricks, damp walls or damaged plaster work. Repointing should duplicate the existing mortar joints in size, composition, texture, color and structural strength.
- Any and all additions to stuccoed structures should be of stucco to match the existing in color, composition and texture.
- Any and all additions to concrete block structures should be of matching concrete block and should have mortar joints that match the existing.
- Where brick and other masonry finishes were unpainted,

they should generally remain unpainted. Painting hides detailing and alters the distinguishing original qualities of a building. Under some circumstances, particularly where the brick quality is poor or abrasive cleaning methods have been used, painting brick may be appropriate as a protective measure.

- When a brick veneer is applied only to a front façade, it should return onto both side facades a minimum depth of two (2) feet.



- Brick mortar joints should be struck, concave, or flush only.
- Trim on brick buildings may be made of pre-cast concrete, terracotta, or stone.
- Stucco should be applied consistent with the style of the structure, which is typically a smooth sand finish for Masonry Vernacular buildings and rustic for Spanish Colonial Revival.

3. Existing Aluminum or Vinyl Siding or Other Simulated Wall Cladding

Any and all additions to structures sided with aluminum or vinyl siding or other simulated cladding should be clad with materials to match the existing historic structure in size, shape, color, orientation and texture.

4. Facades with a Combination of Materials

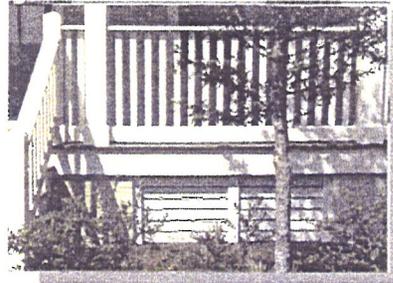
Any and all additions to structures with a combination of cladding materials should be sided using one or more of the existing cladding materials in a manner that is in character with the style and period of the structure.

E. Porches & Balconies

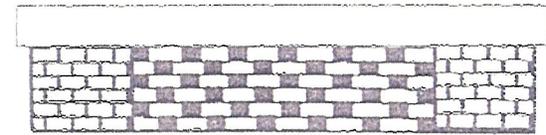
- The addition of porches and balconies to existing and new residential structures is encouraged if consistent with the style of the building, as they contribute to healthy streets and safe neighborhoods.
- Porches and porch features that are in good condition or repairable and are in character with the style and period of the building should be retained. Porches and porch features should be repaired so they match the existing in materials, size and configuration.
- Replacement of existing porches with a design or materials not in character with the style and period of the building should be avoided.
- New porch elements, such as balusters and columns should be compatible with the style and period of the building.
- Porches visible from the right-of-way should not be enclosed with solid materials such as glass, wood, aluminum, vinyl, fiberglass or masonry.
- Porches not visible from the right-of-way may be screened. The new materials should be installed so as not to conceal or damage historical architectural elements. The framing members for screening should have a design and scale that is in character with the style and period of the building.
- Porch additions should have a roof type that is either similar to the existing roof or is in character with the style and period of the building.

F. Foundations

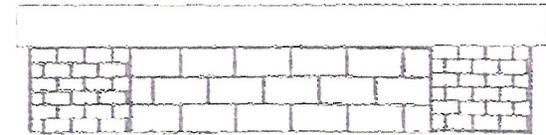
- Most styles recommend elevating the structure from the ground level, a minimum of two feet
- Federal Emergency Management Agency regulations need to be complied with
- The area between the ground level and the finished floor elevation needs to be designed to maintain pedestrian proportions, and to not detract from the style of the building.
- The undercroft of decks and foundations with spaced piers should be enclosed by a material consistent with the style of the structure, and should be located between the pillars instead of covering the pillars
- Property owners need to be creative when selecting materials to cover the crawlspace. The following are some examples that may be used.
- A raised trim should be considered between the foundation area and the bottom of the first floor
- Heavy landscaping should be used to cover the foundation as much as possible
- A slightly darker color in character with the style should be considered for the area below the finished floor elevation.



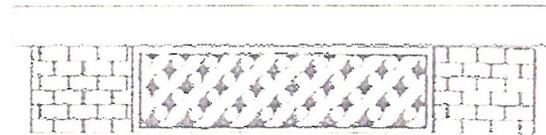
E. FOUNDATIONS



Appropriate: pierced continuous brick infill



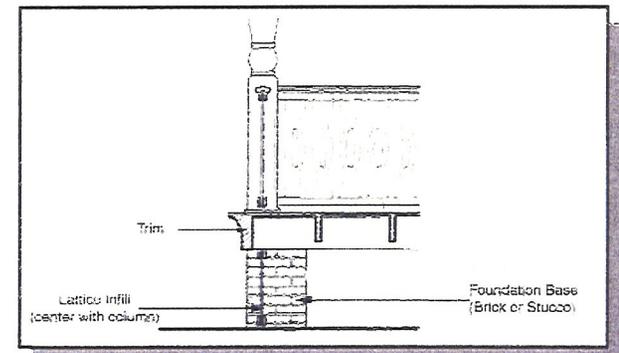
Inappropriate: continuous concrete block infill



Appropriate: wood lattice infill between brick piers



Inappropriate: wood picket infill covers brick piers



Foundation Detail

G. Roofs

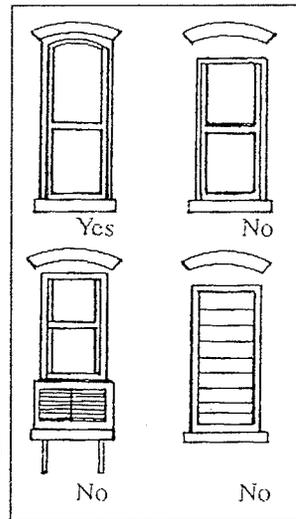
- The original roof shape and material of the principal and accessory buildings should be retained if it is in good condition or repairable.
- Deteriorated roofing material should be replaced with new material that is consistent with the style of the structure, and should be similar to the existing or original roof in composition, size, shape, color and texture, except in the case of asbestos shingles, which may be replaced with new materials, such as fiberglass shingles, cement fiber tiles or shingles, or clay tiles that are similar to the original roofing.
- Architectural features that give the roof its character, such as dormers, cornices, towers, decorative brackets, eaves, chimneys, parapets, and exposed rafter ends should be retained or replicated.
- Roofs on additions should have similar shape, materials and pitch as the existing structure. New features, such as skylights or solar collectors, should be flush with the roof and should not be installed on roofs visible from the public right-of-way.
- A flat or pitched roof that is not visible from the ground may have a different material than the rest of the existing roof.

1. Residential

- Principal building roof shape and materials should be consistent with the style of the structure.
- Flat roofs should be provided only in the form of balconies (accessible from an adjacent habitable room and enclosed by parapets no less than 36' high).
- Gutters should be made of galvanized steel, wood, copper or painted aluminum.

H. Windows and Doors

- Windows, frames, glass, muntins, mullions, sills, lintels and pediments in good condition or repairable and in character with the style and period of the building should be retained.
- If windows or window details are determined to be unrepairable, they should be replaced with new windows matching the original in material, size and muntin and mullion proportion and configuration.
- When replacing existing windows that are inappropriate to the style and period of the building, they should be replaced with new windows that are appropriate to the style and period of the building.
- Windows on additions should have the same orientation and be of a similar size to the existing or original windows of the principal façade except if the addition is on the same plane as the existing principal façade, then the windows of the addition should match the original windows in orientation, size, materials and configuration.
- All **new windows** should have mullion profiles consistent with the style of the structure. If single hung or double hung windows are placed in groupings, a four to six inch trim piece should separate the windows.
- Windows and doors should be glazed in clear glass with no more than ten (10) percent daylight reduction. The use of reflective glass and reflective film is prohibited on all



buildings.

- Stained glass and art glass installations may be used, provided they are in character with the style of the building (see Part II, styles section).
- Rectangular windows should be casement and single or double hung; circular and hexagonal windows may be fixed or pivot.
- Muntins, if provided, should be true divided lites.
- Doors and door details, frames, lintels, fan lights, sidelights, pediments and transoms, in good condition or repairable that are in character with the style and period of the building should be retained. If doors or door details on principal façades are found to be unrepairable, they should be replaced with new doors and door details in character with the structure in material, size and configuration.
- Only when the change is appropriate to the style and period of the building, should doors be relocated, enlarged, reduced or introduced.
- Doors with modern designs, flush or sliding glass doors, or any type of door that is inappropriate to the style or period of the structure should be prohibited.
- Shutters in good condition or repairable and in character with the style and period of the building should be retained. Missing shutters should be replaced with wood shutters to match the existing. All replacement shutters should be similar to the original in size, configuration and style, should fit the window openings and should not overlap each other on the surface of the wall.
- New operable wood shutters and canvas awnings are permitted accessories, as long as they are sized to match the

corresponding window openings and their shapes, material, proportions, design, color, lettering and hardware are in character with the style of the building.

- No backlit or interior lit or vinyl awnings should be allowed.
- Ornamental iron, grills, or bars on windows, if appropriate to the style, should be constructed of steel, wrought iron or similar material, and should be painted with a gloss paint of dark color.

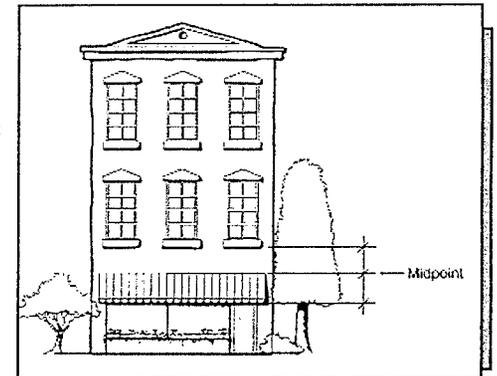
1. Residential Windows and Doors

- The total glazing area on any facade should not exceed thirty (30) percent of the facade surface.
- Bay windows, when provided, should be habitable spaces carried to the ground on walls or feathered back to the wall with appropriate moldings.
- Exterior doors must be side-hinged except for garage doors. Sliding doors are not permitted in contributing structures, except for Masonry Vernacular style buildings, and in a place not visible from the right-of-way.
- Garage doors that are in good condition or repairable and are in character with the style and period of the building should be retained. Garage doors should be repaired so that they match the existing materials, size and configuration.
- A replacement garage door should be the same size as the one being replaced unless an original garage door is narrower than eight (8) feet. Then, a new door may span the original width of the garage door opening.
- New garage doors may be constructed of wood, metal or fiberglass, and should not exceed a maximum width of nine

(9) feet for a single door.

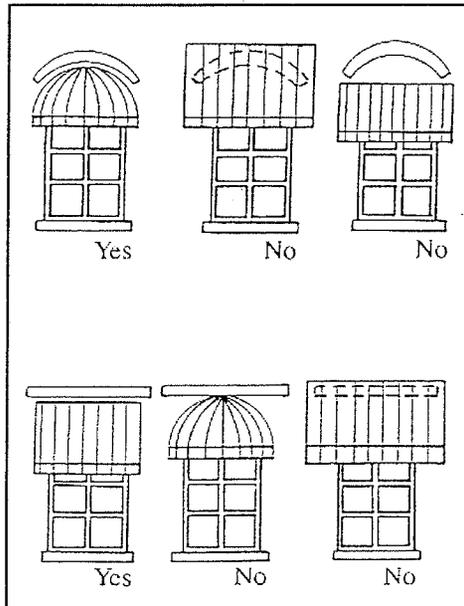
2. Commercial Windows and Doors

- Windows and display cases are encouraged along pedestrian corridors.
- Clear glass (88% light transmission) should be installed on the first floor. Tinted glass allowing a minimum of 50% light transmission should be considered only for use on second floor windows and above and should be considered on a case-by-case basis.
- Storefront windows should be similar in placement, size and configuration to the storefront windows found on contributing buildings in the historic district.
- Storefront frames should be built entirely of wood, steel or aluminum. The storefront side piers should be the same material as the upper façade, or covered with stucco. The display window should be integrated with the door and signage into a single construction.
- The minimum vertical clearance of awnings on non-residential buildings should be eight (8) feet from the lowest point to the sidewalk and they should not extend more than six (6) feet from the face of the structure.



- The highest point of a first floor awning should not be higher than the midpoint between the top of the first story window and the second story window sill.

- Marquees should be retained where they are a historic element of the building. The design, materials, color, lettering and hardware of a marquee should reflect the style and period of the building. The highest point of a marquee or its superstructure should not be higher than the midpoint of the space between the second story window sills and the top of the first floor storefront window or transom.



- Marquees should span the entire façade or entrance. Only one marquee should be permitted on a façade. The minimum vertical clearance of a marquee should be eight feet (8) from the lowest point to the sidewalk.
- Security shutters, if provided, are to be fitted as an integral part of the storefront design, and are subject to the approval of the Historic Preservation Advisory Board.

I. FENCES AND GARDEN WALLS

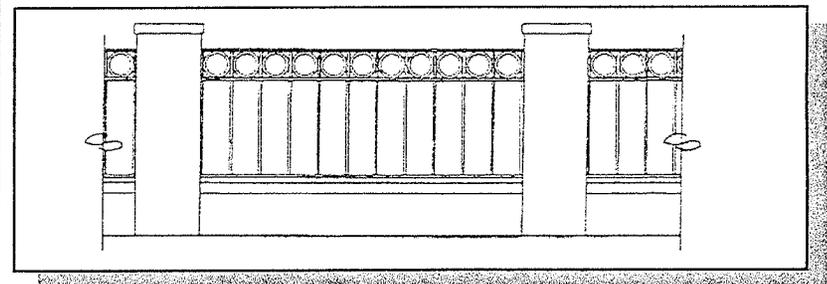
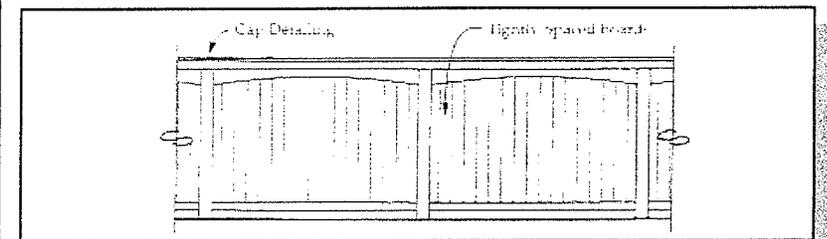
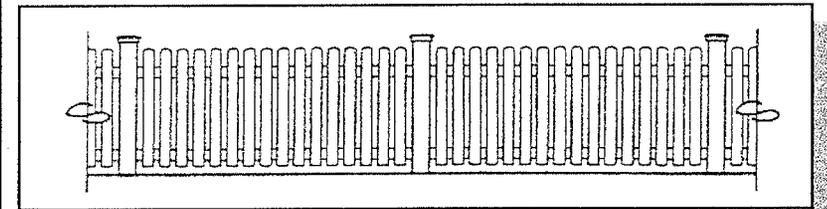
I. Fences and Garden Walls

Chain link and vinyl fences should be avoided within the historic districts, as they are not consistent with any of the architectural styles present in the districts.

1. Residential

Fences and garden walls in historic districts generally vary in architectural style. Most fences in the City's historic areas are of the painted wood variety. It is important to maintain the architectural integrity of the property through the design of the fence.

