



**AGENDA
HISTORIC DISTRICT COUNCIL
REGULAR MEETING
MARCH 18, 2021
5:00 PM
CITY HALL COMMISSION CHAMBERS
204 ASH STREET
FERNANDINA BEACH, FL 32034**

The Regular Historic District Council Meeting will be held as a HYBRID LIVE/VIRTUAL meeting with applicants and the public able to participate through video conferencing. This meeting will be broadcast live for members of the public to view on the City of Fernandina Beach website (www.fbfl.us) and Channel 264 (Comcast only).

- 1. CALL TO ORDER / ROLL CALL / DETERMINATION OF QUORUM**
- 2. PLEDGE OF ALLEGIANCE**
- 3. APPROVAL OF MEETING MINUTES**
 - 3.1 Approval of Minutes for the Regular Meeting of February 18, 2021.
- 4. OLD BUSINESS**
 - 4.1 **HDC 2020-0046 - MARK L. + JENNIFER D. BAILEY, 809 SAN FERNANDO STREET**
Certificate of Approval (COA) to construct a 2-story single-family residence and 1-story accessory structure. (*Quasi-Judicial*)
 - 4.2 **HDC 2020-0051 - NORTH FLORIDA WASTE PRO MANAGEMENT, AGENT FOR RICHARD GOODSSELL, 101 N. 2ND STREET**
Amendment to a previously approved Certificate of Approval (COA) to expand scope to include demolition of concrete block warehouse addition. (*Quasi-Judicial*)
- 5. NEW BUSINESS**
- 6. BOARD BUSINESS**
- 7. STAFF REPORT**
 - 7.1 Staff Certificate of Approval - February 2021
 - 7.2 Downtown Design Guidelines Examples
 - 7.3 Old Town Fernandina Analysis and Guidelines Update - 2021
www.fbfl.us/OT2021
- 8. PUBLIC COMMENT**
- 9. ADJOURNMENT**

NEXT HDC REGULAR MEETING IS SCHEDULED FOR APRIL 15, 2021.

This meeting will be conducted as a virtual meeting with restricted physical access. Public comment may also be provided virtually through use of the Zoom Meeting link below, the phone number provided below, or in person at City Hall with strict restrictions to protect health and safety. Individuals wishing to provide live comments during the meeting must dial-in or connect via the Zoom Meeting link or phone number below no later than 4:50 PM on March 18, 2021, and will be called upon by their individual registered Zoom Meeting ID Account or by the last-4 digits of their respective phone number. When called upon, please provide your name and home address prior to issuance of public comment. Please limit comment to 3 minutes.

Please click the link below to join the webinar:

<https://zoom.us/j/97704439598?pwd=aTFmbmxqcII4SEl2SVc5SU1GWUxJdz09>

Passcode: 927755

Or iPhone one-tap :

US: +13126266799,,97704439598#,,,,*927755# or +16465588656,,97704439598#,,,,*927755#

Or Telephone:

Dial(for higher quality, dial a number based on your current location):

US: +1 312 626 6799 or +1 646 558 8656 or +1 301 715 8592 or +1 346 248 7799 or +1 669 900 9128
or +1 253 215 8782

Webinar ID: 977 0443 9598

Passcode: 927755

International numbers available: <https://zoom.us/u/awTBc5r2P>

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 Department of Planning & Conservation at (904) 310-3480.



**MINUTES
HISTORIC DISTRICT COUNCIL
REGULAR MEETING
FEBRUARY 18, 2021**

- 1. CALL TO ORDER 5:00**
- 2. ROLL CALL / DETERMINATION OF QUORUM**

MEMBERS PRESENT

James Pozzetta
Michael Spino
Tammi Kosack

Teresa Duncan (Alt 1)
Benjamin Morrison (Vice-Chair)
Michael Harrison (Chair)

MEMBERS ABSENT:

None

OTHERS PRESENT:

Tammi Bach, City Attorney
Sal Cumella, Historic Preservation Planner
Taylor Hartmann, Recording Secretary
Sylvie McCann, Recording Secretary

- 3. PLEDGE OF ALLEGIANCE**
- 4. APPROVAL OF MEETING MINUTES**

- 4.1 Approval of Minutes from the Regular Meeting of February 20, 2020.
- 4.2 Approval of Minutes of the Regular Meeting of August 20, 2020.
- 4.3 Approval of Minutes from the Regular Meeting of December 17, 2020.
- 4.4 Approval of Minutes from the Regular Meeting of January 21, 2021.

ACTION TAKEN: A motion was made by Member Morrison, seconded by Member Kosack to approve the Minutes for the Regular Meetings of February 20, 2020, August 20, 2020, December 17, 2020 and January 21, 2021, as presented.

Vote upon passage of the motion was taken by ayes and nays and being all ayes, carried.

City Attorney Tammi Bach explained the Quasi-Judicial hearing and the processes of approval and denial regarding variances and the new appeal process for aggrieved parties.

Ms. Hartmann administered the oath for all parties that would be giving testimony.

Chair Harrison disclosed one ex parte communication with staff regarding all cases on the agenda. No other members disclosed ex parte communications.

Member Morrison announced he would recuse himself from cases HDC 2021-0001 and Chair Harrison seated Member Duncan as a voting member for cases HDC 2021-0001. This action was approved by voice vote by all members.

5. OLD BUSINESS

5.1 HDC 2020-0038 - RICHARD HIGGINBOTHAM, HALL INVESTMENTS INC., 231 N. FRONT STREET

Certificate of Approval (COA) to demolish a primary structure. *(Quasi-Judicial)*

Mr. Cumella presented the case and recommended continuation to a date certain of April 15, 2021.

Member Kosack inquired on how to best advocate for the preservation of this and similar buildings. Chair Harrison indicated that this would be a good topic to bring up during Board Business.

ACTION TAKEN: A motion was made by Member Pozzetta, seconded by Member Harrison to continue HDC case 2020-0038 to a date certain of April 15, 2021.

Vote upon passage of the motion was taken by ayes and nays, being all ayes, carried.

6. NEW BUSINESS

6.1 HDC 2021-0001 - COTNER ASSOCIATES, INC., AGENT FOR ROBERT & CHERYL VIRTUE, 424 N. 3RD STREET

Certificate of Approval (COA) to construct a 423 sq. ft. addition. *(Quasi-Judicial)*

Mr. Cumella presented the case and recommended approval.

Benjamin Morrison, 2107 Whitfield Drive, agent for the owner, gave a brief overview of the project and requested that the owners be given the option to install matching shutters on the addition.

Member Pozzetta inquired about the possibility of adding or changing some details of the addition to have some differentiation between it and the primary structure.

Member Kosack inquired about the trim and style of windows.

Public hearing was opened and closed with no parties wishing to speak.

Member Kosack indicated that she felt the changes are an improvement to what is existing.

ACTION TAKEN: A motion was made by Member Pozzetta, seconded by Member Kosack to approve HDC case 2021-0001 with the conditions that the new siding on the addition show subtle differences from siding on primary structure, pending staff approval, and that the owners be allowed the option to add shutters to the addition, that match the style and detailing of the existing shutters; AND that the HDC make the following findings of fact and conclusions of law part of the record: that HDC case 2021-0001, as presented, is substantially compliant with the Land Development Code, the Secretary of the Interior's Standards, and the Downtown Historic District Guidelines to warrant approval at this time.

Vote upon passage of the motion was taken by ayes and nays and being all ayes, carried.

Member Morrison was re-seated as a voting member.

The next item presented was item 6.3 HDC 2021-0003.

6.2 HDC 2021-0002 - ERNIE SALTMARSH, 415 CENTRE STREET

Certificate of Approval (COA) to install a wood ADA ramp on primary structure and rehabilitation of accessory structure to include conversion of one window into a door on the s. elevation and addition of a door on the n. elevation. (*Quasi-Judicial*)

This item was presented after item 6.3 HDC 2021-0003.

Mr. Cumella presented the case and recommend approval.

Member Kosack inquired about any additional requirements since this property would be transitioning from residential to commercial. Mr. Cumella confirmed that the applicant would have to go before the Technical Review Committee.

Michael Stauffer, 422 S. 6th Street, architect for the owner, gave a brief overview of the proposed plans noting the previous existence and documentation of the front railing.

Public hearing was opened and closed with no parties wishing to speak.

Members stated that they appreciated the keeping of historical integrity and details.

ACTION TAKEN: A motion was made by Member Pozzetta, seconded by Member Kosack to approve HDC case 2021-0002 as presented; AND that the HDC make the following findings of fact and conclusions of law part of the record: that HDC case 2021-0002, as presented, is substantially compliant with the Land Development Code, the Secretary of the Interior's Standards, and the Downtown Historic District Guidelines to warrant approval at this time.

Vote upon passage of the motion was taken by ayes and nays, being all ayes, carried.

6.3 HDC 2021-0003 - ERNIE SALTMARSH, 14 S. 10TH STREET

Certificate of Approval (COA) to relocate existing primary structure to 801-815 Beech Street to be rehabilitated and adaptively used for commercial purposes. (*Quasi-Judicial*)

This item was presented prior to item 6.2 case HDC 2021-0002.

Mr. Cumella presented the case and recommended approval with conditions that the parking component be review approved through the Technical Review Committee (TRC).

Member Kosack confirmed the scope of what the Board will be considering and voting on.

Chair Harrison expressed concern over losing a contributing structure if the Historic District is expanded to include where the structure is currently located. Mr. Cumella reviewed the process necessary to expand the Historic District and confirmed that the owner has agreed to join the Historic District when the time comes.

Michael Stauffer, 422 S. 6th Street, architect for the applicant, provided additional handouts for the record and reviewed the proposed plans and intent of the project.

Member Morrison inquired about a missing building on the site plan as well as ownership of various trees on the property line. Member Pozzetta inquire about fire separation according to code and Mr. Stauffer provide an explanation for both issues.

Chair Harrison inquired about the intended timeline for moving forward. Mr. Stauffer noted they this project is listed on the agenda of February 25, 2021.

Member Morrison clarified the zoning district and front-yard setback of the future location to which Mr.

Stauffer replied that they would want to move up structure's steps to the front property line.

Members all agreed that this is a fantastic project and an opportunity to preserve historical structures.

Public hearing was opened and closed with no parties wishing to speak.

Members discussed the proposed location and possibility of saving trees versus preserving the structure.

ACTION TAKEN: A motion was made by Member Morrison, seconded by Member Kosack to approve HDC case 2021-0003 with the conditions that the applicant go through a Site Plan Review by the Technical Review Committee; that a Variance for parking location be granted by the HDC, and that the building's front steps are moved up to the front property line; AND that the HDC make the following findings of fact and conclusions of law part of the record: that HDC case 2021-0003, as presented, is substantially compliant with the Land Development Code, the Secretary of the Interior's Standards, and the Downtown Historic District Guidelines to warrant Conceptual approval at this time.

Mr. Cumella confirmed that if a Variance is requested for parking, it would be presented for review to this board.

Vote upon passage of the motion was taken by ayes and nays, being all ayes, carried.

The next item presented was item 6.2 HDC 2021-0002.

7. BOARD BUSINESS

Members discussed adding an update on Old Town design guidelines to the March 18, 2021 agenda. Mr. Cumella confirmed that this would be possible.

Member Kosack inquired about taking more action, as a Board, to preserve the remaining waterfront historic structures.

Ms. Bach spoke about steps that can be taken by both individuals and committees alike and suggested this be done by means of formal writing from the Chair to the City Commission by way of City Manager.

Chip Ross, 210 N. 3rd Street, spoke about the structure at 231 N. Front Street and voiced his belief that unless someone would be ready to rehab and run a business from the building, it would likely be demolished.

Lisa Finkelstein, 492 Starboard Landing, spoke about Main Street and offered her time to help preservation efforts wherever possible.

Members discussed writing letters on behalf of Boards or Committees to City Commissioners as a way of advocating for important structures within the city and along the waterfront.

Member Kosack congratulated Member Duncan on the Young Business Leader award. She also brought up LDC 7.01.01 regarding circular driveways and that these are not allowed in the Historic District. Mr. Cumella noted that the HD overlay takes care of that issue.

Chair Harrison brought up the growing challenge for builders being able to store their materials in appropriate locations. Mr. Cumella stated that the building department is now requiring contractors to indicate where supplies will be stored on site plans.

8. STAFF REPORT

Staff Approved COA – January 2021

DRAFT

9. PUBLIC COMMENT

Jennifer Harrison, 820 Someruelus Street, inquired about window and porch railing details in historic homes.

10. ADJOURNMENT 6:42

Taylor Hartmann, Recording Secretary

Michael Harrison, Chair



HISTORIC DISTRICT COUNCIL STAFF REPORT
HDC 2020-46
MARCH 18, 2021

Owner/Applicant:	Mark L. and Jennifer D. Bailey, owners
Property Address:	809 San Fernando Street
Parcel ID #:	00-00-31-1580-0006-0030
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 action:	Certificate of Approval (COA) to construct 2,596SF 2-story residence. (Quasi-Judicial)

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 a Certificate of Approval (COA) to construct 2,596SF 2-story residence. Although this is a vacant lot, a brick well and square shaped brick structure exist on the lot. The origin or use of these structures is unknown. They were not evaluated when archaeological research was being conducted in Old Town due to it being on private property. The owner recognizes the cultural significance of these artifacts and has worked to build around them to preserve them on the site.

The applicant received Conceptual Approval on November 19, 2020.

Final Approval was continued from the December 17, 2020 meeting

The applicant has submitted for Final Approval with modifications to the windows and accessory structure (garage), following the HDC's comments about making the garage structure better reflect the architecture of the home.

Final Approval was continued to the March 18, 2021 meeting.

March Update

The applicant has made modifications to the garage structure in response to HDC comments.

APPLICABLE GUIDELINES:

[CITY OF FERNANDINA BEACH LAND DEVELOPMENT CODE](#)

[OLD TOWN FERNANDINA PRESERVATION AND DEVELOPMENT GUIDELINES](#)

[SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION](#)

Number	Secretary of the Interior's Standards for Rehabilitation	Findings		
		Complies	Does not Comply	N/A
1	<i>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.</i>	☐	☐	☒
2	<i>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.</i>	☐	☐	☒
3	<i>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.</i>	☐	☐	☒
4	<i>Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.</i>	☐	☐	☒
5	<i>Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.</i>	☐	☐	☒
6	<i>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.</i>	☐	☐	☒
7	<i>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.</i>	☐	☐	☒
8	<i>Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.</i>	☒	☐	☐

9	<i>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.</i>	☒	☐	☐
10	<i>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.</i>	☒	☐	☐

ANALYSIS:

Staff finds that the proposed design is compatible with the Old Town Fernandina Historic District in terms of materials, scale, proportions, roof forms, orientation, and setbacks.

Other Notes

Archaeological Sensitivity – Old Town Fernandina represents an area of high archeological potential. As such, the applicant should be mindful of Secretary of the Interior Standard number 8, which states that “significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.” If archeological resources are discovered on site at any point in the project, the applicant should consult the appropriate organizations to assist in identifying a mitigation strategy.

STAFF RECOMMENDATION:

Staff finds that the requested action, as presented, is substantially consistent with the Land Development Code, the Secretary of the Interior’s Standards, and the Old Town Fernandina Preservation and Development Guidelines.

Staff Recommends:

APPROVAL of HDC 2020-46

MOTION TO CONSIDER:

I move to approve or deny HDC case number HDCV 2020-46 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 2020-46, as presented, is or is not substantially compliant with the Land Development Code, the Secretary of the Interior’s Standards, and the Old Town Preservation and Development Guidelines to warrant **FINAL** approval at this time.

LIST OF EXHIBITS:

EXHIBIT 1	HDC 2020-46 Application & Backup Materials
EXHIBIT 2	HDC 2020-46 Plans & Elevations
EXHIBIT 3	HDC 2020-46 Photos
EXHIBIT 4	March Update

Respectfully Submitted,



Salvatore J. Cumella
Historic Preservation Planner

Print

Historic District Council (HDC) Certificate of Approval (COA) Application - Submission #6529

Date Submitted: 12/30/2020

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

USE THIS FORM TO Apply for approval for projects in the Downtown or Old Town Historic District or the Community Redevelopment Area (CRA). Projects may require either a Board-level review or a Staff-level review.

Fees

- | | |
|--|---|
| ☐ Certificate of Approval (COA): Staff Review \$25 | ☐ Demolition of a Primary Structure â€œ Contributing \$7,500 |
| ☒ Certificate of Approval (COA): Board Review - Residential Single Family) \$250 | ☐ After-the-Fact Certificate of Approval (COA): Staff Review \$100 |
| ☐ Certificate of Approval (COA): Board Review - Commercial/Multi-Family/2 or more Residential Units/Mixed Use \$400 | ☐ After-the-Fact Certificate of Approval (COA): Board Review \$1,500 |
| ☐ Demolition of a Primary Structure â€œ Non-Contributing \$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 Interiorâ€™s Standards for Rehabilitation.

HDC_2021 Meeting Calendar



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™ need to meet with the Preservation Planner prior to submitting your application. This should be done at least 45 days prior to your anticipated submittal date 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, or zoning permit (if required).

Application Requirements

- | | |
|---|---|
| ☒ A complete/ signed application; | ☒ Photographs; |
| ☒ Proof of Ownership (copy of deed or tax statement); | ☒ Any additional backup materials, as necessary; |
| ☒ A current survey of the property, for new construction and any change to existing footprint. (no older than two years); | ☐ If applying as an agent, Owner's Authorization for Agent Representation form must be signed/ notarized and submitted as part of the application; |
| ☒ Scaled elevations & plans; | ☐ For window replacement, a Window Survey must be completed. |

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: Final

See Certificate of Approval Matrix for details

Previously Approved Case

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

Yes

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

9/29/2020

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 â†’ Map Search](#)

Historic District*

Old Town

Site Address*

809 San Fernando Street

City*

Fernandina Beach

State*

FL

Zip Code*

32034

Parcel ID #(s)*

00-00-31-1580-0006-0030

OWNER OF RECORD

As recorded with the Nassau County Property Appraiser

First Name*

Mark and Jennifer

Last Name*

Bailey

Mailing Address*

306 Camilo Ave.

City*

Coral Gables

State*

FL

Zip Code*

33134

Telephone Number*

3057750389

E-mail Address*

markbailey16182@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 than the owner representing this project?*

No

First Name*

Last Name*

Company (if applicable)

Street Address

City

State

Zip

Telephone Number

E-mail Address

Project Description*

We plan to build a two-story home at 809 San Fernando Street, which is currently a vacant lot consisting of Block 6, Lot 6 (peonia) and Block 6, Lots 3 and 4 (media peonias). The home is a 3 bedroom, 2.5 bath structure located on Block 6. The home is approximately 2596 heated square feet, with 1926 square feet downstairs and 671 square feet upstairs. The lot coverage on Lot 6 is 44.36%. There is a first floor screen porch with a flat roof with a parapet wall consistent with the colonial architectural style. The height to the top of the roof is 33'7" and to the top of the bishop's cap on the chimney is 36'8". The ground floor is CBS/stucco, the second floor is wood frame/stucco. A simple wood frame/stucco garage is located on the rear of the north media peonia, Lot 3 of Block 6, with a crushed shell driveway entrance from Amelia Street. The roof is flat and relates to the flat roof over the screened porch on the main house. The garage is 500 square feet with lot coverage on Lots 3 and 4 at 13%. We hope to preserve the remainder of the media peonias as garden and wildlife habitat. The house is of a similar scale to 818 San Fernando, a historic home directly across the street, and the home located to the north. To the east is Amelia Street. To the west is a single story cottage.

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

Design Vision Statement*

Inspired by historic St. Augustine and West Indies architecture, our plans are designed to honor Old Town's historic Spanish roots and the 1573 law of the Indies platting. All required peonia corridors are respected and preserved. The location of the house on the lot is designed to preserve existing aged cedar trees as well as two small brick structures, referred to as "well" and "fire pit" on the survey, located when the lot was cleared in late 2019 by the sellers. We hope to use sustainable materials, solar panels (hidden from street view). The home is approximately 2596 heated square feet, with 1926 square feet downstairs and 671 square feet upstairs. The ground floor is CBS/stucco, the second floor is wood frame/stucco. The chimney will be clad in stucco. Window choice, Marvin "Elevate", was made from the approved list. Outdoor living is an important feature of the house, consistent with the Old Town Fernandina Preservation and Development Guidelines. The house is distinguished by a large shuttered upper-floor porch facing San Fernando, over a first floor loggia for entrance, and a screened porch on the east side of the first floor overlooking the garden/grove area of Lots 3 and 4. The first floor porch has a flat roof with a parapet to hide solar panels and skylights for light on the porch. These flat roofs are also in keeping with Caribbean colonial style architecture. A simple wood frame/stucco garage is located on the rear of the north media peonia, Lot 3 of Block 6, with a crushed shell driveway entrance from Amelia Street. The roof is flat also, with a parapet to hide additional solar panels. We have added a small roof over the garage to increase its design relationship with the main house as per the HDC's comments. The garage is 500 square feet with lot coverage on Lots 3 and 4 at 13%. We hope to preserve the remainder of the media peonias as garden and wildlife habitat. The house is of a similar scale to 818 San Fernando, a historic home directly across the street, and the home located to the north. To the east is Amelia Street. To the west is a single story cottage.

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

EXTERIOR FABRIC

Manufacturer	Product Description	Color
	smooth finish masonry stucco	SW 7568: Neutral Ground; SW 2847: Roycroft Bottle Green (Name/Number)

DOORS

Manufacturer	Product Description	Color
	Glasscraft impact plank door with speakeasy Florida product approval #FL 28173-RI Include FL Product Approval # for Windows and Doors	Gunstock distressed (Name/Number)

WINDOWS

Manufacturer

Marvin

Product Description

Elevate (Impact windows)

Include FL Product Approval # for Windows and Doors

Color

Bronze

(Name/Number)

ROOFING**Manufacturer**

GAF

Product Description

Woodland 0693818MV Premium Roof Shingles

Color

Tuscan Sunset

(Name/Number)

FASCIA/TRIM**Manufacturer****Product Description**

PT treated wood

ColorSW 2847: Rookwood Blue
Green; SW Waterscape
6470

(Name/Number)

FOUNDATION**Manufacturer****Product Description**

Concrete block/stucco

Color

SW 7568: Neutral Ground

(Name/Number)

SHUTTERS**Manufacturer**

Timberlane

Product Description

Operable Louver Shutter Endurian

Color

Antique Bottle Green

(Name/Number)

PORCH/DECK**Manufacturer**

Arto

Product Description

Cement Tile, "Granada" on front loggia

Color

Rice/Ocean Green Dark

(Name/Number)

FENCING**Manufacturer**

US Door and Fence

Product Description(back utility area) Galvanized steel 2 rail flat-top panels
4.84' feet; outdoor shower screen PT wood**Color**Black; shower screen
clear-coat wood

(Name/Number)

DRIVEWAYS/SIDEWALKS**Manufacturer**

gravelshop.com

Product Description

washed shell

Color

mulit/gray

(Name/Number)

SIGNAGE

Manufacturer	Product Description	Color
	n/a	
		(Name/Number)

OTHER

Manufacturer	Product Description	Color
	Corbels/rafter tails wood or wood substitute	BM Arborcoat: leather saddle brown
		(Name/Number)

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

Upload 1	Upload 2	Upload 3	Upload 4
809 San Fernando, OTF, Bailey Res. 20201225-20361 (1).pdf	809treetoposurvey.pdf	809propertytax2020.jpeg	809 rev2SAN FERNANDO PRODUCT SUBMISSION.pdf
Upload 5	Upload 6	Upload 7	Upload 8
809rearviewtowardsSF.jpg	809cedarsAmelia.jpg	809ViewacrossfromAmeliaside.jpg	Choose File No file selected

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:

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.

Applicant First Name*

Mark and Jennifer

Applicant Last Name*

Bailey

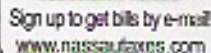
Today's Date*

12/30/2020



DEPARTMENT OF PLANNING & CONSERVATION

204 Ash Street | Fernandina Beach Florida 32034 | 904 310-3480 | www.fbfl.us/planning



www.nassautaxes.com

Notice of Ad Valorem and Non-Ad Valorem Assessments

R

Property Address and Legal Description:

BAILEY MARK L & JENNIFER D
308 CAMILO AVENUE
CORAL GABLES, FL 33134

809 SAN FERNANDO
FERNANDINA BEACH 32034

BLK 6 LOTS 3,4 & 6 OLD TOWN S/D UNR

TAXING AUTHORITY	MILLAGE RATE	ASSESSED VALUE	EXEMPTION AMOUNT	TAXABLE VALUE	TAXES LEVIED
BOARD OF COUNTY COMMISSIONERS					
GENERAL FUND	6.8376	110,187		110,187	753.42
TRANSPORTATION	0.5902	110,187		110,187	65.03
AI BEACH RENOURISHMENT MSTU	0.0960	110,187		110,187	10.58
SCHOOL BOARD					
BASIC DISCRETIONARY	0.7480	186,400		186,400	139.43
CAPITAL OUTLAY	1.5000	186,400		186,400	279.60
SCHOOL BOARD LOCAL EFFORT	3.7160	186,400		186,400	692.66
ST JOHNS RIVER MGMT DIST	0.2287	110,187		110,187	25.20
FL INLAND NAVIGATION DIST	0.0320	110,187		110,187	3.53
MOSQUITO CONTROL DISTRICT	0.1331	110,187		110,187	14.67
CITY OF FERNANDINA BEACH					
FERNANDINA BEACH	5.4683	110,187		110,187	602.54
VOTER APPROVED DEBT	0.1553	110,187		110,187	17.11
TOTAL MILLAGE	19.5052			TOTAL AD VALOREM TAXES	\$2,603.77

TAXING AUTHORITY	PHONE	RATE	AMOUNT
TOTAL NON-AD VALOREM TAXES			\$0.00

TOTAL NON-AD VALOREM TAXES	\$0.00
----------------------------	--------

TOTAL COMBINED TAXES AND ASSESSMENTS

\$2,603.77

AMOUNT DUE	Nov 30, 2020	Dec 31, 2020	Jan 31, 2021	Feb 28, 2021	Mar 31, 2021
IF PAID BY	\$ 2,499.62	\$ 2,525.66	\$ 2,551.69	\$ 2,577.73	\$ 2,603.77

RETAIN FOR YOUR RECORDS

809 SAN FERNANDO: MARK AND JENNIFER BAILEY

PRODUCT LIST

ROOF:

GAF Woodland 0693818 Premium Roof Shingles 25 sq ft Tuscan Sunset



SHIPS UPON ARRIVAL IN 30-60 DAYS SKU SHGWLT5

[Be the first to review this product](#)

\$45.86

Qty

1

Add to Cart

[Order as a Sample](#)

[Add to Compare](#)

GAF Woodland 0693818MV Premium Roof Shingles 25 sq ft Tuscan Sunset

Designed after the look of hand-cut, European shingles, **Woodland Shingles** combine rustic charm with 21st-century style that will make any roof look spectacular... And for only pennies-a-day more than standard architectural shingles. They're also backed by a Lifetime ltd. warranty from GAF, North America's largest roofing manufacturer. Builders Warehouse carries other colors and types (see "Related Products" below).

SW 7568
Neutral Ground
Interior / Exterior
Location Number: 261-C5

SW 2847
Roycroft Bottle Green
Interior / Exterior

SW 2811
Rookwood Blue Green
Interior / Exterior

SW 6470
Waterscape
Interior / Exterior
Location Number: 169-C1



ARTO.com
 310-768-8500
 samples@arto.com

OCEAN GREEN DARK

Material: Concrete | Family: Signature | Color Type: Solid

ARTo is known for handcrafted tiles with color variation. It is very important to take into consideration the color shade variation rating before placing your tile order.

Color Shade Variation: V2 - Slight Variation. Clearly distinguishable differences in texture and/or pattern with similar colors. While the texture, color, and shape may "move around" somewhat from tile to tile, the general appearance from tile to tile is quite similar. The photo below only illustrates the range of color. The printed image does not represent the actual color. Please view actual tile samples.

Note: The V rating may change if a different texture is used.

This color is for use in ARTo's Artiko, Super Artiko, and Roman series concrete products.




SCAN QR CODE TO LEARN MORE

8/2020

Recommended Applications

 Walls
  Floors
  Kitchen
  Pool/Spa
  Outdoor
  Indoor
  Fireplace



HANDCRAFTED IN SOUTHERN CALIFORNIA SINCE 1966



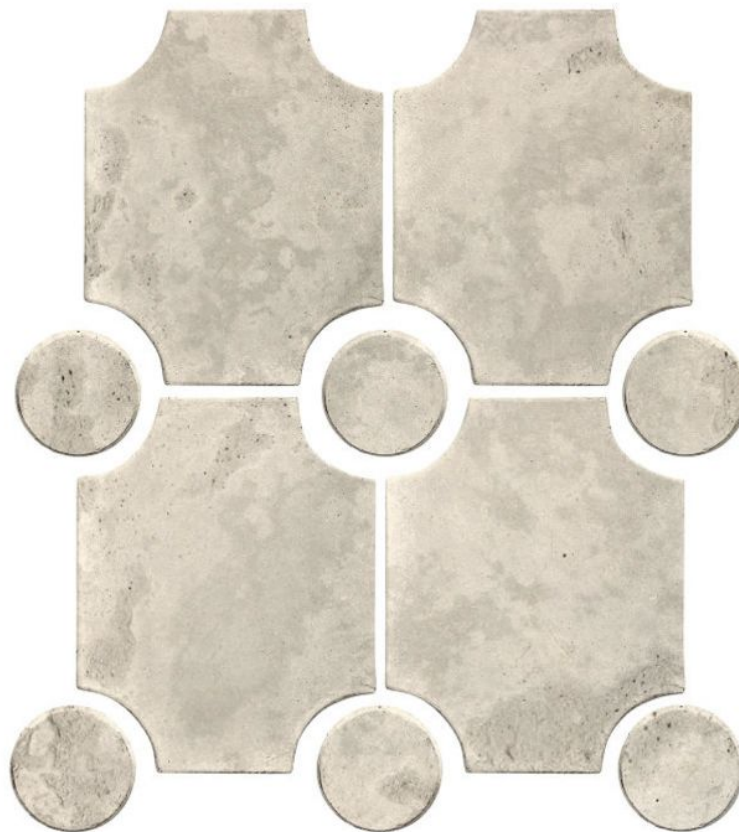
310-768-8500 | 15209 S. Broadway, Gardena, CA 90248 | samples@arto.com



Rustic Elegance | Handcrafted in Los Angeles Since 1966

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[BRICK](#)
[ARCHITECTURAL](#)
[HANDPAINTED](#)
[COLLECTIONS](#)
[PROJECTS](#)

HOME / GRANADA SET RICE LIMESTONE





Technical Information and Opening size (1.61 MB)

IMPACT | 96" Plank Mahogany Door with Speakeasy

GLASSCRAFT



Be the first to review this product



Buy (MCPL8262SPCST-DF8PL1) Exterior door made by GlassCraft starting at \$2354.0000 online. Customize the door within available options to meet your requirements and get the adjusted price real time or add the door to Quote for more customization. This door is available in 0 door systems and is made of (Mahogany) Fiberglass. This Rustic-Old World door is an ideal addition for your project. The estimated ship lead time is 14 Business Days; Pre-finished additional 2 weeks. We offer the lowest shipping rates, but you may also request to pick this door up from our store from the zip code Houston, TX 77043 once the order is ready. Enjoy a Limited Lifetime Warranty on Doors and Limited 5 Year Warranty on Finish from GlassCraft.

Availability: Slab Doors: 10 business days, Prehung: 2-3 weeks; Pre-finished: add 1-2 weeks

SKU MCPL8262SP-DF8PL1IMP

Now Only: \$3,253.25

~~\$4,225.00~~

 You can earn 5 Reward Points (\$5.00) for registration! Login to see more info about points on this product

<https://www.doornmore.com/impact-96-plank-mahogany-door-with-speakeasy-clavos.html>



<https://www.lowes.com/pd/allen-roth-18-in-3-Speed-Outdoor-Air-Mover-Fan/50109246>

Impression Collection Fiberglass
[Change Collection](#)

Vertical Slat Panel 983
[Change Model](#)

Customize

Select an option below

Door Size



Color



Window



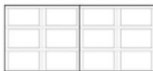
Glass



Hardware



Door Size



Double 16' x 8'

Edit

Color



Oak

Edit

Window



12 Square Double

Edit



Medium Washed Shell

Great for driveways or pathways.

Coverage *Each yard covers about 100 sq. ft. at 2" depth.*

Unit */cubic yard*

\$105.00/cubic yard

QTY

1

ADD TO CART

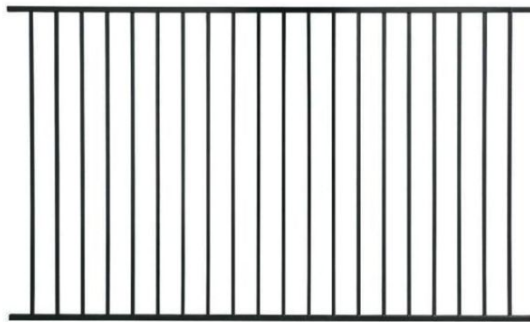
CONTINUE SHOPPING

views

HINKLEY



Internet #205998435 Model #F2GHDS93X58US Store SKU #783022



Best Seller

Pro Series 4.84 ft. H x 7.75 ft. W Black Steel Fence Panel
by US Door & Fence >

★★★★★ (344) Write A Review Questions & Answers (273)

- Galvanized metal material ensures corrosion resistance
- Durable steel construction offers long-lasting use
- Offers privacy and security while providing an open view
- See More Details

\$62⁵⁵

 Save up to \$100⁰ on your qualifying purchase.
Apply for a Home Depot Consumer Card

Color/Finish: **Black**

Black Navajo White White

Nominal Panel Height x Width (ft.): 5 ft x 8 ft

3 ft x 8 ft **5 ft x 8 ft**



Product Approval
USER: Public User

[Product Approval Menu](#) >
 [Product or Application Search](#) >
 [Application List](#)

OFFICE OF THE
SECRETARY

Search Criteria

[Refine Search](#)

Code Version	2020	FL#	ALL
Application Type	ALL	Product Manufacturer	Marvin
Category	Windows	Subcategory	ALL
Application Status	ALL	Compliance Method	ALL
Quality Assurance Entity	ALL	Quality Assurance Entity Contract Expired	ALL
Product Model, Number or Name	ALL	Product Description	ALL
Approved for use in HVHZ	ALL	Approved for use outside HVHZ	ALL
Impact Resistant	ALL	Design Pressure	ALL
Other	ALL		

Search Results - Applications

Go to Page

Page 1 / 3

FL#	Type	Manufacturer	Validated By	Status
FL5545-R9	Revision	Marvin Category: Windows Subcategory: Double Hung	Window and Door Manufacturers Association (715) 498-0367	Validated
FL6525-R11 History	Revision	Marvin Category: Windows Subcategory: Double Hung	Window and Door Manufacturers Association (715) 498-0367	Approved *
FL6529-R9	Revision	Marvin Category: Windows Subcategory: Horizontal Slider	Window and Door Manufacturers Association (715) 498-0367	Validated
FL6535-R10 History	Revision	Marvin Category: Windows Subcategory: Fixed	Window and Door Manufacturers Association (715) 498-0367	Approved *
FL9430-R9 History	Revision	Marvin Category: Windows Subcategory: Double Hung	Window and Door Manufacturers Association (715) 498-0367	Approved *
FL9684-R11 History	Affirmation	Marvin Category: Windows Subcategory: Casement	Window and Door Manufacturers Association (715) 498-0367	Approved
FL9686-R8 History	Revision	Marvin Category: Windows Subcategory: Awning	Window and Door Manufacturers Association (715) 498-0367	Approved *
FL9690-R8 History	Revision	Marvin Category: Windows Subcategory: Fixed	Window and Door Manufacturers Association (715) 498-0367	Approved *
FL10172-R10 History	Revision	Marvin Category: Windows Subcategory: Fixed	Window and Door Manufacturers Association (715) 498-0367	Approved *
FL10188-R11	Revision	Marvin Category: Windows Subcategory: Fixed	Window and Door Manufacturers Association (715) 498-0367	Validated
FL10197-R9 History	Affirmation	Marvin Category: Windows Subcategory: Casement	Window and Door Manufacturers Association (715) 498-0367	Approved
FL10199-R8 History	Revision	Marvin Category: Windows Subcategory: Awning	Window and Door Manufacturers Association (715) 498-0367	Approved *
FL10257-R7 History	Revision	Marvin Category: Windows Subcategory: Double Hung	Window and Door Manufacturers Association (715) 498-0367	Approved *
FL10323-R8	Revision	Marvin	Window and Door Manufacturers Association	Validated

		Category: Windows Subcategory: Awning	(715) 498-0367	
FL10783-R6	Revision	Marvin Category: Windows Subcategory: Fixed	Window and Door Manufacturers Association (715) 498-0367	Validated
FL10812-R6 History	Revision	Marvin Category: Windows Subcategory: Fixed	Window and Door Manufacturers Association (715) 498-0367	Approved *
FL11605-R6	Revision	Marvin Category: Windows Subcategory: Double Hung	Window and Door Manufacturers Association (715) 498-0367	Applied For
FL12374-R7 History	Revision	Marvin Category: Windows Subcategory: Single Hung	Window and Door Manufacturers Association (715) 498-0367	Approved *
FL12378-R8 History	Revision	Marvin Category: Windows Subcategory: Fixed	Window and Door Manufacturers Association (715) 498-0367	Approved *
FL12916-R7 History	Revision	Marvin Category: Windows Subcategory: Horizontal Slider	Window and Door Manufacturers Association (715) 498-0367	Approved *

Go to Page

Page 1 / 3

* Approved by DBPR. Approvals by DBPR shall be reviewed and ratified by the POC and/or the Commission if necessary.

Contact Us :: 2601 Blair Stone Road, Tallahassee FL 32399 Phone: 850-487-1824

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Product Approval Accepts:



Credit Card
Safe

SECURITYMETRICS



Product Approval
USER: Public User

[Product Approval Menu](#) >
 [Product or Application Search](#) >
 Application List

OFFICE OF THE
SECRETARY

Search Criteria

[Refine Search](#)

Code Version	2020	FL#	ALL
Application Type	ALL	Product Manufacturer	Velux America, LLC
Category	Sky Lights	Subcategory	ALL
Application Status	ALL	Compliance Method	ALL
Quality Assurance Entity	ALL	Quality Assurance Entity Contract Expired	ALL
Product Model, Number or Name	ALL	Product Description	ALL
Approved for use in HVHZ	ALL	Approved for use outside HVHZ	ALL
Impact Resistant	ALL	Design Pressure	ALL
Other	ALL		

Search Results - Applications

FL#	Type	Manufacturer	Validated By	Status
FL6393-R14 History	Revision	Velux America, LLC Category: Sky Lights Subcategory: Skylight	Window and Door Manufacturers Association (715) 498-0367	Approved *
FL13300-R7 History	Revision	Velux America, LLC Category: Sky Lights Subcategory: Skylight	Window and Door Manufacturers Association (715) 498-0367	Approved *
FL13303-R7 History	Revision	Velux America, LLC Category: Sky Lights Subcategory: Skylight	Window and Door Manufacturers Association (715) 498-0367	Approved *
FL13308-R6 History	Revision	Velux America, LLC Category: Sky Lights Subcategory: Skylight	Window and Door Manufacturers Association (715) 498-0367	Approved *
FL13309-R6 History	Revision	Velux America, LLC Category: Sky Lights Subcategory: Skylight	Window and Door Manufacturers Association (715) 498-0367	Approved *
FL13560-R7 History	Revision	Velux America, LLC Category: Sky Lights Subcategory: Skylight	Window and Door Manufacturers Association (715) 498-0367	Approved *
FL21040-R3 History	Affirmation	Velux America, LLC Category: Sky Lights Subcategory: Skylight	Window and Door Manufacturers Association (715) 498-0367	Approved

*Approved by DBPR. Approvals by DBPR shall be reviewed and ratified by the POC and/or the Commission if necessary.

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Product Approval Accepts:



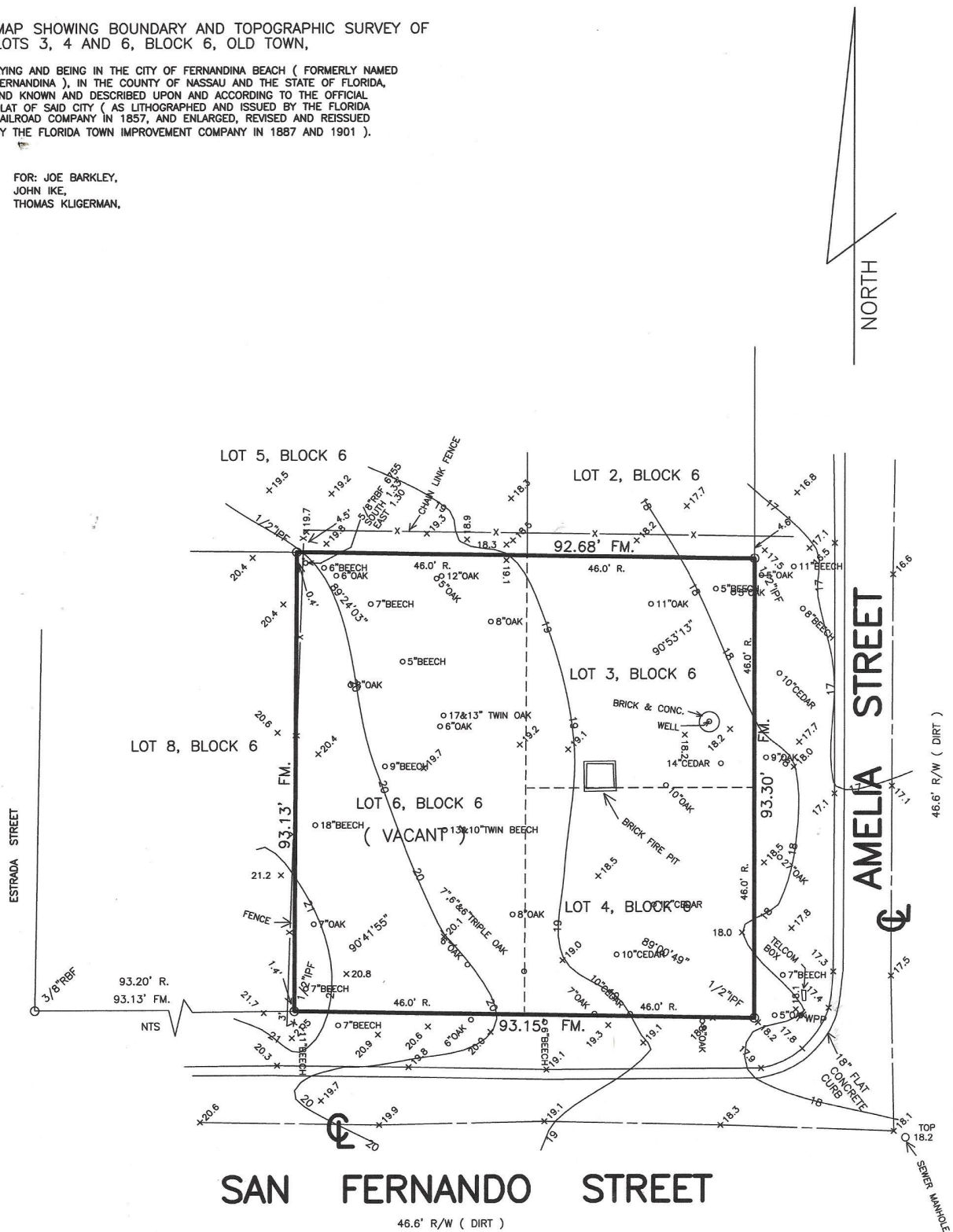
Credit Card
Safe

securitymetrics

MAP SHOWING BOUNDARY AND TOPOGRAPHIC SURVEY OF LOTS 3, 4 AND 6, BLOCK 6, OLD TOWN,

LYING AND BEING IN THE CITY OF FERNANDINA BEACH (FORMERLY NAMED
FERNANDINA), IN THE COUNTY OF NASSAU AND THE STATE OF FLORIDA,
AND KNOWN AND DESCRIBED UPON AND ACCORDING TO 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).

FOR: JOE BARKLEY,
JOHN IKE,
THOMAS KLIGERMAN,



ELEVATIONS SHOWN THUS X 0.0 REFER TO NORTH AMERICAN VERTICAL DATUM 1988.

REVISED TO SHOW TREES & TOPOGRAPHY 10-30-20

COASTAL LAND SURVEYORS

& MAPPERS, INC.

34 NORTH FOURTEENTH STREET
FERNANDINA BEACH, FLORIDA 32032
TEL. 904-261-8950 FAX 904-277-6650

I HEREBY CERTIFY THE INFORMATION DEPICTED HEREON AS
MEETING THE MINIMUM TECHNICAL STANDARDS FOR LAND
SURVEYING, CHAPTER 51-17.050, FLORIDA ADMIN. CODE, AND/OR
CHAPTER 180-7, GEORGIA STATUTES.

LICENSED BUSINESS NO. 6412

JAMES C. PEACOCK, PROFESSIONAL SURVEYOR AND MAPPER
FLORIDA CERTIFICATE NO. 3718
GEORGIA CERTIFICATE NO. 2365
NOT VALID UNLESS EMBOSSED WITH SURVEYORS OFFICIAL SEAL

BEARINGS BASED ON N/A

PROPERTY SHOWN HEREON LIES WITHIN
FLOOD ZONE X AS SHOWN ON

FEMA FLOOD INSURANCE RATE MAP,
COMMUNITY NO. 120172 PANEL NO. 0229G
DATED 8/2/17

DATE OF SURVEY: JANUARY 7, 2020
SCALE 1"=20'
JOB NO. 2001-10 F.B. 359

CORNER MARKERS HAVE NO IDENTIFICATION U.N.O.

LEGEND:
IRON PIPE FOUND - IPF POWER LINE - P-----
IRON PIPE SET - IPS PLAT - P.
RE/BAR FOUND - RBF FIELD MEASURED - FM.
NOT TO SCALE - NTS RECORD - R. DEED - D.
BUILDING RESTRICTION LINE - BRL POWER POLE - O.
CONCRETE MONUMENT FOUND - CMF CONCRETE - CONC.
STAINLESS STEEL PIPE FOUND - SSFP FENCE - F-----
RIGHT-OF-WAY - R/W RIGHT-OF-WAY - R/W
POINT OF CURVE - PC POINT OF TANGENCY - PT
CENTERLINE - C OFFICIAL RECORDS BOOK - O.R.B.

SYMBOLS + KEYS

DOOR AND WINDOW SIZE KEY

2B6O = 2'-8" WIDE x 6'-0" HIGH

DRAWING NUMBER

1

3

= SECTION OR ELEVATION

SHEET NUMBER

1

3

ROOM TITLE

KITCHEN

10" CLG. WOOD

CEILING HEIGHT

FLOOR FINISH

1

DRAWING TITLE

DETAIL OR ELEVATION NUMBER

14.00'

= ELEVATION ABOVE SEA LEVEL

1

= REVISION NUMBER

= REVISION CLOUD

= PLAN REFERENCE NORTH

	SINGLE POLE SWITCH
	THREE WAY SWITCH
	FOUR WAY SWITCH
	DIMMER SWITCH
	SPEED CONTROL
	DUPLEX OUTLET
	1/2 HOT OUTLET
	WATER PROOF OUTLET
	GROUND FAULT OUTLET
	QUADPLEX OUTLET
	SPECIALTY OUTLET
	FLOOR OUTLET
	TELEPHONE JACK
	THERMOSTAT
	TELEVISION JACK
	VENT
	VENT w/ LIGHT
	SURFACE MOUNTED FIXTURE
	RECESSED FIXTURE
	WALL MOUNTED FIXTURE
	FLOOD LIGHT
	FLUORESCENT FIXTURE
	CEILING FAN
	STRIP LIGHTING
	CEILING BOX
	DOOR CHIME
	ELECTRICAL PANEL
	SMOKE DETECTOR
	CARBON MONOXIDE DETECTOR



DRAWING INDEX

0

COVER SHEET

5

SITE PLAN

2

FIRST FLOOR PLAN

3

SECOND FLOOR PLAN

4

ELEVATIONS

5

ELEVATIONS

G1

GARAGE FLOOR PLAN

G2

GARAGE ELEVATIONS

GENERAL INFO

AREA CALCULATIONS

FIRST FLOOR HEATED = 1926 S.F.

SLEEPING PORCH = 475 S.F.

SECOND FLOOR HEATED = 671 S.F.

GARAGE = 500 S.F.

TOTAL HEATED = 2597 S.F.

NOT FOR CONSTRUCTION:

FOR REVIEW ONLY

BAILEY RESIDENCE

809 SAN FERNANDO STREET, OLD TOWN FERNANDINA, FLORIDA

Copyright © 2020 by Allison Ramsey Architects, Inc. All rights reserved.

DATE:	12/25/2020
JOB NO.	20361
OWN. BY:	RF
DWG. NAME:	20201225-20361.DWG

ARA

ALLISON RAMSEY

Architects

Inc.

creating sustainable timeless design

1003 Charles St.

Beaufort SC 29902

(843) 984-0559

www.allisonramseyarchitect.com

THIS PLAN HAS BEEN PREPARED TO MEET THE PROFESSIONAL STANDARDS AND PRACTICES OF THE ARCHITECTURAL PROFESSION. IT IS THE RESPONSIBILITY OF THE ARCHITECT TO PROVIDE THE FOLLOWING INFORMATION TO THE CLIENT. THE ARCHITECT DOES NOT ASSUME LIABILITY FOR ANY ITEMS CONSTRUCTED FROM THIS PLAN.

VERIFY ALL DIMENSIONS PRIOR TO PROCEEDING WITH CONSTRUCTION.

STANDARD MATERIALS, FINISHES, AND EQUIPMENT SHOULD BE USED UNLESS OTHERWISE SPECIFIED.

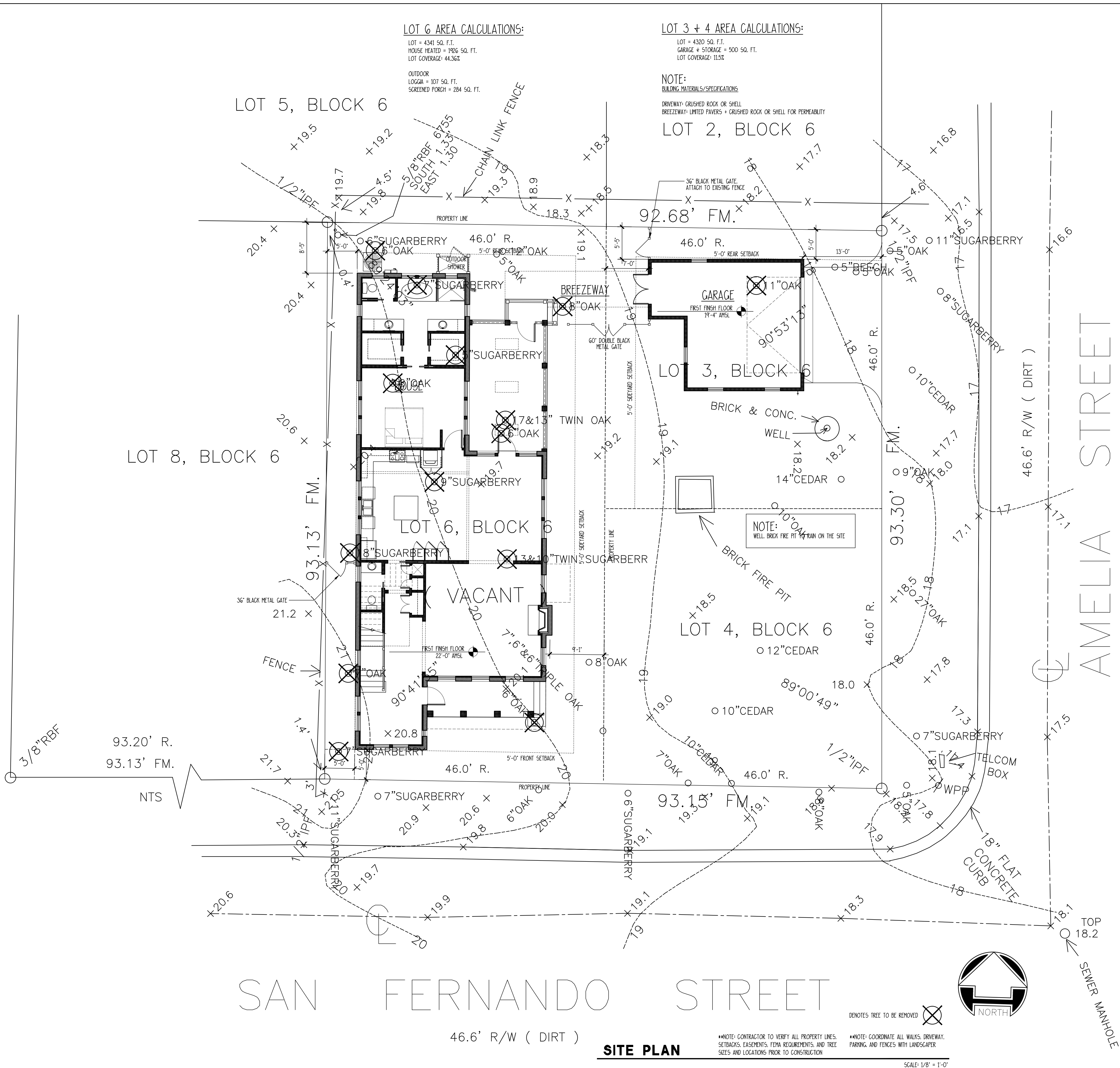
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STANDARD MATERIALS, FINISHES, AND EQUIPMENT SHOULD BE USED UNLESS OTHERWISE SPECIFIED.

ESTRADA STREET



SAN FERNANDO STREET

46.6' R/W (DIRT)

SITE PLAN

NOTE: CONTRACTOR TO VERIFY ALL PROPERTY LINES, SETBACKS, EASEMENTS, FEMA REQUIREMENTS, AND TREE SIZES AND LOCATIONS PRIOR TO CONSTRUCTION

NOTE: COORDINATE ALL WALKS, DRIVEWAY, PARKING, AND FENCES WITH LANDSCAPER

SCALE: 1/8" = 1'-0"



NOT FOR CONSTRUCTION:
FOR REVIEW ONLY

BAILEY RESIDENCE

809 SAN FERNANDO STREET,
OLD TOWN FERNANDINA, FLORIDA

ALLISON RAMSEY
Architects

creating sustainable timeless design

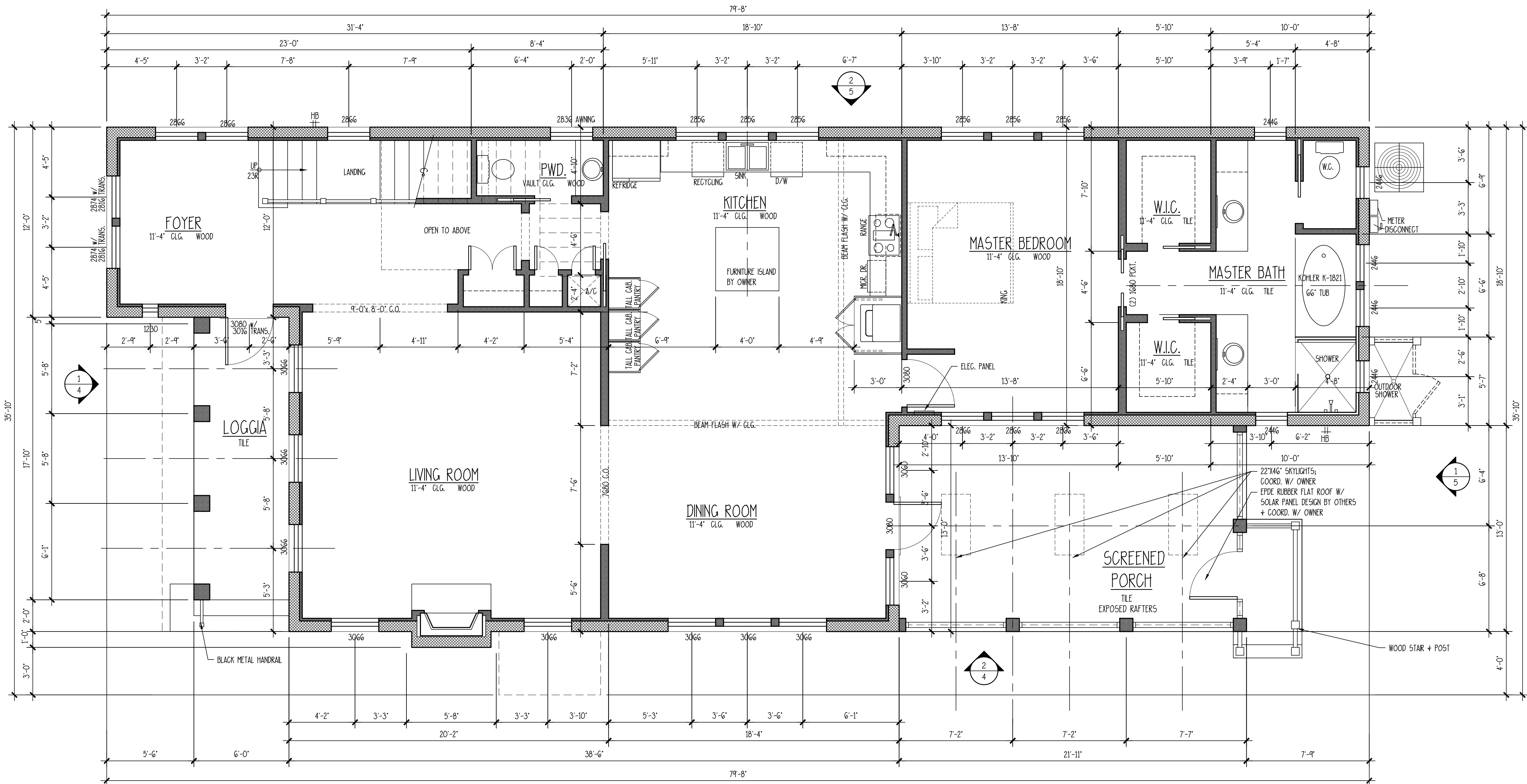
1003 Charles St.
Beaufort SC 29902
(843) 984-0559
www.allisonramseyarchitect.com

THIS PLAN HAS BEEN PREPARED TO MEET THE PROFESSIONAL STANDARDS AND PRACTICES OF THE ARCHITECTURAL PROFESSION. IT IS THE RESPONSIBILITY OF THE ARCHITECT TO VERIFY THE ACCURACY OF THE INFORMATION PROVIDED BY THE CLIENT AND TO BE RESPONSIBLE FOR THE DESIGN OF THE PROJECT. THE ARCHITECT ASSUMES NO LIABILITY FOR ANY ERRORS OR OMISSIONS IN THIS PLAN. THE ARCHITECT DOES NOT WARRANT THE ACCURACY OF ANY INFORMATION PROVIDED BY THE CLIENT. THE ARCHITECT DOES NOT WARRANT THE ACCURACY OF ANY INFORMATION PROVIDED BY THE CLIENT. THE ARCHITECT DOES NOT WARRANT THE ACCURACY OF ANY INFORMATION PROVIDED BY THE CLIENT.

DATE:	12/25/2020
JOB NO.	20361
OWN. BY:	RF
DWG. NAME:	20201225-20361.DWG



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FIRST FLOOR PLAN

SCALE: 1/4"=1'-0"

NOT FOR CONSTRUCTION:
FOR REVIEW ONLY

DATE:	12/25/2020
JOB NO.	20361
OWN. BY:	RF
DWG. NAME:	20201225-20361.DWG

2

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- VERIFY ALL MATERIALS, FINISHES, AND EQUIPMENT ARE AS SHOWN ON THIS PLAN.
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- PLANS CAN BE USED INSTEAD OF MEET. TOP PROFESSIONAL STANDARDS AND PRACTICES.
- HOWEVER, BUILDING CODES ARE UNENFORCEABLE CODES (NOT FOR PRACTICE LOCATIONS).
- IT IS THE RESPONSIBILITY OF THE ENGINEER OF THIS PLAN TO PROVIDE THE FOLLOWING:
- BEFORE SIGNING CONSTRUCTION ALLOWS OTHER MATERIALS, AN ASSURES NO LIMIT FOR ANY CODE GOVERNED FROM THIS PLAN.
- -VERY ALL DIMENSIONS MUST GO PROCEEDING WITH CONSTRUCTION
- -VERY COMPLIANCE WITH ALL LOCAL CODES
- PLANS INDICATE LOCATIONS WITH ENGINEERING ASPECTS SHOULD INCORPORATE ACTUAL SITE CONDITIONS.
- -LOCAL PLUMBING APPLIQUES ARE NOT INDICATED THESE SHOULD BE OBTAINED FROM A LOCAL PLUMB CONTRACTOR OR PROVIDER TO INSURE COMPLIANCE WITH LOCAL CODE
- AND THAT EQUIPMENT IS SIZED CORRECTLY FOR THE OTHER MATERIALS REGION AND CONDITIONS.
- -VERY ALL STRUCTURAL COMPLIANCE WITH LOCAL INSULATE, AIRSIDE AND AIRFLOW.

DATE:	12/25/2020
JOB NO.	20361
DWN. BY:	KF
DWG. NAME:	20201225-20361.DWG

4



Architectural drawing of the rear elevation of a house. The drawing shows a two-story structure with a gabled roof, a chimney on the left, and a porch on the right. Dimensions are provided for various elements: overall height (33'-7" max), porch height (11'-4"), and window heights (8'-0" and 9'-0"). A note indicates "NOT FOR CONSTRUCTION".

Key features and dimensions:

- Overall height: 33'-7" MAX. HT.
- Porch height: 11'-4"
- Window heights: 8'-0" and 9'-0"
- Chimney: MASONRY BISHOPS CAP, SPARK ARRESTOR
- Roof: 12/6 pitch
- Porches: 1st FIN. FLR., 2nd FIN. FLR.
- Windows: 10" COLUMN W/ STUCCO FINISH, typ.
- Outdoor shower: OUTDOOR SHOWER w/ 1x4 VERTICAL PLANKS

NOT FOR CONSTRUCTION

1 REAR ELEVATION

SCALE: 1/4" = 1'-0"

1 REAR ELEVATION

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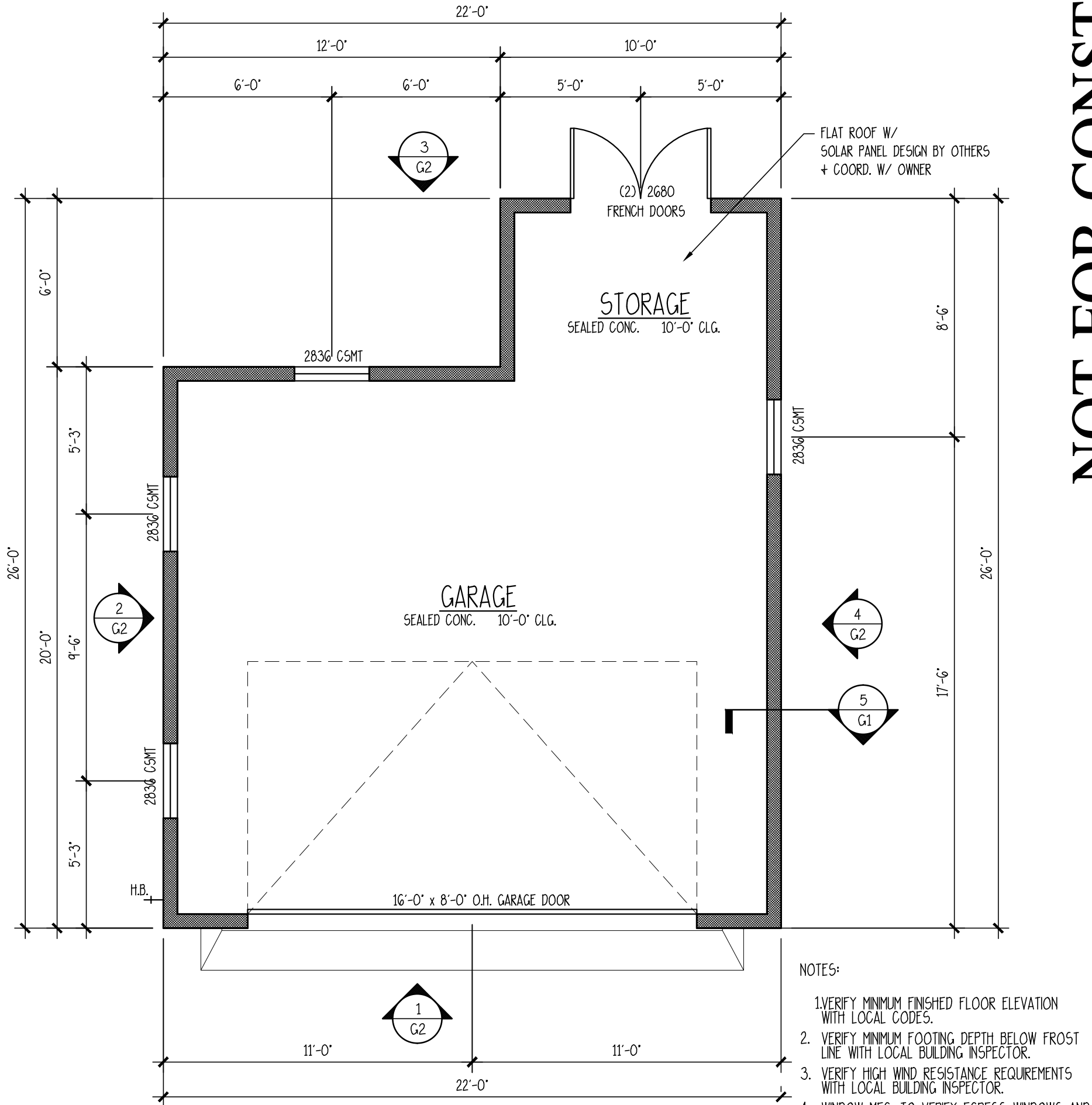
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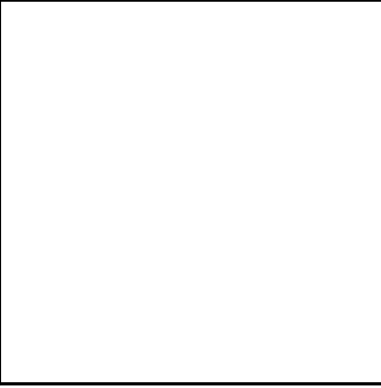
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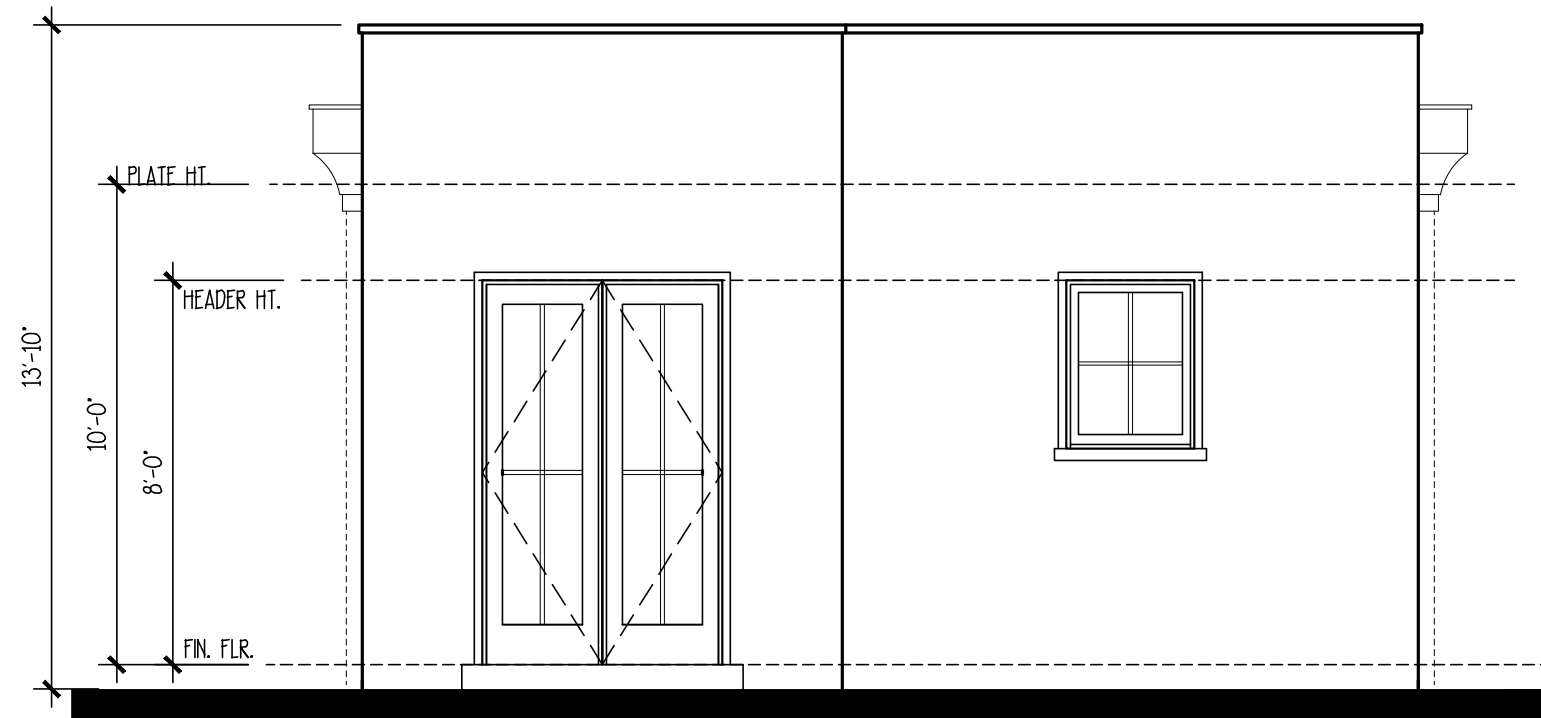
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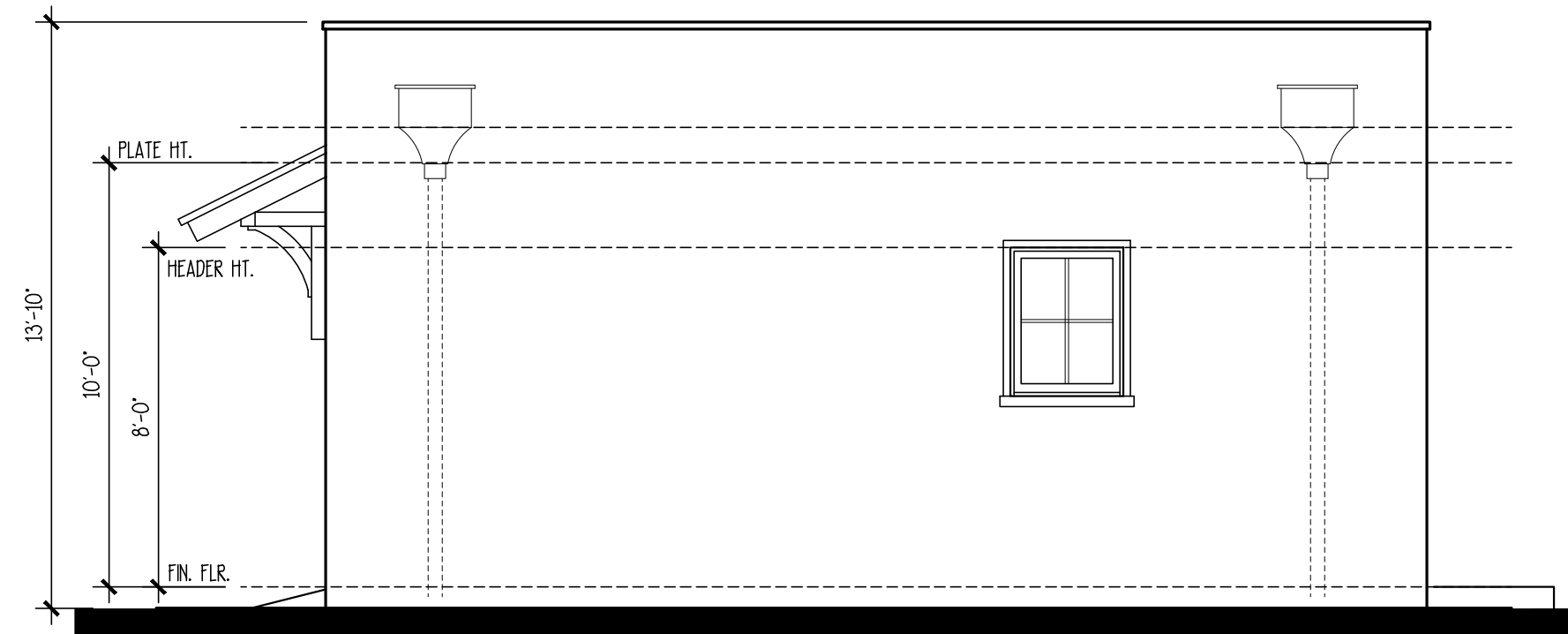
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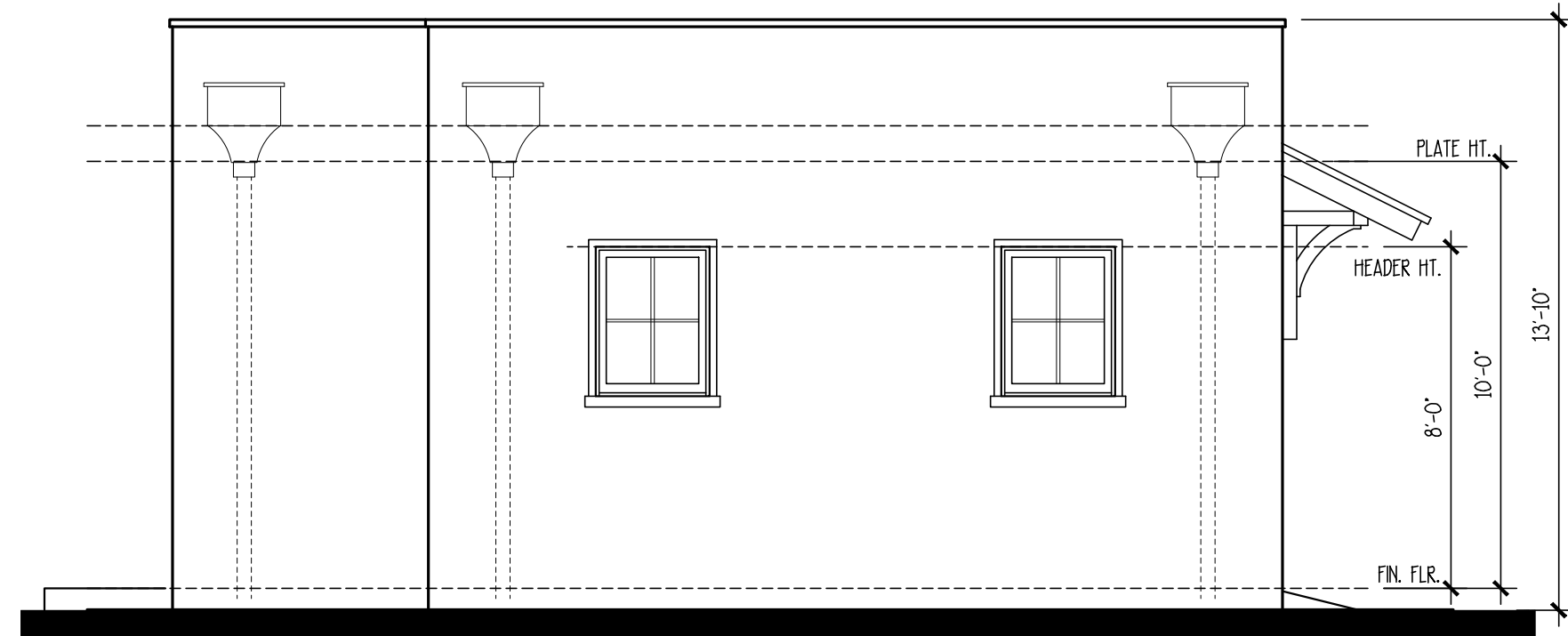
G1



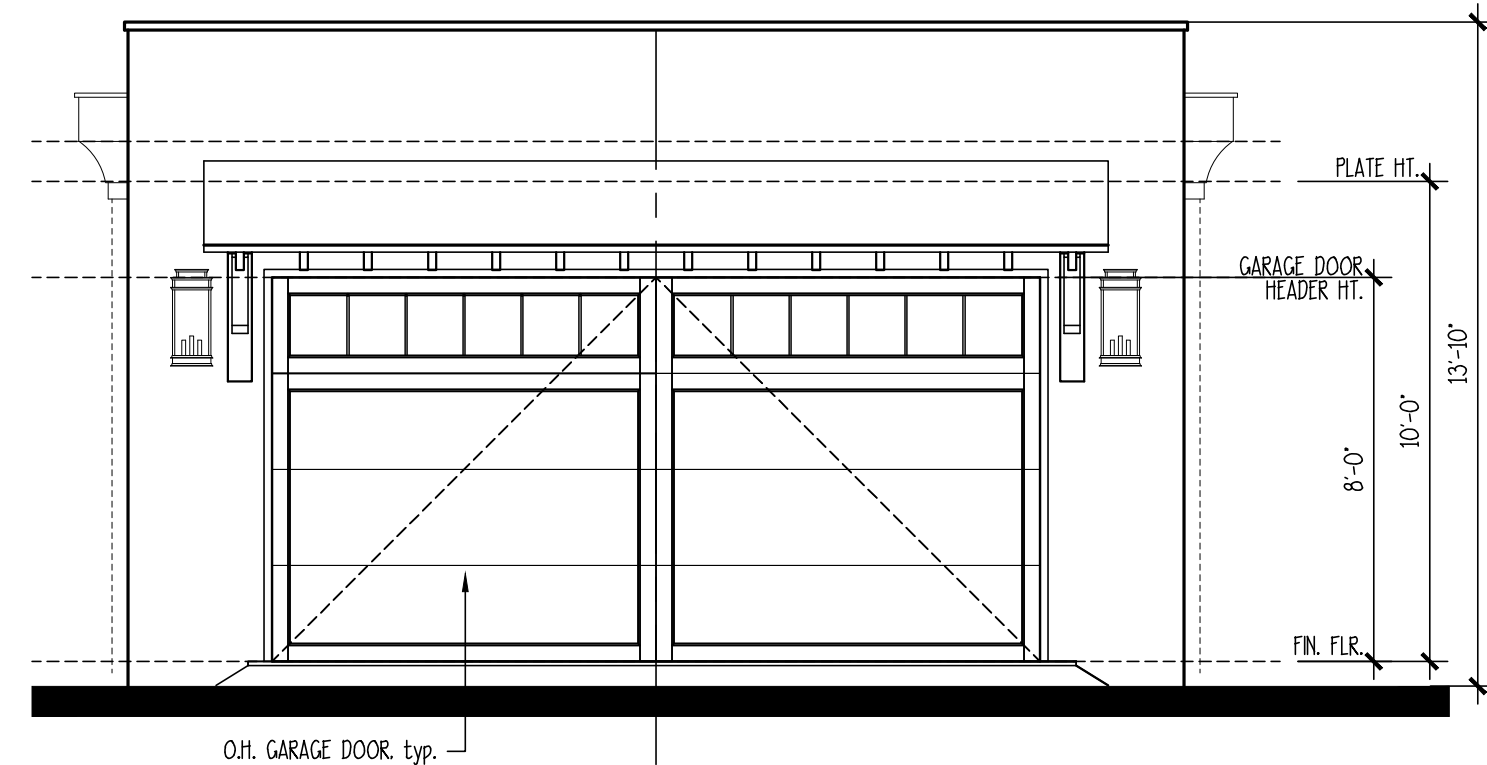
3 REAR ELEVATION
SCALE: 1/4" = 1'-0"



4 RIGHT ELEVATION
SCALE: 1/4" = 1'-0"



2 LEFT ELEVATION
SCALE: 1/4" = 1'-0"



1 FRONT ELEVATION
SCALE: 1/4" = 1'-0"

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G2

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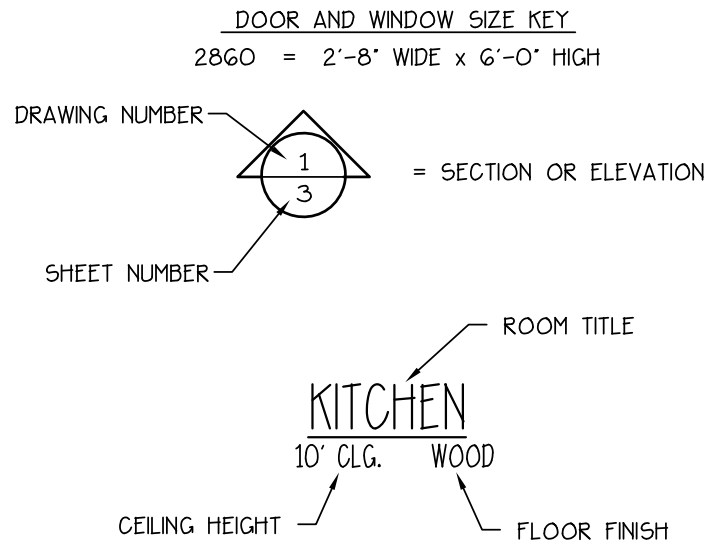
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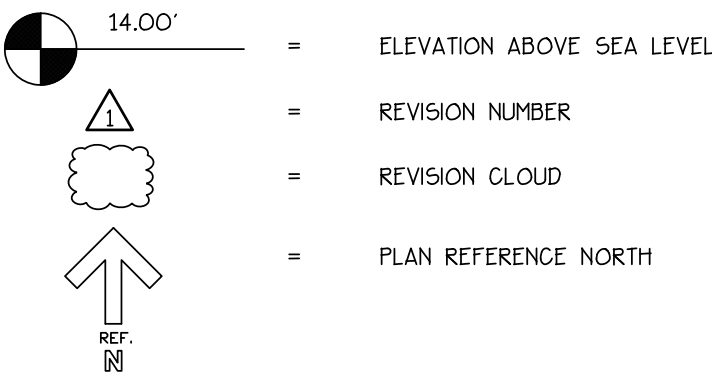




SYMBOLS + KEYS



1 DRAWING TITLE
DETAIL OR ELEVATION NUMBER



SW	SINGLE POLE SWITCH
3SW	THREE WAY SWITCH
4SW	FOUR WAY SWITCH
DSW	DIMMER SWITCH
SC	SPEED CONTROL
DO	DUPLEX OUTLET
HO	1/2 HOT OUTLET
WPO	WATER PROOF OUTLET
GO	GROUND FAULT OUTLET
QO	QUADRUPOLEX OUTLET
SO	SPECIALTY OUTLET
FO	FLOOR OUTLET
TJ	TELEPHONE JACK
TS	THERMOSTAT
TJ	TELEVISION JACK
V	VENT
V/L	VENT w/ LIGHT
SM	SURFACE MOUNTED FIXTURE
RO	RECESSED FIXTURE
WM	WALL MOUNTED FIXTURE
FL	FLOOD LIGHT
FR	FLUORESCENT FIXTURE
CF	CEILING FAN
SL	STEP LIGHTING
CB	CEILING BOX
DC	DOOR CHIME
EP	ELECTRICAL PANEL
SD	SMOKE DETECTOR
CM	CARBON MONOXIDE DETECTOR



CONCEPTUAL RENDERING

DRAWING INDEX

- 0 COVER SHEET
- 5 SITE PLAN
- 2 FIRST FLOOR PLAN
- 3 SECOND FLOOR PLAN
- 4 ELEVATIONS
- 5 ELEVATIONS
- G1 GARAGE FLOOR PLAN
- G2 GARAGE ELEVATIONS

GENERAL INFO

AREA CALCULATIONS
FIRST FLOOR HEATED = 1926 S.F. SLEEPING PORCH = 471 S.F.
SECOND FLOOR HEATED = 671 S.F. GARAGE = 500 S.F.
TOTAL HEATED = 2597 S.F.

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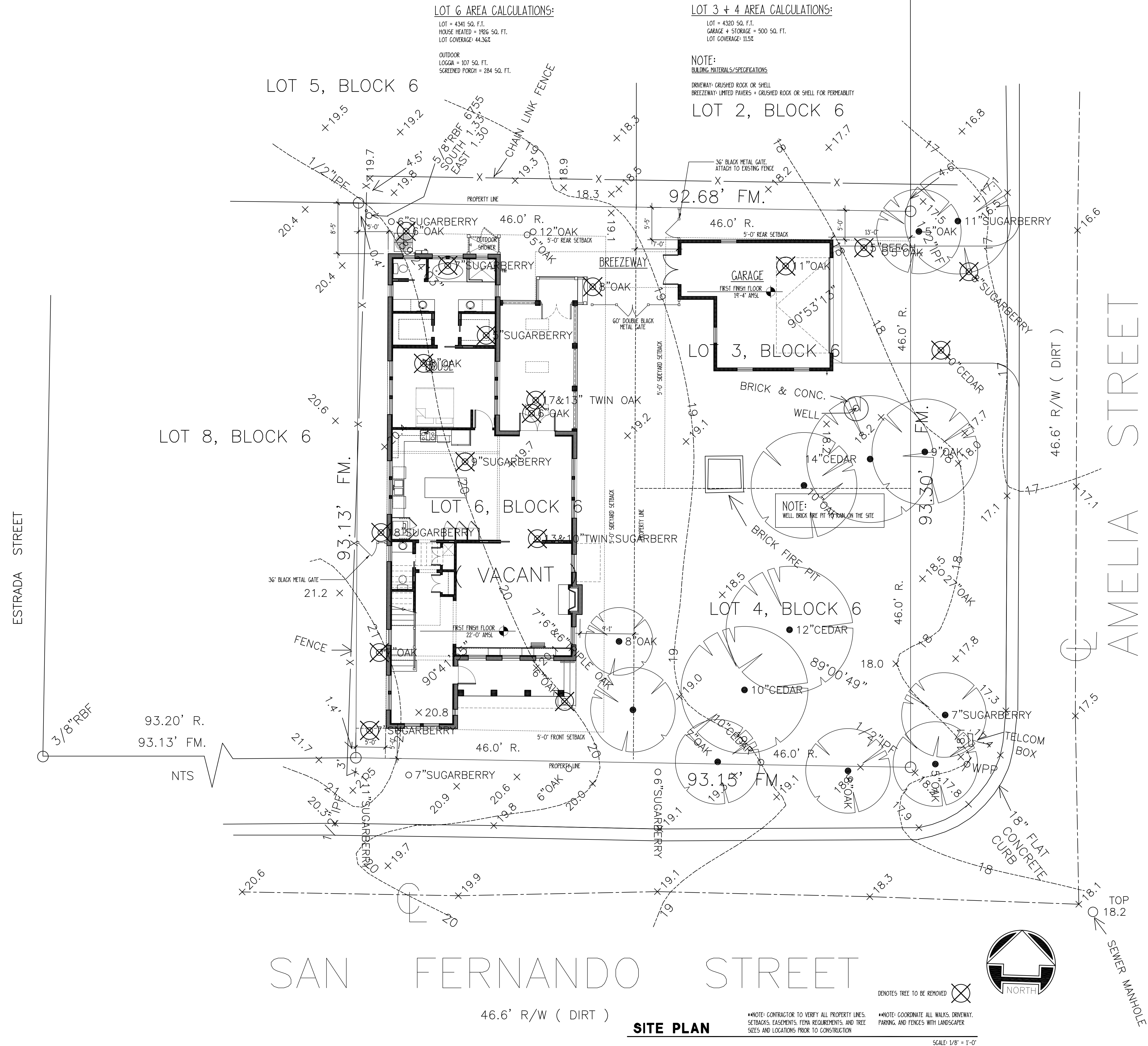
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DATE:	2/2/2021
JOB NO.	20361
DWG. BY:	HR
DWG. NAME:	20201225-20361.DWG



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 - ADVERT COMPLAINTS WITH LOCAL CODES.
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- ONCE A PLANNING PROJECT IS NOT INITIATED THESE SHOULD BE OBTAINED FROM A LOCAL CITY, COMMUNITY OR MEMBER TO INSURE COMPLIANCE WITH LOCAL CODE
- AND THAT EQUIPMENT IS SUFFICIENT FOR THIS PARTICULAR REGION AND CONDITIONS.
- FORGET ALL STRUCTURES WHICH LOCAL PROPERTY OWNERS AND AGENTS.

