AGENDA
HISTORIC DISTRICT COUNCIL
REGULAR MEETING
APRIL 16, 2026
5:00 PM
CITY HALL COMMISSION CHAMBERS
204 ASH STREET
FERNANDINA BEACH, FL 32034

1. CALL TO ORDER / ROLL CALL / DETERMINATION OF QUORUM

2. PLEDGE OF ALLEGIANCE

3. APPROVAL OF MEETING MINUTES

3.1 Approval of Minutes from the March 19, 2026 Regular Meeting.

4. OLD BUSINESS

5. NEW BUSINESS

5.1 **PRESENTATION - CITY PROJECTS UPDATE**
Parks & Recreation and City Manager's Office

5.2 **HDC 2026-0006 - SHANE DONOVAN FATLAND, 322 S. 6TH STREET**
FINAL Certificate of Approval (COA) for a comprehensive restoration of the structure including conversion from a duplex to a single family home, reintroduction of historic features, replacement of a shed, and addition of a garage.

5.3 **HDC 2026-0007 - MEMORIAL UNITED METHODIST CHURCH - 601 CENTRE STREET**
FINAL Certificate of Approval (COA) to replace original windows at the Lamb Daycare building with new windows.

5.4 **HDC 2026-0009 - DONALD SKIPPER, AGENT FOR FOR JUDITH TORTORA, 811 WHITE STREET**
CONCEPTUAL Certificate of Approval (COA) for the construction of a new 2-story single family residence and a 2-story detached accessory structure. *(Quasi-Judicial)*

6. BOARD BUSINESS

6.1 Historic Downtown Design Guidelines- Board Comments

7. STAFF REPORT

7.1 Staff Certificates of Approval (COA) - March 2026

8. PUBLIC COMMENT

9. ADJOURNMENT

NEXT HDC REGULAR MEETING IS SCHEDULED FOR MAY 21, 2026.

All members of the public are invited to be present and be heard. Persons with disabilities requiring accommodations in order to participate in this program or activity should contact the City Clerk at (904) 310-3115 or TTY/TDD 711 (for the hearing or speech impaired). All interested parties may appear at said meeting and be heard as to the advisability of any action, which may be considered with respect to such matter. For information regarding this matter, please contact the Planning Department (904) 310-3135.

HISTORIC DISTRICT COUNCIL STAFF REPORT
HDC 2026-0006
April 16, 2026

Owner/Applicant:	Shane Fatland
Property Address:	322 S 6th Street
Parcel ID #	00-00-31-1800-0127-0032
Current zoning:	R-2
FLUM land use category:	Medium Density Residential
Existing uses on the site:	Multi-family
FL Master Site File #	NA00408
Year Built:	1900
Contributing Status:	Contributing
Requested actions:	Certificate of Approval (COA) to restore the structure, including the following: - Conversion from duplex back to single-family - Addition, restoration, and replacement of windows and installation of permanent shutters - Conversion of one window to an exit door to garage, and replacement of all exterior doors - Reintroduction of original sawn balustrade on all porches - Addition of a bay window at first floor front porch - Construction of a 12' x 22' detached accessory structure (garage) - Replacement of existing shed with a new 9' x 9' accessory structure (shed) - Restoration of side porch - Installation of gas lights to front porch and rear entrance, and to front and rear of garage

All required application materials have been received. All fees have been paid. All required notices have been made.

SUMMARY OF REQUEST AND BACKGROUND INFORMATION:

The applicant is seeking **final** approval for a comprehensive restoration of a contributing structure located at 322 S 6th Street. A detailed description of the scope of work is included in the application and below:

- Conversion from duplex back to single-family
- Addition, restoration, and replacement of windows and installation of permanent shutters
- Conversion of one window to an exit door to garage, and replacement of all exterior doors
- Reintroduction of original sawn balustrade on all porches
- Addition of a bay window at first floor front porch
- Construction of a 12' x 22' detached accessory structure (garage)
- Replacement of existing shed with a new 9' x 9' accessory structure (shed)
- Restoration of side porch
- Installation of gas lights to front porch and rear entrance, and to front and of rear garage

The structure at 322 S 6th Street is a frame venacular, contributing structure to the Downtown Fernandina Beach Historic District. It has most recently functioned as a duplex, now being under new ownership, with the intention of converting the structure back to a single-family home. The renovation includes a variety of changes including adding a bay window to the first floor and changing the floor plan to cement the current intended use as single family. The addition of two accessory structures, a shed and a garage, are designed to be complimentary to the primary structure. Many of the other requested changes such as the restoration of the side porch, restoration/rebuilding of the windows, installation of gas lights near the entrances, and the reintroduction of a sawn balustrade, enhance the historic nature of the home.

APPLICABLE GUIDELINES:

CITY OF FERNANDINA BEACH LAND DEVELOPMENT CODE
CITY OF FERNANDINA BEACH HISTORIC DOWNTOWN DESIGN GUIDLINES
SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

1. **A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.**
   Findings: *Complies* ☒ *Does not Comply* ☐ *N/A* ☐
2. **The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.**
   Findings: *Complies* ☒ *Does not Comply* ☐ *N/A* ☐
3. **Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.**
   Findings: *Complies* ☒ *Does not Comply* ☐ *N/A* ☐
4. **Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.**
   Findings: *Complies* ☒ *Does not Comply* ☐ *N/A* ☐
5. **Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.**
   Findings: *Complies* ☒ *Does not Comply* ☐ *N/A* ☐
6. **Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of**

missing features shall be substantiated by documentary, physical, or pictorial evidence.

Findings: Complies ☒ Does not Comply ☐ N/A ☐

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

   Findings: Complies ☒ Does not Comply ☐ N/A ☐

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

   Findings: Complies ☒ Does not Comply ☐ N/A ☐

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

   Findings: Complies ☒ Does not Comply ☐ N/A ☐

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

    Findings: Complies ☒ Does not Comply ☐ N/A ☐

ANALYSIS:

PROPOSED MATERIALS		
	Type/Material/Brand	**Color**
Exterior Fabric	Wood	Match existing
Foundation (Garage/Shed)	Concrete pad	N/A
Doors	Solid KDAT smooth grain 1 3/8 pine, and painted	Match existing
Garage door	Wood	Dark-medium brown wood grain
Windows	Restoration of existing windows. New will be direct copies made of 1 3/8 KDAT wood and historic reproduction glass	Match existing
Shutters	Wood	Match existing
Porch/Deck	Wood	Match existing
Garage/Shed	Wood and asphalt shingles	Match existing

Site Plan –

- **Housing Type** – Single-family detached homes and outbuildings/garages are a permissible housing type in R-2 zoning district.
-
- **Lot Density** – Properties, such as this, in the R-2 zoning district, may have impervious lot coverage up to 60%. This site plan meets that requirement and has no more than two accessory structures.

- **Mechanical** – Per LDC 4.02.03(A)7, "*Mechanical equipment may be located within the side or rear yard setback, but not closer than five (5) feet to side or rear yard lot lines."* The site plan provides location of mechanical equipment on the south side of the house. It will be replaced with the same size in the same place as it exists. Since it is going in an existing location, it is permitted to remain in the same spot.

- **Encroachments** – There are no encroachments into the front, side or rear yard setbacks. The plans show the shed in the backyard at 2' away from the property line. To come into compliance with the Land Development Code, the property owner has made changes to the plans for the shed to be 3' from the property line.

- **Parking –** The driveway leads from S. 6th Street to the one car garage on the north side of the property. The driveway materials are existing and proposed to remain.

- **Orientation** – All primary structures are required to front the street as shown in this plan. The accessory structures are situated behind the primary façade and face S 6th street as well.

Elevations –

- **Scale** – The scale of the primary structure remains the same. The alteration of the bay window contributes to the breaking up of mass between the first and second floor. The accessory structures are appropriate in scale for this property and the Downtown Historic District.

- **Height** – Building height is not proposed to change as part of this project.

- **Materials** – The project features traditional materials, primarily wood. The applicant emphasizes custom woodwork for windows, doors, and siding that may need repair or replacement.

- **Foundation** – The project does not include alterations to the primary structure's foundation. All foundation will be approved by the Building Department and will demonstrate compliance with the Florida Budling Code at time of permitting.

- **Windows** – Most windows will be restored, while others will be rebuilt to match original. The bay window that is proposed is a common feature of Victorian era houses and is present throughout the historic district.

- **Doors** – The project includes a new front door that matches what exists on the second floor

- **Porch railings:** The porch railings proposed are custom sawn balustrade at 30" height for historical accuracy. If the deck/porch is greater than 30" from the ground, railing heights compliant with the Florida Building Code will be required.

STAFF RECOMMENDATION:

Staff finds that the requested action, as presented, is consistent with the Comprehensive Plan, the Land Development Code, Secretary of Interior Standards, and the Downtown Historic District Design Guidelines.

Staff recommendation: FINAL Approval of HDC 2026-0006

MOTION TO CONSIDER:

I move to **approve or deny** case number HDC 2026-0006 **with or without** conditions;

AND I move that the HDC make the following findings of fact and conclusions of law part of the record:

That HDC case HDC 2026-0006, as presented, **is or is not** substantially compliant with the Land Development Code, the Secretary of the Interior's Standards, and the Historic Downtown Fernandina Beach Design Guidelines to warrant FINAL approval at this time.

LIST OF EXHIBITS:

EXHIBIT 1 **HDC 2026-0006 Application and Backup Materials**
EXHIBIT 2 **Florida Master Site File: NA00408**

From: noreply@civicplus.com
To: Planning Info
Subject: Online Form Submittal: Historic District Council (HDC) Certificate of Approval (COA) Application
Date: Wednesday, February 25, 2026 10:39:07 AM

CAUTION: This email originated from outside the organization. Do not click links or open attachments unless you recognize the sender, were expecting this email, and know the content is safe.

Historic District Council (HDC) Certificate of Approval (COA) Application

HISTORIC DISTRICT COUNCIL (HDC): CERTIFICATE OF APPROVAL (COA) APPLICATION

USE THIS FORM TO Apply for BOARD approval for projects in the Downtown or Old Town Historic District or the Community Redevelopment Area (CRA) AND STAFF-LEVEL review for EXTERIOR PAINT and INSTLLATION OF PERVIOUS PAVERS projects ONLY.

NOTE: All other STAFF-LEVEL approvals (i.e, fence, right-of-way, roof) and smaller STAFF-LEVEL project reviews can be submitted with your building permit where reviews will be performed and cost will be assessed simultaneously.

Fees	Certificate of Approval (COA): Board Review - Residential Single Family) $250

Basis for Review

All applications, whether Staff or Board review, are reviewed for consistency with the City of Fernandina Beach Comprehensive Plan, Land Development Code, and applicable guidelines such as the Downtown Historic District Design Guidelines, Old Town Fernandina Preservation and Development Guidelines, and the Community Redevelopment Area (CRA) Design Guidelines. Guidelines for the Historic Districts are based on the U.S. Secretary of the Interior's Standards for Rehabilitation.

IMPORTANT NOTES

Conceptual Approvals

Conceptual approvals are provided by the HDC as a courtesy to the applicant in an effort to allow comment from the Historic District Council and citizens during the conceptual design process. The HDC will provide the applicant with feedback and guidance relating to the proposal and take a vote to indicate whether the board feels the proposal is adequately appropriate to proceed. In all cases, the applicant must return to the HDC to seek final approval of their projects. There is no additional fee for this review above the Certificate of Approval fee.

Pre-Application Meeting

To guide you through the process and to ensure that your application is properly processed, you'll need to meet with the Preservation Planner prior to submitting your application. The application must be submitted at least 42 days before the scheduled meeting to allow time for review. Staff approval applications are accepted on a rolling basis and are generally completed in 3-5 days. Please note that projects can only begin after receiving a Certificate of Approval (COA) and a building, sign, right-of-way, or zoning permit (if required).

Application Requirements	A complete/ signed application;, Proof of Ownership (copy of deed or tax statement);, A current survey of the property, for new construction and any change to existing footprint. (no older than two years);, Scaled site plan of the proposed work, including lot dimensions, setbacks, finished floor elevations, and any changes as a result of proposed building footprints;, Site plan must show all trees greater than 5" diameter at breast height (DBH) and indicate any trees that are to be removed as part of the scope of work;, Scaled elevations & plans*; , Photographs of the existing site and existing buildings if any, including views from the street;, Context elevations, drawings, and photos for entire blockface when proposing any new structures;, Product/material details and specifications, including brochures or printouts, for any proposed material as applicable and not limited to: doors, windows, roofing, exterior fabric, fascia/trim, shutters, fencing, sidewalk/driveway, landscaping, foundation, porch/deck, sheds, and proposed colors for ALL surfaces to be painted/stained/treated;
Please see the Land Development Code (LDC) for detailed information:	*Field not completed.*
The LDC is Available for Review at	www.fbfl.us/LDC
Appeals *An applicant may appeal the HDC's decision for variances to a court of record as outlined in LDC Section 10.02.04(D). The petition shall be presented to within thirty (30) days after the decision of the HDC; otherwise the decision of the HDC will be final.*	
PROJECT TYPE	Alteration
APPROVAL TYPE	Board Approval: Final
Have you met with a planner for a pre-	Yes

application meeting?	
What was the date of your pre-application meeting?	2/23/2026
PROPERTY INFORMATION	Property information can be found at the Nassau County Property Appraiser's website → Map Search
Historic District	Downtown
Site Address	322 S 6th St
City	Fernandina Beach
State	FL
Zip Code	32034
Parcel ID #(s)	00-00-31-1800-0127-0032
Do you authorize the installation of a temporary City notice sign on your property?	YES
OWNER OF RECORD *As recorded with the Nassau County Property Appraiser*	
First Name	Shane
Last Name	Fatland
Mailing Address	322 S 6th St
City	Fernandina Beach
State	FL
Zip Code	32034
Telephone Number	6513299882
E-mail Address	oldmadedesign@gmail.com
OWNER'S AGENT *If other than owner. If an agent will be representing the owner, an Owner's Authorization For Agent Representation form must be included*	
Is there an agent other	No

than the owner representing this project?	
Project Description	1: Whole house renovation, fully updating all mechanicals (plumbing, HVAC, electrical) and adding natural gas service. The house is currently configured as a duplex and will be renovated back into a single family home. Interior work will include alterations to accommodate modern living while preserving and reintroducing historical components. Complete bathroom remodels and a new kitchen will be expanded inside the existing footprint as shown in the submitted before-and-after floor plans of both levels of the home. Alterations to door openings, locations of closets, and alterations to fenestration as shown in the floorpans. Two windows that are redlined for removal will be dressed on the exterior with wood shutters permanently installed to maintain exterior continuity and a historic appearance. The existing widow at the kitchen will be changed to a door opening for driveway/garage access. 2: Exterior changes to the house will include the reintroduction of the home's original sawn balustrade on all porches. Approval of historic height is kindly requested for an appropriate historic appearance. The submitted elevation drawings of all 4 sides show this at a height of 30" from decking to the top of handrail. Example of proposed balustrade design is submitted as example "F" 3: Exterior doors will match the profile of the existing original door on the 2nd level front porch. Exterior doors shown in the elevations will be reproductions of this door, and made of solid KDAT smooth grain 1 3/8 pine, and painted. The new front door submitted for approval is a larger version of the same door profile, made as double entry doors. The new front door is proposed at 48"x96". The existing front door is not original based on our inspection of hinge and hardware modifications to the current door and jam. It also does not reflect the styling, age of the home or existing original details. Front elevation reflects this and we have also included local historic references to support the change as shown in examples "A,C,D and E". See also: "1st floor existing floor plan" for detailed notes and clear redlines of demo and framing. 4: Exterior changes include the addition of a bay window at the first floor front room/porch location indicated in elevations and floor plans submitted. Please see: Examples "A,B,C and E" for local historic examples of this proposed architectural addition. Windows of the bay will be made of wood, mirroring the profile of the existing windows in the home. Glass will be historic reproduction glass. Please see front elevation for detail (baluster is left incomplete to show this full detail).

Reasoning for bay window addition: Inside this changes greatly improve the functionality of the home. Outside it adds significant detail and visual weight to the lower level porch, which we feel is needed to ground the home and reestablish the house as a single family dwelling. We believe the house perfectly lends itself to this historic look and upgrade.

5: Proposed one car detached garage at the current driveway location 12X22. Styling and roof pitch 10/12 will mirror the house. See: Front, rear, and north elevations, as well as the submitted Site Plan.

6: Proposed 9x9 shed in the same styling and roof pitch will replace existing shed in the back. See: Site plan (site plan also shows front elevation of shed)

7: Restoration of original Side porch. See: Rear and South elevations, Floorplans, and image examples of the current situation. This has been enclosed for rental use as closet, laundry and utility room. We plan to keep the existing structure and roofline, and return columns and railing to their original locations. Roofline at the first level of this location will need to be altered to a lower pitch to accommodate this. (Shown in rear elevation and current house photos submitted).

8: Window restoration: New glass that is not original glass will be replace with antique reproduction glass. Widows that need to be remade will be direct copies made of 1 3/8 KDAT. Windows that are redlined for removal, (see: existing floor plans) will be moved to locations where replacement is necessary due to deferred maintenance, weather intrusion and previous renovations.

9: Gas lights: Garage front and rear, house rear entrance, front porch top and bottom.

We have included before and after photos of our previous home renovations including awards, accolades and published articles of notoriety to showcase our previous work and support the application for this renovation.

Requirements for Demolition Applications
Per LDC 8.03.03.01

MATERIALS
List all proposed materials and colors, as applicable. If you are not filling this out, you MUST provide a detailed list separately that includes all required information as described in the following fields. A separate form can be uploaded or emailed directly to Mia Sadler.

EXTERIOR FABRIC	
Manufacturer	*Field not completed.*
Product Description	*Field not completed.*
Color	*Field not completed.*
DOORS	
Manufacturer	*Field not completed.*
Product Description	*Field not completed.*
Color	*Field not completed.*
WINDOWS	
Manufacturer	*Field not completed.*
Product Description	*Field not completed.*
Color	*Field not completed.*
ROOFING	
Manufacturer	*Field not completed.*
Product Description	*Field not completed.*
Color	*Field not completed.*
FASCIA/TRIM	
Manufacturer	*Field not completed.*
Product Description	*Field not completed.*
Color	*Field not completed.*
FOUNDATION	
Manufacturer	*Field not completed.*
Product Description	*Field not completed.*
Color	*Field not completed.*
SHUTTERS	
Manufacturer	*Field not completed.*

Product Description	*Field not completed.*
Color	*Field not completed.*
PORCH/DECK	
Manufacturer	*Field not completed.*
Product Description	*Field not completed.*
Color	*Field not completed.*
FENCING	
Manufacturer	*Field not completed.*
Product Description	*Field not completed.*
Color	*Field not completed.*
DRIVEWAYS/SIDEWALKS	
Manufacturer	*Field not completed.*
Product Description	*Field not completed.*
Color	*Field not completed.*
SIGNAGE	
Manufacturer	*Field not completed.*
Product Description	*Field not completed.*
Color	*Field not completed.*
OTHER	
Manufacturer	*Field not completed.*
Product Description	*Field not completed.*
Color	*Field not completed.*

Please upload supplemental documentation and all product brochures, paint color samples, etc.

Upload 1	Warranty Deed.pdf
Upload 2	Map Survey Plat.pdf

Upload 3	Site Plan.pdf
Upload 4	All Elevations.pdf
Upload 5	Existing House and Shed Photos.pdf
Upload 6	Examples.pdf
Upload 7	Floor Plans.pdf
Upload 8	Accolades.pdf
Upload 9	Caste House Before and After.pdf
Upload 10	Claremont Before and After.pdf
Upload 11	Rooming House Before and After.pdf
Upload 12	*Field not completed.*
Certification	By signing below, I certify that the information contained in this application is true and correct to the best of my knowledge at the time of the application. , I acknowledge that I understand and have complied with all of the submittal requirements and procedures and have read and understand the following:, I AGREE THAT A POSTING NOTICE WILL BE INSTALLED ON THE PROPERTY(IES) IN QUESTION AND THAT SAID SIGN WILL ONLY BE REMOVED BY STAFF AFTER THE MEETING OR BROUGHT BACK TO CITY HALL BY APPLICANT.

1. I/We hereby attest to the fact that the above supplied property address(es), parcel number(s) and legal description(s) is (are) the true and proper identification of the area of this petition.

2. I/We authorize staff from the Department of Planning & Conservation to enter onto the property in question during regular city business hours in order to take photos which will be placed in the permanent file.

3. I/We understand that the COA review time period will not commence until the application is deemed complete by staff and may take up to 10 days to process. I further understand that an incomplete application submittal may cause my application to be deferred to the next posted deadline date.

4. I/We understand that, for Board review cases, an agenda and staff report will be available on the City’s website approximately one week before the Historic District Council meeting.

5. I/We understand that the Historic District Council meetings are conducted in a quasi-judicial hearing and as such, ex-parte communications are prohibited (Communication about your project with a Historic District Council member).

6. I/We understand that the approval of this application by the Historic District

Council or staff in no way constitutes approval of a Building Permit for construction from the City of Fernandina Beach Building Department.

7. I/We understand that all changes to the approved scope of work stated in a COA have to be approved by the HDC before work commences on those changes. There will be no charge for a revision to a COA. Making changes that have not been approved can result in a Stop Work Order being placed on the entire project and/or additional fees/penalties.

8. I/We understand that any decision of the HDC may be appealed to the City Commission, with the exception of variances, which may be appealed to a court of record as outlined in Section 10.02.04(D) of the Land Development Code. Petitions to appeal shall be presented within thirty (30) days after the decision of the HDC; otherwise the decision of the HDC will be final.

9. I/We understand that Certificates of Approval are only valid for one (1) year from issuance. They are renewable for six months without cause, and for an additional six months, upon showing of good cause by the applicant. The applicant must submit all requests for extensions in writing and provide appropriate support documentation, if needed.

10. I/We understand that the City Staff will install a Notice of Hearing sign on the property 14 days before the scheduled heating and that the sign must only be removed after the hearing by City Staff, unless, the applicant or property owner brings the Notice of Hearing back to City Hall.

Applicant First Name	Shane
Applicant Last Name	Fatland
Today's Date	2/25/2026

DEPARTMENT OF PLANNING & CONSERVATION
204 Ash Street | Fernandina Beach Florida 32034 |Contact: Mia Sadler at 904 310-3488 | www.fbfl.us/planning

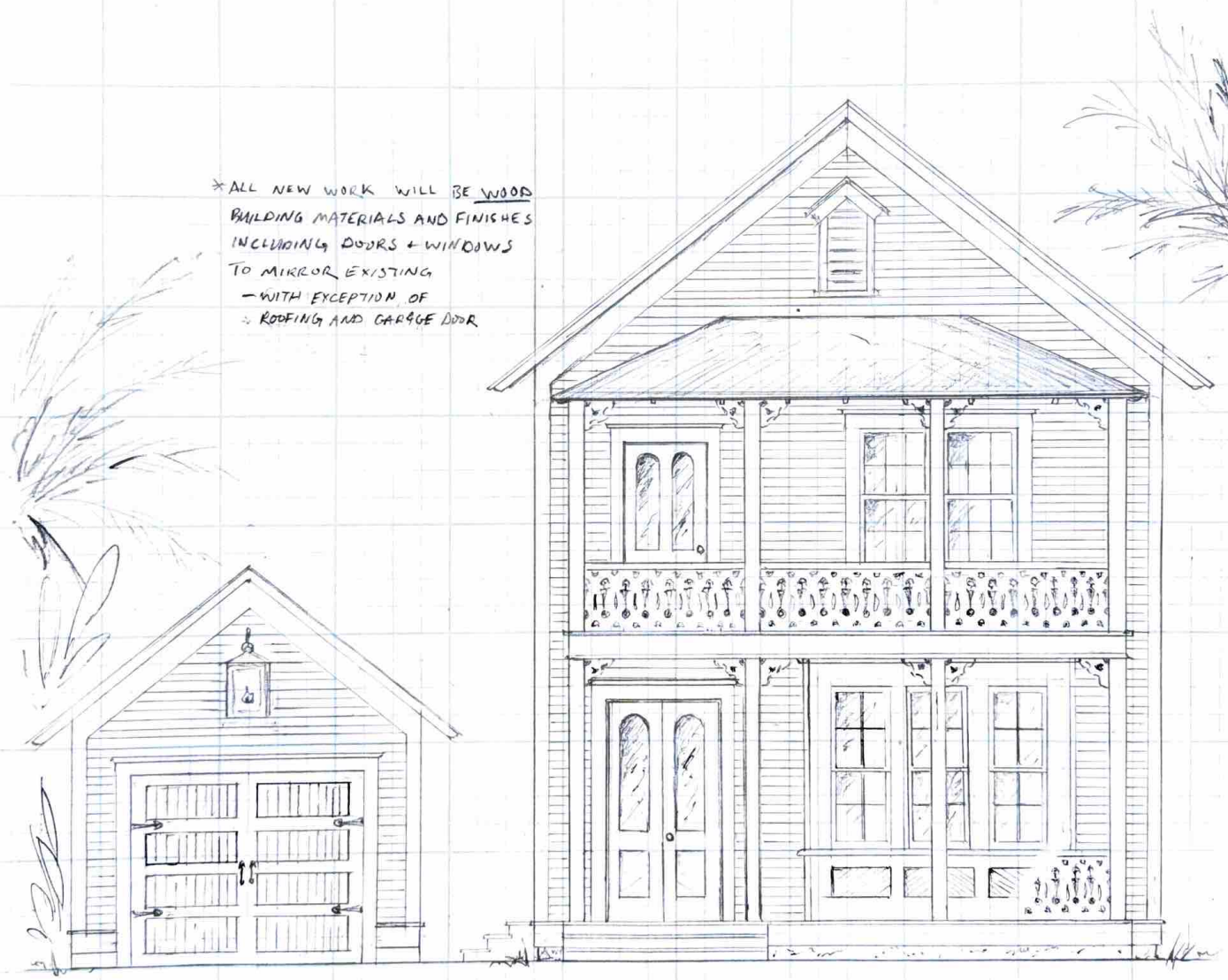
Please make sure to disable pop-up blocker in order to submit.

Email not displaying correctly? View it in your browser.

322 S 6th St
SHANE FATLAND
BRYAN SCHREIER

FRONT ELEVATION: PROPOSED RENOVATION + RESTORATION

*ALL NEW WORK WILL BE WOOD BUILDING MATERIALS AND FINISHES INCLUDING DOORS + WINDOWS TO MIRROR EXISTING
- WITH EXCEPTION OF
- ROOFING AND GARAGE DOOR



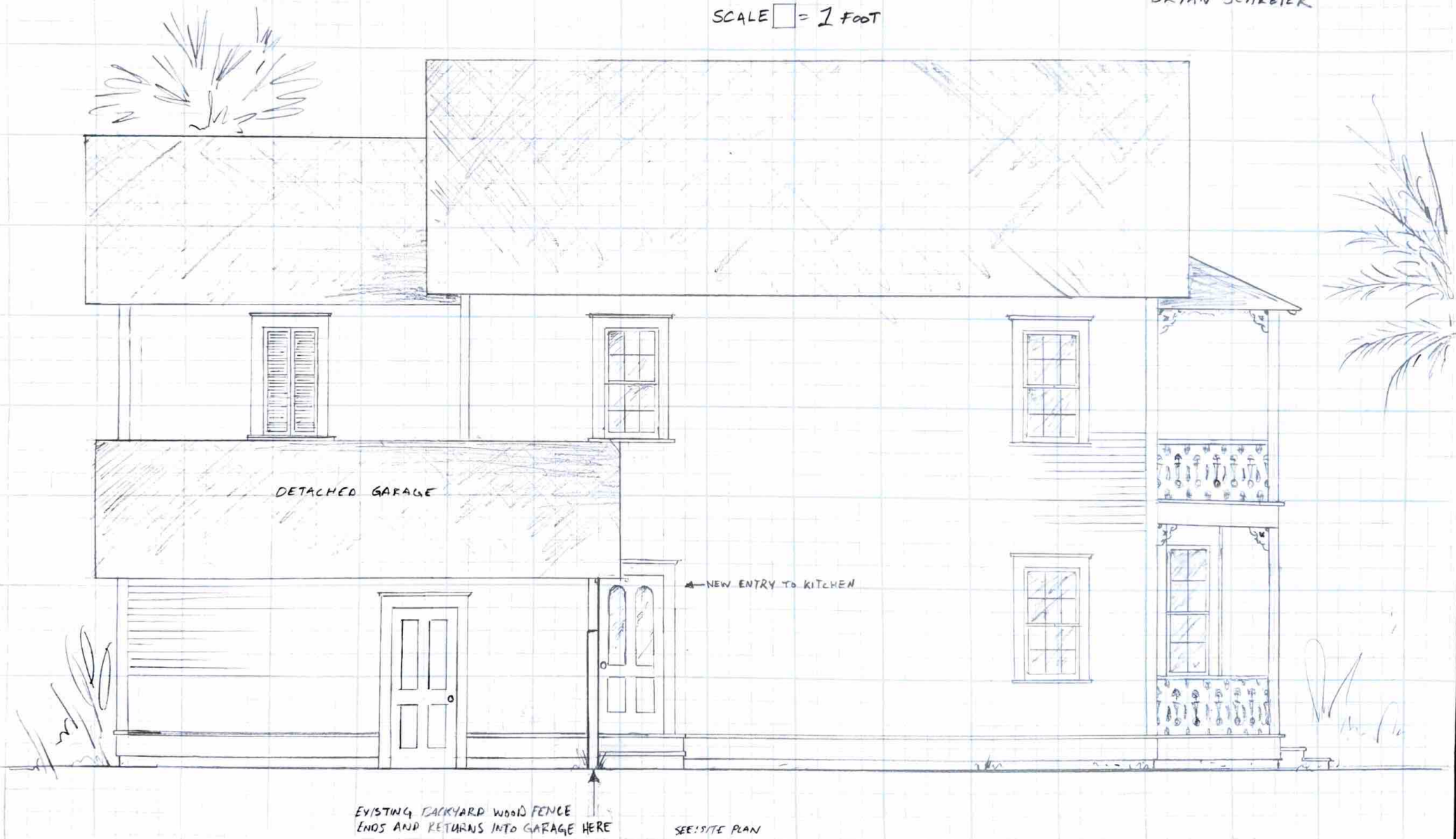
SCALE = ☐ = 1 FOOT (DRAWN TO SCALE)

- NEW 1 CAR GARAGE 12X22 DETACHED 10/12 ROOF TO MATCH HOUSE SEE: SITE PLAN
- NEW BAY WINDOW AT 1ST FLOOR FRONT ROOM
  - SEE: 1ST FLOOR PLAN - PROPOSED RENOVATION, NORTH AND SOUTH ELEVATIONS, AND LOCAL HISTORIC EXAMPLES A, B, C, D, E
- NEW FRONT DOOR -MODELED AFTER EXISTING 2ND LEVEL PORCH DOOR AS SHOWN 48"(24+24) X 96"
  - SEE: LOCAL HISTORIC EXAMPLES A, C, D, E
- NEW SAWN BALUSTRADE -SEE: EXAMPLE F
  * NOTE: BOTTOM LEVEL BALUSTRADE NOT DRAWN TO SHOW BAY DETAIL. 2ND LEVEL IS SHOWN AT 30" HEIGHT FOR HISTORIC ACCURACY * ASKING FOR APPROVAL (ORIGINAL SAWN BALUSTRADE HAS BEEN REMOVED AND REPLACED WITH 2X2 AT 36")
- NEW WOOD WINDOWS WILL BE MADE FOR BAY AND TO REPLACE + REPLICATE WHERE NEEDED

NORTH ELEVATION: PROPOSED RENOVATION + RESTORATION

322 S 6TH St
SHANE FATLAND
BRYAN SCHREIER

SCALE ☐ = 1 FOOT



322 S 6TH St
SHANE FATLAND
BRYAN SCHREIER

REAR ELEVATION (EAST) PROPOSED RENOVATION + RESTORATION

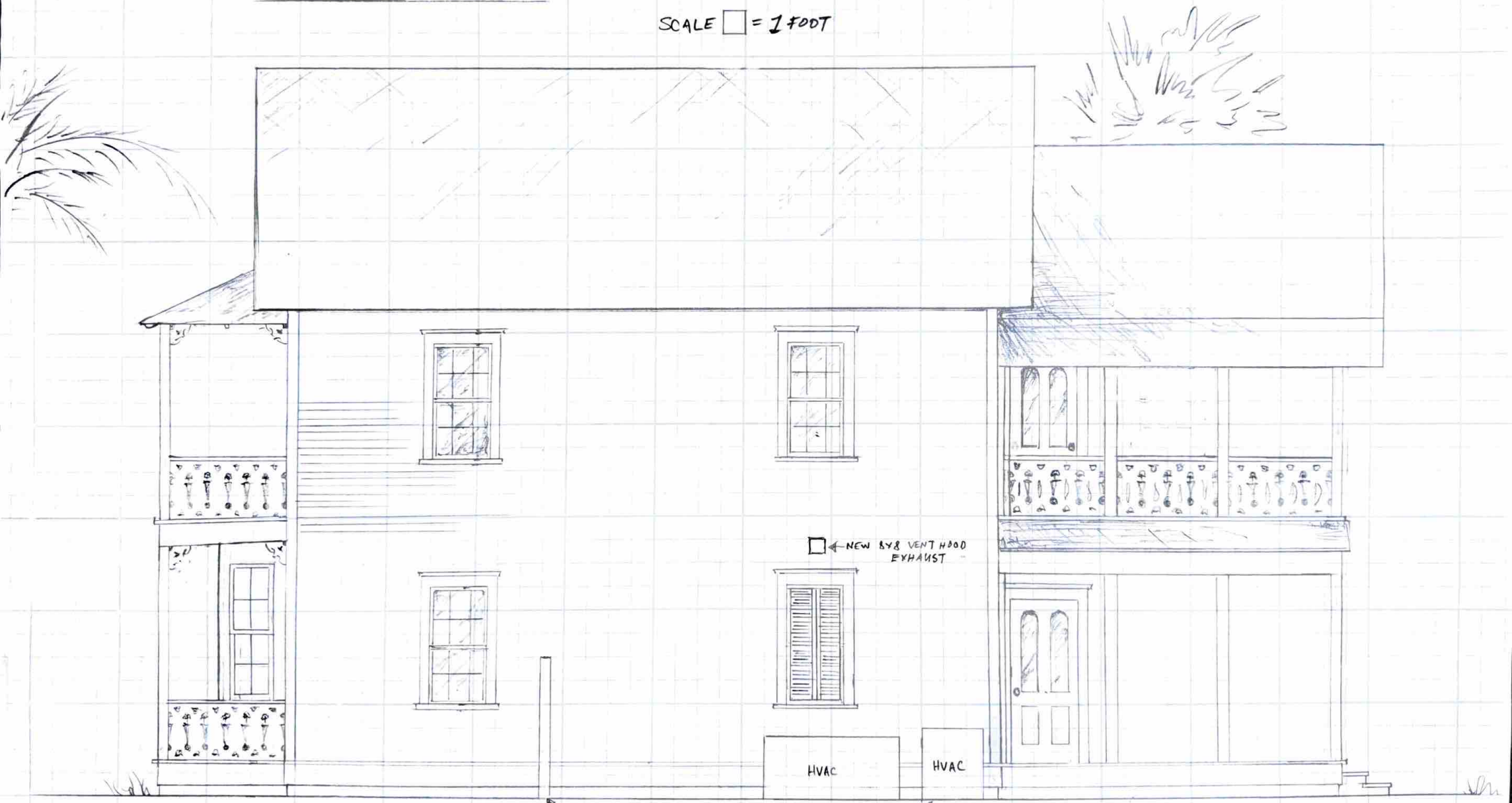
* NEW 1 CAR GARAGE 12x22 DETACHED 10/12
- SEE: SITE PLAN

SCALE ☐ = 1 FOOT

322 S 6th St
SHANE FATLAND
BRYAN SCHREIER

SOUTH ELEVATION: PROPOSED RENOVATION + RESTORATION

SCALE ☐ = 1 FOOT



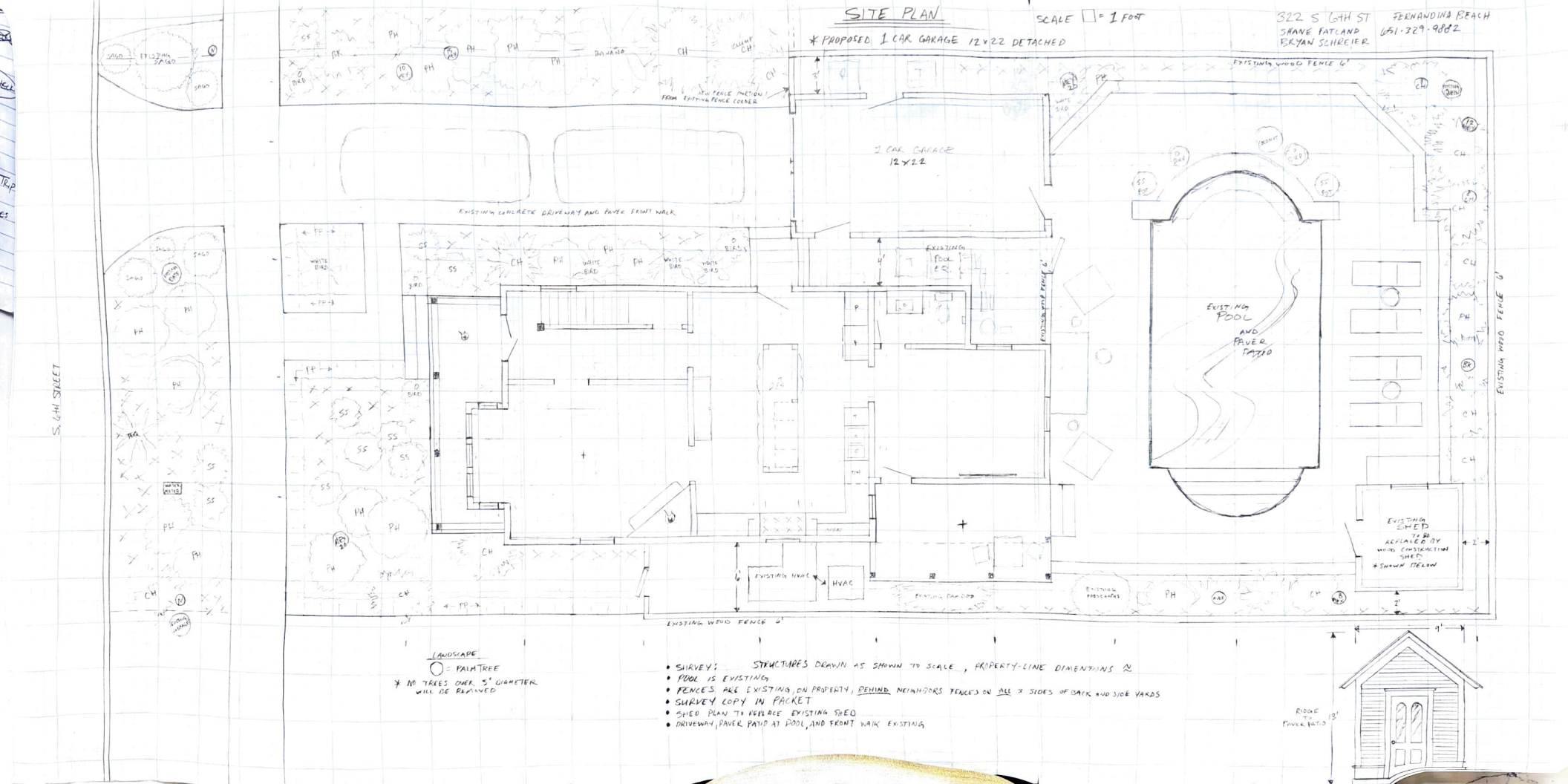
SITE PLAN

SCALE ☐ = 1 FOOT

* PROPOSED 1 CAR GARAGE 12x22 DETACHED

322 S 6TH ST
SHANE FATCAND
BRYAN SCHREIER

FERNANDINA BEACH
651-329-9882



LANDSCAPE

○ = PALM TREE

* NO TREES OVER 5" DIAMETER WILL BE REMOVED

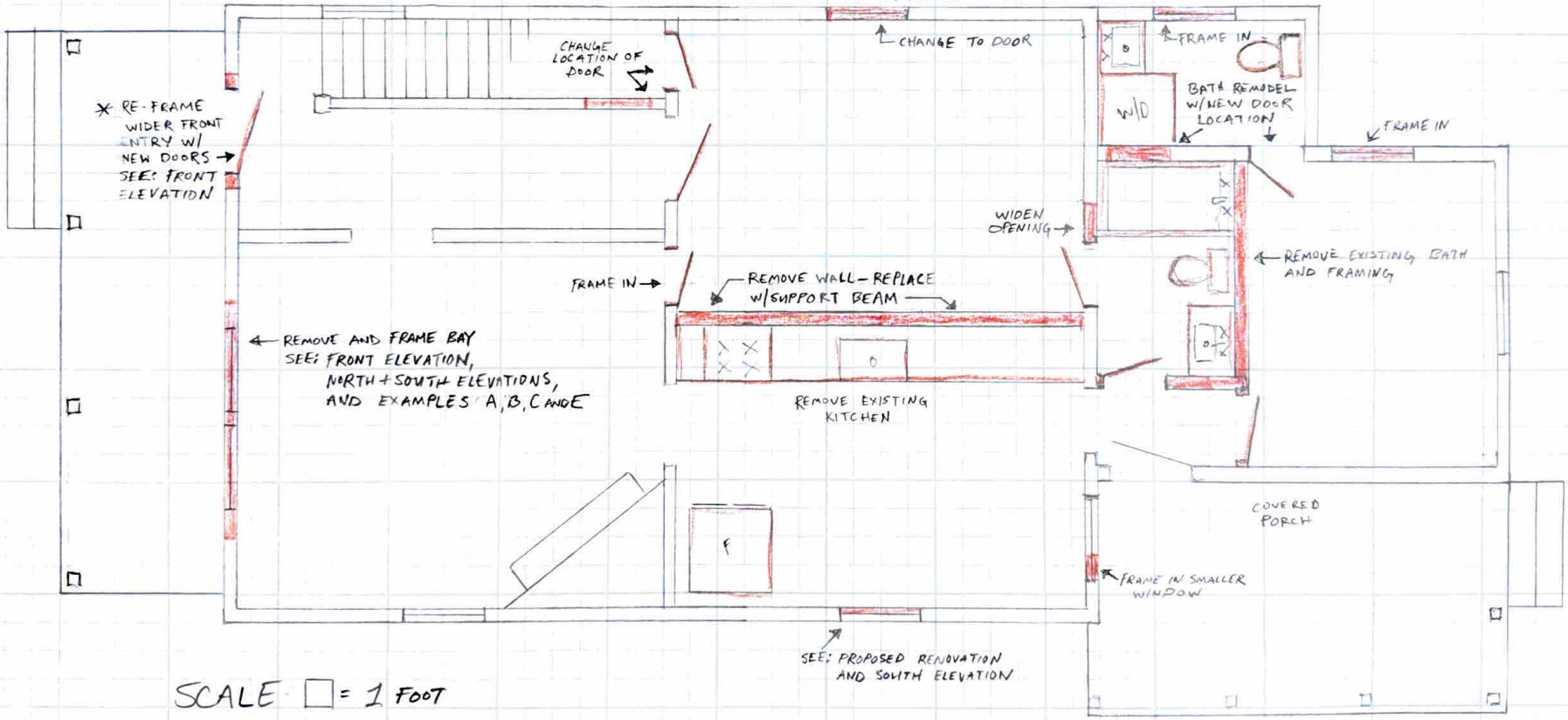
- SURVEY: STRUCTURES DRAWN AS SHOWN TO SCALE, PROPERTY-LINE DIMENTIONS ≈
- POOL IS EXISTING
- FENCES ARE EXISTING, ON PROPERTY, BEHIND NEIGHBORS FENCES ON ALL 3 SIDES OF BACK AND SIDE YARDS
- SURVEY COPY IN PACKET
- SHED PLAN TO REPLACE EXISTING SHED
- DRIVEWAY, PAVER PATIO AT POOL, AND FRONT WALK EXISTING

322 S 6th St
SHANE FATLAND
BRYAN SCHREIER

1ST FLOOR EXISTING FLOOR PLAN W/ PROPOSED DEMO AND FRAMING

* NOTE ON DOORS: EXISTING FRONT DOOR IS NOT ORIGINAL. EXISTING DOOR TO 2ND LEVEL PORCH SEEMS TO BE, AND HISTORICALLY ACCURATE.
* NEW DOUBLE FRONT DOORS AND ALL OTHER EXTERIOR DOORS WILL BE MODELED AFTER EXISTING 2ND LEVEL DOOR

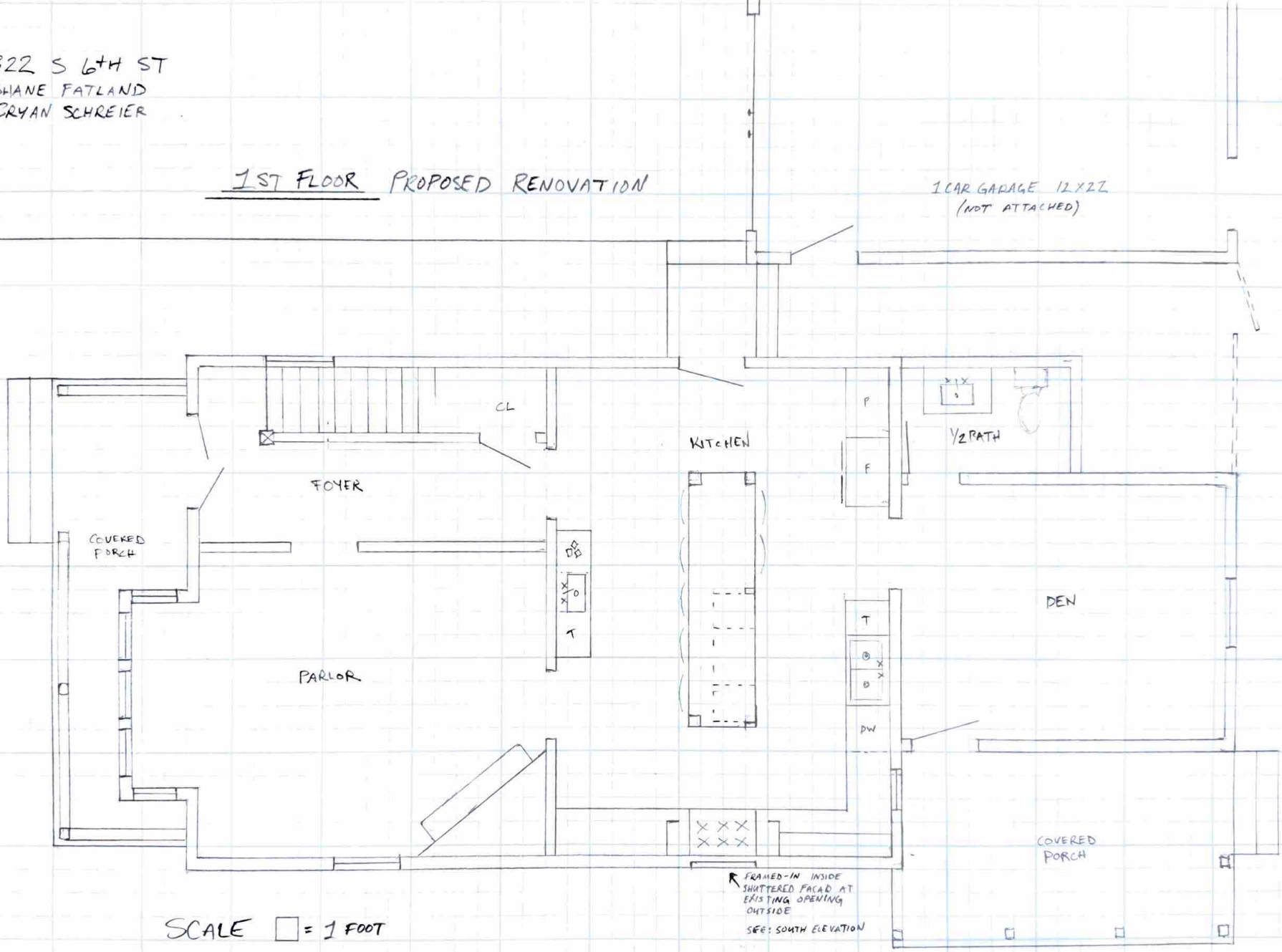
SEE ELEVATIONS AND LOCAL HISTORIC EXAMPLES A,C,D,E



SCALE □ = 1 FOOT

322 S 6TH ST
SHANE FATLAND
BRYAN SCHREIER

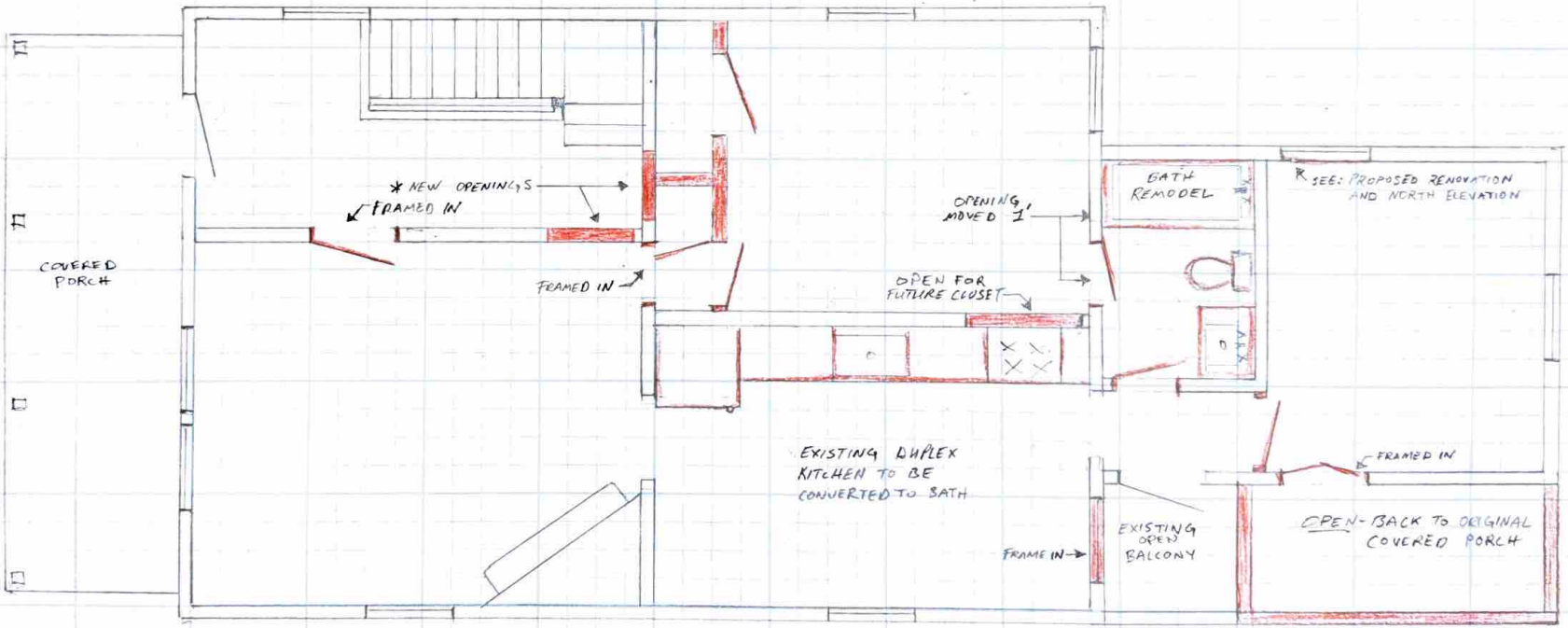
1ST FLOOR PROPOSED RENOVATION



SCALE ☐ = 1 FOOT

322 S 6TH St
SHANE FATLAND
BRYAN SCHREIER

2ND FLOOR EXISTING FLOOR PLAN W/ PROPOSED DEMO AND FRAMING

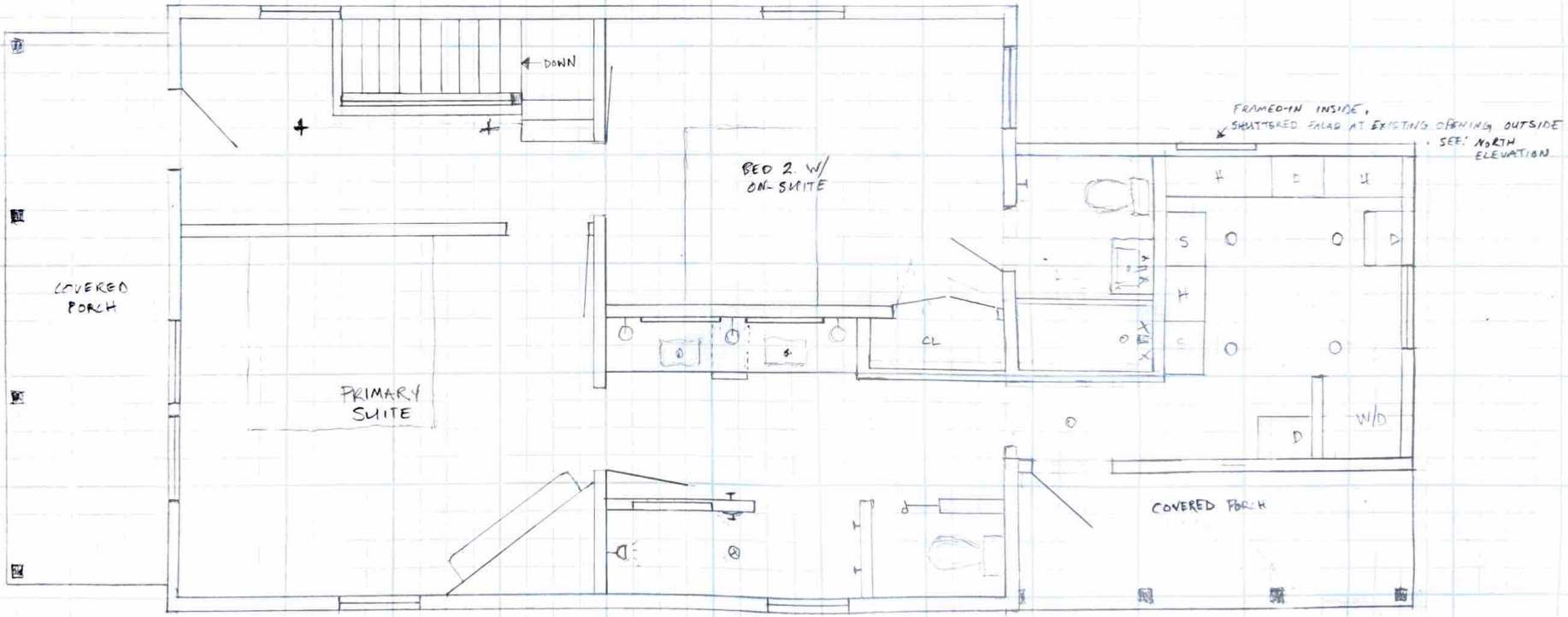


SCALE □ = 1 FOOT

*STAIRWELL LANDING OPENING TO SMALL BEDROOM RE-OPENED (WAS ORIGINAL LOCATION)
-OPENING TO LARGE BEDROOM MOVED OVER

322 S 6TH ST
SHANE FATLAND
BRYAN SCHREIER

2ND FLOOR PROPOSED RENOVATION



SCALE □ = 1 FOOT

322 S 6th St

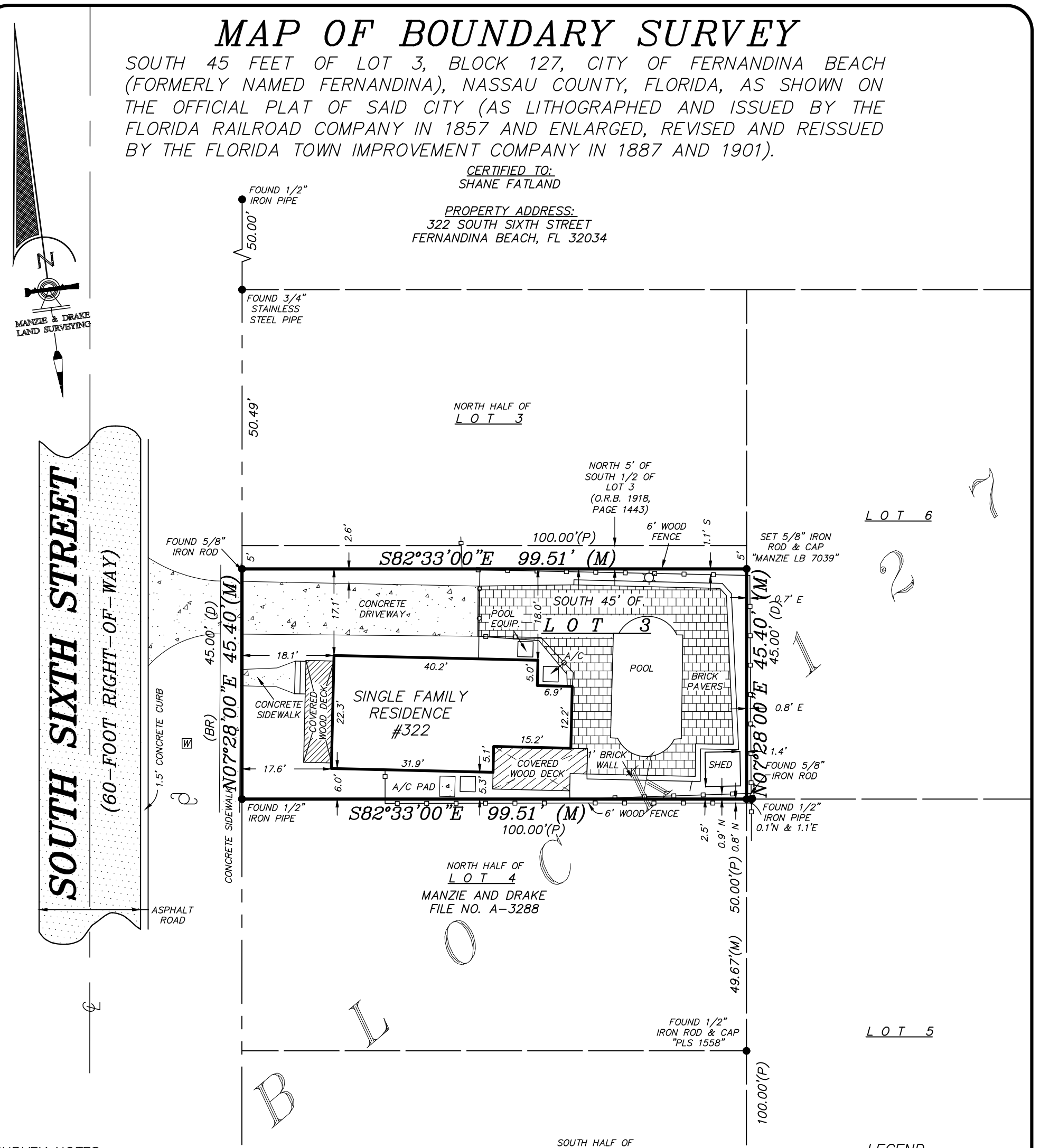
1 year ago · See more dates ›

MAP OF BOUNDARY SURVEY

SOUTH 45 FEET OF LOT 3, BLOCK 127, CITY OF FERNANDINA BEACH (FORMERLY NAMED FERNANDINA), NASSAU COUNTY, FLORIDA, AS SHOWN ON THE OFFICIAL PLAT OF SAID CITY (AS LITHOGRAPHED AND ISSUED BY THE FLORIDA RAILROAD COMPANY IN 1857 AND ENLARGED, REVISED AND REISSUED BY THE FLORIDA TOWN IMPROVEMENT COMPANY IN 1887 AND 1901).

CERTIFIED TO:
SHANE FATLAND

PROPERTY ADDRESS:
322 SOUTH SIXTH STREET
FERNANDINA BEACH, FL 32034



SURVEY NOTES:

1) Unless it bears the original signature and the original raised seal of a Florida licensed Surveyor and Mapper or Validated Digital Signature by a Florida licensed Surveyor and Mapper, this map/report is for informational purposes only and is not valid.
2) The "Legal Description" hereon is in accord with the description provided by the client
3) Underground Improvements were not located or shown.
4) Lands shown hereon were not abstracted by this office for easements, rights-of-way, ownership or other instruments of record.
5) Bearings shown hereon are based on an assumed bearing of N07°28'00"E for the easterly right-of-way line of South 6th Street. The bearing reference line is indicated as thus (BR).
6) The property shown hereon lies within flood zone X per the Federal Emergency Management Agency (FEMA) Flood Insurance Rate Map (FIRM) panel 12089C 0237 G, dated 08/02/2017.
7) Fence & wall ownership has not been determined by this office. Fences & walls have been located as accurately as possible under current conditions and have a positional tolerance of approximately 0.5 foot. Fence & wall locations are at a surface level location only. Any underground features related to any existing fences & walls have not been located or shown on this survey. In the case of leaning fences & walls, location of feature was taken at ground level only.

LEGEND

- W = WATER METER
- = WOOD POWER POLE
- A/C = AIR CONDITIONER
- = LIGHT POLE
- = WOOD FLATWORK
- = CONCRETE FLATWORK
- ℄ = CENTERLINE
- (P) = PLAT
- (M) = MEASURED

DATE STREET
(60-FOOT RIGHT-OF-WAY)

THE INFORMATION SHOWN HEREON MEETS THE MINIMUM TECHNICAL STANDARDS SET FORTH BY THE FLORIDA BOARD OF PROFESSIONAL SURVEYORS AND MAPPERS IN CHAPTER 5J-17, FLORIDA ADMINISTRATIVE CODE, PURSUANT TO SECTION 472.027, FLORIDA STATUTES.

MELANIE G. PLATT, P.S.M. 7605

MANZIE & DRAKE LAND SURVEYING
117 South Ninth Street, Fernandina Beach, FL 32034
(904) 491-5700 FAX (904) 491-5777
Certificate of Authorization Number "LB 7039"

"OUR ***SIGHTS*** ARE ON THE FUTURE,
SET YOUR ***SITES*** ON US."

SCALE: 1"=30' JOB NO: 18913 DATE: 04/03/2026 CADD: LP
F.B. NO: FILE PAGE NO: FILE FIELD CREW: SS FILE NO: A-3461

5:03

Messenger
mobile.facebook.com
Done

5:03

Messenger
mobile.facebook.com
Done

3

Planters say, 'Enter here.'

Garden containers are a fun, easy and relatively inexpensive way to bring attention to the front entrance. Even one will do, if it is striking. Rather than resting on the front stoop, planters might flank the sidewalk leading to the front door. Keep in mind that they can be filled with colorful foliage rather than flowers. Bryan Schreier and Shane Fatland of Stillwater placed dramatic foliage plants in tall urns on either side of their front sidewalk. The pots clearly indicate the path to be followed when approaching the house.

4

Maintenance is key.

If you only have a few minutes to garden, spend them on the front entry. Pulling weeds, pruning errant growth, removing dead blossoms and replenishing mulch have a powerful impact on this most visible of garden spaces. And containers, of course, require regular watering.

5

Add fragrance.

Shrubs, as well as flowers, can be scent providers. My favorite entry to the gardening season is when the common purple lilacs bloom. For allergy sufferers, annuals, such as geraniums or zinnias, fit the bill. Or, try fragrant herbs, like basil or rosemary, near the front door.

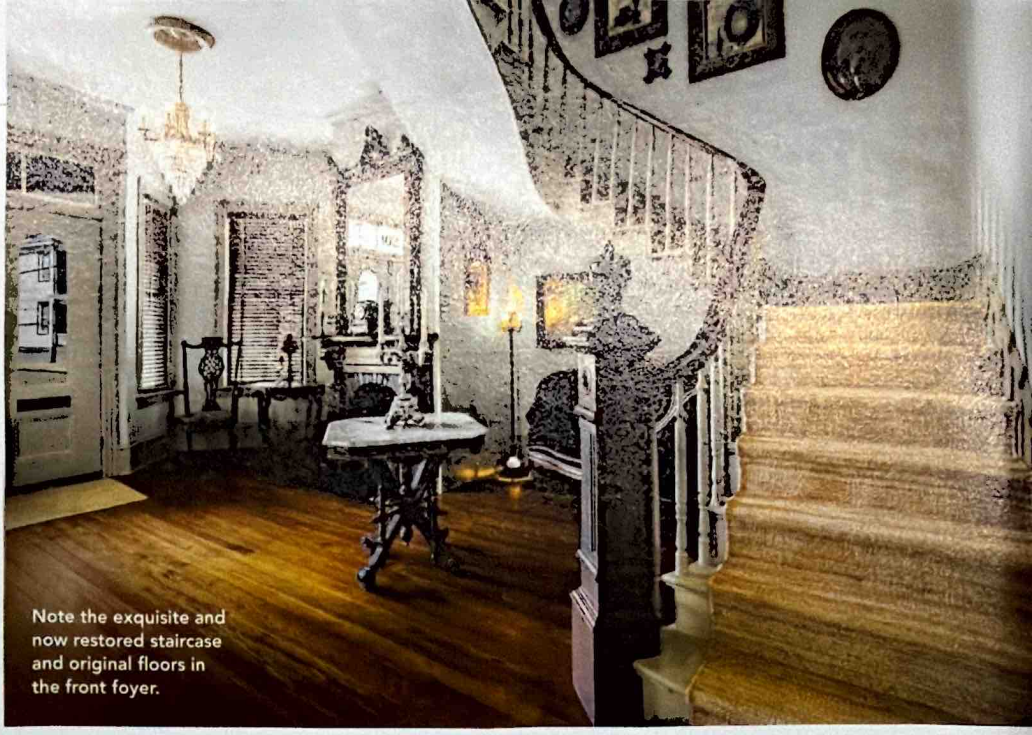
35 YEARS
Savannah MAGAZINE
HOMES
HOLIDAY/WINTER 2025
Deck the Halls
Very Merry
HOME TOURS
Stress-free
DECORATING
Gracious
GUEST ROOMS
savannahmagazine.com

Tall, Dark & Handsome

A former wreck of a rooming house has been restored, revealing an exquisite and luxurious Victorian home.

Written by KATHRYN DRURY WAGNER

Photography by HAYDEN HILL/HILL PROPERTY MEDIA // *Courtesy* LIZA DIMARCO/COMPASS GEORGIA



Note the exquisite and now restored staircase and original floors in the front foyer.

WHEN SHANE FATLAND AND BYRAN SCHREIER began the process of renovating 102 E. 38th St., more than a few eyebrows were raised. "We were the new kids on the block," says Schreier of the historic preservation review process. "We came in with our portfolio and architectural drawings, but still I think they had doubts we'd be able to handle it."

Because this wasn't just any old building. The 3,777-square-foot home, which they purchased in March 2023, had deteriorated over the years, becoming a notoriously decrepit, rent-by-the-week boarding house.

"From a sanitary, human standpoint, it felt sad," says Fatland. Nearly every window was Plexiglas or broken, with only three panes of original glass remaining throughout the home. Doors had scary collections of multiple locks. And every nook and cranny had been filled. "The living room was a bedroom, the dining room was a bedroom, the porch was a bedroom," he says.

Luckily for the house — and the neighbors — Fatland and Schreier are savvy, experienced renovators. The married couple first met in Minnesota, where they restored two houses, before taking on a 6,000-square-foot, circa-1882 Victorian in Rome, Georgia. That massive house had so much charisma, it soon became a location for the Netflix hit "Stranger Things."

Fatland and Schreier have usually felt called toward a specific house and let that determine their next move, but for 102 E. 38th St., they specifically wanted to live in Savannah and centered their search here. Plus, says Fatland, "This house deserves to be saved." It was built roughly in 1895, he estimates, based on historical images of Drayton Street.

The home's location in the fun, bustling Street Car District helped, too. And let's be honest, the challenge was hard to resist. "I loved that it was so bad people were like, 'No way,'" Schreier says with a smile.

During the two-year renovation of the now four-bedroom, four-bath home, the couple lived in a 450-square-foot ADU on the property. Except for major mechanicals (HVAC, electrical, etc.), the couple did everything themselves. Toiling from his at-home workshop/studio, Fatland hand-turned the porch spindles and columns, and handmade windows using antique reproduction glass. "When you renovate, it's important that it looks like it's always been here," he explains.

The exterior of the home, previously painted white, is now a regal combination of Adaptive Shade and Enduring Bronze, both by Sherwin-Williams. "It's supposed to be tall, dark, and handsome," says Schreier. "It has a vibe."

Inside, they opted to go ahead and paint over the layers and layers of older paint on the wood, such as the original pocket doors. "At that point, you have to decide, are you going to strip it all, or lean into it?" says Schreier.

The kitchen is one of the few spots in the home where the original hardwood flooring couldn't be restored. "It's the second time I've had this kitchen," says Fatland of the layout and design. "I love it, and so why not do it again?" It features a 12-foot island and some cutlery displays that would feel right at home on the set of "Knives Out." »

The couple use this bedroom as their primary suite.

Upstairs, he carefully positioned closets where there had been none, reusing the original millwork and doors whenever he could and, when necessary, shopping for four-panel doors at Re:Purpose Savannah.

On the side of the home, a new sleek saltwater pool is surrounded by lush landscaping. "It was funny because the house was still in really rough shape, when, rolling down 38th Street, here come all these 20-foot palm trees on a flatbed truck," says Schreier. Everyone was like, 'They're nuts.'" The pool area also has a bathroom/changing room and a fire pit area.

At press time the home was for sale, with Liza DiMarco of Compass Georgia as the listing agent. The couple get antsy once they finish a house, they explain. "We restore old houses," says Fatland. "That's what we do. During the process, it's so fun to discover things and make things better. It's rewarding. And then when we're done ... you almost don't want to let go of the [renovation] process."

They are open to their next project house calling out to them, maybe in Savannah, maybe not. "We love Victorian homes, but the ones we are usually after are Haunted Mansion-style, 1870s, Mansard roof, Second Empire. That's our thing," says Fatland. They seem happiest in a house with a tower, ideally one that's being struck by lightning while the organ music soars.

When I tell them this house was lucky to have them, Schreier corrects me. "Aw, we're lucky it would have us." ●

102 E 38th Street
SAVANNAH · GEORGIA
COMPASS

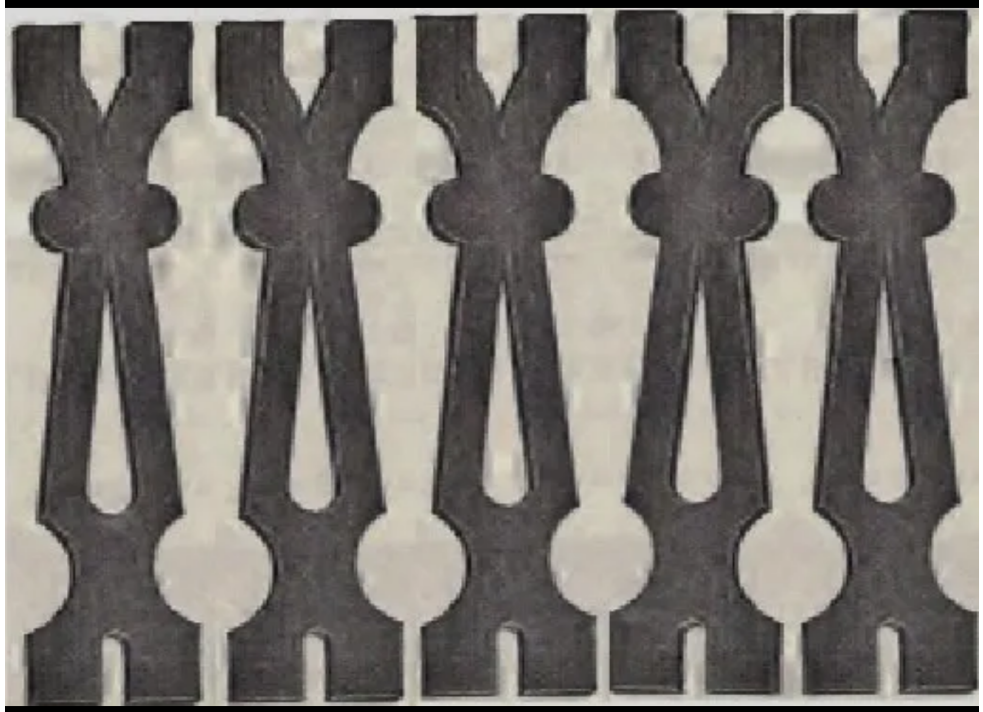
1224

Pretty Old Places

City of
Fernandina Beach
PAY
TO PARK
SCAN TO PAY:
TEXT TO PAY:
FERNBCH
TO
44089
OR CALL TO PAY: 904-746-4914
Enforced Daily
Violators Will Be Ticketed
fbfl.us/parking

23

BEECH STREET
GRILL



102

102

102

Prepared by and return to:

Andrea F. Lennon, P.A.
3391 S. Fletcher Avenue
Fernandina Beach, FL 32034

File No 26-150

Parcel Identification No 00-00-31-1800-0127-0032

[Space Above This Line For Recording Data]

WARRANTY DEED

(STATUTORY FORM – SECTION 689.02, F.S.)

This indenture made the **6th day of February, 2026** between **James Richard Loper, a single man**, whose post office address is 521 South 6th Street, Fernandina Beach, FL 32034, of the County of Nassau, Florida, Grantor, to **Shane Donovan Fatland and Bryan James Schreier, a married couple**, whose post office address is 322 South 6th Street, Fernandina Beach, FL 32034, of the County of Nassau, Florida, Grantee:

Witnesseth, that said Grantor, for and in consideration of the sum of TEN DOLLARS (U.S.$10.00) and other good and valuable considerations to said Grantor in hand paid by said Grantee, the receipt whereof is hereby acknowledged, has granted, bargained, and sold to the said Grantee, and Grantee's heirs and assigns forever, the following described land, situate, lying and being in nassau, Florida, to-wit:

All that certain lot, piece or parcel of land situate, lying and being in the City of Fernandina Beach, (formerly named Fernandina), County of Nassau and State of Florida and being further described according to the official map or plat of said city (as lithographed and issued by the Florida Railroad Company in 1857 and enlarged, revised and reissued by the Florida Town Improvement Company in 1887 and 1901) as:

The South forty-five (45.0) feet of Lot Three (3) in Block One Hundred Twenty-Seven (127), which said part of lot faces forty-five (45.0) feet on Sixth Street and extend at right angles to a depth of one hundred (100) feet.

Together with all the tenements, hereditaments and appurtenances thereto belonging or in anywise appertaining.

Subject to taxes for 2026 and subsequent years, not yet due and payable; covenants, restrictions, easements, reservations and limitations of record, if any.

TO HAVE AND TO HOLD the same in fee simple forever.

And Grantor hereby covenant with the Grantee that the Grantor is lawfully seized of said land in fee simple, that Grantor have good right and lawful authority to sell and convey said land and that the Grantor hereby fully warrant the title to said land and will defend the same against the lawful claims of all persons whomsoever.

In Witness Whereof, Grantor has hereunto set Grantor's hand and seal the day and year first above written.

Signed, sealed and delivered in our presence:

James Richard Loper

WITNESS
PRINT NAME: Jennifer L. Panke

WITNESS
PRINT NAME: Kelly F. Morris

3391 South Fletcher Ave
Fernandina Beach, FL 32034
WITNESS 1 ADDRESS

3391 South Fletcher Ave
Fernandina Beach, FL 32034
WITNESS 2 ADDRESS

STATE OF FLORIDA
COUNTY OF NASSAU

The foregoing instrument was acknowledged before me by means of (_x_) physical presence or (__) online notarization, this 6th day of February, 2026, by James Richard Loper, (__) who is/are personally known to me or (_x_) who has/have produced a drivers license as identification.

Signature of Notary Public

Jennifer L. Panke
Print, Type/Stamp Name of Notary

JENNIFER L PANKE
Commission # HH 653759
Expires May 4, 2029

Florida Master Site File

HISTORICAL STRUCTURE FORM

Electronic Version 1.1.0

Site #s NA00408
Recorder # 325
Field Date 3/20/2007
Form Date 3/30/2007
FormNo 200703
FormNo = Field Date (YYYYMM)

First Site Form Recorded for this Site? NO

GENERAL INFORMATION

Site Name (address if none) 322 South 6th St
Multiple Listing (DHR only)
Other Names >>
Survey or Project Name
Survey#
National Register Category Building(s)

LOCATION & IDENTIFICATION

Address

Street No.	Direction	Street Name	Street Type	Direction Suffix
322	South	6th	Street	

Cross Streets (nearest/ between)
City / Town (within 3 miles) Fernandina Beach
In Current City Limits? YES
County Nassau
Tax Parcel #(s)
Subdivision Name
Block
Lot
Ownership
Name of Public Tract (e.g., park)
Route to (especially if no street address)

MAPPING

USGS 7.5' Map Name
Publication Date >> FERNANDINA BEACH;2003
Township:
Range:
Section:
1/4 section:
>> 3N ;28E ;23;UNSP
Irregular Section Name:
Landgrant
UTM: Zone
Easting
Northing
Plat or Other Map (map's name, location)

DESCRIPTION

Style Frame Vernacular
Other Style
Exterior Plan Irregular
Other Exterior Plan
Number of Stories 2
Structural System(s) >> Wood frame
Other Structural System(s)
Foundation Type(s) >> Piers
Other Foundation Types
Foundation Material(s) >> Brick
Other Foundation Material(s)
Exterior Fabric(s) >> Drop siding
Other Exterior Fabric(s)
Roof Type(s) >> Gable
Other Roof Type(s)
Roof Material(s) >> Composition shingles
Other Roof Material(s)
Roof Secondary Structure(s) (dormers etc) >> Gable extension
Other Roof Secondary Structure(s)
Number of Chimneys
Chimney Material
Other Chimney Material(s)
Chimney Location(s)

HISTORICAL STRUCTURE FORM

8NA00408

DESCRIPTION (continued)

Window Descriptions metal sash

Main Entrance Description (stylistic details)

Porches: #open 1 #closed ____ #incised ____ Location(s) west

Porch Roof Types(s) hip

Exterior Ornament

Interior Plan Other Interior Plan

Condition Good

Structure Surroundings

Commercial: Residential: MOSTly this category

Institutional: Undeveloped:

Ancillary Features (Number / type of outbuildings, major landscape features)

Archaeological Remains (describe): none

If archaeological remains are present, was an Archaeological Site Form completed?

Narrative Description (optional)

HISTORY

Construction year 1900

Architect (last name first): Builder (last name first):

Changes in Locations or Conditions

Type of Change	Year of Change	Date Change Noted	Description of Changes
>>			

Structure Use History

Use Year Use Started Year Use Ended >> Private residence;1900;

Other Structure Uses

Ownership History (especially original owner, dates, profession, etc.)

RESEARCH METHODS

Research Methods >> FL Master Site File-Cultural Resources

Other research methods

SURVEYOR'S EVALUATION OF SITE

Potentially Eligible for a Local Register? Name of Local Register if Eligible

Idividually Eligible for National Register? NO

Potential Contributor to NR District? YES

Area(s) of historical significance >> Community planning & development

Other Historical Associations

Explanation of Evaluation (required) The resource contributes to the Fernandina Beach Historic District, which was listed in the NRHP in 1973 with a district boundary expansion in 1987.

HISTORICAL STRUCTURE FORM

SNA00408

DOCUMENTATION (Photos, Plans, etc.)

Photographic Negatives or Other Collections Not Filed with FMSF, Including Field Notes, Plans, other Important Documents.

Document type: _____ Maintaining Organization: _____

File or Accession #: _____ Descriptive Information: _____

>> _____

RECORDER INFORMATION

Recorder Name (Last, First) Bland, Myles

Recorder Address / Phone 7035 Phillips HWY Ste. 5-129 Jacksonville, Fl 904-448-4429

Recorder Affiliation Bland & Associates, Inc Other Affiliation

Is a Text-Only Supplement File Attached (Surveyor Only)? NO

****** MASTER SITE FILE USE ONLY ******

SHPO's Evaluation of Resource

_____ Date _____

Cultural Resource Type: SS

Electronic Form Used: S110

Form Type Code: NORM

Form Quality Ranking: NEW

Form Status Code: SCAT

Supplement Information Status: NO SUPPLEMENT

Supplement File Status: NO SUPPLEMENT FILE

FMSF Staffer:

Computer Entry Date: 6/6/2007

Form Comments: _____

REQUIRED PAPER ATTACHMENTS

(1) USGS 7.5" MAP WITH STRUCTURE PINPOINTED IN RED
(2) LARGE SCALE STREET OR PLAT MAP
(3) PHOTO OF MAIN FACADE, B&W, AT LEAST 3"X5"

NA00408-200703

Supplementary Printout

> **USGS map name/year of publication or revision:**
FERNANDINA BEACH;2003

> **Township/Range/Section/Qtr:**
3N ;28E ;23;UNSP

> **Structural system(s):**
Wood frame

> **Foundation types:**
Piers

> **Foundation materials:**
Brick

> **Exterior fabrics:**
Drop siding

> **Roof types:**
Gable

> **Roof materials:**
Composition shingles

> **Roof secondary structures (dormers etc):**
Gable extension
Shed extension

> **Change status/year changed/date noted/nature:**

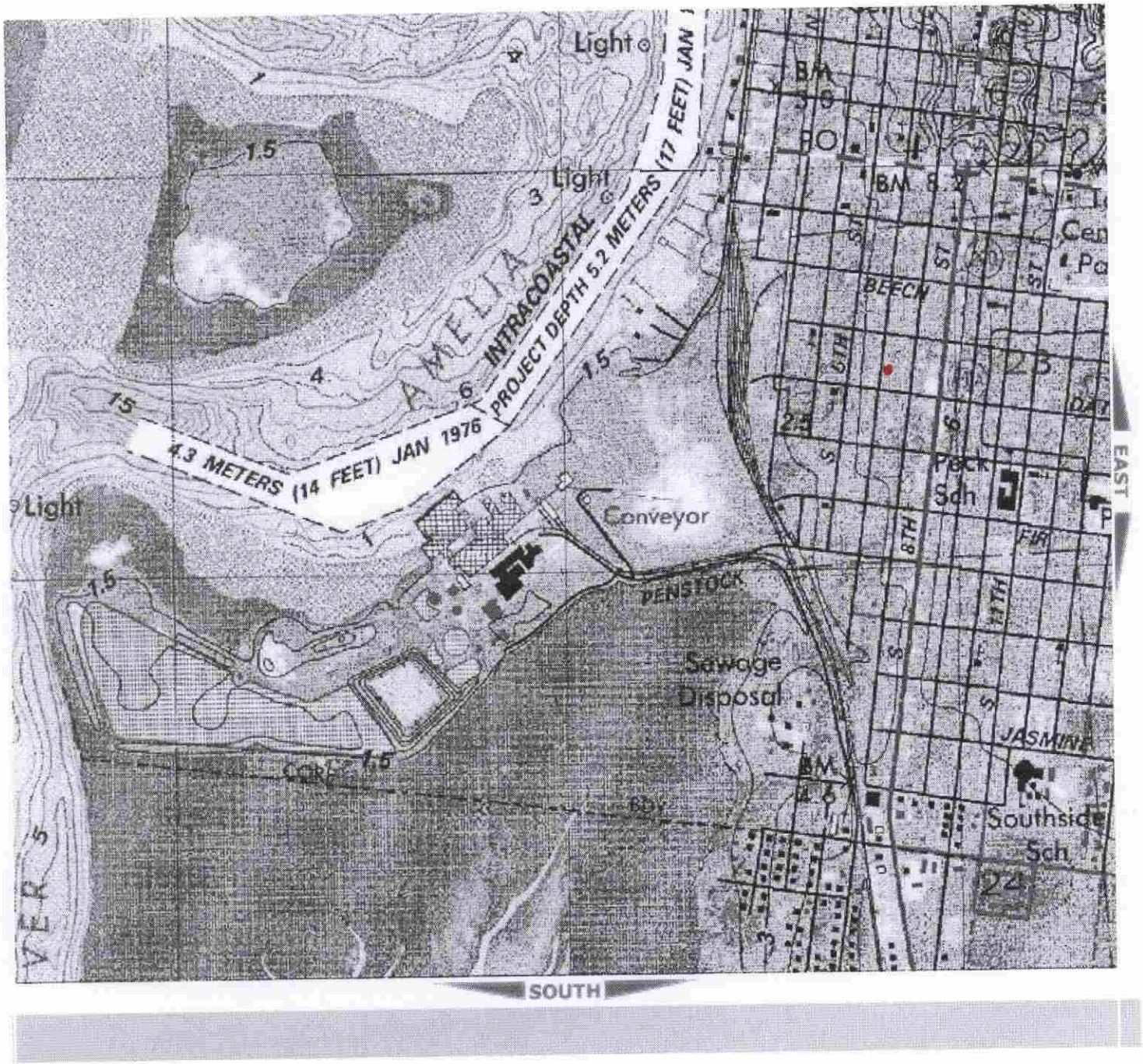
> **Original, intermediate, present uses/year started/year ended:**
Private residence;1900;

> **Research methods:**
FL Master Site File-Cultural Resources
Examine local property records
Pedestrian

> **Area(s) of historical significance:**
Community planning & development

> **Repositories: Collection/Housed/Accession#/Describe**

> **[Other name(s)]:**

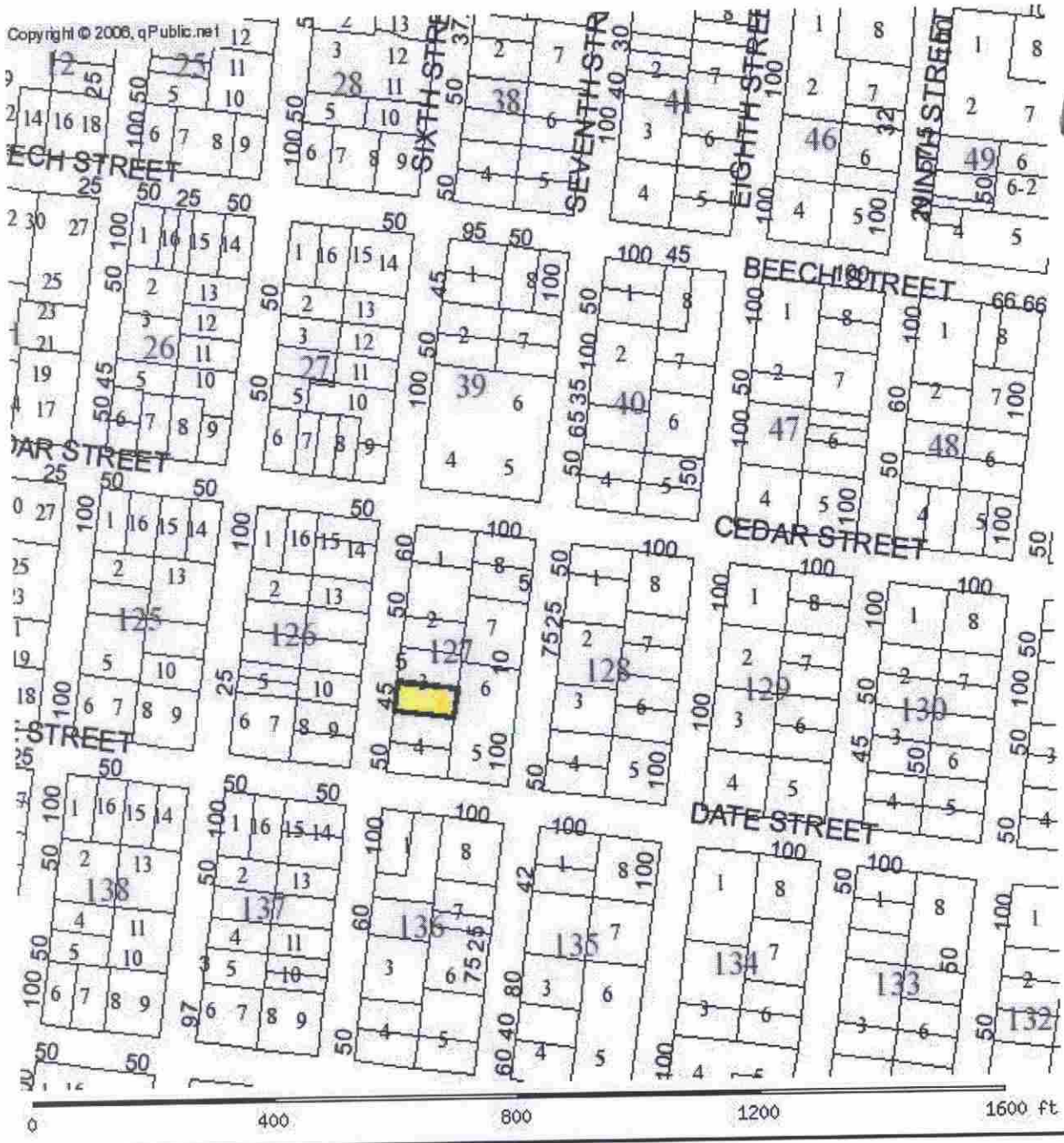

Light
Light
AMELIA
INTRACOASTAL
PROJECT DEPTH 5.2 METERS (17 FEET) JAN
4.3 METERS (14 FEET) JAN 1976
Light
Conveyor
PENSTOCK
Sewage Disposal
Pack Sch
Southside Sch
BEECH
JASMINE
FIR
BM
BM
BM
EAST
SOUTH
1.5
4
6
3

NA408

325

325

NA408



PARCEL INFORMATION TABLE	
Selected Parcel	00-00-31-1800-0127-0032
GIS CALCULATED ACREAGE	0.1
Property Use	SINGLE FAM
Land Use	SFR
OWNERSHIP INFORMATION	
Name	ROGERS WILLIAM G & DOROTHY
Mailing Address	6701 MIDDLEBURG RD GREENSBORO, NC 27406
Situs/Physical Address	322 SOUTH 6TH ST
2006 PROPOSED VALUES	
Land Value	67,500
Ag Land Value	0

FLORIDA MASTER SITE FILE
Site inventory Form

SITE NO. 8NA 408

SITE NAME: 322 S. 6th St. SURVEY DATE: 09/30/85
ADDRESS OF SITE: 322 S. 6th St.
INSTRUCTION FOR LOCATING: N/A

LOCATION: City of Fernandina Beach 127 3
Subdivision Name Block No. Lot No.
COUNTY: Nassau
DISTRICT NAME IF APPLICABLE: Fernandina Beach Historic
OWNER OF SITE: NAME: Danos, William J. & Barbara L.
ADDRESS: 4702 Jasmine Creek Lane
ADDRESS: Orlando, FL 32714
TYPE OF OWNERSHIP: private RECORDING DATE: / /
RECORDER: NAME & TITLE: Historic Property Associates, Inc.
ADDRESS: P. O. Box 1002
St. Augustine, FL 32084

CONDITION OF SITE: Check One		INTEGRITY OF SITE: Check one or more	
			ORIGINAL USE pvt.residence
EXCELLENT	x	ALTERED	PRESENT USE pvt.residence
x GOOD		UNALTERED	DATES c.+ 1903
FAIR	x	ORIGINAL SITE	CULTURE/PHASE American
DETERIORATED		RESTORED: / /	PERIOD: 20th Century
		MOVED: / /	

NR CLASSIFICATION CATEGORY: building DATE LISTED ON NR: / /

THREATS TO SITE: Check one or more

ZONING	TRANSPORTATION
DEVELOPMENT	FILL
DETERIORATION	DREDGE
BORROWING	
OTHER (See Remarks Below)	

AREAS OF SIGNIFICANCE: architecture

SIGNIFICANCE

SEE SITE FILE STAFF FOR ORIGINAL PHOTO(S) OR MAP(S)

See Continuation Sheet

RECORD NUMBER 142

ARCHITECT:

BUILDER:

STYLE AND/OR PERIOD: frame vernacular

PLAN TYPE: rectangular

EXTERIOR FABRIC(S): wood: weatherboard, with cornerboards

STRUCTURAL SYSTEM(S): wood frame: balloon

PORCHES: W/2-story end, tiered, 2-bay, access W,2nd bay;hip roof,chamfered posts,ornate brackets,"cut out" balustrade
ORIENTATION: W

FOUNDATION: piers: brick; brick, concrete

ROOF TYPE: gable

SECONDARY ROOF STRUCTURE(S):

CHIMNEY LOCATION:

WINDOW TYPE: DHS, 6/6, wood; paired #
paired
CHIMNEY:

ROOF SURFACING: coomposition shingles: butt

ORNAMENT EXTERIOR: wood

NO. OF CHIMNEYS 0

NO. OF STORIES 2

NO. OF DORMERS: 0

OUTBUILDINGS:

SURROUNDINGS:
SITE SIZE (approx. acreage) LT1

TOWNSHIP	RANGE	SECTION
3N	28E	22

UTM ZONE	UTM EASTING	UTM NORTHING

PHOTOGRAPHIC RECORDS NUMBERS:

CONTINUATION SHEET:

322 S. 6th St. is located within a subdivision known as the City of Fernandina. The subvision was layed-out on a series of Spanish land grants acquired by Domingo Fernandez, a ships captain and planter, and his family during the early nineteenth century. Following the acquisition of Florida by the United States in 1821, the heirs of Domingo Fernandez sold the land grants which contained the Eliza or Louisa and Yellow Bluff Plantations to David Levy Yulee, President of the Florida Railroad Company and the first United States Senator from Florida. The Florida Railroad Company recorded the plat of the City of Fernandina in 1857 and the Florida Town Improvement Company revised it in 1887 and 1901.

Constructed c. 1903, it is a two-story frame vernacular residential building. It is noteworthy for its porch ornamentation and two-story end porch. It has been significantly altered by replacement of some original double-hung sashes with fixed windows.

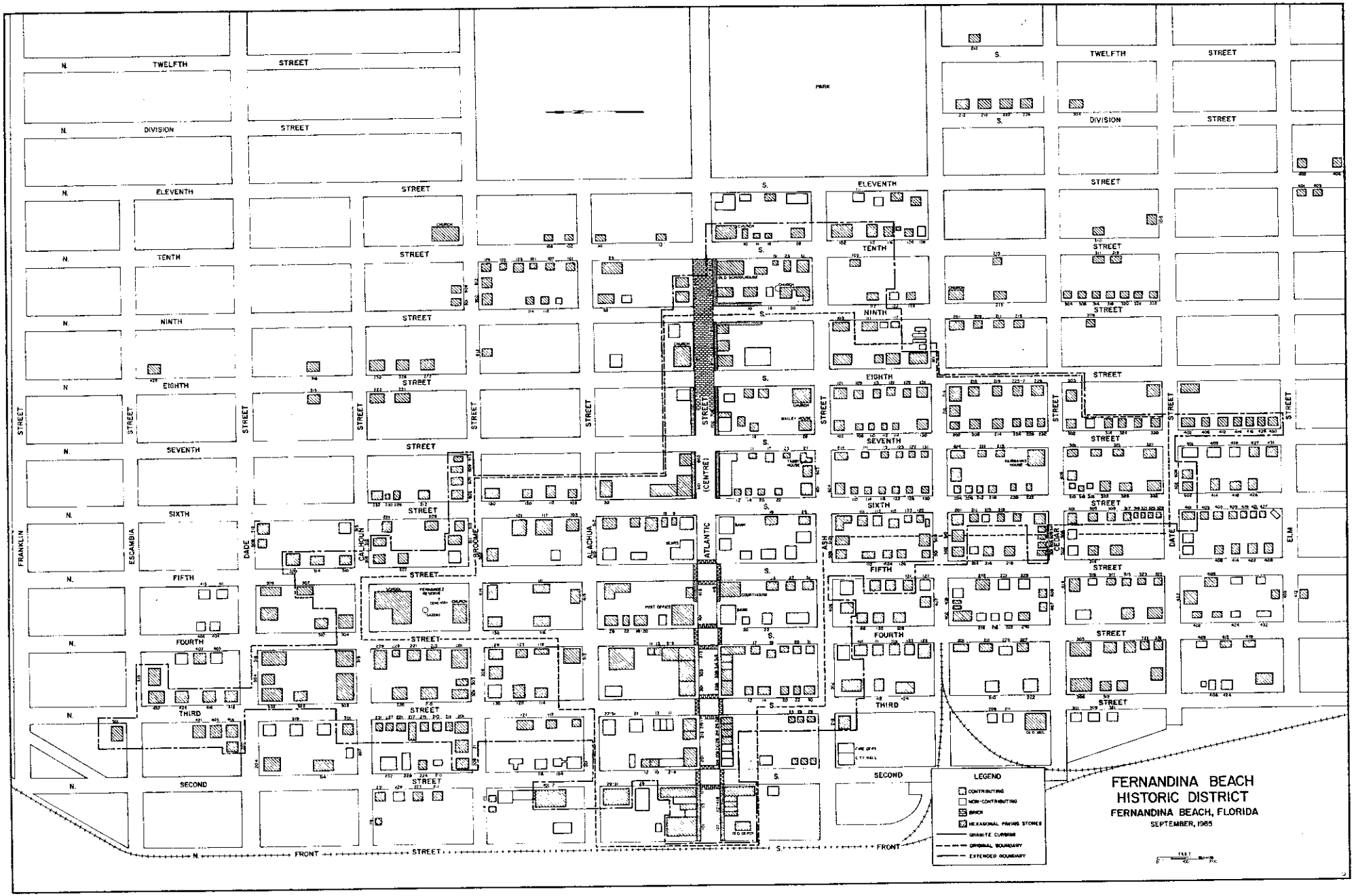

FERNANDINA BEACH
HISTORIC DISTRICT
FERNANDINA BEACH, FLORIDA
SEPTEMBER, 1985
LEGEND
CONTRIBUTING
NON-CONTRIBUTING
BRICK
HEXAGONAL PAVING STONES
GRANITE CURBING
ORIGINAL BOUNDARY
EXTENDED BOUNDARY
PARK
TWELFTH STREET
DIVISION STREET
ELEVENTH STREET
TENTH STREET
NINTH STREET
EIGHTH STREET
SEVENTH STREET
SIXTH STREET
FIFTH STREET
FOURTH STREET
THIRD STREET
SECOND STREET
FRONT STREET
FRANKLIN STREET
ESCAMBIA STREET
DADE STREET
CALHOUN STREET
BROOME STREET
ALACHUA STREET
ATLANTIC STREET
CENTRE STREET
ASH STREET
DATE STREET
ELM STREET
POST OFFICE
COURTHOUSE
CITY HALL
FIRE OFFICE
CHURCH
BANK
SCHOOL

Figure 24

322

HISTORIC DISTRICT COUNCIL STAFF REPORT
HDC 2026-0007
April 16, 2026

Owner/Applicant:	Memorial United Methodist Church, LLC, Tommy Oliver – Co-Chair Trustees, MUMC, LLC
Property Address:	601 Centre St
Parcel ID #	00-00-31-1800-0036-0010
Current zoning:	C-3
FLUM land use category:	Central Business District
Existing uses on the site:	Churches
FL Master Site File #	NA00663
Year Built:	1930
Contributing Status:	Contributing
Requested actions:	Certificate of Approval (COA) to replace original windows at the Lamb Daycare Center with new windows.

All required application materials have been received. All fees have been paid. All required notices have been made.

601 Centre Street

SUMMARY OF REQUEST AND BACKGROUND INFORMATION:

The applicant is seeking **final** approval to replace 11 sets windows, 22 total, on the Lamb Daycare Center Building with PGT SH 5400 vinyl windows. This application was required to be heard by the HDC since the requested windows are not on the HDC Approved Windows List. The section/building of the Memorial United Methodist Church this project addresses is located in the addition north of the sanctuary. The Neo-Classical sanctuary is the contributing portion of the campus and has been recorded in Florida Master Site File, NA00663. The Lamb Daycare and Maxwell Hall are not incorporated into the FMSF and were built 1950 and 1992, respectively.

The existing windows in the daycare facility are Circa 1960's aluminum frame, single hung, single pane glass, with raised muntins. Staff conducted a site visit to verify that the windows had raised thick mutins and were aluminum. The windows in the Education Building, adjacent to the South, are single pane, wooden casement windows, with raised muntins typical of the late 1940's and are not part of this project. The building immediately to the North, Maxwell Hall (Circa 1992), with 6/6 double pane windows with simulated internal dividers are not part of this project. The proposed windows for the Lamb Daycare match the configuration of the current windows and will feature simulated divided lights/raised muntins.

APPLICABLE GUIDELINES:

CITY OF FERNANDINA BEACH LAND DEVELOPMENT CODE
CITY OF FERNANDINA BEACH HISTORIC DOWNTOWN DESIGN GUIDLINES
SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

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

8. **Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.**
   Findings: Complies ☐ Does not Comply ☐ N/A ☒
9. **New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.**
   Findings: Complies ☒ Does not Comply ☐ N/A ☐
10. **New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.**
   Findings: Complies ☒ Does not Comply ☐ N/A ☐

ANALYSIS:

PROPOSED MATERIALS		
	Type/Material/Brand	**Color**
Windows	PGT SH 5400 vinyl windows	Match existing, White

Site Plan –
Nothing is proposed to be changed on the site plan.

Elevations –
Only the elevations on Lamb Daycare will be affected by changing out the windows. The openings will remain as they exist today.

Although the windows are not on the approved list, Staff finds that the proposed windows are appropriate for this structure. The raised muntins and improved quality of the windows will contribute to the longevity of the structure, its continuity with other structures on the church's campus, and the surrounding downtown. Constructed in 1960, neither the building nor its materials fall into the Historic Downtown Fernandina Beach's period of significance and should not be held to the same standards as the Victorian-era original wooden windows.

STAFF RECOMMENDATION:

Staff finds that the requested action, as presented, is consistent with the Comprehensive Plan, the Land Development Code, the Secretary of Interior Standards, and the Downtown Historic District Design Guidelines.

Staff recommendation:

FINAL Approval of HDC 2026-0007

MOTION TO CONSIDER:

I move to **approve or deny** case number HDC 2026-0007 **with or without** conditions;

AND I move that the HDC make the following findings of fact and conclusions of law part of the record:

That HDC case HDC 2026-0007, as presented, **is or is not** substantially compliant with the Land Development Code, the Secretary of the Interior's Standards, and the Historic Downtown Fernandina Beach Design Guidelines to warrant FINAL approval at this time.

LIST OF EXHIBITS:

EXHIBIT 1 HDC 2026-0007 Application and Backup Materials
EXHIBIT 2 Florida Master Site File: NA00663

From: noreply@civicplus.com
To: Planning Info
Subject: Online Form Submittal: Historic District Council (HDC) Certificate of Approval (COA) Application
Date: Monday, March 2, 2026 11:07:19 AM

CAUTION: This email originated from outside the organization. Do not click links or open attachments unless you recognize the sender, were expecting this email, and know the content is safe.

Historic District Council (HDC) Certificate of Approval (COA) Application

HISTORIC DISTRICT COUNCIL (HDC): CERTIFICATE OF APPROVAL (COA) APPLICATION

USE THIS FORM TO Apply for BOARD approval for projects in the Downtown or Old Town Historic District or the Community Redevelopment Area (CRA) AND STAFF-LEVEL review for EXTERIOR PAINT and INSTLLATION OF PERVIOUS PAVERS projects ONLY.

NOTE: All other STAFF-LEVEL approvals (i.e, fence, right-of-way, roof) and smaller STAFF-LEVEL project reviews can be submitted with your building permit where reviews will be performed and cost will be assessed simultaneously.

Fees	Certificate of Approval (COA): Board Review - Commercial/Multi-Family/2 or more Residential Units/Mixed Use $400

Basis for Review

All applications, whether Staff or Board review, are reviewed for consistency with the City of Fernandina Beach Comprehensive Plan, Land Development Code, and applicable guidelines such as the Downtown Historic District Design Guidelines, Old Town Fernandina Preservation and Development Guidelines, and the Community Redevelopment Area (CRA) Design Guidelines. Guidelines for the Historic Districts are based on the U.S. Secretary of the Interior's Standards for Rehabilitation.

IMPORTANT NOTES

Conceptual Approvals

Conceptual approvals are provided by the HDC as a courtesy to the applicant in an effort to allow comment from the Historic District Council and citizens during the conceptual design process. The HDC will provide the applicant with feedback and guidance relating to the proposal and take a vote to indicate whether the board feels the proposal is adequately appropriate to proceed. In all cases, the applicant must return to the HDC to seek final approval of their projects. There is no additional fee for this review above the Certificate of Approval fee.

Pre-Application Meeting

To guide you through the process and to ensure that your application is properly processed, you'll need to meet with the Preservation Planner prior to submitting your application. The application must be submitted at least 42 days before the scheduled meeting to allow time for review. Staff approval applications are accepted on a rolling basis and are generally completed in 3-5 days. Please note that projects can only begin after receiving a Certificate of Approval (COA) and a building, sign, right-of-way, or zoning permit (if required).

Application Requirements	A complete/ signed application;, Proof of Ownership (copy of deed or tax statement);, Scaled site plan of the proposed work, including lot dimensions, setbacks, finished floor elevations, and any changes as a result of proposed building footprints;, Photographs of the existing site and existing buildings if any, including views from the street;, Product/material details and specifications, including brochures or printouts, for any proposed material as applicable and not limited to: doors, windows, roofing, exterior fabric, fascia/trim, shutters, fencing, sidewalk/driveway, landscaping, foundation, porch/deck, sheds, and proposed colors for ALL surfaces to be painted/stained/treated;, Any additional backup materials, as necessary;, For window replacement, a Window Survey must be completed by a design professional other than as window sales representative.
Please see the Land Development Code (LDC) for detailed information:	*Field not completed.*
The LDC is Available for Review at	www.fbfl.us/LDC

Appeals
An applicant may appeal the HDC's decision for variances to a court of record as outlined in LDC Section 10.02.04(D). The petition shall be presented to within thirty (30) days after the decision of the HDC; otherwise the decision of the HDC will be final.

PROJECT TYPE	Repair
APPROVAL TYPE	Board Approval: Final
Have you met with a planner for a pre-application meeting?	Yes
What was the date of your pre-application	2/17/2026

meeting?	
PROPERTY INFORMATION	Property information can be found at the Nassau County Property Appraiser's website → Map Search
Historic District	Downtown
Site Address	601 Centre Street
City	Fernandina Beach
State	Florida
Zip Code	32034-5476
Parcel ID #(s)	00-00-31-1800-0036-0010
Do you authorize the installation of a temporary City notice sign on your property?	YES

OWNER OF RECORD
As recorded with the Nassau County Property Appraiser

First Name	Memorial United Methodist Church, LLC
Last Name	Tom Oliver - Co Chair Trustees, MUMC, LLC
Mailing Address	601 Centre St.
City	Fernandina Beach
State	Florida
Zip Code	32034-5476
Telephone Number	7703299052
E-mail Address	twoliver@bellsouth.net

OWNER'S AGENT
If other than owner. If an agent will be representing the owner, an Owner's Authorization For Agent Representation form must be included

Is there an agent other than the owner representing this project?	No
	Memorial United Methodist Church maintains the Lamb Daycare

Project Description	facility on its campus in one of its buildings that was constructed in the 1960's with aluminum frame, single pane glass typical of that era. We are currently implementing an upgrade program for this facility and desire to replace all of its windows with modern, energy efficient windows while at the same time maintaining the "look and feel" of our overall historical campus. The daycare facility currently has its original 1960's era, single pane, single hung, aluminum frame windows with flat muntins. They are arranged in 11 sets of identical double windows (22 separate windows). Each window has 6/6 divided panes. The windows in the Education Building, adjacent to the South, are single pane, wooden casement windows, with raised muntins typical of the late 1940's. The building immediately to the North, Maxwell Hall (circa 1992), has 6/6 double pane windows with simulated internal dividers. Even though they differ, from the street, the windows in all of these buildings present a similar "look and feel". The attached document, "Memorial United Methodist Church Daycare Center Window Replacement Project", fully describes the replacement windows that we desire to use. It provides and array of pictures of our various buildings and provides all of the documentation required for this submission.

Requirements for Demolition Applications
Per LDC 8.03.03.01

MATERIALS
List all proposed materials and colors, as applicable. If you are not filling this out, you MUST provide a detailed list separately that includes all required information as described in the following fields. A separate form can be uploaded or emailed directly to Mia Sadler.

EXTERIOR FABRIC	
Manufacturer	*Field not completed.*
Product Description	*Field not completed.*
Color	White

DOORS	
Manufacturer	*Field not completed.*
Product Description	*Field not completed.*

Color	*Field not completed.*
WINDOWS	
Manufacturer	PGT Windows and Doors
Product Description	SH 5400 Vinyl Windows
Color	White
ROOFING	
Manufacturer	*Field not completed.*
Product Description	*Field not completed.*
Color	*Field not completed.*
FASCIA/TRIM	
Manufacturer	*Field not completed.*
Product Description	*Field not completed.*
Color	*Field not completed.*
FOUNDATION	
Manufacturer	*Field not completed.*
Product Description	*Field not completed.*
Color	*Field not completed.*
SHUTTERS	
Manufacturer	*Field not completed.*
Product Description	*Field not completed.*
Color	*Field not completed.*
PORCH/DECK	
Manufacturer	*Field not completed.*
Product Description	*Field not completed.*
Color	*Field not completed.*
FENCING	

Manufacturer	*Field not completed.*
Product Description	*Field not completed.*
Color	*Field not completed.*
DRIVEWAYS/SIDEWALKS	
Manufacturer	*Field not completed.*
Product Description	*Field not completed.*
Color	*Field not completed.*
SIGNAGE	
Manufacturer	*Field not completed.*
Product Description	*Field not completed.*
Color	*Field not completed.*
OTHER	
Manufacturer	*Field not completed.*
Product Description	*Field not completed.*
Color	*Field not completed.*

Please upload supplemental documentation and all product brochures, paint color samples, etc.

Upload 1	Notice of Intent to File Documents.pdf
Upload 2	*Field not completed.*
Upload 3	*Field not completed.*
Upload 4	*Field not completed.*
Upload 5	*Field not completed.*
Upload 6	*Field not completed.*
Upload 7	*Field not completed.*
Upload 8	*Field not completed.*
Upload 9	*Field not completed.*

Upload 10	*Field not completed.*
Upload 11	*Field not completed.*
Upload 12	*Field not completed.*
Certification	By signing below, I certify that the information contained in this application is true and correct to the best of my knowledge at the time of the application. , I acknowledge that I understand and have complied with all of the submittal requirements and procedures and have read and understand the following:, I AGREE THAT A POSTING NOTICE WILL BE INSTALLED ON THE PROPERTY(IES) IN QUESTION AND THAT SAID SIGN WILL ONLY BE REMOVED BY STAFF AFTER THE MEETING OR BROUGHT BACK TO CITY HALL BY APPLICANT.