- Where new fences are introduced, the materials should be compatible with the style, texture, or exterior materials of the buildings on the site.
- Construct new front yard fences of vertical pickets in simple designs, especially on lots with Frame Vernacular buildings. Cast iron fencing should be limited to high styled buildings such as Queen Anne, Colonial Revival, and Spanish Colonial Revival.
- Garden walls may be of brick or stucco matching the principal building.
- Brick or stucco garden walls should be no less than eight (8) inches wide and capped by a flat, round or pitched top, overlapping the wall below by no less than one fourth of an inch ($\frac{1}{4}$ ”).
- Fences should be made with no more than three (3) inch gaps between pickets.
- The overall design of walls and fences should present a quality image consistent with the historic characteristics of the structure or the surrounding area.
- All walls and fences should have their finished side facing outward toward the public row.



2. Commercial

Screening walls and fences are discouraged in the commercial historic district, except for low street-walls along the lot frontage, as a continuation of the building along street fronts. The street-wall should be a minimum of 3 ft. and a maximum of 5 ft. in height. Walls greater than 3 ft. in height above grade should be no more than 50% solid.

J. BUILDING COLOR

J. Building Color

Paint color selection for buildings within the Historic Districts should be appropriate to the predominant architecture of the structure and the district.

- The colors for historic landmarks and contributing structures should be selected from the American Tradition® Paints sample book (developed by Valspar Corporation), which is filed in the Planning Department. At least two colors should be selected, one for the body of the building and one or more for the accents and trims.
- Bright, gaudy colors or colors without historic basis should be avoided for historic landmarks and contributing buildings within historic districts.
- Paint colors for non-contributing buildings should not be restricted with the exception of intense bright and arresting colors such as fluorescent green, orange, yellow and similar shades. The number of colors for the exterior should be in keeping with the original style and with other buildings within the historic district. Refer to the Architectural Styles Section for paint color recommendations based on style.
- Brick, stone, or other materials intended to be naturally unpainted should remain unpainted, unless the material has been painted before.
- Wood stained surfaces should continue to be stained and not painted. Other wood surfaces should be treated and may be painted, or allowed to weather in appearance.
- Paint should not be removed from materials that were originally painted.
- Tile roofs may be painted, however, the color selected

should be similar to the natural color of the original roofing material of the building.



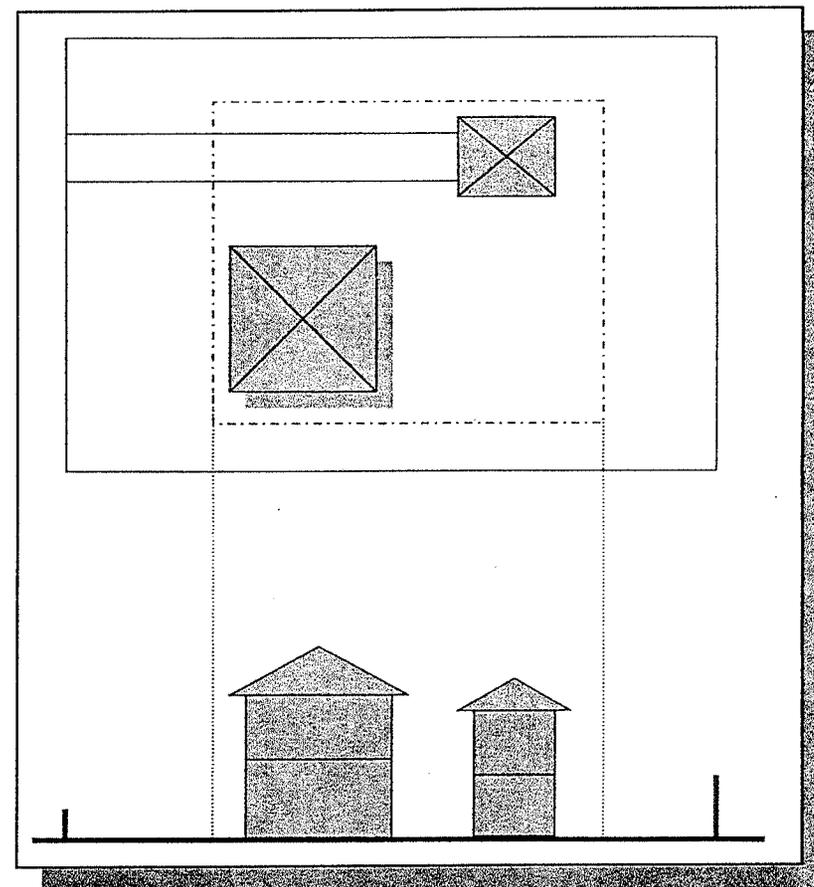
Mediterranean Colors



Art Deco Colors

K. Accessory Structures & Pool Enclosures

- Only one accessory structure should be allowed per site.
- Accessory structures, such as garages, sheds, etc., should not exceed the height of the main structure.
- Screen enclosures attached to historic landmarks and contributing buildings should be reviewed by the HPAB to determine if the proposed structure fits the historic architectural style of the home. For properties designated as historic landmarks or contributing, the supports should be made of wood instead of aluminum. In no event should the screen enclosure exceed the height of the main structure.
- Accessory structures should be of similar style, color, design and materials as used for the principal residence.
- Air conditioning, mechanical equipment and other support equipment must be screened from view.
- Satellite antennas should only be allowed if not visible from the public right-of-way or a park.



V. SIGN REGULATIONS

Properties within historic districts should comply with the following standards in addition to the standards contained in the City's Land Development Regulations. The most restrictive provisions should apply.

A. Permitted Signs

The following types of signs are permitted within the City's historic districts and historic landmarks, subject to the criteria stated below.

- Site Identification Signs (free-standing, detached)
- Business Identification Signs (attached to the building wall or window)
- Wall Signs (flat against building wall)
- Projecting/hanging Signs (perpendicular to the building)
- Window Signs
- Canopy/Marquis and Awning Signs
- Directory Signs (for multi-use developments)
- Temporary Signs

B. General Design Criteria for Commercial Uses

The following general design criteria should apply to all signs located in the Commercial Historic District:

1. Site Identification Signs

- Should only be allowed if the building is setback fifteen (15) feet or more from the front property line.
- Should only identify the complex, not the individual businesses.

- Should not be internally illuminated.
- Sign faces should be either parallel or perpendicular to the face of a building.

2. Business Identification Signs

- No sign should cover architectural detailing on historic buildings.
- Only one (1) business identification should be allowed per sign to reduce clutter.
- Signs should not be internally illuminated.
- Roof signs should be prohibited in the historic districts.
- Up to two business-identification signs should be allowed per business, and should be a combination of any of the following types.



Recommended



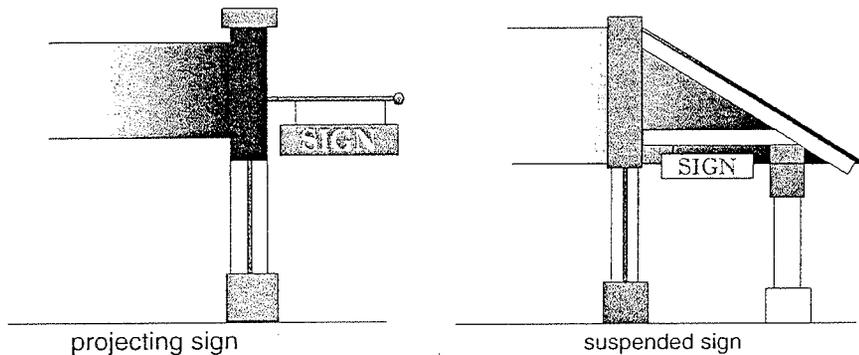
Not Recommended

a. Wall Signs

- Wall signs should be limited to one (1) per business and should not exceed 18" in height, measured from bottom of copy area to the top, and 50% of the primary frontage width of the tenant space.
- Wall signs should be placed on the building façade and not perpendicular to the wall.

b. Projecting/Hanging Signs

- Should not exceed four (4) square feet.
- Should be located adjacent to entry to building or tenant space.
- If located under an awning or marquis, the projecting sign should be located perpendicular to the building face.



c. Window Signs

- Should be maintained properly.
- Should be painted or decal only.
- Should not exceed 25% of window area.
- Should not be located between 4' - 6' above grade, to allow

visibility into the store for pedestrians.

- Promotional posters for civic events should be permitted on windows, and should not be included in the sign area calculation, but should be removed immediately after the event.

d. Canopy/Marquis or Awning Valance Signs

- The copy area should not to exceed 75% of the canopy or awning face vertically or horizontally.
- Only one type of sign from this category should be allowed per business.

3. Directory Signs

Sites with two or more businesses on the premises are allowed a directory sign. The size and location of directory signs should be approved at the discretion of the HPAB.

4. Easel or Sandwich Signs

- Should be limited to one (1) sign per active store entranceway. The sign should relate to the business or merchandise line of the particular place of business.
- Sandwich signs should be no larger than 24 inches wide by 36 inches high.
- Signs placed on easels should be no larger than 24 inches wide by 24 inches high.

C. Performance Standards

- Only permanent materials allowed.
- Signs should be executed by a qualified, professional sign maker; homemade signs are prohibited.

VI. ORDINARY MAINTENANCE

The purpose of this section is to recommend standards for the maintenance of historic landmarks and properties within established historic districts.

A. Required Maintenance

The owner of a structure within a historic district or of a designated landmark should not permit such structure or landmark to fall into a state of disrepair which may result in the deterioration of any exterior appurtenance or architectural feature so as to produce or to tend to produce, in the judgment of the HPAB, a detrimental effect upon the character of the district as a whole or the life and character of the landmark or structure in question, including but not limited to:

- The deterioration of exterior walls or other vertical supports;
- The deterioration of roofs or other horizontal members;
- The deterioration of exterior chimneys;
- The deterioration or crumbling of exterior plaster or mortar;
- The ineffective waterproofing of exterior walls, roofs, and foundations, including broken windows or doors;
- The deterioration of any feature so as to create or permit the creation of any hazardous or unsafe condition(s).
- The deterioration of any architectural feature which contributes to the architectural or historic significance and/or integrity of the structure.

Nothing in this document should be construed to prevent the ordinary maintenance or repair of any exterior feature in a historic district or of any landmark which does not involve a change in design, material, color, or other appearance thereof.

B. Standards for Building Maintenance

- The surface cleaning of structures should be undertaken with the gentlest means possible. Sandblasting, and the use of abrasive, corrosive or damaging techniques for cleaning should be prohibited as they could damage the historic building materials.
- Paint removal is another threat to historic wood siding. The proper method for removing paint is cleaning, light scraping and sanding down the next sound layer. If more intensive paint removal is required, the gentlest means possible should be used. 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.
- 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.
- Abrasive cleaning methods should be avoided using such devices as rotary sanding or wire brushing, sand blasting or extreme high pressure washing (PSI of more than 100) or harsh thermal methods such as propane or butane torches.
- Masonry should be cleaned only when necessary to halt deterioration or remove heavy soiling. Clean masonry surfaces with the gentlest method possible, such as water

and detergents and natural bristle brushes. While masonry is the most durable historic building material, the cleaning of historic masonry is a special consideration because it is susceptible to damage by improper maintenance or repair techniques and abrasive cleaning methods. Sandblasting changes the visual qualities of brick, and damages and destroys the exterior glazing. As a result, rapid deterioration of the brick and potential water damage to the interior of the building are possibilities.

- Avoid 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.
- 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 prior to abrasive cleaning.
- Treat mortar joint deterioration from leaking roofs or gutters and differential settlement of the building.
- Evaluate the overall condition of the masonry to determine whether repairs rather than protection and maintenance are required.
- Protect leaking roofs with plywood and building paper until it can be properly repaired.
- Protect and maintain masonry by providing proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in curved decorative features.

C. Checklist

- The Code Enforcement staff should use the checklist included in Appendix B when inspecting historic landmarks

or properties within designated historic districts. The list covers topics, such as:

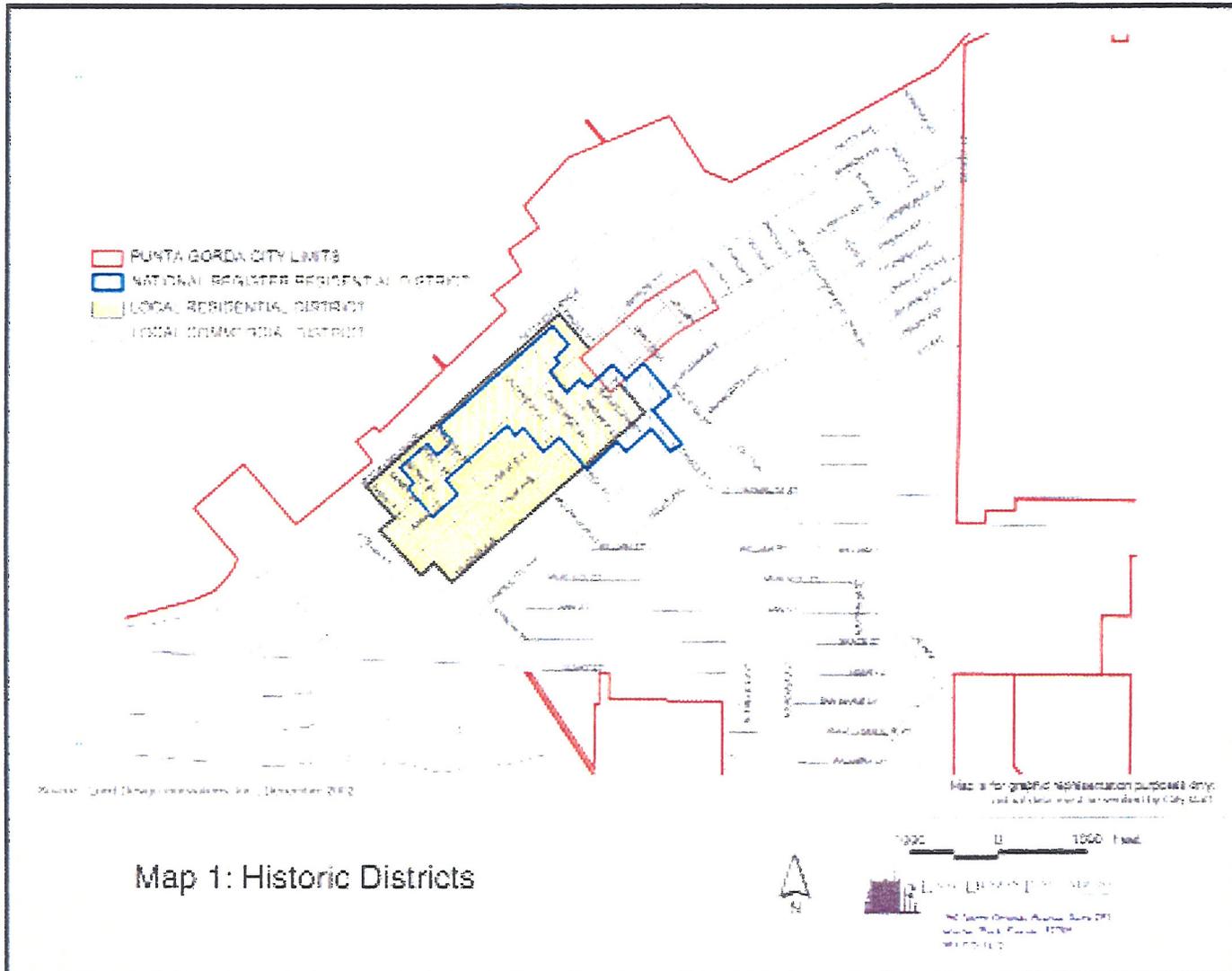
- Exterior of Property (Sanitation, Grading/Drainage, Walkways and Driveways, Weeds, and Accessory Structures).
- Exterior of Structure (Street Numbers, Exterior Appearance, Foundation Walls, Windows and Doors, Roofs, Drainage, Chimneys, and Porches/Decks).