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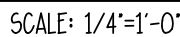
DATE:	2/3/2021
JOB NO.	20361
DWN. BY:	KF
DWG. NAME:	20201225-20361.DWG

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••NOTE: CONTRACTOR TO VERIFY ALL PROPERTY LINES, SETBACKS, EASEMENTS, FEMA REQUIREMENTS, AND TREE SIZES AND LOCATIONS PRIOR TO CONSTRUCTION

••NOTE: COORDINATE ALL WALKS, DRIVEWAY PARKING, AND FENCES WITH LANDSCAPER

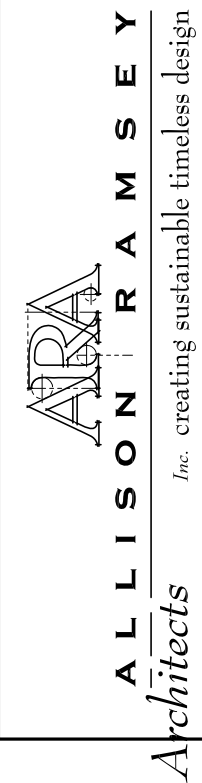
SCALE: 1/8" = 1'-0"



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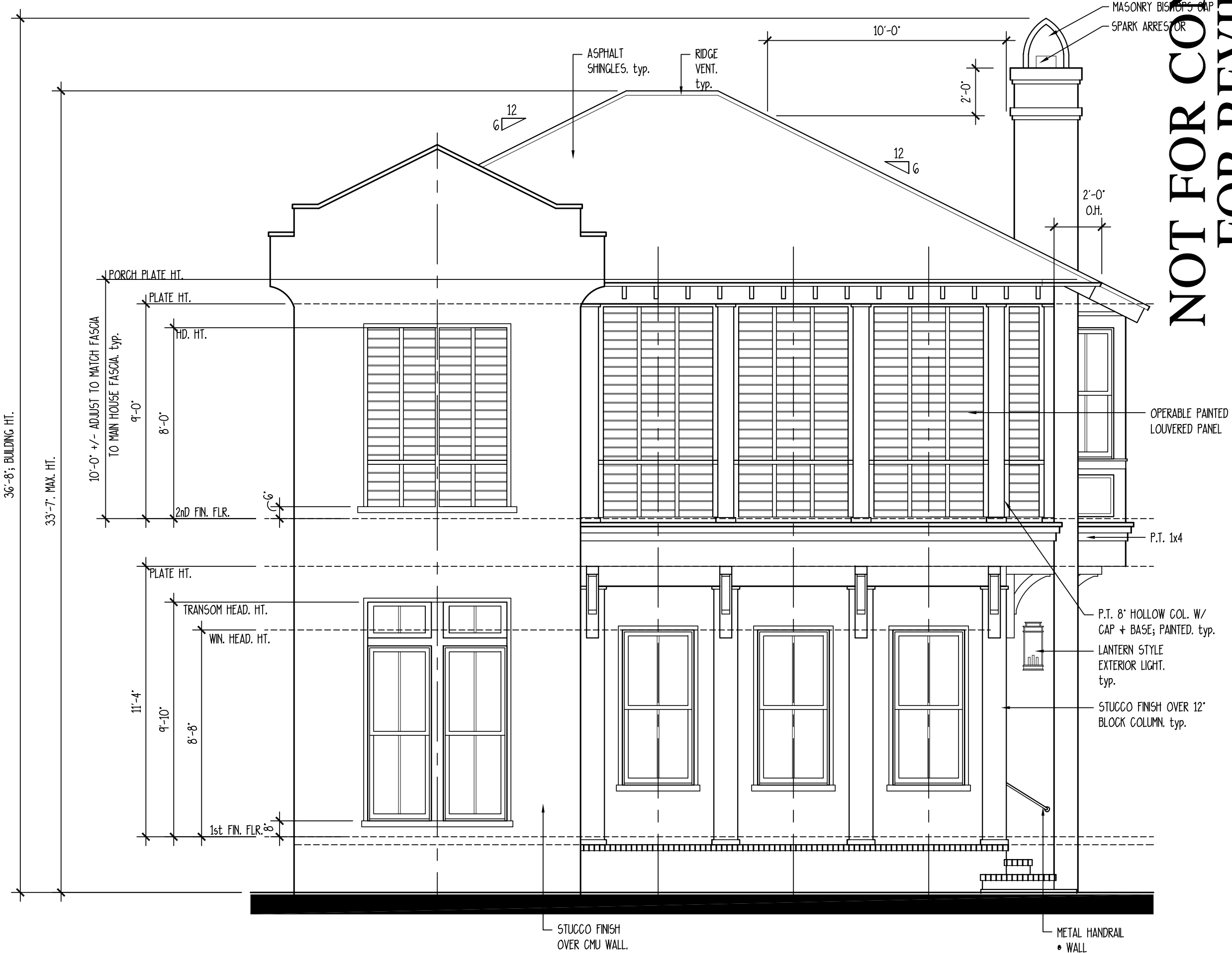
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DWG. NAME:	20201225-20361.DWG

2



2 RIGHT ELEVATION

NOTE:
BUILDING MATERIALS/SPECIFICATIONS
ASPHALT SHINGLES (SLOPED ROOFS)
EPDM RUBBER (FLAT ROOFS)
HOUSE :
CBS GROUND FLOOR, WOOD FRAME SECOND FLOOR
GARAGE:
WOOD FRAME GARAGE
EXTERIOR TREATMENT:
STUCCO ALL BUILDINGS
EXTERIOR TREATMENT OF EXTENSIONS/
(WINDOW SEAT) AND SLEEPING PORCH:
WOOD OR WOOD REPLICA (TREX ETC.)
SHUTTERS:
WEATHER RESISTANT MATERIAL - WOOD REPLICA
FIREPLACE TREATMENT:
STUCCO
FRONT ENTRY:
STEPS: TILE
FRONT ENTRY LOGGIA:
SOLID NON-SLIP SURFACE (STONE/TILE OR REPLICA)



1 FRONT ELEVATION

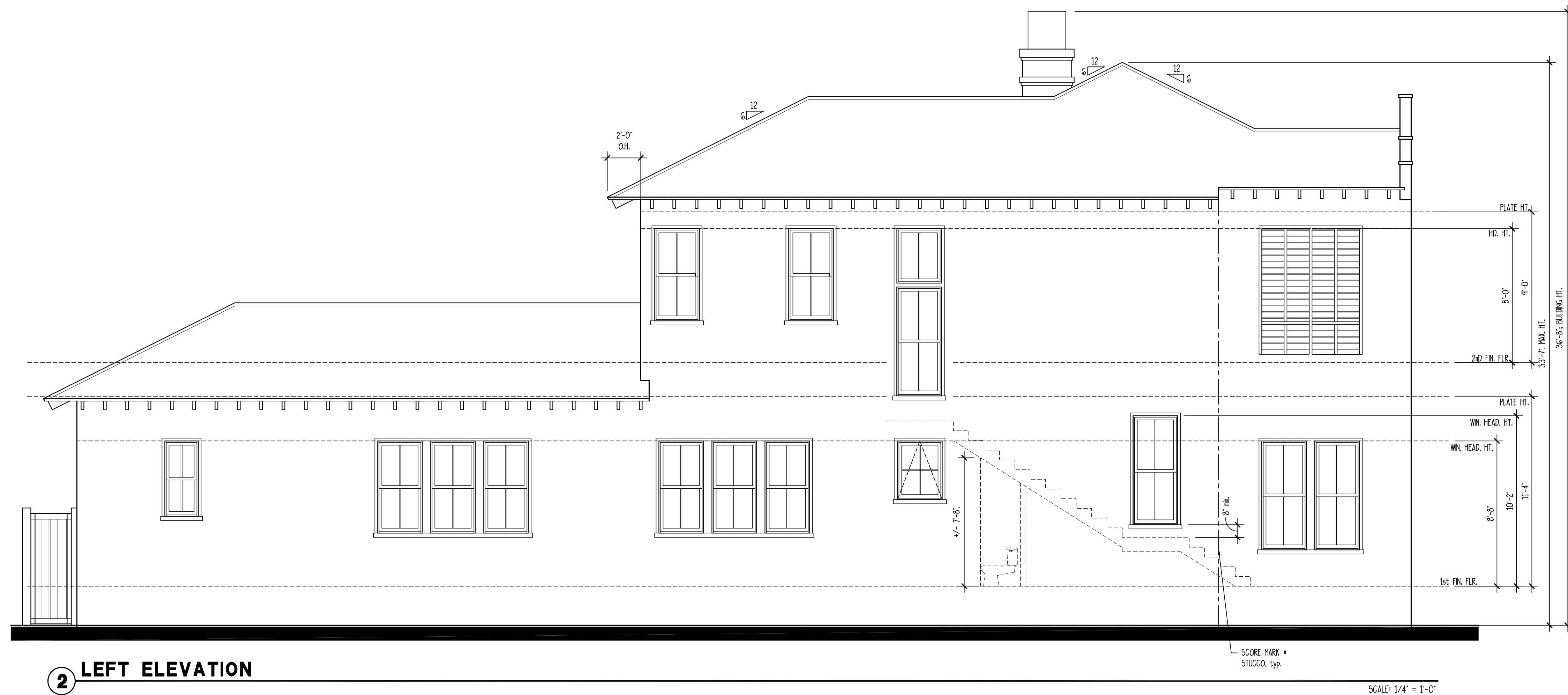
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DRAWN BY:	MR
DWG. NAME:	20201225-20366.DWG



2 LEFT ELEVATION

SCALE: 1/4" = 1'-0"



1 REAR ELEVATION

SCALE: 1/4" = 1'-0"

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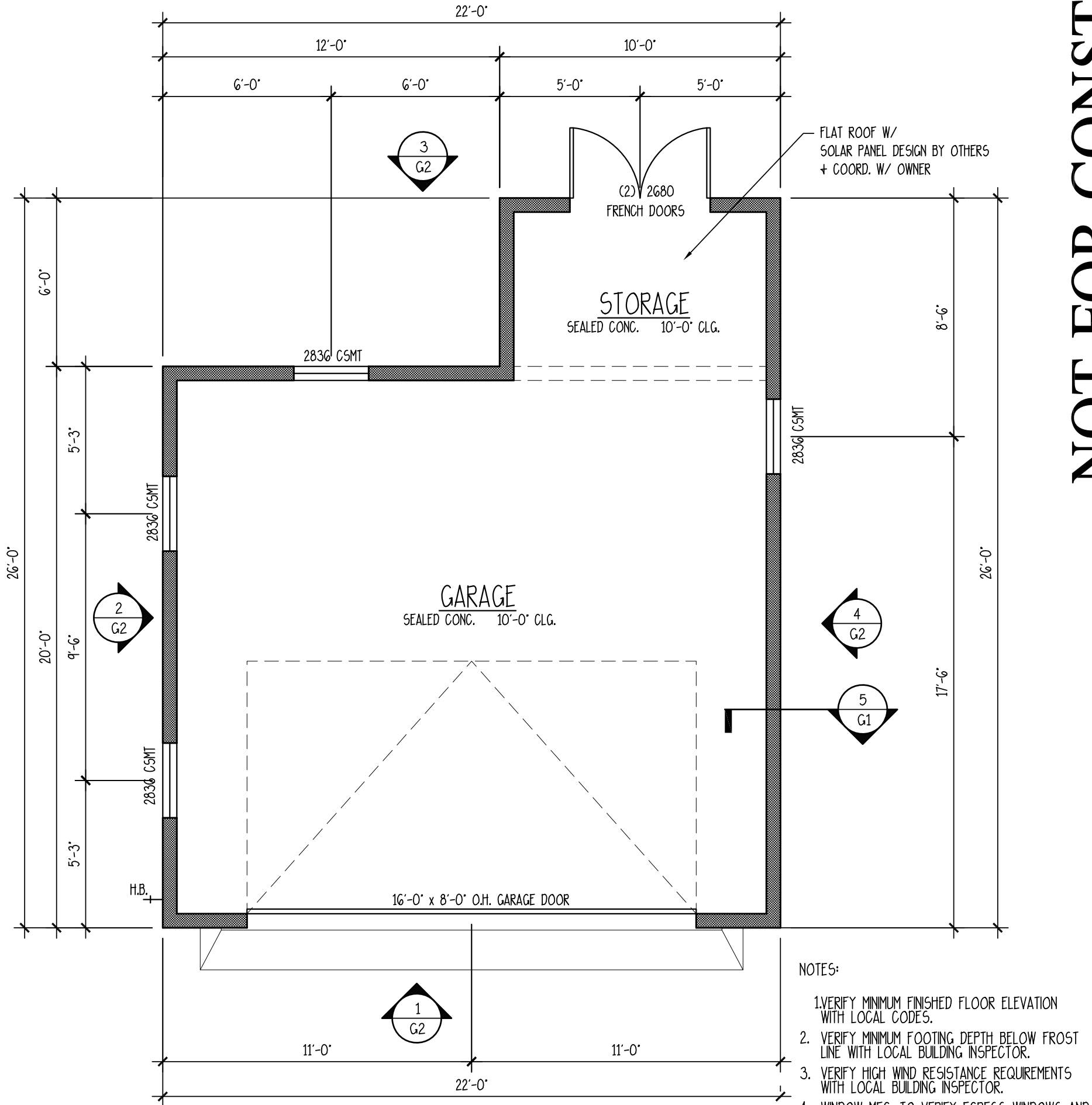
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—MEET ALL DIMENSIONS PRIOR TO PROCEEDING WITH CONSTRUCTION
—ADAPT COMPLIANCE WITH ALL LOCAL CODES
—PLANS INDICATE LOCATIONS ONLY; DIMENSIONS ARE/SHOULD BE APPROPRIATE
—ACTUAL SIZE CONDITIONS.

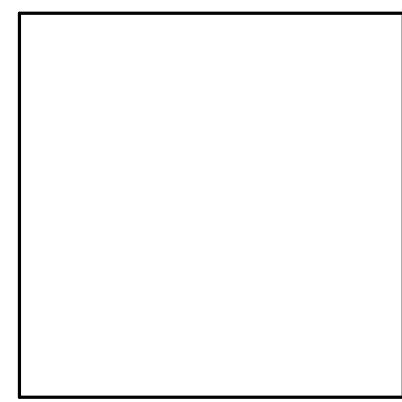
—THAT IF PLUMBING LOCATIONS ARE NOT PROVIDED THESE SHOULD BE OBTAINED FROM A LOCAL PLUMB CONTRACTOR OR ENGINEER TO INSURE COMPLIANCE WITH ALL CODE
—AND THAT EQUIPMENT IS SIZED CORRESPONDING TO YOUR PARTICULAR REGION AND CONDITIONS.
—MEET ALL STRUCTURAL REQUIREMENTS WITH LOCAL ENGINEER AND ARCHITECT.

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-VERIFY ALL STRUCTURAL ELEMENTS WITH LOCAL ENGINEER AND/OR ARCHITECT.

DATE:	2/3/2021
JOB NO.	20361
DRAWN BY:	MR
DWG. NAME:	20202225-20361.DWG

G1



HISTORIC DISTRICT COUNCIL STAFF REPORT
HDC 2020-51
MARCH 18, 2021

Owner/Applicant:	N. FL Waste Pro Management, agent for Front Street Properties, LLC, owner
Property Address:	101 N. 2 nd Street (C.H. Huot Building)
Parcel ID #	00-00-31-1800-0002-0010
Current zoning:	C-3 Central Business District
FLUM land use category:	Central Business District
Existing uses on the site:	Vacant Commercial Structure
FL Master Site File #	8NA00244
Year Built:	1882
Contributing Status:	*Eligible for inclusion into the Downtown Historic District as a contributing structure.
Requested action:	Certificate of Approval (COA) for the demolition of a warehouse additions primary structure.

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 an amendment to a previously approved COA to demolish a concrete block warehouse addition to the north of the primary structure. This warehouse addition was constructed in 1950.

APPLICABLE GUIDELINES:

CITY OF FERNANDINA BEACH LAND DEVELOPMENT CODE

Section 8.03.03.01

- C. Review criteria for demolition applications. In evaluating applications for a Certificate of Approval for demolition, the HDC shall consider the following:
1. Whether the structure or site would meet national, state, or local criteria for designation;
 2. Whether the structure or site is a contributing structure or site to a locally designated or National Register historic district;
 3. Whether loss of the structure or site would deteriorate the quality or continuity of the historic district, or the surrounding neighborhood;
 4. Whether the structure or site is of such design, craftsmanship, or material that it could be reproduced only with great difficulty and/or expense;
 5. Whether the structure or site is 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. Whether removal of the structure or site would destroy the historic relationship between structures or open space;

7. Whether 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. Whether the applicant has made good faith efforts to pursue alternatives to demolition;
 9. Whether the applicant will be denied a reasonable return on his or her investment;
 10. Whether there is economic hardship for the applicant as demonstrated by requirements in Section 8.03.06;
 11. Whether the Code Enforcement and Appeals Board has recommended demolition of the structure.
- D. Written evidence. The HDC may request the following written evidence be submitted as part of an application for a Certificate of Approval for demolition: 1. A report from a certified property appraiser stating that such structure as it exists will not earn a reasonable economic return for the owner. 2. A report from a certified property appraiser as to the estimated market value of the property both in its current condition and after completion of the proposed demolition or removal.

DESIGN GUIDELINES FOR THE WATERFRONT COMMUNITY DEVELOPMENT AREA

ANALYSIS:

Staff finds that the removal of this addition meets the criteria for demolition and the removal of the deteriorated warehouse will enhance the site, allowing for the rehabilitation of the primary historic structure. The removal will not negatively impact the site or surrounding neighborhood. The property currently has an active code enforcement case (CODE-2020-0139) pertaining to the condition of the warehouse structures.

STAFF RECOMMENDATION:

Staff recommends:

Approval to this amendment of HDC 2020-51

MOTION TO CONSIDER:

I move to **approve or deny** this amendment HDC case number 2020-51 **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 this amendment to HDC case 2020-51, as presented, **is or is not** substantially compliant with the Land Development Code, and the Waterfront Community Redevelopment Area Guidelines to warrant conceptual approval at this time.

LIST OF EXHIBITS:

- EXHIBIT 1 Application & Backup Materials
- EXHIBIT 2 FL Master Site File 8NA00244
- EXHIBIT 3 Code Enforcement Case # CODE-2020-0139

Respectfully Submitted,



Salvatore J. Cumella
Historic Preservation Planner

Print

Historic District Council (HDC) Certificate of Approval (COA) Application - Submission #6874

Date Submitted: 3/2/2021

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

USE THIS FORM TO Apply for approval for projects in the Downtown or Old Town Historic District or the Community Redevelopment Area (CRA). Projects may require either a Board-level review or a Staff-level review.

Fees

- | | |
|--|---|
| ☐ Certificate of Approval (COA): Staff Review \$25 | ☐ Demolition of a Primary Structure â€œ Contributing \$7,500 |
| ☐ Certificate of Approval (COA): Board Review - Residential Single Family) \$250 | ☐ After-the-Fact Certificate of Approval (COA): Staff Review \$100 |
| ☐ Certificate of Approval (COA): Board Review - Commercial/Multi-Family/2 or more Residential Units/Mixed Use \$400 | ☐ After-the-Fact Certificate of Approval (COA): Board Review \$1,500 |
| ☐ Demolition of a Primary Structure â€œ Non-Contributing \$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 Interiorâ€™s Standards for Rehabilitation.

HDC_2021 Meeting Calendar



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™ need to meet with the Preservation Planner prior to submitting your application. This should be done at least 45 days prior to your anticipated submittal date 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, or zoning permit (if required).

Application Requirements

- | | |
|--|---|
| ☐ A complete/ signed application; | ☐ Photographs; |
| ☐ Proof of Ownership (copy of deed or tax statement); | ☐ Any additional backup materials, as necessary; |
| ☐ A current survey of the property, for new construction and any change to existing footprint. (no older than two years); | ☐ If applying as an agent, Owner's Authorization for Agent Representation form must be signed/ notarized and submitted as part of the application; |
| ☐ Scaled elevations & plans; | ☐ For window replacement, a Window Survey must be completed. |

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*

Demolition

APPROVAL TYPE*

Board Approval: Conceptual

See Certificate of Approval Matrix for details

Previously Approved Case

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

No

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

mm/dd/yyyy

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 â†’ Map Search](#)

Historic District*

Downtown

Site Address*

101 N 2ND STREET

City*

FERNANDINA BEZCH

State*

FL

Zip Code*

32034

Parcel ID #(s)*

00-00-31-1800-0002-0010

OWNER OF RECORD

As recorded with the Nassau County Property Appraiser

First Name*

RICHARD

Last Name*

GOODSELL

Mailing Address*

2970 NEW PACES FERRY RD

City*

ATLANTA

State*

GA

Zip Code*

30339

Telephone Number*

9048815848

E-mail Address*

TONYZAJNI@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 than the owner representing this project?*

No

First Name*

Last Name*

Company (if applicable)

Street Address

City

State

Zip

Telephone Number

E-mail Address

Project Description*

ONLY BLOCK BUILDING TO BE REMOVED EXTREME CAUTION TO BE USED EQUIPMENT USED: ESCAVATOR BUILDING TO BE demolished IS NOT CONNECTED TO THE HISTORIC BUILDING THERE ISN'T ANY CONCERN

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

Design Vision Statement*

TO SELL LOTS

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?

UNKNOWN

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

NO

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

NO

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

NO

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?

NO

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

NO

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?

NO

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

NOT APPLICABLE

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

YES

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

NO

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

NO

MATERIALS

List all proposed materials and colors, as applicable

EXTERIOR FABRIC

Manufacturer	Product Description	Color
		(Name/Number)

DOORS

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

WINDOWS

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

ROOFING

Manufacturer	Product Description	Color
		(Name/Number)

FASCIA/TRIM

Manufacturer	Product Description	Color
		(Name/Number)

FOUNDATION

Manufacturer	Product Description	Color
		 (Name/Number)

SHUTTERS

Manufacturer	Product Description	Color
		 (Name/Number)

PORCH/DECK

Manufacturer	Product Description	Color
		 (Name/Number)

FENCING

Manufacturer	Product Description	Color
		 (Name/Number)

DRIVEWAYS/SIDEWALKS

Manufacturer	Product Description	Color
		 (Name/Number)

SIGNAGE

Manufacturer	Product Description	Color
		 (Name/Number)

OTHER

Manufacturer	Product Description	Color
		 (Name/Number)

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

Upload 1 Choose File No file selected	Upload 2 Choose File No file selected	Upload 3 Choose File No file selected	Upload 4 Choose File No file selected
Upload 5 Choose File No file selected	Upload 6 Choose File No file selected	Upload 7 Choose File No file selected	Upload 8 Choose File No file selected

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:

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.

Applicant First Name*

RICHARD

Applicant Last Name*

GODDSELL

Today's Date*

3/2/2021



DEPARTMENT OF PLANNING & CONSERVATION

204 Ash Street | Fernandina Beach Florida 32034 | 904 310-3480 | www.fbfl.us/planning



OWNER'S AUTHORIZATION FOR AGENT REPRESENTATION

I /WE Front Street Property LLC, Richard Goodsell, Managing Partner
(print name of property owner(s))

hereby authorize: North Florida Waste Management
(print name of agent)

to represent me/us in processing an application for: Demolition
(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.

Richard Goodsell
(Signature of owner)

Richard Goodsell
(Signature of owner)

Front Street Properties LLC, Richard Goodsell, Managing Partner
(Print name of owner)

(Print name of owner)

STATE OF Georgia

COUNTY Cobb

Sworn to (or affirmed) and subscribed before me by means of ☐ physical presence or ☐ online notarization, this 10 day
of DECEMBER, 20 20, by Richard Goodsell

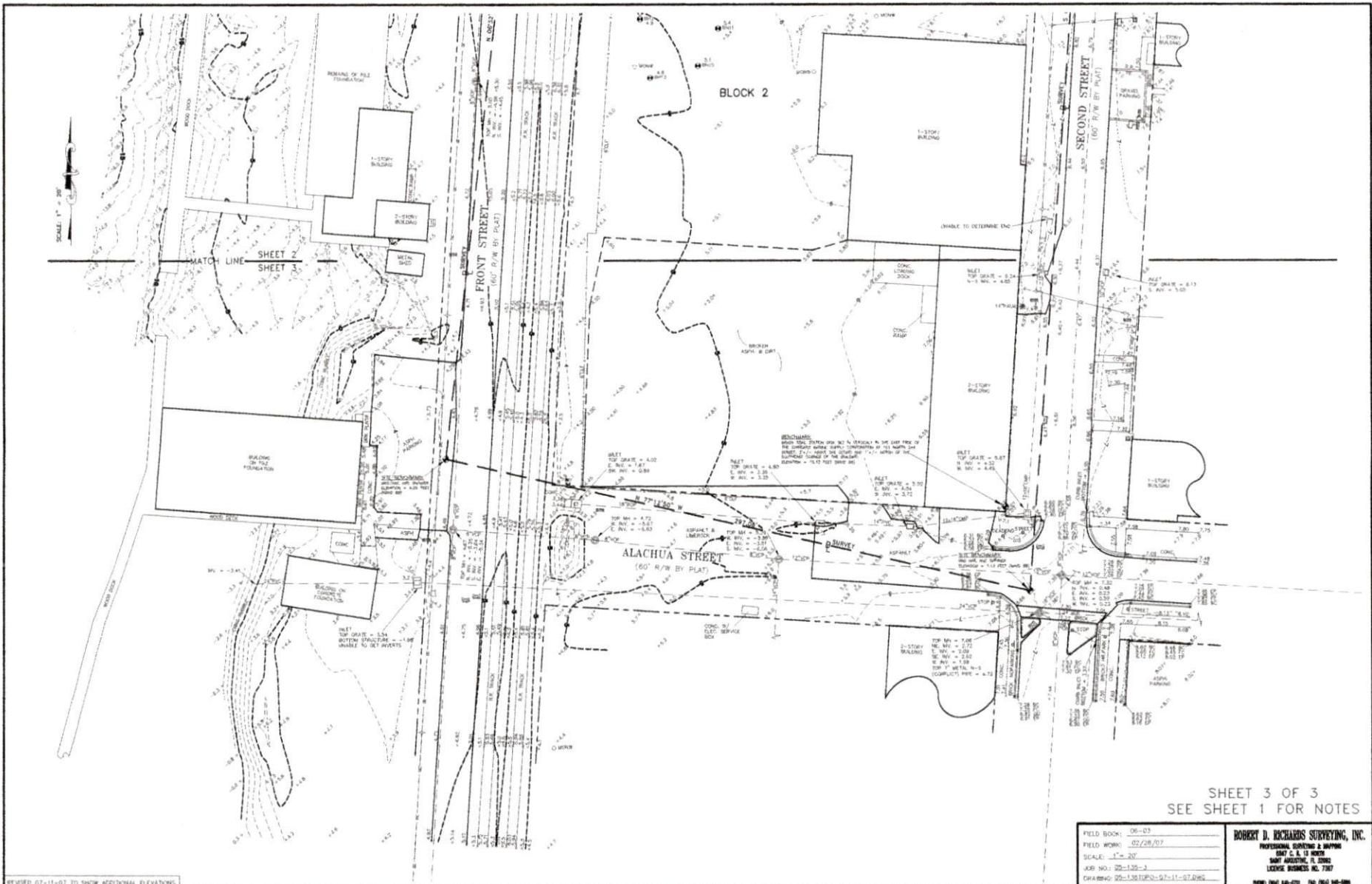
Stefanee Brush
Notary Public

STEFANEE BRUSH
Printed Name

July 14, 2022
My Commission Expires

Personally Known ☒ OR Produced Identification ☐ ID Produced: ☐





SHEET 3 OF 3
SEE SHEET 1 FOR NOTES

FIELD BOOK: 06-07	ROBERT D. RICHARDS SURVEYING, INC.
FIELD WORK: 02/28/07	PROFESSIONAL SURVEYING & MAPPING
SCALE: 1" = 20'	DAVE C. & L. J. RICHARDS
JOB NO: 05-135-3	DAVE RICHARDS, P.E.
DRAWING: 05-135-102-07-11-07-092	LEONIE RICHARDS, P.E.
	PHONE (904) 640-0770 FAX (904) 640-0888

REVISION: 07-11-07 TO SHOW ADDITIONAL ELEVATIONS

1. What methods/ machinery will be employed in the demolition,
2. How the main structure will be protected from inadvertent damage,
3. How the opening between the two buildings will be secured.

The demolition will primarily be done with an Volvo 210 Excavator, front end loader and abrasive saws and cutting torches.

Internal connections such as plumbing and conduit will be disconnected. Structural connections such as large wooden main beam will be cut and removed using saws and cutting torches. The large wooden structural beam is the only substantial connection to the main building. After disconnection The wooden roof will be removed first with tar and wooden roof transition to main building cut manually as needed to safely disconnect. Masonry transition area has been inspected and shows no structural connection to main building except masonry cement and stucco which in most areas, is already separated from age. Any areas in the masonry connection that would appear problematic would be separated manually as needed.

The current wooded framed area at the transition will be closed with necessary wooden studs and plywood to prevent access and seal.



Main Structural Beam at Transition



Masonry and Stucco Transition exterior



Masonry Transition Internal. (Typical Throughout)



Internal transition opening.









**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.
ADDRESS OF SITE: 101-07 N. 2nd St.
INSTRUCTION FOR LOCATING: N/A

SURVEY DATE: 09/30/85

LOCATION: City of Fernandina Beach 2 30,31
Subdivision Name Block No. 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:

INTEGRITY OF SITE:

Check One

Check one or more

x EXCELLENT

x

ALTERED

ORIGINAL USE commercial

GOOD

UNALTERED

PRESENT USE commercial

FAIR

x

ORIGINAL SITE

DATES +1882

DETERIORATED

RESTORED: / /

CULTURE/PHASE American

MOVED: / /

PERIOD: 19th Century

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 Continuation Sheet

RECORD NUMBER 5

ARCHITECT:

BUILDER:

STYLE AND/OR PERIOD: masonry vernacular

PLAN TYPE: rectangular

EXTERIOR FABRIC(S): stucco: textured

STRUCTURAL SYSTEM(S): masonry: brick

PORCHES:

ORIENTATION: E

FOUNDATION: continuous: brick

ROOF TYPE: flat, built-up parapet

SECONDARY ROOF STRUCTURE(S):

CHIMNEY LOCATION:

WINDOW TYPE: DHS, 2/2, wood #
DHS, 6/6, wood # DHS, 1/1, wood
CHIMNEY:

ROOF SURFACING: built-up

ORNAMENT EXTERIOR: brick, stuccoed

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:

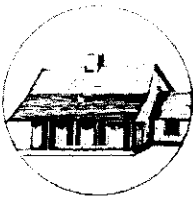
CONTINUATION SHEET:

101-107 N. 2nd St. is located within a subdivision known as the City of Fernandina. The subdivision was laid-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 in 1882, C. H. 'Huot's 1882 building' is a two-story masonry vernacular commercial building. It is noteworthy for its rounded parapets, continuous molding on second-story windows and for its fleur-de-lis motif on the window keystones. It has been significantly altered by stuccoing. It was originally the second building which C. H. Huot, of France, erected for his sawmill and merchandise enterprises.



☐ Original
☒ Update



HISTORICAL STRUCTURE FORM

FLORIDA MASTER SITE FILE

Version 4.0 1/07

Site # **NA00244**
 Field Date 2-1-2018
 Form Date 2-1-2018
 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) C.H. Huot's Building 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

Street Number 101-107 Direction N Street Name 2nd Street Type Street Suffix Direction _____
 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 21 1/4 section: ☐ NW ☐ SW ☐ SE ☐ NE Irregular-name: _____
 Tax Parcel # 00-00-31-1800-0002-0010 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

Construction Year: 1882 ☐ approximately ☐ year listed or earlier ☐ year listed or later
 Original Use Commercial From (year): 1882 To (year): _____
 Current Use Abandoned/Vacant From (year): _____ To (year): _____
 Other Use _____ From (year): _____ To (year): _____
 Moves: ☐ yes ☒ no ☐ unknown Date: _____ Original address _____
 Alterations: ☒ yes ☐ no ☐ unknown Date: _____ Nature Enclosed windows; stucco; doors
 Additions: ☐ yes ☒ no ☐ unknown Date: _____ Nature _____
 Architect (last name first): _____ Builder (last name first): _____
 Ownership History (especially original owner, dates, profession, etc.) Original/C. H. Huot, merchant

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

DESCRIPTION

Style Masonry Vernacular Exterior Plan Rectangular Number of Stories 2
 Exterior Fabric(s) 1. Stucco 2. _____ 3. _____
 Roof Type(s) 1. Flat 2. _____ 3. _____
 Roof Material(s) 1. Built-up 2. _____ 3. _____
 Roof secondary strucs. (domers etc.) 1. _____ 2. _____
 Windows (types, materials, etc.) 1/1, 2/2, 6/6 Dhs, wood; segmental arches; some boarded up

Distinguishing Architectural Features (exterior or interior ornaments) Parapet w sign: C.H. Huot's Building 1882; drip molding above windows; fleur-de-lis motifs on keystones

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

DHR USE ONLY

OFFICIAL EVALUATION

DHR USE ONLY

NR List Date _____	SHPO - Appears to meet criteria for NR listing: ☐ yes ☐ no ☐ insufficient info Date _____ Init. _____
☐ Owner Objection	KEEPER - Determined eligible: ☐ yes ☐ no Date _____
	NR Criteria for Evaluation: ☐ a ☐ b ☐ c ☐ d (see <i>National Register Bulletin</i> 15, p. 2)

DESCRIPTION (continued)

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

Structural System(s): 1. Brick 2. _____ 3. _____Foundation Type(s): 1. Continuous 2. _____Foundation Material(s): 1. Brick 2. _____Main Entrance (stylistic details) Double replacement doors w fixed lights; segmental arch transom

Porch Descriptions (types, locations, roof types, etc.) _____

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

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 informationExplanation 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. Commerce 4. _____ 6. _____**DOCUMENTATION**

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 _____

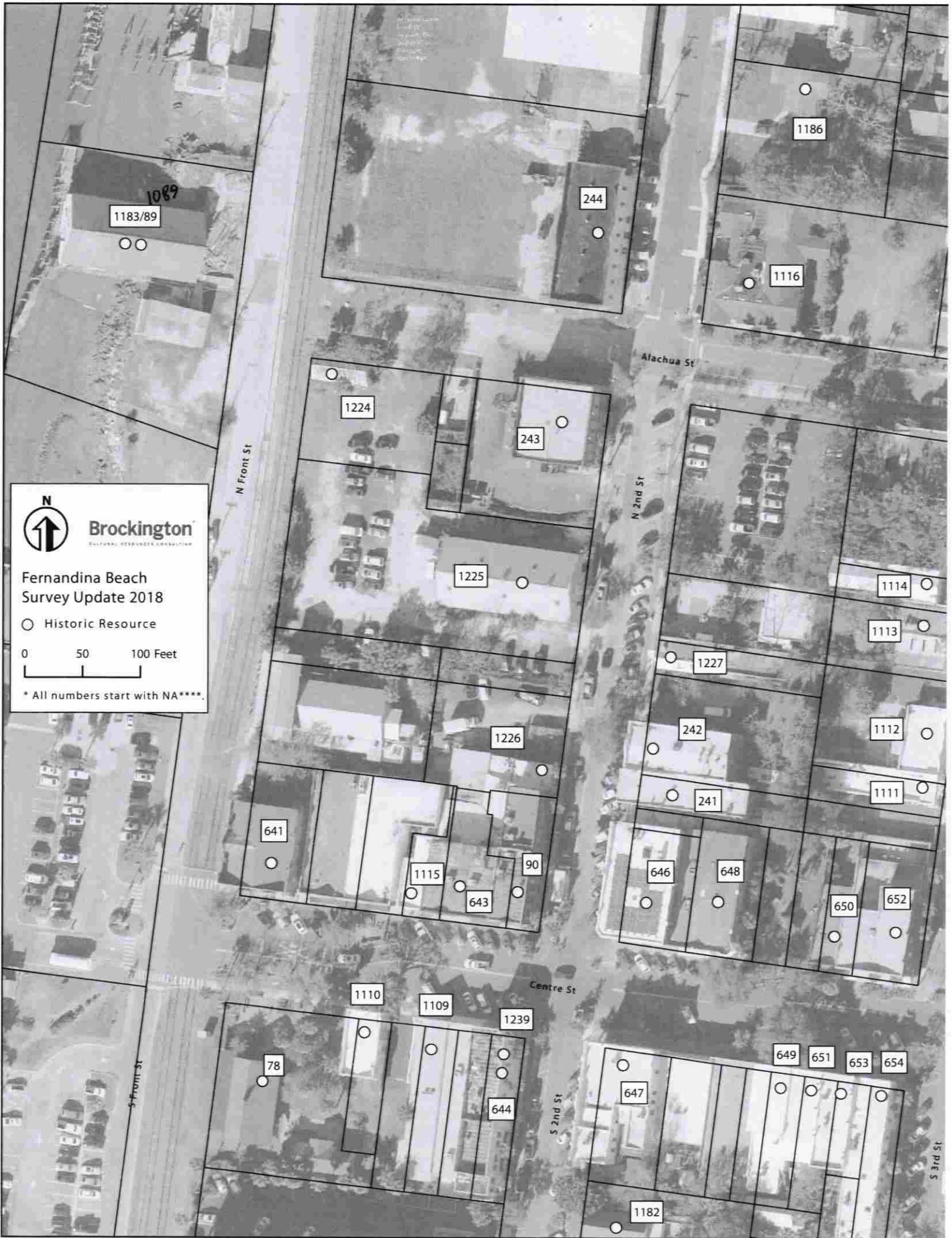
2) Document type _____ Maintaining organization _____

Document description _____ File or accession #'s _____

RECORDER INFORMATIONRecorder Name Sheldon Owens Affiliation Brockington and Assoc. Inc.Recorder Contact Information 498 Wando Park Blvd. Suite 700, Mt. Pleasant SC 29464; 843-881-3128

(address / phone / fax / e-mail)

Required Attachments● **USGS 7.5' MAP WITH STRUCTURE LOCATION PINPOINTED IN RED**● **LARGE SCALE STREET, PLAT OR PARCEL MAP** (available from most property appraiser web sites)● **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.



1183/89

1089

244

1186

1116

1224

243

1225

1114

1113

1227

1112

1111

242

241

646

648

650

652

641

1226

1115

643

90

1110

1109

1239

78

644

647

649

651

653

654

1182



Brockington
CULTURAL RESOURCES CONSULTING

Fernandina Beach
Survey Update 2018

○ Historic Resource

0 50 100 Feet

* All numbers start with NA****.





CHAUCHATS
BUILDING
1882

North 2nd St

Centre St.
PUBLIC PARKING
→

MOTORCYCLE
PARKING
ONLY



CODE CASE DETAILED REPORT CODE-2020-0139 FOR CITY OF FERNANDINA BEACH

Case Type: Code Enforcement **Project:** **Opened Date:** 04/21/2020
Status: In Progress - MDF **District:** Default **Closed Date:** NOT CLOSED
Assigned To: Michelle Forstrom **Description:** Metal addition to structure is in disrepair with gigantic holes in the side & the roof

Parcel: 00-00-31-1800-0002-0010 Main	Address: 101 N 2Nd St Fernandina Beach, FL 32034 Main	Zone: C-3 (Central Business District)
---	---	--

Owner

Front Street Properties, LLC
Richard Goodsell
2970 New Paces Ferry Rd
Atlanta, GA 30339

Activity Type	Activity Number	Activity Name	User	Created On
Letter	Ltr-001791-2020		Harriet Davis	06/22/2020
Phone	Phone-001544-2020		Michelle Forstrom	04/21/2020

Violation Code: 42-117 **Violation Status:** In Violation **Citation Issue Date:** 04/21/2020
Code Description: Exterior Structure (Maintenance) **Compliance Date:** 05/22/2020
Corrective Action: Repair or demolish addition **Resolved Date:**

Inspection Number	Inspection Type	Inspection Status	Inspection Date
ICODE-013010-2020	Code Enforcement	In Violation	04/21/2020 4:00 pm

Inspector: Michelle Forstrom
Checklist Comments:



RESPASSING
THIS AREA IS A
DESIGNATED
CONSTRUCTION SITE
ANYONE WHO
PASSES ON THIS
PROPERTY COMMITS
A FELONY



CERTIFICATE OF APPROVAL (COA) HDCSA2021-0019 FOR CITY OF FERNANDINA BEACH

Plan Type: HDC - Staff Review	Project:	App Date: 02/02/2021
Work Class: HDC Staff Review	District: Default	Exp Date: 03/04/2021
Status: Approved	Square Feet: 0.00	Completed: 02/02/2021
Valuation: \$0.00	Assigned To: Salvatore Cumella	Approval
Description: Certificate of Approval (COA) to replace and expand existing porch and stairs		Expire Date: 02/02/2022

Parcel: 00-00-31-1580-0004-0030 Main	Address: 205 Amelia St Main Fernandina Beach, FL 32034	Zone: OT-1(Old Town 1)
---	--	-------------------------------

Owner Byron Brocato 238 Lavina AVE Pittsburg, PA 15216 Home: 412-670-1962	Applicant Byron B Brocato 205 Amelia St Fernandina Beach, FL 32034 Home: 4126701962 Business: 4126701962 Mobile: 4126701962
--	--

Activity Type	Activity Number	Name	User	Created On
Final Decision	DEC-001145-2021		Salvatore Cumella	02/02/2021
HDC Application Checklist	APP-001142-2021		Taylor Hartmann	02/02/2021

Invoice No.	Fee	Fee Amount	Amount Paid
INV-00012184	COA - Staff Approval	\$25.00	\$25.00
Total for Invoice INV-00012184		\$25.00	\$25.00
Grand Total for Plan		\$25.00	\$25.00



CERTIFICATE OF APPROVAL (COA) HDCSA2021-0020 FOR CITY OF FERNANDINA BEACH

Plan Type: HDC - Staff Review	Project:	App Date: 02/02/2021
Work Class: HDC Staff Review	District: Default	Exp Date: 03/04/2021
Status: Approved	Square Feet: 0.00	Completed: 02/03/2021
Valuation: \$0.00	Assigned To: Salvatore Cumella	Approval
Description: Certificate of Approval (COA) to re-roof using Atlas Pinnacle Architectural Shingles (Pristine Tan).		Expire Date: 02/03/2022

Parcel: 00-00-31-1800-0015-0210 Main	Address: 119 N 4Th St Main Fernandina Beach, FL 32034	Zone: R-2(Medium Density Residential)
---	---	--

Owner ROBERT & LEONORA HAMER 119 N 4TH ST FERNANDINA BEACH, FL 32034 Mobile: 902-277-4356	Applicant ROBERT & LEONORA HAMER 119 N 4TH ST FERNANDINA BEACH, FL 32034 Mobile: 902-277-4356
--	--

Activity Type	Activity Number	Name	User	Created On
Final Decision	DEC-001147-2021		Salvatore Cumella	02/03/2021
HDC Application Checklist	APP-001143-2021		Taylor Hartmann	02/02/2021

Invoice No.	Fee	Fee Amount	Amount Paid
INV-00012189	COA - Staff Approval	\$25.00	\$25.00
Total for Invoice INV-00012189		\$25.00	\$25.00
Grand Total for Plan		\$25.00	\$25.00



CERTIFICATE OF APPROVAL (COA) HDCSA2021-0021 FOR CITY OF FERNANDINA BEACH

Plan Type: HDC - Staff Review	Project:	App Date: 02/02/2021
Work Class: HDC Staff Review	District: Default	Exp Date: 03/04/2021
Status: Approved	Square Feet: 0.00	Completed: 02/17/2021
Valuation: \$0.00	Assigned To: Salvatore Cumella	Approval
Description: Certificate of Approval (COA) to re-roof with Timberline GAF architectural shingles (black)		Expire Date: 02/17/2022

Parcel: 00-00-31-1800-0041-0061 Main	Address: 113 S 8Th St Main Fernandina Beach, FL 32034	Zone: C-3(Central Business District)
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Owner CARLOS ABACA 113 S 8TH ST FERNANDINA BEACH, FL 32034 Mobile: 786-202-9175	Agent Gary Lepierre 2618 McGregor Blvd Fernandina Beach, FL 32034 Business: 9047532234	Applicant Gary Lepierre 2618 McGregor Blvd Fernandina Beach, FL 32034 Business: 9047532234
---	---	---

Note	Created By	Date and Time Created
1. emailed Gary about COA invoicing	Sylvie McCann	02/11/2021

Activity Type	Activity Number	Name	User	Created On
Final Decision	DEC-001170-2021		Salvatore Cumella	02/17/2021
HDC Application Checklist	APP-001144-2021		Taylor Hartmann	02/02/2021

Invoice No.	Fee	Fee Amount	Amount Paid
INV-00012665	COA - Staff Approval	\$25.00	\$25.00
Total for Invoice INV-00012665		\$25.00	\$25.00
Grand Total for Plan		\$25.00	\$25.00



CERTIFICATE OF APPROVAL (COA) HDCSA2021-0022 FOR CITY OF FERNANDINA BEACH

Plan Type: HDC - Staff Review	Project:	App Date: 02/03/2021
Work Class: HDC Staff Review	District: Default	Exp Date: 03/05/2021
Status: Approved	Square Feet: 0.00	Completed: 02/16/2021
Valuation: \$0.00	Assigned To: Salvatore Cumella	Approval
Description: Certificate of Approval (COA) to repaint exterior (Sherwin-Williams SW 7072), trim (Sherwin-Williams SW6258), and soffits (Sherwin-Williams SW 6565)		Expire Date: 02/16/2022

Parcel: 00-00-31-1800-0046-0030 Main	Address: 120 S 8Th St Fernandina Beach, FL 32034 Main	Zone: C-3(Central Business District)
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Applicant Amelia Island Tea House 802 ASH ST FERNANDINA BEACH, FL 32034 Mobile: 2015755888	Owner Deborah Gold 122 S 8th St. Fernandina Beach, FL 32034 Mobile: 201-575-5888
--	---

Activity Type	Activity Number	Name	User	Created On
Final Decision	DEC-001165-2021		Salvatore Cumella	02/16/2021
HDC Application Checklist	APP-001146-2021		Taylor Hartmann	02/03/2021

Invoice No.	Fee	Fee Amount	Amount Paid
INV-00012224	COA - Staff Approval	\$25.00	\$25.00
Total for Invoice INV-00012224		\$25.00	\$25.00
Grand Total for Plan		\$25.00	\$25.00



CERTIFICATE OF APPROVAL (COA) HDCSA2021-0023 FOR CITY OF FERNANDINA BEACH

Plan Type: HDC - Staff Review	Project:	App Date: 02/08/2021
Work Class: HDC Staff Review	District: Default	Exp Date: 03/10/2021
Status: Approved	Square Feet: 0.00	Completed: 02/12/2021
Valuation: \$0.00	Assigned To: Salvatore Cumella	Approval
Description: Certificate of Approval (COA) to install 484 sf of driveway/patio/walkway (replacing existing driveway and removing second curb cut)		Expire Date: 02/14/2022

Parcel: 00-00-31-1800-0008-0272 Main	Address: 201 N 3Rd St Main Fernandina Beach, FL 32034	Zone: R-2(Medium Density Residential)
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Owner MARK ROSS 201 N 3 ST FERNANDINA BEACH, FL 32034 Mobile: 904-237-6603	Applicant MARK ROSS 201 N 3 ST FERNANDINA BEACH, FL 32034 Mobile: 904-237-6603
--	--

Activity Type	Activity Number	Name	User	Created On
Final Decision	DEC-001160-2021		Salvatore Cumella	02/12/2021
HDC Application Checklist	APP-001152-2021		Taylor Hartmann	02/08/2021

Invoice No.	Fee	Fee Amount	Amount Paid
INV-00012346	COA - Staff Approval	\$25.00	\$25.00
Total for Invoice INV-00012346		\$25.00	\$25.00
Grand Total for Plan		\$25.00	\$25.00



CERTIFICATE OF APPROVAL (COA) HDCSA2021-0024 FOR CITY OF FERNANDINA BEACH

Plan Type: HDC - Staff Review	Project:	App Date: 02/09/2021
Work Class: HDC Staff Review	District: Default	Exp Date: 03/11/2021
Status: Approved	Square Feet: 0.00	Completed: 02/17/2021
Valuation: \$0.00	Assigned To: Salvatore Cumella	Approval Expire Date: 02/17/2022
Description: Certificate of Approval (COA) to repair/replace any exterior wood rot and repaint exterior of house. Body - Egret White SW7570 Windows/Trim - Alabaster SW7008 Foundation - Egret White SW7570 Porch - Ellie Gray SW7650		

Parcel: 00-00-31-1800-0022-0071 Main	Address: 414 Broome St Main Fernandina Beach, FL 32034	Zone: R-2(Medium Density Residential)
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Owner CHARLES & BETH SMITH 95044 SPRING TIDE FERNANDINA BEACH, FL 32034 Mobile: 231-329-1115	Applicant CHARLES & BETH SMITH 95044 SPRING TIDE FERNANDINA BEACH, FL 32034 Mobile: 231-329-1115
--	--

Activity Type	Activity Number	Name	User	Created On
Final Decision	DEC-001171-2021		Salvatore Cumella	02/17/2021
HDC Application Checklist	APP-001153-2021		Taylor Hartmann	02/09/2021

Invoice No.	Fee	Fee Amount	Amount Paid
INV-00012390	COA - Staff Approval	\$25.00	\$25.00
Total for Invoice INV-00012390		\$25.00	\$25.00
Grand Total for Plan		\$25.00	\$25.00



CERTIFICATE OF APPROVAL (COA) HDCSA2021-0025 FOR CITY OF FERNANDINA BEACH

Plan Type: HDC - Staff Review	Project:	App Date: 02/09/2021
Work Class: HDC Staff Review	District: Default	Exp Date: 03/11/2021
Status: Approved	Square Feet: 0.00	Completed: 02/09/2021
Valuation: \$0.00	Assigned To: Salvatore Cumella	Approval Expire Date: 02/09/2022
Description: Certificate of Approval (COA) to repaint exterior of house. Body - SW 9006 "Rojo Dust" Trim - SW 7631 "City Loft"		

Parcel: 00-00-31-1800-0022-0120 Main	Address: 111 N 5Th St Fernandina Beach, FL 32034 Main	Zone: R-2(Medium Density Residential)
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Applicant Linda Hanawalt 3470 Laurel Creek Banner Elk, NC 28604 Mobile: 9044152109	Owner Linda Hanawalt 3470 Laurel Creek Banner Elk, NC 28604 Mobile: 9044152109
---	---

Activity Type	Activity Number	Name	User	Created On
Final Decision	DEC-001156-2021		Salvatore Cumella	02/09/2021
HDC Application Checklist	APP-001154-2021		Taylor Hartmann	02/09/2021

Invoice No.	Fee	Fee Amount	Amount Paid
INV-00012393	COA - Staff Approval	\$25.00	\$25.00
Total for Invoice INV-00012393		\$25.00	\$25.00
Grand Total for Plan		\$25.00	\$25.00



CERTIFICATE OF APPROVAL (COA) HDCSA2021-0026 FOR CITY OF FERNANDINA BEACH

Plan Type: HDC - Staff Review	Project:	App Date: 02/10/2021
Work Class: HDC Staff Review	District: Default	Exp Date: 03/12/2021
Status: Approved	Square Feet: 0.00	Completed: 02/17/2021
Valuation: \$0.00	Assigned To: Salvatore Cumella	Approval
Description: Certificate of Approval (COA) to repaint exterior of building 2062-50 "Blue Jean" and replace fabric awning material.		Expire Date: 02/17/2022

Parcel: 00-00-31-1800-0269-0290 Main	Address: 214 Centre St Fernandina Beach, FL 32034 Main	Zone: C-3(Central Business District)
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Owner The Book Loft Inc 214 Centre ST Fernandina Beach, FL 32034	Applicant Book Loft, Inc, The 214 Centre Street Fernandina Beach, FL 32034 Business: 9042618991
--	--

Activity Type	Activity Number	Name	User	Created On
Final Decision	DEC-001174-2021		Salvatore Cumella	02/17/2021
HDC Application Checklist	APP-001158-2021		Taylor Hartmann	02/10/2021

Invoice No.	Fee	Fee Amount	Amount Paid
INV-00012447	COA - Staff Approval	\$25.00	\$25.00
Total for Invoice INV-00012447		\$25.00	\$25.00
Grand Total for Plan		\$25.00	\$25.00



CERTIFICATE OF APPROVAL (COA) HDCSA2021-0027 FOR CITY OF FERNANDINA BEACH

Plan Type: HDC - Staff Review	Project:	App Date: 02/11/2021
Work Class: HDC Staff Review	District: Default	Exp Date: 03/15/2021
Status: Approved	Square Feet: 0.00	Completed: 02/15/2021
Valuation: \$0.00	Assigned To: Salvatore Cumella	Approval
Description: Certificate of Approval (COA) to re-roof using in-kind, GAF 30-yr Architectural Shingles (black).		Expire Date: 02/15/2022

Parcel: 00-00-31-1800-0031-0140 Main	Address: 103 N 6Th St Main Fernandina Beach, FL 32034	Zone: R-2(Medium Density Residential)
---	---	--

Owner Ashley Furman 103 N 6th ST FERNANDINA BEACH, FL 32034 Mobile: 828-773-4814	Applicant Ashley Furman 103 N 6th ST FERNANDINA BEACH, FL 32034 Mobile: 828-773-4814
--	--

Activity Type	Activity Number	Name	User	Created On
Final Decision	DEC-001162-2021		Salvatore Cumella	02/15/2021
HDC Application Checklist	APP-001159-2021		Taylor Hartmann	02/11/2021

Invoice No.	Fee	Fee Amount	Amount Paid
INV-00012518	COA - Staff Approval	\$25.00	\$25.00
Total for Invoice INV-00012518		\$25.00	\$25.00
Grand Total for Plan		\$25.00	\$25.00



CERTIFICATE OF APPROVAL (COA) HDCSA2021-0028 FOR CITY OF FERNANDINA BEACH

Plan Type: HDC - Staff Review	Project:	App Date: 02/15/2021
Work Class: HDC Staff Review	District: Default	Exp Date: 03/17/2021
Status: Approved	Square Feet: 0.00	Completed: 02/15/2021
Valuation: \$0.00	Assigned To: Salvatore Cumella	Approval Expire Date: 02/15/2022

Description: Certificate of Approval (COA) to replace Front Doors for both commercial storefronts to match previously approved mahogany doors installed at 309 1/2 Centre Street.

Parcel: 00-00-31-1800-0014-0300 Main	Address: 311 Centre St Fernandina Beach, FL 32034 Main	Zone: C-3(Central Business District)
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Applicant Jose Miranda 309 1/2 CENTRE Suite 206 FERNANDINA BEACH, FL 32034 Business: 9042613472 Mobile: 9047533099	Agent Jose Miranda 309 1/2 CENTRE Suite 206 FERNANDINA BEACH, FL 32034 Business: 9042613472 Mobile: 9047533099	Owner Wright Runway LLC 311 Centre ST Fernandina Beach, FL 32034 Business: 904-432-7629
---	---	--

Activity Type	Activity Number	Name	User	Created On
Final Decision	DEC-001163-2021		Salvatore Cumella	02/15/2021
HDC Application Checklist	APP-001161-2021		Taylor Hartmann	02/15/2021

Invoice No.	Fee	Fee Amount	Amount Paid
INV-00012599	COA - Staff Approval	\$25.00	\$25.00
Total for Invoice INV-00012599		\$25.00	\$25.00
Grand Total for Plan		\$25.00	\$25.00



CERTIFICATE OF APPROVAL (COA) HDCSA2021-0029 FOR CITY OF FERNANDINA BEACH

Plan Type: HDC - Staff Review	Project:	App Date: 02/16/2021
Work Class: HDC Staff Review	District: Default	Exp Date: 03/18/2021
Status: Approved	Square Feet: 0.00	Completed: 02/17/2021
Valuation: \$0.00	Assigned To: Salvatore Cumella	Approval
Description: Certificate of Approval (COA) to repaint exterior in Benjamin Moore HC-175		Expire Date: 02/17/2022

Parcel: 00-00-31-1800-0027-0160 Main	Address: 504 Beech St Fernandina Beach, FL 32034 Main	Zone: R-2(Medium Density Residential)
---	---	--

Owner GRANT WORSLEY 504 BEECH ST FERNANDINA BEACH, FL 32034 Mobile: 904-261-4711	Applicant GRANT WORSLEY 504 BEECH ST FERNANDINA BEACH, FL 32034 Mobile: 904-261-4711
--	--

Activity Type	Activity Number	Name	User	Created On
Final Decision	DEC-001172-2021		Salvatore Cumella	02/17/2021
HDC Application Checklist	APP-001164-2021		Taylor Hartmann	02/16/2021

Invoice No.	Fee	Fee Amount	Amount Paid
INV-00012702	COA - Staff Approval	\$25.00	\$25.00
Total for Invoice INV-00012702		\$25.00	\$25.00
Grand Total for Plan		\$25.00	\$25.00



CERTIFICATE OF APPROVAL (COA) HDCSA2021-0030 FOR CITY OF FERNANDINA BEACH

Plan Type: HDC - Staff Review	Project:	App Date: 02/16/2021
Work Class: HDC Staff Review	District: Default	Exp Date: 03/18/2021
Status: Approved	Square Feet: 0.00	Completed: 02/17/2021
Valuation: \$0.00	Assigned To: Salvatore Cumella	Approval
Description: Certificate of Approval (COA) to Change out/ Install new 2 ton, 14 seer HVAC system		Expire Date: 02/17/2022

Parcel: 00-00-31-1800-0027-0100 Main	Address: 221 S 6Th St Fernandina Beach, FL 32034 Main	Zone: R-2(Medium Density Residential)
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Agent David B Mason 1438 E Oak Street Fernandina Beach, FL 32034 Business: 9042774743 Mobile: 9047532081	Applicant David B Mason 1438 E Oak Street Fernandina Beach, FL 32034 Business: 9042774743 Mobile: 9047532081	Owner Alma D Pruitt 1800 Atlantic AVE Fernandina Beach, FL 32034
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Activity Type	Activity Number	Name	User	Created On
Final Decision	DEC-001173-2021		Salvatore Cumella	02/17/2021
HDC Application Checklist	APP-001166-2021		Taylor Hartmann	02/16/2021

Invoice No.	Fee	Fee Amount	Amount Paid
INV-00012708	COA - Staff Approval	\$25.00	\$25.00
Total for Invoice INV-00012708		\$25.00	\$25.00
Grand Total for Plan		\$25.00	\$25.00



CERTIFICATE OF APPROVAL (COA) HDCSA2021-0031 FOR CITY OF FERNANDINA BEACH

Plan Type: HDC - Staff Review	Project:	App Date: 02/16/2021
Work Class: HDC Staff Review	District: Default	Exp Date: 03/18/2021
Status: Approved	Square Feet: 0.00	Completed: 02/17/2021
Valuation: \$0.00	Assigned To: Salvatore Cumella	Approval
Description: Certificate of Approval (COA) to replace concrete patio with pavers		Expire Date: 02/17/2022

Parcel: 00-00-31-1800-0010-0150 Main	Address: 27 N 3Rd St Fernandina Beach, FL 32034 Main	Zone: C-3(Central Business District)
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Owner Poynter Family Holdings LLC 27 N 3rd ST Fernandina Beach, FL 32034	Applicant Poynter Family Holdings LLLP 3967 First AVE Fernandina Beach, FL Mobile: 9044156533
--	--

Activity Type	Activity Number	Name	User	Created On
Final Decision	DEC-001169-2021		Salvatore Cumella	02/17/2021
HDC Application Checklist	APP-001167-2021		Taylor Hartmann	02/16/2021

Invoice No.	Fee	Fee Amount	Amount Paid
INV-00012713	COA - Staff Approval	\$25.00	\$25.00
Total for Invoice INV-00012713		\$25.00	\$25.00
Grand Total for Plan		\$25.00	\$25.00



CERTIFICATE OF APPROVAL (COA) HDCSA2021-0032 FOR CITY OF FERNANDINA BEACH

Plan Type: HDC - Staff Review	Project:	App Date: 02/17/2021
Work Class: HDC Staff Review	District: Default	Exp Date: 03/19/2021
Status: Approved	Square Feet: 0.00	Completed: 02/23/2021
Valuation: \$0.00	Assigned To: Salvatore Cumella	Approval
Description: Certificate of Approval (COA) to re-roof with Certianteed architectural shingles (charcoal)		Expire Date: 02/23/2022

Parcel: 00-00-31-1800-0046-0030 Main	Address: 120 S 8Th St Main Fernandina Beach, FL 32034	Zone: C-3(Central Business District)
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Owner Deborah Gold 122 S 8th St. Fernandina Beach, FL 32034 Mobile: 201-575-5888	Agent William Slattery 85107 Commercial Park Dr Yulee, FL 32097 Business: 9048497758 Mobile: 9125902135	Applicant William Slattery 85107 Commercial Park Dr Yulee, FL 32097 Business: 9048497758 Mobile: 9125902135
---	---	---

Activity Type	Activity Number	Name	User	Created On
Final Decision	DEC-001184-2021		Salvatore Cumella	02/23/2021
HDC Application Checklist	APP-001168-2021		Taylor Hartmann	02/17/2021

Invoice No.	Fee	Fee Amount	Amount Paid
INV-00012729	COA - Staff Approval	\$25.00	\$25.00
Total for Invoice INV-00012729		\$25.00	\$25.00
Grand Total for Plan		\$25.00	\$25.00



CERTIFICATE OF APPROVAL (COA) HDCSA2021-0033 FOR CITY OF FERNANDINA BEACH

Plan Type: HDC - Staff Review	Project:	App Date: 02/18/2021
Work Class: HDC Staff Review	District: Default	Exp Date: 03/22/2021
Status: Approved	Square Feet: 0.00	Completed: 02/23/2021
Valuation: \$0.00	Assigned To: Salvatore Cumella	Approval
Description: Certificate of Approval (COA) to Re-Roof using Tamko Heritage Series Architectural Shingles (Shadow Grey)		Expire Date: 02/23/2022

Parcel: 00-00-31-1800-0127-0042 Main	Address: 332 S 6Th St Fernandina Beach, FL 32034 Main	Zone: R-2(Medium Density Residential)
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Applicant Pedro Nunez 2806-1 Gibson Jacksonville, FL 32207 Business: 9043911007 Mobile: 904-334-1661	Agent Pedro Nunez 2806-1 Gibson Jacksonville, FL 32207 Business: 9043911007 Mobile: 904-334-1661	Owner CATHERINE PLYLER 332 S 6 ST FERNANDINA BEACH, FL 32034 Mobile: 404-310-9585
--	--	---

Activity Type	Activity Number	Name	User	Created On
Final Decision	DEC-001185-2021		Salvatore Cumella	02/23/2021
HDC Application Checklist	APP-001175-2021		Taylor Hartmann	02/18/2021

Invoice No.	Fee	Fee Amount	Amount Paid
INV-00012806	COA - Staff Approval	\$25.00	\$25.00
Total for Invoice INV-00012806		\$25.00	\$25.00
Grand Total for Plan		\$25.00	\$25.00

St. Petersburg's

DESIGN GUIDELINES

for Historic Properties



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ACKNOWLEDGEMENTS

This document is the result of a collaborative effort between the City of St. Petersburg Urban Planning and Historic Preservation and Development Review Services Division. Valuable input was provided by the St. Petersburg Preservation non-profit group, involved residents and property owners of the North Shore, Kenwood, Round Lake, Granada Terrace, and Roser Park, and Lang's Bungalow Court Historic Districts, and many other individuals interested in the City's Historic Preservation efforts.

Rick Kriseman, Mayor

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Salvatore J. Cumella, Historic Preservationist II

Mikel Travisano, Architectural Historian

Please note: this guide was created to assist the maintenance, rehabilitation and new construction as it relates to architecturally and used for construction purposes. Illustrations are the artist's depictions only and may differ from completed improvements. A professional architect or engineer should be consulted for any reconstruction.



Adopted; Resolution No. 2017-396, July 13, 2017

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INTRODUCTION

OVERVIEW

St. Petersburg has a rich architectural history spanning over a century. The City's architecture includes a large range of styles that showcase the diversity of its residents, shifts in tastes, advances in building materials and techniques, and development patterns.

The function of this guide is to promote historic preservation, in general, and to provide historic property owners, architects and designers an understanding of our City's development and the recognized architectural styles prevalent throughout the City. This information can be especially helpful when planning maintenance or rehabilitation of a historic structure or designing new construction. These guidelines were created from the City's Historic and Archaeological Preservation Ordinance review criteria, as well as the Secretary of the Interior's Standards for Rehabilitation.

To aid in retaining the historic character of a property, a Certificate of Appropriateness (COA) is required for certain exterior alterations to a Local Historic Landmark or a property within a Local Historic District prior to undertaking construction. The COA process provides valuable technical recommendations for protecting locally designated and contributing properties from being adversely and irreversibly altered or demolished and typically requires the submission of elevation plans, material descriptions, and an explanation of work proposed as part of the approval process. Staff utilizes local character criteria from treatment programs based on the U.S. Secretary of the Interior's Standards for Rehabilitation to review COAs.

Exterior alterations may include, but are not limited to: changes to walls, roofs, foundations, windows, siding, detailing additions, site work, and demolition. New construction and the relocation of buildings that affect a historically designated resource also require a COA.



Vinoy Hotel with yacht in front, 1927. Courtesy, Tampa-Hillsborough County Public Library System.

USE OF THE DESIGN GUIDELINES

The information contained in this document serves as a valuable tool that can assist property owners, builders, architects, developers, and other interested parties in making decisions regarding repair and maintenance, alterations, and other construction activities that affect properties determined to be historically significant. Design Guidelines, in general, promote the retention of character-defining features of historic properties while also promoting sensitive modernization for buildings and structures that have already proved their durability and resilience based on their age, and their appeal to residents who are part of the historic neighborhoods in which they have been built. In addition, these guidelines provide all interested parties with basic details of recognized architectural styles that have been part of St. Petersburg's historic fabric and pattern of development for over 100 years in some cases.

While there are different ways in which to use these guidelines according to individual needs and desires, the chapters that follow are arranged to allow a more in-depth approach to discovering a property. We recommended that those who are less familiar with historic buildings and historic preservation begin according to the following steps:

- Familiarize yourself with the City's historic preservation program found in Chapters 1 and 2. In addition, if you are interested in the overall built environment of St. Petersburg collectively, including some of the most recognizable and important landscape features, then read Chapters 3 and 5.
- Determine the architectural style of your property with the help of Chapter 3, so that you can find the most appropriate method for making repairs or improvements that best preserve or retain the characteristic feature which attracted you to the property. The City's historic preservation office staff can help you understand how your historic building has evolved or changed since its original construction.
- Determine the type of activity, or undertaking you are pursuing. You can find valuable information pertaining to making simple repairs or recurring maintenance to more substantive additions and alterations or even new construction within a historic district can be found in Chapter 4.
- Determine if your property is listed individually, or is a contributing or non-contributing property to a local historic district listed in the St. Petersburg Register of Historic Places. You can research this by looking at the local historic district maps found at the end of Chapter 5, or by contacting the City's historic preservation office.
- Clarification of certain terms, words, or phrases can be found in the Glossary, located within the Appendix Chapter 6.
- Contact the City's historic preservation office for more information and to get the latest, most up-to-date information regarding a historic property, or to learn about how to obtain technical assistance and economic benefits.

Keep in mind that maintaining a building's historic character does not mean that improvements or modernization cannot be made to it. In fact, keeping a historic property well-maintained and in-use through making it more livable or functional in response to emerging technologies is often preferred and encouraged. The City's historic preservation office staff welcomes all inquiries regarding historic properties and sites, and is often available to meet on-site.

HISTORIC PRESERVATION

at the Federal, State, and Local Levels

Across the United States, the preservation and conservation of culturally, architecturally, and historically significant buildings and sites took the form of localized grassroots movements throughout the nineteenth and early twentieth centuries. The National Historic Preservation Act (NHPA) became law in 1966, formalizing many aspects of historic preservation and creating programs promoting the documentation and treatment of these resources. Despite the presence of a national program, preservationists will often say that “all preservation is local,” since many aspects of national historic preservation policies focus on creating alliances through which individual communities can seek State and Federal assistance in furthering their own programs, rather than dictating specific actions.

The NHPA created partnerships between Federal, State, and local governments with the goal of capitalizing on the strengths of each. At the national level, the National Park Service is responsible for providing information, tools, and funding for preservation, as well as administering the National Register of Historic Places. The National Register is an official list of buildings, sites, structures, objects, and districts that have been found to have value as cultural resources after being evaluated through the lens of established criteria for historic significance. Since the late 1970s, the City of St. Petersburg has based its local preservation program on these national standards, and continues to aim to identify, document, protect, and celebrate the aspects of our built environment that make the Sunshine City a unique and enjoyable place to live, as well as those that serve as reminders of the path we’ve taken to become the place we are today.

The National Register of Historic Places

Listing in the National Register of Historic Places can be initiated by a property owner, a nonprofit, or a governmental agency, but a property cannot be listed against owner objection. Nominations for National Register listing are forwarded to the National Park Service from designated State agencies, and in the case of properties within a Certified Local Government such as St. Petersburg, include comments from the local Historic Preservation Commission, the City, and City staff.

A property or district’s listing in the National Register provides historical documentation and formal recognition of its significance as evaluated under a nationally-accepted set of criteria. National Register listing does not limit a private owner’s right to use or alter a property, but a number of Federal, State, and local grants, tax incentives, and building code alternatives may become available to owners of National Register listed properties. Once a property or district is National Register listed, no further review is required for alterations, additions, or even demolition by a private owner.

State Historic Preservation Office

The NHPA also created the role of the State Historic Preservation Officer, who is appointed by the governor of each state. In Florida, the Director of the Division of Historical Resources (DHR), which is located within the Department of State, serves in this role. This office oversees Florida’s Historic Preservation Grants program, coordinates the State Historical

Marker program, and oversees statewide historic preservation efforts. Within the DHR, Florida's Bureau of Historic Preservation manages the Florida Main Street Program, oversees the National Register of Historic Places program within the state, and maintains a statewide inventory of historic resources known as the Florida Master Site File (FMSF). The Bureau of Historic Preservation also reviews the potential impacts that State- and Federally-funded development (such as projects funded by the Department of Housing and Urban Development or the Florida Department of Transportation) could have on historically significant resources through a process known as historic review.

The Bureau of Historic Preservation also oversees Florida's Certified Local Governments (CLGs). The CLG program was created by 1980 amendments to the NHPA and allows individual communities to access funding and assistance for their local preservation efforts. CLG status is granted to cities and counties that have established local historic preservation Ordinances and incorporate consideration for their historic resources into the planning process. The City of St. Petersburg began its historic preservation efforts in 1977 with a Citywide survey of the historical, archaeological and architectural resources. Florida's Certified Local Government program was established in 1986, and St. Petersburg is one of only six communities in the state to have participated since the programs beginning. Although the Sunshine City has grown considerably since then, the City's planners have continuously sought to balance the preservation of resources that serve as reminders of the community's past with growth and redevelopment.

The St. Petersburg Register of Historic Places

St. Petersburg's Historic Preservation Ordinance was first adopted by City Council in 1985, stating that "the preservation, protection, perpetuation, and use of local landmarks is a public necessity." The key goals of the Ordinance are to promote citywide historic preservation, set up a process and criteria for the designation of individual properties and districts as local historic landmarks, establish a procedure by which alterations to locally designated resources are reviewed, and establish a Historic Preservation Commission, which is now known as the Community Planning and Preservation Commission (CPPC). Changes and updates to the Historic Preservation Ordinance are made, as necessary, with approval by City Council. Since 1985, for example, updates to the Ordinance have enhanced the requirements for listing in the St. Petersburg Register of Historic Places by adding a set of criteria that evaluates historic integrity, as well as, historic significance.

As established by the Historic Preservation Ordinance, the process by which a property is listed in the St. Petersburg Register of Historic Places is based on the standards used to evaluate National Register eligibility. St. Petersburg's historic landmark program, however, affords properties a higher degree of protection than National Register listing. Properties listed in the St. Petersburg Register of Historic Places, whether individually or as part of a district, are subject to a local design review process through which historically appropriate changes are granted Certificates of Appropriateness (COAs). This design review process applies only to exterior alterations, and, in the majority of cases, it can be conducted by Historic Preservation Staff; a turnaround time of 24-48 hours is expected when a property visit by staff is necessary to properly assist the property owner. Certain, more extensive alterations are heard by the Community Planning and Preservation Commission, as are demolitions and new constructions within local historic districts.

THE COMPREHENSIVE HISTORIC PRESERVATION PLAN

St. Petersburg's Comprehensive Plan is a compendium of separate elements that aims to guide the community's growth and development while enriching quality of life and promoting a well-balanced economic atmosphere. The Historic Preservation Element was added to St. Petersburg's Comprehensive Plan in July of 1993; its goal is to direct and manage the programs and policies related to the preservation of the City's historic and archaeological resources. The Element's objective is to promote and provide the basis for the preservation of resources through the commitment to conduct historic resource surveys, and the continued development of Ordinances, guidelines and/or databases.

The Roles of the Community Planning and Preservation Commission, City Council and Historic Preservation Staff

The Community Planning and Preservation Commission (CPPC) acts as both St. Petersburg's Local Planning agency and its Historic Preservation Commission. When it comes to historic preservation, the CPPC's role is threefold: first, to promote the preservation program; second, to act in a final authoritative capacity in reviewing and approving certain COA applications as appropriate; and third, to act in an advisory capacity to the City Council in recommending buildings, sites or districts for local landmarking. The City Council has final approval on designations. City Council also functions as the appeal body for actions by the CPPC on COAs.

The staff of the Urban Planning and Historic Preservation Division provides recommendations regarding St. Petersburg Register and National Register applications to the CPPC. In addition, their responsibilities include educating the public about preservation within the City, reviewing COAs, preparing grant proposals to help fund local preservation projects, building upon the base of knowledge about the City's historic resources, and assisting local property owners with understanding, maintaining, and serving as stewards of their piece of the City's architectural and developmental history.

Effects of Historic Status

There are thousands of buildings that were constructed 50 or more years ago within St. Petersburg, meaning that they are old enough to be eligible for potential historic designation. As a matter of course, simply reaching this 50-year mark does not create any restrictions, nor does it automatically allow for any incentives. A great number of the buildings within St. Petersburg that have reached this historic age do not bear any historic designation, but are nonetheless important representations of the City's architectural past. Therefore, these guidelines also provide guidance to owners of older properties that have not been designated.

Properties in St. Petersburg are considered to be "historically significant" when they are listed in either the National Register of Historic Places, the St. Petersburg Register of Historic Places, or both. There are several thousand such historic properties in St. Petersburg. National Register listings and St. Petersburg Register listings are based on parallel but distinct sets of criteria by which historic significance is measured. These two sets of criteria are designed to objectively measure a resource's importance as representations of history, whether through their architecture or design, or their association with the people, events, and trends that shaped the city, state, or nation. This importance, called historic significance, is evaluated along with the resource's historic integrity, or the resemblance that property bears to the way it looked

during the years it gained significance. Integrity is measured based on several factors such as design, setting, materials, and workmanship. A complete list of national and local criteria is included in the Appendix.

Districts containing multiple properties can also be listed in the National and/or St. Petersburg Registers of Historic Places, following the respective sets of criteria. Whenever a district is designated at either level, the district's boundaries are determined and recorded as part of the designation. Historic districts often contain both contributing properties, which are tied to the districts' historic significance, and non-contributing properties, which are not. Non-contributing properties are not eligible for preservation incentives, and those within districts listed in the St. Petersburg Register of Historic Places are subject to lesser degrees of compatibility. It is still important for the owners of non-contributing properties to be familiar with this document, since the significance of historic districts results not only from the design of each building, but from the relationship between buildings that results in the overall character of a neighborhood. Important characteristics of each local historic district are detailed in Chapter 5.

As noted above, National Register listing is primarily honorary whereas St. Petersburg Register listing involves the review of alterations to ensure that they are appropriate to historic significance and context. The preservation incentives for properties that are listed to either register can vary by year, property type, need, and location within the city, but generally include benefits such as provisions found in the Florida Building Code for designated properties, as well as the availability of local Ad Valorem Property Tax Exemptions and Federal Income Tax Credits designed to assist with the cost of rehabilitating historic buildings. Specific information about the historic status of your property and incentives that are available to you can be found at stpete.org/history, or by contacting the Urban Planning and Historic Preservation office.

Studies and real-world programming highlight additional benefits to historic preservation. The more labor-intensive process of renovating historic buildings typically results in a greater percentage of the total project investment being spent on local labor than in the case of new construction. As a result, more money is spent locally on goods, services, and ultimately taxes, which results in a positive effect on the local economy. Designated Local Historic Districts have also been shown to be more economically resilient and less vulnerable to cycles of development booms and busts because of the continual nature of rehabilitation projects as opposed to periodic surges of construction activity. This economic stability often translates into neighborhoods in which homes are well kept and maintained to a higher degree and are sought after by buyers. It is no secret that the consistent high quality of historic buildings and the nature of the materials they were made of, have resulted in their resiliency to deteriorate and failure over their long life spans, which speaks strongly to their more sustainable footprint within neighborhoods.



Saint Petersburg Senior High School, 1921. Courtesy, Tampa-Hillsborough County Public Library System.

COMMUNITY HISTORY

OVERVIEW

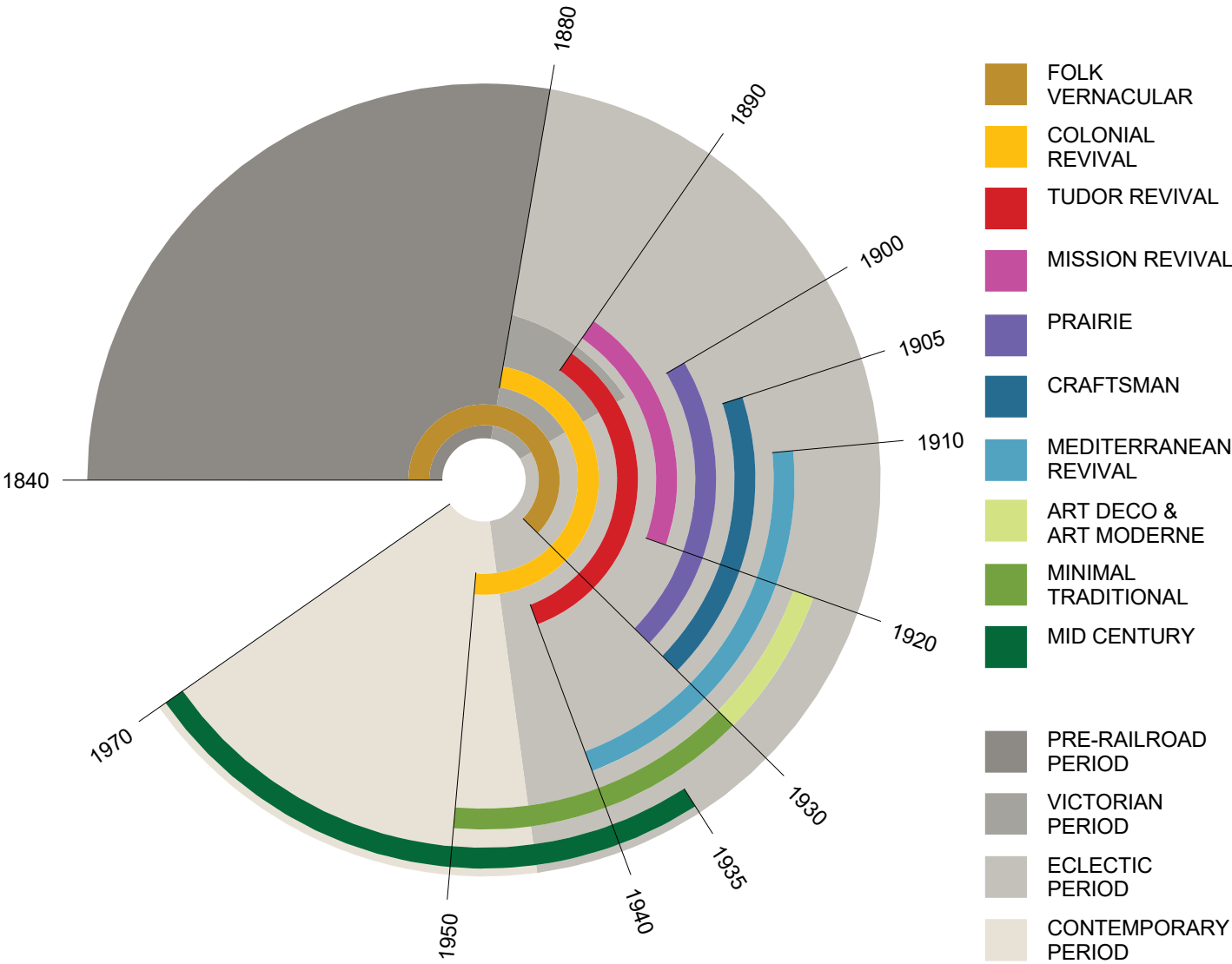
Many characteristics of St. Petersburg today stem from its early history of the first three or four decades after being founded, especially as it developed during the economic booms of the early 1910s and then the 1920s. Some of St. Petersburg's older neighborhoods have a distinctive appearance and diverse historic background, which are evident through their planning and layout, prevailing architectural styles and building forms, and even the types of building materials used and available at the time. St. Petersburg's earliest buildings, both residential and commercial, were primarily vernacular and generally frame or masonry construction. As St. Petersburg expanded and more affluent residents arrived, higher styles of architecture, responding to regional and national trends, also began to emerge. Fine examples of other architectural styles such as Colonial Revival, Tudor, Mission Revival, Prairie, Craftsman and Mediterranean Revival became prevalent. This was then followed by a strong wave of post-World War II architectural expressions through prefabricated building technologies resulting in highly popular, yet modest Minimal Traditional housing developments, and other Mid-Century building styles and designs. Thousands of these historic buildings in St. Petersburg have been surveyed since the 1970s for their architectural significance suggesting a hierarchy of preferred or easily available architectural styles.



YMCA 5th Street and 2nd Avenue South, with cars by Wagner, Francis G., 1891-1975
Nelson Poynter Memorial Library
Courtesy, University of South Florida, Tampa Library.

For a better contextual understanding, the styles that follow are generally listed in the order of their appearance on the St. Petersburg scene and according to when they appeared nationally, though some early styles were constructed during or after their periods of decline. Oftentimes, one style was influenced by a previous style or by a combination of styles, with only one or two truly American styles emerging during the twentieth century. The extant historic architecture in St. Petersburg is mostly a result of the post-Victorian period of eclecticism, whereby architects and builders brought forth and made available interpreted designs of classical style programs, while creating regional and environmental adaptations through modernization as American lifestyles changed and responded to economic swings. Stylistic flair of any given building could have easily been influenced by the architect that designed it, his or her origin of birth, schooling, or studio work experience, or a customer's whims and preference, each of which could have carried regional types of construction, and perhaps even materials.

Historic Timeline

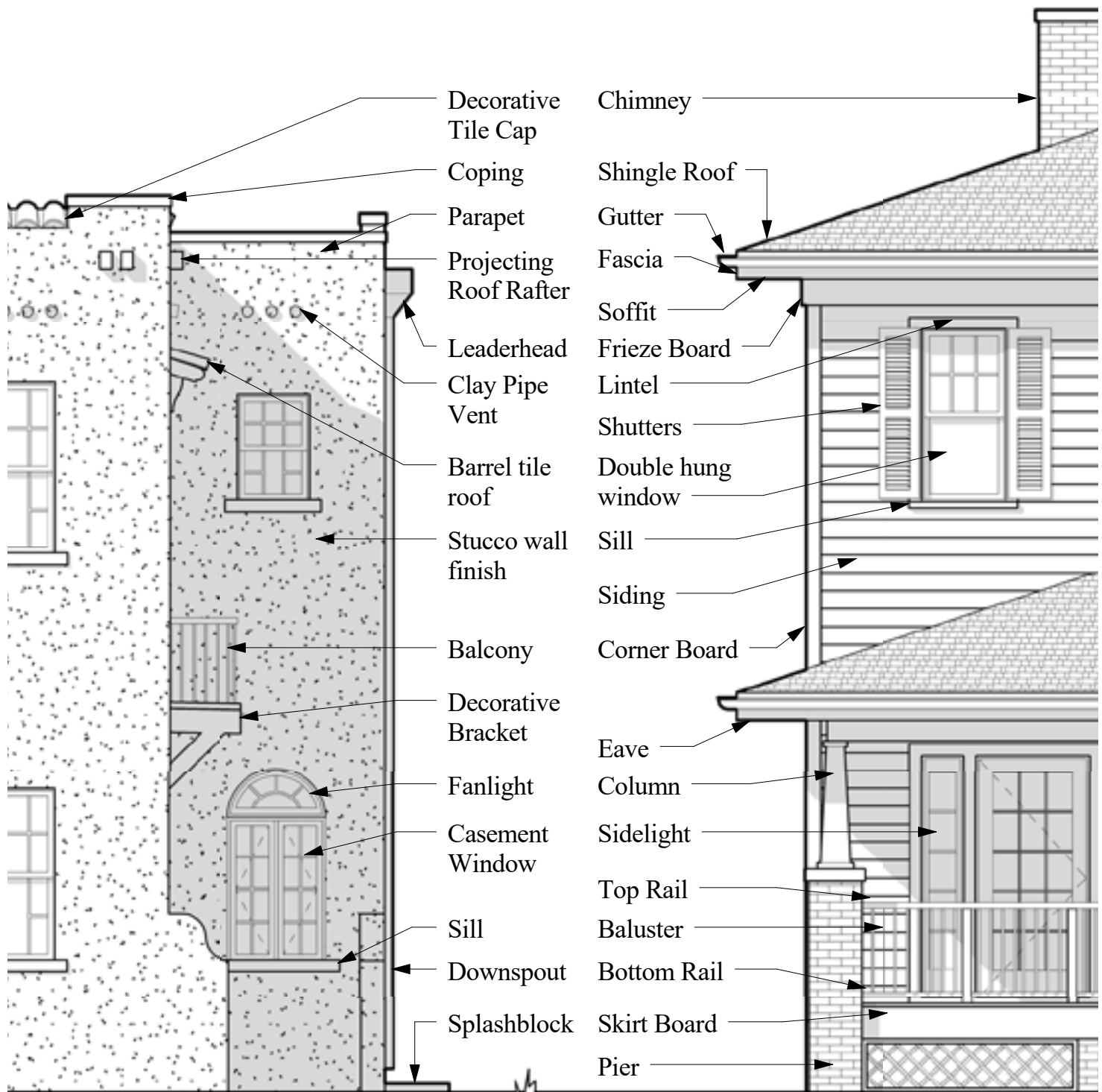


ARCHITECTURAL STYLES

This section was created to assist property owners in identifying the architectural style of their property, as well as, to guide those considering new construction. It is important to understand the style of your property when making decisions affecting its exterior appearance, including additions and replacement of damaged or missing elements. When considering new construction in a historic neighborhood, it is important to consider the overall character of that neighborhood and understand the range of styles it might contain. This chapter gives a brief description and history of some of the most common architectural styles seen throughout St. Petersburg. Illustrations show the range of elements and features that are common and most appropriate to each style.



ANATOMY OF A HOUSE



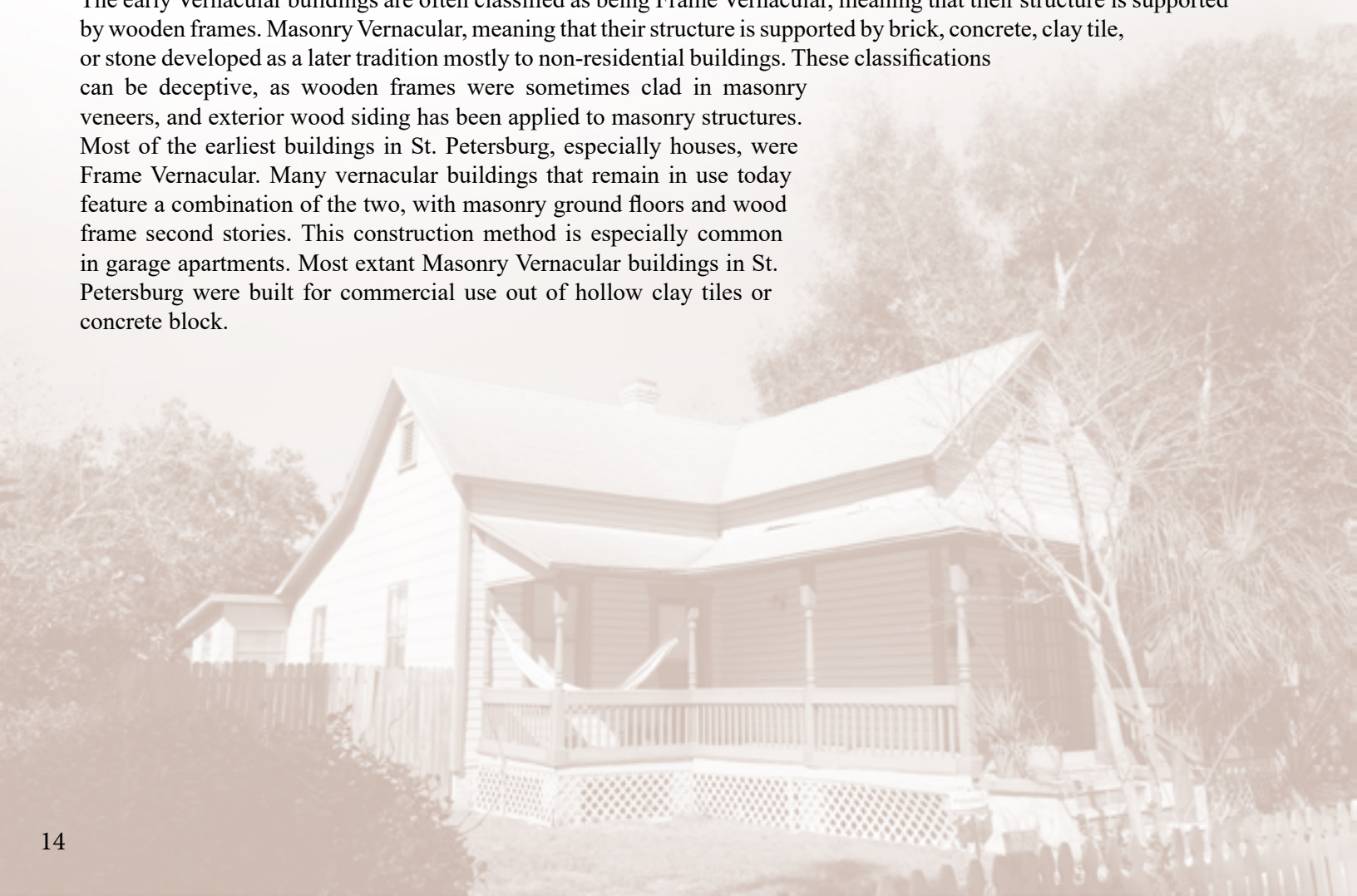
FOLK VERNACULAR

1800-1930

Many of the homes and businesses built during St. Petersburg's earliest period of construction are referred to as having a [Folk] Vernacular style. The term "vernacular" was originally applied to the local dialect of a native language, but is also applied to landscapes and buildings. In architecture, it refers to a building practice that reflects local traditions and materials. A vernacular type, therefore, usually describes buildings that do not adhere to a formal or academic architectural style, but are products of the materials and skills that were available and could be applied to fit the building's needs. Generally, these buildings were not designed by a trained architect, but built by community members or local builders with necessity and economy in mind. There are not many extant examples remaining in the city.