1. I/We hereby attest to the fact that the above supplied property address(es), parcel number(s) and legal description(s) is (are) the true and proper identification of the area of this petition.

2. I/We authorize staff from the Department of Planning & Conservation to enter onto the property in question during regular city business hours in order to take photos which will be placed in the permanent file.

3. I/We understand that the COA review time period will not commence until the application is deemed complete by staff and may take up to 10 days to process. I further understand that an incomplete application submittal may cause my application to be deferred to the next posted deadline date.

4. I/We understand that, for Board review cases, an agenda and staff report will be available on the City’s website approximately one week before the Historic District Council meeting.

5. I/We understand that the Historic District Council meetings are conducted in a quasi-judicial hearing and as such, ex-parte communications are prohibited (Communication about your project with a Historic District Council member).

6. I/We understand that the approval of this application by the Historic District Council or staff in no way constitutes approval of a Building Permit for construction from the City of Fernandina Beach Building Department.

7. I/We understand that all changes to the approved scope of work stated in a COA have to be approved by the HDC before work commences on those changes. There will be no charge for a revision to a COA. Making changes that have not been approved can result in a Stop Work Order being placed on the entire project and/or additional fees/penalties.

8. I/We understand that any decision of the HDC may be appealed to the City Commission, with the exception of variances, which may be appealed to a court of record as outlined in Section 10.02.04(D) of the Land Development Code. Petitions to appeal shall be presented within thirty (30) days after the decision of the HDC; otherwise the decision of the HDC will be final.

9. I/We understand that Certificates of Approval are only valid for one (1) year from issuance. They are renewable for six months without cause, and for an additional six months, upon showing of good cause by the applicant. The applicant must submit all requests for extensions in writing and provide appropriate support documentation, if needed.

10. I/We understand that the City Staff will install a Notice of Hearing sign on the property 14 days before the scheduled heating and that the sign must only be removed after the hearing by City Staff, unless, the applicant or property owner brings the Notice of Hearing back to City Hall.

Applicant First Name	Tommy
Applicant Last Name	Oliver
Today's Date	1/18/2026

DEPARTMENT OF PLANNING & CONSERVATION
204 Ash Street | Fernandina Beach Florida 32034 |Contact: Mia Sadler at 904 310-3488 | www.fbfl.us/planning

Please make sure to disable pop-up blocker in order to submit.

Email not displaying correctly? View it in your browser.

Memorial United Methodist Church
Daycare Center Window Replacement Project

Memorial United Methodist Church maintains the Lamb Daycare facility on its campus in one of its buildings that was constructed in the 1960's with aluminum frame, single pane glass typical of that era. We are currently implementing an upgrade program for this facility and desire to replace all of its windows with modern, energy efficient windows while at the same time maintaining the "look and feel" of our overall historical campus.

Main Sanctuary Facing Centre St.

The campus consists of four primary, red brick buildings plus a Victorian era home utilized as offices today. Even though these primary buildings were constructed at various times, each maintained the "look and feel" of the original sanctuary building. Each is of red brick exterior construction with divided pane windows (either actual or simulated) with white trim. Attachment One provides overview photos of our campus.

The original sanctuary building was constructed in 1927 with the three story Education Building attached to the North end of the sanctuary building completed in 1951. The daycare building was constructed in the 1969 and the larger Maxwell Hall facility was added in 1992. The windows in each were typical of those in general usage at the time they were built.

West Side of Education Bldg.

The daycare facility currently has its original 1960's era, single pane, single hung, aluminum frame windows with flat muntins. They are arranged in 11 sets of identical double windows (22 separate windows). Each window has 6/6 divided panes. The windows in the Education Building, adjacent to the South, are single pane, wooden casement windows, with raised muntins typical of the late 1940's. The building immediately to the North, Maxwell Hall (circa 1992), has 6/6 double pane windows with simulated internal dividers. Even though they differ, from the street, the windows in all of these buildings present a similar "look and feel". Attachment Two provides photos of the individual windows to be replaced.

West Side of Daycare Building Facing 6th St.

East Side of Daycare Building Facing Parking

We recognize the desire by the Historic District Council to maintain the look and feel of the historic district of Fernandina Beach. With that in mind, our intent is to replace the existing substandard windows with windows that will maintain their integrity and appearance for many years, conform to applicable construction codes in our area and maintain the historic look and feel of our buildings. Though the new windows will be of modern, high strength vinyl construction, they will have the same look as the white trimmed wooden windows of our Education Building constructed in the late 1940's. They will have raised external muntins, the 6/6 design and the white trim of the windows in the adjacent buildings.

Replacement Window – Historic District Council Window Survey

Following meeting and calls with Ms. Sadler concerning repairs and improvements in the Historic District we feel that we understand the requirements for this submission. The "Window Survey Submission Requirements" document requires that any windows not specifically listed require approval by the Historic District Council. Memorial United Methodist Church requests that we gain such approval by the Council for the replacement of the windows in our Lamb Daycare facility with those as more fully described throughout this document.

The Window Survey document requires an evaluation of the existing windows with a focus on repair and maintenance of existing historical windows. In our case our existing windows do not reflect the historical nature of our area and we are proposing a total replacement project to retain the historical look and feel of our area. The desired replacement windows maintain the pane configuration of the existing and surrounding windows. The completed Windows Survey form included as Attachment 4 was performed by Mr. Tommy Oliver, a retired professional engineer and one of the co-chairs of our Board of Trustees.

Since we are moving from a outdate 1960's aluminum frame window to a modern window a comparison of the existing frames, sills, and muntins is not applicable. Though the existing aluminum frame windows do not have raised muntins, the replacement windows will have external raised muntins with white trim to match the surrounding buildings on our campus. Additionally the frame will resemble the wood framing in our 1940's era Education Building.

The Window Survey Submission requirements requires details of the muntins to be installed. These are provided in Attachment Three. As the current windows do not have the desired raised muntins, a comparison cannot be made. Additionally, windows on Maxwell Hall, the building immediately to the North have internal muntins so this comparison is not applicable either. The original windows of our Education Building to the South do have raised muntins as shown in Attachment One.

We desire to utilize PGT Custom Windows and Doors, SH5400 vinyl windows or equivalent for this project. Details of the windows are provided in Attachment Three. These windows meet or exceed applicable Florida Building Code requirements.

The Historic District Council Windows List includes various types of window materials; wood, aluminum, vinyl, PVC and composite materials. We have evaluated the utilization of various window construction materials. The newest materials are composites and modern vinyl materials have a very long life with minimum maintenance.

As listed in approved Windows List, we understand a "synthetic" wood such as the Anderson windows is a previously approved window. However, from a practical point of view, the cost differential between these windows and a quality vinyl window that meets all applicable construction codes is substantial. In

our specific case, the cost for Anderson windows for our project is approximately $20K more than the selected PGT windows. This added cost essentially doubles the cost of our project and is not felt to be a prudent utilization of our church's limited funds. Particularly in the case when we can maintain the look and feel of our facility and the surrounding area with the high quality window more fully described in Attachment Three. Additionally, this window has the same external material as other windows on the approved Windows List.

Attachment Two to this document provides photos of all of the individual windows to be replaced. It is to be noted that each window set is essentially identical. Attachment Two includes photos of the windows of the adjacent buildings. Attachment Three provides the details of the windows that we desire to utilize for replacement.

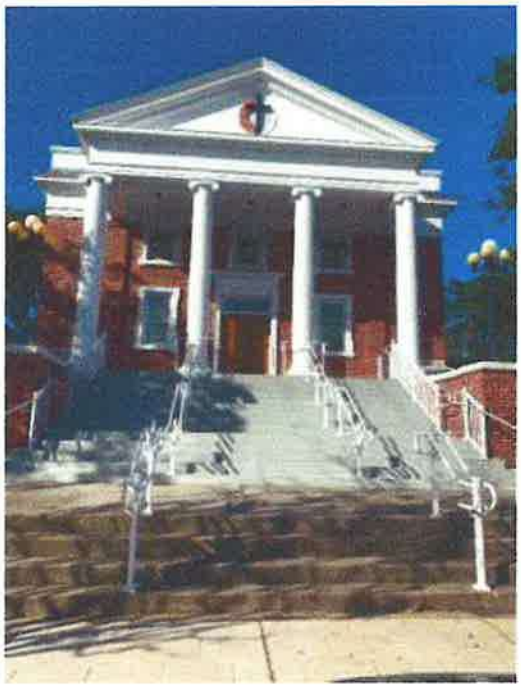
In addition to the information provided above, the following additional attachments provide the required requested for the permit: Attachment Four – Completed window survey; Attachment 5 – Proof of Ownership and Attachment 6 – Site Plan

Attachments:

1. General Facility Pictures
2. Individual Windows to be Replaced
3. PGT SH5400 Window Drawings
4. Completed Window Survey Document
5. Proof of Ownership
6. Site Plan

Attachment One – General Facility Pictures

MEMORIAL UNITED METHODIST CHURCH
601 CENTRE STREET



Main Sanctuary Facing Centre St.

Overview of East and West Sides of Daycare Center And Views of Adjacent Buildings

West Side of Daycare Bldg Facing 6th St.

East Side of Daycare Bldg Facing Parking

West Side, Maxwell Hall, Adjacent to North .

West Side of Daycare Bldg and Adjacent Education Bldg to South

West Side of Education Bldg.

Attachment Two

Individual Windows to be Replaced - East Side of Daycare Center
Facing internal parking lot

Window - 1

Window - 2

Window - 3

Window - 4

Window - 5

Window - 6

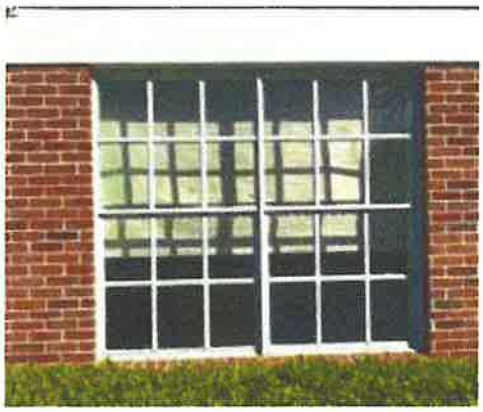
Individual Windows to be Replaced - West Side of Daycare Center Facing 6th Street

Window - 7

Window - 8

Window - 9

Window - 10



Window - 11

ATTACHMENT THREE
PGT SH5400 Window Drawings

PGT

Custom Windows and Doors

PGT CUSTOM WINDOWS + DOORS
1070 TECHNOLOGY DRIVE
N. VENICE, FL 34275
TOLL FREE 1-800-282-6019
PHONE (941) 486-0100
FAX: (941) 486-8369
www.pgtwindows.com

SERIES	MIN. VALUES WIDTH x HEIGHT	MAX VALUES WIDTH x HEIGHT
SH5400	18 1/4" x 28"	52 1/8" x 84"
SH5500		52 1/8" x 84" 54" x 84"

SELECT DESIRED GRID
- NONE
- STANDARD
- BRITTANY / PRAIRIE

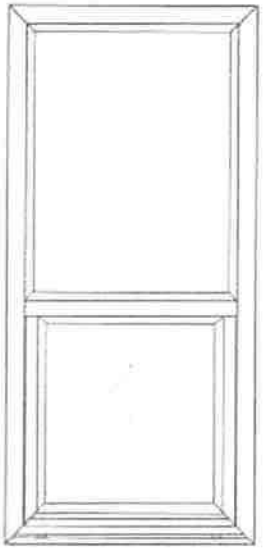
SELECT DESIRED MUNTIN
- 7/8" TRAD. SDL
- CIG - 5/16"
- CIG - 13/16"
- CIG - CONTOUR

*INSULATED GLASS WITH A ROLL-FORM MUNTIN BETWEEN THE GLASS TYPICAL I.G. WIDTH IS 9/16"

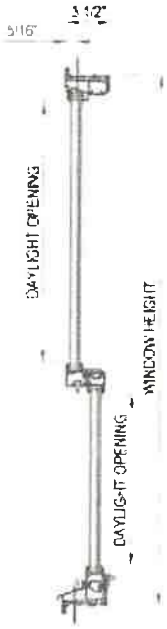
SELECT DESIRED FRAME COLOR:
- WHITE
- BEIGE
- BRONZE
- BLACK

SELECT DESIRED GLAZING
- INSULATED *SH5400
- LAMINATED INSULATED

PLAN VIEW



EXTERIOR ELEVATION



SECTION

NOTES:
1. INSTALLATION TO BE COMPLETED IN ACCORDANCE WITH MANUFACTURER'S SPECIFICATIONS.
2. DO NOT SCALE DRAWING.
3. THIS DRAWING IS INTENDED FOR USE BY ARCHITECTS, ENGINEERS, CONTRACTORS, CONSULTANTS AND DESIGN PROFESSIONALS FOR PLANNING PURPOSES ONLY. THIS DRAWING MAY NOT BE USED FOR CONSTRUCTION.
4. ALL INFORMATION CONTAINED HEREIN WAS CURRENT AT THE TIME OF DEVELOPMENT BUT MUST BE REVIEWED AND APPROVED BY THE PRODUCT MANUFACTURER TO BE CONSIDERED ACCURATE.
5. CONTRACTOR'S NOTE: FOR PRODUCT AND COMPANY INFORMATION VISIT www.CADdetails.com/info AND ENTER REFERENCE NUMBER 3803-053.

VINYL WINDOWS & DOORS

SINGLE HUNG: PROVIEW (SH5400/SH5500)

3803-053

REVISION DATE 08/07/2024

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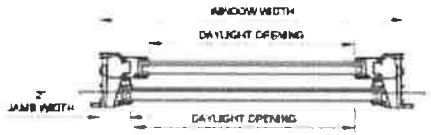
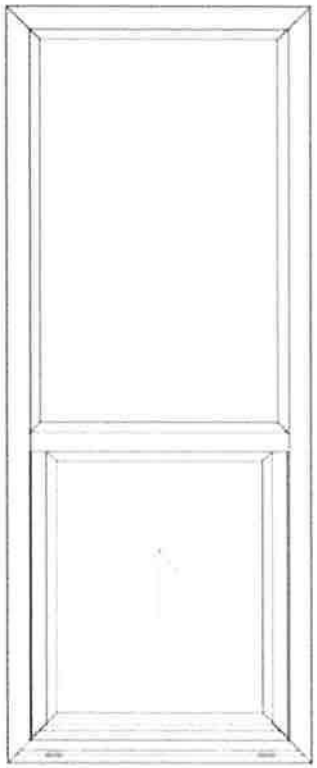
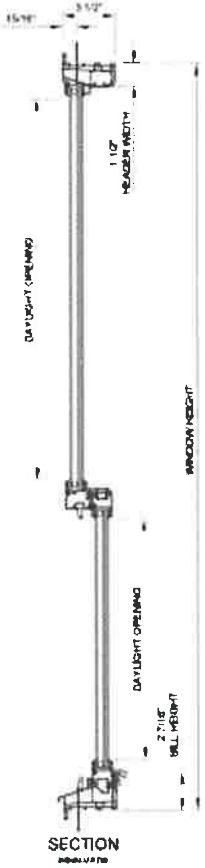


PLAN VIEW



EXTERIOR ELEVATION



SECTION

SERIES	MIN. VALUES WIDTH x HEIGHT	MAX VALUES WIDTH x HEIGHT
SH5400	16 1/4" x 29"	52 1/8" x 84"
SH5500		52 1/8" x 84" 84" x 84"

SH HEAD JAMB 20101	FRAME SILL 20105	FIELD MEETING RAIL 20131
OH & DR KEEPER RAIL 20140	MAIN SASH 20129	SASH (ONE WETP.) BOTTOM SASH TOP RAIL 20119
BEVEL INTERLOCK COVER 20146	PULL RAIL INTERLOCK COVER 20144	SASH STOP/SCREW COVER 20133
LAMI BD BEAD 20136	INSULATED GLASS BEAD 20138	BEVELED INTERLOCK 20137
PULL RAIL INTERLOCK 20158	TOP SASH PULL CONTINUOUS PULL RAIL 20171	
MUNTIN OPTIONS	GLAZING OPTIONS	GLAZING OPTIONS

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PGT
Custom Windows and Doors

SINGLE HUNG - PROVIEW

ATTACHMENT FOUR
COMPLETED WINDOW SURVEY

Window Survey			Date: 2/25/26			Sheet 1 of 1	Project Name: MUMC Daycare Upgrade		
			Existing Conditions						
			Repair Class						
Window # (1)	Existing Type	Configuration (# of lights in each sash)	Sash	Frame	Sill	Sash Condition (Original, Replacement, Unknown)	Proposed Window Type	Configuration	Remarks
Example									
1	*WD DH*	*2/2*	*I*	*III*	*I*	*Original*	*N/A*	*N/A*	*Lower 4" of frame deteriorated and to be replaced in kind*
1	AL SH	6/6	IV	IV	IV	ORIGINAL	V-SH	6/6	White Trim
2	AL SH	6/6							
3	AL SH	6/6							
4	AL SH	6/6							
5	AL SH	6/6							
6	AL SH	6/6							
7	AL SH	6/6							
8	AL SH	6/6							
9	AL SH	6/6							
10	AL SH	6/6							
11	AL SH	6/6	IV	IV	IV	ORIGINAL	V-SH	6/6	White Trim

Notes: (1) See existing windows, Attachment 2.
(2) See new window drawings, Attachment 3.

Attachment Five
Proof of Ownership

NASSAU COUNTY TAXING AUTHORITY
96135 NASSAU PLACE, SUITE 4
YULEE, FL 32097

2025 REAL ESTATE PROPERTY

[redacted]
71

Notice of Proposed Property Taxes

DO NOT PAY THIS IS NOT A BILL

The taxing authorities which levy property taxes against your property will soon hold public hearings to adopt budgets and tax rates for the next year. The purpose of these public hearings is to receive opinions from the general public and to answer questions on the proposed tax changes and budget prior to taking final action. Each taxing authority may amend or alter its proposals at the hearing.

LEGAL DESCRIPTION
BLOCK 36 LOTS 1 2 3 6 7 8 &
S1/2 OF LOTS 4 & 5
IN OR 1945/1915 & OR 958/422
CITY OF FDNA BEACH

SITUS ADDRESS
601 CENTRE ST
FERNANDINA BEACH FL 32034

Parcel Number: 00-00-31-1800-0036-0010

Taxing Authority	COLUMN 1* Tax Rate 2024	COLUMN 1* Your Property Taxes 2024	COLUMN 2* Tax Rate If No Budget Change is Adopted 2025	COLUMN 2* Your Property Taxes If No Budget Change is Adopted 2025	COLUMN 3* Tax Rate PROPOSED for 2025	COLUMN 3* Your Property Taxes IF PROPOSED Budget is Adopted 2025	PUBLIC HEARING INFORMATION A public hearing on the proposed taxes and budget will be held on:
COUNTY	6.8822	$ 0.00	6.4095	$ 0.00	6.7457	$ 0.00	9/08/25 5:01PM Commission Chambers 96135 Nassau Place Yulee, FL 32097
AMELIA ISLAND BEACH RENOURISHMENT	0.0960	$ 0.00	0.0890	$ 0.00	0.0960	$ 0.00	9/08/25 5:01PM Commission Chambers 96135 Nassau Place Yulee, FL 32097
CITY OF FERNANDINA BEACH	4.6849	$ 0.00	4.3632	$ 0.00	4.6849	$ 0.00	9/03/25 5:05PM City Hall Chambers 204 Ash St Fernandina Beach, FL 32034
CITY OF FERNANDINA BEACH DEBT	0.0000	$ 0.00	0.0000	$ 0.00	0.0000	$ 0.00	9/03/25 5:05PM City Hall Chambers 204 Ash St Fernandina Beach, FL 32034
SCHOOL - STATE	3.0810	$ 0.00	2.8960	$ 0.00	3.0430	$ 0.00	9/09/25 6:00PM 1201 Atlantic Ave Fernandina Beach, FL 32034
SCHOOL - LOCAL	3.2480	$ 0.00	3.0530	$ 0.00	3.2480	$ 0.00	9/09/25 6:00PM 1201 Atlantic Ave Fernandina Beach, FL 32034
ST JOHNS RIVER WATER MANAGEMENT DISTRICT	0.1793	$ 0.00	0.1703	$ 0.00	0.1793	$ 0.00	9/08/25 5:05PM 4049 Reid Street Palatka, FL 32177
FL INLAND NAVIGATION DIST	0.0288	$ 0.00	0.0270	$ 0.00	0.0288	$ 0.00	9/04/25 5:15PM 121 SW Flagler Ave Stuart, FL 34994
AMELIA ISLAND MOSQUITO CONTROL	0.1060	$ 0.00	0.0983	$ 0.00	0.0983	$ 0.00	9/17/25 5:30PM 2500 Lynndale Rd Fernandina Beach, FL 32034
Total Property Taxes	18.3062	$ 0.00	17.1063	$ 0.00	18.1240	$ 0.00	

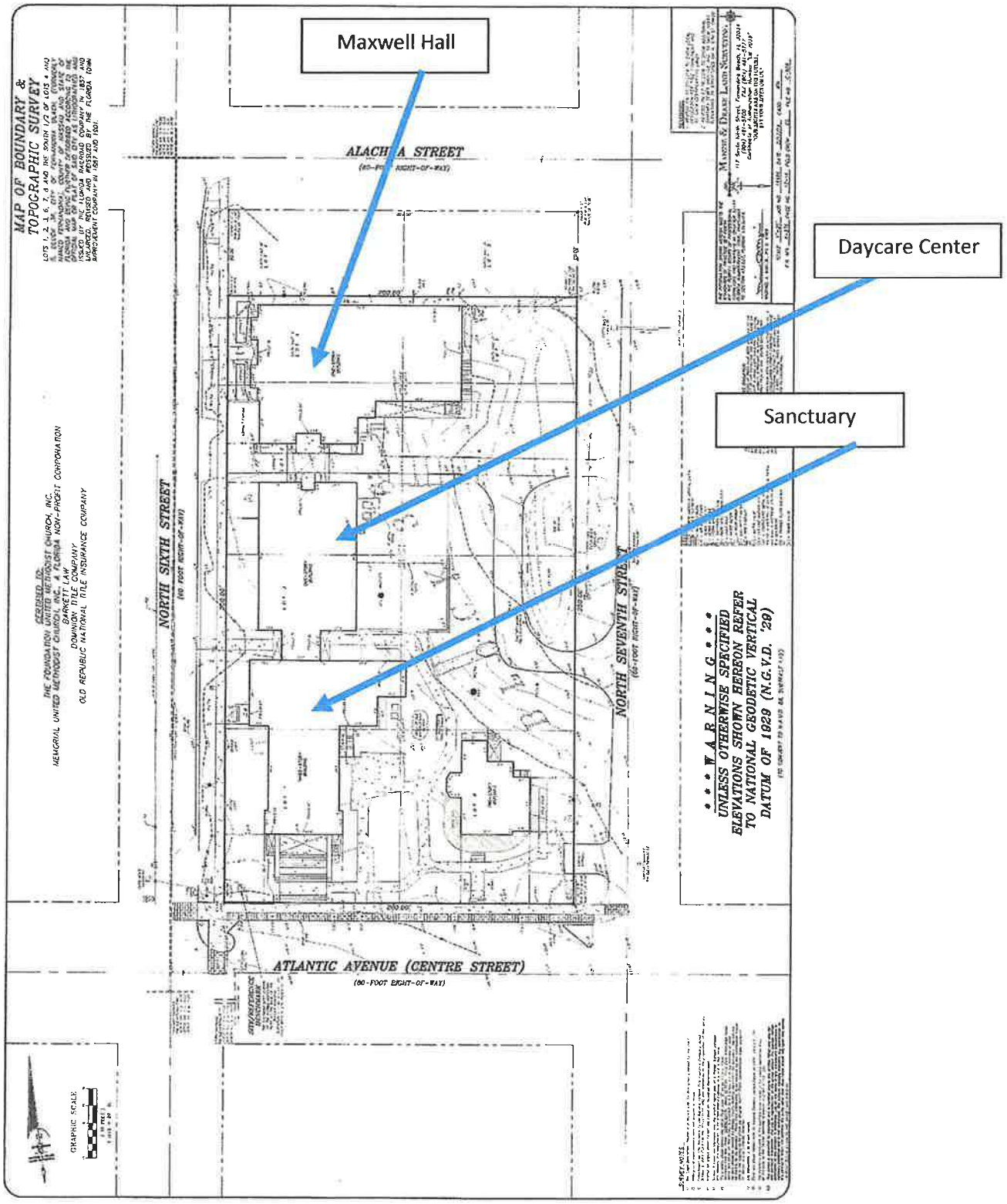
Taxing Districts	Market Value 2024	Market Value 2025	Assessed Value 2024	Assessed Value 2025	Exemptions 2024	Exemptions 2025	Taxable Value 2024	Taxable Value 2025
County	8,624,563	10,626,867	4,627,393	5,090,131	4,627,393	5,090,131	0	0
School	8,624,563	10,626,867	8,624,563	10,626,867	8,624,563	10,626,867	0	0
Municipality	8,624,563	10,626,867	4,627,393	5,090,131	4,627,393	5,090,131	0	0
Other	8,624,563	10,626,867	4,627,393	5,090,131	4,627,393	5,090,131	0	0

Assessment Reductions	Applicable to:	Value
10% Cap on Non-Homestead	Non-School Taxes	5,536,736

Exemptions	Applicable to:	Value
Other	All Taxes	5,090,131

* See reverse side for explanations
* If you feel the market value of your property is inaccurate or does not reflect fair market value or if you are entitled to an exemption that is not reflected above contact your county property appraiser at 96135 NASSAU PL #4 YULEE, FL 32097 (904) 491-7300
* If the property appraiser's office is unable to resolve the matter as to market value, classification, or an exemption, you may file a petition for adjustment with the Value Adjustment Board. Petition forms are available from the county property appraiser and must be filed ON OR BEFORE **September 12, 2025.**
* Your final tax bill may contain non-ad valorem assessments which may not be reflected on this notice such as assessments for roads, drainage, garbage, fire, lighting, water, sewer, or other government services and facilities which may be levied by your county, city, or any special district.

Attachment Six
Site Plan



Notice of Intent to File Documents

While in the process of utilization of the City website to make a submission to the Historic District Council, I was unable upload the supporting documentation. The submission was attempted with several different file formats with the same negative result. Therefore, a hard copy of the subject document, Memorial United Methodist Church Daycare Window Replacement Project, was hand delivered to the planning department on 3/2/26.

Tommy Oliver
Co-Chair MUMC Board of Trustees.

Reset Form

Page 1

☐ Original
☒ Update

HISTORICAL STRUCTURE FORM
FLORIDA MASTER SITE FILE
Version 4.0 1/07

Site #8 **NA00663**
Field Date 2-12-2018
Form Date 2-12-2018
Recorder # _____

Shaded Fields represent the minimum acceptable level of documentation.
Consult the *Guide to Historical Structure Forms* for detailed instructions.

Site Name(s) (address if none) Memorial Methodist Church Multiple Listing (DHR only) _____
Survey Project Name Fernandina Beach Historic Resource Survey Update Survey # (DHR only) _____
National Register Category (please check one) ☒building ☐structure ☐district ☐site ☐object
Ownership: ☐private-profit ☒private-nonprofit ☐private-individual ☐private-nonspecific ☐city ☐county ☐state ☐federal ☐Native American ☐foreign ☐unknown

LOCATION & MAPPING

Clear Location Values

	Street Number	Direction	Street Name	Street Type	Suffix Direction
Address:	601		Centre	Street	

Cross Streets (nearest / between) _____
USGS 7.5 Map Name FERNANDINA BEACH USGS Date _____ Plat or Other Map _____
City / Town (within 3 miles) Fernandina Beach In City Limits? ☒yes ☐no ☐unknown County Nassau
Township 3N Range 28E Section 22 ¼ section: ☐NW ☐SW ☐SE ☐NE Irregular-name: _____
Tax Parcel # 00-00-31-1800-0036-0010 Landgrant _____
Subdivision Name _____ Block _____ Lot _____
UTM Coordinates: Zone ☐16 ☐17 Easting ☐☐☐☐☐☐ Northing ☐☐☐☐☐☐☐
Other Coordinates: X: _____ Y: _____ Coordinate System & Datum _____
Name of Public Tract (e.g., park) _____

HISTORY

Clear History Values

Construction Year: 1930 ☐approximately ☐year listed or earlier ☐year listed or later
Original Use Church/Temple/Synagogue From (year): _____ To (year): _____
Current Use Church/Temple/Synagogue From (year): _____ To (year): _____
Other Use _____ From (year): _____ To (year): _____
Moves: ☐yes ☒no ☐unknown Date: _____ Original address _____
Alterations: ☒yes ☐no ☐unknown Date: _____ Nature Some windows
Additions: ☒yes ☐no ☐unknown Date: _____ Nature Rear gable extensions
Architect (last name first): _____ Builder (last name first): _____
Ownership History (especially original owner, dates, profession, etc.) _____

Is the Resource Affected by a Local Preservation Ordinance? ☒yes ☐no ☐unknown Describe Downtown historic district

DESCRIPTION

Clear Description Values

Style Neo-Classical Revival Exterior Plan Latin cross Number of Stories 3
Exterior Fabric(s) 1. Brick 2. _____ 3. _____
Roof Type(s) 1. Cross-gabled 2. _____ 3. _____
Roof Material(s) 1. Composition shingles 2. _____ 3. _____
Roof secondary strucs. (dormers etc.) 1. _____ 2. _____
Windows (types, materials, etc.) Casement and fixed, stained glass, round arch; modern replacements

Distinguishing Architectural Features (exterior or interior ornaments) Massive portico porch w Corinthian columns; simple classical molding, entablature, dentils; transom; stained glass windows

Ancillary Features / Outbuildings (record outbuildings, major landscape features; use continuation sheet if needed.) _____

DHR USE ONLY	OFFICIAL EVALUATION	DHR USE ONLY
NR List Date _____ ☐Owner Objection	SHPO – Appears to meet criteria for NR listing: ☐yes ☐no ☐insufficient info Date _____ Init._____ KEEPER – Determined eligible: ☐yes ☐no Clear Check Boxes Date _____ NR Criteria for Evaluation: ☐a ☐b ☐c ☐d (see *National Register Bulletin 15*, p. 2)	

HISTORICAL STRUCTURE FORM

Site # 8 **NA00663**

DESCRIPTION (continued)

Clear Description Values

Chimney: No. 1 Chimney Material(s): 1. Brick 2.

Structural System(s): 1. Brick 2. 3.

Foundation Type(s): 1. Continuous 2.

Foundation Material(s): 1. Brick 2.

Note: you may use the last box in each field to type in an answer that does not appear in the list provided

Main Entrance (stylistic details) Classical surround w entablature, double wood panel doors w transom

Porch Descriptions (types, locations, roof types, etc.) Entry portico/S, 3 bays, full height, Corinthian columns, pedimented gable, dentils, open, full stairs

Condition (overall resource condition): ☐excellent ☒good ☐fair ☐deteriorated ☐ruinous

Narrative Description of Resource

Archaeological Remains ☐Check if Archaeological Form Completed

RESEARCH METHODS (check all that apply)

☒FMSF record search (sites/surveys)	☒library research	☐building permits	☒Sanborn maps
☐FL State Archives/photo collection	☐city directory	☐occupant/owner interview	☒plat maps
☐property appraiser / tax records	☒newspaper files	☐neighbor interview	☐Public Lands Survey (DEP)
☒cultural resource survey (CRAS)	☒historic photos	☐interior inspection	☒HABS/HAER record search

☐other methods (describe)

Bibliographic References (give FMSF manuscript # if relevant, use continuation sheet if needed)

OPINION OF RESOURCE SIGNIFICANCE

Clear Significance Values

Appears to meet the criteria for National Register listing individually? ☐yes ☒no ☐insufficient information

Appears to meet the criteria for National Register listing as part of a district? ☒yes ☐no ☐insufficient information

Explanation of Evaluation (required, whether significant or not; use separate sheet if needed) This is an update-the building has been deemed a contributing resource to the Fernandina Beach Historic District, which was listed in the NRHP in 1973 with a district boundary expansion in 1987.

Area(s) of Historical Significance (see *National Register Bulletin 15*, p. 8 for categories: e.g. "architecture", "ethnic heritage", "community planning & development", etc.)

1. Community planning & development 3. 5.

2. 4. 6.

DOCUMENTATION

Clear Documentation Values

Accessible Documentation Not Filed with the Site File - including field notes, analysis notes, photos, plans and other important documents

1) Document type Maintaining organization

Document description File or accession #'s

2) Document type Maintaining organization

Document description File or accession #'s

RECORDER INFORMATION

Recorder Name Sheldon Owens Affiliation Brockington and Assc. Inc.

Recorder Contact Information 498 Wando Park Blvd. Suite 700, Mt. Pleasant SC 29464; 843-881-3128

(address / phone / fax / e-mail)

Required Attachments

❶ USGS 7.5' MAP WITH STRUCTURE LOCATION PINPOINTED IN RED

❷ LARGE SCALE STREET, PLAT OR PARCEL MAP (available from most property appraiser web sites)

❸ PHOTO OF MAIN FACADE, ARCHIVAL B&W PRINT OR DIGITAL IMAGE FILE

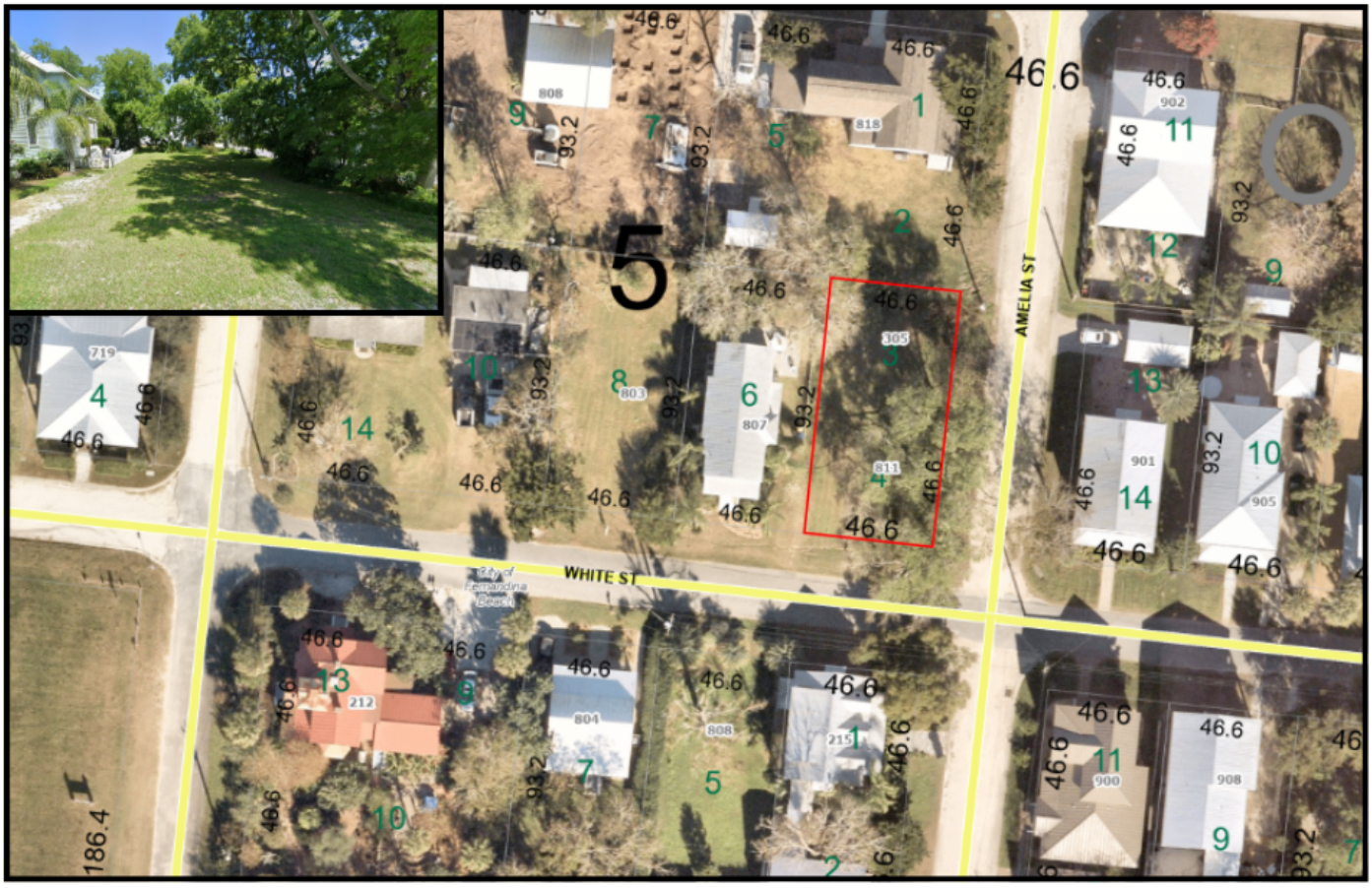
If submitting an image file, it must be included on disk or CD AND in hard copy format (plain paper is acceptable). Digital image must be at least 1600 x 1200 pixels, 24-bit color, jpeg or tiff.

HISTORIC DISTRICT COUNCIL STAFF REPORT
HDC 2026-0009
APRIL 16, 2026

Owner/Applicant:	Donald Skipper of Skipper Construction Services, agent for Judith Tortora
Property Address:	811 White Street
Parcel ID #	00-00-31-1580-0005-0030
Current zoning:	OT-1
FLUM land use category:	High Density Residential
Existing uses on the site:	Vacant
FL Master Site File #	N/A
Year Built:	N/A
Contributing Status:	N/A
Requested actions:	CONCEPTUAL Certificate of Approval (COA) to construct a new 2-story single-family residence and a 2-story detached accessory structure.

All required application materials have been received. All fees have been paid. All required notices have been made.

811 White Street



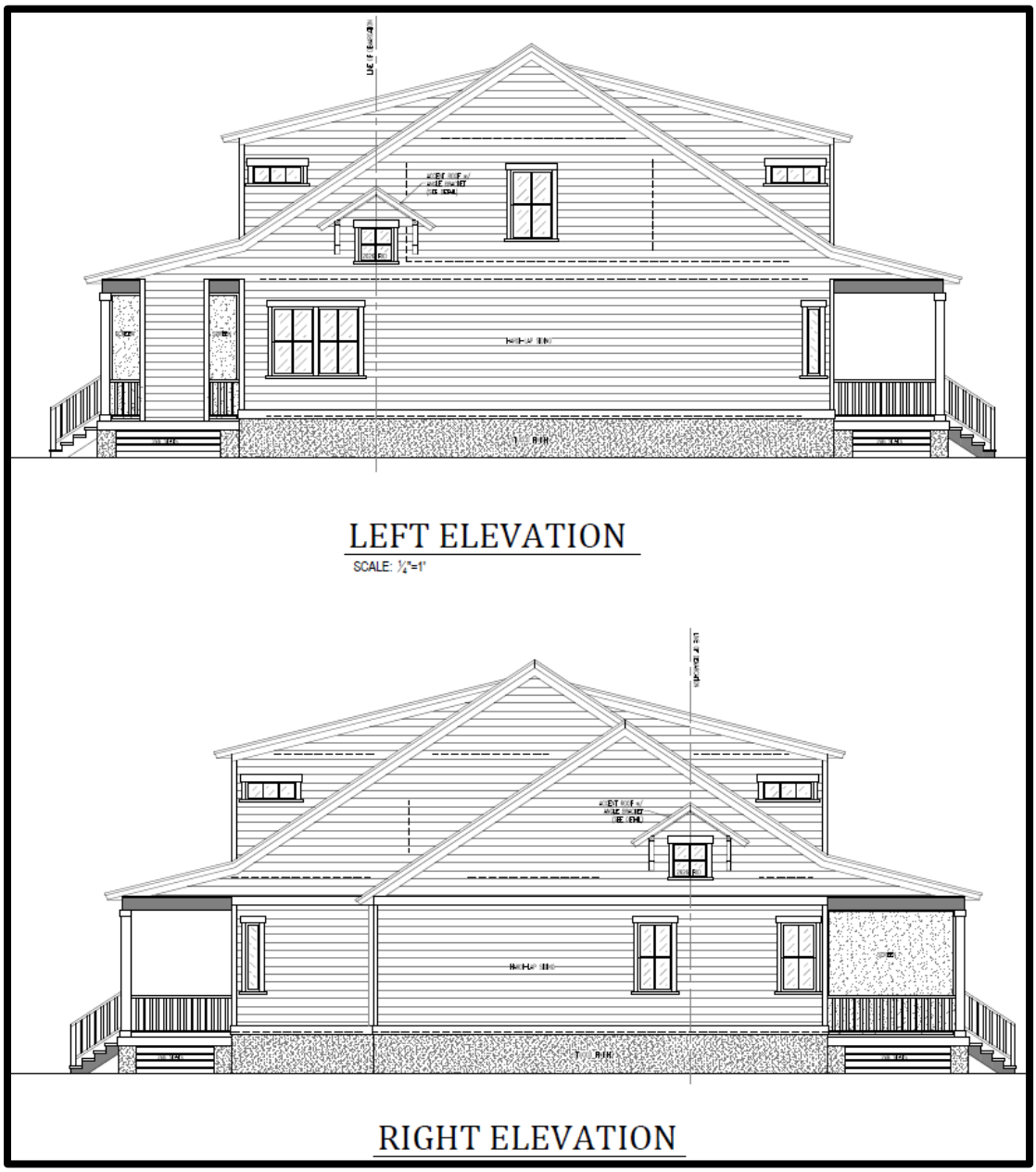
Design Vision Statement:

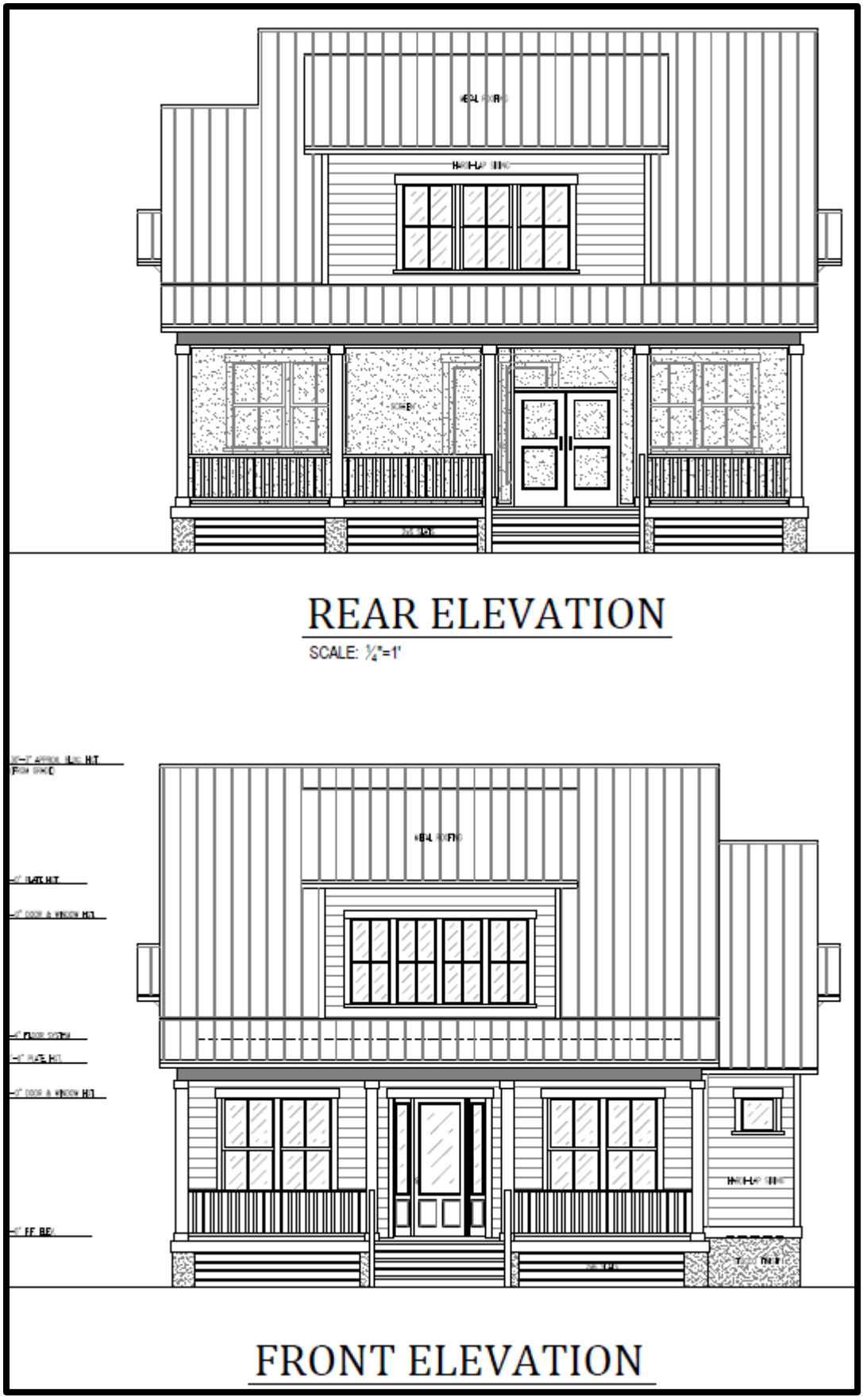
"We believe the design Is fitting within the design elements of Old Town."- HDC application

SUMMARY OF REQUEST AND BACKGROUND INFORMATION:

The applicant is seeking **conceptual** approval to construct a new single-family home and a detached accessory structure (ADU) garage on two media peonia lots at the northwest intersection of Amelia Street and White Street in Old Town. This design meets most of the criteria of the Old Town Preservation and Development Guidelines. However, the definition of the mid lot visibility corridor, that requires 10' visibility corridor between the lots, is not a significant feature of the design.

Elevations:



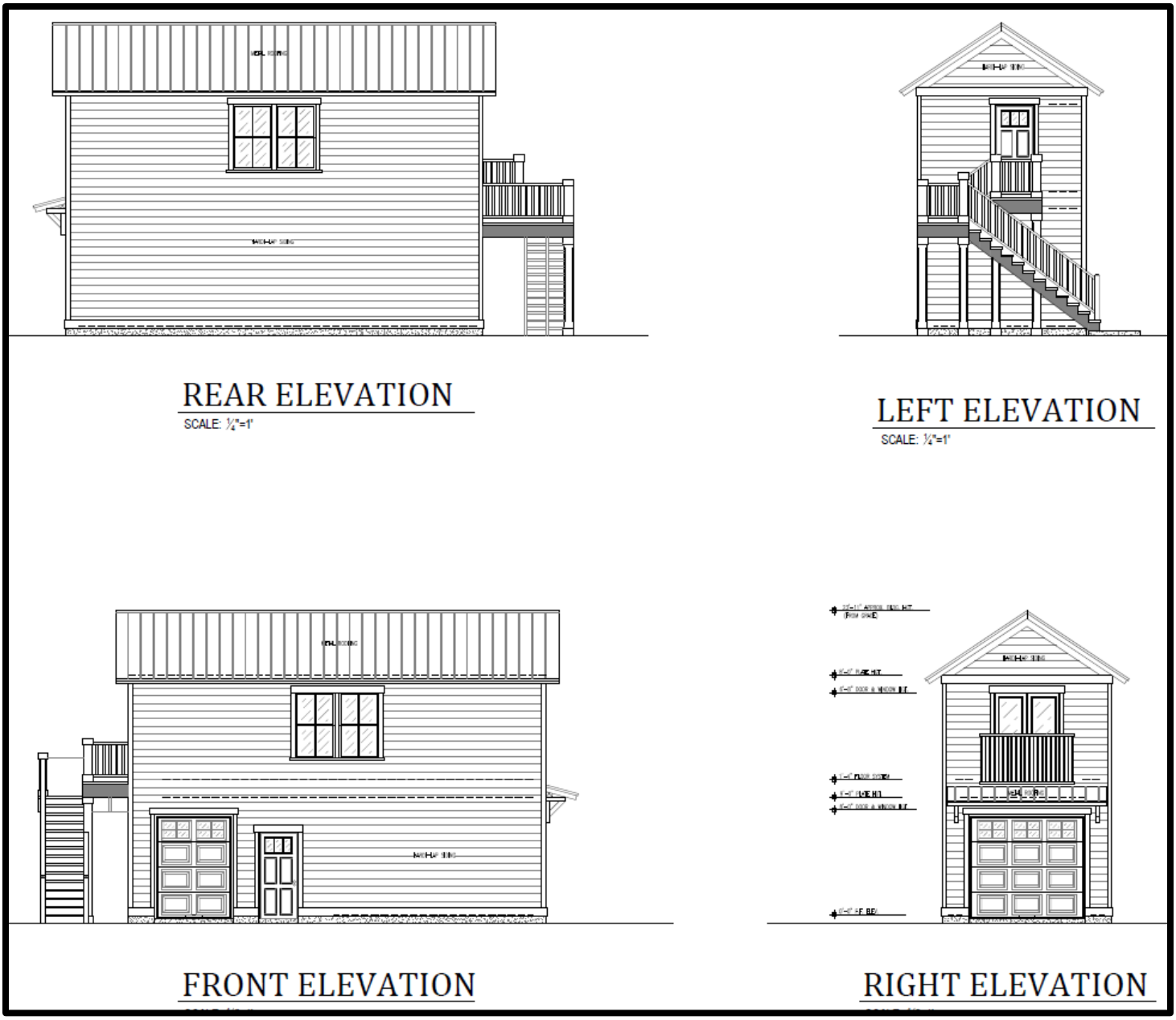


REAR ELEVATION

SCALE: ¼"=1'

FRONT ELEVATION

Elevations for Accessory Structure:



APPLICABLE GUIDELINES:

CITY OF FERNANDINA BEACH LAND DEVELOPMENT CODE
CITY OF FERNANDINA BEACH OLD TOWN PRESERVATION AND DEVELOPMENT GUIDELINES
SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

1. **A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.**
   Findings: *Complies* ☐ *Does not Comply* ☐ *N/A* ☒
2. **The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.**
   Findings: *Complies* ☐ *Does not Comply* ☐ *N/A* ☒
3. **Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.**

Findings: *Complies* ☐ *Does not Comply* ☐ *N/A* ☒

4. **Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.**
   Findings: *Complies* ☐ *Does not Comply* ☐ *N/A* ☒
5. **Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.**
   Findings: *Complies* ☐ *Does not Comply* ☐ *N/A* ☒
6. **Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.**
   Findings: Complies ☐ Does not Comply ☐ N/A ☒
7. **Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.**
   Findings: Complies ☐ Does not Comply ☐ N/A ☒
8. **Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.**
   Findings: Complies ☐ Does not Comply ☐ N/A ☒
9. **New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.**
   Findings: Complies ☐ Does not Comply ☐ N/A ☒
10. **New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.**
    Findings: Complies ☒ Does not Comply ☐ N/A ☐

ANALYSIS:

PROPOSED MATERIALS		
	Type/Material/Brand	**Color**
Exterior Fabric	James Hadie lap siding	Pure White SW7005
Doors	Therma Tru DSA	Light French Gray SW0055
Windows	Andersen A Series	White
Roofing	Reed Metal, standing seam metal	Silver
Fascia/Trim	James Hardie trim	Pure White SW7005
Foundation	Off grade, stucco with slats	
Shutters	N/A	N/A
Porch/Deck	Wood	Light French Gray SW0055
Fencing	Wood picket	Pure White SW7005
Driveways/ Sidewalks	Crushed shell driveway and brick sidewalk	N/A

Site Plan –

- **Housing Type** – Single-family detached homes and outbuildings/garages are a permissible housing type in OT-1 zoning district.

- **Lot Density** – Properties, such as this, in the OT-1 zoning district, may have lot coverage up to 45%. This site plan meets that requirement at 45% as nonconditioned elements of houses are not factored into the lot coverage calculation. If these elements were factored into the calculation, the lot coverage would be 58.9%.

- **Mechanical** – Per LDC 4.02.03(A)7, "*Mechanical equipment may be located within the side or rear yard setback, but not closer than five (5) feet to side or rear yard lot lines."* The site plan provides location of mechanical equipment as consistent with dimensional standards. The mechanical equipment must be screened from view.

- **Encroachments** – There are no encroachments into the front, side, or rear yard visibility corridors. Porches and steps, as shown on the west side of the accessory structure and at the front of the primary structure, are permitted to encroach into the side yard visibility corridor by 24 inches. The primary structure crosses the mid lot line between the two underlying media peonia lots.

- **View Corridors**—The requirements for 5' view corridors on the front, rear, and side property lines are satisfied. The required mid-lot visibility corridor for construction on media peonias does not appear to meet the intent of the Old Town Preservation and Development Guidelines. The applicant has called attention to the mid lot visibility corridor by adding gables on the east and west sides of the house. Page 62 of the guidelines reference the following, "Mid-Lot Corridors make the historic lot division visible along the east-west orientation. Mid-Lot Corridors on frontage lots make the media peonia lots visible and are required regardless of ownership. On interior peonia lots, this corridor appears at mid-block. If an aggregate of peonias extends from street to street, a visibility corridor shall be present in the design of the buildings indicating the mid-block dimension. **Principal and Outbuildings may not cross lot lines without the use of an open space or Connecting Element that maintains the dimensions of the Mid-Lot Corridors**." (OTPDG, pg. 62). Staff would like further justification for the proposed architectural element marking this corridor, or a revised plan that steps in the building to make the 10 ft wide segment of the lot appear as a connecting element.

- **Parking –** The driveway to be accessed from Amelia Street. The driveway material is crushed shell which is the preferred driveway materials for Old Town.

<u>Elevations</u> –

- **Scale** – The building is appropriately scaled and in proportion with existing development in the Old Town Historic District. There is some variety in massing incorporated into the design.

- **Height** – Building height shall be measured from the average natural grade, to the highest point on the structure, per LDC 4.02.03(C). Height of the primary structure is 30' 3" from the grade as indicated on page B2.0 of the plans. The height of the accessory structure is 23' 11" which is compliant with the LDC and the Old Town Preservation and Development Guidelines.

- **Materials** – The project features materials that replicate traditional materials. Wood is used in elements such as the porch and the fence.

- **Foundation** – The project will be constructed on an off-grade stucco foundation, approved materials for the Old Town Historic District.

- **Windows** – The proposed windows are on the list of approved materials.
- **Doors** – The proposed doors, including the windows on either side fit in with the character of Old Town.

STAFF RECOMMENDATION:

Staff finds that the requested action, as presented, is consistent with the Comprehensive Plan, the Land Development Code, Secretary of Interior Standards. The media peonia mid lot visibility corridor aspect of the Old Town Development and Preservation Guidelines does not appear to be met, and staff relies on the HDC's interpretation of the guidelines.

Staff recommendation:

CONCEPTUAL Approval of HDC 2026-0009 with the condition that the mechanical equipment is screened and more consideration be given to the design in terms of the mid lot visibility corridor.

MOTION TO CONSIDER:

I move to **approve or deny** case number HDC 2026-0009 **with or without** conditions;

AND I move that the HDC make the following findings of fact and conclusions of law part of the record:

That HDC case HDC 2026-0009, as presented, **is or is not** substantially compliant with the Land Development Code, the Secretary of the Interior's Standards, and the Old Town Development and Preservation Guidelines to warrant FINAL approval at this time.

LIST OF EXHIBITS:

EXHIBIT 1 HDC 2026-0009 Application and Backup Materials

Print

Historic District Council (HDC) Certificate of Approval (COA) Application - Submission #18303

Date Submitted: 3/4/2026

HISTORIC DISTRICT COUNCIL (HDC): CERTIFICATE OF APPROVAL (COA) APPLICATION

USE THIS FORM TO Apply for BOARD approval for projects in the Downtown or Old Town Historic District or the Community Redevelopment Area (CRA) AND STAFF-LEVEL review for EXTERIOR PAINT and INSTLLATION OF PERVIOUS PAVERS projects ONLY.

NOTE: All other STAFF-LEVEL approvals (i.e, fence, right-of-way, roof) and smaller STAFF-LEVEL project reviews can be submitted with your building permit where reviews will be performed and cost will be assessed simultaneously.

Fees

- ☐ Certificate of Approval (COA): Staff Review $25
- ☑ Certificate of Approval (COA): Board Review - Residential Single Family) $250
- ☐ Certificate of Approval (COA): Board Review - Commercial/Multi-Family/2 or more Residential Units/Mixed Use $400
- ☐ Demolition of a Primary Structure – Non-Contributing $1,500
- ☐ Demolition of a Primary Structure – Contributing $7,500
- ☐ After-the-Fact Certificate of Approval (COA): Staff Review $100
- ☐ After-the-Fact Certificate of Approval (COA): Board Review $1,500
- ☐ Amendment to Previously Approved COA - First Amendment Free, Subsequent Amendments = 1/2 cost of original fees

Basis for Review

All applications, whether Staff or Board review, are reviewed for consistency with the City of Fernandina Beach Comprehensive Plan, Land Development Code, and applicable guidelines such as the Downtown Historic District Design Guidelines, Old Town Fernandina Preservation and Development Guidelines, and the Community Redevelopment Area (CRA) Design Guidelines. Guidelines for the Historic Districts are based on the U.S. Secretary of the Interior's Standards for Rehabilitation.

2026 Submission Deadlines + Board Meetings Calendar

Application Deadline (4:30pm)	Nov 06 2025	Dec 04 2025	Jan 08 2026	Feb 05 2026	Mar 05 2026	Apr 09 2026	May 07 2026	June 04 2026	July 09 2026	Aug 06 2026	Sep 03 2026	Oct 08 2026	Nov 05 2026	Dec 10 2026
Meeting Date	Dec 18 2025	Jan 15 2026	Feb 19 2026	Mar 19 2026	Apr 16 2026	May 21 2026	June 18 2026	July 16 2026	Aug 20 2026	Sep 17 2026	Oct 15 2026	Nov 19 2026	Dec 17 2026	Jan 21 2027

IMPORTANT NOTES

Conceptual Approvals

Conceptual approvals are provided by the HDC as a courtesy to the applicant in an effort to allow comment from the Historic District Council and citizens during the conceptual design process. The HDC will provide the applicant with feedback and guidance relating to the proposal and take a vote to indicate whether the board feels the proposal is adequately appropriate to proceed. In all cases, the applicant must return to the HDC to seek final approval of their projects. There is no additional fee for this review above the Certificate of Approval fee.

Pre-Application Meeting

To guide you through the process and to ensure that your application is properly processed, you'll need to meet with the Preservation Planner prior to submitting your application. The application must be submitted at least 42 days before the scheduled meeting to allow time for review. Staff approval applications are accepted on a rolling basis and are generally completed in 3-5 days. Please note that projects can only begin after receiving a Certificate of Approval (COA) and a building, sign, right-of-way, or zoning permit (if required).

Application Requirements

For Staff Approval or Final Approval by the Board the following application materials **must** be submitted. Please be sure to upload all necessary documents pertaining to your COA request to your COA application or permit application.

**Note on Elevation Requirements: Elevations must include specific material and detail information with call outs that define all visible exterior elements, such as (but not limited to): wall finishes, foundation wall finish, corner-boards, water-tables, barge-boards, cornice trim, door trim, window trim, column elements, railings, roof fascia, balcony trim elements, supporting/decorative brackets, gable end decorative elements, shutters, roof finishes, chimney finish, privacy fences, picket fences, gates, utility yard screens, gazebos, outdoor shower screens, etc. Provide specific detail views of features that cannot be called out with notes on the elevations. Examples include porch details, pier elements, lattice infill components, soffit and cornice trim detailing, etc.*

- ☐ A complete/ signed application;
- ☐ Proof of Ownership (copy of deed or tax statement);
- ☐ A current survey of the property, for new construction and any change to existing footprint. (no older than two years);
- ☐ Scaled site plan of the proposed work, including lot dimensions, setbacks, finished floor elevations, and any changes as a result of proposed building footprints;
- ☐ Site plan must show all trees greater than 5” diameter at breast height (DBH) and indicate any trees that are to be removed as part of the scope of work;
- ☐ Scaled elevations & plans*;
- ☐ Elevations and/or site plan must show all proposed mechanical and plumbing equipment (HVAC, hood vents, backflow preventers, etc.) All rooftop mechanical equipment shall be screened from view to adjacent properties and rights-of-way by utilizing parapets or other screening elements that are integrated into the overall architecture of the structure and constructed using materials and methods that are consistent with those used on the building.
- ☐ Photographs of the existing site and existing buildings if any, including views from the street;
- ☐ Context elevations, drawings, and photos for entire blockface when proposing any new structures;
- ☐ Product/material details and specifications, including brochures or printouts, for any proposed material as applicable and not limited to: doors, windows, roofing, exterior fabric, fascia/trim, shutters, fencing, sidewalk/driveway, landscaping, foundation, porch/deck, sheds, and proposed colors for ALL
- ☐ For Additions to Historic Structures: Provide detailed connection plans, photos of existing walls (inside and outside) and details for the connection along with any reuse of existing materials;
- ☐ Any additional backup materials, as necessary;
- ☐ If applying as an agent, Owner’s Authorization for Agent Representation form must be signed/ notarized and submitted as part of the application;
- ☐ For window replacement, a Window Survey must be completed by a design professional other than as window sales representative.

surfaces to be painted/stained/treated;

Please see the Land Development Code (LDC) for detailed information:

- [ ] Historic District Overlays – see LDC Section 8.01.01
- [ ] Specific Requirements within the OT-1 and OT-2 Zoning Districts – see LDC Section 8.01.01.02
- [ ] Amelia River Waterfront Community Redevelopment Area – see LDC Section 8.01.02
- [ ] Application Process for Certificate of Approval – see LDC Section 8.03.03
- [ ] Signage in the Historic Districts and Community Redevelopment Area – see LDC Section 8.01.03
- [ ] Requirements for Demolition Applications – see LDC Section 8.03.03.01
- [ ] Appeals - see LDC Section 8.03.09

The LDC is Available for Review at

www.fbfl.us/LDC

Appeals

An applicant may appeal the HDC's decision for variances to a court of record as outlined in LDC Section 10.02.04(D). The petition shall be presented to within thirty (30) days after the decision of the HDC; otherwise the decision of the HDC will be final.

PROJECT TYPE*

New Construction

APPROVAL TYPE*

Board Approval: Conceptual

See Certificate of Approval Matrix for details

Previously Approved Case #

HDC YYYY-##

Have you met with a planner for a pre-application meeting?*

Yes

What was the date of your pre-application meeting?*

2/10/2026

Please apply for a required pre-application meeting using the following link:

HDC Pre-Application Meeting Request

PROPERTY INFORMATION

Property information can be found at the Nassau County Property Appraiser's website → Map Search

Historic District*

Old Town

Site Address*

811 White Street

City*

Fernandina Beach

State*

Florida

Zip Code*

32034

Parcel ID #(s)*

00-00-31-1580-0005-0030

Do you authorize the installation of a temporary City notice sign on your property?*

YES

City posting sign must remain on the property until the meeting is held. The sign will then be picked up by City Staff or can be returned to City Hall by the applicant.

OWNER OF RECORD

As recorded with the Nassau County Property Appraiser

First Name*

Judith

Last Name*

Tortora

Mailing Address*

5 Keyser Woods Court

City*

Baltimore

State*

MD

Zip Code*

21208

Telephone Number*

917-658-6326

E-mail Address*

Jtortora@chaserelaw.com

OWNER'S AGENT

If other than owner. If an agent will be representing the owner, an Owner's Authorization For Agent Representation form must be included

Is there an agent other than the owner representing this project?*

Yes

First Name*

Donald

Last Name*

Skipper

Company (if applicable)

Skipper Construction Services

Street Address

855 Cashen Drive

City

Fernandina Beach

State

Florida

Zip

32034

Telephone Number

E-mail Address

pamdon10@aol.com

Project Description*

New single family residence and garage.

Describe the proposed project in terms of size, affected architectural elements, materials, and relationship to the existing structure(s).

Design Vision Statement*

We believe the design is fitting and within the design elements of Old Town

For New Construction: Please write a brief design statement explaining the architectural style of your project; what its design draws inspiration from; and how it is architecturally compatible with the surrounding historic neighborhood.

Requirements for Demolition Applications

Per LDC 8.03.03.01

1. Does the structure or site meet national, state, or local criteria for designation?

2. Is the structure or site a contributing structure or site to a locally designated or National Register historic district?

3. Would the loss of the structure or site deteriorate the quality or continuity of the historic district, or the surrounding neighborhood?

4. Is the structure or site is of such design, craftsmanship, or material that it could be reproduced only with great difficulty and/or expense?

5. Is the structure or site one of the last remaining examples of its kind in the neighborhood, county or region, or is a distinctive example of an architectural or design style which contributes to the character of the district?

6. Would the removal of the structure or site destroy the historic relationship between structures or open space?

7. Would retention of the structure or site promotes the general welfare of the City by providing an opportunity for study of local history, architecture, and design, or by developing an understanding of the importance and value of a particular culture and heritage?

8. Have the applicants made good faith efforts to pursue alternatives to demolition?

9. Will the applicant be denied a reasonable return on his or her investment

10. Is there an economic hardship for the applicant as demonstrated by requirements in Section 8.03.06?

11. Has the Code Enforcement and Appeals Board has recommended demolition of the structure?

MATERIALS

List all proposed materials and colors, as applicable. If you are not filling this out, you MUST provide a detailed list separately that includes all required information as described in the following fields. A separate form can be uploaded or emailed directly to Mia Sadler.

EXTERIOR FABRIC

Manufacturer	Product Description	Color
James Hardi	Lap Siding FL 13192.212	Pure White SW7005

(Name/Number)

DOORS

Manufacturer	Product Description	Color
Therma Tru - DSA	Exterior Door FL20461.16	Light French Gray SW0055

Include FL Product Approval # for Windows and Doors (Name/Number)

WINDOWS

Manufacturer	Product Description	Color
Andersen	A Series 400 FL15752	White

Include FL Product Approval # for Windows and Doors (Name/Number)

ROOFING

Manufacturer	Product Description	Color
Reed Metal	Standing Seam Metal	Silver FL24508-RO

(Name/Number)

FASCIA/TRIM

Manufacturer	Product Description	Color
James Hardi	Fascia	Pure White SW7005

(Name/Number)

FOUNDATION

Manufacturer	Product Description	Color
	Off Grade	

(Name/Number)

SHUTTERS

Manufacturer	Product Description	Color (Name/Number)
NA		

PORCH/DECK

Manufacturer	Product Description	Color (Name/Number)
Wood	Wood - Decked Porches	Light French Gray SW0055

FENCING

Manufacturer	Product Description	Color (Name/Number)
Wood	Wood - Picket	Pure White SW7005

DRIVEWAYS/SIDEWALKS

Manufacturer	Product Description	Color (Name/Number)
Shell / Brick	Crushed Shell Driveway and Brick Sidewalk	White / Brick

SIGNAGE

Manufacturer	Product Description	Color (Name/Number)
N/A		

OTHER

Manufacturer	Product Description	Color (Name/Number)
N/A		

Please upload supplemental documentation and all product brochures, paint color samples, etc.

Upload 1	Upload 2	Upload 3	Upload 4
Tortora Warranty Deed.pdf	Tortora Tree Survey.pdf	Tortora Survey.pdf	Tortora Lot pic 2.PNG

Upload 5	Upload 6	Upload 7	Upload 8
Tortora Lot Pic 1.PNG	Tortora Inspiration Photo.jpg	Tortora Inspiration Photo 2.jpg	Fence Description.jpg
Upload 9	**Upload 10**	**Upload 11**	**Upload 12**
Tortora Revised Site Plan.pdf	TORTORA - WHITE ST. (4TH DRAFT) (3).pdf	Tortora Owners Authorization.pdf	Choose File No fi…sen

Certification*

- [x] By signing below, I certify that the information contained in this application is true and correct to the best of my knowledge at the time of the application.
- [x] I acknowledge that I understand and have complied with all of the submittal requirements and procedures and have read and understand the following:
- [x] I AGREE THAT A POSTING NOTICE WILL BE INSTALLED ON THE PROPERTY(IES) IN QUESTION AND THAT SAID SIGN WILL ONLY BE REMOVED BY STAFF AFTER THE MEETING OR BROUGHT BACK TO CITY HALL BY APPLICANT.

1. I/We hereby attest to the fact that the above supplied property address(es), parcel number(s) and legal description(s) is (are) the true and proper identification of the area of this petition.

2. I/We authorize staff from the Department of Planning & Conservation to enter onto the property in question during regular city business hours in order to take photos which will be placed in the permanent file.

3. I/We understand that the COA review time period will not commence until the application is deemed complete by staff and may take up to 10 days to process. I further understand that an incomplete application submittal may cause my application to be deferred to the next posted deadline date.

4. I/We understand that, for Board review cases, an agenda and staff report will be available on the City's website approximately one week before the Historic District Council meeting.

5. I/We understand that the Historic District Council meetings are conducted in a quasi-judicial hearing and as such, ex-parte communications are prohibited (Communication about your project with a Historic District Council member).

6. I/We understand that the approval of this application by the Historic District Council or staff in no way constitutes approval of a Building Permit for construction from the City of Fernandina Beach Building Department.

7. I/We understand that all changes to the approved scope of work stated in a COA have to be approved by the HDC before work commences on those changes. There will be no charge for a revision to a COA. Making changes that have not been approved can result in a Stop Work Order being placed on the entire project and/or additional fees/penalties.

8. I/We understand that any decision of the HDC may be appealed to the City Commission, with the exception of variances, which may be appealed to a court of record as outlined in Section 10.02.04(D) of the Land Development Code. Petitions to appeal shall be presented within thirty (30) days after the decision of the HDC; otherwise the decision of the HDC will be final.

9. I/We understand that Certificates of Approval are only valid for one (1) year from issuance. They are renewable for six months without cause, and for an additional six months, upon showing of good cause by the applicant. The applicant must submit all requests for extensions in writing and provide appropriate support documentation, if needed.

10. I/We understand that the City Staff will install a Notice of Hearing sign on the property 14 days before the scheduled heating and that the sign must only be removed after the hearing by City Staff, unless, the applicant or property owner brings the Notice of Hearing back to City Hall.

Applicant First Name*

Donald

Applicant Last Name*

Skipper

Today's Date*

3/4/2026

DEPARTMENT OF PLANNING & CONSERVATION

204 Ash Street | Fernandina Beach Florida 32034 |Contact: Mia Sadler at 904 310-3488 | www.fbfl.us/planning

Please make sure to disable pop-up blocker in order to submit.

CONSTRUCTION NOTES

GENERAL NOTES:

1. ALL CONSTRUCTION SHALL COMPLY WITH ALL APPLICABLE STATE AND LOCAL CODES.
2. ALL SITE WORK AND LANDSCAPING SHALL BE ESTABLISHED AND DESIGNED BY OTHERS.
3. THE CONTRACTOR SHALL BE SOLELY RESPONSIBLE FOR CONSTRUCTION MEANS, TECHNIQUES, SEQUENCES AND PROCEDURES REQUIRED FOR SAFE EXECUTION AND COMPLETION OF WORK AND FOR INITIATION, MAINTAINING, AND SUPERVISING ALL SAFETY PRECAUTIONS AND PROGRAMS IN CONNECTION WITH THE WORK HEREIN.
4. ALL DIMENSIONS SHALL BE VERIFIED PRIOR TO CONSTRUCTION AND DISCREPANCIES SHALL BE REPORTED BY THE CONTRACTOR TO THE ENGINEER PRIOR TO ORDERING MATERIAL AND PROCEEDING WITH THE WORK, ANY OMISSIONS OR INCONSTANCIES ON THESE DRAWINGS OR ANY VARIATION OR AMBIGUITIES BETWEEN THESE DRAWINGS AND ACTUAL SITE AND CONSTRUCTION CONDITIONS AND/OR REQUIREMENTS SHALL BE BROUGHT TO THE ATTENTION OF THE ENGINEER IN WRITING AND RESOLVED AND DOCUMENTED IN WRITING BEFORE CONTINUING OF WORK IN QUESTION.
5. IN THE EVENT A DISCREPANCY IS FOUND IN THESE CONTRACT DOCUMENTS THE ENGINEER, CONTRACTOR, AND OWNER SHALL BE CONTACTED IMMEDIATELY.
6. ALL WORK AND EQUIPMENT SHALL BE CLEANED TO THE SATISFACTION OF THE OWNER BEFORE TURNING SAME OVER TO OWNERS.
7. THE GENERAL BUILDING PERMIT(S) SHALL BE OBTAINED AND PAID FOR BY THE OWNER OR CONTRACTOR.
8. THERE SHALL BE NO DEVIATION FROM SPECIFICATIONS WITHOUT THE WRITTEN APPROVAL OF THE CONTRACTOR AND ENGINEER.
9. DRYWALL INSTALLATION SHALL BE IN CONFORMANCE WITH THE GYPSUM ASSOCIATIONS RECOMMENDED PRACTICES FOR THICKNESS, NAILING, TAPING AND STUD SPACING.
10. ALL FRAMING TO BE IN ACCORDANCE WITH THE LOCAL BUILDING CODE.
11. ALL LUMBER SHALL BE GRADED AND MARKED PER PLAN NOTES AND DETAILS.
12. UPON COMPLECTION OF ALL WORK REMOVE ALL TOOLS, EQUIPMENT, TEMPORARY PROTECTION, AND EXCESS MATERIAL FROM THE SITE. CLEAN/POLISH ALL HARDWARE AND FIXTURES, CLEAN/REMOVE ALL PAINT DRIPS/SPLATTERS AND STAINS. REMOVE ALL APPLIANCE PROTECTIONS AND LEAVE INTERIOR AREA BROOM CLEAN, FREE OF STAINS, FILM AND FOREIGN SUBSTANCES.
13. ALL MATERIAL FINISH AND COLOR SELECTIONS SHALL BE DETERMINED BY CONTRACTOR OR OWNER PRIOR TO INSTALLATION.
14. THE CONTRACTOR SHALL BEAR RESPONSIBILITY FOR, AND SHALL REPAIR ANY DAMAGE TO EXISTING UNDERGROUND UTILITIES, PIPING, CONDUIT OR EQUIVALENT.
15. ALL MATERIAL SHALL BE APPROVED BY CODE AND SHALL BE INSTALLED IN STRICT CONFORMANCE WITH MANUFACTURERS INSTRUCTIONS AND/OR RECOMMENDATIONS.

CONSTRUCTION NOTES:

1. NO FRAMING AT ANY TIME IS TO BE CONCEALED PRIOR TO INSPECTION BY GOVERNING AUTHORITIES.
2. ALL STUD WALLS DIMENSIONS ARE 3-½", 5-½", OR 7-¼" (UON)
3. ALL PLUMBING WALLS SHALL BE FRAMED WITH 2X6 OR 2X8 STUDS (UON)
4. REFER TO FLOOR PLANS FOR LOCATION OF 2X6 WALLS, REFER TO STRUCTURAL DRAWINGS FOR UNUSUAL OR SPECIAL FRAMING CONDITIONS.
5. ALL PATIOS, PORCHES, AND BALCONIES ARE TO BE SLOPED MIN. ¼" PER 1'-0" IN DIRECTION INDICATED OR TO EXTERIOR.
6. ROOFING SHALL BE CLASS-C OR BETTER, INSTALL PER MANUFACTURERS RECOMMENDATIONS.
7. ALL WOOD SILLS IN CONTACT WITH CONCRETE SHALL BE PRESSURE TREATED AND HAVE A CONTINUOUS SILL SEALER. PROVIDE TERMITE SHIELD AT CONCEALED UNDER FLOOR SPACES.
8. ALL CHIMNEY'S SHALL BE TERMINATED 2'-0" MINIMUM HEIGHT ABOVE A POINT MEASURED 10'-0" HORIZONTALLY FROM THE NEAREST BUILDING OR ROOF.
9. WATER RESISTANCE ½" CERAMIC TILE BACK BOARD SHALL BE INSTALLED IN BOTH TUB AND SHOWER SURROUNDINGS.
10. FLASHING SHALL BE INSTALLED AROUND ALL WINDOWS AND ROOF OPENINGS AND AT THE INTERSECTIONS OF CHIMNEYS, WOOD CONSTRUCTION AND FRAME WALLS TO MAKE WEATHER TIGHT.
11. CAULK ALL EXTERIOR JOINTS, AROUND WINDOWS, AND DOOR FRAMING. CAULK BETWEEN WALL CAVITIES AND WINDOW/DOOR FRAMES, BETWEEN WALL TERMINATION AND FOUNDATION.
12. ALL WALL STUD SHALL BE SPF#2 SPACED PER PLAN, ALL SOLE PLATES SHALL BE PRESSURE TREATED MATERIAL, ALL TOP PLATE SHALL BE HARD PINE MATERIAL PER F.B.C.
13. ALL WOOD IN CONTACT WITH CONCRETE OR MASONRY SHALL BE PRESSURE TREATED MATERIAL.

CONCRETE NOTES:

1. ALL CONCRETE WORK SHALL COMPLY WITH THE FLORIDA BUILDING CODE 2023
2. ALL CONCRETE SLABS SHALL HAVE A MINIMUM DEPTH OF 4" THICK AND 3" COVERAGE OVER ANY REBAR.
3. ALL CONCRETE SLABS SHALL HAVE MINIMUM OF 2500 PSI RATING.
4. ALL CONCRETE SLABS SHALL CONTAIN FIBERMESH REINFORCEMENT OR 6X6 W.W.M. PLACED OVER 6" MIL POLYETHYLENE VAPOR BARRIER ON CLEAN SOIL.
5. SITE WORK SOIL SHALL BE CLEAN TERMITE TREATED SOIL WITH MINIMUM DENSITY COMPACTION OF 95%.
6. CONTRACTOR SHALL VERIFY ALL PIPING, CONDUIT, PLUMBING, OR LINES BELOW SLAB PRIOR TO CONSTRUCTION.
7. VERIFY, LOCATE, AND PROVIDE ALL INTERIOR LOAD BEARING FOOTINGS IN COORDINATION WITH TRUSS ENGINEERING PLAN REQUIREMENTS AND SPECIFICATIONS FOR LOAD BEARING WALLS.
8. STRUCTURE FINISH FLOOR ELEVATION AND PRESSURE TREATED SILL PLATE SHALL BE A MINIMUM OF 8" ABOVE GRADE.
9. ALL CONCRETE SIDEWALKS, BARRIERS, AND PARKING IS NOT SHOWN ON PLANS FOR CLARITY.

ELECTRICAL NOTES:

1. ALL ELECTRICAL WORK SHALL COMPLY WITH THE NATIONAL ELECTRICAL CODE 2020. (NFPA 70)
2. ALL ALL RECEPTACLES IN BATHROOM , GARAGES, OR OUTDOORS SHALL BE PROTECTED BY A GROUND FAULT CIRCUIT INTERRUPTION SYSTEM (GFCI) AND AS NOTED ON THE DRAWINGS.
3. OUTLET BOXES IN WALLS BETWEEN LIVING AREA AND THE GARAGE SHALL BE METAL OR U.I APPROVED PLASTIC.
4. RECEPTACLES SHALL BE SPACED ALONG WALLS IN ACCORDANCE WITH CODE SO THAT NO POINT ALONG THE FLOOR LINE IS MORE THAN 6'-0" FROM ANY OUTLET. NO SPACES FURTHER THAN 12'-0" UNLESS OTHERWISE NOTED OR PER ANY SPECIFIC CODES.
5. SWITCH PLATES SHALL BE PLACED AT 42" ABOVE FINISH FLOOR ELEVATION TO CENTER OF SWITCH (TYP.)
6. ALL LIGHTING FIXTURES LOCATED IN CLOSETS OR STORAGE AREAS SHALL BE LOCATED A MINIMUM OF 18" FROM ALL SHELVING.
7. ALL BRANCH CIRCUITS THAT SUPPLY 125-VOLT, SINGLE PHASE 15 AND 20 AMPERE RECEPTACLE OUTLETS INSTALLED IN DWELLING UNIT BEDROOMS SHALL BE PROTECTED BY AN ARC-FAULT CIRCUIT INTERRUPTER.
8. SMOKE DETECTORS SHALL BE PLACED NO MORE THAN 12" FROM CLG, 3'-0 FROM DUCT OPENINGS, AND 10'-0" FROM INSIDE AND OUTSIDE OF DWELLING SLEEPING UNITS.
9. CARBON MONOXIDE DETECTORS SHALL BE PRESENT WITH IN 10'-0" OF THE EXTERIOR SIDE OF ANY SLEEPING COMPARTMENT DOOR IF A RESIDENCE HAS AN ATTACHED GARAGE OR GAS APPLIANCES.
10. PROVIDE A DISCONNECT SWITCH FOR A/C AIR HANDLER OR COMPRESSOR AS REQUIRED BY F.B.C.

ROOF NOTES:

1. ALL ROOFING MATERIAL SHALL MEET CHAPTER 15 OF THE 2023 FLORIDA BUILDING CODE AND THE 2023 FLORIDA RESIDENTIAL CODE, CHAPTER 9.
2. ALL ROOF VENTS SHALL & PLUMBING STACKS SHALL EXIT AT THE REAR OF ROOF.
3. ALL BATH VENTS SHALL TERMINATE TO OUTSIDE AIR w/ GRILL OR SCREEN, THROUGH EAVE.
4. ALL ROOF SHEATHING SHALL BE ATTACHED WITH 8d RING SHANK NAILS 6" O.C. EDGE & 6" O.C. FIELD
5. VENTILATION FOR GABLE AND HIPPED ROOFS PER F.B.C. SECTION R806: VENTILATION SHALL BE PROVIDED TO FURNISH CROSS VENTILATION OF EACH INDIVIDUAL ATTIC SPACE WITH WEATHER PROTECTED VENTS. ALL VENTS SHALL BE SCREENED TO PROTECT THE INTERIOR FROM INTRUSION OF BIRDS.
6. THE RATION TOTAL NET FREE VENTILATING AREA TO THE ARE OF THE CEILING SHALL NOT BE LESS THAN 1/150. THAT RATIO MAY BE REDUCED TO 1/300 PROVIDED: 1) A VAPOR BARRIER RETARDANT HAVING A PERFORMANCE NOT EXCEEDING 1 PERM INSTALLED ON THE WARM SIDE OF THE CEILING, OR 2) AT LEAST 50 PERCENT OF THE REQUIRED VENTILATING ARE ID PROVIDED BY VENTILATORS LOCATED IN THE UPPER PORTION OF THE SPACE TO BE VENTILATED. (AT LEAST 3 FT (914mm) ABOVE EAVE OR CORNICE VENT) WITH THE BALANCE OF THE REQUIRED VENTILATION PROVIDED BY EAVE OR CORNICE VENTS. INDICATE LOCATION OR VENT AREA AND REQUIRED.
7. FLASHING SHALL BE INSTALLED IN SUCH A MANNER SO AS TO PREVENT MOISTURE ENTERING THE WALL AND ROOF THROUGH JOINTS AND COPINGS, THROUGH MOISTURE PERMEABLE MATERIAL, AND THE INTERSECTIONS WITH PARAPET WALLS AND OTHER PENETRATIONS THROUGH THE ROOF PLANE PER F.B.C. SECTION R903.2
8. FLASHING SHALL BE INSTALLED AT WALL AND ROOF INTERSECTION: WHEREVER THERE IS A CHANCE ROOF SLOPE AND DIRECTION;AND AROUND ROOF OPENINGS. WHERE FLASHING IS OF METAL, THE METAL SHALL BE CORROSION RESISTANT WITH A THICKNESS NOT LESS THAN PROVIDED IN TABLE 903.1 PER F.B.C. SECTION R903.2.1.
9. ALL MEMBRANE FLASHING SHALL BE INSTALLED ACCORDING TO THE ROOF ASSEMBLY MANUFACTURE PUBLISHED LITERATURE PER F.B.C. SECTION R903.2.2.

PROJECT OVERVIEW

PROJECT OWNER

TORTORA RESIDENCE

PROJECT CONTRACTOR / BUILDER

PER OWNER

(SEE PERMIT APPLICATION)

PROJECT DESIGN PROFESSIONAL

MICHAEL G. HOLDER INC.(P.E.)

PROJECT ADDRESS

811 WHITE ST. FERNANDINA BEACH, FL. 32034

CODE SUMMARY

* FLORIDA BUILDING CODE - 2023
* FLORIDA RESIDENTIAL BUILDING CODE - 2023
* FLORIDA MECHANICAL CODE - 2023
* FLORIDA PLUMBING CODE - 2023
* FLORIDA BUILDING CODE ENERGY CONSERVATION - 2023
* NATIONAL ELECTRICAL CODE - 2020 (NFPA 70)
* FLORIDA GAS CODE - 2023

DESIGN CRITERIA

* BASIC WIND SPEED (3 SECOND GUST) -	130
* WIND EXPOSURE CATEGORY -	D
* BUILDING CATEGORY -	II
* WIND IMPORTANCE FACTOR -	1.0
* INTERNAL PRESSURE COEFFICIENT -	+/- .18
* LEVEL OF ALTERATION (IF APPLICABLE) -	

ROOF:
- LIVE LOADS: 20#/sf
- DEAD LOAD/SHINGLES: 7#/sf
- DEAD LOAD/TILE: 20#/sf
- DURATION FACTOR: 1.25

FLOORS:
- LIVE LOADS: 40#/sf
- DEAD LOAD w/CEILING:12#/sf
- DURATION FACTOR: 1.25

CEILING ATTIC:
- LIVE LOADS: (NO STORAGE) 10#/sf (NON-CONCURRENT)
- LIVE LOADS: (STORAGE) 20#/sf (CONCURRENT)
- DEAD LOAD:

WIND:
- LOADING: PER TABLES
- DURATION FACTOR: 1.60

SEISMIC: N/A

COMPONENT & CLADDING (P.S.F.) - END ZONE: 3

SIZE (S.F.)	END ZONE (5)		INTERIOR ZONE (4)	
	POS. +	NEG. -	POS. +	NEG. -
0-20	30.4	40.7	30.4	33
20-50	29	38	29	31.6
50-100	27.2	34.3	27.2	29.8
>100	25.9	31.6	25.9	28.4

NOTE:
THIS STRUCTURE HAS BEEN DESIGNED IN ACCORDANCE WITH AND MEETS ALL REQUIREMENTS OF SECTION 1609 OF THE 2023 FLORIDA BUILDING CODE

PROJECT INFO

* CONDITIONED SPACED -	2,788 sq.ft.
* UNCONDITIONED SPACE -	416 sq.ft.
* UNENCLOSED SPACE -	630 sq.ft.
* LOT SIZE (ACRE) -	
* TYPE OF CONSTRUCTION -	VB
* OCCUPANCY CATEGORY -	R3
* SPRINKLED	NO
* MAX HEIGHT OF STRUCTURE -	35'-0"
* NUMBER OF STORIES -	2

PLAN INDEX

COVER SHEET / PROJECT INFORMATION	C1.0
ELEVATIONS	B2.0
ELEVATIONS & SECTIONS	B2.1
FOUNDATION PLAN	B3.0
1ST LEVEL FRAMING PLAN	B4.0
2ND LEVEL FRAMING	B4.1
1ST LEVEL ELECTRICAL PLAN	B5.0
2ND LEVEL ELECTRICAL PLAN	B5.1
ROOF PLAN	B6.0
STRUCTURAL DETAILS	D7.0
FLASHING DETAILS	D7.1
QUICK TIE DETAILS	D7.2

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C1.0

SHEET #: (1) OF (12)

PROJECT NAME: TORTORA – WHITE ST.
PROJECT #: 25.11.07
DRAWN BY: WMD
CHECKED BY: MGH
SCALE: ¼"=1'-0"
DATE: 02.25.26

DOWNS DRAFTING & DESIGN LLC
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(904)536-0857
downsdraftinganddesign@gmail.com

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OWNER / BUILDER

TORTORA RESIDENCE

PROJECT ADDRESS

811 WHITE ST.
FERNANDINA, FL.
32034

MICHAEL G. HOLDER
PE# 16215
P.O. BOX 1008
CALLAHAN, FL 32011

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02.25.26
ENGINEER OF RECORD

REAR ELEVATION

SCALE: ¼"=1'

FRONT ELEVATION

SCALE: ¼"=1'

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B2.0

SHEET #:	(2) OF (12)
PROJECT NAME:	TORTORA – WHITE ST.
PROJECT #:	25.11.07
DRAWN BY:	WMD
CHECKED BY:	MGH
SCALE:	¼"=1'-0"
DATE:	02.25.26

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OWNER / BUILDER

TORTORA RESIDENCE

PROJECT ADDRESS

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32034

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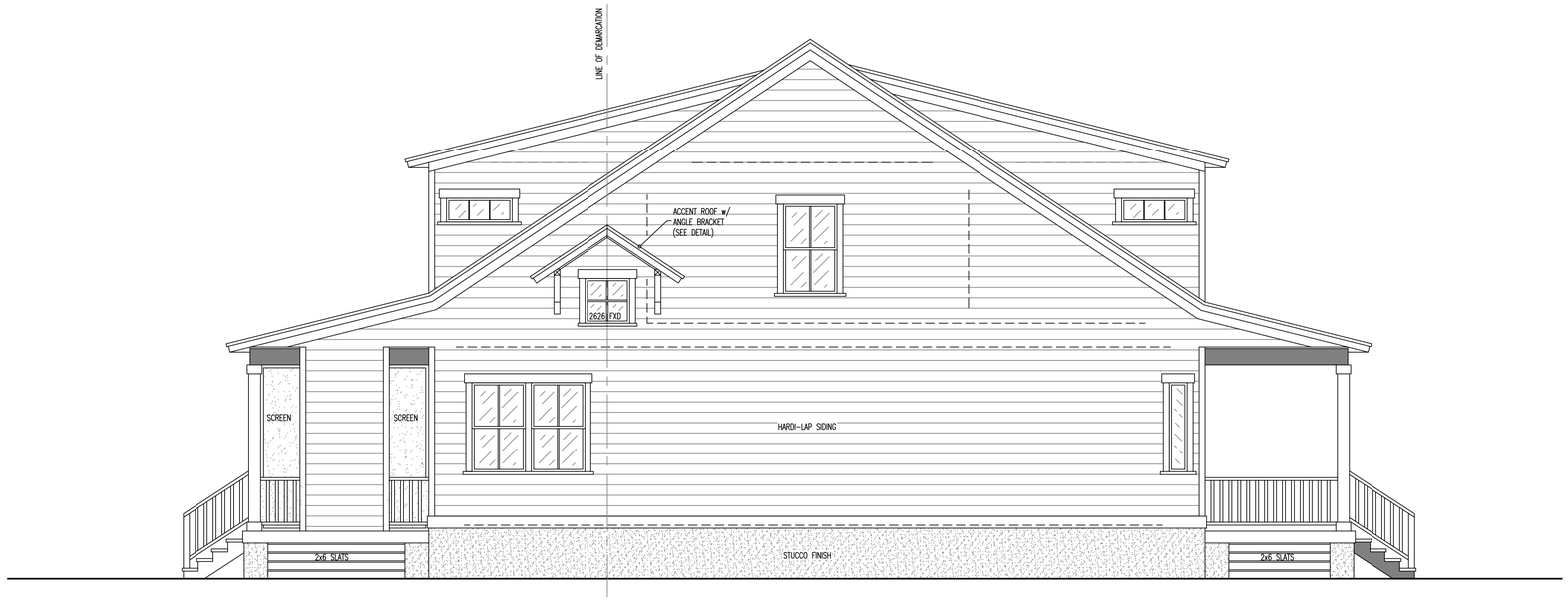
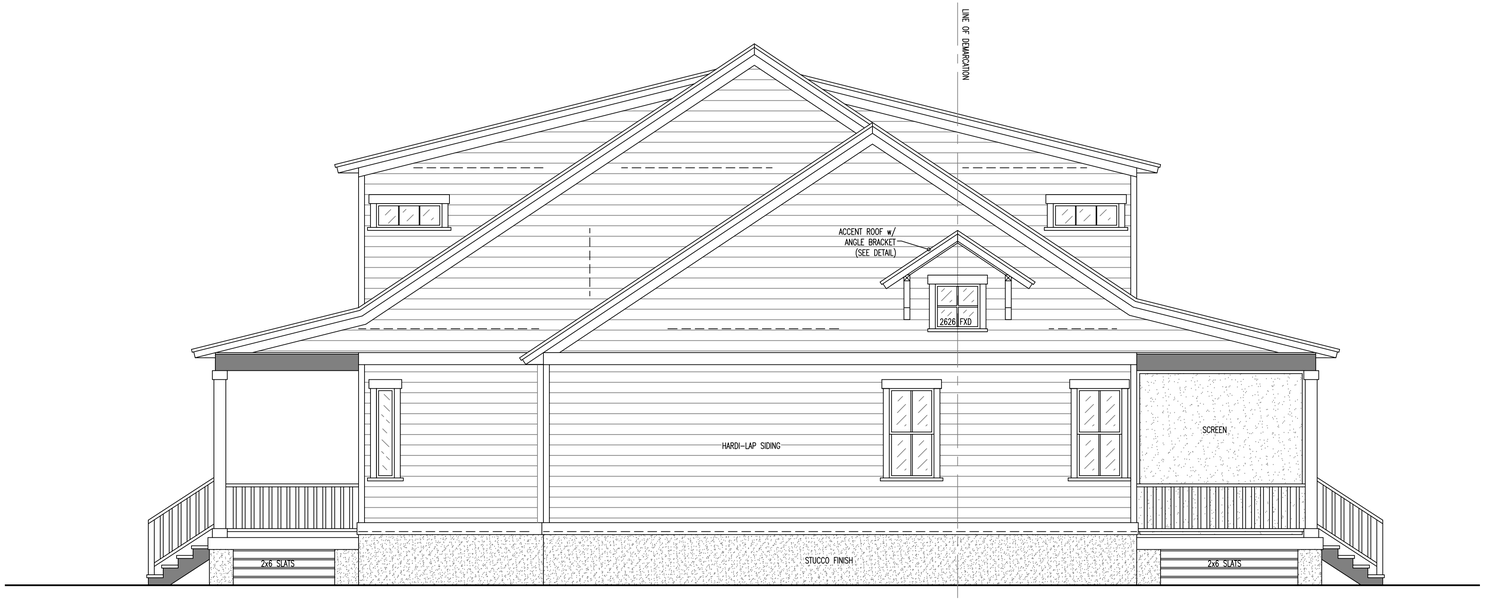
02.25.26
ENGINEER OF RECORD



LEFT ELEVATION

SCALE: ¼"=1'



RIGHT ELEVATION

SCALE: ¼"=1'

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B2.1

SHEET #:	(3) OF (12)
PROJECT NAME:	TORTORA – WHITE ST.
PROJECT #:	25.11.07
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CHECKED BY:	MGH
SCALE:	¼"=1'-0"
DATE:	02.25.26

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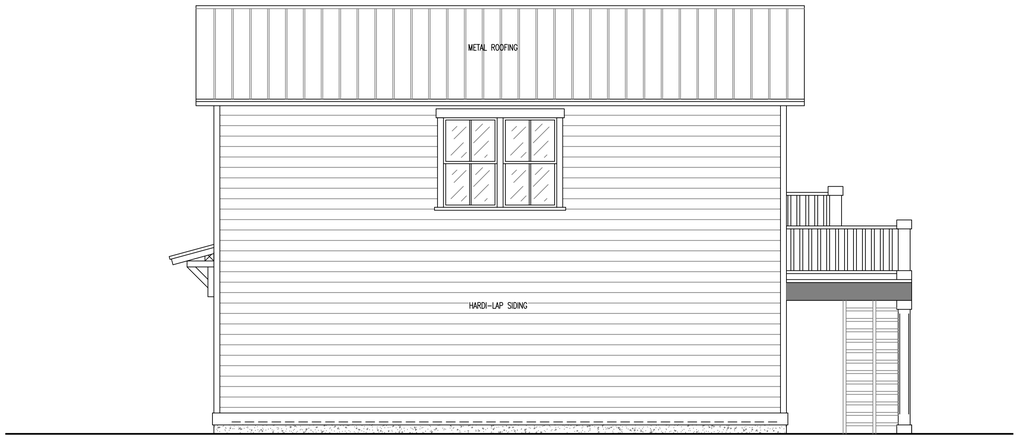


REAR ELEVATION

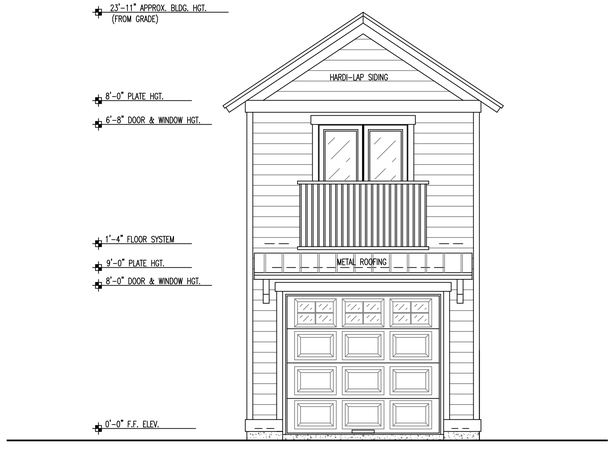
SCALE: ¼"=1'

LEFT ELEVATION

SCALE: ¼"=1'

FRONT ELEVATION

SCALE: ¼"=1'



RIGHT ELEVATION

SCALE: ¼"=1'

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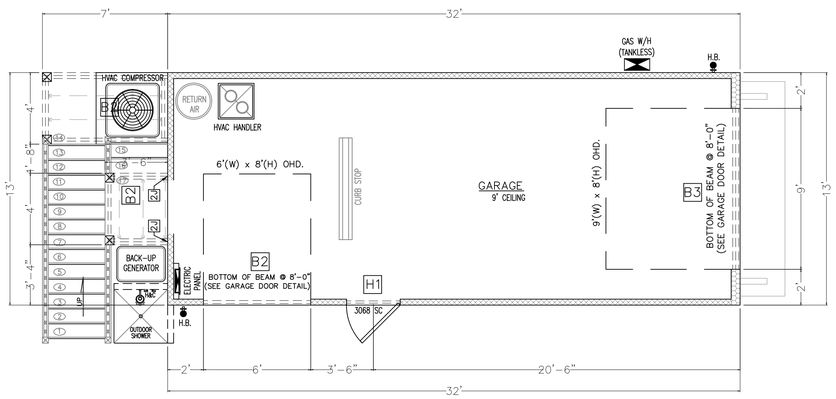
02.25.26
ENGINEER OF RECORD

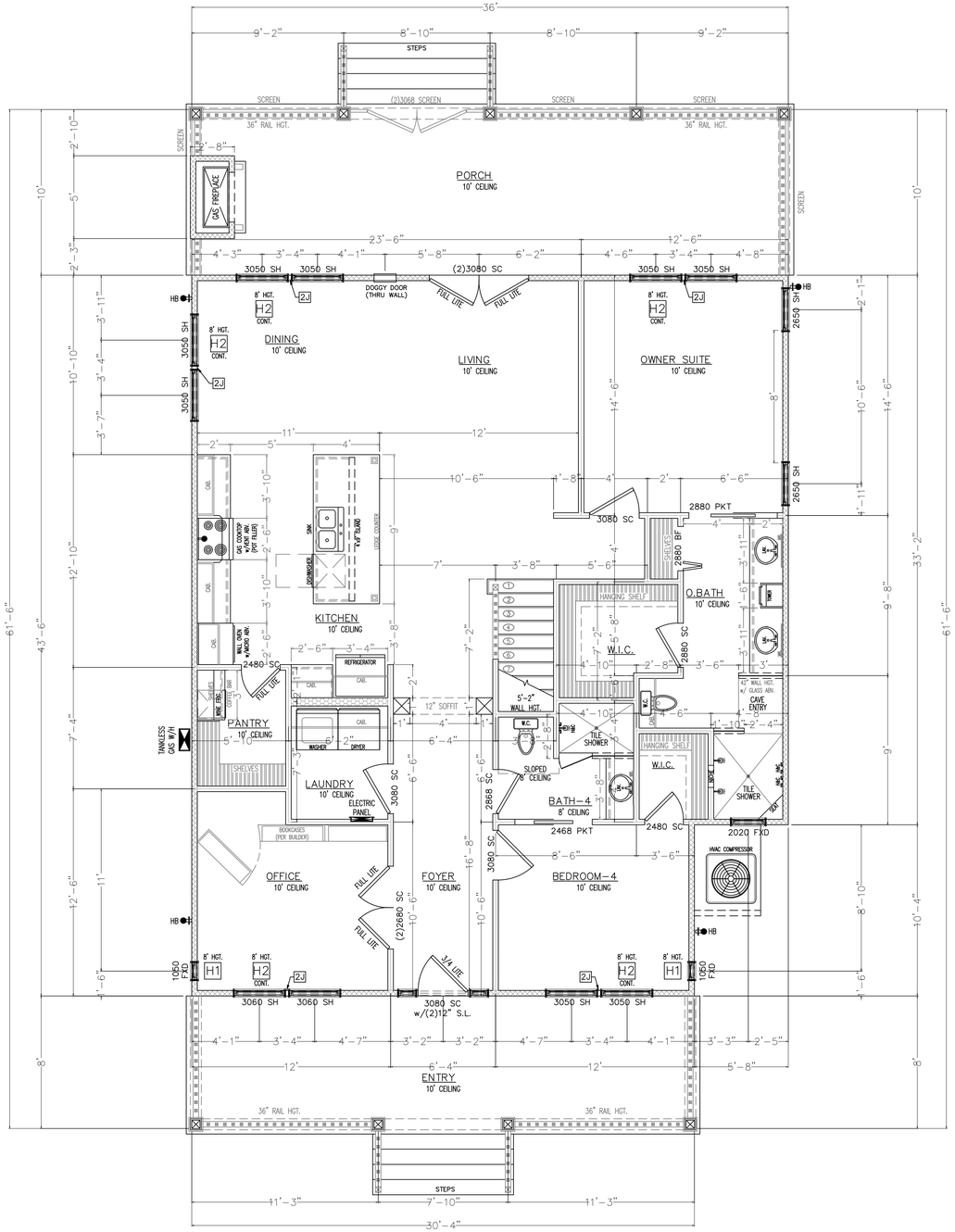
SQUARE FOOTAGE		
AREA	TYPE	FOOTAGE
GARAGE	UNCONDITIONED	416 sq.ft.
COVERING	UNENCLOSED	14 sq.ft.
DECK	UNENCLOSED	14 sq.ft.
2ND LEVEL	CONDITIONED	416 sq.ft.
TOTAL A/C		416 sq.ft.
TOTAL SQ.FT		860 sq.ft.



1ST LEVEL GARAGE PLAN

SCALE: ¼" = 1'

SQUARE FOOTAGE		
AREA	TYPE	FOOTAGE
1ST LEVEL	CONDITIONED	1,507 sq.ft.
ENTRY	UNENCLOSED	242 sq.ft.
PORCH	UNENCLOSED	360 sq.ft.
2ND LEVEL	CONDITIONED	865 sq.ft.
TOTAL A/C		2,372 sq.ft.
TOTAL SQ.FT		2,974 sq.ft.



1ST LEVEL FRAMING PLAN

SCALE: ¼" = 1'

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B4.0

SHEET #: (5) OF (12)
PROJECT NAME: TORTORA – WHITE ST.
PROJECT #: 25.11.07
DRAWN BY: WMD
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SCALE: ¼"=1'-0"
DATE: 02.25.26

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OWNER / BUILDER

TORTORA RESIDENCE

PROJECT ADDRESS

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32034

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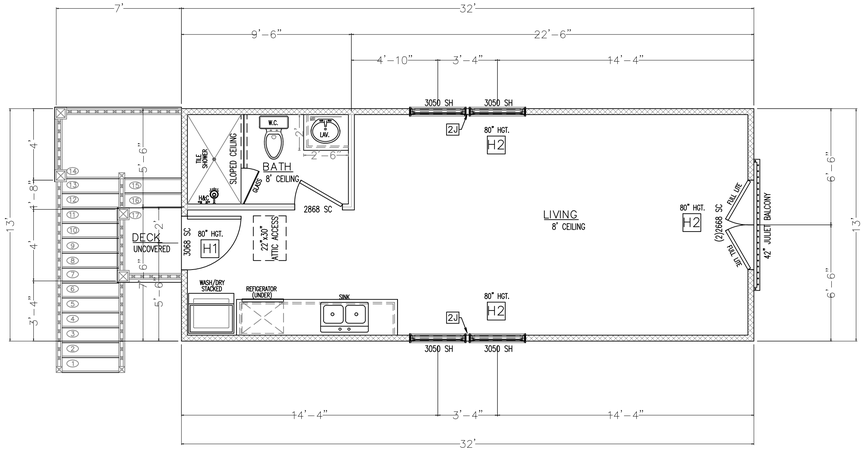
02.25.26
ENGINEER OF RECORD

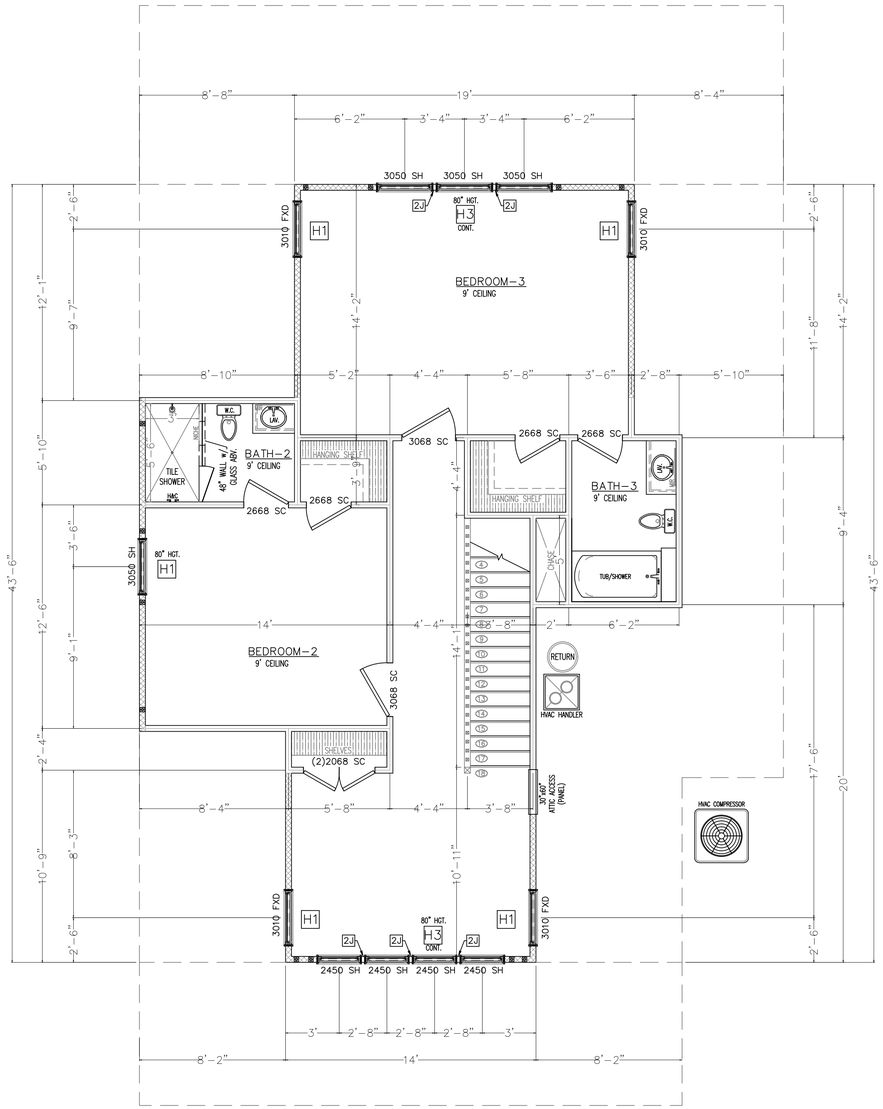
SQUARE FOOTAGE		
AREA	TYPE	FOOTAGE
GARAGE	UNCONDITIONED	416 sq.ft.
COVERING	UNENCLOSED	14 sq.ft.
DECK	UNENCLOSED	14 sq.ft.
2ND LEVEL	CONDITIONED	416 sq.ft.
TOTAL A/C		416 sq.ft.
TOTAL SQ.FT		860 sq.ft.



2ND LEVEL GARAGE PLAN

SCALE: ¼" = 1'

SQUARE FOOTAGE		
AREA	TYPE	FOOTAGE
1ST LEVEL	CONDITIONED	1,507 sq.ft.
ENTRY	UNENCLOSED	242 sq.ft.
PORCH	UNENCLOSED	360 sq.ft.
2ND LEVEL	CONDITIONED	865 sq.ft.
TOTAL A/C		2,372 sq.ft.
TOTAL SQ.FT		2,974 sq.ft.



2ND LEVEL FRAMING PLAN

SCALE: ¼" = 1'

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B4.1

SHEET #: (6) OF (12)

PROJECT NAME: TORTORA – WHITE ST.