D. City Action to Prevent Deterioration

Whenever the Code Enforcement staff determines that there has been a violation of any provisions of the City regulations, he/she should:

1. Provide the occupant of the property with a notice, delivered in person, advising of future City actions if there is not an attempt to correct the violation within 10 days. A copy of the warning should also be mailed to the property owner.
2. If, after the 10 days noted above, there has been no attempt to correct the violation, Code Enforcement staff should give written notice of violation to the person(s) responsible for the correction. Such notice should include a schedule for completion of the required improvements necessary to bring the building into compliance with the Code. The time given should not exceed 45 days for both major and minor violations.
3. Any violation not corrected in the time and manner specified in the notice may be referred to the Code Enforcement Board, pursuant to the City Code.

MAP- 1: HISTORIC DISTRICTS



APPENDIX A - DEFINITIONS

APPENDIX A - DEFINITIONS

A. General Terms:

Adaptive Re-Use - The process of converting a building to a use other than that for which it was originally designed.

Addition - New construction added to an existing building or structure.

Alteration - Work which impacts any exterior architectural feature including construction, reconstruction, or removal of any building or building element.

Archaeological Resources - Any material remains of past human life, activities or habitation which are of historic or pre-historic significance. Such material includes, but is not limited to, pottery, basketry, bottles, weapons, weapon projectiles, tools, structures or portions of structures, pit houses, rock paintings, rock carvings, intaglios, graves, skeletal remains, personal items and clothing, household or business refuse, printed matter, manufactured items, or any piece of any of the foregoing items.

Archaeological Site - A property or location that has yielded or may yield information on the City's history or prehistory. Archaeological sites may be found within historic sites, historic districts, private property, public properties, and other areas of the City. Archaeological sites are evidenced by the presence of artifacts and features below and at times above the ground surface indicating the past use of a location by people.

Archaeological Zone - A geographically defined area that has or may reasonably be expected to yield information on local history or prehistory based upon broad prehistoric or historic settlement patterns.

Articulate - To express the parts or segments of a building clearly; to divide into segments.

Artifacts - Objects which are a product of human modification

or objects which have been transported to a site by people.

Board - When used in this section it should mean the Historic Preservation Advisory Board.

Certificate of Appropriateness - A document awarded by the Historic Preservation Advisory Board allowing an applicant to proceed with a proposed alteration, demolition or new construction in a designated historic area, district or site, following a determination of the proposed improvements suitability to applicable design and compatibility criteria.

Contributing Structure or Property - Buildings, structures, or sites that add to the historical association, architectural quality, or archaeological value of a property or district because (1) they were present during the period of significance and possess historical integrity reflecting their character at the time or potential for yielding historical information; (2) their potential to qualify independently for the National Register of Historic Places; and (3) are fifty (50) years or older.

Demolition - The complete or constructive removal of a building or structure upon any site when the building will not be relocated intact to a new site.

Demolition by Neglect - The destruction of a building or structure through abandonment or lack of maintenance.

Designated Site, Landmark, or District - Any site, landmark, or district designated by the federal, state, or local government as having historical, architectural, or archaeological significance.

Design Guidelines - Criteria developed by a preservation commission, board, or review body to identify design concerns in an area or historic district, and to help property owners ensure that rehabilitation and new construction respect the character of designated buildings or districts.

Design Review - The process of ascertaining whether modifications to historic structures, sites, or districts meet standards of appropriateness established by a governing or advisory review board.

Disturbance - The cumulative digging, excavating, site preparation work or other such construction activities, regardless of the number of individual excavation or construction areas, related to an archaeological site.

Elevation - The vertical plane of a façade of a building. An elevation drawing is a view of such vertical plane.

Florida Master Site File - The state's clearinghouse for information on archaeological sites, historical structures, and field surveys for such sites. A combination of both paper and computer files, it is administered by the Bureau of Archaeological Research, Division of Historical Resources, Florida Department of State. The Master Site File properties are not required to meet any minimum level of historical or scientific importance, but usually are at least fifty years old and adequately located and documented.

Historic Building - A building that is classified as a historic landmark and a building classified as contributing in the City's Historic Districts.

Historic District - A Historic District is an area that includes or encompasses historic sites, landmarks, buildings, signs, appurtenances, structures or objects as the Historic Preservation Advisory Board may determine to be appropriate for historical preservation. Designated district(s) need not be a single enclosed area nor do the areas or sites have to be contiguous to constitute a district.

Historic Landmark - Historic Landmarks include any site (including significant trees or other plant life located thereon), building, or structure of particular historic or aesthetic significance to the City, the state, or the nation. Landmarks include, sites, buildings, or structures where cultural, political, spiritual, economic, social or artistic history of the community, state or nation is reflected or exemplified or which are identified with historic personages or with important events in local, state or national history, or which embody the distinguishing characteristics of an architectural specimen, inherently valuable for a representation of a period, style or method of construction, or a notable work of construction, or a notable work of a master designer or architect whose individual genius influenced his age.

Historic Preservation Advisory Board - A board of citizens created by local ordinance and charged with enforcing provisions of local laws governing historic districts and buildings.

Historic Resource - Any prehistoric or historic district, site, building, object, or other real or personal property of historical, architectural, or archaeological value. The properties may include, but are not limited to, monuments, memorials, Indian habitations, ceremonial sites, abandoned settlements, sunken or abandoned ships, engineering works, treasure trove, artifacts or other objects with intrinsic historical or archaeological value, or any part thereof, relating to the history, government, and culture of the state.

Historic Site - A single lot or portion of a lot containing an improvement, landscape feature, or archaeological site, or a historically related complex of improvements, landscape features or archaeological sites that may yield information on history or prehistory.

Historic Survey - A comprehensive survey involving the identification, research and documentation of buildings, sites and structures of any historical, cultural, archaeological or architectural importance.

Landmark - A designated building, site, or structure having historical, architectural, or archaeological significance.

Mitigation - A process designed to prevent adverse impact of an activity on cultural resources, by the systematic removal of the prehistoric, historic, or architectural data and materials in order to acquire the fundamental information necessary for understanding the property within its proper historic context. For structures, at a minimum, this may require primary archival studies, informant interviews, measured drawings, and large-scale photography. For archaeological sites, at a minimum, this may require literature studies, informant interviews, field survey, excavation, and artifact analysis. All mitigation projects require the preparation of reports.

National Historic Landmark Program - A federal program, which was authorized in 1935 and implemented in 1960, to identify sites and buildings of national significance.

National Register of Historic Places - Established by Congress in 1935, the National Register of Historic Places is a listing of culturally significant buildings, structures, objects, sites, and districts in the United States. The listing is maintained by the U.S. Department of Interior.

Non-Contributing Structures - Buildings, structures, or sites that do not add to the historical association, architectural quality, or archaeological value of a district because (1) it was not present during the period of significance of the district, or (2) due to alterations, disturbances, additions, or other changes, it no longer possesses historic integrity.

Object - A material thing of functional, aesthetic, cultural, historical, or scientific value that may be by nature or design, movable, yet related to a specific setting or environment.

Preservation - The act or process of applying measures necessary to sustain the existing form, integrity, and materials of a historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.

Proportions - The relative size of two or more dimensions of a building; many architectural styles use highly developed mathematical proportions to determine the composition of facades and volumes of interior space.

Prospect - Means the use of a probe, metal detector, or any other device or tool to search or test or excavate for artifacts, historic sites or archaeological sites.

Reconstruction - The act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

Rehabilitation - The act or process of making possible an efficient compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

Relocation - When a building is moved, intact, to a new site.

Renovation - Modernization of an old or historic building that may produce inappropriate alterations or elimination of important features or details.

Repairable – Structures or building features that can be fixed or restored without creating an imminent hazard to public safety. For the purpose of this document, it is assumed that most damage, including partial termite or partial fire damage, can be repaired. It should be the applicant’s responsibility to demonstrate otherwise.

Resource - Sites, buildings, structures, objects, districts, and areas, public or private, single or in combination.

Restoration - Act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.

Revitalization - The imparting of new economic and community life in an existing neighborhood, area, or business district while at the same time preserving the original building stock and historic character.

Right-of-Way – The strip of land owned or controlled by the City or another governmental agency over which the public has a right of passage, including the streets, parkways, medians, sidewalks and driveways constructed thereon. For the purpose of this section “right-of-way” should exclude alleys.

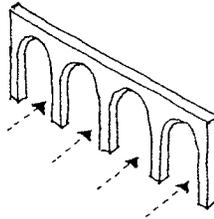
Sense of Place – The sum of attributes of a locality, neighborhood, or property that give it a unique and distinctive character.

Site - The location of a significant event, activity, building, structure, or archaeological resource.

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

B. Architectural Terms:

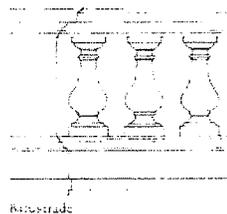
Arcade - A series of arches supported by columns or pillars; a covered passageway, a recessed gallery with columns or piers open to the street.



Balcony - A railed projecting platform found above ground level on a building.

Baluster - One of a series of short pillars or other uprights that support a handrail. One of the upright, usually rounded or vase-shaped, supports of a balustrade. Related term: picket, spindle.

Balustrade - A row of balusters topped by a rail, serving as an open parapet, as along the edge of a balcony, terrace, bridge, staircase, or the eaves of a building.



Base - The lowest part of a column or architectural structure. A base story is the lowest story of a building.

Bay - A main division of a structure, usually containing a window or door. A building with three windows across the front is referred to as three bays wide. Also, an enclosed space protruding from the exterior of a building such as a bay window.

Board and Batten - Siding fashioned of boards set vertically and covered where their edges join by narrow strips call battens.

Bond - A term used to describe the various patterns in which brick, or stone is laid, such as "common bond" or "Flemish bond".

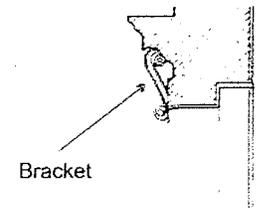
Common Bond - A brickwork pattern where most courses are laid flat, with the long "stretcher" edge exposed, but every fifth to eighth course is laid perpendicularly with the small "header" and exposed, to structurally tie the wall together.

Flemish Bond - A brickwork pattern where the long

"stretcher" edge of the brick is alternated with the small "header" end for decorative as well as structural effectiveness.

Bracket - A projecting support member found under eaves or other overhangs. Related terms: modillion, corbel.

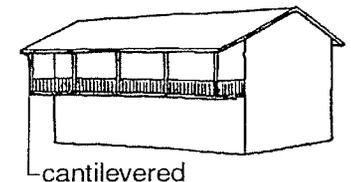
Building - A structure created to shelter any form of human activity. This may refer to a house, barn, garage, church, hotel, retail store, or similar structure.



Bulkhead - The structural panels just below display windows on storefronts.

Bulkheads can be both supportive and decorative in design. Nineteenth century bulkheads are often of wood construction with rectangular raised panels. Twentieth century bulkheads may be of wood, brick, tile, or marble construction. Bulkheads are also referred to as kick plates.

Cantilevered - A projecting structure, such as a beam, that is supported at one end and carries a load at the other end or along its length. A member, such as a beam, that projects beyond a fulcrum and is supported by a balancing member or a downward force behind the fulcrum. A bracket or block supporting a balcony or cornice.



Chamfer - A beveled edge.

Character - The qualities and attributes of any structure, site, street or district.

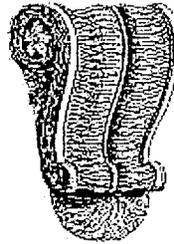
Clapboards - Horizontal wooden boards, thinner at the top edge, which are overlapped to provide a weather-proof exterior wall surface.

Column - A supporting pillar. The parts of a column in classical architecture are the base, shaft, and capital.

Contemporary – Reflecting characteristics of the current period. Contemporary denotes characteristics which illustrate that a building, structure, or detail was constructed in the present or recent past rather than being imitative or reflective of a historic design.

Corbel - A shelf or ledge formed by projecting successive courses of masonry out from the face of the wall.

Cornice - The uppermost, projecting part of an entablature, or feature resembling it. Any projection ornament molding along the top of a wall, building, etc.



Crawl Space - The area between the ground and the first finished floor, usually 18-24 inches.

Exterior features – For the purpose of this document, exterior features should include the architectural style, general design and general arrangement of the exterior of a building or other structure, including the color, the kind and texture of the building material and the type and style of all windows, doors, light fixtures, signs, other appurtenant fixtures and other natural features such as trees and shrubbery.

Fabric - The physical materials of a building, structure, district, or city connoting an interweaving of component parts.

Façade - The face or front elevation of a building.

Fascia - A flat horizontal member of a building. A fascia sign is one attached flat against a building.

Fenestration - The arrangement of windows on a building; openings in an external wall such as doors and windows.

Flashing - Thin metal sheets used to prevent moisture infiltration at joints of roof planes and between the roof and vertical surfaces.

Fluting - Shallow, concave grooves running vertically on the shaft of a column, pilaster, or other surface.

Foundation – The lowest exposed portion of the building wall, which supports the structure above.

Front Facade - The principal face or front elevation of a building.

Gable – The triangular section of a wall to carry a pitched roof.

Glazing - Fitting glass into windows and doors.

Knee Brace – An oversized bracket supporting a cantilevered or projecting element.

Lattice – An open work grill of interlacing wood strips used as screening.

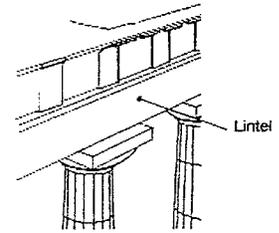
Lintel - A horizontal structural member that supports a load over an opening.

Masonry – Exterior wall construction of brick, stone or adobe laid up in small units.

Massing – Composition of a building's volumes and surfaces that contribute to its appearance.

Mortar - A mixture of plaster, cement, or lime with a fine aggregate and water; used for pointing and bonding bricks or stones. Mortars for repointing should be softer (measured in compressive strength) than the masonry units and no harder than the historic mortar.

Paneled Door – A door composed of solid panels (either raised or recessed) held within a framework of rails and stiles



Parapet - A low wall or protective railing often used along the edge of a roof.

Pediment - A triangular crowning element forming the gable of a roof; any similar triangular element used over windows, doors, etc.



Permastone - Façade material that handles like plaster with stone-like results. Can be cast into virtually any mold type reproducing building details. Finished pieces are a warm bisque white, but can also be buffed to a high luster. Accepts paints, is waterproof, weather-proof and scratch resistant.