Although Vernacular resources might seem simple or even utilitarian to modern eyes, they are representative of the individuals and communities that produced them and their limitations and aspirations for St. Petersburg. Since St. Petersburg was developed by transplants from across the United States, some of the oldest buildings are representative of the traditions of their owners' hometowns or regions. This diffusion of influences resulted in what can also be referred to as a "National" Vernacular folk type.

The early Vernacular buildings are often classified as being Frame Vernacular, meaning that their structure is supported by wooden frames. Masonry Vernacular, meaning that their structure is supported by brick, concrete, clay tile, or stone developed as a later tradition mostly to non-residential buildings. These classifications can be deceptive, as wooden frames were sometimes clad in masonry veneers, and exterior wood siding has been applied to masonry structures. Most of the earliest buildings in St. Petersburg, especially houses, were Frame Vernacular. Many vernacular buildings that remain in use today feature a combination of the two, with masonry ground floors and wood frame second stories. This construction method is especially common in garage apartments. Most extant Masonry Vernacular buildings in St. Petersburg were built for commercial use out of hollow clay tiles or concrete block.



GALLERY OF EXAMPLES



Roser Park



Old Southeast



Historic Uptown



Historic Uptown



Historic Uptown

STYLISTIC FEATURES

Frame Vernacular

- Rectangular or L-shape
- Roof pitch 6 : 12 or steeper
- Gable
- Bevel or Novelty wood siding
- Exposed rafter ends
- Wood double- hung windows
- Pier foundations
- Little ornamentation
- Simple porch



Old Northeast



Historic Uptown



Old Northeast

GALLERY OF EXAMPLES



Old Northeast



Crescent Lake



Warehouse Arts District



Downtown



Downtown

STYLISTIC FEATURES

Masonry Vernacular

- Simple rectangular or L-shape most common
- Flat or shallow pitch roof
- Masonry/ Stucco walls
- Pressed concrete block in many residential examples
- Wood double-hung windows
- Commercial examples have parapet walls at roof



Wildwood Heights



Roser Park

WALLS, EAVES & ROOFS

WALLS

- Typical floor-to-ceiling heights are 9 feet for the first floor and 8 feet for the second floor.
- Cladding materials: Smooth-finish wood lap siding with 4- to 6- inch exposure, random width cut wood shingles, light sand-finish stucco.
- Siding and shingle cladding is mitered at corners or has 4- to 6- inch corner board trim.
- Typical base detail has 8- to 10- inch-wide skirting board with drip edge detail.
- Foundation walls and piers are typically brick, rusticated concrete block, stucco, or stone veneer; foundation wall vents are typically centered under windows.

EAVES

- Exposed 2 x 8- inch rafter tails cut plumb, 16 to 24 inches on center is by far the most common eave type.
- Hipped roofs may feature a cornice or a boxed eave with continuous fascia and outriggers 24 to 48 inches on center.

ROOFS

- Front-facing gable or hipped.
- Originally wood shingles, asphalt roll-roofing, galvanized metal shingles, or galvanized 5-V crimp metal panels.
- Replacement materials are often laminated asphalt or composition shingle; or standing seam metal panel roofing.

TYPICAL EAVE DETAILS



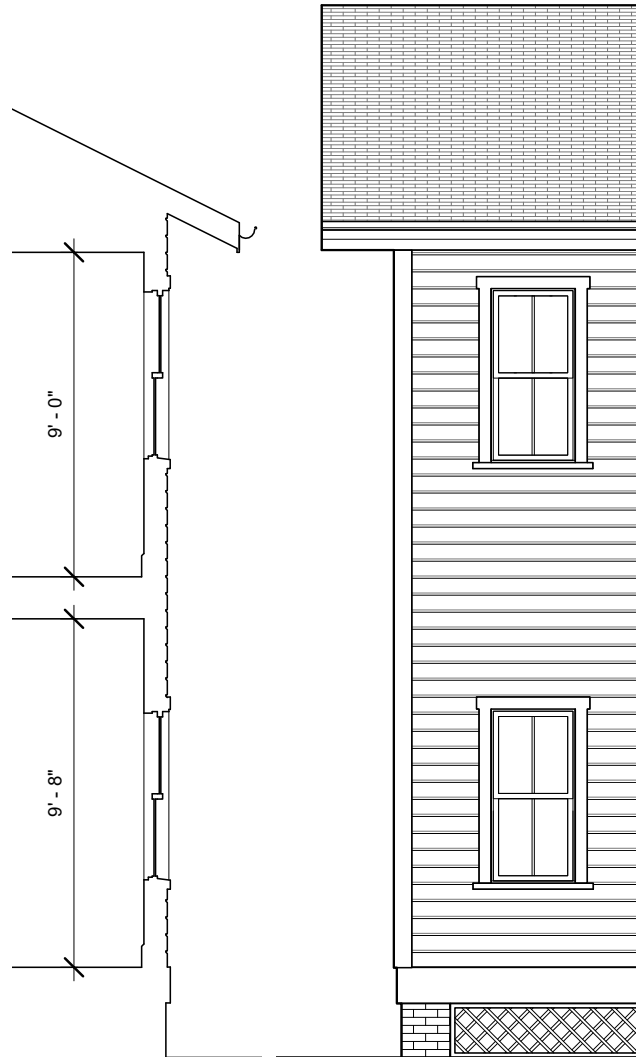
Exposed Rafter Tail



Boxed Eave



Corner Vignette



WINDOWS & DOORS

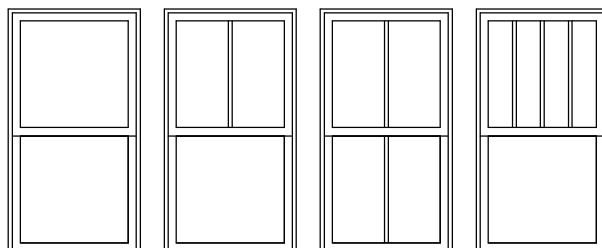
STANDARD WINDOWS

- Standard windows are typically double hung or casement and vertical in proportion.
- Common muntin patterns are 2 over 2, 4 over 4, or 6 over 6.
- Range of sizes:
Width: 2'-8" to 3'-8"
Height: 4'-4" to 6'-0"
- Materials: Painted wood, solid cellular PVC or clad wood; true divided light or simulated divided light (SDL) sash windows with traditional exterior muntin profile (7/8 inch wide)

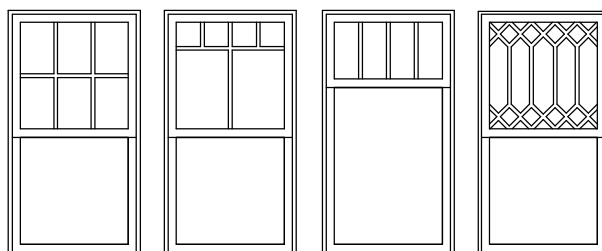
WINDOW ASSEMBLIES & ACCENT WINDOWS

- Dormer windows are multi-paned in the 6 over 6 pattern.
- Special windows are typically small accent windows with 6 panes or in a 4 over 4 muntin pattern. A single or double leaf shutter is often used.

STANDARD WINDOWS

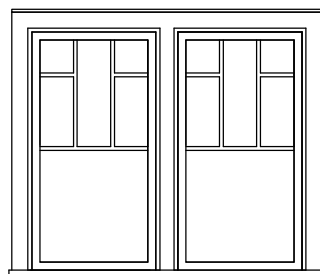


Simple

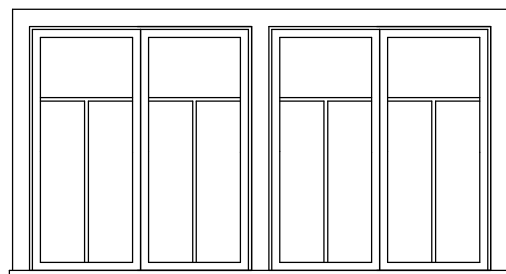


Cottage Sash

Ornate



Pair



Double Pair - Casements



DOORS

- Entry doors are typically 4 or 6-paneled, with traditional stile-and-rail proportions and raised panel profiles.
- Materials: Wood originally.
Replacement Materials: Steel, aluminum, fiberglass, or composite.

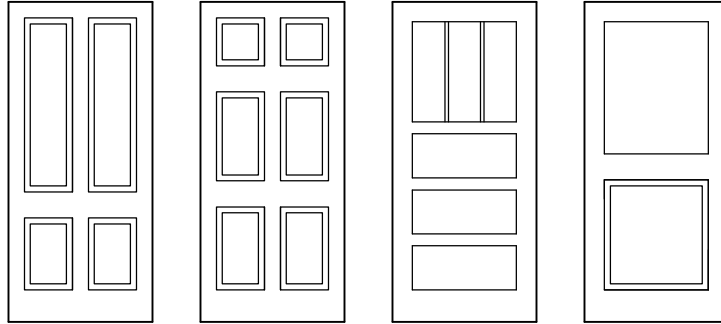
TRIM

- Typically, a simple 4-inch-wide trim. Sometimes includes drip edge trim above header trim.

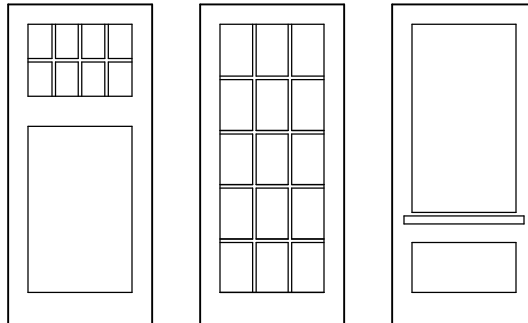
SHUTTERS

- Shutters can be louvered, raised panel or batten.
- Wood historically, sized to match window sash or door frame and mounted with hardware so that they are operable

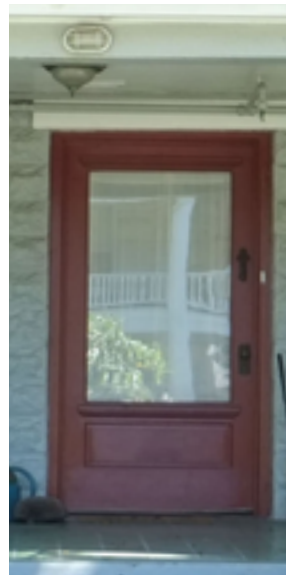
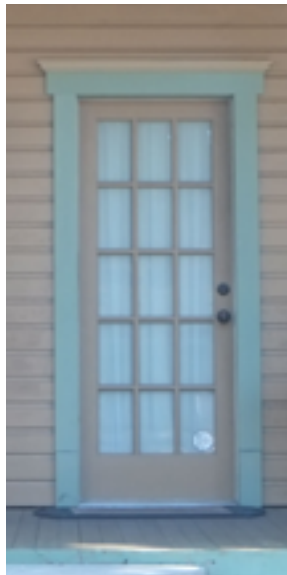
DOOR TYPES



Simple



Ornate

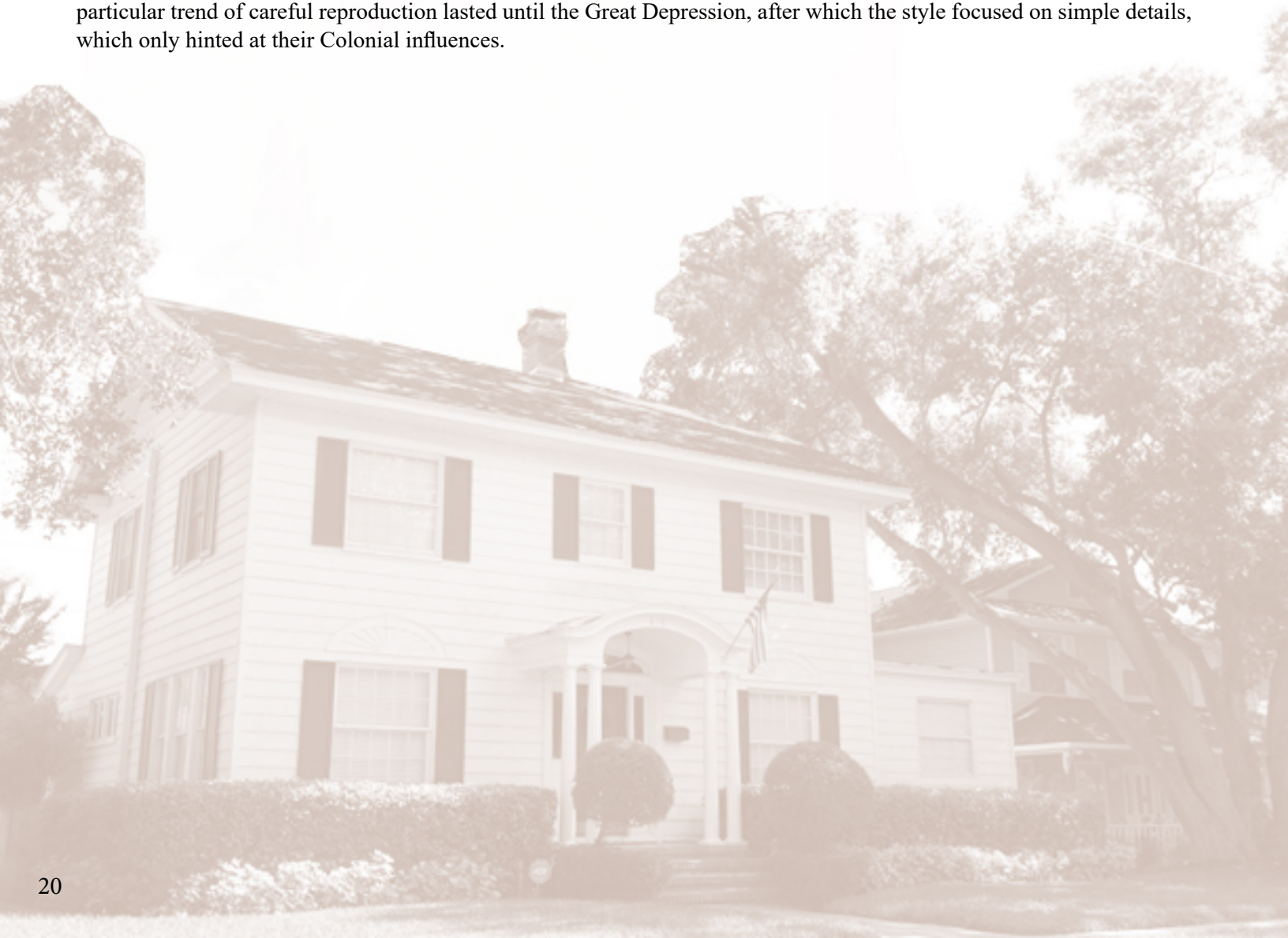


COLONIAL REVIVAL

1880-1955

This architectural style refers to a nostalgic interest in the Early American Colonial Period, specifically early English and Dutch residences of the Eastern seaboard. Colonial Revival buildings are based on the earlier, more formal Georgian (English) and Adam (mixed European) styles. In St. Petersburg, it was common for a building designed in the Colonial Revival Style to combine details from both influences.

This style began its early development during the late 1870s, when the architects Charles McKim and William Mead, accompanied by their future partner Stanford White toured the colonial Northeast after the 1876 Centennial International Exhibition in Philadelphia resulting in two highly influential commissions in the 1880s in Massachusetts and Rhode Island. The two buildings were far from historical reproductions of early colonial buildings, instead utilizing wide interpretations of details that were merely inspired by Colonial precedents. As Colonial Revival became more widely publicized in the early part of the twentieth century, the style shifted more towards carefully reproduced proportions and details. This particular trend of careful reproduction lasted until the Great Depression, after which the style focused on simple details, which only hinted at their Colonial influences.



GALLERY OF EXAMPLES



Crescent Lake



Old Northeast



Old Northeast



Old Northeast



Old Northeast

STYLISTIC FEATURES

- Formal, symmetrical facade organization
- Double-hung windows
- Clad with wood siding or brick
- Classical pediment and columns at entrance
- Georgian inspired woodwork details on porches
- Hip or Gable roof; Gambrel roof on Dutch Colonials



Old Northeast



Crescent Lake



Crescent Lake

MASSING & COMPOSITION

MASSING

BROAD FRONT

- Side-gabled rectangular volume with roof pitches ranging from 6 : 12 to 8 : 12
- One story gable entry pediments are often located centrally on the front facade
- One-story side wings often occur
- Although porches are most often one-third or one-fifth the length of the main body, they may also be three-fifths or the entire length of the front facade

FACADE COMPOSITION

- Symmetrical and balanced placement of doors and windows
- Entrance doors are typically located in the center of the composition
- Windows typically align vertically from floor to floor

MASSING

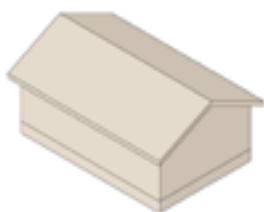
COMBINATIONS

- Complex forms and larger living spaces may be created by combining side and/or rear wings within the main body
- Gabled or hipped dormers may be added to introduce light into half-story and attic spaces
- The architectural character of the attached parts should match that of the main body

PORCH TYPES

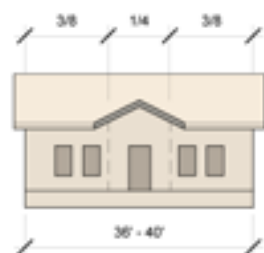
- Broad front massing types may have aedicules, porticoes, or porches. Porticoes typically have decorated gabled roofs, or shallow roofs concealed by a railing. Porch roofs are typically gabled or hipped; three-bay porches are common.
- Porches are generally centered in the facade composition
- The minimum recommended porch depth is 8 feet

BROAD FRONT MASSING



1- to 1 1/2- story Broad Front

FACADE COMPOSITION DIAGRAMS



POSSIBLE MASSING COMBINATIONS



BROAD FRONT MASSING



2- story Broad Front



DUTCH GAMBREL MASSING



2- story Broad Front



WALLS, EAVES & ROOFS

WALLS

- Typical floor-to-ceiling heights are 9 feet for the first floor and 8 feet for the second floor.
- Cladding materials: Smooth-finish wood lap siding with 6- to 8- inch exposure, or brick.
- Pilasters or quoins in the classical tradition sometimes highlight the corners. Vertical brick banding (soldier course) at the roof wall junction of the eave and a belt course between the first and second floor are common decorative elements on the facade.
- Foundation walls and piers are typically brick or concrete block; foundation wall vents are typically centered under windows.

EAVES

- Boxed eaves are typical, with classically proportioned and detailed moldings.
- Frieze boards are typically 10 inches wide or wider.
- Boxed eaves often return on gable ends. They are typically 18" deep.
- Dentilled, modillioned, or bracketed cornices and other classical details are commonly found.

ROOFS

- Side-gabled, hipped or gambrel roof.
- Originally wood shingles or asphalt shingles.
- Replacement materials are often laminated asphalt or composition shingles.

TYPICAL EAVE DETAILS



Boxed Eave



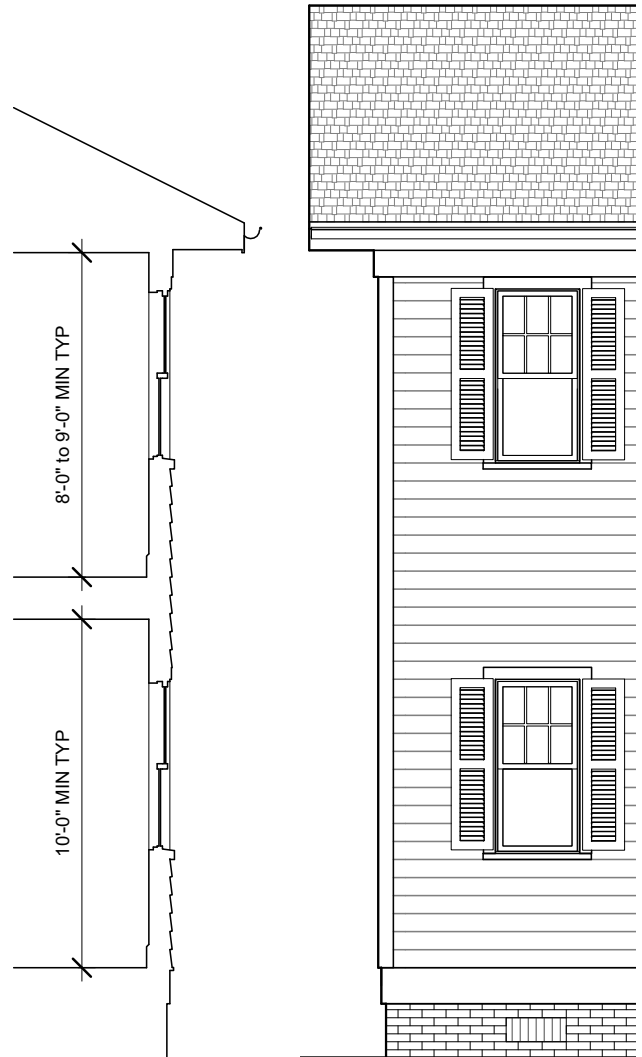
Exposed Rafter



Boxed Eave



Cornice Detail



WINDOWS & DOORS

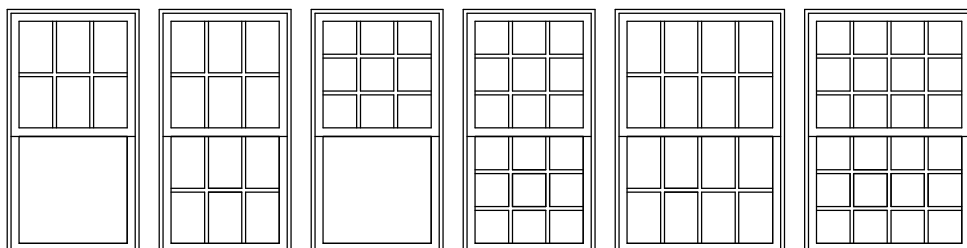
STANDARD WINDOWS

- Standard windows are typically double hung or casement and vertical in proportion.
- Common muntin patterns are 6 over 6, 8 over 8, 9 over 9, or 12 over 12.
- Range of sizes:
Width: 2'-8" to 3'-8"
Height: 4'-4" to 6'-0"
- Materials: Painted wood, solid cellular PVC or clad wood; true divided light or simulated divided light (SDL) sash windows with traditional exterior muntin profile (7/8 inch wide)

WINDOW ASSEMBLIES & ACCENT WINDOWS

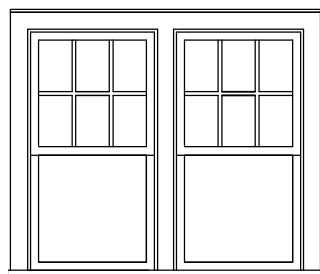
- Dormer windows are typically multi-paned in the 6 over 6 pattern.
- Special windows are typically small accent windows with 6 panes or in a 4 over 4 muntin pattern.
- Small circular windows, centered on the facade can also be found in this style.

STANDARD WINDOWS

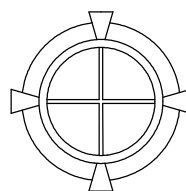


Simple

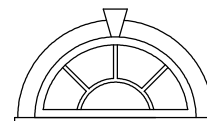
Ornate



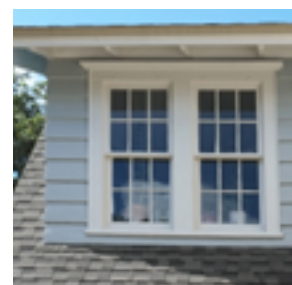
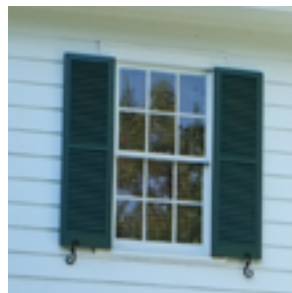
Paired Double-Hung



Round



Half-Round



DOORS

- Entry doors are typically 4 or 6-paneled, with traditional stile-and-rail proportions and raised panel profiles.
- Materials: Wood originally.
Replacement Materials: Steel, aluminum, fiberglass, or composite.

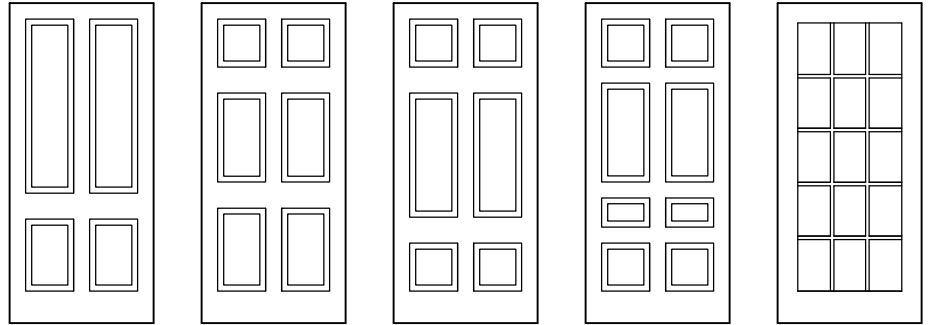
TRIM

- Typically for wood siding, a simple 6-inch-wide trim. Sometimes includes drip edge trim above header trim. For brick a soldier course or sometimes a jack arch at the head of the window.

SHUTTERS

- Shutters can be louvered or raised panel.
- Wood historically, sized to match window sash or door frame and mounted with hardware so that they are operable.

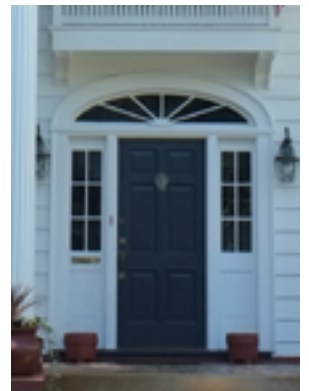
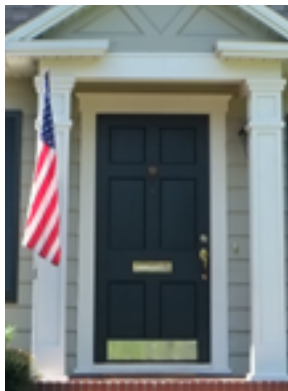
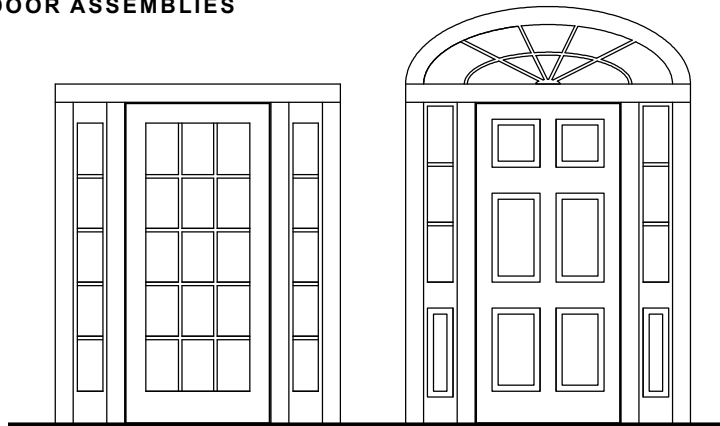
DOOR TYPES



Simple

Ornate

DOOR ASSEMBLIES

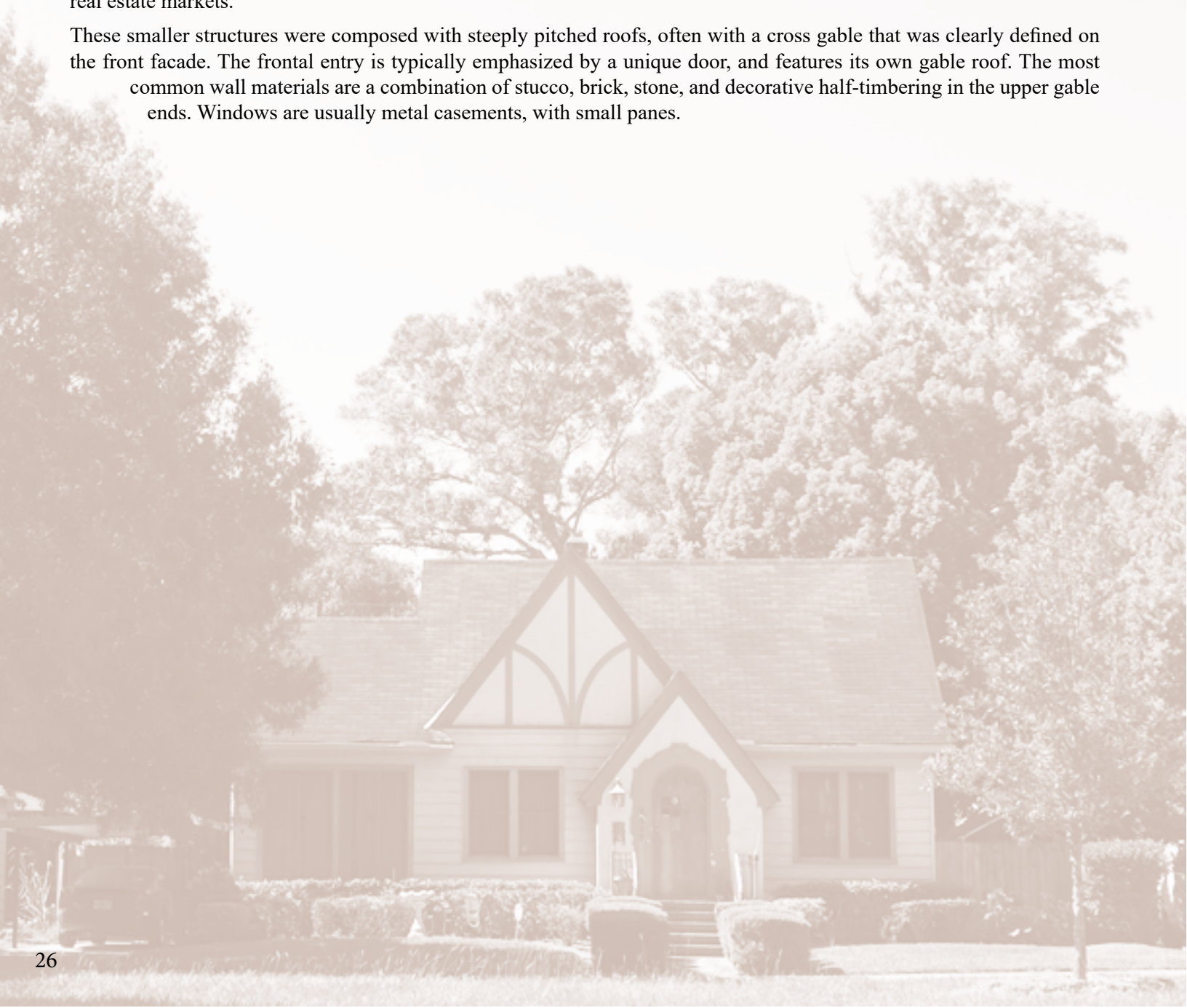


TUDOR REVIVAL

1890-1940

The Tudor Revival style is loosely based on the English architecture of the 16th and 19th centuries and is occasionally referred to as the typical English country house. A popular house form in large and small American cities, especially during the 1920s and 1930s when the style reached its peak in popularity throughout the country, it was applied to simple cottages as well as more elegant residences in St. Petersburg, as northern visitors brought their influences to bear on local real estate markets.

These smaller structures were composed with steeply pitched roofs, often with a cross gable that was clearly defined on the front facade. The frontal entry is typically emphasized by a unique door, and features its own gable roof. The most common wall materials are a combination of stucco, brick, stone, and decorative half-timbering in the upper gable ends. Windows are usually metal casements, with small panes.



GALLERY OF EXAMPLES



Old Northeast



Old Northeast



Crescent Lake



Old Northeast



Old Northeast

STYLISTIC FEATURES

- Steeply pitched gable roof
- Steep cross gable on facade over entry
- Tall, narrow windows with multi- pane glazing
- Decorative half- timbering
- Massive brick chimneys
- Clad in stucco, brick, wood siding, stone



Euclid-St. Pauls



Old Northeast



Old Northeast

MASSING & COMPOSITION

MASSING

BROAD FRONT

- One- to two-story mass
- Gable roof with 6 : 12 to 18 : 12 roof pitch
- Composition and roof form of the prominent cross gables are diverse, typically the facade is dominated by one or more front-facing gables. The most common gable variant is a smaller gable nestled within a larger one

NARROW FRONT

- Frequently occurs as two-story mass
- Gable roof with 6 : 12 to 18 : 12 roof pitch
- Ridge line of roof runs perpendicular to entrance facade
- Typically includes a smaller front-facing gable projection nestled into the main roof

FACADE COMPOSITION

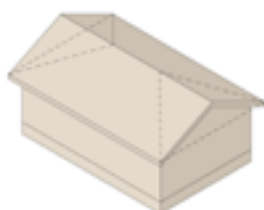
- Asymmetrical yet balanced placement of doors and windows
- Windows are often grouped in pairs and multiples to create larger openings
- Entrance doors are typically centered in a front-facing gable or set within a small entry porch

MASSING

COMBINATIONS

- The asymmetrical design offered architects great versatility in floor planning which allowed rooms to be oriented in any direction and windows to be placed where needed, creating a complex massed structure
- Larger living space forms may be created by combining side and/or rear wings with the main body
- Gabled, hipped, or shed dormers may be added to introduce light into half-story and attic spaces

SIDE GABLE MASSING



1- to 1 1/2- story Side Gable

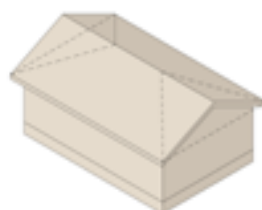
FACADE COMPOSITION DIAGRAMS



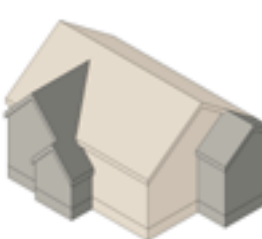
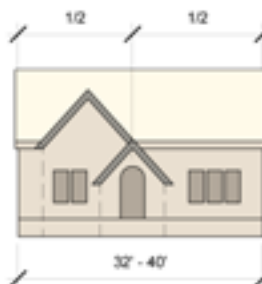
POSSIBLE MASSING COMBINATIONS



SIDE GABLE MASSING



1- to 1 1/2- story Side Gable



NARROW FRONT MASSING



2-story Narrow Front



WALLS, EAVES & ROOFS

WALLS

- Typical floor-to-ceiling heights are 9 feet for the first floor and 8 feet for the second floor.
- Cladding materials: Light colored Sand-finish stucco, stone or brick-veneered walls, smooth finish lap siding with 6- to 8-inch exposure with mitered corners, decorative half-timbering on upper volumes, particularly in gable ends
- Large elaborate chimneys located prominently on either the front or side with intricate masonry or stone patterns on the lower chimney face, projecting gabled volumes clad in an alternate material, decorative half-timbering on upper volumes, particularly in gable ends comprise the decorative elements on the facade.
- Foundation walls and piers are typically brick or concrete block; foundation wall vents are typically centered under windows.

EAVES

- Eaves tend to be shallow ranging from 4 to 10 inches, many held tight to the facade with a crown molding on the fascia.
- Variations include: one eave much shorter than the other or one eave curving or sweeping outward

ROOFS

- High-pitched roof which is often side-gabled and complex
- Originally slate, wood shingles or asphalt shingles.
- Replacement materials are often laminated asphalt or composition shingles

TYPICAL EAVE DETAILS



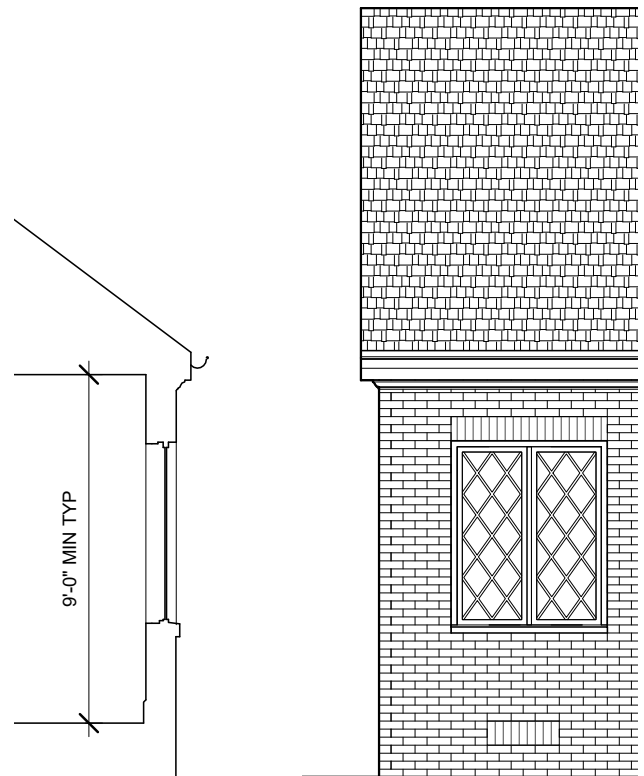
Boxed Eave



Boxed Eave



Corner Vignette



WINDOWS & DOORS

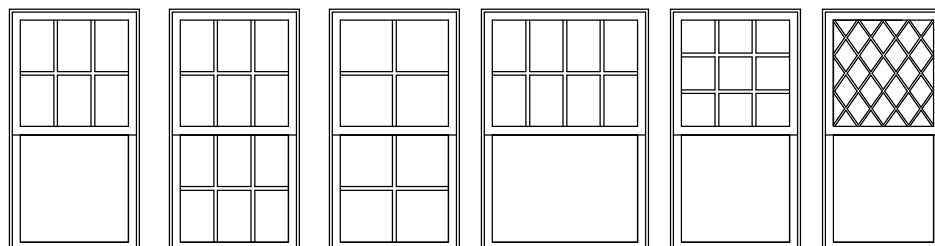
STANDARD WINDOWS

- Standard windows are typically double hung or casement and vertical in proportion. Casement windows are often divided into a diamond pattern; historically lead strips held the panes in place rather than wood muntins.
- Common muntin patterns are 6 over 6, 8 over 1, 9 over 1, or decorative diamond pattern over 1.
- Range of sizes:
Width: 2'-8" to 3'-8"
Height: 4'-4" to 6'-0"
- Materials: Painted wood, solid cellular PVC or clad wood; true divided light or simulated divided light (SDL) sash windows with traditional exterior muntin profile (7/8 inch wide)

WINDOW ASSEMBLIES & ACCENT WINDOWS

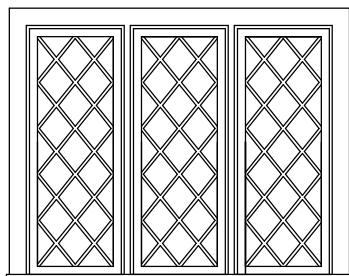
- Paired or triple windows and dormers are typical
- Dormer windows are typically multi-paned in the 6 over 6 pattern.
- Special windows are typically small accent windows with 6 panes or in a 4 over 4 muntin pattern. Small arched windows, centered on the entry gable or adjacent entry doors can also be found in this style

STANDARD WINDOWS

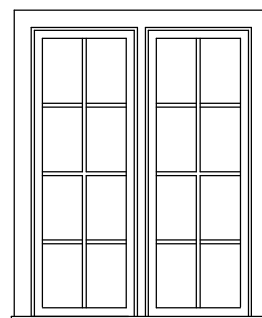


Simple

Ornate



Triple Diamond Casement



Double Casement



DOORS

- Entry doors are typically heavy board and batten set in a half-round brick arch or 'tabbed' stone arch, often with a decorative lite.
- Materials: Wood originally.
Replacement Materials: Steel, aluminum, fiberglass, or composite.

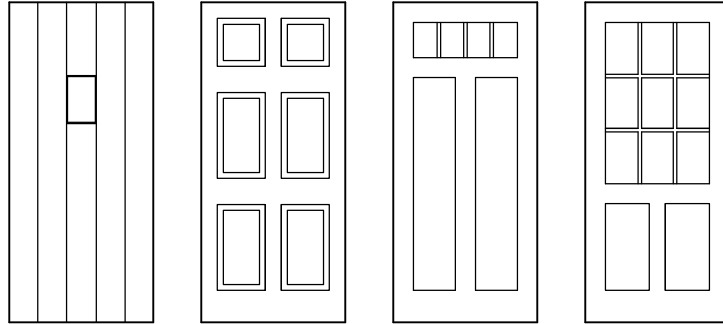
TRIM

- Typically for wood siding, a simple 6-inch-wide trim. Sometimes includes drip edge trim above header trim. For brick a soldier course or sometimes a jack arch at the head of the window.

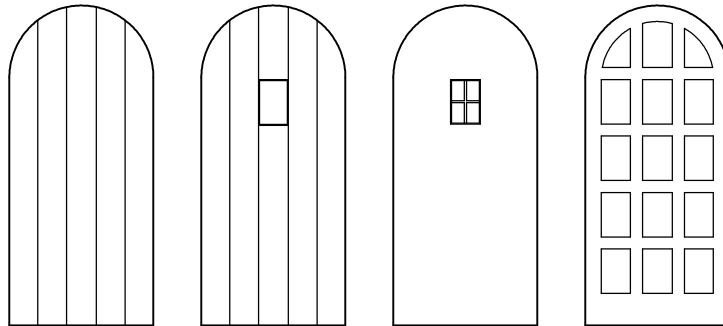
SHUTTERS

- Shutters were historically not added.

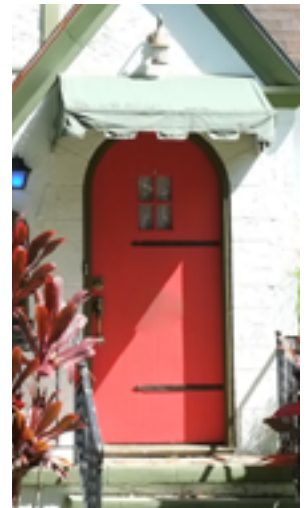
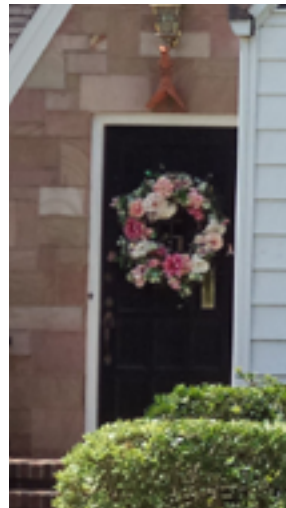
DOOR TYPES



Simple



Ornate



MISSION REVIVAL

1890-1920

Mission Revival architecture emerged out of California during the 1880s when architects were designing buildings to reflect the Spanish heritage of the region. The dominant architectural form is a shaped parapet extension, based on the traditional curved forms of the mission buildings of California, though these designs are rarely precise architectural copies of historic missions found during Colonial times in the American Southwest and Mexico territory. The style was often used for modest dwellings in the form of small stucco-clad cottages but can also be seen on commercial buildings such as hotels. It is prevalent in Florida in two periods, during the 1910 decade, and later as the archetypal “boom period” house form during the 1920s.

The Mission Revival style is identified by its typical Hispanic design elements, such as well defined, shaped parapets, arches, generous porches, etc. The most predominant feature is a shaped parapet or dormer, capped with either terracotta tiles or a band of trim at the top of the wall. Decorations or windows are usually placed symmetrically within the facade of the parapet and are usually limited to defining the parapet and occasional wall surface ornament, such as ceramic tile.



GALLERY OF EXAMPLES



Downtown



Old Northeast



Allendale



Old Northeast



Old Northeast

STYLISTIC FEATURES

- Shaped Mission parapet or dormer feature
- Low-pitch or flat roofs
- Masonry/ Stucco walls
- Tile roofs projecting from wall surface, Tile insets on facade
- Clay barrel tile on sloping roofs
- Grouped windows, some arch topped



Kenwood



Old Northeast



Jungle Terrace

MASSING & COMPOSITION

MASSING

NARROW FRONT

- One-story mass
- Parapet walls conceal low sloped roof
- Front-facing mass projects to create porch with side-facing entry

BROAD FRONT

- One- to two- story mass
- Parapet walls conceal low sloped roof

FACADE COMPOSITION

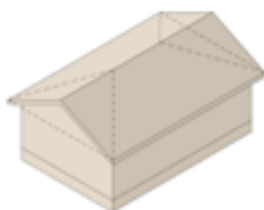
- Symmetrical and balanced placement of doors and windows
- Windows are often grouped in pairs and multiples to create larger openings
- Entrance doors are typically under porches

MASSING

COMBINATIONS

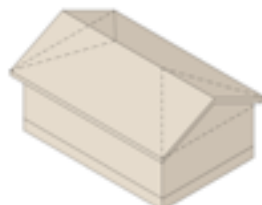
- The architectural character of the attached elements should match that of the main body
- Porches are often found on the front facade

NARROW FRONT MASSING



1- to 1 ½- story Narrow Front

BROAD FRONT MASSING



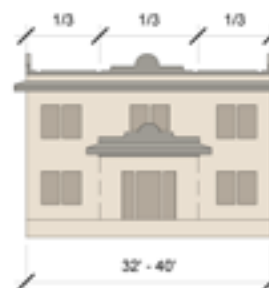
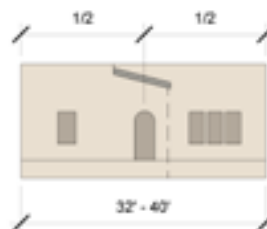
1- to 1 ½- story Broad Front

BROAD FRONT MASSING

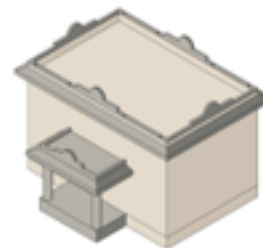
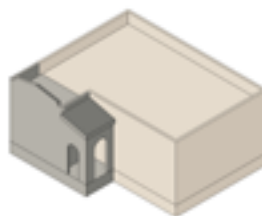
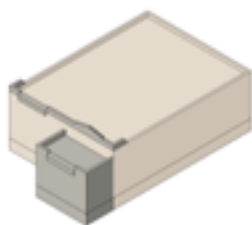


2-story Broad Front

FACADE COMPOSITION DIAGRAMS



POSSIBLE MASSING COMBINATIONS



WALLS, EAVES & ROOFS

WALLS

- Typical floor-to-ceiling heights are 9 feet for the first floor and 8 feet for the second floor
- Shaped Mission dormer or roof parapet which mimic those found on Spanish Colonial mission buildings. Ornate parapet shapes often have a decorative medallion, occasionally patterned tiles are added as decoration.
- Cladding materials: Stucco walls with either smooth or various rough or tooled finishes
- Foundation walls and piers are typically masonry with stucco; foundation wall vents are typically centered under windows.

EAVES

- Decorative visor roofs, narrow tiled roof segments cantilevered out from wall surface, either gabled with decorative brackets, or hipped with a boxed eave with continuous fascia and outriggers 24 to 48 inches on center

ROOFS

- Low sloped roof concealed by parapet walls
- Originally built-up roofing
- Parapet caps and visor roofs clad with red tile roof covering
- Replacement materials are often built-up roofing

TYPICAL PARAPET DETAILS



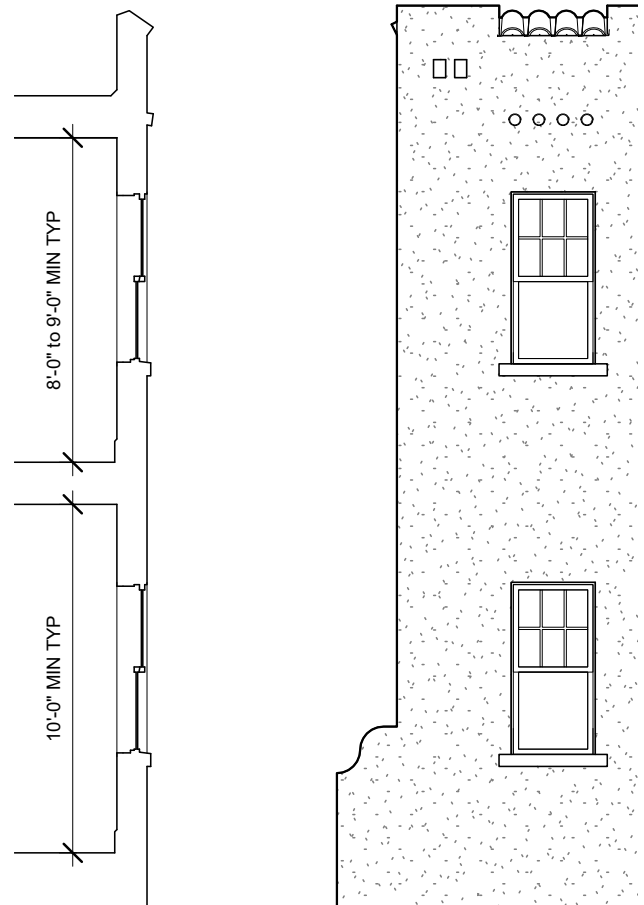
Parapet Detail



Parapet Detail



Corner Vignette



WINDOWS & DOORS

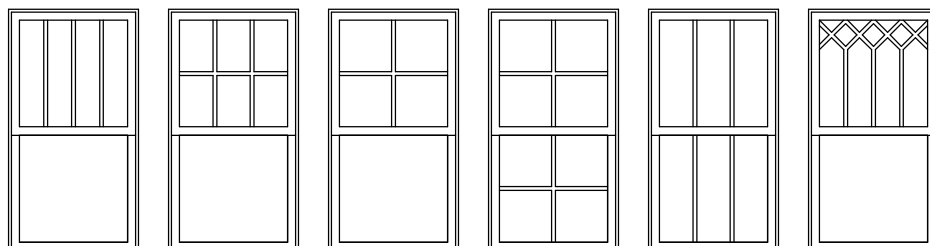
STANDARD WINDOWS

- Standard windows are typically double hung and vertical in proportion
- Common muntin patterns are 3 over 1, 4 over 1, 6 over 1, or 9 over 1
- Ornate muntin patterns are occasionally used
- First-floor windows are typically taller than second-floor windows
- Range of sizes:
Width: 2'-8" to 3'-8"
Height: 4'-4" to 6'-0"
- Materials: Painted wood or solid cellular PVC, or clad wood or vinyl with black veneer only; true divided light or simulated divided light (SDL) sash with traditional exterior muntin profile (7/8" wide)

WINDOW ASSEMBLIES & ACCENT WINDOWS

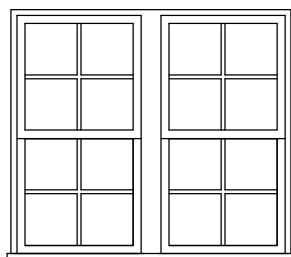
- Special windows are typically small accent windows with 6 panes set in an arched top or in a 4 over 4 muntin pattern

STANDARD WINDOWS

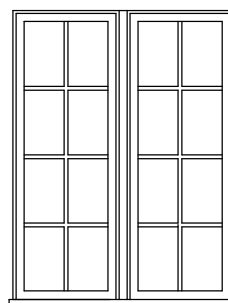


Simple

Ornate



Paired Double Hung



Casement



DOORS

- Entry doors are typically heavy board and batten or multi-paneled, with traditional stile-and-rail proportions and raised panel profiles.
- Materials: Wood originally.
Replacement Materials: Steel, aluminum, fiberglass, or composite

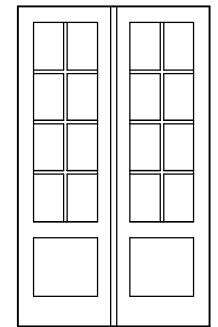
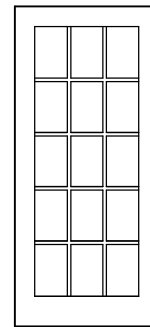
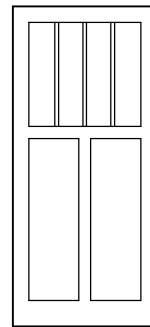
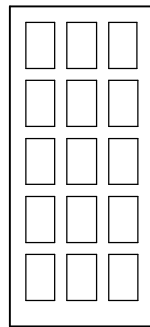
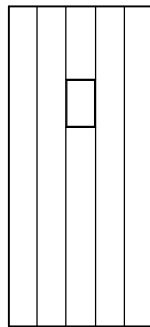
TRIM

- Typically a simple 2-inch-wide brickmold trim inset from the face of stucco, historically made of wood

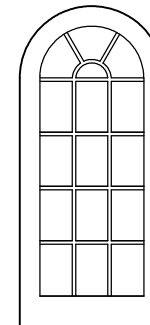
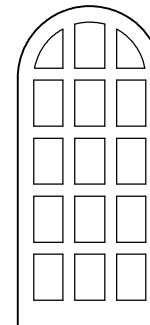
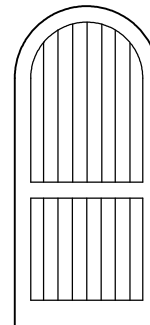
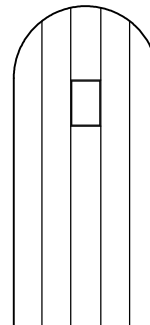
SHUTTERS

- Shutters were historically not added

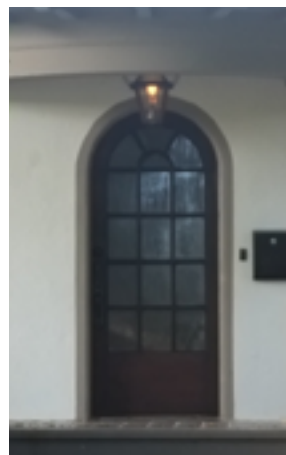
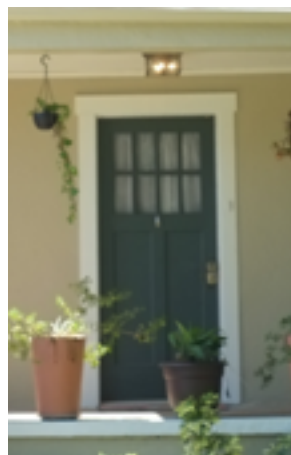
DOOR TYPES



Simple



Ornate

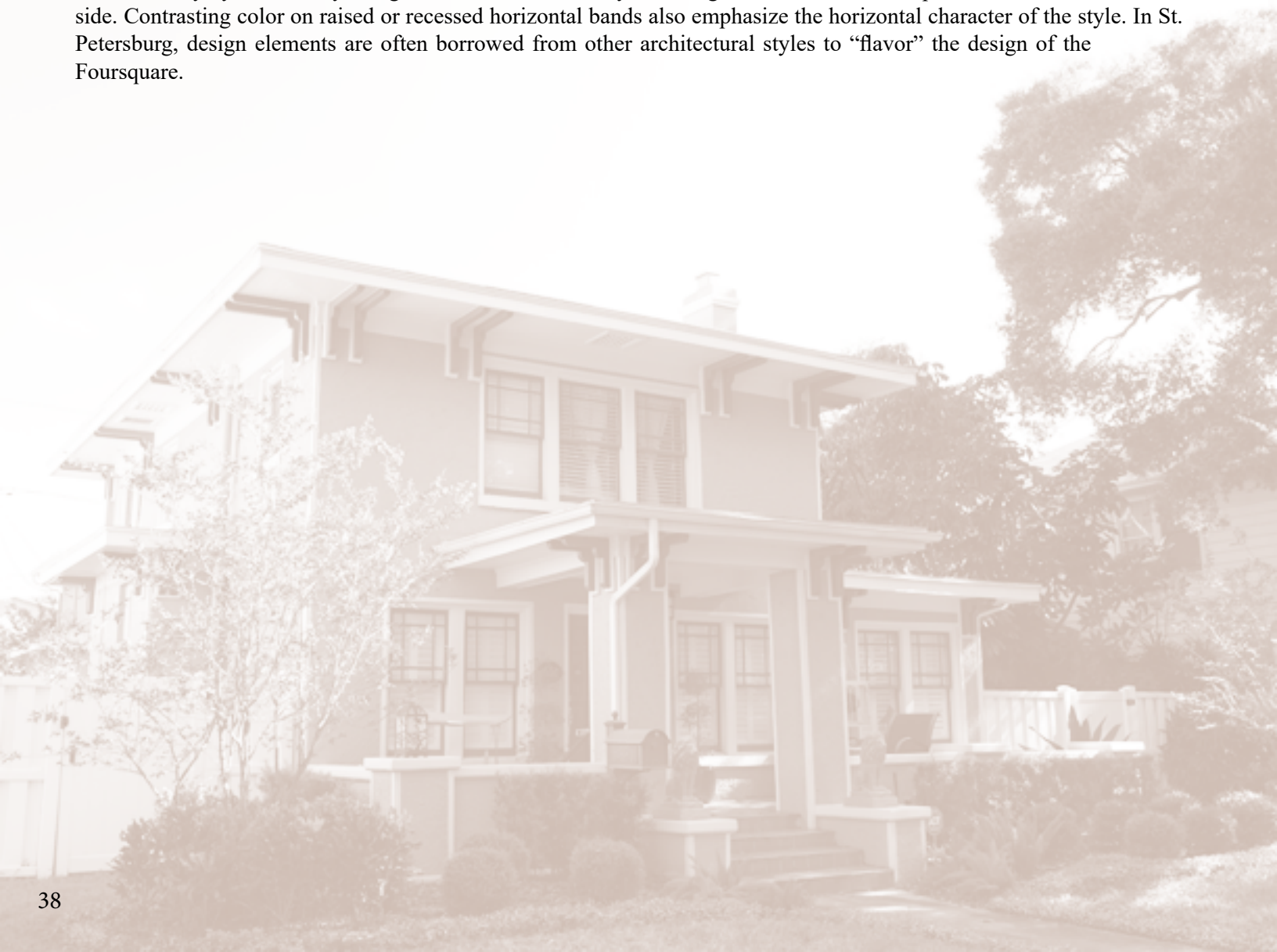


PRAIRIE & FOURSQUARE

1900-1930

One of the truly indigenous American architectural styles, the Prairie house style describes a large variety of house forms and designs exported from the Chicago region. The style began in the late 1890s as an admiration of Japanese form and a building's relationship to its site, as well as, a response to earlier classical styling and represents one of the earliest architectural forms of modernism in the U.S. It is commonly associated with the early works of Frank Lloyd Wright whose influence on the basic form of the building produced en masse across the country cannot be understated; his appreciation of the low grasses of the natural prairie resulted in the strong horizontal character of the style, featuring low-hipped roofs with extended eaves, and elements which unite each building with the ground.

The most common vernacular form of the Prairie style in St. Petersburg is the American Foursquare. This housing type is a two-story symmetrically designed structure commonly featuring a central hall with square formal rooms on each side. Contrasting color on raised or recessed horizontal bands also emphasize the horizontal character of the style. In St. Petersburg, design elements are often borrowed from other architectural styles to “flavor” the design of the Foursquare.



GALLERY OF EXAMPLES



Foursquare Example - Old Northeast



Foursquare - Old Northeast



Prairie Example - Old Northeast



Foursquare Example - Old Northeast



Prairie Example - Roser Park

STYLISTIC FEATURES

- Horizontal emphasis
- Contrasting caps on porch walls, piers, balconies
- Wide eaves, hip or gable roofs

Foursquare variant features

- Hipped roof
- Two story form with Central dormer and Porch on front
- Symmetrical placement of openings
- Ornament from other styles



Prairie Example - Old Northeast



Foursquare - Crescent Lake



Prairie Example - Old Northeast

MASSING & COMPOSITION

MASSING

NARROW FRONT

- One- to two-story mass
- Hip roof with 3 : 12 to 8 : 12 roof pitch

BROAD FRONT

- Prairie: Two-story rectangular volume with recessed entry porch
- Hip or gable roof with 3 : 12 to 6 : 12 roof pitch
- Foursquare: Two-story square volume with one-story entry porch on front facade which typically runs the width of the house
- Hip roof with 3 : 12 to 6 : 12 roof pitch

FACADE COMPOSITION

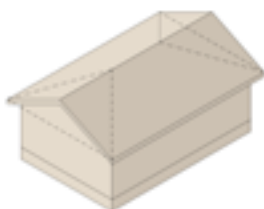
- Symmetrical, balanced placement of doors and windows
- Windows are often grouped in pairs and multiples to create larger openings
- Entrance doors are typically under porches

MASSING

COMBINATIONS

- Larger living space forms may be created by combining side and/or rear wings with the main body
- Gabled or hipped dormers are present on the Foursquare variant
- The architectural character of the attached elements should match that of the main body

BROAD FRONT MASSING



1- to 1 ½- story Narrow Front

BROAD FRONT MASSING



1- to 1 ½- story Broad Front

FOURSQUARE MASSING

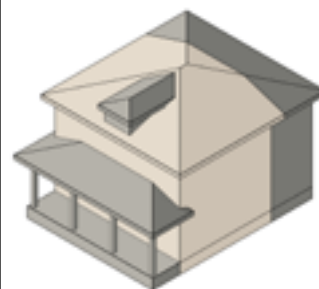
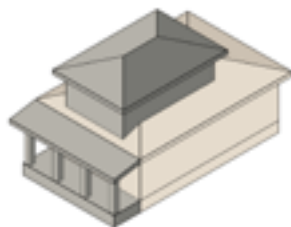


2-story Broad Front

FACADE COMPOSITION DIAGRAMS



POSSIBLE MASSING COMBINATIONS



WALLS, EAVES & ROOFS

WALLS

- Typical floor-to-ceiling heights are 9 feet for the first floor and 8 feet for the second floor.
- Cladding materials: Smooth-finish wood lap siding with 4- to 6- inch exposure, random width cut wood shingles, light sand-finish stucco, masonry.
- Siding and shingle cladding usually has 4- to 6- inch corner board trim, less frequently it is mitered at the corners.
- Typical base detail has 8- to 10- inch-wide skirting board with drip edge detail.
- Foundation walls and piers are typically brick, rusticated concrete block, or stucco; foundation wall vents are typically centered under windows.

EAVES

- Widely overhanging, boxed eaves are typical
- Exposed 2 x 8- inch rafter tails cut plumb, 16 to 24 inches on center
- Hipped roofs may feature a cornice or a boxed eave with continuous fascia and outriggers 24 to 48 inches on center.

ROOFS

- Hipped roofs are most common
- Dormers are present on the Foursquare variant, which provided lighting and ventilation to attic spaces.
- Originally wood shingles, asphalt roll-roofing, galvanized metal shingles, or galvanized 5-V crimp metal panels.
- Replacement materials are often laminated asphalt or composition shingle; or standing seam metal panel roofing.

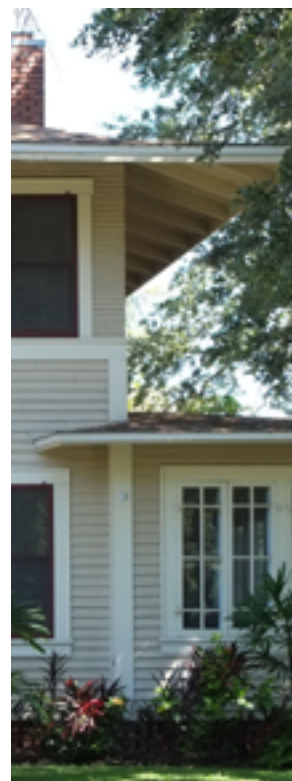
TYPICAL EAVE DETAILS



Boxed Eave



Boxed Eave



Corner Vignette



WINDOWS & DOORS

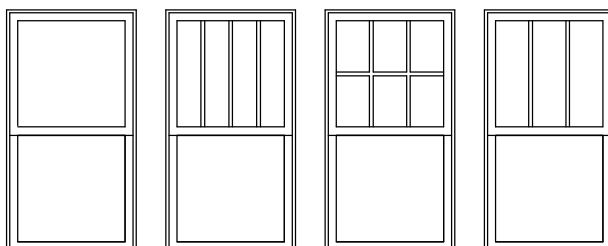
STANDARD WINDOWS

- Standard windows are typically double hung or casement and vertical in proportion. Typically set in a continuous band referred to as “Ribbon windows” to accentuate the horizontality of the design.
- Common muntin patterns are 1 over 1, 2 over 2, 4 over 4, or 6 over 6.
- Range of sizes:
- Width: 2’-8” to 3’-8”
- Height: 4’-4” to 6’-0”
- Materials: Painted wood, solid cellular PVC or clad wood; true divided light or simulated divided light (SDL) sash windows with traditional exterior muntin profile (7/8 inch wide)

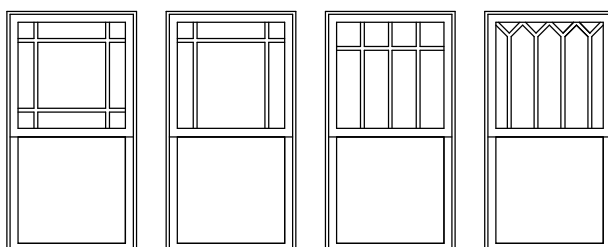
WINDOW ASSEMBLIES & ACCENT WINDOWS

- Dormer windows are multi-paned in the 6 over 6 pattern.
- Special windows are typically small accent windows with 6 panes or in a 4 over 4 muntin pattern. A single or double leaf shutter is often used.

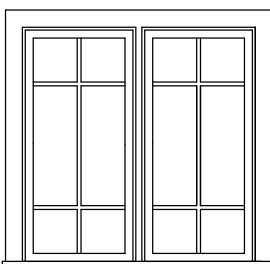
STANDARD WINDOWS



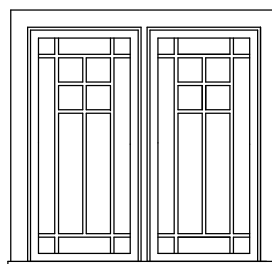
Simple



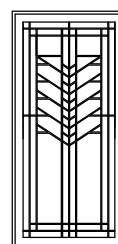
Ornate



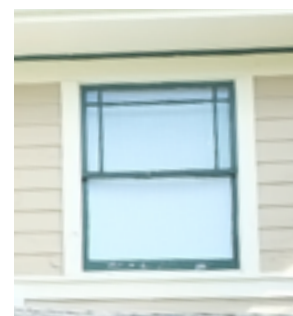
Casement Pair



Casement Pair - Ornate



Stained Glass



DOORS

- Entry doors are typically 4 or 6-paneled, with traditional stile-and-rail proportions and raised panel profiles.
- Materials: Wood originally.
Replacement Materials: Steel, aluminum, fiberglass, or composite.

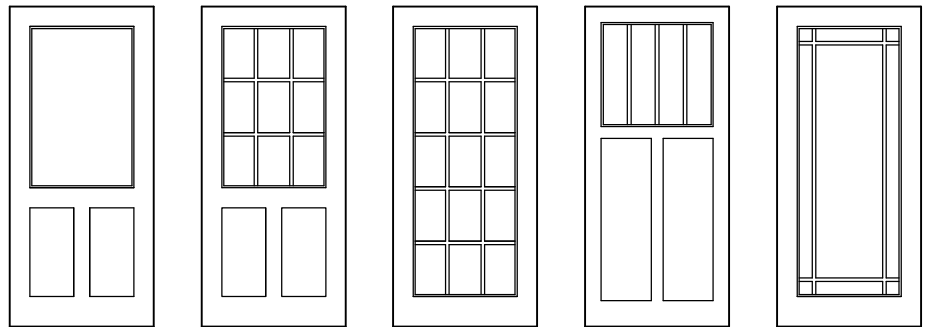
TRIM

- Typically a simple 4-inch-wide trim. Sometimes includes drip edge trim above header trim.

SHUTTERS

- Shutters were historically not added.

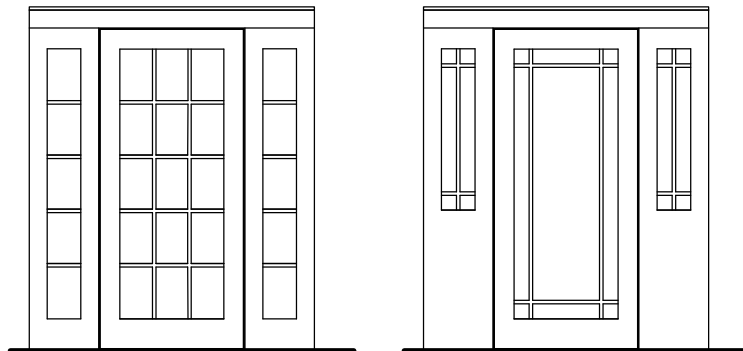
DOOR TYPES



Simple

Ornate

DOOR ASSEMBLIES



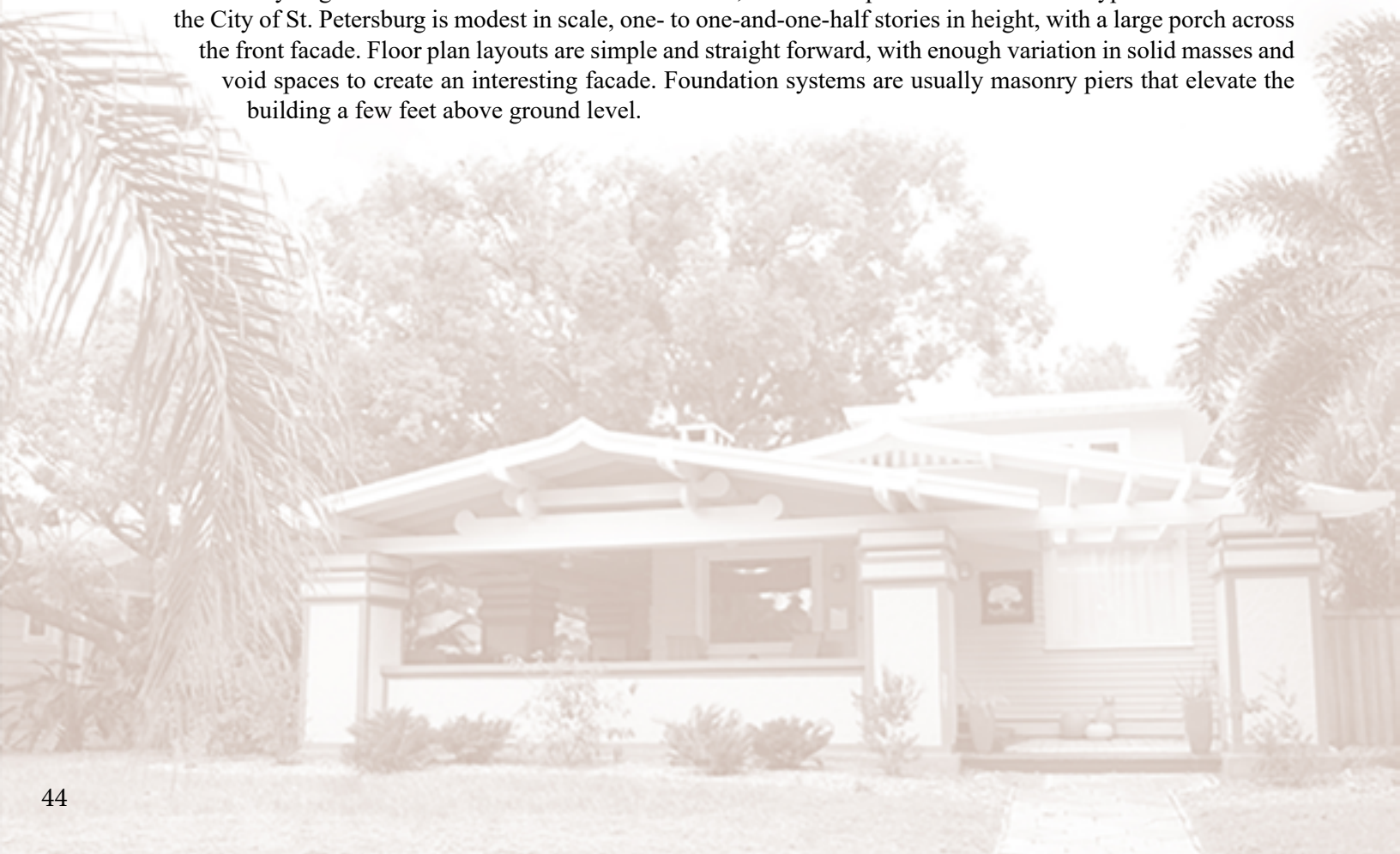
CRAFTSMAN

1905-1930

The Craftsman "Bungalow" was the most widespread housing form in America in the early part of the twentieth century. Emerging from the late nineteenth century English Arts and Crafts Movement, the style evolved as an architectural response to the highly ornate Stick, Shingle, Queen Anne and eclectic designs that were often exclusive to wealthier classes. This particular architectural form traces its origins to the architecture of several California architects at the turn of the century, particularly two brothers, Charles and Henry Greene. Their home designs were influenced by Asian, Swiss and American architecture and exhibited a brutally honest exposure of construction materials and workmanship which made ornament unnecessary.

Craftsman houses are often referenced as being "bungalows" since they are typically smaller dwellings. The style developed in the late nineteenth and early twentieth centuries as a single family housing type that became widespread through extensive distribution of mail order plans; it is found in almost all Florida towns, as it was inexpensive, attractive, and provided all the amenities of a suburban dwelling.

The materials are similar to those found in the Frame Vernacular. There is some attempt at decoration which may be found on window surrounds, column bases and capitals, gable end trim, and decorative cutting on rafter ends. Windows are often grouped with separation to allow for window sash weights. Chimneys are typically brick with simple decorative caps. Columns are usually larger than those found on Frame Vernacular, and often tapered or battered. The typical Craftsman in the City of St. Petersburg is modest in scale, one- to one-and-one-half stories in height, with a large porch across the front facade. Floor plan layouts are simple and straight forward, with enough variation in solid masses and void spaces to create an interesting facade. Foundation systems are usually masonry piers that elevate the building a few feet above ground level.



GALLERY OF EXAMPLES



Kenwood



Jungle Terrace



Euclid-St. Paul's



Old Northeast



Old Northeast

STYLISTIC FEATURES

- Simple rectangular shapes emphasizing horizontal lines
- Gabled or hipped roof with wide eaves and lower pitch
- Exposed rafter ends with decorative beams or brackets
- Deep Porches
- Wall materials: wood, stucco or brick
- Pier foundations
- Post and Beam construction



Kenwood



Euclid- St. Pauls



Kenwood

MASSING & COMPOSITION

MASSING

NARROW FRONT

- One- to two-story massing
- Gable or hip roof with 5 : 12 to 8 : 12 roof pitch
- Ridge line of roof runs perpendicular to entrance facade

SIDE GABLE

- One- to one-and-one-half story massing
- Gable roof with 4 : 12 to 8 : 12 roof pitch
- Ridge line of roof runs parallel to entrance facade
- Occasionally occurs as two-story massing

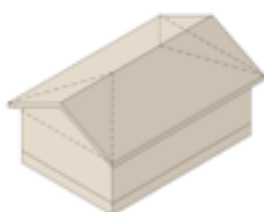
FACADE COMPOSITION

- Asymmetrical yet balanced placement of doors and windows
- Windows are often grouped in pairs and multiples to create larger openings
- Entrance doors are typically under porches

MASSING COMBINATIONS

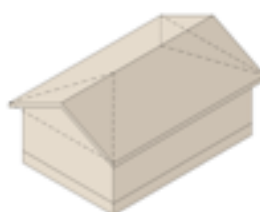
- Larger living space forms may be created by combining side and/or rear wings with the main body
- Gabled, hipped, or shed dormers may be added to introduce light into half-story and attic spaces
- The architectural character of the attached elements should match that of the main body

NARROW FRONT MASSING



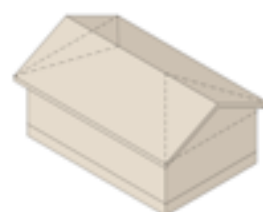
1- to 1 ½- story Narrow Front

NARROW FRONT MASSING



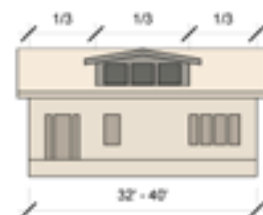
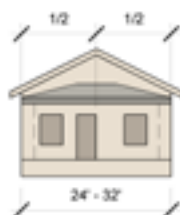
2-story Narrow Front

SIDE GABLE MASSING

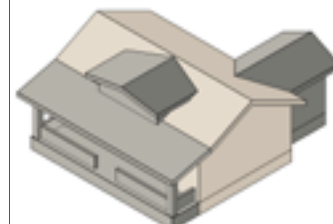
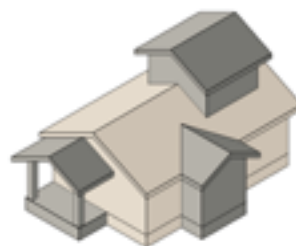
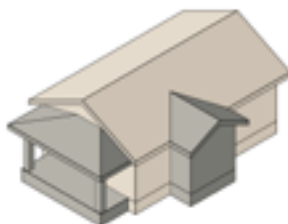


1- to 1 ½- story Side Gable

FACADE COMPOSITION DIAGRAMS



POSSIBLE MASSING COMBINATIONS



WALLS, EAVES & ROOFS

WALLS

- Typical floor-to-ceiling heights are 9 feet for the first floor and 8 feet for the second floor
- Cladding materials: Smooth-finish wood or fiber-cement lap siding with 4- to 8- inch exposure, random width cut wood or fiber-cement shingles, light sand-finish stucco
- Siding and shingle cladding is mitered at corners or has 4- to 6- inch corner board trim
- Typical base detail has 8- to 10- inch-wide skirting boards
- Foundation walls and piers are typically brick, stucco, or stone veneer; foundation wall vents are centered under windows

EAVES

- Exposed 2 x 8- inch rafter tails cut plumb, 16 to 24 inches on center is by far the most common eave type
- Hipped roofs may feature a boxed eave with a continuous fascia and outriggers 24 to 48 inches on center

ROOFS

- Typically laminated asphalt or composition shingle, occasionally clay tile with flat profile, or 5-V crimp metal panels

TYPICAL EAVE DETAILS



Exposed Rafter Tail



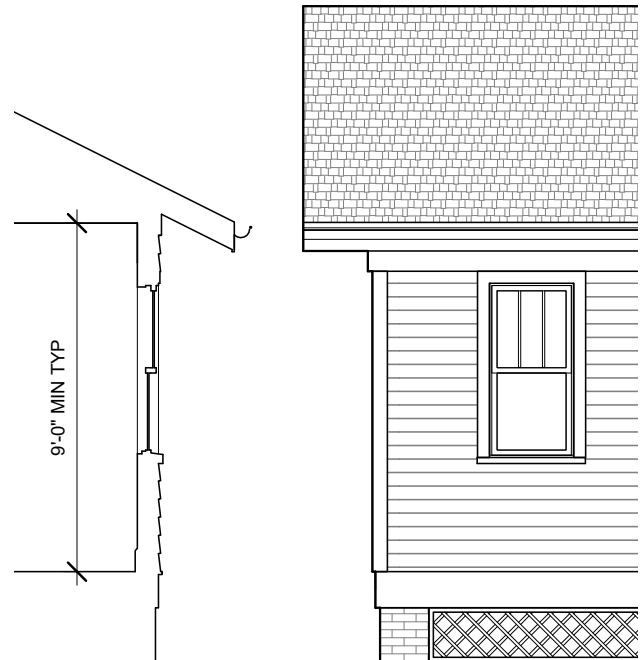
Exposed Rafter Tail



Exposed Rafter Tail



Corner Vignette



WINDOWS & DOORS

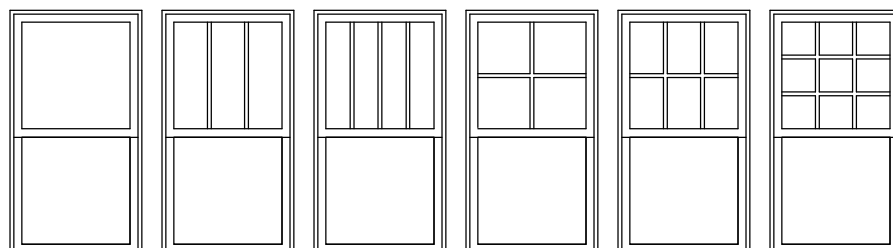
STANDARD WINDOWS

- Windows are typically double hung and vertical in proportion
- Common muntin patterns are 3 over 1, 4 over 1, 6 over 1, or 9 over 1
- Ornate muntin patterns are occasionally used
- First-floor windows are typically taller than second-floor windows
- Range of sizes:
Width: 2'-8" to 3'-8"
Height: 4'-4" to 6'-0"
- Materials: Painted wood or solid cellular PVC, or clad wood or vinyl with black veneer only; true divided light or simulated divided light (SDL) sash with traditional exterior muntin profile (7/8" wide)

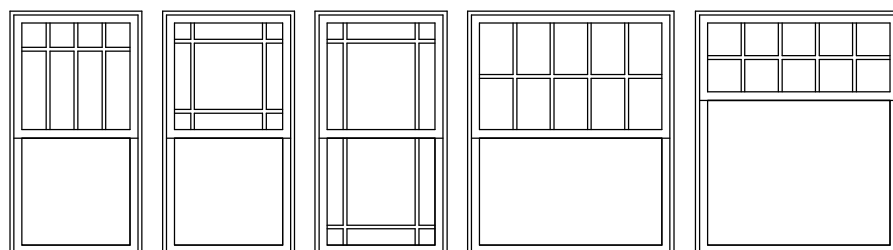
WINDOW ASSEMBLIES & ACCENT WINDOWS

- Paired or triple windows, box bay windows supported on wood brackets, and dormers are typical
- Windows are often ganged together in large gabled or shed dormers
- Small accent windows are used in gables and small dormers

STANDARD WINDOWS

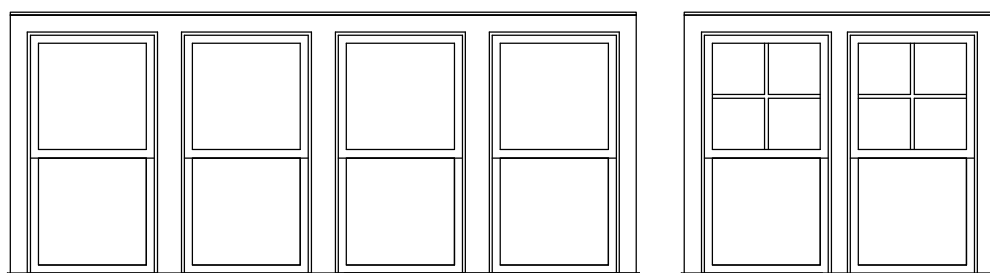


Simple

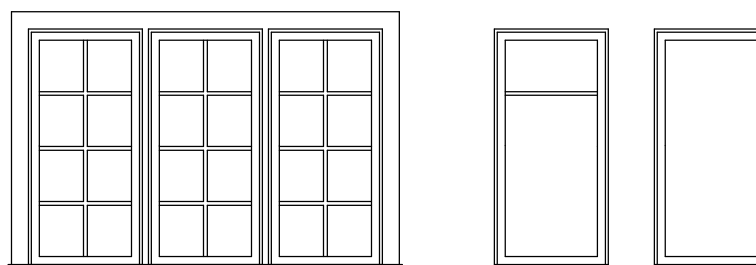


Ornate

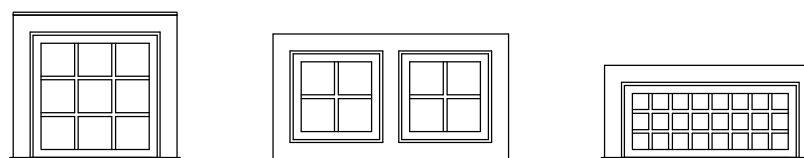
WINDOW ASSEMBLIES



CASEMENT WINDOW ASSEMBLIES



ACCENT WINDOWS



DOORS

- Materials: Wood originally.
Replacement Materials: Steel, aluminum, fiberglass, or composite.

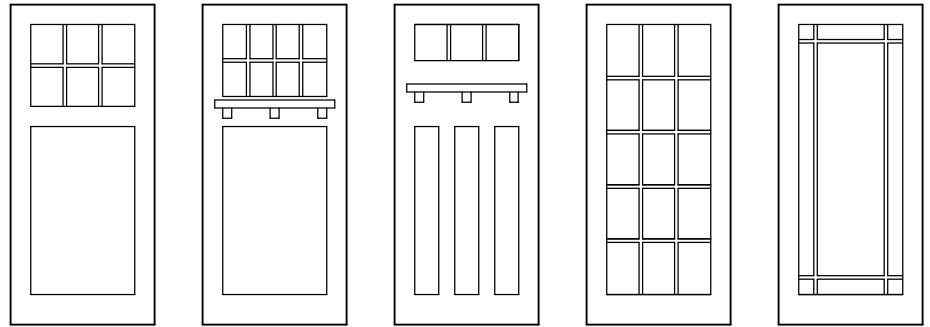
TRIM

- Typically a simple 4-inch-wide trim. Sometimes includes drip edge trim above header trim.

SHUTTERS

- Shutters were historically not added.

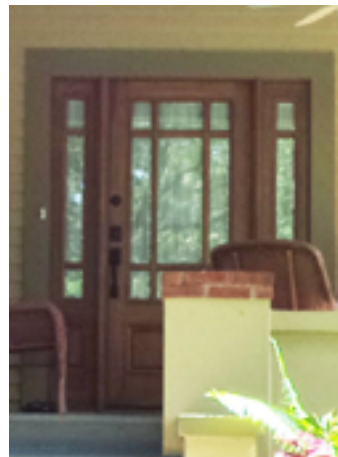
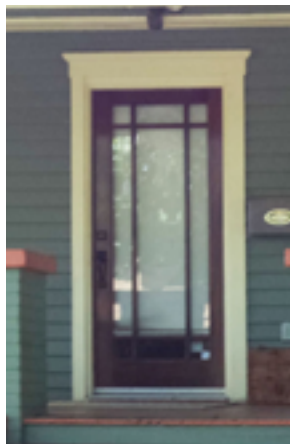
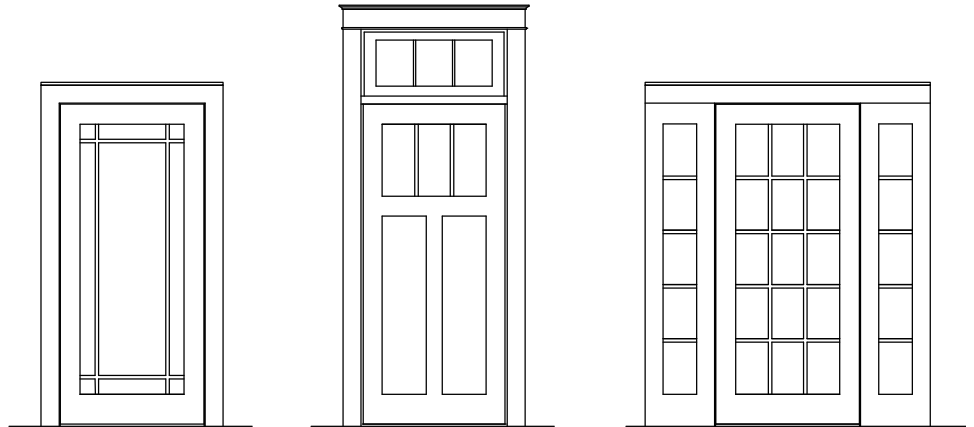
DOOR TYPES



Simple

Ornate

DOOR ASSEMBLIES

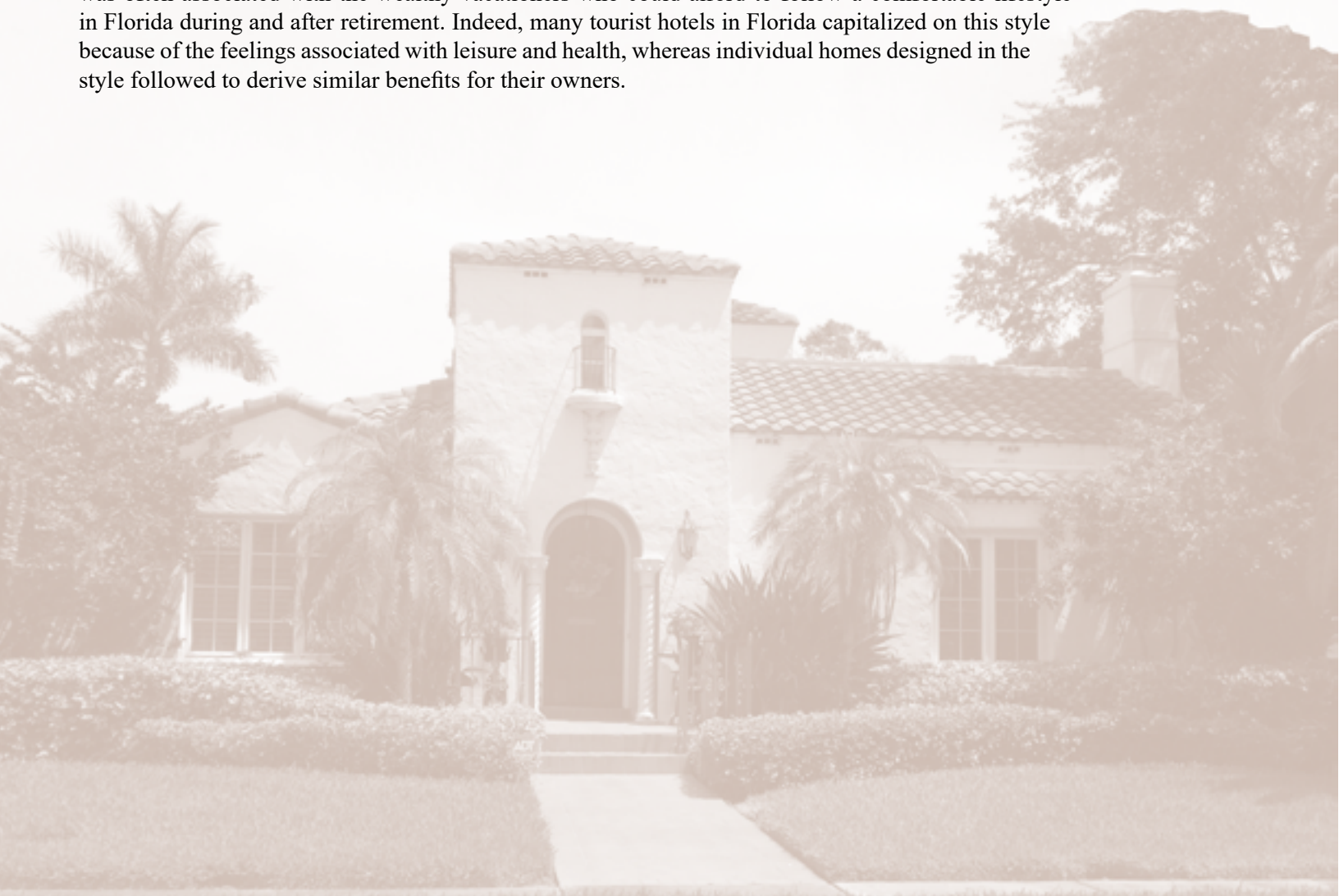


MEDITERRANEAN REVIVAL

1910-1940

Inspired by European models, this style borrows themes from a number of influences, and was popular in St. Petersburg during the Land Boom period of the 1920s. Provoked by the 1915 Panama-California Exposition was adopted in the U.S. in response to a desire for enjoying outdoor spaces, while allowing maximum opportunities for light, air, sunshine, and privacy. This Spanish architecture evolved to include American comfort and convenience, and found appeal from both architects and consumers alike.