PROJECT #: 25.11.07

DRAWN BY: WMD

CHECKED BY: MGH

SCALE: ¼"=1'-0"

DATE: 02.25.26

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OWNER / BUILDER

PROJECT ADDRESS

TORTORA RESIDENCE

811 WHITE ST.
FERNANDINA, FL.
32034

MICHAEL G. HOLDER
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P.O. BOX 1008
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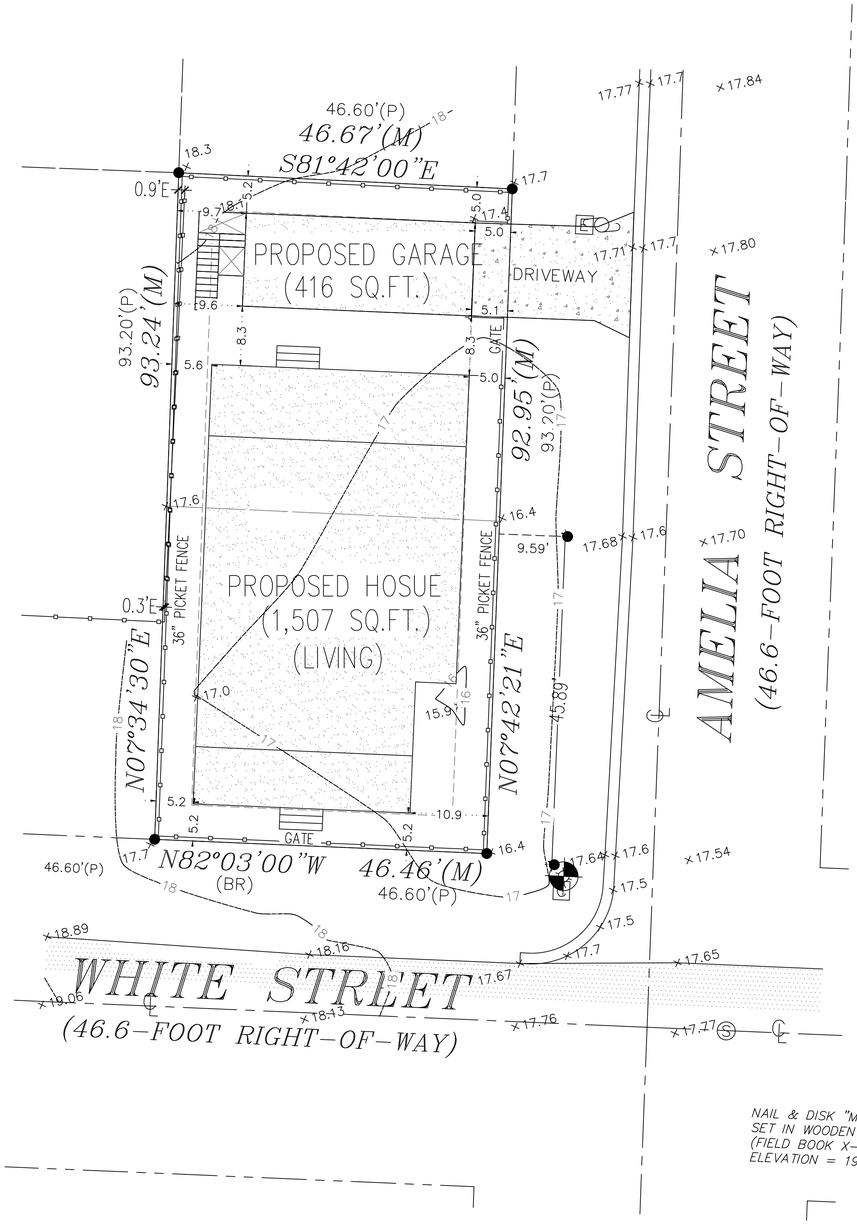
ENGINEER OF RECORD



NAIL & DISK "MANZIE LB 7039"
SET IN WOODEN LIGHT POLE
(FIELD BOOK X-402, PAGE 26)
ELEVATION = 19.00' N.A.V.D. 1988)

COVERAGE CALCULATION

LOT =	4,334 SQ.FT.
NEW HOUSE =	1,507 SQ.FT. (100%)
NEW GARAGE =	416 SQ.FT. (100%)
NEW DRIVE/WALK (PAVERS)=	32 SQ.FT. (50% of 64sq.ft.)
COVERAGE =	1,955 SQ.FT. (45.0%)

BUILDING RESTRICTION LINES	
LOCATION	DISTANCE
FRONT	5'-0"
REAR	5'-0"
SIDE	5'-0"

SIDE SETBACK SHALL INCREASE 6" FOR EVERY
12" ABOVE 25'-0" BUILDING HEIGHT

NOTES:
- MAX LOT COVERAGE (PER ZONING)
- LIMITS OF EAVES NOT SHOWN ON SITE
- PROJECT SHALL BE EQUIPPED w/ GUTTERS, DOWN SPOUTS, & DRAINS. LOCATION & SPECS AS PER CONTRACTOR/BUILDER

SITE PLAN

SCALE: 1 = 10

SP1.0

SHEET #:
PROJECT NAME:

PROJECT #:	00.00.00
DRAWN BY:	WMD
CHECKED BY:	MGH
SCALE:	¼"=1'-0"
DATE:	03.03.26

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OWNER/ BUILDER

TORTORA
RESIDENCE

PROJECT ADDRESS

811 WHITE ST.
FERNANDINA BCH, FL.
32034

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03.03.26
ENGINEER OF RECORD

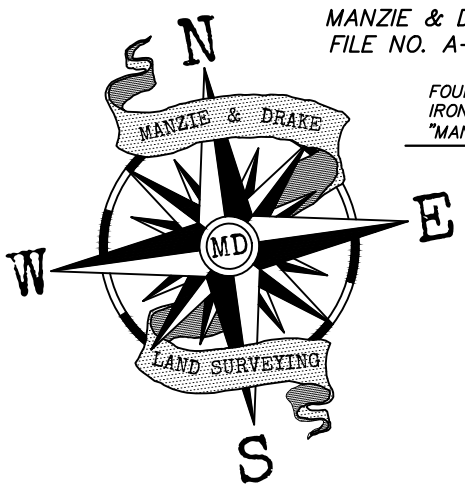
MAP OF BOUNDARY & TOPOGRAPHIC SURVEY

(OFFICIAL RECORDS BOOK 2822, PAGES 992 THROUGH 995)
ALL OF THAT CERTAIN PIECE, PARCEL OR TRACT OF LAND LYING AND BEING IN THE COUNTY OF NASSAU AND THE STATE OF FLORIDA KNOWN AND DESCRIBED AS FOLLOWS:

ALL THAT CERTAIN LOT, PIECE OR PARCEL OF LAND SITUATE, LYING AND BEING IN THE CITY OF FERNANDINA BEACH (FORMERLY NAMED FERNANDINA), COUNTY OF NASSAU AND STATE OF FLORIDA, AND FURTHER KNOWN AND DESCRIBED ON THE OFFICIAL PLAT OF SAID CITY (AS LITHOGRAPHED AND ISSUED BY THE FLORIDA RAILROAD COMPANY IN 1857 AND ENLARGED, REVISED AND REISSUED BY THE FLORIDA TOWN IMPROVEMENT COMPANY IN 1887 AND 1901) AS:

LOTS THREE (3) AND FOUR (4) IN BLOCK FIVE (5) IN OLD TOWN.

CERTIFIED TO:
JUDITH AND JONATHAN TORTORA
LAND SERVICES USA, LLC.
FIRST AMERICAN TITLE INSURANCE COMPANY



SAN FERNANDO STREET

FOUND 1/2" BENT STAINLESS STEEL PIPE (ALSO FOUND 1/2" IRON ROD & CAP "EXACTA" 0.31'S, 1.50'E)

LOT 1

93.50'(M) 93.20'(P)

N07°23'23"E

LOT 7
MANZIE & DRAKE
FILE NO. A-4581

FOUND 5/8" IRON ROD & CAP "MANZIE LB 7039"

S82°22'22"E 46.47'(M)

LOT 5

FOUND 5/8" IRON ROD & CAP "MANZIE LB 7039"
46.60'(P)

LOT 2

46.60'(P)
46.67'(M)
S81°42'00"E

FOUND 1/2" IRON ROD

0.9'E

93.20'(P) 93.24'(M)

92.98'(M) 93.20'(P)

3' WOOD FENCE

LOT 3

92.95'(M) 93.20'(P)

LOT 6
MANZIE & DRAKE
FILE NO. A-1286

LOT 3
LOT 4

VACANT

FOUND 3/4" IRON PIPE

9.59'

LOT 10
MANZIE & DRAKE
FILE NO. A-278

LOT 8
MANZIE & DRAKE
FILE NO. A-4031

N07°37'56"E

0.3'E

N07°34'30"E

LOT 4

46.60'(P)

45.89'

1.5' CONCRETE "RIBBON" CURB

EDGE OF LIMEROCK ROAD

AMELIA STREET
(46.6-FOOT RIGHT-OF-WAY)

FOUND 1/2" IRON PIPE 1.16'S, 9.48'E

N07°42'21"E

FOUND 5/8" IRON ROD & CAP "MANZIE LB 7039"

FOUND 1/2" IRON ROD & CAP "MANZIE LB 7039"

FOUND 1/2" IRON ROD & CAP "MANZIE LB 7039"

N82°03'00"W (BR) 46.54'(M) 46.60'(P)

N82°03'00"W (BR) 46.56'(M) 46.60'(P)

N82°03'00"W (BR) 46.46'(M) 46.60'(P)

FOUND 5/8" IRON ROD & CAP "MANZIE LB 7039" (ALSO FOUND 5/8" IRON ROD & CAP "LB 2445" 0.91'N, 0.52'W)

EDGE OF ASPHALT ROAD

WHITE STREET
(46.6-FOOT RIGHT-OF-WAY)

SITE BENCHMARK
NAIL & DISK "MANZIE LB 7039"
SET IN WOODEN LIGHT POLE
(FIELD BOOK X-402, PAGE 26)
ELEVATION = 19.00' N.A.V.D. 1988)

SURVEY NOTES:

1) Unless it bears the original signature and the original raised seal of a Florida licensed Surveyor and Mapper or Validated Digital Signature by a Florida licensed Surveyor and Mapper, this map/report is for informational purposes only and is not valid.
2) The "Legal Description" hereon is in accord with the description provided by the client
3) Underground Improvements were not located or shown.
4) Lands shown hereon were not abstracted by this office for easements, rights-of-way, ownership or other instruments of record.
5) Bearings shown hereon are based on an assumed bearing of N82°03;00"W for the northerly right-of-way line of White Street. The bearing reference line is indicated as thus (BR).
6) The property shown hereon lies within flood zone "X" per the Federal Emergency Management Agency (FEMA) Flood Insurance Rate Map (FIRM) panel 12089C 0229 G, dated 08/02/2017.
7) Site Benchmark is as shown hereon.
8) Elevations shown hereon refer to North American Vertical Datum of 1988. (N.A.V.D. '88)
9) The Reference Benchmark is the north rim of sanitary sewer manhole located in the intersection of White Street & Amelia Street (known as S-8 per Manzie & Drake Project 19502). (Elevation = 17.64' N.A.V.D. 1988)

LEGEND

- C = COMMUNICATIONS PEDESTAL
- = CONCRETE CURBING
- E = ELECTRICITY HAND HOLD
- = LIGHT POLE
- S = SEWER MANHOLE
- = WOOD POWER POLE
- = BENCHMARK
- (BR) = BEARING REFERENCE
- ℄ = CENTERLINE
- □-□-□= FENCE: WOOD
- NAVD = NORTH AMERICAN VERTICAL DATUM
- O.R.B. = OFFICIAL RECORDS BOOK
- (M) = MEASURED
- (P) = PLAT

THE INFORMATION SHOWN HEREON MEETS THE STANDARDS OF PRACTICE SET FORTH BY THE FLORIDA BOARD OF PROFESSIONAL SURVEYORS AND MAPPERS IN CHAPTER 5J-17, FLORIDA ADMINISTRATIVE CODE, PURSUANT TO SECTION 472.027, FLORIDA STATUTES.

MELANIE G. PLATT, P.S.M. 7605

JOB:	14797-3-4	CADD:	WKD
SCALE:	1"=20'	CREW:	SS
DATE:	12/03/2025	FIELD BOOK:	X-402
FILE:	A-6211	F.B. PAGE:	26

MANZIE & DRAKE LAND SURVEYING
117 South Ninth Street, Fernandina Beach, FL 32034
Phone: (904) 491-5700 www.ManzieAndDrake.com
Certificate of Authorization Number "LB 7039"

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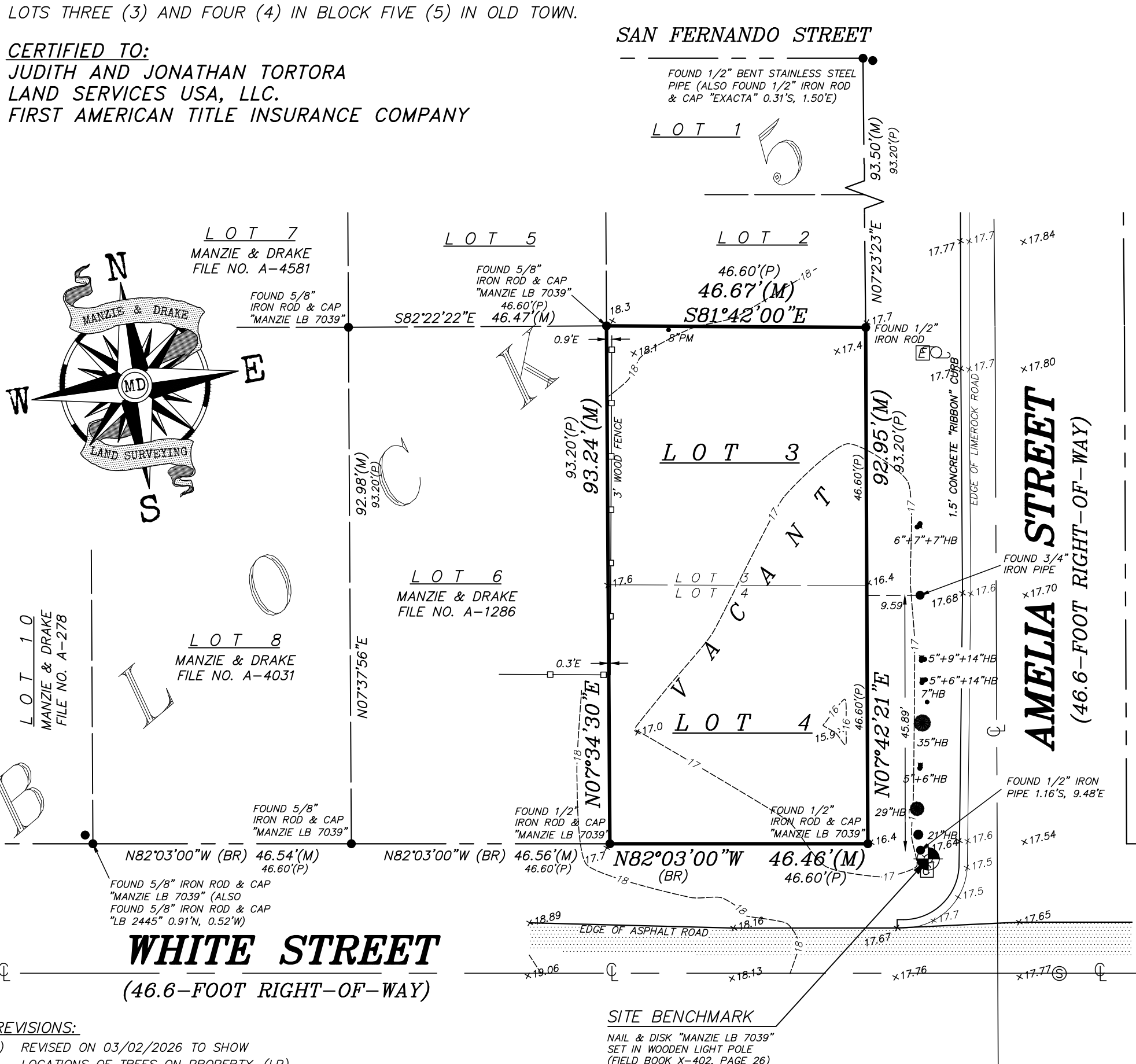
LOTS THREE (3) AND FOUR (4) IN BLOCK FIVE (5) IN OLD TOWN.

CERTIFIED TO:
JUDITH AND JONATHAN TORTORA
LAND SERVICES USA, LLC.
FIRST AMERICAN TITLE INSURANCE COMPANY



SITE BENCHMARK

NAIL & DISK "MANZIE LB 7039"
SET IN WOODEN LIGHT POLE
(FIELD BOOK X-402, PAGE 26)
ELEVATION = 19.00' N.A.V.D. 1988)

REVISIONS:

1) REVISED ON 03/02/2026 TO SHOW LOCATIONS OF TREES ON PROPERTY. (LP)

SURVEY NOTES:

1) Unless it bears the original signature and the original raised seal of a Florida licensed Surveyor and Mapper or Validated Digital Signature by a Florida licensed Surveyor and Mapper, this map/report is for informational purposes only and is not valid.
2) The "Legal Description" hereon is in accord with the description provided by the client
3) Underground Improvements were not located or shown.
4) Lands shown hereon were not abstracted by this office for easements, rights-of-way, ownership or other instruments of record.
5) Bearings shown hereon are based on an assumed bearing of N82°03;00"W for the northerly right-of-way line of White Street. The bearing reference line is indicated as thus (BR).
6) The property shown hereon lies within flood zone "X" per the Federal Emergency Management Agency (FEMA) Flood Insurance Rate Map (FIRM) panel 12089C 0229 G, dated 08/02/2017.
7) Site Benchmark is as shown hereon.
8) Elevations shown hereon refer to North American Vertical Datum of 1988. (N.A.V.D. '88)
9) The Reference Benchmark is the north rim of sanitary sewer manhole located in the intersection of White Street & Amelia Street (known as S-8 per Manzie & Drake Project 19502). (Elevation = 17.64' N.A.V.D. 1988)

TREE LEGEND:
O = OAK TREE
PM = PALM TREE

TREE DISCLAIMER:
NUMBER OF TREES SHOWN ON SURVEY: 16

SPECIES OF TREES HAVE BEEN IDENTIFIED TO THE BEST OF OUR KNOWLEDGE AND BELIEF; HOWEVER MANZIE & DRAKE LAND SURVEYING WILL ASSUME NO LIABILITY, EXPRESSED OR IMPLIED, FOR THE CORRECTNESS OF SAID SPECIES IDENTIFICATION.

TREES HAVE BEEN LOCATED AS ACCURATELY AS POSSIBLE UNDER CURRENT CONDITIONS AND HAVE A POSITIONAL TOLERANCE OF APPROXIMATELY 2 TO 3 FEET. CRITICAL TREES SHOULD BE VERIFIED PRIOR TO CONSTRUCTION.

LEGEND

[C]	= COMMUNICATIONS PEDESTAL
	= CONCRETE CURBING
[E]	= ELECTRICITY HAND HOLD
	= LIGHT POLE
(S)	= SEWER MANHOLE
	= WOOD POWER POLE
	= BENCHMARK
(BR)	= BEARING REFERENCE
℄	= CENTERLINE
□-□-□=	FENCE: WOOD
NAVD	= NORTH AMERICAN VERTICAL DATUM
O.R.B.	= OFFICIAL RECORDS BOOK
(M)	= MEASURED
(P)	= PLAT

THE INFORMATION SHOWN HEREON MEETS THE STANDARDS OF PRACTICE SET FORTH BY THE FLORIDA BOARD OF PROFESSIONAL SURVEYORS AND MAPPERS IN CHAPTER 5J-17, FLORIDA ADMINISTRATIVE CODE, PURSUANT TO SECTION 472.027, FLORIDA STATUTES.

MELANIE G. PLATT, P.S.M. 7605

JOB:	14797-3-4	CADD:	WKD
SCALE:	1"=20'	CREW:	SS
DATE:	12/03/2025	FIELD BOOK:	X-402
FILE:	A-6211	F.B. PAGE:	26

MANZIE & DRAKE LAND SURVEYING
117 South Ninth Street, Fernandina Beach, FL 32034
Phone: (904) 491-5700 www.ManzieAndDrake.com
Certificate of Authorization Number "LB 7039"

PROPOSED GARAGE
(416 SQ.FT.)
PROPOSED HOUSE
(2,109 SQ.FT.)
GATE
GATE
AMELIA STREET
(40'-0"-FOOT RIGHT-OF-WAY)
WHITE STREET
(40'-0"-FOOT RIGHT-OF-WAY)

19

OWNER'S AUTHORIZATION
FOR AGENT REPRESENTATION

I /WE JUDITH and JONATHAN TORTORA
(print name of property owner(s))

hereby authorize: PAMELA SKIPPER and SKIPPER CONSTRUCTION
(print name of agent)

to represent me/us in processing an application for: _____
(type of application)

on our behalf. In authorizing the agent to represent me/us, I/we, as owner/owners, attest that the application is made in good faith and that any information contained in the application is accurate and complete.

(Signature of owner) **(Signature of owner)**

Judith Tortora — **(Print name of owner)**

Jon Tortora — **(Print name of owner)**

STATE OF ~~FLORIDA~~ MARYLAND

COUNTY OF ~~NASSAU~~ HARFORD

Sworn to (or affirmed) and subscribed before me by means of ☒ physical presence or ☐ online notarization, this 3rd day of March, 2026, by Judith Tortora and Jonathan Tortora.

Samuel A. Hanke III — Notary Public — Printed Name

February 12, 2029 — My Commission Expires

Personally Known ✓ OR Produced Identification _____ ID Produced: _____

SAMUEL A HANKE III
NOTARY PUBLIC
HARFORD COUNTY
MARYLAND
MY COMMISSION EXPIRES FEBRUARY 12, 2029

Inst. Number: 202545031131 Book: 2822 Page: 992 Page 1 of 4 Date: 10/14/2025 Time: 1:59 PM
Mitch L. Keiter Clerk of Courts, Nassau County, Florida Doc Mort: 0.00 Int Tax: 0.00 Doc Deed: 1,960.00

Prepared by:
Raphael F. Hanley, Esq.
Land Services, USA, LLC
602 East Baltimore Pike, Suite 100
Media, PA 19063

After Recording Return to:
Land Services, USA, LLC
602 East Baltimore Pike, Suite 100
Media, PA 19063
FLFA25-4820

Tax Identification No.: 00-00-31-1580-0005-0030

WARRANTY DEED
(Florida)

THIS SPECIAL WARRANTY DEED made this 9th day of October, 2025, effective the 14th day of October, 2025, between James E. Stallings, Jr. and M. Amelia Stallings, husband and wife, whose address is 152 Buford Place, Macon, GA 31204 (hereinafter called "Grantors"), and Judith Sara Tortora and Jonathan Paul Tortora, husband and wife, whose address is 2 Keyser Woods Court, Baltimore, MD 21208 (hereinafter called "Grantee") (wherever used herein, the terms "Grantors" and "Grantee" include the respective parties to this instrument and their respective heirs, legal representatives and assigns of individuals).

W I T N E S S E T H :

THAT the Grantors, for and in consideration of the sum of **TWO HUNDRED EIGHTY THOUSAND DOLLARS ($280,000.00)**, to them in hand paid by the said Grantee, the receipt whereof is hereby acknowledged, have granted, bargained, conveyed and sold to the said Grantee, the following land, situate, lying and being in Nassau County, Florida, to wit:

See Exhibit "A" attached hereto and made a part hereof.

SUBJECT TO taxes for the current year and subsequent years; restrictions, reservations, covenants, conditions and easements of record; comprehensive land use plans, zoning, restrictions, prohibitions and other requirements imposed by governmental authority; and public utility easements (it not being the intent hereof to reimpose any of the foregoing).

TOGETHER with all the tenements, hereditaments and appurtenances thereto belonging or appertaining.

To Have and to Hold, the same in fee simple forever.

And the said Grantors hereby confirm that the parcel of land above described is not the homestead of Grantors.

And the said Grantors hereby covenant with said grantee that the grantors are lawfully seized of said land in fee simple; that the grantors have good right and lawful authority to sell and convey said land; that the grantors do hereby fully warrant the title to said land, and will defend the same against the lawful claims of all persons whomsoever.

[signature page follows]

IN WITNESS WHEREOF, Grantors have hereunto set their hand and seal the day and year first above written.

Signed, sealed and delivered
in the presence of:

James E. Stallings, Jr.

M. Amelia Stallings

M. Amelia Stallings

Witness
Print Name: Bethany M Pointer
Address: 129 Luke Smith Rd
Macon GA 31211

Witness
Print Name: Christian Hasty
Address: 113 Deer Run Dr
31220 Macon, GA

STATE OF Georgia)
ss:
COUNTY OF Bibb)

The foregoing instrument was acknowledged before me by means of [ ] physical presence or [ ] online notarization, this 9 day of October, 2025 by **James E. Stallings, Jr.** and **M. Amelia Stallings**, husband and wife, who [ ] are personally known to me or who [✓] have produced GA DL GA DL as identification.

WITNESS my hand and notarial seal as of the day and year first above written.

Notary Public
My Commission Expires:
Jessica D Hall
NOTARY PUBLIC
HOUSTON COUNTY, GEORGIA
My Commission Expires 08/14/2029

Exhibit "A"
Legal Description

All of that certain piece, parcel or tract of land lying and being in the County of Nassau and the State of Florida known and described as follows:

ALL THAT CERTAIN LOT, PIECE OR PARCEL OF LAND SITUATE, LYING AND BEING IN THE CITY OF FERNANDINA BEACH (FORMERLY NAMED FERNANDINA), COUNTY OF NASSAU AND STATE OF FLORIDA, AND FURTHER KNOWN AND DESCRIBED ON THE OFFICIAL PLAT OF SAID CITY (AS LITHOGRAPHED AND ISSUED BY THE FLORIDA RAILROAD COMPANY IN 1857 AND ENLARGED, REVISED AND REISSUED BY THE FLORIDA TOWN IMPROVEMENT COMPANY IN 1887 AND 1901) AS:

LOTS THREE (3) AND FOUR (4) IN BLOCK FIVE (5) IN OLD TOWN.

City of Fernandina Beach, Florida

HISTORIC DOWNTOWN DESIGN GUIDELINES

Last Update February 16, 2026

Marquis Latimer + Halback
LANDSCAPE ARCHITECTURE · PLANNING

City of Fernandina Beach

Acknowledgements

Thanks are due to the cooperation and input from the residents and property owners of the historic district.

2026 Guidelines Updates

City Commission
Mayor James Antun
Vice Mayor Darron Ayscue
Joyce M. Tuten, *City Commissioner*
Genece Minshew, *City Commissioner*
Tim Poynter, *City Commissioner*
Sarah Campbell, *City Manager*
Jeremiah, Glisson, *Deputy City Manager*

Planning Department Staff
Margaret Pearson, *Planning Manager*
Sylvie McCann, *Administrative Coordinator*
Mia Sadler, *City Planner*
Mackennah Tarmey, *Planning Technician*
David Neville, *Urban Forester*
Kathy Russell, *Conservation Manager*

Historic District Council Members
Arlene Filkoff, *Chair*
James Pozzetta, *Vice-Chair*
Veronica Byrnes, *Member*
Tammi Kosack, *Member*
Dylan Psulkowski, *Member*
Heather Sherstad-Schaller, *Member*
Mia Sadler, *Staff Liaison*

2013 Guidelines

City Commission
Mayor Sarah Pelican
Vice Mayor Charles Corbett
Arlene Filkoff
Patricia Gass
Ed Boner
Joe Gerrity, *City Manager*
Marshall McCrary, *Deputy City Manager*
Nicole Bednar, *Assistant to the City Manager*

Planning Department Staff
Adrienne Burke, *Community Development Director*
Kelly Gibson, *Senior Planner*
Jennifer Gooding, *Senior Planner*

Historic District Council Members
Jennifer Cascone
Christian Rasch, *Vice Chairperson*
Suanne Thamm
Bruce Meger
Jose Miranda, *Chairperson*
George Sheffield, *Alternate #1*

Design Consultants

2026 Consultant Team

Marquis Latimer + Halback
LANDSCAPE ARCHITECTURE · PLANNING

Marquis Latimer + Halback, Inc., St. Augustine, Florida

Historic Properties Associates, Inc., St. Augustine, Florida

LES THOMAS ARCHITECT

Les Thomas Architect, Inc., St. Augustine, Florida

2013 Consultant Team

Thomason and Associates, Nashville, Tennessee

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GUIDELINES OVERVIEW

WHO SHOULD USE THE GUIDELINES?

The Fernandina Beach Historic Downtown District Guidelines were developed to assist property owners, members of the Historic District Council, city staff, architects and contractors. The guidelines address the character of the Fernandina Beach Historic District and properties in general and anyone who rehabilitates an older building can find relevant information. While the guidelines are specifically directed to those involved in the City of Fernandina Beach Certificate of Approval process, they can be useful to anyone involved in the rehabilitation of a historic building in Fernandina Beach. A Certificate of Approval is the permit that ensures design guidelines are being upheld.

HOW ARE THE DESIGN GUIDELINES ADMINISTERED?

In 1975 the Fernandina Beach City Commission established the Fernandina Beach Historic District Council (HDC), a board composed of both lay members and historic preservation professionals to review changes in the Fernandina Historic District. The Historic District Council is administratively supported by the staff of the City Planning Department. **Prior to applying for a Certificate of Approval, an applicant should consult the City of Fernandina Beach planning staff with any questions or requests for information.**

WHY HAVE DESIGN GUIDELINES?

Fernandina Beach began to focus on historic preservation efforts in the early 1970s. Since then, historic preservation has made significant progress in Fernandina Beach as well as in the state of Florida as a whole. Historic preservation **strengthens a community**. Without a formal plan to preserve historic resources and accommodate growth, the future character of Fernandina Beach remains uncertain. Design guidelines enable Fernandina Beach to protect its unique identity for generations to come.

Historic preservation **contributes to a community's quality of life and a stable real estate market.** The historic buildings of Fernandina Beach distinguish the city from all other places. They contribute to the cultural fabric of a community through uses such as museums, libraries and theaters. A community's self-image is embodied in the **quality and condition of its buildings and landscape.** Historic and well-maintained buildings and streetscapes such as Centre Street, Atlantic Avenue and surrounding streets in the historic district **invite visitors and enhance community life.**

Since the 1970s there has been an increasing awareness that **historic buildings, districts, and sites are economic resources,** attracting tourists. Studies by the Florida Division of Tourism, the National Trust for Historic Preservation, Southern Living magazine, and the Florida Department of Commerce all confirm that historic resources rank very high in tourist appeal among Americans. In 2006, the University of Florida completed a study **linking historic preservation not only to positive economic impact but quality of life for Floridians**. Fernandina Beach served as the case study demonstrating the **compatibility of historic preservation and economic development.** In 2019, the nearby historic city of St. Augustine found that over 55% of visitors were focused on "heritage tourism" (PlaceEconomics, Resilient Heritage report) with the value of the City's "heritage" being in excess of $2.9 billion.

Tourism is Florida's largest industry, meaning that cities compete for their share of the market. Thus, historic resources distinguish a city such as Fernandina Beach, mandating their preservation. Historic resources are unique to a city and convey a distinctive sense of place and individuality. Tourists seek unique experiences that are off the beaten path and that will impart special memories. A city's historic district lures tourists looking for **originality** and **an experience they cannot find anywhere else.** Still, these special historic and cultural resources are constantly threatened by demolition and inappropriate alterations. Thoughtless destruction of historic resources robs a city of its unique identity and renders its character generic and common. Fernandina Beach through its historic preservation program has resisted this trend.

To learn more about Fernandina Beach's history, refer to the Appendix.

THINK RESILIENCY

INTRODUCTION TO 'THINK RESILIENCY'

Throughout this document, ideas and guidelines to make the downtown core of historic Fernandina Beach more resilient are included. When "resiliency" strategies are noted, this is specifically oriented towards the **impacts of both tropical storm events, such as hurricanes, and even "blue sky" flooding** or high tide flooding. The objective is to help the community to respond and recover faster to storm events while maintaining the historic character and context that makes Fernandina Beach so unique.

A brief overview of strategies includes:

- **Pervious materials**, to help water percolate into the ground where it lands
- **Site walls**, which help to provide a barrier to storm surge and flooding at the property's edge, as opposed to the building itself.
- **Small earthen berms** to protect sites and structures.
- **Addition of more trees** to help absorb water in the soil and to help stabilize the subgrade.
- **Waterproofing** of structures.
- **Door dams**, which help close off building openings to storm surge flooding.
- **Flood vents** to allow storm water to move under a structure without dislodging it.

APPROPRIATE:

C.H. HUOT BUILDING IN 1882

C.H. HUOT BUILDING NOW

NOT APPROPRIATE:

CITY HALL STRUCTURE IN 1915

CITY HALL STRUCTURE NOW

Note that City Hall was changed from Mediterranean Revival to Mid-Century Modern.

This change occured before the Fernandina Beach Historic Guidelines had been adopted.

ONE PAGE GUIDE

PROJECT PROCESS

The guidelines are used in review of the project work to ensure that significant features of the building have been properly evaluated and will be appropriately treated during the course of rehabilitation.

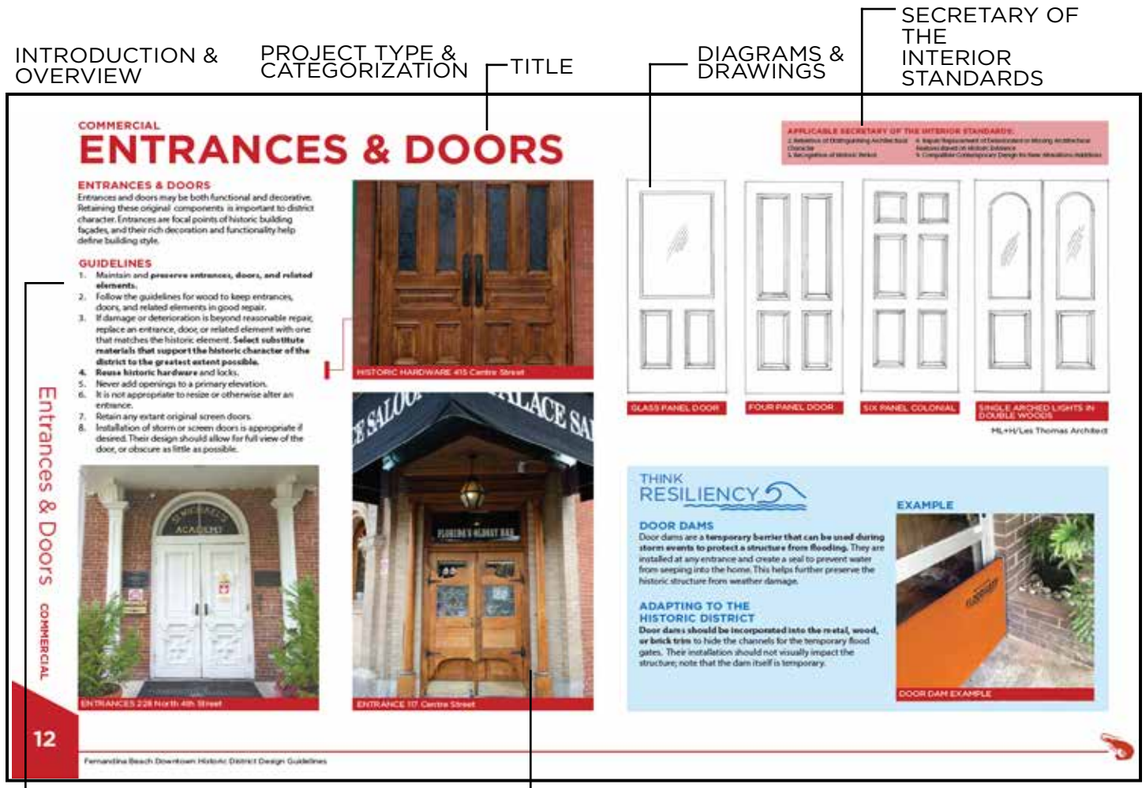
The Fernandina Beach Historic District Guidelines are to be used by:

- Applicants/ Architects/ Engineers
- Staff reviewer(s)
- The Historic District Council

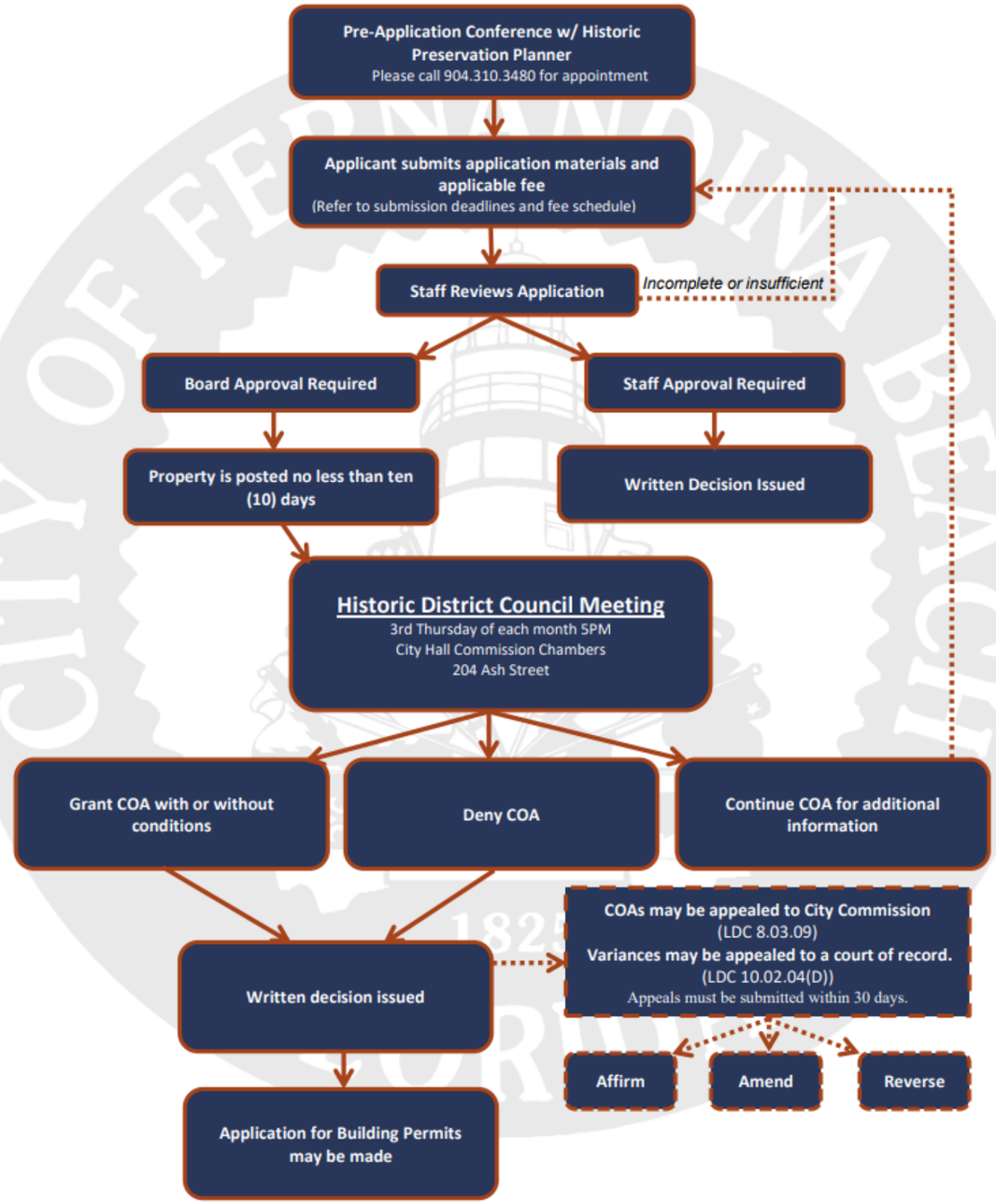
The steps for the process are to the right. Some applications can be evaluated by staff at the City of Fernandina Beach, while others will need approval by the Historic District Council.

Note that this document is set up for easy reference: see the flow chart to the right. The document is split into two sections:

- **COMMERCIAL (see pages 1-26)**
- **RESIDENTIAL (see pages 27-56)**



GUIDELINE PAGE EXAMPLE



CHECKLIST & GETTING STARTED

GETTING STARTED WITH 4 STEPS:

To begin a successful rehabilitation or infill project, it is important to identify the current conditions and architectural character of the building and site. Consult with a design professional if/when needed.

1. **ZONING & SETTING: Check your zoning. Consider the overall "setting", including site context and historic research.**
2. **EVALUATE: Evaluate the condition of the building and/or individual features where work is needed**
3. **CHARACTER: Identify the architectural character of the building**
4. **WORK OVERVIEW: Integrate work to be done with analysis of architectural character**

RECENT SUCCESSFUL PROJECTS IN FERNANDINA ARE USED AS EXAMPLES ON THE FOLLOWING PAGES TO SHOW THESE STEPS.

Note that projects also need to comply with Florida Building Code, ADA Standard for Accessible Design, and other applicable codes.

THE FOLLOWING CHECKLIST IS PROVIDED FOR USE OF THE APPLICANTS:

	Please submit the following:
	A complete application
	Proof of ownership (copy of deed or tax statement)
	Architectural drawings to scale showing ALL existing and proposed exterior elevations of primary and/or accessory buildings. Existing vs. proposed features should be clearly delineated with labels, shading, and/or hatching.
	Elevations **must** include specific material and detail information with call outs that define all visible exterior elements, such as (but not limited to): wall finishes, foundation wall finish, corner-boards, water-tables, barge-boards, cornice trim, door trim, window trim, column elements, railings, roof fascia, balcony trim elements, supporting/decorative brackets, gable end decorative elements, shutters, roof finishes, chimney finish, privacy fences, picket fences, gates, utility yard screens, gazebos, outdoor shower screens, etc. Provide specific detail views of features that cannot be called out with notes on the elevations. Examples include porch details, pier elements, lattice infill components, soffit and cornice trim detailing, etc.
	Elevations and/or site plan **must** show all proposed mechanical and plumbing equipment (HVAC, hood vents, backflow preventers, etc.) All rooftop mechanical equipment shall be screened from view to adjacent properties and rights-of-way by utilizing parapets or other screening elements that are integrated into the overall architecture of the structure and constructed using materials and methods that are consistent with those used on the building.
	Photographs of the existing site and existing buildings if any, including views from the street
	Product/material details and specifications, including brochures or printouts, for any proposed material as applicable and not limited to: doors, windows, roofing, exterior fabric, fascia/trim, shutters, fencing, sidewalk/driveway, landscaping, foundation, porch/deck, sheds, and proposed colors for ALL surfaces to be painted/stained/treated.
	For all new construction and any alteration that changes the footprint of a structure, please include:
	Signed, sealed, scaled survey of property. Completed within the last 2 years.
	Scaled site plan of the proposed work, including lot dimensions, setbacks, finished floor elevations, and any changes as a result of proposed building footprints
	Site plan **must** show all trees greater than 5" diameter at breast height (DBH) and indicate any trees that are to be removed as part of the scope of work.

CHECKLIST

FORMS & APPLICATIONS

Applications are available on the City of Fernandina Beach website: https://www.fbfl.us/1004/Applications-Forms

The Downtown Historic District Guidelines are based on the Secretary of the Interior's Standards for Rehabilitation (see overview) and are a layer of the City of Fernandina Beach's LDC, Comprehensive Plan, and Vision.

GETTING STARTED: STEP 1 "SETTING"

ZONING & SETTING

Sites should be checked for their specific zoning category. Always check your zoning. Zoning maps are available through the City of Fernandina Beach as well as the Nassau County GIS division.

The "setting" of each site is important as it addresses not only the individual property but its **contextual relationship in the historic district** and **development of Fernandina Beach.** Each application, particularly for additions, infill, and new construction, is better served by addressing the historic background of the property.

This page lists a series of potential resources applicants are encouraged to utilize for the historic maps of Fernandina Beach as well as sources for historic photographs.

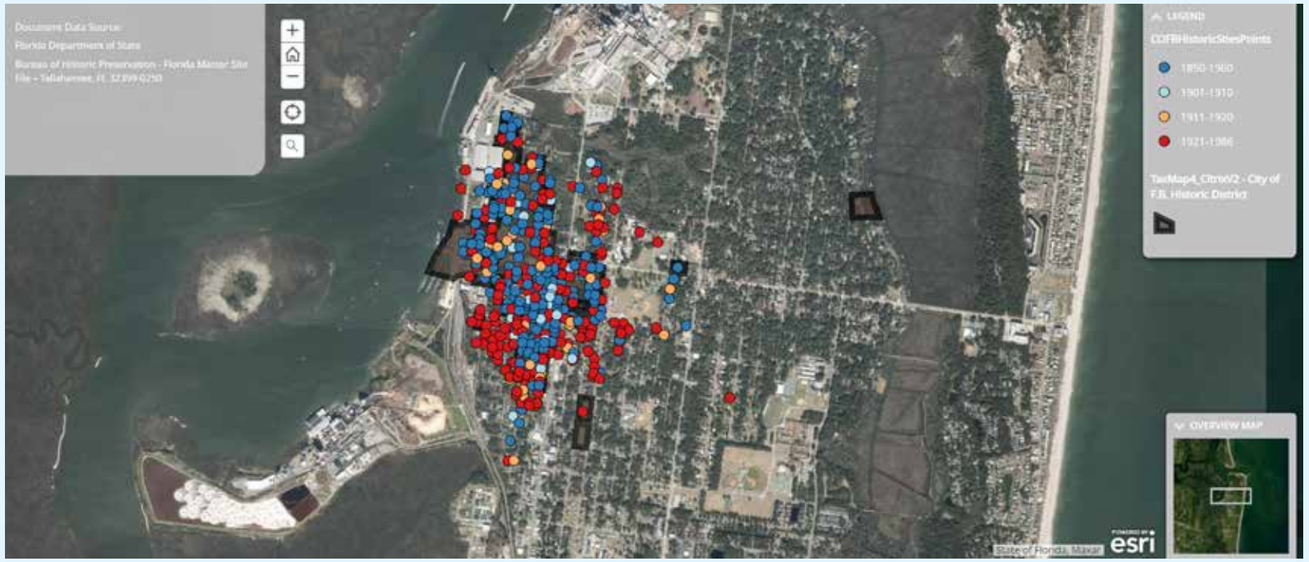
HELPFUL HINT

Visit the **City of Fernandina Beach's website** for links to the **Nassau County GIS maps** with more resources for your property.

INFORMATION PROVIDED:

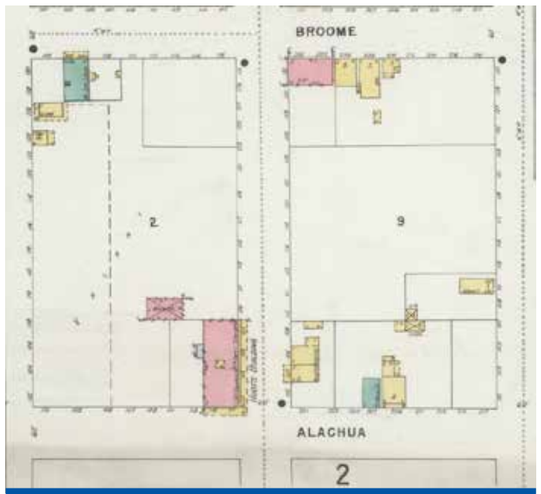
- Full Address
- Date/Time Period Built
- Architectural Style
- Building Type
- Florida Master Site File
- Historical Structure Form
- Photos

GIS Map and Information can be found at: https://maps.nassauflpa.com/portal/apps/MapSeries/index.



NASSAU COUNTY GIS MAP

SUGGESTED HISTORIC MAPS & OVERVIEW

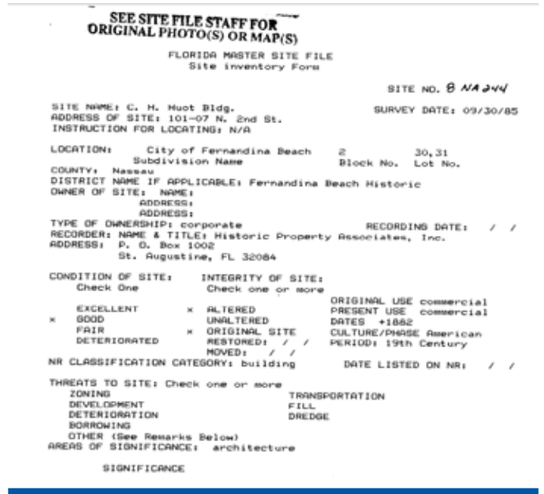


SANBORN MAP SHOWING C.H. HUOT BUILDING

https://ufdc.ufl.edu/collections/sanborn

HISTORIC PHOTOS

https://www.floridamemory.com/



SEE SITE FILE STAFF FOR ORIGINAL PHOTO(S) OR MAP(S)

FLORIDA MASTER SITE FILE
Site Inventory Form

SITE NO. 8 NA 244

SITE NAME: C. H. Huot Bldg.
SURVEY DATE: 09/30/85
ADDRESS OF SITE: 101-07 N. 2nd St.
INSTRUCTION FOR LOCATING: N/A

LOCATION: City of Fernandina Beach — Subdivision Name; 2 — Block No.; 30,31 — Lot No.
COUNTY: Nassau
DISTRICT NAME IF APPLICABLE: Fernandina Beach Historic
OWNER OF SITE: NAME:
ADDRESS:
ADDRESS:
TYPE OF OWNERSHIP: corporate — RECORDING DATE: / /
RECORDER: NAME & TITLE: Historic Property Associates, Inc.
ADDRESS: P. O. Box 1002
St. Augustine, FL 32084

CONDITION OF SITE: Check One
EXCELLENT
× GOOD
FAIR
DETERIORATED

INTEGRITY OF SITE: Check one or more
× ALTERED
UNALTERED
× ORIGINAL SITE
RESTORED: / /
MOVED: / /

ORIGINAL USE commercial
PRESENT USE commercial
DATES +1862
CULTURE/PHASE American
PERIOD: 19th Century

NR CLASSIFICATION CATEGORY: building — DATE LISTED ON NR: / /

THREATS TO SITE: Check one or more
ZONING
DEVELOPMENT
DETERIORATION
BORROWING
OTHER (See Remarks Below)
TRANSPORTATION
FILL
DREDGE

AREAS OF SIGNIFICANCE: architecture

SIGNIFICANCE

FLORIDA MASTER SITE FILE

Nassau County GIS

AMELIA ISLAND MUSEUM OF HISTORY

https://ameliamuseum.org/resources/

GETTING STARTED: STEP 2 “CONDITION”

STEP 2:

Evaluate the condition of the building and/or individual features where work is needed. Consult a design professional if/when needed.

- Foundation
- Exterior Walls
- Roof
- Doors & Windows
- Mechanical Systems
- Site Features (Walls, Fences, etc.)

Example photos are provided for reference.

FOUNDATION INCLUDING HISTORIC CORNER STONE

EXTERIOR FABRIC

EXTERIOR FABRIC

ROOF

DOORS

WINDOWS

MECHANICAL SYSTEMS

GETTING STARTED: STEP 3 "CHARACTER"

STEP 3:

Identify the architectural character of the Building.

Observe the building from afar to identify:

- **Shape:** relative size, extent, or degree, typically as compared to the surrounding property / properties.
- **Mass:** size and volume of the structure(s) on the site(s).
- **Scale:** refers to a system or standard of measurement used to compare or measure objects
- **Pattern of window and door openings**
- **Primary and Secondary roof features and porches**

Move closer to the building and identify:

- **Color:** the property possessed by an object of producing different sensations on the eye as a result of the way the object reflects or emits light
- **Texture:** visual and tactile "feel" of a surface; examples may include smooth, rough hewn, glossy, and so on.
- **Surface Features:** unique attributes or ornamentation.
- **Materials:** physical attributes of the building construction elements, such as wood, brick, glass, metal, and so on.

Example photos of the Amelia School House Inn are provided for reference.

SHAPE, MASS, SCALE

COLOR & TEXTURE

SURFACE FEATURES & MATERIALS

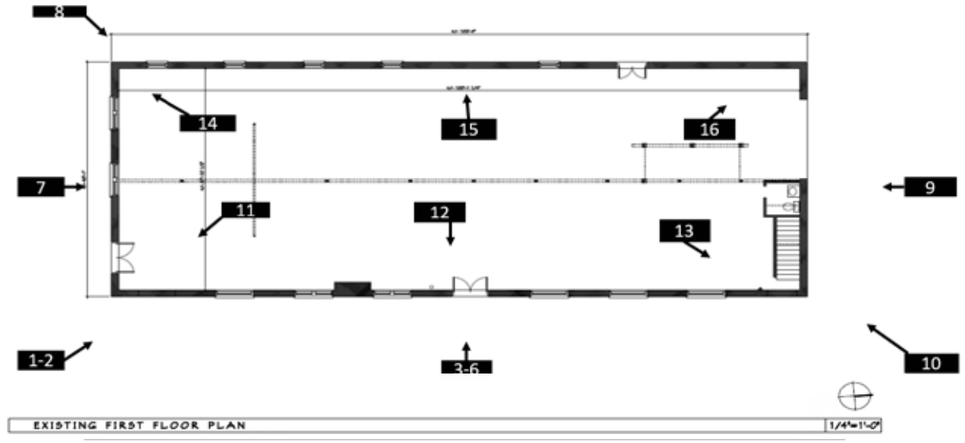
GETTING STARTED: STEP 4 "ANALYSIS"

STEP 4:

Integrate work to be done with analysis of architectural character

- Prepare a brief written description of the scope of work
- Photograph features where work will occur, provide key to photos
- Prepare drawings of features where work will occur
- Consult city planning staff with questions about documentation needed based on scope of work/each application is reviewed on a case by case basis.

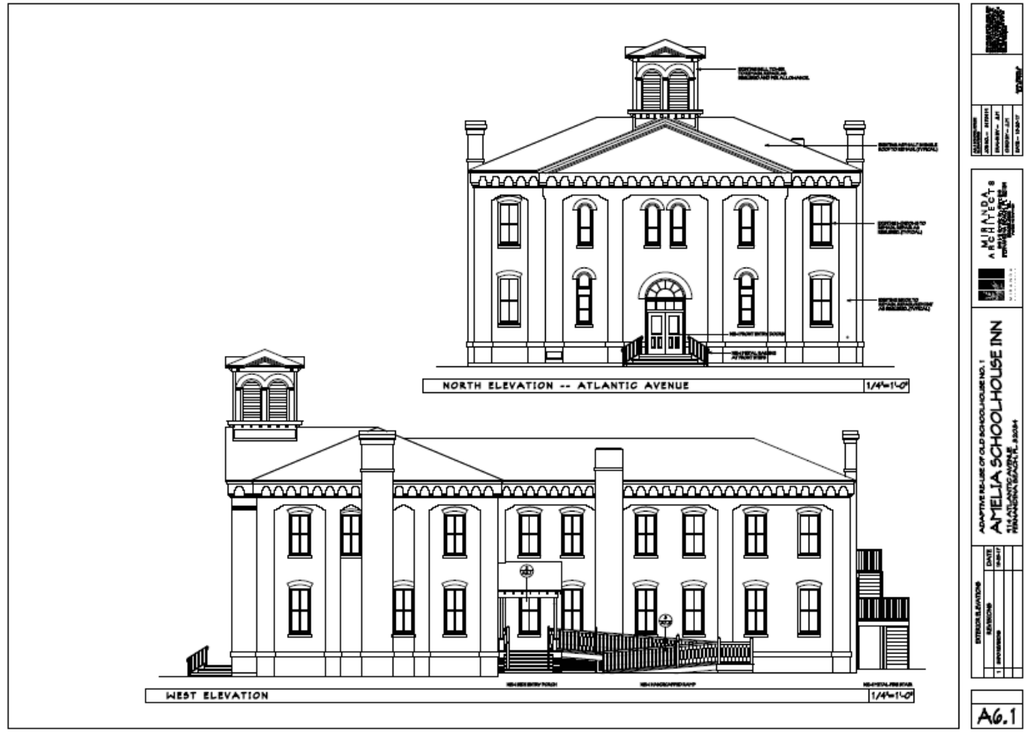
Examples for C.H. Huot and Amelia School House Inn are provided as reference.



DRAWING OF FEATURES WHERE WORK WILL occur

C.H. Hout

Paul Weaver



DRAWING OF BUILDING

Amelia School House

Miranda Architects, used by permission.

SECRETARY OF THE INTERIOR STANDARDS

BASIS IN NATIONAL PARK SERVICE (NPS) /SECRETARY OF THE INTERIOR STANDARDS

The Fernandina Beach Historic Downtown District Guidelines are based on the United States National Park Service, Secretary of the Interior's Standard for Rehabilitation. According to the National Park Service web page, "The Standards for Rehabilitation are codifed in 36 CFR Part 67, are regulatory for the Historic Preservation Tax Incentives program, and are the Standards most often used by local historic district commissions nationwide." These long-standing national guidelines have passed the test of time and have been adapted to the unique needs of communities throughout Florida, including Fernandina Beach.

The 10 criteria of the Secretary of Interior Standards for Rehabilitation are below, referenced in the blue box at the bottom of the page. Additionally the red and yellow box in top right of sheets shows applicable standards to each section.

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

Identify: Before making changes, first identify those character-defining features, details, forms, and materials that are significant to your building.

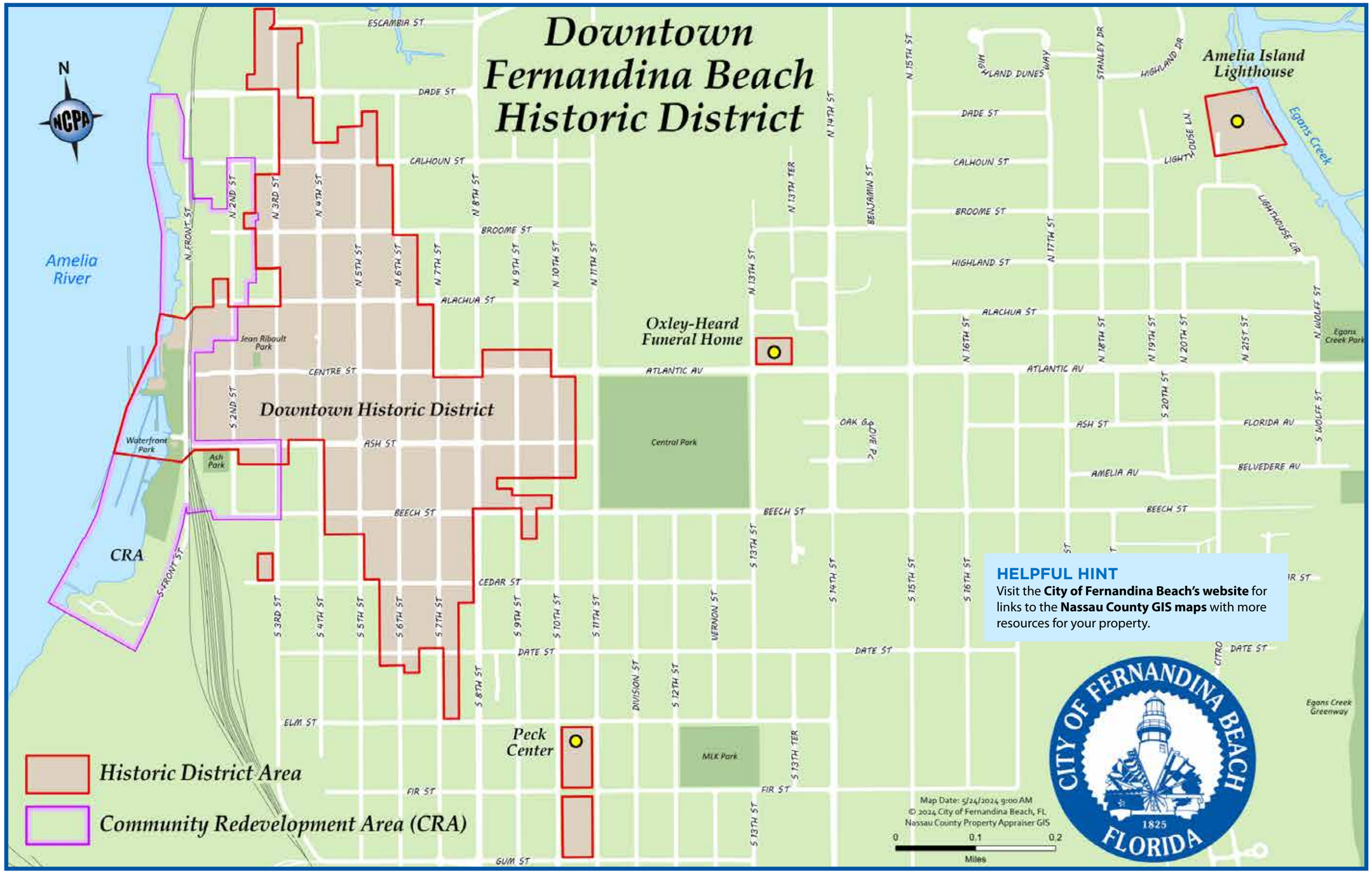
Protect and Maintain: Try to maintain and preserve those character-defining elements that were previously identified. Protection generally involves the least degree of intervention.

Repair rather than replace: Always try to repair deteriorated features first. **Reconstruct**: Lost features can be reconstructed under the guidelines**.** Reconstruction is, however, only appropriate if based on physical or documentary evidence, such as historic photographs, drawings or other graphic sources. Conjectural reconstruction is discouraged as is borrowing details from nearby buildings unless there is evidence that the buildings had the same design at the time they were constructed.

Respect the original design: All proposed treatments should consider the original overall design, individual features and materials of the historic building.

10 CRITERIA OF THE SECRETARY OF INTERIOR STANDARDS FOR REHABILITATION

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



HELPFUL HINT

Visit the **City of Fernandina Beach's website** for links to the **Nassau County GIS maps** with more resources for your property.

THE HISTORIC DISTRICT

The Fernandina Beach Historic District is composed of buildings reflecting a variety of uses, styles, materials, and several periods of development. The district consists primarily of **one and two-story masonry commercial buildings** and **one and two-story frame residences**. Due to fire and demolition the district has lost some of its integrity, but overall, it retains to a remarkable degree the physical characteristics which convey its historical significance.

The earliest building dates to 1856 and its period of significance extends to 1927.

There are four buildings within the district that are individually listed in the National Register of Historic Places. These are

- **C.W. Lewis House** (Tabby House); 27 South 7th Street
- The **Bailey House**; 28 South 7th Street
- The **Fairbanks House**; 227 South 7th Street
- The **Merrick-Simmons House**; 102 South 10th Street

Moreover, there are many other buildings which are individually significant and could be considered landmarks or individually eligible for listing in the National Register of Historic Places. The demolition of these individually significant buildings would be a significant loss to the district and is not allowed without extensive explanation and documentation. An inventory of these individually listed buildings and a more detailed history of the historic district is included in the appendix.

218 Centre Street

319 Centre Street Paul Weaver

31 North 2nd Street Paul Weaver

207 Centre Street

Centre Street between Front and 5th streets forms the focal point of the historic district. This area contains nearly all of the historic commercial and government buildings in the district. Centre Street east of 5th Street is mixed usage. This area consists of one and two-story wood frame residential buildings, a former school, several historic churches, and single-story commercial structures.

Beyond Centre Street, most of the buildings in the district are wood-frame residences with a scattering of commercial buildings and churches. **These buildings are important for their collective significance** While most are simple in design, they contribute to the Fernandina Beach Historic District through their location, design, setting, materials, workmanship, feeling and association. Non-contributing buildings are those constructed after the period of significance or those built between 1857 and 1927 which have lost their physical integrity through substantial alterations to their historic fabric. To be considered non-contributing a building constructed during the historic period must have severe alterations, usually involving insensitive additions, changes in siding, replacement of historic windows with incompatible types, and changes in fenestration and roof configuration. Usually, non-contributing buildings exhibit combinations of these alterations, and an individual alteration does not render an otherwise historic building non-contributing. It should be noted that all buildings in the district have undergone some level of alteration through upgrading of plumbing, electricity and HVAC systems to make a building functional in a 21st century context.

UNIQUELY FERNANDINA

THE HISTORIC DISTRICT

CHARACTER DEFINING FEATURES: COMMERCIAL AREAS

Setting (Note: Also check your ZONING for each project.)

- Setback: Main façade set on property line with zero setback.
- Lot coverage: See Land Development Code for specific zoning. Commercial zoning, C-3 allows for 100% lot coverage and a 10% landscape requirement.
- Streetscape: Typical pattern is building façade set directly on street.
- Landscape: Landscape including foundation plantings, live oak trees (particularly along streetscape), other trees, and lawn. Consider native and Florida Friendly landscape. Note Land Development Code requires specific landscape for parking lots, if included.

Characteristics of Individual Buildings

- Height: 1-3 stories
- Type: One and two-part commercial blocks
- Styles: Various, mostly Masonry Vernacular; formal styles, Beaux Art Classical and Italianate influences.
- Materials: Masonry, particularly high-quality brick, is the most common material. Cast iron storefronts.
- Roof form: Flat, built-up roof deck with decorative parapet
- Roof pitch: N/A
- Massing: Most buildings have regular, boxy massing.
- Details: Arched cornices and windows with hood molds; string courses; transom above recessed storefront; cornice with corbelled brick.

10 North 2nd Street

118 Centre Street Paul Weaver

CHARACTER DEFINING FEATURES: RESIDENTIAL AREAS

Setting (Note: Also check your ZONING for each project.)

- Setback: 15-20 foot range. Should be measured from the surrounding building. Use Sanborn Fire Insurance Maps as a guide.
- Lot coverage: See Land Development Code.
- Streetscape: Typical pattern is building façade, landscaped front yard, five-foot-wide concrete sidewalk (some with historic hexagonal pavers), grassed green strip planted with live oak trees, sections of historic granite curbing, and most streets paved with modern asphalt.
- Landscape: Landscape including foundation plantings, live oak trees (particularly along streetscape), other trees, and lawn. Consider native and Florida Friendly landscape. Note Land Development Code requires specific landscape for parking lots, if included.

Characteristics of Individual Buildings

- Height: 1-2.5 stories
- Type: Single-family, detached dwellings
- Styles: Various, most frame vernacular; formal styles, Greek Revival, Queen Anne, Italianate, Gothic Revival, Classical Revival, Mission, Mediterranean Revival and Bungalow.
- Materials: Wood, particularly high quality first cut heart pine, cedar and cypress, is the most common building material used for siding, trim, porches and railing. Shingle siding is found on several buildings. Brick and stucco are found on several buildings. A rare example of tabby construction is the C.W. Lewis House, 27 S. 7th Street.
- Roof form: Gable, hip. Front facing gable roofs are one of the most repetitive features in the district.
- Roof pitch: The more steeply pitched roofs are on Gothic Revival and Queen Anne style buildings. More common are gentler slopes on Bungalows and Frame Vernacular buildings.
- Massing: Most buildings have regular, boxy massing. Some styles, such as the Queen Anne, have characteristic highly irregular massing.
- Porches: A front entrance porch is a character defining feature of most residences. Porches are found in a variety of configurations including wrap around, two story galleries, and two-story porticos.
- Details: Decorative jig-sawn woodwork is an important decorative detail and includes porch and door and window trim fretwork and eave brackets. Wood structures are typically on raised foundation, 3-4 feet above grade, with masonry piers and lattice insets.

705 Ash Street Paul Weaver
Queen Anne Style

4.02.03 F. CONTEXT SENSITIVE SETBACK DETERMINATION

City code allows for structures to have a "context sensitive setback" to maintain historic neighborhood character. Specific language in the ordinance is shown below:

1. If **at least half of the lots on the same block face are occupied by principal structures** and at least **50% of those principal structures do not comply with minimum front yard setbacks**, property owners may elect to apply for a context sensitive front yard setback determination.
2. The front setback of other principal structures on the block face must be **measured from the property line to the closest vertical element** of the roofed portion of the principal structure, such as porch supports or the building face. Block Face shall be defined as one (1) side of a street between two (2) intersecting streets. The orientation of structures on corner lots determines the applicable block face.
3. On properties seeking a context sensitive setback determination, **principal structures must be set back from the front property line a distance equal to the average front setback depth of all principal structures on the same block face**. Buildings that front on a different street than the subject lot or that are separated from the subject lot by a street or alley may not be used in computing the average.
4. In using a context sensitive setback determination, **front-loaded garages must be setback at least twenty-five (25) feet in all cases.**

COMMERCIAL

INTRODUCTION & BUILDING TYPES

OVERVIEW

Fernandina Beach's commercial buildings can be categorized by their block type. **These One– and Two-part Commercial Block** building types were common in small and mid-size communities throughout the country in the 19th and early 20th centuries. Richard Longstreth's publication, *The Buildings of Main Street*, outlines these commercial building types based on their two separate components, storefronts and upper facades.

ONE-PART COMMERCIAL BLOCK

This one-part commercial block building at 110 Centre Street has an appropriately rebuilt storefront with **display windows, single-light, double doors and a flat roof.** Above the transom area is a rectangular panel and this space was historically the place for the business sign.

ONE-PART 110 Centre Street

TWO-PART COMMERCIAL BLOCK

Several commercial buildings in downtown Fernandina Beach can be characterized in form as **"Two-Part" commercial blocks.** These are buildings that have two primary components: **storefronts and upper facades**. Original storefronts are largely transparent and consist of display windows resting on bulkheads, transoms, and entrances with glass and wood doors. Upper facades have one or more floors of windows and decorative detailing such as brick corbelling, or terra cotta panels and cornices at rooflines.

TWO-PART 301 Centre Street

COMMERCIAL BUILDING DETAILS

Downtown Fernandina Beach retains many original storefronts and storefront elements that should be preserved. **The purpose of a storefront was to allow for visibility of merchandise.** Advances in technology in the mid-19th century allowed for essentially transparent storefronts. **Cast iron columns and pilasters** replaced wood frame and were load-bearing of the upper masonry wall, maximizing the display window area.

Recessed entrances increased display area, too, and had transoms above glass and wood doors. Upper facades on Two-Part Commercial Blocks had windows to allow natural light into upper floors, and exterior masonry walls were often embellished with decorative brickwork. The roofline was capped with a cornice of corbelled brick, wood, or sheet metal. Sheet metal, readily formed into custom design, was especially popular for commercial buildings.

The use of **cast iron** for storefronts extended into the early 20th century. After 1910, most storefronts were built with steel lintels to support the upper facade masonry. Various materials were used in storefront construction, including glass along with brick piers, marble, glazed tile, brick bulkheads, and metals like copper and bronze. Upper facades of commercial buildings generally became more functional and less decorative. Arched windows became rectangular windows, and the use of sheet metal for window and roof cornices gradually declined. Different patterns, colors, and textures of brick and concrete provided decoration. Where modern storefronts have been added, restoration is encouraged, or remodeling that is inkeeping with historic storefront configurations. **Upper facade changes** have often included covering windows with brick or wood panels, removal of cornices, and concealment of details beneath added metal panels. Future rehabilitation of commercial buildings should include the repair or replacement of upper floor elements to maintain and enhance the building's character.

The most important changes to the Fernandina Beach Historic District since it was first listed on the National Register in 1973 have taken place along Centre Street. In 1977 street improvements were undertaken which including the planting of palms and landscaping, the installation of mini-plazas and benches, and the construction of parking bays. These improvements were completed in 1978.

COMMERCIAL BUILDING DETAILS 214 Centre Street

ARCHITECTURAL STYLES

ITALIANATE (1870-1890)

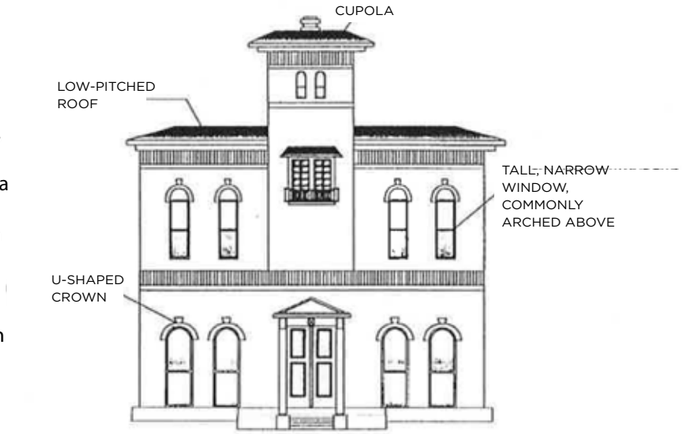
The Italianate style derives from the country villas of Italy, though the style was popular in U.S. commercial, as well as residential, architecture of the period. The nineteenth-century designer Andrew Jackson Downing was instrumental in popularizing the Italianate style. With its characteristic decorative features, such as window hood moldings, string courses, large eave brackets, and corbelled brick work, the style embodied Dowling's ideal of picturesque architecture.

In Fernandina Beach, the Italianate style was the principle influence on late nineteenth-century commercial architecture of Centre Street. The Kydd and Hoyt Buildings and the Palace Saloon exemplify the Italianate influence within the commercial district. Common stylistic details found among these examples include a bracketed parapet, brick hood moldings, and cast iron pilasters (Kydd Building), as well as segmental arched window and door openings, decorative brick cornices, and window hoods (Hoyt Building and Palace Saloon).

ITALIANATE Hoyt Building, 201-203 Centre Street

CHARACTERISTICS

- Plan: rectangular or square
- Foundation: brick piers or continuous brick
- Height: two to three stories
- Primary exterior material: wood, weatherboard, brick, cast iron for storefronts
- Roof type: low-pitched hip, often with a square cupola or tower, commercial buildings, flat with parapet
- Roof surfacing: wood shingles (original), composition shingles, flat roofs: built-up
- Detailing: wide, over-hanging eaves with brackets beneath, cupola
- Windows: tall, elongated, narrow windows, often with hoods. Windows are most often arched.



Florida State Model Guidelines.

SECOND EMPIRE (1870-1900)

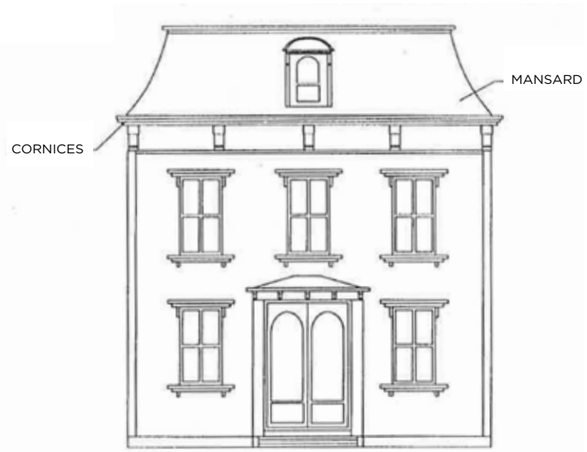
The Second Empire style originated in the mid-nineteenth century during the Second Empire of Napoleon III. It emerged in American architecture beginning after the Civil War. The Second Empire style is most recognizable by its definitive Mansard roof shape, which is flat with concave sides. The style was used for residential and commercial architecture in the United States.

Second Empire-style architecture was not highly represented in Florida, and few examples can be found in Fernandina Beach. The most notable is at 228 North 4th Street. The building has a typical box-shape plan with a centered entry and symmetrical fenestration. Its mansard roof has evenly spaced windows, allowing for light to enter into the top half-floor; in traditional French design, the purpose of the Mansard roof was to create an additional half-floor of functional space.

SECOND EMPIRE St. Michael's Academy, 505 Broome St.

CHARACTERISTICS

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



Florida State Model Guidelines.

COMMERCIAL

ARCHITECTURAL STYLES

GOTHIC REVIVAL (1880-1920)

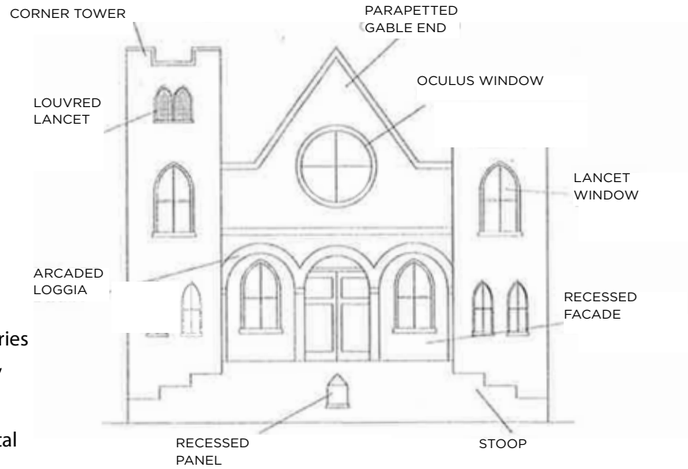
The Gothic Revival style originated in England during the eighteenth century and became popular in the United States beginning in the mid-nineteenth century. The style was applied to ecclesiastical and residential structures. As with the Italianate style, Andrew Jackson Downing favored the Gothic Revival style in his pattern books, helping to expand its popularity.

The best example of the Gothic Revival style in Fernandina Beach is St. Peter's Episcopal Church, built in ca. 1893. It features stylistic elements including pointed-arch windows, a tower with castellated parapet, buttressed walls, and a high-pitch roo

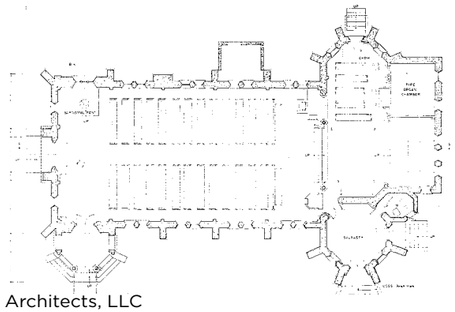
GOTHIC REVIVIAL St. Peter's Church, 801 Atlantic Ave.

CHARACTERISTICS

- Plan: rectangular or ell
- Foundation: brick piers
- Height: one-and-one-half to two-and-one-half stories
- Primary exterior material: wood, board and batten, weatherboard, less frequently stone
- Roof type: steep, high-pitched gable
- Roof surfacing: wood shingles (original), ornamental metal, composition shingles
- Detailing: wide, prominent gables, oriel windows, massive chimneys, pointed elliptical arches, towers and battlements, crenellation, jig-saw trim on eaves, leaded stain glass



Florida State Model Guidelines.



Cotner Architects, LLC

NEO-CLASSICAL (1900-1940)

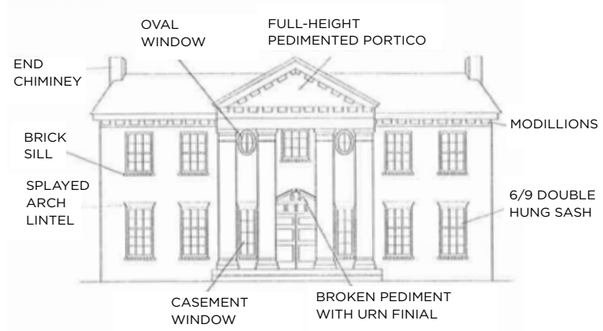
Around the turn of the twentieth century, there was a renewed interest in Classical architecture. The buildings of the 1893 World's Columbian Exposition held in Chicago represented the influence of the favored classical ideals of order and balance. Such sensibilities were in stark contrast to the flamboyance and asymmetry that characterized Victorian styles. The Neo-Classical style became popular beginning after 1900. It is represented by two-story brick and frame dwellings with full-height porticos and classical columns on the primary facades. The Neo-Classical style is also characterized by a centered entrance and symmetry.

In Fernandina Beach, the Neo-Classical style is exemplified notably in two churches, the First Baptist Church at the corner of North 5th and Alachua Avenues and the Memorial Methodist church at 601 Centre Street. Both buildings date from the 1930s and feature characteristic full-eight porticos with massive classical columns supporting full entablatures.

NEO-CLASSICAL Methodist Church, 601 Centre Street

CHARACTERISTICS

- Foundation: piers or continuous, brick or concrete
- Height: two to two-and-one-half stories
- Primary exterior material: horizontal wood siding, smooth masonry
- Roof type: low-pitched hip or side gable, flat with a balustrade
- Roof surfacing: embossed sheet metal or metal singles, composition, asbestos shingles, built-up on flat roofs
- Detailing: classically derived, full façade-height columns, balustrades, medallions, dentulous.
- Entrance detailing: transom, sidelights, ornamental woodwork common. Interiors: molded palter cornices, urns, swags, wainscoting, French doors.
- Windows: rectangular rather than arched
- Plan: rectangular or nearly square



Florida State Model Guidelines.

Miranda Architects

ARCHITECTURAL STYLES

SPANISH REVIVAL (1910-1930)

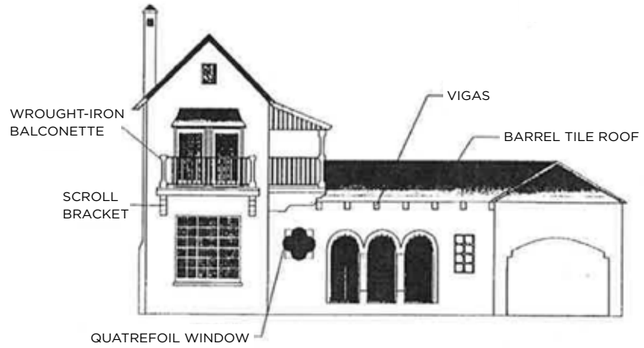
Concurrent with the re-emergence of Classically-inspired architecture in the East and Midwest around 1900, California architects developed an interest in the Mission churches of the southwest. Following the Panama-California Exposition in San Diego in 1915, interest in imitation of Spanish architecture grew quickly, particularly in the southwestern United States. Spanish Mission, Spanish Colonial, and other architecture of Mediterranean origin also became popular in coastal areas such as Florida. These styles of architecture usually have an exterior of stucco, a parapet roofline, and arched opening (window, door, porch).

During the land boom of 1920s Florida, the Spanish Revival styles grew in popularity. The style can be found applied to churches, residences, train depots, and public buildings. Its most notable characteristics include a masonry (mainly stucco) exterior and a roof with terra cotta tiles and/or a parapet. The only pure example of the Mission style in the historic district is the building at 202 North 3rd Street, built in 1910. Its façade features a large curved parapet and arched windows.

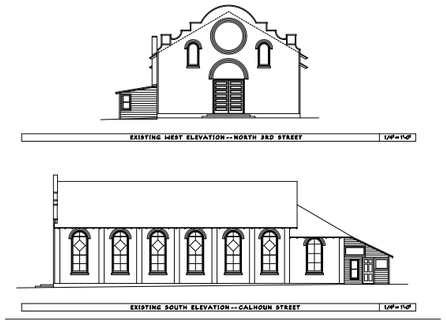
SPANISH REVIVAL 202 North 3rd Street

CHARACTERISTICS

- Plan: irregular
- Foundation: continuous
- Height: one to two stories
- Primary exterior material: stucco
- Roof type: flat with shaped parapet
- Roof surfacing: Barrel tile
- Detailing: plaster and terra cotta detailing, wrought iron grilles, balconies, and balconets
- Windows: rounded arch, casements



Florida State Model Guidelines.



Miranda Architects

MEDITERRANEAN INFLUENCE (1900-1930)

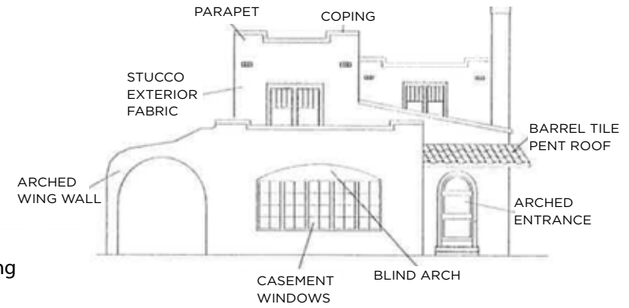
The influence of Mediterranean architectural styles can be seen across Florida, with its Spanish heritage, semi-tropical climate, and continuous coastline that naturally embraced elements of Mediterranean origin. As with the Spanish Revival styles, Mediterranean architecture has a stucco exterior and arched openings. Mediterranean-style buildings are often a full two stories in height and have a very low-pitched hip roof in more formal, symmetrical plans. The style encompasses Italian Renaissance and Moorish elements, fitting for grandiose hotels, churches, and public buildings, as well as affluent residences along Florida's coastline.

Fernandina Beach's excellent example is the U.S. Post Office at 401 Centre Street. The square plan embodies symmetry and order with stylistic elements of the Mediterranean, including its low-pitched, barrel-tile roof and series of uniform arches, resembling a loggia. Second floor window openings have gable pediments, reminiscent of Classical designs.

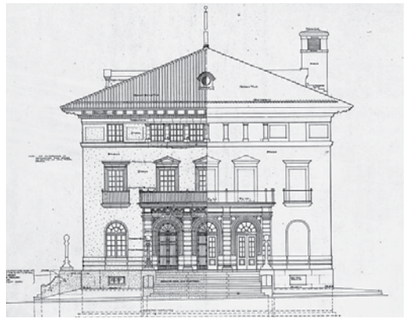
MEDITTERANEAN INFLUENCE U.S. Post Office, 401 Centre Street

CHARACTERISTICS

- Plan: regular or irregular
- Foundation: continuous
- Height: two stories
- Primary exterior material: stucco
- Roof type: low-pitched hip, flat with curvilinear parapet
- Roof surfacing: Barrel, French interlocking tile
- Detailing: plaster and terra cotta detailing highlighting arches, columns, window surrounds, cornices and parapets, wrought iron grilles, balconies, and balconets
- Windows: rounded arch, casements



Florida State Model Guidelines.



Library of Congress

ARCHITECTURAL STYLES

MID-TWENTIETH CENTURY (MID-CENTURY)

During the mid-twentieth century, the exteriors of commercial buildings were characterized by simplicity. While the form of buildings retained a traditional plan, upper facades had less ornamentation than those of previous decades. Often, these buildings' storefront components, such as entrance floors and bulkheads, were the most decorative features, with applied tile. These buildings are currently deemed non-contributing to the district.

MID CENTURY 602 Centre Street

MID CENTURY City Hall, 204 Ash Street

MID CENTURY 508 Centre Street (Demolished)

MID CENTURY 515 Centre Street

Miranda Architects - 515 Centre Street (Existing)

Miranda Architects - 515 Centre Street (Proposed)

COMMERCIAL

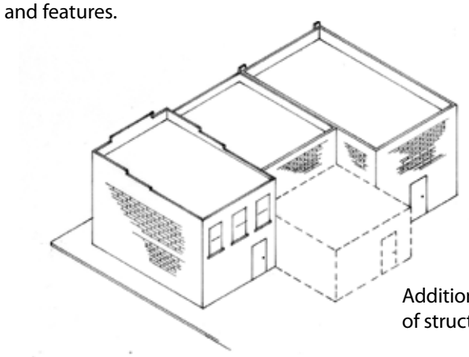
ADDITIONS

OVERVIEW

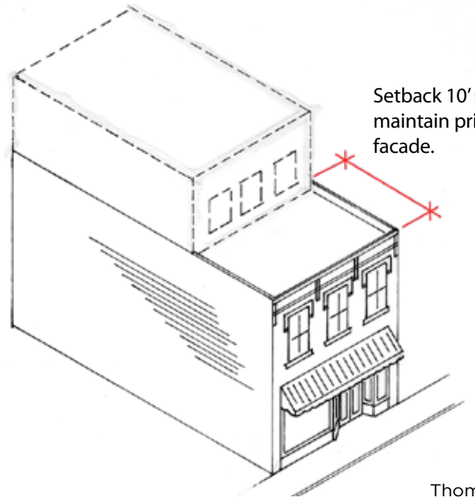
Rear and roofline additions provide owners with flexibility in their building use. Additions should use design, materials, and placement that minimize their affect on the district's historic character.

GUIDELINES

1. Additions should cause minimal damage or removal of **historic walls, roofs, and features from historic buildings**. Existing openings should be used to connect the building and the addition.
2. Additions should have **little or no** visibility from the primary street façade.
3. Additions should be compatible with the original building in **scale, proportion, rhythm, and materials.**
4. Additions should be distinguishable from the historic building: they should be **smaller and simpler in design.**
5. Roofline additions should not be visible from the street.
6. Roofline additions should use **similar roof forms** to the buildings to which they are attached.
7. Roofline additions should not cause the removal of character-defining materials and features.



Addition to rear of structure.



Setback 10' minimum to maintain primary street facade.

HELPFUL HINT
Refer back to the Context Sensitive Setback Determination on page XIV.

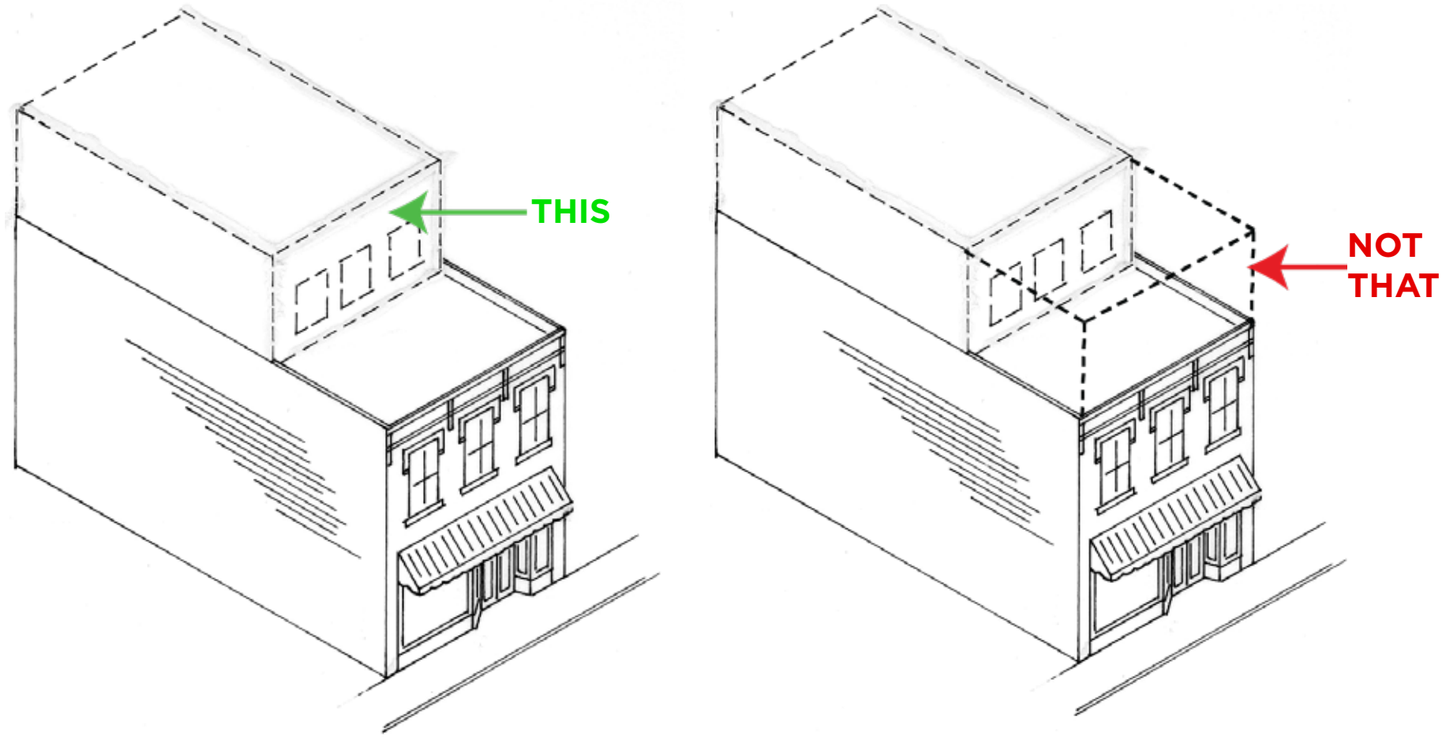
APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
9. Compatible Contemporary Design for New Alterations/Additions
10. Reversibility of New Alterations/Additions

NEW ADDITIONS EXAMPLES

HELPFUL HINT **THIS...NOT THAT**

Below is an overview graphic to help show what the guidelines are asking for ("this")...and what should be avoided ("not that").



Thomason and Associates

COMMERCIAL

ARCHITECTURAL DETAILS

OVERVIEW

Common architectural details in the district include **bargeboards, brackets, cornices and returns, dentils, and other decorative or trim elements.** They might be of wood, metal, or masonry materials. Architectural details help define individual building styles and contribute to overall district character.

SEE EXAMPLES

STAR-SHAPED VENT 213 Centre Street

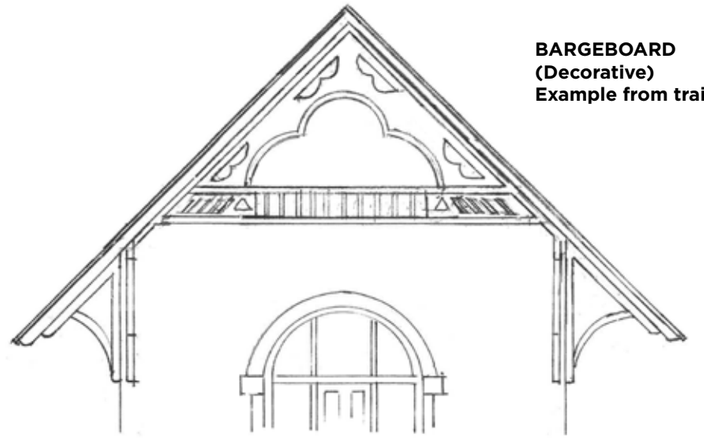
BRICK CORBELLING + SEGMENTAL ARCH 215-217 Centre Street

METAL CORNICE 117 Centre Street

CAST IRON COLUMNS 204 Centre Street (Removed)

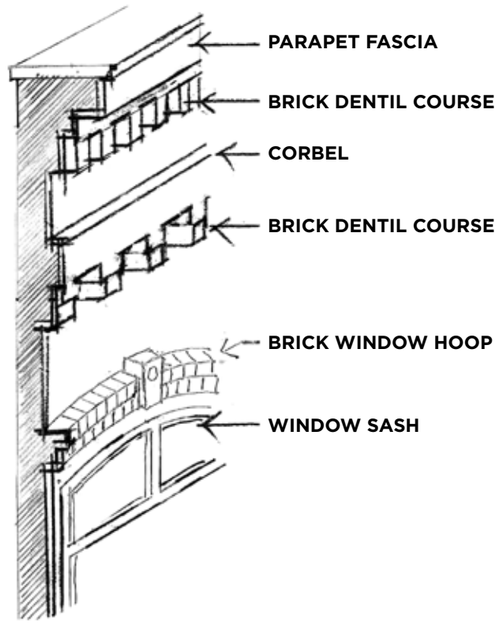
APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions



BARGEBOARD (Decorative) Example from train station.

BARGEBOARD EXAMPLE



EXTERIOR FACADE DETAIL EXAMPLES

ML+H/Les Thomas Architect

COMMERCIAL

AWNINGS

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions

AWNINGS

On storefronts, awnings were very common elements historically. They provided shade and helped cool commercial buildings pre-air-conditioning.

Retain and keep in good repair any existing historic awnings. Add appropriately designed new awnings are permitted.

GUIDELINES

1. Retain and maintain **historic awnings**, including metal awnings.
2. Ensure that the **installation of new awnings does not damage the building**. Appropriate materials for new awnings include canvas duck or cotton and polyester blends; these may be treated to protect the fabric. Select awnings in colors that complement the bbuilding and complement the shape of their openings.

3. New awnings should either **fit exactly over display windows**, not spanning across wall surface in between ddisplay windows or should span across windows without iimpacting architecturally important features. If spanning mmultiple windows, review and approval is with HDC only.

4. Preserve and maintain **mid-20th century** metal awnings.

5. Repair **damaged historic metal** awnings.

CANVAS AWNING Centre Street

CANVAS SHED AWNING 213 Centre Street

AWNINGS 313-319 Centre Street

BRICK & MASONRY

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:
2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
7. Cleaning with Gentlest Method Possible
9. Compatible Contemporary Design for New Alterations/Additions

BRICK & MASONRY

Masonry is used on cornices, pediments, lintels, sills, and decorative features as well as for wall surfaces. Color, texture, mortar joints, and patterns of the masonry define the overall character of a building.

GUIDELINES

1. Preserve and **maintain original brick, stone, terra cotta, cast concrete** and other masonry original to a building.
2. Repair damaged masonry by **patching, piecing in, or consolidating instead of removing an entire feature.**
3. **Repair cracks**; they are an indication of structural settling or deterioration, and may also allow moisture penetration.
4. Hire skilled craftsman to repair broken stone or carved detail using epoxies.
5. Moisture control on masonry
6. **Repair leaking roofs, gutters, and downspouts;** secure loose flashing.
7. **Caulk the joints** between masonry and windows to prevent water penetration.
8. Ensure that the grade **slopes away from the wall** to prevent water from gathering at the base. If there is excessive ground water, correct the grade or install drain tiles around the building.
9. Prevent moisture by applying a **damp-proof course just above the ground level** with slate or other impervious material. Seek professional advice from knowledgeable preservation architects or engineers.

CLEANING OF MASONRY

1. Clean masonry **only where deterioration or heavy surface staining has occurred**.
2. When cleaning unpainted masonry, use the **gentlest means possible**, ideally low-pressure water and mild detergent.
3. Apply water to masonry surfaces only when temperatures are above freezing and will remain above freezing for at least 14 days after application.
4. Find an inconspicuous area to test cleaning methods and observe the results before using on the entire building.

CHEMICAL CLEANING OF MASONRY

1. **Chemical cleaners can damage masonry; use them with caution.**
2. Follow directions for chemical cleaning and do not leave the compounds on the masonry for longer than directed.
3. Never apply acid cleaners on marble or limestone.

MACHINE CLEANING OF MASONRY

1. **Do not use abrasive or high-pressure cleaning methods like sand blasting or high-pressure water**; these methods cause rapid deterioration of the brick and mortar.
2. Do not use electric saws or hammers to remove mortar.

MORTAR ISSUES WITH MASONRY

1. Remove deteriorated mortar by carefully hand raking the joints to avoid damaging the masonry.
2. Cut out old mortar to a depth of one inch.
3. In replacing historic mortar, **match the original in strength, composition, color, and texture.** Use one part lime and two part sand with no more than 20 percent combined Portland cement.
4. Repoint to match original joint profiles and retain the original joint width.
5. Do not use Portland cement to replace historic mortar; it is stronger than the historic mortar and bricks and will not give way as bricks expand and contract with temperature changes, causing them to crack, break, or spall.
6. Do not repoint with a synthetic caulking compound.
7. Do not use a "scrub" coating technique in place of traditional repointing.

PAINTING OF MASONRY

1. **Leave unpainted historic masonry unpainted**; paint bricks only if they have lost their protective outer coating due to sandblasting. In this case paint helps preserve the brick. Paint may also be appropriate to conceal extremely mismatched repair work to the brick and mortar.
2. Follow the guidelines for paint when covering brick.
3. Apply a water-proof, water-repellent, or other non-historic coating only as a last resort, as it can actually trap moisture inside the masonry, which exacerbates existing problems.

PAINTED BRICK 306 Centre Street

HELPFUL HINT **THIS...NOT THAT**

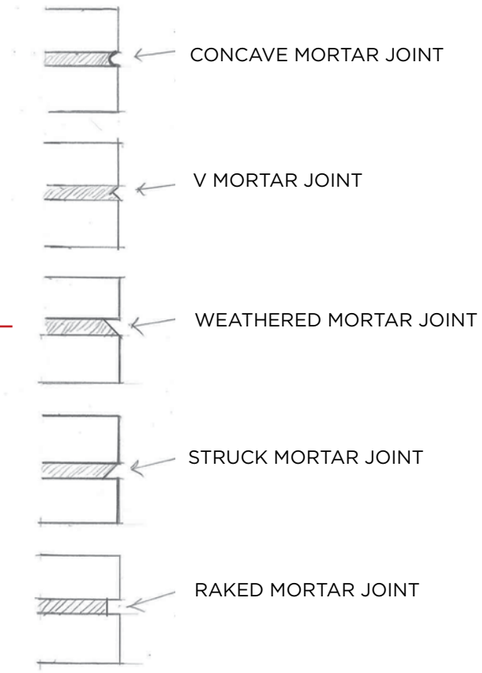
Below is an overview graphic to help show what the guidelines are asking for ("this")...and what should be avoided ("not that").

This: Keep existing mortar profile and match.

Not That: New mortar profile.

BRICK EXTERIOR William Henderson Peck High School

BRICK EXTERIOR 102 Centre Street



Les Thomas Architect

TYPICAL MORTAR PROFILE EXAMPLES

BRICK CORBELLING 309-311 Centre Street

COMMERCIAL

CAST IRON & METAL

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions

CAST IRON & METAL

With the rise of the industrial revolution in the 19th century, a variety of new metals began to appear in building construction. Cast iron, steel, pressed tin, copper, aluminum, nickel, bronze, galvanized sheet iron, and zinc were all used at various times for different architectural features.

GUIDELINES

1. Retain the **painted surfaces of historically painted elements**.
2. **Remove all corrosion** from metal elements before repainting.
3. **Remove loose and peeling paint from metal surfaces** with gentle methods such as hand scraping or wire brushing.
4. If hand scraping or wire brushing fails to clean hard metals like cast iron and iron alloys, use low-pressure dry-grit blasting. Protect adjacent wood or masonry surfaces from the grit.
5. If hand scraping or wire brushing fails to clean softer metals like copper, lead, or tin, use chemical or thermal methods.
6. After cleaning metal elements, immediately apply a rust-inhibiting primer coat.
7. **Prevent corrosion between incompatible metals (such as copper with cast iron, steel, tin, or aluminum)** by separating them with nonporous, neoprene gaskets, or butyl rubber caulking.

METAL DOOR HANDLES 201 North 4th St.

CAST IRON FENCING 601 Ash Street

PAINTED METAL SURFACE 218 Centre Street

COMMERCIAL

ENTRANCES & DOORS

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions

ENTRANCES & DOORS

Entrances and doors may be both functional and decorative. Retaining these original components is important to district character. Entrances are focal points of historic building façades, and their rich decoration and functionality help define building style.

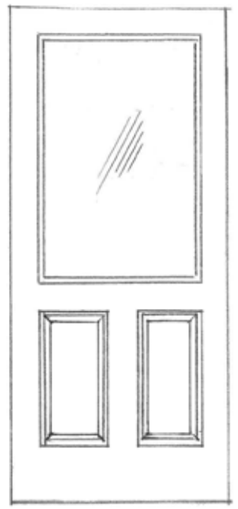
GUIDELINES

1. Maintain and **preserve entrances, doors, and related elements.**
2. Follow the guidelines for wood to keep entrances, doors, and related elements in good condition.
3. If damage or deterioration is beyond reasonable repair, replace an entrance, door, or related element with one that closely approximates the historic element. **Select substitute materials that support the historic character of the district to the greatest extent possible.**
4. **Reuse historic hardware** and locks.
5. Never add openings to a primary elevation.
6. It is not appropriate to resize or otherwise alter an entrance.
7. Retain any extant original screen doors.
8. Installation of storm or screen doors is appropriate if desired. Their design should allow for full view of the door, or obscure as little as possible.

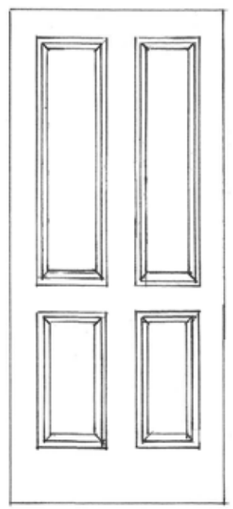
HISTORIC HARDWARE 415 Centre Street

ENTRANCE 228 North 4th Street

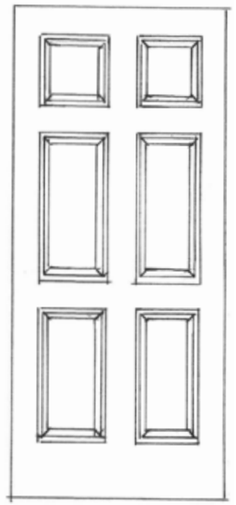
ENTRANCE 117 Centre Street



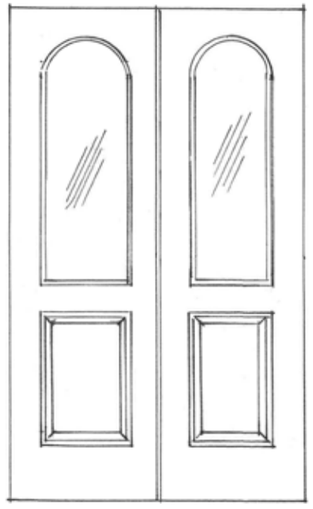
GLASS PANEL DOOR



FOUR PANEL DOOR



SIX PANEL COLONIAL



SINGLE ARCHED LIGHTS IN DOUBLE WOODS

ML+H/Les Thomas Architect

THINK RESILIENCY

DOOR DAMS

Door dams are a **temporary barrier that can be used during storm events to protect a structure from flooding.** They are installed at any entrance and create a seal to prevent water from seeping into the home. This helps further preserve the historic structure from weather damage.

ADAPTING TO THE HISTORIC DISTRICT

Door dams should be incorporated into the metal, wood, or brick trim to hide the channels for the temporary flood gates. Their installation should not visually impact the structure; note that the dam itself is temporary.

EXAMPLE

DOOR DAM EXAMPLE

COMMERCIAL

FIRE ESCAPES & STAIRWELLS

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
9. Compatible Contemporary Design for New Alterations/Additions
10. Reversibility of New Alterations/Additions

OVERVIEW

Generally, historic buildings did not originally have fire escapes. Fire escapes are generally modern building components. However, they have become standard safety features for upper-floor escape, when another means do not exist. As modern components, fire escapes should not be visible from the street.

GUIDELINES

1. Review and comply with State of Florida Fire Code.

2. Locate **fire escapes and staircases out of view of the street**, such as on rear elevations whenever possible.
3. When installing fire escapes, ensure they cause **no damage to architectural features.**
4. In design, fire escapes may be either **open or enclosed.**
5. The exterior surfaces of enclosed fire escapes may be of wood siding, brick veneer, or stucco.
6. Open-design fire escape surfaces may be of metal or wood.

7. Consider designs that are separate structures from the hhistoric buildings.

REAR ELEVATION OF DECK & STAIRWELL 303 South 8th Street

REAR ELEVATION OF FIRE ESCAPE 601 Centre Street

COMMERCIAL

GUTTERS & DOWNSPOUTS

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions

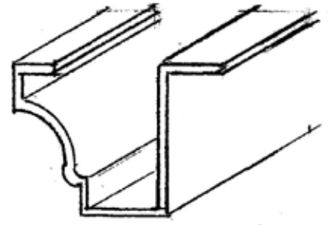
OVERVIEW

Keeping gutters and downspouts in good repair helps to protect buildings from water damage. If new gutters are required, choose a design that is period specific and most appropriate for the historic building.

GUIDELINES

1. Install and maintain gutters, downspouts, and splash-blocks.
2. Retain and maintain existing boxed or built-in gutters.
3. Repair deteriorated or damaged boxed or built-in gutters.
4. If late nineteenth- or early twentieth-century buildings are in need of gutters, the most appropriate design for hanging gutters is half round.
5. For **buildings constructed during or after the 1940s, ogee gutters are also appropriate.**
6. Locate downspouts on the least public building elevation and away from architectural features.
7. Eliminate excessive moisture problems by **repairing leaking roofs, gutters, and downspouts and by securing or replacing loose or deteriorated flashing.**

GUTTER & DOWNSPOUT MODEL



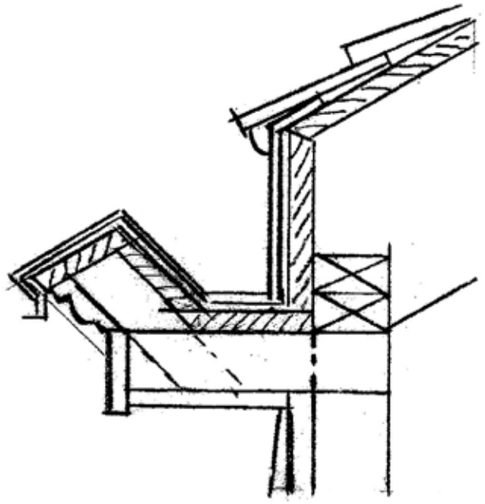
OGEE OR K-STYLE GUTTE

LATE 19TH OR 20TH CENTURY

HALF ROUND GUTTER

DATING TO 18TH OR 19TH CENTURY

ML+H/Les Thomas Architect



WOOD OR YANKEE GUTTER

DATING BACK TO 18TH CENTURY

THINK RESILIENCY

EXAMPLES

RAIN CHAINS + RAIN BARRELS

Rain chains are '**decorative, functional alternatives to downspouts.** They move rainwater from gutters to drains in a more unique way' (happygardens.com).

Rain barrels help collect rainwater from downspouts for reuse in the garden. This helps reduce use of clean filtered water.

The use of these helps to conserve water, reduce bills, lowers demand on freshwater resources, and reduces flooding in low-lying areas of your yard.

RAIN CHAIN 111 South 6th Street

RAIN CHAIN
111 South 7th Street

RAIN BARREL MODEL

COMMERCIAL

LIGHTING

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions

OVERVIEW

Retain and preserve historic light fixtures; new ones should be unobtrusive and follow historic examples in terms of materials and placement.

GUIDELINES

1. Retain and maintain **historic light fixtures and neon signs.**
2. Repair deteriorated or damaged historic light fixtures using methods that allow them to retain their historic appearance.
3. When replacement of missing or severely damaged historic light fixtures is necessary, select designs that replicate the originals or other historic examples in appearance and materials.
4. If a modern design of fixture is desired, or if light is needed where there was previously no fixture, conceal the light source, and direct light toward the building.
5. Ensure that light fixtures do not damage or obscure architectural features or other building elements.
6. Lighting color temperature should be **2700K to 3000K** (similar to incandescent color). Avoid utilizing **4000K or 5000K**, which is a whiter / bluer light color. Utilize primary fixtures with a **historically appropriate** 'lighting temperature', such as **2700K or 3000K**. Bluer/whiter lighting (4000K or 5000K) may be appropriate in limited use to highlight architectural features.
7. Gas lamps are encouraged.
8. **Full cut off fixtures** should be utilized when possible and/or optics installed to point light downward. More on'Dark Sky' can be accessed on page 36.