Picket - A wooden strip forming part of a fence.

Pointing - The process of removing deteriorated mortar from the joints of a masonry wall and replacing it with new mortar.

Roof Terms

Dormer/Dormer Window - A window that projects from a roof.

Eaves - The edge of a roof that projects beyond the face of a wall.

Pitch - The degree of the slope of a roof.

Ridge - The top horizontal member of a roof where the sloping surfaces meet.

Gable Roof - A pitched roof with one downward slope on either side of a central, horizontal ridge. The following are some variations of gable roofs:

Cross-Gable - A secondary gable roof, which meets the primary roof at right angles.

Front-Gable - The gables face the sides of the lot, and the

gable end faces the street.

Gambrel Roof - A ridge roof with two slopes on either side.

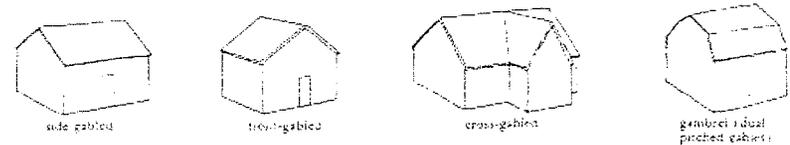
Shed Roof - A gently-pitched, almost flat roof with only one slope.

Side-Gable - The roof gable faces the street.

Hipped Roof - A roof with uniform slopes on all sides.

Mansard Roof - A roof with a double slope on all four sides, with the lower slope being almost vertical and the upper almost horizontal.

Setback - The distance between the street right-of-way line and the front line of a building or any projection thereof.



Sheating - An exterior covering of boards or other surfaces applied to the frame of the structure (see Siding)

Siding - The exterior wall covering or sheating of a structure.

Spindles - Slender, elaborately turned wood dowels or rods often used in screens and porch trim.

Stoop - A small porch, platform, or staircase leading to the entrance of a house or building.

Structure - A work made up of interdependent and interrelated parts in a definite pattern of organization. Constructed by man, it may be an engineering project large in scale, such as a bridge, wall, gate, or building, or small in scale, such as monuments or fountains.

Stucco - A type of exterior plaster applied as a two-or-three

part coating directly onto masonry. Historic stucco consisted primarily of hydrated or slaked lime, water and sand with straw or animal hair as a binder. After 1900, most stucco was composed of Portland cement, mixed with some lime. Many of the contemporary stucco products on the market today are not compatible with historic stucco buildings.

Style – A type of architecture distinguished by special characteristics of structure and ornament and often related in time; also, a general quality of distinctive character.

Trim – The decorative framing of an opening and other features on a façade.

Turret – A small slender tower.

Veranda - A covered porch or balcony on a building's exterior.

Vernacular Buildings – Buildings designed and built without the aid of an architect or trained designer; buildings whose design is based on ethnic, social, or cultural traditions rather than on an architectural philosophy.

Visual Compatibility Criteria - Factors dealing with height, proportion, rhythms, materials and color, which the Historic Preservation Advisory Board uses to determine whether new construction and renovation of existing buildings is visually compatible with the Historic District.

Wall Dormer – Dormer created by the upward extension of a wall and a breaking of the roofline.

Weatherboard – Wood siding, consisting of overlapping boards usually thicker at one edge than the other.

Window - A glazed opening in a wall that provides an interior space with natural light and ventilation.

Awning - Awning windows are top-hinged windows that

swing out horizontally from the bottom.

Bay Window - A projecting window that forms an extension to the floor space of the internal room; usually extending to the ground level.

Casement Windows - A window with one or two sashes which are hinged at the sides and usually opens outward.

Double-Hung Window - A window with two sashes, one sliding vertically over the other.

Fanlight - A semi-circular window usually over a door with radiating muntins suggesting a fan.

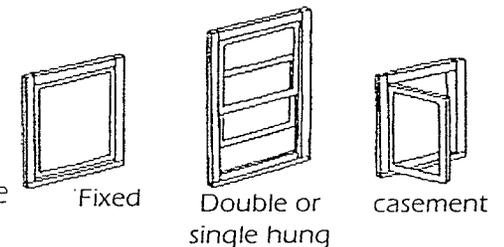
Louvered - Louvered windows have several strips of glass that one tilted open to allow ventilation.

Mullion - The vertical bar between coupled windows or multiple windows.

Muntin - One of the thin strips of wood used for holding panes of glass within a window. Related terms; glazing bar, division bar, mullion.

Pane - A single piece of window glass. Double hung windows are often described according to the number of panes they have in each sash. For example, a six over six indicates that each sash has six panes.

Sash - The framework into which window panes are set.



Transom – A horizontal opening (or bar) over a door or window.

Sill – The bottom crosspiece of a window frame.

APPENDIX B - SECRETARY OF THE INTERIOR’S STANDARDS

Code of Federal Regulations

Title 36 – Parks, Forests, and Public Property

Chapter 1 – National Park Service, Department of The Interior

Part 68 – The Secretary of The Interior’s Standards For The Treatment of Historic Properties

568.3 Standards.

One set of standards—preservation, rehabilitation, restoration, or reconstruction—will apply to a property undergoing treatment, depending upon the property’s significance, existing physical condition, the extent of documentation available, and interpretive goals, when applicable. The Standards will be applied taking into consideration the economic and technical feasibility of each project.

(a) Preservation.

- (1) A property will be used as it was historically, or be given a new use that maximizes the retention of distinctive materials, features, spaces, and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.
- (2) The historic character of a property will be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
- (3) Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate, and conserve existing historic materials and features will be physically and visually compatible, identifiable upon close inspection, and

properly documented for future research.

- (4) Changes to a property that have acquired historic significance in their own right will be retained and preserved.
- (5) Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
- (6) The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color, and texture.
- (7) Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
- (8) Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

(b) Rehabilitation.

- (1) A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
- (2) The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
- (3) Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
- (4) Changes to a property that have acquired historic significance in

their own right will be retained and preserved.

- (5) Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
- (6) Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
- (7) Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
- (8) Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
- (9) New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
- (10) New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

(c) Restoration.

- (1) A property will be used as it was historically or be given a new use which reflects the property’s restoration period.
- (2) Materials and features from the restoration period will be retained and preserved. The removal of materials or alteration of features, spaces, and spatial relationships that characterize the period will not be undertaken.
- (3) Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate and conserve materials and features from the restoration period will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.
- (4) Materials, features, spaces, and finishes that characterize other historical periods will be documented prior to their alteration or removal.
- (5) Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize the restoration period will be preserved.
- (6) Deteriorated features from the restoration period will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials.
- (7) Replacement of missing features from the restoration period will be substantiated by documentary and physical evidence. A false sense of history will not be created by adding conjectural features, features from other properties, or by combining features that never existed together historically.
- (8) Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

- (9) Archeological resources affected by a project will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
- (10) Designs that were never executed historically will not be constructed.

(d) Reconstruction.

- (1) Reconstruction will be used to depict vanished or non-surviving portions of a property when documentary and physical evidence is available to permit accurate reconstruction with minimal conjecture, and such reconstruction is essential to the public understanding of the property.
- (2) Reconstruction of a landscape, building, structure, or object in its historic location will be preceded by a thorough archeological investigation to identify and evaluate those features and artifacts which are essential to an accurate reconstruction. If such resources must be disturbed, mitigation measures will be undertaken.
- (3) Reconstruction will include measures to preserve any remaining historic materials, features, and spatial relationships.
- (4) Reconstruction will be based on the accurate duplication of historic features and elements substantiated by documentary or physical evidence rather than on conjectural designs or the availability of different features from other historic properties. A reconstructed property will re-create the appearance of the non-surviving historic property in materials, design, color, and texture.
- (5) A reconstruction will be clearly identified as a contemporary re-creation.
- (6) Designs that were never executed historically will not be constructed.

APPENDIX C - CODE ENFORCEMENT CHECKLIST

NOTE: Checklist to be filled by Code Enforcement staff when inspecting properties within historic districts (see Section VI)	YES	NO
Exerior of Property		
Sanitation		
Accumulation of litter, garbage or waste		
Grading/Drainage		
Areas of erosion		
Low areas allowing accumulation of stagnant water		
Discharging stormwater directly on public sidewalks, streets or neighboring property		
Walkways and Driveways		
Significant cracks on the pavement that may cause accidents		
Broken areas		
Uneven slabs creating possible trip hazard		
Weeds		
Weeds or tall grass growth greater than eight (8) inches in height		
Accessory Structures: (fences, detached garages, sheds, garden walls)		
Structurally sound		
Peeling or flaking paint		
Rusting surfaces		
Missing or unsecured components		

APPENDIX C - CODE ENFORCEMENT CHECKLIST

	YES	NO
Exterior of Structure		
Street Numbers		
Visible from street and at least 3" in height		
Exterior Appearance		
Peeling, flaking paint		
Exterior finishes with holes/breaks		
Deterioration		
Missing or unsecured components		
Foundation Walls		
Cracks/breaks		
Tuckpointing		
Windows and Doors		
Glass with cracks and breaks		
Trim with deterioration		
Peeling and flaking paint		
Roofs		
Loose shingles		
Worn, missing or unsecured roofing materials		
Flashing		
Fascia & soffits		

APPENDIX C - CODE ENFORCEMENT CHECKLIST

	YES	NO
Drainage		
Gutters and downspouts with disconnected, unsecured and missing sections		
Guttering with an accumulation of leaves		
Chimneys		
Tuckpointing		
Plumb		
Porches/Decks		
Handrails and guardrails		
Stairways		
Flooring		
Structural members		

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4. The Punta Gorda Preservation Manual, Punta Gorda



CITY OF PUNTA GORDA

Historic District Design Guidelines

Part II of II

June 2003

Prepared For:

City of Punta Gorda
326 West Marion Street
Punta Gorda, FL 33950

Prepared By:



LAND DESIGN INNOVATIONS
INCORPORATED

140 North Orlando Avenue
Suite 295
Winter Park, Florida 32789
Phone: 407-975-1273
Fax: 407-975-1278
www.landbiz.com

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I. INTRODUCTION

Part I of this report contains the development standards for development within the City of Punta Gorda historic districts. The purpose of this part is to outline the main features of the various architectural styles found in the historic districts. This document should be used by property owners/developers wishing to make modifications to existing buildings within the districts, or as a guide for new construction within the districts.

II. ARCHITECTURAL STYLES

The historic property surveys conducted for the City of Punta Gorda concluded that the most common styles found in the historic section of the City are Frame Vernacular and Masonry Vernacular. Other styles found in the historic districts included Queen Anne, Georgian/Colonial Revival, Classical Revival, Mission, Craftsman, Minimal Traditional, Ranch, and commercial vernacular. Any alteration to an existing historic landmark or a contributing structure within a historic district should be consistent with its architectural style. Alterations to non-contributing structures within historic districts should also be consistent with its style, if the property possesses a defined style, or consistent with the predominant styles present in the district. The following sections describe the main characteristics of the styles found in the City of Punta Gorda.

FRAME VERNACULAR

A. Frame Vernacular

1. Frame Vernacular Background

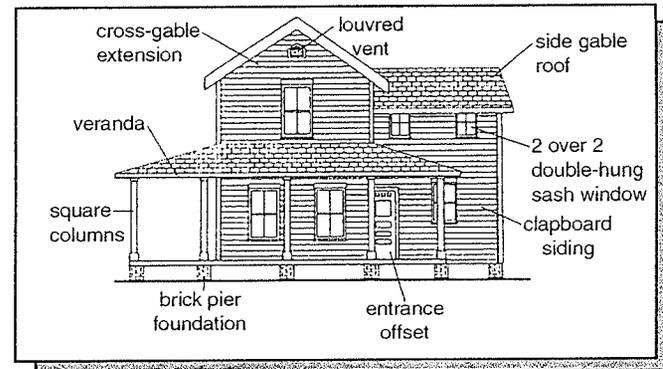
Most of the structures in Punta Gorda are either Frame or Masonry Vernacular. Vernacular architecture refers to a regional or “folk” architecture, built with local materials and local labor, without formal plans, and for the most economical price at the time. Vernacular, while considered a style, is defined by its not belonging to any particular formal architectural style.

There are several types of Frame Vernacular homes in Punta Gorda. Some have one story, others have two; some have front gable roof, others have side-gable or cross gable. Over the years, modifications have been made resulting in a variety of decorative features that make each home unique.

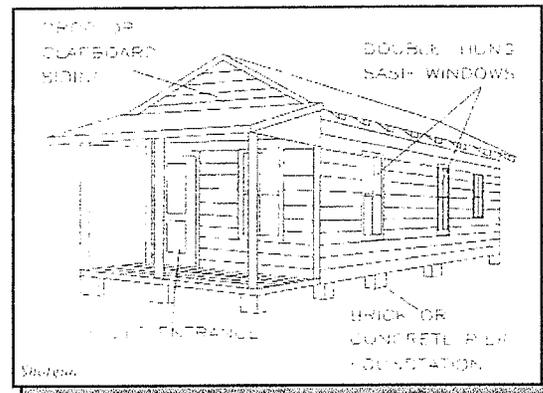
Most Vernacular homes in Florida are narrow, two-story houses with relatively steep roof pitches. A variation of this form is the “Shotgun” house, a narrow gable-front dwelling, one room wide, built approximately from 1880 to 1930. This style was easily accommodated into narrow urban lots.

Another vernacular style unique to Punta Gorda is the “Fisherman Cottage”, a home type popular with poor fishermen. It was built in large numbers during the first years of settlement when housing was in short supply. The construction was essentially a large box with a shingle roof. Vertical boards nailed to a simple platform constituted the outside and inside wall surfaces as well as support for the ceiling and roof. Two men with hand tools, standard length lumber, and mill-assembled windows could erect a two-room cottage from “dark to dark” – that is, from dawn to nightfall. For this reason, these structures were known as “dark to dark” houses. Porches and more rooms were usually added later¹.

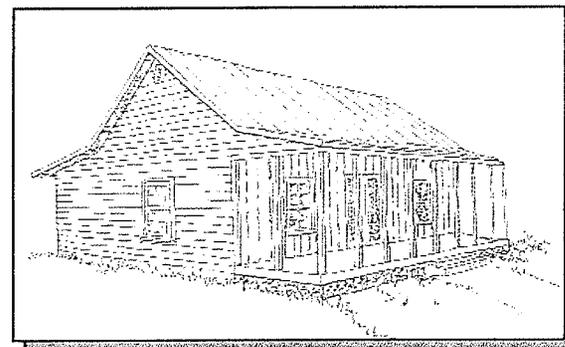
1. The Punta Gorda Preservation Manuals, Punta Gorda Revitalization Committee and Historic Advisory Board, July 1991



Frame Vernacular



Shotgun



Fisherman Cottage

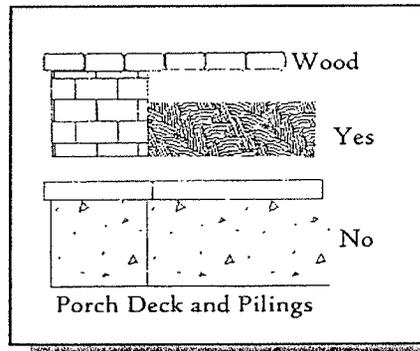
FRAME VERNACULAR

2. Frame Vernacular Plan

- Simple building forms.
- Rectangular and L-shaped building plans, although some buildings have irregular plans, especially if additions have been added in later years.
- Buildings range from one to two-and-one-half stories.