Mediterranean Revival, sometimes referred to as "Spanish Eclectic," generally refers to architectural elements derived from cultures and countries surrounding the Mediterranean Sea, most notably Spain and Italy, yet influences from France and Northern Africa are also evident. This style became popular in Florida as a symbol of an "American Riviera," and was often associated with the wealthy vacationers who could afford to follow a comfortable lifestyle in Florida during and after retirement. Indeed, many tourist hotels in Florida capitalized on this style because of the feelings associated with leisure and health, whereas individual homes designed in the style followed to derive similar benefits for their owners.



GALLERY OF EXAMPLES



Euclid-St. Pauls



Old Pasadena



Old Northeast



Crescent Heights



Crescent Lake

STYLISTIC FEATURES

- Low-pitch or flat roof
- Masonry/ Stucco walls
- Clay barrel tile roofs
- Entries with ornate columns and surrounds
- Arch topped windows
- Applied ornament: balconies, wrought iron, inset tiles, urns



Downtown



Old Northeast



Old Northeast

MASSING & COMPOSITION

MASSING

BROAD FRONT

- One- to two- story mass
- Gable roof with 4 : 12 to 8 : 12 roof pitch
- Ridge line of roof runs parallel to entrance facade

NARROW FRONT

- One- to two-story mass
- Predominantly gable roof with 4 : 12 to 8 : 12 roof pitch, occasionally accompanied by a hip roof area or a low slope
- Composition and roof form of the prominent cross gables are diverse

FACADE COMPOSITION

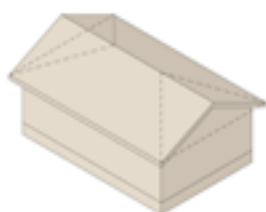
- Asymmetrical yet balanced placement of doors and windows
- Windows are often grouped in pairs and multiples to create larger openings
- Entrance doors are typically under porches

MASSING

COMBINATIONS

- The asymmetrical design offered architects great versatility in floor planning which allowed rooms to be oriented in any direction and windows to be placed where needed, creating a complex massed structure
- Larger living space forms may be created by combining side and/or rear wings with the main body
- The architectural character of the attached elements should match that of the main body

SIDE GABLE MASSING



1- to 1 1/2- story Broad Front

NARROW FRONT MASSING



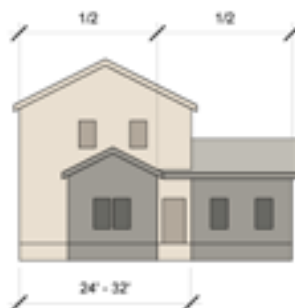
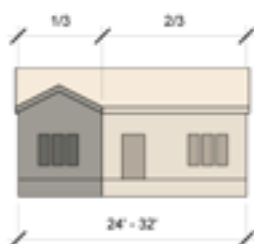
2- story Narrow Front

SIDE GABLE MASSING

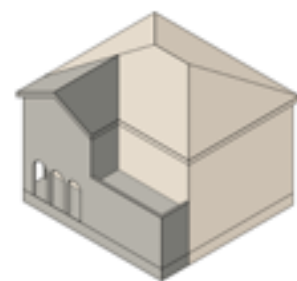
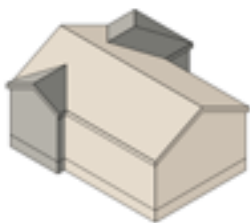


2- story Broad Front

FACADE COMPOSITION DIAGRAMS



POSSIBLE MASSING COMBINATIONS



WALLS, EAVES & ROOFS

WALLS

- Typical floor-to-ceiling heights are 9 feet for the first floor and 8 feet for the second floor.
- Cladding materials: Stucco walls with a typically smooth finish, occasionally with rough or tooled finishes
- Brick or tile vents.
- Shaped/ arched garden walls at entry courtyard.
- Foundation walls and piers are typically masonry with stucco; foundation wall vents are typically centered under windows.

EAVES

- Little to no eave overhang typical
- Overhanging eaves with decorative exposed rafter tails, gable ends held close to the facade

ROOFS

- Front-facing gable or hipped, often a combination.
- Originally tiled in either Mission tiles, shaped like half cylinders, or Spanish tiles, which have an S-curve shape.
- Replacement materials are often clay tile.

TYPICAL EAVE DETAILS



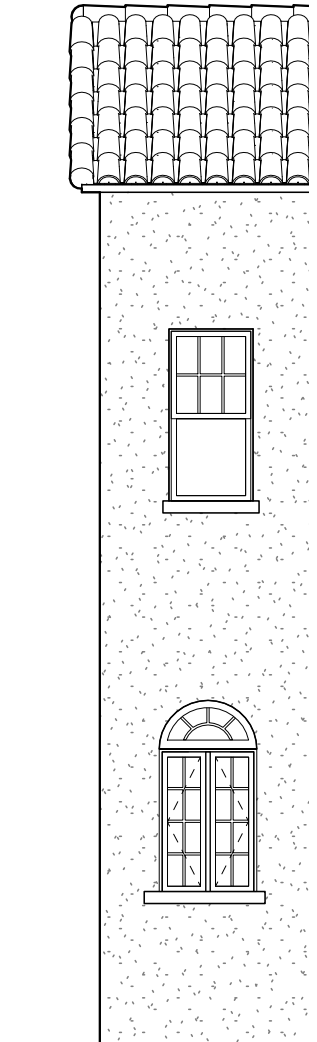
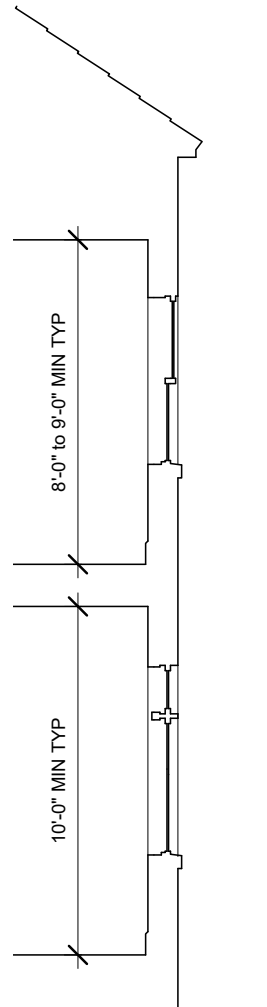
Minimal Eave Overhang



Exposed Rafter Tail



Corner Vignette



WINDOWS & DOORS

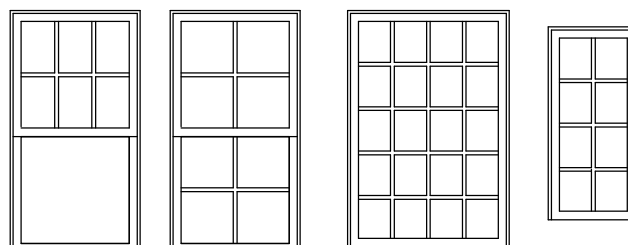
STANDARD WINDOWS

- Standard windows are typically double hung or casement and vertical in proportion.
- Common muntin patterns are 4 over 1, 6 over 1, or 4 over 4.
- Range of sizes:
- Width: 2'-8" to 3'-8"
- Height: 4'-4" to 6'-0"
- Materials: Originally painted wood. Replacement materials include solid cellular PVC or clad wood; true divided light or simulated divided light (SDL) sash windows with traditional exterior muntin profile (7/8 inch wide)

WINDOW ASSEMBLIES & ACCENT WINDOWS

- Many examples have a large focal window, commonly double-arched or parabolic shaped. Smaller arched window openings are common.

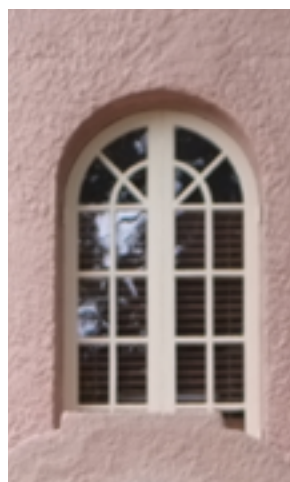
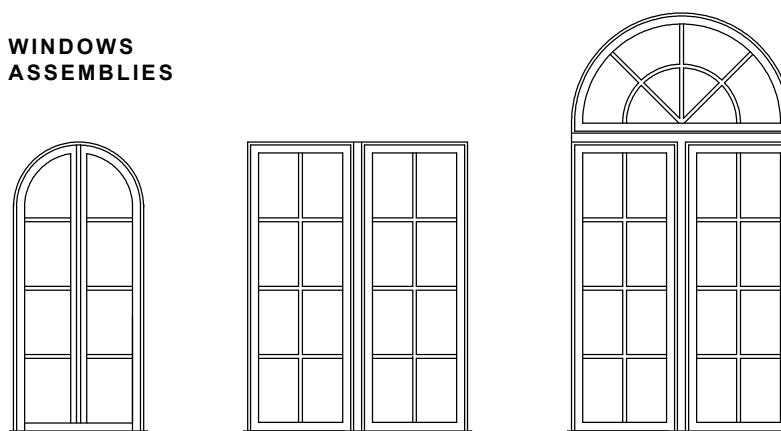
STANDARD WINDOWS



Simple

Ornate

WINDOWS ASSEMBLIES



DOORS

- Doors are typically heavy board and batten, Carved doors are present on high-style houses.
- Entry doors are often emphasized by adjacent columns, pilasters, carved stonework or patterned tiles.
- Materials: Wood originally. Replacement Materials: Steel, aluminum, fiberglass, or composite.

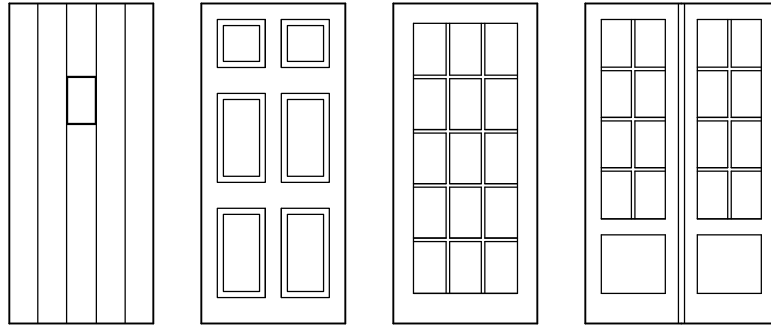
TRIM

- Typically a simple 2-inch-wide brickmold trim inset from the face of stucco.

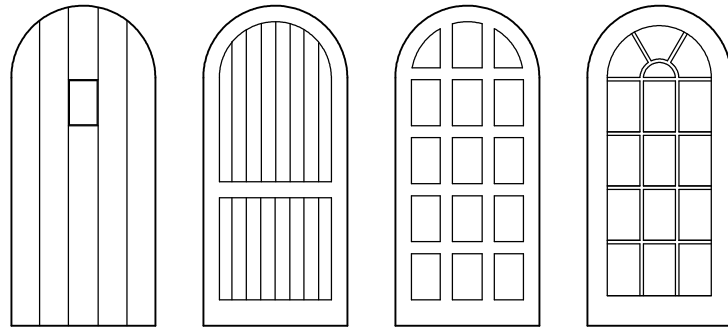
SHUTTERS

- Shutters were historically not added

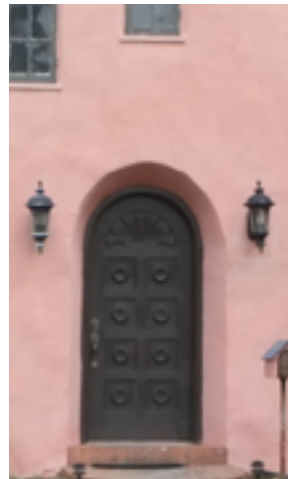
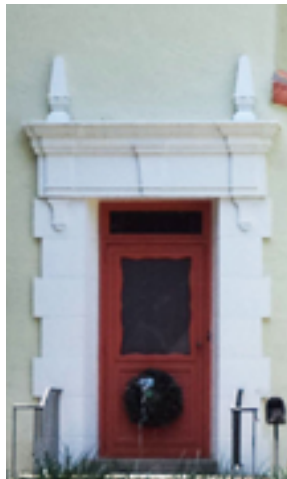
DOOR TYPES



Simple



Ornate



ART DECO & ART MODERNE

1920-1940

The trend toward a new streamlined building form began in the early 1920's as responses to early Prairie house forms and the European emergence of the International style; both of these styles were popular into the 1940s.

After receiving the second prize for design of the Chicago Tribune headquarters in 1922, a young Finnish Architect, Eliel Saarinen, received wide publication and the style became the latest architectural fashion. Art Deco examples feature geometric shapes, vertical projections and zigzag motifs. The style gained its name from the Paris Exhibition of 1925-the Exposition Internationale des Arts Décoratifs et Industriels Modernes. This style was used on commercial structures typically from the 1920s to the 1930s, though several multi-family buildings are also found in St. Petersburg.

The Art Moderne style, like the Art Deco and International styles, represented a complete break with traditional design, emphasizing futuristic concepts spurned by Industrial Architecture. The style gained favor in the United States shortly after 1930, when industrial designs began to exhibit streamlined shapes. The idea of rounded corners to make automobiles and airplanes more aerodynamic was applied to kitchen appliances, jewelry, and many other products where its function was less important than the desirable shape. Buildings with Art Moderne styling have flat roofs, smooth exterior surfaces, glass blocks, horizontal grooves, cantilevered overhangs, and rounded corners to emphasize the streamline effect. In Florida, Art Moderne buildings are most often found in communities that continued to grow despite the collapse of the speculative 1920s Land Boom. By 1930, however, there are numerous examples in the coastal communities, where tourism remained popular during the Great Depression. However, it was more frequently applied to apartments and commercial buildings; private residences exhibiting the Art Moderne style are less common.



GALLERY OF EXAMPLES



Downtown



Historic Uptown



Downtown



Historic Uptown



Old Northeast

STYLISTIC FEATURES

- Smooth stucco wall surface
- Flat roof
- Applied balcony with roof
- Metal casement windows
- Deco: vertical projections
- Moderne: Horizontal grooves or bands
- Rounded corners



Downtown



Old Pasadena



Historic Uptown

MASSING & COMPOSITION

MASSING

NARROW FRONT

- One- to two- story mass
- Low-slope roof, often concealed by parapet wall

BROAD FRONT

- Two-story mass
- Low-slope roof, often concealed by parapet wall

FACADE COMPOSITION

- Symmetrical, balanced placement of doors and windows
- Windows are often grouped in pairs and multiples to create larger openings, frequently placed at the corners
- Entrance doors are typically centrally located under a visor roof or are recessed into the front facade

MASSING

COMBINATIONS

- Minimal forms are added to the main mass
- The architectural character of the attached elements should match that of the main body

BROAD FRONT MASSING



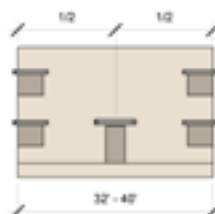
2- story Broad Front

BROAD FRONT MASSING

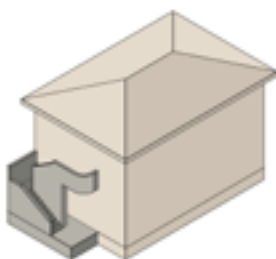


2- story Broad Front

FACADE COMPOSITION DIAGRAMS



POSSIBLE MASSING COMBINATIONS



WALLS, EAVES & ROOFS

WALLS

- Typical floor-to-ceiling heights are 9 feet for the first floor and 8 feet for the second floor.
- Smooth wall surface, usually stucco, small coping at roof line obscures roof surface.
- Moderne- horizontal grooves and balustrade elements emphasize asymmetrical horizontal facade
- Deco- stylized geometric motifs occur as decorative elements, towers and vertical projections, specifically at entrances provide vertical emphasis
- Foundation walls and piers are typically masonry with stucco; foundation wall vents are typically centered under windows.

EAVES

- Thin, decorative visor roofs punctuate window and door openings

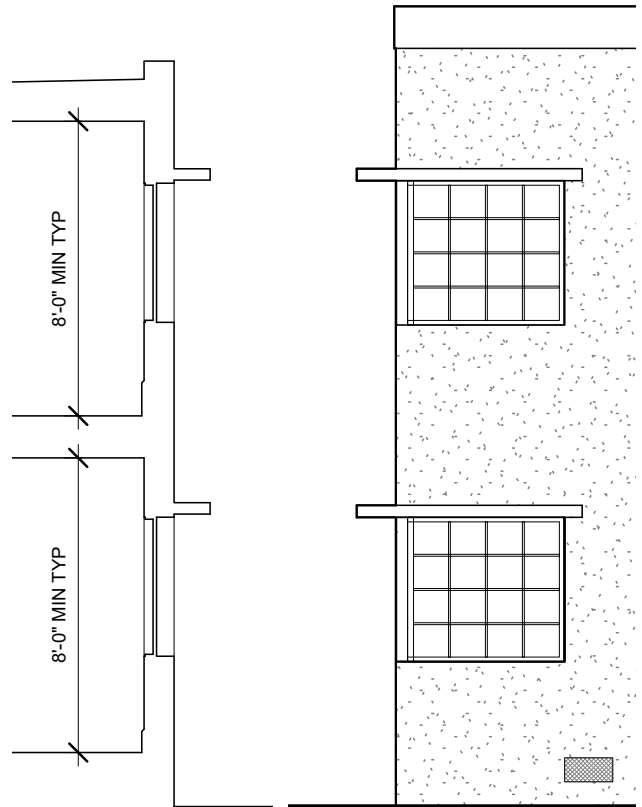
ROOFS

- Flat roof concealed by parapet walls
- Originally built-up roofing
- Replacement materials are often built-up roofing

TYPICAL EAVE DETAILS



Boxed Eave



Corner Vignette



WINDOWS & DOORS

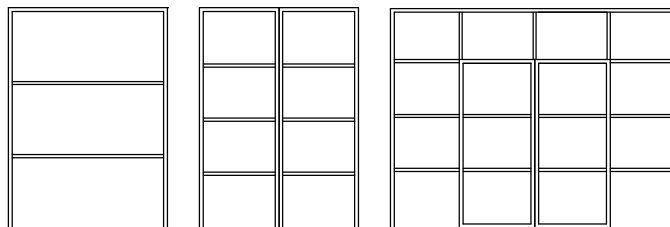
STANDARD WINDOWS

- Standard windows are metal casement, frequently continuous around corners
- Range of sizes: varies
- Materials: Metal casement, glass blocks are used as windows or entire wall sections

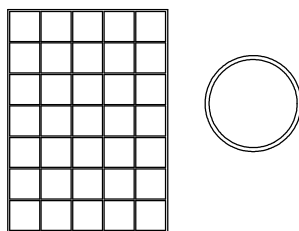
WINDOW ASSEMBLIES & ACCENT WINDOWS

- Small round windows are common

STANDARD WINDOWS



Simple



Ornate



DOORS

- Entry doors are typically flat with decorative motifs carved into the surface.
- Materials: Wood originally.
Replacement Materials: Steel, aluminum, fiberglass, or composite.

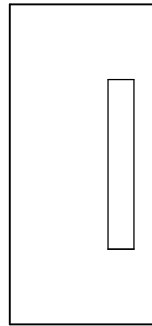
TRIM

- Infrequent, only occurs at entrances to enhance banding motifs

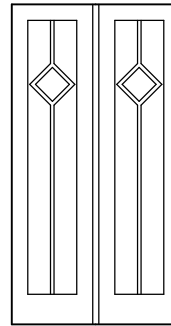
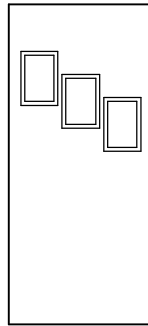
SHUTTERS

- Decorative, non-operable stucco motifs are occasionally found

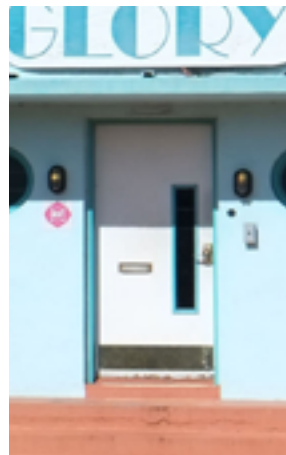
DOOR TYPES



Simple



Ornate



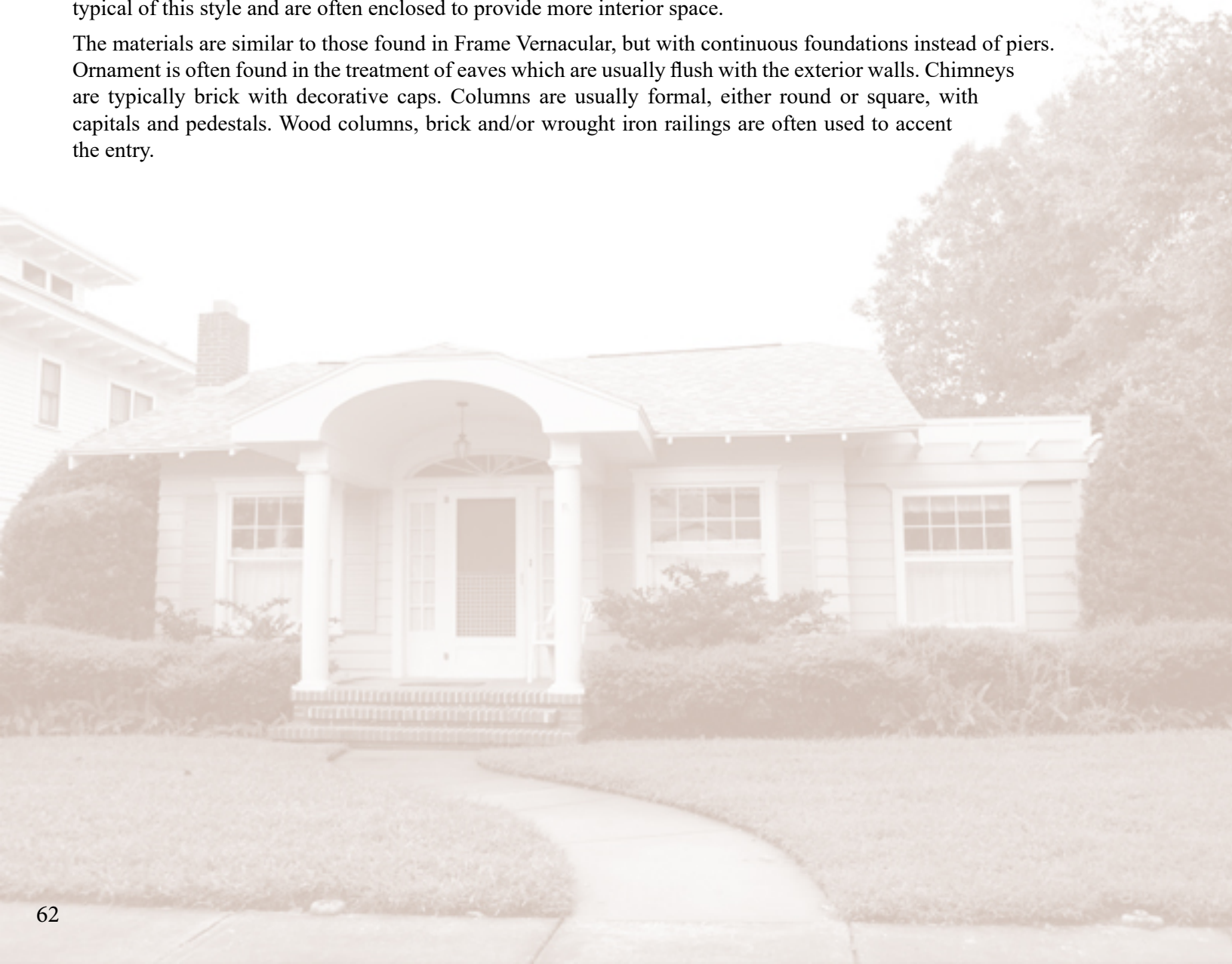
MINIMAL TRADITIONAL

1935-1950

The Minimal Traditional Builder House was a widespread housing form in America in the 1930's, in response to the need for lower cost housing in the Great Depression. Based on the plan layout of the Tudor Revival cottage, the house facades are stripped of nearly all ornament, with a few elements borrowed from either the Monterey or Colonial Revival style.

In the City of St. Petersburg, there are two variations of the Minimal Traditional style house. One is a one-story cottage and the other is a two-story home. The original plans of the one-story cottage is typically under 1,000 square feet. The plan of these buildings is often complex, with a combination of forms projecting and receding from the front facade. The front facade is formalized with a marked entry, grouped windows, and multiple front facing gables. Sleeping porches are typical of this style and are often enclosed to provide more interior space.

The materials are similar to those found in Frame Vernacular, but with continuous foundations instead of piers. Ornament is often found in the treatment of eaves which are usually flush with the exterior walls. Chimneys are typically brick with decorative caps. Columns are usually formal, either round or square, with capitals and pedestals. Wood columns, brick and/or wrought iron railings are often used to accent the entry.



GALLERY OF EXAMPLES



Crescent Heights



Old Northeast



Five Points



Crescent Lake



Crescent Heights

STYLISTIC FEATURES

- Low- pitched gable roof, eaves held close to building
- Prominent cross gable
- Minimal ornament, some simplified use of Colonial details



Old Northeast



Old Northeast



Old Northeast

MASSING & COMPOSITION

MASSING

BROAD FRONT

- One-story mass is the most common
- Gable roof with 3 : 12 to 6 : 12 roof pitch
- Simple cross gable faces street

NARROW FRONT

- One-story mass is the most common
- Gable roof with 3 : 12 to 6 : 12 roof pitch
- Ridge line of roof runs perpendicular to entrance facade
- Typically includes a smaller front-facing gable

FACADE COMPOSITION

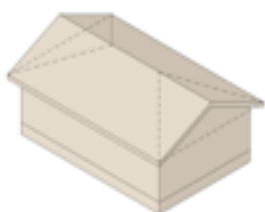
- Symmetrical placement of doors and windows
- Windows are often grouped in pairs to create larger openings
- Entrance doors are typically centered in a front-facing gable or set within a small entry porch

MASSING

COMBINATIONS

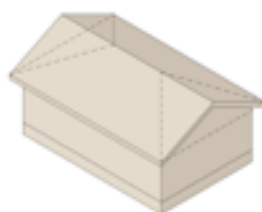
- A simple composition was desired – concentration was placed on scale, window and door locations and simple cladding materials

NARROW FRONT MASSING



1- story Broad Front

NARROW FRONT MASSING



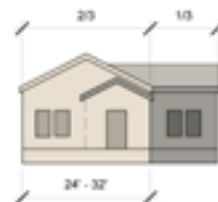
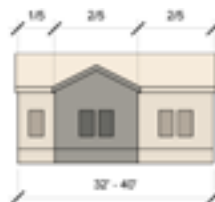
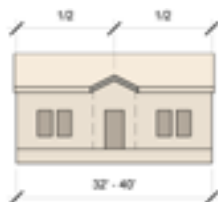
1- story Broad Front

SIDE GABLE MASSING

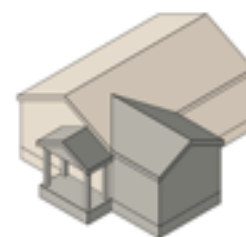
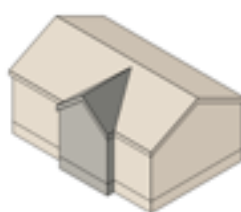
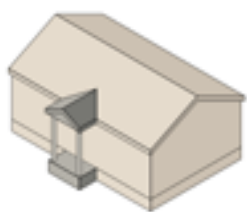


1- story Narrow Front

FACADE COMPOSITION DIAGRAMS



POSSIBLE MASSING COMBINATIONS



WALLS, EAVES & ROOFS

WALLS

- Typical floor-to-ceiling heights are 8 to 9 feet for the first floor
- Cladding materials: Smooth-finish wood lap siding with 6- to 8- inch exposure, or brick.
- Foundation walls and piers are typically brick or concrete block; foundation wall vents are typically centered under windows.

EAVES

- Roof eaves typically have little or no overhang, occasionally boxed eaves are found
- Frieze boards are typically small if present
- Dentilled, modillioned, or bracketed cornices and other classical details are occasionally found.

ROOFS

- Side-gabled, with a low pitch
- Originally wood shingles or asphalt shingles.
- Replacement materials are often laminated asphalt or composition shingles.

TYPICAL EAVE DETAILS



Boxed Eave



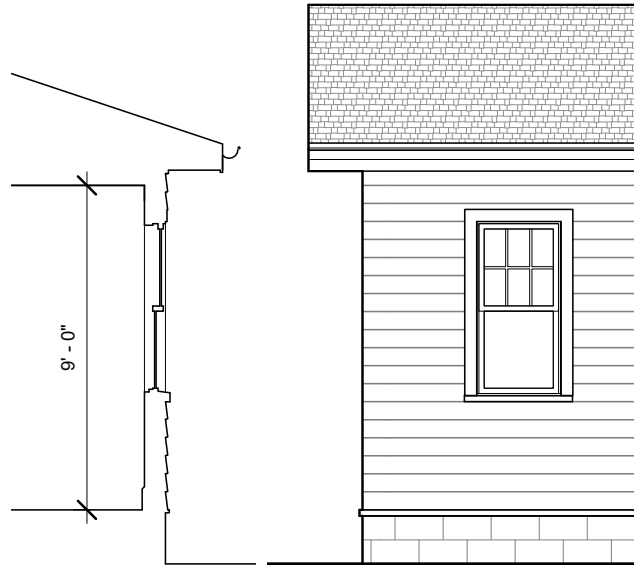
Boxed Eave



Boxed Eave



Corner Vignette



WINDOWS & DOORS

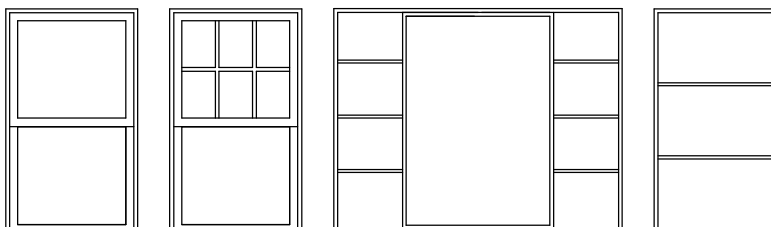
STANDARD WINDOWS

- Standard windows are typically double hung and vertical in proportion.
- Common muntin patterns are 6 over 6, 6 over 1, or 1 over 1.
- Range of sizes:
Width: 2'-8" to 3'-8"
Height: 4'-4" to 6'-0"
- Materials: Painted wood or solid cellular PVC, or clad wood or vinyl with black veneer only; true divided light or simulated divided light (SDL) sash with traditional exterior muntin profile (7/8" wide)

WINDOW ASSEMBLIES & ACCENT WINDOWS

- Paired groupings containing 2 to 3 window units

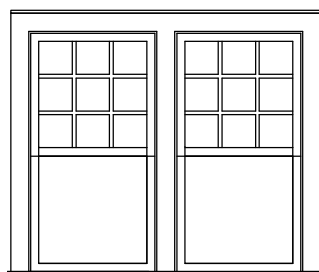
STANDARD WINDOWS



Simple

Ornate

WINDOW ASSEMBLIES



DOORS

- Entry doors are typically 4 or 6-paneled, with traditional stile-and-rail proportions and raised panel profiles.
- Materials: Wood originally.
Replacement Materials: Steel, aluminum, fiberglass, or composite.

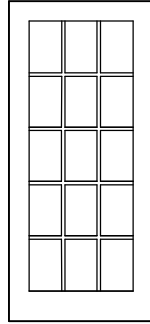
TRIM

- Minimum amounts of added architectural detail are found.
- Colonial inspired door surrounds are occasionally found.
- Typically for wood siding, a simple 4-inch-wide trim. Sometimes includes drip edge trim above header trim. For brick a soldier course or sometimes a jack arch at the head of the window.

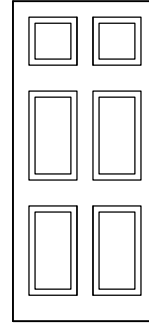
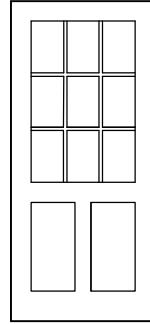
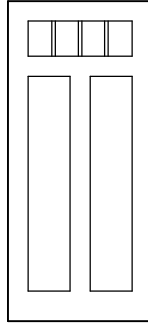
SHUTTERS

- Shutters can be louvered or raised panel.
- Wood historically, sized to match window sash or door frame and mounted with hardware so that they are operable.

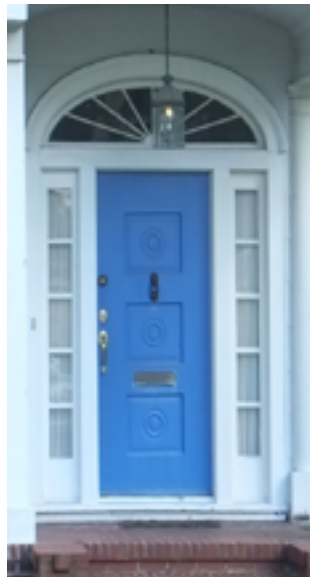
DOOR TYPES



Simple



Ornate



MID-CENTURY

1940-1970

Originating in California as adobe construction, the Ranch House gained widespread popularity in the decades following World War II. It became the dominant house style in the 1950s and 1960s as more Americans moved to the suburbs. Often one developer would build entire neighborhoods utilizing the Ranch House style. These homes featured wide asymmetrical facades with large picture windows. Buildings included in the Mid-Century style are wide-ranging in appearance and are influenced by the earlier architectural styles of the Prairie, International, and Art Moderne. Rooflines are often a characteristic element and can be simple, flat types or have long, irregular slopes that combine with flat roofs.

The automobile had become a vital part of suburban life. Whereas garages had historically been detached and subordinate to the main house, they became a prominent feature on the front facades of Ranch style homes. Carports also saw a rise in popularity during this period. A split-level variant of the Ranch House was also popular in northern states, though several examples in St. Petersburg can be found.

Pattern books developed after WWII promoted stylistic variations of the mid-century architecture as an affordable modern option. The buildings were often oriented according to their site and climate, and were enhanced to create a connection with the outdoor environment.



GALLERY OF EXAMPLES



Greater Grovemont



Allendale Oaks



Old Northeast



Old Northeast



Greater Pinellas Point

STYLISTIC FEATURES

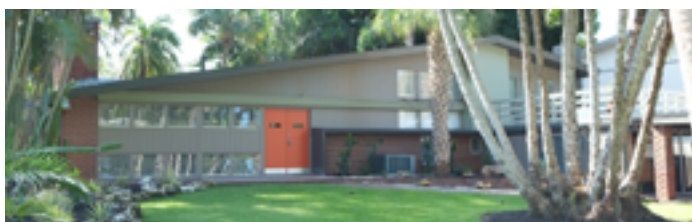
- Broad one-story shape with Asymmetrical facade
- Low-pitched or flat roof without dormers
- Moderate-to-wide overhang
- Front entry off-center and sheltered under main roof
- Garage attached to main house and faces front or side
- Large picture windows



Greater Pinellas Point



Old Northeast



Bonita Bayou



Downtown

MASSING & COMPOSITION

MASSING

BROAD FRONT

- One-story mass is the most common
- Built low to the ground- typically featuring a slab-on-grade construction
- Low-pitched gable roof with 2 : 12 to 4 : 12 roof pitch, or sometimes flat
- Ridge line of roof runs parallel to entrance facade

NARROW FRONT

- One-story mass is the most common
- Built low to the ground- typically featuring a slab-on-grade construction
- Low-pitched gable roof with 2 : 12 to 4 : 12 roof pitch, or sometimes flat
- Ridge line of roof runs perpendicular to entrance facade

FACADE COMPOSITION

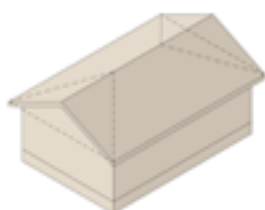
- Asymmetrical placement of doors and windows
- Windows are often grouped to create larger openings
- The entrance is downplayed and sometimes deeply recessed

MASSING

COMBINATIONS

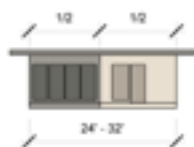
- A simple asymmetrical composition was desired – concentration was placed on scale, window and door locations and simple cladding materials

NARROW FRONT MASSING

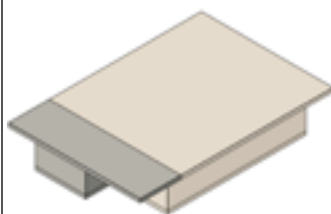


1- story Narrow Front

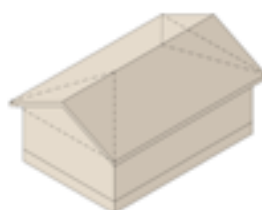
FACADE COMPOSITION DIAGRAMS



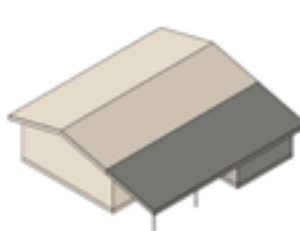
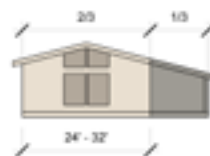
POSSIBLE MASSING COMBINATIONS



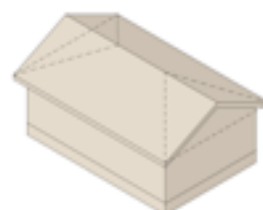
NARROW FRONT MASSING



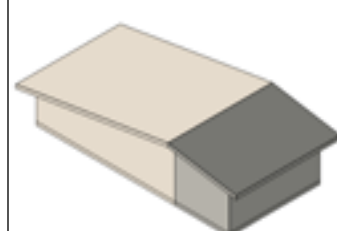
1- to 1 1/2- story Narrow Front



SIDE GABLE MASSING



1- to 1 1/2- story Broad Front



WALLS, EAVES & ROOFS

WALLS

- Typical floor-to-ceiling heights are 8 feet, because standardization of building materials led to gypsum board and lumber were produced at this uniform length.
- Wood, brick, stone, asbestos and wood shingles, concrete blocks, and stucco wall cladding were all used; frequently two or more materials were combined
- Simple, low masonry planters near the entry or stretching along the front facade
- Decorative features include stacked block as a privacy wall

EAVES

- Either boxed or open- boxed employs a simple or unadorned cornice, open rafter tails often have tips rounded

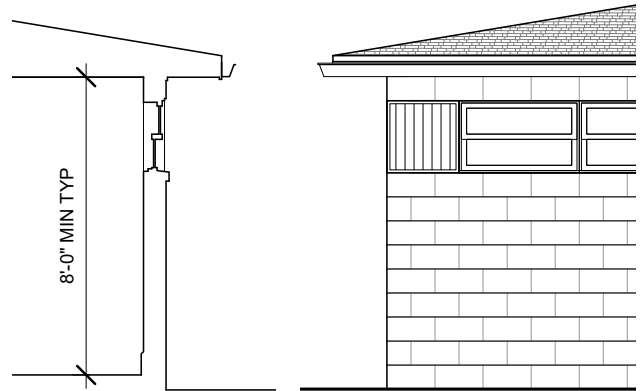
ROOFS

- Low-pitched or flat roof with wide eaves
- Built-up roofing
- Replacement materials are often built-up roofing

TYPICAL EAVE DETAILS



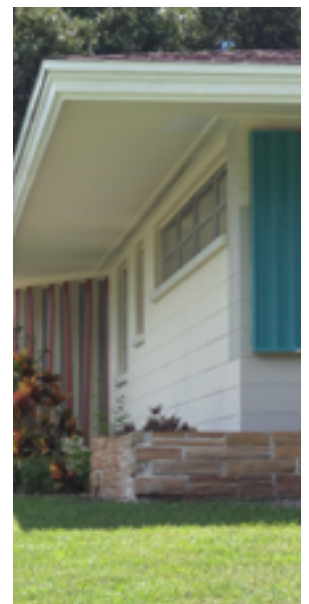
Boxed Eave



Decorative Details



Corner Vignette



WINDOWS & DOORS

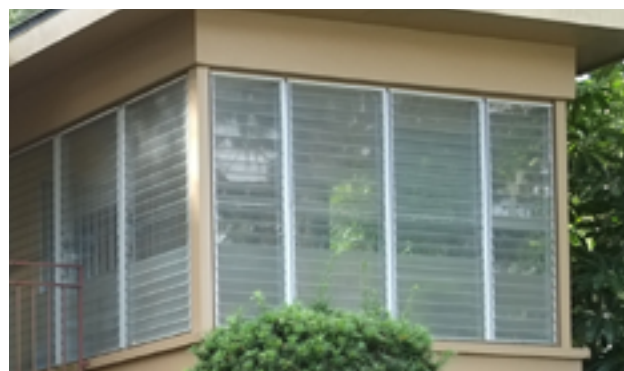
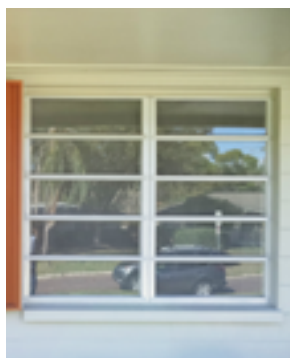
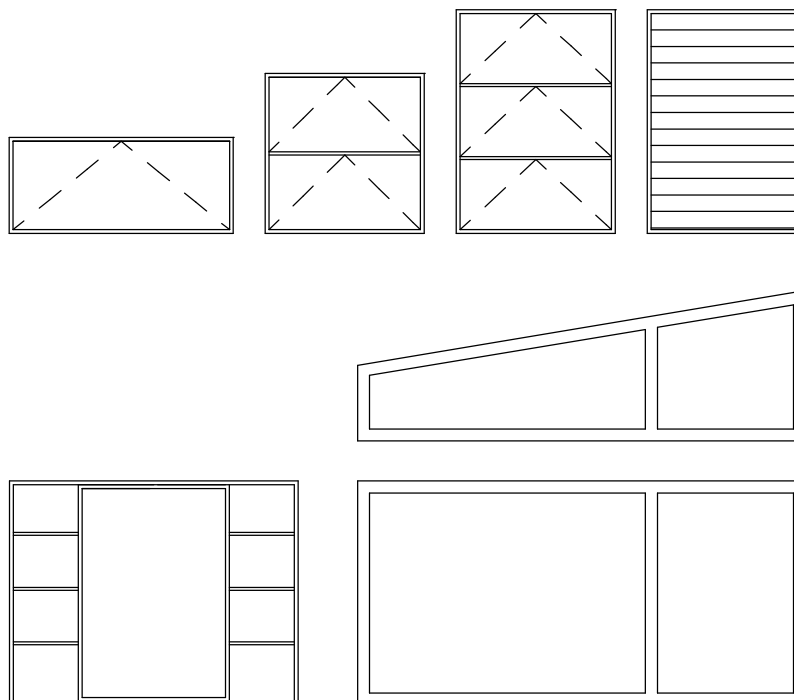
STANDARD WINDOWS

- Standard windows are awning, jalousie, double hung, or steel casement, arranged in a band across the facade
- Range of sizes: varies
- Materials: Metal casement, glass blocks are used as windows or entire wall sections
- Painted wood, solid cellular PVC or clad wood; true divided light or simulated divided light (SDL) sash windows with traditional exterior muntin profile (7/8 inch wide)

WINDOW ASSEMBLIES & ACCENT WINDOWS

- Picture windows which feature a large central pane with sections of multiple lights

STANDARD WINDOWS



DOORS

- Single or paired entry doors. Simplest is a plain slab. “modern” designs feature a multiple of three-small windows or raised panels.
- Materials: Wood originally. Replacement Materials: Steel, aluminum, fiberglass, or composite.

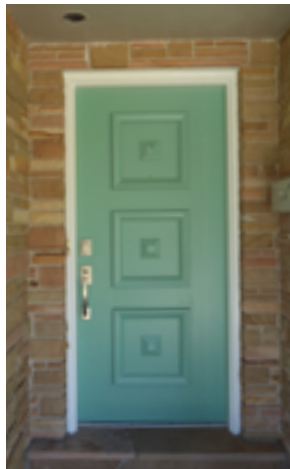
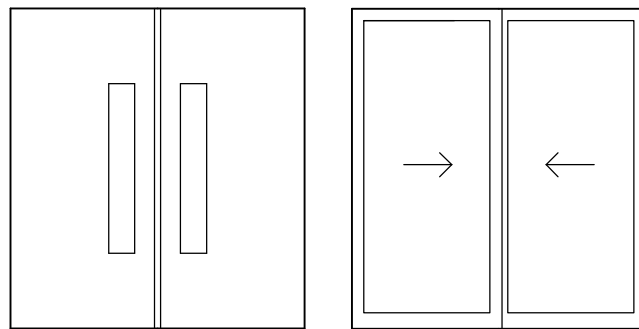
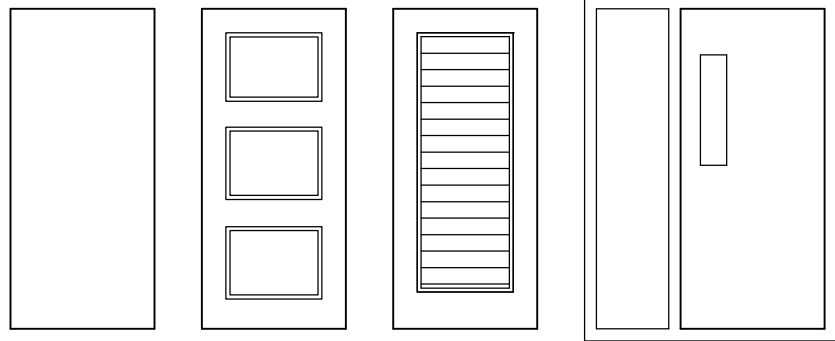
TRIM

- Contrasting materials to punctuate openings can be found

SHUTTERS

- Decorative, non-operable stucco motifs occasionally found

DOOR ASSEMBLIES



ADDITIONAL NOTABLE STYLES



Gothic Revival - Methodist Town.
Courtesy St. Petersburg Museum of History Archives, photo no. P02141



Queen Anne - Old Southeast



Queen Anne - Downtown



Beaux Arts - Downtown



Romanesque Revival - Downtown



Italian Renaissance Revival - Downtown



Neoclassical Revival - Downtown



Moorish Revival - Snell Isle



Swiss Cottage - Roser Park



Italianate - Old Northeast



Cade Allen, builder and developer - Allendale Terrace



Regency - Old Northeast



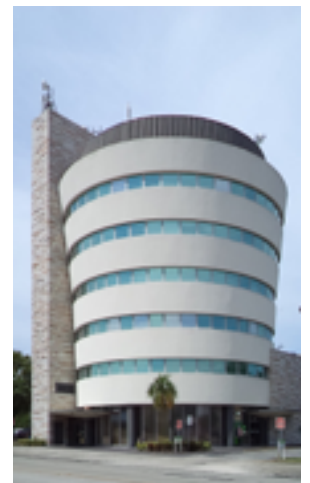
Monterey - Old Northeast



Cade Allen, builder and developer - Allendale Terrace



Modern - Downtown



Modern - Greater Woodlawn

COMMERCIAL STOREFRONTS

1900-1950

St. Petersburg has many commercial buildings that date from the early 20th century. These buildings are generally Masonry Vernacular structures constructed with storefronts at street level and a number of additional floors above. The original storefronts feature large display windows resting on bulkheads that were used to showcase goods. Many feature transom windows, recessed entrances, a signband, and a cornice at the top of the first floor. The upper stories are generally more functional in use and design and tend to have less ornamentation than the ground-floor storefront. Awnings were often used, as they provided both shade and additional signage. The storefronts often have undergone a great deal of change as commercial tenants come and go through the years. When altering a historic storefront, care should be taken to maintain and preserve original character defining elements.

RECOMMENDED

- + Retain and preserve historic storefronts and their component elements.
- + Repair deteriorated or damaged storefronts
- + Open previously closed openings
- + Retaining residential characteristics of residences converted into commercial buildings.

NOT RECOMMENDED

- × Unpainted masonry should not be painted, and brick and masonry should not be sandblasted or cleaned with harsh chemicals.
- × Removing or enclosing historic elements.



Downtown



Crescent Heights

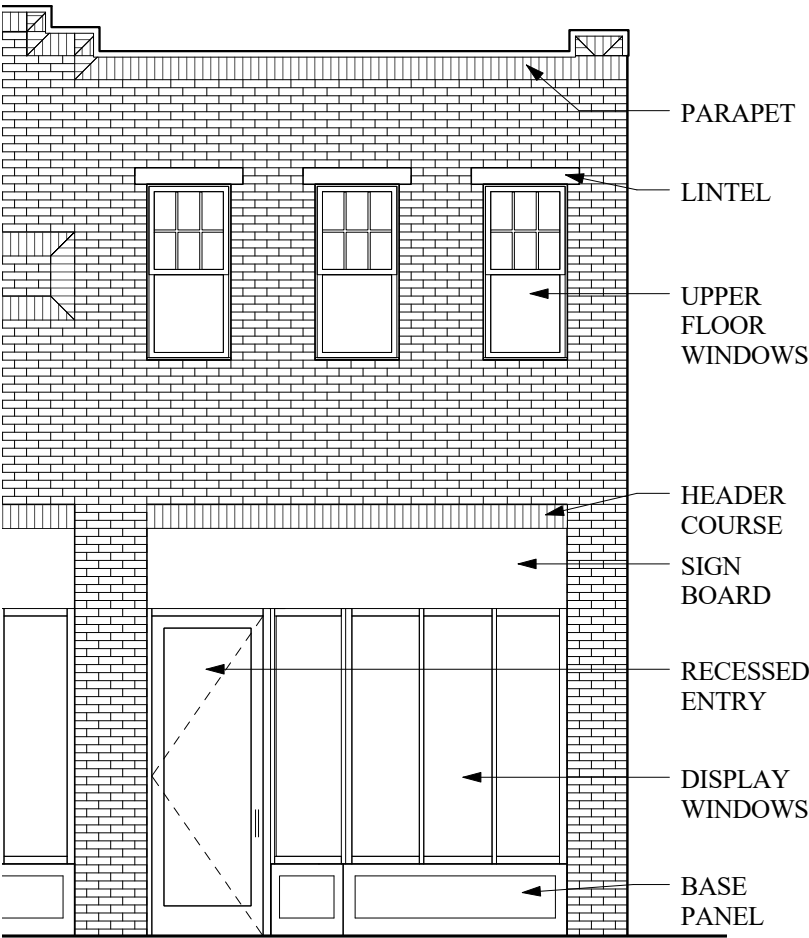


Downtown



Edge District

GALLERY OF EXAMPLES



Downtown



Downtown

STYLISTIC FEATURES

- Large display windows at street level
- Transom windows
- Recessed entries
- Signage on signband above entry and/or projecting signage



Grand Central District



Edge District



Edge District

PROJECT PLANNING

OVERVIEW

One of the goals in historic preservation is to maintain older buildings so that they may be of use as shelter as well as examples of past culture, construction techniques and design principles. The best approach to this philosophy is to rigorously maintain the structure so that it does not deteriorate. If the building is allowed to deteriorate before routine maintenance, the cost of repairing or replacing deteriorated or missing features must be added to the cost of the maintenance work. This process would not have been necessary had routine maintenance been performed.

Often, when parts of a building are allowed to deteriorate, they are replaced by materials not original and of a different appearance to the original. Worse yet, decorative features, when allowed to deteriorate, are not repaired or replaced. They are removed in order to keep costs down. Both these scenarios begin to remove a layer of character from the historic building. In time, the original character is gone forever.

If repair and maintenance work are done to preserve these historic features and details before they are allowed to deteriorate, costly repairs and replacements are not necessary. The historic features of the building are maintained intact, and there is no need to replace or reinvent the historic details of the structure.

Several actions are recommended in order to best preserve a structure. First, an annual inspection of the building should be undertaken. This would include inspections of the roof, walls, foundation, paint, windows, decorative details, etc. Inspections should also be made of the mechanical systems, smoke and fire suppression equipment, smoke detectors, etc. Inspections for infestations by termites, birds and all other animals are also critical. Repairs should be made as quickly as possible, in order to keep the building and its components weather tight.

Between yearly inspections, leaking plumbing, roofing or other items, should be repaired immediately upon their discovery before larger problems occur. Repairs should not focus on a quick or temporary solution, but should be done thoroughly with respect to the historic quality and character of the component being repaired.

Repairs shall be made “in kind”, meaning that the same materials and methods of construction should be used. Repairs using different materials or creating different looks in the finished product should not be undertaken.

However, historic properties have seen multiple generations of occupants, and owners find that buildings have been altered over time with methods or materials that would not be considered sympathetic by today's standards. As the owner of a historic property, you will not be required to “turn back the clock” to identically replicate elements of your building that have been removed, nor will you be required to preserve non-historic elements that were added outside of your building's period of significance.

Understanding your historic building

UNDERSTANDING MATERIAL CHARACTERISTICS AND POTENTIAL DEGRADATION ISSUES. Understanding the materials in your building is the first step towards maintaining them. When problems arise in historic buildings, some may find it tempting to undertake a quick – and sometimes inappropriate – treatment to maintain the livability of a property. Yet, in many instances treatments do not address the underlying causes of problems and may in fact cause additional building damage. As such, to maintain the longevity of the property and its character, it is important to understand the reasons why problems are occurring and ways to inspect for problems and address them appropriately. Equally important is that property owners understand that historic buildings respond to weather, the environment, and human interaction differently than modern buildings; introducing modern materials into your building without understanding their characteristics may actually increase damage rather than improve the property.

For example, original mortar has potentially been replaced in your historic property. The original mortar was likely very soft compared to the masonry and absorbed building movement from settling, thermal expansion, and other environmental impacts. Many property owners, thinking they were saving the brick, have likely repaired joints with modern mortars of high Portland cement content. These mortars are exceedingly hard and deflect structural movement, rather than absorbing it, and redirect the vibrations to the masonry, which weaken the material and cause it to break apart. Ultimately, inappropriate treatments such as this lead to additional, costly repairs. By understanding your historic property and the component materials, you can avoid such situations and better understand why buildings deteriorate and how to appropriately maintain and repair materials.

UNDERSTANDING BUILDING CONNECTIONS. Just as it is important to understand how your historic building differs from modern construction, it is also important to understand the basic principles of how the different parts of the building envelope are connected. Building connections are best illustrated with a very basic discussion of how rain travels along a building. When a structure is properly maintained, rainwater should be able to progress unimpeded from the roof to the ground.

FIGURE 1. When rain falls on the roof, well maintained shingles with no breaks or holes will smoothly divert water along the slope, where some rain will fall from the overhanging eave to the ground.

FIGURE 2. Remaining rainwater will be collected in the gutter attached to the eave, where it will be channeled to a downspout, which will direct the water away from the house.

FIGURE 3. Rain may also be pushed toward the house's walls by air pressure or wind. Masonry or wood that has been properly maintained will allow the water to run down the face of the building without collecting.

FIGURE 4. As the water continues to fall, it will also come in contact with windows, where glazing and paint seal the glass to the sash and keep water from penetrating. As the rain washes down the glass, a sloping sill directs the water away from the building.

FIGURE 5. The final connection is the foundation. If masonry is well preserved, water will continue to flow down the face of the building toward the ground. If water splashes back against the foundation during heavy rain, tightly connected mortar joints will also protect the masonry and repel water from entering the building.

As illustrated, builders designed houses to be tightly connected, and what happens at one area of the house directly affects what happens in another area. A well-rounded and thorough

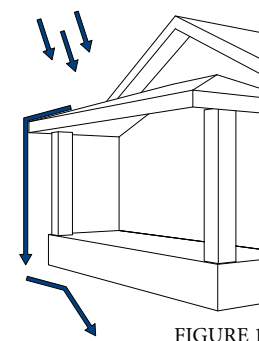


FIGURE 1

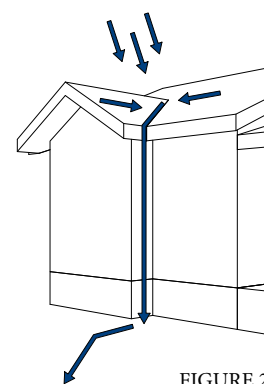


FIGURE 2

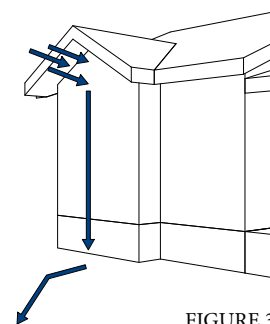


FIGURE 3

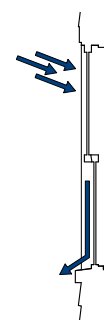


FIGURE 4

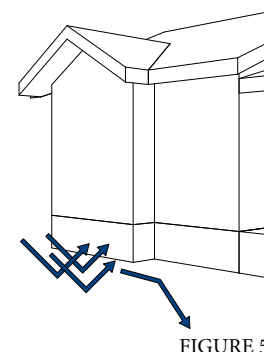


FIGURE 5

maintenance program that properly addresses all portions of a building will help minimize problems migrating from one area to another.

On the other hand, if thorough and proper maintenance is not planned for, problems affecting the walls, windows, or roof may likely be a direct result of failure to maintain a connecting component. For example, if rain falls on a roof and gutters have corroded or are not properly connected, bulk water will run from the roof to the ground where it may pool against the foundation and eat away at mortar or infiltrate the building as water vapor. Or if mortar has weakened or broken away, water running along the face of the building may settle in the deteriorated joint and infiltrate the soft interior of brick, which can cause structural instability.

UNDERSTANDING MOISTURE IN BUILDINGS. Moisture is the most dangerous enemy of any building. Materials such as masonry and timber are porous materials that naturally have the potential to absorb moisture, but when well maintained, these materials allow moisture to dry before it causes damage. However, if materials are damaged or inadequately maintained or repaired, moisture infiltration can lead to serious damage. As such, it is important to understand how moisture can damage a building and how moisture moves through a building.

Excessive moisture can ultimately lead to significant damage by:

- Compromising the structural integrity of materials
- Fostering growth of fungi and organic growth
- Exerting uneven expanding and contracting pressures on building materials
- Instigating rot development
- Causing cracks and breakages in interior finishes
- Causing metals to rust or corrode

Figure 6. Damaging moisture can enter a building through any number of points, but the movement of moisture into and through a building is typically driven by one of four means:

- Liquid flow is the movement of bulk moisture (i.e., rain water, ground water, or snow melt) by gravity or momentum.
- Capillarity is the movement of moisture due to surface tension. Spaces between materials or in the chemical composition of a porous material allow moisture to be drawn into a building. On foundations, this is commonly called rising damp because water wicks up through materials as it moves toward the surface to evaporate.
- Air movement is the movement of moisture in vapor form due to air pressure differences in buildings, which typically include wind-induced pressures, stack effect, and pressure differences caused by ventilation systems
- Vapor diffusion is the movement of moisture in vapor form due to vapor pressure differences, which are caused by the same forces as air pressure differences.

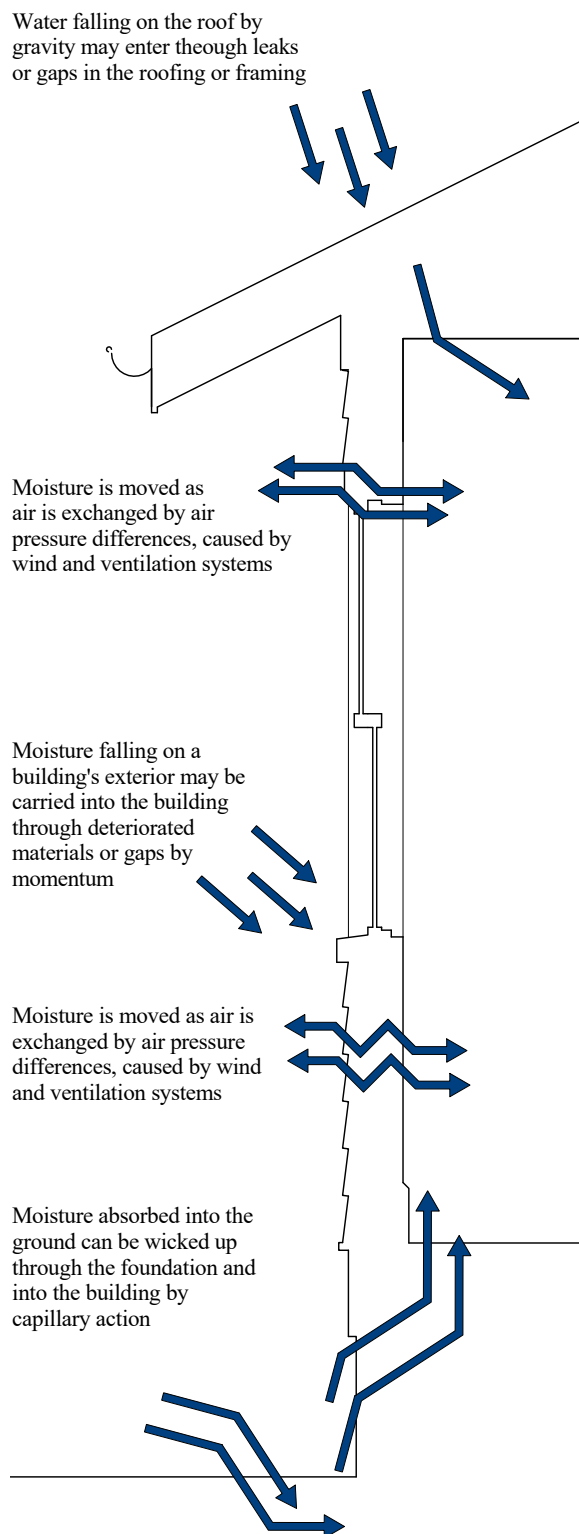


FIGURE 6

Defining the Work

When a structure has not been maintained or has been altered by the removal or replacement of character-defining features, it is important to contemplate the work that will be undertaken to the structure. There are four primary approaches to working with historic structures: Restoration, Preservation, Rehabilitation and Reconstruction.

PRESERVATION is the process of halting deterioration of a building and making essential repairs that keep the structure in its existing state. Most of the work is hidden, or not glaringly apparent. For example, the rebuilding of the structural systems within the walls, floors and roof, repairing leaking plumbing and keeping paints, varnishes and stains fresh, are all part of a preservation project.

REHABILITATION is the process by which a historic property sees the introduction of modern amenities, such as central heating and cooling, updating of bathrooms and kitchens, providing for better electrical service, while maintaining and protecting the architectural character and qualities that define the structure.

RESTORATION is the process of recovering the forms and details of a property as it appeared at a previous time. This could include the removal of later additions and nonconforming work, and the replacement or reproduction of missing elements based on written, physical or pictorial evidence.

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

The most common standard used throughout the U.S. is the Secretary of the Interior's Standards for Rehabilitation. Developed by the National Park Service, the ten standards found under the Rehabilitation framework are typically the most appropriate for alterations, additions, maintenance, and other work affecting historic properties in St. Petersburg.

Secretary of the Interior's Standards for Rehabilitation

The U.S. Secretary of the Interior is responsible for providing architectural standards for all historic properties listed in the National Register of Historic Places. The standards were established as a general set of guidelines for rehabilitation projects to "evaluate whether the historic character of a building is preserved in the process of rehabilitation of nationally designated properties. These standards are used as the basis for the St. Petersburg Historic Preservation Ordinance guidelines.

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 environment.*
- 2. The historic character of a property shall be retained and preserved. The removal of historic materials or alterations 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 property shall be preserved.*
6. *Determined 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 archeological 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.*

Inspecting your historic property

WORK LOGICALLY AND THOROUGHLY. Start from ground level and examine each building elevation in turn by using a prescribed checklist.

AVOID DAMAGING BUILDING ELEMENTS. For example, some shingles can be broken by walking across them. Gutters and eaves can easily be damaged by carelessly propping a ladder against them, and brick and mortar can likewise be broken apart by haphazardly dragging a ladder across the face of the building.

ASSESS ANY RISKS INVOLVED. Tasks such as reaching high areas, inspecting areas of limited access, and walking on steep or slippery surfaces may prove dangerous. It is also advisable to wear heavy gloves, and if necessary, eye protection, when inspecting a historic house. If you are unable to gain access to a portion of the house, it is recommended that you hire a professional who has experience with inspecting such areas.

TYPICAL INSPECTION TIMETABLE			
BUILDING ELEMENT	FREQUENCY		
	6 Months	12 Months	12-60 Months
Roof Coverings		X	
Gutters and Downspouts	X		
Flashings		X	
Chimneys (from ground)			
Chimneys (close inspection)			X
Masonry, including mortar joints			X
Painted Masonry		X	
Windows and Doors		X	
Painted Wood Elements	X		
Siding, Stucco and other Claddings		X	

HOW TO INSPECT YOUR BUILDING

- Start the inspection from ground level, using binoculars for areas above the first floor
- Adopt a systematic approach, using the sample checklist or prepare your own
- Inspect each elevation in turn
- Record your observations on the checklist

RECOMMENDED EQUIPMENT

- Inspection checklist, with copies for each elevation
- Notebook
- Extending, lightweight ladder
- Binoculars
- Heavy-duty gloves
- Flashlight
- Metal probe for checking the soundness of timber goods

WHEN CONSIDERING A PROFESSIONAL...

- Meet with the contractor or craftsman before repairs are necessary
- Discuss your anticipated maintenance and repair needs
- Assess the knowledge and experience of the chosen professional
- Seek information on similar past work that they have completed, and if possible, visit the site
- Establish a relationship with the contractor or craftsman so that they become familiar with your house and your needs
- If working with a company, make sure the individual person who will be working on your property has appropriate knowledge and experience
- Although cost is a primary factor, do not let it be the only factor. You get what you pay for

INSPECTION CHECKLIST

PROPERTY ADDRESS: _____ DATE: _____

SITE	YES	NO	NOTES
Is there any ponding occurring on the property?			
Are any shrubs or trees too close to the house?			
Do trees or limbs hang over the house's gutters and downspouts?			
ROOF			
Any sign of missing, broken, or warped shingles or tiles?			
Are shingles losing mineral cover, curling, or do edges look thin?			
Any signs of bubbles, separation, or cracking in felt?			
Does the roof ridge sag?			
Is paint peeling or blistering on cornices and overhangs, on the underside?			
FLASHING, GUTTERS, AND DOWNSPOUTS			
Is there loose, missing, or rusted metal flashing at chimneys, valleys, ridges or walls?			
Are there loose, rotted, or missing gutters or downspouts?			
Are gutters or downspouts filled with leaf litter?			
Are gutters holding water or spilling over?			
Do gutter connections leak?			
Is there erosion occurring at the downspout outlets?			
Are downspouts directing water towards the building?			
CHIMNEYS			
Are brick or mortar cracking, crumbling or missing at chimneys?			
Are chimneys built without liners?			
Do fireplaces have any missing or faulty flue dampers?			
Is the chimney missing a cap?			
Is the chimney separating from the wall?			
EXTERIOR WALLS			
Does the wall seem out of plumb, un-level, or are there bulges?			
Are any doors or windows skewed in their openings?			
Are there open joints around doors, windows, or trimwork?			
Is there mold or mildew on the wall surfaces?			
Is any stucco, wood or masonry water stained?			
Where paint is present, is it peeling, cracking, or blistering?			
Is paint powdering or chalking to a dull powdery surface?			
Are there major cracks in the masonry or mortar?			
Is any masonry loose, missing, or deteriorating?			
Is any mortar soft or crumbling?			
Where siding is present, is any dented, faded or corroded?			

PORCHES	YES	NO	NOTES
Are there loose or deteriorated structural or decorative components?			
Are any masonry piers out of plumb or settling?			
Are any of the stairs and railings loose or deteriorated?			
Are any porch floors sloped toward the building, instead of away?			
Is there unusual settling of the porch foundation?			
Are there signs of excessive deterioration or cracking in the porch floor?			
Is there evidence of dry rot or termite damage?			
FOUNDATION			
Is there vertical or diagonal cracking in the masonry?			
Is masonry spalling, loose, or deteriorating?			
Is any mortar soft or crumbling?			
Are any masonry piers out of plumb or settling?			
Does rainwater flow towards any foundations, instead of away?			
Is any organic growth, mold, or mildew attached to the foundation wall?			
Are the vents in the crawl space obstructed?			
CRAWL SPACES			
Is there any sign of vermin infiltration or insect damage?			
Does the area smell of mold or mildew?			
Are any floor supports deteriorated or sagging?			
Are the vents in the crawl space obstructed?			
WINDOWS AND DOORS			
Are any doors or windows deteriorated or in need of paint or finishes?			
Is putty around glass cracking, soft, or pulling away from the glass?			
Do sills, sashes, or frames show signs of deterioration?			
Is there evidence of moisture penetration around openings?			
Is there evidence of dry rot or termite damage?			
Are any window inoperable or difficult to operate?			
Are sashes loose in their frames?			
Are any doors missing weather-striping?			
Are there open joints in need of caulking?			
Are any window or door locks not functioning properly?			
INTERIOR SPACES			
Are wall or ceiling coverings damp, loose, cracked, or deteriorated?			
Is there evidence of water penetration on the ceiling, around window or door openings?			
Do floors sag or bounce when walked on or occupied by heavy weight?			
Are any doors inoperable or difficult to operate?			
Are any of the interior stairs and railings loose or deteriorated?			
Are there any signs of moisture problems in kitchens or bathrooms?			
Is there evidence of dry rot or termite damage?			

ATTIC	YES	NO	NOTES
Are there signs of leaks on the underside of the roof, near openings, or wall junctures?			
Does the attic lack adequate ventilation?			
Do rafters bow?			
Are rafter plates deteriorated?			
Are there signs of vermin infiltration?			
Does the attic lack adequate insulation?			
Is there evidence of dry rot or termite damage?			
HEATING, VENTILATION AND AIR CONDITIONING			
Do filters need to be replaced?			
Is conditioned air distributed unevenly?			
Are any thermostats faulty?			
Are any ducts or pipes missing insulation?			
Any signs of leaks or rust spots?			
ELECTRICAL			
Are any circuit breakers faulty, unlabeled, or incorrectly sized?			
Is wire insulation frayed?			
Are there any faulty light switches or incorrectly wired switches?			
Are there any faulty power outlets?			
PLUMBING			
Is there evidence of leaking under sinks or toilets?			
Are there any leaking or broken water or gas pipes?			
Is the water pressure low or inadequate?			
Are any kitchens, laundries or bathrooms missing Ground Fault Interruption (GFI) outlets?			

YES answers to any of the above questions indicates maintenance required.

NOTES:

[illegible]

MAINTENANCE & REPAIR WORK

Approaches to Making Repairs

When performing repair and maintenance work, there are two types of buildings: the unaltered building which has all or most of its original design components and materials intact, and the building which is missing all or some of its original features and components. The extent of historic integrity remaining will reflect the type of work to be done to the structure.

“The National Park Services recommends a three-pronged approach to rehabilitation, together with the consideration of the Secretary of the Interior’s Standards for Rehabilitation: (1) If the work required goes beyond simple maintenance, the best approach is to repair, not replace distinctive architectural features and materials. (2) If repair is not possible due to severe deterioration, then the form and detail of the deteriorated feature or material should dictate the appearance of its replacement. (3) If the original appearance is not known, the replacement feature should be a new design that is visually compatible with the remaining historic features of the house.” - Quote by Judith L. Kitchen, St. Petersburg resident and author of *Caring for Your Old House: A Guide for Owners and Residents*.

As stated above, the best solution is to repair rather than replace damaged or deteriorated materials. Repair work is labor intensive compared to replacement. However, repair work does not require the purchase of a replacement material and therefore can be cost effective.

If replacement is necessitated by the thorough deterioration of a feature, replacements should be done with an identical material. By replacing with an identical material, the original appearance and character of the structure is maintained. If replacements are made with other materials that change the scale, direction or style of a structure, the character of the structure can be reduced or lost. This can greatly impact the value of the structure both from an aesthetic and monetary value.

When architectural features are missing and the original feature is unknown, it is important that the feature be replaced with materials that match the design style of the structure. Using architectural components that do not relate to the style of the building or are of the wrong scale will make the structure look awkward and contrived. Locating old photographs or looking at other structures in the immediate vicinity may produce clues to the original appearance.

The following pages will introduce those products and materials that were common to St. Petersburg and offer suggestions in regard to working with them. These guidelines should be used to assist in identifying those original materials and help guide the use of replacement materials where the original is unknown.

Establishing a maintenance plan

Historic properties are largely constructed of natural materials that are well suited for construction. Materials such as masonry require the least maintenance of all building materials and can last indefinitely when well maintained. Yet, materials are still vulnerable to deterioration from neglect, weather, abrasives, and inadequate or improper repair. With this in mind, you should plan to maintain your property in a way that recognizes the characteristics unique to specific historic building materials.

But before undertaking any type of maintenance, repair, or improvements, you should inspect and keep a record of the current condition of your house, using a thorough inspection checklist (a sample checklist has been provided on the following pages). Using a checklist ensures a regulated, structured approach and guarantees that all significant materials, elements, and features are inspected, regardless of their condition. A checklist also lets you monitor continuing deterioration or the successfulness of past maintenance or repair. Once you have adopted an appropriate inspection checklist, you should determine how often you will inspect each building element. Ideally, you should inspect your house every fall and every spring to prevent small problems from worsening. Regular, thorough inspections are crucial for maintaining a historic house. A casual or superficial approach to inspecting your house will not provide you the information you need. You should develop a habit of examining your property regularly to develop an understanding of how your building is performing.

When maintenance and repair is necessary

Maintenance and repair are a necessary part of owning any home in order to fix any elements that have decayed or deteriorated due to weather, the environment, human interaction, or other impacts. When dealing with historic homes, the prospect of proper maintenance and repair is an even more important issue. Maintenance and repair that is incompatible or inappropriate to the historic nature of the house will not only have a negative impact on the character and value of the property, but may also lead to additional problems in the future. Follow these general practices when working on historic houses:

- Always clean using the gentlest means possible.
- Avoid removing character-defining features.
- Proper maintenance is preferable to repairs. However, repairs are preferable to replacement. Replacement with in-kind materials is preferable to alteration.
- Modern materials react differently than historic materials. Make sure you understand the characteristics of new materials before introducing them into the building.
- Alterations and additions should be done so that they are reversible and can be removed without damaging historic materials.

Every home and problem is unique and any repairs should be carefully considered before undertaking.

THINK SUSTAINABLY

Whenever possible, use recycled or salvaged materials to complete maintenance, repairs, and alterations. Using reclaimed materials is always more sustainable than using newly acquired or manufactured materials and is often a cheaper alternative. Common recycled building materials include: timber, brick, stone, doors, windows, hardware, some roofing tiles, and some metal fixtures.

ROOFS, GUTTERS & CHIMNEYS

Roofs

In addition to providing shelter, the roof is a prominent and character-defining feature of a historic house, and is characterized not only by cladding materials, but also by the framework, shape, slope, orientation, and color. All contribute to the character of a building and can have a visual impact on not only the individual house, but also the entire street. Historically, the roof shape and materials were matched to climatic conditions of a particular locale, but over time, materials and shape also became associated with particular styles and time periods. The roof is also the first defense in buffering weather and moisture infiltration.

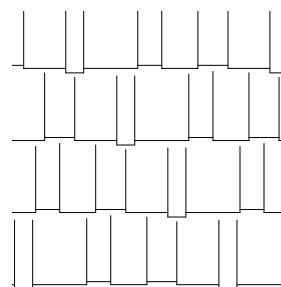
There are four basic types of roofing materials; all were commonly used in the construction of St. Petersburg's historic structures. These four types include organic, mineral, metal and human-made.

ORGANIC MATERIALS include any material which is naturally grown. The best example of this is the wood shingle. They were used as an early roofing material in St. Petersburg. Wood shingles can be hand split or machine sawed, and are overlapped to create a waterproof covering. There are a number of shapes available in wooden shingles which can have a very dramatic impact on the appearance of a building. Wooden shingles fell out of favor and were replaced with other types of roofing as time progressed.

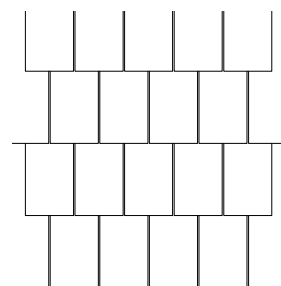
MINERAL ROOFING includes naturally occurring mineral substances such as slate, clay or asbestos fiber. Since slate roofs had to be imported to St. Petersburg, they are quite rare. Clay roofing tiles were a very popular roofing material and remain so. They are associated with several architectural styles used throughout St. Petersburg's development. Asbestos fiber shingles are a thin, flat concrete tile usually in a hexagonal or square pattern. These roofs were often referred to as "lifetime" roofs as they are highly durable. However, they are now banned due to their asbestos content. Other mineral fibers have replaced the asbestos content, and a tile which produces a similar appearance is still available today.

METAL ROOFS are very durable and with proper maintenance, provide many years of service. Metal roofs come in two common types, sheet metal panels and metal shingles. Many metal shingle roofs were installed in St. Petersburg and are still visible today.

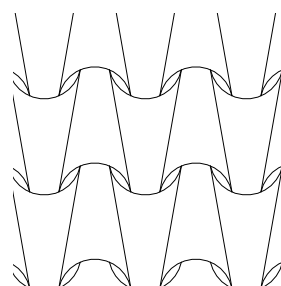
HUMAN-MADE ROOFS consist of built up roofing, rolls of composition sheeting and composition shingles. Built up roofs are typically laid on flat or gently sloping roofs and consist of a number of layers of tar paper laid down with hot liquid tar. Composition roll material usually consists of a thick tar paper with an applied finish of colored, sand-sized aggregate. Composition shingles are the most common type of roofing used since the late 19th Century. Composition shingles were often used as a roofing material, replacing many of the original wood shingle and metal roofs found in St. Petersburg.



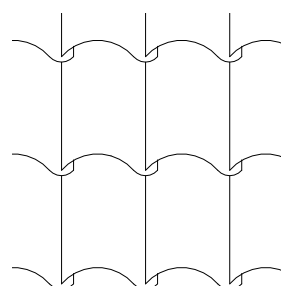
HAND SPLIT WOODEN SHINGLES



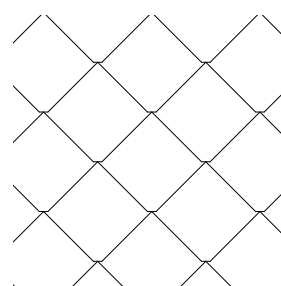
MACHINE CUT WOODEN SHINGLES



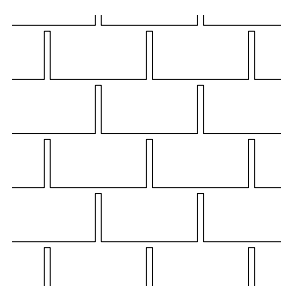
TROUGH AND CAP CLAY BARREL TILE



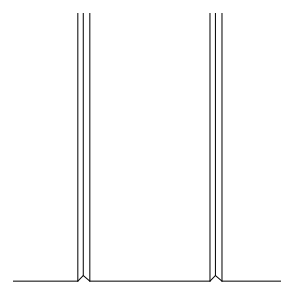
"S" BARREL TILE



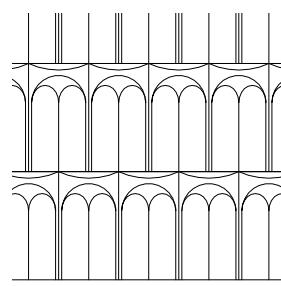
DIAMOND PATTERN ASBESTOS SHINGLES



THREE-TAB COMPOSITE SHINGLES



"V" GROOVE STANDING SEAM METAL



METAL SHINGLES

THINK SUSTAINABLY

If you must change your roofing materials, consider alternatives that can be recycled into other materials once they are removed or materials that use recycled materials as their base. Many roofing companies now operate recycling programs that have made some asphalt shingles a very sustainable option. These companies turn used asphalt shingles into base material for road repair projects. In addition, many composite shingles are now on the market that can contain up to 95% recycled rubber materials.

COMMON SOURCES OF DETERIORATION

HEAT AND ULTRAVIOLET LIGHT from the sun will degrade shingles over a period of time, especially on the south and west elevations where materials are exposed to the sun for long periods. Heat can also cause some flashings to warp.

WEATHER is a natural source of roof deterioration. All roof claddings will naturally break down over time as a result of exposure to environmental impacts. Some weather effects can instigate rapid deterioration and damage.

WIND can force shingles to curl or bend and can push debris and water into and under shingles. Shingles that are already thin and deteriorated may easily be dislodged or blown off of a roof in high winds.

TREES in the vicinity of a roof may have overhanging branches that can puncture shingles. Falling leaves may collect on a roof, retaining damaging moisture and debris.

MOSS AND ALGAE can form on damp, shaded areas of shingles. Over time, the growth will degrade shingle materials and can penetrate to the support structure.

INADEQUATE OR IMPROPER installation, maintenance, and repair can cause just as much damage as weather. Failing to install roofs correctly can lead to moisture penetration and retention or may increase the rapidity at which materials degrade. Roofs must also be regularly maintained to ensure that they function properly, and necessary repairs should be addressed immediately. Failing to do so will easily lead to further deterioration.

MAINTAINING YOUR ROOF SYSTEM

INSPECT YOUR ROOF. At a minimum, roofs and support systems should be inspected once a year, usually in spring, for damage. Ideally, roofs should be inspected twice a year, during both spring and fall.

ALLOW FOR PROPER ATTIC VENTILATION. Do not let heat and moisture build up in the attic. This can cause or accelerate deterioration.

REMOVE GROWTHS AND DEBRIS. Clean organic growths with diluted bleach water and spray debris off roofs as necessary. Never power wash a roof; it can push excessive water under shingles and destroy coatings.

CUT BACK OVERHANGING TREES. Trim tree branches to decrease the amount of moisture-retaining leaves.

REAPPLY PROTECTIVE COATINGS AS NECESSARY. Some shingles have coatings to protect from fire or weather. If present, these typically must be re-applied about every five years to maintain their effectiveness.

MONITOR FOR LEAKS, DAMP AREAS, OR STAINS. Watch for leaks or signs of moisture penetration on the interior and exterior of the house. Determine under what conditions the moisture appears.

RECOMMENDED

- + Retain and preserve the roof's form, shape, historic roofing materials, and features.
- + Alterations to the configuration or shape of a historic roof should be confined to portions of the building not visible from the right-of-way.
- + Replace deteriorated roof surfacing with matching materials or new materials, such as composition shingles or tabbed asphalt shingles, that match the original in composition, size, shape, color, and texture.
- + Retain or replace where necessary dormer windows, cupolas, cornices, brackets, chimneys, cresting, weather vanes, and other distinctive architectural features that give a roof its essential character.
- + Design rooftop additions, when required for a new use, that are set back from a wall plane and are as inconspicuous as possible when viewed from the street.

NOT RECOMMENDED

- ✗ The use of multiple roofing materials of different color or material shall be avoided.
- ✗ Removal of historic or architectural roofing features should be avoided, if possible.
- ✗ Avoid applying paint or other coatings to roofing materials which historically have not been painted.

CHANGING ROOF MATERIALS AND CHARACTERISTICS

MAINTAINING ROOF SHAPE AND ELEMENTS. The roof is a significant element of any building, both in terms of function and appearance. Changing the slope, color, or orientation of a roof can severely impact its historic character, as can altering any chimneys, dormer windows, or eave and cornice details. As such, it is recommended that any roof repairs or replacement be sensitive to the original design of the roof system and leave and design elements intact.

USING COMPARABLE MATERIALS. Generally, complete re-roofing is not necessary unless more than 20% of existing materials are damaged. When roofing materials must be replaced, it may not always be possible or feasible to replace with historic materials such as slate or wooden shakes. In such cases, using comparable materials that retain the scale, color, and visual aesthetics of the historic materials may be appropriate. Replacement roof materials such as asphalt and some fiberglass can often even replicate historic materials such as slate, wood, and some tiles. This is often accomplished by using multiple layers of shingles to increase the thickness of materials, and then coating with a special texture. Care should be taken to fully evaluate appropriateness and performance before selecting these replacement materials.

Gutter and downspout systems

The gutter system is the utilitarian component of the roof. The system is designed to collect water from the roof and divert it away from the building by means of leaders (downspouts) and splash blocks. Early gutter systems were most commonly either of timber or cast iron, but into the twentieth century advancing technologies allowed for gutters to be created out of copper, steel, and aluminum, and most recently vinyl and fiberglass.

COMMON SOURCES OF DETERIORATION

WATER. Water can pose a problem if it is allowed to collect in clogged systems. Wooden gutters may begin to rot if not properly coated, and metal gutters or fasteners may rust.

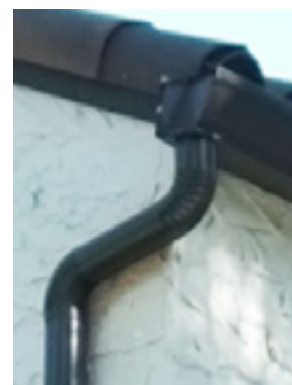
WIND. Strong winds may pull fasteners loose, causing gutters to sag, or may knock gutters and downspouts out of alignment.

LACK OF MAINTENANCE. Gutter systems generally do not deteriorate if well kept. However, inadequate maintenance can lead to damage from clogged components, water retention, and improperly installed components.

COMMON GUTTER SYSTEM REPAIRS

PATCHING GUTTERS AND DOWNSPOUTS. Metal gutters can be patched with a new piece of metal soldered to the existing metal. Likewise, any gaps in joints can be resoldered. Wooden gutters should be patched with epoxy consolidants, which are then primed and painted to match existing finished surfaces.

REPLACING GUTTERS AND DOWNSPOUTS. When gutters have deteriorated beyond repair, new historically appropriate gutters should be installed. Profiled PVC K-profile gutters are not appropriate and should be avoided, as should any corrugated downspouts. In their place, use half-round gutters and plain round or rectangular downspouts.



RECOMMENDED

- + Provide adequate roof drainage and insure that the roofing material provides a weathertight covering for the structure.

NOT RECOMMENDED

- × Allowing downspouts to drain towards the foundation.

MAINTAINING YOUR GUTTER SYSTEM

CLEAN GUTTERS REGULARLY. Clean gutters and downspouts regularly to ensure that water flows through unimpeded. Install leaf guards at downspouts if necessary.

CHECK JOINTS AND CONNECTIONS. Ensure that all joints and connections are tight and properly aligned. Maintain fasteners that secure the gutters and utilize splash blocks at the termination of all downspouts.

Chimneys

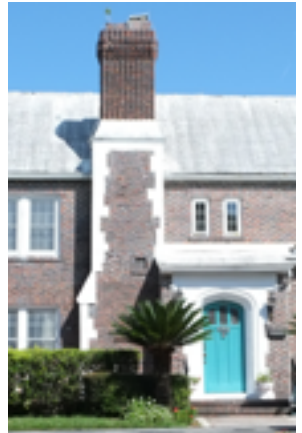
Chimneys are a character-defining element of the roof system. Chimneys originally provided ventilation for open fireplaces and essentially served as an exhaust fan by helping draw air throughout the house. However, as automatic temperature control systems became widespread in housing, the use of fireplaces (and thus chimneys) decreased rapidly. In many instances, chimneys became a mechanism for hiding electrical, plumbing, and HVAC elements, but many owners also viewed chimney stacks as unnecessary and either shortened, removed, or covered the chimney in alternative claddings to save on maintenance. Unfortunately, this not only detracts from the appearance of the house, but also often leads to further deterioration.



COMMON SOURCES OF DETERIORATION

WATER PENETRATION. Like all masonry, chimneys are susceptible to water penetration, which will destroy mortar and cause masonry to deteriorate. Chimneys are even more exposed to moisture damage since they are open to the weather and rely on watertight flashing to stop infiltration along their base.

UNEVEN HEATING AND COOLING. All masonry and mortar reacts to fluctuations in temperature, but active chimneys are even more susceptible to damage from uneven temperatures. In the winter, mortar expands due to flue heat and then contracts from the cold temperatures. On sides exposed to the sun, the contraction rate is slower than shaded areas, which can cause chimneys to lean.



MAINTAINING YOUR CHIMNEY

CHECK AND MAINTAIN FLASHINGS. Ensuring that flashings are watertight is key to preventing moisture from penetrating the chimney at the roof line.

INSPECT FOR MORTAR AND MASONRY DETERIORATION. Regularly inspect for cracked, loose, or damaged masonry and mortar that may compromise the structural stability of the chimney. Repair as necessary.

CLEAN THE CHIMNEY. Both the chimney structure and the flue should be well maintained. Soot buildup can damage mortar over time, as can moss and organic growth on the exterior of the chimney.

COMMON CHIMNEY REPAIRS

REPOINTING MORTAR AND REPAIRING OR REPLACING MASONRY. Repairing masonry and mortar is the most common chimney repair and is handled in the same manner as masonry walls. Please see the section on Walls for details on masonry repair.

CORRECT STRUCTURAL LEANING.

RECOMMENDED

- + Repointing of chimney mortar joints shall match the existing composition, joint size, and profile.