LAMPPOST 401 Centre Street
20th Century

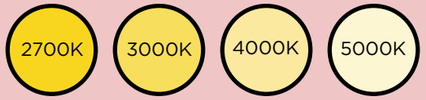
LIGHTING 1 South 3rd Street
Early 20th Century

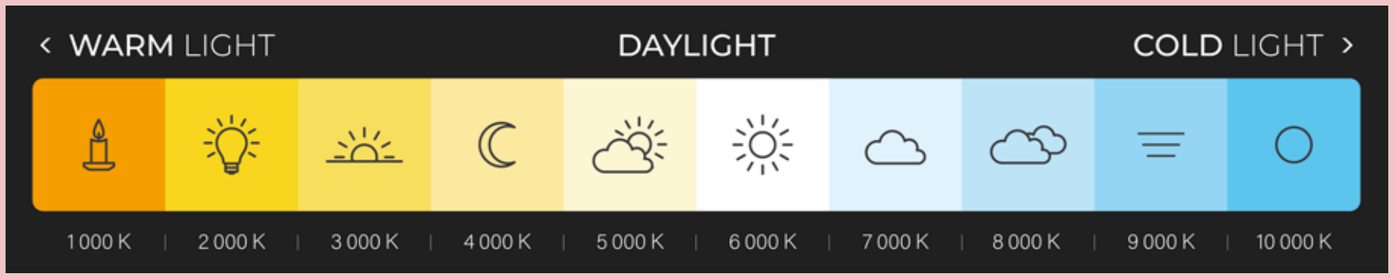
LIGHT FIXTURE 19 South 2nd Street
19th Century Carriage Light

LIGHT FIXTURE 114 Centre Street
19th Century Carriage Light

COLOR TEMPERATURE

Color temperature is measured in Kelvin. 2700K to 3000K is close to an incandescent, and is preferred for historic lighting.





Shutterstock

FULL CUT OFF LIGHT FIXTURE 110 Centre Street

COMMERCIAL

PAINT

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:
2. Retention of Distinguishing Architectural Character
5. Sensitive Treatment of Distinctive Features and Craftsmanship

OVERVIEW

Maintain the painted finish on traditionally painted parts of **buildings and components like wood siding, architectural details, and window sashes**. Paint has both protective and aesthetic purposes.

GUIDELINES

1. Maintain the painted finish of building and landscape elements that were historically painted.
2. Historically unpainted masonry should remain unpainted. Adding a coating (such as waterproofing) to **historically unpainted masonry** or other surface, using proper techniques, may be appropriate under extenuating circumstances and with prior HDC Board approval.
3. Use **oil paint** on surfaces that have been painted with oil paint in the past; this is generally the case for historic buildings in the district.
4. The use of latex paint is **not recommended**, as it will likely not adhere well and also shrinks more than oil paint when drying. **This can pull off underlying old paint**. If latex is used, first completely prime the surface with an oil-based primer.
5. Before painting, **remove dirt with household detergent and water** to allow new paint to adhere.
6. Remove damaged or deteriorated paint to the next sound layer.
7. If paint has blistered and peeled down to the bare wood, **remove all paint down to the bare wood.**
8. Use the **gentlest means of paint removal** possible, such as hand sanding and hand scraping.
9. If the use of chemical strippers is needed to supplement the above technique, be certain to **follow directions to neutralize chemicals after use**. Otherwise, new paint will not adhere.
10. Select paint colors that complement the style and period of the building and the overall color scheme of the street.
11. Use the **same color for trim** including horizontal and vertical trim boards, porch framing and columns, and window framing; a contrasting color for walls; and a darker color for doors, shutters, and window sashes.
12. Use period appropriate paint colors for all exterior building elements.

PAINTED EXTERIOR 516 Ash Street

UNPAINTED MASONRY 215-217 Centre St.

PAINTED TRIM 215-217 Centre Street

PAINTED EXTERIOR 204 Centre Street

PAINTED EXTERIOR 110 Centre Street

PAINTED EXTERIOR 214 Centre Street

COMMERCIAL

ROOFS

OVERVIEW

Since a roof covers and protects the rest of the building from the elements, it **is one of the most important parts of a building**. Proper roof maintenance is critical. Since it is such a large and possibly visible part of the building, a change in its shape or materials can radically alter the appearance of the entire building. Original roofing material in Fernandina Beach was typically **wood shingles on pitched roofs**; however, much of it has been lost due to hurricanes and storms. The addition of roofing materials to match the original as closely as possible is recommended.

GUIDELINES

1. Retain, maintain, and repair historic roof forms and materials.
2. Replace individual damaged roofing elements as needed.
3. If overall deterioration is beyond repair, substitute materials may be used. Appropriate substitute materials must support the historic character of the building and the district. Appropriate roof materials **include metal, shingles, and hot tar and gravel or other aggregate materials for built-up flat roofs**. Match original materials whenever possible.
4. Keep gutters and downspouts clean and in good repair.
5. Regularly check for and fix **leaks in roofs, gutters, and downspouts.**
6. Regularly check for and secure loose or missing flashing; if flashing is deteriorated, replace it with high-quality materials. Fasten aluminum flashing with **aluminum nails and paint.**
7. Ensure proper ventilation to prevent condensation.
8. Provide adequate anchorage for the roofing material to guard against wind and water damage.

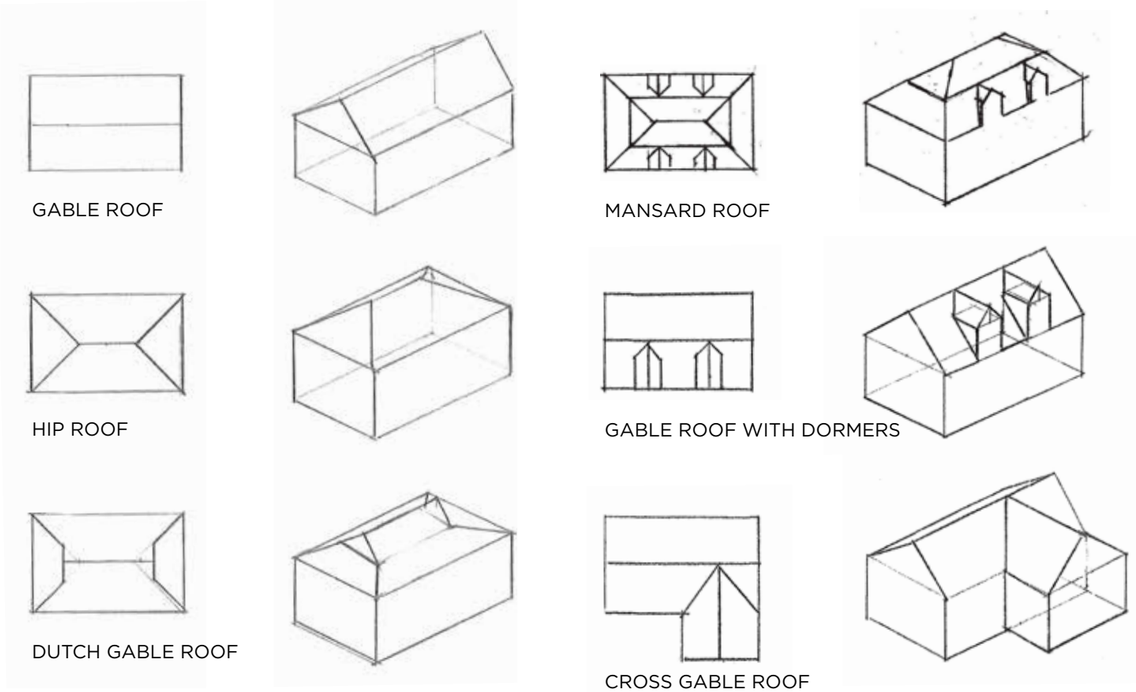
METAL CORNICE 313-319 Centre Street

DECORATIVE BRICK CORBELLING 301 Centre Street

PARAPET & FACADE 3 North 4th Street

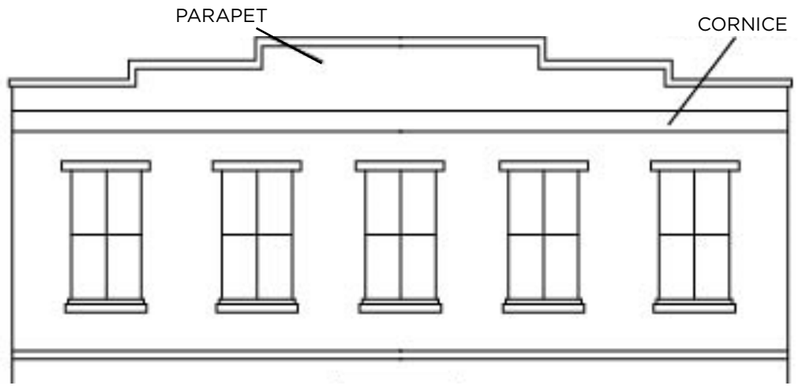
APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
4. Retention of Significant Later Alterations/Additions
5. Sensitive Treatment of Distinctive Features and Craftsmanship
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions



ML+H/Les Thomas Architect

ROOF STYLE EXAMPLES



ML+H

ROOF ELEMENTS EXAMPLE

COMMERCIAL

SIGNS

OVERVIEW

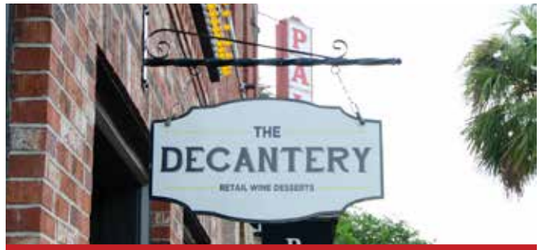
Commercial buildings traditionally have had a variety of sign designs and placements, and there should be wide flexibility for their use for the businesses of Fernandina Beach. Signs contribute to the historic and commercial character of the downtown business district, and historic signage should be retained and maintained. Reference 8.01.03 of the Land Development Code for more requirements.

GUIDELINES

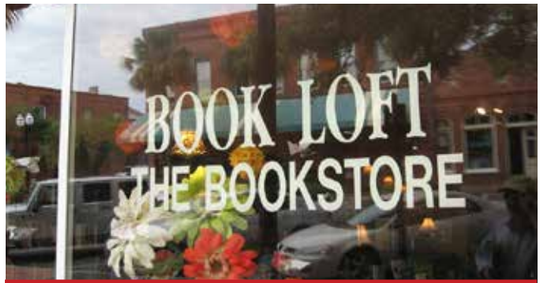
1. Preserve, maintain, and repair historic signs including neon signs.
2. New signs should be of traditional materials such as **wood, glass, copper or bronze, or materials that replicate these. Sandblasted wood signs are appropriate. Plastic, substrate or unfinished wood signs are not recommended.**
3. Avoid oversized signs. Use the proportions of the building to guide sign size.
4. Buildings should have **no more than two signs**, not counting signs painted on windows.
5. Signs that resemble logos or symbols for businesses are encouraged.
6. Signs should have no more than two or three colors; colors should be coordinated with overall building colors.
7. Lettering and fonts are not reviewed, but traditional lettering for signs include Serif, Sans Serif or Script styles. Letters should not exceed **18 inches in height or cover more than 60% of the total sign area.**
8. Ensure that sign installation causes no damage to historic materials. Anchor mounting brackets and hardware for signs into mortar, not masonry.
9. Conceal lighting for signs; spot- or down-lighting is appropriate for signs. Internally lit signs are not appropriate.
10. Traditional sign locations include **storefront beltcourses, upper facade walls (one square foot/ linear foot of frontage up to 25 square feet), hanging or mounted inside windows, or projecting from the face of the building (maximum area of 12 square feet).** Freestanding signs and movable sandwich boards or easels are also allowable downtown and provide additional signage for businesses.
11. The use of neon based on historic designs and locations may be appropriate.
12. "Legacy" signs are also allowed.

SEE EXAMPLES

HANGING SIGN 214 Centre Street



HANGING SIGN 117 Centre Street



WINDOW SIGN 214 Centre Street

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
4. Retention of Significant Later Alterations/Additions
9. Compatible Contemporary Design for New Alterations/ Additions

SERIF EXAMPLES	Garamond Baskerville Times New Roman
SAN SERIF EXAMPLES	Gotham TW Cen MT Arial
SCRIPT EXAMPLES	*Monotype Corsiva* Gabriola

ML+H

LETTERING & FONTS

NOTE: THIS IS A SAMPLE OF FONTS ONLY. OTHER FONTS MAY BE USED.

COMMERCIAL

STOREFRONTS

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
4. Retention of Significant Later Alterations/Additions
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions

OVERVIEW

Storefronts are defining elements of the commercial buildings in the historic district. Historic storefronts should be retained, visible, maintained and, if needed, repaired.

GUIDELINES

1. Retain and maintain historic storefronts and their component elements, such as **display windows, bulkheads, transoms, doors, cornices, pillars, and pilasters**.
2. Ensure that historic storefronts and their component elements remain visible.
3. Repair deteriorated or damaged storefronts or elements so that the storefront retains its historic appearance.
4. Replace missing storefronts or elements so that they replicate the original storefront or other historic examples, or replace with compatible modern examples.
5. The installation of temporary storm shutters to protect storefronts is appropriate **as long as they are reversible and do not result in damage to historic elements.**

STOREFRONT BULKHEADS 218 Centre Street

REBUILT STOREFRONT 216 Centre Street

BRICK STOREFRONT 212 Centre Street

HISTORIC STOREFRONT FACADE 306 Centre Street

COMMERCIAL

WINDOWS

OVERVIEW

Windows are functional and aesthetic, helping to define a building's particular style. Windows allow light into the interior of a building, provide ventilation, and allow a visual connection to the outside. Street-level windows allow passersby to view into the building.

In the historic district there are numerous types and sizes of windows in addition to a variety of designs of **sills, lintels, decorative caps, and shutters.** Preserving windows and their components helps uphold the architectural integrity of the district as a whole. Reference the required window survey for the repair and/or replacement of historic windows.

GUIDELINES

1. Retain and maintain historic windows.
2. **Patch, paint, putty, and weather strip** as needed to restore historic windows to their original condition.
3. If damage to a historic window is beyond repair, **replace it entirely**. However, when possible, replace only damaged components and retain as much historic material as possible. To test for condition, stick an ice pick into the sill or bottom rail of the frame; if it penetrates more than half an inch into the wood, the frame may require replacement.
4. If replacement of historic windows is required, closely match them in **size, type, and material.**
5. If the **majority** of windows are beyond reasonable repair, wood windows should be replaced with wood windows to match the original.
6. While the windows do not need to be true divided lights, **raised muntins** should be used on the exterior and interior of the window pane.
7. Reuse serviceable window hardware and locks.
8. To boost energy conservation, opt for the installation of storm windows over replacement of historic windows.
9. Retain historic blinds or shutters.
10. If new blinds or shutters are installed, use ones that are **constructed of wood** and **sized and installed like historic working** ones. Operable shutters are preferred.
11. The installation of "bahama" style shutters is appropriate if the property owner can demonstrate the building originally had such shutters through photographic or physical evidence.
12. The installation of vinyl shutters is **not appropriate.** Vinyl is not a sustainable material and its plastic appearance is not similar to wood.
13. Do not change the **number, location, size, or glazing pattern of windows** by cutting new openings, blocking in windows, or installing replacement sashes that do not fit the historic openings.
14. Do not install bars in windows visible from the street.
15. The installation of temporary storm shutters to protect windows is appropriate **as long as they are reversible and do not result in damage to historic elements**.

WOOD SASH WINDOW 319 Centre Street

ARCHED WINDOW 31 North Second Street

HDC WINDOW APPLICATION

Applications are available on the City of Fernandina Beach website:

https://www.fbfl.us/1004/Applications-Forms

Historic District Council Windows List

As amended from time to time – Approved 12/17/2021

*New products not on the list will be reviewed on a case-by-case basis.

APPROVED FOR USE ON HISTORIC STRUCTURE PROJECTS

Note: If window muntins are used, they must match profile of existing historic muntins and must include exterior raised muntins (grilles).

Wood:	Aluminum-Clad Wood:	Vinyl-Clad Wood:	Cellular PVC/Ultrex:	Composite:
Hurd Jeld-Wen (Custom) Marvin Pella (Reserve)	Hurd Jeld-Wen (Custom) Marvin Pella (Architect, Designer, Reserve) Weather Shield	Andersen (400 Series, Architectural, 200 Series)	Marvin Elevate (Previously known as Integrity Wood-Ultrex) Windsor	Renewal by Andersen

APPROVED FOR USE ON NEW CONSTRUCTION PROJECTS ONLY

Any product list approved for use on historic structures can also be used on new construction. Window style and light pattern are at the discretion of the applicant. Note: If window muntins are used, they must include exterior raised muntins (grilles).

Aluminum-Clad Wood:	All Vinyl/Plastic/Fiberglass:
Pella (ProLine)	Pella (Impervia, 350 Series, Encompass)

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

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9. Compatible Contemporary Design for New Alterations/Additions

ARCHED STOREFRONT WINDOW 115 Centre St.

POINTED ARCH WINDOW 801 Atlantic Ave.

PRESERVING HISTORIC WOOD WINDOWS

- Rebuilding historic wood windows and adding storm windows makes them as efficient as new vinyl windows and more than offsets the cost of installation.
- The old-growth lumber used in historic window frames can last indefinitely, unlike new-growth wood or vinyl.
- Vinyl window seals often fail after a few years, making their replacement more costly than upgrading historic wood windows.
- Vinyl windows don't look like historic wood windows; their texture and thinness are inappropriate for the historic district.
- Vinyl is harmful both in its creation and disposal.

GENERAL MAINTENANCE

- Keep the glazing putty free of cracked, loose, or missing sections.
- Monitor the paint condition; if paint becomes deteriorated, check the wood below in those spots.
- Remove excess, peeling, or flaking paint.
- Keep wooden components painted.
- Replace deteriorated components like broken sash cords and panes.
- For more information on general maintenance and more involved repair of wood windows, see the preservation brief at http://www.nps.gov/history/hps/tps/briefs/brief09.htm.

STREETSCAPE ELEMENTS

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

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OVERVIEW

Fernandina Beach has invested in improvements to the downtown area with the installation of streetscape elements. Continued expansion of this program is encouraged.

GUIDELINES

1. The City of Fernandina Beach should continue to enhance the commercial area with streetscape elements such as **benches and planters.**
2. The existing streetlamp fixtures in the downtown area are an appropriate design that should continue to be used for future installation.
3. Future streetscape improvements should be consistent with the historic character of the downtown area and follow traditional designs.
4. Outdoor furniture provided by the city should be uniform in appearance, of **historically appropriate materials**, such as wrought iron, and placed so as not to impede pedestrian flow.

Fernandina Beach has a detailed Tree Ordinance that serves to enhance the appearance of the historic district. The ordinance is dedicated to:

- No net loss of trees;
- Placing structures and all impervious surfaces in such a way as to protect the survivability and substantial growth of the **healthiest trees on a property;**
- Maintaining the diversity of tree species native to Amelia Island;
- Protecting and maintaining **existing mature growth native trees** important to the City's tree canopy;
- Preserving, enhancing, and restoring the unique aesthetic character of the City;
- Preserving, enhancing, and restoring the natural environment through protection and establishment of native trees and existing natural systems for the enjoyment of present and future populations.

For more details on the site design requirements and the City's Tree Ordinance, please refer to the Land Development Code Section 4.05.00.

Consider green walls, green roofs, roof top gardens, and planters to satisfy the 10% landscaping requirements for properties zoned C-3.

BENCH EXAMPLE

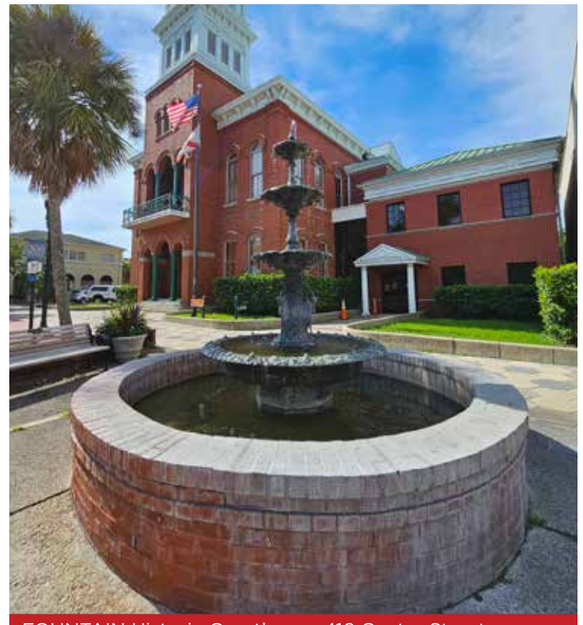
GARBAGE RECEPTACLE EXAMPLE

LANDSCAPING EXAMPLE

BRICK CROSSWALK EXAMPLE

STREET LAMP EXAMPLE

HEXAGON BLOCK WALKWAY 315 Alachua Street



FOUNTAIN Historic Courthouse 416 Centre Street

PROTECTION OF HISTORIC STREETSCAPE ELEMENTS

- Hexagon block sidewalks: where hexagon blocks currently exist as part of the public sidewalk, the City and the adjoining property owner(s) must maintain and preserve the hexagon blocks and are prohibited from installing any alternative construction material that is different. See 'Walkways' for more.
- Granite curbing: all existing granite curbing throughout the City must be repaired or replaced in-kind. Use of concrete curbs along radii, curb cuts, and handicapped ramps to replace existing granite curbs is allowed.
- Concrete street markers: all existing concrete street markers throughout the city must be repaired or replaced in-kind. Markers will retain their original appearance by being painted white with black text as necessary
- Brick crosswalks: all existing brick crossswalks throughout the City must be repaired or replaced in-kind.

PARKING & OPEN LOTS

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

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6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions

OVERVIEW

Surface parking areas added to downtown Fernandina Beach should be screened through **landscaping or fencing**. Owners are encouraged to add appropriate landscape features to their lots.

GUIDELINES

1. In planning and constructing parking lots, the protection of historic landscape elements, **particularly buildings**, is essential to the integrity of the district.
2. In the commercial downtown, parking lots should be located behind historic buildings and out of pedestrian view.
3. Ideally, a parking lot should be shared by businesses or institutions **with different peak use times.**
4. Clearly distinguish parking and pedestrian areas.
5. Landscape or screen **lots and alleys.**

For more details on the parking lot requirements, please refer to the Land Development Code Section 4.05.07 Parking Lot Landscaping.

SHELL PARKING LOT EXAMPLE

SHELL PARKING LOT EXAMPLE

FENCED CORNER PARKING South 4th Street

LANDSCAPED VACANT LOT 100 Centre Street

THINK RESILIENCY

SHELL & PERVIOUS PARKING SURFACES

Shell parking lots are an option for non-ADA pervious parking. This involves putting crushed shells on top of a prepared plot of land.

Pervious refers to the ability for rainwater to seep through the material. This helps **reduce flooding, excess soil compaction, chemical runoff** from cars and keeps water on the same lot.

Other pervious parking options include: (a) pavers, (b) crushed granite, (c) crushed stone, and (d) reinforced turf.

EXAMPLE

SHELL PARKING LOT EXAMPLE

WALKWAYS

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

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9. Compatible Contemporary Design for New Alterations/Additions

OVERVIEW

Sidewalks are streetscape elements that must incorporate ADA requirements into their design. Historic walkway surfaces should be maintained and preserved, while new ones should be ADA-compliant.

GUIDELINES

1. The City of Fernandina Beach continues to enhance the commercial area through installation of ADA tactile mats.
2. Maintain existing historic sidewalks following guidelines for **masonry.**
3. Future streetscape improvements should be consistent with the historic character of the downtown area and follow traditional designs.

ADA CURBING South 8th Street & Beech Street

HEXAGON BLOCK WALKWAY 2 North 6th Street

ADA CURBING South 7th Street

HISTORIC WALKWAY SURFACE 800 Block of Atlantic Ave.

UTILITIES & ENERGY RETROFITTING

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:
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OVERVIEW

Utilities such as **garbage containers and mechanical systems** are important to the functionality of buildings and the district. Locate theses mechanical systems, solar panels and also air conditioning and heating units **at rear facades or on rooftops**, where they are **not readily visible from the street.** Paint conduits to blend with the color of the building.

GUIDELINES

1. Locate garbage containers behind buildings.
2. Locate mechanical systems behind or on top of buildings, set back or behind a parapet, where they will not be visible from the street.
3. Rear elevations are also the appropriate location for **meters, conduits, and other equipment.**
4. Minimize the visibility of window unit systems by locating them on the **side or rear elevations.**
5. Owners of commercial buildings are encouraged to paint their roofs with **reflective coatings** to reduce energy costs.
6. The installation of solar panels or solar shingles is appropriate for commercial buildings as long as these panels or shingles are **not readily visible from the street** and are **concealed behind roof parapet walls.**
7. The installation of solar panels on rear elevations **not readily visible from the street** is also appropriate in the downtown area.
8. Energy-saving devices such as solar panels may be reviewed, but not to the extent that their placement renders them ineffective. Property owners are encouraged to place solar panels, wind turbines or other energy saving measures on elevations that are not readily visible from the street and **do not detract from a building's architectural character.**

FENCED UTILITIES PLACEMENT EXAMPLE

SOLAR PANELS EXAMPLE

FENCED UTILITIES PLACEMENT EXAMPLE

UTILITIES PLACEMENT EXAMPLE

RESIDENTIAL

ARCHITECTURAL STYLES

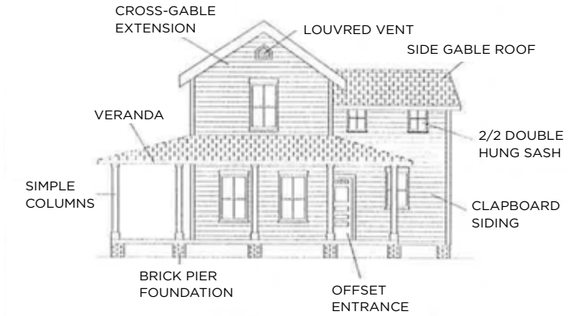
FRAME VERNACULAR OR FOLK VICTORIAN (1870-1910)

The Folk Victorian style is a vernacular version of more elaborate late-nineteenth-century styles. These frame dwellings are modest in scale and decoration, but may contain **spindlework porch details or milled wood posts.** They are, to some extent, defined by their forms. The forms include **gabled ell, gable front, cross gable, and the pyramidal square with a hip roof.** Typically, they are **one (1) or two (2) stories** in height.

FRAME VERNACULAR 126 South 6th Street

CHARACTERISTICS

- Plan: regular, rectangular; ell and irregular also common.
- Foundation: Piers, wood, tabby or coquina prior to Civil War; brick; concrete block during 1920s.
- Height: 1 to 2 stories.
- Primary exterior material: horizontal wood siding; less common wood shingles, board and batten.
- Roof type: gable, less common hip, pyramidal; false-front on commercial buildings.
- Roof surfacing: wood shingles during 19th century; metal during late 19th century; composition and asbestos shingles beginning in 1920s.
- Detailing: simple, usually jig-sawn woodwork on porches or around eaves; corbelling on chimneys.



Florida State Model Guidelines.

James Pozzetta, Architect (18 N 4th St)

GREEK REVIVIAL (1855-1880)

The Greek Revival style was a popular architectural style across the country as early as the **1830s.** As Americans increasingly embraced democratic roots, they turned towards classical antecedants in philosophy as well as architecture. The Greek and Roman cultures of ancient periods provided templates for nineteenth-century architectural design. Characterized by **symmetry and order**, the style was embellished with restrained classical features such as full-height columns in Doric, Ionic, or Corinthian orders. The Greek Revival style was equally prevalent for residential buildings as for churches, banks, and courthouses.

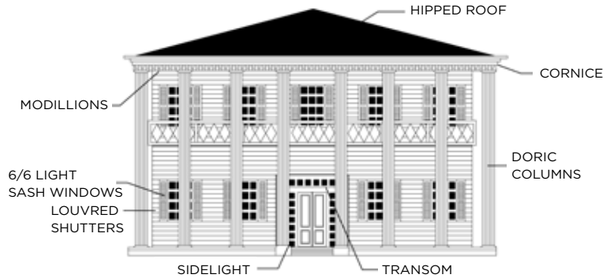
In Fernandina, the Greek Revival style gained a hold during the 1850s, and its influence persisted as late as 1880. Traditionally, the residential use of the style was applied to **a side-gable form with a central entrance anchoring symmetrical bays** (e.g., 111 South 9th Street, shown adjacent). However, in Fernandina, a second form arose where narrow urban lots were predominant. A gable-front form echoed the **"temple front" design** of ancient Greece. An example is the Merrick-Simmons House at 102 South 10th Street. This variation has a façade with distinct Greek Revival influences, but with an offset entrance.

GREEK REVIVAL 111 South 9th Street

GREEK REVIVAL 102 South 10th Street

CHARACTERISTICS

- Plan: regular, rectangular or nearly square
- Foundation: brick or other masonry piers
- Height: 2 to 2.5 stories
- Primary exterior material: Horizontal wood siding
- Roof type: gable or hip
- Roof surfacing: wood shingles (original), sheet metal or shingles, composition shingles
- Detailing: classically-derived columns, balustrades, modillions, dentils. Entrance detailing: transom, sidelights, fanlight; entry porch or full-width portico with square or round columns. Cornice line emphasized with wide band of trim.
- Windows: square, not arched



Florida State Model Guidelines.

ARCHITECTURAL STYLES

ITALIANATE (1870-1890)

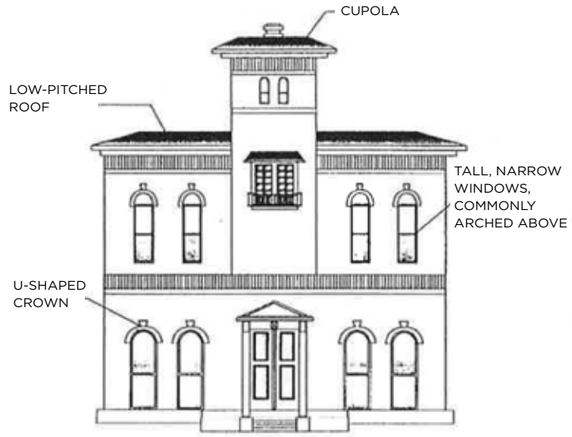
The Italianate style derives from the country villas of Italy. The nineteenth-century landscape designer Andrew Jackson Downing believed that beautiful homes promoted morality, which he found embodied in these rural dwellings. The Italianate style that he promoted in his pattern books featured such **embellishments as window hood moldings, string courses, large eave brackets, cupolas, and corbelled brick work.** This picturesque ideal was meant to uplift standards in architecture and social mores and inspire new home-ownership.

In Fernandina Beach, the Italianate style is represented in high-style residential examples, as well as in several vernacular dwellings that illustrate its influence. The dwelling known as the Fairbanks House at 227 South 7th Street and the Hirth House at 103 North 6th Street feature characteristic towers as focal points of their designs. They also have **low-pitched roofs and elongated windows, eave brackets, and bay windows.**

ITALIANATE 103 North 6th Street

CHARACTERISTICS

- Plan: rectangular or square
- Foundation: brick piers or continuous brick
- Height: 2 to 3 stories
- Primary exterior material: wood, weatherboard, brick, cast iron for storefronts
- Roof type: low-pitched hip, often with a square cupola or tower; commercial buildings, flat with parapet
- Roof surfacing: wood shingles (original), composition shingles, flat roofs: built-up
- Detailing: wide, over-hanging eaves with brackets beneath, cupola
- Windows: tall, elongated, narrow windows, often with hoods. Windows are most often arched.



Florida State Model Guidelines.

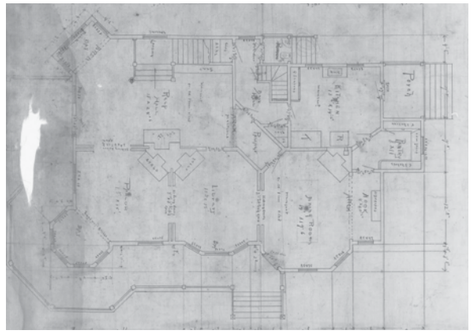
QUEEN ANNE (1880-1905)

The emergence of the Queen Anne style coincided with the rise of balloon framing and mass production of wood ornamental features. These developments allowed for extravagant architectural designs with asymmetrical floor plans and irregular roof planes. These houses are typically of **asymmetrical floor plan** and often feature porches that wrap around from the main façade to a side elevation. More exuberant examples may also have a corner tower, highly detailed spindling, oriole or stained glass windows, roof cresting, wood shingle siding, corbelled brick chimneys with chimney pots, and irregular roof planes. Queen Anne style houses are often painted in **rich, contrasting color schemes.** Its popularity through Florida expanded rapidly, as rail lines transported the mass-produced millwork and other stylistic elements. In Fernandina Beach, Queen Anne examples include the ca. 1895 Bailey House (28 South 7th Street), with a wrap-around porch, a tower and a turret, and the ca. 1902 Horsey House (603 Centre Street), also with a tower and an irregular plan. In Fernandina Beach, the Queen Anne was fashionable from the **mid-1880s until 1910**. By then, the popular late nineteenth century Queen Anne style had generally fallen out of favor among designers and homeowners. Beginning in the **early twentieth century**, Americans embraced a return to its own architectural roots.

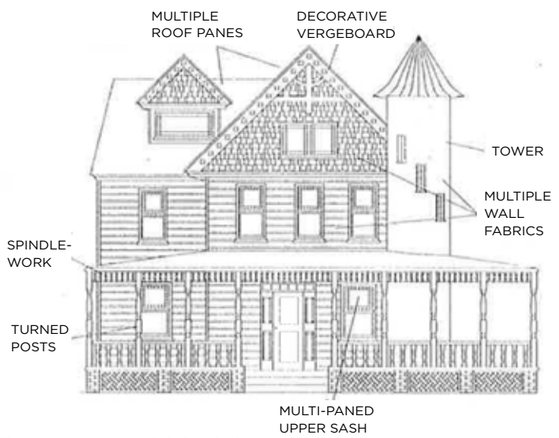
QUEEN ANNE 214 South 7th Street

CHARACTERISTICS

- Plan: irregular
- Foundation: piers, brick
- Height: 2 to 2.5 stories
- Primary exterior material: various - horizontal wood siding, shingles.
- Roof type: multi-planed, gable most common, towers, gables, turrets common as secondary roof structures.
- Roof surfacing: sheet metal, embossed, composition, asbestos shingles
- Detailing: a variety of woodwork including finial, pendants, brackets, scrollwork, trusses, verge boards, panels; a variety of textures, fish scales and other shingles; variety of color



Cotner Architects, LLC (Bailey House)



Florida State Model Guidelines.

ARCHITECTURAL STYLES

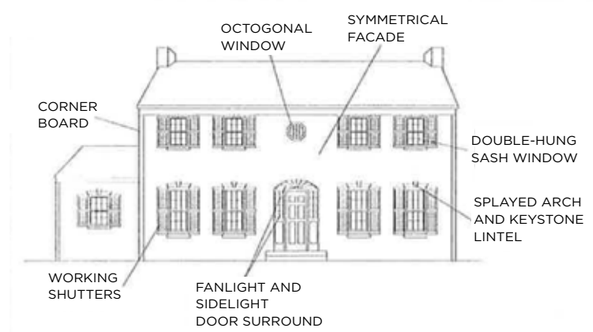
COLONIAL REVIVAL (1895-1955)

By the end of the nineteenth century, American architects began to look towards the country's own architectural roots. The Colonial Revival style reflects the nation's embrace of its colonial past. The style is characterized by **simplicity, symmetry, and unadorned order**, as a movement away from asymmetrical, highly embellished styles of the Victorian era. Colonial Revival dwellings typically have rectangular plans and symmetrical facades. The roof may be gabled or hipped. Windows are multi-paned double sashes. Doorways may contain sidelights, fanlights, pediments, and columns or pilasters. The details are **classically inspired, and entry porticos are common**.

COLONIAL REVIVAL 315 Calhoun Street

CHARACTERISTICS

- Plan: regular, rectangular, or nearly square
- Foundation: brick, piers or continuous
- Height: two to two-and-one-half stories
- Primary exterior material: horizontal wood siding, shingles
- Roof type: gable or hip, with dormers as secondary roof features
- Roof surfacing: embossed sheet metal or shingles; composition, asbestos shingles
- Detailing: classically derived columns, balustrades, modillions, dentils. Entrance details—transom, sidelights, fanlights, ornamental woodwork common.



Florida State Model Guidelines.

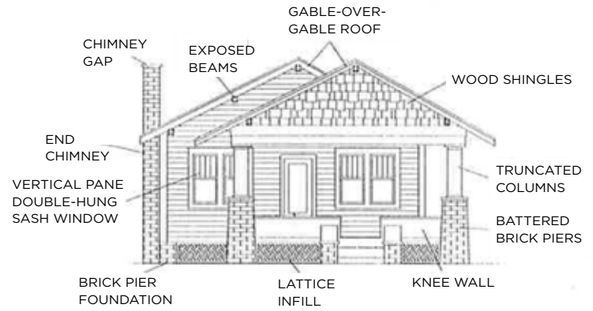
CRAFTSMAN/BUNGALOW (1905-1930)

The Bungalow plan has roots in British India during the eighteenth and nineteenth centuries. The house type, **melded with Japanese building techniques**, exhibited at late nineteenth-century American expositions. Craftsman bungalow buildings typically have **low-pitched gabled roofs with a wide eave overhang, exposed rafters, decorative beams or braces, full- or partial-width porches, and tapered posts on brick piers.** Designers often used the Craftsman style for Bungalows, which were generally one-story houses with large porches and open interior floor plans. The Bungalow first emerged as a house type in American residential architecture in California and quickly spread across the country as a popular design choice for small houses. While the bungalow can take the form of a modest gable-front example, elaborate bungalow design can include multi-plane roof shape, known as an Airplane bungalow, and can feature extensive Craftsman detail on the interior. Bungalows are found throughout the Fernandina Beach historic district. Typically, they are one–to one-and-one-half-story structures. Their plan is **rectangular, with horizontal massing on the façade.**

CRAFTSMAN/BUNGALOW 202 South 7th Street

CHARACTERISTICS

- Plan: regular, rectangular, usually with the narrow side facing the street
- Foundation: brick pier or continuous brick or concrete block
- Height: one-and-one-half to two stories
- Primary exterior material: horizontal wood siding, shingles, less frequently stucco
- Roof type: gable main over gable porch roof, shed dormers frequent roof features, less frequent multiple gable
- Roof surfacing: sheet metal; composition asbestos cement shingles
- Detailing: exposed rafter tails , truss work, purlins, beams, knee brace brackets under the eaves, battered porch posts on piers, tapered chimneys



Florida State Model Guidelines.

Cotner Architects, LLC (414 Broome St, North Elevation)

ARCHITECTURAL STYLES

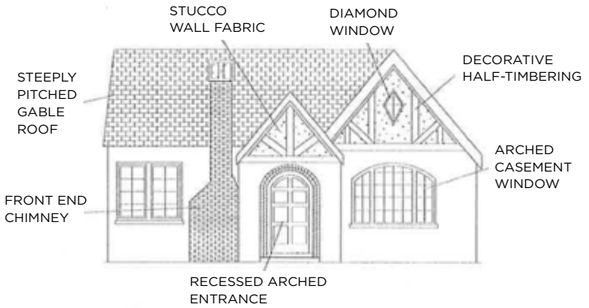
TUDOR REVIVAL (1910-1940)

The Tudor Revival style is based loosely on Medieval architecture. Peaking in popularity during the 1920s, the style was fashionable for single-family dwellings as well as small apartment buildings. The plans often feature **cross gable, high-pitched roofs.** Exteriors can be of **stucco with false half-timbering, brick veneer, or weatherboard siding**. A Tudor Revival dwelling may feature a gable-front projecting bay with an arched entrance, an exterior, façade wall chimney, and even an entrance tower. Windows may be double-hung wood sash or multi-light styles. Of particular note in the historic district are one- and two- story rresidences in the 300 block of South 7th Street.

TUDOR REVIVAL 330 South 7th Street

CHARACTERISTICS

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



Florida State Model Guidelines.

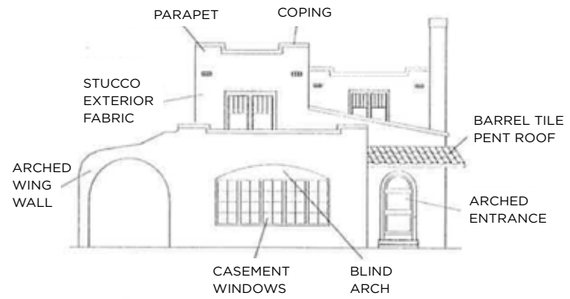
MEDITERRANEAN INFLUENCE (1900-1930)

As noted for commercial buildings in Fernandina Beach, the influence of Mediterranean architectural styles is fitting in this coastal region with its Spanish heritage. At 315 Alachua Street, Villa Las Palmas represents a formal, symmetrical design and plan that incorporates elements of Spanish Mission and Mediterranean architecture, such as curvilinear parapet at the roofline, echoed in the entry porch roofline, and stucco exterior.

MEDITERRANEAN INFLUENCE 315 Alachua Street

CHARACTERISTICS

- Plan: regular or irregular
- Foundation: continuous
- Height: two stories
- Primary exterior material: stucco
- Roof type: low-pitched hip, flat with curvilinear parapet
- Roof surfacing: barrel tile
- Detailing: plaster and terra cotta detailing highlighting arches, columns, window surrounds, cornices and parapets, wrought iron grilles, balconies, and balconets



Florida State Model Guidelines.

RESIDENTIAL

ADDITIONS

OVERVIEW

New additions should be designed and constructed so that the character-defining features of the historic building are not radically changed, obscured, or destroyed in the process of rehabilitation. The new design should **complement the original historic building and still be distinguishable. Do not try to copy the original design.**

GUIDELINES

1. Before building an addition, attempt to accommodate needed functions within the existing building.
2. **Limit the size of new additions** so as not to overwhelm the historic building.
3. Respect the **scale, massing, materials, and window spacing** of the historic building.
4. Do not attempt to duplicate **form, material, style, wall plane, roofline, cornice height**; the new addition **should not** appear to be part of the historic building.
5. Use contemporary designs for new work or **reference design motifs** from the historic building.
6. Respect the existing historic character of surrounding buildings in the district and insure than the new addition will complement this historic character.
7. Place new additions on **rear or side elevations** where not visible from the street.

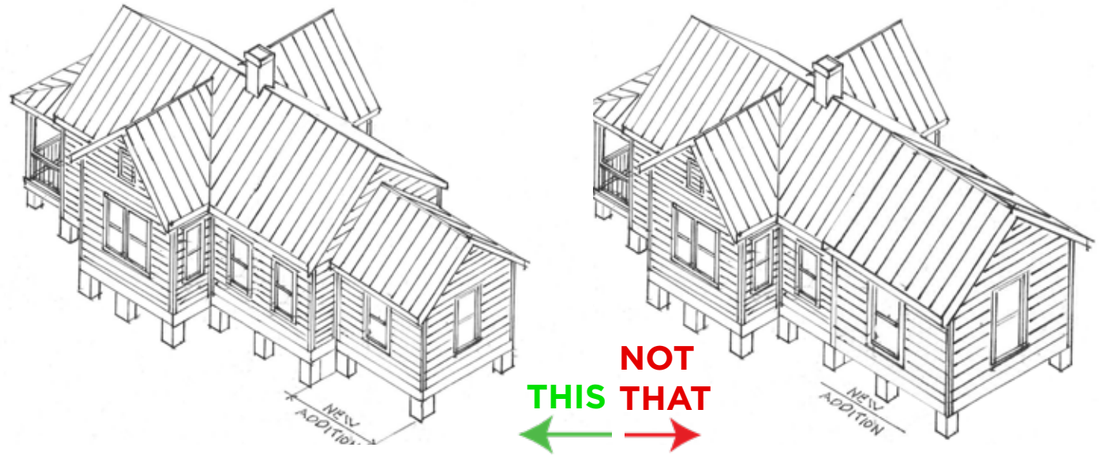
HELPFUL HINT
Refer back to the Context Sensitive Setback Determination on page XIV.

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:
2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
9. Compatible Contemporary Design for New Alterations/Additions
10. Reversibility of New Alterations/Additions

GARAGE WING ADDITION 31 South 10th Street

HELPFUL HINT THIS...NOT THAT

Below is an overview graphic to help show what the guidelines are asking for ("this")...and what should be avoided ("not that").



ML+H/Les Thomas Architect

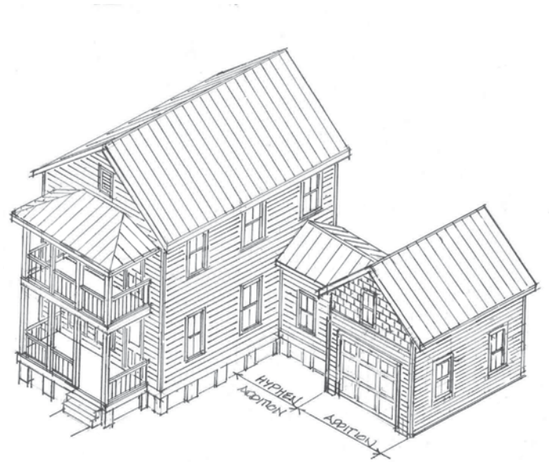
REAR ADDITION EXAMPLE

ML+H/Les Thomas Architect

REAR ADDITION EXAMPLE

LATERAL WING ADDITION 31 South 10th Street

REAR PORCH ADDITION 120 North 6th Street



NEW ADDITION EXAMPLE

RESIDENTIAL

ARCHITECTURAL DETAILS

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions

OVERVIEW

Architectural details help define individual building styles and contribute to overall district character. Common architectural details in the district include **bargeboards, brackets, cornices, dentils,** and other decorative or trim elements. Materials include **wood, metal, and masonry.**

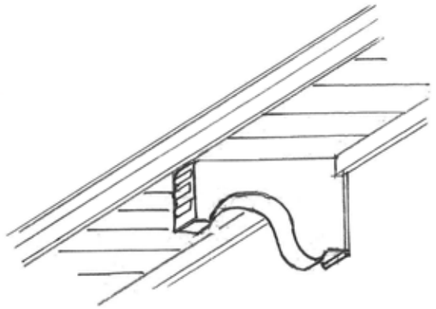
GUIDELINES

1. Follow the guidelines for masonry, metal, or wood to maintain architectural details.
2. Ensure that architectural features remain visible; **do not cover or conceal them.**
3. Follow the guidelines for masonry, metal, or wood to repair damaged architectural features.
4. If architectural features are missing or too severely damaged for repair, replace them with similar design and materials. Use replacements appropriate for the style and period of the building.
5. Do not add architectural features to locations where **none historically existed.**

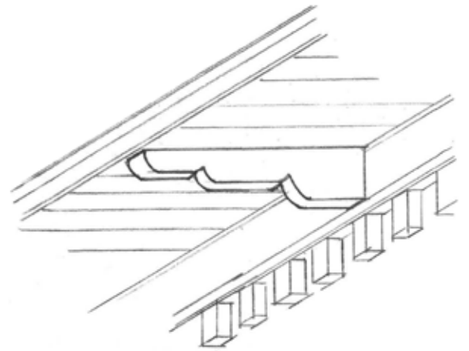
For more information on maintenance and repairs, refer to Appendix A or the Secretary of Interior Standards.

PORCH TRIM 614 Ash Street

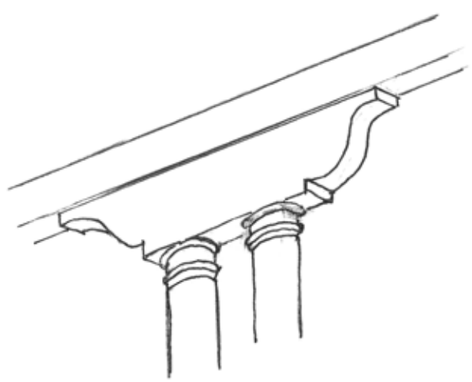
DECORATIVE TRIM 601 Ash Street



ROOF BRACKET EXAMPLE

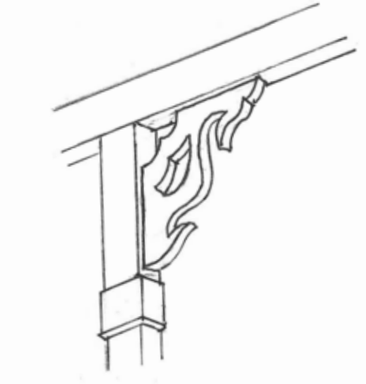


ROOF BRACKET WITH BRICK CORBELS



PORCH BRACKET EXAMPLE

ML+H/Les Thomas Architect



SCROLL SAWN PORCH BRACKET

RESIDENTIAL

AWNINGS

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions

OVERVIEW

Awnings were common features for windows and porches of buildings prior to the widespread use of air conditioning. They were functional in providing a cooling effect and also added texture to an exterior façade. While the use of awnings declined after World War II, their re-emergence has been seen in recent years as a means to help reduce energy use. Canvas awnings may be appropriate for historic dwellings.

GUIDELINES

1. Retain and maintain historic metal awnings.
2. Repair damaged historic metal awnings.
3. Awnings may be added to houses at appropriate locations such as **window and door openings and porches.**
4. New awnings should be in traditional designs and fit the rectangular or arched openings to which they are applied.
5. For new awnings, select those made of **canvas, cotton and polyester blends**. Ensure their installation does not damage the building. **Choose colors to complement the building.**
6. Maintain metal awnings added in the mid-20th century. New metal awnings are not permitted.

For more information on maintenance and repairs, refer to Appendix A or the Secretary of Interior Standards.

AWNING 304 Calhoun Street

SHED-TYPE AWNING 114 North 3rd Street

METAL AWNINGS 306 South 7th Street

RESIDENTIAL

CHIMNEYS

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
7. Cleaning with Gentlest Method Possible
9. Compatible Contemporary Design for New Alterations/Additions

OVERVIEW

Chimneys are integral features on historic houses and are, on some houses, important stylistic elements. Chimney pots or caps are functional additions to the chimney tops, improving ventilation of coal fumes. As oil came to replace coal's use in heating, chimney pots became less prevalent. Many chimneys, as well, have become obsolete appendages, in terms of function of the dwelling. Yet aesthetically, they **contribute to the historic character of the dwelling.**

GUIDELINES

1. Retain and maintain historic chimneys.
2. Follow guidelines for masonry for chimney maintenance and preservation.
3. Follow masonry guidelines for repairing chimneys.
4. If original chimneys are missing or too severely damaged for repair, consider replacement using appropriate designs for the style and period of the building.
5. Retain extant chimney pots of terra cotta and brick. Replace in kind, do not substitute other non-historic materials such as sheet metal or concrete block.

For more information on maintenance and repairs, refer to Appendix A or the Secretary of Interior Standards.

CORBELLED CHIMNEYS 227 South 7th Street

CORBELLED CHIMNEY 415 Centre Street

ROUNDED CHIMNEY 129 North 4th Street

HELPFUL HINT ## THIS...NOT THAT

Below is an overview to help show what the guidelines are asking for ("this")...and what should be avoided ("not that").

This: Keep existing chimneys even if fireplace is no longer in use.
Not That: Remove chimneys.

RESIDENTIAL

ENTRANCES & DOORS

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions

OVERVIEW

Entrance elements such as **doors, transoms and sidelights** are significant in defining a house's architectural character. Preserve and maintain original. If storm doors or screen doors are desired, select and install designs that allow for **full-view of the historic door.**

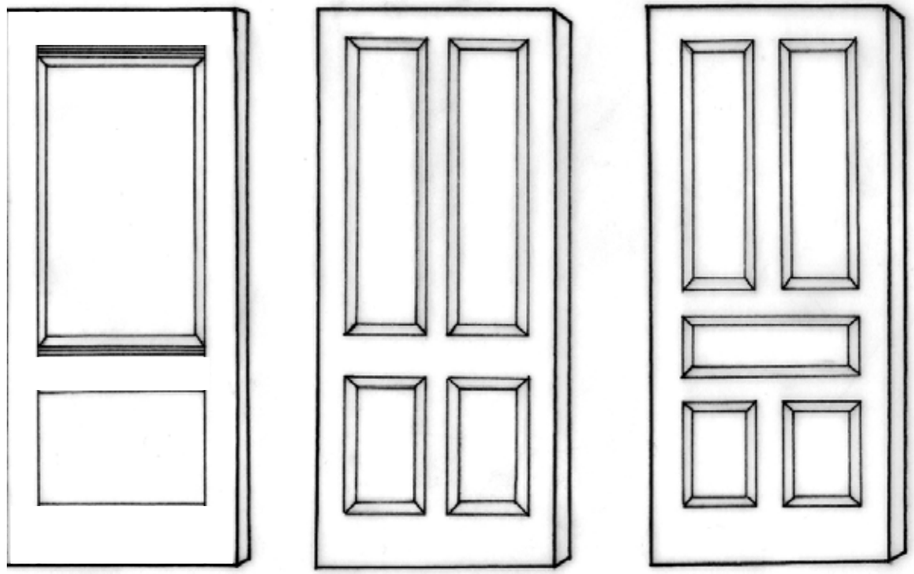
GUIDELINES

1. Maintain entrances, doors, and related elements.
2. Follow guidelines for wood to keep entrances, doors, and related elements in good repair. **Reuse historic hardware and locks.**
3. If an entrance element suffers from deterioration, **salvage as much historic material as possible**. Replace an entrance door, or related element only when damage is beyond reasonable repair. Match the replacement to the historic original.

   For more information on maintenance and repairs, refer to Appendix A or the Secretary of Interior Standards.

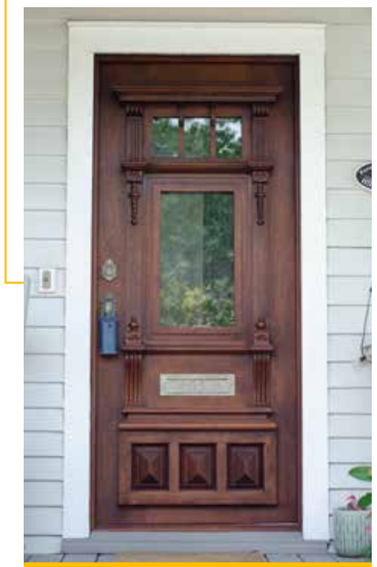
ENTRANCE 614 Beech St.

ENTRANCE 319 South 3rd Street


ML+H/Les Thomas Architect

SUGGESTED PANEL DESIGNS FOR REPLACEMENT DOORS

CRAFTSMAN DOOR 126 South 6th Street


PANEL DOOR 204 South 6th St.

SIDELIGHTS 102 10th Street

RESIDENTIAL

FOUNDATIONS

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions

OVERVIEW

Most dwellings in Fernandina Beach have **brick or concrete foundations,** many of which are on **raised piers**. The use of lattice panels between pier foundations is encouraged. Follow masonry guidelines to keep foundations in good condition. They are not just functional features, but also convey a sense of time, contributing to the over-all historic appearance of the building.

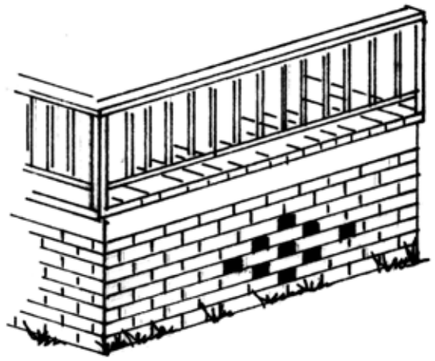
GUIDELINES

1. Retain and maintain foundations according to masonry guidelines.
2. Do not cover or conceal foundations. Allow them to remain visible **if they were historically visible.**
3. Follow masonry guidelines for foundation repairs.
4. For pier foundations, use sections of lattice installed between the piers. **Do not cover over the piers.**
5. Wood lattice panels are to be placed within frames to extend their life expectancy. **The use of vinyl or plastic lattice panels is prohibited.**
6. If brick piers are required to be enclosed, use pierced brick or a stucco wash and consider placing the new materials behind the existing brick piers to maintain the pier configuration as much as possible.
7. **Flood vents are encouraged.**

For more information on maintenance and repairs, refer to Appendix A or the Secretary of Interior Standards.

VISIBLE FOUNDATIONS 601 Ash Street

WOOD PANELS 322 North 3rd Street



Thomason and Associates

PIERCED BRICK PANELS EXAMPLE

SEE SKETCH

WOOD LATTICE PANELS 319 South 3rd Street

THINK RESILIENCY

PIER CONSTRUCTION & FLOOD VENTS

Pier construction is constructing or moving a home on top of **'deeply grounded piers and beams'.** Homes with this construction have numerous benefits: flood protection, easy access to pipes, wires, and crawl spaces for repairs and easier to build on uneven ground site.

Flood vents are for use at the base of a home that has either a crawlspace or enclosed area that needs natural air ventilation or flood protection. Some vents may offer **extra insulation, or even open and close with temperature changes making them more flexible in varying weather conditions.**

https://permapier.com/blog/pier-beam-vs-slab-foundation/#:~:text=Flood%20Protection%3A%20One%20of%

EXAMPLE

FLOOD VENT

RESIDENTIAL

LIGHTING

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions

OVERVIEW

Retain and preserve historic light fixtures; new ones should be **unobtrusive** and **follow historic examples** in terms of materials and placement.

GUIDELINES

1. Retain historic light fixtures.
2. Repair damaged historic light fixtures or replace damaged pieces with similar replacements.
3. If original fixtures are missing or beyond repair, new fixtures should either replicate historic examples appropriate for the **period and style** of the building or use unobtrusive **design, materials and traditional placement.**
4. Utilize primary fixtures with a **historically appropriate** 'lighting temperature', such as **2700K or 3000K**. Bluer/whiter lighting (4000K or 5000K) may be appropriate in limited use to highlight architectural features.

SEE EXAMPLES
SEE NOTE

DARK SKY/ FULL CUT OFF:

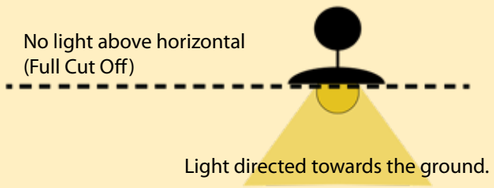
According to Dark Sky organization, light polution is the 'human-made alteration of outdoor light from those occurring naturally' (darksky.org)

Light pollution can:

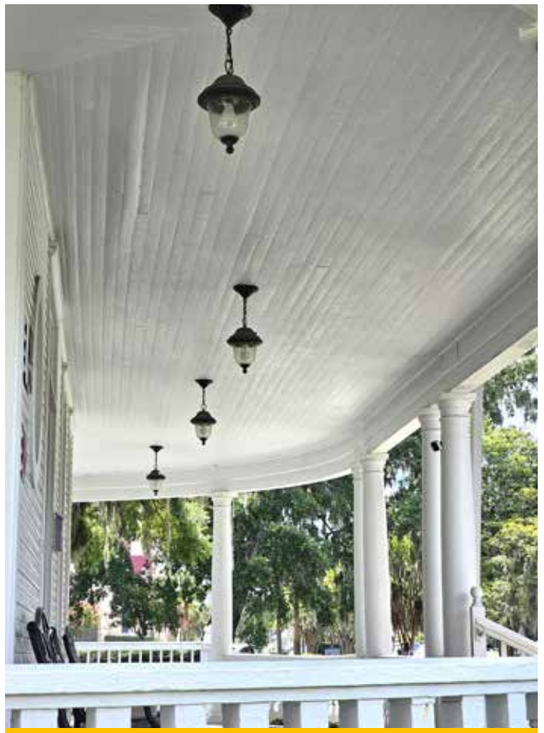
1. Have an adverse effect on wildlife and its habitat by altering animals' and plants' abilities to detect day from night.
2. Decrease safety. Glare from unsheilded streetlights contribute to vehicular accidents. There is no clear evidence that increased outdoor lighting deters crime.
3. Waste energy and money.

How to help reduce light pollution:

4. Only use lights when and where they are needed. Turning off lights or using timers can help reduce excess light.
5. Use targeted lights. Sheild and aim lights so they only fall downward.
6. Use low level lights.
7. Use warm colored lights, as these cause less skyglow. Lights that have 3000 Kelvin warmth or lower (refer to chart on right) help reduce skyglow.



HISTORIC PORCH LIGHT FIXTURE 319 South 3rd Street

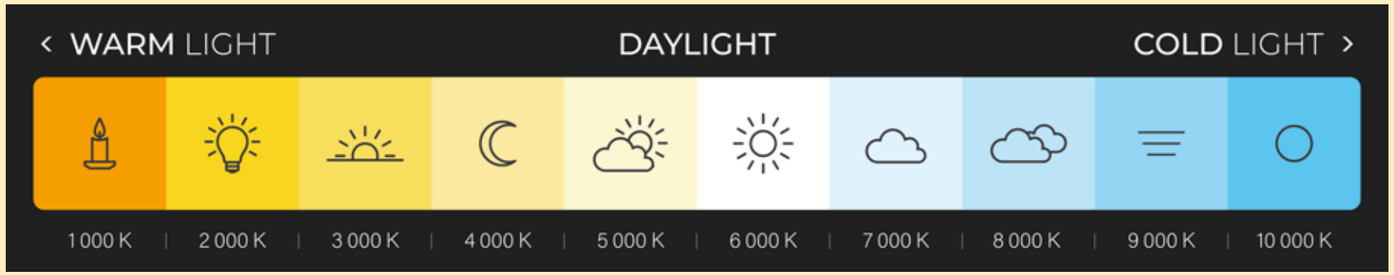


PORCH LIGHT FIXTURE 603 Centre Street

4 ARM VICTORIAN LIGHT POSTS 227 South 7th St.

COLOR TEMPERATURE

Color temperature is measured in Kelvin. 2700K to 3000K is close to an incandescent, and is preferred for historic lighting.



Shutterstock

2700K

3000K

4000K

5000K

RESIDENTIAL

PAINT

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
5. Sensitive Treatment of Distinctive Features and Craftsmanship

OVERVIEW

Maintain the painted finish on traditionally painted parts of buildings and components like **wood siding, architectural details, and window sashes**. Paint has both protective and aesthetic purposes.

GUIDELINES

1. Maintain the painted finish of building and landscape elements that were historically painted, such as **wood siding and fences.**
2. Historically unpainted masonry should remain unpainted. Adding a coating (such as waterproofing) to historically unpainted masonry or other surface, using proper techniques, may be appropriate under extenuating circumstances and with prior HDC Board approval.
3. Use oil paint on surfaces that have been painted with oil paint in the past; this is generally the case for historic buildings in the district.
4. Latex paint is **not recommended**, as it does not adhere well and shrinks more than oil paint when drying. This can pull off underlying old paint. If latex is used, first **completely prime the surface** with an oil-based primer.
5. The use of elastomeric paints and other long lasting paints is recommended as long as they are **breathable and have similar qualities to historic paint adherence**. The use of spray-on sidings such as "liquid siding" should not be used **unless** they are proven to be breathable and will not damage the original wood or brick surface.
6. Before painting, clean surfaces with water and household detergent to allow new paint to adhere.
7. Remove damaged or deteriorated paint to the next sound layer.
8. If paint has blistered and peeled down to bare wood, remove all paint down to the bare wood. Otherwise, it is not necessary to remove but the blistered outer layer.
9. Use the gentlest means of paint removal possible, such as hand sanding and hand scraping.
10. If the use of a chemical stripper is needed to supplement the above technique, first test it in an inconspicuous area to ensure it will not cause damage to historic materials. Also, be certain to follow directions to neutralize chemicals after use. Otherwise, new paint will not adhere.
11. Select paint colors that complement the style and period of the house and the overall color scheme of the street.
12. Use **the same color** for trim boards, porch framing and columns, and window framing; **a contrasting color** for walls; and a darker color for doors, shutters, and window sashes.
13. Limit the number of colors used to three.

CONTRASTING PAINT COLORS 601 Ash Street

CONTRASTING PAINT COLORS 117 North 6th Street

PAINTED EXTERIOR 310 South 6th Street

PAINTED EXTERIOR & TRIM 102 North 6th Street

PAINTED EXTERIOR & TRIM 303 South 8th Street

RESIDENTIAL

PORCHES

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
4. Retention of Significant Later Alterations/Additions
5. Sensitive Treatment of Distinctive Features and Craftsmanship
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions
10. Reversibility of New Alterations/Additions

OVERVIEW

Like so many architectural elements, porches serve a function, as well as help convey building style. Porches are focal points since they have traditionally been a social gathering space. Residents use a porch as a sitting area, and visitors use a porch as a place of transition between the exterior and interior of the dwelling. Decorative elements, such as porch columns or spindles, **help define architectural style**. In the district, many homes retain either large front or side porches. Removing or altering a porch greatly alters a building's integrity and can effect the overall historic character of the district. Therefore, **retaining porches is essential.**

GUIDELINES

1. Follow wood and masonry guidelines to retain, maintain, and repair wooden and masonry porches.
2. Porches on rear elevations are mainly **functional** and are **less crucial** to historic character.

3. When a porch is damaged or deteriorated beyond repair, replace it using a design that matches the **original porch in design and materials**, supporting the historic character of the district **to the greatest extent possible.**

4. Because porches were originally designed to be open and semi-transparent, their enclosure is **not recommended**. If enclosure is desired, use **glass or screens with minimal structural elements** instead of solid materials.
5. The use of **substitute materials for porch floors such as wood and plastic composites may be appropriate for rear porches only**. If these treatments are used ensure they are not easily seen from the street.

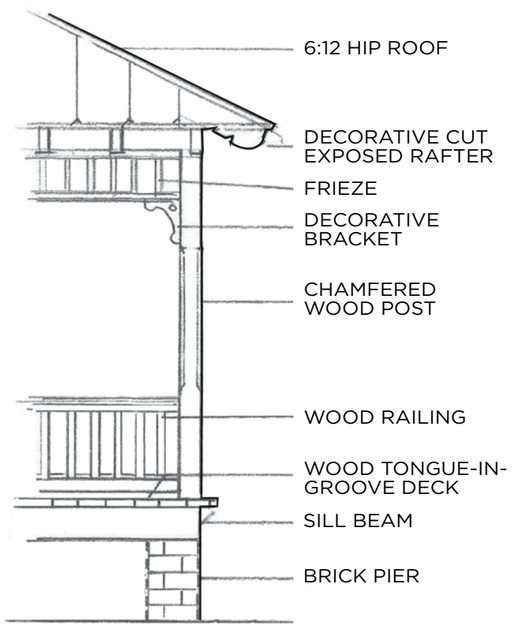
6. The addition of vinyl porch columns is not appropriate for porches readily visible from the street and are discouraged for rear elevations. The use of fiberglass columns may be appropriate for certain architectural styles such as **Colonial Revival** when restoration is not feasible.
7. Porch depth is recommended to be **between 6' and 8' in depth.**

For more information on maintenance and repairs, refer to Appendix A or the Secretary of Interior Standards.

SEE EXAMPLES

WOOD BALUSTERS 123 South 7th Street

SCREENED PORCH 301 South 6th Street



ML+H/Les Thomas Architect

PORCH TERMINOLOGY

PORCH FEATURES 28 North 4th Street

BUNGALOW PORCH 213 South 6th Street

DECORATIVE BRACKETS 215 South 7th Street

RESIDENTIAL

PORCH STAIRS & RAILINGS

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
4. Retention of Significant Later Alterations/Additions
5. Sensitive Treatment of Distinctive Features and Craftsmanship
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions
10. Reversibility of New Alterations/ Additions

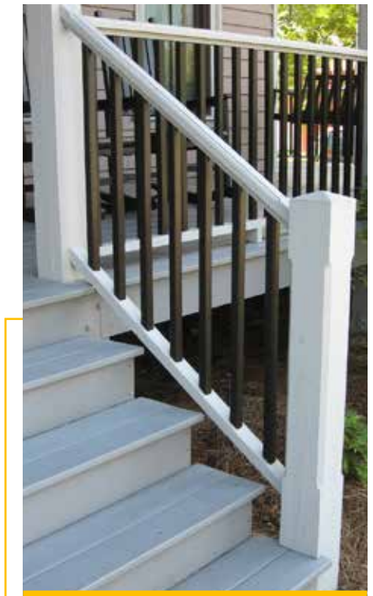
OVERVIEW

If porch stairs or railings are in need of replacement, match new components to the original porch in terms of design and materials.

GUIDELINES

1. All elements of a historic porch, including steps and railings are important to the architectural integrity of the building. Retain these components when possible.
2. Porch steps and railings are subject to regular use. Check them often and make repairs with materials that match the original.
3. If an individual porch step and rail requires replacement, use materials that match the originals.
4. The use of materials such as **brick, concrete, or wrought iron steps** for wooden front porches is **not recommended.**
5. Do not use pre-cast concrete steps on entrances **that are in public view.**
6. If desired, adding wooden or metal handrails may be appropriate if they are compatible with the style and design of the building.
7. In most cases, balusters or railings must be a minimum of finished dimensions of **three inches by three inches**. Simple painted wood railings with balusters between the top and bottom rail are generally appropriate.
8. Balusters shall be historic palings, flat sawn, or otherwise historically appropriate.
9. Comply with Florida Building Code for Residential buildings and 404 guidelines.

For more information on maintenance and repairs, refer to Appendix A or the Secretary of Interior Standards.



REBUILT PORCH STAIRS & RAILING 604 Ash Street

PORCH STAIRS & RAILING 322 N 3rd Street

JIGSAW PORCH RAILING DESIGN 27 South 7th Street

PORCH STAIRS & RAILING 414 South 7th Street

PORCH STAIRS & RAILING 302 South 7th Street

RESIDENTIAL

ROOFS

OVERVIEW

The purpose of a roof is to cover and protect the rest of the building from the elements, making it is one of the most important parts of a building. Regular roof maintenance is essential. A roof's size and visibility tend to restrict any change in its shape or materials, as this would drastically alter the appearance of the entire building. Original roofing materials in Fernandina Beach include **wood shingles and standing seam metal**; however, much of these original materials have been lost due to hurricanes and storms. New roofing materials of **asphalt, metal, and fiberglass are appropriate** for the district.

GUIDELINES

1. Retain, maintain, and repair historic roof forms and materials.
2. Where damage has occurred, retain as much historic material as possible, replacing only individual elements.
3. If overall deterioration is beyond the repair, substitute materials may be used. Select substitute materials that will best support the historic character of the building and the district. Match original materials whenever possible.
4. Roof maintenance extends to **keeping gutters and downspouts clean and in good repair.**
5. Inspect regularly for leaking roofs, gutters, and downspouts, and make repairs.
6. Regularly check for and secure loose or missing flashing; if flashing is deteriorated, replace it with high-quality materials. Fasten aluminum flashing with **aluminum nails and paint.**
7. Ensure proper ventilation to prevent condensation.
8. Provide adequate anchorage for the roofing material to guard against wind and water damage.
9. Check seams of metal roofs and keep metal surfaces painted **except for copper roofs,** which are protected by their patinas.
10. Secure metal roofs with **metal fasteners** that are compatible with the roofing material.
11. If supporting material has deteriorated below a slate or cement-tile roof, carefully remove and retain the tiles, repair the supports, and reinstall the tiles using **copper nails** to nail slate tiles to the roof.
12. If solar panels, skylights, rooftop satellite dishes, or other modern roof elements are used, install them out of public view. **Use the smallest satellite dish possible.**

    For more information on maintenance and repairs, refer to Appendix A or the Secretary of Interior Standards.

SEE EXAMPLES

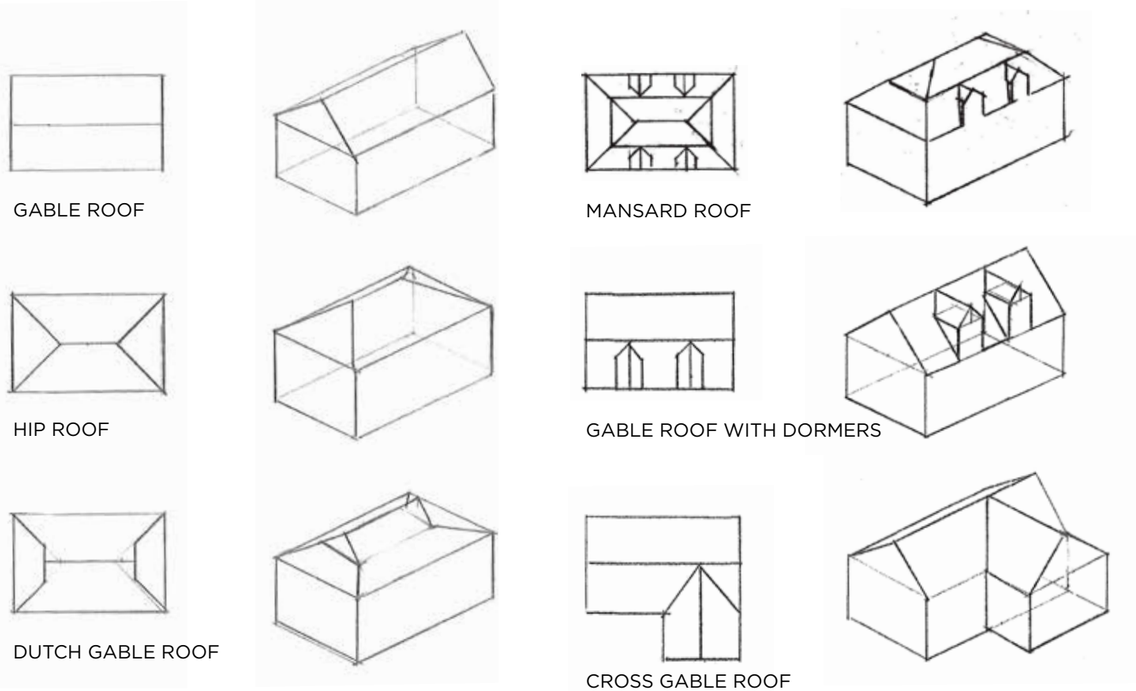
SCALLOPED ROOFING 102 North 6th Street

QUEEN ANNE ROOF 117 North 6th Street

PAINTED METAL ROOF 116 North 4th Street

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
4. Retention of Significant Later Alterations/Additions
5. Sensitive Treatment of Distinctive Features and Craftsmanship
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions



ML+H/Les Thomas Architect

ROOF STYLE EXAMPLES

SCALLOPED SLATE ROOFING 214 South 7th Street

RESIDENTIAL

SIDING

OVERVIEW

Original siding is highly demonstrative of architectural integrity. Modern siding treatments like vinyl or aluminum are not permitted and cannot replicate the natural appearance of real wood and are therefore not permitted. Retain and maintain original wood siding.

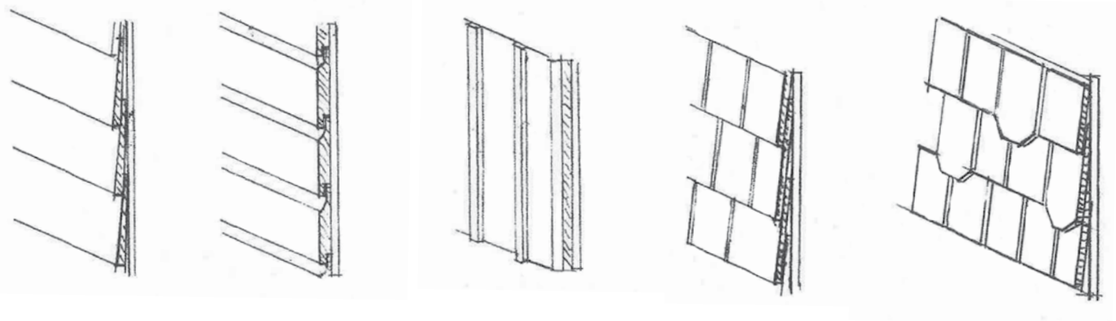
GUIDELINES

1. Preserve historic siding and exterior materials.
2. Re-nail warped or loose wood shingles.
3. Follow wood or masonry guidelines when repairing damaged historic siding and exterior materials.
4. Repair stucco by removing loose material and patching with a new material that is similar in **composition, colors, and texture.**
5. Replace historic siding and shingles only as required and with materials that match the original as closely as possible.
6. If historic siding was removed or covered prior to the adoption of design guidelines or becomes damaged beyond reasonable repair, **the use of synthetic replacement siding may be permitted. However, original materials are still preferred.**
7. While cementitious siding may be used, it should be focused **on additions and new construction.** Vinyl and aluminum siding are prohibited.
8. Choose cementitious siding that most closely matches the shape, size, profile, and texture of wood siding.

ORIGINAL WOOD SIDING 502 Broome Street

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions



LAP | CHANNEL (NOVELTY) | BOARD & BATTEN | SHINGLES | FISH SCALE SHINGLES

WOOD SHINGLE PATTERNS

ML+H/Les Thomas Architect

WOODEN SHINGLES 214 South 7th Street

WOOD VERSUS SYNTHETIC SIDING

- Vinyl and aluminum are still too new to definitely say whether they are more or less economical than wood. In terms of resale value, wood siding has the economic advantage; a recent study by Remodeling Magazine judges that property owners lose one out of every three dollars invested in aluminum siding when they sell their house.
- Wood and synthetic materials perform fairly equally in terms of energy conservation since most heat leaves houses through roofs, basements, windows, and doors.
- Any claims that synthetic siding is "maintenance-free" are untrue. Owners of 15 to 20 year old aluminum and vinyl siding often find that it, like wood, requires painting.
- Vinyl siding is a toxic material and is not considered "green" and friendly to the environment.
- Synthetic siding is likely to trap moisture and condensation between it and the wood underneath, leading to rotted wood and structural problems.
- Synthetic siding can keep the problem hidden until major damage is done.
- If choosing synthetic siding, choose a style that has thickness and detail such as a tapered shape.

MAINTAINING WOOD SIDING

- Paint wood siding every five to eight years to seal it against water penetration.
- Repair or replace damaged sections. Epoxies can be helpful.
- For its best appearance, keep wood siding clean by using a strong stream of water from a garden hose or by using household detergent and a medium soft brush.
- Allow sunlight and air to reach siding to prevent mildew.
- For more information on general maintenance and painting of wood siding, see the preservation brief at http://www.nps.gov/history/hps/tps/briefs/brief10.htm.

RESIDENTIAL

WINDOWS & SHUTTERS

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions

OVERVIEW

Windows are functional and aesthetic, helping to convey a building's particular style. Windows allow **light into the interior of a building, provide ventilation, and allow a visual connection to the outside**. Their spacing divides a building into distinct sections, or bays, which defines the elevation. There are numerous types and sizes of windows in addition to a variety of designs of **sills, lintels, decorative caps, and shutters**. Preserving windows and their components helps uphold the architectural integrity of the district as a whole. **Due to the importance of windows, a condition survey and specific application are required.**

SEE TERMINOLOGY, NEXT PAGE

GUIDELINES

SEE EXAMPLES

1. Preserve historic windows.
2. **Patch, paint, putty, and weather strip** historic windows as needed in order to restore them to their original conditions. See guidelines for wood for more detailed repair information.
3. If damage to a historic window is beyond repair, it may be replaced with proper HDC prior approval. However, when possible, replace only damaged components and retain as much historic material as possible. To test for condition, stick an ice pick into the sill or bottom rail of the frame; if it penetrates more than half an inch into the wood, the frame may require replacement.
4. If the majority of windows are beyond reasonable repair and HDC prior approval has been given, wood windows should be replaced with wood windows to match the original.
5. To boost energy conservation, opt for the **installation of storm windows** over replacement of historic windows.
6. Window tinting should be limited and allow the window to be largely transparent.
7. Retain historic shutters and blinds.
8. If new blinds or shutters are installed, use ones that are constructed of wood and sized and installed like historic working ones and are based on physical or photographic evidence. **Operable shutters are preferred.**
9. The installation of vinyl shutters is not permitted. Vinyl is not a sustainable material and its plastic appearance is not similar to wood.
10. When proposed, storm shutters must be fully functional to aid in storm protection.
11. Do not change **the number, location, size, or glazing pattern** of windows by cutting new openings, blocking in windows, or installing replacement sashes that do not fit the historic openings.
12. Do not install bars in windows visible from the street.
13. Do not use snap-in or flush muntins on historic buildings or new infill.
14. While the windows do not need to be true divided lights, raised muntins must be used on the **exterior and interior** of the window pane.
15. Re-use serviceable hardware and locks as long as they are reversible and do not result in damage to historic elements.
16. The installation of temporary storm shutters to protect windows is appropriate as long as they are reversible and do not damage the historic fabric of the property.
17. The installation of "bahama" style shutters is appropriate if the property owner can demonstrate the building originally had such shutters through photographic or physical evidence.

1X1 WINDOWS 121 North 6th Street

2X2 WINDOW 17 South 7th Street

APPROVED FOR USE ON HISTORIC STRUCTURE PROJECTS

Note: If window muntins are used, they must match profile of existing historic muntins and must include exterior raised muntins (grilles).

Wood:	Aluminum-Clad Wood:	Vinyl-Clad Wood:	Cellular PVC/Ultrex:	Composite:
Hurd Jeld-Wen (Siteline) Marvin Pella (Reserve)	Hurd Jeld-Wen (Siteline) Marvin Pella (Architect, Designer, Reserve) Weather Shield	Anderson (400 Series, Architectural, 200 Series)	Marvin Elevate (Previously known as Integrity Wood-Ultrex) Windsor	Renewal by Andersen

APPROVED FOR USE ON NEW CONSTRUCTION PROJECTS ONLY

Any product line approved for use on historic structures can also be used on new construction. Window style and light patternare at the discretion of the applicant. Note: If window muntins are used, they must include exterior raised muntins (grilles).

Aluminum-Clad Wood:	All Vinyl/Plastic/Fiberglass:
Pella (ProLine)	Pella (Impervia, 350 Series, Encompass)

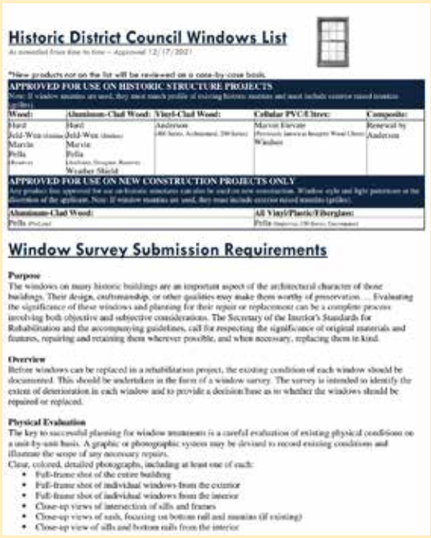
NOTE: APPROVED WINDOWS MAY CHANGE. CHECK LINK (BELOW) OR DISCUSS WITH CITY STAFF.

ARCHED WINDOWS 102 North 6th Street

HDC WINDOW APPLICATION

Applications are available on the City of Fernandina Beach website:

https://www.fbfl.us/1004/Applications-Forms



Historic District Council Windows List

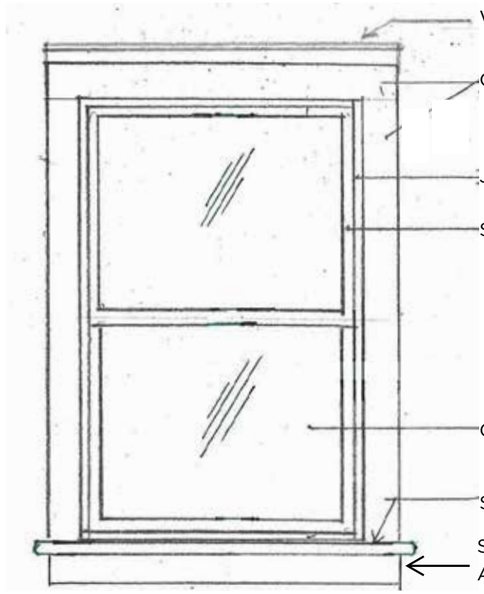
Window Survey Submission Requirements

Purpose

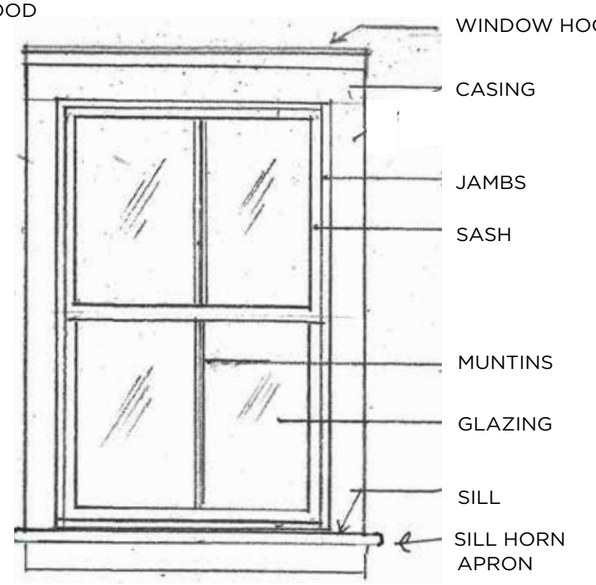
Overview

Physical Evaluation

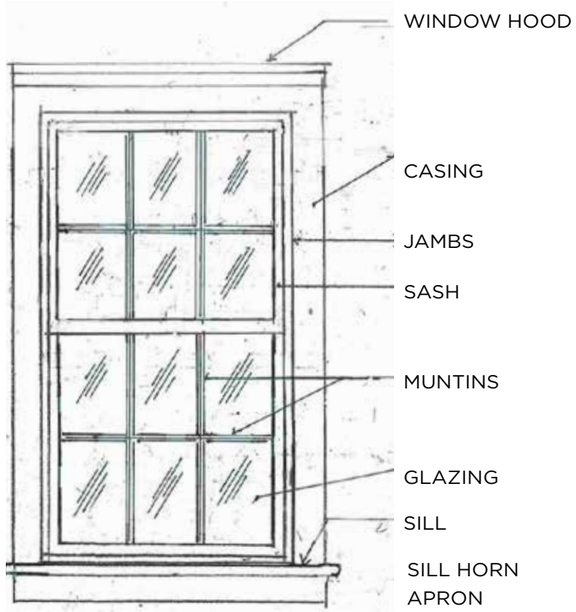
WINDOW TERMINOLOGY



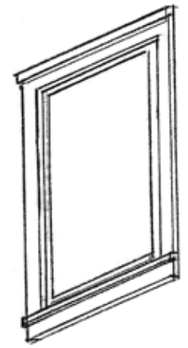
1X1 DOUBLE HUNG WINDOW



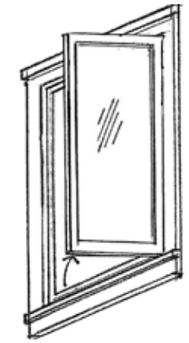
2X2 DOUBLE HUNG WINDOW



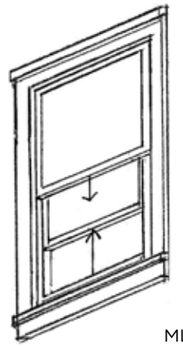
6X6 DOUBLE HUNG WINDOW



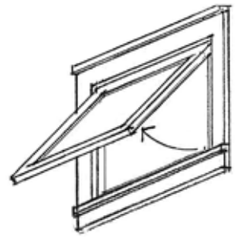
FIXED SASH



CASEMENT WINDOW

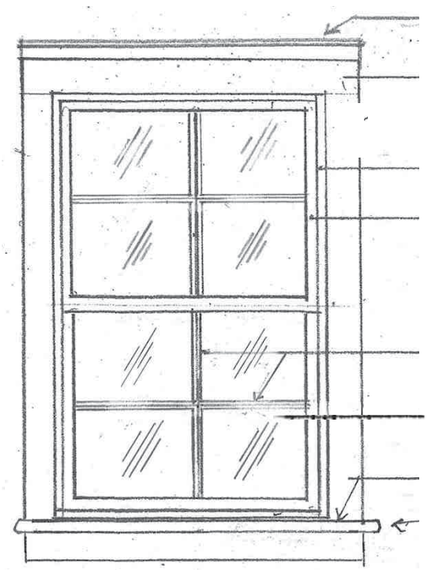


DOUBLE HUNG WINDOW

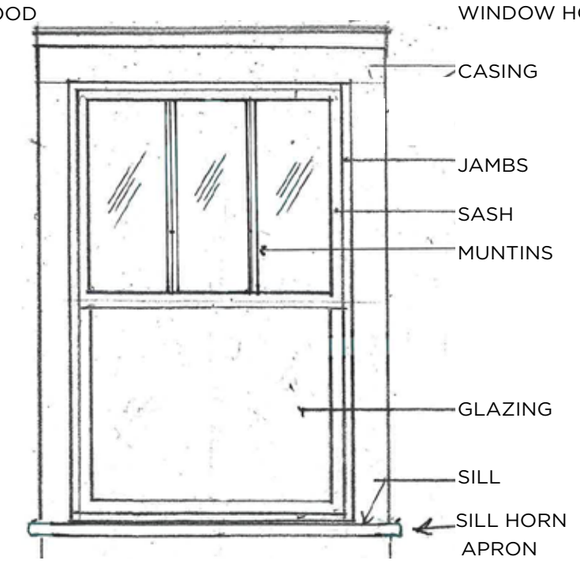


AWNING WINDOW

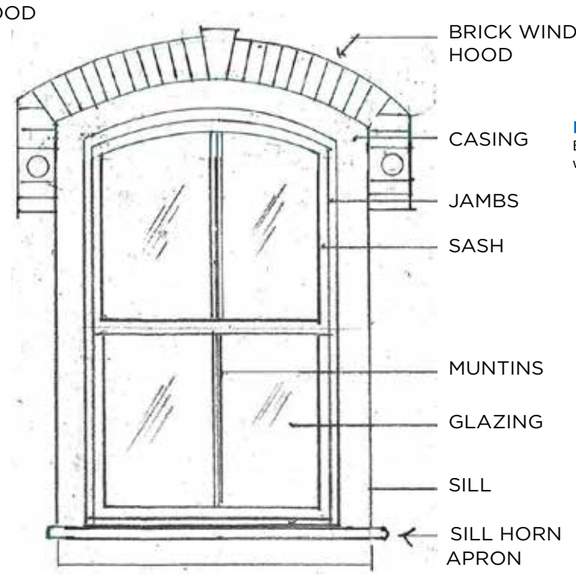
ML+H/Les Thomas Architect



4X4 DOUBLE HUNG WINDOW



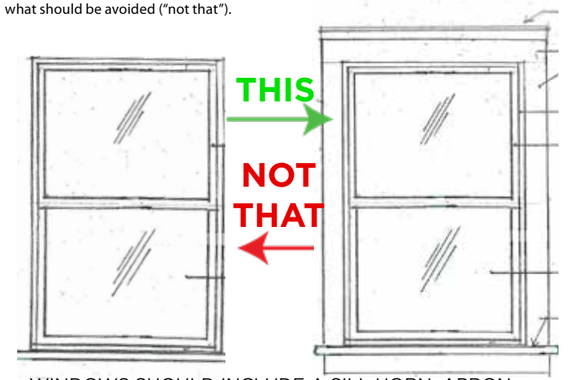
3X1 DOUBLE HUNG WINDOW



2X2 WITH ROUND TOP DOUBLE HUNG

HELPFUL HINT **THIS...NOT THAT**

Below is an overview graphic to help show what the guidelines are asking for ("this")...and what should be avoided ("not that").



WINDOWS SHOULD INCLUDE A SILL HORN, APRON, WINDOW HOOD.

RESIDENTIAL

WOOD MAINTENANCE

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
7. Cleaning with Gentlest Method Possible
9. Compatible Contemporary Design for New Alterations/Additions

OVERVIEW

The abundance of wood has made it the most common building material throughout much of the country's building history. Also, wood is pliable and can be easily shaped, which allowed for a broad range of decorative and functional elements. Many wooden elements, such as **architectural details, doors, siding, and windows**, are addressed in their own sections. While wood is durable and easy to work with, it must be **maintained properly** to have a long life.

GUIDELINES

ALSO SEE 'PAINT'

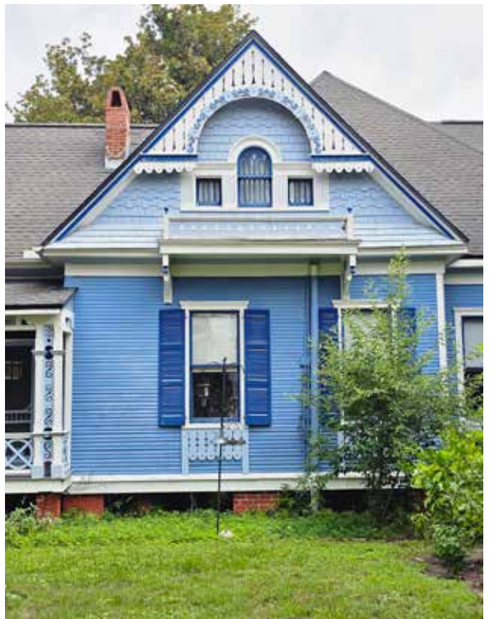
1. Follow the guidelines for paint to keep all wood surfaces protected from the elements. **Paint prevents deterioration from moisture.**
2. Use pest-control products with caution; conduct regular inspections for termites.
3. Maintain landscaping so that it does not cause damage to wood.
4. Inspect for **leaking roofs, gutters, and downspouts** and make needed repairs to eliminate excessive moisture issues. Secure or replace loose or deteriorated flashing and insure proper ventilation.
5. Check for proper drainage around the foundation to eliminate standing water.
6. Re-caulk where rainwater can penetrate such as in junctions of dissimilar materials or at corner boards. First remove old caulk and dirt and use a high quality caulk such as one made with polyurethane. **Refrain from caulking under individual siding boards or windowsills.**
7. If wood is beginning to rot, dry it thoroughly and treat it with fungicide. Waterproof it (two to three applications of boiled linseed oil with **24 hours of drying time between coats** has been quite successful), then fill any cracks and holes with putty and sand. Caulk between the wood members when necessary, then prime and paint the wood.
8. If wood is partially decayed, fill and strengthen it by applying **semi-rigid epoxy** into the decayed wood and allowing it to harden. Then **fill, patch, sand, and paint** the consolidated wood. Caulk between the wood members when necessary, then prime and paint the wood.
9. Wood boards with wide splits likely cannot be fixed with putty; however, pry the crack apart wide enough to apply a strong exterior glue, then press the sections back together. Secure with finishing nails to hold it together while the glue dries.
10. For convex warped boards, drill several holes along the centerline of the board. Insert countersunk screw (countersink enough so that screw heads end up below the surface of the board) and gradually tighten the screws to pull the board flush. **Wet the board down during this procedure to avoid splitting.** The procedure should be **gradual,** perhaps even taking days.
11. For concave warped boards, use a row of finishing nails at both the top and bottom edges to pull the edges back down. **Countersink the nail heads and fill the holes with putty.**
12. When a portion of a wooden board is too deteriorated for repair, use a circular or hacksaw to **remove** the damaged portion as close to the edge of the board above as possible. Then **replace** the section with a section or board that matches the existing boards in size and profile by nailing it in place, countersinking the nails, puttying the nail holes and any cracks, and painting the area.

DETAILED WOOD TRIM 121 North 6th Street

PAINTED WOOD 614 Ash Street

WOOD SIDING 304 North 5th Street

PAINTED WOOD SIDING 221 South 5th Street



PAINTED WOOD SIDING 701 Beech Street

PAINTED WOOD SIDING 511 Cedar Street

FENCES & WALLS

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions

OVERVIEW

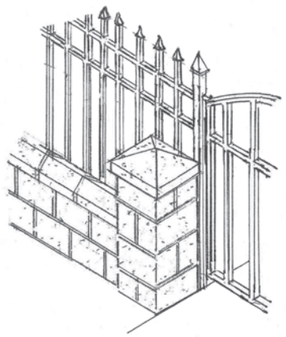
Walls and fences, including gates, are found throughout the district. Their continued use is appropriate. Regularly maintain and make repairs to existing historic walls and fences instead of replacing them. Fences that are incompatible with the surrounding sites, like chain link, split rail, or stockade fences in areas where picket or iron fences predominate, are discouraged. **The removal of incompatible walls and fences is encouraged.**

GUIDELINES

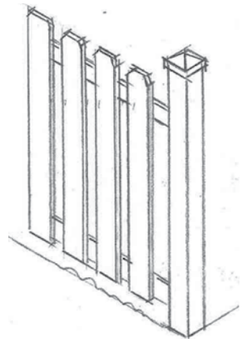
1. Preserve historic fences and walls.
2. Construct new fences and walls using materials that predominated historically or that visually match these materials. **Wood or metal** for new fences and brick/concrete for new walls are generally appropriate materials.
3. Consider **new site walls and low berms** to provide protection of site and historic structures during storm events. See 'Think Resiliency' for more.
4. Paint new wooden fences to complement their adjacent houses. Construct front-yard fences to a maximum height of **four feet tall** and with pickets.
5. For front yards, new fences and walls **may not exceed four feet in height**. This includes any material beneath the fence including berms, or existing site walls that would be built on top of.
6. If a solid wood board fences is desired, use in **back yards only.** Height shall be consistent with LDC and zoning standards and painted.
7. Locate non-traditional fences such as split or horizontal rail, railroad tie, or timber fences at rear yards or where not visible from the street. Chain link fencing is **not permitted** within the district.
8. The installation of vinyl fencing is prohibited for yards of houses in the historic district per the LDC. Vinyl is not a sustainable material and does not convey the same appearance as historic fencing materials such as wood or brick.

HOOP & DART IRON FENCE 605 Ash Street

ML+H/Les Thomas Architect



4 FOOT FENCING GUIDELINE



PICKET FENCE

CONCRETE BLOCK WALL

PICKET FENCE 414 Broome Street

PERMANENT SITE WALL 402 South 7th Street

CONCRETE RETAINING WALL 117 North 6th Street

CONCRETE RETAINING WALL 112 North 6th Street

WOOD PRIVACY FENCE & SHRUBS 102 South 7th St.

THINK RESILIENCY

SITE WALLS FOR STORM SURGE MANAGEMENT

Permanent site walls can be used as a barrier for storm surge events if built properly. To ensure flooding is prevented, these walls will need to be tall enough to rise above flood water levels and have sufficient strength to counteract the pressure of flooding in a storm surge. A large benefit of site walls is the low to no impact that building these will have on the home, however you will need sufficient land and fill to create a flood proof site wall. Site walls have been used for numerous purposes: **to emphasize lot lines, create privacy, and to help fight against storm surges.** Some popular materials may be **coquina, brick, or another local stone.** These can blend into a historic home site with ease. Check with the planning and permitting process prior to construction of walls.
Additional Information can be found here: www.nps.gov/subjects/ncptt/upload/2018-04.pdf

EXAMPLE

PERMANENT SITE WALL 801 Beech Street

GROUND SURFACES

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions

OVERVIEW

Historic sidewalks, driveways, planting patterns, and grades should be preserved. If replacements or new elements are required, patterns of placement and material should be retained.

GUIDELINES

1. Follow guidelines for masonry to retain and maintain historic placement, materials, and design for ground surface elements like **walkways and drives.**
2. Keep landscaping maintained so that vegetation does not cause damage to masonry features.
3. Maintain compatibility between private ground materials like walkways and drives and public materials like sidewalks.
4. Traditional materials such as **brick pavers, oyster shell, gravel, and concrete** are recommended for new ground surfaces. **Permeable concrete** is also acceptable. Concrete ribbons, versus complete coverage of a driveway area, were commonly used. Their design is traditional and also decreases the amount of water run-off.

BRICK DRIVEWAY 404 Broome Street

BRICK WALKWAY 410 South 7th Street

RIBBON DESIGN DRIVEWAY 221 North 4th Street

BRICK WALKWAY 415 Centre Street

THINK RESILIENCY

PERVIOUS PAVING MATERIALS, SHELL & PERVIOUS PARKING SURFACES

Shell parking lots are an option for non-ADA pervious parking. They involve putting crushed shells on top of a prepared plot of land. Pervious pavers are another material option to help with runoff.

Pervious refers to the ability for rainwater to seep through the material. This helps **reduce flooding, excess soil compaction, chemical runoff from cars** and keeps water on the same lot.

Pervious pavement has been used throughout history. It was first noted during the '18th century when porous concrete was employed to construct load-bearing walls or pavement surfaces due to heightened cement costs.'

More information at: www.sciencedirect.com/science/article/abs/pii/S0950061823030258

EXAMPLE

HISTORICAL PERVIOUS SURFACE 103 South 10th St.

OUTBUILDINGS

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
9. Compatible Contemporary Design for New Alterations/Additions
10. Reversibility of New Alterations/Additions

OVERVIEW

Historic outbuildings such as garages, carriage houses, and sheds should be retained where they exist.

GUIDELINES

1. Preserve and maintain original outbuildings such as **garages and sheds** as long as possible. Regular use carriage houses, outbuildings and application of rehabilitation guidelines for dwellings will help ensure their longevity.
2. Design new outbuildings to be complimentary to, yet discernible from, the associated dwelling's architectural style.
3. Locate new outbuildings appropriately, such as to the **rear of a house or set back from the side elevations.** It is preferred for the outbuilding to be unattached from the main house.
4. Scale and relationship to the dwelling should be taken into consideration.
5. Both one– and two-story accessory outbuildings are permitted for a **primary dwelling.**

   Per the LDC, an Accessory Dwelling Unit (ADU) is a dwelling unit that is subordinate to an existing principal structure. Refer to LDC Section 5.01.00 Accessory Uses and Structures for guidelines.

SEE EXAMPLES

OUTBUILDING SHED 416 North 3rd Street

GARAGE OUTBUILDING 302 South 7th Street

OUTBUILDING DWELLING 432 North 3rd Street

UTILITIES & ENERGY RETROFITTING

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:
2. Retention of Distinguishing Architectural Character
5. Sensitive Treatment of Distinctive Features and Craftsmanship
9. Compatible Contemporary Design for New Alterations/Additions

OVERVIEW

Appliances such as dish antennae, external heating and air conditioning units, utility meters, garbage receptacles, utility wires, and ramps are modern additions to dwellings. These amenities should not be obtrusive.

GUIDELINES

1. Retain plants, trees, and landscape features to perform **passive solar energy functions** like **shading and wind breaks.**
2. Use inconspicuous placement and the smallest size possible for dish antennae.
3. Screen **garbage cans, HVAC units, and utility meters** from view through inconspicuous placement, landscaping, or fencing designed to blend with the building.
4. Locate window air-conditioning units on **side or rear elevations.**
5. Compliance with health and safety codes should not negatively affect character- defining features and finishes of the building.
6. Energy-saving devices such as solar panels may be reviewed, but not to the extent that their placement renders them ineffective. Property owners are encouraged to place solar panels, wind turbines or other energy saving measures on elevations that are **not readily visible from the street** and do not detract from a dwelling's architectural character.

DISH ANTENNAE PLACEMENT 214 South 7th Street

DISH ANTENNAE PLACEMENT 229 South 8th Street

SOLAR PANEL PLACEMENT 322 North 3rd Street

SIGNS

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
4. Retention of Significant Later Alterations/Additions
9. Compatible Contemporary Design for New Alterations/ Additions

OVERVIEW

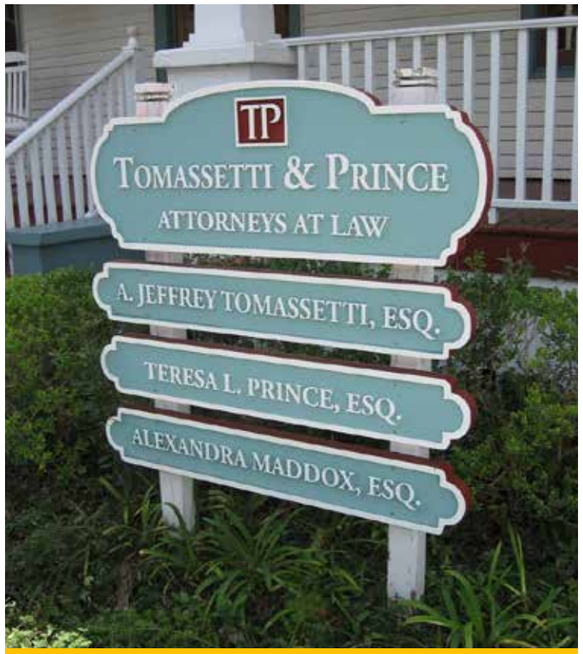
Private signs on houses converted to office or retail use should be of appropriate size, styles, materials, colors, and placement.

GUIDELINES

1. Use historic materials like finished **wood, glass, iron, copper, or bronze** for modern signs in a residential area, or modern materials that replicate them.
2. Use small signs with proportions that complement those of the building. Home-occupation signs may have a maximum sign area of **one square feet** per the LDC.
3. Simple designs and content are most effective and least intrusive. Use no more than **three colors** that complement the building.
4. Install signs in locations historically used for signs like on awnings, inside windows, projecting from the building façade, or standing in the yard. Do not obscure architectural features. Anchor mounting equipment in mortar, **not bricks or stones**.
5. Use only gooseneck lamps or concealed lighting sources.
6. Use no more than **two signs** per building, not counting window or easel type signs (Fernandina Beach Land Development Code 8.01.03).

FREESTANDING SIGN 10 South 7th Street

GROUPED HANGING SIGNS 20 South 4th Street



FREESTANDING SIGN 406 Ash Street

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NEW CONSTRUCTION

RELOCATION, HANDICAP ACCESS, DEMOLITION

NEW CONSTRUCTION
COMMERCIAL

ADA COMPLIANCE & ACCESSIBILITY RAMPS

OVERVIEW

Most commercial buildings have entrances that meet Americans with Disabilities Act (ADA) requirements. Entrances can also be retrofitted with new hardware and automatic door openers if desired. To incorporate accessibility ramps and chair lifts, they should be designed to minimize their visual impact on the primary facade.

GUIDELINES

1. Americans with Disabilities Act (ADA) curb cuts should be installed to minimize damage to the original concrete sidewalks and be consistent with the existing concrete **color and texture.**
2. Ramps should be incorporated seamlessly into the hardscape. If monumental stairs cannot be modified, the nearest entry to the main entrance should be modified for the ramp.
3. Use landscaping where appropriate to screen accessibility ramps.
4. Temporary access ramps which will not **remain over 365 days** may be built out of unpainted wood. Structure and site should be restored following the 1 year timeframe.
5. More permanent (over 365 days) ramps and lifts should be made of compatible materials and, when applicable, painted to blend.

ADA RAMP 218 Ash Street

ADA RAMP 14 South 2nd Street

ADA LIFT 201 Alachua Street

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
9. Compatible Contemporary Design for New Alterations/Additions
10. Reversibility of New Alterations/Additions

ADA RAMP EXAMPLE

AUTOMATIC DOOR OPENER

ADA LIFT 19 South 2nd Street

NEW + INFILL BUILDINGS

HELPFUL HINT
Refer back to the Context Sensitive Setback Determination on page XIV.

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:
2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions

OVERVIEW

Ensuring the integrity of the historic district requires attention to new construction and its compatibility with respect to visual and historic characteristics. The following guidelines address the many factors involved in determining the appropriateness of proposed new buildings. Apply each guideline in terms of the new building's relationship to adjacent historic buildings. For instance, if brick walls are the dominant characteristic in the existing streetscape, the compatibility of color and materials of the new building is highly important. In other areas, where colors and materials vary, conformity of materials is less significant, and other factors such as height and roof shape may be more important.

GUIDELINES

1. Construct new buildings to a height compatible with existing buildings on the block. New buildings should have the same number of stories and be within **ten percent of the average height of existing buildings** as seen from the street and publicly accessible areas.
2. Construct new buildings with façade proportions, including the height-to-width ratio, similar to and compatible with others on existing buildings.
3. New buildings should be compatible with buildings in terms of set back.
4. Match the degree of new design's complexity with that of existing adjacent buildings. The area's dominant architecture should dictate the degree of simplicity or complexity for a new building.
5. With respect to height-to-width ratios, design new buildings' windows and doors **in relation to the proportions of existing buildings visible from public areas.**
6. Design new buildings with **solid-to-void rhythms and open-to-solid proportions** compatible with those used in existing buildings.
7. Select materials and textures for new buildings that relate to the extent such materials and textures are used in the surrounding area and on existing adjacent buildings. In areas where strong continuity of materials and textures is a factor, the continued use of those materials should be strongly considered.
8. Select colors for a new building that relate to the use of color in the surrounding area and on existing adjacent buildings. In areas where strong continuity of color is a factor, the continued use of existing colors should be strongly considered.
9. Relate architectural details and articulation to that of existing buildings. Such details may include **lintels, cornices, arches, chimneys, and ironwork.**
10. Design new buildings to be compatible with the historic and architectural character of the area while also recognizing them as products of their own time. By following a majority of the above guidelines, a new building can be designed that respects its historic neighbors without simply duplicating them.
11. Windows for infill shall not use snap-in or flush muntins. While the windows do not need to be true divided lights, raised muntins should be used on the exterior and interior of the window pane.

INFILL BUILDINGS 200 Block of Centre Street

INFILL COMMERCIAL BUILDING 105-107 Centre Street

INFILL BUILDINGS 100 Block of Centre Street

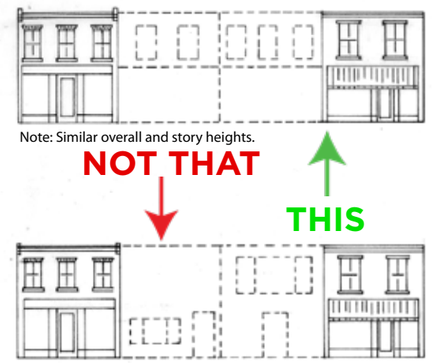
INFILL BUILDINGS 100 Block of Centre Street

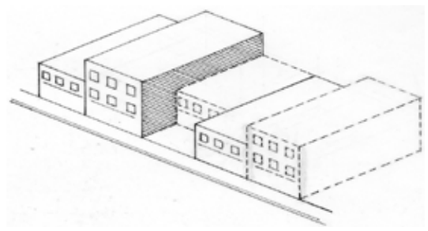
INFILL BUILDING 203 Centre Street

A building constructed over several lots should have vertical divisions to maintain the streetscape rhythm.

HELPFUL HINT THIS...NOT THAT

Below is an overview graphic to help show what the guidelines are asking for ("this")...and what should be avoided ("not that"). The top sketch illustrates new construction that maintains traditional storefront and upper façade alignment. The sketch below illustrates inappropriate alignment.




Thomason and Associates

DECKS/BALCONIES

OVERVIEW

Decks are not historic elements. As modern features, they should be designed and placed to minimize their impact on district appearance.

GUIDELINES

1. Place decks on **rear elevations or in other locations that are out of view from the street.**
2. Paint decks in **modest colors** as to not be obtrusive.
3. Design decks that are simple in appearance.

REAR DECK EXAMPLE

REAR DECK EXAMPLE

NEW CONSTRUCTION

HELPFUL HINT
Refer back to the Context Sensitive Setback Determination on page XIV.