3. Frame Vernacular Foundation

- Brick or concrete block pier foundation.
- Spaces between piers left open to allow for ventilation and for protection from high water.
- Lattice infill between piers is common.



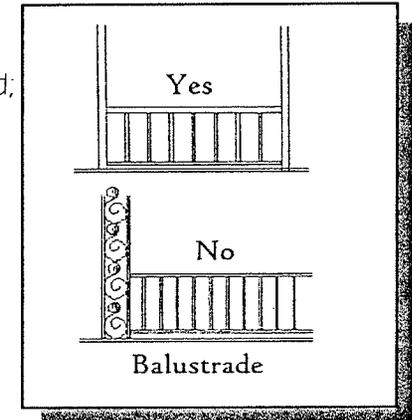
4. Frame Vernacular Facades

- Facades are vertically proportioned following a three-bay or five-bay pattern on the front elevation.
- Most commonly they have a simple entrance.

5. Frame Vernacular Porches

- Wide front porches
- Porches can be full width, wrap around, front facing gable, or fill in between the "L" formed by the main body and the front gable.
- Porches normally have a minimum depth of 6 feet.
- Porches are commonly elevated 2'-6" to 3'-6" above grade.

- Columns are typically narrow and made of wood; usually spaced evenly across the façade, with few details.
- In most cases, porches were built without railings. If railings were used, they were wooden with typical 1 ¼ inch square balustrades.



6. Frame Vernacular Roof

- Front, side and cross gable.
- Shed roof over porch.
- Earlier period homes have steep pitches, to accommodate attic space.
- Later period homes have a lowered roof pitch.
- Main roofs are steeply pitched (8:12 to 12:12). Porch roofs should have a low pitch (2:12 to 4:12).
- Rafter ends are unadorned, exposed, and extend beyond the face of the wall.
- Wood shingles were often used to cover the roofs in early homes.
- Asbestos shingles, composition shingles, V-crimp metal or metal shingles were used on later period structures, or as a replacement roof material.

FRAME VERNACULAR

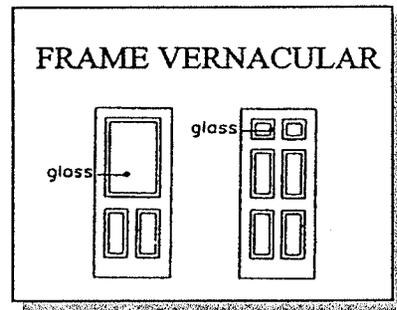
- Brick or stucco chimneys, normally located on the outside of the gable end walls.
- Dormers were sometimes used on 1 ½ story homes.

7. Frame Vernacular Exterior

Primary exterior material is horizontal wood siding; less common are wood shingles and board and batten.

8. Frame Vernacular Windows and Doors

- Windows are single, tall and narrow.
- Multi-pane, double-hung sash windows (6/6, 3/1, 2/2 or 1/1).
- Transoms, fanlights and attic louvers are common.
- Second floor windows align with first floor windows.
- Jalousie windows, French doors and simple balconies are used occasionally.
- Windows made of wood.
- Windows are spaced evenly along all facades.
- Window and door trim projects out from wall cladding, approximately ¾ inch. Jamb trim is at least 4" wide, and headers (lintel) are normally 6" wide.
- Doors contain recessed wood panels.
- Shutters are not typically used. When used, they should be paneled and should be either operable or proportioned to look operable.



9. Frame Vernacular Color

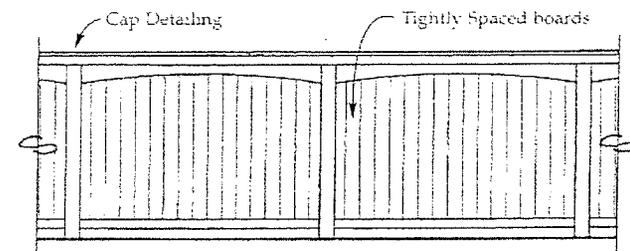
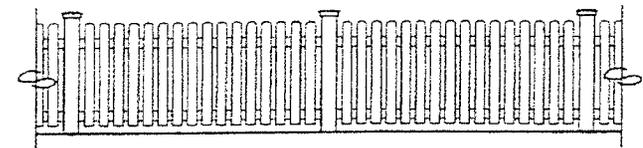
Colors range in the pastel family from light whites, yellows and grays to light pastel colors.

10. Frame Vernacular Exterior Decoration

Sparse, limited to ornamental woodwork.

11. Frame Vernacular Fences

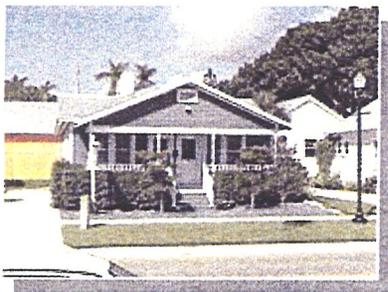
- Wooden fences are most common.
- Picket fences with various level of ornamentation, consistent with the main building.



12. Frame Vernacular Additions

- Large additions detract from the simple mass of the main body. These should be limited to the rear elevation.
- Small-scale additions may be used on the sides. These should have a lower roof with a pitch to match the porch roof.

13. Frame Vernacular Local Examples



315 Taylor Street



457 West Marion Avenue

MASONRY VERNACULAR

B. Masonry Vernacular

1. Masonry Vernacular Background

The Masonry Vernacular home, like the Frame Vernacular does not follow a particular style. Unlike the Frame vernacular, this type was built using concrete blocks as the main structural support, and stucco for the exterior fabric.

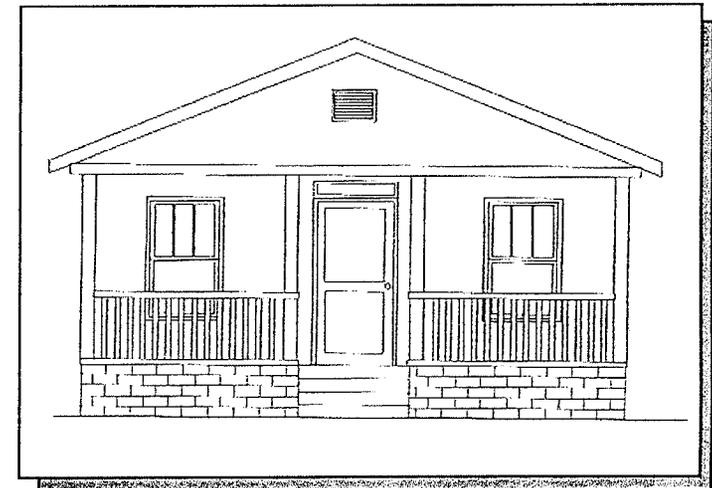
Before the Civil War, masonry construction was far less popular in Florida than wood framing. Brick was not readily available because of a scarcity of clay in the state and poor transportation facilities. Following the Civil War, brick became more readily available, as rail networks were extended to Florida. After 1900, brick was increasingly used on a variety of buildings, including private residences, apartments, schools and government buildings. 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 replaced brick as a structural material.

In the early decades of the century, wood frame houses were sometimes disguised as masonry by applying stucco cladding over the wooden studs. Also, some masonry vernacular homes have recently been covered with wood or vinyl siding.

The Frame and Masonry Vernacular are very similar in terms of massing and proportions. The main difference between the two is the use of exterior materials, and the foundation treatment (the Masonry Vernacular lacks the crawlspace commonly found in Frame Vernacular homes).

2. Masonry Vernacular Plan

Rectangular and L-shaped building plans



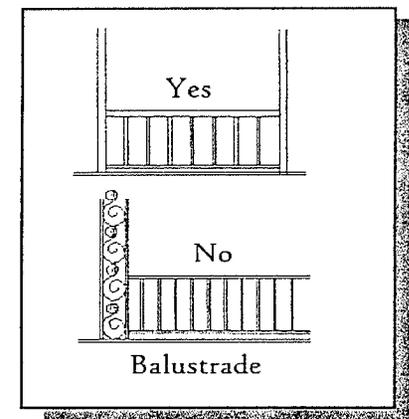
Masonry Vernacular

3. Masonry Vernacular Foundation

- Continuous slab
- Brick or concrete footings

4. Masonry Vernacular Porches and Facades

- Most commonly simple entrance or end porches.
- Columns typically narrow and made of wood; usually spaced evenly across the façade, with few details.
- In most cases, porches were built



without railings

- Buildings range from one to two stories

5. Masonry Vernacular Roof

- Gable or hip roofs
- Pitched roof surfaces are covered with composition shingles, diamond composition shingles, metal, or wood shakes.
- Chimneys are coquina or brick and may be finished with stucco

6. Masonry Vernacular Exterior

- Brick with common or running bond
- Concrete block with rusticated rock-face
- Stucco with rough texture.
- Painted block.

7. Masonry Vernacular Windows and Doors

- Multi-pane, double-hung sash windows (6/6, 3/1, 2/2 or 1/1).
- Transoms, fanlights and attic louvers are common.
- Jalousie windows, French doors and simple balconies are used occasionally.
- Windows are made of wood.
- Windows are spaced evenly along all facades.
- Doors contain recessed wood panels.

8. Masonry Vernacular Color

Colors range in the stucco-colored pastel family from light yellows, oranges, browns and grays.

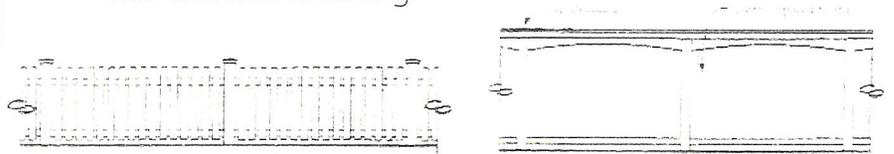
MASONRY VERNACULAR

9. Masonry Vernacular Exterior Decoration

Detailing is simple, usually consisting of cast concrete or ornamental brick corbels.

10. Masonry Vernacular Fences

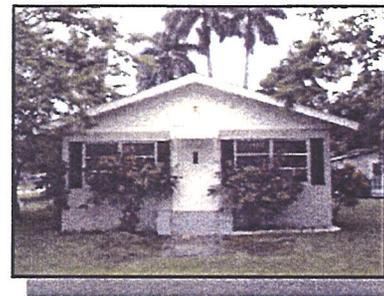
- Wooden fences are most common, but masonry garden walls are also consistent with the style.
- Picket fences with various level of ornamentation, consistent with the main building.



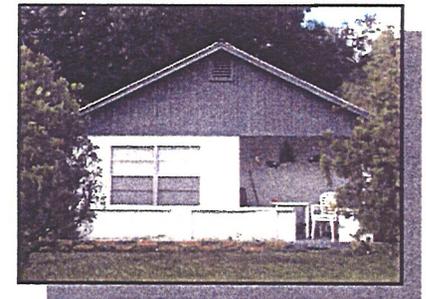
11. Masonry Vernacular Additions

- Large additions detract from the simple mass of the main body. These should be limited to the rear elevation.
- Small-scale additions may be used on the sides. These should have a lower roof with a pitch to match the porch roof.

12. Local Example of Masonry Vernacular



1215 Lemon Street



521 Carmalita Street

FOLK VICTORIAN

C. Folk Victorian

1. Folk Victorian Background

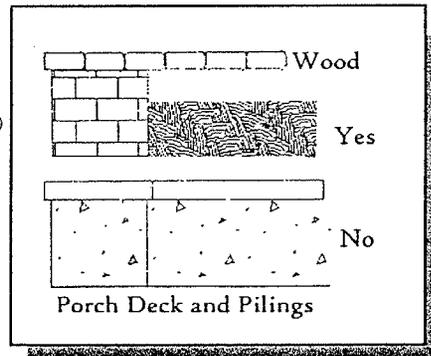
The spread of the Folk Victorian style was possible due to the railroad. Heavy woodworking machinery was made accessible at local trade centers, where they produced inexpensive Victorian detailing. Pre-cut details were also easier to obtain. In most cases, the trims and detailing were applied to existing Vernacular houses. The identifying features of the style include porches with spindlework detailing (turned spindles and lace-like spandrels or flat jigsaw cut trim appended to Vernacular forms; symmetrical facades (except wing subtype); and cornice-line brackets.

2. Folk Victorian Plan

Rectangular and L-shaped building plans.

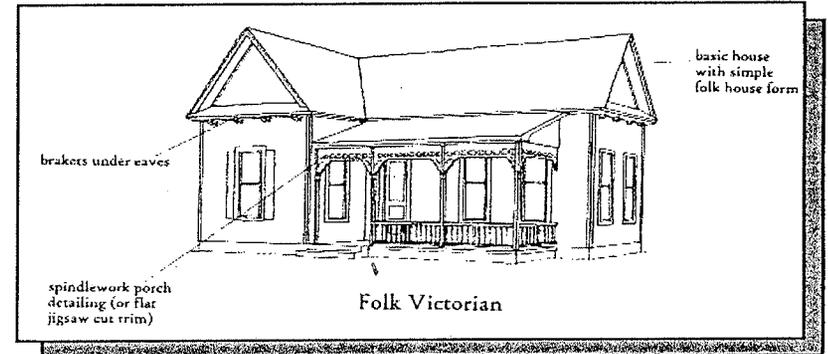
3. Folk Victorian Foundation

- Brick or concrete block pier foundation.
- Spaces between piers left open to allow for ventilation and for protection from high water.
- Lattice infill between piers is common.



4. Folk Victorian Facades

- Facades are vertically proportioned following a three bay or 5-bay pattern on the front elevation.
- Symmetrical facades, except for the L-shape plan houses.
- One to two stories.



Folk Victorian

5. Folk Victorian Porches

- Wide front porches.
- Porches can be full width, wrap around, front facing gable, or fill in between the "L" formed by the main body and the front gable.
- Porches normally have a minimum depth of 6 feet.
- Porches are commonly elevated 2'-6" to 3'-6" above grade.
- Railings consisting of turned spindles and lace-like spandrels, or square posts with beveled corners (chamfered).

6. Folk Victorian Roof

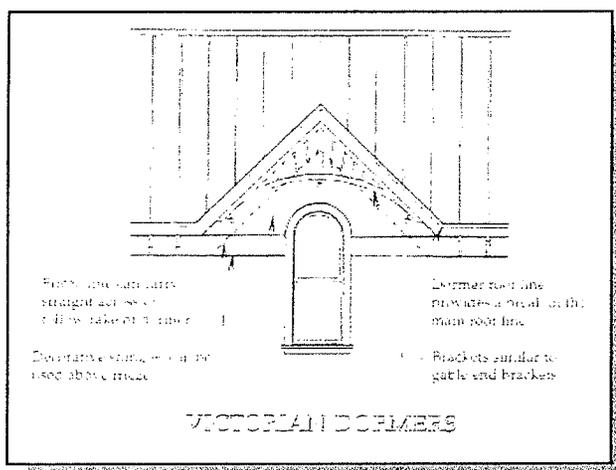
- Front gable; side-gable; and cross gable.
- Shed roof over porch.
- Earlier period homes have steep pitches, to accommodate attic space.