NOT RECOMMENDED

- × Removal of existing chimneys is discouraged.
- × Mortar with high Portland cement content shall not be used.
- × Masonry surfaces shall not be sandblasted.

EXTERIOR MATERIALS

Masonry

Masonry materials include natural and man-made materials such as brick, stone, stucco, tile, and concrete. Materials like brick and stone are among the oldest and most durable building materials. In fact, although the myth often permeates that historic masonry (particularly brick) is soft and should be replaced or covered, masonry is extremely durable when well maintained and can last indefinitely. Masonry is also a significant character-defining feature of the house that adds depth and creates a sense of strength and permanence.

COMMON SOURCES OF DETERIORATION

MOISTURE INFILTRATION. Excessive moisture penetration can break down non-maintained masonry surfaces.

SETTLING AND BUILDING MOVEMENT. Buildings naturally settle over time, but at different rates in different places. This can often lead to cracked or damaged masonry and mortar.

WEATHERING. Fluctuations in temperature and weather cause materials to expand and contract; these excessive pressures can cause inflexible materials to break down.

POLLUTION. Environmental pollutants can stain masonry or scar and chemically break down masonry surfaces.

SALT BUILDUP (EFFLORESCENCE). Subsurface salt deposits can discolor masonry and can cause cracking as it leaches to the surface.

PLANT AND ORGANIC GROWTH. Organic growths trap damaging moisture that deteriorates masonry. Root systems will also destroy mortar.

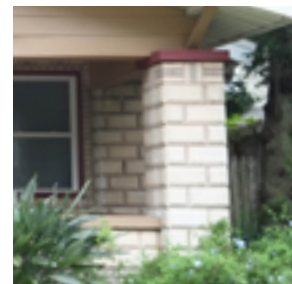
IMPROPER REPAIR. Inappropriate repairs are often worse than not repairing a material and are one of the most common causes of masonry damage.

MAINTAINING YOUR MASONRY

INSPECT YOUR MASONRY. Masonry should be examined every 12 to 60 months for possible deterioration, including cracks, spalling, and loose or damaged materials. Mortar that has deteriorated more than 1/4" will likely need to be replaced.

REMOVE ORGANIC GROWTHS AND VEGETATION. Plant matter traps damaging moisture, which can cause the materials to break down. To remove growth, scrape it from the building with a non-metallic spatula. Then apply a solution of four parts water to one part bleach to kill spores. Rinse with water and repeat as necessary, but leave a few days between treatments.

CLEAN MASONRY AS NEEDED. Cleaning brick will help retard deterioration since the building up of dirt and growths can destroy brick, stone, and masonry over time. Cleaning also helps create a clean surface before repairing damaged or deteriorated masonry. There are 3 methods of cleaning masonry: water, chemical, and abrasives. Water is the gentlest method and can typically be performed by the homeowner. Trained professionals should handle chemical cleaning, and abrasive methods are never recommended.



- **WATER WASHING.** Use the gentlest and most common method of cleaning masonry. Start with a low pressure (100 psi or below) and progress higher (but no higher than 300 psi) as needed to wash away surface dirt. If needed, masonry can be scrubbed with a soft natural or synthetic bristle brush.
- **WATER WASHING WITH DETERGENT.** For tougher adhesions, a non-ionic detergent (such as Tergitol) can be mixed with water. Unlike acid-based cleaners, a non-ionic detergent will not destroy masonry. Always rinse the building with water following cleaning with detergent.
- **STEAM WASHING.** Using hot water at low pressures, water will condense into steam after leaving the hose. Steam settling on the building can help remove heavy buildups, especially oily dirt deposits.
- **ACIDIC AND ALKALINE CHEMICAL CLEANERS.** Acid-based products should only be used on non-acid sensitive surfaces, including unglazed brick, concrete, slate, unglazed terra cotta, and cast stone. Alkaline cleaners are for use on acid-sensitive surfaces such as glazed brick or tile, limestone, and sandstone. Masonry should be pre-wetted prior to applying cleaner and should be kept wet while the cleaner reacts. After the cleaning, the solution should be rinsed with water. If using alkaline cleaners, masonry should be given a diluted acidic wash before rinsing with water.
- **PAINT, STAIN, AND OTHER COATING REMOVERS.** Alkaline cleaners are most common for removing oil and latex paints and can remove multiple layers. Organic solvent removers are another option. Removers should be carefully matched to the type of adhesion and should be tested in an inconspicuous location before applying to large areas. In most instances, the removal of adhesions involves applying the remover by brush, roller, or sprayer.

RECOMMENDED

- + Clean unpainted masonry with the gentlest effective means possible. The best method is a low-pressure wash (600-1000 lbs. per square inch) with detergents and natural bristle brushes.

NOT RECOMMENDED

- × Using commercial caulking to make repairs.
- × The use of Portland cement should be avoided when repointing brick unless technical reasons demand its use.
- × Do not paint unpainted masonry.
- × Avoid using cleaners that damage masonry or leave chemical residue. Do not clean marble or limestone with acid cleaners. Do not use abrasive cleaning methods, such as sandblasting.
- × Avoid high-pressure water washing, which can severely damage brick.

MONITOR FOR MASONRY CRACKS. Due to the many forces acting upon it, masonry may develop cracks. There are two types of cracks, dormant and active. While dormant cracks are not continuing to worsen, active cracks are still reacting to forces and may continue to widen or lengthen. Active cracks may need professional attention, while dormant cracks can likely be safely repaired. Although professional inspection is recommended when reviewing cracks, there are three ways that a homeowner can monitor if cracks are dormant or active:

1. *Mark the end of the crack with a charcoal pencil. If the crack moves beyond the mark, it is still active.*
2. *Use gridded tracing paper to outline the crack. Measure the width and length of the crack. At a later point, retrace the crack for comparison.*
3. *Place a piece of paper tape across the crack. Any significant movement in the crack will cause the tape to break.*

In addition to being either dormant or active, cracks may also pass through just the mortar or through both masonry and mortar. Cracks that pass through only mortar, stepping along the joint lines, are usually a sign of settling and can typically be repaired safely. Cracks that pass through both masonry and mortar may be indicative of more serious problems and should be evaluated by a qualified professional to determine the cause.

For cracks that do not represent serious structural concerns, patching the cracked masonry with an adhesive or epoxy, colored to match, may be appropriate for sealing the masonry and

protecting it from water, insects, and organic growth. For active cracks, a professional should determine and remediate the cause of the crack before any repair.

COMMON MASONRY REPAIRS

REPOINTING MORTAR. Repointing or replacing the mortar in joints is the most common masonry repair, but it is best left to a qualified mason experienced with historic masonry. Mortar deterioration is natural and is actually a sign that your building is functioning correctly. Mortar is designed as a temporary material that not only holds masonry together, but also absorbs moisture and movement to keep such things from damaging surrounding masonry. As such, mortar will naturally deteriorate and need repair or repointing over its lifespan.

REPAIRING DAMAGED MASONRY. In general, masonry should only be consolidated when severely deteriorated or when it threatens the structural stability of a house. The repair of masonry can prove to be a complex procedure and should only be undertaken by professionals.

REPLACING DAMAGED MASONRY. Replacing masonry is a significant change and should only be considered when no other options are feasible.

Stucco

Historically, stucco was an inexpensive method of applying a finish to a masonry or frame building at the time of construction. Over time, applying stucco also became a common means of masking deterioration. Stucco is similar to mortar in three ways: it is composed of many of the same elements, lime, water, sand, cement, and sometimes straw; stucco should be flexible to avoid cracks; and stucco shares many of the same sources of deterioration – water, building movement, weathering, and improper repair and maintenance.

COMMON STUCCO REPAIRS

PATCHING STUCCO. Over time, stucco surfaces will need to be repaired. Due to the complex nature of appropriately mixing and applying stucco, this work should be left to professionals.

Hairline cracks can typically be patched by applying a thin slurry coat to the crack. Never use caulk to repair cracks in stucco. Larger cracks and soft spots should not simply be patched. These areas should be cut out from the wall and replaced with a new stucco coating that mimics the color, composition, and texture of the historic coating.

RECOMMENDED

- + When repairing stucco, maintain the existing texture as well as the existing decorative elements or details around the windows, doors, and roof lines.

NOT RECOMMENDED

- × Do not cover exposed wood, masonry, stone or other surfaces with stucco unless historically documented.



Woodwork: Siding, cornices, trim, and other decorative features

Timber goods are among the oldest of building materials and not only perform as part of a building's weather-tight seal, but also contribute to the building's style, sense of depth, massing, and scale and often differentiate one part of the house from another. Historic timber goods are very different from modern timber materials; the old growth wood is far more dense and sturdy than recently harvested woods, therefore they can last for centuries when well maintained.

SIDING

There are numerous shapes and profiles to wood siding.

WOODEN SHINGLES are prevalent on many older homes throughout St Petersburg, used mostly for decoration on dormers and gables.

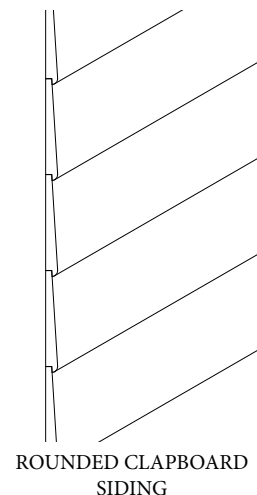
CLAPBOARD SIDING is the most common type of wooden sheathing. This siding consists of horizontally run boards which overlap slightly as they ascend the wall.

ASBESTOS SHINGLE siding became a popular building material shortly after the close of the 1920's Land Boom. It was used as an original sheathing on many Florida Ranch and Post War Colonial style homes built in the 1940's, 1950's and early 1960's. It has also had a significant impact upon historic homes and structures of St. Petersburg as a replacement siding. Asbestos siding became less prevalent with the introduction of aluminum siding, which more closely represented the appearance of clapboard siding. Since the discovery that asbestos is a carcinogenic, asbestos siding is no longer available. A mineral fiber shingle has been substituted for asbestos shingle repairs.

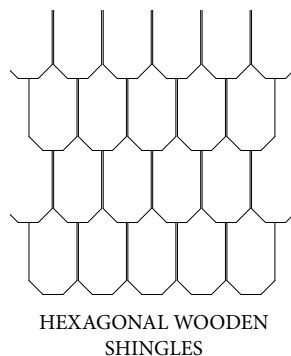
ALUMINUM AND VINYL SIDINGS are common replacement sidings for older structures because they are relatively maintenance free. These materials, while attempting to look like wooden clapboard siding, often do not follow the same dimensional and appearance requirements of the traditional clapboard siding. Both the vinyl and aluminum industries have recently developed a line of products more sensitive to the scale, texture and detailing of historic structures.

FIBER-CEMENT SIDING is a newer replacement siding material that is a composite material made of sand, cement, and cellulose fiber. It is durable, pest and flame resistant, and comes in a variety of styles. If used, smooth-faced planks are most compatible with historic buildings. Wood-textured planks or panels do not mimic historic wood siding as it was always milled smooth. As this product is newer to the market, it will take time to see how this product performs long term.

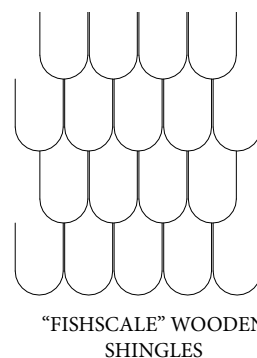
Probably the greatest threat to wood siding is the application of non-historic surface coverings such as aluminum and vinyl siding, stucco, and permastone. Removal or alteration of any historic material or distinctive architectural feature should be avoided when possible. Application of non-historic exterior finishes results in either the removal or covering of historical materials and details. Decorative trim around doors, windows, and under roof lines is frequently removed. Detailing of the wood itself, such as beveling or beading, is



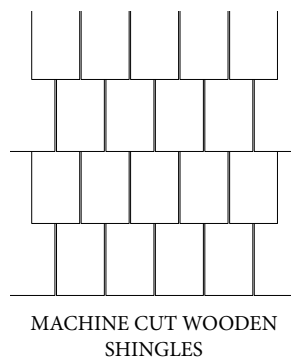
ROUNDED CLAPBOARD
SIDING



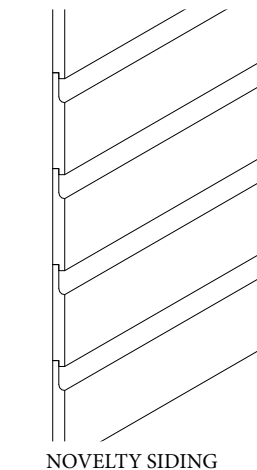
HEXAGONAL WOODEN
SHINGLES



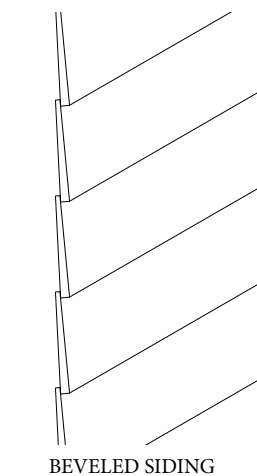
"FISHSCALE" WOODEN
SHINGLES



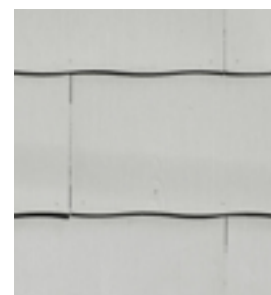
MACHINE CUT WOODEN
SHINGLES



NOVELTY SIDING



BEVELED SIDING



ASBESTOS SIDING

lost. Board width, length, and exposure are generally changed, thus, altering the scale and appearance of the building. Historic buildings shall be recognized as products of their time and alterations that have no historical basis shall be discouraged. Aluminum, vinyl, and permastone are clearly non-historic materials and violate this standard. Artificial siding also frequently damages the fabric underneath. It can trap moisture and encourage decay and insect infestation. Furthermore, despite manufacturer's claims, artificial siding requires maintenance. All materials have a limited life span and vinyl and aluminum are no exceptions. Within twenty years the finish of these materials will begin to deteriorate and weather, requiring painting, repair, or replacement.

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

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

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

COMMON SOURCES OF DETERIORATION

MOISTURE PENETRATION. Excessive moisture is extremely problematic for timber goods because it can cause wood to rot or splinter, increases the likelihood of pests, and fosters the presence of fungi or other organic growths.

PESTS. Insect infestation can be particularly damaging for timber goods. Insects chewing through wood substrates will not only leave materials looking deteriorated, but they also compromise the structural integrity of timber elements.

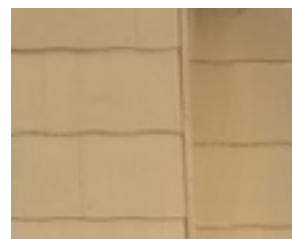
WEATHERING. Over time, timber that is not well maintained and properly coated will naturally chip, crack, and splinter due to weathering and environmental impacts.

PLANT MATTER. Plant matter and organic growths near or on timber goods can trap moisture in materials. In addition, root systems may attach themselves to moisture-rich timber.

FUNGI. Fungi growth can deteriorate the structural composition of timber goods. Fungi are also the principal cause of dry and wet rot in timber.

THINK SUSTAINABLY

Using salvaged timber goods is a viable and sustainable option, especially as replacement clapboard. Previously used timber cladding of old growth materials can be found in some architectural salvage yards and can be reclaimed as replacement siding. To prepare the salvaged timber, remove all paint and finishes and sand to a smooth, feathered edge. Then, fill any holes or cracks with epoxy filler. The siding can then be reinstalled and finished to match the existing cladding.



MAINTAINING YOUR EXTERIOR WOODWORK

INSPECT REGULARLY. Inspect timber goods regularly for signs of moisture infiltration, rot, or pests. The stability of timber goods can be tested by using a thin ice pick to penetrate the surface of the wood.

CLEAN WHEN NECESSARY. Dirt buildup and organic growths can necessitate the cleaning of timber goods. Wooden elements should only be cleaned in warm weather and at low pressures. Never power wash timber because it can force large amounts of water into the wood.

KEEP PAINTED OR STAINED SURFACES INTACT. Paints and stains help repel moisture and weather. Keeping painted or stained surfaces intact will reduce the amount of wood exposed to inclement conditions. Timber goods should be hand-sanded whenever possible to reduce damage from power tools. Primers, paints, and stains should only be applied to clean, dry surfaces.

TREAT WITH PRESERVATIVES WHERE APPROPRIATE. Much like paint, chemical preservatives can help deter rot, insect infestation, and organic growths. Treating areas that are not historically painted but still susceptible to decay can help minimize deterioration. However, only use treatments compatible with your wood species, and never use preservatives that may change the appearance of the wood.

COMMON EXTERIOR WOODWORK REPAIRS

REPAIRING CRACKS. Simple cracks and splits can be repaired by cleaning any debris from the crack and then sealing with an exterior wood glue.

REBUILD DETERIORATED ELEMENTS. Some timber elements can be rebuilt using either an epoxy consolidant or by a Dutchman, piecing-in a new piece of timber for the deteriorated piece.

SECURING LOOSE ELEMENTS. Loose timber elements can simply be re-secured by corrosion-resistant fasteners to prevent deterioration and damage.

REPLACING DETERIORATED ELEMENTS. Timber goods should only be replaced when they cannot be repaired, and only the deteriorated piece should be replaced. Replacement elements should match the historic element in terms of size, profile, texture, and finish, and if possible wood species.

RECOMMENDED

- + Retain wooden materials and features such as siding, cornices, brackets, soffits, fascia, window architrave, and doorway pediments, wherever possible. These are essential components of a building's appearance and architectural style.
- + Selective replacement of materials when possible instead of complete replacement.
- + Match replacement materials to the size, profile, texture, and finish of historic materials.
- + Keep wood surfaces painted or stained to prevent deterioration.
- + Keep at least 8" between any timber goods and the ground.
- + Use corrosion-resistant fasteners and nails; do not use galvanized materials as they can stain timber.

NOT RECOMMENDED

- × The use of T1-11 vertical siding, diagonal siding, vinyl and aluminum siding is discouraged.
- × Removing or encapsulating sound wooden siding or decorative elements behind artificial sidings.
- × The use of chemical preservatives that change the appearance of the wood.
- × Sandblasting or power washing timber elements.
- × Using unenclosed heat sources (i.e., torch) to remove deteriorated paint.



PORCHES & BALCONIES

Porches are a prominent feature of any house and contribute to the unique character and style of that particular home. They were often the principal location for ornamentation and detailing, such as brackets and other jig-sawn woodwork, posts, columns, and balustrades. Historically, porches also served as an extension of the home where homeowners could relax under shelter to get relief from the state's hot and humid weather and talk amongst neighbors and friends. Over time, many porches have taken on another function by being enclosed and converted into an additional interior living space.

DETERIORATION, MAINTENANCE, AND REPAIR

Porches are typically comprised of multiple materials such as timber and masonry and often have a dedicated roof. As such, porches are susceptible to deterioration from the same agents of decay found when these materials are present elsewhere, and maintenance should follow those suggestions found in the chapter on the respective material. Common repairs may include:

REPLACING FLOORING. Porch flooring is susceptible to damage from extensive foot traffic, moisture collection, and structural failure. Flooring may need to be replaced when it begins to sag, rot (in the presence of wood), or crack (in the presence of concrete). For sagging floors, porches should be inspected for structural deterioration before repairing the floor.

REPAIRING FOUNDATIONS AND FRAMING. Foundations and framing are typically comprised of timber and masonry and may deteriorate due to any number of causes. Particularly of concern are any support beams that have begun to sag due to structural loads or walls and foundations that have begun to crack and separate from the main structure of the house due to isolated settling.

REPAIRING STRUCTURAL OR DECORATIVE COLUMNS AND WALLS. Columns, especially at the top and bottom, are susceptible to deterioration because water has a tendency to run down from the roof along the face of the column. Balustrades and knee-walls in between columns are also vulnerable to decay from moisture settling on materials. These areas should be regularly inspected and appropriately treated and repaired according to their composition.

REPLACING STRUCTURAL OR DECORATIVE COLUMNS. Occasionally, columns may be too deteriorated to selectively repair materials. When a column must be replaced, a column that is identical to the historic column should be located or created. If the element is structural, always support any overhanging roof with a jack to support it while removing and replacing the deteriorated element. While the deteriorated column is removed, take the opportunity to remove debris and any deterioration from areas where it was connected to the roof or flooring

RECOMMENDED

- + Repair and replace, where necessary, deteriorated architectural features of wood, terra cotta, tile, brick and other historic materials.
- + If porch supports need replacement, the new supports should match the original in size, shape, and materials.
- + If enclosures are undertaken maintain the openness of porches through the use of transparent materials such as glass or screens. Place enclosures behind significant detailing so that the detailing (such as railings, porch supports, brackets, etc.) is not obscured.

NOT RECOMMENDED

- ✗ Removing or altering porches and steps that are appropriate to the building's development and style.
- ✗ Using "prefabricated" porch supports and railing components unless they are architecturally and materially compatible with the structure.
- ✗ Stripping porches and steps of original material and architectural materials such as handrails, balusters, columns, brackets, and roof decorations.

ENCLOSING PORCHES

The open nature of porches is a key aspect of their character, and enclosing a porch typically alters the visual character of the house. As such, it is generally not recommended that a porch be enclosed to create additional living space. Although still detrimental to the appearance of a house, it is typically more appropriate for an interior side or rear porch to be enclosed than a porch on the front and street side facade. If a porch is to be enclosed for any reason, the following guidelines may be of assistance.

CONSTRUCT PORCH FRAMING BEHIND EXISTING RAILINGS AND COLUMNS. Structural elements for enclosing the porch should be installed behind any existing columns and railings. Doing so will still allow for enough room to enclose the space while retaining the most character-defining features of the porch. In addition, doing so will help minimize damage to existing components.

MAKE IT REVERSIBLE. Porches can be enclosed while ensuring that the undertaking is reversible and non-damaging to existing building materials. Historic materials should not be punctured or altered for the fastening of porch framing materials. Existing openings should not be made smaller or larger to accommodate windows or doors. Likewise, openings should not be enclosed behind masonry or any other claddings. Any doors or windows that are to be installed should conform to existing spaces.

LARGE WINDOW SPACES. When enclosing porches, it is preferable to use large window spaces rather than solid materials such as masonry, timber, or other claddings. These materials will dramatically alter the feeling of the porch by solidifying the mass. On the other hand, using large window areas will create the illusion of an open space, retaining the visual aesthetic of the porch, although the area has in fact been enclosed. Likewise, any doors to be installed should be solid core wood with a single, large glass inset.



FOUNDATIONS

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

FOUNDATION MAINTENANCE

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

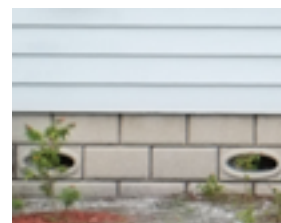
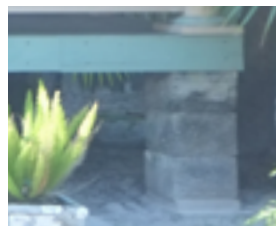
Pierced brick and lattice are examples of compatible contemporary infill. Pierced continuous brick infill, a pattern of bricks laid with air space between the end surfaces, can easily be added to a foundation, providing ventilation, continuous support to the sill plates, and a historic appearance. Lattice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

RECOMMENDED

- + Retain, repair as needed, or replace with matching materials.
- + Maintain open spaces between piers.

NOT RECOMMENDED

- × Removing historic foundation enclosures unless they are deteriorated and irreparable.
- × Enclosing a pier foundation with continuous infill that prevents ventilation.
- × Using a replacement infill material which is inappropriate to the style of the building.
- × Using historically inappropriate material such as cement block, stucco, or plywood as infill.



PORTE COCHÈRES & GARAGES

Porte Cocheres are decorative carports attached to the side of a house as an extension of the main porch or as an individual element. During the era of the horse and buggy, they were used to shield people from the weather as they arrived or departed from the home.

Detached garages are visible expressions of the impact of the automobile on historic buildings in Florida. Much of Florida developed after mass production of the automobile. As a result, garages are often an integral part of the original design of historic buildings and influence the

When seeking additional interior space, homeowners often look to garages and port cocheres. Compatible additions to the rear of the principal structure are preferred locations to create more interior space. If enclosures of garages are undertaken, care should be taken to ensure the preservation of significant features and historic materials such as wood, terra cotta, tile, and brick. All new materials used should match the historic fabric in size, proportion, and detail.

RECOMMENDED

- + When repairing stucco, maintain the existing texture as well as the existing decorative elements or details around the windows, doors, and roof lines.

NOT RECOMMENDED

- × Do not cover exposed wood, masonry, stone or other surfaces with stucco unless historically documented.



WINDOWS, AWNINGS & SHUTTERS

Windows

Window style, configuration, size, and materials have always been a significant element in the design of buildings. Historically, windows not only provided for proper ventilation and natural lighting, but they also served as stylistic elements. Windows also create a visual pattern in a neighborhood, and the continuity and rhythm of window styles and openings are just as collectively important along a street as they are to the character of the individual building. As such, window openings and characteristics of the historic window itself should be maintained as character-defining and significant elements of any given building's design or historic property.

COMMON SOURCES OF DETERIORATION

MOISTURE. Just like any building material, moisture deteriorates a window over time if it is allowed to penetrate materials or enter a building through gaps between the frame and sash. Moisture can break down wooden components, cause metal elements to rust, and can lead to condensation on interior surfaces. In addition, moisture penetration can easily damage wall framing and interior finishes surrounding windows.

DIRT AND DEBRIS. Dirt, debris, and paint can easily compromise the operation of a window unit if it is allowed to build up. Debris buildup can also retain damaging moisture.

BUILDING MOVEMENT. Settling and other building movement can cause window sashes to shift within their openings, leading to rattling sashes or glass that are difficult to operate. Movement may also expose gaps between window units and the frame, which will allow moisture penetration. Historic windows can be adjusted more easily in response to these shifts than newer, single hung counterparts.

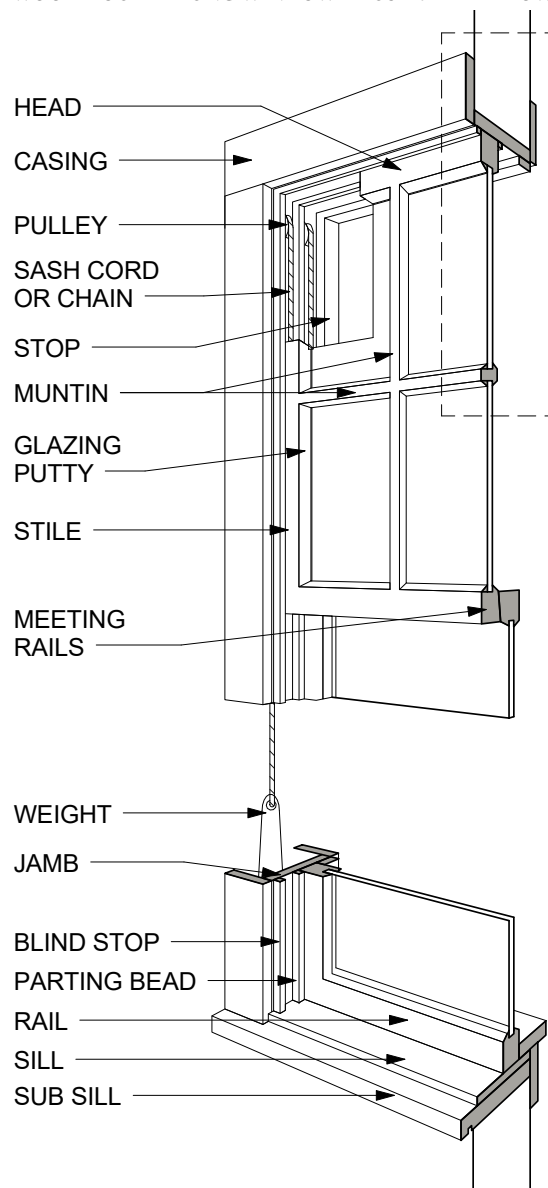
WEATHERING. Weathering will naturally degrade window components, especially those that are not well maintained. Wood can crack and splinter, paint can deteriorate, and metal hinges and other components can corrode.

AGE. Over time, all window components will naturally begin to deteriorate or wear out. Glazing putty will dry out and crack over a period of time, and seals between frames and sashes or upper and lower sashes will break down.

IMPROPER OR INADEQUATE MAINTENANCE OR REPAIR. Failure to maintain window units is the primary cause of deterioration. When well maintained and repaired correctly, historic windows can function for hundreds of years. On the other hand, failure to maintain windows will lead to their rapid deterioration.

WINDOW COMPONENTS

WOOD DOUBLE HUNG WINDOW ILLUSTRATED BELOW



MAINTAINING YOUR WINDOWS

REGULARLY INSPECT YOUR WINDOWS. Regular inspection and maintenance is key to ensuring that windows last for many years. Windows should be monitored to see if water is penetrating the window or deteriorating the exterior surfaces. In addition, homeowners should inspect for air infiltration, broken or loose frames, sashes, and glass, and non-functioning elements such as cords or locks.

CLEAN DIRT AND PAINT BUILDUP. Keeping movable surfaces free of dirt, debris, and paint buildup will allow for their smooth operation and prevent sashes from becoming stuck in their frame.

REPLACE GLAZING PUTTY WHEN NECESSARY. Glazing putty will naturally break down over time by drying out and cracking. Replacing putty when necessary will maintain the weather tight seal between the glass and wooden frame.

DO NOT FORCE OPEN WINDOWS. Forcing open stuck windows can damage sashes and frames. Instead, use a putty knife by gently sliding it along the entire length of the window's perimeter between the frame and sash to break the paint seal.

MAINTAIN PAINTED WINDOW SURFACES. Paint is key to deterring moisture penetration, organic growth, and pest infiltration. Flaking, peeling, or deteriorated paint should be removed, and surfaces should be recoated to minimize the area of surfaces exposed to inclement damages.

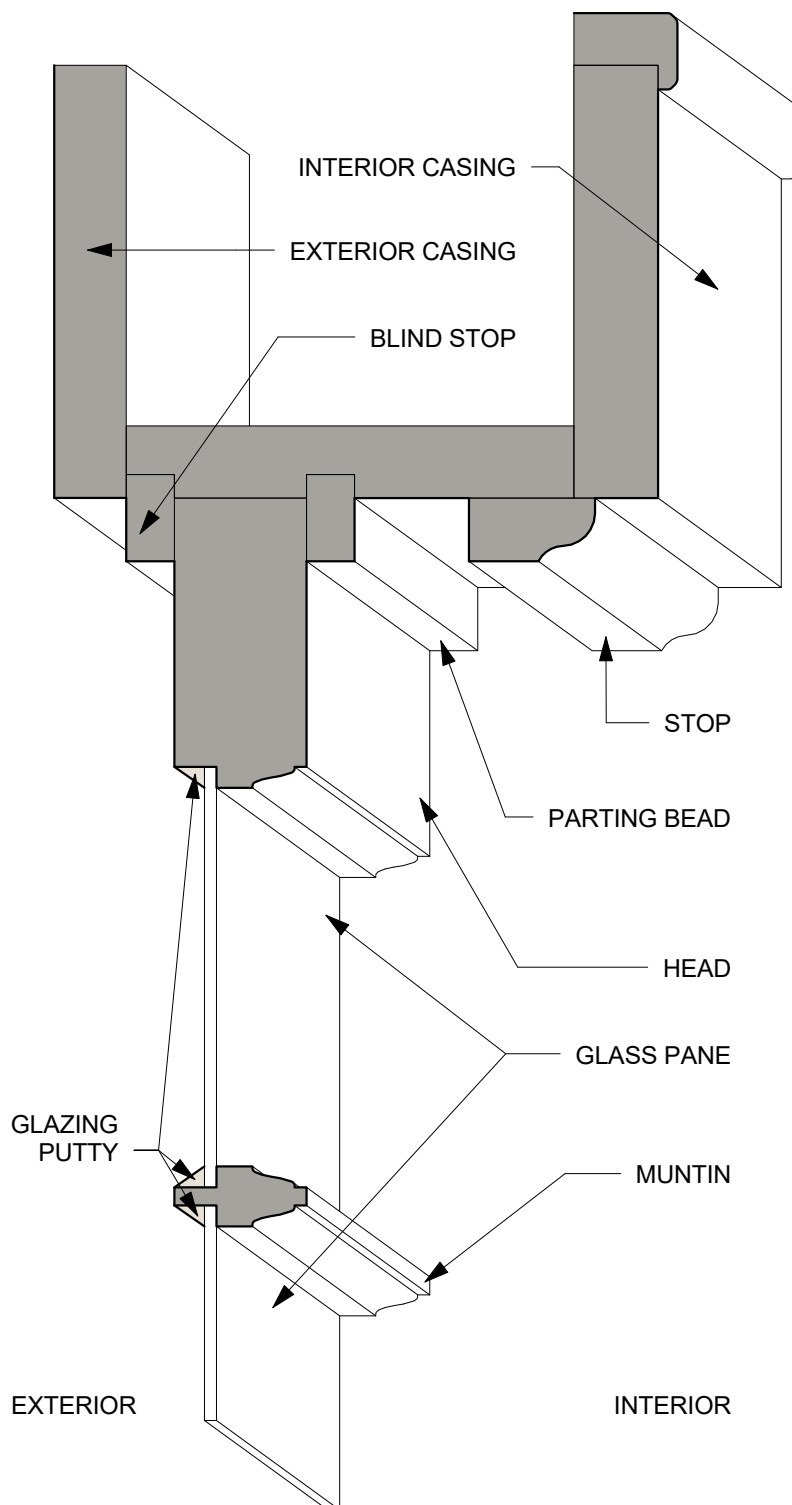
CAULKING, WEATHER-STRIPPING, AND FLASHING. Caulking, weather-stripping, and flashings around windows should be maintained to prevent moisture and air infiltration.

REPAIRING YOUR WINDOWS

Historic wooden windows benefit from the fact that they can easily be repaired when damage or deterioration is present, alleviating the trouble and expense of completely replacing the window system which may alter the historic integrity and character of a building. The City of St. Petersburg recommends the retention and repair of original windows, whenever possible. Repair of historic wood windows is a much greener approach than replacement. Many windows before WWII were constructed of old growth wood

WINDOW HEAD [JAMB] DETAIL

WOOD DOUBLE HUNG WINDOW ILLUSTRATED BELOW



which is naturally stronger and more resistant to deterioration. The repair and weatherization of existing wood windows is more practical than most people realize and many windows are unfortunately replaced because of a lack of awareness of techniques for evaluation, repair, and weatherization. Wood windows which are repaired and properly maintained will have greatly extended service lives while contributing to the historic character of the building and surrounding neighborhood.

Determinations concerning the treatment of historic windows begin with Standard 6 of the Secretary of the Interior's Standards for Rehabilitation:

"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."

Repair can include renewal of finishes, material repair using epoxies, replacement of component parts and additions such as weather stripping. While it may be possible to repair even severely deteriorated windows, repair of deterioration beyond a certain level is not practical or reasonable and replacement becomes the appropriate treatment.

The Standards also state,

"The removal of historic materials or alterations of features and spaces that characterize a property shall be avoided."

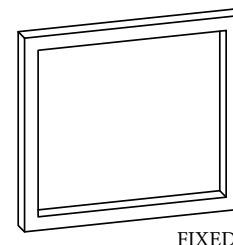
While most windows are significant to the character of a property, every window on all properties is not, and it is in these cases that considerations beyond deterioration as described below are appropriate.

DOCUMENTATION OF DETERIORATION. Determination as to when deterioration is sufficiently severe to justify replacement must be based on documentation of the condition of the windows. What constitutes effective documentation may vary with the circumstances of the project, but at minimum must include enough good quality photographs to clearly depict the full range of conditions. When a project involves a great many deteriorated windows, general quantification of the specific aspects of the deterioration may substitute for photographs and descriptions of every window. A full window survey should only be needed in limited instances.

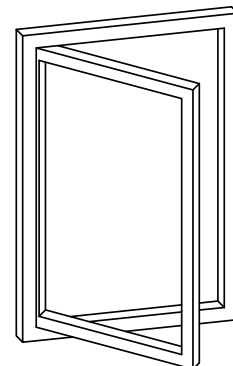
Questions about the feasibility of repair or the quality of the repaired window can usually be best answered by doing a sample repair. The appearance, cost of the repair, and other factors may be considered. Where particular performance levels are critical, testing of the repaired window may provide information useful in evaluating the viability of repair.

WINDOWS AND ENERGY EFFICIENCY

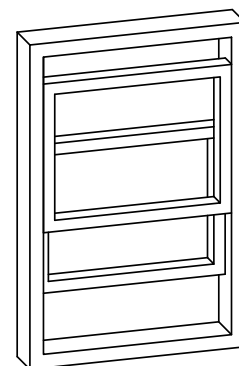
The basic design of windows means they are simply not good insulators from heat and cold, no matter how they are made. Weatherizing your existing historic windows and using basic practices can provide a much more affordable alternative to buying replacement windows and can even make them more energy efficient than a brand new, insulated window. In addition, it minimally impacts the historic characteristics of your window and building.



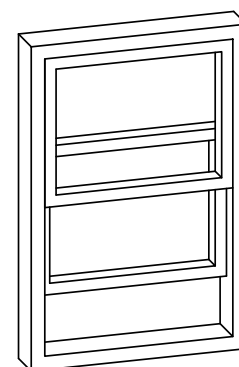
FIXED



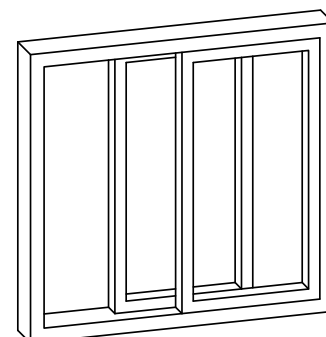
CASEMENT



DOUBLE-HUNG



SINGLE-HUNG



SLIDING

JOINT FILLERS, CAULKING, AND WEATHER STRIPPING. Making sure that joint fillers such as glazing putty and sealants are in good condition around non-movable parts such as glass and frames will help minimize air and moisture penetration in these areas. Likewise, maintaining the caulking that seals the jamb, head, and sill to the window opening will also minimize infiltration.

By adding or replacing the weather stripping on your window, you can reduce infiltration by as much as 50%. Weather stripping comes in a variety of materials and sizes and is an inexpensive way to increase energy efficiency.

LOCK YOUR WINDOWS. Not only does locking your window increase security, it also creates a tight seal between the sashes and helps reduce air infiltration.

INSTALL STORM WINDOWS. Installing a storm window grants historic windows the greatest energy efficiency. In fact, the combination of a historic window and a storm window may provide better insulation than a brand new, double-pane window. Exterior storms are operational and can easily be removed. They also help maintain the historic window by protecting it from environmental impacts, and profiles can even be matched to minimize their visual impact.

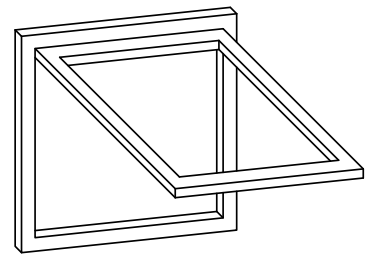
REPLACING YOUR WINDOWS

Your historic windows have lasted in some cases for 100 years, revealing the quality of their construction. It is important to understand that replacement windows generally last from 6 to 25 years, depending on quality, because complete replacement is usually necessary when a single part breaks; Vinyl and PVC materials break down and discolor in ultraviolet light, the seal around double glazing can fail within 6 to 10 years resulting in condensation between the panes and necessitating replacement, many of the seals holding the glass in place have a life expectancy of ten years or less. The cost to replace windows is most often much more expensive overall.

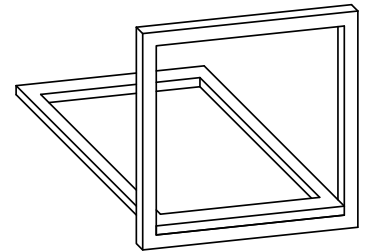
MAINTAINING AND REPAIRING HISTORIC WINDOWS is always preferable to replacing windows with modern units. However, a historic window may sometimes be beyond the point of being economically or technically feasible to repair. In this instance, replacement might be the only viable option. Other considerations might be applicable, including hurricane protection and impact resistance. Window replacements on local landmarks and properties located within local historic districts are regulated within the City's land development regulations.

BEFORE REPLACING A WINDOW, CONSIDER what needs to be replaced. Does the entire assembly, including sash and frame need to be replaced, or is it only the sash that needs to be replaced? Does the window just need to be resealed or re-hung? In addition, studies show that it can take upwards of 30 years to recoup energy savings through total window replacement.

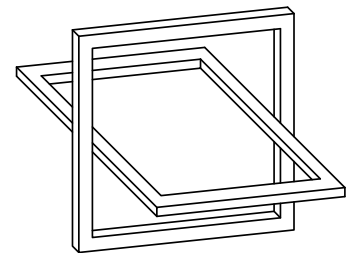
EFFORT SHOULD BE MADE TO replicate the style, size, light configuration, and profile of any element being replaced. If historic windows were originally wood, it is recommended that replacement windows be of wood. New wooden windows can easily be built to replicate the existing profile and configuration. Aluminum, Vinyl, and wood clad with vinyl or metal are prefabricated and typically have wider, flat profiles and shallow settings, both of which can drastically alter the character of a historic building. Looking at old photographs can often discover original window design and configuration, but if you are unsure of the original design, it is recommended to install windows that are compatible with the historic character and period of the building.



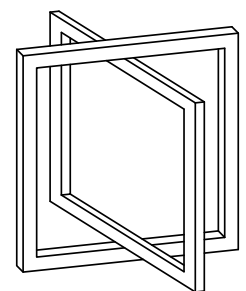
AWNING



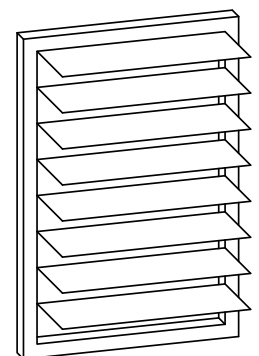
HOPPER



PIVOT, HORIZONTAL



PIVOT, VERTICAL



JALOUSIE

FACTORS TO CONSIDER IN EVALUATING THE MATCH OF A REPLACEMENT WINDOW

CONFIGURATION AND PROPORTION. The replacement window should have a light configuration to match the historic window. Also, the proportions of components should match the historic window.

MUNTINS. Reproduced as simulated divided lights – consisting of a three-dimensional exterior grid, between-the-glass spacers, and an interior grid – may provide an adequate match when the dimensions and profile of the exterior grid are equivalent to the historic muntin and the grid is permanently affixed tight to the glass. Because of its small size, even slight differences in the dimension of a muntin can have a noticeable effect on the overall character of a window. Shape, as well as depth, are important to the visual effect of a muntin.

WINDOW FRAME SIZE AND SHAPE. The replacement window should be the same type, shape, and size to fit the existing window opening. Openings should not be enlarged or filled in as this will significantly alter the visual character of the building.

DEPTH IN WALL. Window unit placement in relation to the wall plane; the degree to which the window is recessed into the wall. The location of the window affects the three-dimensional appearance of the wall; therefore, the location of the replacement window should be setback into the wall the same distance as the historic window.

MATERIALS AND FINISH. While it may be theoretically possible to match all the significant characteristics of a historic window in a substitute material, finishes, profiles, dimensions and details are all affected by a change in material.

GLASS CHARACTERISTICS. Insulated and/or laminated glass can work for replacement windows if it does not compromise other important aspects of the match. The clarity and reflectivity of standard clear window glass are significant characteristics of most windows. Color should only be a noticeable characteristic of the new glass where it was historically, and any coating added must not perceptibly increase the reflectivity of the glass.

RECOMMENDED

- + Retain and repair window openings, frames, sash, glass, lintels, sills, pediments, architraves, hardware, awnings, and shutters where they contribute to the architectural and historic character of the building.
- + Improve the thermal performance of existing windows and doors by adding or replacing weather-stripping and adding storm windows that are compatible with the character of the building and do not damage window frames.
- + Replace missing or irreparable windows on significant elevations with new windows that match the original in material, size, general muntin and mullion proportion and configuration and reflective qualities of the glass.

NOT RECOMMENDED

- × Introducing or changing the location or size of windows, and other openings that alter the architectural and historic character of a building.
- × Replacing window features on significant facades with historically and architecturally incompatible materials such as anodized aluminum, mirrored or tinted glass.
- × Removing window features that can be repaired where such features contribute to the historic and architectural character of a building.
- × Changing the size or arrangement of window panes, muntins, and rails where they contribute to the architectural and historic character of a building.
- × Replacing windows that contribute to the character of a building with those that are incompatible in size, configuration, and reflective qualities or which alter the setback relationship between window and wall.
- × Installing heating/air conditioning units in window frames when the sash and frames may be damaged. Window installations should be considered only when all other visible heating/cooling systems would result in significant damage to historic materials. If installation proves necessary, window units should be placed on secondary elevations not readily visible from public thoroughfares.

A note on replacement windows

Replacement windows have long been marketed as a more energy efficient, maintenance-free alternative to historic windows; however, there are a number of additional considerations that should go into every window repair and replacement decision.

ALL WINDOWS NEED TO BE MAINTAINED. Every window must be maintained to make sure that they are functioning correctly by insulating heat and preventing air infiltration. Failing to properly maintain a replacement window will cause it to break down just like a historic window.

MAINTENANCE-FREE DOES NOT MEAN that the window won't deteriorate. Despite claims by the window industry, all windows deteriorate over time, with newer products hardly comparing to the resilience of their older counterparts. For example, vinyl will discolor and easily warps when exposed to high temperatures; it also expands and contracts more than other materials, causing sagging, twisted, or bent frames. Aluminum is a poor insulator and can cause high levels of condensation, and the baked on enamel finish on most windows is easily scratched, exposing the bare metal to environmental degradation. While a broken or deteriorated section of a wooden window could be repaired if necessary, modern windows cannot simply be repaired without near full replacement. Any functional damage effectively means that the window must be completely replaced, and since window companies frequently change their product line, future replacement windows may not match earlier replacement windows that may already be installed, resulting in a mix of non-matching window sets.

COST AND PAYBACK. Replacing historic windows with modern, insulated windows is not always the most economical choice. As noted in the National Parks Service Preservation Brief 3: Improving Energy Efficiency in Historic Buildings, U.S. Department of Energy data suggests that windows are responsible for only 10% of a home's energy loss, ranking it sixth behind heavier energy drains such as floors, walls, and ceilings (31%), ducts (15%), fireplaces (14%), plumbing penetrations (13%), and doors (11%). Replacement windows have a considerable expense. You must pay to remove and dispose of existing windows, to purchase and deliver new windows, to modify or replace existing frames, and to install the new windows. It can take upwards of 30 years to recover the cost of installing new windows through any energy savings you may receive. In contrast, installing a storm window over a historic window has a payback of about five years and is just as energy efficient, and often improves or maintains the aesthetic and historic value of a building. For example, look closely at the highly detailed woodwork of existing window muntins, and compare them with those from a newer window.

NOT SUSTAINABLE. In addition, some replacement windows have a very high environmental cost that makes them one of the least sustainable options. Materials such as vinyl are composed of non-renewable resources such as natural gas and petroleum and contain six of the most harmful industrial pollutants – dioxins, furans, cadmium, lead, mercury, and organic tin. Also, manufacturing requires large expenditures of energy and produces large amounts of carbon dioxide and acidic sulfur dioxide. As such, installing replacement windows is among the least sustainable choices.

Awnings and Canopies

Canopies are a type of covering that extends out from the wall, sheltering a space. Awnings are designed to cover a window or door. Canvas awnings were sometimes featured on Mediterranean Revival style buildings in St. Petersburg's historic districts. Suspended canopies are common on the City's historic commercial blocks. The installation of awnings on residences should not obscure character-defining features of a contributing structure. If historical photo documentation can be produced that demonstrates awnings existed on the structure or a similar building, awnings in a style similar to those depicted may be considered appropriate and approved. The awning should reinforce the frame of a storefront, but not cover the space between the second story windowsills and the storefront cornice. If a flat canopy exists, it can be dressed with a one to two-foot awning valance. Awnings should be constructed in proportion to the entryway and should be compatible with the design of the structure and adjacent streetscape. Awning shape should follow the lines and shape of the window opening. Angled, rectangular, shed type awnings are most appropriate for flat-headed windows and storefronts; semi-circular type awnings are most appropriate for arched windows.

RECOMMENDED

- + Install awnings that are historically appropriate to the style of the building. Awnings should follow the lines of the window or door opening for which they are intended.

NOT RECOMMENDED

- × Installing awnings that obscure architecturally significant detailing or features.
- × Replacing architecturally significant detailing, such as commercial canopies, with awnings.
- × Installing on significant facades shutters, screens, blinds, security grills, and awnings which are historically inappropriate and detract from the building's character.



Screens

Original insect screens on operable windows allow for natural ventilation of interior spaces. They allowed for effective low-cost natural cross-ventilation in buildings prior to the advent of air-conditioning. The screens were intended to be simple and easily serviceable and removable for window cleaning. Early screen material was either bronze or copper mesh and may still be found on many buildings. Modern screens utilize fiberglass mesh. Many historic buildings had top-mounted hanger hooks for easy removal. New screens can easily be fabricated to fit the existing recessed window frames to the replicate the historic size and appearance of the original screens. Restoration of missing historic screens is an appropriate treatment to complete the exterior historical character of a building. Likewise, permanent removal of these screens is highly discouraged.



Shutters

Operable original shutters on historic buildings in St. Petersburg are rare. The design of exterior replacement shutters should be based on physical evidence of original shutters or photographic documentation of the specific building or buildings of a similar style. Shutters should be appropriately fitted to the window opening so that they are the same height as the opening and cover the entire opening when closed. Shutters should not be attached directly to the face of a building. They should remain operational by being secured to the building by hinges and fasteners



DOORS & ENTRANCES

Historically, doors have not only played an important role in allowing light and ventilation into a house, but they have also served as the threshold between interior and exterior spaces, providing the gateway for those entering a home and often dictating the formality of a welcoming into the home. Doors can vary widely in composition and design, and much like windows, doors should be maintained as important features in defining the character of a house. They frequently contain decorative or stylistic features, such as transom and sidelights or detailed surrounds. Doors and entrances and associated detailing should be preserved. Changes to door size and configuration should be avoided. If a historic entrance cannot be incorporated into a contemporary use for the building, the opening and any significant detailing should, nevertheless, be retained.

Replacement doors should either match the design of the original or substitute new materials and designs appropriate to the original. Historic doors that do not match the composition and stylistic details of the building should not be substituted. Contemporary stock doors and screen doors are inappropriate replacements. Replacement screen doors should be simple and any ornamentation should be based on historic precedent and in keeping with the character of the entry. Aluminum, metal, and jalousie doors should be avoided except where documented historically.

COMMON SOURCES OF DETERIORATION

AGING. Since doors are regularly used, they are typically subjected to more deterioration than other building elements. Over time, elements such as thresholds may wear from foot traffic, hinges may loosen, and doors may get scuffed or dented.

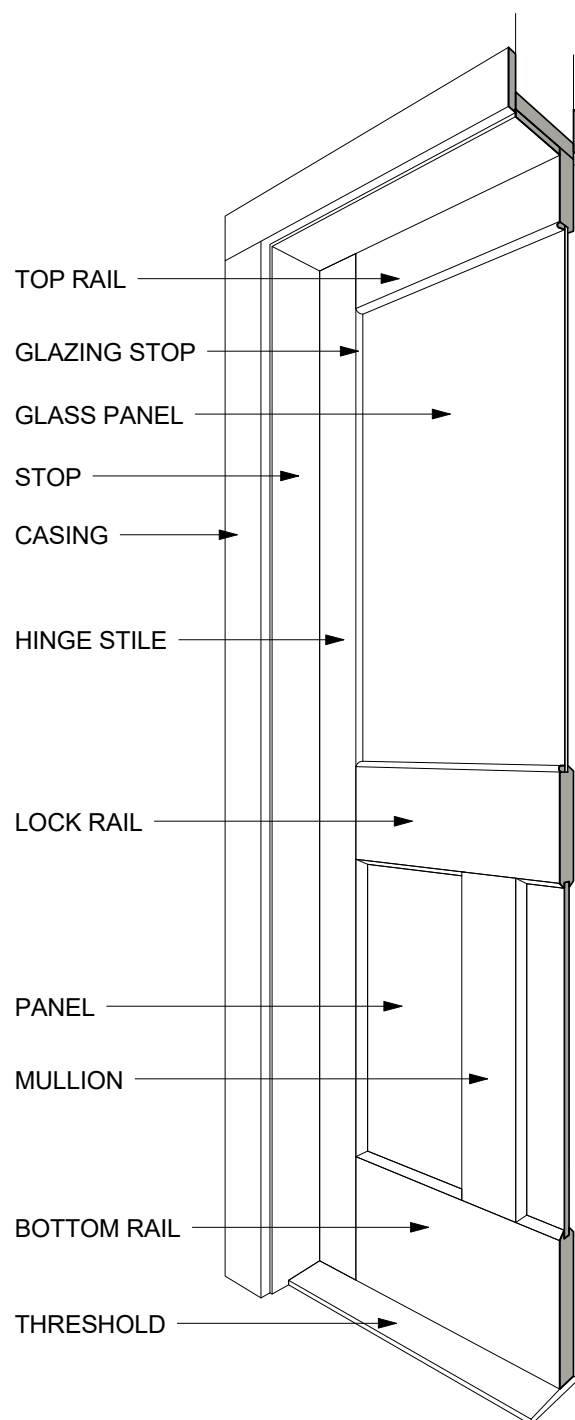
DIRT AND DEBRIS. Like on windows, dirt, debris, and paint buildup can compromise the smooth operation of doors.

BUILDING MOVEMENT. Settling and other building movement can cause doors and frames to shift, resulting in doors that sit crooked in their frames.

MOISTURE AND HUMIDITY. Moisture and humidity levels affect historic doors like any other material and can lead to deteriorated paints, stains, and wood. In addition, since wood expands as it takes on moisture, doors may swell and become difficult to open or close in times of high humidity, and some doors may ultimately warp. Metal doors may corrode with excessive moisture if they are not properly coated.

WEATHERING. Being constantly exposed to weather and environmental impacts, doors will naturally deteriorate over time if not maintained.

DOOR COMPONENTS



MAINTAINING YOUR DOORS

KEEP HARDWARE OPERATIONAL. Hinges, handles, and knobs should be kept tight and oiled to ensure proper functioning.

CLEAN DIRT AND PAINT BUILDUP. Dirt, paint, and debris should be cleared from doors since it can retain moisture and can hinder the smooth operation of doors.

REPLACE DETERIORATED COMPONENTS INDIVIDUALLY. If deterioration is localized, individual components or pieces can likely be replaced. This will keep the door functioning while deterring deterioration from affecting the rest of the door.

MAINTAIN PAINTED SURFACES. Paints and stains protect historic wooden doors from rot and insect infiltration. Doors should be maintained so that any coatings are impervious. If paint has significantly deteriorated and doors need to be refinished, it is recommended that both the interior and exterior be refinished since only refinishing one side can cause the door to warp.

WEATHER-STRIPPING AND CAULKING. To prevent moisture and air infiltration, doors should be properly weather-stripped and caulked. Weather-stripping should be installed where the door joins the meeting rail, and caulking should be installed between the doorframe and wall surfaces.

STORM OR SCREEN DOORS. Installing a storm or screen door can be a viable way of increasing efficiency while minimizing a door's exposure to the elements. If a storm door is to be installed, it should match the existing opening. Solid panel wooden doors with a large, single glass pane are most recommended because the transparency will largely retain the visual aesthetic of the historic door.

Garage Doors

Historic garage doors are typically character defining elements in the facades of historic buildings. Whether there is one single large door or a series of doors creating a rhythm across a the building elevation, they are important to the historic integrity of the building.

When repairing or altering a historic garage door, one should avoid removing historic materials and features that are in good condition. The garage door's frame and trim should be preserved along with original associated features such as glazing and hardware. Replacement should be limited to severely deteriorated components. Assure that the frames and doors have proper maintenance, regular painting, and that caulking and weatherstripping are applied as necessary.

In the case where historic garage doors are deteriorated beyond repair, or have already been replaced with inappropriate modern garage doors, any new treatments should be compatible with the historic character of the building. When replacement is necessary, the original garage doors location, shape, panel configuration, and size should be maintained.

RECOMMENDED

- + Retain and repair historic door openings, doors, screen doors, trim and details such as transom, sidelights, pediments, frontspieces, hoods and hardware where they contribute to the architectural character of the building.
- + Replace missing or deteriorated doors with doors that match the original, or are architecturally appropriate to the style of the structure.
- + Place new entrances on secondary elevations away from the main elevation. Preserve non-functional entrances that are architecturally significant.
- + Add simple or compatibly designed wooden screen doors where appropriate.

NOT RECOMMENDED

- × Introducing or changing the location of doors and entrances that alter the architectural character of the building.
- × Removing significant door features that can be repaired.
- × Replacing deteriorated or missing doors with stock doors or doors that are inappropriate designs or constructed of inappropriate materials.
- × Blocking in historic entrances or glass panels, transoms, and sidelights.
- × Adding security grills or other alterations over glass doors.
- × Adding aluminum screen doors, or sliding glass doors.



SIGNAGE

Changing Signage and Designated Local Historic Landmarks

The intent of all signage is to identify the use of the structure, identify a product or service, or provide information. Relaying information about modern uses in historic buildings can be easily accomplished, so long as the building's historic design and context are kept in mind. Many commercial buildings were designed with specific locations reserved for signage. Perhaps more than any other building type, commercial storefronts must evolve as their occupants change. Additionally, many residential structures have been converted to commercial uses; signage may be more challenging to place appropriately on these structures. Modern signage should always aim to strike a balance between the building's historic design and its modern use.

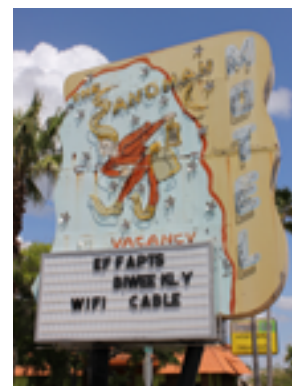
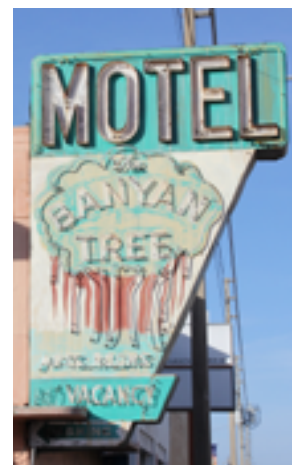
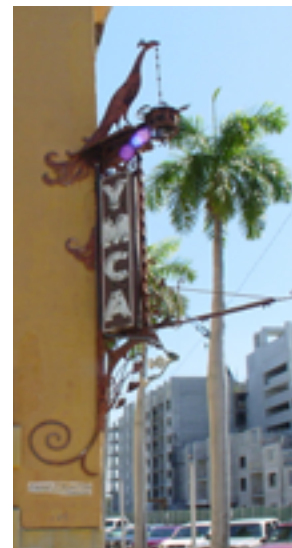
The following suggestions will help business owners locate signage on their historic buildings in an appropriate manner. Remember, however, that St. Petersburg has a local Sign Ordinance. The rules and regulations of the Sign Ordinance will need to be met as well as approvals based on the architectural design of the sign through the COA process.

Signs of Historic Significance

In some cases, signs themselves have become significant and iconic elements of St. Petersburg's built environment. Since the Sign Ordinance has changed over the years, some of the City's most unique and recognizable signs have become nonconforming. In order to allow and encourage the continued use, maintenance, and preservation of these signs, the City has adopted regulations pertaining to Signs of Historic Significance.

The City of St. Petersburg's Historic Sign Ordinance addresses the continued use and restoration of iconic and significant signs separately from the buildings to which they are connected. The Signs of Historic Significance regulations are intended:

- To provide for the preservation of St. Petersburg's unique character, history, and identity, as reflected in its iconic signs,
- To preserve the sense of place was created by signs dating to earlier eras,
- To prevent inappropriate reuse of nonconforming and/or illegal signs while ensuring that the signs are safe and well maintained,
- To prevent the unintentional loss of individual signs with historic or unique characteristics and, where possible, to provide a means for their retention and restoration, and
- To allow owners the flexibility to preserve historic and vintage signs.



Under the regulations pertaining to Signs of Historic Significance, the owners of signs placed on an Inventory of Signs of Historic Significance may be allowed flexibility with regard to the signs' nonconforming size and placement in order to encourage the long-term preservation and reuse of these recognizable elements of the City's past. Signs of Historic Significance may be nominated to the Inventory by their owners or City staff. A proposed Sign of Historic Significance shall comply with specialized criteria included in the City's sign Ordinance. This classification does not preclude owners from removing these signs. The regulations apply only to signs included in the City's inventory of Signs of Historic Significance.

The inventory of Signs of Historic Significance is maintained by the City's historic preservation Office and can be viewed at stpete.org/history. The inventory booklet includes guidelines and recommendations for the treatment of historic signs. Although City staff is available to assist the owners of historic and vintage signs with advice concerning the restoration and rehabilitation of these unique resources, a COA is not required for Signs of Historic Significance that are not associated with Local Historic Landmarks.



RECOMMENDED

- + Early to mid-twentieth century commercial buildings were typically designed with sign boards or other locations where signage should logically be placed. New signage should be applied to these areas and be respectful of the historic scale and style of earlier signs.
- + Incorporate architectural style and detailing of the building into the sign to reinforce the connection between the building and signage.
- + Repairing and preserving original or historic signs is encouraged. Reuse of historic sign frames should be considered when possible. When they remain in place, these frames provide an excellent indication of appropriate size, scale, and location of signage.
- + Using replicas of historic signage which relate to the architecture and historic use of the structure is encouraged, a process which may be supported by St. Petersburg's Historic Sign Ordinance.
- + Multiple signs on a building should relate to each other in style and character.
- + Freestanding signs are more appropriate than adding signage which covers historic detailing, or when space is not provided on the building. This is especially true when the structure is residential in nature.
- + Business owners are encouraged to employ materials, construction, and technologies which were popular during the building's period of significance.
- + Awnings with small amounts of lettering and shingle style signage are most appropriate in residentially scaled districts.
- + Ensure that sign installation causes no damage to historic materials. Anchor mounting brackets and hardware for signs into mortar, not masonry.

NOT RECOMMENDED

- × Signage should not be installed over architectural features. This includes windows and other details.
- × The use of multiple types of signage and unrelated signage is discouraged.
- × Signage that does not relate to the scale of the building is discouraged.
- × Back-lit signs and other lighted signs are less appropriate.

ADDITIONS & ALTERATIONS

Since these homes are not as large as today's lifestyle would dictate, additions to these structures are not uncommon. Additions to historical structures can greatly affect their appearance. If a building is noted for its architectural integrity, a poorly designed addition could actually remove it from the National or Local Register by compromising its integrity. Character defining features should not be radically changed, obscured, damaged, or destroyed in the process of adding new construction. Much debate has taken place concerning additions to historic structures. Some assert that the new construction should clearly be identified. Others believe that the addition should match exactly that of the original construction. The best solution, and the way in which projects are reviewed by St. Petersburg, State and Federal agencies, is that the addition should be a little of both theories. The addition should be identifiable as new construction while basing its design, appearance and material choices on the historic structure. Additions should use the architectural style to guide the design of the addition. In addition to architectural style, the scale, massing, fenestration patterns, (placement of windows and other architectural details), and materials should replicate that of the original structure. Additions should be located in order that the character of the original structures not be significantly impacted. Additions are best placed on the rear or side of the main structure. Generally, it is not a good idea to place the addition in front of the main facade of the historic structure. The following is an explanation of various architectural terms and issues which will assist in identifying appropriate solutions to the construction of additions.

Building Forms

Building mass is more than mere physical size of a structure; it relates to the way in which a building appears. Materials and the amount of open space versus solid space of a building, all affect the way the building appears. When a building is referred to as "massive", it means that it has a heavy, solid look to it. Massive buildings typically look more sound and bold. Buildings with little mass tend to look more temporary or frail. For this reason buildings such as banks; i.e., the Alexander Bank (State Theater), are designed to have more mass; while residential structures have less mass. Materials also affect the appearance of mass. If two identical homes were built, (one out of brick and one out of wood), the brick home would look more massive. This is because brick appears to be a more substantial "massive" material. The brick home, in turn, would appear more permanent.

Symmetry vs. Asymmetry

A symmetrical building is a building that has an identically balanced facade, so that if a line was drawn down the middle of the building, one side would be identical to the other. Conversely, an asymmetrical facade is one that if a line was drawn down its middle, one side would look different from the other. Symmetrical buildings appear more formal while asymmetrical buildings appear less restrained. The use of symmetry or asymmetry also relates to the way in which a building is perceived. Symmetrical shapes were often used for bank and municipal buildings such as City Hall, while asymmetrical forms were in used recreational buildings such as the Coliseum.

Fenestration

Fenestration is the term used to describe the pattern of the elements and details of a facade. Windows, doors, brackets and/or other details are all common fenestration elements. The fenestration pattern can be used to reinforce other character defining elements, or can add excitement to an otherwise plain facade. A regular, evenly spaced pattern of windows can reinforce the massive, symmetrical appearance of a structure. Conversely, the use of multiple types of windows that are randomly placed on the same facade can make the building appear less organized and less powerful.

Vertical vs. Horizontal

A building's form can be perceived as vertical or horizontal or non-directional. Vertical structures have the appearance of being more impressive or powerful while horizontal structures appear more down to earth. Towers, tall thin windows, columns, etc., are elements which enhance verticality. Decorative banding, cornice lines, and wide overhangs all add to the horizontal emphasis of a structure.

RECOMMENDED

- + Additions should only be undertaken after it has been determined that the new use cannot be accommodated by altering non-character defining interior spaces of the historic structure.
- + Protect architectural features and details that contribute to the character of the building during the course of construction.
- + Construct new additions so that there is the least possible loss of historic materials and so that character-defining features are not obscured, damaged, or destroyed.
- + Locate an attached exterior addition to the rear or inconspicuous side of a historic building; and limit its size and scale in relationship to the historic building. Additions should be clearly subordinate to the historic structure.
- + Design new additions in a manner that clearly distinguishes historic and non-historic features.
- + Design additional stories, when required for new use, that are set back from the wall plane and are as inconspicuous as possible when viewed from the street.

NOT RECOMMENDED

- × Expanding the size of a historic building by constructing a new addition when the new use could be met by altering non-character defining interior spaces.
- × Attaching additions so that the character-defining features of the historic building are obscured, damaged, or destroyed.
- × Designing a new addition so that its size and scale are out of proportion to the historic building, thus diminishing its historic character.
- × Designing and constructing new additions that result in the diminution or loss of the historic character of the resource, including its design, materials, workmanship, location, or setting.
- × Using the same wall plane, roof line, cornice height, materials, siding or window type to make additions appear to be part of a historic building.
- × Adding height to a building that changes its scale and character. Changes in height should not be visible when viewing the principal facades.

ADA ACCESSIBILITY

Historically, most buildings and landscapes were not designed to be readily accessible for people with disabilities. In recent years, however, emphasis has been placed on preserving historically significant properties, and on making these properties and the activities within them more accessible to people with disabilities. The Americans with Disabilities Act (ADA) extends comprehensive civil rights to individuals with disabilities. Historic properties, including buildings, sites, and landscapes, are not fully exempt from the ADA and must comply with its regulations. However, as with other alterations, historic properties can generally be made accessible while preserving their architectural character through careful planning and sensitive design.

Planning Accessibility Modifications

Historic properties are distinguished by features, materials, spaces, and spatial relationships that contribute to their historic character. Often these elements, such as steep terrain, monumental steps, narrow or heavy doors, decorative ornamental hardware, and narrow pathways and corridors, pose barriers to persons with disabilities, particularly to wheelchair users. A three-step approach is recommended to identify and implement accessibility modifications that will protect the integrity and historic character of historic properties:

STEP 1 – REVIEW THE HISTORICAL SIGNIFICANCE OF THE PROPERTY

If the property has been designated as historic (properties that are listed in, or eligible for listing in the National Register of Historic Places, or designated as a Local Historic District), the property's nomination file should be reviewed to learn about its significance. One of the City of St. Petersburg's Preservation Planners or the State Historic Preservation Offices can usually provide copies of the nomination file and are also resources for additional information and assistance. Review of the written documentation should always be supplemented with a physical investigation to identify which character-defining features and spaces must be protected whenever any changes are anticipated. If the level of documentation for a property's significance is limited, it may be necessary to have a preservation professional identify specific historic features, materials, and spaces that should be protected. For most historic properties, the construction materials, the form and style of the property, the principal elevations, the major architectural or landscape features, and the principal public spaces constitute some of the elements that should be preserved. Every effort should be made to minimize damage to the materials and features that convey a property's historical significance when making modifications for accessibility. Very small or highly significant properties that have never been altered may be extremely difficult to modify.

Secondary spaces and finishes and features that may be less important to the historic character should also be identified; these may generally be altered without jeopardizing the historical significance of a property. Non-significant spaces, secondary pathways, later additions, previously altered areas, utilitarian spaces, and service areas can usually be modified without threatening or destroying a property's historical significance.

STEP 2 – ASSESS THE PROPERTY’S EXISTING AND REQUIRED LEVEL OF ACCESSIBILITY

A building survey or assessment will provide a thorough evaluation of a property’s accessibility. Most surveys identify accessibility barriers in the following areas: building and site entrances; surface textures, widths and slopes of walkways; parking; grade changes; size, weight and configuration of doorways; interior corridors and path of travel restrictions; elevators; and public toilets and amenities. Simple audits can be completed by property owners or accessibility specialists can be hired to assess barriers in more complex properties, especially those with multiple buildings, steep terrain, or interpretive programs. Persons with disabilities can be particularly helpful in assessing specific barriers.

All applicable accessibility requirements - local codes, State codes and federal laws - should be reviewed carefully before undertaking any accessibility modification. Please contact the City of St. Petersburg’s Building Department for questions regarding local building regulations and permitting. The Americans with Disability Act Accessibility Guidelines (ADAAG) is the document that should be consulted when complying with the Americans with Disabilities Act (ADA) requirements.



STEP 3 – IDENTIFY AND EVALUATE ACCESSIBILITY OPTIONS WITHIN A PRESERVATION CONTEXT

Once a property's significant materials and features have been identified, and existing and required levels of accessibility have been established, solutions can be developed. Solutions should provide the greatest amount of accessibility without threatening or destroying those materials and features that make a property significant. Modifications may usually be phased over time as funds are available, and interim solutions can be considered until more permanent solutions are implemented. A team comprised of persons with disabilities,

accessibility and historic preservation professionals, and building inspectors should be consulted as accessibility solutions are developed. Modifications to improve accessibility should generally be based on the following priorities:

- 1) Making the main or a prominent public entrance and primary public spaces accessible, including a path to the entrance;*
- 2) Providing access to goods, services, and programs;*
- 3) Providing accessible restroom facilities; and,*
- 4) Creating access to amenities and secondary spaces.*

All proposed changes should be evaluated for conformance with the Secretary of the Interior's "Standards for the Treatment of Historic Properties". These Standards stress the importance of retaining and protecting the materials and features that convey a property's historical significance. Thus, when new features are incorporated for accessibility, historic materials and features should be retained whenever possible. Accessibility modifications should be in scale with the historic property, visually compatible, and, whenever possible, reversible. Reversible means that if the new feature were removed at a later date, the essential form and integrity of the property would be unimpaired. The design of new features should also be differentiated from the design of the historic property so that the evolution of the property is evident.

When it enacted the Americans with Disabilities Act, Congress recognized the national interest in preserving significant historic properties. It established alternative minimum requirements for qualified historic properties that cannot be made physically accessible without threatening or destroying their significance. Qualified historic properties include properties listed in or eligible for listing in the National Register of Historic Places, and those designated under state or local law. Owners of qualified properties must first consult with the State Historic Preservation Officer (SHPO) before using the alternative minimum requirements. What are the alternative requirements? The alternative requirements provide a minimal level of access. For example:

- 1) An accessible route is only required from one site access point (such as the parking lot).*
- 2) A ramp may be steeper than is ordinarily permitted.*
- 3) The accessible entrance does not need to be the one used by the general public.*
- 4) Only one accessible toilet is required and it may be unisex.*
- 5) Accessible routes are only required on the level of the accessible entrance.*

In some cases, programmatic access may be the only option for extremely small or unaltered historic properties, such as a two-story house museum with no internal elevator. Programmatic access for historic properties refers to alternative methods of providing services, information, and experiences when physical access cannot be provided. It may mean offering an audio-visual program showing an inaccessible upper floor of a historic house museum, providing

interpretive panels from a vista at an inaccessible terraced garden, or creating a tactile model of a historic monument for people with visual impairments. For more information on accessibility requirements for historic buildings, please contact the City of St. Petersburg's Historic Preservation Planner or consult The Americans with Disabilities Act Accessibility Guidelines (ADAAG).

The evolution of signage has closely followed that of both commercial architecture and of transportation; changes to buildings' form and the speed at which we pass them have necessitated differing types of graphics to advertise the structures' uses. Advertising styles and preferences have evolved significantly over time, and, just as social, architectural, and technological movements have influenced the buildings we now consider landmarks, historic signage can represent the business and material culture of its era. Historic signs, when appropriately preserved, restored, or reused, can invoke memories of a community's evolution and strengthen a sense of place, even when owners, uses, or even entire buildings have changed. In addition to addressing the preservation needs of historic architecture, the National Park Service encourages the identification and preservation of historically significant signs as part of a comprehensive historic preservation program.



HURRICANE PROTECTION & EMERGENCY PREPAREDNESS

Historic properties are subject to damage from a variety of natural and human-made disasters. In Florida, the most prevalent type of disaster is from tropical storm activity. Each year, from June 1 to Nov. 30, catastrophic hurricanes can develop and threaten life and property in St. Petersburg with destructive wind, storm surge, and flooding. However, during any season, severe thunderstorms, tornadoes, floods and other perils can strike our community. Two main types of damage caused by hurricanes are:

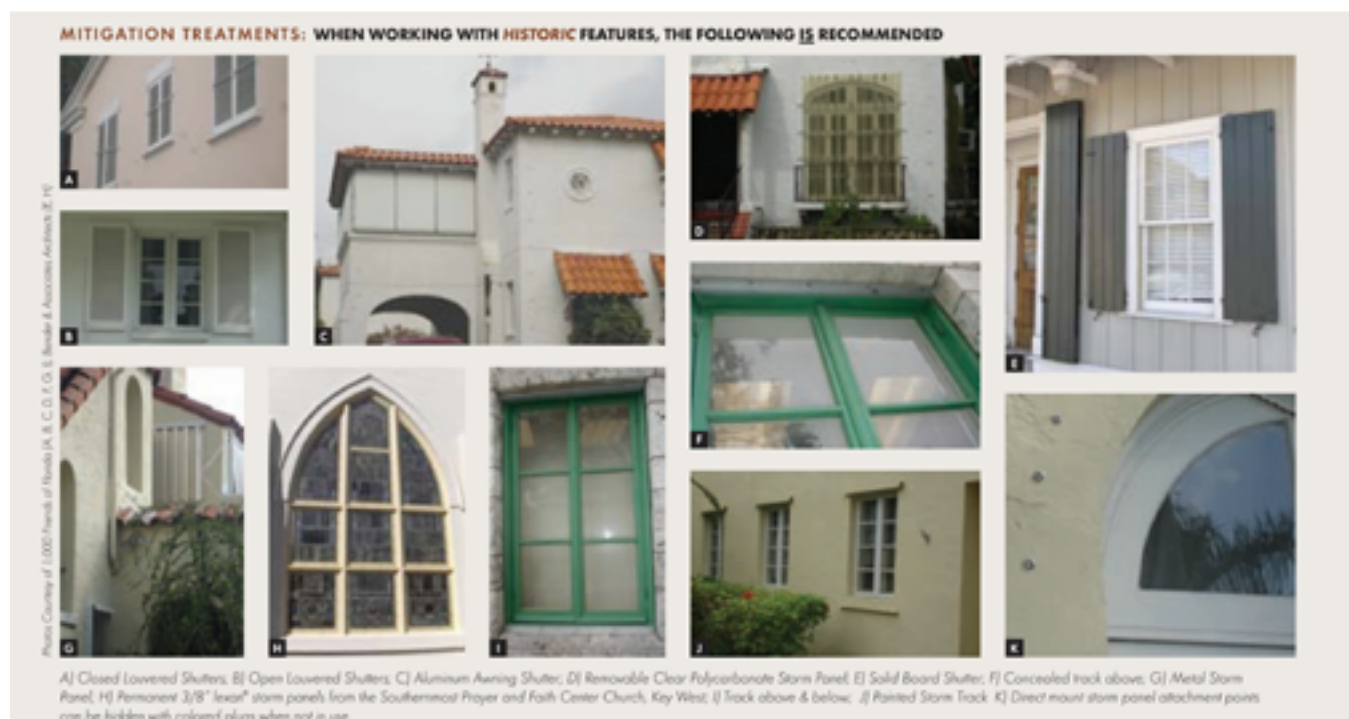
- Catastrophic wind damage to the structure and its elements and area damage from projectiles caused by flying debris
- Water damage from heavy rain and storm surges.

With careful planning, you can ensure that the character-defining features of your property are protected and minimize any possible damage. When installing treatments to protect your historic property, you should always keep in mind the Secretary of the Interior's Standards for Rehabilitation.

Most Importantly:

- 1) *Treatments should do as little damage or change as possible;*
- 2) *Treatments should not remove character-defining features; and*
- 3) *Treatments should be reversible.*

Image below from:
Disaster Mitigation for Historic
Structures: Protection Strategies



Things You Can Do to Protect Your Historic Property

There are several steps that can be taken in advance of a storm to prepare your building to better withstand the destructive forces of a hurricane:

SECURE OPENINGS FROM WIND AND WATER

PROTECT WINDOW OPENINGS – First check seals and replace any worn out weather stripping or caulk around windows and doors to help prevent water and air penetration. This is part of regular maintenance and should be done annually.

Many historic properties were built with functional shutters. These shutters may be closed in the event of a severe storm or hurricane and will act to provide some level of protection to the historic windows. Functional shutters should be secured tightly during a severe weather event, regardless of whether they are secured in the open or closed position.

Modern Hurricane shutters provide protection to historic windows and should be installed with minimal damage to historic materials. An alternative would be to temporarily board the windows with commercial grade exterior plywood, 7/16" minimum, when a storm is approaching. This is often the most cost-effective measure. Proper installation procedures, such as fastener type, spacing and installation procedures must be followed to ensure adequate protection. Duct taping does not provide any real protection to windows and is not recommended.

There are several new, innovative fabric products on the market. These wind abatement systems may be a viable option for those with large openings. Typically, attached around the entire perimeter of the opening, the fabric deflects flying debris. These systems work well, but may not be suited for every opening. b. Brace the garage door – Original garage doors are typically character-defining features of historic homes and should be retained. Older garage doors can be braced with retrofit kits, while new doors must meet stringent wind requirements. It has been noted that during Hurricane Andrew four out of five homes lost their garage door first!

Considerations for Replacement Windows & Doors – It is important to note that new replacement hurricane-resistant windows and doors can still incur irreparable damage in the event of a storm, and that they are primarily designed to resist fully breaching, which prevents the destructive wind pressure from entering the building. Some styles of hurricane-resistant windows and doors tend to have very wide frames and muntins and shallow muntin and panel profiles that do not match historic proportions and are not appropriate for historic buildings. Carefully review the proportions and depth profiles of the frames, muntins and panels for selecting appropriate new replacement windows and doors.

Historic windows have already proven their effectiveness against wind damage by their long-standing results from facing storms over the century. Shutters, fabric screens and film allow historic windows to remain in place, retaining the historic character of the building.

- The use of laminated impact-resistant glass, wind resistant films, glass, or Plexiglas, which does not alter the appearance of windows on the exterior, is allowed. Materials and details should be selected so as to minimize visual impact on the historic structure.
- Screening or roll down panels may be installed on the inside of the window. All security screening shall be a minimum of 50% open visibility.
- Fabric storm panels can also protect windows and doors from flying debris in the event of a storm. Fasteners can be pre-installed in locations that are minimally visible and painted to match adjacent surfaces. Fabric storm panels are lightweight, easy to install and allow light to enter a building in the event of a storm. Another benefit is that they have little to no impact on the historic character of a building if installed only when storms threaten.

- In addition to traditional shutters, removable exterior hurricane and storm panels that are stored when not in use are an allowed and preferred alternative for insuring the safety of historic structures. Tracks for removable shutters should be painted to match the existing surface paint colors.
- Roll-down and accordion hurricane shutters may be allowed on commercial structures and may be appropriate on other types of buildings when reasonably concealed. The shutters will be considered on a case-by-case basis. Aluminum shutters may also be allowed on some non-contributing structures and in new construction where appropriate.

PROTECT ENTRY DOORS, PATIO DOORS, AND VENT OPENINGS – Entry doors can require multiple latch-bolt points to be wind resistant. Patio doors often require special battens and mid-point bracing. Vents and other small openings in the building envelope should also be addressed to mitigate wind and water intrusion.

BRACE GARAGE DOORS – Original garage doors are typically character-defining features of historic homes and should be retained. Older garage doors can be braced with retrofit kits, while new doors must meet stringent wind requirements. It has been noted that during Hurricane Andrew four out of five homes lost their garage door first!

BRACE YOUR ROOF – Gabled roofs (two slopes that come together at a peak, with a vertical wall face) are prone to failure if not properly braced. Roofs can be retrofitted to strengthen their resistance against hurricanes. Consider adding diagonal gable end-wall bracing, intermediate rafters and king-posts where applicable. Hurricane straps or clips at the rafter to top of wall connection will increase the roof's resistance to wind forces and resist the uplift effect. Many insurance companies are recommending the installation of these clips. Check with your insurer or agent and hire a licensed contractor to install. Shingles should be checked regularly to ensure they are in good shape. Loose shingles that are lost during a storm can leave the roof vulnerable to leaks.

PREPARE THE YARD – Loose objects in your yard have the potential to become projectiles in high winds. Objects such as rocks, yard waste, patio furniture, grills, and decorative items should all be secured or brought inside. Trees and shrubs should be kept free of dead limbs on a regular basis, so as not to become a danger in a storm. Falling tree branches are a common source of damage during a hurricane. Do not drain swimming pools, instead super chlorinate it and shut off all power to the pool.

PREPARE FOR FLOODING – Determine if your property is vulnerable to flooding. Purchase flood insurance. Understand the site drainage pattern of the property and the impact of roof drainage systems. Ensure stormwater flows away from the foundations and into permeable yard areas. Ensure stormwater does not flow under the building in raised floor construction. Reduce hardscape and maintain as much permeable landscape as possible to reduce overland flows during storms. Upgrade the foundation of the building if elevated on piers, to mitigate the potential effects of erosion. In highly vulnerable locations, consider elevating the building on to new piers, pilasters or bermed earth as a measure of long term preservation.

PREPARE EQUIPMENT - Upgrade/ retrofit utility and mechanical systems, that may be vulnerable to severe weather.

DOCUMENT THE PROPERTY - Before a disaster, document your property's historic status by contacting city staff who can complete a FMSF (Florida Master Site File) form on your behalf.

SUSTAINABILITY & ENERGY EFFICIENCY

The concept of energy conservation in building construction is not new. Throughout history buildings have been designed in response to changing fuel supplies and changing technologies. Historic buildings often have many built-in energy efficiency features that can be capitalized on when looking to make energy improvements. Historic construction methods and materials often utilized and controlled natural sources of heat, light and ventilation to respond to local climatic conditions.

EMBODIED ENERGY AND RESOURCE CONSERVATION

It can be said that an existing building is inherently a sustainable building. Preservation is resource conservation. An existing building requires no additional energy for material extraction and production, construction activities and fuel for transportation. It also requires no additional natural resource depletion for the materials needed. This is embodied energy.

CULTURAL HERITAGE RESOURCE

There is an inherent cultural heritage resource value of the sites, materials and techniques used on historic properties in St. Petersburg. This resource is the physical expression of the culture of past generations. It is the heritage passed on to us, of those who created the rich fabric of attractive neighborhoods and urban places we enjoy today. Today, as in the past, cultural heritage continues to perform its irreplaceable role as a source of meaning and identity for communities and individuals. Heritage is not a relic of the past, but is increasingly instrumental in steering sustainable development and the wellbeing of communities.

WHOLE BUILDING APPROACH TO SUSTAINABLE DESIGN

Sound energy improvement measures must take into consideration not only potential energy savings, but also the protection of the historic property's materials and features. Planning must entail a holistic approach that considers the entire building envelope, its systems and components, its site and environment, and careful evaluation of the effects of measures undertaken.

“Buildings are more than the sum of their individual parts.”

- Accessible - building elements, heights, and clearances implemented to address the specific needs of disabled people
- Aesthetics - Physical appearance and image of building elements and spaces as well as the integrated design process
- Cost-Effective - selecting building elements on the basis of life-cycle costs as well as basic cost estimating and budget control
- Functional/Operational - functional programming of space, system performance, durability and efficient maintenance of building elements
- Historic Preservation - actions affecting a historic district or building: preservation, rehabilitation, restoration, or reconstruction
- Productive - occupants well being, physical and psychological comfort; including: air distribution, lighting, workspaces, systems and technology
- Safe/Secure - physical protection of occupants and assets from man-made and natural hazards
- Sustainable - environmental performance of building elements and strategies

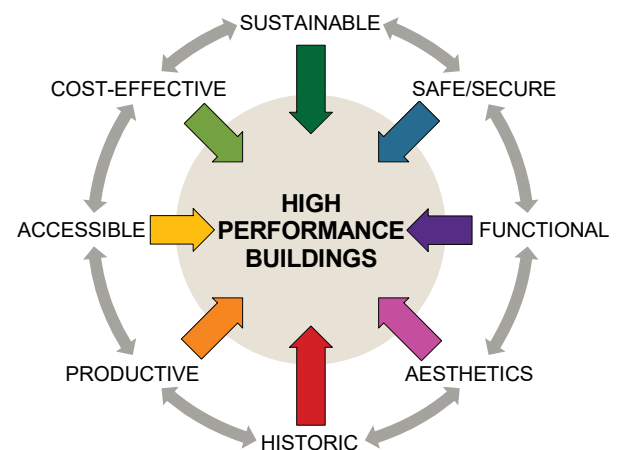


Diagram based on Whole Building Design Guide's: Integrated Design Approach

INHERENT ENERGY EFFICIENT FEATURES OF HISTORIC BUILDINGS

Operable windows, interior courtyards, clerestories, skylights, rooftop ventilators, cupolas and other features that provide natural ventilation and light can reduce energy consumption. Whenever these devices can be used to provide natural ventilation and light, they save energy by reducing the need to use mechanical systems and artificial lighting.

ENERGY AUDIT

Before implementing any measures to improve the thermal performance of a historic building, an energy audit should be undertaken to evaluate the current energy use of the building and identify deficiencies in the building envelope or mechanical systems.

ACTIONS TO IMPROVE ENERGY EFFICIENCY

1. *Establish Realistic Goals* - Balance energy efficiency measures against loss of historic materials.
2. *Operational Changes* - Reduce energy demand through use of physical and electronic controls.
3. *Upgrade Equipment and Appliances* - Upgrade efficiency of air-conditioning, water heating and appliances.
4. *Upgrade Building Components*

Requires Minimal Alteration – Upgrades with the least potential to negatively impact the historic fabric of a building. They tend to be less intrusive, are often reversible, and offer the highest potential for energy savings. Figure 1.

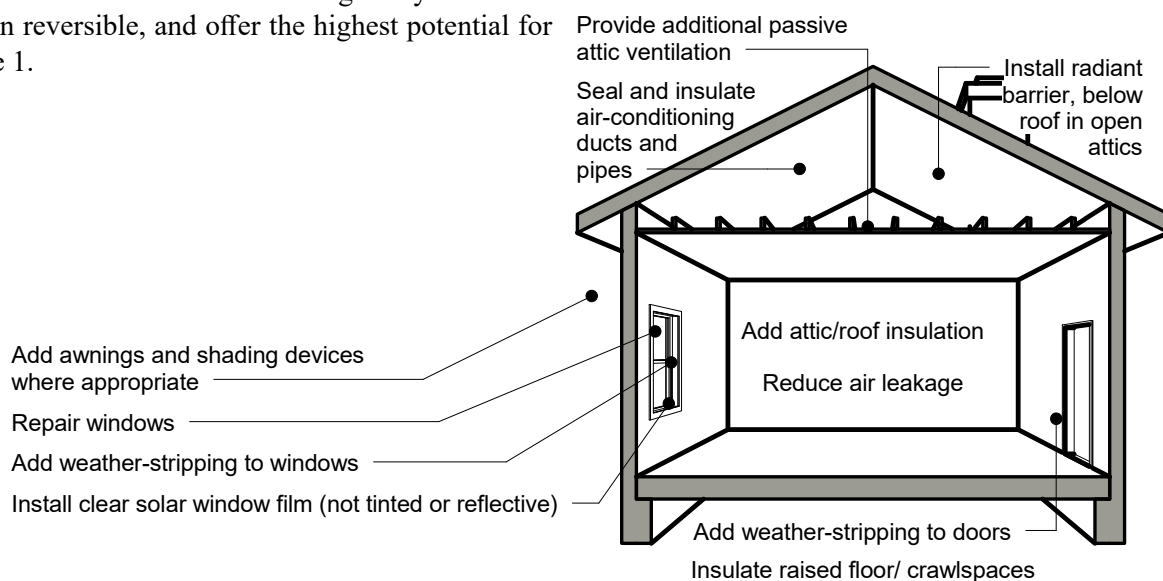


Figure 1

TECH TIP: WINDOWS

A common misconception is that replacing windows alone will result in major energy savings. This argument, often used to sell replacement windows, is simply not true. Although it varies from building to building, the U.S. Department of Energy (DOE) has documented that air loss attributable to windows in most buildings is about 10% of the total air loss. Studies have shown that window replacement does not pay for itself in energy savings in a reasonable amount of time. Moreover, there are ways to improve the performance of historic windows that do not require replacement. In addition, historic windows can usually be repaired and are, thus, sustainable, while most new windows cannot be repaired, or even recycled, and may end up in landfills.