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:
2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
9. Compatible Contemporary Design for New Alterations/ Additions

OVERVIEW

The protection of the historic and architectural resources of the district includes new construction and requires compatible new buildings to respect visual and historic characteristics. New construction of primary buildings should maintain the existing historic pattern of a neighborhood in terms of characteristics such as **setback, distance between homes, scale, materials, and colors.** New outbuildings and detached garages are addressed in the section for outbuildings.

GUIDELINES

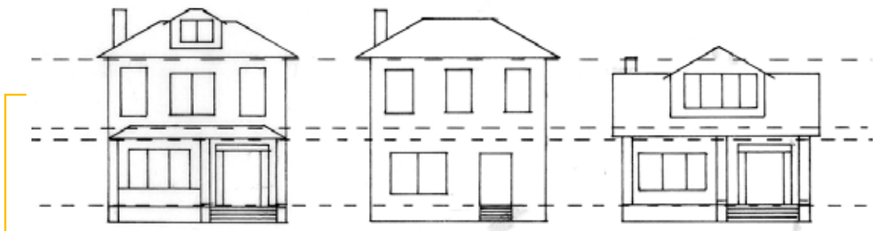
1. New buildings should be compatible with adjacent buildings in terms of **height.**
2. New buildings should be compatible with adjacent buildings in terms of **materials.**
3. New buildings should be compatible with adjacent buildings in terms of **set back.**
4. Applicants should consider the context sensitive Setback Determination, which allows the City to permit setbacks less than required zoning if **over 50% of the structures** have smaller setbacks. See page xiv for more information.
5. New buildings should be compatible with adjacent buildings in terms of **width, scale, and proportions.**
6. New buildings should be compatible with adjacent buildings in terms of **roof form.**
7. New construction should be **oriented toward the major street.**
8. New construction should have **raised foundations or the appearance of raised foundations.**

4.02.03 F. CONTEXT SENSITIVE SET-BACK DETERMINATION

City code allows for structures to have a "context sensitive setback" to maintain historic neighborhood character. Specific language in the ordinance is shown below:

1. If **at least half of the lots on the same block face are occupied by principal structures** and at least **50% of those principal structures do not comply with minimum front yard setbacks**, property owners may elect to apply for a context sensitive front yard setback determination.
2. The front setback of other principal structures on the block face must be **measured from the property line to the closest vertical element** of the roofed portion of the principal structure, such as porch supports or the building face. Block Face shall be defined as one (1) side of a street between two (2) intersecting streets. The orientation of structures on corner lots determines the applicable block face.
3. On properties seeking a context sensitive setback determination, **principal structures must be set back from the front property line a distance equal to the average front setback depth of all principal structures on the same block face**. Buildings that front on a different street than the subject lot or that are separated from the subject lot by a street or alley may not be used in computing the average.
4. In using a context sensitive setback determination, **front-loaded garages must be setback at least twenty-five (25) feet in all cases.**

COMPATIBLE INFILL EXAMPLE



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HEIGHT APPROXIMATION EXAMPLE

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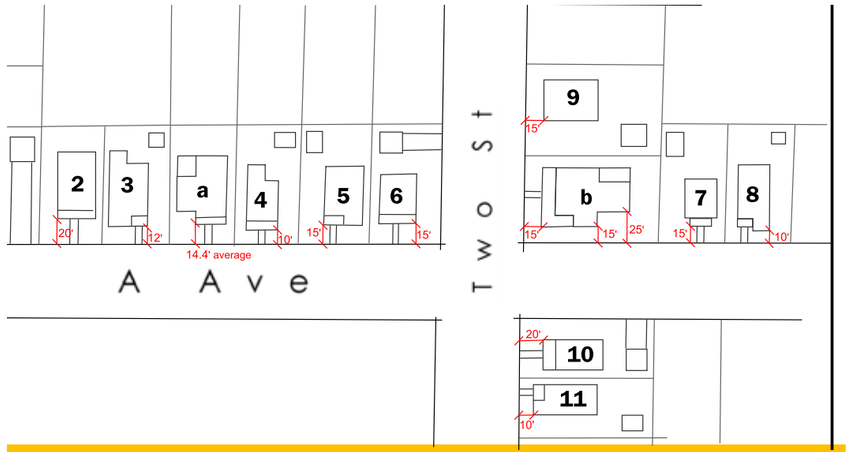
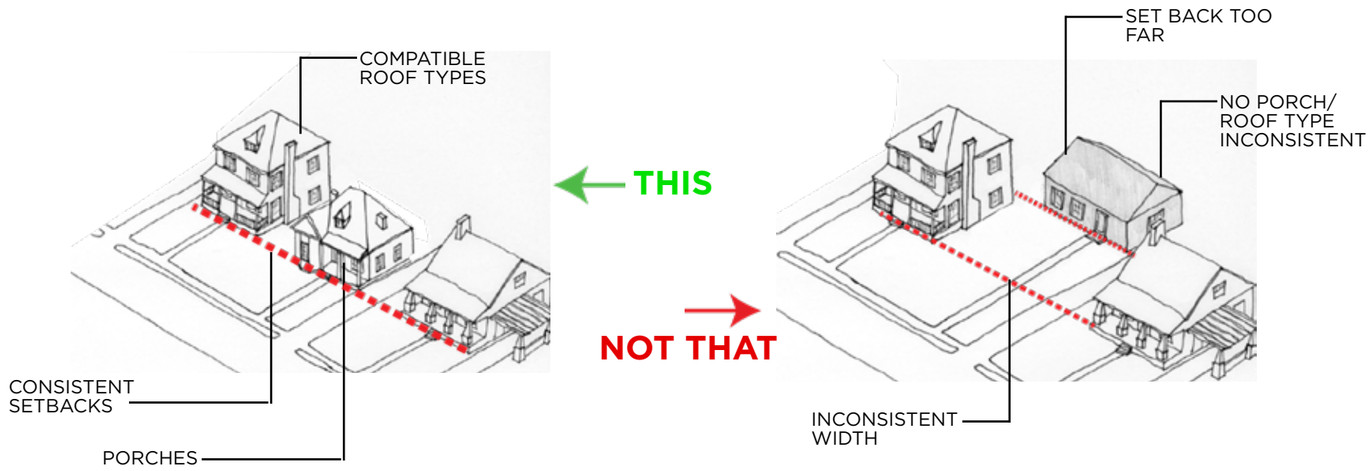
FACADE ELEMENTS EXAMPLE

CONTEXT SENSITIVE SETBACKS



HELPFUL HINT ## THIS...NOT THAT

Below is an overview graphic to help show what the guidelines are asking for ("this")...and what should be avoided ("not that").



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ACCESSIBILITY RAMPS

OVERVIEW

Because ramps are modern elements, they should use placement and design to minimize their visual impact.

GUIDELINES

1. Blend a ramp into the existing design of the building and its architectural features.
2. Chair lifts may also be approved if they are not readily visible from the street and their installation has minimal removal of historic fabric.
3. Ramps should be incorporated seamlessly into the hardscape. If monumental stairs cannot be modified, **the nearest entry to the main entrance** should be modified for the ramp.
4. Use landscaping where appropriate to screen accessibility ramps.
5. Temporary access ramps which **will not remain over 180 days** may be built out of unpainted wood. Structure and site should be restored following the 1 year time frame. If special condition exist, flexibility can be granted by Planning and Conservation Staff.

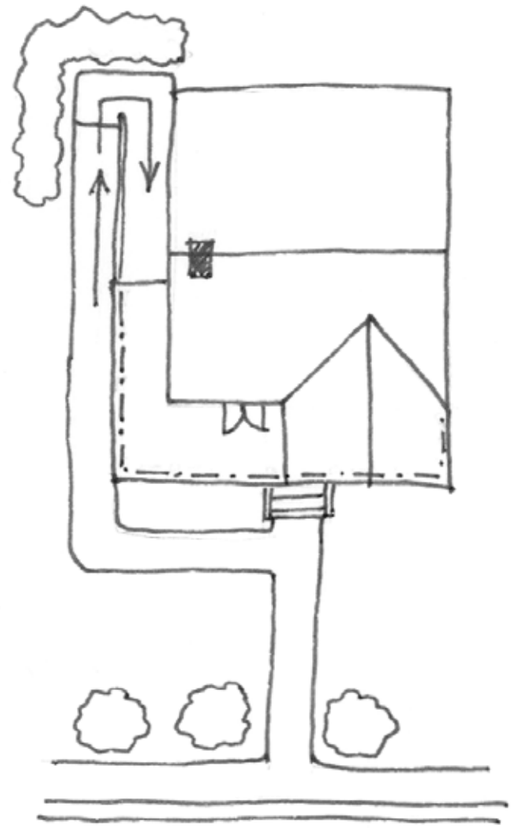
   6. More permanent (over 365 days) ramps and lifts should be made of compatible materials and, when applicable, painted to blend.

SEE EXAMPLES
SEE SKETCH

ACCESSIBILITY RAMP 218 Ash Street

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
9. Compatible Contemporary Design for New Alterations/Additions
10. Reversibility of New Alterations/Additions



STREET

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SIDE ELEVATION RAMP PLACEMENT EXAMPLE

DECKS

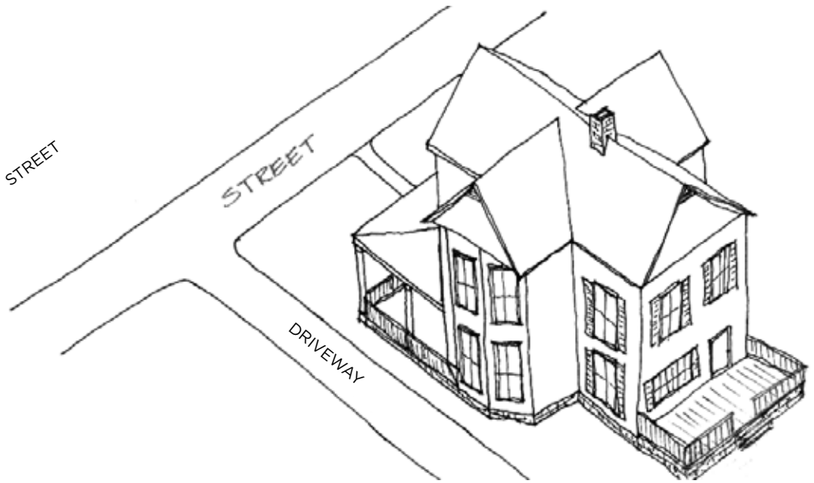
OVERVIEW

Because decks are modern features, design and locate them to **minimize their visual impact on district appearance.**

GUIDELINES

1. Place decks on rear elevations or in other locations that are out of view from the street.
2. Paint and design decks to have **architectural elements within the railing system that meet code** and **are complimentary to the style of the house.**
3. Keep deck designs simple in appearance. If visible from the street, ensure that decks have square balusters set no **more than three inches apart** and **no more than two inches in width and depth.**

REAR DECK EXAMPLE



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REAR DECK PLACEMENT EXAMPLE

REAR DECK EXAMPLE

DEMOLITION

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:
2. Retention of Distinguishing Architectural Character
4. Retention of Significant Later Alterations/Additions

OVERVIEW

Application for a Certificate of Approval for any demolition of a primary building or structure (contributing or noncontributing) located within a designated historic district or the CRA shall be submitted by the property owner to the HDC. **No building or structure in a designated historic district or the CRA shall be demolished without approval by the HDC, unless by a superseding order of a government agency or a court of competent jurisdiction.**

GUIDELINES

1. Demolition should only occur **after all other options have been considered** and retention of the building is found not to be feasible due to structural or economic reasons.
2. Demolition may occur to ensure the **public safety and welfare.**

SEE DEMOLITION MATRIX ON NEXT PAGE

DEMOLITION

- Demolition exerts a negative impact on a historic district. Either a void is created, or the replacement building is less well-designed and constructed than the original. Moreover, vacant lots can become unsightly and create nuisance abatement problems.
- Demolition of significant buildings, outbuildings and individual features conflicts with Standards 2 and 4 of the Secretary of the Interior's Standards. Demolitions alter the essential character and integrity of a building and the district in which it is located in violation of Standard 2. Standard 4 recommends the retention of long-standing and significant later additions to historic buildings.
- In some instances, selective demolition may be appropriate and may even enhance a historic district, building or site. Non-historic buildings whose designs and materials are not in character with their surroundings can be removed with no negative impact. Likewise, under certain circumstances, non-historic or non-significant features of a building can be removed. Measures to consider are whether the features are non-character defining; are located on secondary or rear facades; or lack architectural significance.
- Demolition of non-significant additions may also be appropriate. Demolitions may be undertaken if the addition is less than fifty years old; does not exhibit stylistic details or fine workmanship or materials; was added after the period of significance of the building or district; is so deteriorated it would require reconstruction; or obscure earlier significant features.
- Avoid demolition of important outbuildings and additions. Carriage houses and garages can be significant components of building complexes. Many buildings in a historic district have additions, new ornament, storefronts, porches, windows, wings, and added stories. If long-standing, these alterations may have gained significance in their own right and should be retained under Standard 4. Assessing the significance of later additions requires careful professional review and should be done on a case-by-case basis.

Recommendations:

- Identify, retain and preserve buildings, particularly landmark buildings, which are important in defining the overall historic character of a historic district.
- Retain the historic relationship between buildings and landscape and streetscape features.
- Remove non-significant buildings, additions, or site features which detract from the historic character of a site or the surrounding district.
- Demolition should occur only after all prudent and feasible options have been considered and retention of the building is found not to be feasible due to the loss of structural integrity, economic hardship, or public safety

Avoid:

- Removing buildings which are important in defining the overall historic character of a district so that the character is diminished
- Removing buildings thus destroying the historic relationship between, site features and open space
- Removing historic outbuildings in a complex, significant site features, or significant later addition which is important in defining the historic character of an individual site or the surrounding district.

DEMOLITION BY NEGLECT

The term demolition by neglect occurs when a building is allowed to decay through lack of maintenance, to the point of becoming a liability. The following shall apply to maintenance and repair to structures in the locally designated historic districts, as well as any structure or property in the City that has been listed individually or deemed eligible for individual listing in the National Register:

1. The owner, lessee, or other person in physical control of the structure shall comply with all applicable codes, laws and regulations governing the maintenance and safety of property including but not limited to City Codes, as applicable. It is the intent of this section to preserve from deliberate or inadvertent neglect of the exterior features of a building designated as a contributing structure to a historic district, and the interior portions therefore when such maintenance is necessary to prevent deterioration and decay of the exterior. All such buildings shall be preserved against such decay and deterioration and shall be free from structural defects through prompt correction of any of the following defects:
    a. Facades which may fall and injure members of the public or property;
    b. Deteriorated or inadequate foundation, defective or deteriorated flooring or floor supports, deteriorated walls or other vertical structural supports;
    c. Members of ceilings, roofs, ceiling and roof supports or other horizontal members which sag, split, or buckle due to defective material or deterioration;
    d. Deteriorated or ineffective waterproofing of exterior walls, roofs, foundations or floors, including broken windows or doors;
    e. Defective or insufficient weather protection for exterior wall covering, including lack of paint or weathering due to lack of paint or other protective covering.;
    f. Any fault or defect in the building which renders it not properly watertight or structurally unsafe; and
    g. Any fault or defect in the building rendering such structure an unsafe structure as defined by the Building Official.
2. Where the property is an archaeological site, the owner shall be required to maintain the property in such a manner so as not to adversely affect the archaeological integrity of the site.

DEMOLITION MATRIX WORKSHEET

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:
The demolition worksheet, below, is provided as a guide to the HDC for consideration of criteria and impacts

SCORE EACH CRITERIA ON A SLIDING SCALE OF 1 TO 5

Four General Standards for alterations, new construction, demolition, or relocation:

___1. The effect of the proposed work on the landmark, landmark site or property within an historic district upon which such work is to be done.
- ***1*** –A contributing property that has been severely altered or significantly deteriorated, as well as has little contribution to the ambiance of the district.
- ***5*** – Demolition of contributing property with high degree of original or early architectural integrity and soundness and significantly contributes to the ambiance of the district.

___2. The relationship between such work and other structures on the landmark site or other property in the historic district.
- ***1*** –Although contributing has very little importance to the district due to location, and relationship if any with surrounding buildings.
- ***5*** – Having high importance to the ambiance of the landmark site or historic district due to architectural or historical significance, location, and relationship with surrounding buildings.

___3. The extent to which the historic, architectural, or archaeological significance, architectural style, design, arrangement, texture, and materials of the landmark or property will be affected.
- ***1*** – The property has lost its historic or architectural significance due to insensitive and irreversible alterations, additions, or deterioration.
- ***5*** – The property continues to contribute to the district, or maintains its significance as an historic, architectural, or archaeological landmark.

___4. Whether the plans may be carried out by the applicant within a reasonable period of time.
- ***1*** – Applicant provides detailed rendered plans with detailed timeline of new construction on the site after demolition.
- ***5*** – Applicant provides no information on use of property after demolition or state intent to hold for an unspecified time as a vacant parcel.

In considering an application for a certificate of approval for demolition, the Council shall consider the following additional standards:

___1. The historic or architectural significance of the building or structure.
- ***1*** - Although contributing has very little historic or architectural significance due to alterations, incompatible additions, limited amount of original exterior & interior fabric.
- ***5*** - Having extreme historic or architectural significance (individual landmark quality).

___2. The importance of the building or structure to the ambiance of the historic district.
- ***1*** – Although contributing has very little importance to the district due to incompatible alterations & additions, location, and relationship if any with surrounding buildings.
- ***5*** –Having high importance to the ambiance of the historic district due to architectural or historical significance, location, and relationship with surrounding buildings.

___3. The difficulty or the impossibility of reproducing such a building or structure because of its design, texture, material, detail or unique location.
- ***1*** –Easily replicated due to design, texture, material, detail, or location.
- ***5*** – Very difficult or impossible to reproduce due to design, texture, material, detail, unique location, or current code restrictions.

___4. Whether the building or structure is one of the last remaining example of its kind in the neighborhood, the county or the region.
- ***1*** – The building is not a rare or significant example of its kind in the neighborhood or county.
- ***5*** –Building is a rare or significant example of its kind in the neighborhood or county.

___5. Whether there are definite plans for reuse of the property if the proposed demolition is carried out, and what effect of those plans on the character of the surrounding area would be.
- ***1*** –Provide detailed rendered plans of new construction on the site after demolition.
- ***5*** – Provide no information on use of property after demolition.

___6. The difficulty or the impossibility of saving the building or structure from collapse.
- ***1*** – The building has a high probability of collapsing due to severe deterioration.
- ***5*** – The building is in no danger of collapsing due to soundness of walls, roofs and structural systems.

___7. Whether the building or structure is capable of earning economic return on its value.
- ***1*** – The building is not capable of earning economic return on its value due to such demonstrated factors as condition & rehabilitation cost, local code restrictions, or financial encumbrances specific to the property.
- ***5*** –The building is currently earning economic return on its value.

___8. Whether there are other feasible alternatives to demolition.
- ***1*** –There are no feasible alternatives to demolition due to location, condition, size, and lack of appropriate sites to relocate.
- ***5*** – There are feasible alternatives to demolition.

___9. Whether the property no longer contributes to an historic district or no longer has significance as an historic, architectural or archaeological landmark.
- ***1*** – The property has lost its historic or architectural significance due to insensitive and irreversible alterations, additions, or deterioration.
- ***5*** – The property continues to contribute to the district, or maintains its significance as an historic, architectural, or archaeological landmark.

___10. Whether it would be undue economic hardship to deny the property owner the right to demolish the building or structure.
- ***1*** – Applicant has demonstrated an undue economic hardship based on criteria adopted by the City.
- ***5*** – Applicant has not provided any evidence to establish a case for undue economic hardship based on criteria.

_____ **TOTAL FOR DEMOLITION MATRIX (*34 or less* -** Recommend approval ***35 or above* -** Recommend deny demolition)

MOVING & NON-CONTRIBUTING BUILDINGS

OVERVIEW

Moving buildings is recommended only in instances where all other means of preservation have failed. Vacant lots may be appropriate locations for new construction or the relocation of buildings fifty years old or older. Moving commercial buildings is expensive and is generally considered a last resort to demolition.

Residential and commercial buildings that are **less than fifty years of age or no longer display their historic character are considered to be non-contributing to the district**. While these properties are still required to go through design review, the guidelines are applied with more flexibility regarding additions and replacement and repair of materials.

GUIDELINES

1. Explore **all other avenues of preservation** before moving a building or feature from its historic location.
2. Moving buildings into the downtown district may be appropriate if the building is compatible with the district's architectural character in **style, period, height, scale, materials, setting, and placement** on the lot.
3. Avoid moving buildings out of the district that contribute to the historic and architectural character of a district. This should occur only as an **alternative to demolition.**
4. Perform a structural assessment by a qualified professional to ensure the structure can be moved without failure.

RECENTLY BUILT DWELLING EXAMPLE 504 Beech Street

(Example of Non-Contributing Structure)

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:
2. Retention of Distinguishing Architectural Character

APPENDIX

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APPENDIX A

BASIC MAINTENANCE GUIDANCE

MATERIALS

1. Prevent water from making contact with exterior wood siding. Of particular importance is keeping all gutters and downspouts in good repair to keep water from infiltrating the wood surface.
2. All exposed wood should be kept painted, stained or treated with preservatives.
3. Repairs for wood siding such as cracks can be made through the use of waterproof glue. Large cracks may be filled with caulk followed by putty. The surface should then be sanded, allowed to dry, and painted.
4. Where exterior siding has to be replaced the use of siding to match in dimension, size and profile is recommended.
5. Use paints consistent (oil or latex) with the existing paint surface for exterior siding.
6. Keep exterior brick clean of mildew, efflorescence and dirt. Also keep exterior brick clean of vines, ivy, and other plant materials. Washing with detergents and water are best for exterior masonry and mortar. Sandblasting, water-blasting and other abrasive cleaning methods are detrimental to historic buildings and should not be used.
7. Re-pointing of historic mortar should be with a mortar which matches the original in appearance and composition. Most mortar from before 1900 was composed of lime and sand and a mortar with similar content should be applied. The use of Portland cement is not appropriate due to the hardness of the mortar versus the softness of the brick.
8. Most silicone based or waterproof coatings have limited effectiveness and may actually add to moisture problems by not allowing the brick to breathe. The use of these products is not appropriate.

ROOFS, CORNICES, CHIMNEYS

1. Check the roof regularly for leaks, deterioration of flashing, and worn roof surfaces such as rolled or asphalt shingles. An inspection of the upper floor or attic space during or following a rainstorm can also assist in detection of water related problems.
2. Know what metals are used in the cornice or roof flashing and use only similar metals during replacement or repair. Different metals should not touch each other or a galvanic reaction may occur leading to corrosion.
3. Metal roofs and cornices should be kept painted to prevent rust and deterioration. Appropriate paints include those with an iron oxide oil base. Asphalt based paints and aluminum paints should not be used on historic metals as they could accelerate the rusting process.
4. Chimneys should be regularly checked for cracking, leaning, spalling, and infestation by birds and insects. The use of chimney caps over chimneys or flue openings is recommended to keep out moisture. Refer to the chimney section – only certain types of caps and colors are acceptable.

GUTTERS & DOWNSPOUTS

1. Keep gutters and downspouts in good repair. Make sure they are properly connected, are clean of leaves and other debris, and channel water effectively away from the building. Seal all cracks in downspouts with silicone caulk or sealants.
2. The use of splash blocks to keep water away from the foundation is recommended.
3. Gutters and downspouts which are deteriorated should be replaced with new gutters and downspouts. Half-round gutters and round downspouts are preferable to corrugated designs.

FOUNDATIONS

1. All water should drain away from a building and should not enter the foundation.
2. Trees, shrubs, and other plants should be kept well away from the foundation to prevent damage from moisture and root movement. Typically a minimum distance of 2' between the plantings and the foundation wall is recommended

PORCHES & EXTERIOR ORNAMENTATION

1. Keep all porch and trim elements painted.

ENTRANCES

1. Doors, transoms, and sidelights should be kept clean.
2. Original locks and hardware should be kept oiled and in good repair. If original hardware is missing or is deteriorated, the use of reproduction locks and hardware suitable for the building is recommended.
3. Doors with a stained wood finish should be kept varnished; painting over the wood finish is not recommended

WINDOWS

1. Windows should be kept clean and free of dirt and grime. Wood sash surfaces should be painted regularly.
2. Windows should be kept caulked and sealed to aid in energy conservation.
3. Shutters should be kept painted and in good repair.

AWNINGS

1. Canvas awnings should be washed periodically and kept in good repair.
2. Awning hardware should be regularly checked for rust or loose mechanisms.
3. Awnings which become torn or otherwise deteriorated should be replaced.

SIGNS

1. Abandoned signs and sign hardware should be removed from buildings, unless historic.
2. Signs should be kept painted and mounting bolts should be checked periodically to make sure they are secure.
3. Light fixtures, conduits, and wiring for signs should be inspected and replaced when necessary

APPENDIX B

DEFINITIONS & TERMS

TECHNICAL DEFINITIONS

Adaptive Use Rehabilitation of a historic structure for use other than its original use such as a residence converted into offices.
Acceptable Work that will be approved.
Addition New construction added to an existing building or structure.
Alteration Work which impacts any exterior architectural feature including construction, reconstruction, repair, or removal of any building element.
Appropriate Especially suitable or compatible.
Building A structure used to house human activity such as a dwelling or garage.
Character The qualities and attributes of any structure, site, street or district.
Configuration The arrangement of elements and details on a building or structure which help to define its character.
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.
Compatible In harmony with location and surroundings.
Context The setting in which a historic element, site, structure, street, or district exists.
Demolition Any act which destroys in whole or in part a building or structure.
Demolition by Neglect The destruction of a building or structure through abandonment or lack of maintenance.
Design Guidelines Criteria developed to identify design concerns in an area and to help property owners ensure that rehabilitation and new construction respect the character of designated buildings and districts.
Element A material part or detail of a site, structure, street, or district.
Elevation Any one of the external faces or facades of a building.
Fabric The physical material of a building, structure, or community, connoting an interweaving of component parts.
Façade Any one of the external faces or elevations of a building.
Harmony Pleasing or congruent arrangement.
Height The distance from the bottom to the top of a building or structure.
Historic District A geographically definable area with a significant concentration of buildings, structures, sites, spaces, or objects unified by past events, physical development, design, setting, materials, workmanship, sense of cohesiveness or related historical and aesthetic associations. The significance of a district may be recognized through listing in a local, state, or national landmarks register and may be protected legally through enactment of a local historic district ordinance administered by a historic district board or commission.
Historic Imitation New construction or rehabilitation where elements or components mimic an architectural style but are not of the same historic period as the existing buildings (historic replica).
Infill New construction in historic districts on vacant lots or to replace existing buildings.
Landmark A building, structure, object or site which is identified as a historic resource of particular significance.
Landscape The totality of the built or human-influenced habitat experienced at any one place. Dominant features are topography, plant cover, buildings, or other structures and their patterns.
Maintain To keep in an existing state of preservation or repair.
Material Change A change that will affect either the exterior architectural or environmental features of an historic property or any structure, site, or work of art within an historic district.
New construction Construction which is characterized by the introduction of new elements, sites, buildings, or structures or additions to existing buildings and structures in historic areas and districts.
Obscured Covered, concealed, or hidden from view.
Preservation Generally, saving from destruction or deterioration old and historic buildings, sites, structures, and objects and providing for their continued use by means of restoration, rehabilitation, or adaptive use.
Proportion Harmonious relation of parts to one another or to the whole.
Reconstruction The act or process of reproducing by new construction the exact form and detail of a vanished building, structure, or object, or a part thereof, as is appeared at a specific period of time.
Rehabilitation The act or process of returning a property or building to usable condition through repair, alteration, and/or preservation of its features which are significant to its historical, architectural, and cultural values.
Restoration The act or process of accurately taking a building's appearance back to a specific period of time by removing later work and by replacing missing earlier features to match the original.
Retain To keep secure and intact. In the guidelines, "retain" and "maintain" describe the act of keeping an element, detail, or structure and continuing the same level of repair to aid in the preservation of elements, sites and structures.
Reuse To use again. An element, detail, or structure might be reused in historic districts.
Rhythm Movement or fluctuation marked by the regular occurrence or natural flow of related elements.
Scale Proportional elements that demonstrate the size, materials, and style of buildings.
Setting The sum of attributes of a locality, neighborhood, or property that defines its character.
Significant Having particularly important associations within the contexts of architecture, history, and culture.
Stabilization The act or process of applying measures essential to the maintenance of a deteriorated building as it exists at present, establishing structural stability and a weather-resistant enclosure.
Streetscape The distinguishing character of a particular street as created by its width, degree of curvature, paving materials, design of the street furniture, and forms of surrounding buildings.
Style A type of architecture distinguished by special characteristics of structure and ornament and often related in time; also a general quality of a distinctive character.

APPENDIX B

DEFINITIONS & TERMS

GLOSSARY OF COMMON PRESERVATION TERMS

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.
American 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" end exposes, to structurally tie the wall together.
Apron A decorative, horizontal trim piece on the lower portion of an architectural element.
Arch A curved construction of wedge-shaped stones or bricks which spans an opening and supports the weight above it. (see flat arch, jack arch, segmental arch and semi-circular arch).
Attic The upper level of a building, not of full ceiling height, directly beneath the roof.
Baluster One of a series of short, vertical, often vase-shaped members used to support a stair or porch handrail, forming a balustrade.
Balustrade An entire rail system with top rail and balusters.
Bargeboard A board which hangs from the projecting end of a gable roof, covering the end rafters, and often sawn into a decorative pattern.
Bay The portion of a facade between columns or piers providing regular divisions and usually marked by windows.
Bay window A projecting window that forms an extension to the floor space of the internal rooms; usually extends to the ground level.
Belt course A horizontal band usually marking the floor levels on the exterior facade of a building.
Board and batten Siding fashioned of boards set vertically and covered where their edges join by narrow strips called battens.
Bond A term used to describe the various patterns in which brick (or stone) is laid, such as "common bond' or "Flemish bond."
Bracket A projecting element of wood, stone or metal which spans between horizontal and vertical surfaces (eaves, shelves, overhangs) as decorative support.
Bulkhead The structural panels just below display windows on storefronts. Bulkheads can be both supportive and decorative in design. 19th century bulkheads are often of wood construction with rectangular raised panels. 20th century bulkheads may be of wood, brick, tile, or marble construction. Bulkheads are also referred to as kickplates.
Bungalow Common house form of the early twentieth century distinguished by horizontal emphasis, wide eaves, large porches and multi-light doors and windows.
Carrara Glass Tinted glass widely used for storefront remodeling during the 1930s and 1940s. Carrara glass usually came in black, tan, or dark red colors.
Capital The head of a column or pilaster.
Casement window A window with one or two sashes which are hinged at the sides and usually open outward.
Clapboards Horizontal wooden boards, thinner at the top edge, which are overlapped to provide a weather-proof exterior wall surface.
Classical order Derived from Greek and Roman architecture, a column with its base, shaft, capital and entablature having standardized details and proportions, according to one of the five canonized modes: Doric, Tuscan, Ionic, Corinthian, or Composite.
Clipped gable A gable roof where the ends of the ridge are terminated in a small, diagonal roof surface.
Colonial Revival House style of the early twentieth century based on interpretations of architectural forms of the American colonies prior to the Revolution.
Column A circular or square vertical structural member.
Corbel In masonry, a projection, or one of a series of projections, each stepped progressively farther forward with height and articulating a cornice or supporting an overhanging member.
Corinthian order Most ornate classical order characterized by a capital with ornamental acanthus leaves and curled fern shoots.
Cornice The uppermost, projecting part of an entablature, or feature resembling it. Any projecting ornamental molding along the top of a wall, building, etc.
Cresting A decorated ornamental finish along the top of a wall or roof, often made of ornamental metal.
Cross-gable A secondary gable roof which meets the primary roof at right angles.
Dentils A row of small tooth-like blocks in a classical cornice.
Doric order A classical order with simple, unadorned capitals, and with no base.
Dormer window A window that projects from a roof.
Double-hung window A window with two sashes, one sliding vertically over the other.
Eave The edge of a roof that projects beyond the face of a wall.
Elevation Any of the external faces of a building.
Ell The rear wing of a house, generally one room wide and running perpendicular to the principal building.
Engaged column A column attached to a wall.
Entablature A part of a building of classical order resting on the column capital; consists of an architrave, frieze, and cornice.
Facade The face or front elevation of a building.
Fanlight A semi-circular window usually over a door with radiating muntins suggesting a fan.
Fascia A projecting flat horizontal member or molding; forms the trim of a flat roof or a pitched roof; also part of a classical entablature.
Fenestration The arrangement of windows on a building.
Finial A projecting decorative element, usually of metal, at the top of a roof turret or gable.
Fishscale shingles A decorative pattern of wall shingles composed of staggered horizontal rows of wooden shingles with half-round ends.

APPENDIX B

DEFINITIONS & TERMS

GLOSSARY OF COMMON PRESERVATION TERMS

Flashing Thin metal sheets used to prevent moisture infiltration at joints of roof planes and between the roof and vertical surfaces.
Flat arch An arch whose wedge-shaped stones or bricks are set in a straight line; also called a jack arch.
Flemish bond A brick-work pattern where the long "stretcher" edge of the brick is alternated with the small "header" end for decorative as well as structural effectiveness.
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.
Frieze The middle portion of a classical cornice; also applied decorative elements on an entablature or parapet wall.
Gable The triangular section of a wall to carry a pitched roof.
Gable roof A pitched roof with one downward slope on either side of a central, horizontal ridge.
Gambrel roof A ridged roof with two slopes on either side.
Ghosts Outlines or profiles of missing buildings or building details. These outlines may be visible through stains, paint, weathering, or other residue on a building's facade.
Guardrail A building component or a system of building components located at or near the open sides of elevated walking surfaces that minimizes the possibilities of a fall from the walking surface to a lower level.
Handrail A horizontal or sloping rail intended for grasping by the hand for guidance or support.
Hipped roof A roof with uniform slopes on all sides.
Hood molding A projecting molding above an arch, doorway, or window, originally designed to direct water away from the opening; also called a drip mold.
Ionic order One of the five classical orders used to describe decorative scroll capitals.
Infill New construction where there had been an opening before, such as a new building between two older structures; or block infill between porch piers or in an original window opening.
Jack arch (see Flat arch)
Keystone The wedge-shaped top or center member of an arch.
Knee brace An oversize bracket supporting a cantilevered or projecting element.
Lattice An openwork grill of interlacing wood strips used as screening.
Lintel The horizontal top member of a window, door, or other opening.
Luxfer glass A glass panel made up of small leaded glass lights either clear or tinted purple. These panels were widely used for storefront transoms during the early 20th century.
Mansard roof A roof with a double slope on all four sides, with the lower slope being almost vertical and the upper almost horizontal.
Masonry Exterior wall construction of brick, stone or adobe laid up in small units.
Massing The three-dimensional form of a building.
Metal standing seam roof A roof composes of overlapping sections of metal such as copper-bearing steel or iron coated with a terne alloy of lead and tin. These roofs were attached or crimped together in various raised seams for which the roof are named.
Modillion A horizontal bracket, often in the form of a plain block, ornamenting, or sometimes supporting, the underside of a cornice.
Mortar A mixture of sand, lime, cement, and water used as a binding agent in masonry construction.
Mullion A heavy vertical divider between windows or doors.
Multi-light window A window sash composed of more than one pane of glass.
Muntin A secondary framing member to divide and hold the panes of glass in multi-light window or glazed door.
Neo-classical Revival style Early twentieth century style which combines features of ancient, Renaissance, and Colonial architecture; characterized by imposing buildings with large columned porches.
Oriel window A bay window which emerges above the ground floor level.
Paired columns Two columns supported by one pier, as on a porch.
Palladian window A window with three openings, the central one arched and wider than the flanking ones.
Paneled door A door composed of solid panels (either raised or recessed) held within a framework of rails and stiles.
Parapet A low horizontal wall at 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.
Pier A vertical structural element, square or rectangular in cross-section.
Pilaster A square pillar attached, but projecting from a wall, resembling a classical column.
Pitch The degree of the slope of a roof.
Portico A roofed space, open or partly enclosed, forming the entrance and centerpiece of the facade of a building, often with columns and a pediment.
Portland cement A strong, inflexible hydraulic cement used to bind mortar. Mortar or patching materials with a high Portland cement content should not be used on old buildings. The Portland cement is harder than the masonry, thereby causing serious damage over annual freeze-thaw cycles.)
Preservation The act of maintaining the form and character of a building as it presently exists. Preservation stops deterioration and stabilizes the structure.

APPENDIX B

DEFINITIONS & TERMS

GLOSSARY OF COMMON PRESERVATION TERMS

Pressed tin Decorative and functional metalwork made of molded tin used to sheath roofs, bays, and cornices.
Pyramidal roof A roof with four identical sides rising to a central peak.
Quoins A series of stone, bricks, or wood panels ornamenting the outside of a wall.
Reconstruction The accurate recreation of a vanished, or irreplaceably damaged structure, or part thereof; the new construction recreates the building's exact form and detail as they appeared at some point in history.
Rehabilitation The act of returning a building to usable condition through repair, alteration, and/or preservation of its features.
Restoration The process of accurately taking a building's appearance back to a specific period of time by removing later work and by replacing missing earlier features to match the original.
Ridge The top horizontal member of a roof where the sloping surfaces meet.
Rusticated Roughening of stonework of concrete blocks to give greater articulation to each block.
Sash The moveable framework containing the glass in a window.
Scale The relative size of one object compared to another.
Segmental arch An arch whose profile or radius is less than a semicircle.
Semi-circular arch An arch whose profile or radius is a half-circle the diameter of which equals the opening width.
Shape The physical outline of a building including its volume, massing, proportions and how different parts come together as a whole.
Sheathing An exterior covering of boards of other surface applied to the frame of the structure. (see Siding)
Shed roof A gently-pitched, almost flat roof with only one slope.
Sidelight a vertical area of fixed glass on either side of a door or window.
Siding the exterior wall covering or sheathing of a structure.
Sill The bottom crosspiece of a window frame.
Spindles Slender, elaborately turned wood dowels or rods often used in screens and porch trim.
Stabilization The essential maintenance of a deteriorated building as it exists at present, establishing structural stability and a weather-resistant enclosure.
Streetscape The general appearance and configuration of the many buildings which define the street.
Stretcher bond A brickwork pattern where courses are laid flat with the long "stretcher" edge exposed.
Surround An encircling border or decorative frame, usually at windows or doors.
Swag Carved ornament on the form of a cloth draped over supports, or in the form of a garland of fruits and flowers.
Terra cotta Decorative building material of baked clay. Terra cotta was often glazed in various colors and textures. Terra cotta was widely used for cornices, inset panels, and other decorative façade elements from ca. 1880 to 1930.
Transom A horizontal opening (or bar) over a door or window. (see Overlight)
Trim The decorative framing of openings and other features on a facade.
Turret A small slender tower.
Veranda A covered porch or balcony on a building's exterior.
Vergeboard The vertical face board following and set under the roof edge of a gable, sometimes decorated by carving.
Vernacular A regional form or adaptation of an architectural style.
Wall dormer Dormer created by the upward extension of a wall and a breaking of the roofline.

APPENDIX C

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APPENDIX D

INCENTIVES & ASSISTANCE FOR REHABILITATION

FEDERAL REHABILITATION TAX CREDITS

Over the past twenty-five years, more than 29,000 buildings have been rehabilitated across the country, generating over $25 billion in private investment in historic buildings nation-wide. In Washington, 29 projects with expenditures totaling $131 million benefited from the Investment Tax Credit (ITC) program between 2000 and 2004. There are two types of ITCs available: 20% for a certified historic structure or 10% for a non-historic structure. Investment Tax Credits are available to the owners or certain long-term renters of income-producing properties.

The 20% ITC reduces the cost of restoration and rehabilitation to the owner of an income producing historic property as an income tax credit. The credit is 20% of what an owner spends rehabilitating the building, not including acquisition costs.

To qualify for the 20% Credit:

1. The building must be listed on the National Register of Historic Places, or listed as a contributing structure within a National Register Historic District.
2. The rehabilitation project must meet the "substantial rehabilitation test," which means you must spend the adjusted value of the building or $5000, whichever is greater. The figure is derived by subtracting the value of the land from the cost of the building and land together.
3. After rehabilitation, the structure must be income producing for five years (commercial, rental, B&B).
4. The rehabilitation must meet *The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitation of Historic Buildings.*

To qualify for the 10% credit:

1. The structure must have been built before 1936 and not "historic" (must not be listed or eligible for listing on the National Register of Historic Places).
2. The structure must retain 50-70% of external walls and 75% of internal walls.
3. The rehabilitation must meet the "substantial rehabilitation test" as in the 20% credit.
4. The structure must be used for five years as income producing but NOT housing.
5. For additional general information on the Investment Tax Credit program, see the National Park Service's ITC web-site at http://www2.cr.nps.gov/tps/tax/.

LOCAL PROPERTY TAX EXEMPTIONS FOR HISTORIC PROPERTIES

There are two local ad valorem tax exemptions for historic properties in Fernandina Beach.

The **first** allows for an exemption on City ad valorem taxes only for 50% of the assessed value of a property which meets criteria related to certain commercial or nonprofit uses and historic property status. To qualify, a property must:

1. Be used for a commercial or nonprofit purpose; AND
2. Be listed in the National Register of Historic Places, be a contributing property to a National Register district, or be designated as a contributing property under terms of a local preservation ordinance; AND
3. Be regularly open to the public—minimum of 40 hours per week, 45 weeks a year, or an equivalent of 1800 hours per year.

Applications are made through the Nassau County Property Appraisers Office, and are due by March 1st of each year.

For more information, please contact (904) 491-7300. This exemption is authorized under § 196.1961, Fla. Stat.

The **second** is authorized by Section 196.1997 of Florida Statues and allows counties and municipalities to adopt ordinances allowing a property tax exemption for up to 100% of the increase in assessed improvements resulting from an approved rehabilitation of a qualified historic property. The exemption may remain in effect for up to ten years. The exemption applies only to that portion of the property tax levied by the unit of government granting the exemption.

Qualified properties may be residential or commercial and must either be individually listed in the National Register of Historic Places, a contributing building in a National Register District or designated as historic under the provisions of a local preservation ordinance. The rehabilitation work must be in accordance with the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings.

Applications for the property tax exemption are reviewed by the Planning and Conservation staff in Fernandina Beach. To qualify for an exemption a covenant is required for the term of the exemption.

APPENDIX E

RESOURCES

Historic District Council (HDC)
City of Fernandina Beach
204 Ash Street
Fernandina Beach, FL 32034
(904) 310-3135
www.fbfl.us/historicdistrict

Florida State Historic Preservation Office
Director, Division of Historical Resources
Bureau of Historic Preservation
500 South Bronough Street
R.A. Gray Building, Room 305
Tallahassee, FL 32399-0250
(800) 847-7278
(850) 245-6333
http://www.flheritage.com

National Park Service
Southeast Regional Office
100 Alabama Street NW
1924 Building
Atlanta, GA 30303
(404) 507-5600
http://www.nps.gov

National Trust for Historic Preservation Southern Field Office
William Aiken House
456 King Street
Charleston, SC 29403
(843) 722-8552
http://preservationnation.org

Planning and Conservation Department
City of Fernandina Beach
204 Ash Street
Fernandina Beach FL 32034
(904) 310-3400
planninginfo@fbfl.city

APPENDIX F

BRIEF HISTORY OF FERNANDINA BEACH

The buildings of the Fernandina Beach Historic District embody a period when the city served as an important transportation center of North Florida. They reflect a variety of romantic and revival architectural styles typical of national and state trends of architecture associated with the late nineteenth and early twentieth centuries. They are associated with persons and events of local, and in some cases state-wide, significance.

Florida State Library & Archives

The City of Fernandina Beach has served as the seat of Nassau County since 1824, except for the period from 1835 to 1850. Nassau County was originally one of the earliest counties founded in the state, and the city functioned as an important transportation, commercial, and political center for Northeast Florida until it was eclipsed by Jacksonville after the Civil War. The city has one of the best concentrations of nineteenth-century residential architecture in Florida and has a wider variety of romantic and revival styles than any community of comparable size in the state. Many of its buildings are associated with persons who made important contributions to both local and state history.

The original town of Fernandina was founded by the Spanish and named for King Ferdinand VII in 1811. During the 1850s, construction of the Florida Railroad, for which Fernandina served as a railhead, marked a turning point in the history of transportation in Florida. This event served as a catalyst for the development of a new town to the south of the original town of Fernandina.

David Levy Yulee, United States Senator and president of the newly-formed railroad, was among the most influential men in Florida. Yulee chose Fernandina as the starting point of the Florida Railroad because of its fine natural harbor on the Amelia River. Construction began in 1855 near the site of Old Fernandina. The starting point of the railroad had, however, to be moved farther south because of marshy land surrounding the original town. The rail line was completed from New Fernandina to Cedar Key on the west coast of Florida in 1861.

Florida State Library & Archives

Real estate development in New Fernandina commenced with construction of the railroad. Though most historic buildings in Fernandina Beach date from the 1880s to 1920s, some antebellum buildings remain. These include the Lesesne House on Centre Street, the First Presbyterian Church on North 6th Street, the Florida House on South 3rd Street, and the Marcellus Williams House on South 9th Street. During the late 1850s, the town grew rapidly and by 1860 had a population estimated at several thousand.

The Civil War and the occupation of Fernandina by federal forces temporarily halted development of the town and operation and expansion of the Florida Railroad. By the 1870s and 1880s, Fernandina was again prospering as a rail town from both passenger and freight traffic as well as from the growing tourist industry. The building most associated with rail development in Fernandina Beach is the Old Depot, built in 1899. The depot now houses offices of the Fernandina Beach Tourist Development Council.

During the post-Civil War boom, brick buildings began replacing wooden commercial structures along Centre Street. Fires, which struck the district in 1876 and 1883, mandated this change in architectural materials. The 1873 Kydd Building was the first brick building in downtown Fernandina. It housed the dry goods business of James and Thomas Kydd. The 1876 Hoyt Building was a grocery store later used for a ship's chandlery. The Palace Saloon originally housed Prescott's Shoe Store when built in 1878, but in 1903 it was converted to a saloon owned by Louis G. Hirth, a German immigrant. The Dotterer Building, also constructed in 1878, housed Dotterer Grocery Store and the offices of Samuel Swann, another key figure in the development of Fernandina. A hurricane in 1898 required some new construction to the downtown area.

Swann came to Fernandina in 1855 to work for the Florida Railroad. During the two decades following the Civil War, Swann served the state of Florida as a special advisor to the governor on real estate promotion and development. In this capacity, Swann was appointed one of the trustees of the State Improvement Fund. In Fernandina, he erected the Swann Building and a number of residences. His own home, once located at the corner of Centre and 6th Streets, has been demolished.

Florida State Library & Archives

Other businessmen were also instrumental in the development of Fernandina following the Civil War. In 1877, the Seydel brothers built a general store at 29-31 North 2nd Street. They lived above their store in second-floor apartments, a common practice among store owners of the period. Another prominent business owner at this time was C. H. Huot, who built three impressive store buildings on 2nd Street. From these, Huot operated his general merchandise business. One of the most important buildings on Centre Street was the Duryee Building. Major William C. Duryee had been a Union officer serving at Fernandina during the Civil War and had settled there at the end of hostilities. He became the United States Custom Collector for the Port of Fernandina. The 1882 building housed Duryee's offices, those of his grain business, the local newspaper, and the principal bank. Another building of the same period was that of Jeffreys and Angel & Friend, at 215 Centre Street.

The development of Centre Street was largely complete with the construction of the Nassau County Courthouse in 1891. Alfred E. McClure, then residing in Jacksonville, designed this local landmark. McClure was one of Florida's pioneer architects, moving to Jacksonville in 1869 to open an architectural firm with Robert Naudin Ellis. The team of McClure and Ellis designed many landmark buildings in Jacksonville, including the Duval County Courthouse, the city waterworks, and the Park Opera House. The firm designed the Clay County Courthouse, which was listed on the National Register in 1975.

Two of the last historic buildings constructed on Centre Street were the Allan Building, a dry goods store, and the United States Post Office and Customs House. The latter was built in 1910. The former is located at 303 Centre Street and was built in 1911. Farther east on Atlantic Avenue was Public School No. 1, designed by architect Robert S. Schuyler. Before becoming an architect, the New York City-native had served as a Union Army captain. He settled in Fernandina in 1881. Among his other designs are St. Peter's Episcopal Church, the Fairbanks House, and the Lewis House, all listed on the National Register.

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BRIEF HISTORY OF FERNANDINA BEACH

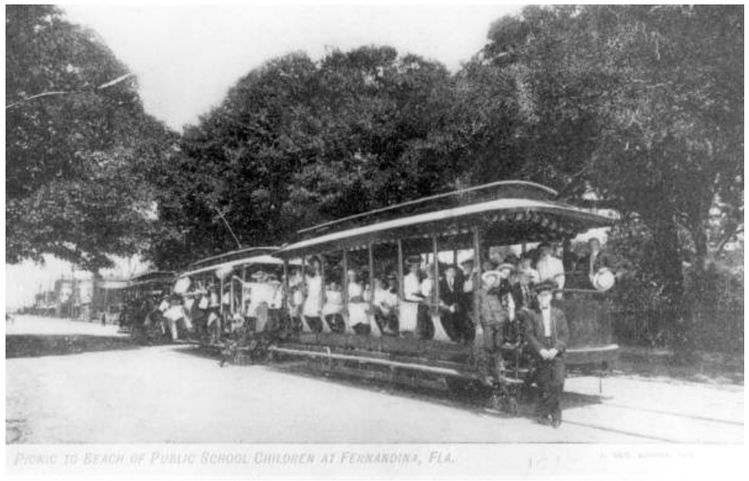
Another famous architect of the period whose designs are represented in Fernandina is George W. Barber. Barber designed the Bailey House on South 7th Street for Effingham Bailey, a local steamship agent and lumber and phosphate broker. Barber also designed the T. G. Henderson House in Lake City, Florida. Both of these houses are listed on the National Register.

Several local builders made noteworthy contributions to the historic built environment of Fernandina Beach. James and William Bell were harbor pilots who additionally worked as building contractors. In addition to his own home at 121 North 3rd Street, James Bell constructed residences at 130 South 7th Street and 303 South 8th Street. His brother William constructed a personal residence at 801 Beech Street, as well as dwellings at 125 and 131 South 8th Street and 714 Beech Street, his son's home.

John R. Mann was also an important local contractor. He owned a company dealing in marine hardware and groceries. He also built some of Fernandina's finer residences, including the John Denham Palmer House, now the Oxley-Heard Funeral Home. His credits also include Villa Las Palmas, the Horsey House, and the Hinton, Baker, and Humphrey Houses on North 6th Street. In addition to residential buildings, Mann built the afore-mentioned Allan Building and the Memorial Methodist Church, both on Centre Street.

By 1900, the economic character of Fernandina was well defined. The port continued to ship lumber, cotton, naval stores, and phosphate, but the town has ceased growing to any significant degree. The extension of rail lines, and port development elsewhere, resulted in diversion of shipping and tourism to more southern destinations of the peninsula. One bright spot in the local economy was the development of the shrimp industry during this period. At Fernandina Beach, the shrimping industry evolved from inshore, net-casting using rowboats to offshore trawling on motorized vessels. The Huot Building was used as a net-making facility for shrimping. The National Container Corporation also opened a factory on the river during these years. Fernandina was a major shrimping-fishing and distribution center from 1900 until the 1940s.

In the late 1930s, the Kraft Corporation of America built a $7 million paper mill to produce newsprint and paper bags. This was followed by several other industries which used the city's harbor and rail connections for manufacturing and shipping. By 1960, the city's population reached over 7,000 residents and its population continued to increase in the late 20th century. Fernandina Beach and Amelia Island grew rapidly as new housing developments took place to the east of Downtown towards the ocean. Today, the city is recognized for its tourism industry and commitment to historic preservation.



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APPENDIX G

OVERVIEW OF HISTORIC GUIDELINES

EXPANDED FROM OVERVIEW

INTRODUCTION

Fernandina Beach began to focus on historic preservation efforts in the early 1970s. Since then, historic preservation has made significant progress in Fernandina Beach as well as in the state of Florida as a whole. The impetus for this gain has been an increasing awareness that historic buildings, districts, and sites are economic resources, attracting tourists. Studies by the Florida Division of Tourism, the National Trust for Historic Preservation, Southern Living magazine, and the Florida Department of Commerce all confirm that historic resources rank very high in tourist appeal among Americans. In 2006, the University of Florida completed a study linking historic preservation not only to positive economic impact but quality of life for Floridians. Fernandina Beach served as the case study demonstrating the compatibility of historic preservation and economic development.

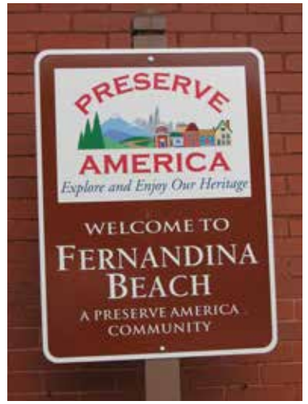
Tourism is Florida's largest industry, meaning that cities compete for their share of the market. Thus, historic resources distinguish a city such as Fernandina Beach, mandating their preservation. Historic resources are unique to a city and convey a distinctive sense of place and individuality. Tourists seek unique experiences that are off the beaten path and that will impart special memories. A city's historic district lures tourists looking for originality and an experience they cannot find anywhere else. Still, these special historic and cultural resources are constantly threatened by demolition in the name of development. Such destruction robs a city of its unique identity and history, and the process of development renders Florida's landscape generic and common. Fernandina Beach has resisted this trend.

The initiation of federal tax incentives for historic rehabilitation, followed within a few years by improved state funding of historic preservation grants, greatly broadened support of historic preservation throughout Florida. Through grants-in-aid from the Florida Department of State, many local governments and preservation organizations such as the Amelia Island-Fernandina Restoration Foundation, sponsored surveys to identify resources important to local history. Subsequently, again with state financial and technical assistance, local governments and non-profit organizations, including those in Fernandina Beach, supported the creation of local and National Register historic districts.
The next step in the preservation process was the establishment through the state of local design review boards as regulatory authorities over historic districts and landmarks. Those boards and their staffs require assistance in reviewing development activities in locally designated historic districts. Design guidelines provide such assistance, helping to direct planning that also embraces the preservation of significant historic and cultural resources.

The creation of design guidelines was a logical outgrowth of the local preservation movement in Fernandina Beach. The loss of several key buildings, such as the Keystone Hotel, during the 1960s and 1970s was a catalyst for preservation efforts. In 1972, the community's preservation efforts began in earnest when the Florida Division of Archives performed a survey of the city and prepared the 1973 National Register nominations for the Bailey, Fairbanks, and Lewis (Tabby) Houses and a thirty-block district encompassing the Centre Street core and outlying areas. The Amelia Island Company initiated fund raising for the restoration program, contributing $5,000. On top of this seed money, local merchants raised $13,500 for the creation of a master plan of preservation. The Amelia Island-Fernandina Restoration Foundation was organized and incorporated to raise and dispense funds for preservation activities.

In 1975, the City Commission passed an ordinance establishing the Fernandina Beach Historic District Council (HDC) to be the primary agency responsible for furthering historic preservation within in the city. The HDC functions to protect sites of historical and architectural significance by acting as a design-review board for new construction and rehabilitation of historic buildings in the National Register district. Included in the HDC's purview are exterior alterations, repairs, moving or demolition of structures or historic landscape features, as well as new construction within the city's local historic districts.

The HDC is responsible at the local level for ensuring compliance with the Secretary of the Interior's Standards for Rehabilitation. The purpose of the review process is to ensure that any proposed construction or changes are compatible with existing historic features and/or design guidelines in terms of design, textures, material, siting, and location.



In July of 1975 the National Endowment for the Arts awarded the City a grant to implement its master plan. At the same time, the Historic American Buildings Survey (HABS) program of the United States Department of the Interior and the Bicentennial Commission of Florida sponsored a team of architectural students in Fernandina. The HABS team made scale drawings of the Railroad Depot, St. Peter's Episcopal Church, the First Presbyterian Church, and the C. W. Lewis House, also called the Tabby House. The team also measured and noted the Lesesne House. This collection of media, along with histories of the houses, were placed in the Library of Congress. In 1975, local preservationists prevented the demolition of the 1882 Convent of the Sisters of St. Joseph.

In 1976, the Nassau County Board of Commissioners appropriated $200,000 for the restoration of the 1891 County Courthouse. The following year, the Economic Development Administration awarded the City of Fernandina Beach a $1.3 million grant for street improvements to Centre Street. The City officially dedicated the street improvements on April 29, 1978. In May of 1984, recognizing the lack of survey and registration activity in the city since 1973, the Restoration Foundation sponsored a comprehensive survey of the standing structures of the city, an expansion of the original historic district, and the nomination of individual eligible buildings outside the district to the National Register of Historic Places. As a result of the survey completed in September of 1985, the John D. Palmer House (Oxley-Heard Funeral Home), the site of the original Town of Fernandina (Old Town), and the expanded Fernandina Beach Historic District were listed in the National Register.

Since then, preservation has become part of the mainstream in the community life in Fernandina Beach. A number of property owners of National Register-listed properties have taken advantage of the federal tax credit for rehabilitation. State grants-in-aids have funded preservation projects such as restoration of St. Michael's Catholic School and the Peck Center. Renovations to commercial buildings on Centre Street and of residential buildings in the surrounding historic neighborhoods of the city have continued.

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OVERVIEW OF HISTORIC GUIDELINES

In 2007 a re-survey of Downtown was undertaken, and Fernandina Beach was designated a Preserve America community in 2009. A reconnaissance survey studied the remainder of the city 2010, and in 2011 an archaeological predictive model was developed. A beachfront development survey was conducted in 2012. The City also established an advisory board for the Community Redevelopment Area (CRA), which includes the historic working waterfront. The CRA board is charged with stewardship of this historic area. A section of the Community Redevelopment Area overlaps the Historic District boundaries (see map in this document). Consequently, additional development guidelines and architectural restrictions are applied to all projects within this area. Proposed projects that lie within this overlap shall also be reviewed for compliance with the Downtown Historic District Design Guidelines. All projects within the Historic District must undergo design review through the Historic District Council (HDC) to ensure design is consistent with the City's historic character.

The CRA Design Guidelines maintain and support the Historic District Council's role in guiding redevelopment within its boundaries in the CRA. Along the waterfront area of this overlap, which lies within city property, no historic or contributing structures remain. Therefore, the CRA Design Guidelines provide appropriate guidance since they support the "compatibility" language of the Historic District Guidelines. In the areas east of Front Street that abut the Historic District and a fabric of historic and contributing buildings, the Historic District Guidelines must be followed. In either case, the two documents are complementary and shall be consulted simultaneously. The review of proposed development within any part of the CRA Overlay shall be based upon compliance with the CRA Design Guidelines. All plans for development within the CRA Overlay shall be reviewed by the Historic District Council.

HISTORIC DISTRICT COUNCIL

The mission of the Historic District Council is to preserve and protect the cultural and architectural heritage of the city of Fernandina Beach as set forth in the City's Charter and Land Development Code. The goals of the Historic District Council include:

- Safeguarding the City's historic architectural resources by applying The Secretary of the Interior's Standards for Rehabilitation, the City's Land Development Code and applicable design guidelines fairly and consistently in reviewing applications for Certificates of Approval;
- Seeking or assisting others seeking National Register listing for historic properties;
- Monitoring the health of the City's historic districts through periodic re-surveys;
- Recommending administrative changes as required to strengthen code and guidelines for dealing with matters that affect preservation of historic properties, districts and sites, and other cultural and archaeological resources; and
- Fostering and encouraging the preservation of private and public historic, cultural, and archaeological resources through public education.

These guidelines enable the HDC to uphold its mission of stewardship in providing information on recommended rehabilitation, new construction and streetscape improvements. The guidelines include real examples from within the historic district to assist property owners in identifying architectural styles and components. Design guidelines are intended to help property owners with decisions about maintaining and enhancing the appearance of their properties, as well as provide the city of Fernandina Beach with a framework for evaluating proposed changes. This framework brings together private and municipal partners using the guidelines as a tool for the preservation of significant resources. Design guidelines help property owners understand the purpose and proper methods for rehabilitation. Through a concerted effort of participation, the private and public benefits of preserving are realized in the perpetuation of the historic character and architectural integrity of individual properties and the district as a whole.

WHY DEVELOP GUIDELINES?

Architectural guidelines are criteria for making reasoned decisions with regard to proposed alterations, demolition, or new construction in a locally designated historic district. Without sound guidelines, design review can be an arbitrary and capricious process, subject to legal and political challenge. The Fernandina Beach Downtown Historic District Design Guidelines were created to be consistent with contemporary state and federal preservation standards. Design guidelines should insure the preservation of architectural resources through measures that are cost-effective and consistent. Administrative overlap and conflicts among local, state, and federal guidelines should be avoided or minimized. Federal and state guidelines emphasize rehabilitation, which is the process of repairing or altering a historic property while retaining its historic features. A practical approach to preservation, rehabilitation is a compromise between remodeling, which can be insensitive to the historic features of a building, and restoration, which is a more accurate, but costly approach to repair, replacement and maintenance.

The Secretary of the Interior, under which the National Park Service administers the National Register program, has developed Standards for Rehabilitation that serve as the basis for the Fernandina Beach Design Guidelines. The Standards are used for reviewing all federal and state preservation projects in Florida. The intent of the Standards is to encourage the retention and preservation of historic buildings as expressed in their architectural design, materials, and workmanship. The result of any project reviewed under the Standards should be the preservation of a building's historic materials and distinguishing character. Important characteristics of a building include its overall shape, materials, craftsmanship, decorative details, interior spaces and features, and its site and setting.

The reason for using the Secretary of the Interior Standards are numerous. The first and most important is consistency. Rehabilitation projects in Fernandina Beach receiving federal or state funding or tax credits already must comply with the Standards. Furthermore, property owners seeking a historic preservation property tax exemption under Section 196.1997, Florida Statutes, must also comply with them. Consistent guidelines will result in savings of time and money and help avoid administrative overlap and conflicting regulations.

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

OVERVIEW OF HISTORIC GUIDELINES

DESIGN GUIDELINES

In an effort to provide detailed guidance to building owners and the Fernandina Beach Historic District Council, these guidelines have been developed for specific application in the Fernandina Beach Downtown Historic District. The guidelines are based on The Secretary of the Interior's Standards for Rehabilitation, a document created in 1977 and revised in 1990. The Department of the Interior describes the standards as ten basic principles created to help preserve the distinctive character of a historic building and its site, while allowing for reasonable change to meet new needs. They are used for the review of rehabilitation projects involving federal funding or requiring federal licenses or permits, and local preservation commissions and boards throughout the country use them as a basis for their design guidelines and for reviewing local preservation projects. The Secretary of the Interior's Standards for Rehabilitation are:

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

SUBSTITUTE OR REPLACEMENT MATERIALS

In general, substitute or replacement materials for siding, roofs, windows, and similar elements will be permitted where original materials have been removed or fully covered prior to the adoption of the overlay of the Fernandina Beach Historic District. This allowance is made in recognition of the fact that many buildings have previously been altered or repaired using substitute materials. Accordingly, in making changes to such a building, the owner will not be required to restore original materials. On buildings that have retained their original materials following the adoption of the overlay, the Historic District Council may require that those original materials other than asbestos shall be maintained. If original materials are damaged or deteriorated beyond repair, substitute materials will be permitted. In either case of substitute materials, they should promote the historic character of the district to the greatest extent possible.

WHAT GUIDELINES DO & DO NOT DO

Generally, these guidelines consist of recommendations regarding repairs to and maintenance of historic buildings and structures. Historic building owners are strongly encouraged to seek the expertise of a qualified architect when making major renovations and construction decisions. Assistance of a professional is especially recommended if the building owner plans to apply for federal tax credits for rehabilitation of an income-producing property. Design Guidelines are meant to assist owners of historic properties in determining if a project is appropriate for the historic district. The homeowner can refer to the guidelines to apply specific criteria, a simple list of general statements developed to ensure that the project complements or does not detract from the existing character of the area.

These guidelines are intended to:

- Provide guidance to property owners voluntarily undertaking changes or planning additions to their building or lot,
- Assist the HDC by providing minimum standards to guide decision making,
- Result in more appropriate changes that reinforce the distinctive character of the district,
- Help identify and resolve specific design concerns frequently raised in the district,
- Assist the local building industry, including architects, contractors, and suppliers, as well as city officials such as building inspectors and public works officials, to understand the nature of these historic areas and how to reinforce their special character,
- Improve the design quality of future developments and growth within the district,
- Protect current property values and public investment in the district by discouraging poorly designed and inappropriate projects, and
- Increase the overall public awareness of the unique character of the district.

These guidelines will not:

- Require involuntary rehabilitation or restoration of existing buildings or structures in the district,
- Regulate the amount or location of growth and development within the district,
- Regulate changes to the interior of any building within the district, or
- Absolutely ensure the highest quality design in every instance. The purpose of design guidelines is to assist property owners. Therefore, guidelines flexible enough to allow a certain level of decision making by the property owner will be easier to administer and more widely accepted by the public. This factor is especially important in new construction guidelines where overly specific criteria stifles architectural creativity and often results in mediocre designs.

APPENDIX G

OVERVIEW OF HISTORIC GUIDELINES

THE EFFECTS OF HISTORIC PRESERVATION

Historic preservation strengthens a community. The character of Fernandina Beach in 10 or 20 years would be uncertain without a formal plan that both preserves significant historic resources and considers the natural growth and development that occurs in a thriving community. Design review guidelines enable Fernandina Beach to demonstrate a clear commitment and direction for ongoing community evolution and protection of Fernandina Beach's unique identity. The use of design guidelines assures property owners that the integrity of the district will not be compromised and that their investment will be protected.

Promotes Quality of Life

The historic buildings and landscape of a community distinguish it from all other places. Historic buildings tend to attract new tenants that offer cultural attractions, such as museums, theaters, and libraries. Outlets of the arts and entertainment provide enjoyment for residents and draw tourists. A community's self image is embodied in the quality and condition of its buildings and landscape. Historic, well-maintained streetscapes rife with a variety of commercial and cultural offerings invite visitors and enhance community life.

Attracts Visitors to Cities

One of the most rapidly growing segments of the tourism industry is heritage tourism, which focuses on historic sites. Florida has a long history of tourism, which continues to be a major economic base across the state. A community like Fernandina Beach, rich with a unique quality and quantity of the historic architecture, stands out among the many possible tourist destinations in Florida. The City actively augments its tourism potential by encouraging rehabilitation of historic buildings that embody the local historic identity. Heritage tourists tend to stay longer and spend more than other types of tourists, which benefits small business owners and the local economy.

Increases Property Values

Nationally, studies consistently indicate that a historical designation increases property value. Properties within historic districts tend to have higher real estate values than those in adjoining neighborhoods not designated as historic, even those of similar architecture and landscape. This advantage holds for both National Register-listed districts and especially for districts that also have an overlay of a local historic ordinance with design review.

Historic Buildings Often Outlast New Ones

Inexpensive building materials and construction during the last 50 years allowed for rapid growth and expansion across the country. However, many of the buildings from this period are so poorly made that updating and improving them is generally not a cost-effective proposition. By contrast, buildings constructed before 1960 embody durability and opportunity for continued active use, with some rehabilitation. Thus, a standing historic building has the potential for prolonged life and lesser capital outlay than the construction of a new building.

Supports Taxpayers' Investments

Over time, a city invests in its infrastructure system, including roads and streets, water and sewer lines, gutters and curbs, telephone and electrical service, lights, and sidewalks. Therefore, permitting the deterioration of downtown and working neighborhoods represents neglect of this financial investment. In contrast, the regular maintenance and occasional upgrade of infrastructure in existing neighborhoods, versus outward sprawl, reduces financial expenditure. Nationally, studies have consistently illustrated the negative financial gain of sprawl on a municipality's tax base. Outward expansion actually burdens a city with capital investment greater than the corresponding tax revenue derived from such development, which would require new infrastructure from roads and traffic lights to water and sewer lines to schools and fire stations. A city's commitment to revitalize and reuse historic neighborhoods is among local government's most effective acts of responsibility, and the savings are passed on to residents in stabilized property taxes.

Creates Jobs

New construction is often used as an indication of the health of a local economy. However, rehabilitation and revitalization of existing building stock actually create thousands of construction jobs annually. In fact, historic preservation creates more jobs than new construction. Consider that in the typical new construction project, about half of the expenditures are for labor and half for materials. In a rehabilitation project, it is more typical that 60-70% of expenses go towards labor. Since labor is often local, the economic benefits are felt within the community. Contractors of rehabilitation projects often buy their materials locally, as well, whereas supplies for new construction are typically brought in from outside the area.

Benefits Property Owners

Design guidelines help to prevent the intrusion of inappropriate new construction, remodeling, or demolition in a historic area, which represents a protection of investments for property owners in the area. The alteration, neglect, or loss of a neighboring building will often have a detrimental effect on the market value of nearby properties. Thus, the consistent treatment and guidance of design review for one property helps protect the overall value and character of a neighborhood. Additionally, an income-producing property that is listed on the National Register of Historic Places is eligible for a 20% federal tax credit for rehabilitation projects.

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OVERVIEW OF HISTORIC GUIDELINES

HISTORIC PRESERVATION & SUSTAINABILITY

Introduction

While a chief purpose of historic preservation is to embrace and showcase a city's unique heritage, its by-product is sustainable development. Preservation encourages the maintenance and re-use of existing buildings, embracing the philosophy of recycling, making it inherently "green." Preservation's traditional focus on the aesthetic and cultural significance of historic buildings is expanding to highlight the inherent energy-efficient values of historic properties as well.

Embodied Energy

While many architects and developers today point to new "green" practices and materials used in constructing contemporary buildings, the fact is construction of a new building requires a new expense of energy. From the extraction of raw natural materials, to their transportation, manufacture, and distribution, to the physical act of construction, energy is spent. An existing building represents an embodiment of this cumulative energy, already in place. This energy, in the inert form of a building, remains in place as long as the building stands. If razed, the building's embodied energy is lost; this demolition represents an expenditure of new energy. Loading and hauling the building debris to a landfill requires additional energy and loss of resources. Thus, embodied energy can be viewed as the existing investment in a building. Demolishing a sound building wastes that investment.

Working with Nature: Site Orientation

Buildings constructed before World War II were designed, constructed, and sited with respect to the advantages available via the natural environment, optimizing ventilation, insulation, and use of daylight. Banks of windows on a south elevation, for example, optimize natural light on the interior and also passive solar heat during winter months. During summer months, these windows could be shaded with removable awnings to block heat. Indigenous trees of Fernandina Beach help create shade. Evergreen hedges can be added on north-western exposures to serve as wind blocks during winter. In construction, thick masonry walls of older buildings help retain interior heat in the winter and also help lengthen the time it takes for summer heat to penetrate the building. Architectural elements with form-to-function design include operable transoms and high ceilings, both allowing the escape of hot air. Over the past sixty years, as electricity, synthetic insulation, and central heating and air conditioning systems became standard installations in modern construction, architectural design no longer required attention to the natural environment. Quality and longevity of building materials also became less important, as these modern conveniences could control the interior climate of buildings, and materials were readily available to build anew.

Inherent Energy Efficiency of Older Buildings

Due to advantageous siting and superior construction, historic buildings are often as energy-efficient as new ones. Data from the U.S. Energy Information Agency found that buildings constructed before 1920 are actually more energy-efficient than those built at any time until the past decade, when home builders began a concerted effort to design more energy-efficient buildings. Yet, contrary to common thought, these newer buildings use more energy because they are not designed to take advantage of the natural benefits of their site.

Retro-fitting and Weatherization

Buildings of the late nineteenth and early twentieth centuries often have inherent energy-efficient design features. However, older buildings with numerous windows and minimal insulation, pose particular challenges in the face of rising energy costs. Some homeowners have resorted to covering the building's original exterior with synthetic sidings, replacing original windows, and enclosing porches. These actions result in the loss of a property's historic character. However, historic character need not be compromised for improved energy efficiency. Common upgrades to historic buildings include the addition of attic insulation, installation of storm windows, and more efficient heating and cooling systems. In particular, repairing and weatherstripping historic wood windows and adding storm windows often results in energy performance equal to or exceeding new vinyl or aluminum windows and at much less cost. Every building will benefit from a systematic assessment of its energy-efficiency. Historic buildings can also be adapted to benefit from new technology such as geo-thermal heating/cooling systems and solar roof tiles. Furthermore, many of the methods for improving energy efficiency of a historic or older building can be performed without the need for review by the Historic District Council, whereas requests for replacement and removal of historic architectural components may require review.

Windows

As noted, original windows in a historic building are often considered the first culprits of inefficiency. Many homeowners are too quick to consider replacement over weatherization options. Sealing air leaks is as simple and inexpensive as caulking around window and door frames and installing storm windows. In fact, rebuilding historic wood windows and adding storm windows can make them as efficient as new vinyl windows and more than offsets the cost of replacement. The concept of embodied energy as applies to a whole building translates to its components. The old growth lumber used in historic wood windows can last indefinitely. Removal and replacement of original windows represents the loss of embodied energy. Further more, vinyl replacement windows are not as durable and will eventually require wholesale replacement. All windows expand and contract with temperature change. However, vinyl expands more than twice as much as wood, resulting in failed seals between the frame and glass and a significant performance reduction. Vinyl windows have a high failure rate – more than one-third of all windows being replaced today are less than ten years old. Any energy savings from replacing wood windows with vinyl seldom justifies the costs of installation. Vinyl windows cannot be recycled and are detrimental to the environment when discarded. Therefore, retaining and weatherizing historic windows eliminates potential waste, increases their energy efficiency, and allows the building to retain an important architectural component that helps convey its character and style. The design guidelines embrace the philosophies of preserving historic character, energy efficiency, and retaining embodied energy.

New Construction

While the re-use of existing buildings is a priority, design guidelines must also address and promote sustainable practices and materials in new buildings. Recommendations for new buildings begin with assessing the site and designing the building to maximize the natural benefits of the existing environment. For example, keeping the site's natural contour intact reduces erosion. Preserving existing trees or adding shade trees to shield the southern elevation from summer heat will reduce energy consumption within the building. Additionally, the design of the new building should include porches for shade and should be oriented for optimum ventilation. The use of recycled building materials is highly encouraged, and interior appliances should meet high energy-efficiency standards.

APPENDIX G

OVERVIEW OF HISTORIC GUIDELINES

THE HISTORIC DISTRICT - DESCRIPTION & CHARACTER

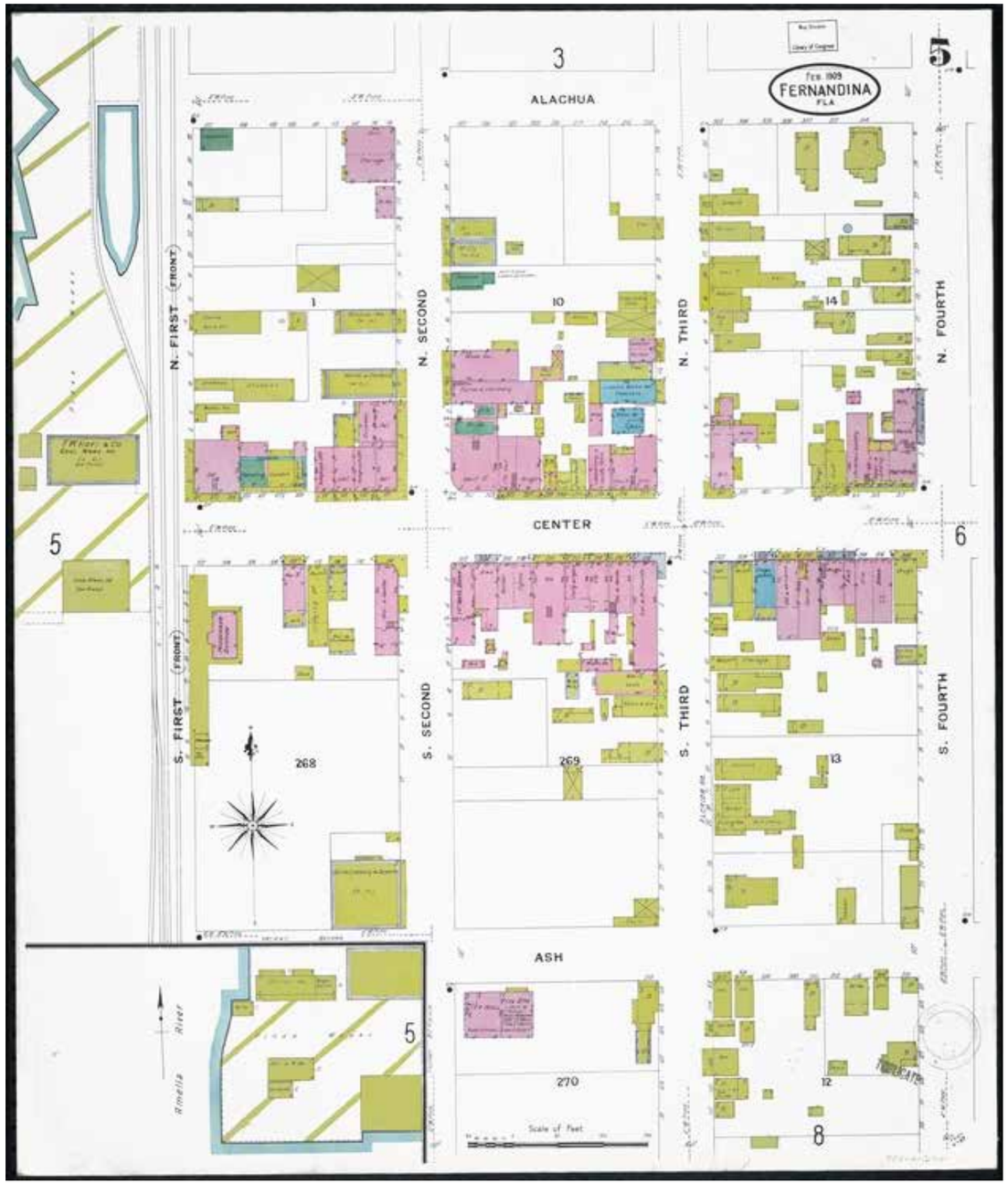
The Fernandina Beach Historic District is composed of buildings reflecting a variety of uses, styles, materials, and several periods of development. The district consists primarily of one- and two-story masonry commercial buildings and one- and two-story frame residences. Its physical development began in the mid-1850s, the time from which the earliest contributing buildings date, and extends to the late 1920s. The district has lost some of its integrity due to poor maintenance and the alteration and destruction of a number of buildings, but overall it retains to a remarkable degree the physical characteristics that convey its historic significance.

The historic district extends over an area of approximately 97 acres. Its rough boundaries are Front Street on the west, Elm Street on the south, 10th Street on the east, and Escambia Street on the north. The boundaries are irregular in form, however. Helping to define the boundaries of the district are a number of natural and man-made features, some of which historically served as logical margins to the downtown area. To the north are marshlands, the port, and a massive industrial complex. On the east are a large community park, a city water treatment facility, woodlands, and a non-contributing residential area. The southern boundary is marked by non-contributing buildings, and the western boundary, by rail lines and the Amelia River.

The historic district is located with the limits of several land grants dating from the Second Spanish Period. The Florida Railroad Company acquired the town site in 1851 and subdivided it to form a plat, recorded in 1857 as the Original Town of Fernandina. The Florida Town Improvement Company revised the original plat in 1887 and 1901. The town plan is composed of a grid with streets running north-south and east-west. With the exception of Front Street on the Amelia River, the north-south streets are ordered numerically, from 2nd Street to 20th Street, from west to east. The principal east-west street through the commercial area is Centre Street. Parallel to and south of Centre, the east-west streets are named for trees and proceed alphabetically. To the north of Centre, the east-west streets are named in alphabetical order for Florida counties, except for Broome Street, named for James E. Broome, governor of Florida at the time Fernandina was founded.

City blocks within the district are rectangular in shape. All or part of fifty of these blocks are found within the historic area. East-west blocks are 400 feet in length, while north-south blocks are 225 feet long. The majority of streets in the districts have modern asphalt surfaces, though some do retain their granite curbstones, which were installed during the district's period of significance. Centre Street was originally brick.

At the time the Fernandina Historic District was listed on the National Register in 1973, there were 347 buildings, of which approximately 85% were contributing. The district is both listed on the National Register and designated under a local district ordinance. It also contains buildings individually listed on the National Register. These are the John Denham Palmer House, the Bailey House, the Fairbanks House, the Tabby House, the Merrick-Simmons House, and the Amelia Island Lighthouse. Non-contributing buildings in the district are those that were built after the period of significance or those that have lost architectural integrity due to drastic alteration, such as insensitive additions, installation of inappropriate exterior siding materials, replacement of historic windows with examples that are incongruous with the building's character, and major transformation of roof shape. Usually, non-contributing buildings incorporate a combination of these alterations. All the buildings dating from the period of significance that are known to have been moved in the past remain contributing.



Sanborn Insurance Map, University of Florida

OVERVIEW OF HISTORIC GUIDELINES

Centre Street between Front and 5th Street forms the focal point of the district. This area contains nearly all the historic commercial and governmental buildings in Fernandina Beach. Nearly all are masonry buildings constructed primarily during the last quarter of the nineteenth century. Centre Street east of 5th Street is an area of mixed use. It consists of one- and two-story, wood frame residential buildings dating from the end of the nineteenth century and beginning of the twentieth century, a former school, several historic churches, and recent, single-story commercial buildings. This section of Centre Street was at one time more residential, but in most cases the houses were destroyed or moved, such as the Fred Lohman House, now at 19 South 6th Street. However, a few landmarks remain, the most significant of which is probably the Queen Anne-style Horsey House, built in 1902, at 603 Centre Street. Another important property is the Lesesne House, from 1856, at 415 Centre Street. Other important landmarks contributing to the mixed character of the area include the 1926 Memorial Methodist Church at 601 Centre Street; the 1893 St. Peter's Episcopal Church at 801 Atlantic Avenue; and Public School No. 1, built in 1886 at 914 Atlantic Avenue.

North and south of Centre Street, buildings contributing to the character of the historic district are primarily residential, with a scattering of commercial and religious structures. The 100 block of North 6th Street, locally referred to as the "Silk Stocking district," contains seven large, wood frame houses constructed between 1859 and 1900. These dwellings exhibit features of the Italianate, Queen Anne, and Stick styles. The group includes the Hinton Baker House, ca. 1891, at #102; the Hirth House, ca. 1886, at #103; the Baker House, ca. 1859, at #112; the Humphrey House, ca. 1900, at #117; the Prescott House, ca. 1876, at #120; the Chadwick House, ca. 1884, at #121; and the Meddaugh House, ca. 1872, at #130.

The 400 and 500 blocks of North 3rd Street also contain a number of historic buildings. These include the William J. David House, ca. 1907, at #421; the Morse House, ca. 1901, at #424; and the J. H. P. Merrow House, ca. 1888, at #501. The houses in these blocks are in a historically important location known as "Yellow Bluff," the site of the plantation of Domingo Fernandez, an early settler whose land holdings formed much of the new town of Fernandina.

Another important group of buildings within the historic district is located within the streets of Centre, Beech, 7th, and 10th. Among these prominent buildings are the First Missionary Baptist Church, ca. 1874, at #20 9th Street; the Marcellus Williams House, ca. 1856, at #103 9th Street; the Rutishauer House, ca. 1893, at 28 South 10th Street; the Epps House, ca. 1891, at 31 South 10th Street; and the New Zion Baptist Church, ca. 1907, at #10 S. 1oth Street. The Merrick-Simmons House on South 10th Street and Public School No. 1 on Atlantic Avenue are also in this area.

West of 8th Street is another concentration of residential buildings dating primarily from the latter part of the nineteenth century. This area includes the Bailey, Lewis, and Fairbanks Houses on 7th Street. Also in this area is the ca. 1897 Trinity United Methodist Church at 715 Ash Street. Other house types in the area include one-story, frame, vernacular houses and bungalows and two-story, gable-front houses with two-story porches. Much of the rest of the district south of Centre Street and west of 7th Street also contains frame, vernacular residences and bungalows dating from the turn of the twentieth century to the 1920s.

The density of development in the historic district is moderate. There are also vacant lots. Some large residential buildings, such as those in the 100 block of North 6th Street, those along South 7th Street, and those on North 3rd Street beyond Dade Street, occupy two or more lots. The majority of the buildings in the district, however, are sited on only one lot. Some lots have been historically vacant, while others are vacant due to demolition. Even along Centre Street between Front and 5th Streets, where development is most dense, there are gaps in the streetscape. There are a number of architectural styles and building traditions in the historic district. The most prevalent is wood frame vernacular; however, there are excellent examples of high style architecture, including Greek Revival, Italianate, Queen Anne, and Second Empire. Additionally, there are examples of Gothic Revival, Colonial Revival, Spanish Mission Revival, Renaissance Revival, Tudor Revivals, Bungalows, and Mediterranean Revival styles.

The Fernandina Beach Historic District has one of the best concentrations of Victorian period architecture in Florida. The architecture of the late Victorian period, versus the more conservative antebellum architecture, was exotic and eclectic. It was characterized by flamboyant use of decoration, irregular form, multiple roof types, and a variety of materials and colors. Classically-influenced architecture prior to the Civil War yielded to these flamboyant Revival styles. Commercial buildings favored the Italianate style in particular and included the use of cast iron. In general, the period witnessed a flowering of a variety of materials, methods of construction, and architectural styles and types.

APPENDIX G

OVERVIEW OF HISTORIC GUIDELINES

SIGNIFICANT CHARACTERISTICS OF THE HISTORIC DISTRICT

- Setting
- Entrances: Centre Street at 8th Street
- Parks, monuments, and green spaces; Fernandez Reserve, pocket parks, statues
- Streetscape features such as tree-lined streets and granite curbing
- Subdivision layout: rectangular blocks and lots
- Façade lines, front and side setbacks: Commercial buildings solid wall of facades with no front and side setbacks; residential buildings, detached with similar side and front setbacks
- Lot size and density of development: generally small, rectangular lots; development dense in commercial areas around Centre Street; increasingly diffuse in outlying residential areas
- Block patterns: rectangular, 400 feet in length on east and west side; 225 feet on north and south ends
- Patterns of development such as age, size, use of buildings: masonry commercial, industrial, transportation, and government buildings concentrated on Centre Street and adjoining streets; older wooden residential buildings also near downtown
- Patterns of vacant lots and open spaces: none

SIGNIFICANT CHARACTERISTICS OF INDIVIDUAL BUILDINGS

- Height: one– to three-stories
- Width: three to five bays
- Roofs: Commercial buildings, flat roof with parapet; Residential buildings, gable, hip, gable and hip combo, pyramidal, mansard
- Foundations: Commercial buildings, continuous brick or slab; Residential, continuous masonry or raised piers
- Materials: Commercial, brick and other masonry, cast iron; Residential, wood, brick, tabby
- Styles and design influences: Commercial storefronts with Italianate influences on Centre Street and adjoining streets; Greek Revival, Italianate, Queen Anne, Bungalow, Colonial Revival, Classical Revival, Tudor Revival, Renaissance Revival, Spanish Mission primarily associated with residential buildings
- Repetitive features: Storefront are common on Commercial buildings; porches are common on most residential buildings
- Decoration: Commercial buildings, brick corbelling, panels; cast iron pillars, panels and brackets; Residential buildings, wood millwork such as brackets, spindles, fretwork, and modillions; churches, stained glass

APPENDIX H

FERNANDINA BEACH LANDMARKS

Railroad Depot, 102 Centre Street, 1899: Florida's first cross-state railroad extended from Fernandina to Cedar Key and was built between 1855 and 1861. The original depot was west of the tracks along the riverfront and north of Centre Street. When the depot was destroyed by a hurricane in 1898, the present depot was constructed the following year.

The Palace Saloon, 117 Centre Street, 1878: This highly detailed brick commercial building was originally built in 1878 by Josiah Prescott as a shoe store and haberdashery. In 1903 Louis G. Hirth, a German immigrant, converted it to a saloon. It is believed to have served as the oldest saloon in Florida since with the exception of the Prohibition Era when it was an ice cream parlor.

Hoyt Building, 201 Centre Street, 1876, 1901: Originally built in 1876 by A.E. Noyes as a grocery, the building is best known for the ownership of Fred W. Hoyt and its use as a ship's chandlery. After a fire in 1901 it was renovated and a third story was added.

Three Star Saloon, 213 Centre Street, 1877: Noted for the three star studded motif on its façade, this building was constructed in 1877 by William Marson. It was later used as a clothing and jewelry store.

Kydd Building, 301 Centre Street, 1873: The Kydd Building is believed to be the first brick structure on Centre Street. It was constructed in 1873 for James and Thomas Kydd and used as a dry goods store.

Swann Building, 313-319 Centre Street, 1880: Pioneer Fernandina developer Samuel Swann financed construction of this building in 1880. In 1890, when an adjacent building was erected, the two buildings were linked by a highly detailed metal façade. The upper floor was the location of Fernandina's first library.

APPENDIX H

FERNANDINA BEACH LANDMARKS

The Amelia Island Lighthouse, 215 O'Hagan Ln, 1838: Built in 1838, the lighthouse has been an island landmark for over 150 years. The lighthouse has been upgraded several times and continues to be operated by the U.S. Coast Guard. The building is open for tours on a periodic basis.

Nassau County Courthouse, 416 Centre Street, 1892: Believed to be Florida's finest Victorian era courthouse, the red brick structure with cast-iron columns, cast iron balcony and steeple was completed in 1892.

Post Office and Customs House, 401 Centre Street, 1912: Completed in 1912, the Post Office and Custom House is a beautiful example of Italian Renaissance Revival architecture. The architect was John Know Taylor, a relative of the 12th President of the United States, Zachary Taylor.

The Horsey House, 603 Centre Street, 1902: One of Fernandina's finest Queen Anne style residences, the house was built for Dr. H.J. Horsey by local master builder George Watts in 1902.

Florida House Inn, 22 S. 3rd Street, 1859, 1882: The Florida House is the state's oldest extant hotel. The original building was constructed between 1857 and 1859 by the Florida Railroad Company headed by Senator David Levy Yulee. In 1882 former Union officer Thomas Leddy purchased the hotel and added a smaller addition on the north side.

Lesesne House, 415 Centre Street, c. 1850: Built by Dr. John F. Lesesne prior to the Civil War, the Lesesne House is one of Fernandina's oldest buildings. It was individually listed in the National Register of Historic Places in 1973.

APPENDIX H

FERNANDINA BEACH LANDMARKS

St. Michael's Catholic Church, 505 Broome Street, 1872, 1888: Fernandina's principal historic Catholic church, St. Michael's was constructed in 1872 and remodeled in 1888 to its present appearance.

St. Peter's Episcopal Church, 801 Atlantic Avenue: Fernandina's most outstanding example of the Gothic Revival, St. Peter's was rebuilt in 1892 following a fire in 1892. Designed by master architect Robert S. Schuler, the church includes numerous stained-glass windows including one memorializing Yellow Fever doctors.

St. Peter's Claver Catholic Church, 302 North 3rd Street, 1910: Built in 1910, this Mission Style building was a highly appropriate design for Fernandina's Black Catholic congregants. Its main façade features a character defining curvilinear parapet and arched windows.

First Presbyterian Church, 19 North 6th Street, 1860: One of Florida's oldest churches, First Presbyterian was completed c. 1860 on land donated by Senator David Levy Yulee. It is an outstanding example of Greek Revival Architecture and has been recorded in the Historic American Building Survey (HABS).

Memorial United Methodist American Church, 601 Centre Street, 1926: Begun during the Florida Boom of the 1920s, the Memorial United Methodist Church is one of the best examples of the Classical Revival style in Fernandina Beach.

First Missionary Baptist Church, 1874: This Carpenter Gothic Church was completed in 1874 for Fernandina's African American community. It features a bell tower, steeple and a circular spoked window on its main façade.

APPENDIX H

FERNANDINA BEACH LANDMARKS

Humphreys House, 117 N. 6th Street, c. 1900: Built c. 1900 by master builder George Watts, who also built the strikingly similar Horsey House, the Humphreys's House is an outstanding local example of the Queen Anne style. The original owner was Dr. D.G. Humphrey who shared a practice with Dr. H.J. Horsey.

Bell House, 801 Beech Street, 1889: Constructed in 1889 by master builder Captain William Bell, the Bell House is an outstanding example of local millwork. The balustrades on first and second floor porches were inspired by Chinese Chippendale furniture design.

Williams House, 103 S. 9th Street, 1856: One of Fernandina's oldest buildings, the house was built in 1856 and purchased by Marcellus Williams in 1859. Williams became a wealthy timber baron in partnership with Samuel Swann. Master architect Robert Schuyler designed the wood gingerbread detailing on the porch and south and west 2-story additions in the 1880s.

Villa Las Palmas, 304 Alachua Street, 1910: This Mediterranean styled mansion breaks with Fernandina's Victorian period architecture. Constructed in 1910 for lumber baron Nathniel B. Borden, Villa Las Palmas has massive proportions and features multiple arched openings, multiple tile roofs, a widow's walk, and a multitude of surface detailing.

Merrick-Simmons House, 102 S. 10th Street, 1856: This Greek Revival style, antebellum residence was constructed in 1856. It was the home for many years of John Simmons, owner of an ice plant, a business which was key to the local fishing and shrimp industry. The Merrick-Simmons House is individually listed in the National Register.

Hirth House, 103 N. 6th Street, 1885: Robert Schuyler, Fernandina's premier historic architect designed this outstanding example of the Italianate Style in 1885. It was similar to Fairbanks Folly but reduced in scale. Originally owned by Norman Bowman of the Florida Mirror newspaper, it became known as the Hirth House following its acquisition by Louis G. Hirth and family in the 1890s.

APPENDIX H

FERNANDINA BEACH LANDMARKS

Charles E. Lewis/Tabby House, 27 S. 7th Street, 1885: The Tabby House was another example of architect Robert Schuyler's work. Completed in 1885, the house was constructed for local businessman Charles W. Lewis. It's significant Tabby construction uses oyster shell, sand, and lime to form structural walls, and is the only example in Fernandina, and one of few in Florida.

Bailey House, 28 S. 7th Street, 1895: An outstanding example of the Queen Anne Style, the Bailey House was designed in 1895 by prominent architect George W. Barber for Effingham W. Bailey, a steam ship agent. Its turrets, gables, bays, decorative wood shingles and irregular features are character defining features of the Queen Anne style.

Fairbanks House, 227 S. 7th Street, 1885: Recognized as Florida's most outstanding example of the Italianate Style, the house know as "Fairbanks Folly," was designed in 1885 by architect Robert S. Schuyler for George Rainsford Fairbanks. Fairbanks was a pioneer citrus grower, founder and first President of the Florida Historical Society.

St. Michael's Academy, 228 N. 4th Street, 1882: Formerly known as St. Joseph Academy and convent school, this building is an excellent example of the Second Empire School. Built in 1882, the third-floor mansard roof was restored in 1998.

Peck High School, 516 S. 10th Street, 1928: This school was built in 1928 and served as the main city school for African-American students. The two-story brick building was designed in the Colonial Revival style and was used as a school until 1969. The building has been restored into a community center by the City.

Amelia Schoolhouse Inn, 914 Centre Street, 1886: This robust brick Romanesque Revival school building was another example of the work of Master Architect Robert S. Schuyler. It served as a school until 1927. It was adapted for use as offices in the 1980s and is presently a boutique hotel.

APPENDIX H

FERNANDINA BEACH LANDMARKS

Seydel Building, 29-31 N 2nd Street, 1877: Constructed in 1877, this handsome brick building housed the millinery and general store of A. Seydel and Brother, German immigrants.

Huot's 1882 Building, 101-107 N. 2nd Street, 1882: This second building of C.H. Huot of France also housed his lumber and merchandise businesses. For most of the 20th century it housed Standard Marine Supply Company, a well-known business serving Fernandina's shipping and shrimping industry.

The Oxley-Heard Funeral Home, 1305 Atlantic Ave, 1891: This funeral home is located in the John Denham Palmer House which was built ca. 1891 at 1305 Atlantic Avenue. This two-story frame building is distinguished by its wraparound porch with elaborate millwork. Joseph Oxley established his funeral home in the former residence in 1948.

Salvador House, 20 S. 4th Street, c. 1880: Constructed in the early 1880s, by Captain James Bell, a contractor and boat builder, the Salvador House was the home of pioneer Fernandina shrimper Mike Salvador.

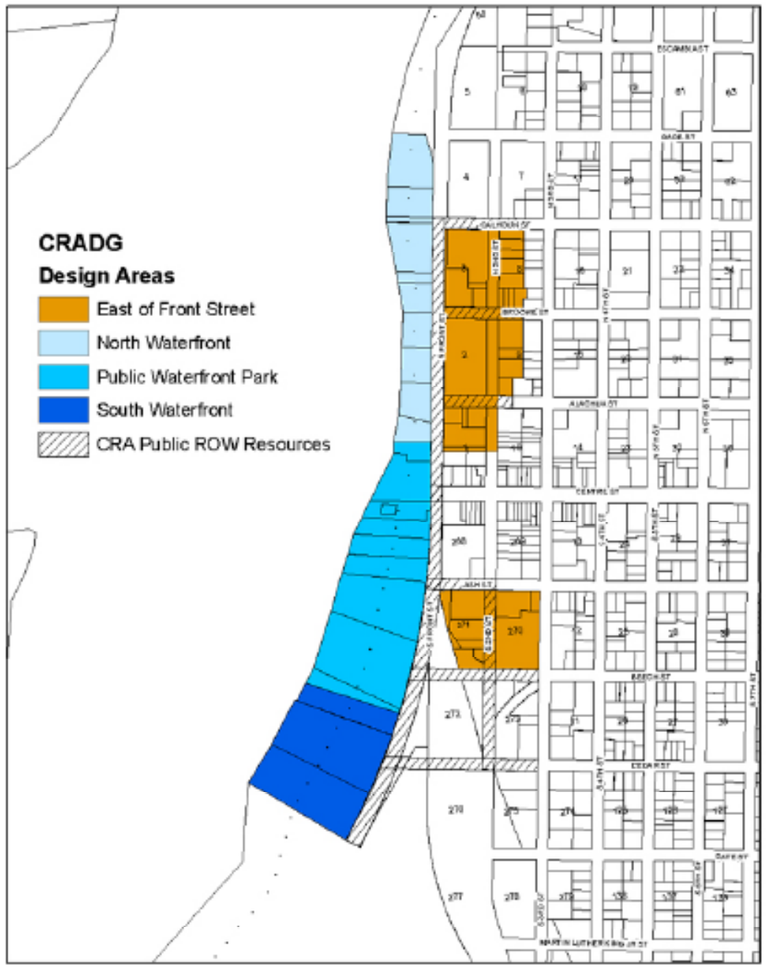
The Lohman House, 19 S. 6th Street: Originally located on Centre Street, the Lohman House was moved to S. 6th Street in the 1940s. It is named for local businessman and owner Fred Lohman.

J.H.P. Merrow House, 501 N. 3rd Street, c. 1870: This beautifully restored Italianate Style residence is located on a prominent hill in Fernandina. It was built c. 1870 for Josiah H.P. Merrow, a lumber inspector.

CRA HISTORIC GUIDELINES

6.0 HISTORIC GUIDELINES

The CRA Development Area overlaps with portions of Fernandina Beach's Historic District. To help maintain design continuity, we ask that you use the Historic District guidelines as a reference. This appendix is a brief summary of the full-length document.



(fig. 5.1) General Standards apply to all CRA Design areas.

6.1 HISTORIC DISTRICT DESCRIPTION AND CHARACTER

BASIC PRINCIPLES BEHIND THE DESIGN GUIDELINES
The Fernandina Beach Design Guidelines are based on the United States National Park Service, Secretary of the Interior's Standard for Rehabilitation. These long-standing national guidelines have passed the test of time and have been adapted to the unique needs of communities throughout Florida, including Fernandina Beach.

Identify: Before making changes, first identify those character-defining features, details, forms, and materials that are significant to your building.

Protect and Maintain: Try to maintain and preserve those character-defining elements that were previously identified. Protection generally involves the least degree of intervention.

Repair rather than replace: Always try to repair deteriorated features first.

Reconstruct: Lost features can be reconstructed under the guidelines**.** Reconstruction is, however, only appropriate if based on physical or documentary evidence, such as historic photographs, drawings or other graphic sources. Conjectural reconstruction is discouraged as is borrowing details from nearby buildings unless there is evidence that the buildings had the same design at the time they were constructed.

Respect the original design: All proposed treatments should consider the original overall design, individual features and materials of the historic building.

CHARACTER DEFINING FEATURES

Commercial Areas (Get measurables from COFB):

Setting:
Setback: Main façade set on property line with zero setback.
Lot coverage: Approximately 70% on a typical lot
Streetscape: Typical pattern is building façade set directly on street.

Characteristics of Individual Buildings
Height: 1-3 stories
Type: One and two-part commercial blocks
Styles: Various, mostly Masonry Vernacular; formal styles, Beaux Art Classical and Italianate influences.
Materials: Masonry, particularly high-quality brick, is the most common material. Cast iron storefronts.
Roof form: Flat, built-up with decorative parapet
Roof pitch: N/A
Massing: Most buildings have regular, boxy massing.
Details: Arched cornices and windows with hood molds; string courses; transom above recessed storefront; cornice with corbelled brick.

CRA HISTORIC GUIDELINES

Setting:
Setback: 15-20 foot range. Should be measured from the surrounding building. Use Sanborn Fire Insurance Maps as a guide.
Lot coverage: Approximately 30% on a typical lot
Streetscape: Typical pattern is building façade, landscaped front yard, five-foot-wide concrete sidewalk some with historic hexagonal pavers, grassed green strip planted with live oak trees, sections of historic granite curbing, and most streets paved with modern asphalt.

Characteristics of Individual Buildings
Height: 1-2.5 stories
Type: Single-family, detached dwellings
Styles: Various, most frame vernacular; formal styles, Greek Revival, Queen Anne, Italianate, Gothic Revival, Classical Revival, Mission, Mediterranean Revival and Bungalow.
Materials: Wood, particularly high quality first cut heart pine, cedar and cypress, is the most common building material used for siding, trim, porches and railing. Shingle siding is found on several buildings. Brick and stucco are found on several buildings. A rare example of tabby construction is the C.W. Lewis House, 27 S. 7th Street.
Roof form: Gable, hip. Front facing gable roofs are one of the most repetitive features in the district.
Roof pitch: (any information on roof slope?) The more steeply pitched roofs are on Gothic Revival and Queen Anne style buildings. More common are gentler slopes on Bungalows and Frame Vernacular buildings.
Massing: Most buildings have regular, boxy massing. Some styles, such as the Queen Anne, have characteristic highly irregular massing.

6.2 GUIDELINES FOR COMMERCIAL BUILDINGS

Downtown Fernandina Beach retains many original storefronts and storefront elements that should be preserved. Where modern storefronts have been added, restoration is encouraged, or remodeling that is in keeping with historic storefront configurations. Upper facade changes have often included covering windows with brick or wood panels, removal of cornices, and concealment of details beneath added metal panels. Future rehabilitation of commercial buildings should include the repair or replacement of upper floor elements to maintain and enhance the building's character.

The most important changes to the Fernandina Beach Historic District since it was first listed on the National Register in 1973 have taken place along Centre Street. In 1977 street improvements were undertaken which including the planting of palms and landscaping, the installation of mini-plazas and benches, and the construction of parking bays. These improvements were completed in 1978. Renovation and restoration efforts have been undertaken on a number of buildings along Centre Street and the adjoining residential neighborhoods.

CRA HISTORIC GUIDELINES

6.3 GUIDELINES FOR NEW CONSTRUCTION

Guidelines

1. ADA: Most commercial buildings have entrances that meet Americans with Disabilities Act (ADA) requirements. Entrances can also be retrofitted with new hardware and automatic door openers if desired. To incorporate accessibility ramps and chair lifts, they should be designed to minimize their visual impact on the primary facade.
2. Additions: Rear and roofline additions provide owners with flexibility in their building use. Additions should use design, materials, and placement that minimize their effect on the district's historic character.
3. Infill Buildings: Ensuring the integrity of the historic district requires attention to new construction and its compatibility with respect to visual and historic characteristics. The following guidelines address the many factors involved in determining the appropriateness of proposed new buildings. Apply each guideline in terms of the new building's relationship to adjacent historic buildings. For instance, if brick walls are the dominant characteristic in the existing streetscape, the compatibility of color and materials of the new building is highly important. In other areas, where colors and materials vary, conformity of materials is less significant, and other factors such as height and roof shape may be more important.
4. Decks: Decks are not historic elements. As modern features, they should be designed and placed to minimize their impact on district appearance.
5. Streetscape Elements: Fernandina Beach has invested in improvements to the downtown area with the installation of streetscape elements. Continued expansion of this program is encouraged.
6. Parking and Open Lots: Surface parking areas added to downtown Fernandina Beach should be screened through landscaping or fencing. Owners are encouraged to add appropriate landscape features to their lots.
7. Walkways: Sidewalks are streetscape elements that should incorporate ADA requirements into their design. Historic walkway surfaces should be maintained and preserved, while new ones should be ADA-compliant.
8. Utilities and Energy retrofitting: Utilities such as garbage containers and mechanical systems are important to the functionality of buildings and the district. Locate these mechanical systems, solar panels and also air conditioning and heating units at rear facades or on rooftops, where they are not readily visible from the street. Paint conduits to blend with the color of the building.

6.4 GUIDELINES FOR RESIDENTIAL BUILDINGS

1. Architectural Details: The best form of preservation is to help define individual building styles and contribute to overall district character. Common architectural details in the district include bargeboards, brackets, cornices, dentils, and other decorative or trim elements. Materials include wood, metal, and masonry.
2. Awnings: Repair and/or Maintain historic metal awnings. Select new awnings that are a traditional design and fit the openings to which they are applied. For new awnings, select those made of canvas, cotton and polyester blends. Ensure their installation does not damage the building. Choose colors to complement the building.
3. Chimneys: Follow masonry guidelines for repairing chimneys. If original chimneys are missing or too severely damaged for repair, consider replacement using appropriate designs for the style and period of the building. Retain extant chimney pots of terra cotta and brick. Replace in kind, do not substitute other non-historic materials such as sheet metal or concrete block.
4. Entrances and doors: Maintain entrances, doors, and related elements. Reuse historic hardware and locks. If an entrance element suffers from deterioration, salvage as much historic material as possible. Replace an entrance door, or related element only when damage is beyond reasonable repair. Match the replacement to the historic original.
5. Foundations: Retain and maintain foundations according to masonry guidelines. Do not cover or conceal foundations; allow them to remain visible if they were historically visible. For pier foundations, use sections of lattice installed between the piers. Do not cover the piers. Flood vents are encouraged. See the next page for more on resiliency.
6. Lighting: Retain historic light fixtures. Repair damaged historic light fixtures or replace damaged pieces with similar replacements. If original fixtures are missing or beyond repair, new fixtures should either replicate historic examples appropriate for the period and style of the building or use unobtrusive design and materials and traditional placement.
7. Paint: 1. Maintain the painted finish of building and landscape elements that were historically painted, such as wood siding and fences. Adding a painted finish to historically unpainted masonry or other surfaces may be appropriate under extenuating circumstances. Paint color guidelines based on the home style is noted in the guidelines.
8. Porches: Follow wood and masonry guidelines to retain, maintain, and repair wooden and masonry porches. Porches on rear elevations are mainly functional and are less crucial to historic character. Their treatment can be more flexible and may include alteration, replacement, or removal. Because porches were originally

CRA HISTORIC GUIDELINES

designed to be open and semi-transparent, their enclosure is not recommended. If enclosure is desired, use glass or screens with minimal structural elements instead of solid materials. The addition of vinyl porch columns is not appropriate for porches readily visible from the street and are discouraged for rear elevations. The use of fiberglass columns may be appropriate for certain architectural styles such as Colonial Revival. Porch depth is recommended to be between 6' and 8' in depth.

9. Porch Stairs and Railings: All elements of a historic porch, including steps and railings are important to the architectural integrity of the building. Retain these components when possible. The use of materials such as brick, concrete, or wrought iron steps for wooden front porches is not recommended. Do not use pre-cast concrete steps on entrances that are in public view. If desired, adding wooden or metal handrails may be appropriate if they are compatible with the style and design of the building. In most cases, balusters or railings must be a minimum of finished dimensions of three inches by three inches. Simple painted wood railings with balusters between the top and bottom rail are generally appropriate.
10. Roofs: Retain, maintain, and repair historic roof forms and materials. Inspect regularly for leaking roofs, gutters, and downspouts, and make repairs. Regularly check for and secure loose or missing flashing; if flashing is deteriorated, replace it with high-quality materials. While repair is preferred when possible, it is understood that in Florida and especially in coastal communities, roofs need more frequent replacement. The new roof must be based on the existing materials, or historic documentation and pictorial evidence; or it must be compatible with the historic character of the building. Fasten aluminum flashing with aluminum nails and paint. Ensure proper ventilation to prevent condensation. Provide adequate anchorage for the roofing material to guard against wind and water damage. Check seams of metal roofs and keep metal surfaces painted except for copper.

11. Siding: Preserve historic siding and exterior materials. Re-nail warped or loose wood shingles. If feasible, remove synthetic siding and restore the historic siding material.
12. Windows and Shutters: To boost energy conservation, opt for the installation of storm windows over replacement of historic windows. All windows are prone to damage and rot especially after storm events. Please inspect windows, especially wooden windows annually for damage. Window tinting should be limited and allow the window to be largely transparent. If new shutters are installed, operable shutters are preferred. The installation of vinyl shutters is not appropriate. Vinyl is not a sustainable material and its plastic appearance is not similar to wood. Do not change the number, location, size, or glazing pattern of windows by cutting new openings, blocking in windows, or installing replacement sashes that do not fit the historic openings.
13. Wood: Follow the guidelines for paint to keep all wood surfaces protected from the elements. Paint prevents deterioration from moisture. Use pest-control products with caution; conduct regular inspections for termites. Maintain landscaping so that it does not cause damage to wood.