• Later period homes have a lowered roof pitch.

• Main roofs are steeply pitched (8:12 to 12:12).

Porch roofs should have a low pitch (2:12 to 4:12).

- Wood shingles were often used to cover the roofs in early homes.
- Asbestos shingles, composition shingles, V-crimp metal or metal shingles were used on later period structures, or as a replacement roof material.
- Brick or stucco chimneys, normally on the outside of the gable end walls.



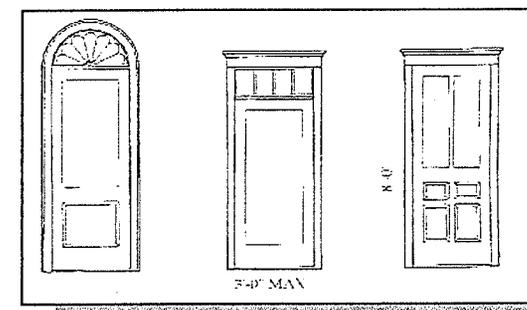
7. Folk Victorian Exterior

Primary exterior material is horizontal wood siding; less common are wood shingles and board and batten.

8. Folk Victorian Windows and Doors

- Windows are single, tall and narrow.
- Multi-pane, double-hung sash windows (6/6, 3/1, 2/2 or 1/1).
- Transoms, fanlights and attic louvers are common.
- Second floor windows align with first floor windows.
- Jalousie windows, French doors and simple balconies are used occasionally.

- Windows made of wood.
- Window surround are normally simple or may have a simple pediment above.



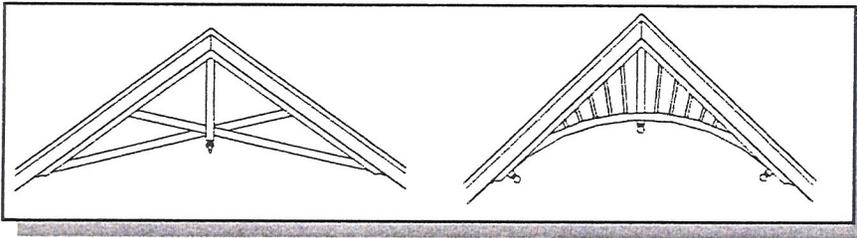
- Windows are spaced evenly along all facades.
- Window and door trim projects out from wall cladding, approximately $\frac{3}{4}$ ". Jamb trim is at least 4" wide, and headers (lintel) are normally 6" wide.
- Doors contain recessed wood panels.
- Shutters are not typically used. When used, they should be paneled and should be either operable or proportioned to look operable.

9. Folk Victorian Color

Colors range in the pastel family from light whites, yellows and grays to light pastel colors.

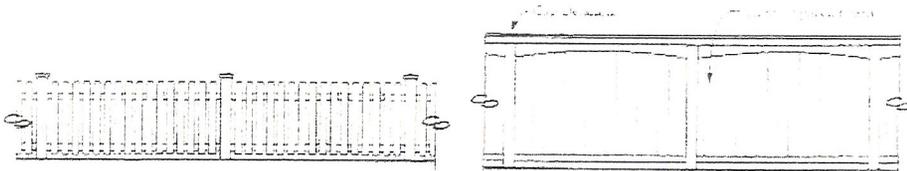
10. Folk Victorian Exterior Decoration

- Details based on either Italianate or Queen Anne styles. Primary areas for application of detail are the porch and cornice line.
- Brackets under eaves.
- Flat jigsaw cut trim
- Friezes suspended from the porch ceiling.



11. Folk Victorian Fences

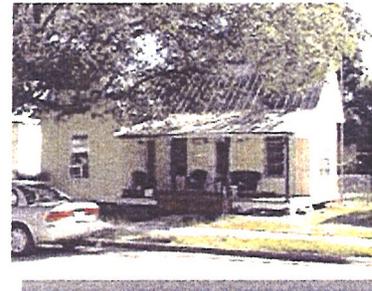
- Wooden fences are most common
- Picket fences with ornamentation consistent with the main building
- Flat boards with scroll-cut patterns are commonly used.



12. Folk Victorian Additions

- Large additions detract from the simple mass of the main body. These should be limited to the rear elevation.
- Small-scale additions may be used on the sides. These should have a lower roof with a pitch to match the porch roof.

13. Folk Victorian Local Examples



210 Goldstein Street



311 Goldstein Street

CRAFTSMAN

D. Craftsman

1. Craftsman Background

The Craftsman Style was the popular style for smaller houses being built throughout the Country during the period from 1905 to 1920. The style originated in California but quickly spread throughout the Country by pattern books and popular magazines. The style faded from favor after the mid-1920s, and few were built in the 1930s. The one-story vernacular examples are often called simply bungalows.

2. Craftsman Plan

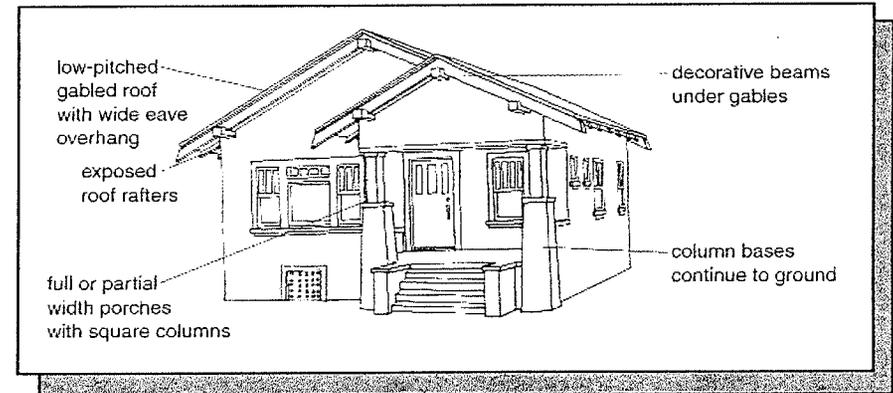
Usually rectangular, with the narrow side oriented toward the street.

3. Craftsman Foundation

- Masonry (often brick) piers, or continuous brick or concrete block. Piers occasionally flared at the bottom.
- Spaces between piers left open to allow for ventilation and for protection from high water.
- Lattice or louvered panels cover the porch crawlspace.

4. Craftsman Porches and Facades

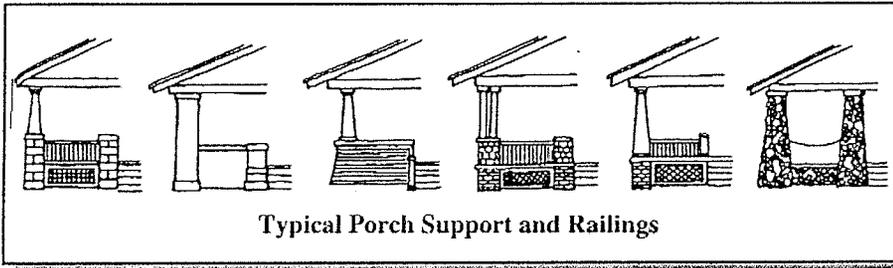
- One or one-and-a-half story. In some, cases two stories.
- The front porch is an essential element of all Craftsman Style houses. They are often the most prominent architectural feature of the house.
- Either full or partial width (usually a minimum of $\frac{3}{4}$ of the front facade), with roof supported by tapered square columns.
- Partial porches are placed at the center of the main body or



Craftsman

- fully to one side.
- Elevated 2'-6" to 3'-4" above grade.
- Porches are attached to the main façade of the house, sometimes wrapped around the side.
- Porches are wide and deep enough to feel like an outside room.
- Porch wide beams help define the horizontal proportions of the style.
- Columns or pedestals frequently extend to ground level (without a break at the level of porch floor).
- Columns are made of wood, concrete, or masonry. Mouldings are normally found at top and bottom of column.
- Solid knee walls, matching column bases, are used between the column bases.
- Railings and balusters are occasionally used. Open, heavy wood railings appearing with regular or irregular pattern

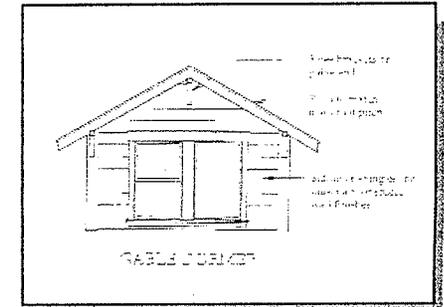
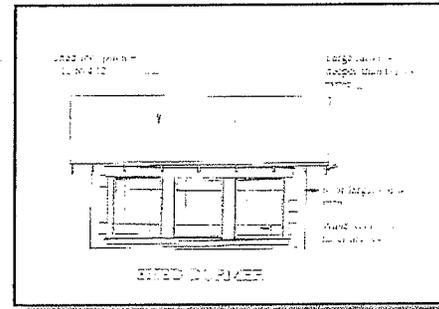
CRAFTSMAN



5. Craftsman Roof

- Four types of roofs are typically associated with bungalow:
 - Hip roof over one-and-a-half story, with a shed dormer on the main façade;
 - One or more front gable roofs, with one being the most dominant, usually above the porch;
 - Side gable roof parallel to the street with cross gable intersecting; cross gable typically covers the front porch and entrance to the building;
 - Large one-and-a-half story home with a side gable roof parallel to the street and incorporating a dormer.
- Low- to moderately-pitched roofs, emphasizing the horizontal massing of the style (4:12 to 6:12 pitch in one to two story gabled; 7:12 to 9:12 pitch for one and 1 ½ story). Integral porch roof may match main pitch, or break at front wall to a 3:12 or 4:12 pitch.
- Exposed rafters. Rafter ends extend beyond the face of the wall, often decoratively cut.
- Decorative (false) beams or braces commonly added under gables.
- Roof coverings may be wood, composition, or metal shingles, or crimped metal panels. Shingles are often patterned.

- Shed or gable dormers on the front side of the roof on the 1 ½ and 2 ½ story homes.
- Chimneys are typically brick, to match the column base, with simple decorative caps.
- Tapered chimneys on the outside of gable wall.

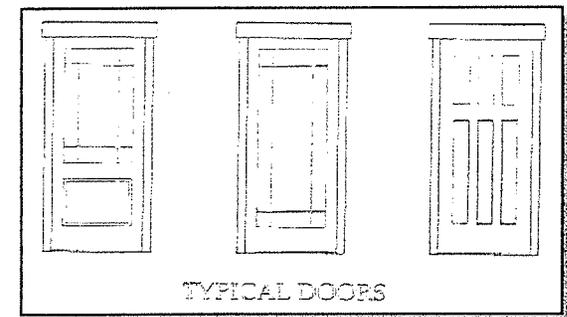


6. Craftsman Exterior

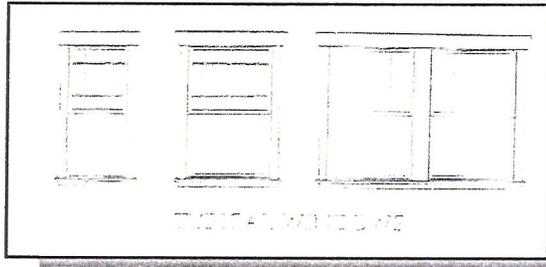
- Wood siding, shingle and clapboard are the most common exterior wall surface materials. Corner trim used with siding.
- Stucco and brick less frequently used.
- Different siding on the first and second floors – wooden clapboards on the first floor and wooden shingles on the second- although only one material is also common.

7. Craftsman Windows and Doors

- Simple doors, often with panes of glass. No transom or sidelights used.
- Windows are large and wide proportioned.



- Wood windows, either single or double-hung, or casement sash.
- Windows often grouped in clusters of two or three windows
- Windows can be single-pane, 2- or 4-pane; the upper sashes may be multiple-pane (vertical) with the lower sashes single pane.
- Dormer windows do not cover the full width of the dormer
- Shutters not used.
- Window trim is thick to project out from the wall.



8. Craftsman Color

- Houses with different siding materials often received two different paint colors. These houses usually have natural colors such as earth-browns, moss greens, sand yellows, and terra cotta reds. The body of the house is often unpainted with stained shingles in brown or red. These colors were less saturated and earthier than Victorian-era colors
- While trim colors were used to bring out architectural details, they were chosen to complement the overall color scheme rather than to emphasize specific architectural elements. Trim colors were often white, light yellow, gray and light green. Doors were left unpainted and were varnished.
- Window colors are normally different than the main body and the trim.

9. Craftsman Exterior Decoration

- Great degree of ornamentation, but the ornament was used to emphasize the structure and construction of the building rather than to adorn for the sake of adornment
- Carved rafter ends.
- Decorative gable end trim; knee braces; battered porch piers
- Window surrounds.
- Column base and capitals
- Lattice attic vents in the gable ends.

10. Craftsman Fences

- The use of fences is not very common.
- A combination of masonry and wood would be acceptable for fences or garden walls, borrowing some of the architectural features used on the main facade

11. Craftsman Additions

- Should be smaller than the main body.
- Gable roofs of equal or lower pitch than the main roof.

12. Craftsman Local Examples



520 East Olympia Avenue

QUEEN ANNE (REVIVAL)

E. Queen Anne (Revival)

1. Queen Anne Background

Rapid industrialization and the expansion of the railroad in the late 1800s led to dramatic changes in American house design and construction. The balloon frame rapidly replaced heavy timber framing as the standard building technique. This, in turn, freed houses from the traditional box-like shapes. In addition, growing industrialization permitted many complex housing components, such as doors, windows, roofing, siding, and decorative detailing to be mass produced in large factories and shipped throughout the Country for relatively low cost on the expanding rail network. In Punta Gorda, the remaining Victorian homes consist of Queen Anne, Shingle, and Folk Victorian houses. The Folk Victorian is a fancier version of the Frame Vernacular, with similar massing and roof forms. The Folk Victorian style was described under the Frame Vernacular Style.

2. Queen Anne Plan

- Two to three-and-a-half stories.
- Rambling, asymmetrical plan.
- Vertical orientation.
- Irregular massing of the building and forms.

3. Queen Anne Foundation

- Simple brick piers; concrete piers used at later times.
- Spaces between piers left open to allow for ventilation and for protection from high water.

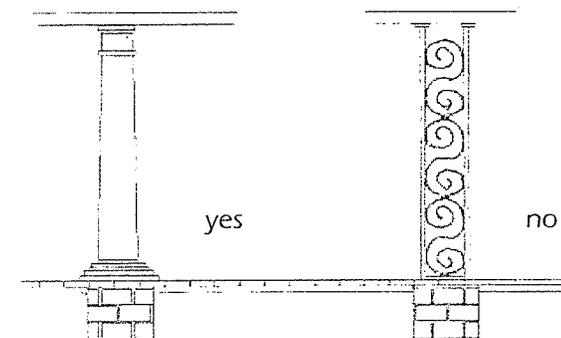
4. Queen Anne Porches and Facades

- Porches usually one-story high. Sometimes small second floor balconies and porches are present.