Requires More Alteration – Upgrades that may pose technical problems and damage to historic building materials and architectural features. Their installation costs may also outweigh the anticipated energy savings and must be evaluated on a case-by-case basis with advice from professionals experienced in historic preservation and building performance. Figure 2.

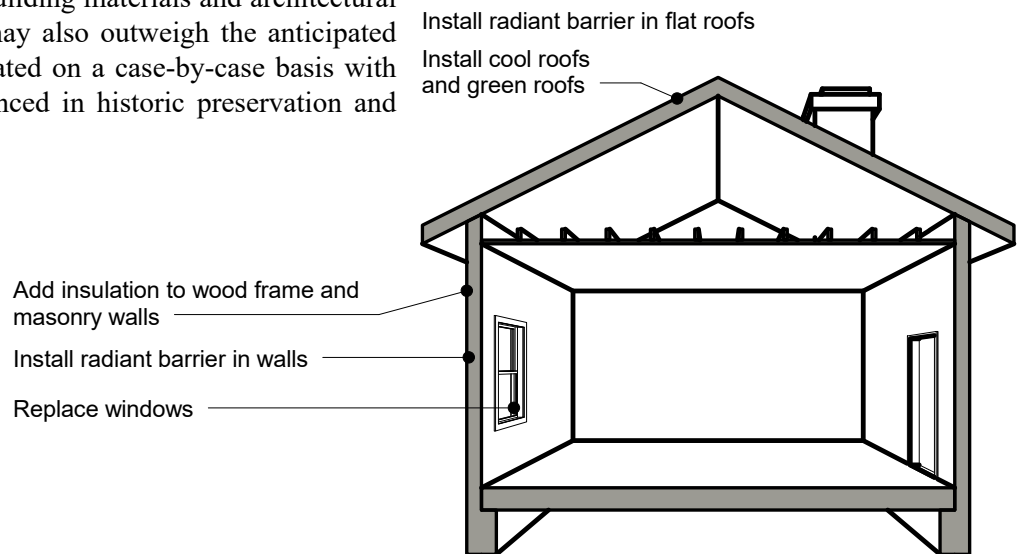


Figure 2

5. Alternative Energy Sources - Devices that utilize solar, geothermal, wind and other sources of energy to help reduce the consumption of fossil fuel-generated energy can often be successfully incorporated in historic building retrofits. The use of most alternative energy strategies should be pursued only after all other upgrades have been implemented to make the building more energy efficient first, because the initial installation cost is usually high.

- Solar Energy
- Geothermal energy
- Wind Energy

KEY CONSIDERATION:

Adding technology to historic buildings, however, must be done in a manner that has a minimal impact on historic roofing materials and preserves their character by placing them in locations with limited or no visibility.

SUMMARY

With careful planning of energy efficiency upgrades, you can ensure that the character-defining features of your property are preserved, while employing property specific cost-effective measures to save energy.

RECOMMENDED

- + Alterations should do as little damage or change as possible.
- + Alterations should not remove character-defining features or key spaces.
- + Alterations should be reversible.

RELOCATION

One alternative to demolition is relocation. Relocation of a historic structure is preferable over demolition, but should only be considered as a last resort. Several historic properties have been relocated in St. Petersburg including the Henry Bryan House and the Monticello Apartments. If relocation becomes a viable option, it is important to remember that the context surrounding the structure in its original location may be just as significant as the structure itself. Therefore, the new location of the structure should be contextually compatible to the structure being relocated, or its historic designation may be at risk.

Relocation of a historic structure requires the issuance of a Certificate of Appropriateness (COA) by the CPPC. An applicant seeking relocation must show any contribution of the building to the existing context and prove there are definite reasons for the site being vacated; whether the building can be moved without damage to the structure's integrity and the compatibility of the structure with its new site.

RECOMMENDED

- + Consider relocation of a historic structure only when there is no alternative to preserve it in its historic location.
- + Relocate a structure within the same historic district or context.
- + The relocated structure should utilize the same lot setbacks, and should be architecturally compatible to the new surrounding context.
- + Provide a new foundation whose design, height, and facing materials match those of the original. Salvage original foundation materials where possible and reuse as veneer on new foundation.

NOT RECOMMENDED

- × Relocate a building not threatened by demolition.
- × Relocate a structure to a context that is different from its original.
- × Relocate a structure with sight orientation, layout and yard setbacks different from the original context.
- × Relocate a structure to create a false sense of history.
- × Placing the building on a new foundation whose design and materials are incompatible with the original. (Example: Slab foundation or unfinished concrete blocks.



Overnight relocation of the Snell House to the University of South Florida St. Petersburg Campus August 1993.

DEMOLITION

The decision to demolish a historic building should not be influenced merely by the fact that it is old. Many older structures offer character and quality that cannot be replaced in today's economy. Older buildings can be retrofitted to contain modern amenities in ways that do not destroy the historic character of the building.

Demolition of a historic structure requires the issuance of a Certificate of Appropriateness by the CPPC. An applicant seeking demolition will have to prove that there is no other feasible alternative to demolition. To establish lack of feasibility, the applicant will be required to submit a report from a licensed architect or engineer with demonstrated expertise in rehabilitation, attesting to the soundness of the structure and its suitability for rehabilitation, which includes an estimated cost to rehabilitate the property. The report should also indicate economic feasibility of rehabilitation or reuse of the property including, but not limited to: the amount paid for the building; date of purchase and current mortgage; the most recent assessed value of the property and tax liability; income generated; liabilities and cash flow of the property in the preceding two years.

The demolition application should also include photographs and a written description of the property and its current condition; also documentation of attempts to sell or lease the property within the last two years must also be furnished.

In some instances, demolition may be appropriate and may even enhance a historic neighborhood, building, or site. Non-historic buildings whose designs are not in character with its surroundings can be removed with no negative impact. Likewise, under certain circumstances, non-historic or non-significant components of a building complex can be removed. Demolition of nonsignificant additions may also be appropriate. Demolition may be undertaken if the addition is less than fifty years old, does not exhibit stylistic details or fine workmanship or materials, was added after the period of significance of the building or neighborhood; is so deteriorated it would require reconstruction; or obscures earlier significant features.

Avoid demolition of significant out-buildings and additions. Carriage houses and garages can be significant components of building complexes. Many buildings in St. Petersburg have had additions, new ornaments, storefronts, porches, windows, wings, and additional stories. These changes might have gained significance in their own right and should be retained under Standard 4 of the Secretary of the Interior's Standards. Assessing significance of later additions requires careful professional review and should be done on a case-by-case basis.

RECOMMENDED

- + Evaluate the possibility of making the building productive or viable through such measures as creating more space through the construction of an addition.
- + A building threatened by demolition should be explored for other options including relocation of the structure.
- + A vacant site created by demolition should be cleared of all debris and planted with a continuous uniform groundcover. The site should be maintained properly so it will not create code violations or detract from the adjacent sites.
- + Document when a demolition takes place.

NOT RECOMMENDED

- × Demolish a building because it is old or deteriorated.
- × Demolish a structure that could be converted to a new use.
- × Demolish a structure without exploring the alternatives, including relocation of the structure to another site.
- × Demolition of a building by neglecting the structure and allowing it to deteriorate. If a historic structure is boarded or vacant, routine maintenance must still be performed, and the structure must be maintained to prevent deterioration.
- × Demolish a historic structure with no plans in place (including financing) to rebuild upon the created vacant site.
- × Demolish a structure to remove it from the tax rolls.

NEW CONSTRUCTION

Architectural styles fall in and out of favor as societies' tastes change. In some neighborhoods, such as Granada Terrace, there are concentrations of architectural styles such as the Mediterranean Revival style. In other neighborhoods a variety of styles coexist. Despite the differing styles, other factors; i.e., building orientation, yard setbacks, building mass and architectural fenestration, also reinforce a specific context which creates a relationship between the buildings. It is important that all aspects of a building and its site layout be considered when constructing a new building within the existing historic context. The design of a new building should relate to the architectural styles surrounding the site. While the new structure should be a product of its own time, it should incorporate design elements of the primary architectural style or styles prevalent within the immediate context and that of St. Petersburg. Without careful attention to overall design, materials, scale, massing, and setbacks, contemporary construction in a historic neighborhood can threaten the coherence of the historic context. When designing new construction within historic neighborhoods, keeping in mind the following standards of visual compatibility will help ensure that proposed new construction blends in harmoniously within the historic neighborhood.

Architectural Styles

St. Petersburg's historic neighborhoods have a range of architectural styles (as discussed in chapter 3). Prevalent styles changed with the times and reflect trends in architecture that were occurring as these neighborhoods developed. New construction should take design inspiration from the architectural styles already present in historic neighborhoods. This will help ensure it better relates to the historic neighborhoods and offers an opportunity to create modern interpretations of classic styles.

Rhythm of the Street

New construction should add to the existing rhythm of streets and blocks. This rhythm is a complex layering of many features that add up to what is described generally as character. Spacing between buildings, divisions between upper and lower floors, porch heights, and alignment of windows and windowsills are examples of such rhythms. New construction in historic neighborhoods should maintain or extend these shared streetscape characteristics in blocks where they appear.

Scale

Defined as relative size and composition of openings, roof forms and details to the building mass and its configuration. The scale and massing of the new structure should relate to the surrounding context. If the surrounding context consists of one story structures, a three story structure would not be appropriate.

Height

The height and width of new construction should be compatible with surrounding historic buildings: Design proposals should consider the width to height relationships as well as the depth of setback to height relationship.

Orientation

New construction should relate to adjacent buildings in the directional character (orientation) of its facade. The siting of new construction is critical. In historic neighborhoods there is usually a typology of entry and connection to the street shared by the neighborhood buildings that helps create a consistent fabric. Pedestrian and vehicular access to the property should relate to the existing context. If the context of the neighborhood is to have garages entering off the alley system, new development should also enter from the alley. New construction should recognize these shared conventions and enhance compatibility by becoming part of the neighborhood fabric.

Setbacks

The careful placement of buildings on lots is essential to maintaining the building patterns of historic neighborhoods. The distance a building is located from its property lines is referred to as a setback. In locating new buildings, the front side and rear setbacks should be maintained and be consistent with the facades of surrounding historic buildings.

Details and Materials

New construction should consider looking at the pallet of materials used on nearby historic structures to pursue compatibility at the neighborhood level. Architectural detailing should be consistent on all sides of a structure, not simply the front. The rear facade of new commercial structures should also feature architectural treatment. Blank utilitarian facades, especially when visible from adjoining properties and Rights of Way should not occur.

Commercial structures must also relate to the existing surrounding context. In the development of new structures, the existing context should be reinforced. Generally, commercial buildings were set to the front of the property. New development should reinforce this pedestrian link to the sidewalk and place parking to the side or rear.

New buildings should feature architectural fenestration patterns consistent with the context of the neighborhood. Windowless and blank facades are not appropriate to the context of St Petersburg.

RECOMMENDED

- + Encourage rehabilitation and adaptive use of existing structures and landscapes.
- + Design new buildings to be compatible in scale, size, materials, color, and texture.
- + Employ contemporary design that is compatible with the character and feel of the historic neighborhood.

NOT RECOMMENDED

- × Designing new buildings whose massing and scale is inappropriate and whose materials and texture are not compatible with the character of the district.
- × Using architectural styles which do not relate to the context of the historic neighborhoods.

COMMUNITY CHARACTERISTICS

CULTURAL LANDSCAPE

Cultural landscapes include both cultural and natural resources, associated with a historic event, activity, or person, or exhibiting other cultural or aesthetic values; in essence, every natural site affected by humans becomes a cultural landscape. Like historic buildings and districts, these special places reveal aspects of our City's origins and development through their form and features and the ways they were used. The development of the land and the placement of structures on the land help to influence St. Petersburg's sense of place.

While historic buildings and the sites upon which they are situated can be considered Cultural Landscapes or as a part of them, they are processed differently in the St. Petersburg Register of Historic Places and would be designated as such.

According to the National Park Service, there are primarily four types of cultural landscapes, although any given landscape may fall under more than one type, as follows:

- **Historic Designed Landscape**—a landscape that was consciously designed or laid out by a landscape architect, master gardener, architect, or horticulturist according to design principles, or an amateur gardener working in a recognized style or tradition. The landscape may be associated with a significant person(s), trend, or event in landscape architecture; or illustrate an important development in the theory and practice of landscape architecture. Aesthetic values play a significant role in designed landscapes. Examples include parks, campuses, and estates.
- **Historic Vernacular Landscape**—a landscape that evolved through use by the people whose activities or occupancy shaped that landscape. Through social or cultural attitudes of an individual, family or a community, the landscape reflects the physical, biological, and cultural character of those everyday lives. Function plays a significant role in vernacular landscapes. They can be a single property such as a farm or a collection of properties such as a district of historic farms along a river valley. Examples include rural villages, industrial complexes, and agricultural landscapes.
- **Historic Site**—a landscape significant for its association with a historic event, activity, or person. Examples include battlefields and president's house properties.
- **Ethnographic Landscape**—a landscape containing a variety of natural and cultural resources that associated people define as heritage resources. Examples are contemporary settlements, religious sacred sites and massive geological structures. Small plant communities, animals, subsistence and ceremonial grounds are often components.

Why are cultural landscapes important?

Cultural landscapes are a legacy for everyone. These special sites reveal aspects of our country's origins and development as well as our evolving relationships with the natural world. They provide scenic, economic, ecological, social, recreational, and educational opportunities helping communities to better understand themselves.

Why is it important to protect cultural landscapes?

The landscape is always changing. However, neglect and inappropriate development put our most treasured places at risk. Too often, these important cultural artifacts are threatened or eliminated through a lack of understanding of how they contribute to society as a whole. The ongoing care and interpretation of these sites improves our quality of life, gives identity to a community, and deepens a sense of place and identity for future generations.

Along with building materials and architectural styles, the landscape and certain site features common to St. Petersburg play a major role in forming the “sense of place” or the characteristics that make St. Petersburg unique and special.

Hexagon Block Sidewalks

Hexagon blocks, six-sided and sometimes multicolored stones, have been used for sidewalks in St. Petersburg since about 1914. Some are white, some gray, others are blue, red, green or yellow. Historically, hexagon blocks were probably the easiest way to install a sidewalk because concrete sidewalks were time-consuming due to hand mixing and pouring. Over the years, these sidewalks have been replaced with inexpensive concrete sidewalks. In 1992 City Council approved an amendment to the Historic Preservation Ordinance that set up a designation process that allows citizens to adopt a hexagon block district to preserve these special sidewalks

Brick Streets

St. Petersburg began its brick paving of City streets in 1903 when a bond issue was passed to brick Central Avenue from Second Street to Fifth Street. In a four-year period between 1909 and 1913, \$202,000 was allocated for road improvements, and by 1923 St. Petersburg had a good system of brick roads. By 1930 brick paving declined greatly because of the development of new paving techniques. In 1941 there were 339 miles of brick streets in the City. By 1960 this number dwindled to approximately 113 miles since many streets were overlayed with asphalt. By 1992 about 93 miles of brick streets remained. These brick streets provide charm and character to the neighborhoods in which they still exist. They have semipermeable characteristics which allow for less water runoff. Brick has proven to be a reasonable street material by accommodating large amounts of vehicular traffic while requiring minimal maintenance. City Council passed a Brick Street and Granite Curb Protection and Preservation Policy in 1992 which was designed to protect the existing brick streets and granite curbing in the City, thereby preventing the paving of brick streets and removal of granite curbs.



Above images Courtesy, Tampa-Hillsborough County Public Library System.

Parks and Green Space

In 1893 the citizens of St. Petersburg realized a need to escape the urbanization of the growing City. It was then that a group of citizens banded together to press for site amenities such as parks, sidewalks, and improved street conditions. This organization, the Park Improvement Association, converted a grassy field into a downtown city park. Today it is known as, Williams Park.

In the early 1900's, the City became more industrialized with the expansion of the railroad, and an economic interest arose to transform St. Petersburg's waterfront into a harbor. William L. Straub, editor of the St. Petersburg Times, began a campaign to save the waterfront from this industrialization by converting it to waterfront parkland. In the tradition of Frederick Law Olmstead and Horace Cleveland, he reasoned that the inner city needed beautiful green spaces to compensate for the accelerated pace and unnatural character of urban life." In 1902 this issue became a heated debate throughout the City. With the help of J.M. Lewis, they won the votes of City Council with a Comprehensive Plan to turn the entire downtown waterfront into a park. Soon they adopted a plan to buy private waterfront properties and hold them in a trust until City Council could afford to buy them. By 1916, St. Petersburg had one of the largest series of public waterfront parks in the nation. These parks, which have survived through the years, are a symbol of St. Petersburg and its unique sense of place as an urban waterfront community. Today there are eight miles of continuous public waterfront park along the downtown area and adjacent neighborhoods, representing over 220 acres of land.

Fencing and Garden Walls

In studying old postcards and photographs, it quickly becomes apparent that fencing was not prominent in St. Petersburg, especially privacy style fencing. More typical, but still not prolifically used, were masonry garden walls which accompanied a fair number of Mediterranean Revival style structures. These walls were usually located to the side and the rear of the property, constructed of masonry materials that matched the house. Gates were made out of decorative wood or wrought iron. Front yards were not typically fenced.

Because fencing was not a common practice, great thought should be given to adding fencing. Alternatives such as landscaping may be a better solution. Fencing and walls should match the style of the house they surround. This should include architectural style, materials and finish color. The scale of the fence should also relate to the house. Three-foot and four-foot fences are more appropriate than six-foot fencing. Typically, fencing made of materials not developed until after the period of significance of the building or district are not compatible.

Walls and fences should be stained or painted to match or complement the color of the structure they surround. Raw wooden fences and



Above images Courtesy, Tampa-Hillsborough County Public Library System.

fences treated with clear sealants are not appropriate. Chain link fencing does not relate to historic structures, and therefore, is not ordinarily appropriate.

While fencing was not a common feature in the front yards, small retaining walls separating the front sidewalk and the front yard were a common feature of structures built from the turn of the century through the 1920's. These retaining walls were approximately one to two feet high and constructed of rusticated block. Decorative caps and small bollards marked the entries to the homes and property lines.

Rusticated Block

Rusticated blocks are masonry blocks which have roughly hacked or picked faces with each block containing deeply recessed joints. These 8"x 16" rough-faced blocks were used in retaining walls and foundation materials for many houses in the area. The rusticated block retaining walls, which were usually two to four courses high, were used on lots with elevation changes from the house to the street. These retaining walls defined the separation of the public space of the street and sidewalks from the private space of yard and porch. Rusticated block retaining walls can be found in the Roser Park Historic District and surrounding neighborhoods.

Cuban Tile

In many historic St. Petersburg properties of the 1920's up to the 1950's, Cuban Tile was a popular decorative treatment, and was commonly used for front porch flooring. It can be found in Mission Revival, Craftsman, and Mediterranean Revival style homes and commercial properties. Cuban tile is a mixture of Portland cement, marble powder and earth pigments for coloring. They can be as shiny as Terrazzo floors and as beautiful as hand-painted tiles.

Cuban Tile, known also as Cement Tile, Encaustic Cement Tile or Hydraulic Mosaic Tile, can be traced back to mid-19th century Catalonia, Spain where The Industrial Revolution allowed for the technical innovation and mass production of these tiles that did not need to be fired. Later, this technology spread around the world, most notably into France, Italy, Morocco and Latin America. With the introduction of hydraulic tile production in Havana in 1886, Cuba became the second country, after Mexico, to introduce this technology in the Americas.

Pergolas and Arbors

Pergolas and arbors are typical garden features which were found in St. Petersburg's landscapes beginning in the early 1900's. These are open, wood-framed structures supported by regularly spaced posts or columns. They were used as entry features to front yards and as shelters in public parks. Plants such as roses, bougainvillea or jasmine vines would climb these structures creating beautiful "blooming" roofs.

Many of the original arbors have vanished due to deterioration, and the structures fell out of favor. They are, however, making a comeback. Entry arbors should be used, based on



Image Courtesy, Tampa-Hillsborough County Public Library System.



Photo by Paul Anater

photographic evidence that they originally existed on the property. If an arbor is to be rebuilt or added, it should be of an appropriate scale and design and relate to the residence.

As with the retaining walls, the pergolas and arbors helped define the public and private spaces of streets and yards. Granada Terrace Historic District contains pergolas in the green yard plazas along 23rd Avenue Northeast and Coffee Pot Boulevard. These pergolas were used as community public spaces.

Decks and Patios

Decks are a contemporary exterior feature that have gained popularity as a way to take advantage of St. Petersburg's climate. Historic properties generally utilized covered porches or brick patios to achieve this. A deck is generally created out of pressure treated wood or newer composite materials that replicate the look of wood.

If a deck addition is proposed, location should be carefully considered. Locations that are visible from the street or that obscure significant architectural or site features should not be considered. They should be sited to the rear of the historic structures, so as not to impact their historic character. Decks should relate visually to the historic structure without duplicating historic architectural detailing. They should be designed in a manner that compliments the historic structure, while still being recognizable as a contemporary feature. In order to prevent decay and damage from water and sunlight, they should be stained or painted to compliment the colors of the main structure.

Ribbon Driveways

Ribbon driveways were introduced shortly after the advent of the car. A ribbon driveway contains two strips of paved concrete with sod between. Historically, parking for both residential and commercial properties throughout the City was accessed from the rear of the property; however, as the car became more popular, so did its presence in the landscape. Ribbon driveways were introduced along the side yards of residential property to make it easier to enter the main house. Environmentally and aesthetically, ribbon driveways have gained more popularity as they produce less paved surface area which allow less water runoff and more grass area along the street

Swimming Pools

Swimming pools are a popular site feature on newer residences in St. Petersburg, but were far less common in its historic, pre-WWII residential architecture. Additions of swimming pools should be sited behind the rear wall line of the principal building and should be constructed of materials that are compatible with and compliment the design of the main structure. Pool enclosures should be constructed in a manner that they do not impact or obscure significant features of the building and are subordinate to the primary building.



Above images Courtesy, Tampa-Hillsborough County Public Library System.



LOCAL HISTORIC DISTRICTS

St. Petersburg's local historic districts are among its most exceptional resources. These districts hold collections of buildings which not only relate to the City's history individually, but come together to provide a sense of cohesiveness and immersion in history. The following section provides a brief overview of each district that is listed in the St. Petersburg Register of Historic Places, their architectural and historic significance, their prevalent styles, and their important landscape elements. This section should be used by owners of properties within local historic districts in conjunction with the preceding style guide as they determine appropriate approaches to the maintenance and modernization projects they take on.



Courtesy, Tampa-Hillsborough
County Public Library System.

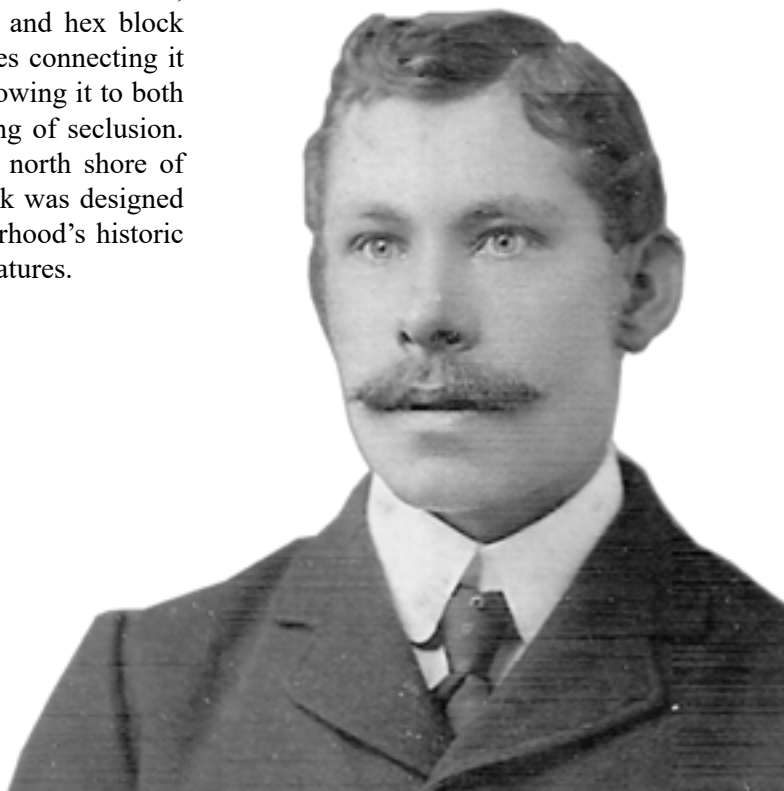
LOCAL HISTORIC DISTRICT

ROSER PARK

One of St. Petersburg's most unique historic neighborhoods, Roser Park has the distinction of being the City's first designated Local Historic District in 1987 and listed in the National Register of Historic places in 1998.

Roser Park was the vision of Charles Martin Roser. He and his wife, Ruth, came to St. Petersburg from Ohio in 1910. He was impressed with the area's hilly topography, an unusual feature in St. Petersburg. Roser purchased just over ten acres of land in 1911 and began to construct one of the City's early streetcar suburbs at what was then St. Petersburg's southern outskirts. Greenwood Cemetery had been established along Ninth Street in the 1890s, but residential development in the area remained sparse. Much of the land that became Roser Park had been a citrus grove.

Inspired by the City Beautiful movement, Roser designed the neighborhood to highlight the naturally hilly landscape, Booker Creek, and landscaped public spaces. The neighborhood featured brick streets, granite curbstones, rusticated block retaining walls, and hex block sidewalks. Roser Park was situated along trolley lines connecting it to downtown St. Petersburg and nearby Gulfport, allowing it to both provide convenient access to town and offer a feeling of seclusion. The district's focal point, Roser Park, occupies the north shore of Booker Creek through much of the district. This park was designed in 1914 and given to the City in 1918. The neighborhood's historic landscapes remain among its most striking historic features.



LOCAL REGISTER LISTING DATE: 1987

NATIONAL REGISTER LISTING: Roser Park National Register Historic District was listed in 1998

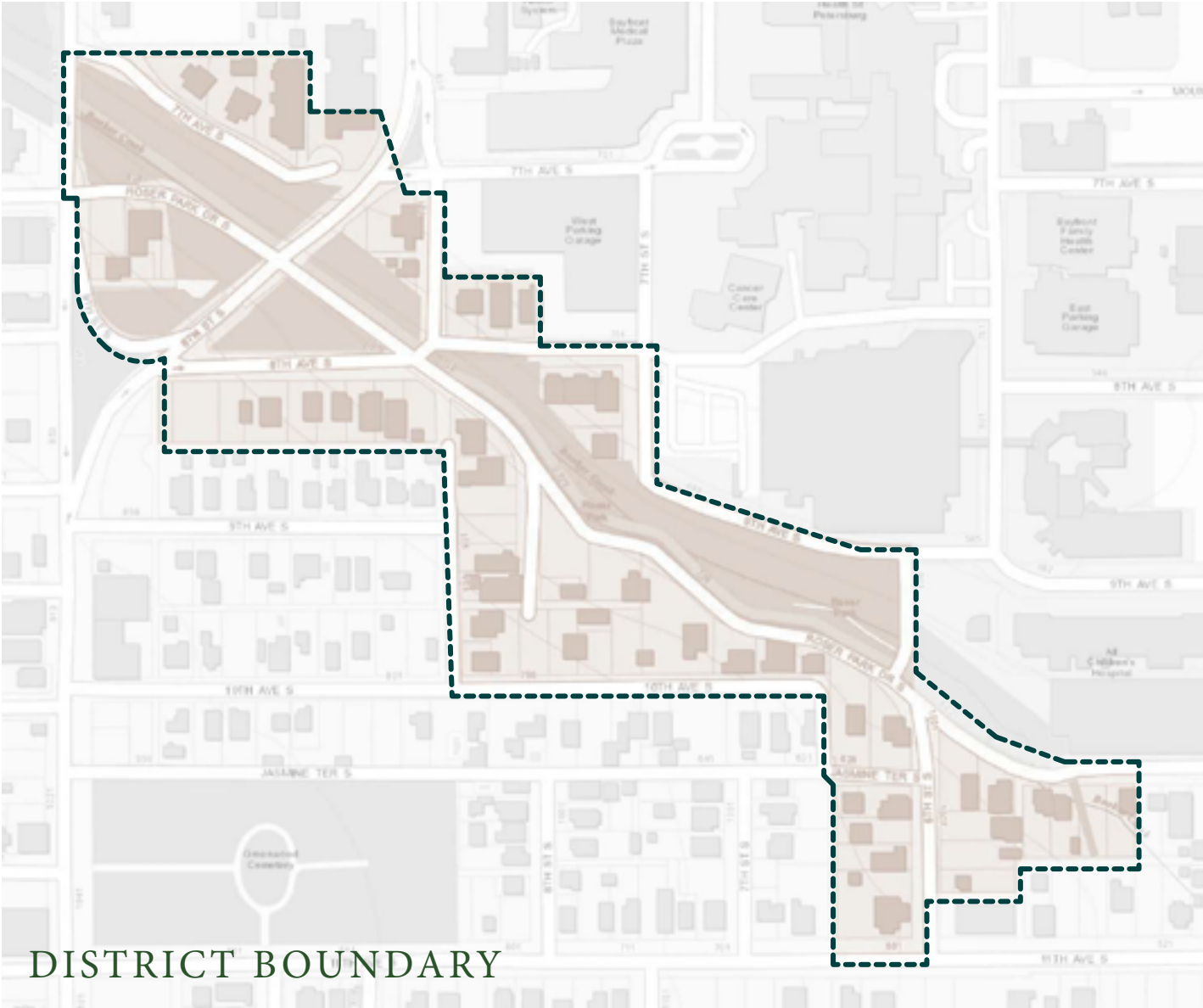
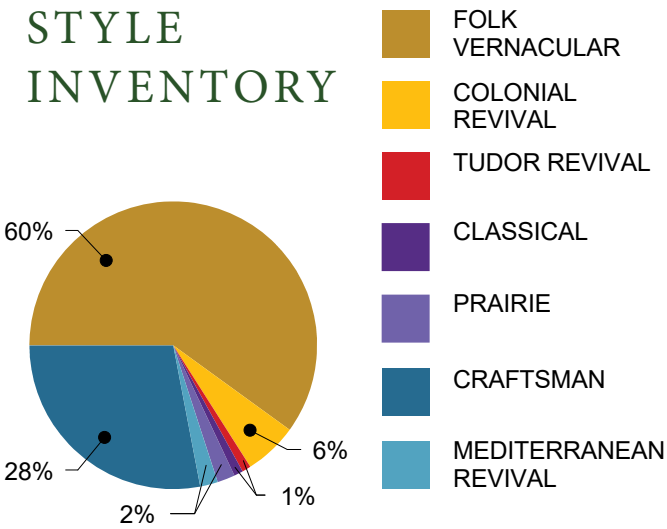
PERIOD OF SIGNIFICANCE: 1910-1926

AREAS OF SIGNIFICANCE: Community Planning & Development, Architecture, and Landscape Architecture

PREDOMINANT ARCHITECTURAL STYLE: Craftsman, Colonial Revival, and Prairie

FEATURES AND CONTRIBUTING RESOURCES: Residential buildings, primarily single-family, Brick streets, Hexagonal concrete block sidewalks, Concrete stairs, Open park space, Vegetated islands, Concrete and wooden bridges, Rusticated concrete block retaining walls, and Booker Creek

STYLE INVENTORY



DISTRICT FEATURES



Roser Park Drive - Saint Petersburg, Florida. 19--?. Color postcard. State Archives of Florida, Florida Memory.



Scene in Roser Park - Saint Petersburg, Florida. 19--?. Color postcard. State Archives of Florida, Florida Memory.



Roser Park - Saint Petersburg, Florida. 19--?. Color postcard. State Archives of Florida, Florida Memory.

HEIGHT

Building height varies from one to three stories, with one and one half to two stories being the most common.

MASSING & SCALE

There is a great deal of variation in the scale of houses, ranging from single-story cottages to large, three-story houses; the houses along Roser Park Drive tend to be the largest in the district. Adding variety to the neighborhood's appearance was one of developer C.M. Roser's goals, and this diversity makes it difficult to generalize.

BUILDING DESIGN

The predominant architectural style is Craftsman, though Colonial Revival and Prairie styles are also common. A number of houses feature full or partial basements, which is unusual for the City. A number of historic detached garages, many with second-floor apartments, are present.

RELATIONSHIP

Lot width is typically 50 - 55 feet, but lot depth varies from 100 - 210 feet. House placement is fairly regular, with houses set back at least 20 feet from the street front and centered on lots, with the exception of houses on steeply-graded sites.

Houses near the creek are oriented toward the view, even if it creates awkward site planning. Detached garages are often built very close to, or on, lot lines within the district.

RHYTHM & EXPERIENCE

The placement, form, and design of manmade features was largely dictated by the area's topography creating the district's highly varied rhythm. Buildings are spaced most closely together along ridges. Some of the most steeply-sloped areas are either separated from the streets below by retaining walls or remain as undeveloped community/parkland.

MATERIALS & DETAILS

The majority of houses are wood frame with clapboard siding; several feature stucco over wood frame construction. Less frequent are houses with cast concrete and terra cotta hollow tile with brick veneer or stucco exteriors. A handful of houses feature masonry first floors and wood frame second floors; occasionally rusticated concrete blocks are used in conjunction with stucco or clapboard. The majority of houses have gabled roofs or a hip-gable combination with widely projecting eaves. Many roofs were originally covered in composition shingles, but wood shingles and sheet metal roofs also existed.

EXTERIOR SPACES

The mature landscaping within the Historic District is especially important. The extensive use of rusticated concrete block retaining walls and flights of poured in place concrete stairs are the most obvious special features of the district's house sites. Historically, arbors had been located along walkways and stairs, and within parks and gardens. Although the house sites were cleared of native vegetation at the time they were built, they were lushly planted in exotic flora. The introduction of foreign tropical plants was at its zenith in the early twentieth century, and the district reflects this trend in horticulture.

The visual focal point of the district is Booker Creek and its surrounding parkland; the slope of the district's topography, the ravine, and the creek should be addressed as highly significant resources. The natural course of the creek was not altered when seawalls were installed in 1914. These seawalls were originally constructed of rusticated concrete block, but many collapsed and were replaced with concrete slab seawalls between the 1930s and 1950s.

STREETSCAPE

The grid pattern of the City's downtown was not extended into this district, due to topographical and economic reasons. Streets are narrower than those downtown, intended to maximize developers' profits. However, in 1928, a City Ordinance renamed many of the non-conforming streets to the grid attempting to create unity throughout neighborhoods.

The streets and alleys are all brick with rough granite curbs and were laid before 1917; they are comprised of Augusta or Ragland brand vitrified bricks, laid in sand. Historic hexagonal concrete block sidewalks, also laid in sand, remain within the majority of the district; most are about four feet wide. Although none of the original wooden bridges crossing Booker Creek remain, several concrete bridges were constructed within the period of significance and are considered contributing resources, as are historic bollards, signage, and other wayfinding aids throughout the district.



Tourists in Roser Park - Saint Petersburg, Florida. 19--. Black & white photonegative. State Archives of Florida, Florida Memory.



River and park view, Roser Park - Saint Petersburg, Florida. 19--?. Color postcard. State Archives of Florida, Florida Memory.



Roser Park - Saint Petersburg, Florida . 19--. Color postcard. State Archives of Florida, Florida Memory.



Postcard showing Roser Park in St. Petersburg, Florida. 19--. Color postcard. State Archives of Florida, Florida Memory.

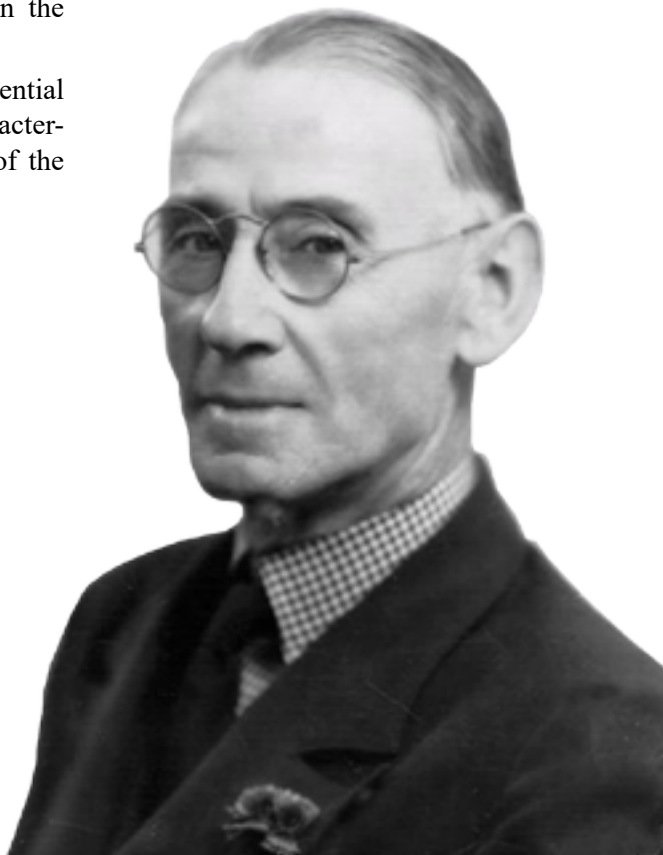
LOCAL HISTORIC DISTRICT

LANG'S BUNGALOW COURT

Albert Fielding Lang filed the plat for Lang's Bungalow Court on February 19, 1912. Lang created this subdivision between Third and Fourth Avenues North and Eighth and Ninth Streets North soon after his arrival in St. Petersburg. Planning to develop it along the lines of a California bungalow court, he built and lived in the bungalow at 336 Lang Court North from the time of its construction until around 1917. He served as Mayor of St. Petersburg, from 1916 until 1919.

Lang's Bungalow Court is significant as a distinct yet representative product of St. Petersburg's first real estate boom, which lasted from roughly 1910 to 1916. This boom, unlike that of the 1920s, primarily included the sale of homes that had already been constructed rather than of vacant lots. Many were purchased by northerners as winter homes or investment properties. Homes continued to be built along Lang Court until 1925. The final contributing property in the small district was constructed in the 1950s.

Residents of Lang's Bungalow Court should approach potential rehabilitation projects with the preservation of the district's character-defining features in mind. This includes not only the design of the buildings themselves, but the landscapes that unite the district.



Al Lang, Tampa Bay Times: Remembering Al Lang, St. Petersburg's Mr. Baseball. Saturday, March 22, 2008.

LOCAL REGISTER LISTING DATE: 2014

NATIONAL REGISTER LISTING: Located entirely within boundaries of Downtown St. Petersburg Historic District, listed in the National Register of Historic Places in 2004

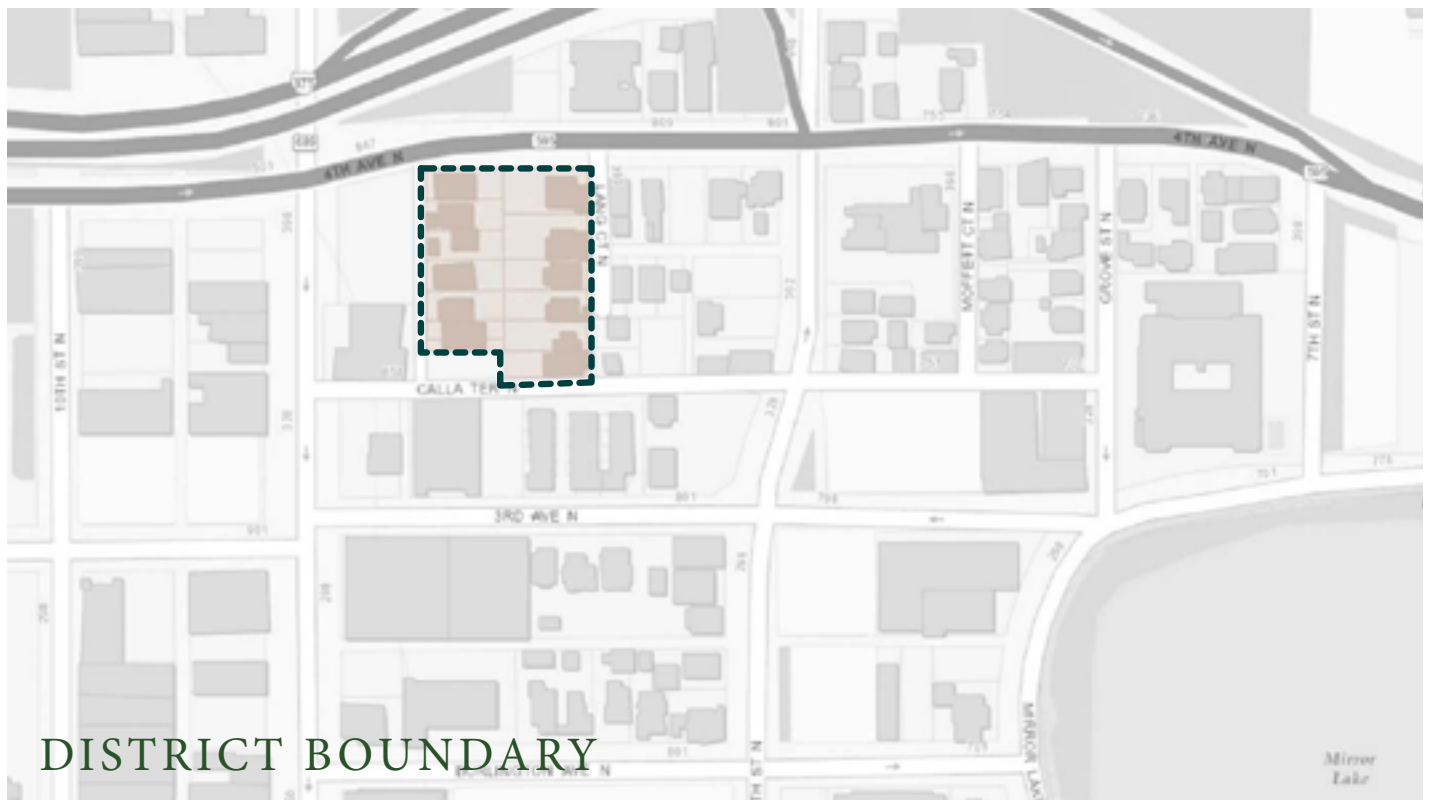
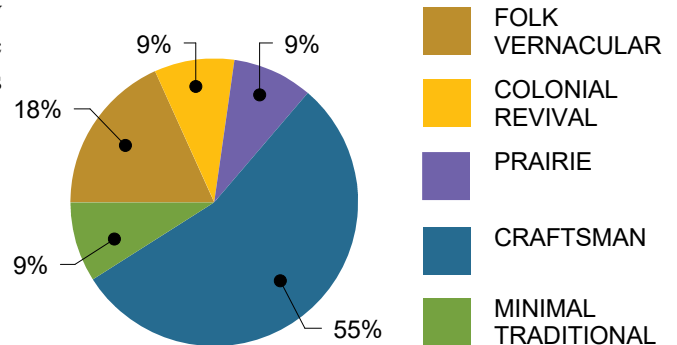
PERIOD OF SIGNIFICANCE: 1912-1956

AREAS OF SIGNIFICANCE: Community Planning & Development, Architecture, and Association with Al Lang as an individual significant to St. Petersburg's history

PREDOMINANT ARCHITECTURAL STYLE:
Craftsman

FEATURES AND CONTRIBUTING RESOURCES:
Single family houses, Hex-block sidewalk along the center of the district, Metal arbor feature at the front (north) entrance to the sidewalk, Rusticated concrete block retaining wall along front (north) of court, parallel to Fourth Avenue North, and District layout of houses fronting pedestrian walkway, with auto access limited to rear alleyways.

STYLE INVENTORY



DISTRICT FEATURES



HEIGHT

The houses are one to two stories in height; many are one and one-half stories, meaning they feature living space – often lit by shed-roof dormers – within their rooflines.

MASSING & SCALE

All of the contributing properties in the district are relatively small-scale Craftsman-style bungalows. The Craftsman style generally places an emphasis on horizontal massing, with low-pitched roofs and wide eaves.



RELATIONSHIP TO STREET & PROPERTY LINE

The houses within the district feature large front yards and follow a fairly uniform setback of approximately 35 to 40 feet. Front yards were originally left open, though many contributing resources within the district now feature low fences of less than three feet that have since become historic in their own rite. These fences tend to be constructed of wood or metal and are often covered with climbing tropical vines. The low height, high degree of opacity, and natural aesthetic of these wooden fences and their relationship to the surrounding landscape contribute to an overall feeling of openness that unites the district.

Parcels within the district are narrow, resulting in very small side setbacks. The distance between contributing resources within the district ranges from as little as seven feet to just over 20 feet. Multiple detached garages, which face the access alleyways, date to the neighborhood's early development and are contributing resources to the district. One non-contributing townhouse occupies the district's southwestern corner.

STREETSCAPE

The subdivision's unique plan features a central hexagonal concrete block walkway, which all of the district's houses face. Auto access to the homes is restricted to the rear alleys flanking the development. This creates an intimate and pedestrian-oriented scale. A rusticated concrete block wall defines the district's northern and southern edges, with a wrought iron gate highlights the northern entrance from Fourth Avenue North. These landscape features and the circulation provided by the pedestrian walkway and rear alleyways are among Lang Bungalow Court's most significant resources and together serve to unite and define the district.

MATERIALS & DETAILS

The contributing resources from the early twentieth century are primarily Craftsman in style; Queen Anne and Prairie influences are also visible. The mid-century infill was constructed in the Minimal Traditional style with scale and massing that are appropriate to the neighborhood and is considered to have gained historic significance. Exterior material treatments include clap-board, masonry, and brick veneer. Exposed eaves, a common feature of the Craftsman style, are found on many contributing properties. In an attempt to keep construction costs down and make the development affordable, some of the cast materials were created onsite by Al Lang himself.

RHYTHM & DISTRICT EXPERIENCE

Lang's Bungalow Court is significant as one of only two known bungalow court subdivisions still surviving fairly intact within City limits, though several were speculated, a trend in development from Southern California, where hundreds were built. The neighborhood form of the bungalow court focused on a central pedestrian walkway, with vehicular access and utilitarian functions such as delivery entrances relegated to rear alleyways. The hierarchy of uses and separation of pedestrian and vehicular traffic remains one of the noteworthy and significant elements of the small district.

The pedestrian-only walkway that serves as a spine for Lang's Bungalow Court development is among the district's most unique features. Since the district's houses' facades face this walkway, the small community's character can only be truly experienced on foot, and not from a vehicle. This is a unique detail of the district that sets it apart from other districts within the City of St. Petersburg. Although the contributing resources vary slightly in height, their similarity of overall scale, small side setback, and the unity provided by consistent front setback create the feeling of a continuous wall of building facades from which individual characteristics emerge. Like many early twentieth century houses, the facades of the contributing resources are generally dominated by wide front porches, the use of which is encouraged by the quiet nature of the pedestrian walkway.



LOCAL HISTORIC DISTRICT

GRANADA TERRACE

Granada Terrace Historic District is located in the Old Northeast residential section of St. Petersburg on the west side of Coffee Pot Bayou. It is surrounded on three sides by predominantly one and two-story single family residential areas that have been laid out on the grid system. The district is bounded by 22nd Avenue Northeast on the south, First Street North on the west, the alley right-of-way between 25th and 26th Avenues Northeast on the north, and the Coffee Pot Boulevard seawall on the east.

The Granada Terrace subdivision was platted in February, 1924, by prominent local developer C. Perry Snell. It was laid out with parkways, circular plazas in the roadway, and curved streets. This small, compact neighborhood was oriented toward these parkways and plazas which feature large concrete monuments. All of the concrete features, including the pylons placed on street corners marking the entrance to the Granada Terrace subdivision are painted white. The streets are all paved with red brick and lined with concrete sidewalks which are separated from the road by a five-foot wide parkway.

Architecturally, Granada Terrace was intended as an exclusive, homogeneous enclave of custom Mediterranean Revival houses as specified in the original deed restriction which dictated the architectural styles owners could build (Pinellas County Deed Book 170). Most of the houses are asymmetrically massed, in imitation of the picturesque building tradition of the Mediterranean Revival style, and present a bold silhouette which contrasts with the flat terrain. Many have Spanish tile roofs or parapet caps and applied, glazed tile decoration. Wrought iron is also frequently used to accent windows, balconettes, and loggias. Loggias, porches, patios, or roof terraces are common. All contributing structures are stuccoed, representing the range of period finishes including smooth, troweled, and rough—textured. Many perpetuate the original pastel color schemes. Most of the houses have a detached garage set to the rear of the lot.

Both the period houses as well as later infill construction share common setbacks and side yards which contributes greatly to the visual homogeneous character of the district as does the landscaping of the individual lots with a variety of subtropical plant materials including hibiscus, pittosporum, bougainvillea, and palms. Hardier materials are also used, especially azaleas. Oak shade trees dominate, but fruit trees are also very common, especially in side and rear yards. Many of the period homes have walled rear gardens and terraces.



LOCAL REGISTER LISTING DATE: 1988

NATIONAL REGISTER LISTING: Located entirely within the North Shore Historic District, which was listed in the National Register of Historic Places in 2003

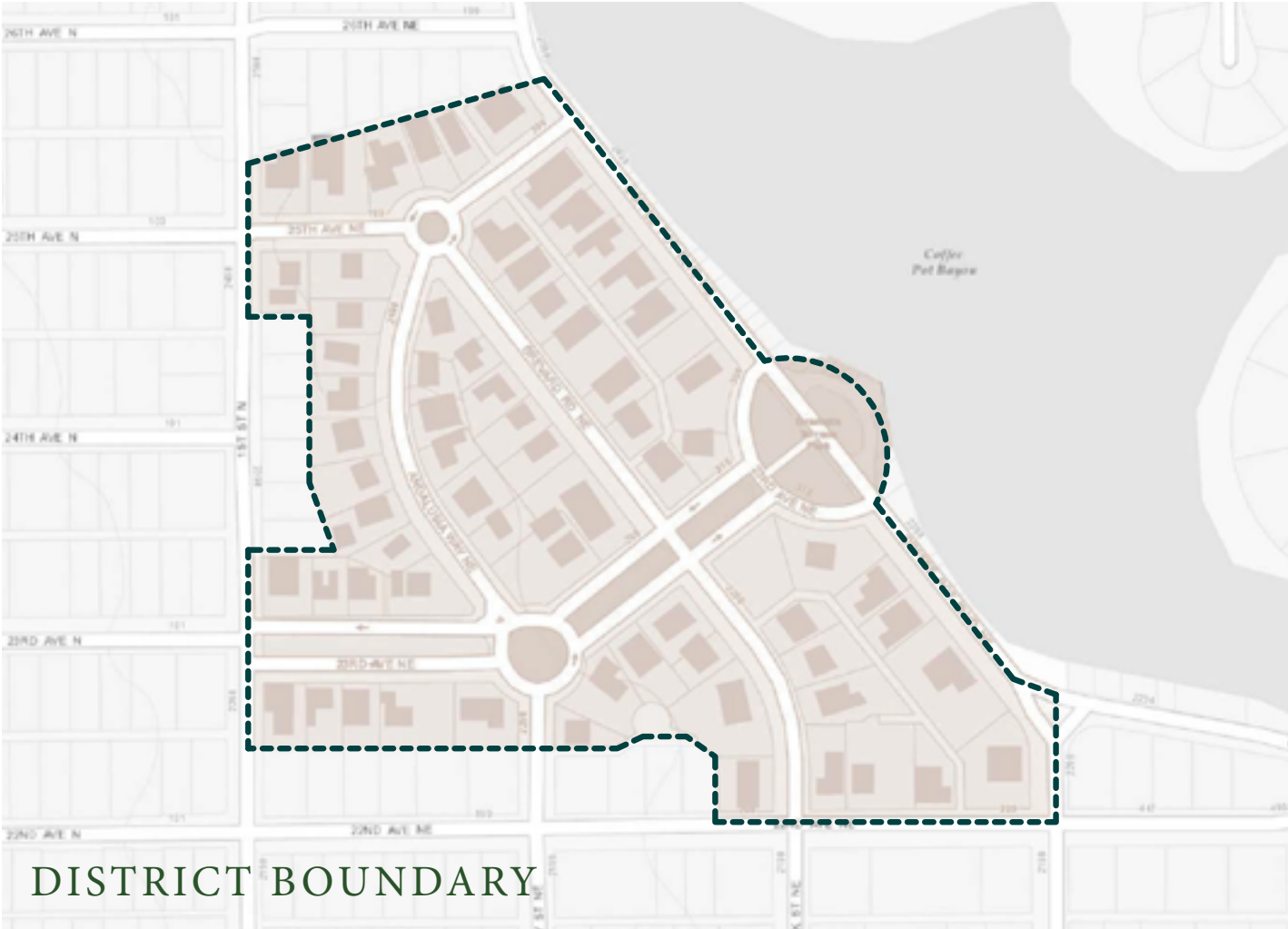
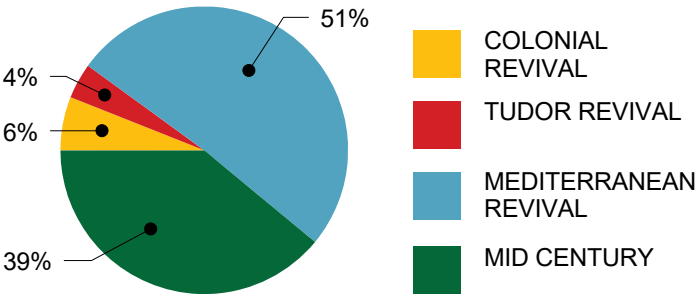
PERIOD OF SIGNIFICANCE: 1923-1939

AREAS OF SIGNIFICANCE: Architecture, Community Planning & Development, and Landscape Architecture

PREDOMINANT ARCHITECTURAL STYLE:
Mediterranean Revival

FEATURES AND CONTRIBUTING RESOURCES:
Single family residential buildings, Waterfront vista, Landscaped boulevards, Brick paved streets, Public plazas, Pergolas, and Concrete monuments, urns and pylons

STYLE INVENTORY



DISTRICT BOUNDARY

DISTRICT FEATURES



Courtesy, Tampa-Hillsborough County Public Library System.



HEIGHT

The buildings, both contributing and non-contributing, are generally between one and two stories in height. A small number of resources along Coffee Pot Boulevard feature partial third stories in the form of cupola, square towers, or domes.

MASSING & SCALE

All of the contributing buildings within Granada Terrace are Mediterranean Revival, and therefore exhibit the, vertically-oriented, often asymmetrical massing characteristic of the style. The contributing buildings were relatively grand for single-family houses of their era, with the largest being located on waterfront lots within the district.

RELATIONSHIP TO STREET & PROPERTY LINE

The district's houses are built at a relatively low density, especially in comparison to other areas of the North Shore neighborhood. Setbacks generally measure about 25 feet from the street. The impact of the district's large, open front lawns is heightened by the irregular shapes of the parcels along curved roads and the district's parks and plazas.

RHYTHM & EXPERIENCE

Despite the relatively low density of the residences within the district, the resources are united by similarity of style. Broad front lawns are generally unbroken by solid or high fencing, which creates a sense of fluidity throughout the district, as do parks and plazas along 23rd Avenue Northeast. Low, stucco or masonry garden walls or low wrought iron fences have historically bordered some properties, while others remain open.

MATERIALS & DETAILS

The contributing properties in Granada Terrace are of high style and generally feature rough or smooth stucco exteriors, Spanish tile roofs, and details such as glazed tile, banks of casement windows, and wrought iron accents are employed to achieve a grand appearance.

The highly articulated nature of the Mediterranean Revival style often creates small balconies and open porches, though the broad front porch is less common in Granada Terrace than in other historic areas of St. Petersburg. Some contributing homes in Granada Terrace feature side or central courtyards that are partially or fully visible from the street.

EXTERIOR SPACES

The southern portion of the neighborhood is bisected by Granada Terrace Park, the central parkway comprised of a series of rounded boulevard plots that runs from First Street Northeast to the water. It ends on the east side of Coffee Pot Boulevard. This parkway opens into a large, ovular vista which includes a grand rectangular, concrete pylon pergola (a structure consisting of parallel colonnades supporting an open roof with girders and cross rafters, similar to an arbor or trellis) and benches on the west side of Coffee Pot Boulevard, the street that parallels the waterfront. A corresponding semi-circular feature and a wide concrete terrace with steps to the water's edge dominate its extension into Coffee Pot Bayou on the east side of the boulevard.

Arranged in line with the vista is Plaza Andalusia, a large, round island with a circular concrete pergola and benches surrounding a central well with an elaborate arch. A second round plaza known as Plaza Valencia is located on 25th Avenue Northeast at the terminus of Andalusia Way and Brevard Road. It features a large, classically inspired, cast-concrete urn on a three-tier terrace. It is the dominant feature of the north portion of the district.

STREETSCAPE

The streets within the district are paved with vitrified brick and dressed with granite curbs. Concrete sidewalks are spaced five feet away from the roads.



APPENDIX

CRITERIA FOR LISTING HISTORIC PLACES

Criteria for Listing in the National Register of Historic Places

Per the Code of Federal Regulations, Title 36, Part 60,

The quality of significance in American history, architecture, archaeology, engineering, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and:

- That are associated with events that have made a significant contribution to the broad patterns of our history; or
- That are associated with the lives of persons significant in our past; or
- That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- That have yielded, or may be likely to yield, information important in prehistory or history.

Criteria for Listing in the St. Petersburg Register of Historic Places

Per St. Petersburg's Code of Ordinances' Historic and Archaeological Preservation Overlay, Section 16.30.070.2.5.D,

The Community Planning and Preservation Commission shall recommend the designation of a property as a local landmark after a public hearing if the principal structure is at least 50 years old and meets one or more of the following criteria:

- a. Its value is a significant reminder of the cultural or archaeological heritage of the City, state or nation;*
- b. Its location is a site of a significant local, state, or national event;*

- c. It is identified with a person who significantly contributed to the development of the City, state, or nation;*
- d. It is identified as the work of a master builder, designer, or architect whose individual work has influenced the development of the City, state, or nation;*
- e. Its value as a building is recognized for the quality of its architecture, and it retains sufficient elements showing its architectural significance;*
- f. It has distinguishing characteristics of an architectural style valuable for the study of a period, method of construction, or use of indigenous materials;*
- g. Its character is a geographically definable area possessing a significant concentration, or continuity of sites, buildings, objects or structures united in past events or aesthetically by plan or physical development;*
- h. Its character is an established and geographically definable neighborhood, united in culture, architectural style or physical plan and development; or*
- i. It has contributed, or is likely to contribute, information important to the prehistory or history of the City, state, or nation.*

If a property meets the criteria for designation set forth in paragraph 1. above, then the Commission shall also consider the following seven factors of integrity as they apply to the property:

- a. Location. The place where the historic property was constructed or the place where the historic event occurred.*
- b. Design. The combination of elements that create the form, plan, space, structure, and style of a property.*
- c. Setting. The physical environment of a historic property.*
- d. Materials. The physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.*
- e. Workmanship. The physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.*
- f. Feeling. The property's expression of the aesthetic or historic sense of a particular period of time.*
- g. Association. The direct link between an important historic event or person and a historic property.*

In order to be designated as a local landmark, a property shall meet at least one of the foregoing factors of integrity; however, feeling and association, without meeting at least one other factor, are insufficient to support designation.

GLOSSARY

ASBESTOS SHINGLES - a siding and roofing material that was used beginning in the 1930's until the 1970's when it was banned. Asbestos siding was made by adding asbestos — a naturally occurring mineral — to Portland cement. That cement was then pressed into siding and roofing shingles that came in a wide variety of sizes, profiles, and textures. The resulting product was very durable, fire-resistant, and absorbed paint well. It also can be extremely dangerous if the siding is broken up and asbestos fibers are released into the air.

AWNING WINDOW - a sash hinged at the top and swinging outward

BALUSTER – a post or spindle supporting a handrail on a stairs or balcony railing.

BALUSTRADE – a section of low “fencing” consisting of intermittent supporting posts and horizontal rails with balusters or crossbars in between.

BAY WINDOW – An exterior wall projection filled with windows; if curved, called a “bow window,” if on an upper floor, called an “oriel window.”

BEAD BOARD - paneling that features decorative beading. Typically, on walls (as for wainscoting) and ceilings.

BRACKET - a small supporting piece of stone, wood, metal, or other material that projects from a wall

CAMES - cast lead strips, usually of “H” sections and soldered into place, used to fix small panes of glass in windows.

CANTILEVER – a beam or structure projecting horizontally beyond its support, supported by leverage.

CASEMENT WINDOW – a window frame hinged on one side so that it swings out or in to open.

CERTIFICATE OF APPROPRIATENESS - is required for any exterior alteration to a designated landmark, landmark site, or property within a historic district prior to undertaking construction

CHARACTER-DEFINING FEATURE – a feature that possesses a prominent or distinctive aspect, quality, or characteristic that contributes significantly to its physical character. Land use patterns, vegetation, decorative details, and materials may be such features.

CLAPBOARD – a wooden piece of horizontal siding, usually thicker at the bottom than the top, installed in an overlapping fashion.

CONTEXT – patterns or trends by which a specific occurrence, property, or site is understood and its meaning and significance within history is made clear. Historic contexts are historical patterns that can be identified through consideration of the history of the property and the history of the surrounding area. Historic context may relate to an event or series of events, pattern of development, building form, architectural style, engineering technique, landscape, artistic value, use of materials or methods of construction, or be associated with the life of an important person; also the setting in which a historic element, site, structure, street, or district exists.

COPING – capping covering the top of a wall or parapet.

CORNICE - the decorative projecting element at the top of an exterior wall.

CULTURAL LANDSCAPE - a geographic area (including both cultural and natural resources and the wildlife or domestic animals therein), associated with a historic event, activity, or person or exhibiting other cultural or aesthetic values. There are four general types of cultural landscapes, not mutually exclusive: historic sites, historic designed landscapes, historic vernacular landscapes, and ethnographic landscapes.

DORMER – a vertical, upright, window lighting the space under a roof. A dormer projects from the slope of the roof and has a roof of its own.

DOUBLE-HUNG – window having sash that operate vertically past each other;

EAVE – the lower edge of a roof extending beyond the exterior wall.

FACADE – the front, or chief elevation, of a building.

FASCIA – the finish board which covers the ends of roof rafters.

FAN LIGHT – a window, typically positioned over a front door. They are typically semi-circular in shape.

FENESTRATION – the arrangement of window in a building.

FESTOON – a carved loop or garland of leaves and flowers suspended between two points, used to embellish or decorate a building.

FLASHING – waterproof material, often metal, which makes an intersection of materials weathertight; found at all roof openings.

GABLE – the triangular portion of the end wall of a building under a ridge roof.

GINGERBREAD – decorative elements of intricately turned or sawn wood applied to the exterior trim. Popular on buildings during the Victorian era.

GLAZING – another term for glass that is used in a window.

GRADE – the ground level of a building.

HALF-TIMBERING – type of early frame construction in which the spaces between the heavy timbers are filled with brick, stone or plaster, sometimes called “nogging”; also used to describe a decorative treatment of this type. Commonly found on Tudor style buildings.

HOPPER WINDOW – an inswinging window hinged at the bottom.

INTEGRITY – the authenticity of a property’s historic identity, evinced by the survival of physical characteristics that existed during the property’s historic or prehistoric period. The seven qualities of integrity as defined by the National Register Program are location, setting, feeling, association, design, workmanship, and materials.

JALOUSIE WINDOWS – a window comprised of glass louvers that overlap one another and tilt open to permit air flow. Jalousie windows were popular in the mid-20th century in mild-winter climates.

JAMB – side of a window or door opening.

LATH – strips or sheets of wood or metal attached to the structural members to serve as a backing for plaster.

LIGHT – individual pane of glass in a window or door.

LINTEL – beam supported on posts or sections of a wall to span a window or door opening.

MASSING – the bulk or size of a building.

MULLION – a vertical divider between panes of glass in a window.

MUNTIN – vertical or horizontal divisions between lights in a window or door sash.

NATIONAL HISTORIC PRESERVATION ACT -

NATIONAL REGISTER OF HISTORIC PLACES
The National Register of Historic Places is the official list of the Nation’s historic places worthy of preservation. Authorized by the National Historic Preservation Act of 1966, the National Park Service’s National Register of Historic Places is part of a national program to coordinate and support public and private efforts to identify, evaluate, and protect America’s historic and archeological resources.

PARAPET – an extension of an exterior wall projecting above the roof plane, commonly used to hide the plane of a low-sloped roof.

PIER – a vertical support of masonry.

PILASTER – a half-column attached to a wall.

PERGOLA – an arbor or open structure constructed of wood and serving as a framework upon which vines grow.

PORTE COCHERE – a covered entry, wide enough to allow carriages or automobiles to pass through.

PORTICO – a covered porch attached to the main facade of a building, supported by classical order columns.

PRESERVATION – the act or process of applying measures necessary to sustain the existing form, integrity and materials of a historic property.

QUOIN – in masonry, accented stone or brick blocks used to accentuate the outer corners of a building.

RAFTER – one of a series of smaller structural members forming a roof and to which a roof covering is applied.

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

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

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

REVERSIBILITY - means that if new work were to be removed sometime in the future, the essential form and material integrity of the historic property would remain; however, a project cannot be determined to meet the Standards simply because unacceptable work is reversible, e.g., that it can be undone.

RIBBON DRIVE - a vehicular driveway of concrete or other paving material divided by a landscaped median.

ROOF FORM - see opposite page

RUSTICATED – masonry cut in large rectangular blocks and set in deep joints, giving a bold and assertive accent.

ST. PETERSBURG REGISTER OF HISTORIC PLACES -

SASH – a window frame that can slide up and down.

SETBACK - The distance between a building or structure from property lines or from other buildings.

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

SIDELIGHT – narrow window located immediately adjacent to an entrance door.

SIGNIFICANCE - the meaning or value ascribed to a property based on the National Register criteria for evaluation. It normally stems from a combination of association and integrity.

SILL – beam or member located at the top of a foundation and upon which the house rests; also bottom member of a window or door opening.

SINGLE-HUNG – a window with two-sashes, one above the other, the lower of which slides vertically.

SLEEPING PORCH – porches, usually located on the corner of upper floors of a home that were used for sleeping during the summer months. popular on homes of the Victorian era.

SOFFIT – underside of an eave, lintel, arch or other element.

STUCCO – a cementitious building material used as an exterior covering on walls.

TRANSOM – operable solid panel or sash over a door to provide ventilation.

VERNACULAR – native or peculiar to a certain region.

WAINSCOT – decorative treatment, in wood paneling or other material, given to the lower part of an interior wall.

WROUGHT IRON – a tough, durable form of iron with little carbon in it, that is malleable and soft enough to be forged and welded easily. Often used to create railings, gates, and decorative elements.

ROOF FORM

The shape of a structure's roof is one of the most architecturally defining features of a building. Architectural styles employ various roof shapes as key components of the style.

GABLE ROOF consists of a triangular formed roof having two exposed sides. Gable roofs promote quick run off of rain. Additional living space would often be gained under steeper pitched gables.

HIPPED ROOF slopes away from center on all sides. Hipped roofs emphasize horizontal movement. This is further accentuated by the wide overhangs, a common feature of the hipped roof.

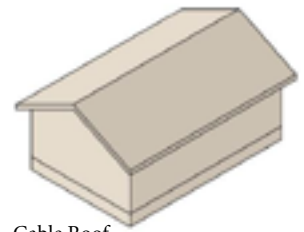
GAMBREL ROOF is most noted in barn design. It consists of a steeply pitched gable roof that flattens at the top. These roofs are typically connected to the Dutch Colonial Revival style of architecture, popular in St. Petersburg during the 1920's and 1930's. These roofs allowed for almost the entire area under the roofline to be used for living space while still maintaining the appearance of a one-story building.

JERKIN ROOF or "clipped gable" roof is a variation of the gabled roof where the corner is chamfered (cut at an angle).

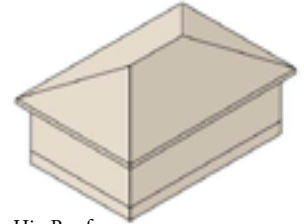
MANSARD ROOF is derived from the French. It appears similar to a hipped roof as all sides slope; however, instead of rising to a peak, the Mansard roof is capped by a flat or a slightly sloping cap. This style of roof is most often associated with the French Second Empire style of architecture which had fallen out of favor prior to the development of St. Petersburg. However, a variation known as the "False" Mansard roof was adopted in the 1970's and 1980's for commercial structures, (both new construction and remodeling). The false Mansard consists of a sloping roof which is placed on the front parapet of a shopping center which creates a canopy.

SHED ROOFS resemble half of a gable roof. Shed roofs are not typically used for the main roofs of historic structures, but were used for appendages to buildings such as porches and additions.

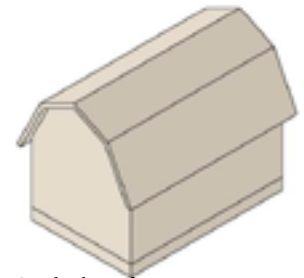
FLAT ROOFS were not actually flat, but slightly tapered to allow for water to run off. Flat roofs were associated with commercial buildings. However, they are also characteristic of Mission Revival style homes. Flat roofs were surrounded on the sides by a parapet wall, (a low wall of two to four feet in height). These walls, often decorated with curvilinear shapes or decorative tiles or carvings, accentuate the architectural style of a building.



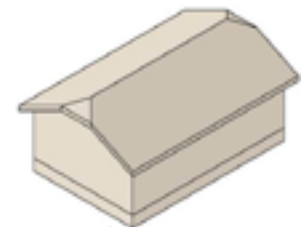
Gable Roof



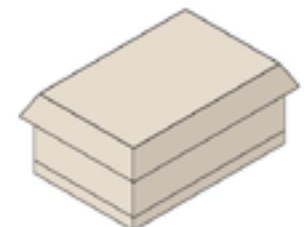
Hip Roof



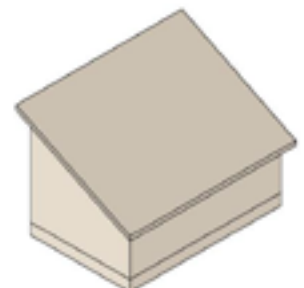
Gambrel Roof



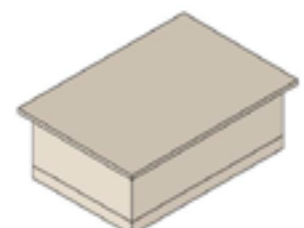
Jerkin Roof



Mansard Roof



Shed Roof



Flat Roof

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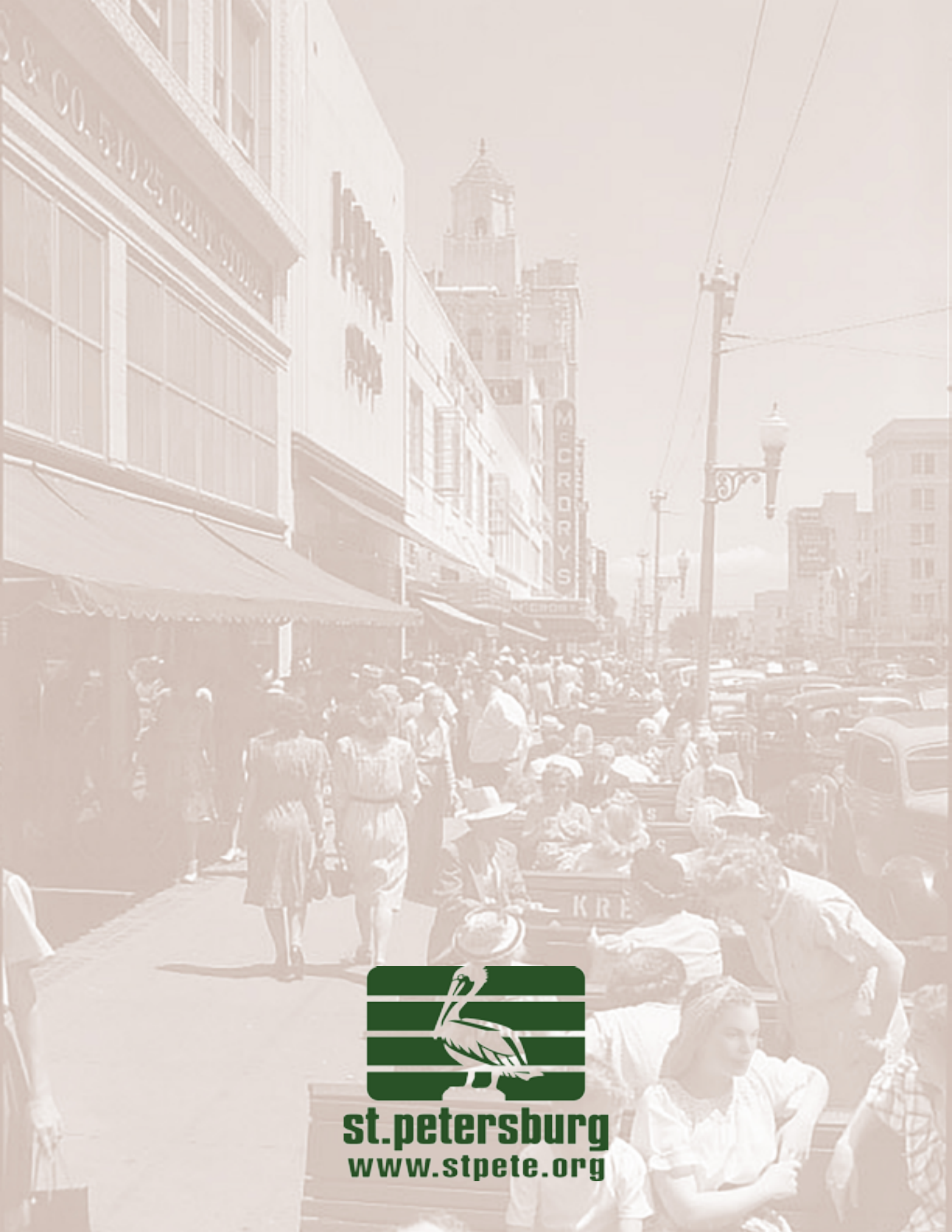
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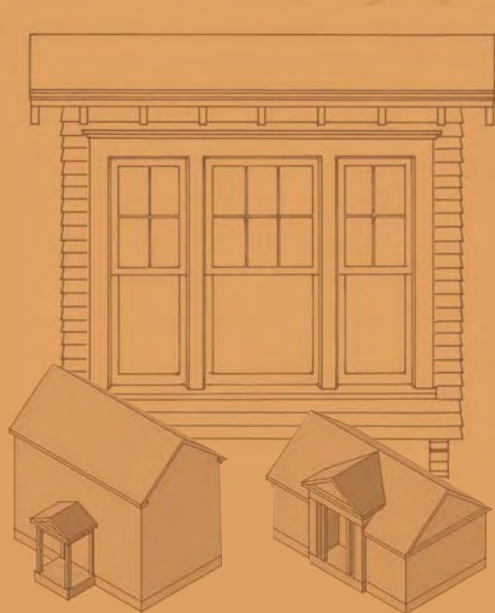




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LOUISIANA SPEAKS: PATTERN BOOK

URBAN DESIGN ASSOCIATES



LETTER FROM THE GOVERNOR

To the Residents of Louisiana:

As you well know, Hurricanes Katrina and Rita caused unprecedented devastation throughout South Louisiana, destroying more than 123,000 houses, 82,000 rental units and 18,000 businesses. Mother Nature wiped out entire communities. She damaged our entire coast. In many communities, she left behind a blank slate for us to rebuild. We must use this opportunity to rebuild safer, stronger, and smarter.

The Louisiana Speaks Pattern Book will serve as a valuable tool in the rebuilding efforts of our residents and businesses. Because many of our most loved places have been destroyed, we are compelled to rebuild in a time-honored way. This Pattern Book was designed, through the efforts of the Louisiana Recovery Authority, the Center for Planning Excellence, and Urban Design Associates to ensure that this effort is performed well and beautifully.

The Louisiana Speaks Pattern Book follows the tradition of American town building by providing practical tools and resources for small builders, homeowners, and suppliers. In an effort to conserve and restore the sense of place that is specific to each locality, this book provides a kind of 'DNA code' for our communities and our inherited architecture.

Pattern books have been in use since ancient Roman times. The British brought the idea to the American colonies where pattern books remained a common town-building tool through the first half of the 20th century. This Pattern Book serves as a resource, offering general direction for character retention that should be used for both renovation and new construction opportunities.

I urge builders to use this Pattern Book in their efforts, and I want to thank the many agencies, participants, and professionals who contributed to the preparation of this document. The Louisiana Speaks Pattern Book will help to ensure that the buildings and homes we rebuild are not only beautiful, but also safer, stronger, and smarter.

Sincerely,

Kathleen Babineaux Blanco

Governor Kathleen Babineaux Blanco

ACKNOWLEDGMENTS

The Louisiana Speaks Pattern Book and its accompanying Tool Kit would not have been possible without the generous support and hard work of the Louisiana Recovery Authority, the LRA Long-Term Community Planning Task Force, the Center for Planning Excellence, and the LRA Support Foundation.

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**Fannie Mae
Foundation**



Baton Rouge



Lafayette



Donaldsonville

Please Note: This Pattern Book contains information that will assist urban planners, architects, production house builders, and consumers in making informed, appropriate, and well-conceived choices for both rehabilitation projects and new construction by taking into consideration the local climate, values, historical precedents, and design traditions of a site and its environs. Patterns and styles presented in this book are for illustrative purposes only and are not to be used for construction purposes. A professional architect or engineer should be consulted for any residential reconstruction.

THE PURPOSE OF THE PATTERN BOOK

In the wake of Hurricanes Katrina and Rita, urgent need exists to rebuild vast numbers of houses and buildings and to do so with a speed not possible using only traditional construction techniques.

The challenge is to make sure that rebuilding is achieved in the best possible way—*Safer, Stronger, and Smarter*—in keeping with the motto of the Louisiana Recovery Authority's **Louisiana Speaks** program. The Louisiana Speaks Pattern Book has been created to provide both guidance and tools for the builders who will take on that task.

The Pattern Book and its companion publication, the Louisiana Speaks Tool Kit, are part of Louisiana Speaks, a program which has undertaken several complementary initiatives: First was the Parish Recovery Planning process during which citizens developed their vision, goals, strategies, and a list of high priority, high impact projects to jump start their recovery. Second was a series of three demonstration planning charrettes conducted by Duany Plater-Zyberk & Company in three separate locations that have distinctly different urban conditions. A third initiative entails a regional planning program to develop a long-term vision for Louisiana. This Pattern Book and the Tool Kit form the bridge between these initiatives. These two documents present tools and techniques from both the planning charrettes and the regional vision processes in a form that can be used by communities throughout the state for both rehabilitation and new construction.



The Pattern Book contains patterns and techniques for building housing, neighborhoods, and towns at a greatly accelerated pace while remaining true to the values and traditions of the people of Louisiana. These traditions provide guidance for rebuilding in harmony with the state's natural environment and climate in the design and construction of environmentally responsible houses that incorporate many of the traditional architectural features of the region. The Pattern Book also provides guidance on incorporating hazard-resistant design and improved construction techniques into the built landscape. Doing so can prevent or reduce future losses of life and property from floods and winds in the years to come.

THE PATTERN BOOK PROCESS

The Louisiana Speaks initiatives included the Parish Recovery Planning process, three demonstration charrettes, a regional planning effort, and development of the Louisiana Speaks Pattern Book and Tool Kit. All four initiatives used an open, public process designed to encourage and engage as many citizens as possible in developing ideas and concepts for rebuilding. The content of the Pattern Book reflects the ideas and addresses the concerns of the participants in all of these processes.

In addition, a series of workshops on housing and neighborhood design were conducted as part of the Pattern Book process. The workshops enabled the Pattern Book team—which includes specialists in cultural geography, architectural history, architecture, landscape architecture, green building, and urban planning—to hear firsthand the qualities people value and cherish most about Louisiana.

WHAT WE HEARD

The most pressing concern of participants is how to rebuild the houses, buildings, and neighborhoods lost during Katrina and Rita—and to build or rebuild smarter, stronger, and safer to ensure that renovated and new structures will be better able to survive future storms.

Equally urgent is ensuring that the form of new construction creates houses and communities that look and feel as though they belong in Louisiana. Participants repeatedly stressed the important aspects of house and community design that contribute to local culture and social relations. Workshop and charrette participants were passionate about the built environment and its close connection to their cultural and social traditions, their image of themselves, the particular region in which they live, and to all aspects of life.

They spoke of Louisiana's extraordinarily rich architectural heritage where region-specific architecture has developed out of the physical conditions of the land; the efforts to cope with a hot, humid climate; and the diversity of cultures woven into the fabric of Louisiana by the many different ethnic groups who have settled in the state.

The character of the streets and public spaces of traditional neighborhoods and towns throughout Louisiana is another example of regional cultural, geographic, and climatic differences. As we walk through these streets, or remember places that are now gone, it is the graceful porches, the windows that go to the floor, the ornamentation on the frame around the door, and the shape of the cornices at the eave line that tell us where we are—and who we are.

Participants also spoke sadly (and angrily) about how recent development and architectural practices have diluted the uniqueness of places and their character. Sprawl, strip commercial development, standardized buildings reflecting national chains (rather than local identity) and monolithic, single-income, cookie-cutter style subdivisions have all eroded the sense of place. The excessive use of concrete and asphalt in the construction of roads and the damaging incursions made into natural environments have contributed to this erasure of culture.

THE OPPORTUNITY

Katrina and Rita destroyed over 200,000 homes along with thousands of commercial and public buildings. Some were traditional buildings that contributed to the uniqueness of the region; many were less distinctive, but nevertheless played an essential role in satisfying the housing, commercial, and institutional needs of their communities and the economy of the state.

Evidence suggests that the older, traditional houses, built with an understanding of the impact of the forces of nature, fared better than recent construction. The opportunity now exists to rebuild at all scales of development in ways that take full advantage of these lessons and combines them with new technologies for building smarter, stronger, and safer.

Using pre-Katrina production methods, it would take decades to build replacements for the more than 200,000 homes that were lost. New technologies and resources must be introduced to meet the housing demand. During the first few months of 2006, the number of manufactured and modular houses being shipped on the highways of Louisiana dramatically increased in response to this need. Sadly, most of them look as though they do not belong in Louisiana. The Louisiana Speaks Pattern Book provides the production housing industry with information about the values and forms that are most meaningful to the citizens of Louisiana and translates that information into the patterns, elements, and details presented in this book.



Raising houses in the rebuilding effort



Citizens discussing essential qualities during the Pattern Book workshops

Participants repeatedly stressed the importance of preserving the local culture and social traditions and the particular aspects of house and community design essential to doing so.



Katrina Cottage: Emergency housing from the DPZ Demonstration Charrette in St. Bernard Parish

OVERVIEW

The Louisiana Speaks Pattern Book is organized in five sections: the Introduction, followed by the Community Patterns, Architectural Patterns, Demonstration Plans, and Landscape Patterns sections. Each section provides essential information for making informed design and site planning decisions for renovations or new house construction.

The **COMMUNITY PATTERNS** section contains descriptions of the diverse regions of Louisiana and the differences in community and architectural patterns based on geography, climate, and culture that should be factored into site planning and design decisions. Illustrations are presented of the different types of urban settlement using terminology from the Transect and Smart Code—essential tools used during the Charrette Process. The section also contains a series of patterns for placing houses on sites.

The **ARCHITECTURAL PATTERNS** section identifies various types of houses and mixed-use buildings and illustrates the way that these types can be constructed using different technologies, including manufactured housing, panelized construction, and Insulating Concrete Forms (ICF) materials. Techniques for preparing safer ground for houses in the design of new communities are provided as are methods for adapting typical house types to meet the appropriate floodplain management rules and regulations (e.g., minimum elevation for occupied floors). Issues of visitability and accessibility are addressed. Architectural patterns for renovating or building traditional Louisiana houses and buildings are presented. Specific architectural vocabularies are illustrated including Louisiana Vernacular (which describes the building types and styles unique to Louisiana), as well as several styles/building types that have been imported and modified for use in Louisiana: Louisiana Victorian, Louisiana Classical, Louisiana Arts & Crafts, and Modern. Green Building Guidelines are also included. This section is followed by the **DEMONSTRATION PLANS** section that contains a sample of house plans which illustrate possible pattern applications.

The **LANDSCAPE PATTERNS** section includes an overview of traditional examples of civic and private landscape designs and ecologically sensitive design techniques. A palette of native plant materials for different conditions is included, along with prototype details for built elements (e.g., fences, walls, and furniture).

The **APPENDIX** contains a Glossary and a Resources list.



Community Patterns



Architectural Patterns



Demonstration Plans



Landscape Patterns

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HISTORICALLY SENSITIVE BUILDING

Building in Historically Sensitive Areas
This Pattern Book is intended to provide basic guidance to help new construction be consistent with, and sensitive to, the existing built landscape of South Louisiana. But some places—New Orleans in particular—already have extensive and detailed guidance on historically sensitive building design. This Pattern Book should be considered as a supplement to pre-existing local regulations and guidance; it does not presume to supersede them. Specific resources for some existing local regulations can be found on the Resources page in the Appendix.



A Louisiana neighborhood corner lot

HOW TO USE THE PATTERN BOOK

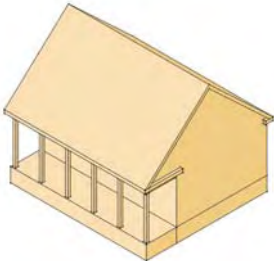
The following sequence of steps will provide for an orderly and thorough application of the design principles and patterns contained in this Pattern Book to both renovation and new development projects.

STEP 1:
IDENTIFY LOCATION

Before beginning your project, determine its location, Velocity Zone (per the International Residential Code), climate, soil type, and floodplain elevation. In siting the buildings, consider solar orientation and prevailing wind patterns to take advantage of environmental opportunities for passive heating and cooling.



Step 1: Identify Location



Single-Family House

STEP 2:
IDENTIFY NEIGHBORHOOD TYPE AND CHARACTER

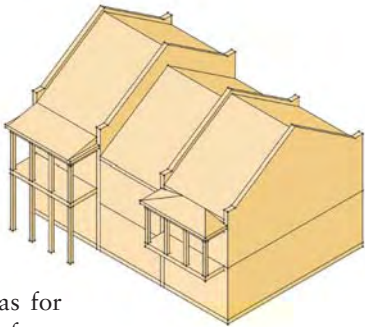
Within the Community Patterns section, you'll find a discussion of Neighborhood Patterns that includes an overview of the unique characteristics of each type of traditional neighborhood street, each keyed to the Transect Zone which identifies the range of appropriate building types and architectural character.



Step 2: Identify Neighborhood Type and Character

STEP 3:
IDENTIFY APPROPRIATE BUILDING TYPES

The rebuilding effort will identify areas for different building and lot types, ranging from small cottages to large and complex mixed-use buildings. Review the potential building types in terms of the building technology which will be used to construct them and factor in the necessary construction hardening techniques and ADA requirements for visitability and accessibility.

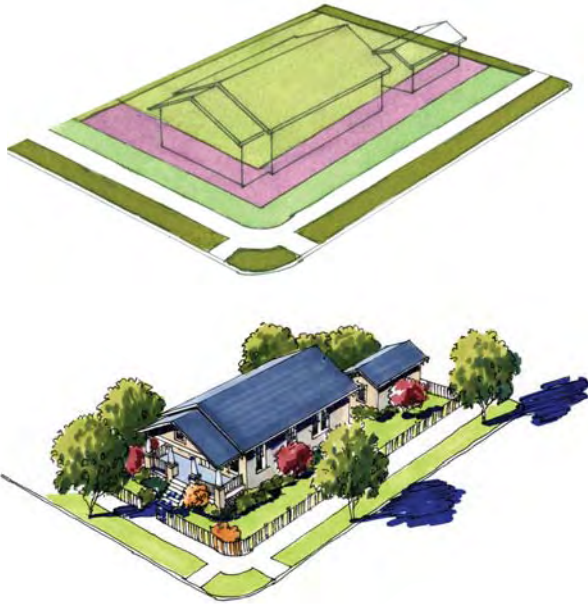


Rowhouse

Step 3: Identify Appropriate Building Type

STEP 4:
PLACE THE BUILDING
ON THE SITE

Using the setbacks and build-to lines, locate the building type on the site. Review the potential building types for the site and establish the minimum required floor elevations above grade level for your flood zone. Using the diagrams on page 24, select a method of elevating the building, if required, or of determining alternative means of satisfying the requirements.



Step 4: Place the Building on the Site



Step 5: Identify the Appropriate Architectural Style



STEP 5:
IDENTIFY APPROPRIATE
ARCHITECTURAL STYLE

Select an architectural style that continues the traditions of the neighborhood and region in which the building will be located and is also a style appropriate for that building type (as defined by the Community Patterns). Make sure that the building type and style are feasible for the selected method of building by reviewing the technologies illustrated on page 26. Then, go to the first page of the appropriate style in the Architectural Patterns section.

Refer to the text, drawings, and photos in that style section for more information about the individual style. The style pages include information about the history and character of that particular style, its massing and composition, roof types, elevations and cross-sections, critical vertical dimensions, facade elements, windows and doors, porches, galleries, materials, and appropriate applications of the style.

HISTORY & CHARACTER

This page contains a brief description of the style and its history as well as three elevation possibilities ranging from a modest and simple one-story house to a larger and more ornate two-story house. A gallery of examples is offered to illustrate the range of possibilities.

MASSING & COMPOSITION

This page describes the basic massing types and shapes for that style house as found in relevant precedents. Each massing type is shown as a three-dimensional image with a corresponding elevation diagram showing potential additions. The layout of rooms should be designed to fit into the massing types found within the particular style. The roof types are part of this overall massing description.

WALLS, EAVES, & ROOFS

This page provides a partial elevation and measured cross-section to set the critical vertical dimensions and elements of the facade. Eave details ranging from simple to ornate describe how roofs should join the wall.

PORCHES

Porches are essential elements of the character of most Louisiana neighborhoods. The location and design elements of porches are covered for each style. The massing of the front porch is specific to each house type and distinct within a particular style.