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3/31& 4/8

Black: Tammi Kosack

Notes on Feb. 2026 version HDDG **Color Code:** Blue: Jim Pozzetta

Green: Veronica Byrnes

Red: Mia Sadler, notes/status

Most of the red items in VB comments on the draft were addressed

Front page: Mix and match w/ modern restorations, balance the color with the black and white. **We can fix this in future edits to the guidelines, cosmetic**

Credits: Veronica Byrnes (misspelling) **Fixed**

X: Preservation Commission: Historic District Council **Fixed**

X: Third bullet notes to prepare drawing of the features….I think this needs to be changed to state, "Prepare appropriate and concise professional drawing of features of work that will occur." …or something like that. I think we need to push towards professionals preparing the documents we review and not homeowners (with sketches and smiley faces). **Requires board discussion**

10: Page 10, Brick and Masonry: My concerns with this entire section is that we are giving some very specific information about how to restore masonry but it is not complete. I think we need to be more generic for all of these sections and then reference guidelines like the BIA (Brick Institute of America) and note something about using 'best practices'. I think that this is something that the consultant needs to rewrite. Some general guidelines are ok but we should not be providing specific information such as the type of nail or flashing, etc. **Requires board discussion**

11: Photo without trashcan **We can fix this in future edits to the guidelines, cosmetic**

11: same comment as page 10 **Requires board discussion**

12: On item 3, change match to "closely approximate" **Fixed**

13: Consider designing fire escapes to be sperate structures rather than attached to the buildings **Added**

15: same comment as page 10, reference National Electric Code (or whatever is applicable) **Requires board discussion**

16: same comment as page 10 **Requires board discussion**

17: same comment as page 10, I think we need to note something about following best practices in reference a code section or national standard **Requires board discussion**

21: Add information about green walls, green roofs, and planter boxes for creative ways to satisfy landscaping requirements. **Added**

31: Replace drawings with photos from phot scavenger hunt downtown **We can fix this in future edits to the guidelines, cosmetic**

33: Add images in the bottom right corner **We can fix this in future edits to the guidelines, cosmetic**

37: Paint, we should be referencing a paint standard and not giving specific instruction. I would like to eliminate item 13 referencing only three colors. There are plenty of examples of buildings in the historic district with at least 4 colors. It is appropriate for Victorian era architecture to have more than 3 colors. **Removed item 13**

38: Porches. I would like to discuss item 2 and item 6. **No action item for staff was included in this comment**

41: Add info to the "wood vs synthetic" siding that encourages synthetic siding, if used, to have a tapered and thick look, rather than flat and thin **Added**

41: We need to discuss the removal of existing siding. (The Blue Heron Inn is a perfect example where we have provided previous direction to investigate what is underneath the vinyl. My concern is that this gives the owner the leeway to remove all of it and replace with .....whatever.) **No action item for staff was included in this comment**

44: Wood Maintenance: Similar to my comments to page 10, this section is too specific and we need to reference best practices or a specific code. This is not a complete document regarding wood maintenance and we should not be providing it. General guidance is ok but not specific direction. **Requires board discussion**

45: Use solid wood board fences in back yards only. Clarify at HDC meeting April. "If a solid wood board fence is desired, it may be used in back yards only." **Added**

45: Remove "(less than three inches appear and less than four inches in width)" from item 4 **Removed**

45: Fences: I would like to add an additional item that states, " where two different zones such as C3 and R are adjacent, the stricter fence height regulation shall apply for the adjacent sections of the property line."....or something like that. In the case where C3 permits 8' and residential permits 6' in the backyard there should be a maximum of 6'. (We really need to work on restricting tall fences. They are not appropriate. (As an example, my

property (The Williams House) is zoned C3 -If I wanted, the LDC would permit me to could put an 8' fence around the entire property....that would be detrimental to the historic district. We need to fix this loop hole.) **Requires board discussion**

51: New construction, use 130 Broome or 909 Atlantic **We can fix this in future edits to the guidelines, cosmetic**

53: What are we pointing to? Add caption from pg 59 of old guidelines " A building constructed over several lots should have vertical divisions to maintain the streetscape rhythm" **Fixed**

56: Temporary access clarifies time frame, 180 days. If special conditions exist, flexibility can be granted by Planning and Conservation Staff **Fixed**

58: Demolition: I think we need to discuss guidelines for item 1, where it says demotion is OK for economic reasons. This needs to be carefully reworded. Community members have purchased historic homes and they must understand the significance of keeping them intact. We could literally lose the historic district with this sentence. **Requires board discussion**

75 Substitute or replacement materials: This is a follow up to a previous section where we talk about siding that has been covered prior to adoption of this guideline. This needs to be coordinated. We should not be allowing the removal of original siding that's been covered by aluminum, vinyl, asbestos, etc.. **Requires board discussion**

Appendix picture: Something else **We can fix this in future edits to the guidelines, cosmetic**

Appendix D: Historic Preservation Officer=Planning and Conservation staff **Fixed**

Veronica Byrnes copy.

City of Fernandina Beach, Florida

HISTORIC DOWNTOWN DESIGN GUIDELINES

Red pen - make word change corrections

Green pen Comments to technical staff.

Last Update February 16, 2026

Marquis Latimer + Halback

LANDSCAPE ARCHITECTURE · PLANNING

City of Fernandina Beach

Acknowledgements

Thanks are due to the cooperation and input from the residents and property owners of the historic district.

2026 Guidelines Updates

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Vice Mayor Darron Ayscue
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Genece Minshew, *City Commissioner*
Tim Poynter, *City Commissioner*
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Mia Sadler, *Staff Liaison*

Byrnes

2013 Guidelines

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Suanne Thamm
Bruce Meger
Jose Miranda, *Chairperson*
George Sheffield, *Alternate #1*

if these are 2026 guidelines why is it important to note 2013?

Design Consultants

2026 Consultant Team

Marquis Latimer + Halback
LANDSCAPE ARCHITECTURE PLANNING

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GUIDELINES OVERVIEW

WHO SHOULD USE THE GUIDELINES?

The Fernandina Beach Historic Downtown District Guidelines were developed to assist property owners, members of the preservation commission, city staff, architects and contractors. The guidelines address the character of the Fernandina Beach Historic District and properties in general and anyone who rehabilitates an older building can find relevant information. While the guidelines are specifically directed to those involved in the City of Fernandina Beach Certificate of Approval process, they can be useful to anyone involved in the rehabilitation of a historic building in Fernandina Beach. A Certificate of Approval is the permit that ensures design guidelines are being upheld.

HOW ARE THE DESIGN GUIDELINES ADMINISTERED?

In 1975 the Fernandina Beach City Commission established the Fernandina Beach Historic District Council (HDC), a board composed of both lay members and historic preservation professionals to review changes in the Fernandina Historic District. The Historic District Council is administratively supported by the staff of the City Planning Department. **Prior to applying for a Certificate of Approval, an applicant should consult the City of Fernandina Beach planning staff with any questions or requests for information.**

WHY HAVE DESIGN GUIDELINES?

Fernandina Beach began to focus on historic preservation efforts in the early 1970s. Since then, historic preservation has made significant progress in Fernandina Beach as well as in the state of Florida as a whole. Historic preservation **strengthens a community**. Without a formal plan to preserve historic resources and accommodate growth, the future character of Fernandina Beach remains uncertain. Design guidelines enable Fernandina Beach to protect its unique identity for generations to come.

Historic preservation **contributes to a community's quality of life and a stable real estate market.** The historic buildings of Fernandina Beach distinguish the city from all other places. They contribute to the cultural fabric of a community through uses such as museums, libraries and theatres. A community's self-image is embodied in the **quality and condition of its buildings and landscape.** Historic and well-maintained buildings and streetscapes such as Centre Street, Atlantic Avenue and surrounding streets in the historic district **invite visitors and enhance community life.**

Since the 1970s there has been an increasing awareness that **historic buildings, districts, and sites are economic resources,** attracting tourists. Studies by the Florida Division of Tourism, the National Trust for Historic Preservation, Southern Living magazine, and the Florida Department of Commerce all confirm that historic resources rank very high in tourist appeal among Americans. In 2006, the University of Florida completed a study **linking historic preservation not only to positive economic impact but quality of life for Floridians.** Fernandina Beach served as the case study demonstrating the **compatibility of historic preservation and economic development.** In 2019, the nearby historic city of St. Augustine found that over 55% of visitors were focused on "heritage tourism" (PlaceEconomics, Resilient Heritage report) with the value of the City's "heritage" being in excess of $2.9 billion.

Tourism is Florida's largest industry, meaning that cities compete for their share of the market. Thus, historic resources distinguish a city such as Fernandina Beach, mandating their preservation. Historic resources are unique to a city and convey a distinctive sense of place and individuality. Tourists seek unique experiences that are off the beaten path and that will impart special memories. A city's historic district lures tourists looking for **originality** and **an experience they cannot find anywhere else.** Still, these special historic and cultural resources are constantly threatened by demolition and inappropriate alterations. Thoughtless destruction of historic resources robs a city of its unique identity and renders its character generic and common. Fernandina Beach through its historic preservation program has resisted this trend.

To learn more about Fernandina Beach's history, refer to the Appendix.

THINK RESILIENCY

INTRODUCTION TO 'THINK RESILIENCY'

Throughout this document, ideas and guidelines to make the downtown core of historic Fernandina Beach more resilient are included. When "resiliency" strategies are noted, this is specifically oriented towards the **impacts of both tropical storm events, such as hurricanes, and even "blue sky" flooding** or high tide flooding. The objective is to help the community to respond and recover faster to storm events while maintaining the historic character and context that makes Fernandina Beach so unique.

A brief overview of strategies includes:

- **Pervious materials**, to help water percolate into the ground where it lands
- **Site walls**, which help to provide a barrier to storm surge and flooding at the property's edge, as opposed to the building itself.
- **Small earthen berms** to protect sites and structures.
- **Addition of more trees** to help absorb water in the soil and to help stabilize the subgrade.
- **Waterproofing** of structures.
- **Door dams**, which help close off building openings to storm surge flooding.
- **Flood vents** to allow storm water to move under a structure without dislodging it.

APPROPRIATE:

C.H. HUOT BUILDING IN 1882

C.H. HUOT BUILDING NOW

NOT APPROPRIATE:

CITY HALL STRUCTURE IN 1915

CITY HALL STRUCTURE NOW

Note that City Hall was changed from Mediterranean Revival to Mid-Century Modern.

This change occured before the Fernandina Beach Historic Guidelines had been adopted.

ONE PAGE GUIDE

PROJECT PROCESS

The guidelines are used in review of the project work to ensure that significant features of the building have been properly evaluated and will be appropriately treated during the course of rehabilitation.

The Fernandina Beach Historic District Guidelines are to be used by:

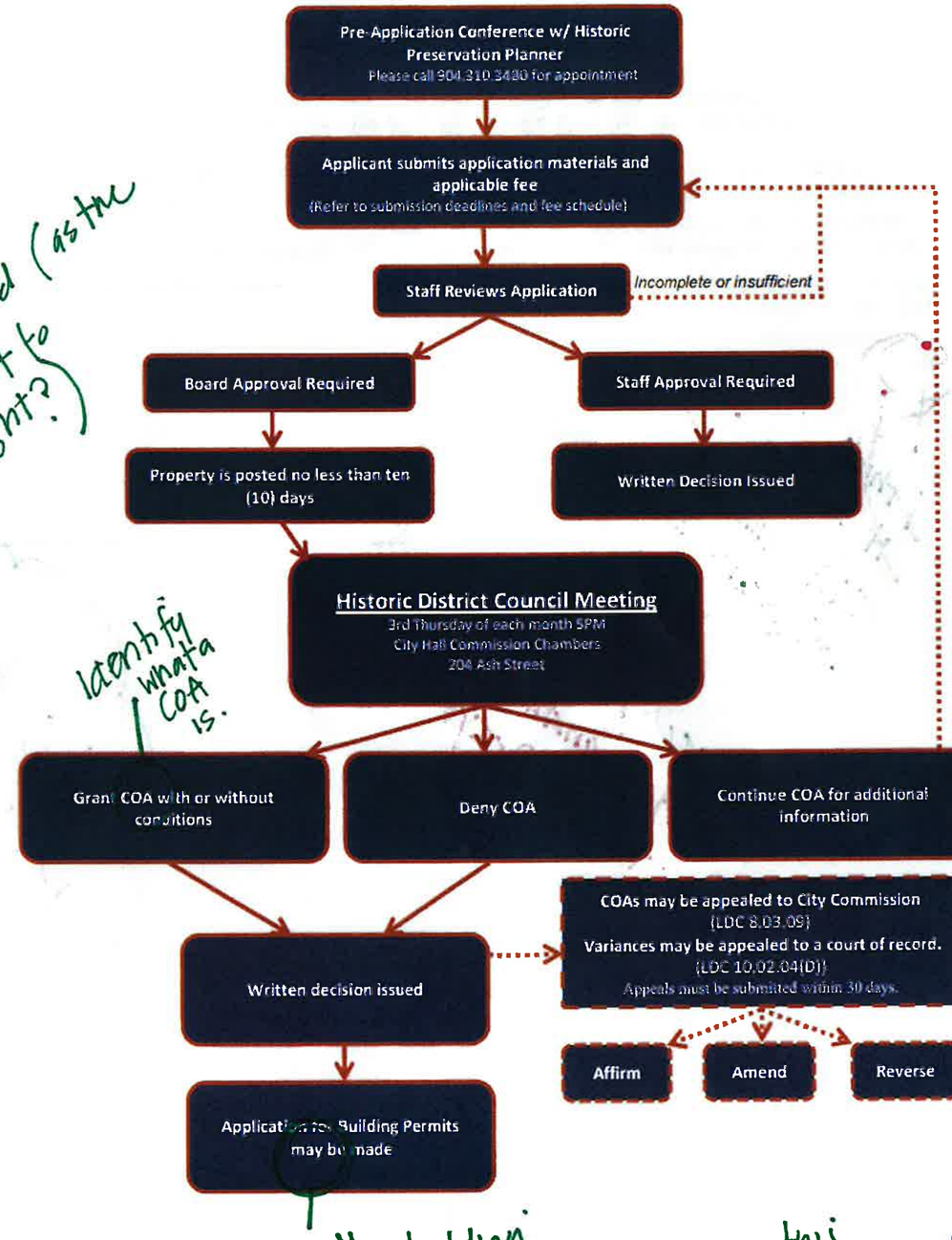
- Applicants/ Architects/ Engineers
- Staff reviewer(s)
- The Historic District Council

The steps for the process are to the right. Some applications can be evaluated by staff at the City of Fernandina Beach, while others will need approval by the Historic District Council.

Note that this document is set up for easy reference: see the diagram to the right. The document is split into two sections:

- **COMMERCIAL (see pages 1-26)**
- RESIDENTIAL (see pages 27-56)

GUIDELINE PAGE EXAMPLE



CHECKLIST & GETTING STARTED

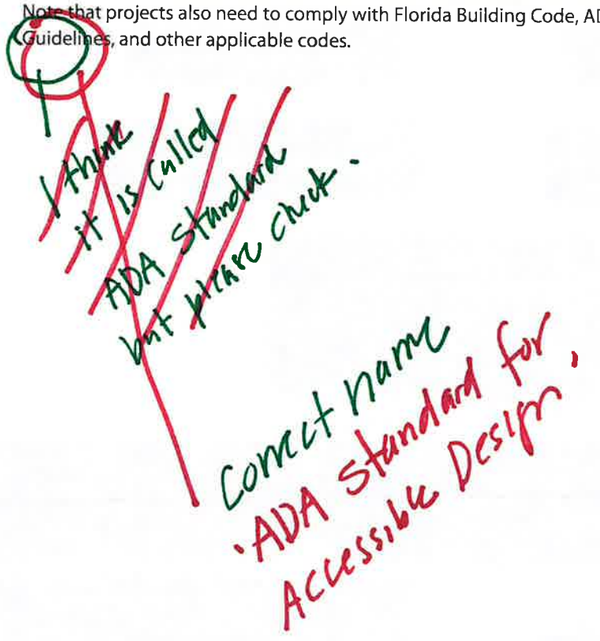
GETTING STARTED WITH 4 STEPS:

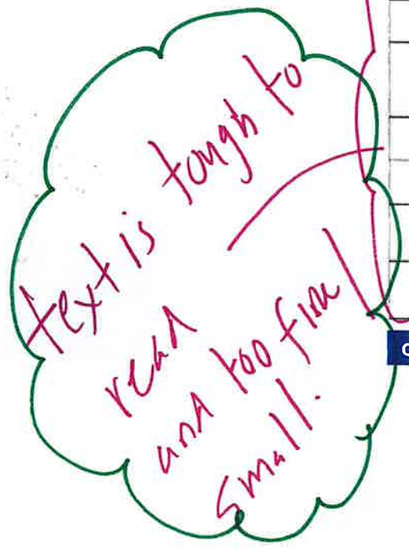
To begin a successful rehabilitation or infill project, it is important to identify the current conditions and architectural character of the building and site. Consult with a design professional if/when needed.

1. **ZONING & SETTING: Check your zoning. Consider the overall "setting", including site context and historic research.**
2. **EVALUATE: Evaluate the condition of the building and/or individual features where work is needed.**
3. **CHARACTER: Identify the architectural character of the building**
4. **WORK OVERVIEW: Integrate work to be done with analysis of architectural character**

RECENT SUCCESSFUL PROJECTS IN FERNANDINA ARE USED AS EXAMPLES ON THE FOLLOWING PAGES TO SHOW THESE STEPS.

Note that projects also need to comply with Florida Building Code, ADA Guidelines, and other applicable codes.





THE FOLLOWING CHECKLIST IS PROVIDED FOR USE OF THE APPLICANTS:

	Please submit the following:
	A complete application
	Proof of ownership (copy of deed or tax statement)
	Architectural drawings to scale showing ALL existing and proposed exterior elevations of primary and/or accessory buildings. Existing vs. proposed features should be clearly delineated with labels, shading, and/or hatching.
	Elevations **must** include specific material and detail information with call outs that define all visible exterior elements, such as (but not limited to): wall finishes, foundation wall finish, corner-boards, water-tables, barge-boards, cornice trim, door trim, window trim, column elements, railings, roof fascia, balcony trim elements, supporting/decorative brackets, gable end decorative elements, shutters, roof finishes, chimney finish, privacy fences, picket fences, gates, utility yard screens, gazebos, outdoor shower screens, etc. Provide specific detail views of features that cannot be called out with notes on the elevations. Examples include porch details, pier elements, lattice infill components, soffit and cornice trim detailing, etc.
	Elevations and/or site plan **must** show all proposed mechanical and plumbing equipment (HVAC, hood vents, backflow preventers, etc.) All rooftop mechanical equipment shall be screened from view to adjacent properties and rights-of-way by utilizing parapets or other screening elements that are integrated into the overall architecture of the structure and constructed using materials and methods that are consistent with those used on the building.
	Photographs of the existing site and existing buildings if any, including views from the street
	Product/material details and specifications, including brochures or printouts, for any proposed material as applicable and not limited to: doors, windows, roofing, exterior fabric, fascia/trim, shutters, fencing, sidewalk/driveway, landscaping, foundation, porch/deck, sheds, and proposed colors for ALL surfaces to be painted/stained/treated.
	For all new construction and any alteration that changes the footprint of a structure, please include:
	Signed, sealed, scaled survey of property. Completed within the last 2 years.
	Scaled site plan of the proposed work, including lot dimensions, setbacks, finished floor elevations, and any changes as a result of proposed building footprints
	Site plan **must** show all trees greater than 5" diameter at breast height (DBH) and indicate any trees that are to be removed as part of the scope of work.

CHECKLIST

FORMS & APPLICATIONS

Applications are available on the City of Fernandina Beach website: https://www.fbfl.us/1004/Applications-Forms

The Downtown Historic District Guidelines are based on the Secretary of the Interior's Standards for Rehabilitation (see overview) and are a layer of the City of Fernandina Beach's LDC, Comprehensive Plan, and Vision.

GETTING STARTED: STEP 1 "SETTING"

ZONING & SETTING

Sites should be checked for their specific zoning category. Always check your zoning. Zoning maps are available through the City of Fernandina Beach as well as the Nassau County GIS division.

The "setting" of each site is important as it addresses not only the individual property but its **contextual relationship in the historic district** and **development of Fernandina Beach.** Each application, particularly for additions, infill, and new construction, is better served by addressing the historic background of the property.

This page lists a series of potential resources applicants are encouraged to utilize for the historic maps of Fernandina Beach as well as sources for historic photographs.

HELPFUL HINT

Visit the **City of Fernandina Beach's website** for links to the **Nassau County GIS maps** with more resources for your property.

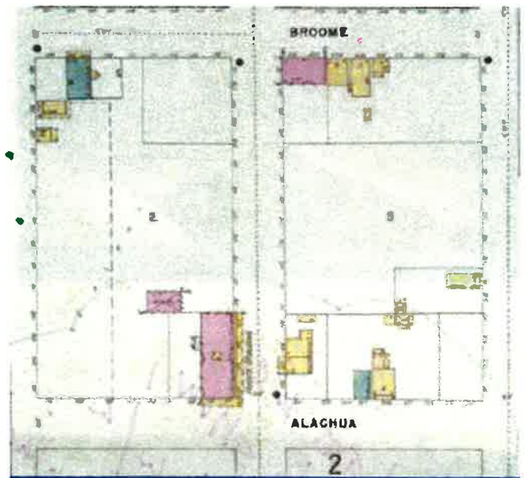
INFORMATION PROVIDED:

- Full Address
- Date/Time Period Built
- Architectural Style
- Building Type
- Florida Master Site File
- Historical Structure Form
- Photos

GIS Map and Information can be found at: https://maps.nassauflpa.com/portal/apps/MapSeries/index.

NASSAU COUNTY GIS MAP

SUGGESTED HISTORIC MAPS & OVERVIEW

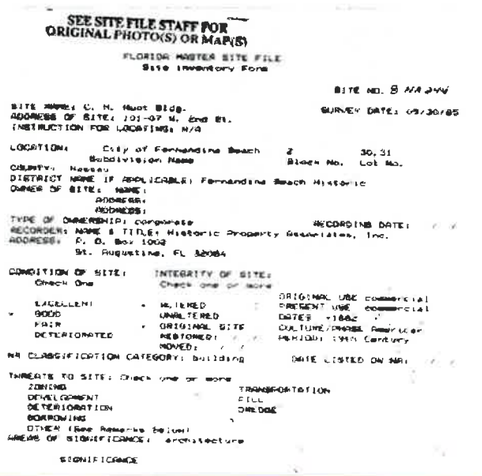


SANBORN MAP SHOWING C.H. HUOT BUILDING

https://ufdc.ufl.edu/collections/sanborn

HISTORIC PHOTOS

https://www.floridamemory.com/



SEE SITE FILE STAFF FOR ORIGINAL PHOTO(S) OR MAP(S)

FLORIDA MASTER SITE FILE
Site Inventory Form

SITE NO. 8 NA 944
SURVEY DATE: 05/30/85

SITE NAME: C. H. Huot Bldg.
ADDRESS OF SITE: 101-07 N. 2nd St.
INSTRUCTION FOR LOCATING: N/A

LOCATION: City of Fernandina Beach — Subdivision Name — Block No. 2 — Lot No. 30, 31
COUNTY: Nassau
DISTRICT NAME IF APPLICABLE: Fernandina Beach Historic
OWNER OF SITE: NAME:
ADDRESS:
PHONE#:
TYPE OF OWNERSHIP: corporate — RECORDING DATE:
RECORDER: NAME & TITLE: Historic Property Associates, Inc.
ADDRESS: P. O. Box 1003, St. Augustine, FL 32084

CONDITION OF SITE: (Check One) EXCELLENT, GOOD, FAIR, DETERIORATED
INTEGRITY OF SITE: (Check One or More) ALTERED, UNALTERED, ORIGINAL SITE, RELOCATED, MOVED:
ORIGINAL USE: commercial
PRESENT USE: commercial
DATES: 1886
CULTURE/PHASE: American
PERIOD: 19th Century

NR CLASSIFICATION CATEGORY: building — DATE LISTED ON NR:

THREATS TO SITE: Check One or More
ZONING, DEVELOPMENT, DETERIORATION, BORROWING, TRANSPORTATION, FILL, DREDGE
OTHER (See Remarks Below)
AREAS OF SIGNIFICANCE: architecture
SIGNIFICANCE

FLORIDA MASTER SITE FILE

Nassau County GIS

OUR ARCHIVES

The Amelia Island Museum of History is home to a collection of more than 11,000 artifacts, photographs, books, and archival materials documenting the rich heritage of our region.

RESEARCH LIBRARY HOURS AND CONTACT INFORMATION

Tuesday & Thursday, 10 am - 4 pm, or by appointment

AMELIA ISLAND MUSEUM OF HISTORY

https://ameliamuseum.org/resources/

GETTING STARTED: STEP 2 "CONDITION"

STEP 2:

Evaluate the condition of the building and/or individual features where work is needed. Consult a design professional if/when needed.

- Foundation
- Exterior Walls
- Roof
- Doors & Windows
- Mechanical Systems
- Site Features (Walls, Fences, etc.)

Example photos are provided for reference.

FOUNDATION INCLUDING HISTORIC CORNER STONE

EXTERIOR FABRIC

EXTERIOR FABRIC

ROOF

DOORS

WINDOWS

MECHANICAL SYSTEMS

GETTING STARTED: STEP 3 "CHARACTER"

STEP 3:

Identify the architectural character of the Building.

Observe the building from afar to identify:

- **Shape:** relative size, extent, or degree, typically as compared to the surrounding property / properties.
- **Mass:** size and volume of the structure(s) on the site(s).
- **Scale:** refers to a system or standard of measurement used to compare or measure objects
- **Pattern of window and door openings**
- **Primary and Secondary roof features and porches**

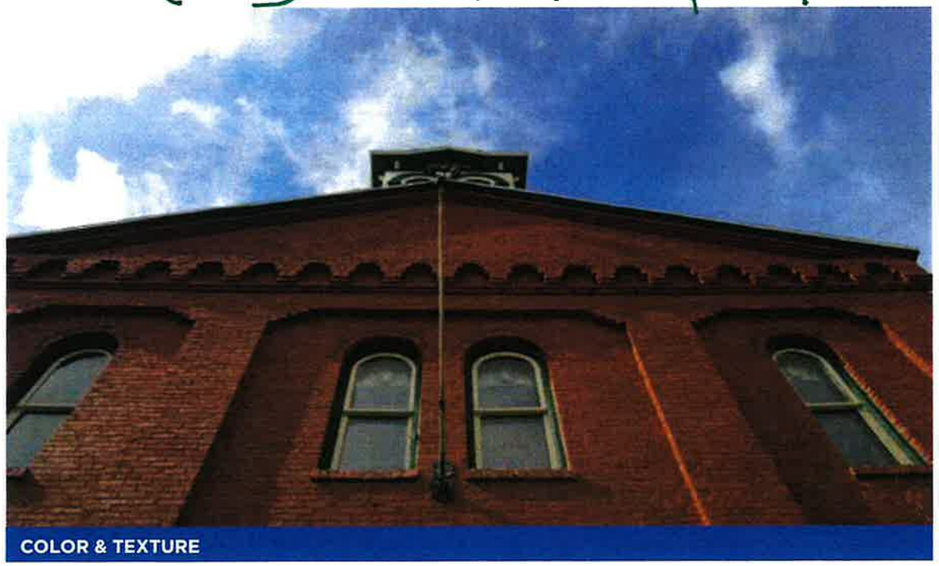
Move closer to the building and identify:

- **Color:** the property possessed by an object of producing different sensations on the eye as a result of the way the object reflects or emits light
- **Texture:** visual and tactile "feel" of a surface; examples may include smooth, rough hewn, glossy, and so on.
- **Surface Features:** unique attributes or ornamentation.
- **Materials:** physical attributes of the building construction elements, such as wood, brick, glass, metal, and so on.

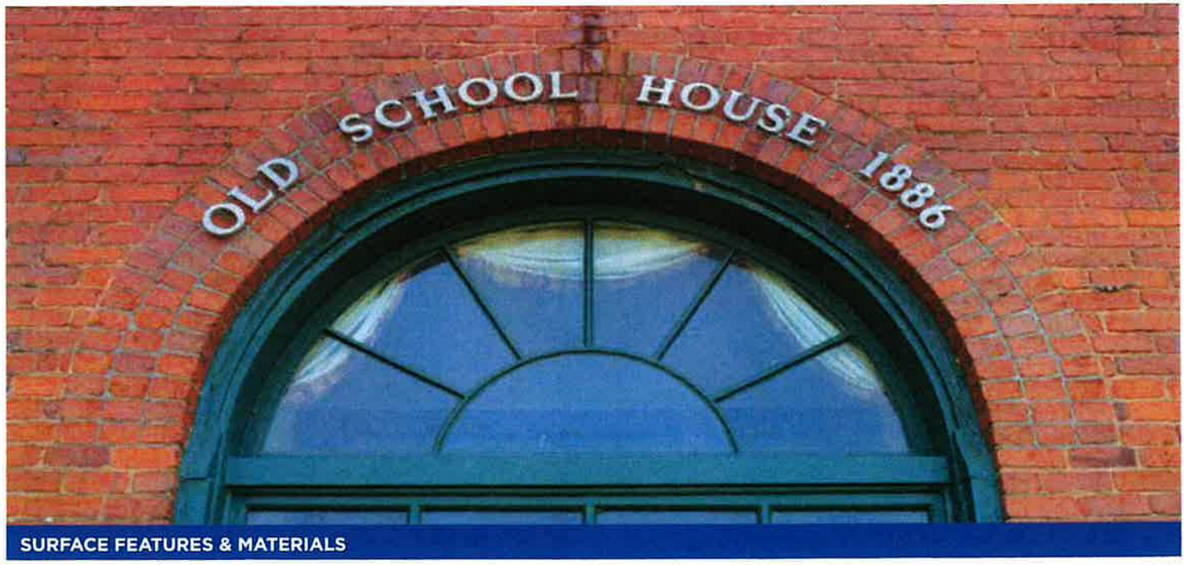
Example photos of the ~~Old~~ Amelia School House Inn are provided for reference.

SHAPE, MASS, SCALE

the current property name is Amelia Schoolhouse Inn



COLOR & TEXTURE



SURFACE FEATURES & MATERIALS

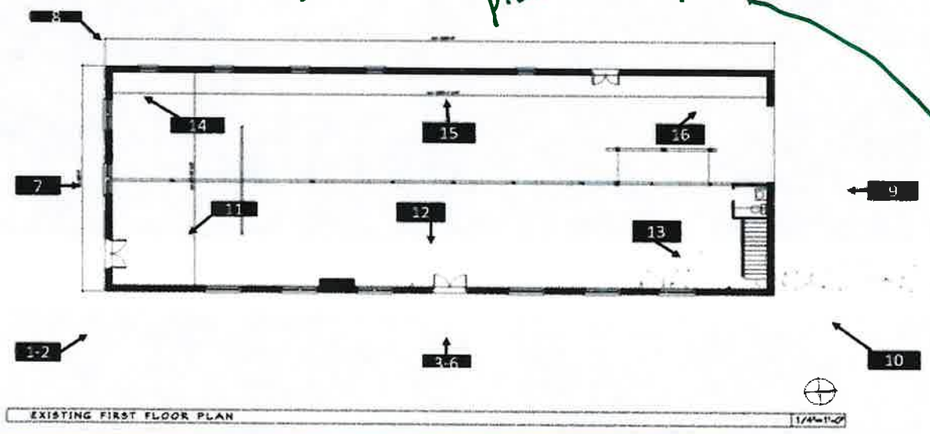
GETTING STARTED: STEP 4 "ANALYSIS"

STEP 4:

Integrate work to be done with analysis of architectural character

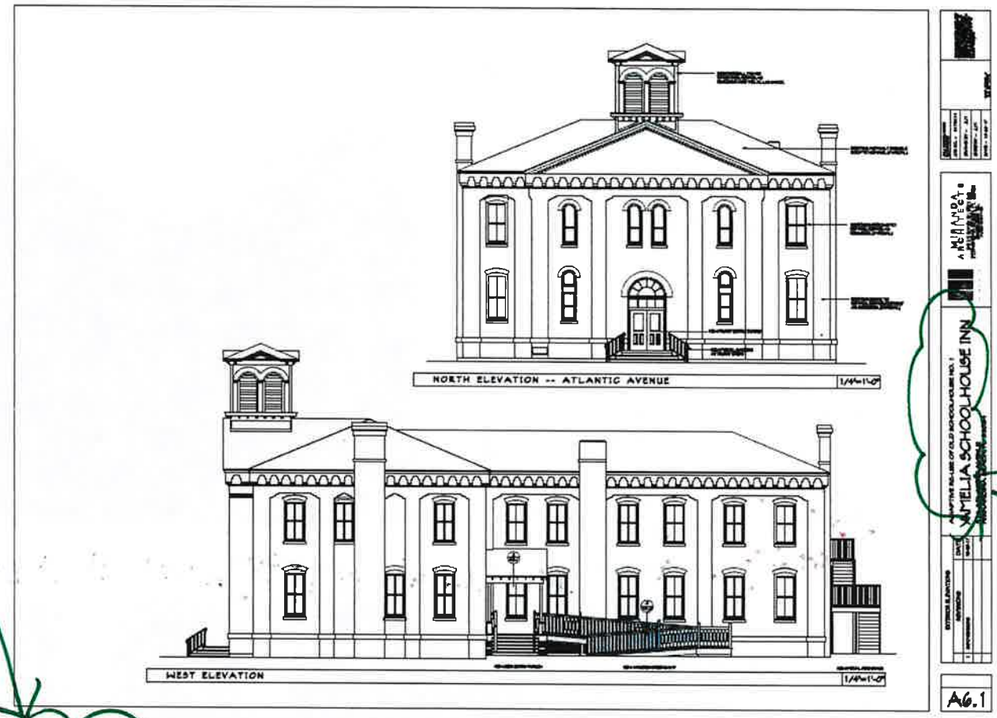
- Prepare a brief written description of the scope of work
- Photograph features where work will occur, provide key to photos
- Prepare drawings of features where work will occur
- Consult city planning staff with questions about documentation needed based on scope of work/each application is reviewed on a case by case basis.

Examples for C.H. Huot and Old School House Inn are provided as reference.



DRAWING OF FEATURES WHERE WORK WILL OCCUR

C.H. Hout



DRAWING OF BUILDING

Old School House

Miranda Architects, used by permission

SECRETARY OF THE INTERIOR STANDARDS

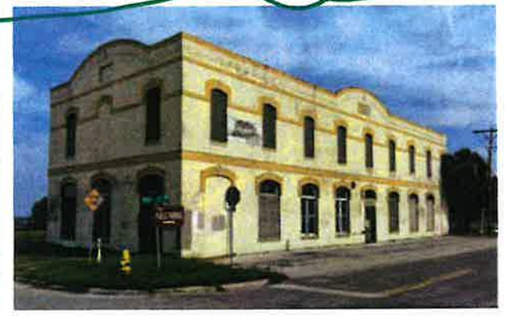
BASIS IN NPS SECRETARY OF THE INTERIOR STANDARDS

The Fernandina Beach Historic Downtown District Guidelines are based on the United States National Park Service, Secretary of the Interior's Standard for Rehabilitation. According to the National Park Service web page, "The Standards for Rehabilitation are codified in 36 CFR Part 67, are regulatory for the Historic Preservation Tax Incentives program, and are the Standards most often used by local historic district commissions nationwide."These long-standing national guidelines have passed the test of time and have been adapted to the unique needs of communities throughout Florida, including Fernandina Beach.

The 10 criteria of the Secretary of Interior Standards for Rehabilitation are below, refrenced in the blue box at the bottom of the page. Additionally the red and yellow box in top right of sheets shows applicable standards to each section.

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS



Identify: Before making changes, first identify those character-defining features, details, forms, and materials that are significant to your building.

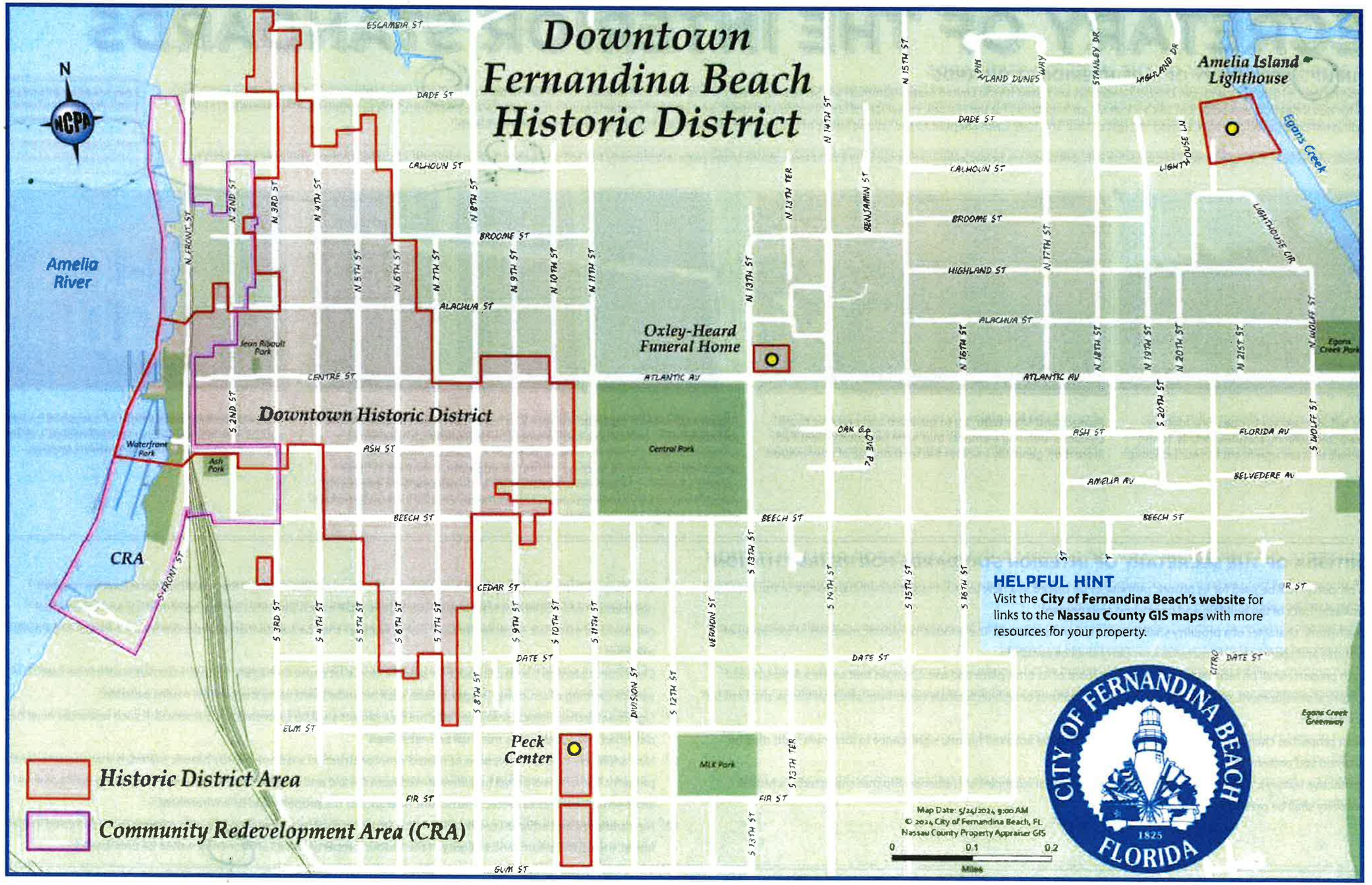
Protect and Maintain: Try to maintain and preserve those character-defining elements that were previously identified. Protection generally involves the least degree of intervention.

Repair rather than replace: Always try to repair deteriorated features first.
Reconstruct: Lost features can be reconstructed under the guidelines. Reconstruction is, however, only appropriate if based on physical or documentary evidence, such as historic photographs, drawings or other graphic sources. Conjectural reconstruction is discouraged as is borrowing details from nearby buildings unless there is evidence that the buildings had the same design at the time they were constructed.

Respect the original design: All proposed treatments should consider the original overall design, individual features and materials of the historic building.

10 CRITERIA OF THE SECRETARY OF INTERIOR STANDARDS FOR REHABILITATION

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


Downtown Fernandina Beach Historic District
N
NCPA
Amelia River
ESCAMBIA ST
DADE ST
CALHOUN ST
BROOME ST
ALACHUA ST
CENTRE ST
ASH ST
BEECH ST
CEDAR ST
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OAK GROVE PL
HIGHLAND DR
STANLEY DR
LIGHTHOUSE LN
LIGHTHOUSE CIR
N WOLFE ST
S WOLFE ST
AMELIA AV
BELVEDERE AV
FLORIDA AV
CITRO
Amelia Island Lighthouse
Egans Creek
Egans Creek Park
Egans Creek Greenway
Oxley-Heard Funeral Home
Downtown Historic District
Jean Ribault Park
Waterfront Park
Ash Park
Central Park
MLK Park
Peck Center
CRA
Historic District Area
Community Redevelopment Area (CRA)
HELPFUL HINT
Visit the City of Fernandina Beach's website for links to the Nassau County GIS maps with more resources for your property.
CITY OF FERNANDINA BEACH
1825
FLORIDA
Map Date: 5/24/2024 9:00 AM
© 2024 City of Fernandina Beach, FL
Nassau County Property Appraiser GIS
0
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Miles

UNIQUELY FERNANDINA

THE HISTORIC DISTRICT

The Fernandina Beach Historic District is composed of buildings reflecting a variety of uses, styles, materials, and several periods of development. The district consists primarily of **one and two-story masonry commercial buildings** and **one and two-story frame residences**. Due to fire and demolition the district has lost some of its integrity, but overall, it retains to a remarkable degree the physical characteristics which convey its historical significance.

The earliest building dates to 1857 and its period of significance extends to 1927.

There are four buildings within the district that are individually listed in the National Register of Historic Places. These are the:

- **C.W. Lewis House** (Tabby House); 27 South 7th Street
- The **Bailey House**; 28 South 7th Street
- The **Fairbanks House**; 227 South 7th Street
- The **Merrick-Simmons House**; 102 South 10th Street

Moreover, there are many other buildings which are individually significant and could be considered landmarks or individually eligible for listing in the National Register of Historic Places. The demolition of these individually significant buildings would be a significant loss to the district and is not allowed without extensive explanation and documentation. An inventory of these individually listed buildings and a more detailed history of the historic district is included in the appendix.

218 Centre Street

319 Centre Street Paul Weaver

31 North 2nd Street Paul Weaver

207 Centre Street

Centre Street between Front and 5th streets forms the focal point of the historic district. This area contains nearly all of the historic commercial and government buildings in the district. Centre Street east of 5th Street is mixed usage. This area consists of one and two-story wood frame residential buildings, a former school, several historic churches, and single-story commercial structures.

Beyond Centre Street, most of the buildings in the district are wood-frame residences with a scattering of commercial buildings and churches. **These buildings are important for their collective significance** While most are simple in design, they contribute to the Fernandina Beach Historic District through their location, design, setting, materials, workmanship, feeling and association. Non-contributing buildings are those constructed after the period of significance or those built between 1857 and 1927 which have lost their physical integrity through substantial alterations to their historic fabric. To be considered non-contributing a building constructed during the historic period must have severe alterations, usually involving insensitive additions, changes in siding, replacement of historic windows with incompatible types, and changes in fenestration and roof configuration. Usually, non-contributing buildings exhibit combinations of these alterations, and an individual alteration does not render an otherwise historic building non-contributing. It should be noted that all buildings in the district have undergone some level of alteration through upgrading of plumbing, electricity and HVAC systems to make a building functional in a 21st century context.

THE HISTORIC DISTRICT

CHARACTER DEFINING FEATURES: COMMERCIAL AREAS

Setting (Note: Also check your ZONING for each project.)
- Setback: Main façade set on property line with zero setback.
- Lot coverage: See Land Development Code for specific zoning. Commercial zoning, C-3 allows for 100% lot coverage and a 10% landscape requirement.
- Streetscape: Typical pattern is building façade set directly on street.
- Landscape: Landscape including foundation plantings, live oak trees (particularly along streetscape), other trees, and lawn. Consider native and Florida Friendly landscape. Note Land Development Code requires specific landscape for parking lots, if included.

Characteristics of Individual Buildings
- Height: 1-3 stories
- Type: One and two-part commercial blocks
- Styles: Various, mostly Masonry Vernacular; formal styles, Beaux Art Classical and Italianate influences.
- Materials: Masonry, particularly high-quality brick, is the most common material. Cast iron storefronts.
- Roof form: Flat, built-up roof deck with decorative parapet
- Roof pitch: N/A
- Massing: Most buildings have regular, boxy massing.
- Details: Arched cornices and windows with hood molds; string courses; transom above recessed storefront; cornice with corbelled brick.

10 North 2nd Street

118 Centre Street Paul Weaver

CHARACTER DEFINING FEATURES: RESIDENTIAL AREAS

Setting (Note: Also check your ZONING for each project.)
- Setback: 15-20 foot range. Should be measured from the surrounding building. Use Sanborn Fire Insurance Maps as a guide.
- Lot coverage: See Land Development Code.
- Streetscape: Typical pattern is building façade, landscaped front yard, five-foot-wide concrete sidewalk (some with historic hexagonal pavers), grassed green strip planted with live oak trees, sections of historic granite curbing, and most streets paved with modern asphalt.
- Landscape: Landscape including foundation plantings, live oak trees (particularly along streetscape), other trees, and lawn. Consider native and Florida Friendly landscape. Note Land Development Code requires specific landscape for parking lots, if included.

Characteristics of Individual Buildings
- Height: 1-2.5 stories
- Type: Single-family, detached dwellings
- Styles: Various, most frame vernacular; formal styles, Greek Revival, Queen Anne, Italianate, Gothic Revival, Classical Revival, Mission, Mediterranean Revival and Bungalow.
- Materials: Wood, particularly high quality first cut heart pine, cedar and cypress, is the most common building material used for siding, trim, porches and railing. Shingle siding is found on several buildings. Brick and stucco are found on several buildings. A rare example of tabby construction is the C.W. Lewis House, 27 S. 7th Street.
- Roof form: Gable, hip. Front facing gable roofs are one of the most repetitive features in the district.
- Roof pitch: The more steeply pitched roofs are on Gothic Revival and Queen Anne style buildings. More common are gentler slopes on Bungalows and Frame Vernacular buildings.
- Massing: Most buildings have regular, boxy massing. Some styles, such as the Queen Anne, have characteristic highly irregular massing.
- Porches: A front entrance porch is a character defining feature of most residences. Porches are found in a variety of configurations including wrap around, two story galleries, and two-story porticos.
- Details: Decorative jig-sawn woodwork is an important decorative detail and includes porch and door and window trim fretwork and eave brackets. Wood structures are typically on raised foundation, 3-4 feet above grade, with masonry piers and lattice insets.

705 Ash Street
Queen Anne Style
Paul Weaver

4.02.03 F. CONTEXT SENSITIVE SETBACK DETERMINATION

City code allows for structures to have a "context sensitive setback" to maintain historic neighborhood character. Specific language in the ordinance is shown below:

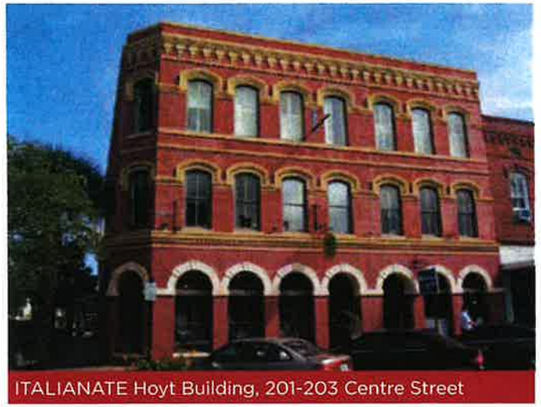
1. If **at least half of the lots on the same block face are occupied by principal structures** and at least **50% of those principal structures do not comply with minimum front yard setbacks**, property owners may elect to apply for a context sensitive front yard setback determination.
2. The front setback of other principal structures on the block face must be **measured from the property line to the closest vertical element** of the roofed portion of the principal structure, such as porch supports or the building face. Block Face shall be defined as one (1) side of a street between two (2) intersecting streets. The orientation of structures on corner lots determines the applicable block face.
3. On properties seeking a context sensitive setback determination, **principal structures must be set back from the front property line a distance equal to the average front setback depth of all principal structures on the same block face.** Buildings that front on a different street than the subject lot or that are separated from the subject lot by a street or alley may not be used in computing the average.
4. In using a context sensitive setback determination, **front-loaded garages must be setback at least twenty-five (25) feet in all cases.**

ARCHITECTURAL STYLES

ITALIANATE (1870-1890)

The Italianate style derives from the country villas of Italy, though the style was popular in U.S. commercial, as well as residential, architecture of the period. The nineteenth-century designer Andrew Jackson Downing was instrumental in popularizing the Italianate style. With its characteristic decorative features, such as window hood moldings, string courses, large eave brackets, and corbelled brick work, the style embodied Dowling's ideal of picturesque architecture.

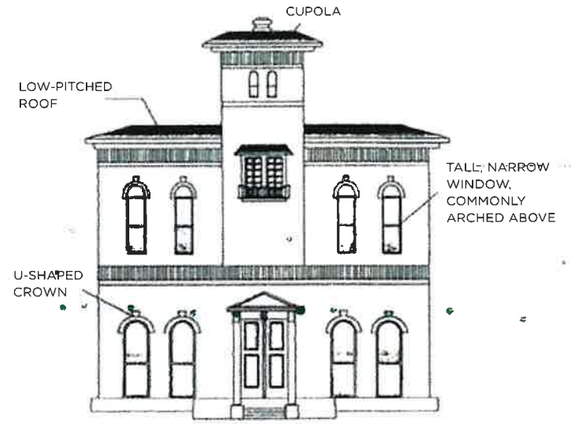
In Fernandina Beach, the Italianate style was the principle influence on late nineteenth-century commercial architecture of Centre Street. The Kydd and Hoyt Buildings and the Palace Saloon exemplify the Italianate influence within the commercial district. Common stylistic details found among these examples include a bracketed parapet, brick hood moldings, and cast iron pilasters (Kydd Building), as well as segmental arched window and door openings, decorative brick cornices, and window hoods (Hoyt Building and Palace Saloon).



ITALIANATE Hoyt Building, 201-203 Centre Street

CHARACTERISTICS

- Plan: rectangular or square
- Foundation: brick piers or continuous brick
- Height: two to three stories
- Primary exterior material: wood, weatherboard, brick, cast iron for storefronts
- Roof type: low-pitched hip, often with a square cupola or tower, commercial buildings, flat with parapet
- Roof surfacing: wood shingles (original), composition shingles, flat roofs: built-up
- Detailing: wide, over-hanging eaves with brackets beneath, cupola
- Windows: tall, elongated, narrow windows, often with hoods. Windows are most often arched.



Florida State Model Guidelines.

SECOND EMPIRE (1870-1900)

The Second Empire style originated in the mid-nineteenth century during the Second Empire of Napoleon III. It emerged in American architecture beginning after the Civil War. The Second Empire style is most recognizable by its definitive Mansard roof shape, which is flat with concave sides. The style was used for residential and commercial architecture in the United States.

Second Empire-style architecture was not highly represented in Florida, and few examples can be found in Fernandina Beach. The most notable is at 228 North 4th Street. The building has a typical box-shape plan with a centered entry and symmetrical fenestration. Its mansard roof has evenly spaced windows, allowing for light to enter into the top half-floor; in traditional French design, the purpose of the Mansard roof was to create an additional half-floor of functional space.

SECOND EMPIRE St. Michael's Academy, 505 Broome St.

CHARACTERISTICS

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

Florida State Model Guidelines.

Is this a commercial or residential building.
Perhaps reference St Michaels and modify description?

COMMERCIAL

ARCHITECTURAL STYLES

GOTHIC REVIVAL (1880-1920)

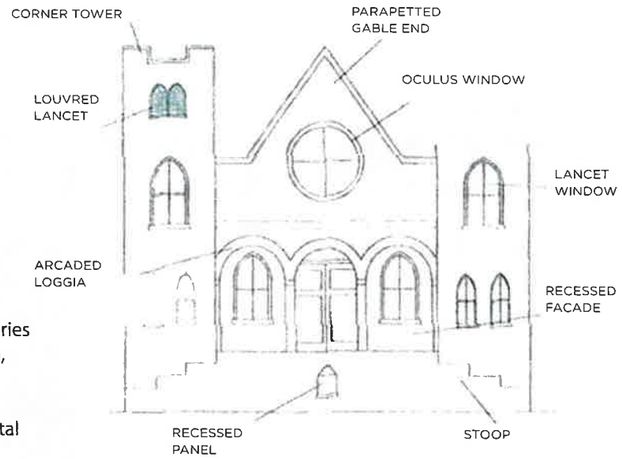
The Gothic Revival style originated in England during the eighteenth century and became popular in the United States beginning in the mid-nineteenth century. The style was applied to ecclesiastical and residential structures. As with the Italianate style, Andrew Jackson Downing favored the Gothic Revival style in his pattern books, helping to expand its popularity.

In Fernandina Beach, there are no pure examples of the style among residential architecture, though its influence can be found in steep-pitched roofs and cross-bracing under eaves. The best example of the Gothic Revival style in Fernandina Beach is St. Peter's Episcopal Church, built ca. 1893. It features stylistic elements including pointed-arch windows, a tower with a castellated parapet, buttressed walls, and a high-pitch roof.

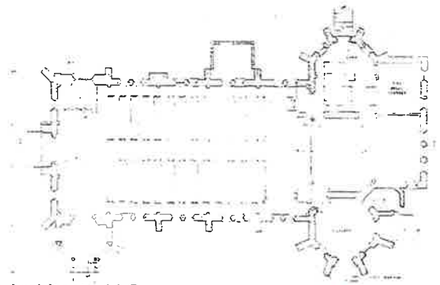
GOTHIC REVIVIAL St. Peter's Church, 801 Atlantic Ave.

CHARACTERISTICS

- Plan: rectangular or ell
- Foundation: brick piers
- Height: one-and-one-half to two-and-one-half stories
- Primary exterior material: wood, board and batten, weatherboard, less frequently stone
- Roof type: steep, high-pitched gable
- Roof surfacing: wood shingles (original), ornamental metal, composition shingles
- Detailing: wide, prominent gables, oriel windows, massive chimneys, pointed elliptical arches, towers and battlements, crenellation, jig-saw trim on eaves, leaded stain glass



Florida State Model Guidelines.



Cotner Architects, LLC

NEO-CLASSICAL (1900-1940)

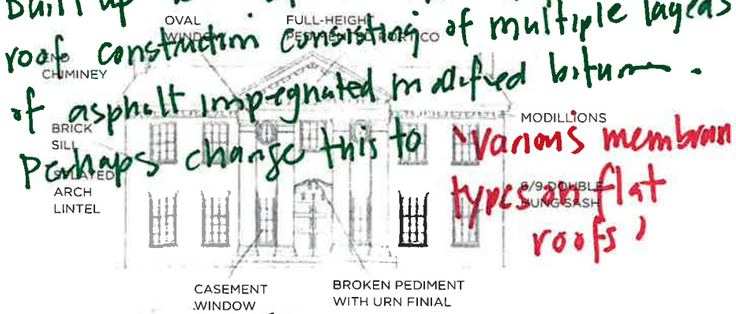
Around the turn of the twentieth century, there was a renewed interest in Classical architecture. The buildings of the 1893 World's Columbian Exposition held in Chicago represented the influence of the favored classical ideals of order and balance. Such sensibilities were in stark contrast to the flamboyance and asymmetry that characterized Victorian styles. The Neo-Classical style became popular beginning after 1900. It is represented by two-story brick and frame dwellings with full-height porticos and classical columns on the primary facades. The Neo-Classical style is also characterized by a centered entrance and symmetry.

In Fernandina Beach, the Neo-Classical style is exemplified notably in two churches, the First Baptist Church at the corner of North 5th and Alachua Avenues and the Memorial Methodist church at 601 Centre Street. Both buildings date from the 1930s and feature characteristic full-eight porticos with massive classical columns supporting full entablatures.

NEO-CLASSICAL Methodist Church, 601 Centre Street

CHARACTERISTICS

- Plan: rectangular or nearly square
- Foundation: piers or continuous, brick or concrete
- Height: two to two-and-one-half stories
- Primary exterior material: horizontal wood siding, smooth masonry
- Roof type: low-pitched hip or side gable, flat with a balustrade
- Roof surfacing: embossed sheet metal or metal singles, composition, asbestos shingles, built-up on flat roofs
- Detailing: classically derived, full façade-height columns, balustrades, medallions, dentulous.
- Entrance detailing: transom, sidelights, ornamental woodwork common. Interiors: molded palter cornices, urns, swags, wainscoting, French doors.
- Windows: rectangular rather than arched



Florida State Model Guidelines.

Miranda Architects

COMMERCIAL

ARCHITECTURAL STYLES

SPANISH REVIVAL (1910-1930)

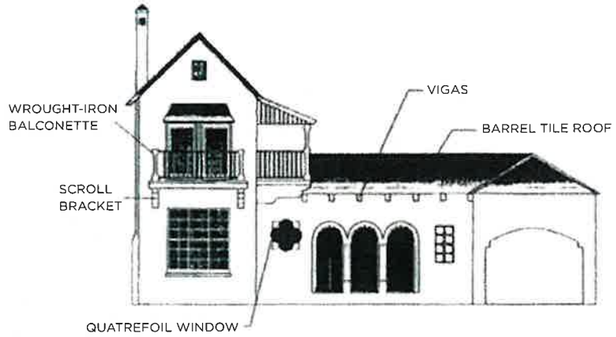
Concurrent with the re-emergence of Classically-inspired architecture in the East and Midwest around 1900, California architects developed an interest in the Mission churches of the southwest. Following the Panama-California Exposition in San Diego in 1915, interest in imitation of Spanish architecture grew quickly, particularly in the southwestern United States. Spanish Mission, Spanish Colonial, and other architecture of Mediterranean origin also became popular in coastal areas such as Florida. These styles of architecture usually have an exterior of stucco, a parapet roofline, and arched opening (window, door, porch).

During the land boom of 1920s Florida, the Spanish Revival styles grew in popularity. The style can be found applied to churches, residences, train depots, and public buildings. Its most notable characteristics include a masonry (mainly stucco) exterior and a roof with terra cotta tiles and/or a parapet. The only pure example of the Mission style in the historic district is the building at 202 North 3rd Street, built in 1910. Its façade features a large curved parapet and arched windows.

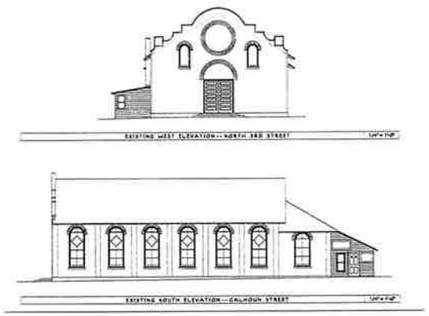
SPANISH REVIVAL 202 North 3rd Street

CHARACTERISTICS

- Plan: irregular
- Foundation: continuous
- Height: one to two stories
- Primary exterior material: stucco
- Roof type: flat with shaped parapet
- Roof surfacing: Barrel tile
- Detailing: plaster and terra cotta detailing, wrought iron grilles, balconies, and balconets
- Windows: rounded arch, casements



Florida State Model Guidelines.



Miranda Architects

MEDITERRANEAN INFLUENCE (1900-1930)

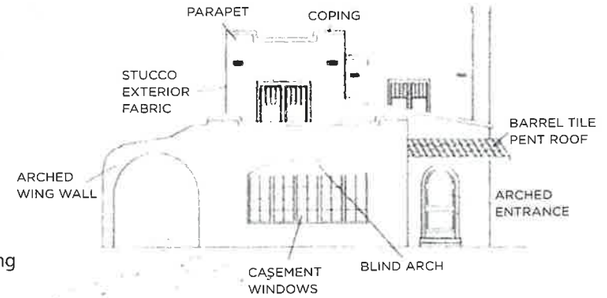
The influence of Mediterranean architectural styles can be seen across Florida, with its Spanish heritage, semi-tropical climate, and continuous coastline that naturally embraced elements of Mediterranean origin. As with the Spanish Revival styles, Mediterranean architecture has a stucco exterior and arched openings. Mediterranean-style buildings are often a full two stories in height and have a very low-pitched hip roof in more formal, symmetrical plans. The style encompasses Italian Renaissance and Moorish elements, fitting for grandiose hotels, churches, and public buildings, as well as affluent residences along Florida's coastline.

Fernandina Beach's excellent example is the U.S. Post Office at 401 Centre Street. The square plan embodies symmetry and order with stylistic elements of the Mediterranean, including its low-pitched, barrel-tile roof and series of uniform arches, resembling a loggia. Second floor window openings have gable pediments, reminiscent of Classical designs.

MEDITTERANEAN INFLUENCE U.S. Post Office, 401 Centre Street

CHARACTERISTICS

- Plan: regular or irregular
- Foundation: continuous
- Height: two stories
- Primary exterior material: stucco
- Roof type: low-pitched hip, flat with curvilinear parapet
- Roof surfacing: Barrel, French interlocking tile
- Detailing: plaster and terra cotta detailing highlighting arches, columns, window surrounds, cornices and parapets, wrought iron grilles, balconies, and balconets
- Windows: rounded arch, casements



Florida State Model Guidelines.

Library of Congress

ARCHITECTURAL STYLES

MID-TWENTIETH CENTURY (MID-CENTURY)

During the mid-twentieth century, the exteriors of commercial buildings were characterized by simplicity. While the form of buildings retained a traditional plan, upper facades had less ornamentation than those of previous decades. Often, these buildings' storefront components, such as entrance floors and bulkheads, were the most decorative features, with applied tile. These buildings are currently deemed non-contributing to the district.

MID CENTURY 602 Centre Street

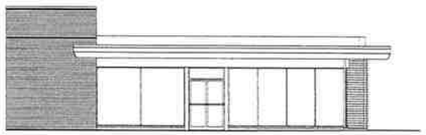
MID CENTURY City Hall, 204 Ash Street

why show this?

MID CENTURY 508 Centre Street (Demolished)

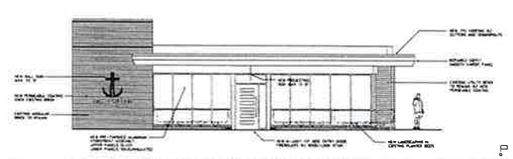
MID CENTURY 515 Centre Street

Since it was renovated can we get a better photo?



EXISTING SOUTH ELEVATION (CENTRE STREET)

Miranda Architects - 515 Centre Street (Existing)



PROPOSED SOUTH ELEVATION (CENTRE STREET)

Miranda Architects - 515 Centre Street (Proposed)

COMMERCIAL

AWNINGS

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions

AWNINGS

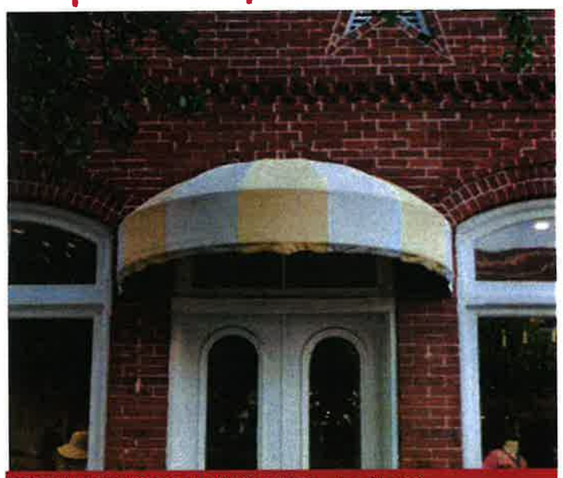
On storefronts, awnings were very common elements historically. They provided shade and helped cool commercial buildings pre-air-conditioning.

Retain and keep in good repair any existing historic awnings. Add appropriately designed new awnings as desired.

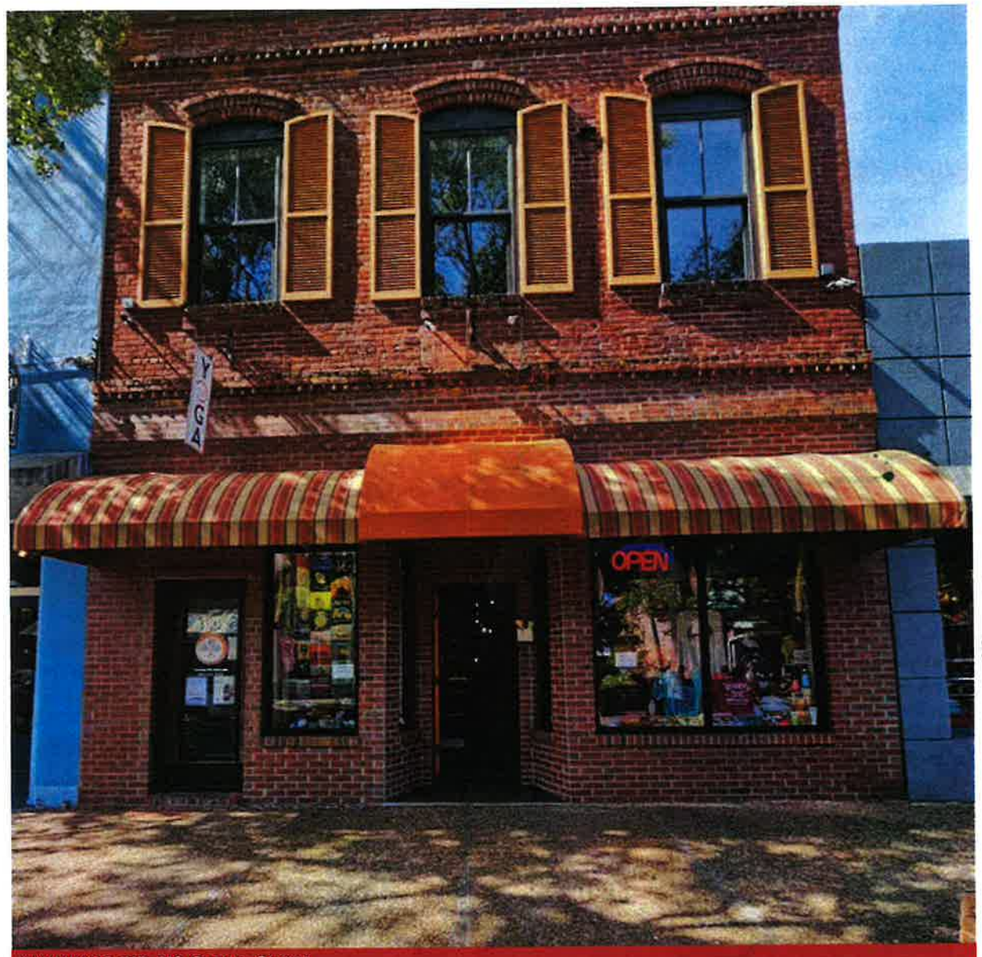
GUIDELINES

1. Retain and maintain **historic awnings**, including metal ones.
2. Ensure that the **installation of new awnings does not damage the building**. Appropriate materials for new awnings include canvas duck or cotton and polyester blends; these may be treated with acrylic. Select awnings in colors that complement the building and mimic the shape of their opening.
3. New awnings should either **fit exactly over display windows**, not spanning across wall surface in between display windows or should span across windows without impacting architecturally important features. If spanning multiple windows, review and approval is with HDC only.
4. Preserve and maintain **mid-20th century metal awnings.**
5. Repair **damaged historic metal** awnings.

CANVAS AWNING Centre Street



CANVAS SHED AWNING 213 Centre Street



AWNINGS 313-319 Centre Street

COMMERCIAL

BRICK & MASONRY

BRICK & MASONRY

Masonry is used on cornices, pediments, lintels, sills, and decorative features as well as for wall surfaces. Color, texture, mortar joints, and patterns of the masonry define the overall character of a building.

GUIDELINES

1. Preserve and **maintain original brick, stone, terra cotta, cast concrete** and other masonry original to a building.
2. Repair damaged masonry by **patching, piecing in, or consolidating instead of removing an entire feature.**
3. **Repair cracks**; they are an indication of structural settling or deterioration, and may also allow moisture penetration.
4. Hire skilled craftsman to repair broken stone or carved detail using epoxies.
5. Moisture control on masonry
6. **Repair leaking roofs, gutters, and downspouts;** secure loose flashing
7. **Caulk the joints** between masonry and windows to prevent water penetration.
8. Ensure that the grade **slopes away from the wall** to prevent water from gathering at the base. If there is excessive ground water, correct the grade or install drain tiles around the building.
9. Prevent moisture by applying a **damp-proof course just above the ground level** with slate or other impervious material. Seek professional advice from knowledgeable preservation architects or engineers.

CLEANING OF MASONRY

1. Clean masonry **only where deterioration or heavy surface staining has occurred.**
2. When cleaning unpainted masonry, use the **gentlest means possible**, ideally low-pressure water and mild detergent.
3. Apply water to masonry surfaces only when temperatures are above freezing and will remain above freezing for at least 14 days after application.
4. Find an inconspicuous area to test cleaning methods and observe the results before using on the entire building.

CHEMICAL CLEANING OF MASONRY

1. **Chemical cleaners can damage masonry; use them with caution.**
2. Follow directions for chemical cleaning and do not leave the compounds on the masonry for longer than directed.
3. Never apply acid cleaners on marble or limestone.

MACHINE CLEANING OF MASONRY

1. **Do not use abrasive or high-pressure cleaning methods like sand blasting or high-pressure water**; these methods cause rapid deterioration of the brick and mortar.
2. Do not use electric saws or hammers to remove mortar.

MORTAR ISSUES WITH MASONRY

1. Remove deteriorated mortar by carefully hand raking the joints to avoid damaging the masonry.
2. Cut out old mortar to a depth of one inch.
3. In replacing historic mortar, **match the original in strength, composition, color, and texture.** Use one part lime and two part sand with no more than 20 percent combined Portland cement.
4. Repoint to match original joint profiles and retain the original joint width.
5. Do not use Portland cement to replace historic mortar; it is stronger than the historic mortar and bricks and will not give way as bricks expand and contract with temperature changes, causing them to crack, break, or spall.
6. Do not repoint with a synthetic caulking compound.
7. Do not use a "scrub" coating technique in place of traditional repointing.

PAINTING OF MASONRY

1. **Leave unpainted historic masonry unpainted**; paint bricks only if they have lost their protective outer coating due to sandblasting. In this case paint helps preserve the brick. Paint may also be appropriate to conceal extremely mismatched repair work to the brick and mortar.
2. Follow the guidelines for paint when covering brick.
3. Apply a water-proof, water-repellent, or other non-historic coating only as a last resort, as it can actually trap moisture inside the masonry, which exacerbates existing problems.

PAINTED BRICK 306 Centre Street

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
7. Cleaning with Gentlest Method Possible
9. Compatible Contemporary Design for New Alterations/Additions

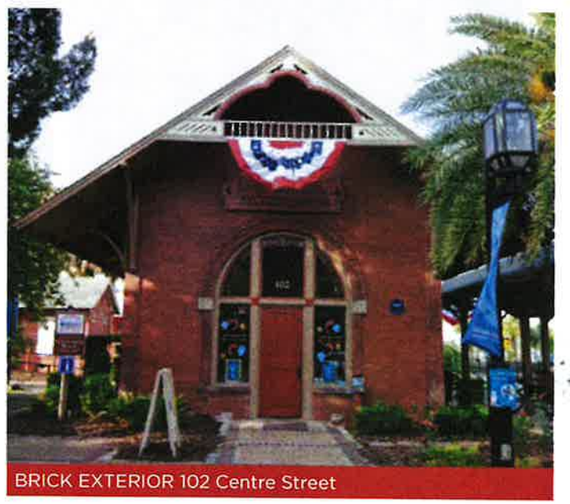
HELPFUL HINT THIS...NOT THAT

Below is an overview graphic to help show what the guidelines are asking for ("this")...and what should be avoided ("not that").

This: Keep existing mortar profile and match.

Not That: New mortar profile.

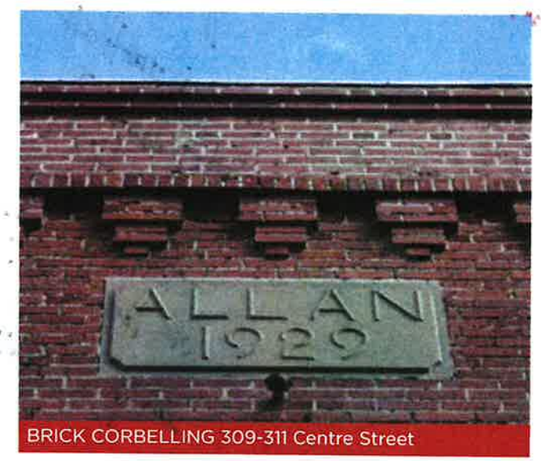
BRICK EXTERIOR William Henderson Peck High School



BRICK EXTERIOR 102 Centre Street

Les Thomas Architect

TYPICAL MORTAR PROFILE EXAMPLES



BRICK CORBELLING 309-311 Centre Street

CAST IRON & METAL

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions

CAST IRON & METAL

With the rise of the industrial revolution in the 19th century, a variety of new metals began to appear in building construction. Cast iron, steel, pressed tin, copper, aluminum, nickel, bronze, galvanized sheet iron, and zinc were all used at various times for different architectural features.

GUIDELINES

1. Retain the **painted surfaces of historically painted elements**.
2. **Remove all corrosion** from metal elements before repainting.
3. **Remove loose and peeling paint from metal surfaces** with gentle methods such as hand scraping or wire brushing.
4. If hand scraping or wire brushing fails to clean hard metals like cast iron and iron alloys, use low-pressure dry-grit blasting. Protect adjacent wood or masonry surfaces from the grit.
5. If hand scraping or wire brushing fails to clean softer metals like copper, lead, or tin, use chemical or thermal methods.
6. After cleaning metal elements, immediately apply a rust-inhibiting primer coat.
7. **Prevent corrosion between incompatible metals (such as copper with cast iron, steel, tin, or aluminum)** by separating them with nonporous, neoprene gaskets, or butyl rubber caulking.

METAL DOOR HANDLES 201 North 4th St.

CAST IRON FENCING 601 Ash Street

PAINTED METAL SURFACE 218 Centre Street

is there an actual standard document in the U.S. or state of Florida that can be referred?

Perhaps say, 'This is an overview of the guidelines. For a complete list of recommended cast iron and metal restoration see the ..... provide link

COMMERCIAL

ENTRANCES & DOORS

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions

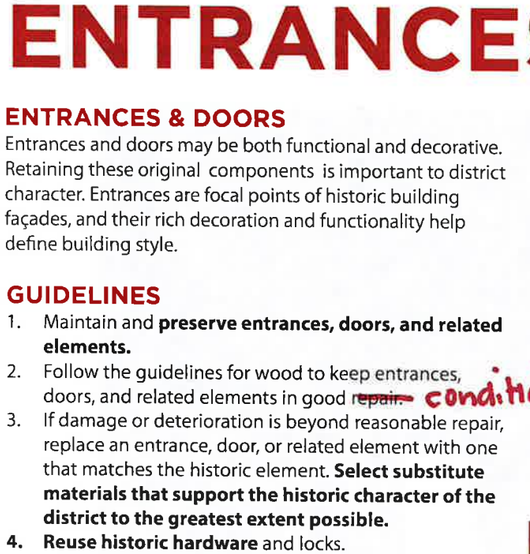
ENTRANCES & DOORS

Entrances and doors may be both functional and decorative. Retaining these original components is important to district character. Entrances are focal points of historic building façades, and their rich decoration and functionality help define building style.

GUIDELINES

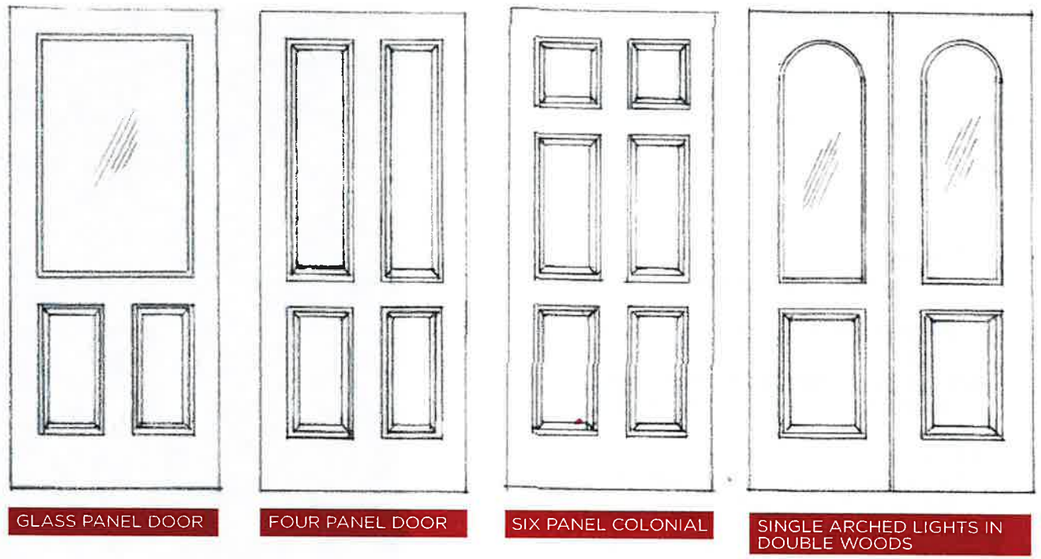
1. Maintain and **preserve entrances, doors, and related elements.**
2. Follow the guidelines for wood to keep entrances, doors, and related elements in good ~~repair.~~ condition.
3. If damage or deterioration is beyond reasonable repair, replace an entrance, door, or related element with one that matches the historic element. **Select substitute materials that support the historic character of the district to the greatest extent possible.**
4. **Reuse historic hardware** and locks.
5. Never add openings to a primary elevation.
6. It is not appropriate to resize or otherwise alter an entrance.
7. Retain any extant original screen doors.
8. Installation of storm or screen doors is appropriate if desired. Their design should allow for full view of the door, or obscure as little as possible.

HISTORIC HARDWARE 415 Centre Street



ENTRANCE 228 North 4th Street

ENTRANCE 117 Centre Street



GLASS PANEL DOOR | FOUR PANEL DOOR | SIX PANEL COLONIAL | SINGLE ARCHED LIGHTS IN DOUBLE WOODS

ML+H/Les Thomas Architect

THINK RESILIENCY

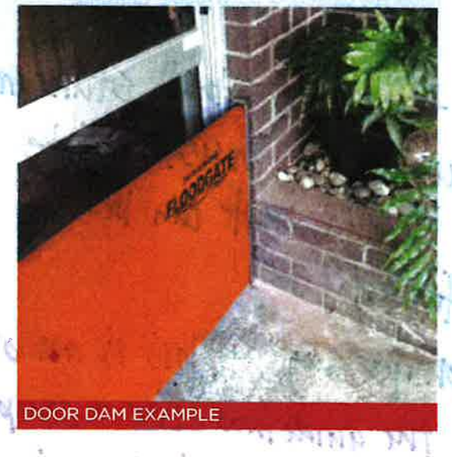
DOOR DAMS

Door dams are a **temporary barrier that can be used during storm events to protect a structure from flooding.** They are installed at any entrance and create a seal to prevent water from seeping into the home. This helps further preserve the historic structure from weather damage.

ADAPTING TO THE HISTORIC DISTRICT

Door dams should be incorporated into the metal, wood, or brick trim to hide the channels for the temporary flood gates. Their installation should not visually impact the structure; note that the dam itself is temporary.

EXAMPLE



DOOR DAM EXAMPLE

COMMERCIAL

FIRE ESCAPES & STAIRWELLS

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
9. Compatible Contemporary Design for New Alterations/Additions
10. Reversibility of New Alterations/Additions

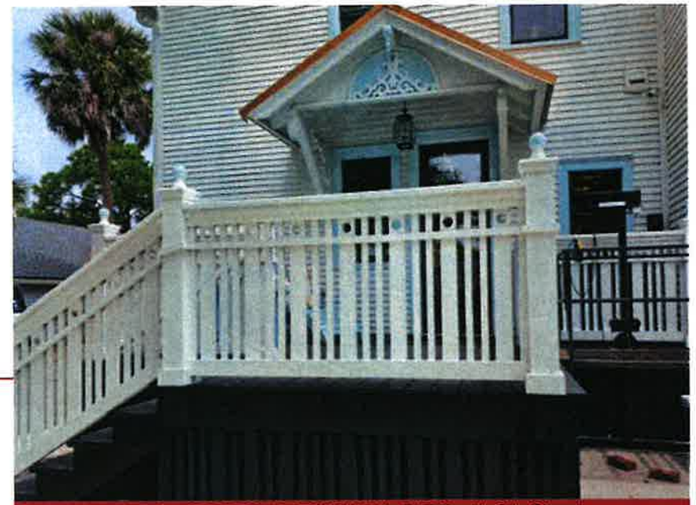
OVERVIEW

Generally, historic buildings did not originally have fire escapes. Fire escapes are generally modern building components. However, they have become standard safety features for upper-floor escape, when another means does not exist. As modern components, fire escapes should not be visible from the street.

GUIDELINES

1. Review and comply with State of Florida Fire Code.
2. Locate **fire escapes and staircases out of view of the street**, such as on rear elevations.
3. When installing fire escapes, ensure they cause **no damage to architectural features.**
4. In design, fire escapes may be either **open or enclosed.**
5. The exterior surfaces of enclosed fire escapes may be of wood siding, brick veneer, or stucco.
6. Open-design fire escape surfaces may be of metal or wood.

Review and comply with State of Florida Fire Code as well.



REAR ELEVATION OF DECK & STAIRWELL 303 South 8th Street

REAR ELEVATION OF FIRE ESCAPE 601 Centre Street

GUTTERS & DOWNSPOUTS

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

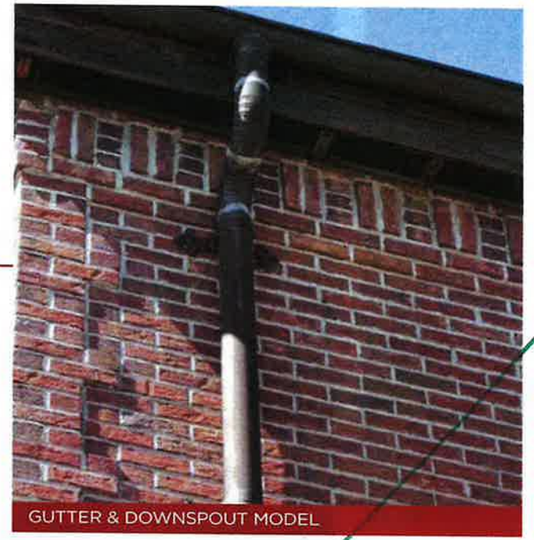
2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions

OVERVIEW

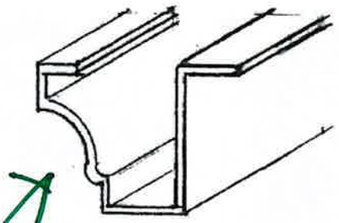
Keeping gutters and downspouts in good repair helps to protect buildings from water damage. If new gutters are ~~required~~, half-round designs are the most appropriate for historic buildings.

GUIDELINES

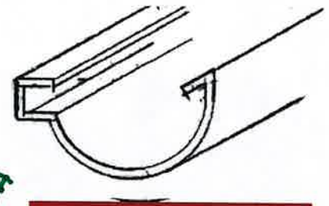
1. Install and maintain gutters, downspouts, and splash-blocks.
2. Retain and maintain existing boxed or built-in gutters.
3. Repair deteriorated or damaged boxed or built-in gutters.
4. If late nineteenth- or early twentieth-century buildings are in need of gutters, the most appropriate design for hanging gutters is half round.
5. For **buildings constructed during or after the 1940s, ogee gutters are also appropriate.**
6. Locate downspouts on the least public building elevation and away from architectural features.
7. Eliminate excessive moisture problems by **repairing leaking roofs, gutters, and downspouts and by securing or replacing loose or deteriorated flashing.**



GUTTER & DOWNSPOUT MODEL

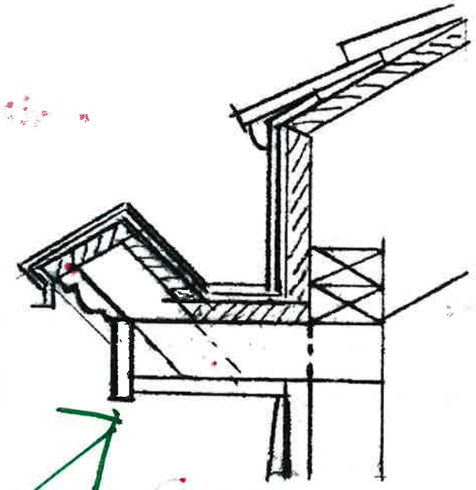


OGEE OR K-STYLE GUTTER
LATE 19TH OR 20TH CENTURY



HALF ROUND GUTTER
DATING TO 18TH OR 19TH CENTURY

ML+H/Les Thomas Architect



WOOD OR YANKEE GUTTER
DATING BACK TO 18TH CENTURY

THINK RESILIENCY

RAIN CHAINS + RAIN BARRELS

Rain chains are **'decorative, functional alternatives to downspouts.** They move rainwater from gutters to drains in a more unique way' (happygardens.com).

Rain barrels help collect rainwater from downspouts for reuse in the garden. This helps reduce use of clean filtered water.

The use of these helps to conserve water, reduce bills, lowers demand on freshwater resources, and reduces flooding in low-lying areas of your yard.

EXAMPLES

RAIN CHAIN 111 South 6th Street

RAIN CHAIN
111 South 7th Street

RAIN BARREL MODEL

does the code require gutters? perhaps change 'required' to 'installed'

half round may not always be accurate. perhaps change to - provide period specific gutters...

reference National Electric Code . . .

COMMERCIAL

LIGHTING

are there any historic neon signs in FB?

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions

OVERVIEW

Retain and preserve historic light fixtures; new ones should be unobtrusive and follow historic examples in terms of materials and placement.

GUIDELINES

1. Retain and maintain **historic light fixtures and neon signs.**
2. Repair deteriorated or damaged historic light fixtures using methods that allow them to retain their historic appearance.
3. When replacement of missing or severely damaged historic light fixtures is necessary, select designs that replicate the originals or other historic examples in appearance and materials.
4. If a modern design of fixture is desired, or if light is needed where there was previously no fixture, conceal the light source, and direct light toward the building.
5. Ensure that light fixtures do not damage or obscure architectural features or other building elements.
6. Lighting color temperature should be **2700K to 3000K** (similar to incandescent color). Avoid utilizing **4000K or 5000K**, which is a whiter / bluer light color. Utilize primary fixtures with a **historically appropriate** 'lighting temperature', such as **2700K or 3000K**. Bluer/ whiter lighting (4000K or 5000K) may be appropriate in limited use to highlight architectural features.
7. Gas lamps are encouraged.
8. **Full cut off fixtures** should be utilized when possible and/or optics installed to point light downward. More on'Dark Sky' can be accessed on page 36.

LAMPPOST 401 Centre Street

20th Century

LIGHTING 1 South 3rd Street

Early 20th Century

LIGHT FIXTURE 19 South 2nd Street

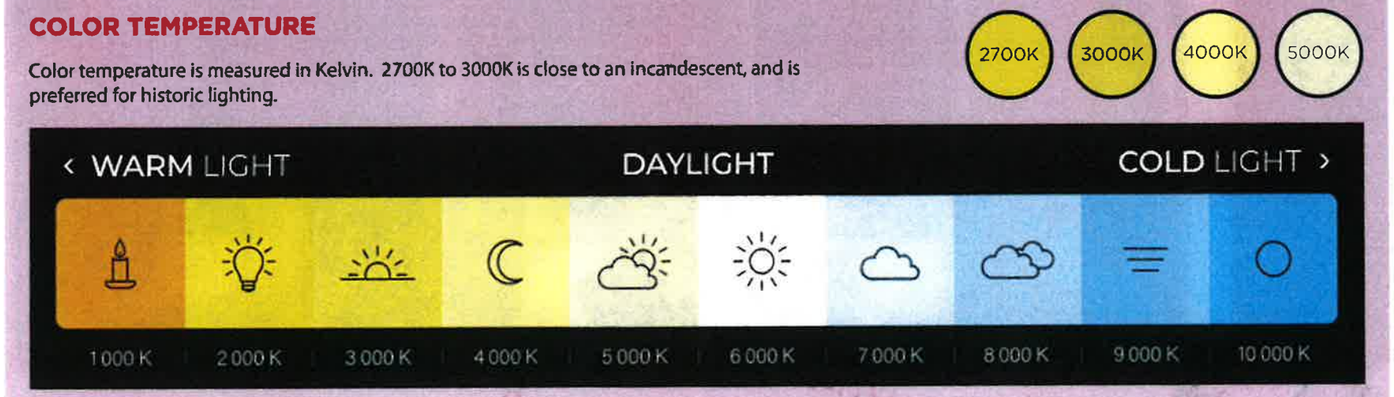
19th Century Carriage Light

LIGHT FIXTURE 114 Centre Street

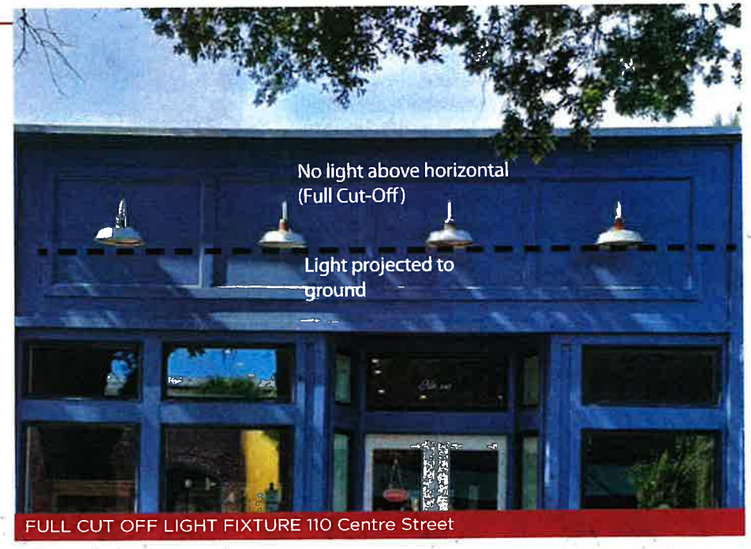
19th Century Carriage Light

COLOR TEMPERATURE

Color temperature is measured in Kelvin. 2700K to 3000K is close to an incandescent, and is preferred for historic lighting.



Shutterstock



FULL CUT OFF LIGHT FIXTURE 110 Centre Street

COMMERCIAL

PAINT

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:
2. Retention of Distinguishing Architectural Character
5. Sensitive Treatment of Distinctive Features and Craftsmanship

OVERVIEW

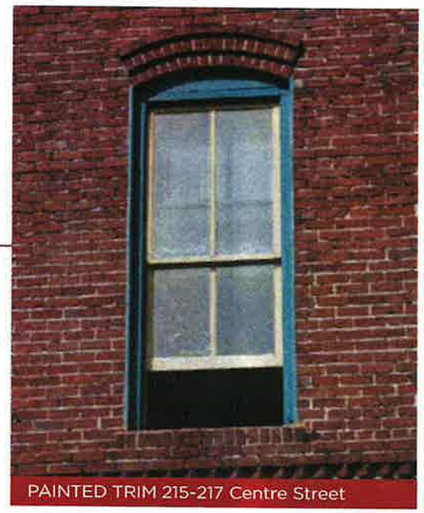
Maintain the painted finish on traditionally painted parts of **buildings and components like wood siding, architectural details, and window sashes**. Paint has both protective and aesthetic purposes.

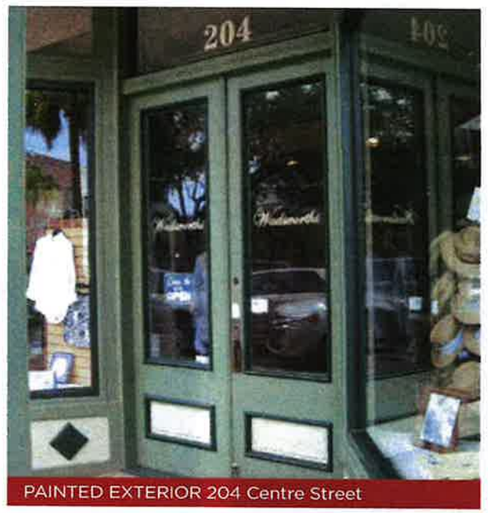
GUIDELINES

1. Maintain the painted finish of building and landscape elements that were historically painted.
2. Historically unpainted masonry should remain unpainted. Adding a coating (such as waterproofing) to **historically unpainted masonry** or other surface, using proper techniques, may be appropriate under extenuating circumstances and with prior HDC Board approval.
3. Use **oil paint** on surfaces that have been painted with oil paint in the past; this is generally the case for historic buildings in the district.
4. The use of latex paint is **not recommended**, as it will likely not adhere well and also shrinks more than oil paint when drying. **This can pull off underlying old paint**. If latex is used, first completely prime the surface with an oil-based primer.
5. Before painting, **remove dirt with household detergent and water** to allow new paint to adhere.
6. Remove damaged or deteriorated paint to the next sound layer.
7. If paint has blistered and peeled down to the bare wood, **remove all paint down to the bare wood.**
8. Use the **gentlest means of paint removal** possible, such as hand sanding and hand scraping.
9. If the use of chemical strippers is needed to supplement the above technique, be certain to **follow directions to neutralize chemicals after use**. Otherwise, new paint will not adhere.
10. Select paint colors that complement the style and period of the building and the overall color scheme of the street.
11. Use the **same color for trim** including horizontal and vertical trim boards, porch framing and columns, and window framing; a contrasting color for walls; and a darker color for doors, shutters, and window sashes.
12. Note that the trim around doorways are **often white**.

PAINTED EXTERIOR 516 Ash Street

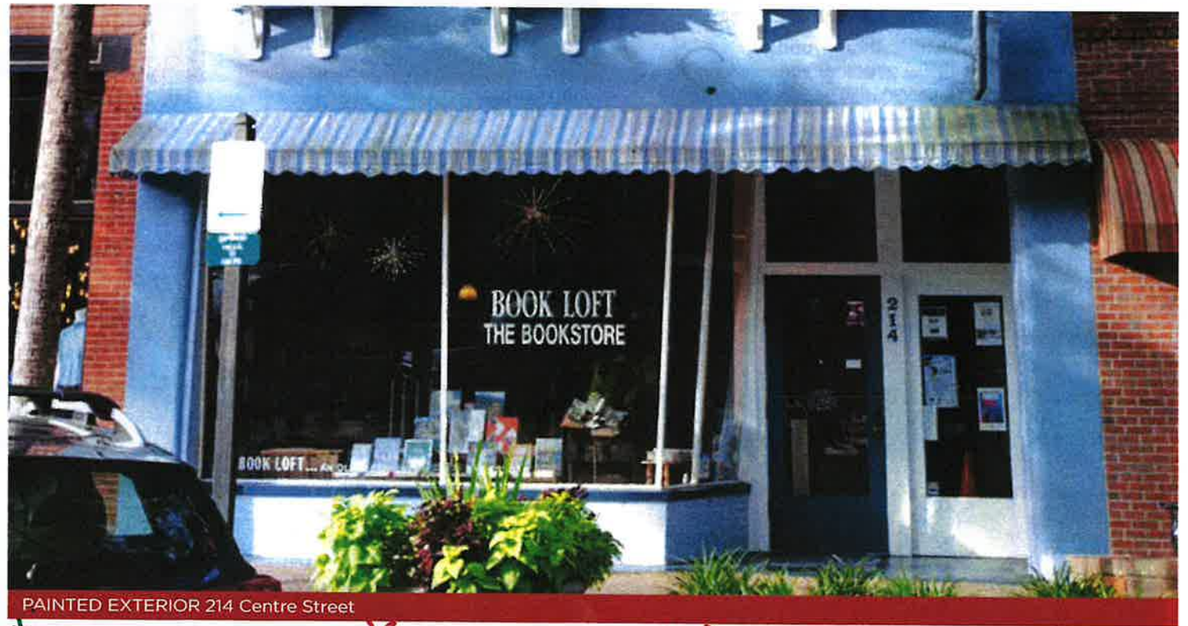
UNPAINTED MASONRY 215-217 Centre St.


PAINTED TRIM 215-217 Centre Street



PAINTED EXTERIOR 204 Centre Street

PAINTED EXTERIOR 110 Centre Street



PAINTED EXTERIOR 214 Centre Street

COMMERCIAL

ROOFS

OVERVIEW

Since a roof covers and protects the rest of the building from the elements, it **is one of the most important parts of a building**. Proper roof maintenance is critical. Since it is such a large and visible part of the building, a change in its shape or materials can radically alter the appearance of the entire building. Original roofing material in Fernandina Beach was typically **wood shingles on pitched roofs**; however, much of it has been lost due to hurricanes and storms. The addition of roofing materials to match the original as closely as possible is recommended.

GUIDELINES

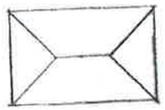
1. Retain, maintain, and repair historic roof forms and materials.
2. Replace individual damaged roofing elements as needed.
3. If overall deterioration is beyond repair, substitute materials may be used. Appropriate substitute materials will support the historic character of the building and the district. Appropriate roof materials **include metal, shingles, and hot tar and gravel or other aggregate materials for built-up flat roofs**. Match original materials whenever possible.
4. Keep gutters and downspouts clean and in good repair.
5. Regularly check for and fix **leaks in roofs, gutters, and downspouts.**
6. Regularly check for and secure loose or missing flashing; if flashing is deteriorated, replace it with high-quality materials. Fasten aluminum flashing with **aluminum nails and paint.**
7. Ensure proper ventilation to prevent condensation.
8. Provide adequate anchorage for the roofing material to guard against wind and water damage.

METAL CORNICE 313-319 Centre Street

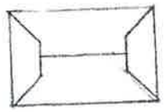
DECORATIVE BRICK CORBELLING 301 Centre Street

PARAPET & FACADE 3 North 4th Street

GABLE ROOF



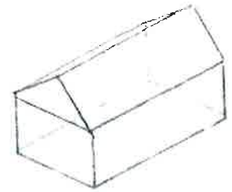
HIP ROOF

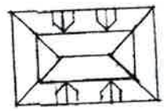


DUTCH GABLE ROOF

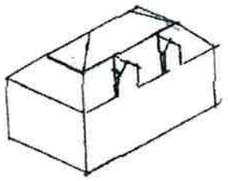
APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

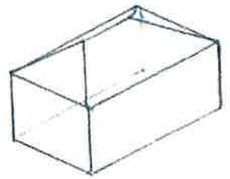
2. Retention of Distinguishing Architectural Character
4. Retention of Significant Later Alterations/Additions
5. Sensitive Treatment of Distinctive Features and Craftsmanship
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions

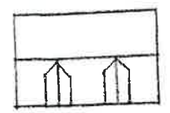




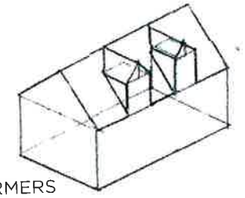
MANSARD ROOF

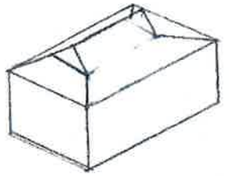


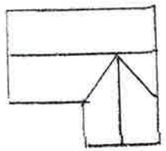




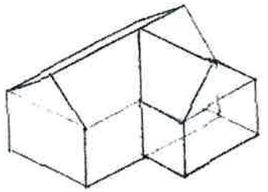
GABLE ROOF WITH DORMERS





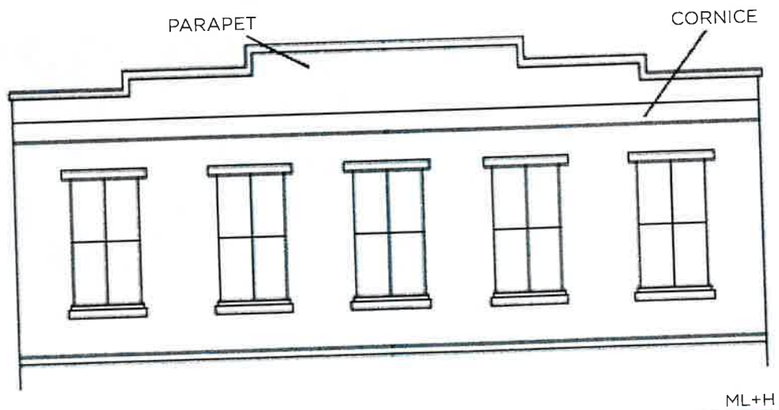


CROSS GABLE ROOF



ML+H/Les Thomas Architect

ROOF STYLE EXAMPLES



ML+H

ROOF ELEMENTS EXAMPLE

COMMERCIAL

SIGNS

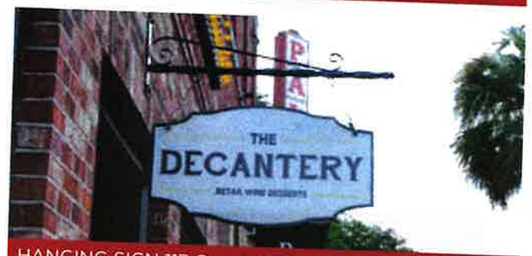
OVERVIEW

Commercial buildings traditionally have had a variety of sign designs and placements, and there should be wide flexibility for their use for the businesses of Fernandina Beach. Signs contribute to the historic and commercial character of the downtown business district, and historic signage should be retained and maintained. Reference 8.01.03 of the Land Development Code for more requirements.

GUIDELINES

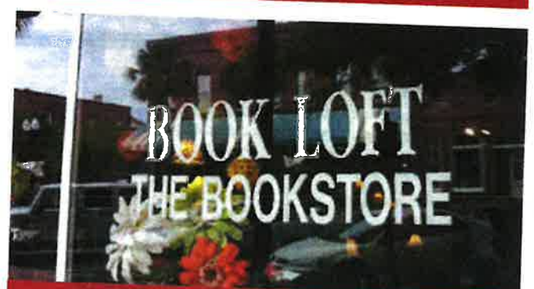
1. Preserve, maintain, and repair historic signs including neon signs.
2. New signs should be of traditional materials such as **wood, glass, copper or bronze, or materials that replicate these. Sandblasted wood signs are appropriate. Plastic, substrate or unfinished wood signs are not recommended.**
3. Avoid oversized signs. Use the proportions of the building to guide sign size.
4. Buildings should have **no more than two signs**, not counting signs painted on windows.
5. Signs that resemble logos or symbols for businesses are encouraged.
6. Signs should have no more than two or three colors; colors should be coordinated with overall building colors.
7. Lettering and fonts are not reviewed, but traditional lettering for signs include Serif, Sans Serif or Script styles. Letters should not exceed **18 inches in height or cover more than 60% of the total sign area.**
8. Ensure that sign installation causes no damage to historic materials. Anchor mounting brackets and hardware for signs into mortar, not masonry.
9. Conceal lighting for signs; spot- or down-lighting is appropriate for signs. Internally lit signs are not appropriate.
10. Traditional sign locations include **storefront beltcourses, upper facade walls (one square foot/ linear foot of frontage up to 25 square feet), hanging or mounted inside windows, or projecting from the face of the building (maximum area of 12 square feet).** Freestanding signs and movable sandwich boards or easels are also allowable downtown and provide additional signage for businesses.
11. The use of neon based on historic designs and locations may be appropriate.
12. "Legacy" signs are also allowed.

HANGING SIGN 214 Centre Street



HANGING SIGN 117 Centre Street

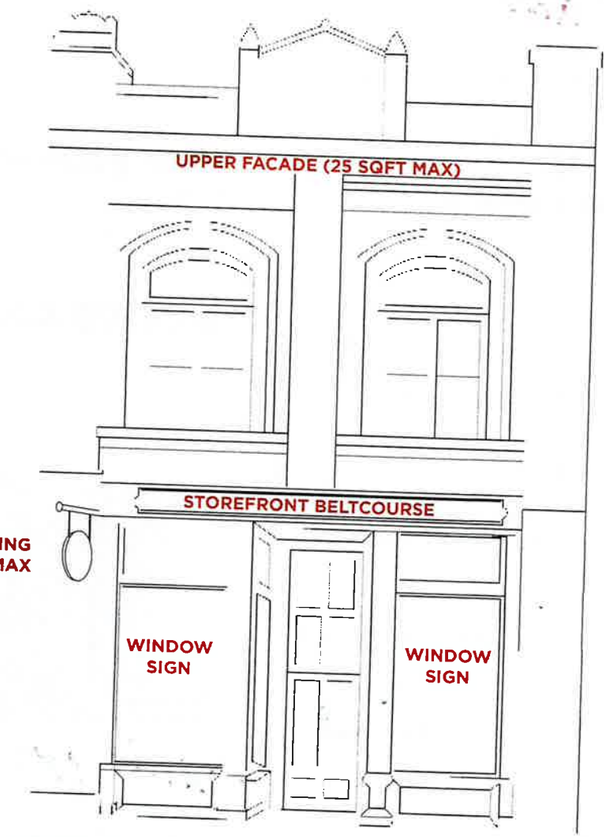
SEE EXAMPLES



WINDOW SIGN 214 Centre Street

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
4. Retention of Significant Later Alterations/Additions
9. Compatible Contemporary Design for New Alterations/ Additions



SERIF EXAMPLES
Garamond
Baskerville
Times New Roman

SAN SERIF EXAMPLES
Gotham
TW Cen MT
Arial

SCRIPT EXAMPLES
Monotype Corsiva
Gabriola

ML+H

LETTERING & FONTS

NOTE: THIS IS A SAMPLE OF FONTS ONLY. OTHER FONTS MAY BE USED.

STREETSCAPE ELEMENTS

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:
2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions

OVERVIEW

Fernandina Beach has invested in improvements to the downtown area with the installation of streetscape elements. Continued expansion of this program is encouraged.

GUIDELINES

1. The City of Fernandina Beach should continue to enhance the commercial area with streetscape elements such as **benches and planters.**
2. The existing streetlamp fixtures in the downtown area are an appropriate design that should continue to be used for future installation.
3. Future streetscape improvements should be consistent with the historic character of the downtown area and follow traditional designs.
4. Outdoor furniture provided by the city should be uniform in appearance, of **historically appropriate materials**, such as wrought iron, and placed so as not to impede pedestrian flow.

Fernandina Beach has a detailed Tree Ordinance that serves to enhance the appearance of the historic district. The ordinance is dedicated to:

- No net loss of trees;
- Placing structures and all impervious surfaces in such a way as to protect the survivability and substantial growth of the **healthiest trees on a property;**
- Maintaining the diversity of tree species native to Amelia Island;
- Protecting and maintaining **existing mature growth native trees** important to the City's tree canopy;
- Preserving, enhancing, and restoring the unique aesthetic character of the City;
- Preserving, enhancing, and restoring the natural environment through protection and establishment of native trees and existing natural systems for the enjoyment of present and future populations.

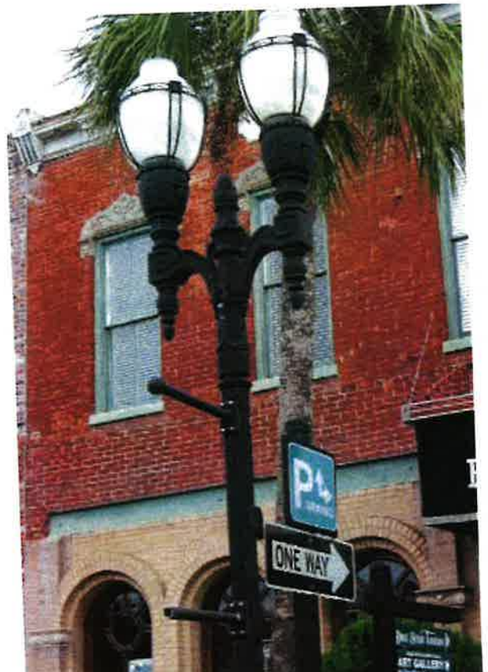
For more details on the site design requirements and the City's Tree Ordinance, please refer to the Land Development Code Section 4.05.00.

BENCH EXAMPLE

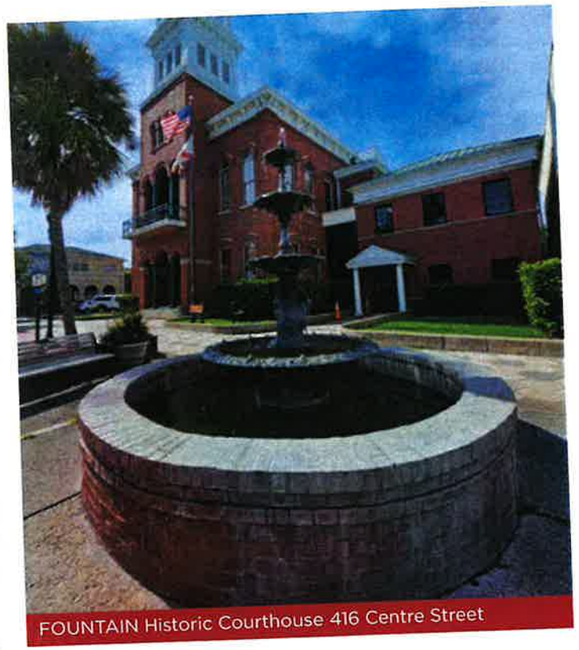
GARBAGE RECEPTACLE EXAMPLE

LANDSCAPING EXAMPLE

BRICK CROSSWALK EXAMPLE


STREET LAMP EXAMPLE

HEXAGON BLOCK WALKWAY 715 Alachua Street


FOUNTAIN Historic Courthouse 416 Centre Street

PROTECTION OF HISTORIC STREETSCAPE ELEMENTS

- Hexagon block sidewalks: where hexagon blocks currently exist as part of the public sidewalk, the City and the adjoining property owner(s) must maintain and preserve the hexagon blocks and are prohibited from installing any alternative construction material that is different. See 'Walkways' for more.
- Granite curbing: all existing granite curbing throughout the City must be repaired or replaced in-kind. Use of concrete curbs along radii, curb cuts, and handicapped ramps to replace existing granite curbs is allowed.
- Concrete street markers: all existing concrete street markers throughout the city must be repaired or replaced in-kind. Markers will retain their original appearance by being painted white with black text as necessary
- Brick crosswalks: all existing brick crossswalks throughout the City must be repaired or replaced in-kind.