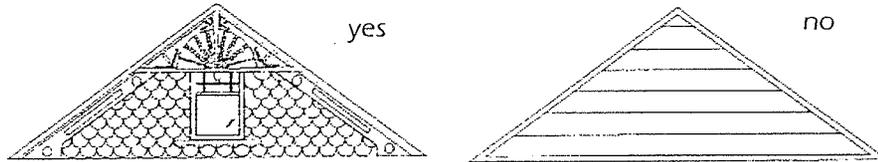
Queen Ann (Revival)

- Partial or full-width across the front of the home; may wrap either one or both sides of the building.
- Porch is intended to accentuate the characteristic asymmetrical façade.
- Main entrance always included in the porch area.
- Simple, classical columns sometimes grouped and raised to the railing level with pedestals.
- Simple railings; occasionally, turned spindles.



5. Queen Anne Roof

- Most common form is steeply-pitched main hipped roof with one or more lower cross gables; occasionally a pyramidal roof with no ridge, or a small flat deck crowning the main hip roof.
- Polygonal towers typically placed at one corner of the front façade, with a conical roof.
- Multiple dormers and gables.
- Metal or composition shingles.
- Brick chimneys with decorative patterns or coursing, decorated chimney caps.



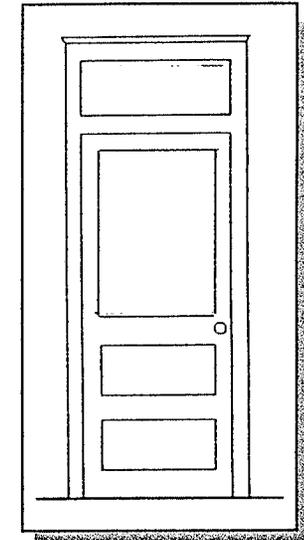
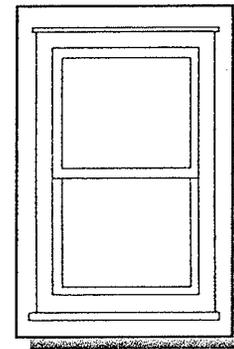
6. Queen Anne Exterior

- Horizontal wood siding is most common.
- May combine several types of siding materials (shingles, clapboard, and decorative wood panels) on one house.

7. Queen Anne Windows and Doors

- Typically, double-hung wood sash windows with single and divided panes.
- Windows may be a mixture of sizes and shapes.
- Queen Anne window, consisting of a single large pane surrounded by smaller rectangular panes.

- Decorative glass, such as diamond-shaped panes or stained glass, is common.
- Windows are detailed with simple moldings.
- Doors have decorative carvings and details often with glass panes in the upper part of the door.



Queen Anne Window and Door

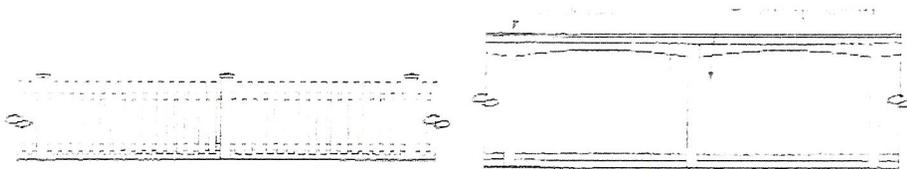
8. Queen Anne Exterior Decoration

- Eclecticism is the keynote of the Queen Anne style.
- Varied and decoratively rich, with picturesque and asymmetrical silhouettes shaped by turrets, towers, gables and bays.
- Decorative shingle patterns in the gable ends.
- Decorative bargeboards.
- Sunburst detailing.

- Triangular pediments.
- Iron roof cresting.

9. Queen Anne Fences

- Fences are not very common, as they take away from the high level of ornamentation typical from this style
- Picket fences with various level of ornamentation, consistent with the main building.



Preferred style for Front Yard

Preferred style for Rear and Side Yards

10. Queen Anne Color

- Rich, intense and fairly strong, and contrasting colors were used to bring out different architectural elements. Deep browns, saturated olives, yellow ochres and rich brick reds were color choices for the Victorian era.
- The body of the building often would be medium gray, dark red, dark blue, dark green or brown. While not brilliant, these colors were highly saturated and created a sumptuous, rich palette
- Architectural elements such as window sashes, trim and carved ornaments are painted in contrasting colors – either darker or lighter – to draw attention to them. These colors for trim were often dark gray, dark brown, olive green, or dark red.

- Because the roof is often very visible in Victorian buildings, shingle colors and patterns should likewise be taken into consideration in selecting a palette.
- Doors were usually left unpainted, or were varnished or grained.

11. Queen Anne Local Examples

- Should be smaller than the main body
- Gable roofs of equal pitch as the main roof

12. Queen Anne Local Examples



108 Gill Street



401 Retta Esplanade

COLONIAL/GEORGIAN REVIVAL

F. Colonial/Georgian Revival

1. Colonial/Georgian Background

Some of the elements of the Colonial Revival, such as entry, cornice, and windows are adapted from Georgian and other earlier period styles to embellish these modest, yet elegant homes.

2. Colonial/Georgian Plan

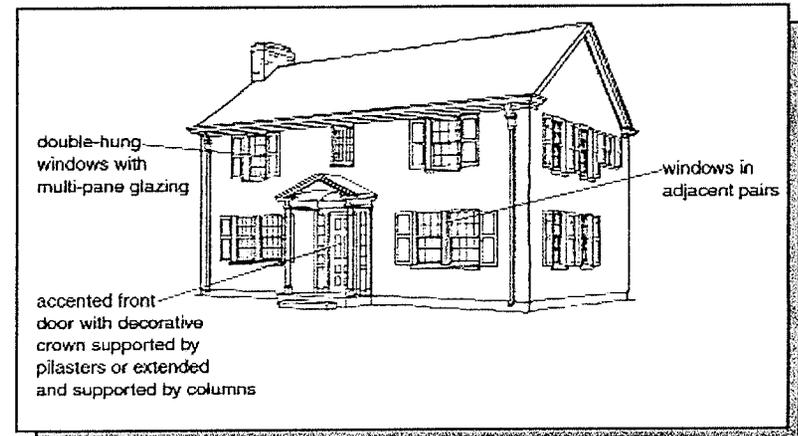
- Plan is regular, rectangular or nearly square, sometimes with add-on elements (additions and wings). The long axis parallels the street.
- In rectangular floor plans, the long axis is normally one third longer than the short axis. When the short axis of the main body exceeds two-thirds of the length of the long axis, the roof is normally a hip instead of a gable.
- Height is two to two and one half stories.
- Entrance stairs typically centered on the main façade.

3. Colonial/Georgian Foundation

- The foundation is usually of brick piers or continuous brick. Concrete piers used at later times.
- Spaces between piers left open to allow for ventilation and for protection from high water.

4. Colonial/Georgian Porches and Facades

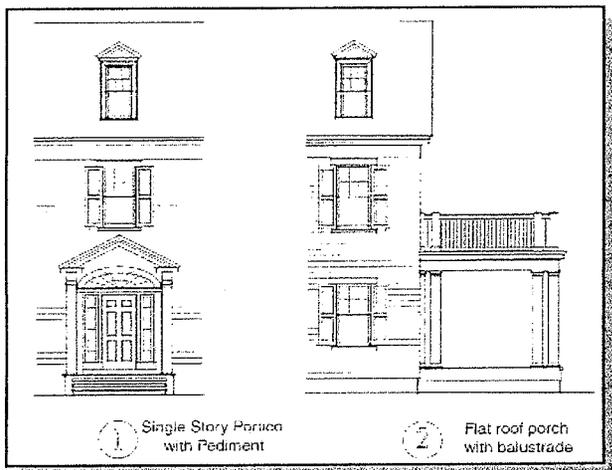
- The main body is dissected into 3 or 5 implied bays. The entry is almost always centered on the main body.
- Simple rectangular volumes are combined creating a main body and side wings.



Colonial/Georgian Revival

- Side wings decrease in scale from the main body and usually incorporate a side porch, portecochere, and/or simple one story enclosed space.
- Finished floor elevation normally not less than 2'-6" above grade.
- Porches are most common as side wing elements and may be enclosed if porch detailing (columns, balustrade element, entablature) is preserved.
- Entries are the most dramatic part of the façade, normally contained by a pediment supported by pilasters or protruding out supported by columns.
- Porches may be portico/simple entry porches. They maintain a vertical proportion.
- The single story portico with pediment is typical for a single bay entry. Flat roof porch or portico with balustrade is typical for a single bay entrance or a side wing porch.

- May have a porch on the rear.
- Simple, classical columns spaced evenly across the front façade.
- Simple railings and balusters, when present
- Symmetrical façade.



5. Colonial/Georgian Roof

- Roofs are simple forms with pitches from 7:12 to 10:12 (Colonial Revival); or 4:12 to 7:12 and 18:12 to 20:12 (Dutch Colonial).
- Add-ons and wings have their own roof form (a single roof does not encompass all the volumes).
- Gable, hip (Colonial Revival) or gambrel (Dutch Colonial) roof.
- Eaves are less embellished than classical eaves, but elements such as the architrave and crown are options often taken.
- Overhangs in Florida have been broadened to accommodate the climate.

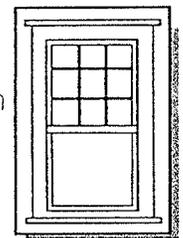
- Roof over porch is typically shed or low-sloped hip roof.
- Dormers with hip, gable or shed roofs are a defining characteristic.
- Rafter ends are typically exposed and decoratively cut.
- Composition shingles are the most often used; occasional metal roof coverings.
- Chimneys are brick with simple coursing, shoulder and corbel details.

6. Colonial/Georgian Exterior

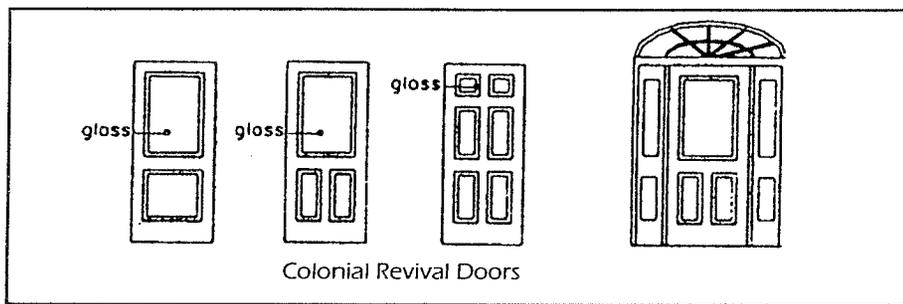
The primary exterior material is usually horizontal wood siding or shingles.

7. Colonial/Georgian Windows and Doors

- Paired or grouped double-hung wood sash windows. Typical windows have multiple panes with a 6/1 muntin pattern. Variants include 3/1 and 6/6 patterns.
- Windows are detailed with simple molding. Group windows are separated by a mullion.
- Windows sometimes framed by wooden or wrought iron grills.
- Single 6 panel doors with side lights and/or fan light above are most common.
- Doors often flanked by fixed glass sidelights, surrounded by simple classical trim.



window

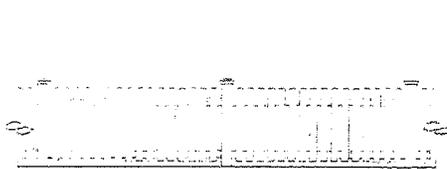


8. Colonial/Georgian Exterior Decoration

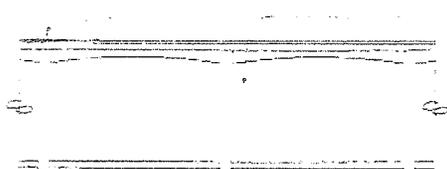
The exterior detailing is usually classically derived columns, pediments, broken pediments and wood shutters.

9. Colonial/Georgian Fences

- Wooden fences are most common
- Picket fences with low level of ornamentation, consistent with the main building



Preferred style for Front Yard



Preferred style for Rear and Side Yards

10. Colonial/Georgian Color

- Usually white, pale yellow, tan, or pale stone gray in the body of the building.
- Trim color is usually white-yellowish, or off-white, not our modern stark white-and shutters are dark green or black.
- Doors were usually left unpainted, or were varnished or grained – olive green.

11. Colonial/Georgian Additions:

- One story additions to side are common.
- Additions should be recessed from front building line.
- Maintain proportion and detail.

12. Colonial/Georgian Local Examples



451 Retta Esplanade

G. Neo-Classical Revival

1. Neo-Classical Background

The style was common during the first half of the 20th century. During the 1920s, the style was overshadowed by other Eclectic styles.

Typical features of this style include full-height porches with classical columns; Ionic or Corinthian capitals; symmetrical facades; centered entrance.

2. Neo-Classical Plan

- Based on Greek and Roman architectural orders.
- Plan is regular, rectangular or nearly square.

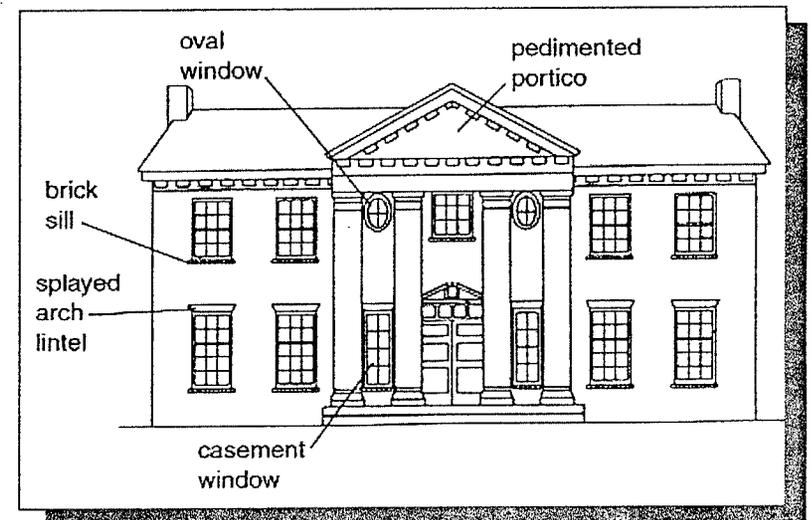
3. Neo-Classical Foundation

- The foundation is usually of piers or continuous, made of brick or concrete.
- Usually tall foundations, which exaggerate the height of the front façade.

4. Neo-Classical Porches and Facades

- The doorway, cornice line and type of column are the three principal distinguishing features of the style.
- Entry porch dominates the front façade and normally equals it in height, but not the width. There are several types of porch in this style:
 - Full-Height Entry Porch: Dominant central entry extending the full height, but not width, of the façade. May have a classical pediment and gabled roof, or flat porch roof. Some may have curved, semicircular entry porches with flat roofs. A variation of this entry type was

NEO-CLASSICAL REVIVAL



Neo-Classical Revival

the full-height entry feature with lower full-width porch. This variation was not as common.

- Front Gabled Roof: Full façade, colonnaded porch beneath the front-facing gable gives the building the appearance of a miniature Greek temple. Not very common.
- Full Façade: Colonnade porch occupies the full width and height of the façade. However, the porch is not covered by a traditional pedimented gable, but instead either by the principal side-gabled or hip roof, or by a flat or shed extension from such a roof.