WINDOWS & DOORS

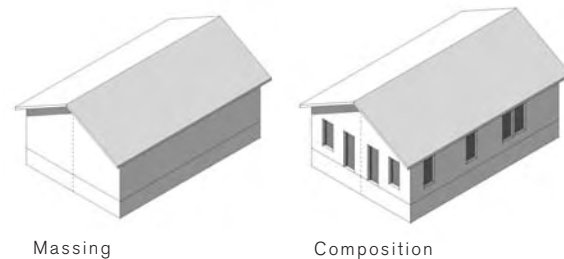
The window and door spacing is related to both the shape and the style of the house. Typical window and door compositions are illustrated as part of the massing illustrations for each style. Typical window and door proportions, trim details, and special window or door elements are illustrated on a separate page within each style section.

STEP 6:
REVIEW THE RESOURCES LIST
IN THE APPENDIX

For those interested in learning more about Louisiana's and the Gulf Coast's residential architecture, architectural styles in general, the Gulf Coast's history, and other available resources specific to (re)building in South Louisiana, a handy resource list is provided in the Appendix. A more extensive resources list will be provided on the web-based version of this Pattern Book and Tool Kit.

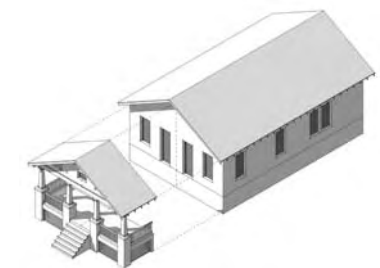


Lake Charles Arts & Crafts



Massing

Composition



Porches



Windows

COMMUNITY PATTERNS

The Community Patterns presented in this section describe the role that individual buildings can play in creating neighborhoods and towns, in continuing the local traditions of each region, and in fulfilling the goals defined in the planning charrettes and community workshops.

The section begins with the influence of geography, climate, and culture on the physical form of building and communities. The geography of the uplands in North Louisiana is very different from the terraces, lowlands, and marshes of South Louisiana. The form of Louisiana's traditional settlements and towns developed in response to these geographic differences. Overlaid on the state's geographic patterns is an extraordinary diversity of cultures, regionally distributed in ways that mirror the state's early migration and settlement patterns. The illustrations of architecture and urbanism contained in this section of the Pattern Book depict these different characteristics and can be used to guide the selection of appropriate building and urban patterns for specific sites.

In addition to geography and culture, a third criteria for design is the scale of urban settlement. The Transect presented in this section defines six zones, ranging from rural to urban. Within each zone, there are appropriate street designs, building and use types, and architectural elements. The zones are illustrated, first with traditional examples and then with illustrations of prototype environments.

The physical structure of neighborhoods, towns, and cities can be conceived as an "urban assembly kit." The parts of this assembly kit include water systems, utilities and other infrastructure, parks and open space, streets, blocks, lots, and buildings.

All of these urban frameworks provide the setting for individual buildings. Single-family, multi-family, commercial, and mixed-use buildings should be placed on their individual lots in a manner that contributes to the character and quality of the streets and public spaces of the community, as well as in response to requirements for flood protection and accessibility.

BUILDING GREEN AT THE COMMUNITY SCALE

The first principle for building green communities is to build within existing urban areas, or to build new projects using compact, mixed-use plans in which the activities of daily life can be accomplished with limited use of a car. Projects should be located within walking distance of workplaces, schools, community facilities, retail establishments, and other civic amenities.

HISTORIC PRESERVATION/ADAPTIVE REUSE

Reusing and rehabilitating damaged structures is, by definition, a green building practice. It saves many more resources compared to what is required for new construction. Through building rehabilitation, society retains the initial energy and resources that were required to make materials such as bricks, mortar, steel, or timber and also establishes a sense of historical and community continuity. Historic buildings are also an important link to tradition and offer important educational opportunities. The National Trust for Historic Preservation estimates that the energy equivalent of one gallon of gasoline is wasted for every eight bricks destroyed and replaced. In addition, construction and demolition debris accounts for 24 percent of America's landfill volume.

LOCATION AND USE OF EXISTING INFRASTRUCTURE

Another extremely important factor in building and repairing healthy new communities is the choice of location. Wherever possible projects should be located on infill sites with access to existing roads, water, sewers, and other infrastructure. Locating projects in this manner offers the greatest savings, helps conserve land, prevents the spread of stormwater runoff to new watersheds, and reduces travel distances and pollution from vehicular exhaust.

Proper site selection avoids development of inappropriate sites and damage to fragile and/or scarce environmental resources. Development should not be located on wetlands, steep slopes, prime farmland, parkland, or other ecologically sensitive areas.

DIVERSE, MIXED-INCOME COMMUNITIES

Building diverse, mixed-income communities provides an opportunity for people of all ages, races and income groups to thrive. Neighborhoods should provide a diversity of unit types to accommodate different needs and uses. The integration of affordable and market-rate housing into a medium-density, mixed-income, mixed-use community helps create long-lasting, healthy communities.

GALLERY OF EXAMPLES



Baton Rouge



Lake Charles



Baton Rouge



St. Martinville



Thibodaux



New Orleans



St. Francisville



Vermilionville

GEOGRAPHY, HISTORY, AND CULTURAL DISTINCTIONS

Restoration projects and new settlements can draw guidance and inspiration from the combination of geographic, climatic, and cultural factors that contribute to Louisiana's unique character and sense of place.

GEOGRAPHY

The physical geography of Louisiana creates three basic regional types: Hills, Terraces, and alluvial Lowlands. Traveling up the Mississippi River from New Orleans, the high ground at Baton Rouge marks the beginning of the Terrace region and distinguishes it from the Lowlands to the south. The Mississippi River floodplain is defined by these visible changes in elevation. The Terrace spans the state, from Texas to Mississippi and is interrupted by the Mississippi River floodplain.

The Lowlands (marsh and alluvial floodplain adjacent to the Mississippi River and its tributaries) are generally 30 to 40 feet lower in elevation than the Terraces. The Lowlands were formed by water which still actively shapes their physical appearance. Whether by flood or hurricane, these areas are geologically dynamic.

The process of flooding creates natural levees parallel to the rivers and bayous. These natural levees created higher land parallel to the waterways on which houses and roads were built. The bayous, cut off from the Mississippi by levee projects, were populated along their lengths in a linear settlement pattern. As you get farther from the rivers and bayous, elevations gradually diminish in a perpendicular line into backswamp areas that are too low and wet for building houses.

Marsh—coastal lowland some 20 to 50 miles wide—is where the land meets the Gulf of Mexico. Composed mostly of low, wet, treeless areas covered in grasses, marsh areas are generally not occupied by permanent structures.

Hurricanes tend to impact these two areas differently. Many lowland sites will be best served by finding ways of developing neighborhoods in places where the ground can be artificially elevated; otherwise, houses will need to be elevated as described in the Architectural Patterns section.

Geographers typically divide Louisiana into two cultural regions: North (Anglo) Louisiana and South (French) Louisiana. The map shows the imaginary line that distinguishes the two areas.

HISTORY AND CULTURAL DISTINCTIONS

Geographical features define the physical boundary between Louisiana regions, but cultural influences provide equally tangible distinctions. Particularly in South Louisiana, culture and geography are integrally connected to the region's unique economy and built environment.

The brothers Iberville and Bienville, Frenchmen who arrived in the region in 1699, explored it, built forts, and established the city of New Orleans in 1722. As the French were settling New Orleans, they also imported the rural plantation culture from the Caribbean island of Saint Domingue (now Haiti and the Dominican Republic) to the banks of the Mississippi River. Because the plantation economy relied heavily on slave culture, Haitian and

"All parts of the state, even where natural conditions were very much alike, did not look the same after early European settlement. This is because people from France settled in some areas and people from the British Isles settled in others. Both built houses, barns, and roads, planted fields, raised cattle, but because of different backgrounds each did these things in its own manner. The differences we can see today, because each group left its own distinctive settlement pattern. Rarely does an individual depart from the way of his group, whether in his religious beliefs or in the kind of house he builds."

Fred B. Kniffen, *Louisiana: Its Land and People*



Lowlands



Prairie

Dominican peoples of African descent strongly influenced the region's economy and heritage. Sugar cane as a cash crop has had a lasting impact on South Louisiana's economy. With slavery came cultural distinctions and acclimations that have had a vital impact on both South Louisiana's architectural legacy and economy.

Although the majority of Louisiana's early settlers were French-speaking Catholics, Spanish, Portuguese, Dutch, German, and British immigrants arrived variously as colonists and refugees; Africans arrived either directly or via the Caribbean (primarily as slaves); and free people of color settled in the region.

The Acadians, another distinct cultural group that settled in Louisiana, also made a marked and enduring impact. Initially colonists of the French-Canadian colony of L'Acadie, they remained as the "neutral French" after the British captured the colony in 1713 and renamed it Nova Scotia. In 1755, at the start of the Seven Years' War, the Acadians were forcibly deported, dispersing throughout British North America and beyond. The Seven Years' War ended in 1763 and Louisiana was split between the Spanish and the British. Many of the Acadian refugees regrouped in Spanish Louisiana, where, in the 1760s, the government settled them on bayous and prairie lands west of New Orleans. The word "Acadian" evolved into the group's modern name, "Cajun."

Starting in 1791, Louisiana gained population due to a slave revolt in Saint Domingue that grew into the Haitian Revolution. It lasted 12 violent years, resulting in an influx of Europeans, slaves, and free people of color into New Orleans. Their strong cultural presence continues today. The Caribbean term "Creole" came to this continent with these populations and suggests being native born from foreign parents.

North Louisiana was (and still is) largely Anglo and mostly Protestant. In 1763, the "Florida Parishes"—north of Bayou Manchac and Lakes Maurepas and Pontchartrain—came under British control. This area (and the rest of what is now North Louisiana) was settled overland via the Appalachians from the British colonies and, after the American Revolution, from the United States.

Immediately after the American Revolution, Spain gained control of British Louisiana, and all of Louisiana was ceded to Napoleonic France in 1803. A few months later, Thomas Jefferson negotiated the Louisiana Purchase from France of "all the land drained by the Mississippi River"—the whole of the Mississippi River Valley. A small part of this territory became the state of Louisiana in 1812.

In Louisiana, the various French, Anglo, and African-American groups have, through time, strongly maintained their distinct cultural identities.

SETTLEMENT PATTERNS

Land surveying methods were a powerful factor that shaped Louisiana's settlement patterns. The marked differences in community patterns and architecture which can be observed today have their roots in the cultural distinctions of the early settlers.

South Louisiana reflects the long lot (arpent) surveying method used by the French and Spanish. Land was settled along the waterways in long parcels which varied in width. Property lines were placed perpendicular to the river from front lands to backswamp. On the inside of a bend, land diminished quickly making it less desirable. To encourage settlement there, the government granted twice as much land on that side. The method required that landowners build a road along the levee. Houses were set close together, forming a continuous, curving line (particularly along narrow strips); villages constituted little "knots" along the line.

The Anglo-Saxons who settled North Louisiana divided their land by metes and bounds. Boundaries ran independently of a regular survey system, creating an irregular pattern. On large farms, the houses and barns were often built in remote spots. Roads connecting them with village centers were highly irregular and, in this dispersed pattern, individual farmsteads might have miles of forest between them and their neighbors.

The American system of surveying land, commonly associated with the midwest, was prevalent in Louisiana as well. This system of land surveying was based on dividing up square miles of land into regular 40-acre properties.



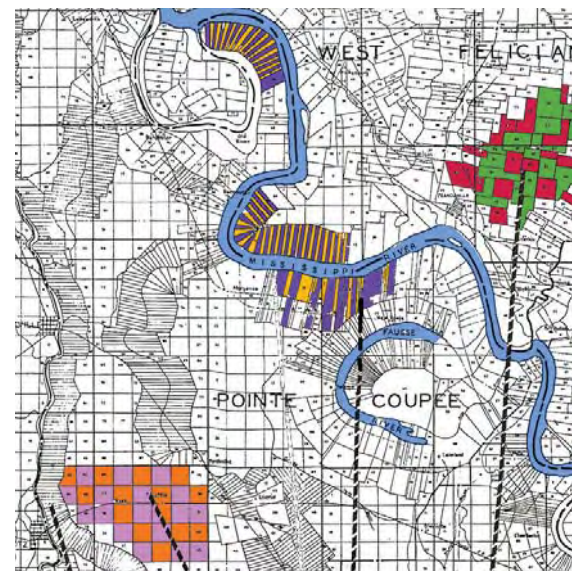
St. Francisville: Terrace



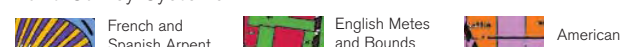
New Iberia



Baton Rouge

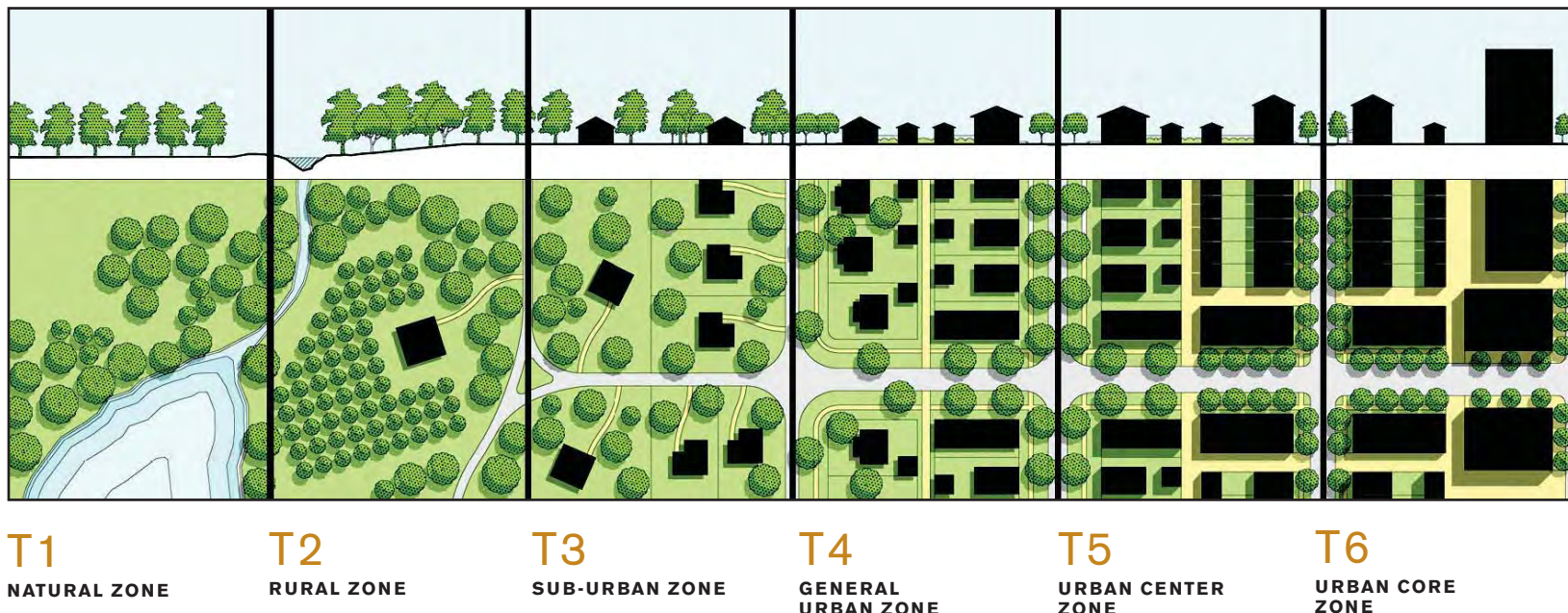


Land Survey Systems



Courtesy of Jay Edwards

TRANSECT OF SOUTH LOUISIANA AND DEMONSTRATION PLANS



Louisiana's systems of roads and waterways—which serve the farms, industries, villages, towns, and cities of the state—overlay the patterns of geography and culture discussed previously. The pattern of roads follows the land at higher elevations, which is also where the majority of development has occurred. Much of the state remains rural and agricultural with small settlements. Large towns and cities along major roads include Lake Charles, Lafayette, and Baton Rouge, as well as New Orleans.

THE TRANSECT is a tool developed by Duany Plater Zyberk & Company which describes the hierarchy of scale and location of these different settlement types. As the illustration shows, the Transect includes six zones from the most natural undeveloped areas, to rural landscapes with farmsteads or coastal homesteads, small hamlets and villages, larger towns around historic trading centers, administrative centers, up to the larger urban centers.

Building smarter, safer, and stronger involves finding ways to reduce the sprawl development that threatens the rural landscape and coastal wetlands, and to encourage compact, mixed-use development that reduces people's dependency on automobiles. Within each of the Transect Zones (T-Zones), infill development and reconstruction should be consistent with the scale of the existing settlement.

TRANSECT AND DEMONSTRATION PLANS

Three Demonstration Charrettes took place in three different parts of South Louisiana, each part having its own scale and particular issues.

In **VERMILION PARISH**, the charrette developed plans for three communities: Erath, Delcambre, and Abbeville. All three are located in an agricultural landscape of sugar cane, rice, and other crops. Recent development patterns have included incursions into this landscape at a time when the future of agriculture is threatened by world economic forces. The rural landscape is also highly valued by the people of the region for hunting and fishing as well as for its aesthetic value. Therefore, the plans for the three towns called for compact development within areas currently developed. The edges between town and country are well defined. In the case of Erath (which was originally built on low ground), the plan calls for a new neighborhood on high ground with a series of canals and waterways to improve drainage for the existing town. The proposed scale of development fits within the T-3 through T-5 Transect Zones.

The charrette in **ST. BERNARD PARISH** created a plan for approximately 20 urban neighborhoods. The plan calls for large areas of parkland and concentrated areas of development with a mix of building types. These all fall within the scales of Transect Zones T-3 through T-5.

The charrette in **LAKE CHARLES** focused on the downtown and its immediate environs that span Transect Zones T-4 through T-6.



Courtesy of Duany Plater Zyberk & Company



T3 SUB-URBAN ZONE SECTION



Abbeville



T4 GENERAL URBAN ZONE SECTION



Baton Rouge



T5 URBAN CENTER ZONE SECTION



Covington



T6 URBAN CORE ZONE SECTION



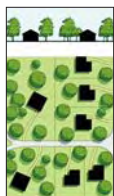
New Orleans

Photo courtesy of Sandy Sorlein

Photo courtesy of Sandy Sorlein

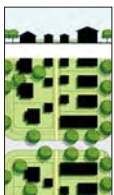
COMMUNITY CHARACTER

Four different scales of streets and public space illustrate how the elements in the Pattern Book are applied to create appropriate designs for each of the Transect Zones listed. The perspective drawings on this page are idealized images representing the essential qualities of different public spaces and neighborhoods in South Louisiana as described by residents during the public process.



T3 SUB-URBAN ZONE

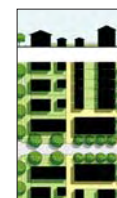
A small-scale neighborhood space in the T-3 (Sub-Urban) Transect Zone includes houses on large lots, set back from a small-scale street. A wide planting verge separates the street from the sidewalk. The individual lots are served from the street with driveways, but the parking and garages are set back behind the front facade line of the houses.



T4 GENERAL URBAN ZONE

A neighborhood street in the T-4 (General Urban) Transect Zone has a diverse range of house types on small lots. The houses are close to the street with small-scale gardens defined either by low fences or hedges. The individual lots are served by an alley system and there are no driveways from the street.





T5 URBAN CENTER ZONE

A mixed-use street in T-5 (the Urban Center) features mixed-use buildings along a commercial street. Sidewalks are broad, used for café tables, display of goods, galleries, or landscaping. On-street parking buffers pedestrians and provides short-term parking for shops.



T6 URBAN CORE ZONE

A mixed-use street in T-6 (Urban Core) includes a mix of small-scale, mixed-use buildings and larger mid-rise buildings with shops on the ground floor and residential above. Parking is located mid-block, typically in garages or landscaped parking lots. Sidewalks are wide with ample space for pedestrians.



URBAN ASSEMBLY KIT

Neighborhoods, towns, and cities are complex systems that consist of many different elements. The most appealing and congenial spaces in towns are those in which there is harmony among all of the elements which create them, including: the scale of the street pavement area, the size of the sidewalk, the placement of buildings and their height, the character of the architecture, the small details that add richness to the space, and the plantings that add shade, texture, and color. Yet each of these elements is designed and maintained by a different person or organization and each is designed according to different criteria.

To illustrate the relationship among these elements, we have used the new neighborhood plan as proposed in the Erath Demonstration Charrette as an example and have drawn the key elements separately.

EXISTING SITE AND TOWN

The first aerial view illustrates the existing site. It is a single, large parcel running north from Route 14 between two stream beds. The parcel is immediately adjacent to the existing town in an area already experiencing some growth and in which the town is proposing to build new schools.

FRAMEWORKS

WATER SYSTEMS: CANALS, LAKES, AND STREET CONNECTIONS

The first step in the planning was to mitigate the flooding in the existing towns and protect new neighborhoods from future flooding. This is accomplished with a series of canals and lakes which are designed to help control the flow of flood water from the north. Following techniques long used by rice farmers in the region, the soil from the excavation is carefully placed on the portion of the site to be developed in order to raise the ground level above the floodplain.

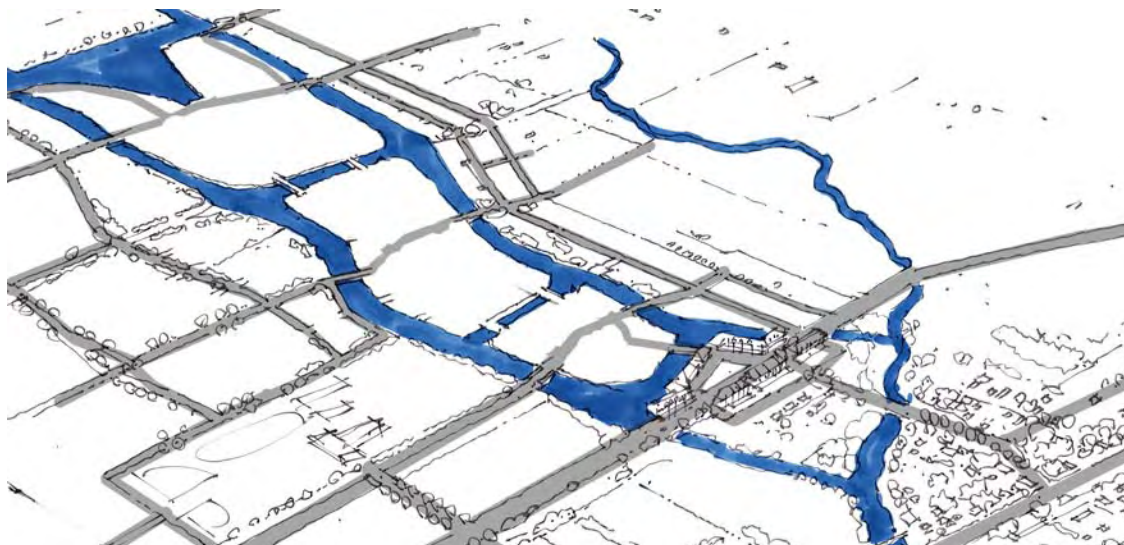
Once the pattern of waterways is in place to create land protected from flooding, it is possible to overlay a network of streets connected to the existing roads in the area.

NEIGHBORHOODS

Separate neighborhoods, each scaled to about a five-minute walking radius, are created within the framework. Each neighborhood contains a mixture of house types and public amenities (such as parks) and schools.



Existing Site and Town



Canals, Lakes, and Street Connections



Neighborhoods



Streets



Lot Requirements: Setbacks and facade zones at the neighborhood scale

ELEMENTS OF THE NEW NEIGHBORHOOD

The new neighborhood is a collection of streets, parks, houses, and mixed-use buildings that fit within these frameworks.

STREETS

Within the plan area, street types include small-scale neighborhood streets, a collection of alleys and service ways, and a perimeter drive around the park. For each of these street types, there is an appropriate cross-section which describes its width, the design of the sidewalks, and the lighting.

LANDSCAPE: STREETSCAPES AND PUBLIC OPEN SPACE

The street rights-of-way are further developed with street trees in the planting verges, the development of a park, and special treatment along the banks of the canals.

BLOCKS AND LOTS

The framework of streets defines the blocks for development. The blocks are subdivided into individual parcels for sale to home owners and developers. Different parcel types accommodate different building types.

LOT REQUIREMENTS

In order to organize the urban space of the neighborhood, the plan establishes setback lines and facade zones for each parcel. These set the location of individual buildings within the plan and create the relationship of the house to the street.

BUILDINGS

A wide variety of houses and buildings can then be placed on the lots. A diverse collection of styles and types of buildings creates a coherent urban environment. The illustration includes:

- >> Single-family houses on wide lots
- >> Small cottages on small-scale streets
- >> Attached houses
- >> Small apartment houses
- >> Mixed-use buildings on the main square



Landscape: Streetscapes and Public Open Space

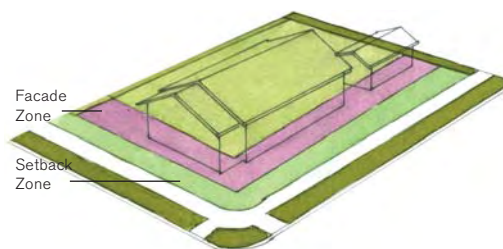


Buildings placed on lots



Blocks with Lot Types

Rowhouses Large Houses Mixed-Use Buildings



Lot Requirements: Lot scale



A Louisiana house on its lot

ARCHITECTURAL PATTERNS

This section of the Pattern Book identifies those patterns among Louisiana house and building types that are important to maintain in the rebuilding process. Individual builders and homeowners, as well as production house builders and developers will find the architectural patterns presented in this section of the Pattern Book useful as they rebuild the fabric of Louisiana's neighborhoods and towns. This Pattern Book includes the design of houses, rowhouses, small apartment buildings, and mixed-use buildings.

The section begins with a description of the essential qualities of traditional houses that respond to the rigors of the tropical climate as a basis for developing Green Building Guidelines. The section includes information that is helpful in meeting FEMA requirements, updated code requirements, and issues of visitability and accessibility, as well as techniques useful in applying the principles contained in the Pattern Book to mass production and manufactured housing methods. The section continues with an overview of traditional building types as they relate to the scale of the urban environment in which they are placed. Descriptions of a range of architectural styles and how they relate to the culture, history, and location within the state are included. Each style is described and illustrated in detail as a guide and an inspiration for those engaged in the rebuilding process.

THE INFLUENCE OF CLIMATE ON ARCHITECTURE

The unique climate and geography of Louisiana play an important role in the daily life of its residents. The intense heat and humidity, extended summers, short winters, and prevalent gulf breezes provide a backdrop to the lifestyles and traditions of South Louisiana. Over time, builders, designers, and homeowners have developed architecture and landscape patterns that are a direct response to the extreme climate of the region. Vernacular architecture from all regions of South Louisiana share the pursuit of providing relief from the sun and rain while still capturing as many breezes as possible. Generously scaled porches, tall ceilings, full-height windows, shade gardens, porch fans, and wood shutters are all elements that distinguish the traditional architecture of South Louisiana from elsewhere in the country.

Vernacular architecture from all regions of South Louisiana shares a common intention—to provide relief from the sun and rain while still capturing as many breezes as possible. Generously scaled porches, tall ceilings, full-height windows, jalousie windows, shade gardens, porch fans, and wood shutters are all elements that distinguish the traditional architecture of South Louisiana from elsewhere in the country.

LOUISIANA BUILDING TRADITIONS

The early settlers of Louisiana, arriving by water, brought their cultures, lifestyles, religions, and methods of building with them. In response to the climate, geography, and natural forces, these settlers created a unique architecture. In this Pattern Book, this indigenous style is referred to as Louisiana Vernacular and includes both Acadian-influenced and Creole-influenced house types, as well as Anglicized versions of them.

Later settlers who came from the north brought their methods of building and a collection of architectural styles which were then modified and adapted to the climate and culture of Louisiana. These include the Victorian, Classical, and Arts & Crafts styles which can be seen in a wide variety of building types throughout the state.

These architectural patterns, followed for a very long period of time, have gradually evolved in form, blending traditions in ways that have ultimately created a rich mix of architecture in Louisiana's towns and cities. This continuity was broken with the advent of the industrial era and the radical break with the past called for by Modernist architects, the increasing popularity of mass-produced houses post World War II, and standardized patterns of sprawl. While it's true that the patterns have been broken, they have not been completely eliminated; traditional and modern houses continued to be built that held true to many aspects of their regional heritage and cultural forms.

A leader in this effort was A. Hays Town, an architect who designed a series of remarkable buildings using the methods and forms of traditional Louisiana architecture. The floor plans of his houses are modern with large open kitchens and carefully placed windows and glass walls that open the houses to the outdoors. Yet the architectural language Town employed is an authentic and precise use of traditional proportions and elements. Town gained much of his sensibility for traditional details by working for the Historic American Building Survey as a young man.

These forms continue to be used by builders and architects (traditional and modern alike) who are distilling the essential qualities of traditional buildings and using new materials in ways that carry the traditions forward in new houses. In the wake of Katrina and Rita, urgent need exists to build quickly using mass production techniques, yet in a way that continues to respect the traditions of the region.



Abbeville



GALLERY OF EXAMPLES



Donaldsonville



Vermilionville



Lafayette



Baton Rouge



New Orleans



Abbeville

RESIDENTIAL BUILDING TYPES

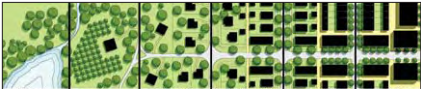
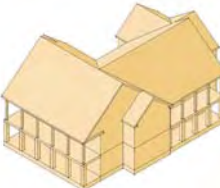
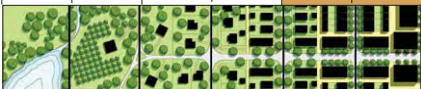
This Pattern Book defines building types by scale, form, and use. In using the Pattern Book, architects and manufacturers will be working with plan types that differ from the historic ones that generated many of the original building types. However, the character, image, and architectural style of those building types has enduring value, especially in the creation of neighborhoods and communities that are consistent with the character of Louisiana’s traditional ones. Single-family houses include the Acadian-influenced and Creole-influenced cottages, shotgun houses, as well as center and side-hall houses. These variations are illustrated within each of the architectural styles presented in this book. Rowhouses also have many variations including mixed-use (with the inclusion of ground-floor retail). Porches and galleries, when added, provide an almost infinite number of possible building forms. The mansion apartment house is a new house type that uses traditional, large, single-family house forms to create a multi-family building that can fit comfortably within the scale of Louisiana neighborhoods.

Each type is appropriate for several, but not all, of the Transect Zones.

The emergency house, developed during the Demonstration Charrettes, uses traditional forms to create a house that can be put in place quickly at low cost, yet can also be the first phase in the development of a larger complex.

The bars on the right refer to the six Transect Zones. The colored area adjacent to each house type indicates the Transect Zones in which that building type is appropriate.

These basic building types can be built using a number of different architectural vocabularies as shown on the opposite page.

	T1	T2	T3	T4	T5	T6		EMERGENCY HOUSING	
								SINGLE-FAMILY HOUSE	
								DUPLEX	
								MANSION APARTMENT	
								ROWHOUSE	
								2- TO 4-STORY APARTMENT HOUSE	
								MIXED-USE BUILDING	
	T1	T2	T3	T4	T5	T6			

LOUISIANA ARCHITECTURAL STYLES



LOUISIANA VERNACULAR



Abbeville



New Orleans



LOUISIANA VICTORIAN



Abbeville



New Orleans



LOUISIANA CLASSICAL



Crowley



Crowley



LOUISIANA ARTS & CRAFTS



Baton Rouge



Natchitoches



MODERN



Hammond



Baton Rouge

Photo courtesy of Steve Mouzon

Photo courtesy of Michael Desmond

Photo courtesy of Neil Alexander

GREEN BUILDING GUIDELINES

Whether the term used is green building, sustainable design, or high performance buildings, all refer to the planning, design, construction, and maintenance of buildings that are energy-efficient, healthy, and environmentally-friendly. Rebuilding Louisiana presents an unprecedented opportunity to incorporate green building strategies and systems early in the design process and at a massive scale. Although traditional and older Louisiana architecture uses climatically-responsive design strategies that enhance human comfort without requiring electricity (e.g., porches, tall ceilings, large windows, and roof overhangs), newer homes have relied almost exclusively on fossil-fuel-dependent mechanical systems for heating and cooling. In the year 2000, Louisiana ranked as the fifth highest per capita consumer of electricity in the country, using 25% more electricity than the national average. Whether the energy source is electricity, gas, oil, wind, or solar, increasing the efficiency of a house reduces energy bills and lessens the impact on the environment. Using 30% less energy translates directly into financial savings. Moreover, the small increase in upfront construction costs attributable to energy efficiency measures will be returned in longer-term savings to the homeowner or renter. Green building strategies are therefore important not only because of their environmental and human benefits, but also in terms of cost savings and affordability.

ENERGY EFFICIENCY STRATEGIES

Energy-efficient houses provide significant benefits including reduced energy demand, utility costs, and pollution, as well as enhanced human comfort, health, durability, quality, and control. One way to achieve energy efficiency in new construction is to follow the Energy Star Program, a national, voluntary program sponsored by the U.S. Environmental Protection Agency (EPA) to reduce greenhouse gas emissions and protect the environment. Energy Star homes are 15–30% more energy efficient than homes built to national or state energy codes. Program requirements are typically met through a combination of building-envelope upgrades, high-performance windows, controlled air infiltration, upgraded heating and air conditioning systems, and tight duct systems. These features contribute to improved home quality and homeowner comfort, lower energy demand, lower utility bills, and reduced air pollution. The program is clear and easy to use, affordable, and is monitored to ensure high quality and efficient construction.

SYSTEMS THINKING

A well-designed, energy-efficient building addresses many interrelated elements that control, move, circulate, or retain energy, air, and water to achieve human comfort, functionality, and safety. Decisions made for climate and solar orientation relate to decisions about the location and number of windows. Insulation choices, tightness of the building envelope, and foundation choices all contribute to the size of the heating-ventilation-air conditioning (HVAC) system. Buildings designed with these interrelated elements achieve greater energy efficiency, comfort, safety, and affordability.

MECHANICAL HEATING, COOLING, AND DEHUMIDIFICATION

To achieve the highest energy efficiency, mechanical units must be sized properly for a given house or building. Under- or oversized systems do not achieve the desired balance of heating, cooling, and dehumidification for human comfort. In Louisiana's hot and humid climate, a high efficiency, central air-conditioning unit is particularly important to achieve energy reductions and cost savings. Adding an optional, dedicated, whole-house dehumidifier helps to further control indoor humidity and increase comfort. This is an important consideration in Louisiana, where mold is a common problem. Mold spores are invisible to the naked eye, float through outdoor and indoor air, and grow indoors on moist surfaces. Molds typically require a relative humidity greater than 80%, so controlling moisture in the house is the most effective means of preventing mold growth.



Deep overhangs for shade



Operable windows & shutters



Porches provide shade and outdoor living space

Photo courtesy of Steve Oubre

In Louisiana, the purpose of passive solar design is to prevent heat gain in the summer and allow heat gain in the winter. Passive heating and cooling is easy to achieve through early design consideration, with attention paid to the house's orientation in relation to the sun.

APPLIANCES AND LIGHTING

Appliances and lighting account for 40% of home energy usage with refrigerators typically being the single biggest energy-consuming home appliance. Energy Star appliances meet specific energy criteria set by the EPA and use an average of 10–15% less energy than non-certified products, thereby reducing energy costs and pollution.

WATER HEATERS

Water heating is typically the second largest household energy expense. Greater efficiency can be achieved simply and affordably by using less hot water, setting the heater temperature at 115°F, and wrapping the heater and pipes with insulation. Tankless (on-demand) hot water heaters typically cost less and are more efficient because they do not store hot water if there is no demand. Solar hot water heaters use the sun to heat water or a heat-transfer fluid in collectors, reducing the need for conventional water heating by about two-thirds.

PASSIVE DESIGN STRATEGIES

Passive design strategies refer to non-mechanical systems or architectural features that use the sun's natural energy to heat living spaces during the colder seasons, while minimizing heat gain during the warmer seasons. Solar energy is a renewable and non-polluting natural energy source. Passive design features do not generate greenhouse gases, deplete fossil fuels, or rely upon costly, and at times unreliable, energy sources. High ceilings, overhangs, porches, courtyards and galleys, shutters, and natural ventilation are all examples of effective passive design elements and traditional Louisiana architecture. Window placement and the seasonal pathway of the sun are critical considerations in passive solar design. Passive systems should be considered early in the design process, and used in conjunction with a well-built, well-insulated house that has an efficient mechanical heating, cooling, and ventilation system.

ROOFS

The roof is the greatest source of potential heat gain in southern Louisiana during the warmest months when the path of the midday sun is directly overhead. A light-colored and reflective roof surface is the most effective design strategy to minimize heat gain. Roof design is also an important factor in mitigating wind hazards: roof anchors are the best protection against hurricane wind forces, and hip roofs are more wind resistant than gabled roofs.

OVERHANGS

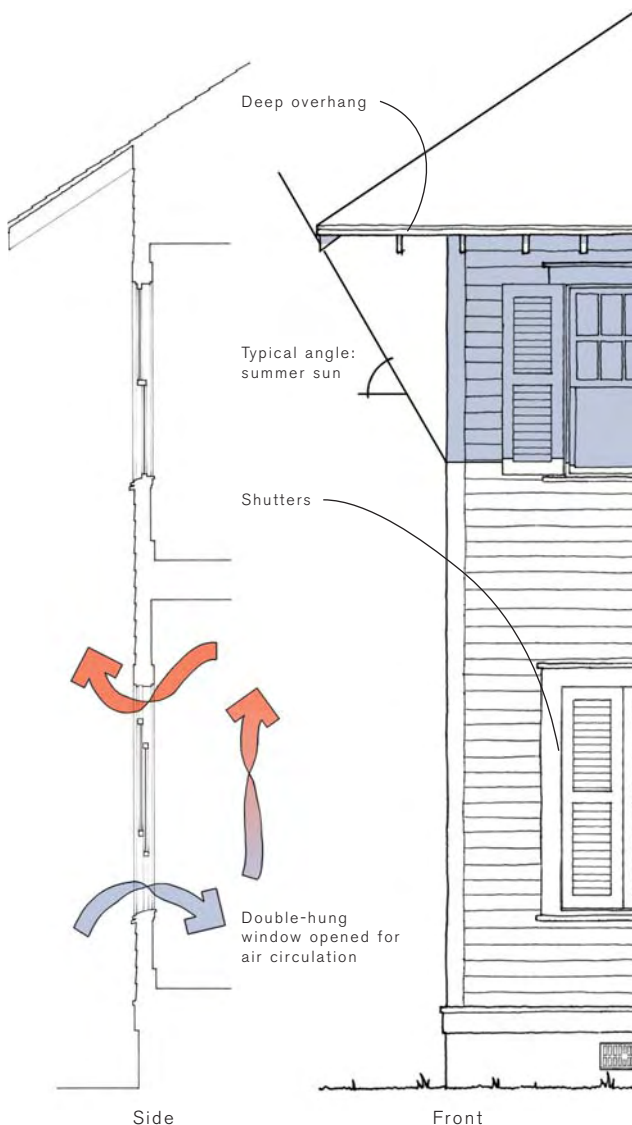
Roof overhangs on the south side of the house can be sized to provide shade in the summer (when the sun is high in the sky), yet allow sunlight and warmth inside the house during the winter (when the sun is at a lower altitude). Overhangs also prevent water from draining directly onto the house and its foundation.

PORCHES

Porches provide shading as well as outdoor living space. The south side is the most critical face of the house to shade. Front porches create a transition from the private space of the house to the public space of the street. Screen porches provide breezy outdoor space while keeping out the bugs.

SHUTTERS

Operable, exterior shutters are both a traditional and aesthetically pleasing feature of Louisiana houses. Operable exterior shutters keep the hot sun out while allowing cooling breezes to ventilate the house. Shutters also provide an effective window insulation system, enhanced weather protection, and household security.



Correctly proportioned overhangs and shutters provide shade, decreasing heat gain. Double-hung windows allow cooler air to enter through the raised bottom sash, while hot air escapes through the lowered upper sash. High ceilings allow hot air to rise above the occupied areas, increasing human comfort.

CEILING HEIGHT

Traditional Louisiana architectural styles often use 12-foot ceilings, which are higher than the typical 8 feet. Higher ceilings of even just 9 or 10 feet provide more space for hot air to rise, thereby increasing human comfort in warm weather. Coupled with large windows, taller ceilings also promote more effective ventilation strategies.

CEILING FANS

Ceiling fans increase human comfort by providing air movement that aids the body's evaporative cooling system, rather than actually regulating temperature. Fans also increase ventilation on outdoor porches and help keep away bugs. Fans should be turned off when the room is not occupied.

WINDOWS

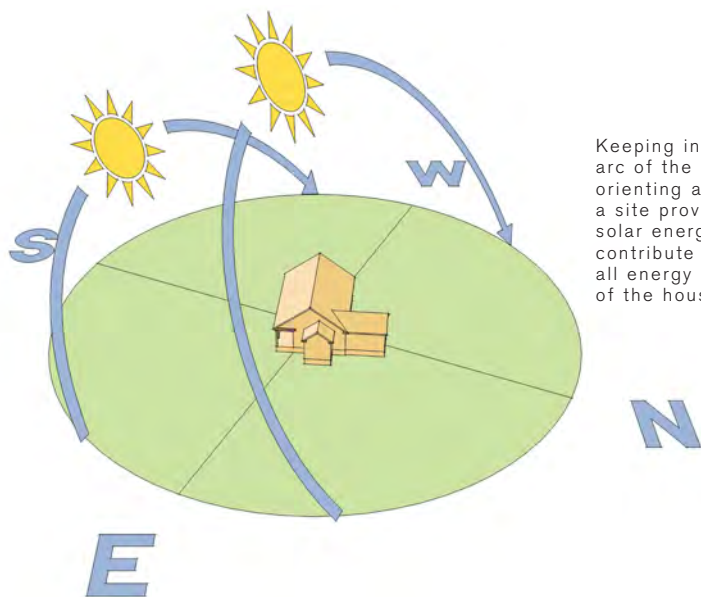
The placement, size, number, and type of windows are important factors in the comfort and energy efficiency of any house. Reduce the size and number of windows on the heat-intensive west side, and use larger windows for greater ventilation and day lighting on the north and east sides. Choose double-pane, insulated, and Low-E coated windows that hinder radiant heat flow through glass layers, and allow in light and air. Double-hung windows are ideal for ventilation; cooler air enters through the raised bottom sash, while hot air escapes through the lowered upper sash. All windows and doors should be sealed, flashed, and properly installed to reduce air and moisture infiltration.

VEGETATED SHADING

Shade is a valuable and affordable resource in the hot, humid climate of Louisiana. Planting deciduous trees and shrubs on the west, east, southwest, and southeast sides of the house shades against solar heat gain in the summer and lets in sunlight in the winter. Small shrubs and groundcover can be used to shade pavement around the house, keeping the house and outdoor spaces cooler by reducing reflected heat.

WALL SECTION

The design of the wall is one of the most complex components of the building envelope. A well-insulated, properly constructed exterior wall can increase the comfort, efficiency, and health of a house. Traditional wood framing is likely to remain the most common and accessible building system available. Framed houses, 2 x 6 Optimum Value Engineered (OVE) with structural sheathing, generally cost about the same as standard framed houses but have added benefits. OVE reduces framing time, lowers construction costs, conserves resources, and reduces annual energy costs through increased efficiency. OVE also reduces the amount of lumber used in the exterior wall while increasing the amount of insulation.



Keeping in mind the arc of the sun when orienting a house on a site provides passive solar energy and can contribute to the overall energy efficiency of the house.

Energy-efficient houses provide significant benefits including long-term cost savings, improved human comfort and health, enhanced durability, and hazard-resistance.



Doors and full-height porch windows increase ventilation



Porches and vegetation provide shading

INSULATION

Insulation is a critical element in constructing energy-efficient, comfortable houses. Insulation should exceed the required minimums to save on overall energy costs and make the house more comfortable. Use recycled wet-blown cellulose for better insulation and insect control. Where there are threats of flooding, install closed-celled foam insulation that does not absorb moisture. Cavity insulations without vapor retarders should be selected. Wall assemblies should be designed to dry inwards. Interior vinyl wall coverings and non-permeable paints or finishes should be avoided.

FOUNDATION SYSTEMS

Foundation systems should be carefully designed according to site characteristics (see FEMA requirement for Floor Zones). The well-built, well-insulated foundation can add greatly to the comfort and energy efficiency of a house. Vented crawlspaces are preferred.

MATERIALS AND INDOOR AIR QUALITY

Initial decisions in the construction of the house can have a significant impact on maintenance and replacement costs over time. Consider selecting roof materials with extended warranties and using a cementitious fiberboard for siding. Selecting high quality materials and assemblies may add to upfront costs, but will likely provide long-term savings through greater durability, strength, and reduced replacement costs.

Because people spend an average of 65% of their time indoors, indoor air quality is critical to the health of residents, especially more vulnerable groups such as children, seniors, and individuals with existing respiratory problems and compromised immune systems. Toxic materials have associated human health impacts including cancer, allergies, and “sick building syndrome.”

Sources of indoor air pollution include:

- Building materials and furnishings (e.g., insulation, carpets, and cabinetry) that contain phthalates, arsenic, and formaldehyde
- Polyvinyl chloride (commonly called PVC or vinyl) approximately 75% of all PVC manufactured is used in construction materials
- Adhesives that release formaldehyde
- Mold resulting from moisture trapped inside walls
- Cleaning and maintenance products containing toxic chemicals
- Interior paints, primers, and removers that release volatile organic compounds

Materials should be selected with low or zero volatile organic compounds (VOCs), PVC, formaldehyde, arsenic, chromium, and other toxic chemicals. There are many alternative construction materials that can be used in place of vinyl including cast iron piping, fiber-cement board siding, metal roofing, natural linoleum, tile, wood flooring, sustainably harvested wood, fiberglass, and aluminum windows and doors.



Courtyards provide ventilation, outdoor living space, and garden space within urban environments. Galleries often line the interior of the courtyard and provide shade for the building. (Sketch by John Desmond, FAIA)

FLOODPLAIN MANAGEMENT REQUIREMENTS

Finding ways to build stronger houses that can better withstand future storms and be protected from floods is essential. Below are several techniques which can contribute to building more durable houses.

INDIVIDUAL HOUSE BELOW REQUIRED ELEVATIONS ABOVE FLOODPLAINS

FEMA and the Army Corps of Engineers have developed Floodplain Elevations. These federally mandated standards set finished floor above mean sea level requirements for all new construction. Visit FEMA at www.fema.gov and local authorities for site-specific requirements.

This Pattern Book includes a 'kit of parts' to satisfy those requirements in a manner derived from local vernacular examples. These options can be used individually or in combination. The strategies were carefully designed so as not to overwhelm the building's scale. Not all building types can be used with the most restrictive conditions.

The basic strategies include:

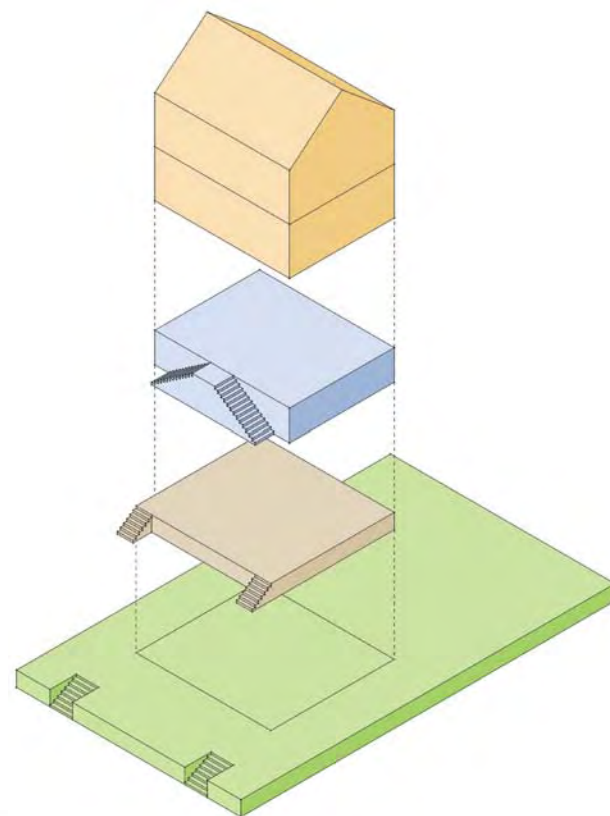
- >> Raising the site with fill
- >> Using a base to raise the floor elevation
- >> Incorporating a sub-story with a grand stair

SUBMERSIBLE BUILDINGS

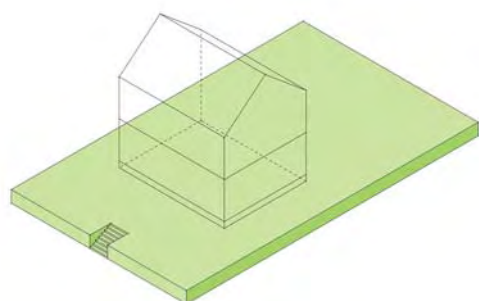
As this Pattern Book goes to press, there are discussions taking place about the feasibility of using construction techniques that would enable a house to be more easily re-used after it was flooded. The major challenge with current houses that are flooded is the penetration of water into dry wall and cavity wall construction which increases the risk of mold developing. By using the Structural Insulated Panels (SIP) system, water would not be able to penetrate the wall. After the water recedes, the interior of the house would be cleaned and then ready for occupancy. As this technique was not yet approved by FEMA as of this writing, it is essential to verify its appropriateness prior to use.

WIND PROTECTION

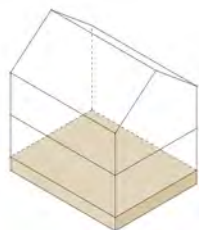
The Louisiana coast has been divided into several Velocity Zones (V-Zones) which start with a 150 mph wind zone at the extreme southeastern coast and decrease in 10 mph increments as you move northward. A chart in the International Residential Code (IRC) identifies the V-Zones. The IRC 2003 Edition, published by the International Code Council (ICC), was adopted by the state legislature under Title 12 in 2005; compliance with the IRC is mandatory throughout the state. Provisions of the IRC supercede any code provisions for the same parameters.



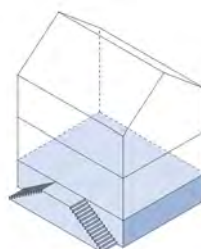
These options can be used individually or in combination.



Raised Site Using Fill



Raised Base



Sub-Story with Grand Stair



St. Francisville



Donaldsonville



Baton Rouge

VISITABILITY AND ACCESSIBILITY

Thus, the first step in building a house in Louisiana is to identify the V-Zone in which your house site is located. Once you've identified the appropriate V-Zone, all the other components of the code are applied based on that zone designation. It should be noted that Title 12 also references other existing standards for IRC implementation, such as the Standard for Hurricane Resistant Construction (SSTD-10) published by Southern Building Code Congress International (SBCCI, now the ICC) and the Wood Frame Construction Manual by the American Forest and Paper Association. Both standards contain design information for wood frame construction in regions with wind speeds up to 150 mph.

For commercial buildings [which includes both multi-family (more than two family) residential structures and mixed-use buildings], refer to the International Building Code (IBC) which covers the comparable provisions for those building types.

CONSTRUCTION HARDENING TECHNIQUES

The IRC contains numerous construction hardening techniques for windows and doors and other building components. For example, windows in V-Zones of 120 mph or more must pass a particular ballistics test to be permitted, or openings must be shuttered with appropriate, approved devices.

The IRC also includes mandatory requirements to tie down buildings (again, according to V-Zone). Within specific V-Zones, the structural tie-down requirements have been changed from previous codes. Be sure to research the requirements for the specific V-Zone in question.

As with wind protection, first check the V-Zone in which your house or mixed-use/commercial building will be constructed, then follow the IRC or IBC provisions to ensure that you meet the construction hardening requirements for that zone.

The legislature has indicated that each parish is required to administer the IRC and the IBC. In jurisdictions where there is no specific authority tasked with administering the codes, local professionals have been identified as approval authorities. Contact your parish government offices to obtain a list of these approved professionals.

FEMA produced 31 Technical Fact Sheets that provide guidance and recommendations concerning the construction of coastal residential buildings. The Fact Sheets present information aimed at improving the performance of buildings subject to flood and wind forces in coastal environments. Photos and drawings illustrate National Flood Insurance Program (NFIP) regulatory requirements, the proper siting of coastal buildings, and recommended design and construction practices for building components, including structural connections, the building envelope, and utilities.

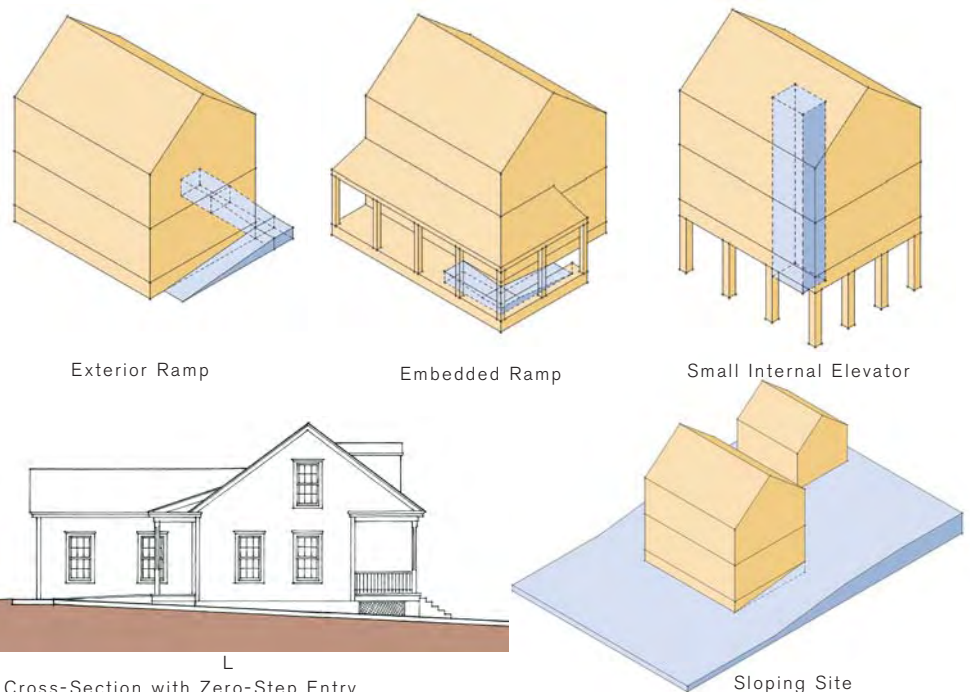
All fact sheets can be downloaded at:

http://www.fema.gov/rebuild/mat/mat_fema499.shtm

Houses, like neighborhoods and public buildings, should be accessible for persons with physical disabilities, especially since many people displaced by Katrina have disabilities or are aged. This requires careful thought when faced with the need to raise the first floor above grade to meet flood plain management requirements. Different conditions call for different solutions.

For sites where the first floor must be 1'-0" to 4'-0" above grade, visitability and accessibility can best be achieved through the use of site grading and one grade level entry. Keeping site grades to 5% or less will reduce or eliminate the need for ramps. On steep sites, it is often possible to provide access without steps at the side or rear from an adjoining driveway or sidewalk. Where ramps are necessary, accessibility codes require that they have an 8.33% maximum grade and railings on both sides. In extreme cases, mechanical means such as small personal elevators, chair lifts, and porch lifts may be necessary as a last resort.

Inside the house, visitability—the most basic level of accessibility—includes circulation on the entry floor and into one bathroom that is accessible by a person in a wheelchair, with doorways offering 32 inches clear passage. When carefully investigated, there is rarely a need to add space to the floor area of a house to provide visitability or accessibility. Visitability costs even less than accessibility, usually adding, at most, about \$200–500 to the total construction cost. It is a feasible strategy for all housing.



Cross-Section with Zero-Step Entry

If H = 2' then L = 40'

If H = 4' then L = 60'

No ramps or railings needed if a walk or driveway can provide access from one end of the house.



Interior Stair Lift



Interior Chair Lift

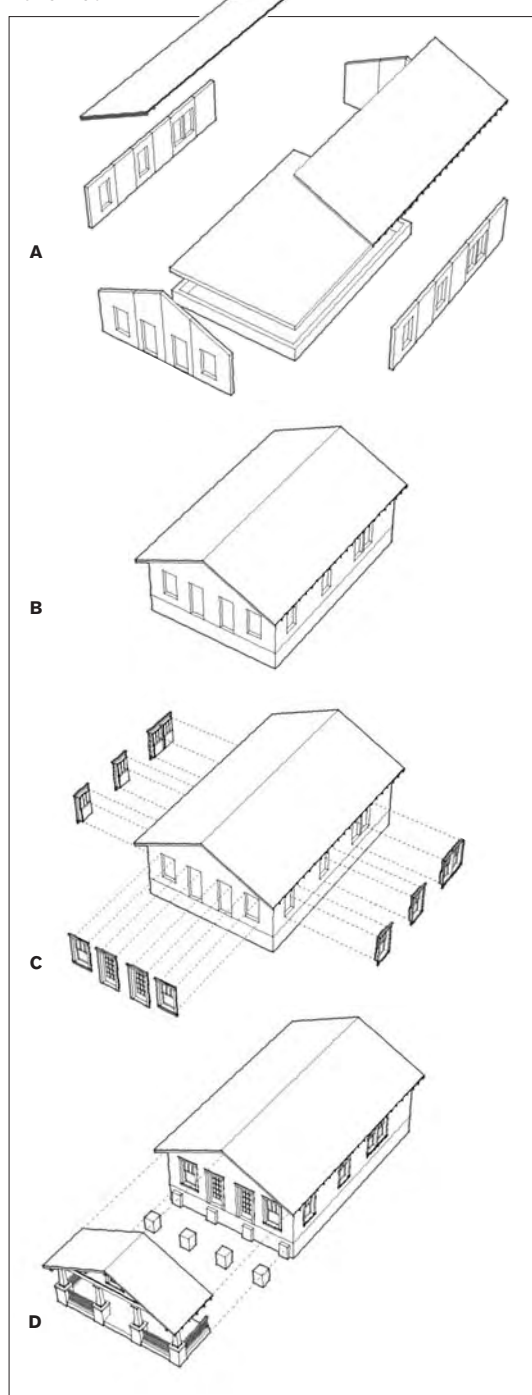


Elevator

ALTERNATIVES TO CONVENTIONAL CONSTRUCTION

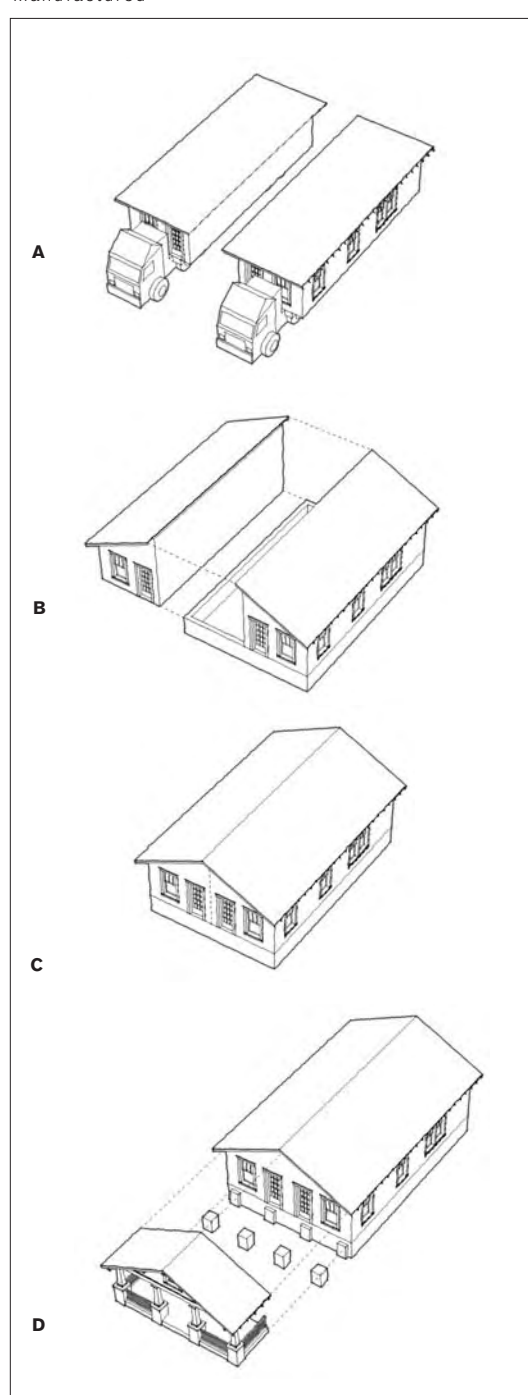
Timely replacement of the more than 200,000 homes that were lost in the wake of Hurricanes Katrina and Rita will require a variety of production methods. Conventional construction techniques alone cannot keep pace with the enormous need for housing because they require on-site skilled labor, efficient delivery of materials to the construction site, a prepared site, and consistent weather. Alternative methods—such as panelized housing, manufactured housing and ICF materials—make it possible to mass produce components in controlled environments in locations where an appropriate workforce is already in place.

Alternative 1:
Panelized



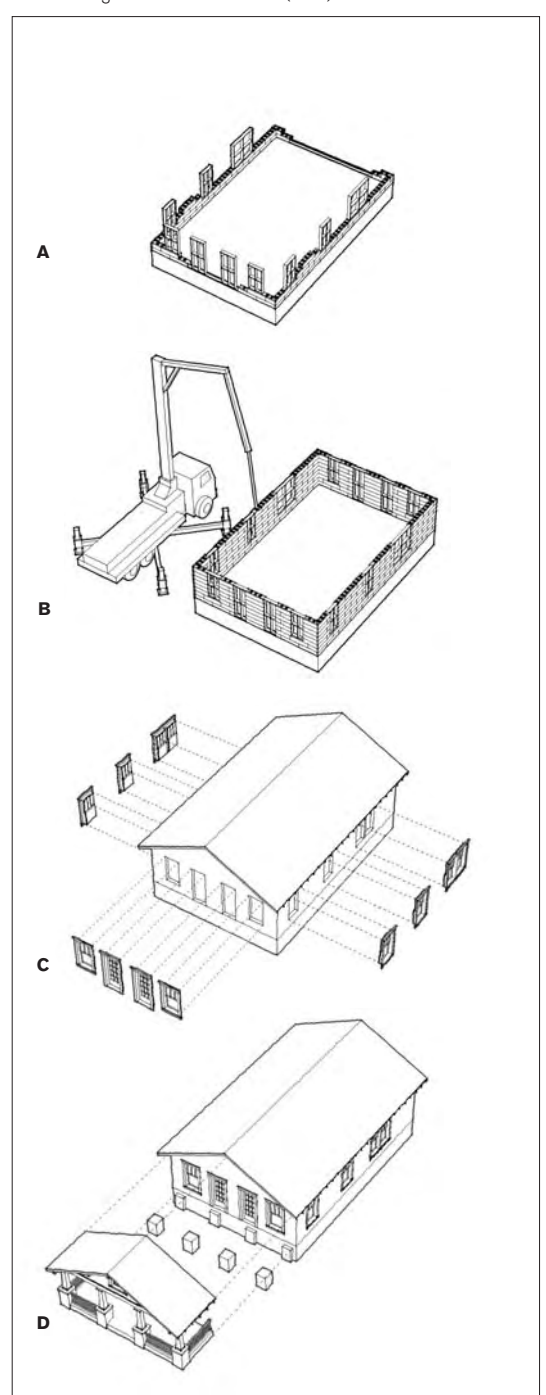
- A** Panels Arrive
- B** Panels Assembled and Finishes Applied
- C** Windows and Doors Installed
- D** Porches Constructed

Alternative 2:
Manufactured



- A** Pre-Constructed House Shipped to Site
- B** House Assembled
- C** House Sealed
- D** Porches Constructed

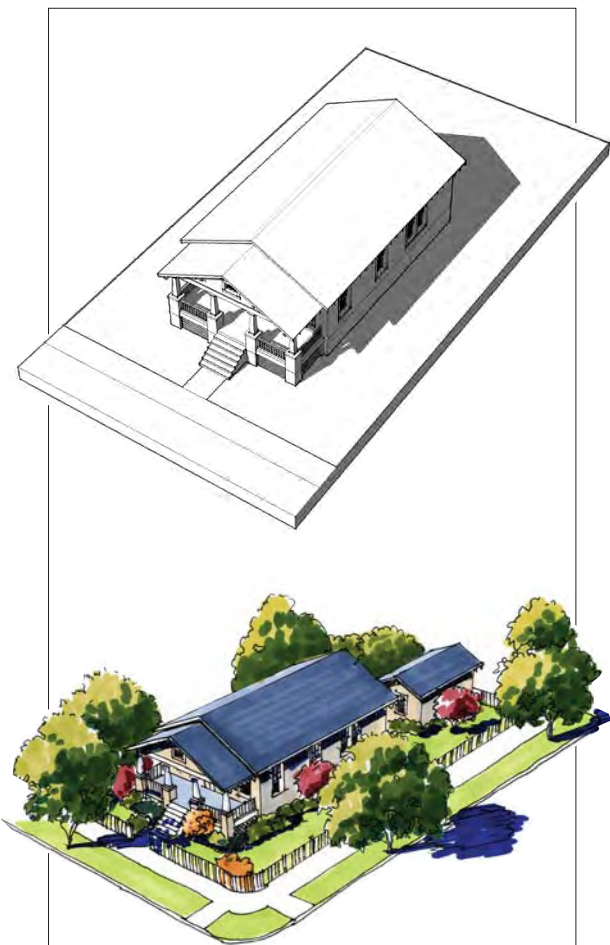
Alternative 3:
Insulating Concrete Forms (ICF)



- A** Forms Assembled
- B** Concrete Poured
- C** Windows and Doors Installed
- D** Porches Constructed

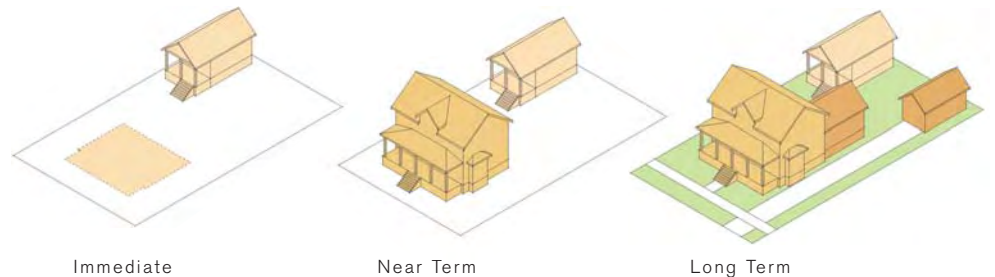
THE HOUSE THAT GROWS

Two prototypes for manufactured emergency housing were developed in the course of the charrettes on the Gulf Coast: the small 308 square foot Katrina Cottage I, proposed as an alternative to a trailer, and the 770 square foot Katrina Cottage II, both of which were designed to be a first step in the reconstruction of a family's home. The smaller one is a module that was stick-built off-site, while the larger one used a waterproof SIP panel system. Louisiana has a tradition of houses that have grown incrementally over time. In some established traditional neighborhoods, there are houses that began as simple modest structures that were added to with a collection of wings and subsidiary structures. In some cases, the main body of the house was added later. The diagrams illustrate how both of the Katrina Cottages can be placed on the site to create either a family compound or a large house with many wings.

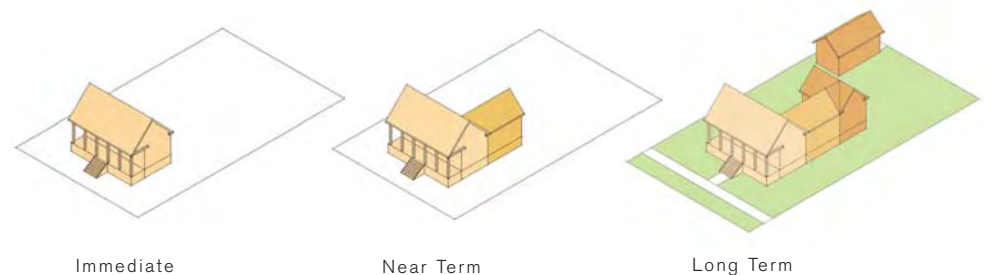


Timely replacement of the more than 200,000 homes that were lost in the wake of Hurricanes Katrina and Rita will require a variety of production methods. These three alternatives, as well as conventional construction, can be used to produce the house illustrated here.

Katrina Cottage I



Katrina Cottage II



Duany Plater-Zyberk & Company



Duany Plater-Zyberk & Company

Katrina Cottage I
Marianne Cusato, Architect

Katrina Cottage II
Andrés Duany, Steve Oubre, Susan Henderson,
Eric Moser, Steve Mouzon, Matthew Lambert,
Diane Dorney, Architects and Designers

DESIGNING MULTI-FAMILY HOUSING AND MIXED-USE BUILDINGS

The goal of building smarter, safer, and stronger calls for creating more compact, walkable neighborhoods and towns, thereby reducing sprawl. Except in New Orleans, the majority of residential buildings are houses with only a small number of rowhouses, apartment houses, and mixed-use buildings in the centers of towns. Therefore, a need exists to develop multi-family and mixed-use buildings that will continue the scale of the traditional towns, but with a new arrangement of spaces. These include some for which there are direct precedents, including rowhouses of two, three, and four stories and townhouse/commercial buildings with one or two floors of apartments atop ground-floor retail, often with galleries. Other types on these style pages include small apartment houses that resemble single-family houses; larger buildings with a form similar to the large mansions of Louisiana towns; and mid-rise, mixed-use buildings based on those found in the urban core of towns and medium-sized cities. These building types can be articulated in a number of different architectural vocabularies depending on scale: Louisiana Vernacular, Louisiana Victorian, and Louisiana Arts & Crafts for the smaller-scale buildings; Louisiana Classical or Modern at the larger scale.

ESSENTIAL ELEMENTS

Multi-family buildings are treated as either “big houses” within single-family detached neighborhoods or as attached, narrow houses in more urban settings. Traditional apartment buildings are found in the most urban (T5 & T6) settings.

Mixed-use buildings are typically two to three stories in height with a ground floor composed of individual shopfronts.

Mixed-use buildings often feature galleries over the taller ground floor; these galleries provide shade and rain protection for pedestrians.

The pattern of mixed-use buildings along a street creates continuous frontage with variation in narrow widths at the ground level.



MANSION APARTMENT BUILDINGS

- >> Small apartment buildings that are two- to three-and-one-half stories can be configured to resemble the large, single-family houses. Since many traditional neighborhoods have a mix of small and large houses, this approach can fulfill the goal of compact development without losing the character and scale of the neighborhood. Possibilities include one or two units per floor (which results in a single volume) and three to four units per floor (which can be articulated as two separate houses attached with a common stair).
- >> The buildings should be placed on their sites as guided by the setbacks of adjacent buildings and as is appropriate for the specific transect zones.
- >> Appropriate architectural styles include Louisiana Vernacular, Louisiana Victorian, Louisiana Classical, and Louisiana Arts & Crafts.



New Orleans



Beauregard



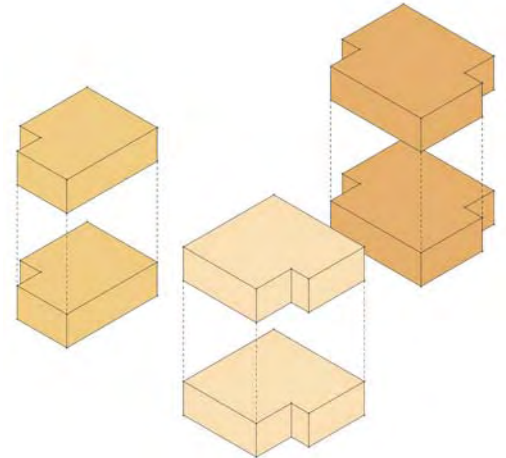
Example of 6-Unit Mansion
Apartment Building

Photo courtesy of Steve Mouzon

UNIT PLAN

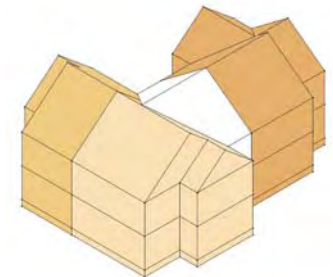
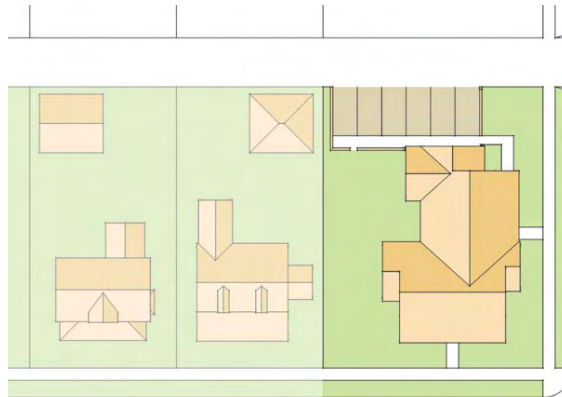


MASSING



Apartment units expressed
as separate entities

SITE PLAN



Massing of Mansion Apartment

SITE AXONOMETRIC DRAWING



ROWHOUSES AND SMALL-SCALE MIXED-USE BUILDINGS

- >> The Creole-influenced style of rowhouses provides a wide range of building and use combinations. The narrow front, side-gabled forms can be used as individual buildings on narrow lots, in continuous rows of individual units, as a combined building with apartments served by corridors, and as apartments over ground-floor retail uses.
- >> For ground-floor residential uses, the buildings should be set back from the sidewalk to provide a small front garden. For retail and public-use ground floors, the facade should be at the property line or to a widened sidewalk.
- >> Great richness can be provided by adding porches and galleries to the upper floors. For all residential buildings, cantilevered balconies provide facade variation. For mixed-use buildings, the galleries and porches provide shade for the ground-floor uses as well as the outdoor spaces for the upper-level apartments.
- >> Appropriate architectural styles include Louisiana Vernacular, Louisiana Victorian, and Modern.



New Orleans

Photo courtesy of Steve Mouzon

ROWHOUSE MASSING >>



1-story Rowhouse



New Orleans

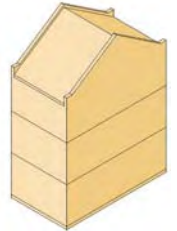


2-story Rowhouse



New Orleans

Photo courtesy of Steve Mouzon



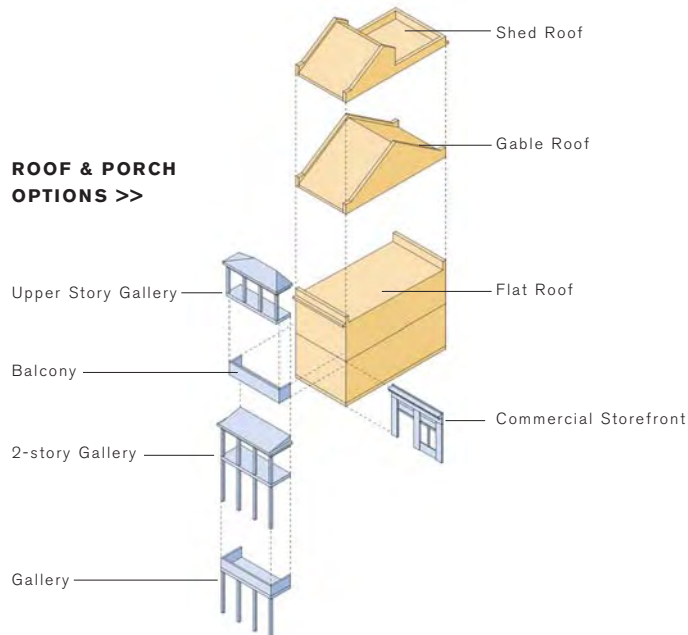
3-story Rowhouse



New Orleans

Photo courtesy of Steve Mouzon

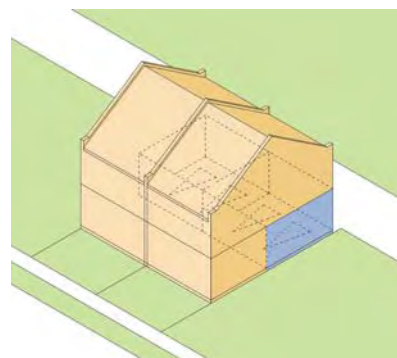
ROOF & PORCH OPTIONS >>



PARKING OPTIONS >>



Attached and Detached Garages



Tuck-Under Parking



New Orleans

Photo courtesy of Steve Mouzon

LARGE APARTMENT HOUSES AND MIXED-USE BUILDINGS

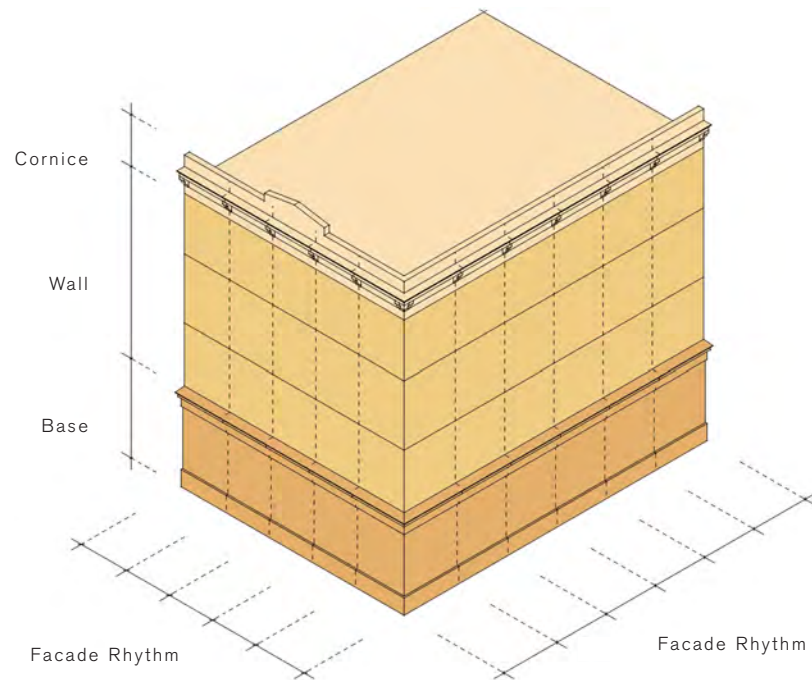
- >> Large-scale buildings, generally in the most urban locations, should be articulated in order to create an effective urban space and to relate to smaller-scale buildings in the adjacent neighborhoods. This includes a base of one or two stories and an articulated element that could be either a parapet expression or roof form. Ground-floor shopfronts and entrances to lobbies should be more transparent than upper floors.
- >> Buildings should be placed on their sites to create a continuous active street frontage. Buildings with ground-floor residential uses should be set back to provide a landscaped front yard. Ground-floor retail and public uses should open directly to the sidewalk.
- >> Appropriate architectural styles include Louisiana Classical, Louisiana Victorian, and Modern.



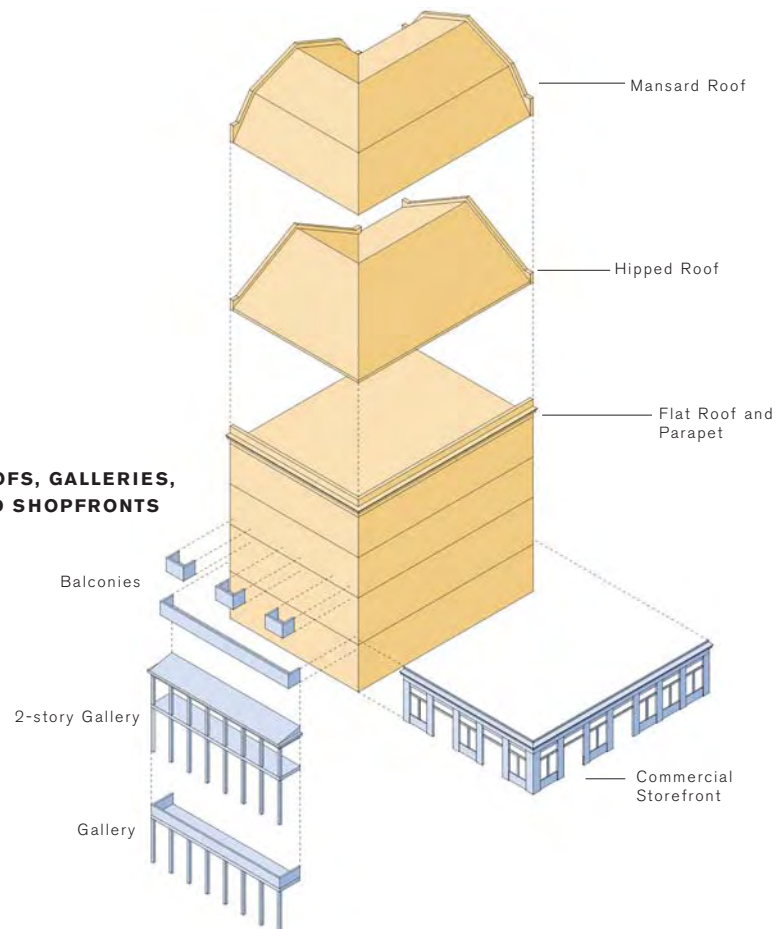
New Orleans



New Orleans



ROOFS, GALLERIES, AND SHOPFRONTS



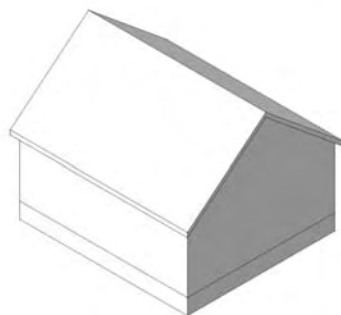
DESIGNING A LOUISIANA HOUSE

Most traditional houses are distinguished by a **MAIN BODY** that is always the most important form. Additional space is created through secondary additions to this Main Body. The first step in designing a house is to determine the Main Body Massing Type. This will guide the development of a new house plan or the modifications to an existing house.

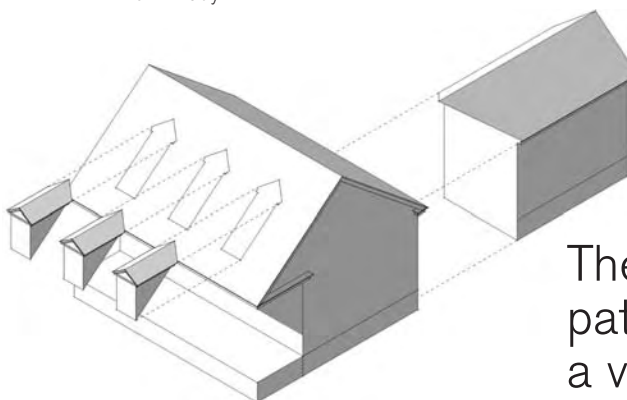
In general, additions are treated as **WINGS**. Side wings can be either one or one-and-one-half stories, set back from the front facade of the Main Body. Two-story additions can be added to two-story Main Bodies, but should be set back from the front facade and limited in width to a maximum of one-third the width of the Main Body. Side wings and rear wings can be added in many combinations.

Once the massing and the floor-to-floor heights are determined, various **DOOR AND WINDOW COMPOSITIONS** can be explored. Most styles have very definite patterns used to produce balanced or picturesque compositions with a harmonious and pleasing image. Window proportions, location, and spacing are all important and were well understood by early house builders.

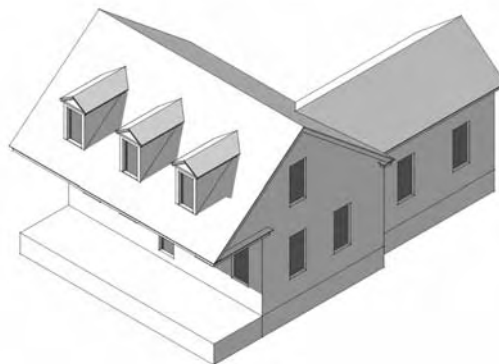
PORCHES are important elements of Louisiana houses and find expression in almost every architectural style or vocabulary. Setting the appropriate column types, porch cornices, railing, and balustrades is key to establishing the character of the house. The Pattern Book offers options found within a particular style, complete with sample profiles that illustrate the correct dimensions and components.



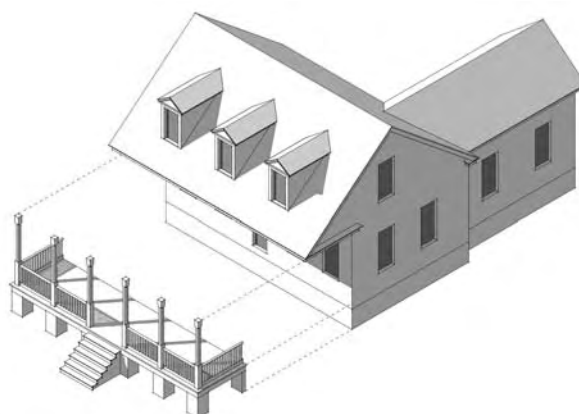
Main Body



Wings



Window and Door Composition



Porch

The traditional architectural patterns were followed for a very long period of time and have gradually evolved in form, blending traditions in ways that have ultimately created a rich mix of architecture in Louisiana's towns and cities.



Photo courtesy of Jay Edwards

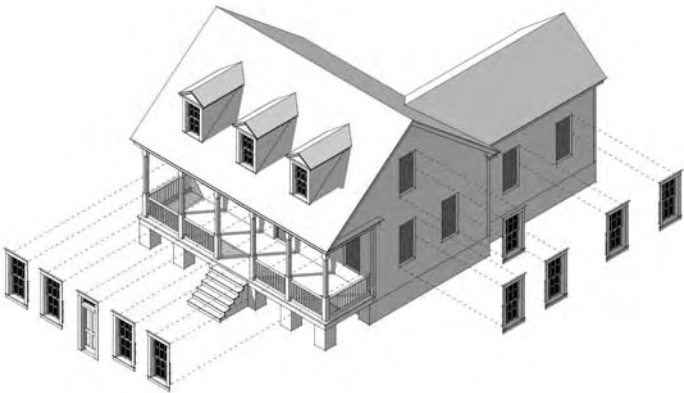


Photo courtesy of Jay Edwards

Lake Charles (historic)

While **WINDOWS AND DOORS** are available today from a wide range of manufacturers and come in almost any shape and size, correctly proportioned and detailed windows and doors are critical in reinforcing the style of the house. This Pattern Book illustrates standard window and door types used for each architectural style and special windows and doors used as accents.

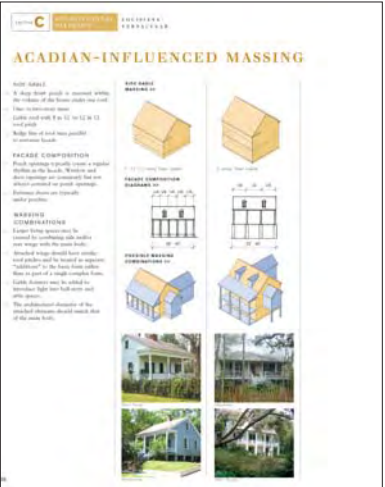
The **FINAL ASSEMBLY** of the various components should produce a house of recognized character and quality, no matter what the size. A series of illustrated possibilities within each style section demonstrates the effective application of the Pattern Book guidelines.



Windows and Doors



Final Assembly



Acadian-Influenced Massing & Composition page



Porches & Galleries page



Baton Rouge



History & Character page



Windows & Doors page

LOUISIANA VERNACULAR

The early settlers of Louisiana, arriving by water, brought with them their culture, lifestyle, religions, and methods of building and developed a unique architecture in response to the climate and geography. In general, the houses have the first floor raised above the ground, steeply pitched roofs, tall windows which touch the floor, or French doors, and relatively simple forms that can have added wings and elements.

In this Pattern Book, we call this indigenous style Louisiana Vernacular. Within that general category, there are many variations including Acadian-influenced, Creole-influenced, and Anglicized versions of each. These can be classified by plan type as documented by many scholars including Jay Edwards, Lloyd Vogt, and others. This Pattern Book classifies them by massing, roof form, and the arrangement of elements such as windows and porches.

CREOLE-INFLUENCED building types include cottages, shotguns, camelbacks, large palatial houses, and townhouses, many of which include galleries and accommodate a mix of uses. There are a variety of roof forms including hips, double hips, and gables. Porches are either added or within a double pitch.

ACADIAN-INFLUENCED houses are always side gabled. Most often seen in rural settings, these houses are simple, but beautifully proportioned and carefully built. Building types include cottages, large houses, small buildings, and churches. Steeply pitched gable roofs with porches cut into the volume of the house are the most dominant visual elements.

ANGLICIZED VERSIONS of these building types are more symmetrical, have center or side halls, and have a close relationship between windows and doors.

Illustrations include recently built examples as well as historic ones to illustrate the enduring nature of these traditions.