PARKING & OPEN LOTS

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions

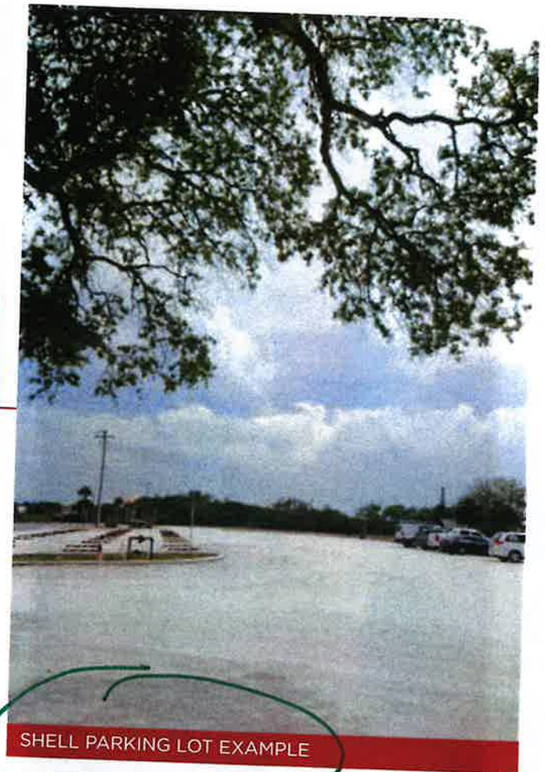
OVERVIEW

Surface parking areas added to downtown Fernandina Beach should be screened through **landscaping or fencing**. Owners are encouraged to add appropriate landscape features to their lots.

GUIDELINES

1. In planning and constructing parking lots, the protection of historic landscape elements, **particularly buildings**, is essential to the integrity of the district.
2. In the commercial downtown, parking lots should be located behind historic buildings and out of pedestrian view.
3. Ideally, a parking lot should be shared by businesses or institutions **with different peak use times.**
4. Clearly distinguish parking and pedestrian areas.
5. Landscape or screen **lots and alleys.**

For more details on the parking lot requirements, please refer to the Land Development Code Section 4.05.07 Parking Lot Landscaping.



SHELL PARKING LOT EXAMPLE

SHELL PARKING LOT EXAMPLE

Is this still an appropriate example w/ new park?

FENCED CORNER PARKING South 4th Street

LANDSCAPED VACANT LOT 100 Centre Street

THINK RESILIENCY

SHELL & PERVIOUS PARKING SURFACES

Shell parking lots are an option for non-ADA pervious parking. The involve putting crushed shells on top of a prepared plot of land.

Pervious refers to the ability for rainwater to seep through the material. This helps **reduce flooding, excess soil compaction, chemical runoff** from cars and keeps water on the same lot.

Other pervious parking options include: (a) pavers, (b) crushed granite, (c) crushed stone, and (d) reinforced turf.

SP

EXAMPLE

SHELL PARKING LOT EXAMPLE

WALKWAYS

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions

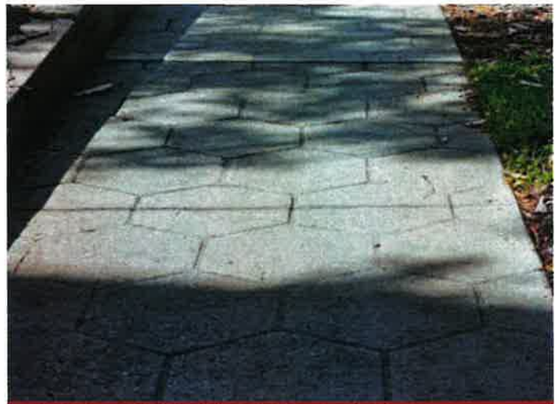
OVERVIEW

Sidewalks are streetscape elements that should incorporate ADA requirements into their design. Historic walkway surfaces should be maintained and preserved, while new ones should be ADA-compliant.

GUIDELINES

1. The City of Fernandina Beach continues to enhance the commercial area through installation of ADA tactile mats.
2. Maintain existing historic sidewalks following guidelines for **masonry.**
3. Future streetscape improvements should be consistent with the historic character of the downtown area and follow traditional designs.

ADA CURBING South 8th Street & Beech Street



HEXAGON BLOCK WALKWAY 2 North 6th Street

ADA CURBING South 7th Street

HISTORIC WALKWAY SURFACE 800 Block of Atlantic Ave.

UTILITIES & ENERGY RETROFITTING

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:
2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions

OVERVIEW

Utilities such as **garbage containers and mechanical systems** are important to the functionality of buildings and the district. Locate theses mechanical systems, solar panels and also air conditioning and heating units **at rear facades or on rooftops**, where they are **not readily visible from the street.** Paint conduits to blend with the color of the building.

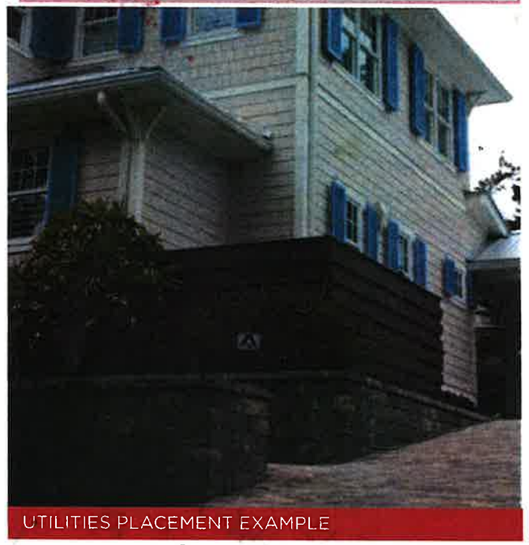
GUIDELINES

1. Locate garbage containers behind buildings.
2. Locate mechanical systems behind or on top of buildings, set back or behind a parapet, where they will not be visible from the street.
3. Rear elevations are also the appropriate location for **meters, conduits, and other equipment.**
4. Minimize the visibility of window unit systems by locating them on the **side or rear elevations.**
5. Owners of commercial buildings are encouraged to paint their roofs with **reflective coatings** to reduce energy costs.
6. The installation of solar panels or solar shingles is appropriate for commercial buildings as long as these panels or shingles are **not readily visible from the street** and are **concealed behind roof parapet walls.**
7. The installation of solar panels on rear elevations **not readily visible from the street** is also appropriate in the downtown area.
8. Energy-saving devices such as solar panels may be reviewed, but not to the extent that their placement renders them ineffective. Property owners are encouraged to place solar panels, wind turbines or other energy saving measures on elevations that are not readily visible from the street and **do not detract from a building's architectural character.**

FENCED UTILITIES PLACEMENT EXAMPLE

SOLAR PANELS EXAMPLE

FENCED UTILITIES PLACEMENT EXAMPLE


UTILITIES PLACEMENT EXAMPLE

Check this - not sure that is code compliant -

Red · make word change corrections

Green · comments to technical staff

RESIDENTIAL

RESIDENTIAL

ARCHITECTURAL STYLES

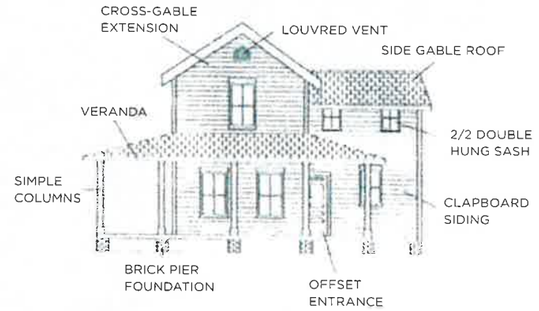
FRAME VERNACULAR OR FOLK VICTORIAN (1870-1910)

The Folk Victorian style is a vernacular version of more elaborate late-nineteenth-century styles. These frame dwellings are modest in scale and decoration, but may contain **spindlework porch details or milled wood posts.** They are, to some extent, defined by their forms. The forms include **gabled ell, gable front, cross gable, and the pyramidal square with a hip roof.** Typically, they are **one (1) or two (2) stories** in height.

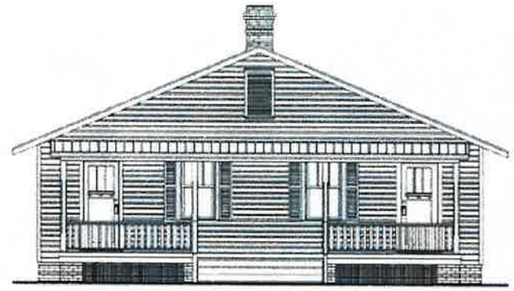
FRAME VERNACULAR 126 South 6th Street

CHARACTERISTICS

- Plan: regular, rectangular; ell and irregular also common.
- Foundation: Piers, wood, tabby or coquina prior to Civil War; brick; concrete block during 1920s.
- Height: 1 to 2 stories.
- Primary exterior material: horizontal wood siding; less common wood shingles, board and batten.
- Roof type: gable, less common hip, pyramidal; false-front on commercial buildings.
- Roof surfacing: wood shingles during 19th century; metal during late 19th century; composition and asbestos shingles beginning in 1920s.
- Detailing: simple, usually jig-sawn woodwork on porches or around eaves; corbelling on chimneys.



Florida State Model Guidelines.



James Pozzetta, Architect (18 N 4th St)

GREEK REVIVAL (1855-1880)

The Greek Revival style was a popular architectural style across the country as early as the **1830s.** As Americans increasingly embraced democratic roots, they turned towards classical antecedants in philosophy as well as architecture. The Greek and Roman cultures of ancient periods provided templates for nineteenth-century architectural design. Characterized by **symmetry and order**, the style was embellished with restrained classical features such as full-height columns in Doric, Ionic, or Corinthian orders. The Greek Revival style was equally prevalent for residential buildings as for churches, banks, and courthouses.

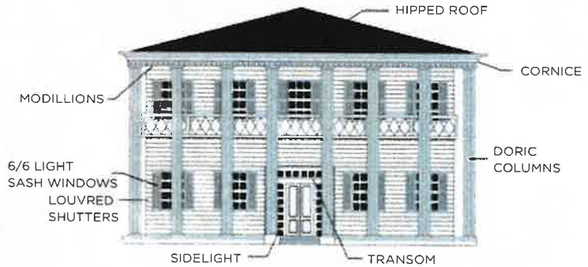
In Fernandina, the Greek Revival style gained a hold during the 1850s, and its influence persisted as late as 1880. Traditionally, the residential use of the style was applied to **a side-gable form with a central entrance anchoring symmetrical bays** (e.g., 111 South 9th Street, shown adjacent). However, in Fernandina, a second form arose where narrow urban lots were predominant. A gable-front form echoed the **"temple front" design** of ancient Greece. An example is the Merrick-Simmons House at 102 South 10th Street. This variation has a façade with distinct Greek Revival influences, but with an offset entrance.

GREEK REVIVAL 111 South 9th Street

GREEK REVIVAL 102 South 10th Street

CHARACTERISTICS

- Plan: regular, rectangular or nearly square
- Foundation: brick or other masonry piers
- Height: 2 to 2.5 stories
- Primary exterior material: Horizontal wood siding
- Roof type: gable or hip
- Roof surfacing: wood shingles (original), sheet metal or shingles, composition shingles
- Detailing: classically-derived columns, balustrades, modillions, dentils. Entrance detailing: transom, sidelights, fanlight; entry porch or full-width portico with square or round columns. Cornice line emphasized with wide band of trim.
- Windows: square, not arched



Florida State Model Guidelines.

ARCHITECTURAL STYLES

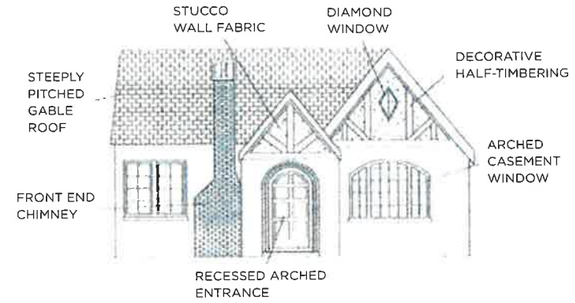
TUDOR REVIVAL (1910-1940)

The Tudor Revival style is based loosely on Medieval architecture. Peaking in popularity during the 1920s, the style was fashionable for single-family dwellings as well as small apartment buildings. The plans often feature **cross gable, high-pitched roofs.** Exteriors can be of **stucco with false half-timbering, brick veneer, or weatherboard siding**. A Tudor Revival dwelling may feature a gable-front projecting bay with an arched entrance, an exterior, façade wall chimney, and even an entrance tower. Windows may be double-hung wood sash or multi-light styles. The Tudor Revival style was used **almost strictly on residential architecture.** Of particular note in the historic districts are one- and two story residences in the 300 block of South 7th Street.

TUDOR REVIVAL 330 South 7th Street

CHARACTERISTICS

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



Florida State Model Guidelines.

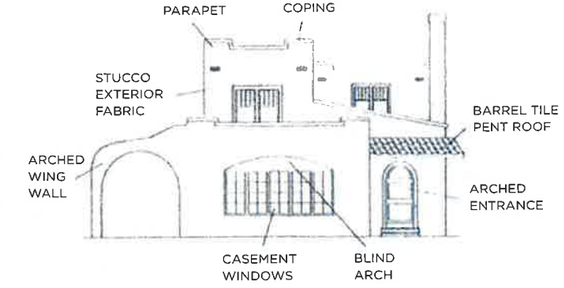
MEDITERRANEAN INFLUENCE (1900-1930)

As noted for commercial buildings in Fernandina Beach, the influence of Mediterranean architectural styles is fitting in this coastal region with its Spanish heritage. At 315 Alachua Street, Villa Las Palmas represents a formal, symmetrical design and plan that incorporates elements of Spanish Mission and Mediterranean architecture, such as curvilinear parapet at the roofline, echoed in the entry porch roofline, and stucco exterior.

MEDITERRANEAN INFLUENCE 315 Alachua Street

CHARACTERISTICS

- Plan: regular or irregular
- Foundation: continuous
- Height: two stories
- Primary exterior material: stucco
- Roof type: low-pitched hip, flat with curvilinear parapet
- Roof surfacing: barrel tile
- Detailing: plaster and terra cotta detailing highlighting arches, columns, window surrounds, cornices and parapets, wrought iron grilles, balconies, and balconets



Florida State Model Guidelines.

RESIDENTIAL

ADDITIONS

OVERVIEW

New additions should be designed and constructed so that the character-defining features of the historic building are not radically changed, obscured, or destroyed in the process of rehabilitation. The new design should **complement the original historic building and still be distinguishable. Do not try to copy the original design.**

GUIDELINES

1. Before building an addition, attempt to accommodate needed functions within the existing building.
2. **Limit the size of new additions** so as not to overwhelm the historic building.
3. Respect the **scale, massing, materials, and window spacing** of the historic building.
4. Do not attempt to duplicate **form, material, style, wall plane, roofline, cornice height**; the new addition **should not** appear to be part of the historic building.
5. Use contemporary designs for new work or **reference design motifs** from the historic building.
6. Respect the existing historic character of surrounding buildings in the district and insure than the new addition will complement this historic character.
7. Place new additions on **rear or side elevations** where not visible from the street.

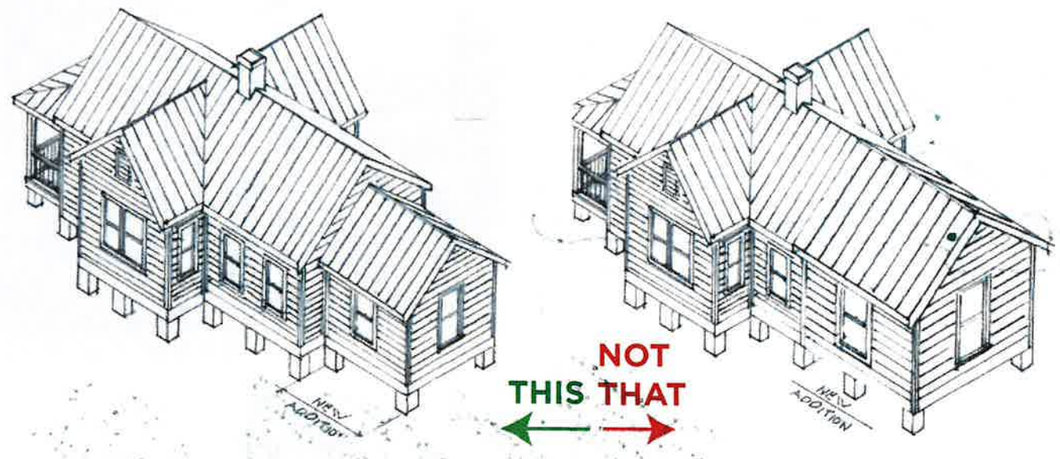
HELPFUL HINT
Refer back to the Context Sensitive Setback Determination on page XIV.

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:
2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
9. Compatible Contemporary Design for New Alterations/Additions
10. Reversibility of New Alterations/Additions

GARAGE WING ADDITION 31 South 10th Street

HELPFUL HINT THIS...NOT THAT

Below is an overview graphic to help show what the guidelines are asking for ("this")...and what should be avoided ("not that").

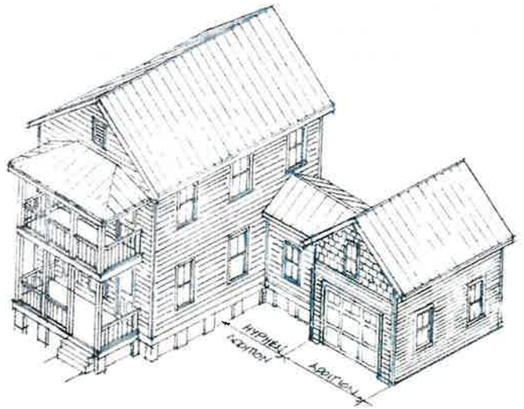


ML+H/Les Thomas Architect
REAR ADDITION EXAMPLE

ML+H/Les Thomas Architect
REAR ADDITION EXAMPLE

LATERAL WING ADDITION 31 South 10th Street

REAR PORCH ADDITION 120 North 6th Street



NEW ADDITION EXAMPLE

provide graphic example of both

RESIDENTIAL

ARCHITECTURAL DETAILS

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions

OVERVIEW

Architectural details help define individual building styles and contribute to overall district character. Common architectural details in the district include **bargeboards, brackets, cornices, dentils** and other decorative or trim elements. Materials include **wood, metal, and masonry.**

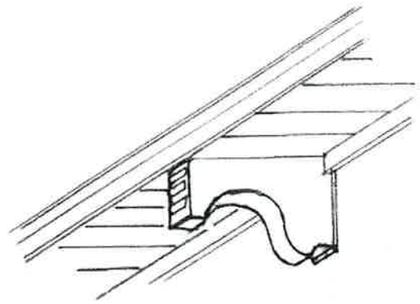
GUIDELINES

1. Follow the guidelines for masonry, metal, or wood to maintain architectural details.
2. Ensure that architectural features remain visible; **do not cover or conceal them.**
3. Follow the guidelines for masonry, metal, or wood to repair damaged architectural features.
4. If architectural features are missing or too severely damaged for repair, replace them with similar design and materials. Use replacements appropriate for the style and period of the building.
5. Do not add architectural features to locations where **none historically existed.**

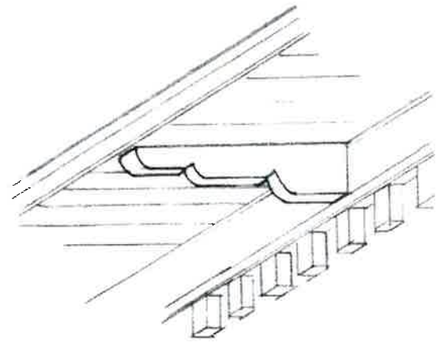
For more information on maintenance and repairs, refer to Appendix A or the Secretary of Interior Standards.

PORCH TRIM 614 Ash Street

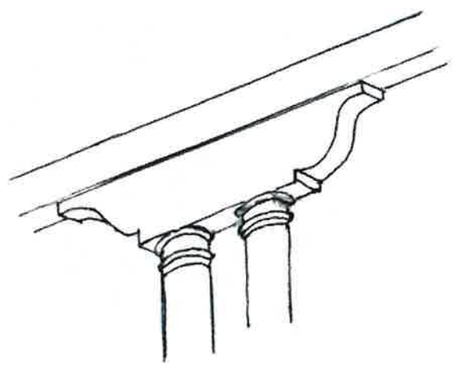
DECORATIVE TRIM 601 Ash Street



ROOF BRACKET EXAMPLE

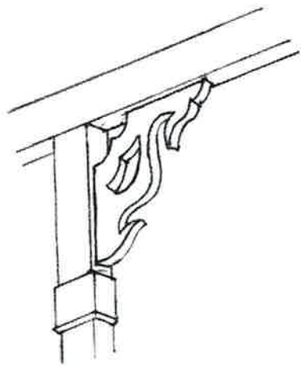


ROOF BRACKET WITH BRICK CORBELS



PORCH BRACKET EXAMPLE

ML+H/Les Thomas Architect



SCROLL SAWN PORCH BRACKET

RESIDENTIAL

AWNINGS

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions

OVERVIEW

Awnings were common features for windows and porches of buildings prior to the widespread use of air conditioning. They were functional in providing a cooling effect and also added texture to an exterior façade. While the use of awnings declined after World War II, their re-emergence has been seen in recent years as a means to help reduce energy use. Canvas awnings may be appropriate for historic dwellings.

GUIDELINES

1. Retain and maintain historic metal awnings.
2. Repair damaged historic metal awnings.
3. Awnings may be added to houses at appropriate locations such as **window and door openings and porches.**
4. New awnings should be in traditional designs and fit the rectangular or arched openings to which they are applied.
5. For new awnings, select those made of **canvas, cotton and polyester blends**. Ensure their installation does not damage the building. **Choose colors to complement the building.**
6. Maintain metal awnings added in the mid-20th century. New metal awnings are not permitted.

For more information on maintenance and repairs, refer to Appendix A or the Secretary of Interior Standards.

AWNING 304 Calhoun Street

SHED-TYPE AWNING 114 North 3rd Street

METAL AWNINGS 306 South 7th Street

RESIDENTIAL

CHIMNEYS

OVERVIEW

Chimneys are integral features on historic houses and are, on some houses, important stylistic elements. Chimney pots or caps are functional additions to the chimney tops, improving ventilation of coal fumes. As oil came to replace coal's use in heating, chimney pots became less prevalent. Many chimneys, as well, have become obsolete appendages, in terms of function of the dwelling. Yet aesthetically, they **contribute to the historic character of the dwelling.**

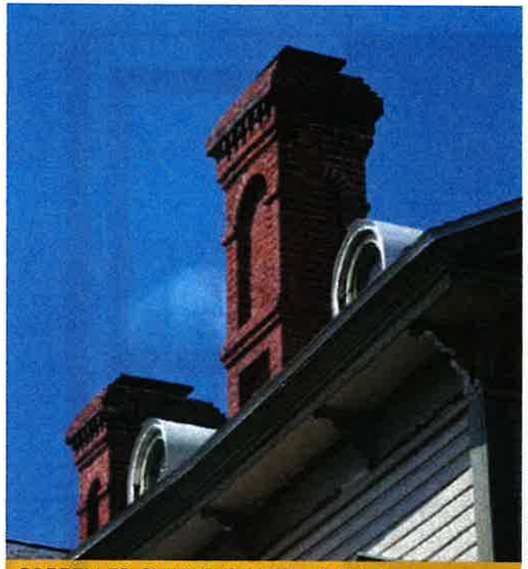
GUIDELINES

1. Retain and maintain historic chimneys.
2. Follow guidelines for masonry for chimney maintenance and preservation.
3. Follow masonry guidelines for repairing chimneys.
4. If original chimneys are missing or too severely damaged for repair, consider replacement using appropriate designs for the style and period of the building.
5. Retain extant chimney pots of terra cotta and brick. Replace in kind, do not substitute other non-historic materials such as sheet metal or concrete block.

For more information on maintenance and repairs, refer to Appendix A or the Secretary of Interior Standards.

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
7. Cleaning with Gentlest Method Possible
9. Compatible Contemporary Design for New Alterations/Additions



CORBELLED CHIMNEYS 227 South 7th Street

CORBELLED CHIMNEY 415 Centre Street

ROUNDED CHIMNEY 129 North 4th Street

HELPFUL HINT **THIS...NOT THAT**

Below is an overview to help show what the guidelines are asking for ("this")...and what should be avoided ("not that").

This: Keep existing chimneys even if fireplace is no longer in use.

Not That: Remove chimneys.

this sentence in the commercial section states something different. We should be consistant.

RESIDENTIAL

ENTRANCES & DOORS

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions

OVERVIEW

Entrance elements such as **doors, transoms and sidelights** are significant in defining a house's architectural character. Preserve and maintain original. If storm doors or screen doors are desired, select and install designs that allow for **full-view of the historic door.**

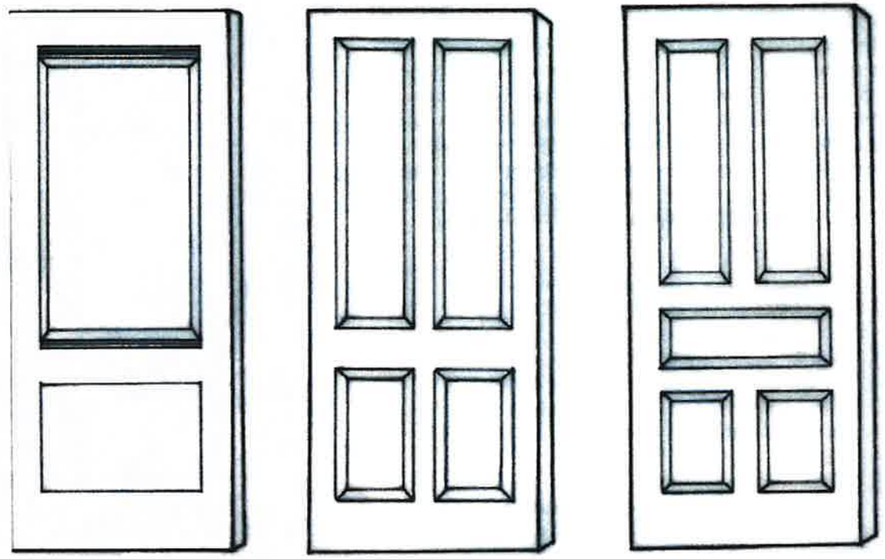
GUIDELINES

1. Maintain entrances, doors, and related elements.
2. Follow guidelines for wood to keep entrances, doors, and related elements in good repair. **Reuse historic hardware and locks.**
3. If an entrance element suffers from deterioration, **salvage as much historic material as possible**. Replace an entrance door, or related element only when damage is beyond reasonable repair. Match the replacement to the historic original.

   For more information on maintenance and repairs, refer to Appendix A or the Secretary of Interior Standards.

ENTRANCE 614 Beech St.

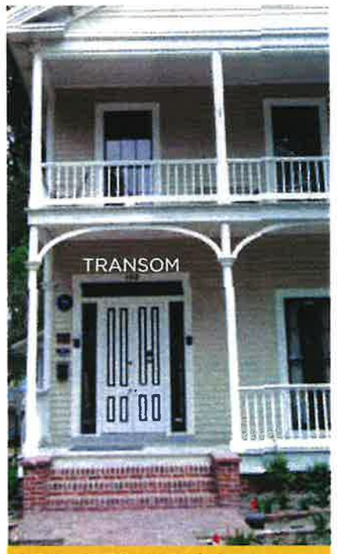
ENTRANCE 319 South 3rd Street


ML+H/Les Thomas Architect

SUGGESTED PANEL DESIGNS FOR REPLACEMENT DOORS

CRAFTSMAN DOOR 126 South 6th Street

PANEL DOOR 204 South 6th St.



SIDELIGHTS 102 10th Street

FOUNDATIONS

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions

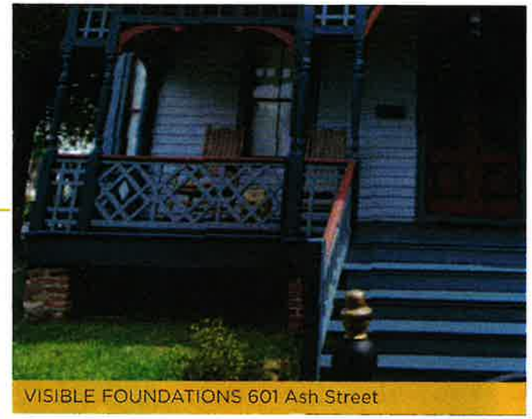
OVERVIEW

Most dwellings in Fernandina Beach have **brick or concrete foundations,** many of which are on **raised piers**. The use of lattice panels between pier foundations is encouraged. Follow masonry guidelines to keep foundations in good condition. They are not just functional features, but also convey a sense of time, contributing to the over-all historic appearance of the building.

GUIDELINES

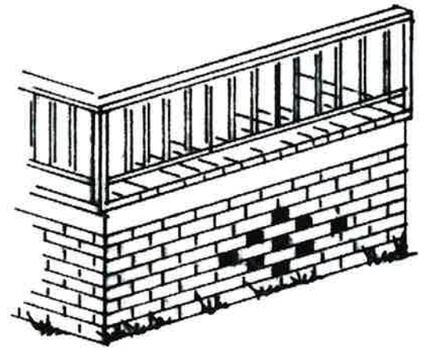
1. Retain and maintain foundations according to masonry guidelines.
2. Do not cover or conceal foundations. Allow them to remain visible **if they were historically visible.**
3. Follow masonry guidelines for foundation repairs.
4. For pier foundations, use sections of lattice installed between the piers. **Do not cover over the piers.**
5. Wood lattice panels are to be placed within frames to extend their life expectancy. **The use of vinyl or plastic lattice panels is prohibited.**
6. If brick piers are required to be enclosed, use pierced brick or a stucco wash and consider placing the new materials behind the existing brick piers to maintain the pier configuration as much as possible.
7. **Flood vents are encouraged.**

For more information on maintenance and repairs, refer to Appendix A or the Secretary of Interior Standards.



VISIBLE FOUNDATIONS 601 Ash Street

WOOD PANELS 322 North 3rd Street



Thomason and Associates

PIERCED BRICK PANELS EXAMPLE

SEE SKETCH

WOOD LATTICE PANELS 319 South 3rd Street

THINK RESILIENCY

PIER CONSTRUCTION & FLOOD VENTS

Pier construction is constructing or moving a home on top of **'deeply grounded piers and beams'.** Homes with this construction have numerous benefits: flood protection, easy access to pipes, wires, and crawl spaces for repairs and easier to build on uneven ground site.

Flood vents are for use at the base of a home that has either a crawlspace or enclosed area that needs natural air ventilation or flood protection. Some vents may offer **extra insulation, or even open and close with temperature changes making them more flexible in varying weather conditions.**

https://permapier.com/blog/pier-beam-vs-slab-foundation/#:~:text=Flood%20Protection%3A%20One%20of%

EXAMPLE

FLOOD VENT

this is a new house. Does an example exist on a historic structure?

RESIDENTIAL

LIGHTING

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions

OVERVIEW

Retain and preserve historic light fixtures; new ones should be **unobtrusive** and **follow historic examples** in terms of materials and placement.

GUIDELINES

1. Retain historic light fixtures.
2. Repair damaged historic light fixtures or replace damaged pieces with similar replacements.
3. If original fixtures are missing or beyond repair, new fixtures should either replicate historic examples appropriate for the **period and style** of the building or use unobtrusive **design, materials and traditional placement.**
4. Utilize primary fixtures with a **historically appropriate** 'lighting temperature', such as **2700K or 3000K**. Bluer/whiter lighting (4000K or 5000K) may be appropriate in limited use to highlight architectural features.

SEE EXAMPLES
SEE NOTE

DARK SKY/ FULL CUT OFF:

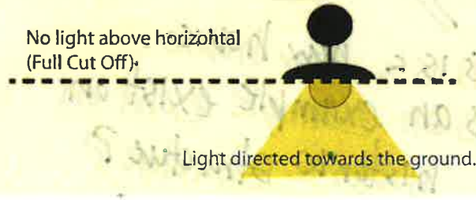
According to Dark Sky organization, light polution is the 'human-made alteration of outdoor light from those occurring naturally' (darksky.org)

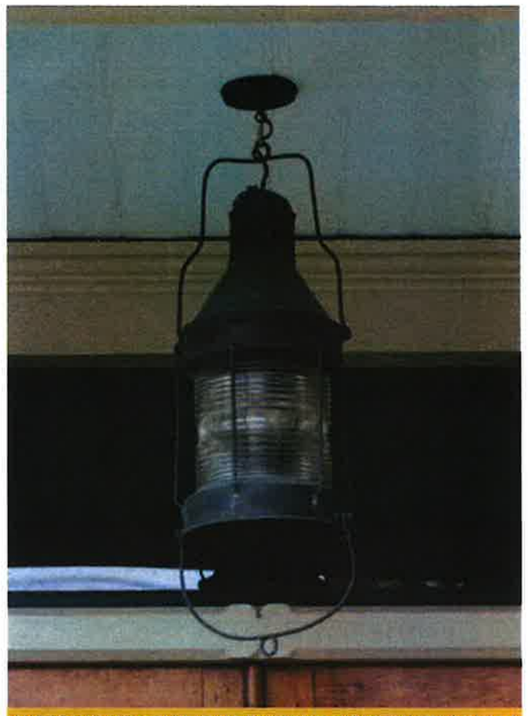
Light pollution can:

1. Have an adverse effect on wildlife and its habitat by altering animals' and plants' abilities to detect day from night.
2. Decrease safety. Glare from unsheilded streetlights contribute to vehicular accidents. There is no clear evidence that increased outdoor lighting deters crime.
3. Waste energy and money.

How to help reduce light pollution:

4. Only use lights when and where they are needed. Turning off lights or using timers can help reduce excess light.
5. Use targeted lights. Sheild and aim lights so they only fall downward.
6. Use low level lights.
7. Use warm colored lights, as these cause less skyglow. Lights that have 3000 Kelvin warmth or lower (refer to chart on right) help reduce skyglow.





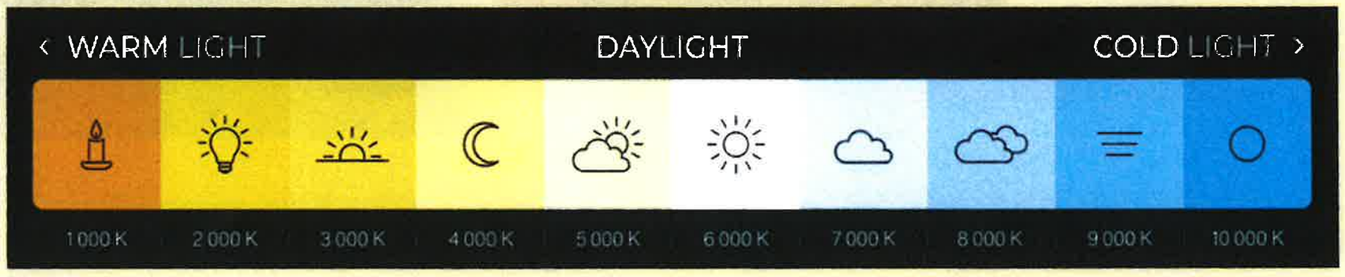
HISTORIC PORCH LIGHT FIXTURE 319 South 3rd Street

PORCH LIGHT FIXTURE 603 Centre Street

4 ARM VICTORIAN LIGHT POSTS 227 South 7th St.

COLOR TEMPERATURE

Color temperature is measured in Kelvin. 2700K to 3000K is close to an incandescent, and is preferred for historic lighting.



Shutterstock

2700K

3000K

4000K

5000K

RESIDENTIAL

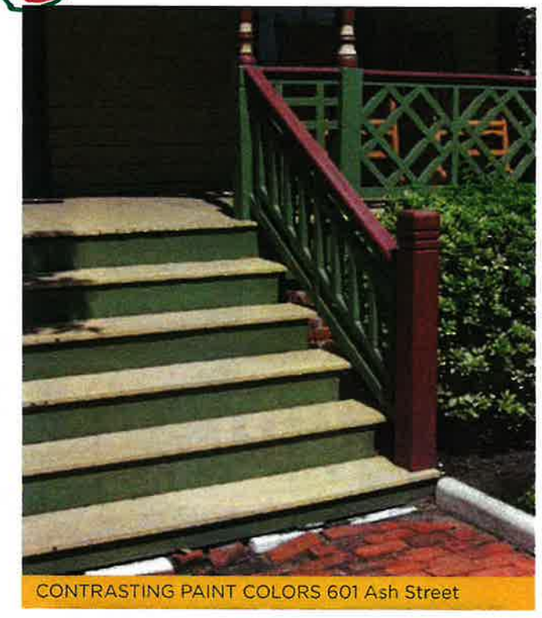
PAINT

OVERVIEW

Maintain the painted finish on traditionally painted parts of buildings and components like **wood siding, architectural details, and window sashes**. Paint has both protective and aesthetic purposes.

GUIDELINES

1. Maintain the painted finish of building and landscape elements that were historically painted, such as **wood siding and fences.**
2. Historically unpainted masonry should remain unpainted. Adding a coating (such as waterproofing) to historically unpainted masonry or other surface, using proper techniques, may be appropriate under extenuating circumstances and with prior HDC Board approval.
3. Use oil paint on surfaces that have been painted with oil paint in the past; this is generally the case for historic buildings in the district.
4. Latex paint is **not recommended**, as it does not adhere well and shrinks more than oil paint when drying. This can pull off underlying old paint. If latex is used, first **completely prime the surface** with an oil-based primer.
5. The use of elastomeric paints and other long lasting paints is recommended as long as they are **breathable and have similar qualities to historic paint adherence**. The use of spray-on sidings such as "liquid siding" should not be used **unless** they are proven to be breathable and will not damage the original wood or brick surface.
6. Before painting, clean surfaces with water and household detergent to allow new paint to adhere.
7. Remove damaged or deteriorated paint to the next sound layer.
8. If paint has blistered and peeled down to bare wood, remove all paint down to the bare wood. Otherwise, it is not necessary to remove but the blistered outer layer.
9. Use the gentlest means of paint removal possible, such as hand sanding and hand scraping.
10. If the use of a chemical stripper is needed to supplement the above technique, first test it in an inconspicuous area to ensure it will not cause damage to historic materials. Also, be certain to follow directions to neutralize chemicals after use. Otherwise, new paint will not adhere.
11. Select paint colors that complement the style and period of the house and the overall color scheme of the street.
12. Use **the same color** for trim boards, porch framing and columns, and window framing; **a contrasting color** for walls; and a darker color for doors, shutters, and window sashes.
13. Limit the number of colors used to three.



CONTRASTING PAINT COLORS 601 Ash Street

CONTRASTING PAINT COLORS 117 North 6th Street

PAINTED EXTERIOR 310 South 6th Street

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
5. Sensitive Treatment of Distinctive Features and Craftsmanship

PAINTED EXTERIOR & TRIM 102 North 6th Street

PAINTED EXTERIOR & TRIM 303 South 8th Street

RESIDENTIAL

PORCHES

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
4. Retention of Significant Later Alterations/Additions
5. Sensitive Treatment of Distinctive Features and Craftsmanship
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions
10. Reversibility of New Alterations/Additions

OVERVIEW

Like so many architectural elements, porches serve a function, as well as help convey building style. Porches are focal points since they have traditionally been a social gathering space. Residents use a porch as a sitting area, and visitors use a porch as a place of transition between the exterior and interior of the dwelling. Decorative elements, such as porch columns or spindles, **help define architectural style**. In the district, many homes retain either large front or side porches. Removing or altering a porch greatly alters a building's integrity and can effect the overall historic character of the district. Therefore, **retaining porches is essential.**

GUIDELINES

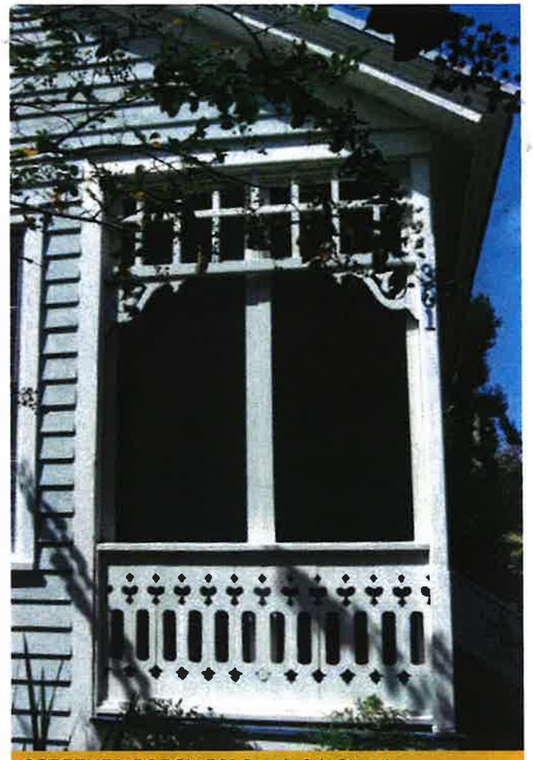
1. Follow wood and masonry guidelines to retain, maintain, and repair wooden and masonry porches.
2. Porches on rear elevations are mainly **functional** and are **less crucial** to historic character. Their treatment can be more flexible and may include alteration, replacement, or removal.
3. When a porch is damaged or deteriorated beyond repair, replace it using a design that matches the **original porch in design and materials**, supporting the historic character of the district **to the greatest extent possible.**
4. Because porches were originally designed to be open and semi-transparent, their enclosure is **not recommended**. If enclosure is desired, use **glass or screens with minimal structural elements** instead of solid materials.
5. The use of **substitute materials for porch floors such as wood and plastic composites may be appropriate** under some circumstances. If these treatments are used ensure they are not easily seen from the street, or paint them to blend with the house colors.
6. The addition of vinyl porch columns is not appropriate for porches readily visible from the street and are discouraged for rear elevations. The use of fiberglass columns may be appropriate for certain architectural styles such as **Colonial Revival.**
7. Porch depth is recommended to be **between 6' and 8' in depth.**

For more information on maintenance and repairs, refer to Appendix A or the Secretary of Interior Standards.

SEE EXAMPLES

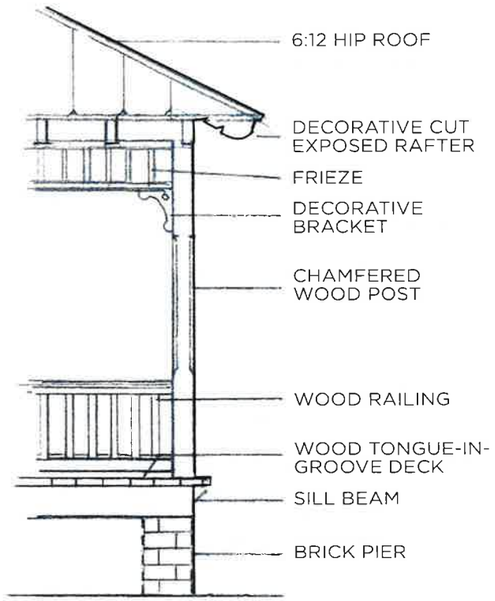
WOOD BALUSTERS 123 South 7th Street

PORCH FEATURES 28 North 4th Street



SCREENED PORCH 301 South 6th Street

BUNGALOW PORCH 213 South 6th Street



ML+H/Les Thomas Architect

PORCH TERMINOLOGY

DECORATIVE BRACKETS 215 South 7th Street

RESIDENTIAL

PORCH STAIRS & RAILINGS

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
4. Retention of Significant Later Alterations/Additions
5. Sensitive Treatment of Distinctive Features and Craftsmanship
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions
10. Reversibility of New Alterations/ Additions

OVERVIEW

If porch stairs or railings are in need of replacement, match new components to the original porch in terms of design and materials.

GUIDELINES

1. All elements of a historic porch, including steps and railings are important to the architectural integrity of the building. Retain these components when possible.
2. Porch steps and railings are subject to regular use. Check them often and make repairs with materials that match the original.
3. If an individual porch step and rail requires replacement, use materials that match the originals.
4. The use of materials such as **brick, concrete, or wrought iron steps** for wooden front porches is **not recommended.**
5. Do not use pre-cast concrete steps on entrances **that are in public view.**
6. If desired, adding wooden or metal handrails may be appropriate if they are compatible with the style and design of the building.
7. In most cases, balusters or railings must be a minimum of finished dimensions of **three inches by three inches**. Simple painted wood railings with balusters between the top and bottom rail are generally appropriate.
8. Balusters shall be historic palings, flat sawn, or otherwise historically appropriate.
9. Comply with Florida Building Code for Residential buildings and 404 guidelines.

For more information on maintenance and repairs, refer to Appendix A or the Secretary of Interior Standards.

this is not just applicable to railing. It needs to be a general comment

REBUILT PORCH STAIRS & RAILING 604 Ash Street

PORCH STAIRS & RAILING 322 N 3rd Street

JIGSAW PORCH RAILING DESIGN 27 South 7th Street

PORCH STAIRS & RAILING 414 South 7th Street

PORCH STAIRS & RAILING 302 South 7th Street

RESIDENTIAL

ROOFS

See comments to commercial section - also applicable here.

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
4. Retention of Significant Later Alterations/Additions
5. Sensitive Treatment of Distinctive Features and Craftsmanship
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions

OVERVIEW

The purpose of a roof is to cover and protect the rest of the building from the elements, making it is one of the most important parts of a building. Regular roof maintenance is essential. A roof's size and visibility tend to restrict any change in its shape or materials, as this would drastically alter the appearance of the entire building. Original roofing materials in Fernandina Beach include **wood shingles and standing seam metal**; however, much of these original materials have been lost due to hurricanes and storms. New roofing materials of **asphalt, metal, and fiberglass are appropriate** for the district.

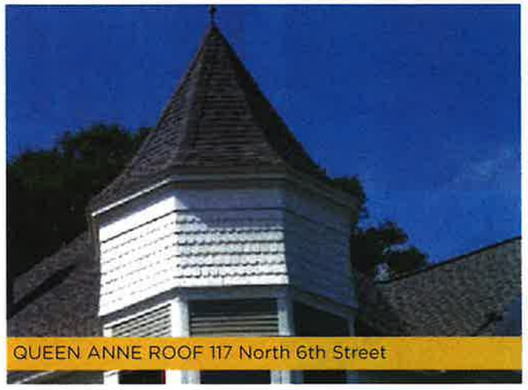
GUIDELINES

1. Retain, maintain, and repair historic roof forms and materials.
2. Where damage has occurred, retain as much historic material as possible, replacing only individual elements.
3. If overall deterioration is beyond the repair, substitute materials may be used. Select substitute materials that will best support the historic character of the building and the district. Match original materials whenever possible.
4. Roof maintenance extends to **keeping gutters and downspouts clean and in good repair.**
5. Inspect regularly for leaking roofs, gutters, and downspouts, and make repairs.
6. Regularly check for and secure loose or missing flashing; if flashing is deteriorated, replace it with high-quality materials. Fasten aluminum flashing with **aluminum nails and paint.**
7. Ensure proper ventilation to prevent condensation.
8. Provide adequate anchorage for the roofing material to guard against wind and water damage.
9. Check seams of metal roofs and keep metal surfaces painted **except for copper roofs,** which are protected by their patinas.
10. Secure metal roofs with **metal fasteners** that are compatible with the roofing material.
11. If supporting material has deteriorated below a slate or cement-tile roof, carefully remove and retain the tiles, repair the supports, and reinstall the tiles using **copper nails** to nail slate tiles to the roof.
12. If solar panels, skylights, rooftop satellite dishes, or other modern roof elements are used, install them out of public view. **Use the smallest satellite dish possible.**

For more information on maintenance and repairs, refer to Appendix A or the Secretary of Interior Standards.

SEE EXAMPLES

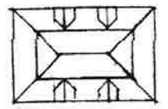
SCALLOPED ROOFING 102 North 6th Street



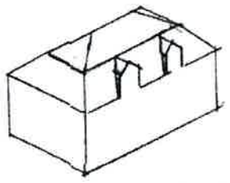
QUEEN ANNE ROOF 117 North 6th Street

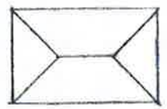
PAINTED METAL ROOF 116 North 4th Street

GABLE ROOF

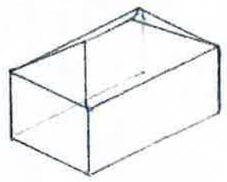


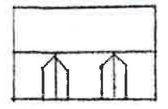
MANSARD ROOF



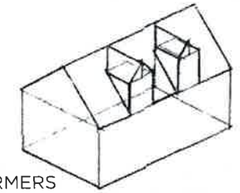


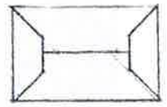
HIP ROOF



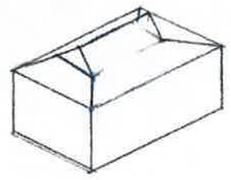


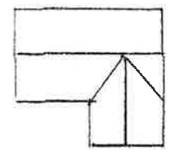
GABLE ROOF WITH DORMERS



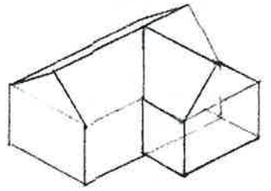


DUTCH GABLE ROOF





CROSS GABLE ROOF



ML+H/Les Thomas Architect

ROOF STYLE EXAMPLES

SCALLOPED SLATE ROOFING 214 South 7th Street

Confirm this is slate, it sort of looks like the asphalt shingles designed to look like slate?

RESIDENTIAL

SIDING

OVERVIEW

Original siding is highly demonstrative of architectural integrity. Modern siding treatments like vinyl or aluminum are not permitted and cannot replicate the natural appearance of real wood and are therefore discouraged. Retain and maintain original wood siding.

GUIDELINES

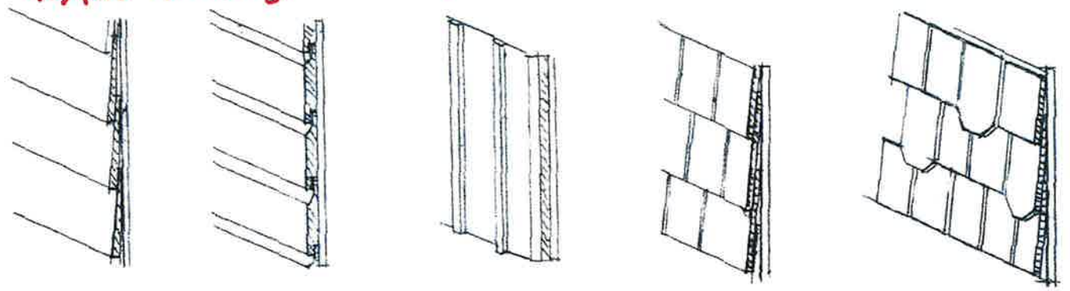
1. Preserve historic siding and exterior materials.
2. Re-nail warped or loose wood shingles.
3. Follow wood or masonry guidelines when repairing damaged historic siding and exterior materials.
4. Repair stucco by removing loose material and patching with a new material that is similar in **composition, colors, and texture.**
5. Replace historic siding and shingles only as required and with materials that match the original as closely as possible.
6. If historic siding was removed or covered prior to the adoption of design guidelines or becomes damaged beyond reasonable repair, **the use of synthetic replacement siding may be permitted. However, original materials are still preferred.**
7. While cementitious siding may be used, it should be focused **on additions and new construction.** Vinyl and aluminum siding are prohibited.
8. Choose cementitious siding that most closely matches the shape, size, profile, and texture of wood siding.

WOODEN SHINGLES 214 South 7th Street

ORIGINAL WOOD SIDING 502 Broome Street

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions



LAP | CHANNEL (NOVELTY) | BOARD & BATTEN | SHINGLES | FISH SCALE SHINGLES

WOOD SHINGLE PATTERNS

ML+H/Les Thomas Architect

WOOD VERSUS SYNTHETIC SIDING

- Vinyl and aluminum are still too new to definitely say whether they are more or less economical than wood. In terms of resale value, wood siding has the economic advantage; a recent study by Remodeling Magazine judges that property owners lose one out of every three dollars invested in aluminum siding when they sell their house.
- Wood and synthetic materials perform fairly equally in terms of energy conservation since most heat leaves houses through roofs, basements, windows, and doors.
- Any claims that synthetic siding is "maintenance-free" are untrue. Owners of 15 to 20 year old aluminum and vinyl siding often find that it, like wood, requires painting.
- Vinyl siding is a toxic material and is not considered "green" and friendly to the environment.
- Synthetic siding is likely to trap moisture and condensation between it and the wood underneath, leading to rotted wood and structural problems.
- Synthetic siding can keep the problem hidden until major damage is done.

MAINTAINING WOOD SIDING

- Paint wood siding every five to eight years to seal it against water penetration.
- Repair or replace damaged sections. Epoxies can be helpful.
- For its best appearance, keep wood siding clean by using a strong stream of water from a garden hose or by using household detergent and a medium soft brush.
- Allow sunlight and air to reach siding to prevent mildew.
- For more information on general maintenance and painting of wood siding, see the preservation brief at http://www.nps.gov/history/hps/tps/briefs/brief10.htm.

RESIDENTIAL

WINDOWS & SHUTTERS

OVERVIEW

Windows are functional and aesthetic, helping to convey a building's particular style. Windows allow **light into the interior of a building, provide ventilation, and allow a visual connection to the outside**. Their spacing divides a building into distinct sections, or bays, which defines the elevation. There are numerous types and sizes of windows in addition to a variety of designs of **sills, lintels, decorative caps, and shutters**. Preserving windows and their components helps uphold the architectural integrity of the district as a whole. **Due to the importance of windows, a condition survey and specific application are required.**

SEE TERMINOLOGY, NEXT PAGE

GUIDELINES

SEE EXAMPLES

1. Preserve historic windows.
2. **Patch, paint, putty, and weather strip** historic windows as needed in order to restore them to their original conditions. See guidelines for wood for more detailed repair information.
3. If damage to a historic window is beyond repair, it may be replaced with proper HDC prior approval. However, when possible, replace only damaged components and retain as much historic material as possible. To test for condition, stick an ice pick into the sill or bottom rail of the frame; if it penetrates more than half an inch into the wood, the frame may require replacement.
4. If the majority of windows are beyond reasonable repair and HDC prior approval has been given, wood windows should be replaced with wood windows to match the original.
5. To boost energy conservation, opt for the **installation of storm windows** over replacement of historic windows.
6. Window tinting should be limited and allow the window to be largely transparent.
7. Retain historic shutters and blinds.
8. If new blinds or shutters are installed, use ones that are constructed of wood and sized and installed like historic working ones and are based on physical or photographic evidence. **Operable shutters are preferred.**
9. The installation of vinyl shutters is not appropriate. Vinyl is not a sustainable material and its plastic appearance is not similar to wood.
10. When proposed, storm shutters must be fully functional to aid in storm protection.
11. Do not change **the number, location, size, or glazing pattern** of windows by cutting new openings, blocking in windows, or installing replacement sashes that do not fit the historic openings.
12. Do not install bars in windows visible from the street.
13. Do not use snap-in or flush muntins on historic buildings or new infill.
14. While the windows do not need to be true divided lights, raised muntins must be used on the **exterior and interior** of the window pane.
15. Re-use serviceable hardware and locks as long as they are reversible and do not result in damage to historic elements.
16. The installation of temporary storm shutters to protect windows is appropriate as long as they are reversible and do not damage the historic fabric of the property.
17. The installation of "bahama" style shutters is appropriate if the property owner can demonstrate the building originally had such shutters through photographic or physical evidence.

1X1 WINDOWS 121 North 6th Street

2X2 WINDOW 17 South 7th Street

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions

APPROVED FOR USE ON HISTORIC STRUCTURE PROJECTS

Note: If window muntins are used, they must match profile of existing historic muntins and must include exterior raised muntins (grilles).

Wood:	Aluminum-Clad Wood:	Vinyl-Clad Wood:	Cellular PVC/Ultrex:	Composite:
Hurd Jeld-Wen (Siteline) Marvin Pella (Reserve)	Hurd Jeld-Wen (Siteline) Marvin Pella (Architect, Designer, Reserve) Weather Shield	Anderson (400 Series, Architectural, 200 Series)	Marvin Elevate (Previously known as Integrity Wood-Ultrex) Windsor	Renewal by Andersen

APPROVED FOR USE ON NEW CONSTRUCTION PROJECTS ONLY

Any product line approved for use on historic structures can also be used on new construction. Window style and light patternare at the discretion of the applicant. Note: If window muntins are used, they must include exterior raised muntins (grilles).

Aluminum-Clad Wood:	All Vinyl/Plastic/Fiberglass:
Pella (ProLine)	Pella (Impervia, 350 Series, Encompass)

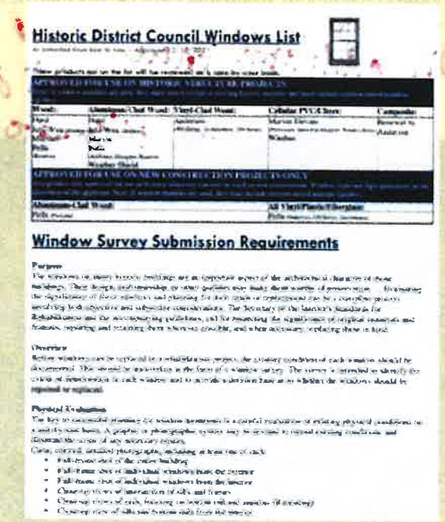
NOTE: APPROVED WINDOWS MAY CHANGE. CHECK LINK (BELOW) OR DISCUSS WITH CITY STAFF.

ARCHED WINDOWS 102 North 6th Street

HDC WINDOW APPLICATION

Applications are available on the City of Fernandina Beach website:

https://www.fbfl.us/1004/Applications-Forms

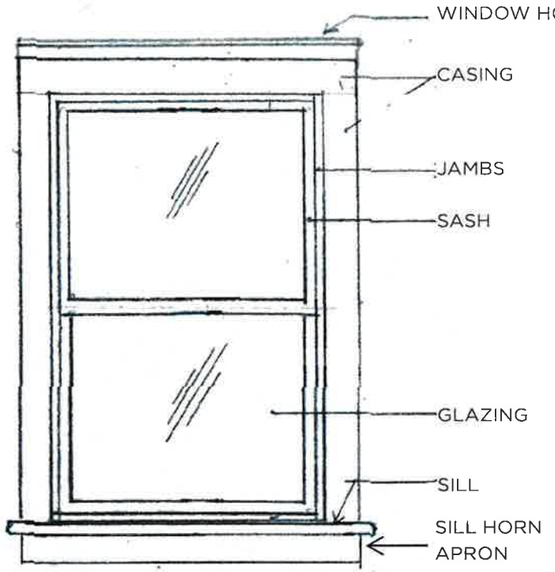


Historic District Council Windows List

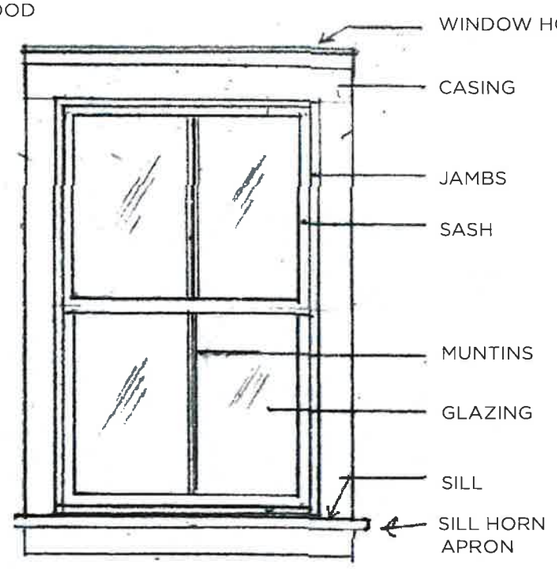
Window Survey Submission Requirements

RESIDENTIAL

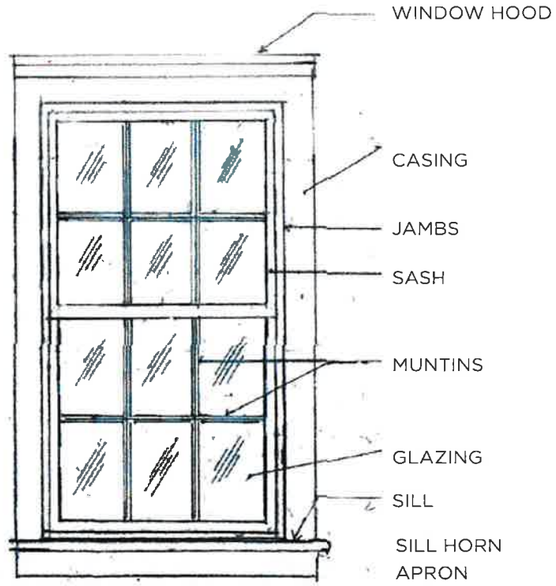
WINDOW TERMINOLOGY



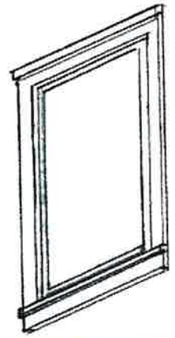
1X1 DOUBLE HUNG WINDOW



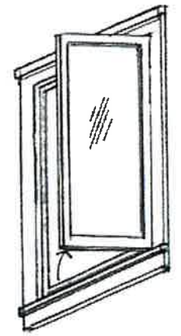
2X2 DOUBLE HUNG WINDOW



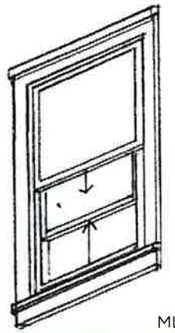
6X6 DOUBLE HUNG WINDOW

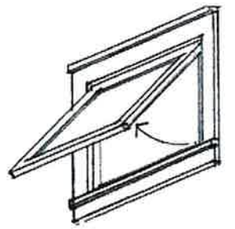


FIXED SASH



CASEMENT WINDOW

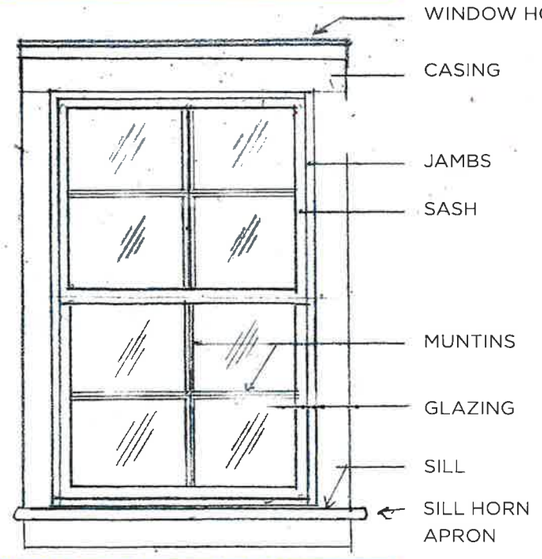




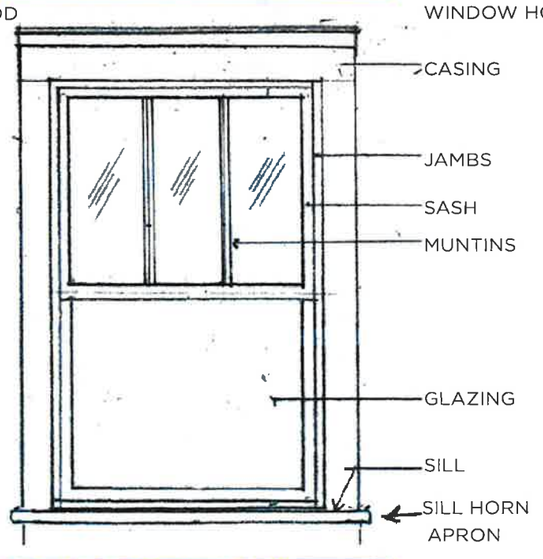
ML+H/Les Thomas Architect

DOUBLE HUNG WINDOW

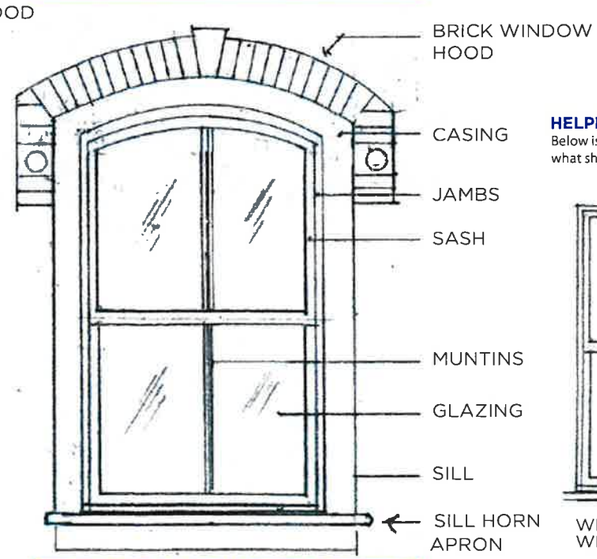
AWNING WINDOW



4X4 DOUBLE HUNG WINDOW



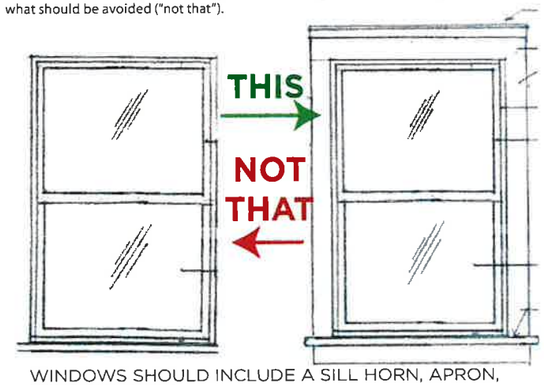
3X1 DOUBLE HUNG WINDOW



2X2 WITH ROUND TOP DOUBLE HUNG

HELPFUL HINT **THIS...NOT THAT**

Below is an overview graphic to help show what the guidelines are asking for ("this")...and what should be avoided ("not that").



WINDOWS SHOULD INCLUDE A SILL HORN, APRON, WINDOW HOOD.

RESIDENTIAL

WOOD MAINTENANCE

this section is too specific.

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
7. Cleaning with Gentlest Method Possible
9. Compatible Contemporary Design for New Alterations/Additions

OVERVIEW

The abundance of wood has made it the most common building material throughout much of the country's building history. Also, wood is pliable and can be easily shaped, which allowed for a broad range of decorative and functional elements. Many wooden elements, such as **architectural details, doors, siding, and windows**, are addressed in their own sections. While wood is durable and easy to work with, it must be **maintained properly** to have a long life.

GUIDELINES

ALSO SEE "PAINT"

1. Follow the guidelines for paint to keep all wood surfaces protected from the elements. **Paint prevents deterioration from moisture.**
2. Use pest-control products with caution; conduct regular inspections for termites.
3. Maintain landscaping so that it does not cause damage to wood.
4. Inspect for **leaking roofs, gutters, and downspouts** and make needed repairs to eliminate excessive moisture issues. Secure or replace loose or deteriorated flashing and insure proper ventilation.
5. Check for proper drainage around the foundation to eliminate standing water.
6. Re-caulk where rainwater can penetrate such as in junctions of dissimilar materials or at corner boards. First remove old caulk and dirt and use a high quality caulk such as one made with polyurethane. **Refrain from caulking under individual siding boards or windowsills.**
7. If wood is beginning to rot, dry it thoroughly and treat it with fungicide. Waterproof it (two to three applications of boiled linseed oil with **24 hours of drying time between coats** has been quite successful), then fill any cracks and holes with putty and sand. Caulk between the wood members when necessary, then prime and paint the wood.
8. If wood is partially decayed, fill and strengthen it by applying **semi-rigid epoxy** into the decayed wood and allowing it to harden. Then **fill, patch, sand, and paint** the consolidated wood. Caulk between the wood members when necessary, then prime and paint the wood.
9. Wood boards with wide splits likely cannot be fixed with putty; however, pry the crack apart wide enough to apply a strong exterior glue, then press the sections back together. Secure with finishing nails to hold it together while the glue dries.
10. For convex warped boards, drill several holes along the centerline of the board. Insert countersunk screw (countersink enough so that screw heads end up below the surface of the board) and gradually tighten the screws to pull the board flush. **Wet the board down during this procedure to avoid splitting.** The procedure should be **gradual,** perhaps even taking days.
11. For concave warped boards, use a row of finishing nails at both the top and bottom edges to pull the edges back down. **Countersink the nail heads and fill the holes with putty.**
12. When a portion of a wooden board is too deteriorated for repair, use a circular or hacksaw to **remove** the damaged portion as close to the edge of the board above as possible. Then **replace** the section with a section or board that matches the existing boards in size and profile by nailing it in place, countersinking the nails, puttying the nail holes and any cracks, and painting the area.

too specific.

DETAILED WOOD TRIM 121 North 6th Street

PAINTED WOOD 614 Ash Street

WOOD SIDING 304 North 5th Street

PAINTED WOOD SIDING 221 South 5th Street

PAINTED WOOD SIDING 701 Beech Street

PAINTED WOOD SIDING 511 Cedar Street

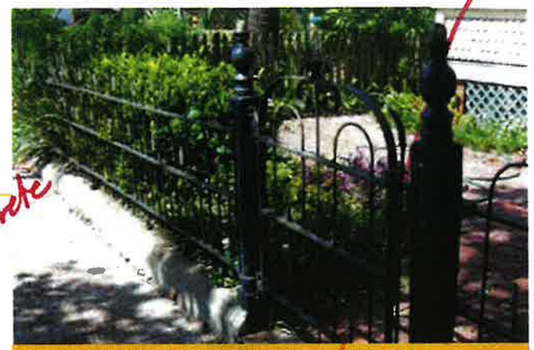
FENCES & WALLS

OVERVIEW

Walls and fences, including gates, are found throughout the district. Their continued use is appropriate. Regularly maintain and make repairs to existing historic walls and fences instead of replacing them. Fences that are incompatible with the surrounding sites, like chain link, split rail, or stockade fences ~~in areas where picket or iron fences predominate, are discouraged~~. **The removal of incompatible walls and fences is encouraged.**

GUIDELINES

1. Preserve historic fences and walls.
2. Construct new fences and walls using materials that predominated historically or that visually match these materials. **Wood or metal** for new fences and brick for new walls are generally appropriate materials.
3. Consider **new site walls and low berms** to provide protection of site and historic structures during storm events. See 'Think Resiliency' for more.
4. Paint new wooden fences to complement their adjacent houses. Construct front-yard fences to a maximum height of **four feet tall** and with pickets set ~~less than~~ **three inches apart** and **less than four inches in width**.
5. For front yards, new fences and walls **should not exceed four feet in height**. This includes any material beneath the fence including berms, or existing site walls that would be built on top of.
6. Use solid wood board fences in **back yards only.** Height shall be consistent with LDC and zoning standards and painted ~~to blend with the building~~.
7. Locate non-traditional fences such as split or horizontal rail, railroad tie, or timber fences at rear yards or where not visible from the street. Chain link fencing is **not permitted** within the district.
8. The installation of vinyl fencing is prohibited for yards of houses in the historic district per the LDC. Vinyl is not a sustainable material and does not convey the same appearance as historic fencing materials such as wood or brick.
9. ~~When a residential property abuts a commercially zoned property, an 8' fence may be used along the property line only.~~



HOOP & DART IRON FENCE 605 Ash Street

PICKET FENCE 414 Broome Street

CONCRETE RETAINING WALL 112 North 6th Street

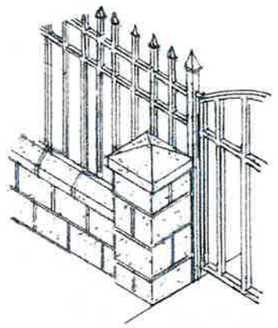
WOOD PRIVACY FENCE & SHRUBS 102 South 7th St

9. Where 2 different zones, such as C3 and R are adjacent, the stricter fence ~~height~~ height regulations shall apply for the adjacent sections of the property line.... or something like that.

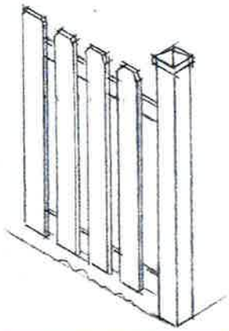
APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions

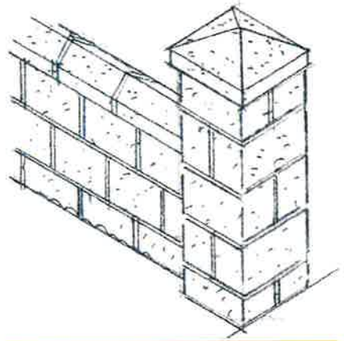
ML+H/Les Thomas Architect



4 FOOT FENCING GUIDELINE



PICKET FENCE



CONCRETE BLOCK WALL

PERMANENT SITE WALL 402 South 7th Street

CONCRETE RETAINING WALL 117 North 6th Street

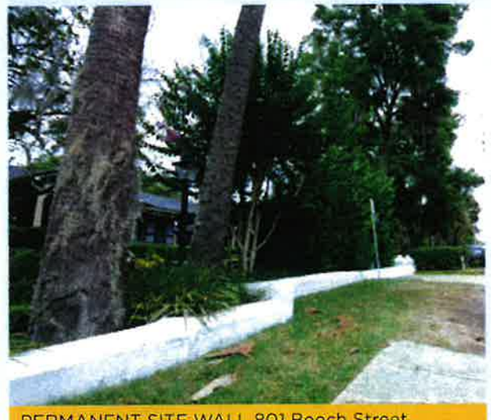
THINK
RESILIENCY

SITE WALLS FOR STORM SURGE MANAGEMENT

Permanent site walls can be used as a barrier for storm surge events if built properly. To ensure flooding is prevented, these walls will need to be tall enough to rise above flood water levels and have sufficient strength to counteract the pressure of flooding in a storm surge. A large benefit of site walls is the low to no impact that building these will have on the home, however you will need sufficient land and fill to create a flood proof site wall. Site walls have been used for numerous purposes: **to emphasize lot lines, create privacy, and to help fight against storm surges.** Some popular materials may be **coquina, brick, or another local stone.** These can blend into a historic home site with ease. Check with the planning and permitting process prior to construction of walls.

Additional Information can be found here: www.nps.gov/subjects/ncptt/upload/2018-04.pdf

EXAMPLE



PERMANENT SITE WALL 801 Beech Street

Just add vinyl to the list of fences not permitted and remove item 8.

GROUND SURFACES

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions

OVERVIEW

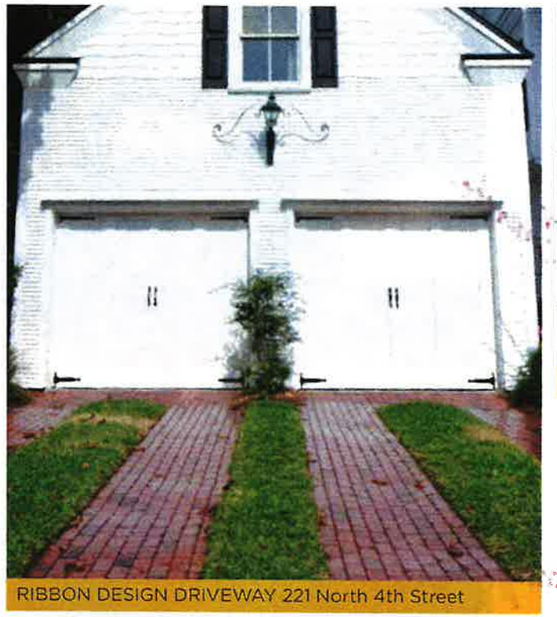
Historic sidewalks, driveways, planting patterns, and grades should be preserved. If replacements or new elements are required, patterns of placement and material should be retained.

GUIDELINES

1. Follow guidelines for masonry to retain and maintain historic placement, materials, and design for ground surface elements like **walkways and drives.**
2. Keep landscaping maintained so that vegetation does not cause damage to masonry features.
3. Maintain compatibility between private ground materials like walkways and drives and public materials like sidewalks.
4. Traditional materials such as **brick pavers, oyster shell, gravel, and concrete** are recommended for new ground surfaces. **Permeable concrete** is also acceptable. Concrete ribbons, versus complete coverage of a driveway area, were commonly used. Their design is traditional and also decreases the amount of water run-off.

BRICK DRIVEWAY 404 Broome Street

BRICK WALKWAY 410 South 7th Street



RIBBON DESIGN DRIVEWAY 221 North 4th Street

BRICK WALKWAY 415 Centre Street

THINK RESILIENCY

PERVIOUS PAVING MATERIALS, SHELL & PERVIOUS PARKING SURFACES

Shell parking lots are an option for non-ADA pervious parking. They involve putting crushed shells on top of a prepared plot of land. Pervious pavers are another material option to help with runoff.

Pervious refers to the ability for rainwater to seep through the material. This helps **reduce flooding, excess soil compaction, chemical runoff from cars** and keeps water on the same lot.

Pervious pavement has been used throughout history. It was first noted during the '18th century when porous concrete was employed to construct load-bearing walls or pavement surfaces due to heightened cement costs.'

More information at: www.sciencedirect.com/science/article/abs/pii/S0950061823030258

EXAMPLE

HISTORICAL PERVIOUS SURFACE 103 South 10th St.

this is new, installed 2 years ago

OUTBUILDINGS

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
9. Compatible Contemporary Design for New Alterations/Additions
10. Reversibility of New Alterations/Additions

OVERVIEW

Historic outbuildings such as garages and sheds should be retained where they remain.

GUIDELINES

1. Preserve and maintain original outbuildings such as **garages and sheds** as long as possible. Regular use of outbuildings and application of rehabilitation guidelines for dwellings will help ensure their longevity.
2. Design new outbuildings to be complimentary to, yet discernable from, the associated dwelling's architectural style.
3. Locate new outbuildings appropriately, such as to the **rear of a house or set back from the side elevations.** It is preferred for the outbuilding to be unattached from the main house.
4. Scale and relationship to the dwelling should be taken into consideration.
5. Both one– and two-story accessory outbuildings are permitted for a **primary dwelling.**

   Per the LDC, an Accessory Dwelling Unit (ADU) is a dwelling unit that is subordinate to an existing principal structure. Refer to LDC Section 5.01.00 Accessory Uses and Structures for guidelines.

SEE EXAMPLES

OUTBUILDING SHED 416 North 3rd Street

GARAGE OUTBUILDING 302 South 7th Street

OUTBUILDING DWELLING 432 North 3rd Street

UTILITIES & ENERGY RETROFITTING

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:
2. Retention of Distinguishing Architectural Character
5. Sensitive Treatment of Distinctive Features and Craftsmanship
9. Compatible Contemporary Design for New Alterations/Additions

OVERVIEW

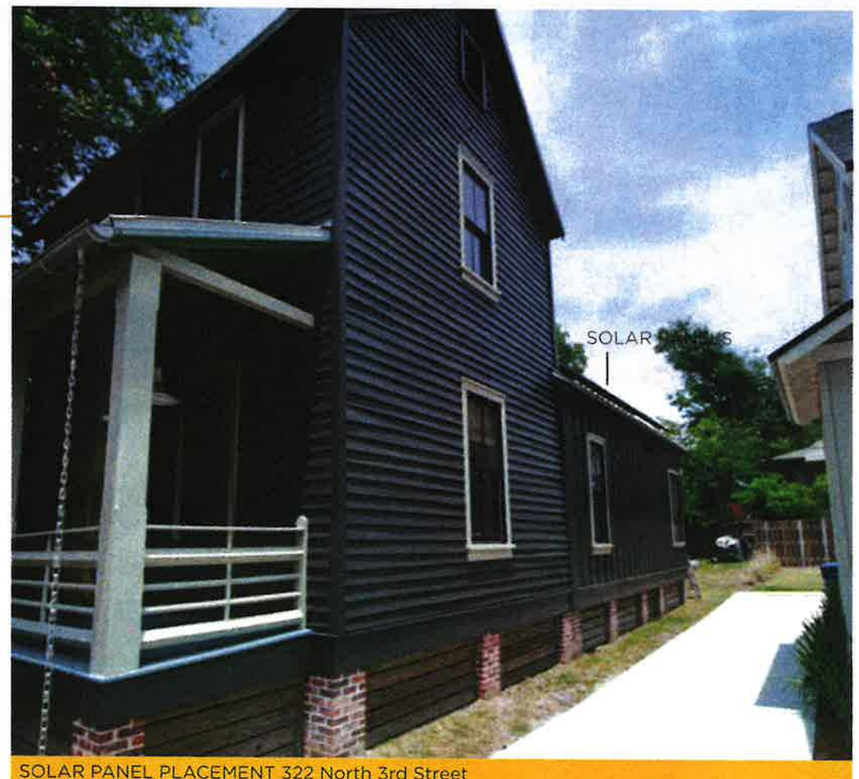
Appliances such as dish antennae, external heating and air conditioning units, utility meters, garbage receptacles, utility wires, and ramps are modern additions to dwellings. These amenities should not be obtrusive.

GUIDELINES

1. Retain plants, trees, and landscape features to perform **passive solar energy functions** like **shading and wind breaks.**
2. Use inconspicuous placement and the smallest size possible for dish antennae.
3. Screen **garbage cans, HVAC units, and utility meters** from view through inconspicuous placement, landscaping, or fencing designed to blend with the building.
4. Locate window air-conditioning units on **side or rear elevations.**
5. Compliance with health and safety codes should not negatively affect character- defining features and finishes of the building.
6. Energy-saving devices such as solar panels may be reviewed, but not to the extent that their placement renders them ineffective. Property owners are encouraged to place solar panels, wind turbines or other energy saving measures on elevations that are **not readily visible from the street** and do not detract from a dwelling's architectural character.

DISH ANTENNAE PLACEMENT 214 South 7th Street

DISH ANTENNAE PLACEMENT 229 South 8th Street



SOLAR PANEL PLACEMENT 322 North 3rd Street

totally visible from 8th street - remove photo

SIGNS

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS

2. Retention of Distinguishing Architectural Character
4. Retention of Significant Later Alterations/Additions
9. Compatible Contemporary Design for New Alterations/ Additions

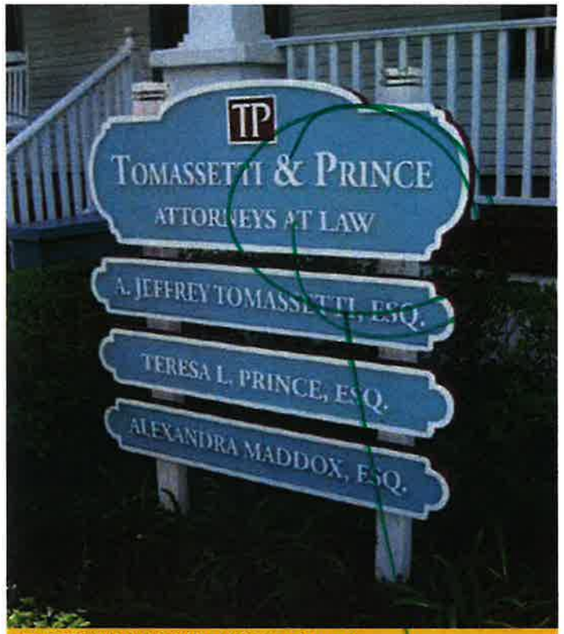
OVERVIEW

Private signs on houses converted to office or retail use should be of appropriate size, styles, materials, colors, and placement.

GUIDELINES

1. Use historic materials like finished **wood, glass, iron, copper, or bronze** for modern signs in a residential area, or modern materials that replicate them.
2. Use small signs with proportions that complement those of the building. Home-occupation signs may have a maximum sign area of **one square feet** per the LDC.
3. Simple designs and content are most effective and least intrusive. Use no more than **three colors** that complement the building.
4. Install signs in locations historically used for signs like on awnings, inside windows, projecting from the building façade, or standing in the yard. Do not obscure architectural features. Anchor mounting equipment in mortar, **not bricks or stones**.
5. Use only gooseneck lamps or concealed lighting sources.
6. Use no more than **two signs** per building, not counting window or easel type signs (Fernandina Beach Land Development Code 8.01.03).

FREESTANDING SIGN 10 South 7th Street



FREESTANDING SIGN 406 Ash Street

GROUPED HANGING SIGNS 20 South 4th Street

it may be prudent to find another sign example, perhaps a hanging sign on centre?

THIS PAGE WAS INTENTIONALLY LEFT BLANK

NEW CONSTRUCTION

RELOCATION, HANDICAP ACCESS, DEMOLITION

Not an appropate photo (This is a historic home, not new construction) Perhaps something like Mezcal?)

NEW CONSTRUCTION
COMMERCIAL

ADA COMPLIANCE & ACCESSIBILITY RAMPS

OVERVIEW

Most commercial buildings have entrances that meet Americans with Disabilities Act (ADA) requirements. Entrances can also be retrofitted with new hardware and automatic door openers if desired. To incorporate accessibility ramps and chair lifts, they should be designed to minimize their visual impact on the primary facade.

GUIDELINES

1. Americans with Disabilities Act (ADA) curb cuts should be installed to minimize damage to the original concrete sidewalks and be consistent with the existing concrete **color and texture.**
2. Ramps should be incorporated seamlessly into the hardscape. If monumental stairs cannot be modified, the nearest entry to the main entrance should be modified for the ramp.
3. Use landscaping where appropriate to screen accessibility ramps.
4. Temporary access ramps which will not **remain over 365 days** may be built out of unpainted wood. Structure and site should be restored following the 1 year timeframe.
5. More permanent (over 365 days) ramps and lifts should be made of compatible materials and, when applicable, painted to blend.

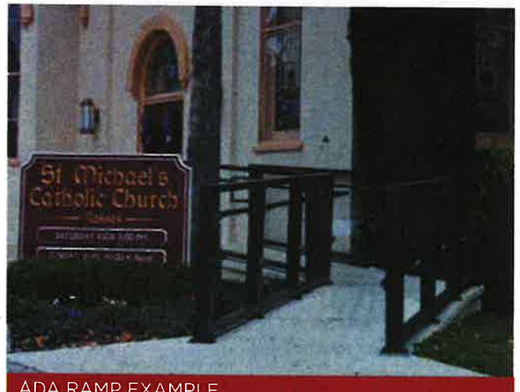
ADA RAMP 218 Ash Street

ADA RAMP 14 South 2nd Street

ADA LIFT 201 Alachua Street

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
9. Compatible Contemporary Design for New Alterations/Additions
10. Reversibility of New Alterations/Additions



ADA RAMP EXAMPLE

AUTOMATIC DOOR OPENER

ADA LIFT 19 South 2nd Street

NEW + INFILL BUILDINGS

HELPFUL HINT
Refer back to the Context Sensitive Setback Determination on page XIV.

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:
2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary Design for New Alterations/Additions

OVERVIEW

Ensuring the integrity of the historic district requires attention to new construction and its compatibility with respect to visual and historic characteristics. The following guidelines address the many factors involved in determining the appropriateness of proposed new buildings. Apply each guideline in terms of the new building's relationship to adjacent historic buildings. For instance, if brick walls are the dominant characteristic in the existing streetscape, the compatibility of color and materials of the new building is highly important. In other areas, where colors and materials vary, conformity of materials is less significant, and other factors such as height and roof shape may be more important.

GUIDELINES

1. Construct new buildings to a height compatible with existing buildings on the block. New buildings should have the same number of stories and be within **ten percent of the average height of existing buildings** as seen from the street and publicly accessible areas.
2. Construct new buildings with façade proportions, including the height-to-width ratio, similar to and compatible with others on existing buildings.
3. New buildings should be compatible with buildings in terms of set back.
4. Match the degree of new design's complexity with that of existing adjacent buildings. The area's dominant architecture should dictate the degree of simplicity or complexity for a new building.
5. With respect to height-to-width ratios, design new buildings' windows and doors **in relation to the proportions of existing buildings visible from public areas.**
6. Design new buildings with **solid-to-void rhythms and open-to-solid proportions** compatible with those used in existing buildings.
7. Select materials and textures for new buildings that relate to the extent such materials and textures are used in the surrounding area and on existing adjacent buildings. In areas where strong continuity of materials and textures is a factor, the continued use of those materials should be strongly considered.
8. Select colors for a new building that relate to the use of color in the surrounding area and on existing adjacent buildings. In areas where strong continuity of color is a factor, the continued use of existing colors should be strongly considered.
9. Relate architectural details and articulation to that of existing buildings. Such details may include **lintels, cornices, arches, chimneys, and ironwork.**
10. Design new buildings to be compatible with the historic and architectural character of the area while also recognizing them as products of their own time. By following a majority of the above guidelines, a new building can be designed that respects its historic neighbors without simply duplicating them.
11. Windows for infill shall not use snap-in or flush muntins. While the windows do not need to be true divided lights, raised muntins should be used on the exterior and interior of the window pane.

INFILL BUILDINGS 200 Block of Centre Street

INFILL COMMERCIAL BUILDING 105-107 Centre Street

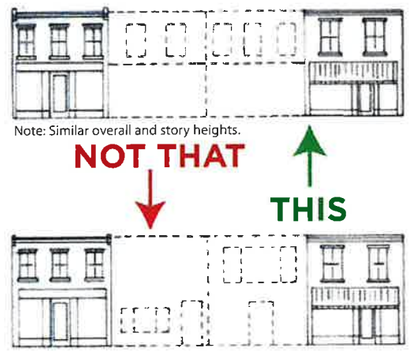
INFILL BUILDINGS 100 Block of Centre Street

INFILL BUILDINGS 100 Block of Centre Street

INFILL BUILDING 203 Centre Street

HELPFUL HINT THIS...NOT THAT

Below is an overview graphic to help show what the guidelines are asking for ("this")...and what should be avoided ("not that"). The top sketch illustrates new construction that maintains traditional storefront and upper façade alignment. The sketch below illustrates inappropriate alignment.



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DECKS/BALCONIES

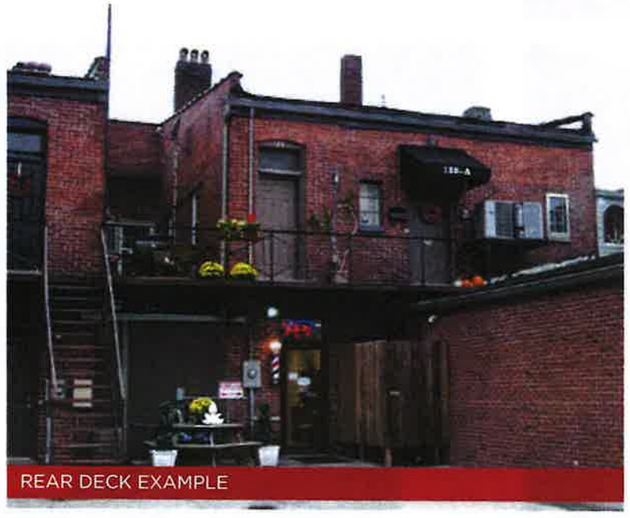
OVERVIEW

Decks are not historic elements. As modern features, they should be designed and placed to minimize their impact on district appearance.

GUIDELINES

1. Place decks on **rear elevations or in other locations that are out of view from the street.**
2. Paint decks in **modest colors** as to not be obtrusive.
3. Design decks that are simple in appearance.

REAR DECK EXAMPLE



REAR DECK EXAMPLE

This is awful and not modest colors. Perhaps Jose, Jim & or Dylan P can make some recommendations for a better photo. Even a picture of a 1st floor deck would work.

NEW CONSTRUCTION

OVERVIEW

The protection of the historic and architectural resources of the district includes new construction and requires compatible new buildings to respect visual and historic characteristics. New construction of primary buildings should maintain the existing historic pattern of a neighborhood in terms of characteristics such as **setback, distance between homes, scale, materials, and colors.** New outbuildings and detached garages are addressed in the section for outbuildings.

GUIDELINES

1. New buildings should be compatible with adjacent buildings in terms of **height.**
2. New buildings should be compatible with adjacent buildings in terms of **materials.**
3. New buildings should be compatible with adjacent buildings in terms of **set back.**
4. Applicants should consider the context sensitive Setback Determination, which allows the City to permit setbacks less than required zoning if **over 50% of the structures** have smaller setbacks. See page xiv for more information.
5. New buildings should be compatible with adjacent buildings in terms of **width, scale, and proportions.**
6. New buildings should be compatible with adjacent buildings in terms of **roof form.**
7. New construction should be **oriented toward the major street.**
8. New construction should have **raised foundations or the appearance of raised foundations.**

4.02.03 F. CONTEXT SENSITIVE SET-BACK DETERMINATION

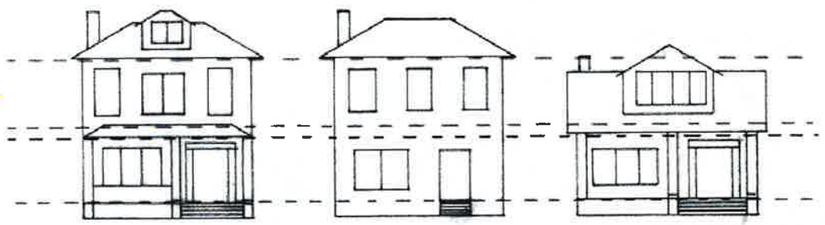
City code allows for structures to have a "context sensitive setback" to maintain historic neighborhood character. Specific language in the ordinance is shown below:

1. If **at least half of the lots on the same block face are occupied by principal structures** and at least **50% of those principal structures do not comply with minimum front yard setbacks,** property owners may elect to apply for a context sensitive front yard setback determination.
2. The front setback of other principal structures on the block face must be **measured from the property line to the closest vertical element** of the roofed portion of the principal structure, such as porch supports or the building face. Block Face shall be defined as one (1) side of a street between two (2) intersecting streets. The orientation of structures on corner lots determines the applicable block face.
3. On properties seeking a context sensitive setback determination, **principal structures must be set back from the front property line a distance equal to the average front setback depth of all principal structures on the same block face.** Buildings that front on a different street than the subject lot or that are separated from the subject lot by a street or alley may not be used in computing the average.
4. In using a context sensitive setback determination, **front-loaded garages must be setback at least twenty-five (25) feet in all cases.**

HELPFUL HINT
Refer back to the Context Sensitive Setback Determination on page XIV.

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:
2. Retention of Distinguishing Architectural Character
3. Recognition of Historic Period
9. Compatible Contemporary Design for New Alterations/ Additions

COMPATIBLE INFILL EXAMPLE



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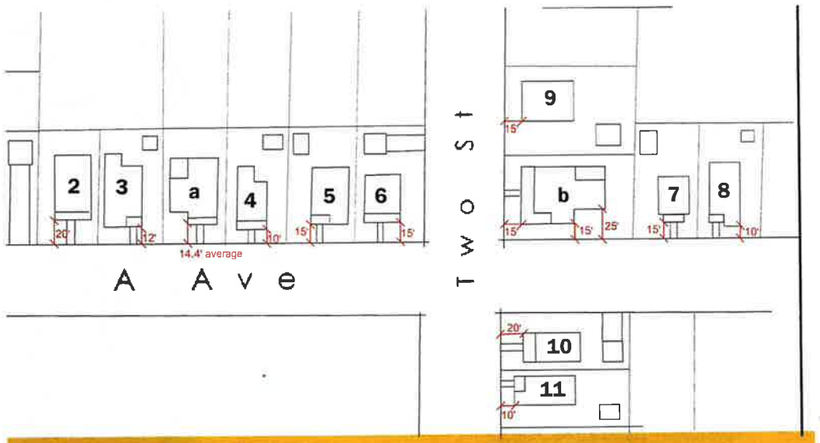
HEIGHT APPROXIMATION EXAMPLE

Thomason and Associates

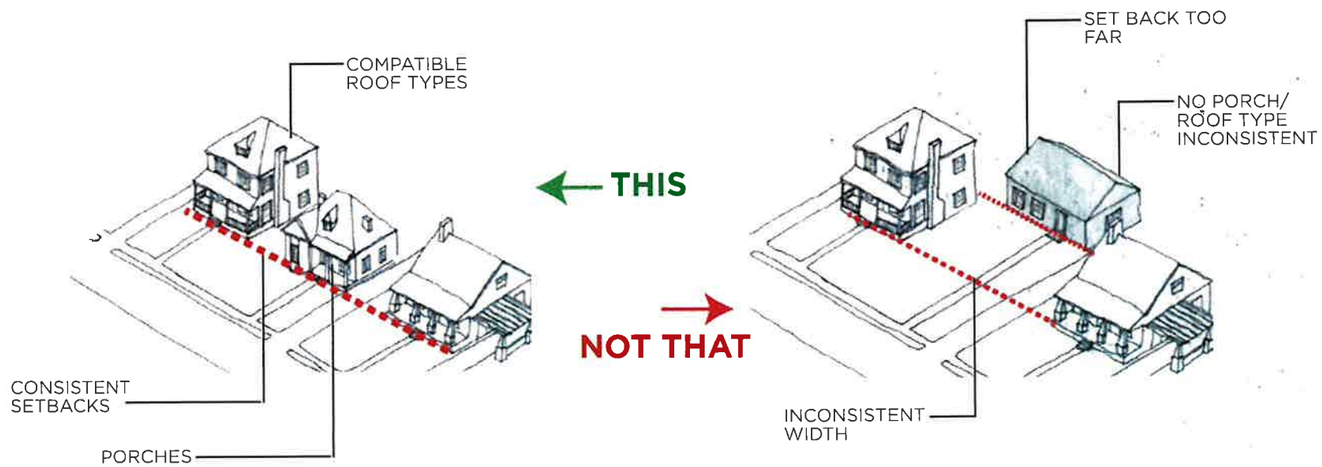
FACADE ELEMENTS EXAMPLE



CONTEXT SENSITIVE SETBACKS

HELPFUL HINT THIS...NOT THAT

Below is an overview graphic to help show what the guidelines are asking for ("this")...and what should be avoided ("not that").



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NEW CONSTRUCTION
RESIDENTIAL

ACCESSIBILITY RAMPS

OVERVIEW

Because ramps are modern elements, they should use placement and design to minimize their visual impact.

GUIDELINES

1. Blend a ramp into the existing design of the building and its architectural features.
2. Chair lifts may also be approved if they are not readily visible from the street and their installation has minimal removal of historic fabric.
3. Ramps should be incorporated seamlessly into the hardscape. If monumental stairs cannot be modified, **the nearest entry to the main entrance** should be modified for the ramp.
4. Use landscaping where appropriate to screen accessibility ramps.
5. Temporary access ramps which **will not remain over 365 days** may be built out of unpainted wood. Structure and site should be restored following the 1 year timeframe.
6. More permanent (over 365 days) ramps and lifts should be made of **compatible materials** and, when applicable, **painted to blend.**

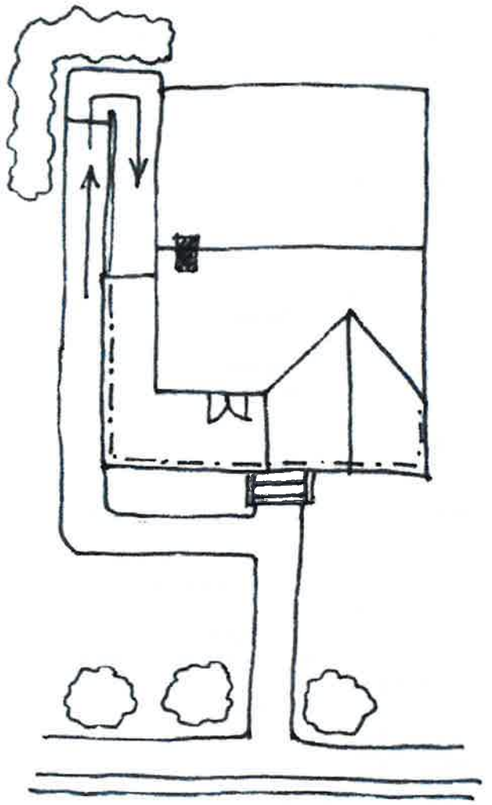
SEE EXAMPLES
SEE SKETCH

ACCESSIBILITY RAMP 218 Ash Street

this does not appear to be a residential ramp. This page should more to the commercial section.

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

2. Retention of Distinguishing Architectural Character
9. Compatible Contemporary Design for New Alterations/Additions
10. Reversibility of New Alterations/Additions



STREET

Thomason and Associates

SIDE ELEVATION RAMP PLACEMENT EXAMPLE

DECKS

OVERVIEW

Because decks are modern features, design and locate them to **minimize their visual impact on district appearance.**

GUIDELINES

1. Place decks on rear elevations or in other locations that are out of view from the street.
2. Paint and design decks to have **architectural elements within the railing system that meet code** and **are complimentary to the style of the house.**
3. Keep deck designs simple in appearance. If visible from the street, ensure that decks have square balusters set no **more than three inches apart** and **no more than two inches in width and depth.**

REAR DECK EXAMPLE

REAR DECK EXAMPLE

Thomason and Associates

REAR DECK PLACEMENT EXAMPLE

DEMOLITION

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:
2. Retention of Distinguishing Architectural Character
4. Retention of Significant Later Alterations/Additions

OVERVIEW

Application for a Certificate of Approval for any demolition of a primary building or structure (contributing or noncontributing) located within a locally designated historic district or the CRA shall be submitted by the property owner to the HDC. **No building or structure in a locally designated historic district or the CRA shall be demolished without approval by the HDC, unless by a superseding order of a government agency or a court of competent jurisdiction.**

GUIDELINES

1. Demolition should only occur **after all other options have been considered** and retention of the building is found not to be feasible due to structural or economic reasons.
2. Demolition may occur to ensure the **public safety and welfare.**

SEE DEMOLITION MATRIX ON NEXT PAGE

I think we need to discuss this one. Example: Chimney on 6th street owner didn't want to rebuild.

DEMOLITION

- Demolition exerts a negative impact on a historic district. Either a void is created, or the replacement building is less well-designed and constructed than the original. Moreover, vacant lots can become unsightly and create nuisance abatement problems.
- Demolition of significant buildings, outbuildings and individual features conflicts with Standards 2 and 4 of the Secretary of the Interior's Standards. Demolitions alter the essential character and integrity of a building and the district in which it is located in violation of Standard 2. Standard 4 recommends the retention of long-standing and significant later additions to historic buildings.
- In some instances, selective demolition may be appropriate and may even enhance a historic district, building or site. Non-historic buildings whose designs and materials are not in character with their surroundings can be removed with no negative impact. Likewise, under certain circumstances, non-historic or non-significant features of a building can be removed. Measures to consider are whether the features are non-character defining; are located on secondary or rear facades; or lack architectural significance.
- Demolition of non-significant additions may also be appropriate. Demolitions may be undertaken if the addition is less than fifty years old; does not exhibit stylistic details or fine workmanship or materials; was added after the period of significance of the building or district; is so deteriorated it would require reconstruction; or obscure earlier significant features.
- Avoid demolition of important outbuildings and additions. Carriage houses and garages can be significant components of building complexes. Many buildings in a historic district have additions, new ornament, storefronts, porches, windows, wings, and added stories. If long-standing, these alterations may have gained significance in their own right and should be retained under Standard 4. Assessing the significance of later additions requires careful professional review and should be done on a case-by-case basis.

Recommendations:

- Identify, retain and preserve buildings, particularly landmark buildings, which are important in defining the overall historic character of a historic district.
- Retain the historic relationship between buildings and landscape and streetscape features.
- Remove non-significant buildings, additions, or site features which detract from the historic character of a site or the surrounding district.
- Demolition should occur only after all prudent and feasible options have been considered and retention of the building is found not to be feasible due to the loss of structural integrity, economic hardship, or public safety

Avoid:

- Removing buildings which are important in defining the overall historic character of a district so that the character is diminished
- Removing buildings thus destroying the historic relationship between, site features and open space
- Removing historic outbuildings in a complex, significant site features, or significant later addition which is important in defining the historic character of an individual site or the surrounding district.

DEMOLITION BY NEGLECT

The term demolition by neglect occurs when a building is allowed to decay through lack of maintenance, to the point of becoming a liability. The following shall apply to maintenance and repair to structures in the locally designated historic districts, as well as any structure or property in the City that has been listed individually or deemed eligible for individual listing in the National Register:

1. The owner, lessee, or other person in physical control of the structure shall comply with all applicable codes, laws and regulations governing the maintenance and safety of property including but not limited to City Codes, as applicable. It is the intent of this section to preserve from deliberate or inadvertent neglect of the exterior features of a building designated as a contributing structure to a historic district, and the interior portions therefore when such maintenance is necessary to prevent deterioration and decay of the exterior. All such buildings shall be preserved against such decay and deterioration and shall be free from structural defects through prompt correction of any of the following defects:
   a. Facades which may fall and injure members of the public or property;
   b. Deteriorated or inadequate foundation, defective or deteriorated flooring or floor supports, deteriorated walls or other vertical structural supports;
   c. Members of ceilings, roofs, ceiling and roof supports or other horizontal members which sag, split, or buckle due to defective material or deterioration;
   d. Deteriorated or ineffective waterproofing of exterior walls, roofs, foundations or floors, including broken windows or doors;
   e. Defective or insufficient weather protection for exterior wall covering, including lack of paint or weathering due to lack of paint or other protective covering.;
   f. Any fault or defect in the building which renders it not properly watertight or structurally unsafe; and
   g. Any fault or defect in the building rendering such structure an unsafe structure as defined by the Building Official.
2. Where the property is an archaeological site, the owner shall be required to maintain the property in such a manner so as not to adversely affect the archaeological integrity of the site.

DEMOLITION MATRIX WORKSHEET

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:
The demolition worksheet, below, is provided as a guide to the HDC for consideration of criteria and impacts

SCORE EACH CRITERIA ON A SLIDING SCALE OF 1 TO 5

Four General Standards for alterations, new construction, demolition, or relocation:

___1. The effect of the proposed work on the landmark, landmark site or property within an historic district upon which such work is to be done.
1 –A contributing property that has been severely altered or significantly deteriorated, as well as has little contribution to the ambiance of the district.
5 – Demolition of contributing property with high degree of original or early architectural integrity and soundness and significantly contributes to the ambiance of the district.

___2. The relationship between such work and other structures on the landmark site or other property in the historic district.
1 –Although contributing has very little importance to the district due to location, and relationship if any with surrounding buildings.
5 – Having high importance to the ambiance of the landmark site or historic district due to architectural or historical significance, location, and relationship with surrounding buildings.

___3. The extent to which the historic, architectural, or archaeological significance, architectural style, design, arrangement, texture, and materials of the landmark or property will be affected.
1 – The property has lost its historic or architectural significance due to insensitive and irreversible alterations, additions, or deterioration.
5 – The property continues to contribute to the district, or maintains its significance as an historic, architectural, or archaeological landmark.

___4. Whether the plans may be carried out by the applicant within a reasonable period of time.
1 – Applicant provides detailed rendered plans with detailed timeline of new construction on the site after demolition.
5 – Applicant provides no information on use of property after demolition or state intent to hold for an unspecified time as a vacant parcel.

In considering an application for a certificate of approval for demolition, the Council shall consider the following additional standards:

___1. The historic or architectural significance of the building or structure.
1 - Although contributing has very little historic or architectural significance due to alterations, incompatible additions, limited amount of original exterior & interior fabric.
5 - Having extreme historic or architectural significance (individual landmark quality).

___2. The importance of the building or structure to the ambiance of the historic district.
1 – Although contributing has very little importance to the district due to incompatible alterations & additions, location, and relationship if any with surrounding buildings.
5 –Having high importance to the ambiance of the historic district due to architectural or historical significance, location, and relationship with surrounding buildings.

___3. The difficulty or the impossibility of reproducing such a building or structure because of its design, texture, material, detail or unique location.
1 –Easily replicated due to design, texture, material, detail, or location.
5 – Very difficult or impossible to reproduce due to design, texture, material, detail, unique location, or current code restrictions.

___4. Whether the building or structure is one of the last remaining example of its kind in the neighborhood, the county or the region.
1 – The building is not a rare or significant example of its kind in the neighborhood or county.
5 –Building is a rare or significant example of its kind in the neighborhood or county.

___5. Whether there are definite plans for reuse of the property if the proposed demolition is carried out, and what effect of those plans on the character of the surrounding area would be.
1 –Provide detailed rendered plans of new construction on the site after demolition.
5 – Provide no information on use of property after demolition.

___6. The difficulty or the impossibility of saving the building or structure from collapse.
1 – The building has a high probability of collapsing due to severe deterioration.
5 – The building is in no danger of collapsing due to soundness of walls, roofs and structural systems.

___7. Whether the building or structure is capable of earning economic return on its value.
1 – The building is not capable of earning economic return on its value due to such demonstrated factors as condition & rehabilitation cost, local code restrictions, or financial encumbrances specific to the property.
5 –The building is currently earning economic return on its value.

___8. Whether there are other feasible alternatives to demolition.
1 –There are no feasible alternatives to demolition due to location, condition, size, and lack of appropriate sites to relocate.
5 – There are feasible alternatives to demolition.

___9. Whether the property no longer contributes to an historic district or no longer has significance as an historic, architectural or archaeological landmark.
1 – The property has lost its historic or architectural significance due to insensitive and irreversible alterations, additions, or deterioration.
5 – The property continues to contribute to the district, or maintains its significance as an historic, architectural, or archaeological landmark.

___10. Whether it would be undue economic hardship to deny the property owner the right to demolish the building or structure.
1 – Applicant has demonstrated an undue economic hardship based on criteria adopted by the City.
5 – Applicant has not provided any evidence to establish a case for undue economic hardship based on criteria.

_____ TOTAL FOR DEMOLITION MATRIX (***34 or less*** **-** Recommend approval ***35 or above*** **-** Recommend deny demolition)

It should be noted who is expected to provide this matrix and who/how it is reviewed. Is there a form applicants can download?

MOVING & NON-CONTRIBUTING BUILDINGS

OVERVIEW

Moving buildings is recommended only in instances where all other means of preservation have failed. Vacant lots may be appropriate locations for new construction or the relocation of buildings fifty years old or older. Moving commercial buildings is expensive and is generally considered a last resort to demolition.

Residential and commercial buildings that are **less than fifty years of age or no longer display their historic character are considered to be non-contributing to the district**. While these properties are still required to go through design review, the guidelines are applied with more flexibility regarding additions and replacement and repair of materials.