- Porch roof usually supported by four simple columns (Roman Doric or Tuscan types), each with a square base
- One or two stories, simple rectilinear houses with side-gable or low-pitched hipped roofs, having the characteristic full-height entry porch
- Occasionally the front porch is recessed inward.

5. Neo-Classical Roof

Front or side-gable or low-pitched hipped roofs.

6. Neo-Classical Exterior

- Wall materials may be wood, brick, stucco, or stone, in order of decreasing frequency.
- The primary exterior material is usually horizontal wood siding or smooth masonry.

7. Neo-Classical Windows and Doors

- Double-hung sash windows aligned horizontally and vertically in symmetrical rows, usually five-ranked on front façade, less commonly three-ranked or seven-ranked
- Fixed upper sashes and movable lower sashes, the later held open originally by metal pins.
- Windows frequently arranged with 9 panes (9/9), although other combinations were also found (9/6, 6/9)
- Windows sometimes have elaborate decorative crowns placed above them – cornice mold or decorative frieze
- Wooden frames.
- Semi-circular or elliptical fanlight normally occurs above the paneled front door.
- Elaborate, decorative surrounds found in main entrances.

8. Neo-Classical Exterior Decoration

- The exterior detailing is usually classically derived full-facade height ionic columns. Fluted column shafts were common in early building. After about 1925, very slender, unfluted (often square) columns began to be used.
- Boxed eaves frequently with dentils or modillions beneath; a wide frieze band is occasionally found beneath the cornice.

9. Neo-Classical Fences

- Fences are not common. Low walls at sidewalk line may be used

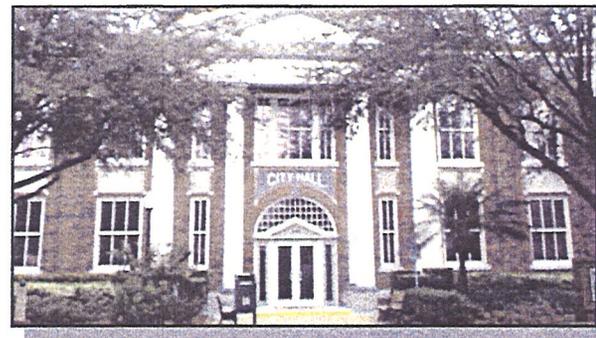
10. Neo-Classical Color

- Usually white, pale yellow, or pale stone gray in the body of the building
- Trim color is usually white-yellowish, or off-white, not our modern stark white-and shutters are dark green or black.
- Ornament color is usually cream or warm white.

11. Neo-Classical Additions

- Around additions to the front and sides of the building.

12. Neo-Classical Local Examples



City Hall

MISSION STYLE

H. Mission Style

1. Mission Style Background

Although not as common as the classical styles, scattered examples were built in the early 20th century throughout the country. The Mission style was normally associated with a wide variety of buildings including churches, train stations, government buildings, and some private residences.

2. Mission Style Plan

- Simple square or rectangular plans.
- Arched loggias or patios.

3. Mission Style Foundation

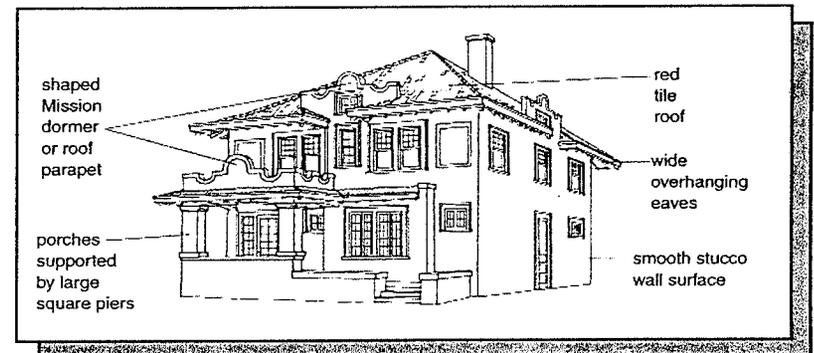
Slab, continuous. Masonry; not exposed.

4. Mission Style Porches and Facades

- Two types of façade:
 - Symmetrical - Balanced, symmetrical façade; most commonly of simple square or rectangular plan with hipped roofs.
 - Asymmetrical - The façade asymmetry is superimposed on a simple square or rectangular plan. Elaborate, rambling compound plans are found in some.
- Great variety of dormers and roof parapets.
- Prominent one-story porches either at the entry area or covering the full width of the façade; these sometimes have arched roof supports to simulate the arcades of Hispanic buildings.

5. Mission Style Roof

- Flat roofs with curvilinear parapets are most common. Gable and hip roofs also used.



Mission Style

- Some examples have unusual visor roofs. These are narrow, tiled roof segments cantilevered out from a smooth wall surface. They most commonly occur beneath the parapets of flat roofs.
- Open eaves are most common. However, boxed eaves also occur, usually with brackets below.
- Mission-like bell towers occur on a few cases.
- Clay tile used to cap parapets or chimney shoulders.

6. Mission Style Exterior

- Brick and stucco are the most common materials used. Very few Mission houses used stone.
- Shaped parapets.
- Arches.
- Smooth, flat wall surfaces

7. Mission Style Windows and Doors

- Quatrefoil windows are common.
- Arched windows

8. Mission Style Color

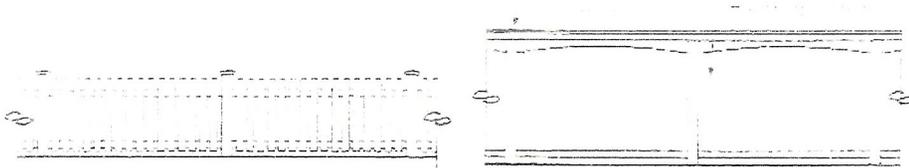
Colors range in the pastel family from light whites, creams and yellows to grays and light pastel colors.

9. Mission Style Exterior Decoration

Decorative detailing is generally absent, although patterned tiles, carved stonework, or other wall surface ornament is occasionally used.

10. Mission Style Fences

- Combination of masonry and iron used for screening
- Wooden fences not consistent with style.



Preferred style for Front Yard

Preferred style for Rear and Side Yards

11. Mission Style Additions

- Repeat elements from original building such as parapets, arches, visor roofs

12. Mission Style Local Examples



501 East Olympia Avenue



118 Sullivan Street



Train Depot

J. Modern Style

1. Modern Style Background

Not much construction of residential homes occurred during the depression. When construction resumed in 1946, modern styles were preferred over the classical styles. The earliest Modern style used was the Minimal Traditional, a simplified form loosely based on the Tudor style of the 1920s and 1930s. Predominant features included dominant front gable and massive chimneys. The high-pitched roofs were lowered and the facades were simplified by omitting most of the detailing. By the early 1950s, this style started being replaced by the Ranch style, which dominated American domestic building through the 1960s and is still popular in many parts of the country. Ranch houses are one-story houses with very low-pitched roofs and broad, rambling facades. Some lack decorative detailing, but most have decorative shutters, porch-roof supports, and other detailing, loosely based on colonial precedents.

2. Modern Style Plan

- Minimal Traditional plans are irregular, but mostly L-shaped or rectangular with wings.
- Partially enclosed courtyards or patios, borrowed from Spanish houses, are a common feature of the Ranch style.

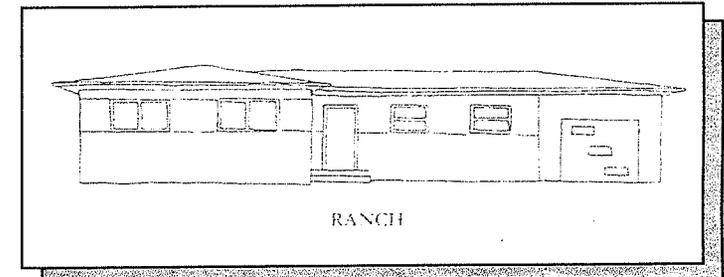
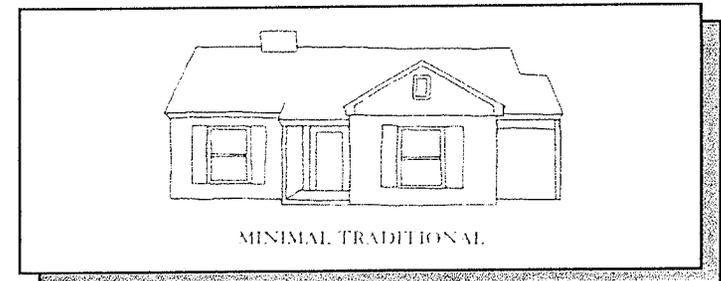
3. Modern Style Foundation

Slab or continuous footings commonly used. Most homes built at grade, or with minimal elevation.

4. Modern Style Porches and Facades

- The Minimal Traditional usually includes a large chimney (not always).
- At least one front gable in the Minimal Traditional style.

MODERN STYLE



Modern Style

- Asymmetrical one-story facades are predominant in the Ranch style.
 - The Ranch style includes wide facades, further increased by the built-in garages.
- ### 5. Modern Style Roof
- Both styles have low or intermediate pitch-roofs.
 - Moderate or wide overhangs are used in the Ranch style, either boxed or open, with the rafters exposed as in the Craftsman style.
 - The Minimal Traditional have close eaves and rakes, rather than overhanging as in the Ranch style.

- Typical roof shapes found in the Ranch style include hip (most common), cross-gable, and side gable.
- Shingle roofs are most common.

6. Modern Style Exterior

Brick, wood, stone or a mixture of these, are used in both styles.

7. Modern Style Windows and Doors

- Ribbon windows are frequent as are large picture windows in living areas
- Wide variety of windows used (double/single hung, casement), emphasizing horizontality.
- Wood and aluminum windows
- Wooden doors with no detailing.

8. Modern Style Color

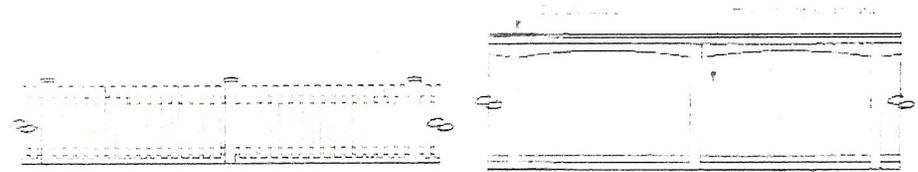
Subdued colors. Usually two colors used for main body and another for trims

9. Modern Style Exterior Decoration

- Minimum facade detail in both styles.
- If some detailing is used, it is loosely based on Spanish or English Colonial styles. Decorative iron or wooden porch supports and decorative shutters are the most common

10. Modern Style Fences

- Wooden fences are most common.
- Picket fences with low level of ornamentation, consistent with the main building.



Preferred style for Front Yard

Preferred style for Rear and Side Yards

11. Modern Style Additions

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12. Modern Style Local Examples



635 W. Marion Ave.



805 Retta Esplanade

K. Commercial Vernacular

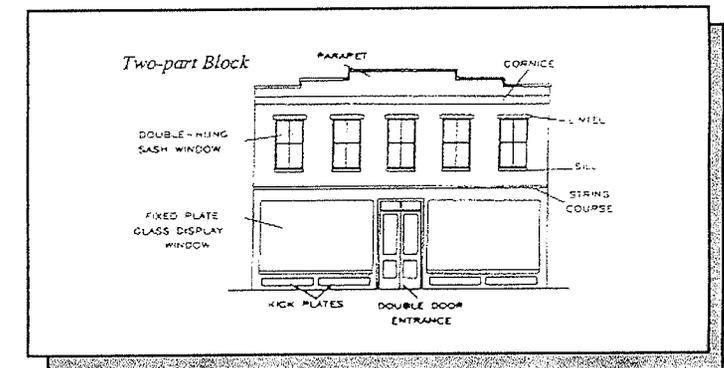
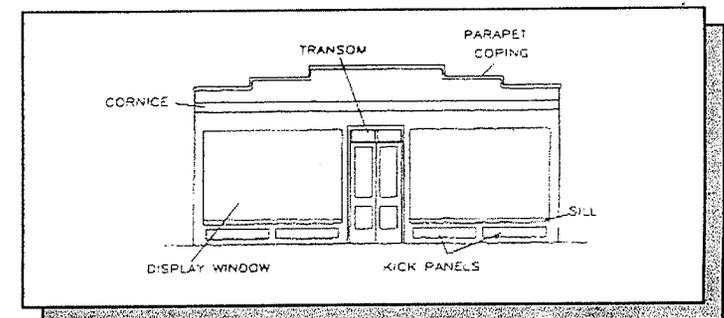
1. Commercial Vernacular Background

The design of commercial buildings in Florida mirrored national trends. The distinctive style developed during the mid-nineteenth century. These buildings housed a variety of uses, including offices, banks, hotels, and theaters, but the most common use was retail stores. Commercial buildings built between the mid-1850s and the 1940 were constructed close to the street, in close proximity to one another, and covered most of the lot.

Commercial buildings were normally organized into distinct sections or zones, commonly containing one or two parts:

- One Part: Generally a one-story building. 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 the windows and the cornice provided a place for advertising and made the façade appear taller. Some local examples include Ace Hardware at 208 West Marion Avenue and 117 West Marion Ave.
- Two Part: Generally 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. The building contained different uses in each zone. The lower zone generally housed public spaces (mentioned above), while the upper zone often provided space for private uses, such as apartments, offices, hotel rooms, and meeting halls. Some local examples include 149 and 264 West Marion Avenue.

COMMERCIAL VERNACULAR



Commercial Vernacular

2. Commercial Vernacular Plan

- Rectangular plan.
- One to two stories in height.

3. Commercial Vernacular Foundation

Continuous concrete slab or brick foundation.

4. Commercial Vernacular Façade

- Narrow front elevation facing the main street
- Focus of the design. Provides the building's identifying features.

- Different framework in upper and lower stories

5. Commercial Vernacular Roof

Usually flat with parapet.

6. Commercial Vernacular Exterior

- Primary exterior material is brick with common or running bond.
- Rough textured stucco.
- Rusticated rock-faced concrete block.

7. Commercial Vernacular Windows and Doors

- Fixed plate glass display windows in the first floor
- Double-hung sash windows in the upper floors.

8. Commercial Vernacular Color

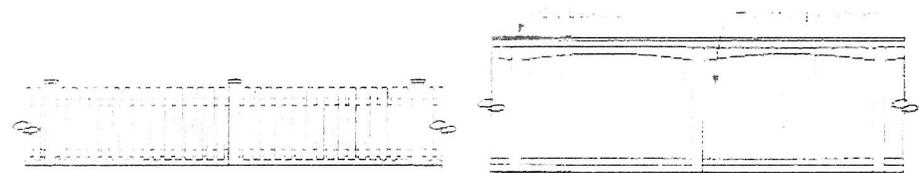
Colors are either exposed brick or painted brick with colors ranging from whites, reds, and pastels.

9. Commercial Vernacular Exterior Decoration

- Awnings, canopies.
- Cornice
- Cast concrete detailing.
- Decorative brick work, such as corbeling.

10. Commercial Vernacular Fences

- No fences should be placed in the front.
- Wooden or masonry fences and walls may be used on the side and rear yards.



11. Commercial Vernacular Local Examples



149 W. Marion Ave.



208 W. Marion Ave.