GUIDELINES

1. Explore **all other avenues of preservation** before moving a building or feature from its historic location.
2. Moving buildings into the downtown district may be appropriate if the building is compatible with the district's architectural character in **style, period, height, scale, materials, setting, and placement** on the lot.
3. Avoid moving buildings out of the district that contribute to the historic and architectural character of a district. This should occur only as an **alternative to demolition.**
4. Perform a structural assessment by a qualified professional to ensure the structure can be moved without failure.

RECENTLY BUILT DWELLING EXAMPLE 504 Beech Street

(Example of Non-Contributing Structure)

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:
2. Retention of Distinguishing Architectural Character

Since this building is not on the National Register as non-contributing it is not appropriate here. Perhaps use '13' bakery building photo that mord from 10th st to 9th st.

APPENDIX A

BASIC MAINTENANCE ADVICE guidance

MATERIALS

1. Prevent water from making contact with exterior wood siding. Of particular importance is keeping all gutters and downspouts in good repair to keep water from infiltrating the wood surface.
2. All exposed wood should be kept painted, stained or treated with preservatives.
3. Repairs for wood siding such as cracks can be made through the use of waterproof glue. Large cracks may be filled with caulk followed by putty. The surface should then be sanded, allowed to dry, and painted.
4. Where exterior siding has to be replaced the use of siding to match in dimension, size and profile is recommended.
5. Use paints consistent (oil or latex) with the existing paint surface for exterior siding.
6. Keep exterior brick clean of mildew, efflorescence and dirt. Also keep exterior brick clean of vines, ivy, and other plant materials. Washing with detergents and water are best for exterior masonry and mortar. Sandblasting, water-blasting and other abrasive cleaning methods are detrimental to historic buildings and should not be used.
7. Re-pointing of historic mortar should be with a mortar which matches the original in appearance and composition. Most mortar from before 1900 was composed of lime and sand and a mortar with similar content should be applied. The use of Portland cement is not appropriate due to the hardness of the mortar versus the softness of the brick.
8. Most silicone based or waterproof coatings have limited effectiveness and may actually add to moisture problems by not allowing the brick to breathe. The use of these products is not appropriate.

ROOFS, CORNICES, CHIMNEYS

1. Check the roof regularly for leaks, deterioration of flashing, and worn roof surfaces such as rolled or asphalt shingles. An inspection of the upper floor or attic space during or following a rainstorm can also assist in detection of water related problems.
2. Know what metals are used in the cornice or roof flashing and use only similar metals during replacement or repair. Different metals should not touch each other or a galvanic reaction may occur leading to corrosion.
3. Metal roofs and cornices should be kept painted to prevent rust and deterioration. Appropriate paints include those with an iron oxide oil base. Asphalt based paints and aluminum paints should not be used on historic metals as they could accelerate the rusting process.
4. Chimneys should be regularly checked for cracking, leaning, spalling, and infestation by birds and insects. The use of chimney caps over chimneys or flue openings is recommended to keep out moisture. Refer to the chimney section – only certain types of caps and colors are acceptable.

GUTTERS & DOWNSPOUTS

1. Keep gutters and downspouts in good repair. Make sure they are properly connected, are clean of leaves and other debris, and channel water effectively away from the building. Seal all cracks in downspouts with silicone caulk or sealants.
2. The use of splash blocks to keep water away from the foundation is recommended.
3. Gutters and downspouts which are deteriorated should be replaced with new gutters and downspouts. Half-round gutters and round downspouts are preferable to corrugated designs.

FOUNDATIONS

1. All water should drain away from a building and should not enter the foundation.
2. Trees, shrubs, and other plants should be kept well away from the foundation to prevent damage from moisture and root movement. Typically a minimum distance of 2' between the plantings and the foundation wall is recommended

PORCHES & EXTERIOR ORNAMENTATION

1. Keep all porch and trim elements painted.

ENTRANCES

1. Doors, transoms, and sidelights should be kept clean.
2. Original locks and hardware should be kept oiled and in good repair. If original hardware is missing or is deteriorated, the use of reproduction locks and hardware suitable for the building is recommended.
3. Doors with a stained wood finish should be kept varnished; painting over the wood finish is not recommended

WINDOWS

1. Windows should be kept clean and free of dirt and grime. Wood sash surfaces should be painted regularly.
2. Windows should be kept caulked and sealed to aid in energy conservation.
3. Shutters should be kept painted and in good repair.

AWNINGS

1. Canvas awnings should be washed periodically and kept in good repair.
2. Awning hardware should be regularly checked for rust or loose mechanisms.
3. Awnings which become torn or otherwise deteriorated should be replaced.

SIGNS

1. Abandoned signs and sign hardware should be removed from buildings, unless historic.
2. Signs should be kept painted and mounting bolts should be checked periodically to make sure they are secure.
3. Light fixtures, conduits, and wiring for signs should be inspected and replaced when necessary

Best practice methods for all.

APPENDIX B

DEFINITIONS & TERMS

TECHNICAL DEFINITIONS

not reviewed

Adaptive Use Rehabilitation of a historic structure for use other than its original use such as a residence converted into offices.
Acceptable Work that will be approved.
Addition New construction added to an existing building or structure.
Alteration Work which impacts any exterior architectural feature including construction, reconstruction, repair, or removal of any building element.
Appropriate Especially suitable or compatible.
Building A structure used to house human activity such as a dwelling or garage.
Character The qualities and attributes of any structure, site, street or district.
Configuration The arrangement of elements and details on a building or structure which help to define its character.
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.
Compatible In harmony with location and surroundings.
Context The setting in which a historic element, site, structure, street, or district exists.
Demolition Any act which destroys in whole or in part a building or structure.
Demolition by Neglect The destruction of a building or structure through abandonment or lack of maintenance.
Design Guidelines Criteria developed to identify design concerns in an area and to help property owners ensure that rehabilitation and new construction respect the character of designated buildings and districts.
Element A material part or detail of a site, structure, street, or district.
Elevation Any one of the external faces or facades of a building.
Fabric The physical material of a building, structure, or community, connoting an interweaving of component parts.
Façade Any one of the external faces or elevations of a building.
Harmony Pleasing or congruent arrangement.
Height The distance from the bottom to the top of a building or structure.
Historic District A geographically definable area with a significant concentration of buildings, structures, sites, spaces, or objects unified by past events, physical development, design, setting, materials, workmanship, sense of cohesiveness or related historical and aesthetic associations. The significance of a district may be recognized through listing in a local, state, or national landmarks register and may be protected legally through enactment of a local historic district ordinance administered by a historic district board or commission.
Historic Imitation New construction or rehabilitation where elements or components mimic an architectural style but are not of the same historic period as the existing buildings (historic replica).
Infill New construction in historic districts on vacant lots or to replace existing buildings.
Landmark A building, structure, object or site which is identified as a historic resource of particular significance.
Landscape The totality of the built or human-influenced habitat experienced at any one place. Dominant features are topography, plant cover, buildings, or other structures and their patterns.
Maintain To keep in an existing state of preservation or repair.
Material Change A change that will affect either the exterior architectural or environmental features of an historic property or any structure, site, or work of art within an historic district.
New construction Construction which is characterized by the introduction of new elements, sites, buildings, or structures or additions to existing buildings and structures in historic areas and districts.
Obscured Covered, concealed, or hidden from view.
Preservation Generally, saving from destruction or deterioration old and historic buildings, sites, structures, and objects and providing for their continued use by means of restoration, rehabilitation, or adaptive use.
Proportion Harmonious relation of parts to one another or to the whole.
Reconstruction The act or process of reproducing by new construction the exact form and detail of a vanished building, structure, or object, or a part thereof, as is appeared at a specific period of time.
Rehabilitation The act or process of returning a property or building to usable condition through repair, alteration, and/or preservation of its features which are significant to its historical, architectural, and cultural values.
Restoration The act or process of accurately taking a building's appearance back to a specific period of time by removing later work and by replacing missing earlier features to match the original.
Retain To keep secure and intact. In the guidelines, "retain" and "maintain" describe the act of keeping an element, detail, or structure and continuing the same level of repair to aid in the preservation of elements, sites and structures.
Reuse To use again. An element, detail, or structure might be reused in historic districts.
Rhythm Movement or fluctuation marked by the regular occurrence or natural flow of related elements.
Scale Proportional elements that demonstrate the size, materials, and style of buildings.
Setting The sum of attributes of a locality, neighborhood, or property that defines its character.
Significant Having particularly important associations within the contexts of architecture, history, and culture.
Stabilization The act or process of applying measures essential to the maintenance of a deteriorated building as it exists at present, establishing structural stability and a weather-resistant enclosure.
Streetscape The distinguishing character of a particular street as created by its width, degree of curvature, paving materials, design of the street furniture, and forms of surrounding buildings.
Style A type of architecture distinguished by special characteristics of structure and ornament and often related in time; also a general quality of a distinctive character.

APPENDIX B

DEFINITIONS & TERMS

GLOSSARY OF COMMON PRESERVATION TERMS

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.
American 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" end exposes, to structurally tie the wall together.
Apron A decorative, horizontal trim piece on the lower portion of an architectural element.
Arch A curved construction of wedge-shaped stones or bricks which spans an opening and supports the weight above it. (see flat arch, jack arch, segmental arch and semi-circular arch).
Attic The upper level of a building, not of full ceiling height, directly beneath the roof.
Baluster One of a series of short, vertical, often vase-shaped members used to support a stair or porch handrail, forming a balustrade.
Balustrade An entire rail system with top rail and balusters.
Bargeboard A board which hangs from the projecting end of a gable roof, covering the end rafters, and often sawn into a decorative pattern.
Bay The portion of a facade between columns or piers providing regular divisions and usually marked by windows.
Bay window A projecting window that forms an extension to the floor space of the internal rooms; usually extends to the ground level.
Belt course A horizontal band usually marking the floor levels on the exterior facade of a building.
Board and batten Siding fashioned of boards set vertically and covered where their edges join by narrow strips called battens.
Bond A term used to describe the various patterns in which brick (or stone) is laid, such as "common bond' or "Flemish bond."
Bracket A projecting element of wood, stone or metal which spans between horizontal and vertical surfaces (eaves, shelves, overhangs) as decorative support.
Bulkhead The structural panels just below display windows on storefronts. Bulkheads can be both supportive and decorative in design. 19th century bulkheads are often of wood construction with rectangular raised panels. 20th century bulkheads may be of wood, brick, tile, or marble construction. Bulkheads are also referred to as kickplates.
Bungalow Common house form of the early twentieth century distinguished by horizontal emphasis, wide eaves, large porches and multi-light doors and windows.
Carrara Glass Tinted glass widely used for storefront remodeling during the 1930s and 1940s. Carrara glass usually came in black, tan, or dark red colors.
Capital The head of a column or pilaster.
Casement window A window with one or two sashes which are hinged at the sides and usually open outward.
Clapboards Horizontal wooden boards, thinner at the top edge, which are overlapped to provide a weather-proof exterior wall surface.
Classical order Derived from Greek and Roman architecture, a column with its base, shaft, capital and entablature having standardized details and proportions, according to one of the five canonized modes: Doric, Tuscan, Ionic, Corinthian, or Composite.
Clipped gable A gable roof where the ends of the ridge are terminated in a small, diagonal roof surface.
Colonial Revival House style of the early twentieth century based on interpretations of architectural forms of the American colonies prior to the Revolution.
Column A circular or square vertical structural member.
Corbel In masonry, a projection, or one of a series of projections, each stepped progressively farther forward with height and articulating a cornice or supporting an overhanging member.
Corinthian order Most ornate classical order characterized by a capital with ornamental acanthus leaves and curled fern shoots.
Cornice The uppermost, projecting part of an entablature, or feature resembling it. Any projecting ornamental molding along the top of a wall, building, etc.
Cresting A decorated ornamental finish along the top of a wall or roof, often made of ornamental metal.
Cross-gable A secondary gable roof which meets the primary roof at right angles.
Dentils A row of small tooth-like blocks in a classical cornice.
Doric order A classical order with simple, unadorned capitals, and with no base.
Dormer window A window that projects from a roof.
Double-hung window A window with two sashes, one sliding vertically over the other.
Eave The edge of a roof that projects beyond the face of a wall.
Elevation Any of the external faces of a building.
Ell The rear wing of a house, generally one room wide and running perpendicular to the principal building.
Engaged column A column attached to a wall.
Entablature A part of a building of classical order resting on the column capital; consists of an architrave, frieze, and cornice.
Facade The face or front elevation of a building.
Fanlight A semi-circular window usually over a door with radiating muntins suggesting a fan.
Fascia A projecting flat horizontal member or molding; forms the trim of a flat roof or a pitched roof; also part of a classical entablature.
Fenestration The arrangement of windows on a building.
Finial A projecting decorative element, usually of metal, at the top of a roof turret or gable.
Fishscale shingles A decorative pattern of wall shingles composed of staggered horizontal rows of wooden shingles with half-round ends.

APPENDIX B

DEFINITIONS & TERMS

GLOSSARY OF COMMON PRESERVATION TERMS

not removed

Flashing Thin metal sheets used to prevent moisture infiltration at joints of roof planes and between the roof and vertical surfaces.
Flat arch An arch whose wedge-shaped stones or bricks are set in a straight line; also called a jack arch.
Flemish bond A brick-work pattern where the long "stretcher" edge of the brick is alternated with the small "header" end for decorative as well as structural effectiveness.
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.
Frieze The middle portion of a classical cornice; also applied decorative elements on an entablature or parapet wall.
Gable The triangular section of a wall to carry a pitched roof.
Gable roof A pitched roof with one downward slope on either side of a central, horizontal ridge.
Gambrel roof A ridged roof with two slopes on either side.
Ghosts Outlines or profiles of missing buildings or building details. These outlines may be visible through stains, paint, weathering, or other residue on a building's facade.
Guardrail A building component or a system of building components located at or near the open sides of elevated walking surfaces that minimizes the possibilities of a fall from the walking surface to a lower level.
Handrail A horizontal or sloping rail intended for grasping by the hand for guidance or support.
Hipped roof A roof with uniform slopes on all sides.
Hood molding A projecting molding above an arch, doorway, or window, originally designed to direct water away from the opening; also called a drip mold.
Ionic order One of the five classical orders used to describe decorative scroll capitals.
Infill New construction where there had been an opening before, such as a new building between two older structures; or block infill between porch piers or in an original window opening.
Jack arch (see Flat arch)
Keystone The wedge-shaped top or center member of an arch.
Knee brace An oversize bracket supporting a cantilevered or projecting element.
Lattice An openwork grill of interlacing wood strips used as screening.
Lintel The horizontal top member of a window, door, or other opening.
Luxfer glass A glass panel made up of small leaded glass lights either clear or tinted purple. These panels were widely used for storefront transoms during the early 20th century.
Mansard roof A roof with a double slope on all four sides, with the lower slope being almost vertical and the upper almost horizontal.
Masonry Exterior wall construction of brick, stone or adobe laid up in small units.
Massing The three-dimensional form of a building.
Metal standing seam roof A roof composes of overlapping sections of metal such as copper-bearing steel or iron coated with a terne alloy of lead and tin. These roofs were attached or crimped together in various raised seams for which the roof are named.
Modillion A horizontal bracket, often in the form of a plain block, ornamenting, or sometimes supporting, the underside of a cornice.
Mortar A mixture of sand, lime, cement, and water used as a binding agent in masonry construction.
Mullion A heavy vertical divider between windows or doors.
Multi-light window A window sash composed of more than one pane of glass.
Muntin A secondary framing member to divide and hold the panes of glass in multi-light window or glazed door.
Neo-classical Revival style Early twentieth century style which combines features of ancient, Renaissance, and Colonial architecture; characterized by imposing buildings with large columned porches.
Oriel window A bay window which emerges above the ground floor level.
Paired columns Two columns supported by one pier, as on a porch.
Palladian window A window with three openings, the central one arched and wider than the flanking ones.
Paneled door A door composed of solid panels (either raised or recessed) held within a framework of rails and stiles.
Parapet A low horizontal wall at 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.
Pier A vertical structural element, square or rectangular in cross-section.
Pilaster A square pillar attached, but projecting from a wall, resembling a classical column.
Pitch The degree of the slope of a roof.
Portico A roofed space, open or partly enclosed, forming the entrance and centerpiece of the facade of a building, often with columns and a pediment.
Portland cement A strong, inflexible hydraulic cement used to bind mortar. Mortar or patching materials with a high Portland cement content should not be used on old buildings. The Portland cement is harder than the masonry, thereby causing serious damage over annual freeze-thaw cycles.)
Preservation The act of maintaining the form and character of a building as it presently exists. Preservation stops deterioration and stabilizes the structure.

APPENDIX B

DEFINITIONS & TERMS

GLOSSARY OF COMMON PRESERVATION TERMS

Pressed tin Decorative and functional metalwork made of molded tin used to sheath roofs, bays, and cornices.
Pyramidal roof A roof with four identical sides rising to a central peak.
Quoins A series of stone, bricks, or wood panels ornamenting the outside of a wall.
Reconstruction The accurate recreation of a vanished, or irreplaceably damaged structure, or part thereof; the new construction recreates the building's exact form and detail as they appeared at some point in history.
Rehabilitation The act of returning a building to usable condition through repair, alteration, and/or preservation of its features.
Restoration The process of accurately taking a building's appearance back to a specific period of time by removing later work and by replacing missing earlier features to match the original.
Ridge The top horizontal member of a roof where the sloping surfaces meet.
Rusticated Roughening of stonework of concrete blocks to give greater articulation to each block.
Sash The moveable framework containing the glass in a window.
Scale The relative size of one object compared to another.
Segmental arch An arch whose profile or radius is less than a semicircle.
Semi-circular arch An arch whose profile or radius is a half-circle the diameter of which equals the opening width.
Shape The physical outline of a building including its volume, massing, proportions and how different parts come together as a whole.
Sheathing An exterior covering of boards of other surface applied to the frame of the structure. (see Siding)
Shed roof A gently-pitched, almost flat roof with only one slope.
Sidelight a vertical area of fixed glass on either side of a door or window.
Siding the exterior wall covering or sheathing of a structure.
Sill The bottom crosspiece of a window frame.
Spindles Slender, elaborately turned wood dowels or rods often used in screens and porch trim.
Stabilization The essential maintenance of a deteriorated building as it exists at present, establishing structural stability and a weather-resistant enclosure.
Streetscape The general appearance and configuration of the many buildings which define the street.
Stretcher bond A brickwork pattern where courses are laid flat with the long "stretcher" edge exposed.
Surround An encircling border or decorative frame, usually at windows or doors.
Swag Carved ornament on the form of a cloth draped over supports, or in the form of a garland of fruits and flowers.
Terra cotta Decorative building material of baked clay. Terra cotta was often glazed in various colors and textures. Terra cotta was widely used for cornices, inset panels, and other decorative façade elements from ca. 1880 to 1930.
Transom A horizontal opening (or bar) over a door or window. (see Overlight)
Trim The decorative framing of openings and other features on a facade.
Turret A small slender tower.
Veranda A covered porch or balcony on a building's exterior.
Vergeboard The vertical face board following and set under the roof edge of a gable, sometimes decorated by carving.
Vernacular A regional form or adaptation of an architectural style.
Wall dormer Dormer created by the upward extension of a wall and a breaking of the roofline.

APPENDIX C

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not reviewed

APPENDIX D

INCENTIVES & ASSISTANCE FOR REHABILITATION

FEDERAL REHABILITATION TAX CREDITS

Over the past twenty-five years, more than 29,000 buildings have been rehabilitated across the country, generating over $25 billion in private investment in historic buildings nation-wide. In Washington, 29 projects with expenditures totaling $131 million benefited from the Investment Tax Credit (ITC) program between 2000 and 2004. There are two types of ITCs available: 20% for a certified historic structure or 10% for a non-historic structure. Investment Tax Credits are available to the owners or certain long-term renters of income-producing properties.
The 20% ITC reduces the cost of restoration and rehabilitation to the owner of an income producing historic property as an income tax credit. The credit is 20% of what an owner spends rehabilitating the building, not including acquisition costs.

To qualify for the 20% Credit:

1. The building must be listed on the National Register of Historic Places, or listed as a contributing structure within a National Register Historic District.
2. The rehabilitation project must meet the "substantial rehabilitation test," which means you must spend the adjusted value of the building or $5000, whichever is greater. The figure is derived by subtracting the value of the land from the cost of the building and land together.
3. After rehabilitation, the structure must be income producing for five years (commercial, rental, B&B).
4. The rehabilitation must meet *The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitation of Historic Buildings.*

To qualify for the 10% credit:

1. The structure must have been built before 1936 and not "historic" (must not be listed or eligible for listing on the National Register of Historic Places).
2. The structure must retain 50-70% of external walls and 75% of internal walls.
3. The rehabilitation must meet the "substantial rehabilitation test" as in the 20% credit.
4. The structure must be used for five years as income producing but NOT housing.
5. For additional general information on the Investment Tax Credit program, see the National Park Service's ITC web-site at http://www2.cr.nps.gov/tps/tax/.

LOCAL PROPERTY TAX EXEMPTIONS FOR HISTORIC PROPERTIES

There are two local ad valorem tax exemptions for historic properties in Fernandina Beach.

The **first** allows for an exemption on City ad valorem taxes only for 50% of the assessed value of a property which meets criteria related to certain commercial or nonprofit uses and historic property status. To qualify, a property must:

1. Be used for a commercial or nonprofit purpose; AND
2. Be listed in the National Register of Historic Places, be a contributing property to a National Register district, or be designated as a contributing property under terms of a local preservation ordinance; AND
3. Be regularly open to the public—minimum of 40 hours per week, 45 weeks a year, or an equivalent of 1800 hours per year.

Applications are made through the Nassau County Property Appraisers Office, and are due by March 1st of each year.
For more information, please contact (904) 491-7300. This exemption is authorized under § 196.1961, Fla. Stat.

The **second** is authorized by Section 196.1997 of Florida Statues and allows counties and municipalities to adopt ordinances allowing a property tax exemption for up to 100% of the increase in assessed improvements resulting from an approved rehabilitation of a qualified historic property. The exemption may remain in effect for up to ten years. The exemption applies only to that portion of the property tax levied by the unit of government granting the exemption.
Qualified properties may be residential or commercial and must either be individually listed in the National Register of Historic Places, a contributing building in a National Register District or designated as historic under the provisions of a local preservation ordinance. The rehabilitation work must be in accordance with the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings.
Applications for the property tax exemption are reviewed by the Historic Preservation Officer in Fernandina Beach. To qualify for an exemption a covenant is required for the term of the exemption.

APPENDIX E

RESOURCES

Historic District Council (HDC)
City of Fernandina Beach
204 Ash Street
Fernandina Beach, FL 32034
(904) 310-3135
www.fbfl.us/historicdistrict

Florida State Historic Preservation Office
Director, Division of Historical Resources
Bureau of Historic Preservation
500 South Bronough Street
R.A. Gray Building, Room 305
Tallahassee, FL 32399-0250
(800) 847-7278
(850) 245-6333
http://www.flheritage.com

National Park Service
Southeast Regional Office
100 Alabama Street NW
1924 Building
Atlanta, GA 30303
(404) 507-5600
http://www.nps.gov

National Trust for Historic Preservation Southern Field Office
William Aiken House
456 King Street
Charleston, SC 29403
(843) 722-8552
http://preservationnation.org

Planning and Conservation Department
City of Fernandina Beach
204 Ash Street
Fernandina Beach FL 32034
(904) 310-3400
planninginfo@fbfl.city

List resource like IBC / Masonry Institute ADAAG . . .

APPENDIX F

BRIEF HISTORY OF FERNANDINA BEACH

The buildings of the Fernandina Beach Historic District embody a period when the city served as an important transportation center of North Florida. They reflect a variety of romantic and revival architectural styles typical of national and state trends of architecture associated with the late nineteenth and early twentieth centuries. They are associated with persons and events of local, and in some cases state-wide, significance.

Florida State Library & Archives

The City of Fernandina Beach has served as the seat of Nassau County since 1824, except for the period from 1835 to 1850. Nassau County was originally one of the earliest counties founded in the state, and the city functioned as an important transportation, commercial, and political center for Northeast Florida until it was eclipsed by Jacksonville after the Civil War. The city has one of the best concentrations of nineteenth-century residential architecture in Florida and has a wider variety of romantic and revival styles than any community of comparable size in the state. Many of its buildings are associated with persons who made important contributions to both local and state history.

The original town of Fernandina was founded by the Spanish and named for King Ferdinand VII in 1811. During the 1850s, construction of the Florida Railroad, for which Fernandina served as a railhead, marked a turning point in the history of transportation in Florida. This event served as a catalyst for the development of a new town to the south of the original town of Fernandina.

David Levy Yulee, United States Senator and president of the newly-formed railroad, was among the most influential men in Florida. Yulee chose Fernandina as the starting point of the Florida Railroad because of its fine natural harbor on the Amelia River. Construction began in 1855 near the site of Old Fernandina. The starting point of the railroad had, however, to be moved farther south because of marshy land surrounding the original town. The rail line was completed from New Fernandina to Cedar Key on the west coast of Florida in 1861.

Florida State Library & Archives

Real estate development in New Fernandina commenced with construction of the railroad. Though most historic buildings in Fernandina Beach date from the 1880s to 1920s, some antebellum buildings remain. These include the Lesesne House on Centre Street, the First Presbyterian Church on North 6th Street, the Florida House on South 3rd Street, and the Marcellus Williams House on South 9th Street. During the late 1850s, the town grew rapidly and by 1860 had a population estimated at several thousand.

The Civil War and the occupation of Fernandina by federal forces temporarily halted development of the town and operation and expansion of the Florida Railroad. By the 1870s and 1880s, Fernandina was again prospering as a rail town from both passenger and freight traffic as well as from the growing tourist industry. The building most associated with rail development in Fernandina Beach is the Old Depot, built in 1899. The depot now houses offices of the Fernandina Beach Tourist Development Council.

During the post-Civil War boom, brick buildings began replacing wooden commercial structures along Centre Street. Fires, which struck the district in 1876 and 1883, mandated this change in architectural materials. The 1873 Kydd Building was the first brick building in downtown Fernandina. It housed the dry goods business of James and Thomas Kydd. The 1876 Hoyt Building was a grocery store later used for a ship's chandlery. The Palace Saloon originally housed Prescott's Shoe Store when built in 1878, but in 1903 it was converted to a saloon owned by Louis G. Hirth, a German immigrant. The Dotterer Building, also constructed in 1878, housed Dotterer Grocery Store and the offices of Samuel Swann, another key figure in the development of Fernandina. A hurricane in 1898 required some new construction to the downtown area.

Swann came to Fernandina in 1855 to work for the Florida Railroad. During the two decades following the Civil War, Swann served the state of Florida as a special advisor to the governor on real estate promotion and development. In this capacity, Swann was appointed one of the trustees of the State Improvement Fund. In Fernandina, he erected the Swann Building and a number of residences. His own home, once located at the corner of Centre and 6th Streets, has been demolished.

Florida State Library & Archives

Other businessmen were also instrumental in the development of Fernandina following the Civil War. In 1877, the Seydel brothers built a general store at 29-31 North 2nd Street. They lived above their store in second-floor apartments, a common practice among store owners of the period. Another prominent business owner at this time was C. H. Huot, who built three impressive store buildings on 2nd Street. From these, Huot operated his general merchandise business. One of the most important buildings on Centre Street was the Duryee Building. Major William C. Duryee had been a Union officer serving at Fernandina during the Civil War and had settled there at the end of hostilities. He became the United States Custom Collector for the Port of Fernandina. The 1882 building housed Duryee's offices, those of his grain business, the local newspaper, and the principal bank. Another building of the same period was that of Jeffreys and Angel & Friend, at 215 Centre Street.

The development of Centre Street was largely complete with the construction of the Nassau County Courthouse in 1891. Alfred E. McClure, then residing in Jacksonville, designed this local landmark. McClure was one of Florida's pioneer architects, moving to Jacksonville in 1869 to open an architectural firm with Robert Naudin Ellis. The team of McClure and Ellis designed many landmark buildings in Jacksonville, including the Duval County Courthouse, the city waterworks, and the Park Opera House. The firm designed the Clay County Courthouse, which was listed on the National Register in 1975.

Two of the last historic buildings constructed on Centre Street were the Allan Building, a dry goods store, and the United States Post Office and Customs House. The latter was built in 1910. The former is located at 303 Centre Street and was built in 1911. Farther east on Atlantic Avenue was Public School No. 1, designed by architect Robert S. Schuyler. Before becoming an architect, the New York City-native had served as a Union Army captain. He settled in Fernandina in 1881. Among his other designs are St. Peter's Episcopal Church, the Fairbanks House, and the Lewis House, all listed on the National Register.

APPENDIX F

BRIEF HISTORY OF FERNANDINA BEACH

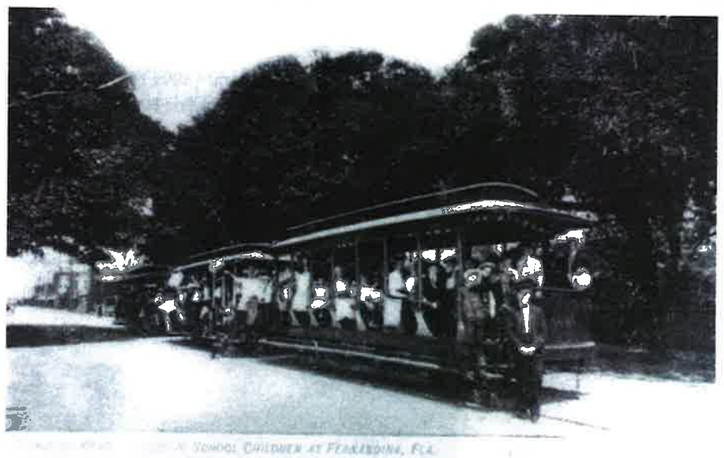
Another famous architect of the period whose designs are represented in Fernandina is George W. Barber. Barber designed the Bailey House on South 7th Street for Effingham Bailey, a local steamship agent and lumber and phosphate broker. Barber also designed the T. G. Henderson House in Lake City, Florida. Both of these houses are listed on the National Register.

Several local builders made noteworthy contributions to the historic built environment of Fernandina Beach. James and William Bell were harbor pilots who additionally worked as building contractors. In addition to his own home at 121 North 3rd Street, James Bell constructed residences at 130 South 7th Street and 303 South 8th Street. His brother William constructed a personal residence at 801 Beech Street, as well as dwellings at 125 and 131 South 8th Street and 714 Beech Street, his son's home.

John R. Mann was also an important local contractor. He owned a company dealing in marine hardware and groceries. He also built some of Fernandina's finer residences, including the John Denham Palmer House, now the Oxley-Heard Funeral Home. His credits also include Villa Las Palmas, the Horsey House, and the Hinton, Baker, and Humphrey Houses on North 6th Street. In addition to residential buildings, Mann built the afore-mentioned Allan Building and the Memorial Methodist Church, both on Centre Street.

By 1900, the economic character of Fernandina was well defined. The port continued to ship lumber, cotton, naval stores, and phosphate, but the town has ceased growing to any significant degree. The extension of rail lines, and port development elsewhere, resulted in diversion of shipping and tourism to more southern destinations of the peninsula. One bright spot in the local economy was the development of the shrimp industry during this period. At Fernandina Beach, the shrimping industry evolved from inshore, net-casting using rowboats to offshore trawling on motorized vessels. The Huot Building was used as a net-making facility for shrimping. The National Container Corporation also opened a factory on the river during these years. Fernandina was a major shrimping-fishing and distribution center from 1900 until the 1940s.

In the late 1930s, the Kraft Corporation of America built a $7 million paper mill to produce newsprint and paper bags. This was followed by several other industries which used the city's harbor and rail connections for manufacturing and shipping. By 1960, the city's population reached over 7,000 residents and its population continued to increase in the late 20th century. Fernandina Beach and Amelia Island grew rapidly as new housing developments took place to the east of Downtown towards the ocean. Today, the city is recognized for its tourism industry and commitment to historic preservation.



Florida State Library & Archives

Robert Sands Schuyler is another architect to mention.
- School House Inn
- St. Peter
- Tubby House
- Williams home porch additions.
He and his wife buried at St. Pete's.

APPENDIX G

OVERVIEW OF HISTORIC GUIDELINES

not revised

EXPANDED FROM OVERVIEW

INTRODUCTION

Fernandina Beach began to focus on historic preservation efforts in the early 1970s. Since then, historic preservation has made significant progress in Fernandina Beach as well as in the state of Florida as a whole. The impetus for this gain has been an increasing awareness that historic buildings, districts, and sites are economic resources, attracting tourists. Studies by the Florida Division of Tourism, the National Trust for Historic Preservation, Southern Living magazine, and the Florida Department of Commerce all confirm that historic resources rank very high in tourist appeal among Americans. In 2006, the University of Florida completed a study linking historic preservation not only to positive economic impact but quality of life for Floridians. Fernandina Beach served as the case study demonstrating the compatibility of historic preservation and economic development.

Tourism is Florida's largest industry, meaning that cities compete for their share of the market. Thus, historic resources distinguish a city such as Fernandina Beach, mandating their preservation. Historic resources are unique to a city and convey a distinctive sense of place and individuality. Tourists seek unique experiences that are off the beaten path and that will impart special memories. A city's historic district lures tourists looking for originality and an experience they cannot find anywhere else. Still, these special historic and cultural resources are constantly threatened by demolition in the name of development. Such destruction robs a city of its unique identity and history, and the process of development renders Florida's landscape generic and common. Fernandina Beach has resisted this trend.

The initiation of federal tax incentives for historic rehabilitation, followed within a few years by improved state funding of historic preservation grants, greatly broadened support of historic preservation throughout Florida. Through grants-in-aid from the Florida Department of State, many local governments and preservation organizations such as the Amelia Island-Fernandina Restoration Foundation, sponsored surveys to identify resources important to local history. Subsequently, again with state financial and technical assistance, local governments and non-profit organizations, including those in Fernandina Beach, supported the creation of local and National Register historic districts.
The next step in the preservation process was the establishment through the state of local design review boards as regulatory authorities over historic districts and landmarks. Those boards and their staffs require assistance in reviewing development activities in locally designated historic districts. Design guidelines provide such assistance, helping to direct planning that also embraces the preservation of significant historic and cultural resources.

The creation of design guidelines was a logical outgrowth of the local preservation movement in Fernandina Beach. The loss of several key buildings, such as the Keystone Hotel, during the 1960s and 1970s was a catalyst for preservation efforts. In 1972, the community's preservation efforts began in earnest when the Florida Division of Archives performed a survey of the city and prepared the 1973 National Register nominations for the Bailey, Fairbanks, and Lewis (Tabby) Houses and a thirty-block district encompassing the Centre Street core and outlying areas. The Amelia Island Company initiated fund raising for the restoration program, contributing $5,000. On top of this seed money, local merchants raised $13,500 for the creation of a master plan of preservation. The Amelia Island-Fernandina Restoration Foundation was organized and incorporated to raise and dispense funds for preservation activities.

In 1975, the City Commission passed an ordinance establishing the Fernandina Beach Historic District Council (HDC) to be the primary agency responsible for furthering historic preservation within in the city. The HDC functions to protect sites of historical and architectural significance by acting as a design-review board for new construction and rehabilitation of historic buildings in the National Register district. Included in the HDC's purview are exterior alterations, repairs, moving or demolition of structures or historic landscape features, as well as new construction within the city's local historic districts.

The HDC is responsible at the local level for ensuring compliance with the Secretary of the Interior's Standards for Rehabilitation. The purpose of the review process is to ensure that any proposed construction or changes are compatible with existing historic features and/or design guidelines in terms of design, textures, material, siting, and location.

In July of 1975 the National Endowment for the Arts awarded the City a grant to implement its master plan. At the same time, the Historic American Buildings Survey (HABS) program of the United States Department of the Interior and the Bicentennial Commission of Florida sponsored a team of architectural students in Fernandina. The HABS team made scale drawings of the Railroad Depot, St. Peter's Episcopal Church, the First Presbyterian Church, and the C. W. Lewis House, also called the Tabby House. The team also measured and noted the Lesesne House. This collection of media, along with histories of the houses, were placed in the Library of Congress. In 1975, local preservationists prevented the demolition of the 1882 Convent of the Sisters of St. Joseph.

In 1976, the Nassau County Board of Commissioners appropriated $200,000 for the restoration of the 1891 County Courthouse. The following year, the Economic Development Administration awarded the City of Fernandina Beach a $1.3 million grant for street improvements to Centre Street. The City officially dedicated the street improvements on April 29, 1978. In May of 1984, recognizing the lack of survey and registration activity in the city since 1973, the Restoration Foundation sponsored a comprehensive survey of the standing structures of the city, an expansion of the original historic district, and the nomination of individual eligible buildings outside the district to the National Register of Historic Places. As a result of the survey completed in September of 1985, the John D. Palmer House (Oxley-Heard Funeral Home), the site of the original Town of Fernandina (Old Town), and the expanded Fernandina Beach Historic District were listed in the National Register.

Since then, preservation has become part of the mainstream in the community life in Fernandina Beach. A number of property owners of National Register-listed properties have taken advantage of the federal tax credit for rehabilitation. State grants-in-aids have funded preservation projects such as restoration of St. Michael's Catholic School and the Peck Center. Renovations to commercial buildings on Centre Street and of residential buildings in the surrounding historic neighborhoods of the city have continued.

not reviewed

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In 2007 a re-survey of Downtown was undertaken, and Fernandina Beach was designated a Preserve America community in 2009. A reconnaissance survey studied the remainder of the city 2010, and in 2011 an archaeological predictive model was developed. A beachfront development survey was conducted in 2012. The City also established an advisory board for the Community Redevelopment Area (CRA), which includes the historic working waterfront. The CRA board is charged with stewardship of this historic area. A section of the Community Redevelopment Area overlaps the Historic District boundaries (see map in this document). Consequently, additional development guidelines and architectural restrictions are applied to all projects within this area. Proposed projects that lie within this overlap shall also be reviewed for compliance with the Downtown Historic District Design Guidelines. All projects within the Historic District must undergo design review through the Historic District Council (HDC) to ensure design is consistent with the City's historic character.

The CRA Design Guidelines maintain and support the Historic District Council's role in guiding redevelopment within its boundaries in the CRA. Along the waterfront area of this overlap, which lies within city property, no historic or contributing structures remain. Therefore, the CRA Design Guidelines provide appropriate guidance since they support the "compatibility" language of the Historic District Guidelines. In the areas east of Front Street that abut the Historic District and a fabric of historic and contributing buildings, the Historic District Guidelines must be followed. In either case, the two documents are complementary and shall be consulted simultaneously. The review of proposed development within any part of the CRA Overlay shall be based upon compliance with the CRA Design Guidelines. All plans for development within the CRA Overlay shall be reviewed by the Historic District Council.

HISTORIC DISTRICT COUNCIL

The mission of the Historic District Council is to preserve and protect the cultural and architectural heritage of the city of Fernandina Beach as set forth in the City's Charter and Land Development Code. The goals of the Historic District Council include:

- Safeguarding the City's historic architectural resources by applying The Secretary of the Interior's Standards for Rehabilitation, the City's Land Development Code and applicable design guidelines fairly and consistently in reviewing applications for Certificates of Approval;
- Seeking or assisting others seeking National Register listing for historic properties;
- Monitoring the health of the City's historic districts through periodic re-surveys;
- Recommending administrative changes as required to strengthen code and guidelines for dealing with matters that affect preservation of historic properties, districts and sites, and other cultural and archaeological resources; and
- Fostering and encouraging the preservation of private and public historic, cultural, and archaeological resources through public education.

These guidelines enable the HDC to uphold its mission of stewardship in providing information on recommended rehabilitation, new construction and streetscape improvements. The guidelines include real examples from within the historic district to assist property owners in identifying architectural styles and components. Design guidelines are intended to help property owners with decisions about maintaining and enhancing the appearance of their properties, as well as provide the city of Fernandina Beach with a framework for evaluating proposed changes. This framework brings together private and municipal partners using the guidelines as a tool for the preservation of significant resources. Design guidelines help property owners understand the purpose and proper methods for rehabilitation. Through a concerted effort of participation, the private and public benefits of preserving are realized in the perpetuation of the historic character and architectural integrity of individual properties and the district as a whole.

WHY DEVELOP GUIDELINES?

Architectural guidelines are criteria for making reasoned decisions with regard to proposed alterations, demolition, or new construction in a locally designated historic district. Without sound guidelines, design review can be an arbitrary and capricious process, subject to legal and political challenge. The Fernandina Beach Downtown Historic District Design Guidelines were created to be consistent with contemporary state and federal preservation standards. Design guidelines should insure the preservation of architectural resources through measures that are cost-effective and consistent. Administrative overlap and conflicts among local, state, and federal guidelines should be avoided or minimized. Federal and state guidelines emphasize rehabilitation, which is the process of repairing or altering a historic property while retaining its historic features. A practical approach to preservation, rehabilitation is a compromise between remodeling, which can be insensitive to the historic features of a building, and restoration, which is a more accurate, but costly approach to repair, replacement and maintenance.

The Secretary of the Interior, under which the National Park Service administers the National Register program, has developed Standards for Rehabilitation that serve as the basis for the Fernandina Beach Design Guidelines. The Standards are used for reviewing all federal and state preservation projects in Florida. The intent of the Standards is to encourage the retention and preservation of historic buildings as expressed in their architectural design, materials, and workmanship. The result of any project reviewed under the Standards should be the preservation of a building's historic materials and distinguishing character. Important characteristics of a building include its overall shape, materials, craftsmanship, decorative details, interior spaces and features, and its site and setting.

The reason for using the Secretary of the Interior Standards are numerous. The first and most important is consistency. Rehabilitation projects in Fernandina Beach receiving federal or state funding or tax credits already must comply with the Standards. Furthermore, property owners seeking a historic preservation property tax exemption under Section 196.1997, Florida Statutes, must also comply with them. Consistent guidelines will result in savings of time and money and help avoid administrative overlap and conflicting regulations.

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

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DESIGN GUIDELINES

In an effort to provide detailed guidance to building owners and the Fernandina Beach Historic District Council, these guidelines have been developed for specific application in the Fernandina Beach Downtown Historic District. The guidelines are based on The Secretary of the Interior's Standards for Rehabilitation, a document created in 1977 and revised in 1990. The Department of the Interior describes the standards as ten basic principles created to help preserve the distinctive character of a historic building and its site, while allowing for reasonable change to meet new needs. They are used for the review of rehabilitation projects involving federal funding or requiring federal licenses or permits, and local preservation commissions and boards throughout the country use them as a basis for their design guidelines and for reviewing local preservation projects. The Secretary of the Interior's Standards for Rehabilitation are:

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

see previous comment - we need to discuss this.

SUBSTITUTE OR REPLACEMENT MATERIALS

In general, substitute or replacement materials for siding, roofs, windows, and similar elements will be permitted where original materials have been removed or fully covered prior to the adoption of the overlay of the Fernandina Beach Historic District. This allowance is made in recognition of the fact that many buildings have previously been altered or repaired using substitute materials. Accordingly, in making changes to such a building, the owner will not be required to restore original materials. On buildings that have retained their original materials following the adoption of the overlay, the Historic District Council may require that those original materials other than asbestos shall be maintained. If original materials are damaged or deteriorated beyond repair, substitute materials will be permitted. In either case of substitute materials, they should promote the historic character of the district to the greatest extent possible.

WHAT GUIDELINES DO & DO NOT DO

Generally, these guidelines consist of recommendations regarding repairs to and maintenance of historic buildings and structures. Historic building owners are strongly encouraged to seek the expertise of a qualified architect when making major renovations and construction decisions. Assistance of a professional is especially recommended if the building owner plans to apply for federal tax credits for rehabilitation of an income-producing property. Design Guidelines are meant to assist owners of historic properties in determining if a project is appropriate for the historic district. The homeowner can refer to the guidelines to apply specific criteria, a simple list of general statements developed to ensure that the project complements or does not detract from the existing character of the area.

These guidelines are intended to:

- Provide guidance to property owners voluntarily undertaking changes or planning additions to their building or lot,
- Assist the HDC by providing minimum standards to guide decision making,
- Result in more appropriate changes that reinforce the distinctive character of the district,
- Help identify and resolve specific design concerns frequently raised in the district,
- Assist the local building industry, including architects, contractors, and suppliers, as well as city officials such as building inspectors and public works officials, to understand the nature of these historic areas and how to reinforce their special character,
- Improve the design quality of future developments and growth within the district,
- Protect current property values and public investment in the district by discouraging poorly designed and inappropriate projects, and
- Increase the overall public awareness of the unique character of the district.

These guidelines will not:

- Require involuntary rehabilitation or restoration of existing buildings or structures in the district,
- Regulate the amount or location of growth and development within the district,
- Regulate changes to the interior of any building within the district, or
- Absolutely ensure the highest quality design in every instance. The purpose of design guidelines is to assist property owners. Therefore, guidelines flexible enough to allow a certain level of decision making by the property owner will be easier to administer and more widely accepted by the public. This factor is especially important in new construction guidelines where overly specific criteria stifles architectural creativity and often results in mediocre designs.

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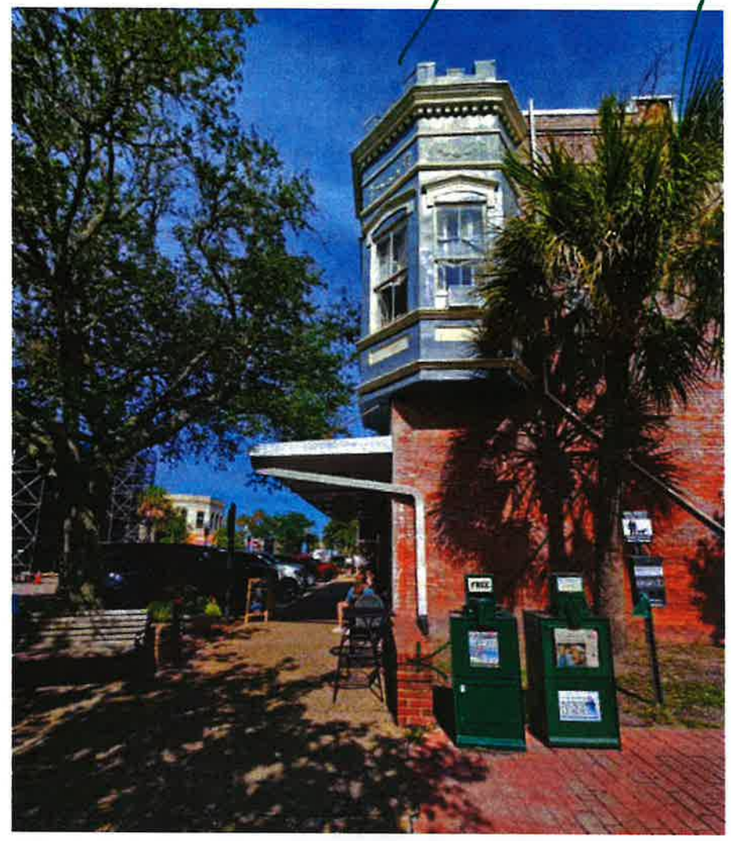
OVERVIEW OF HISTORIC GUIDELINES

is this photo still relevant?

will remain?

THE EFFECTS OF HISTORIC PRESERVATION

Historic preservation strengthens a community. The character of Fernandina Beach in 10 or 20 years would be uncertain without a formal plan that both preserves significant historic resources and considers the natural growth and development that occurs in a thriving community. Design review guidelines enable Fernandina Beach to demonstrate a clear commitment and direction for ongoing community evolution and protection of Fernandina Beach's unique identity. The use of design guidelines assures property owners that the integrity of the district will not be compromised and that their investment will be protected.



Promotes Quality of Life

The historic buildings and landscape of a community distinguish it from all other places. Historic buildings tend to attract new tenants that offer cultural attractions, such as museums, theaters, and libraries. Outlets of the arts and entertainment provide enjoyment for residents and draw tourists. A community's self image is embodied in the quality and condition of its buildings and landscape. Historic, well-maintained streetscapes rife with a variety of commercial and cultural offerings invite visitors and enhance community life.

Attracts Visitors to Cities

One of the most rapidly growing segments of the tourism industry is heritage tourism, which focuses on historic sites. Florida has a long history of tourism, which continues to be a major economic base across the state. A community like Fernandina Beach, rich with a unique quality and quantity of the historic architecture, stands out among the many possible tourist destinations in Florida. The City actively augments its tourism potential by encouraging rehabilitation of historic buildings that embody the local historic identity. Heritage tourists tend to stay longer and spend more than other types of tourists, which benefits small business owners and the local economy.

Increases Property Values

Nationally, studies consistently indicate that a historical designation increases property value. Properties within historic districts tend to have higher real estate values than those in adjoining neighborhoods not designated as historic, even those of similar architecture and landscape. This advantage holds for both National Register-listed districts and especially for districts that also have an overlay of a local historic ordinance with design review.

Historic Buildings Often Outlast New Ones

Inexpensive building materials and construction during the last 50 years allowed for rapid growth and expansion across the country. However, many of the buildings from this period are so poorly made that updating and improving them is generally not a cost-effective proposition. By contrast, buildings constructed before 1960 embody durability and opportunity for continued active use, with some rehabilitation. Thus, a standing historic building has the potential for prolonged life and lesser capital outlay than the construction of a new building.

Supports Taxpayers' Investments

Over time, a city invests in its infrastructure system, including roads and streets, water and sewer lines, gutters and curbs, telephone and electrical service, lights, and sidewalks. Therefore, permitting the deterioration of downtown and working neighborhoods represents neglect of this financial investment. In contrast, the regular maintenance and occasional upgrade of infrastructure in existing neighborhoods, versus outward sprawl, reduces financial expenditure. Nationally, studies have consistently illustrated the negative financial gain of sprawl on a municipality's tax base. Outward expansion actually burdens a city with capital investment greater than the corresponding tax revenue derived from such development, which would require new infrastructure from roads and traffic lights to water and sewer lines to schools and fire stations. A city's commitment to revitalize and reuse historic neighborhoods is among local government's most effective acts of responsibility, and the savings are passed on to residents in stabilized property taxes.

Creates Jobs

New construction is often used as an indication of the health of a local economy. However, rehabilitation and revitalization of existing building stock actually create thousands of construction jobs annually. In fact, historic preservation creates more jobs than new construction. Consider that in the typical new construction project, about half of the expenditures are for labor and half for materials. In a rehabilitation project, it is more typical that 60-70% of expenses go towards labor. Since labor is often local, the economic benefits are felt within the community. Contractors of rehabilitation projects often buy their materials locally, as well, whereas supplies for new construction are typically brought in from outside the area.

Benefits Property Owners

Design guidelines help to prevent the intrusion of inappropriate new construction, remodeling, or demolition in a historic area, which represents a protection of investments for property owners in the area. The alteration, neglect, or loss of a neighboring building will often have a detrimental effect on the market value of nearby properties. Thus, the consistent treatment and guidance of design review for one property helps protect the overall value and character of a neighborhood. Additionally, an income-producing property that is listed on the National Register of Historic Places is eligible for a 20% federal tax credit for rehabilitation projects.

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HISTORIC PRESERVATION & SUSTAINABILITY

Introduction

While a chief purpose of historic preservation is to embrace and showcase a city's unique heritage, its by-product is sustainable development. Preservation encourages the maintenance and re-use of existing buildings, embracing the philosophy of recycling, making it inherently "green." Preservation's traditional focus on the aesthetic and cultural significance of historic buildings is expanding to highlight the inherent energy-efficient values of historic properties as well.

Embodied Energy

While many architects and developers today point to new "green" practices and materials used in constructing contemporary buildings, the fact is construction of a new building requires a new expense of energy. From the extraction of raw natural materials, to their transportation, manufacture, and distribution, to the physical act of construction, energy is spent. An existing building represents an embodiment of this cumulative energy, already in place. This energy, in the inert form of a building, remains in place as long as the building stands. If razed, the building's embodied energy is lost; this demolition represents an expenditure of new energy. Loading and hauling the building debris to a landfill requires additional energy and loss of resources. Thus, embodied energy can be viewed as the existing investment in a building. Demolishing a sound building wastes that investment.

Working with Nature: Site Orientation

Buildings constructed before World War II were designed, constructed, and sited with respect to the advantages available via the natural environment, optimizing ventilation, insulation, and use of daylight. Banks of windows on a south elevation, for example, optimize natural light on the interior and also passive solar heat during winter months. During summer months, these windows could be shaded with removable awnings to block heat. Indigenous trees of Fernandina Beach help create shade. Evergreen hedges can be added on north-western exposures to serve as wind blocks during winter. In construction, thick masonry walls of older buildings help retain interior heat in the winter and also help lengthen the time it takes for summer heat to penetrate the building. Architectural elements with form-to-function design include operable transoms and high ceilings, both allowing the escape of hot air. Over the past sixty years, as electricity, synthetic insulation, and central heating and air conditioning systems became standard installations in modern construction, architectural design no longer required attention to the natural environment. Quality and longevity of building materials also became less important, as these modern conveniences could control the interior climate of buildings, and materials were readily available to build anew.

Inherent Energy Efficiency of Older Buildings

Due to advantageous siting and superior construction, historic buildings are often as energy-efficient as new ones. Data from the U.S. Energy Information Agency found that buildings constructed before 1920 are actually more energy-efficient than those built at any time until the past decade, when home builders began a concerted effort to design more energy-efficient buildings. Yet, contrary to common thought, these newer buildings use more energy because they are not designed to take advantage of the natural benefits of their site.

Retro-fitting and Weatherization

Buildings of the late nineteenth and early twentieth centuries often have inherent energy-efficient design features. However, older buildings with numerous windows and minimal insulation, pose particular challenges in the face of rising energy costs. Some homeowners have resorted to covering the building's original exterior with synthetic sidings, replacing original windows, and enclosing porches. These actions result in the loss of a property's historic character. However, historic character need not be compromised for improved energy efficiency. Common upgrades to historic buildings include the addition of attic insulation, installation of storm windows, and more efficient heating and cooling systems. In particular, repairing and weatherstripping historic wood windows and adding storm windows often results in energy performance equal to or exceeding new vinyl or aluminum windows and at much less cost. Every building will benefit from a systematic assessment of its energy-efficiency. Historic buildings can also be adapted to benefit from new technology such as geo-thermal heating/cooling systems and solar roof tiles. Furthermore, many of the methods for improving energy efficiency of a historic or older building can be performed without the need for review by the Historic District Council, whereas requests for replacement and removal of historic architectural components may require review.

Windows

As noted, original windows in a historic building are often considered the first culprits of inefficiency. Many homeowners are too quick to consider replacement over weatherization options. Sealing air leaks is as simple and inexpensive as caulking around window and door frames and installing storm windows. In fact, rebuilding historic wood windows and adding storm windows can make them as efficient as new vinyl windows and more than offsets the cost of replacement. The concept of embodied energy as applies to a whole building translates to its components. The old growth lumber used in historic wood windows can last indefinitely. Removal and replacement of original windows represents the loss of embodied energy. Further more, vinyl replacement windows are not as durable and will eventually require wholesale replacement. All windows expand and contract with temperature change. However, vinyl expands more than twice as much as wood, resulting in failed seals between the frame and glass and a significant performance reduction. Vinyl windows have a high failure rate – more than one-third of all windows being replaced today are less than ten years old. Any energy savings from replacing wood windows with vinyl seldom justifies the costs of installation. Vinyl windows cannot be recycled and are detrimental to the environment when discarded. Therefore, retaining and weatherizing historic windows eliminates potential waste, increases their energy efficiency, and allows the building to retain an important architectural component that helps convey its character and style. The design guidelines embrace the philosophies of preserving historic character, energy efficiency, and retaining embodied energy.

New Construction

While the re-use of existing buildings is a priority, design guidelines must also address and promote sustainable practices and materials in new buildings. Recommendations for new buildings begin with assessing the site and designing the building to maximize the natural benefits of the existing environment. For example, keeping the site's natural contour intact reduces erosion. Preserving existing trees or adding shade trees to shield the southern elevation from summer heat will reduce energy consumption within the building. Additionally, the design of the new building should include porches for shade and should be oriented for optimum ventilation. The use of recycled building materials is highly encouraged, and interior appliances should meet high energy-efficiency standards.

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THE HISTORIC DISTRICT - DESCRIPTION & CHARACTER

The Fernandina Beach Historic District is composed of buildings reflecting a variety of uses, styles, materials, and several periods of development. The district consists primarily of one- and two-story masonry commercial buildings and one- and two-story frame residences. Its physical development began in the mid-1850s, the time from which the earliest contributing buildings date, and extends to the late 1920s. The district has lost some of its integrity due to poor maintenance and the alteration and destruction of a number of buildings, but overall it retains to a remarkable degree the physical characteristics that convey its historic significance.

The historic district extends over an area of approximately 97 acres. Its rough boundaries are Front Street on the west, Elm Street on the south, 10th Street on the east, and Escambia Street on the north. The boundaries are irregular in form, however. Helping to define the boundaries of the district are a number of natural and man-made features, some of which historically served as logical margins to the downtown area. To the north are marshlands, the port, and a massive industrial complex. On the east are a large community park, a city water treatment facility, woodlands, and a non-contributing residential area. The southern boundary is marked by non-contributing buildings, and the western boundary, by rail lines and the Amelia River.

The historic district is located with the limits of several land grants dating from the Second Spanish Period. The Florida Railroad Company acquired the town site in 1851 and subdivided it to form a plat, recorded in 1857 as the Original Town of Fernandina. The Florida Town Improvement Company revised the original plat in 1887 and 1901. The town plan is composed of a grid with streets running north-south and east-west. With the exception of Front Street on the Amelia River, the north-south streets are ordered numerically, from 2nd Street to 20th Street, from west to east. The principal east-west street through the commercial area is Centre Street. Parallel to and south of Centre, the east-west streets are named for trees and proceed alphabetically. To the north of Centre, the east-west streets are named in alphabetical order for Florida counties, except for Broome Street, named for James E. Broome, governor of Florida at the time Fernandina was founded.

City blocks within the district are rectangular in shape. All or part of fifty of these blocks are found within the historic area. East-west blocks are 400 feet in length, while north-south blocks are 225 feet long. The majority of streets in the districts have modern asphalt surfaces, though some do retain their granite curbstones, which were installed during the district's period of significance. Centre Street was originally brick.

At the time the Fernandina Historic District was listed on the National Register in 1973, there were 347 buildings, of which approximately 85% were contributing. The district is both listed on the National Register and designated under a local district ordinance. It also contains buildings individually listed on the National Register. These are the John Denham Palmer House, the Bailey House, the Fairbanks House, the Tabby House, the Merrick-Simmons House, and the Amelia Island Lighthouse. Non-contributing buildings in the district are those that were built after the period of significance or those that have lost architectural integrity due to drastic alteration, such as insensitive additions, installation of inappropriate exterior siding materials, replacement of historic windows with examples that are incongruous with the building's character, and major transformation of roof shape. Usually, non-contributing buildings incorporate a combination of these alterations. All the buildings dating from the period of significance that are known to have been moved in the past remain contributing.

Sanborn Insurance Map, University of Florida

APPENDIX G

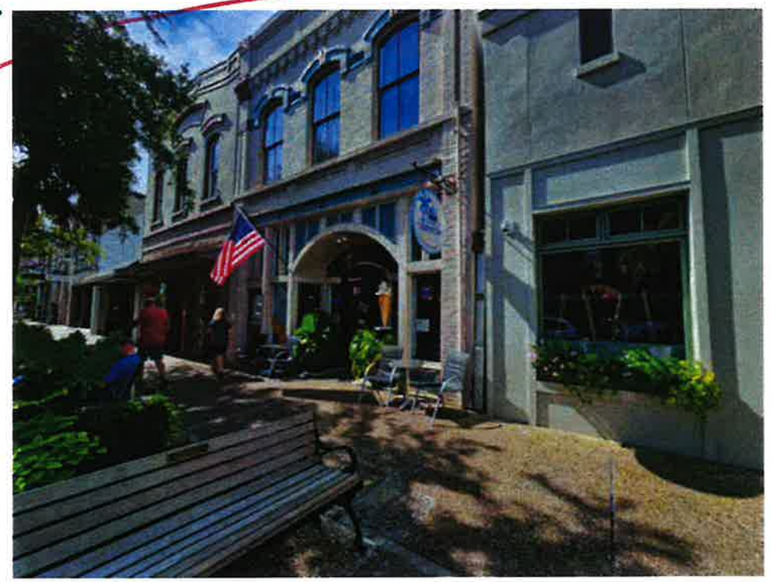
OVERVIEW OF HISTORIC GUIDELINES

Centre Street between Front and 5th Street forms the focal point of the district. This area contains nearly all the historic commercial and governmental buildings in Fernandina Beach. Nearly all are masonry buildings constructed primarily during the last quarter of the nineteenth century. Centre Street east of 5th Street is an area of mixed use. It consists of one- and two-story, wood frame residential buildings dating from the end of the nineteenth century and beginning of the twentieth century, a former school, several historic churches, and recent, single-story commercial buildings. This section of Centre Street was at one time more residential, but in most cases the houses were destroyed or moved, such as the Fred Lohman House, now at 19 South 6th Street. However, a few landmarks remain, the most significant of which is probably the Queen Anne-style Horsey House, built in 1902, at 603 Centre Street. Another important property is the Lesesne House, from 1856, at 415 Centre Street. Other important landmarks contributing to the mixed character of the area include the 1926 Memorial Methodist Church at 601 Centre Street; the 1893 St. Peter's Episcopal Church at 801 Atlantic Avenue; and Public School No. 1, built in 1886 at 914 Atlantic Avenue.

North and south of Centre Street, buildings contributing to the character of the historic district are primarily residential, with a scattering of commercial and religious structures. The 100 block of North 6th Street, locally referred to as the "Silk Stocking district," contains seven large, wood frame houses constructed between 1859 and 1900. These dwellings exhibit features of the Italianate, Queen Anne, and Stick styles. The group includes the Hinton Baker House, ca. 1891, at #102; the Hirth House, ca. 1886, at #103; the Baker House, ca. 1859, at #112; the Humphrey House, ca. 1900, at #117; the Prescott House, ca. 1876, at #120; the Chadwick House, ca. 1884, at #121; and the Meddaugh House, ca. 1872, at #130.

The 400 and 500 blocks of North 3rd Street also contain a number of historic buildings. These include the William J. David House, ca. 1907, at #421; the Morse House, ca. 1901, at #424; and the J. H. P. Merrow House, ca. 1888, at #501. The houses in these blocks are in a historically important location known as "Yellow Bluff," the site of the plantation of Domingo Fernandez, an early settler whose land holdings formed much of the new town of Fernandina.

Another important group of buildings within the historic district is located within the streets of Centre, Beech, 7th, and 10th. Among these prominent buildings are the First Missionary Baptist Church, ca. 1874, at #20 9th Street; the Marcellus Williams House, ca. 1859, at #103 9th Street; the Rutishauer House, ca. 1893, at 28 South 10th Street; the Epps House, ca. 1891, at 31 South 10th Street; and the New Zion Baptist Church, ca. 1907, at #10 S. 10th Street. The Merrick-Simmons House on South 10th Street and Public School No. 1 on Atlantic Avenue are also in this area.



West of 8th Street is another concentration of residential buildings dating primarily from the latter part of the nineteenth century. This area includes the Bailey, Lewis, and Fairbanks Houses on 7th Street. Also in this area is the ca. 1897 Trinity United Methodist Church at 715 Ash Street. Other house types in the area include one-story, frame, vernacular houses and bungalows and two-story, gable-front houses with two-story porches. Much of the rest of the district south of Centre Street and west of 7th Street also contains frame, vernacular residences and bungalows dating from the turn of the twentieth century to the 1920s.

The density of development in the historic district is moderate. There are also vacant lots. Some large residential buildings, such as those in the 100 block of North 6th Street, those along South 7th Street, and those on North 3rd Street beyond Dade Street, occupy two or more lots. The majority of the buildings in the district, however, are sited on only one lot. Some lots have been historically vacant, while others are vacant due to demolition. Even along Centre Street between Front and 5th Streets, where development is most dense, there are gaps in the streetscape. There are a number of architectural styles and building traditions in the historic district. The most prevalent is wood frame vernacular; however, there are excellent examples of high style architecture, including Greek Revival, Italianate, Queen Anne, and Second Empire. Additionally, there are examples of Gothic Revival, Colonial Revival, Spanish Mission Revival, Renaissance Revival, Tudor Revivals, Bungalows, and Mediterranean Revival styles.

The Fernandina Beach Historic District has one of the best concentrations of Victorian period architecture in Florida. The architecture of the late Victorian period, versus the more conservative antebellum architecture, was exotic and eclectic. It was characterized by flamboyant use of decoration, irregular form, multiple roof types, and a variety of materials and colors. Classically-influenced architecture prior to the Civil War yielded to these flamboyant Revival styles. Commercial buildings favored the Italianate style in particular and included the use of cast iron. In general, the period witnessed a flowering of a variety of materials, methods of construction, and architectural styles and types.

APPENDIX G

OVERVIEW OF HISTORIC GUIDELINES

SIGNIFICANT CHARACTERISTICS OF THE HISTORIC DISTRICT

- Setting
- Entrances: Centre Street at 8th Street
- Parks, monuments, and green spaces; Fernandez Reserve, pocket parks, statues
- Streetscape features such as tree-lined streets and granite curbing
- Subdivision layout: rectangular blocks and lots
- Façade lines, front and side setbacks: Commercial buildings solid wall of facades with no front and side setbacks; residential buildings, detached with similar side and front setbacks
- Lot size and density of development: generally small, rectangular lots; development dense in commercial areas around Centre Street; increasingly diffuse in outlying residential areas
- Block patterns: rectangular, 400 feet in length on east and west side; 225 feet on north and south ends
- Patterns of development such as age, size, use of buildings: masonry commercial, industrial, transportation, and government buildings concentrated on Centre Street and adjoining streets; older wooden residential buildings also near downtown
- Patterns of vacant lots and open spaces: none

SIGNIFICANT CHARACTERISTICS OF INDIVIDUAL BUILDINGS

- Height: one– to three-stories
- Width: three to five bays
- Roofs: Commercial buildings, flat roof with parapet; Residential buildings, gable, hip, gable and hip combo, pyramidal, mansard
- Foundations: Commercial buildings, continuous brick or slab; Residential, continuous masonry or raised piers
- Materials: Commercial, brick and other masonry, cast iron; Residential, wood, brick, tabby
- Styles and design influences: Commercial storefronts with Italianate influences on Centre Street and adjoining streets; Greek Revival, Italianate, Queen Anne, Bungalow, Colonial Revival, Classical Revival, Tudor Revival, Renaissance Revival, Spanish Mission primarily associated with residential buildings
- Repetitive features: Storefront are common on Commercial buildings; porches are common on most residential buildings
- Decoration: Commercial buildings, brick corbelling, panels; cast iron pillars, panels and brackets; Residential buildings, wood millwork such as brackets, spindles, fretwork, and modillions; churches, stained glass

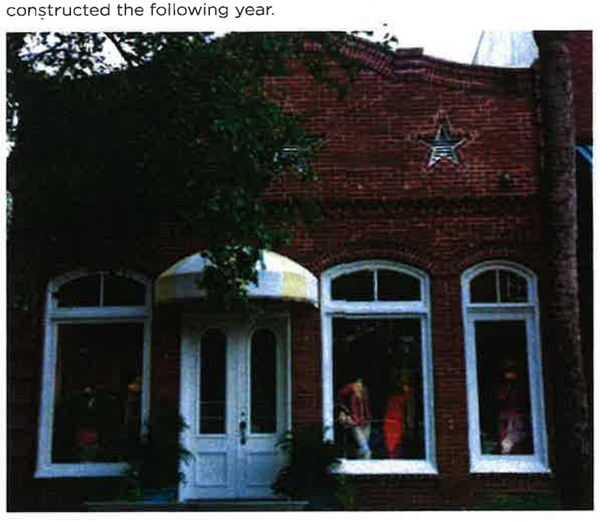
APPENDIX H

FERNANDINA BEACH LANDMARKS

Railroad Depot, 102 Centre Street, 1899: Florida's first cross-state railroad extended from Fernandina to Cedar Key and was built between 1855 and 1861. The original depot was west of the tracks along the riverfront and north of Centre Street. When the depot was destroyed by a hurricane in 1898, the present depot was constructed the following year.

The Palace Saloon, 117 Centre Street, 1878: This highly detailed brick commercial building was originally built in 1878 by Josiah Prescott as a shoe store and haberdashery. In 1903 Louis G. Hirth, a German immigrant, converted it to a saloon. It is believed to have served as the oldest saloon in Florida since with the exception of the Prohibition Era when it was an ice cream parlor.

Hoyt Building, 201 Centre Street, 1876, 1901: Originally built in 1876 by A.E. Noyes as a grocery, the building is best known for the ownership of Fred W. Hoyt and its use as a ship's chandlery. After a fire in 1901 it was renovated and a third story was added.



Three Star Saloon, 213 Centre Street, 1877: Noted for the three star studded motif on its façade, this building was constructed in 1877 by William Marson. It was later used as a clothing and jewelry store.

Kydd Building, 301 Centre Street, 1873: The Kydd Building is believed to be the first brick structure on Centre Street. It was constructed in 1873 for James and Thomas Kydd and used as a dry goods store.

Swann Building, 313-319 Centre Street, 1880: Pioneer Fernandina developer Samuel Swann financed construction of this building in 1880. In 1890, when an adjacent building was erected, the two buildings were linked by a highly detailed metal façade. The upper floor was the location of Fernandina's first library.

APPENDIX H

FERNANDINA BEACH LANDMARKS

page 5 notes this as Spanish Revival ???

The Amelia Island Lighthouse, 215 O'Hagan Ln, 1838: Built in 1838, the lighthouse has been an island landmark for over 150 years. The lighthouse has been upgraded several times and continues to be operated by the U.S. Coast Guard. The building is open for tours on a periodic basis.

Nassau County Courthouse, 416 Centre Street, 1892: Believed to be Florida's finest Victorian era courthouse, the red brick structure with cast-iron columns, cast iron balcony and steeple was completed in 1892.

Post Office and Customs House, 401 Centre Street, 1912: Completed in 1912, the Post Office and Custom House is a beautiful example of Italian Renaissance Revival architecture. The architect was John Know Taylor, a relative of the 12th President of the United States, Zachary Taylor.

The Horsey House, 603 Centre Street, 1902: One of Fernandina's finest Queen Anne style residences, the house was built for Dr. H.J. Horsey by local master builder George Watts in 1902.

Florida House Inn, 22 S. 3rd Street, 1859, 1882: The Florida House is the state's oldest extant hotel. The original building was constructed between 1857 and 1859 by the Florida Railroad Company headed by Senator David Levy Yulee. In 1882 former Union officer Thomas Leddy purchased the hotel and added a smaller addition on the north side.

Lesesne House, 415 Centre Street, c. 1850: Built by Dr. John F. Lesesne prior to the Civil War, the Lesesne House is one of Fernandina's oldest buildings. It was individually listed in the National Register of Historic Places in 1973.

FERNANDINA BEACH LANDMARKS

St. Michael's Catholic Church, 505 Broome Street, 1872, 1888: Fernandina's principal historic Catholic church, St. Michael's was constructed in 1872 and remodeled in 1888 to its present appearance.

St. Peter's Episcopal Church, 801 Atlantic Avenue: Fernandina's most outstanding example of the Gothic Revival, St. Peter's was rebuilt in 1892 following a fire in 1892. Designed by master architect Robert S. Schuler, the church includes numerous stained-glass windows including one memorializing Yellow Fever doctors.

St. Peter's Claver Catholic Church, 302 North 3rd Street, 1910: Built in 1910, this Mission Style building was a highly appropriate design for Fernandina's Black Catholic congregants. Its main façade features a character defining curvilinear parapet and arched windows.

First Presbyterian Church, 19 North 6th Street, 1860: One of Florida's oldest churches, First Presbyterian was completed c. 1860 on land donated by Senator David Levy Yulee. It is an outstanding example of Greek Revival Architecture and has been recorded in the Historic American Building Survey (HABS).

Memorial United Methodist American Church, 601 Centre Street, 1926: Begun during the Florida Boom of the 1920s, the Memorial United Methodist Church is one of the best examples of the Classical Revival style in Fernandina Beach.

First Missionary Baptist Church, 1874: This Carpenter Gothic Church was completed in 1874 for Fernandina's African American community. It features a bell tower, steeple and a circular spoked window on its main façade.

APPENDIX H

FERNANDINA BEACH LANDMARKS

Humphreys House, 117 N. 6th Street, c. 1900: Built c. 1900 by master builder George Watts, who also built the strikingly similar Horsey House, the Humphreys's House is an outstanding local example of the Queen Anne style. The original owner was Dr. D.G. Humphrey who shared a practice with Dr. H.J. Horsey.

Bell House, 801 Beech Street, 1889: Constructed in 1889 by master builder Captain William Bell, the Bell House is an outstanding example of local millwork. The balustrades on first and second floor porches were inspired by Chinese Chippendale furniture design.

Williams House, 103 S. 9th Street, 1856: One of Fernandina's oldest buildings, the house was built in 1856 and purchased by Marcellus Williams in 1859. Williams became a wealthy timber baron in partnership with Samuel Swann. Master architect Robert Schuyler designed the wood gingerbread detailing on the porch in the 1880s.

and south + west 2 story additions

Villa Las Palmas, 304 Alachua Street, 1910: This Mediterranean styled mansion breaks with Fernandina's Victorian period architecture. Constructed in 1910 for lumber baron Nathniel B. Borden, Villa Las Palmas has massive proportions and features multiple arched openings, multiple tile roofs, a widow's walk, and a multitude of surface detailing.

Merrick-Simmons House, 102 S. 10th Street, 1856: This Greek Revival style, antebellum residence was constructed in 1856. It was the home for many years of John Simmons, owner of an ice plant, a business which was key to the local fishing and shrimp industry. The Merrick-Simmons House is individually listed in the National Register.

Hirth House, 103 N. 6th Street, 1885: Robert Schuyler, Fernandina's premier historic architect designed this outstanding example of the Italianate Style in 1885. It was similar to Fairbanks Folly but reduced in scale. Originally owned by Norman Bowman of the Florida Mirror newspaper, it became known as the Hirth House following its acquisition by Louis G. Hirth and family in the 1890s.

photo to stay w/o

APPENDIX H

FERNANDINA BEACH LANDMARKS

Charles E. Lewis/Tabby House, 27 S. 7th Street, 1885: The Tabby House was another example of architect Robert Schuyler's work. Completed in 1885, the house was constructed for local businessman Charles W. Lewis. It's significant Tabby construction uses oyster shell, sand, and lime to form structural walls, and is the only example in Fernandina, and one of few in Florida.

Bailey House, 28 S. 7th Street, 1895: An outstanding example of the Queen Anne Style, the Bailey House was designed in 1895 by prominent architect George W. Barber for Effingham W. Bailey, a steam ship agent. Its turrets, gables, bays, decorative wood shingles and irregular features are character defining features of the Queen Anne style.

Fairbanks House, 227 S. 7th Street, 1885: Recognized as Florida's most outstanding example of the Italianate Style, the house know as "Fairbanks Folly," was designed in 1885 by architect Robert S. Schuyler for George Rainsford Fairbanks. Fairbanks was a pioneer citrus grower, founder and first President of the Florida Historical Society.

St. Michael's Academy, 228 N. 4th Street, 1882: Formerly known as St. Joseph Academy and convent school, this building is an excellent example of the Second Empire School. Built in 1882, the third-floor mansard roof was restored in 1998.

Peck High School, 516 S. 10th Street, 1928: This school was built in 1928 and served as the main city school for African-American students. The two-story brick building was designed in the Colonial Revival style and was used as a school until 1969. The building has been restored into a community center by the City.

Amelia Schoolhouse Inn, 914 Centre Street, 1886: This robust brick Romanesque Revival school building was another example of the work of Master Architect Robert S. Skyler. It served as a school until 1927. It was adapted for use as offices in the 1980s and is presently a bed and breakfast inn.

APPENDIX H

FERNANDINA BEACH LANDMARKS

Seydel Building, 29-31 N 2nd Street, 1877: Constructed in 1877, this handsome brick building housed the millinery and general store of A. Seydel and Brother, German immigrants.

Huot's 1882 Building, 101-107 N. 2nd Street, 1882: This second building of C.H. Huot of France also housed his lumber and merchandise businesses. For most of the 20th century hit housed Standard Marine Supply Company, a well-known business serving Fernandina's shipping and shrimping industry.

The Oxley-Heard Funeral Home, 1305 Atlantic Ave, 1891: This funeral home is located in the John Denham Palmer House which was built ca. 1891 at 1305 Atlantic Avenue. This two-story frame building is distinguished by its wraparound porch with elaborate millwork. Joseph Oxley established his funeral home in the former residence in 1948.

Salvador House, 20 S. 4th Street, c. 1880: Constructed in the early 1880s, by Captain James Bell, a contractor and boat builder, the Salvador House was the home of pioneer Fernandina shrimper Mike Salvador.

The Lohman House, 19 S. 6th Street: Originally located on Centre Street, the Lohman House was moved to S. 6th Street in the 1940s. It is named for local businessman and owner Fred Lohman.

J.H.P. Merrow House, 501 N. 3rd Street, c. 1870: This beautifully restored Italianate Style residence is located on a prominent hill in Fernandina. It was built c. 1870 for Josiah H.P. Merrow, a lumber inspector.

APPENDIX I

CRA HISTORIC GUIDELINES

not revised

why different fonts for this section?

6.0 HISTORIC GUIDELINES

The CRA Development Area overlaps with portions of Fernandina Beach's Historic District. To help maintain design continuity, we ask that you use the Historic District guidelines as a reference. This appendix is a brief summary of the full-length document.

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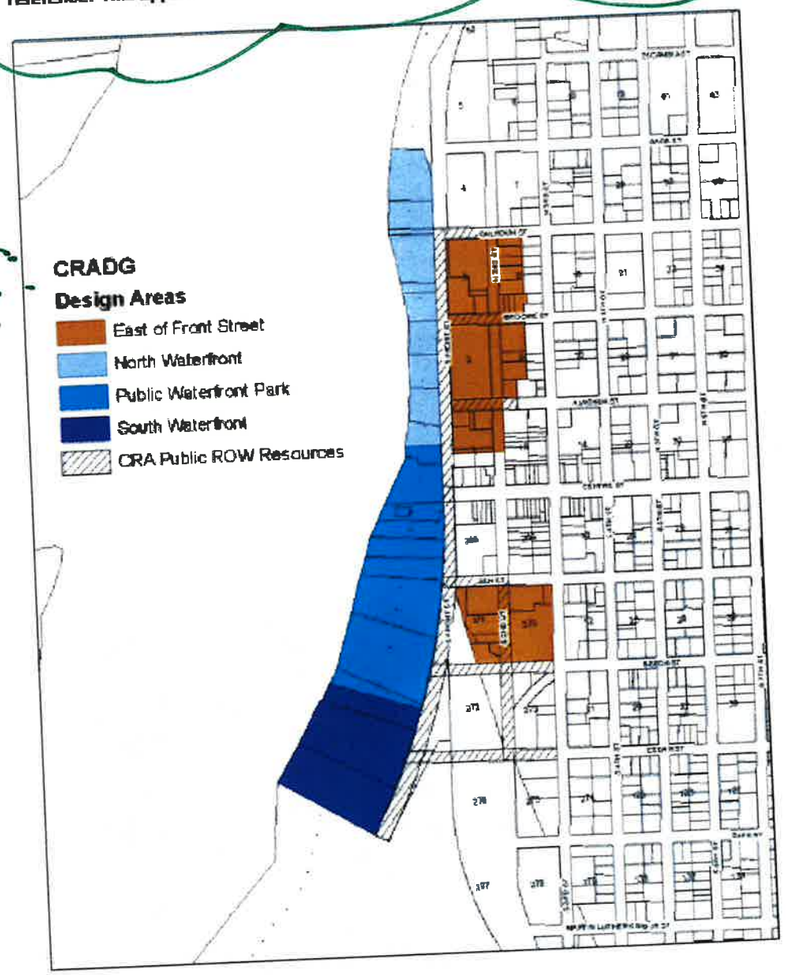

(fig. 5.1) General Standards apply to all CRA Design areas.

6.1 HISTORIC DISTRICT DESCRIPTION AND CHARACTER

BASIC PRINCIPLES BEHIND THE DESIGN GUIDELINES

The Fernandina Beach Design Guidelines are based on the United States National Park Service, Secretary of the Interior's Standard for Rehabilitation. These long-standing national guidelines have passed the test of time and have been adapted to the unique needs of communities throughout Florida, including Fernandina Beach.

Identify: Before making changes, first identify those character-defining features, details, forms, and materials that are significant to your building.

Protect and Maintain: Try to maintain and preserve those character-defining elements that were previously identified. Protection generally involves the least degree of intervention.

Repair rather than replace: Always try to repair deteriorated features first.

Reconstruct: Lost features can be reconstructed under the guidelines. Reconstruction is, however, only appropriate if based on physical or documentary evidence, such as historic photographs, drawings or other graphic sources. Conjectural reconstruction is discouraged as is borrowing details from nearby buildings unless there is evidence that the buildings had the same design at the time they were constructed.

Respect the original design: All proposed treatments should consider the original overall design, individual features and materials of the historic building.

CHARACTER DEFINING FEATURES

Commercial Areas (Get measurables from COFB):

Setting:
Setback: Main façade set on property line with zero setback.
Lot coverage: Approximately 70% on a typical lot
Streetscape: Typical pattern is building façade set directly on street.

Characteristics of Individual Buildings
Height: 1-3 stories
Type: One and two-part commercial blocks
Styles: Various, mostly Masonry Vernacular; formal styles, Beaux Art Classical and Italianate influences.
Materials: Masonry, particularly high-quality brick, is the most common material. Cast iron storefronts.
Roof form: Flat, built-up with decorative parapet
Roof pitch: N/A
Massing: Most buildings have regular, boxy massing.
Details: Arched cornices and windows with hood molds; string courses; transom above recessed storefront; cornice with corbelled brick.

CRA HISTORIC GUIDELINES

Setting:
Setback: 15-20 foot range. Should be measured from the surrounding building. Use Sanborn Fire Insurance Maps as a guide.
Lot coverage: Approximately 30% on a typical lot
Streetscape: Typical pattern is building façade, landscaped front yard, five-foot-wide concrete sidewalk some with historic hexagonal pavers, grassed green strip planted with live oak trees, sections of historic granite curbing, and most streets paved with modern asphalt.

Characteristics of Individual Buildings
Height: 1-2.5 stories
Type: Single-family, detached dwellings
Styles: Various, most frame vernacular; formal styles, Greek Revival, Queen Anne, Italianate, Gothic Revival, Classical Revival, Mission, Mediterranean Revival and Bungalow.
Materials: Wood, particularly high quality first cut heart pine, cedar and cypress, is the most common building material used for siding, trim, porches and railing. Shingle siding is found on several buildings. Brick and stucco are found on several buildings. A rare example of tabby construction is the C.W. Lewis House, 27 S. 7th Street.
Roof form: Gable, hip. Front facing gable roofs are one of the most repetitive features in the district.
Roof pitch: (any information on roof slope?) The more steeply pitched roofs are on Gothic Revival and Queen Anne style buildings. More common are gentler slopes on Bungalows and Frame Vernacular buildings.
Massing: Most buildings have regular, boxy massing. Some styles, such as the Queen Anne, have characteristic highly irregular massing.

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action in the CRA?

6.2 GUIDELINES FOR COMMERCIAL BUILDINGS

Downtown Fernandina Beach retains many original storefronts and storefront elements that should be preserved. Where modern storefronts have been added, restoration is encouraged, or remodeling that is in keeping with historic storefront configurations. Upper facade changes have often included covering windows with brick or wood panels, removal of cornices, and concealment of details beneath added metal panels. Future rehabilitation of commercial buildings should include the repair or replacement of upper floor elements to maintain and enhance the building's character.

The most important changes to the Fernandina Beach Historic District since it was first listed on the National Register in 1973 have taken place along Centre Street. In 1977 street improvements were undertaken which including the planting of palms and landscaping, the installation of mini-plazas and benches, and the construction of parking bays. These improvements were completed in 1978. Renovation and restoration efforts have been undertaken on a number of buildings along Centre Street and the adjoining residential neighborhoods.

CRA HISTORIC GUIDELINES

6.3 GUIDELINES FOR NEW CONSTRUCTION

Guidelines

1. ADA: Most commercial buildings have entrances that meet Americans with Disabilities Act (ADA) requirements. Entrances can also be retrofitted with new hardware and automatic door openers if desired. To incorporate accessibility ramps and chair lifts, they should be designed to minimize their visual impact on the primary facade.
2. Additions: Rear and roofline additions provide owners with flexibility in their building use. Additions should use design, materials, and placement that minimize their effect on the district's historic character.
3. Infill Buildings: Ensuring the integrity of the historic district requires attention to new construction and its compatibility with respect to visual and historic characteristics. The following guidelines address the many factors involved in determining the appropriateness of proposed new buildings. Apply each guideline in terms of the new building's relationship to adjacent historic buildings. For instance, if brick walls are the dominant characteristic in the existing streetscape, the compatibility of color and materials of the new building is highly important. In other areas, where colors and materials vary, conformity of materials is less significant, and other factors such as height and roof shape may be more important.
4. Decks: Decks are not historic elements. As modern features, they should be designed and placed to minimize their impact on district appearance.
5. Streetscape Elements: Fernandina Beach has invested in improvements to the downtown area with the installation of streetscape elements. Continued expansion of this program is encouraged.
6. Parking and Open Lots: Surface parking areas added to downtown Fernandina Beach should be screened through landscaping or fencing. Owners are encouraged to add appropriate landscape features to their lots.
7. Walkways: Sidewalks are streetscape elements that should incorporate ADA requirements into their design. Historic walkway surfaces should be maintained and preserved, while new ones should be ADA-compliant.
8. Utilities and Energy retrofitting: Utilities such as garbage containers and mechanical systems are important to the functionality of buildings and the district. Locate these mechanical systems, solar panels and also air conditioning and heating units at rear facades or on rooftops, where they are not readily visible from the street. Paint conduits to blend with the color of the building.

6.4 GUIDELINES FOR RESIDENTIAL BUILDINGS

1. Architectural Details: The best form of preservation is to help define individual building styles and contribute to overall district character. Common architectural details in the district include bargeboards, brackets, cornices, dentils, and other decorative or trim elements. Materials include wood, metal, and masonry.
2. Awnings: Repair and/or Maintain historic metal awnings. Select new awnings that are a traditional design and fit the openings to which they are applied. For new awnings, select those made of canvas, cotton and polyester blends. Ensure their installation does not damage the building. Choose colors to complement the building.
3. Chimneys: Follow masonry guidelines for repairing chimneys. If original chimneys are missing or too severely damaged for repair, consider replacement using appropriate designs for the style and period of the building. Retain extant chimney pots of terra cotta and brick. Replace in kind, do not substitute other non-historic materials such as sheet metal or concrete block.
4. Entrances and doors: Maintain entrances, doors, and related elements. Reuse historic hardware and locks. If an entrance element suffers from deterioration, salvage as much historic material as possible. Replace an entrance door, or related element only when damage is beyond reasonable repair. Match the replacement to the historic original.
5. Foundations: Retain and maintain foundations according to masonry guidelines. Do not cover or conceal foundations; allow them to remain visible if they were historically visible. For pier foundations, use sections of lattice installed between the piers. Do not cover the piers. Flood vents are encouraged. See the next page for more on resiliency.
6. Lighting: Retain historic light fixtures. Repair damaged historic light fixtures or replace damaged pieces with similar replacements. If original fixtures are missing or beyond repair, new fixtures should either replicate historic examples appropriate for the period and style of the building or use unobtrusive design and materials and traditional placement.
7. Paint: 1. Maintain the painted finish of building and landscape elements that were historically painted, such as wood siding and fences. Adding a painted finish to historically unpainted masonry or other surfaces may be appropriate under extenuating circumstances. Paint color guidelines based on the home style is noted in the guidelines.
8. Porches: Follow wood and masonry guidelines to retain, maintain, and repair wooden and masonry porches. Porches on rear elevations are mainly functional and are less crucial to historic character. Their treatment can be more flexible and may include alteration, replacement, or removal. Because porches were originally

CRA HISTORIC GUIDELINES

designed to be open and semi-transparent, their enclosure is not recommended. If enclosure is desired, use glass or screens with minimal structural elements instead of solid materials. The addition of vinyl porch columns is not appropriate for porches readily visible from the street and are discouraged for rear elevations. The use of fiberglass columns may be appropriate for certain architectural styles such as Colonial Revival. Porch depth is recommended to be between 6' and 8' in depth.

9. Porch Stairs and Railings: All elements of a historic porch, including steps and railings are important to the architectural integrity of the building. Retain these components when possible. The use of materials such as brick, concrete, or wrought iron steps for wooden front porches is not recommended. Do not use pre-cast concrete steps on entrances that are in public view. If desired, adding wooden or metal handrails may be appropriate if they are compatible with the style and design of the building. In most cases, balusters or railings must be a minimum of finished dimensions of three inches by three inches. Simple painted wood railings with balusters between the top and bottom rail are generally appropriate.
10. Roofs: Retain, maintain, and repair historic roof forms and materials. Inspect regularly for leaking roofs, gutters, and downspouts, and make repairs. Regularly check for and secure loose or missing flashing; if flashing is deteriorated, replace it with high-quality materials. While repair is preferred when possible, it is understood that in Florida and especially in coastal communities, roofs need more frequent replacement. The new roof must be based on the existing materials, or historic documentation and pictorial evidence; or it must be compatible with the historic character of the building. Fasten aluminum flashing with aluminum nails and paint. Ensure proper ventilation to prevent condensation. Provide adequate anchorage for the roofing material to guard against wind and water damage. Check seams of metal roofs and keep metal surfaces painted except for copper.

11. Siding: Preserve historic siding and exterior materials. Re-nail warped or loose wood shingles. If feasible, remove synthetic siding and restore the historic siding material.
12. Windows and Shutters: To boost energy conservation, opt for the installation of storm windows over replacement of historic windows. All windows are prone to damage and rot especially after storm events. Please inspect windows, especially wooden windows annually for damage. Window tinting should be limited and allow the window to be largely transparent. If new shutters are installed, operable shutters are preferred. The installation of vinyl shutters is not appropriate. Vinyl is not a sustainable material and its plastic appearance is not similar to wood. Do not change the number, location, size, or glazing pattern of windows by cutting new openings, blocking in windows, or installing replacement sashes that do not fit the historic openings.
13. Wood: Follow the guidelines for paint to keep all wood surfaces protected from the elements. Paint prevents deterioration from moisture. Use pest-control products with caution; conduct regular inspections for termites. Maintain landscaping so that it does not cause damage to wood.

not the CRA

not removed

City of Fernandina Beach
204 Ash Street, Fernandina Beach, Florida 32034

Permit

Permit NO. **BLDC-2025-0226**
Permit Type: **General Building - Commercial**
Work Classification: **Repair/Replace/Remodel**
Permit Status: **Issued**

Issue Date: 03/27/2026

Expiration: 09/28/2026

Location Address | **Parcel Number**

115 CENTRE ST, FERNANDINA BEACH, FL 32034 | **00-00-31-1800-0001-0310**

Contacts

Rachridge LLC — **Owner**
P.O Box 16569, Fernandina Beach, FL 32034

Paher Construction Corp — **Applicant**
3650 SW 88th CT, Miami, FL 33165

Harry Sanchez — **Applicant**
4175 SW 98 CT, Miami, FL 33165
(305)807-7715 harrys@ddandp.net

Pablo Hernandez — **Contractor**
3650 SW 88th CT, Miami, FL 33165
(786)256-3755 paher2013@yahoo.com

Carlos Abaca — **Office Manager**
96083 Piney Island Dr SW 26th Avenue, Fernandina Beach, FL 32039
(786)202-9175 charlie@casaurbana.com

Description: Replacement of 17 unoriginal, vinyl windows with HDC approved Andersen E-series windows with the same configuration.

Valuation: **$7,000.00**

Total Sq Feet: **0.00**

Inspection Requests:
Building 904-310-3135
Zoning 904-310-3480

Fees	Amount
Administrative Fee -Commercial(non refundable)	$50.00
Building Dept Permit Fee	$56.25
COA - Staff Residential Fee	$25.00
DBPR Surcharge	$2.00
DCA Surcharge	$2.00
Total:	**$135.25**

Payments	Amt Paid
Total Fees	**$135.25**
Check # 137	$135.25
Amount Due:	**$0.00**

Available Inspections:	
Inspection Type	
NOTICE OF COMMENCEMENT	
WINDOW/DOOR ROUGH	
WINDOW/DOOR FINAL	
Historic District Final	
BUILDING FINAL	

PERMIT VOID SIX MONTHS AFTER DATE OF ISSUE WITHOUT A PASSED INSPECTION. ALL PERMITS SUBJECT TO INSPECTION. INSPECTIONS MUST BE MADE BEFORE PROCEEDING WITH SUBSEQUENT WORK.

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City of Fernandina Beach
204 Ash Street, Fernandina Beach, Florida
32034

Permit

Permit NO. **BLDC-2025-0226**
Permit Type: **General Building - Commercial**
Work Classification: **Repair/Replace/Remodel**
Permit Status: **Issued**

Issue Date: 03/27/2026

Expiration: 09/28/2026

City of Fernandina Beach
204 Ash Street, Fernandina Beach, Florida 32034

Permit

Permit NO. **BLDC-2026-0024**
Permit Type: **General Building - Commercial**
Work Classification: **Repair/Replace/Remodel**
Permit Status: **Issued**

Issue Date: 03/23/2026

Expiration: 09/21/2026

Location Address

313 CENTRE ST, FERNANDINA BEACH, FL 32034

Parcel Number

00-00-31-1800-0014-0290

Contacts

jennifer davis — **Owner**
(321)368-1591 info@seconservation.services

SE Conservation Services Inc. — **Applicant**
1025 W. Madison St., Starke, FL 32091
(904)544-0885 Joe@seconservation.services

Arnold Luycx — **Contractor**
1025 W. Madison St., Starke, FL 32091

Description: exterior restoration of historic upper-story wood window assemblies and sashes as needed. work includes repair of existing window sashes, wood-rot repair to frames and jams to match existing historic profiles. scope also includes surface prep, scrape, sand, fill, caulk, paint and stabilization on affected areas as needed. all work will be done from inside the building and all sashes ill be taken off for repair while temporary protective coverings may be installed during this time. this will be done during the process but it is temporary window coverings while sashs are getting repaired. all work will comply with fernandina beach historic district standards and secretary of the interior repairs-in-kind restoration guidelines.

Valuation:	**$29,565.00**
Total Sq Feet:	**0.00**

Inspection Requests:

Building 904-310-3135
Zoning 904-310-3480

Fees	Amount
Administrative Fee -Commercial(non refundable)	$50.00
Building Dept Permit Fee	$221.74
COA - Staff Residential Fee	$25.00
DBPR Surcharge	$3.33
DCA Surcharge	$2.22
Total:	**$302.29**

Payments	Amt Paid
Total Fees	**$302.29**
Check # kt67ERpD3lAt	$302.29
Amount Due:	**$0.00**

Available Inspections:	
Inspection Type	
NOTICE OF COMMENCEMENT	
Historic District Final	
BUILDING FINAL	

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City of Fernandina Beach
204 Ash Street, Fernandina Beach, Florida
32034

Permit

Permit NO. **BLDC-2026-0024**
Permit Type: **General Building - Commercial**
Work Classification: **Repair/Replace/Remodel**
Permit Status: **Issued**

Issue Date: 03/23/2026

Expiration: 09/21/2026

City of Fernandina Beach
204 Ash Street, Fernandina Beach, Florida 32034

Permit

Permit NO. **BLDR-2026-0188**
Permit Type: **General Building - Residential**
Work Classification: **Repair/Replace/Remodel**
Permit Status: **Issued**

Issue Date: 03/23/2026
Expiration: 09/21/2026

Location Address
406 BEECH ST, FERNANDINA BEACH, FL 32034

Parcel Number
00-00-31-1800-0026-0162

Contacts

Taina Christner — **Owner**
406 Beech Street Beech, Fernandina Beach, FL 32034
(904)206-0077 tainachristner@yahoo.com

Dan Smith — **Applicant**
PO Box 621497, Oviedo, FL 32762
(904)570-0989 dspermitservices@gmail.com

Pete Cafaro — **Contractor**
PO BOX 621497, OVIEDO, FL 32762
(904)570-0989 vwood063088@gmail.com

Description: Replacing 3 non historic aluminum windows with histroic district approved double hung windows size for size.

Valuation: $9,095.00
Total Sq Feet: 3.00

Inspection Requests:
Building 904-310-3135
Zoning 904-310-3480

Fees	Amount
Administrative Fee -Residential (non refundable)	$35.00
Building Dept Permit Fee	$68.21
COA - Staff Residential Fee	$25.00
DBPR Surcharge	$2.00
DCA Surcharge	$2.00
Total:	**$132.21**

Payments	Amt Paid
Total Fees	**$132.21**
Check # klwrcq1xTsdr	$132.21
Amount Due:	**$0.00**

Available Inspections:	
Inspection Type	
NOTICE OF COMMENCEMENT	
WINDOW/DOOR FINAL	
Historic District Final	

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CERTIFICATE OF APPROVAL (COA) HDCSA2026-0008
FOR CITY OF FERNANDINA BEACH

Plan Type:	HDC - Staff Review	**Project:**		**App Date:**	03/11/2026
Work Class:	HDC Staff Review	**District:**	Default	**Exp Date:**	04/10/2026
Status:	Approved	**Square Feet:**	0.00	**Completed:**	03/23/2026
Valuation:	$0.00	**Assigned To:**	Mackennah Tarmey	**Approval Expire Date:**	03/23/2027

Description: Certificate of Approval (COA) to repaint exterior with SW 6169 Sedate Gray, to match existing.

Parcel: 00-00-31-1800-0051-0012 Main	**Address:** 901 Atlantic Av Main Fernandina Beach, FL 32034	**Zone:** C-3(Central Business District)

Owner	Applicant
Christine C Schub	Christine C Schub
901 Atlantic AVE	901 Atlantic AVE
Fernandina Beach, FL 32034	Fernandina Beach, FL 32034
Mobile: 9042612203	Mobile: 9042612203

Invoice No.	Fee	Fee Amount	Amount Paid
INV-00043571	COA - Staff Residential Fee	$25.00	$25.00
	Total for Invoice INV-00043571	$25.00	$25.00
	Grand Total for Plan	**$25.00**	**$25.00**

CERTIFICATE OF APPROVAL (COA) HDCSA2026-0010
FOR CITY OF FERNANDINA BEACH

Plan Type:	HDC - Staff Review	**Project:**		**App Date:**	03/20/2026
Work Class:	HDC Staff Review	**District:**	Default	**Exp Date:**	04/20/2026
Status:	Approved	**Square Feet:**	0.00	**Completed:**	03/23/2026
Valuation:	$0.00	**Assigned To:**	Mia Sadler	**Approval Expire Date:**	03/23/2027

Description: Certificate of Approval (COA) to repaint exterior.

Parcel: 00-00-31-1800-0026-0162 Main	**Address:** 406 Beech St Main Fernandina Beach, FL 32034	**Zone:** R-2(Medium Density Residential)

Owner	Applicant
Taina Christner	Taina Christner
406 Beech Street Beech	406 Beech Street Beech
Fernandina Beach, FL 32034	Fernandina Beach, FL 32034
Mobile: 9042060077	Mobile: 9042060077

Invoice No.	Fee	Fee Amount	Amount Paid
INV-00043676	COA - Staff Residential Fee	$25.00	$25.00
	Total for Invoice INV-00043676	$25.00	$25.00
	Grand Total for Plan	**$25.00**	**$25.00**

CERTIFICATE OF APPROVAL (COA) HDCSA2026-0011
FOR CITY OF FERNANDINA BEACH

Plan Type:	HDC - Staff Review	**Project:**		**App Date:**	03/20/2026
Work Class:	HDC Staff Review	**District:**	Default	**Exp Date:**	04/20/2026
Status:	Approved	**Square Feet:**	0.00	**Completed:**	03/23/2026
Valuation:	$0.00	**Assigned To:**	Mackennah Tarmey	**Approval Expire Date:**	03/23/2027

Description: Certificate of Approval (COA) to repaint west and south exterior walls.

Parcel: 00-00-31-1800-0027-0160 Main	**Address:** 504 Beech St Main Fernandina Beach, FL 32034	**Zone:** R-2(Medium Density Residential)

Applicant	Owner
GRANT WORSLEY	GRANT WORSLEY
504 BEECH	504 BEECH
FERNANDINA BEACH, FL 32034	FERNANDINA BEACH, FL 32034
Mobile: 904-261-4711	Mobile: 904-261-4711

Invoice No.	Fee	Fee Amount	Amount Paid
INV-00043693	COA - Staff Residential Fee	$25.00	$25.00
	Total for Invoice INV-00043693	$25.00	$25.00
	Grand Total for Plan	**$25.00**	**$25.00**

City of Fernandina Beach
204 Ash Street, Fernandina Beach, Florida 32034

Permit

Permit NO. **ROW-2026-0018**
Permit Type: **Right-of-Way Use**
Work Classification: **Right of Way**
Permit Status: **Issued**

Issue Date: 03/12/2026

Expiration: 09/08/2026

Location Address | **Parcel Number**

2810 OCEAN SOUND DR, FERNANDINA BEACH, FL 32034 | **00-00-31-155S-0025-0000**

Contacts

Jonh Cutchin — **Owner**
(111)111-1111

MSM Outdoors — **Applicant**
1453 S 8th St, Fernandina Beach, FL 32034
(904)802-2120 msmpavers@yahoo.com

Marina Mattioly — **Contractor**
1453 S 8th ST, Fernandina Beach, FL 32034
(904)802-2120 info@msmpavers.com

Description: Replace existing driveway with pavers

Valuation: **$0.00**

Total Sq Feet: **0.00**

Inspection Requests:
Building 904-310-3135
Zoning 904-310-3480

Fees	Amount
COA - Staff Residential Fee	$25.00
Total:	**$25.00**

Payments	Amt Paid
Total Fees	**$25.00**
Check # CEpWeCAloyze	$25.00
Amount Due:	**$0.00**

Available Inspections:	
Inspection Type	
Final	
DRIVEWAY FINAL	

PERMIT VOID SIX MONTHS AFTER DATE OF ISSUE WITHOUT A PASSED INSPECTION. ALL PERMITS SUBJECT TO INSPECTION. INSPECTIONS MUST BE MADE BEFORE PROCEEDING WITH SUBSEQUENT WORK.

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City of Fernandina Beach
204 Ash Street, Fernandina Beach, Florida 32034

Permit

Permit NO. **ROW-2026-0020**
Permit Type: **Right-of-Way Use**
Work Classification: **Right of Way**
Permit Status: **Issued**

Issue Date: 03/16/2026

Expiration: 09/14/2026

Location Address	Parcel Number
322 N 3RD ST, FERNANDINA BEACH, FL 32034	**00-00-31-1800-0017-0080**

Contacts

TAMMI Kosack **Owner** (404)232-0428	Tammi Kosack **Applicant** 322 N 3rd ST, Fernandina Beach, FL 32034 (404)232-0428 chairmail@comcast.net

Description: I would like to add a narrow gravel path from my gravel driveway to the opening in the wall on my frontage. This would be completely pervious, laid flush with grade, in the ROW

Valuation:	**$0.00**
Total Sq Feet:	**0.00**

Inspection Requests:
Building 904-310-3135
Zoning 904-310-3480

Fees	Amount
COA - Staff Residential Fee	$25.00
Right of Way Use Fee - Residential	$35.00
Total:	**$60.00**

Payments	Amt Paid
Total Fees	**$60.00**
Check # 2119 and 2118	$60.00
Amount Due:	**$0.00**

Available Inspections:	
Inspection Type	
Historic District Final	

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City of Fernandina Beach
204 Ash Street, Fernandina Beach, Florida 32034

Permit

Permit NO. **SIGN-2026-0004**
Permit Type: **Signs**
Work Classification: **Permanent**
Permit Status: **Issued**

Issue Date: 03/23/2026

Expiration: 09/21/2026

Location Address

12 S 3RD ST, FERNANDINA BEACH, FL 32034

Parcel Number

00-00-31-1800-0013-0020

Contacts

Elizabeth Mckinnon — **Owner**
(973)222-6590

Sharon Palmer — **Applicant**
1410 E OAK ST, FERNANDINA BEACH, FL 32034
(904)261-0340 sharon.palmer@fastsigns.com

Kayla Alamo — **Applicant**
(904)530-0808 Kayla@mcghomes.com

Mathew Meskimen — **Contractor**
1750 S 14TH ST, Fernandina Beach, FL 32034
(904)530-0808 matt@mcghomes.biz

Description: This permit application was stopped last year by the City of Fernandina Beach because of multiple issues, none of which related to the sign permit. The City of Fernandina Beach has given the customer the go ahead to resubmit an application for the previously voided request SIGN-2025- 0048.

Let me know if you have any questions. The documents are dated from 2025 because of the delay.

Valuation:	**$0.00**
Total Sq Feet:	**0.00**

Inspection Requests:

Building 904-310-3135
Zoning 904-310-3480

Fees	Amount
COA - Staff Residential Fee	$25.00
DBPR Surcharge	$2.00
DCA Surcharge	$2.00
Permanent Sign Fee (>$1000)	$87.00
Total:	**$116.00**

Payments	Amt Paid
Total Fees	**$116.00**
Check # 7LNIbQkXi7pc	$116.00
Amount Due:	**$0.00**

Available Inspections:	
Inspection Type	
HISTORIC DISTRICT FINAL (VIRTUAL W/PICTURES)	
FINAL PLANNING/ZONING (VIRTUAL W/PICTURES)	
BUILDING FINAL	

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City of Fernandina Beach
204 Ash Street, Fernandina Beach, Florida
32034

Permit

Permit NO. **SIGN-2026-0004**
Permit Type: **Signs**
Work Classification: **Permanent**
Permit Status: **Issued**

Issue Date: 03/23/2026

Expiration: 09/21/2026

City of Fernandina Beach
204 Ash Street, Fernandina Beach, Florida 32034

Permit

Permit NO. **ZON-000025-2026**
Permit Type: **Zoning Permit**
Work Classification: **Fence (non-structural)**
Permit Status: **Issued**

Issue Date: 03/11/2026
Expiration: 09/08/2026

Location Address | **Parcel Number**

818 SAN FERNANDO ST, FERNANDINA BEACH, FL 32034 | **00-00-31-1580-0005-0010**

Contacts

Owner	Applicant
Anthony Hughes	Anthony Hughes
818 San Fernando St San Fernando, Fernandina Beach, FL 32034	818 San Fernando St San Fernando, Fernandina Beach, FL 32034
(770)630-0200 amitchhug@gmail.com	(770)630-0200 amitchhug@gmail.com

Description: We respectfully submit this application requesting approval to replace the existing chain-link fence located along the east side of our property at 818 San Fernando Street.
The proposed fence will consist of:

- Catalyst Newhaven aluminum panels or equal
- 4 feet in height
- 6 feet in width per panel
- Matte black finish
- Single bottom horizontal rail
- Double top horizontal rail
- Vertical pickets terminating flush at the top rail

(no protruding spear points or decorative finials)

This design replicates the appearance of traditional iron garden fencing and maintains openness consistent with Old Town's spatial character. It avoids ornate or defensive stylistic elements and will substantially improve the streetscape appearance.

Valuation: $3,000.00
Total Sq Feet: 30.00

Inspection Requests:
Building 904-310-3135
Zoning 904-310-3480

Fees	Amount
COA - Staff Residential Fee	$25.00
Zoning Review Fee - Fence + Concrete Pad	$50.00
Total:	**$75.00**

Payments	Amt Paid
Total Fees	**$75.00**
Check # N401qcYyR5gm	$75.00
Amount Due:	**$0.00**

Available Inspections:	
Inspection Type	
FINAL PLANNING/ZONING (VIRTUAL W/PICTURES)	
STORMWATER/SITE DRAINAGE FINAL	
Historic District Final	

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City of Fernandina Beach
204 Ash Street, Fernandina Beach, Florida
32034

Permit

Permit NO. **ZON-000025-2026**
Permit Type: **Zoning Permit**
Work Classification: **Fence (non-structural)**
Permit Status: **Issued**

Issue Date: 03/11/2026

Expiration: 09/08/2026

City of Fernandina Beach
204 Ash Street, Fernandina Beach, Florida 32034

Permit

Permit NO. **ZON-000027-2026**
Permit Type: **Zoning Permit**
Work Classification: **Fence (non-structural)**
Permit Status: **Issued**

Issue Date: 03/27/2026

Expiration: 09/23/2026

Location Address

205 BROOME ST, FERNANDINA BEACH, FL 32034

Parcel Number

00-00-31-1800-0008-0330

Contacts

John Sauer **Owner**
205 Broome St, Fernandina Beach, FL 32034
jmsauer7@gmail.com

John Sauer **Applicant**
205 Broome St, Fernandina Beach, FL 32034
jmsauer7@gmail.com

John Sauer **Agent**
(904)261-3617 johnsauer@fbfirst.com

Description: Requesting to replace my 4' wood fence with a 6' wood fence.

Valuation: **$1,500.00**

Total Sq Feet: **0.00**

Inspection Requests:
Building 904-310-3135
Zoning 904-310-3480

Fees	Amount
COA - Staff Residential Fee	$25.00
Zoning Review Fee - Fence + Concrete Pad	$50.00
Total:	**$75.00**

Payments	Amt Paid
Total Fees	**$75.00**
Check # 1151	$75.00
Amount Due:	**$0.00**

Available Inspections:	
Inspection Type	
Footings/Pier/Column	
DRIVEWAY PRE POUR	
STORMWATER/SITE DRAINAGE ROUGH	
NOTICE OF COMMENCEMENT	
FINAL PLANNING/ZONING (VIRTUAL W/PICTURES)	
Historic District Final	
STORMWATER/SITE DRAINAGE FINAL	

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City of Fernandina Beach
204 Ash Street, Fernandina Beach, Florida
32034

Permit

Permit NO. **ZON-000027-2026**
Permit Type: **Zoning Permit**
Work Classification: **Fence (non-structural)**
Permit Status: **Issued**

Issue Date: 03/27/2026

Expiration: 09/23/2026