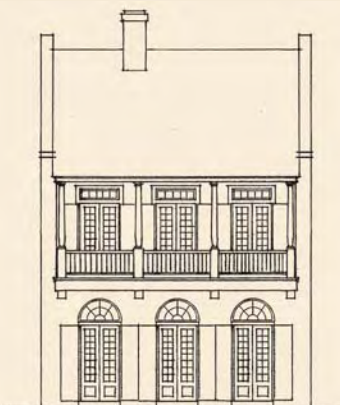
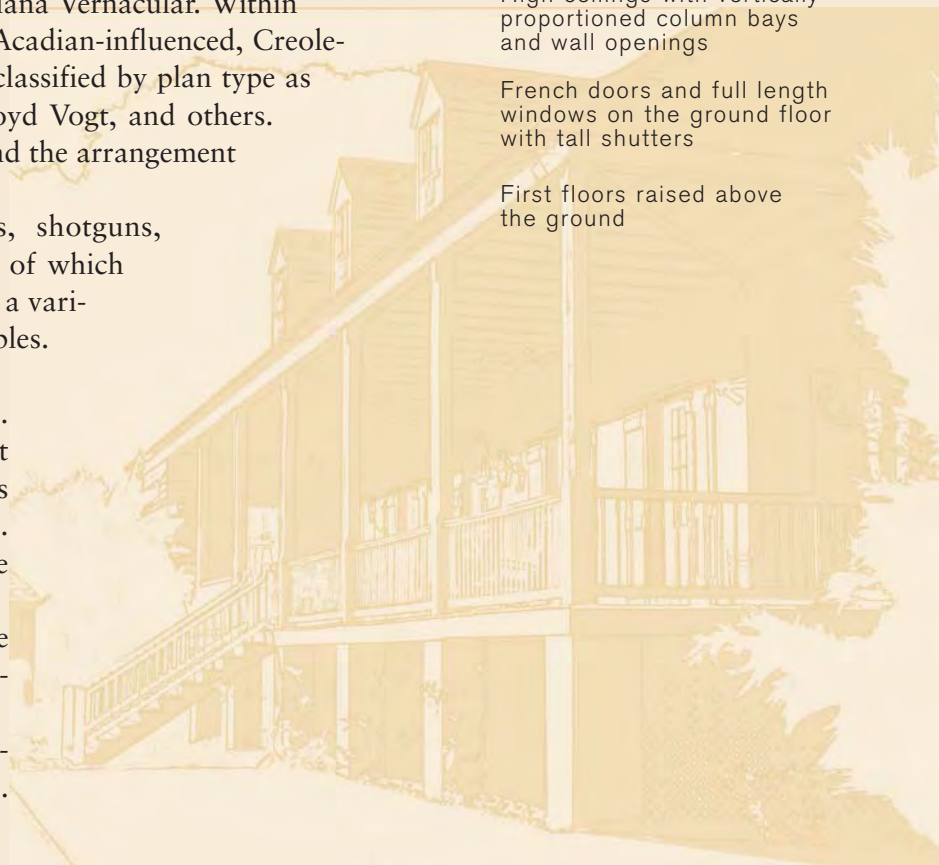
ESSENTIAL ELEMENTS

Deep one- and two-story porches

High ceilings with vertically proportioned column bays and wall openings

French doors and full length windows on the ground floor with tall shutters

First floors raised above the ground



GALLERY OF EXAMPLES

CREOLE-INFLUENCED STYLE



Lafayette



Lafayette



St. Francisville



New Orleans



New Orleans



Baton Rouge



Baton Rouge

ACADIAN-INFLUENCED STYLE



Vermilionville



Baton Rouge



Thibodaux



New Iberia



Baton Rouge

Photo courtesy of Steve Oubre

CREOLE-INFLUENCED MASSING & COMPOSITION

NARROW FRONT

- >> One-story mass
- >> Hip roof with 10 in 12 roof pitch
- >> Ridge line of roof runs perpendicular to entrance facade
- >> Includes shotgun and double-shotgun massing types

ROWHOUSE

- >> One- to one-and-one-half-story mass
- >> One to two sides of the house are party walls
- >> Gable roof with 10 in 12 roof pitch
- >> Ridge line of roof runs parallel to entrance facade

BROAD FRONT

- >> One- to two-story mass
- >> Hip roof with a constant 10 in 12 roof pitch or a double pitch roof of 9 in 12 over the main body and 6 in 12 over the recessed porch
- >> Ridge line of roof runs parallel to entrance facade

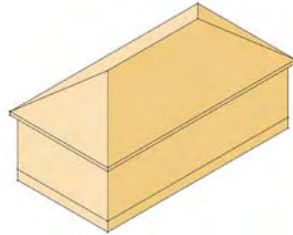
FACADE COMPOSITION

- >> Informal relationship among the elements enables the window spacing, dormer placement, and porch bays to each have their own spacing and dimensions
- >> Entrance doors are typically under porches

MASSING COMBINATIONS

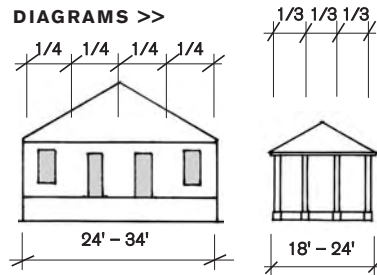
- >> Larger living spaces may be created by combining side and/or rear wings with the main body.
- >> Attached wings should have similar roof pitches and be treated as separate “additions” to the basic form rather than as part of a single complex form.
- >> Gable dormers may be added to introduce light into half-story and attic spaces.
- >> The architectural character of the attached elements should match that of the main body.

NARROW FRONT MASSING

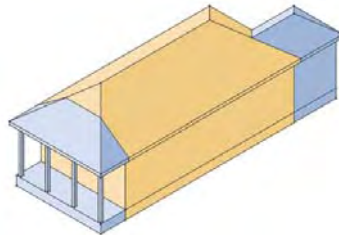


1-story Narrow Front

FACADE COMPOSITION DIAGRAMS >>



POSSIBLE MASSING COMBINATIONS >>

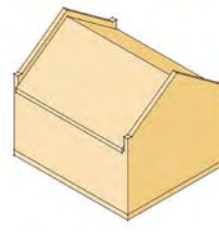


Baton Rouge

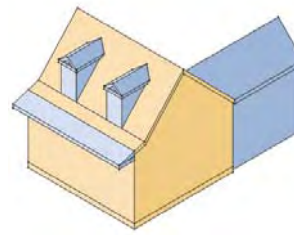
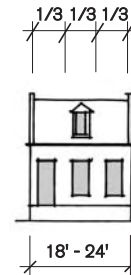


Lake Charles

ROWHOUSE MASSING



1- to 1 1/2-story Rowhouse

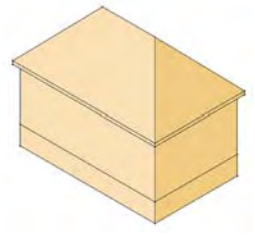


Lafayette

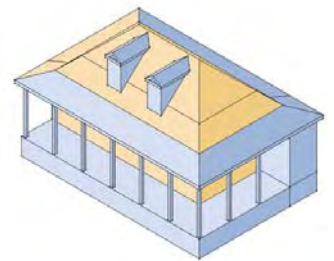
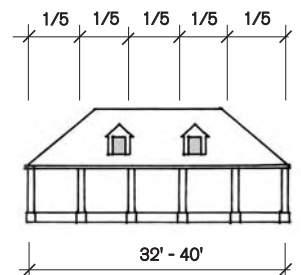


New Orleans

BROAD FRONT MASSING



1- to 2-story Broad Front



Baton Rouge

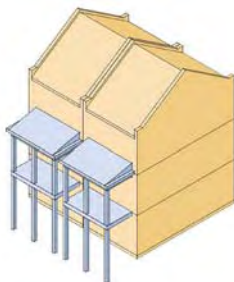
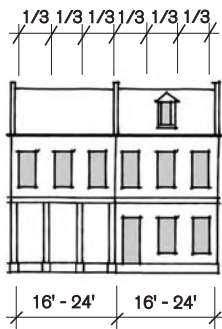


Hammond

MULTI-FAMILY ROWHOUSE MASSING



3-story Multi-family Rowhouse



Lafayette



New Orleans

The essential architectural elements of Louisiana Vernacular buildings include deep one- and two-story porches, high ceilings with vertically proportioned column bays and wall openings, French doors and full-length windows on the ground floor with tall shutters, and first floors raised above the ground.



GREEN BUILDING

Energy Efficiency

An easy way to achieve energy efficiency in new home construction is to follow the Energy Star Program, a national, voluntary program sponsored by the U.S. Environmental Protection Agency. Energy Star homes are approximately 15–30% more energy efficient than standard national and state energy code requirements. Saving 30% on energy use also translates directly to lower energy bills.



Baton Rouge



Baton Rouge



Abbeville

ACADIAN-INFLUENCED MASSING & COMPOSITION

SIDE GABLE

- >> A deep front porch is recessed within the volume of the house under one roof.
- >> One- to two-story mass
- >> Gable roof with 8 in 12 to 12 in 12 roof pitch
- >> Ridge line of roof runs parallel to entrance facade

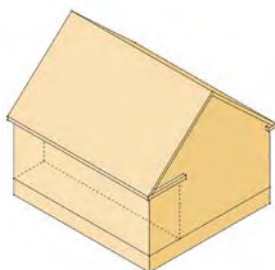
FACADE COMPOSITION

- >> Porch openings typically create a regular rhythm in the facade. Window and door openings are commonly but not always centered on porch openings.
- >> Entrance doors are typically under porches.

MASSING COMBINATIONS

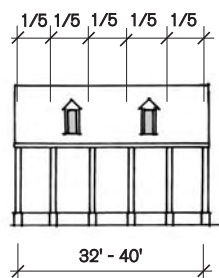
- >> Larger living spaces may be created by combining side and/or rear wings with the main body.
- >> Attached wings should have similar roof pitches and be treated as separate "additions" to the basic form rather than as part of a single complex form.
- >> Gable dormers may be added to introduce light into half-story and attic spaces.
- >> The architectural character of the attached elements should match that of the main body.

SIDE GABLE MASSING >>

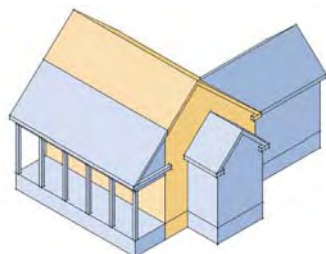


1- to 1 1/2-story Side Gable

FACADE COMPOSITION DIAGRAMS >>



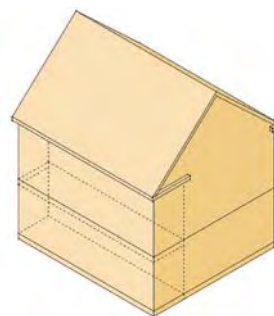
POSSIBLE MASSING COMBINATIONS >>



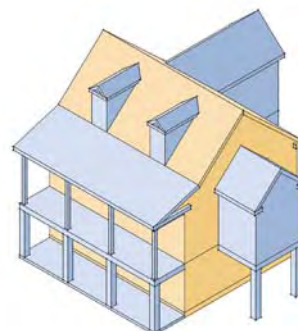
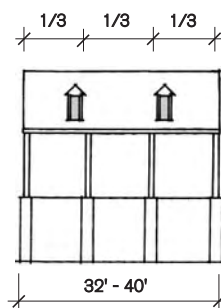
Baton Rouge



Vermilionville



2-story Side Gable



Mandeville



Baton Rouge

WALLS, EAVES & ROOFS

WALLS

- >> The first floor of an Acadian-influenced house is typically set up to four feet above the finished grade for a one-story house and up to two feet above finished grade for a two-story house.
- >> For one-story houses, the minimum recommended floor-to-ceiling height is 10 feet.
- >> For two-story houses, the minimum recommended floor-to-ceiling height is 10 feet for the first floor and 9 feet for the second floor.
- >> Typical opening head heights are 8 feet.
- >> Cladding materials: smooth-finish wood or fiber-cement lap siding with 6-inch exposure, brick, light-colored sand-finish stucco

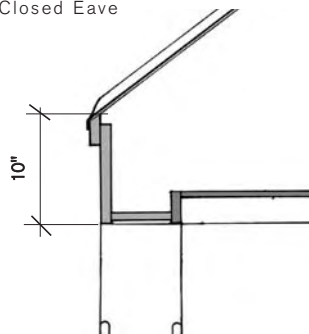
EAVES

- >> Simple unadorned eaves are characteristic of the Acadian-influenced style. They can have exposed rafter ends that are shaped. A frieze board is used below the rafters.
- >> They can also be flush to the wall or beam at the porch, or slightly projecting with a boxed soffit.
- >> Simple, classically proportioned and detailed eaves are also common.

ROOFS

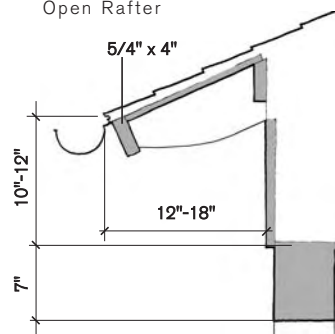
- >> Typically laminated asphalt or composition shingle, wood shingle, 5V crimp or standing seam metal panels

SIMPLE
Closed Eave



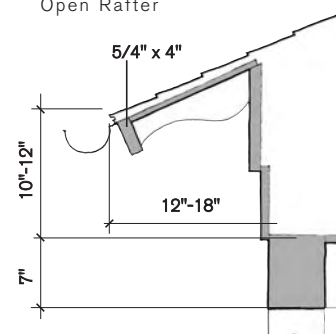
Simple closed eave

ORNATE
Open Rafter



Common open rafter eave

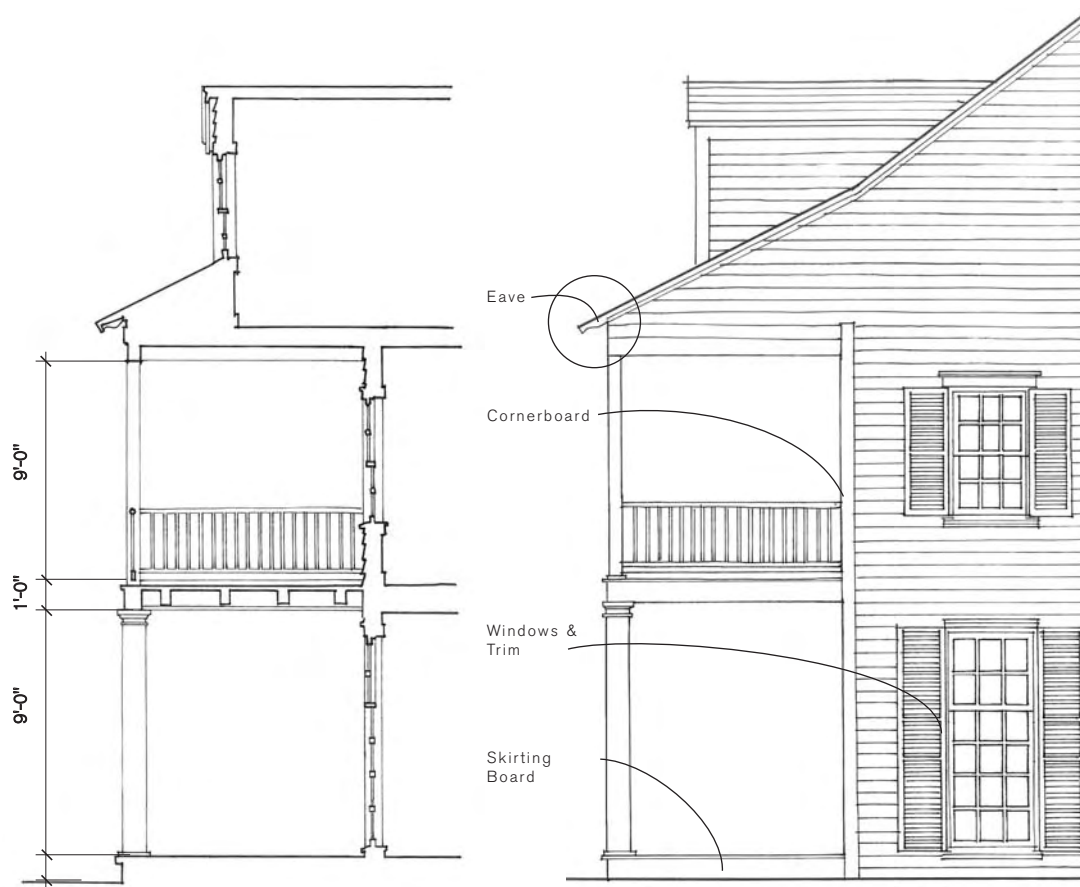
ORNATE
Open Rafter



GREEN BUILDING

Vernacular Design

Many Louisiana homes reflect an architectural response to the subtropical climate. For example, traditional houses have large windows built to the floor, which allow natural daylighting and air circulation.



PORCHES & GALLERIES

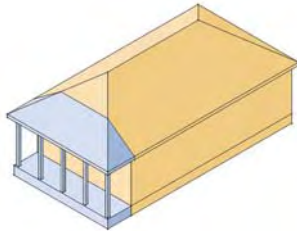
PORCH TYPES & LOCATIONS

- >> Creole-influenced Narrow Front massing types may have hip-roofed porches that read as part of the main roof mass, or as separate elements; the porches run the full length of the facade.
- >> Broad Front massing types, 1 to 2 stories, may have hip-roofed porches that read as part of the main roof mass; the porches run the full length of the facade and can extend beyond the main body of the house and wrap around one or two sides.
- >> Side Gable massing types, 1 to 2 stories, may have shed-roofed porches that read as part of the main roof mass; often the pitch of the roof is slightly less steep than the pitch of the main roof mass. The porches run the full length of the facade.
- >> Minimum recommended porch depth is 8 feet.
- >> Porches are symmetrical and run the full length of the facade.
- >> Columns have a regular spacing of between 8 to 12 feet on center.
- >> Porches are frame construction set up on masonry piers. The space between piers may remain open without infill.



Single-story Porch Partial Elevation

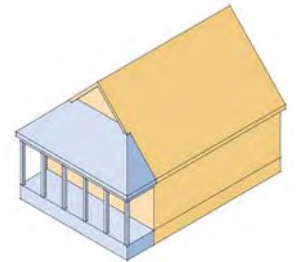
TYPICAL PORCH TYPES & LOCATIONS >>



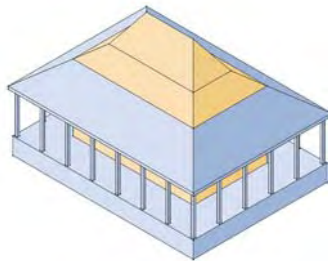
1-story Narrow Front



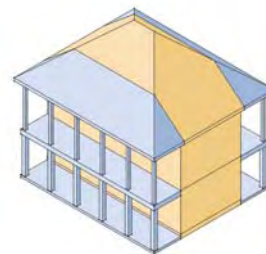
1- to 1 1/2-story Townhouse



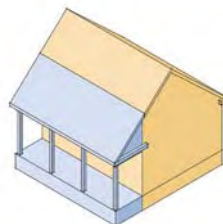
1- to 2-story Narrow Gable Front



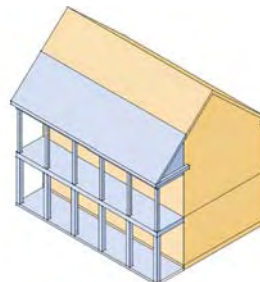
1-story Broad Front Hip Roof



2-story Broad Front Hip Roof



1- to 1 1/2-story Side Gable



2-story Side Gable



Baton Rouge



Baton Rouge



Baton Rouge



Donaldsonville

PORCH ROOFS & EAVES

- >> Shed, gable, or hipped roofs
- >> Typical porch roof slope varies from 4 in 12 to 10 in 12.
- >> Eaves can be either open rafters, simple classically proportioned and detailed entablature, or flush with the porch beam (see eaves on page 39).

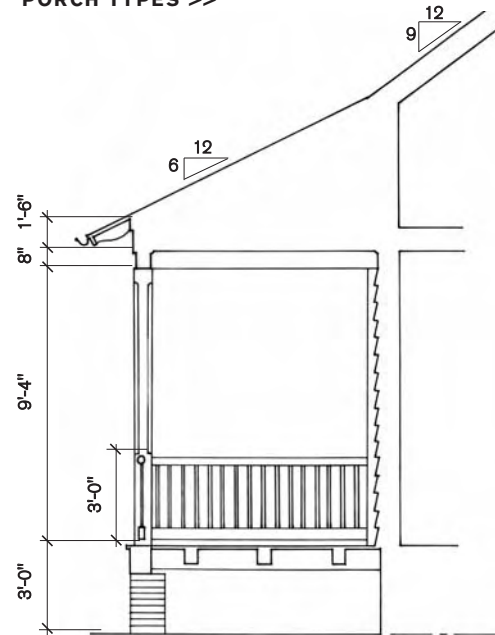
COLUMNS

- >> For one-story porches and the second floor of two-story porches, slender round or square Tuscan columns and chamfered or plain rectangular posts without trim; turned, decorative posts
- >> Brick piers or massive stucco columns are typical for the lower story of two-story porches.
- >> In some instances, columns may span the height of two-story porches; these include a range from plain rectangular posts to columns with classical detailing.
- >> Wood, fiberglass, or composite material; brick or block with stucco

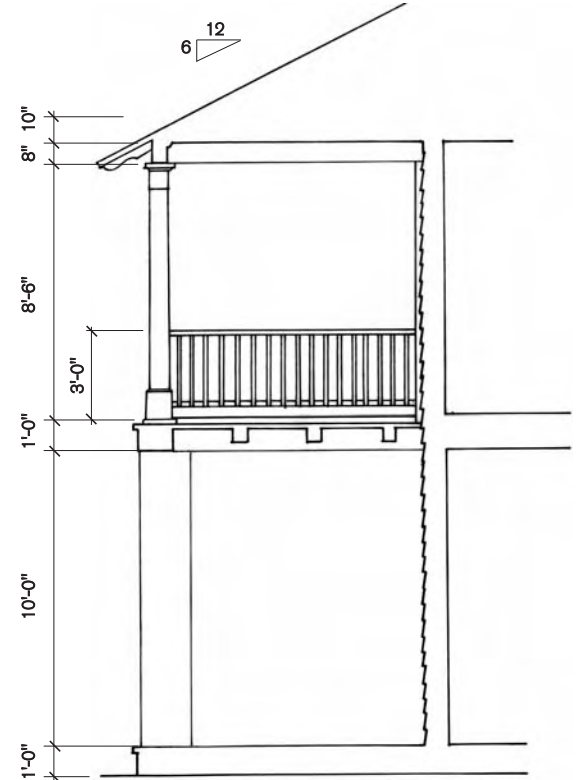
RAILINGS

- >> Square balusters spaced no more than 4 inches on center with intermediate posts for railings over 9 feet in length
- >> Milled wood top and bottom rails with turned or square balusters

PORCH TYPES >>

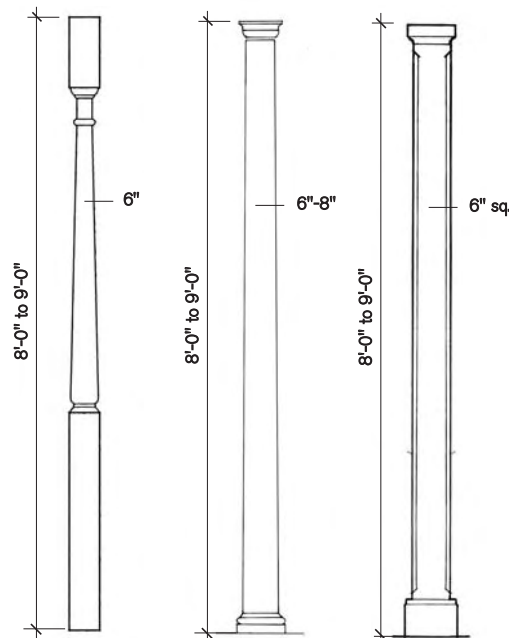


One-story Porch Section

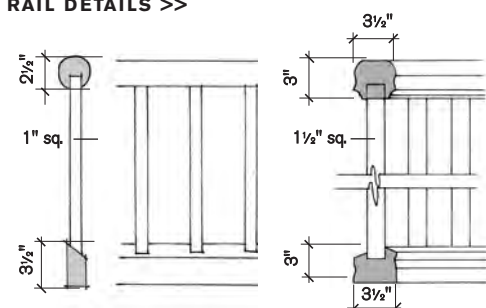


Two-story Porch Section

COLUMN TYPES >>



RAIL DETAILS >>



Baton Rouge



New Iberia



GREEN BUILDING

Porches

Porches provide shading as well as outdoor living space. The south side is the best location for shading purposes. Porches are also commonly located on street fronts; as semi-public social gathering spaces, porches enhance community interactions and safety with more "eyes on the street."

WINDOWS & DOORS

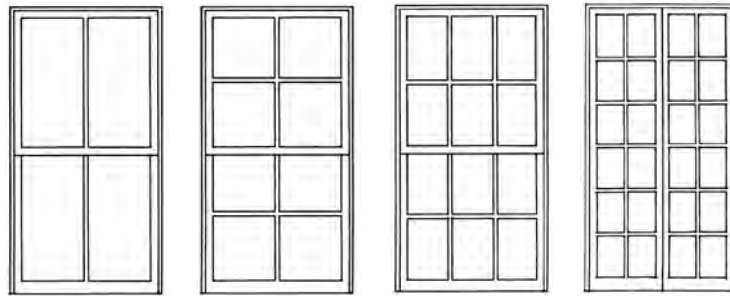
STANDARD WINDOWS

- >> Standard windows are typically double hung or casement and vertical in proportion.
- >> Common muntin patterns are 2 over 2, 4 over 4, or 6 over 6.
- >> Range of sizes:
Width: 2'-8" to 3'-8"
Height: 4'-4" to 6'-0"
- >> Materials: Painted wood, solid cellular PVC or clad wood, or vinyl with brick veneer only; true divided light or simulated divided light (SDL) sash with traditional exterior muntin profile (7/8 inch wide)

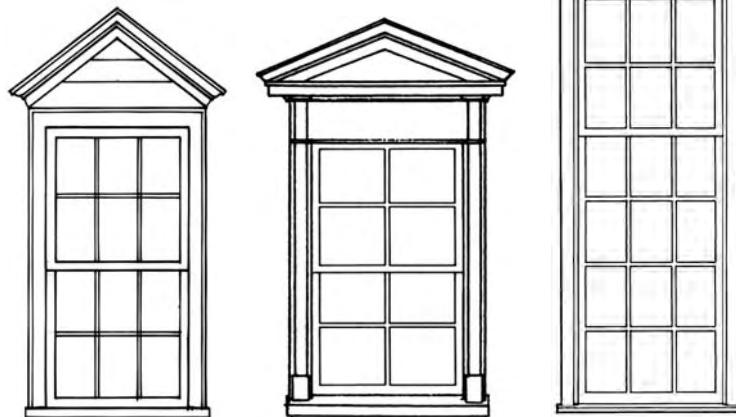
WINDOW ASSEMBLIES & ACCENT WINDOWS

- >> Dormer windows are multi-paned in the 6 over 6 pattern.
- >> Special windows are typically small accent windows with 6 panes or in a 4 over 4 muntin pattern. A single leaf shutter is often used.

STANDARD WINDOWS >>

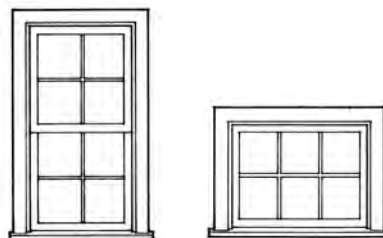


WINDOW ASSEMBLIES >>



Dormer Windows

Floor-to-Ceiling Window



Accent Windows



Plaquemine



Baton Rouge

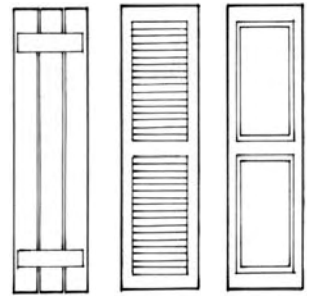


Lafayette



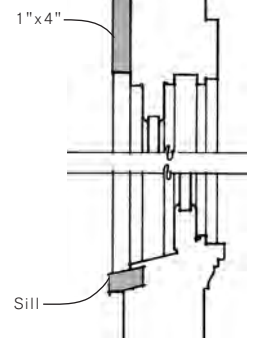
Vermilionville

SHUTTERS >>

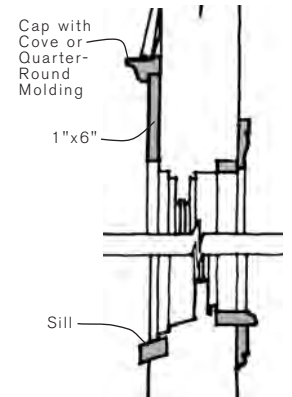


TYPICAL TRIM EXAMPLES >>

SIMPLE



ORNATE



DOORS

- >> Multi-pane doors are often used in lieu of windows on the first floor under the porch.
- >> Entry doors are typically 4- or 6-paneled and include either a transom or a transom and side lights.
- >> Materials: Wood, fiberglass, or steel with traditional stile-and-rail proportions and raised panel profiles, painted or stained

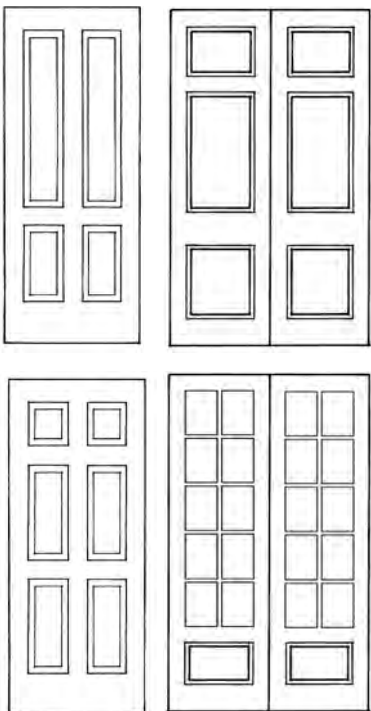
TRIM

- >> Typical 4-inch-wide trim with back band
- >> Classical door surrounds are sometimes used at the front door.
- >> Stone or wood lintels are common elements clad in brick or stucco.

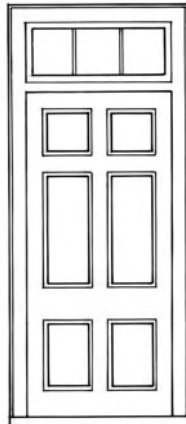
SHUTTERS

- >> Shutters can be louvered, raised panel, or batten.
- >> Wood or composite, sized to match window sash or door frame and mounted with hardware so that they are operable

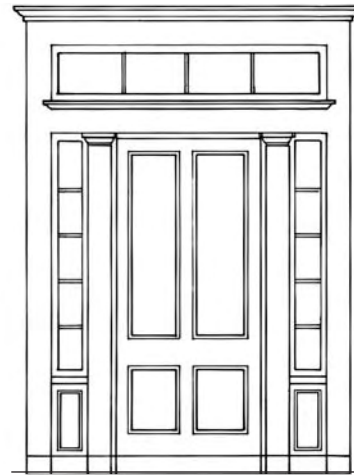
DOOR TYPES



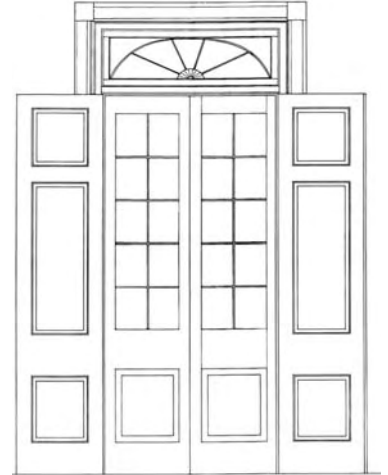
DOOR ASSEMBLIES >>



COMMON
Single Door with Transom



ORNATE
Single Door with Transom and Side Lights



ORNATE
Double Door with Transom and Shutters



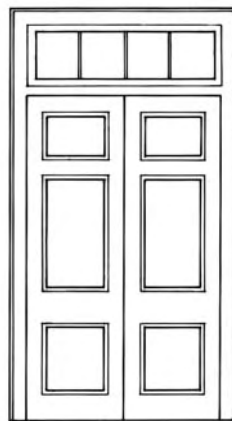
Baton Rouge



New Orleans



New Orleans



COMMON
Double Door with Transom

LOUISIANA VICTORIAN

The Victorian style was a national style that achieved widespread popularity in the United States between 1860–1900. Named for the last decades of the reign of Queen Victoria in England, the style was readily accessible to many home builders as a result of pattern books that provided drawings of these early house designs, making it easier for the builders of both country estates and modest dwellings to adopt the style. Cottages in the Victorian and Carpenter Gothic styles were abundant in early rail-served coastal resorts.

Dramatic changes in construction techniques (e.g., mass production) and railroad shipping (which allowed construction materials to move more easily around the country at low cost) contributed to the broad appeal and proliferation of these styles. The evolution in construction techniques also allowed for greater expression in both the massing and details of Victorian style houses.

Traditional houses in the Victorian style were often complex in form creating picturesque compositions. Heavily detailed porches, elaborate woodwork, textures created by scalloped, diamond, and fishscale shingles, as well as stained glass and beveled glass windows and doors are frequent elements of Victorian-era houses. Although exotic Victorian houses incorporating Eastlake, Queen Anne, and Italianate details grew in popularity throughout the country, primarily folk-based Victorian houses flourished in this region. The Louisiana Victorian style is based on simple, elegant forms that have been adapted for smaller houses. The massing is simple and the ornamentation is typically restrained and limited to the porch, railing, and cornice of the building.

ESSENTIAL ELEMENTS

Prominent porch elements

Cut wood ornament, influenced by natural forms such as leaves and vines, or turned decorative millwork

Wood clapboard siding

Vertically proportioned windows and doors



GALLERY OF EXAMPLES



St. Francisville



New Orleans



Baton Rouge—Spanishtown



Breaux Bridge



Hammond



Arabi



St. Francisville



Abbeville



Baton Rouge—Spanishtown

MASSING & COMPOSITION

VICTORIAN MASSING

NARROW FRONT

- >> Rectangular volume with a roof pitch ranging from 5 to 8 in 12 for the main body
- >> Roofs are either hipped or gabled.
- >> Porches are typically inset within the roof form or added on the front as a full front porch.
- >> This massing type includes shotguns and double shotguns.

GABLE L

- >> Rectangular volume with hipped or gabled roof from which a front-facing gabled wing extends
- >> Roof pitches range from 8 in 12 to 12 in 12.
- >> Front porches are typically two- or three-bay, hipped porches that fill the void in the L-shaped plan.
- >> On corner houses, the porches often wrap one corner and tie into a side wing.

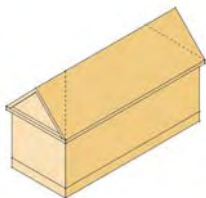
BROAD FRONT

- >> Two-story, side-gabled rectangular volume with roof pitches ranging from 6 in 12 to 10 in 12
- >> One-story shed or hipped porches placed symmetrically on the front facade are typical.
- >> Gables and dormers are often used to articulate the front facade.

MASSING COMBINATIONS

- >> Complex forms and larger living spaces may be created by combining side wings and/or rear wings with the main body.
- >> Gabled dormers may be added to introduce light into half-story and attic spaces.
- >> The character of the attached parts should match that of the main body.

NARROW FRONT MASSING

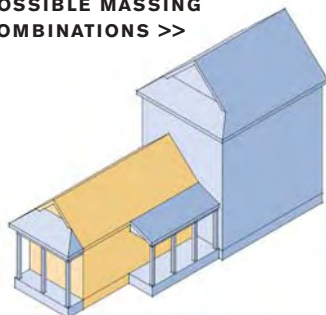


1-to 2-story Narrow Front

FACADE COMPOSITION DIAGRAMS >>



POSSIBLE MASSING COMBINATIONS >>

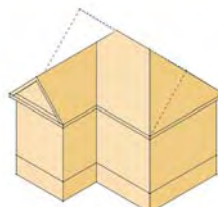


Baton Rouge

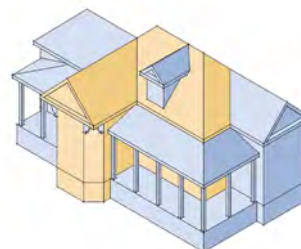


Old Turnerville

GABLE L MASSING



1- to 2-story Gable L

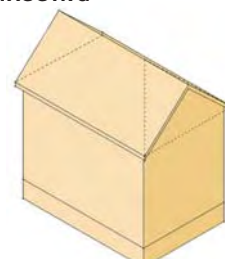


Abbeville

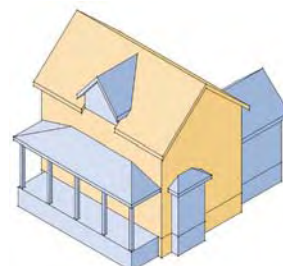
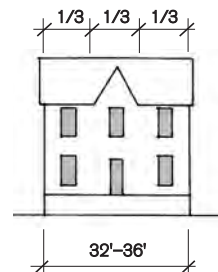


Abbeville

BROAD FRONT MASSING



1- to 2-story Broad Front



St. Francisville



Hammond

WALLS, EAVES & ROOFS

FACADE COMPOSITION

- >> Victorian facade composition is characterized by a balanced placement of doors and windows.
- >> Individual double-hung windows are the most common type.
- >> Paired or bay windows are often used in the forward gable of the Gable L massing type.
- >> Bay windows may be one or two stories tall.

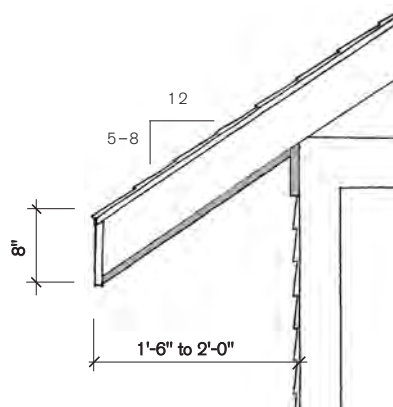
WALLS

- >> First floor is typically set up to four feet above the finished grade.
- >> For one-story houses, the minimum recommended floor-to-ceiling height is 10 feet.
- >> For two-story houses, the minimum recommended floor-to-ceiling height is 10 feet for the first floor and 9 to 10 feet for the second floor.
- >> Window head heights should be 8 feet above the floor for first-floor windows and 7 to 8 feet for second-floor windows.
- >> Skirting boards are typically 8 inches wide.
- >> Foundation vents are centered under windows when used.

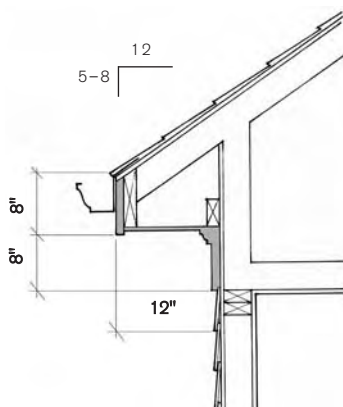
BOXED EAVE

- >> A 12- to 16-inch frieze board either touching or at least 8 inches above the window head trim
- >> Eave returns should have metal flashing back to the wall at a maximum slope of 2 in 12.
- >> The rake features an overhang with a simple decorative vergeboard with a sloped soffit.

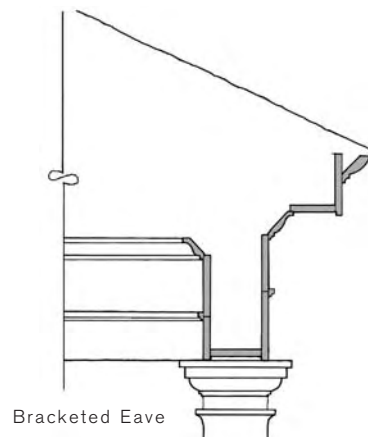
TYPICAL EAVE DETAILS >>



Boxed Eave-Sloped



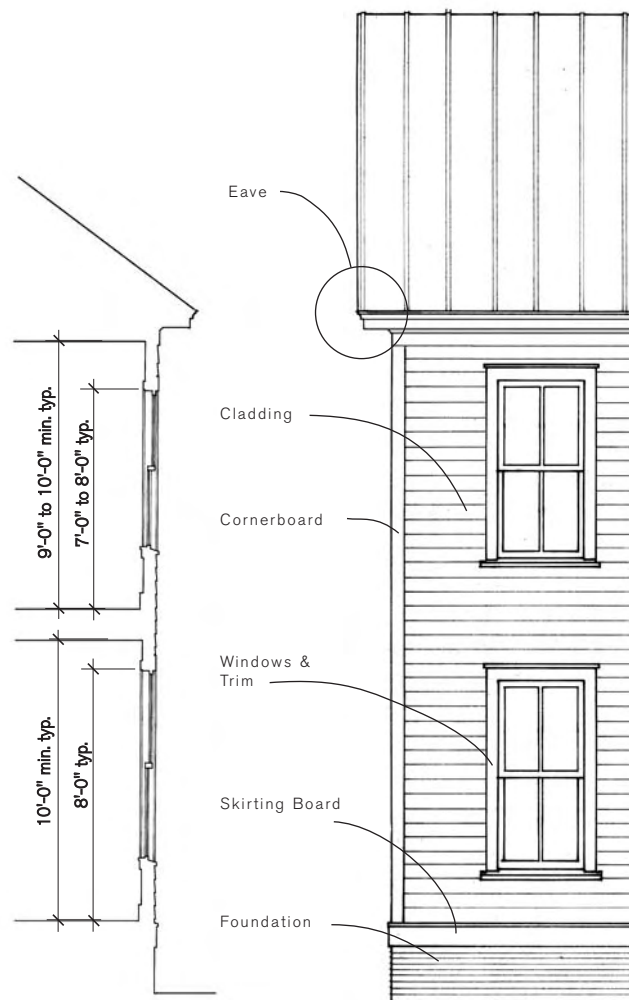
Boxed Eave



Bracketed Eave



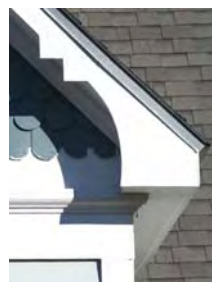
Examples of the gable end condition of decorative boxed eaves



GREEN BUILDING

Insulation

Insulation is a critical element in constructing energy-efficient, comfortable houses. Insulation should exceed the required minimums to save on overall energy costs and make the house more comfortable. Using 2 x 6 framing increases wall r-values from r13 to r19. Roofs should be rated to r38.



PORCHES

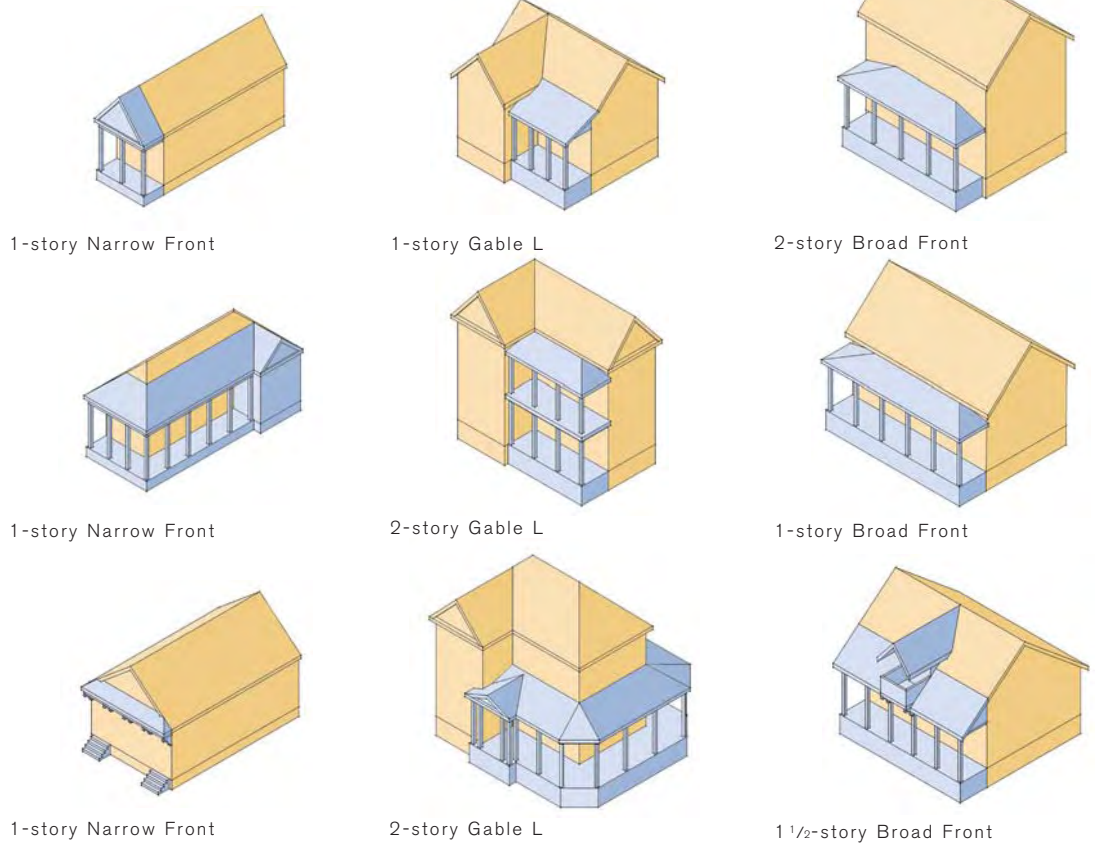
PORCH TYPES & LOCATIONS

- >> Narrow Front massing types may have hip or gable roofed porches that read as part of the main roof mass, or as separate elements; the porches run the full length of the facade, and can wrap to one side of the house. Shallow hip-roofed porches are sometimes supported by large decorative brackets rather than columns.
- >> Gable-L massing types may have shed or hip-roofed porches that typically fill the void in the L-shaped plan. Porches that typically fill the void may wrap to the side of the house; porches may be 1- or 2-stories.
- >> Broad Front massing types typically have shallow, hip-roofed porches or take on the Acadian-influenced massing type (see Louisiana Vernacular) or Victorian details. Porches are typically 1-story and run the full length of the facade.
- >> Minimum recommended porch depth is 8 feet.



One-story, hipped porch partial elevation

TYPICAL PORCH TYPES & LOCATIONS >>



New Iberia



New Orleans



Arabi

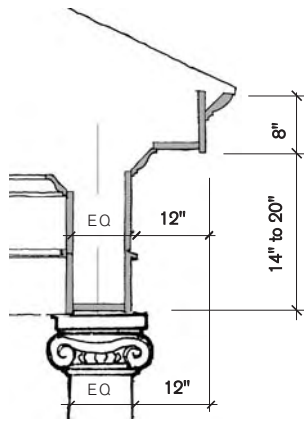
PORCH ROOFS & EAVES

- >> One or two stories tall with flat, shed, or shallow hipped roofs
- >> Full porches may be integrated under the house's main roof.
- >> Shed or hipped porches have a 3 in 12 to 4 in 12 pitch.
- >> Entablatures are typically classically proportioned and detailed, or decorative with carving and spindle work.

COLUMNS, BRACKETS & RAILINGS

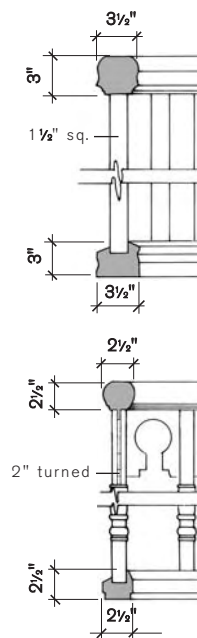
- >> Eight-inch-square posts, 8- to 10-inch-diameter Doric and Ionic columns, chamfered square posts, & turned ornamental posts
- >> First-floor columns are 9- to 10-feet tall.
- >> Second-floor columns are 8- to 9-feet tall.
- >> Brackets range from simple designs cut from boards, to more elaborate turned wood or jigsaw-cut openwork.
- >> Brackets are a minimum of 2 inches thick.
- >> Archway bracketing can be used to form portals over key entry locations.
- >> Turned or square balusters are spaced no more than 4 inches apart.
- >> Porch bays should be vertically proportioned.
- >> Flat-cut ornamental balusters are also used with square columns.
- >> Square pattern lattice is used as infill between piers at the foundation.

PORCH EAVE DETAIL >>

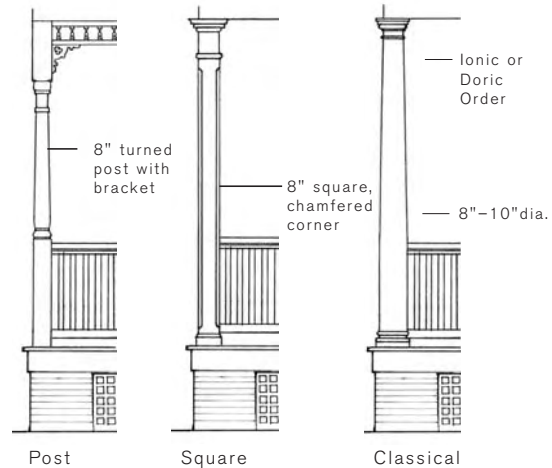


Typical Porch Entablature

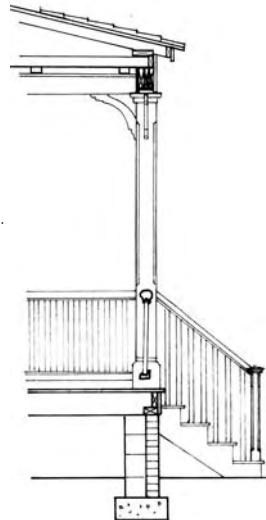
RAIL DETAILS >>



PORCH COLUMN TYPES >>



TYPICAL PORCH SECTION >>



GREEN BUILDING

Recycled and Locally Sourced Materials

Building materials are heavy and expensive to transport. Specifying local resources, including native landscaping materials, reduces transportation energy costs and contributes to the local economy. For example, there is an abundant forestry and wood products industry in Louisiana that provides renewable resources. Also, many commonly used products are now available with recycled content (including metals, concrete, drywall, carpet, and insulation).

WINDOWS & DOORS

WINDOWS

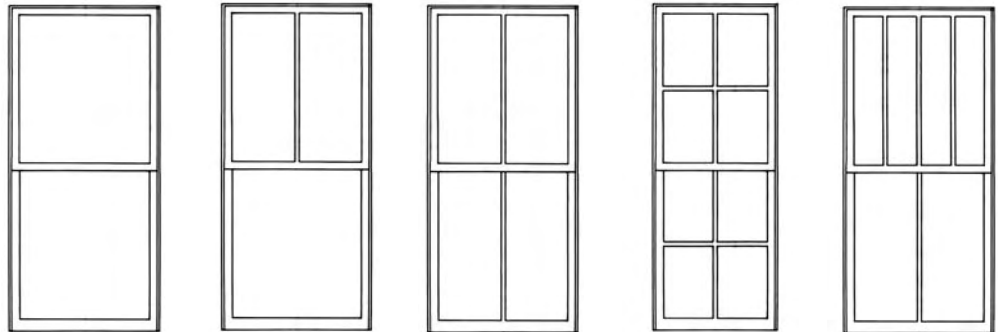
- >> Standard windows are double hung.
- >> Common muntin patterns are vertical in proportion and have a 1 over 1, 2 over 1, 2 over 2, 4 over 4, or 4 over 1 pattern.
- >> Panes are always taller than they are wide.
- >> Some houses may have windows with rounded upper sashes.
- >> Standard windows are double hung.
- >> Range of sizes:
Width: 2'-8" to 3'-8"
Height: 4'-4" to 6'-0"
- >> Materials: Painted wood, solid cellular PVC or clad wood, or vinyl with brick veneer only; true divided light or simulated divided light (SDL) sash with traditional exterior muntin profile (7/8" wide)

WINDOW ASSEMBLIES & ACCENT WINDOWS

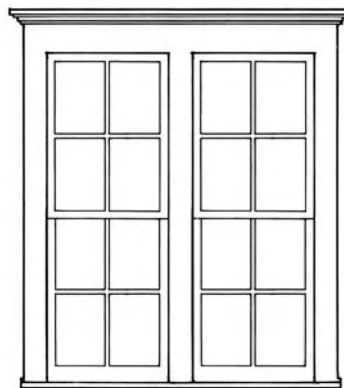
- >> Louisiana Victorian houses feature round-top windows, dormers, and box and angled bay windows.
- >> Bay windows must project a minimum of 8 inches from the main structure.
- >> Bay windows typically have a continuous base to the ground; two-story bays are common.



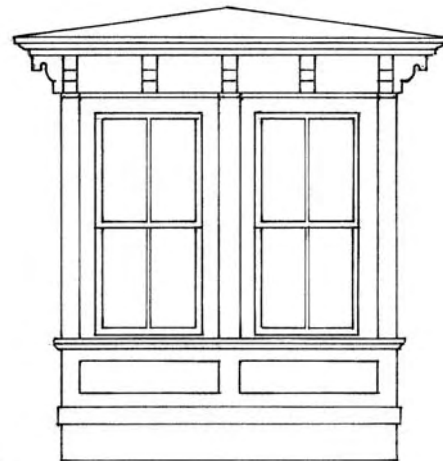
STANDARD WINDOWS >>



WINDOW ASSEMBLIES >>



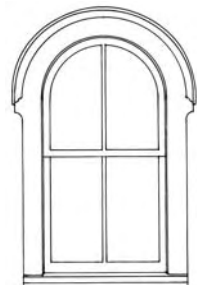
SIMPLE
Window Pair



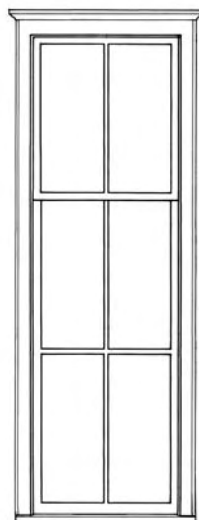
ORNATE
Box Bay Window



Dormer Window



Accent Window



Floor-to-Ceiling
Windows



DOORS

- >> The maximum width of a pair of double doors is 5 feet for doors at least 8 feet tall, and 4 feet for shorter pairs of double doors.

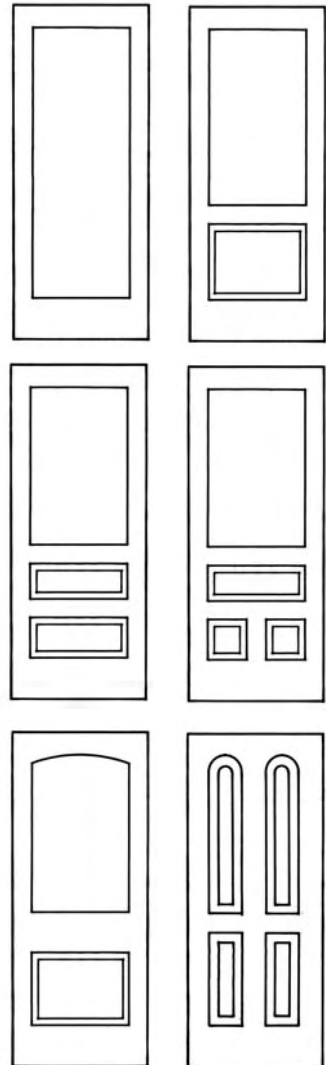
TRIM

- >> Six-inch trim with a simple backband profile
- >> Carries a decorative crown and cap above; windows may feature an ornate hood

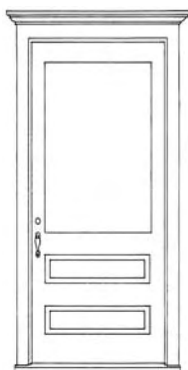
SHUTTERS

- >> Shutters can be louvered, raised panel, or flat panel.
- >> Wood or composite, sized to match window sash and mounted with hardware so that they are operable

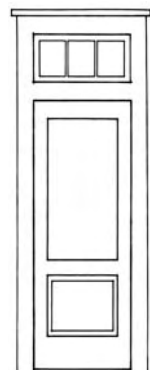
DOOR TYPES



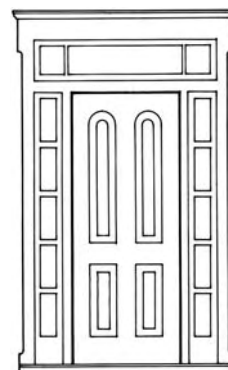
DOOR ASSEMBLIES >>



COMMON



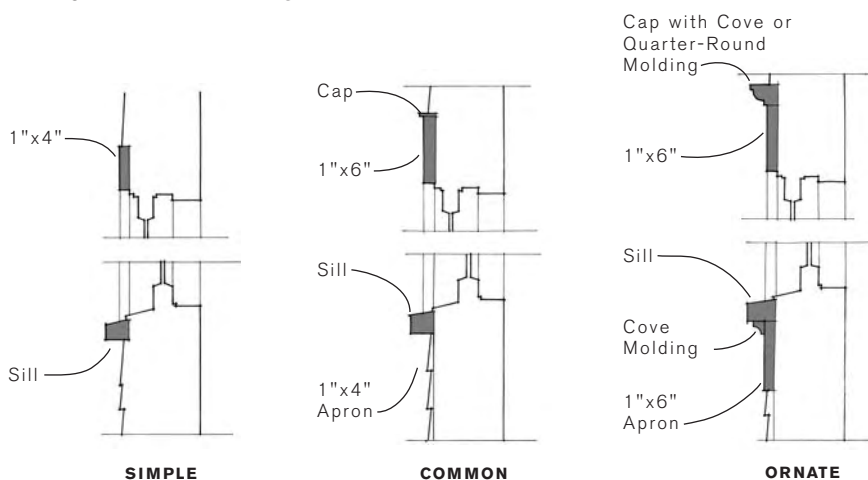
COMMON



ORNATE



TYPICAL TRIM EXAMPLES >>



LOUISIANA CLASSICAL

Although the Louisiana Classical style includes influences from the earlier Greek Revival style, it is primarily based on Classical and Colonial Revival style houses from the early 20th century. The houses reflect the renewed national interest in Classicism which occurred in the late 19th century as well as the influence of the architecture created for the 1893 World's Columbian Exposition in Chicago. Significant examples of houses from this period can be found throughout South Louisiana.

The Classical Revival style is inspired by the work of such notable architects as Robert Mills and Benjamin Latrobe. Many houses from the period were constructed using pattern books such as Asher Benjamin's *American Builder's Companion*. Palladian compositions, documented in many English pattern books, were also a principal reference for many of the houses built during this period.

In the first half of the 20th century, the Colonial Revival style emerged in the United States as a recognized "American-born" architectural style. Colonial Revival style houses were derived from Anglo east coast colonial precedents which also incorporated eclectic interpretations of classical details on simple massing types.

Louisiana Classical style houses have a simple dominant main body (which can be one or two stories) to which side wings, rear wings, and pavilions might be added. Illustrations include both historic examples and ones built recently to illustrate the continuing use of this building tradition.

ESSENTIAL ELEMENTS

Simple volumes with side wings and porches added to make more complex shapes

Symmetrical composition of doors and windows

Simplified versions of Classical details and columns, often with robust and exotic Classical orders such as Ionic and Corinthian used in the porch element

Multi-pane windows that are more broad in proportion, usually with 6 over 6 or 9 over 9 pane patterns



GALLERY OF EXAMPLES



Abbeville



Baton Rouge



Crowley



Lake Charles



Baton Rouge—Magnolia Mound



New Iberia



Hammond



New Iberia



New Iberia

MASSING & COMPOSITION

CLASSICAL MASSING

BROAD FRONT

- >> Hipped or side-gabled rectangular volume with roof pitches ranging from 6 to 8 in 12
- >> One-story shed or hipped porches are often located centrally on the front facade.
- >> One-story side wings often occur.
- >> Although porches are most often one-third or one-fifth the length of the main body, they may also be three-fifths or the entire length of the front facade.

NARROW FRONT

- >> Hipped or front-gabled box with roof pitches ranging from 6 to 8 in 12
- >> Three-bay compositions are common.
- >> Full front porches and one-story side wings are common to this massing type.
- >> Includes shotgun and double-shotgun massing types

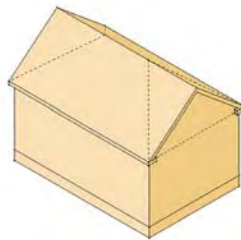
FACADE COMPOSITION

- >> Characterized by a symmetrical and balanced placement of doors and windows
- >> Entrance doors are typically located in the center of the composition.
- >> Typically windows align vertically from floor to floor.

MASSING COMBINATIONS

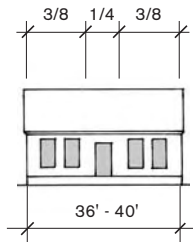
- >> Complex forms and larger living spaces may be created by combining side and/or rear wings with the main body.
- >> Gabled or hipped dormers may be added to introduce light into half-story and attic spaces.
- >> The architectural character of the attached parts should match that of the main body.

BROAD FRONT MASSING

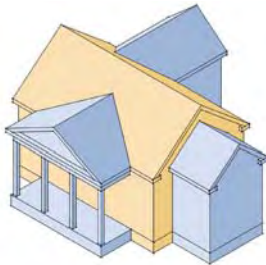


1- to 1 1/2-story Broad Front

FACADE COMPOSITION DIAGRAMS >>



POSSIBLE MASSING COMBINATIONS >>

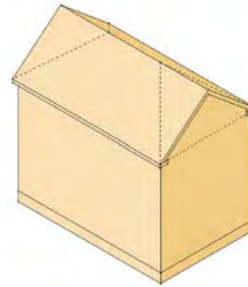


New Iberia

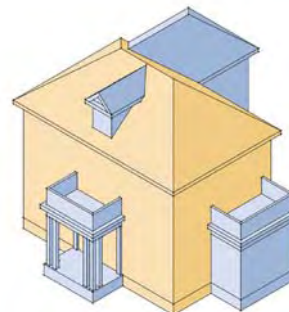
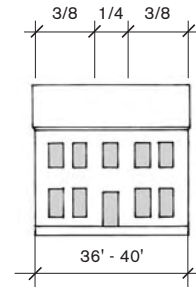


Crowley

BROAD FRONT MASSING



2-story Broad Front

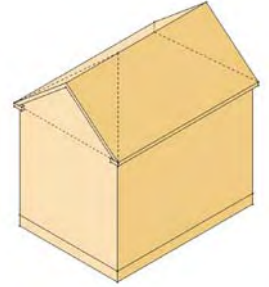


Baton Rouge

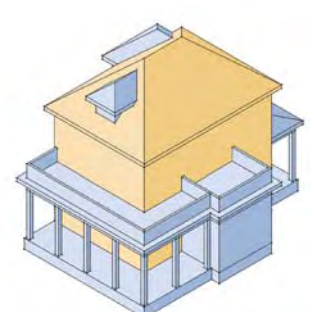
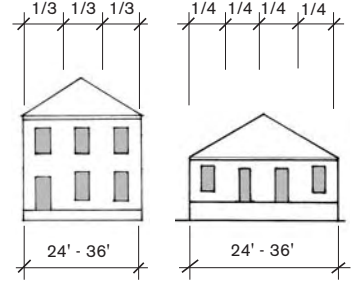


Baton Rouge

NARROW FRONT MASSING



1- to 2-story Narrow Front



New Orleans



Lake Charles

WALLS, EAVES & ROOFS

WALLS

- >> The first floor of the main body is typically set up to 4 feet above the finished grade.
- >> Recommended minimum floor-to-ceiling height on the first floor is 10 feet. For two-story houses, the second-story floor-to-ceiling height is typically 8 to 9 feet tall.
- >> The Louisiana Classical style is characterized by the vertical proportion of the window and door elements and well-detailed Classical eaves and cornices.
- >> Cladding materials: Smooth-finish wood or fiber-cement lap siding with 4- to 8- inch exposure, brick
- >> Corner boards are typically 6 inches wide at a minimum.
- >> Typical base detail has an 8- to 10-inch wide skirting board.

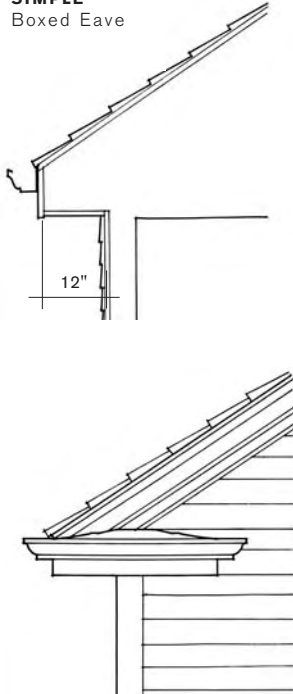
EAVES

- >> Boxed eaves are typical, with classically proportioned and detailed moldings.
- >> Frieze boards are typically 10 inches wide or wider.
- >> Boxed eaves often return on the gable end.

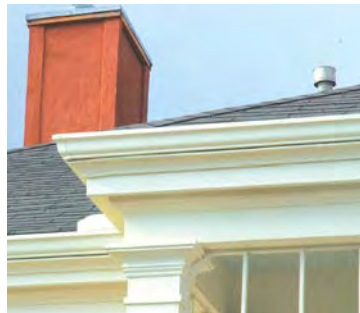
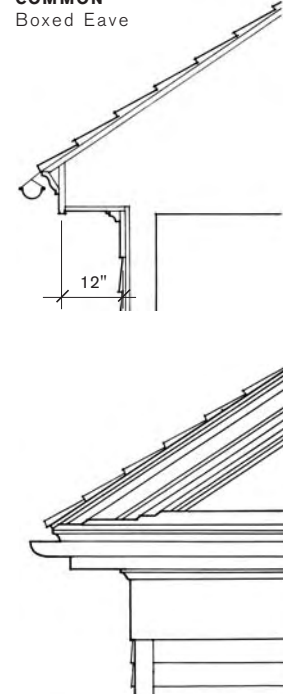
ROOFS

- >> Typically laminated asphalt or composition shingle, occasionally clay tile with flat or barrel profile, or 5-V crimp metal panels

SIMPLE
Boxed Eave



COMMON
Boxed Eave



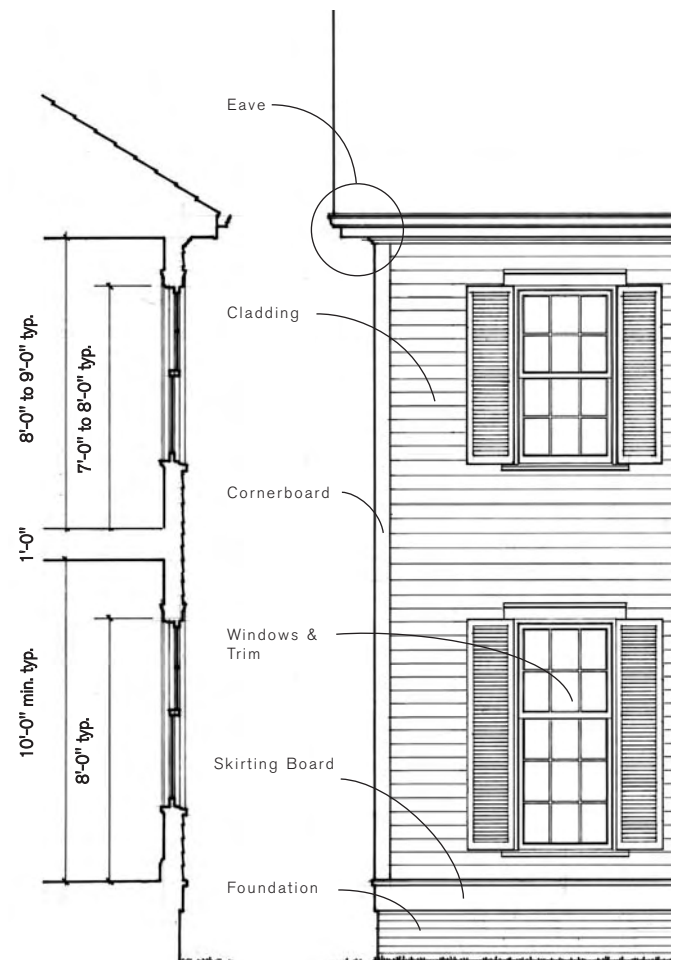
Common Boxed Eave



Baton Rouge



Ornate Boxed Eave



GREEN BUILDING

Overhangs

Roof overhangs on the south side of a house can be sized to provide shade in the summer when the sun is high in the sky, and direct sunlight and warmth in the winter when the sun is at a lower altitude. Overhangs also prevent water from draining directly onto the house and its foundation.

PORCHES

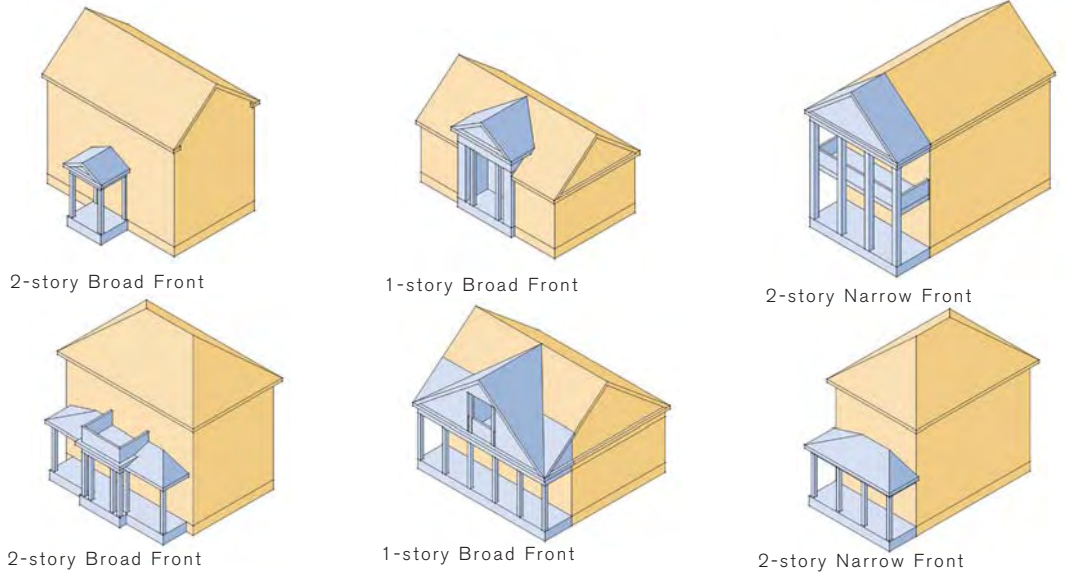
PORCH TYPES & LOCATIONS

- >> Broad Front massing types may have aedicules, porticoes, or porches. Porticoes typically have decorative gabled roofs, or shallow roofs concealed by a railing. Porch roofs are typically gabled or hipped; three-bay and full-length porches are common. Occasionally porches resemble the Acadian-influenced massing type and continue the roof line of the house. Two-story porches are common on larger houses, and may have grand, two-story columns.
- >> Narrow Front massing types typically have gabled or hipped roof porches or porticoes. Often the porch roof is an extension of the house roof. Full-length porches are common. Two-story porches are common on larger houses, and may have grand 2-story columns.
- >> Porches are generally centered in the facade composition.
- >> The minimum recommended porch depth is 8 feet.



One-story, Hipped Porch Partial Elevation

TYPICAL PORCH TYPES & LOCATIONS >>



Crowley



New Orleans

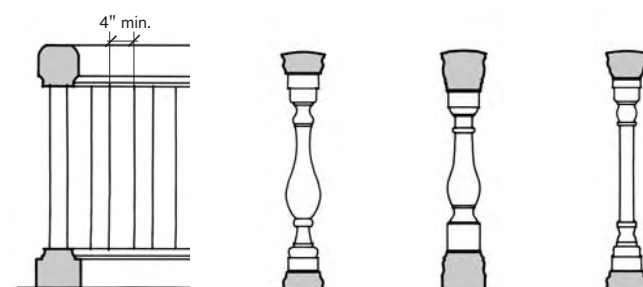


Thibodaux



New Orleans

RAIL DETAILS >>



PORCH ROOFS & EAVES

- >> Flat, shed, gabled, or hipped roofs
- >> Shed or hipped porches typically have a 2 to 4 in 12 pitch.
- >> Classically proportioned temple-front porch roofs typically have a 5 in 12 to 7 in 12 roof pitch.
- >> Porch eaves are often of the same type as the main house, but are typically more ornamented.

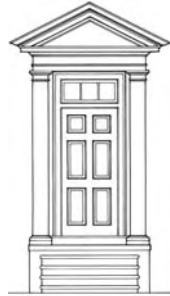
COLUMNS

- >> Single-story porches have 9- to 10-foot-tall columns, 10 to 12 inches in diameter.
- >> 2-story porches have 9- to 10-foot-tall columns, 10 to 12 inches in diameter on the first floor, and 8- to 9-foot columns on the second floor. Two-story grand order columns are much larger in dimension, and should be proportioned to the full height of the house.
- >> Greek Doric, Roman Doric, Ionic, and Corinthian columns are all common.

RAILINGS

- >> Balusters have a square or turned cross section, and should be spaced no more than 4 inches apart.

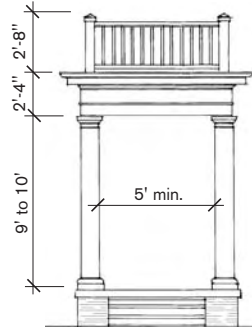
PORCH TYPES >>



Aedicule



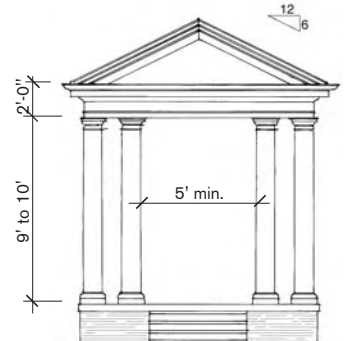
Aedicule



Portico with Railing



Portico with Railing



Pediment Porch



Pediment Porch

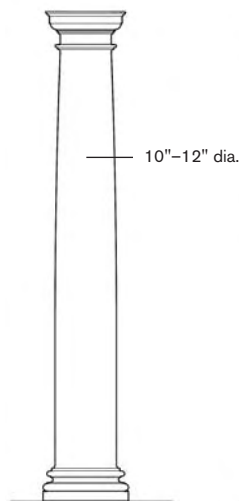
COLUMN TYPES >>



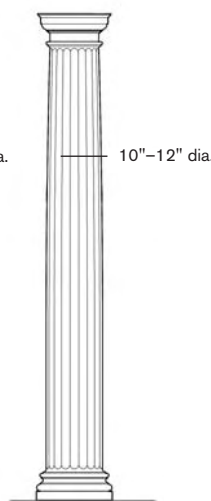
New Orleans



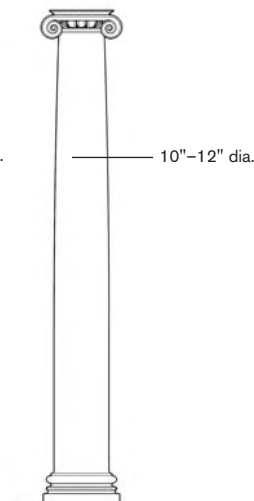
Lake Charles



Doric

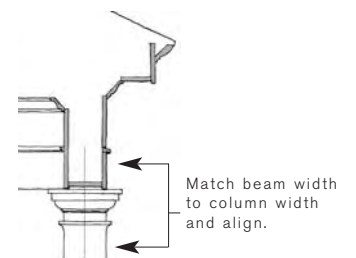
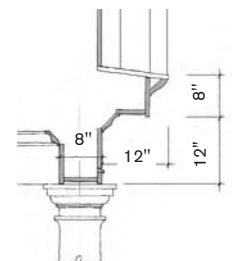


Doric
Fluted



Ionic

EAVE SECTIONS



WINDOWS & DOORS

STANDARD WINDOWS

- >> Windows are typically double hung and vertical in proportion.
- >> Basic window muntin patterns include 6 over 1, 6 over 6, 9 over 1, 9 over 9, 12 over 12, and 9 over 6.
- >> First-floor windows are typically taller than second-floor windows.
- >> Range of sizes:
Width: 2'-8" to 3'-8"
Height: 4'-4" to 6'-0"
- >> Stone or brick jack arch lintels are typical.
- >> Materials: Painted wood or solid cellular PVC, or clad wood or vinyl with brick veneer only; true divided light or simulated divided light (SDL) sash with traditional exterior muntin profile (7/8" wide)

WINDOW ASSEMBLIES & ACCENT WINDOWS

- >> Palladian arched accent windows in gabled ends, dormers with gable or hipped roof, and the triple window with broad center sash (a hallmark of the Louisiana Classical style house)

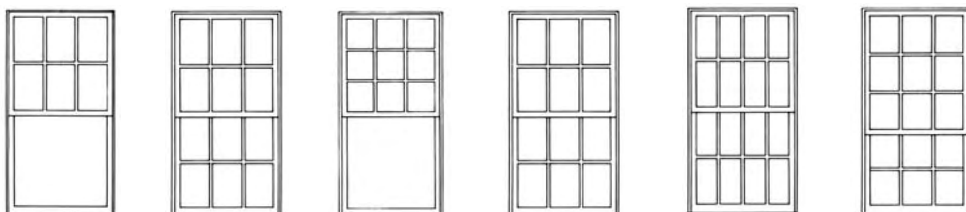


GREEN BUILDING

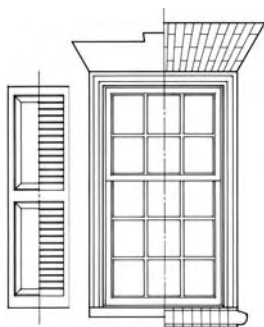
Shutters

Exterior shutters are an effective passive solar feature as well as a traditional and aesthetically pleasing design element of the Louisiana home. Operable shutters keep the hot sun out, while allowing breezes to ventilate and cool the house.

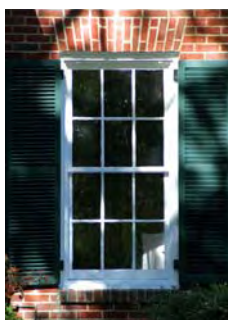
STANDARD WINDOWS >>



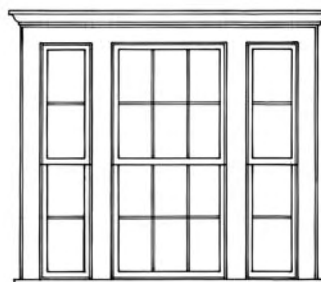
WINDOW ASSEMBLIES >>



SIMPLE
Window



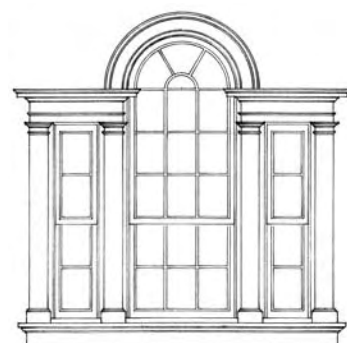
Baton Rouge



COMMON
Triple Window



New Orleans

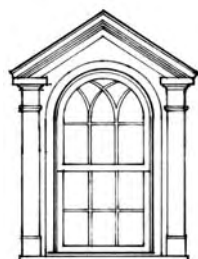


ORNATE
Palladian Window



New Orleans

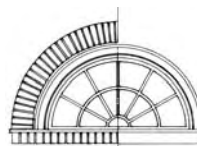
SPECIAL WINDOWS >>



Dormer



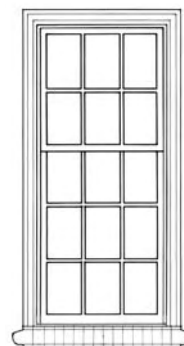
Crowley



Accent



Lake Charles



Floor-to-Ceiling
Window



New Orleans

DOORS

- >> Wood, fiberglass, or steel with traditional stile and rail proportions, panel profiles, and glazing patterns as illustrated below

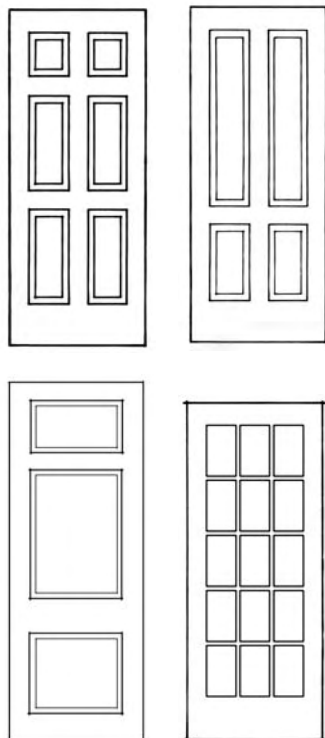
TRIM

- >> Wood, composite, cellular PVC, or polyurethane millwork in configurations illustrated below

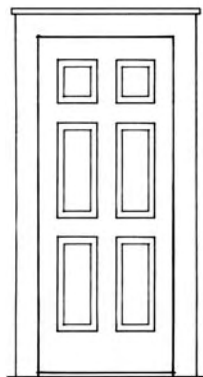
SHUTTERS

- >> Shutters can be louvered, raised panel, or flat panel
- >> Wood or composite, sized to match window sash and mounted with hardware so that they are operable

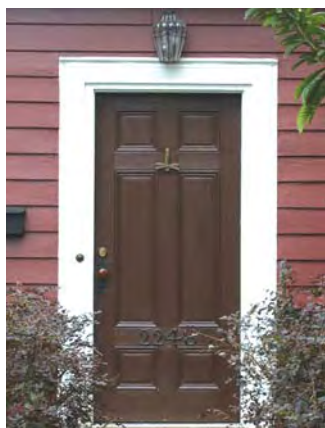
DOOR TYPES



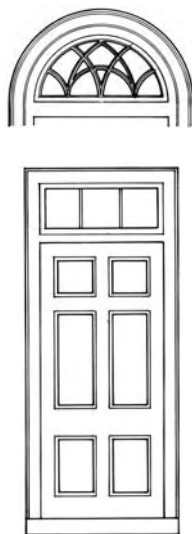
DOOR ASSEMBLIES >>



SIMPLE
Door



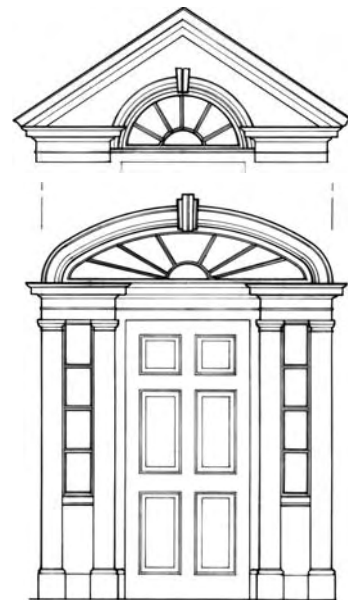
Baton Rouge



COMMON
Door with Transom



Baton Rouge

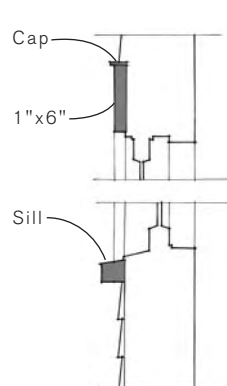


ORNATE
Door with Transom
and Sidelights

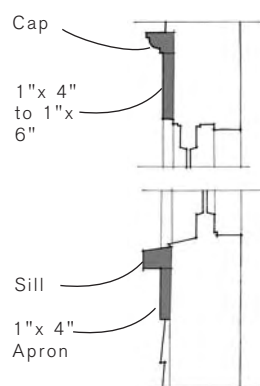


Baton Rouge

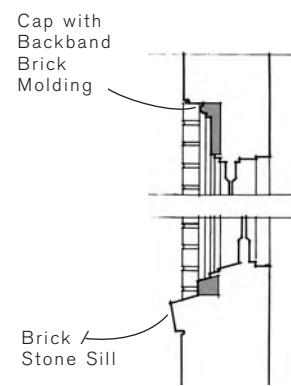
TYPICAL TRIM EXAMPLES >>



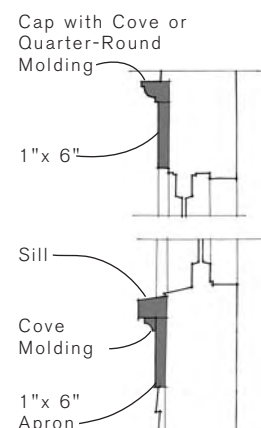
SIMPLE
Wood



COMMON
Wood



ORNATE
Brick



ORNATE
Wood

LOUISIANA ARTS & CRAFTS

The Arts & Crafts movement, which began in England in the late 19th century, espoused a simple decorative expression of structural elements and the use of natural materials which builders found suitable for both estate and cottage homes.

Known as the Craftsman style in the United States, it enjoyed widespread use throughout the country in the early twentieth century. Many local builders became familiar with it through the publication of pattern books, plan books, and mail order catalogs. Louisiana is home to many small Craftsman-style cottages which were created by adapting the elements of the style to local building traditions and applying them to local building types such as shotgun houses and cottages.

The Louisiana Arts & Crafts style is characterized by broad, open porches, roofs with deep overhangs and exposed rafter tails, asymmetric compositions, grouped windows with a variety of upper muntin patterns, expressive trim, and ornamental brackets. One trait that is unique to Arts & Crafts houses in this region is the use of a more vertical column in addition to the shorter and wider columns used in other regions.

ESSENTIAL ELEMENTS

Deep one- and two-story porches

Large overhangs with deep eaves

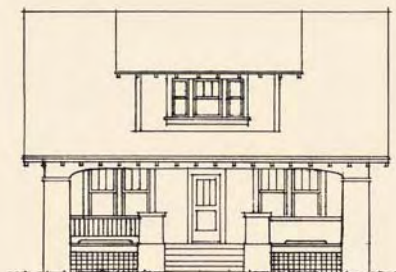
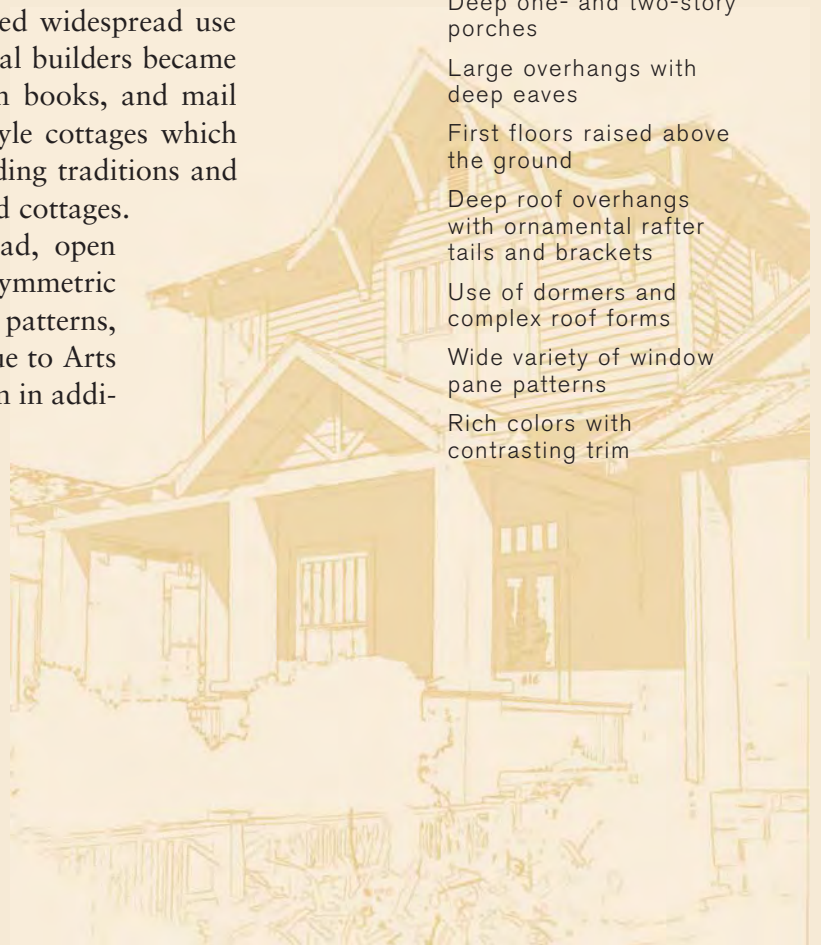
First floors raised above the ground

Deep roof overhangs with ornamental rafter tails and brackets

Use of dormers and complex roof forms

Wide variety of window pane patterns

Rich colors with contrasting trim



GALLERY OF EXAMPLES



Baton Rouge



New Orleans



Baton Rouge–Spanishtown



Lake Charles



New Orleans



Baton Rouge–Spanishtown



Baton Rouge–Spanishtown



Baton Rouge–Spanishtown



Lake Charles

MASSING & COMPOSITION

ARTS & CRAFTS MASSING

NARROW FRONT

- >> One- to two-story mass
- >> Hip or gable roof with 5 in 12 to 8 in 12 roof pitch
- >> Ridge line of roof runs perpendicular to entrance facade
- >> Includes shotgun & double shotgun

SIDE GABLE

- >> One- to one-and-one-half-story mass
- >> Gable roof with 4 in 12 to 8 in 12 roof pitch
- >> Ridge line of roof runs parallel to entrance facade
- >> Occasionally occurs as two-story mass

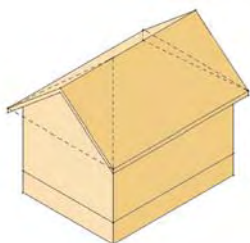
FACADE COMPOSITION

- >> Asymmetrical yet balanced placement of doors and windows
- >> Windows are often grouped in pairs and multiples to create larger openings.
- >> Entrance doors are typically under porches.

MASSING COMBINATIONS

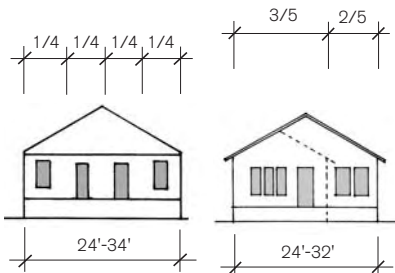
- >> Larger living space forms may be created by combining side and/or rear wings with the main body.
- >> Gabled, hipped, or shed dormers may be added to introduce light into half-story and attic spaces.
- >> The architectural character of the attached elements should match that of the main body.

NARROW FRONT MASSING



1- to 1½-story Narrow Front

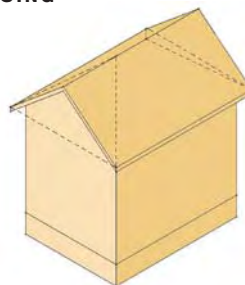
FACADE COMPOSITION DIAGRAMS >>



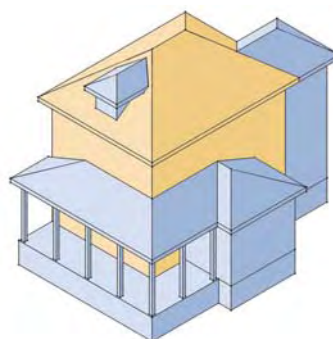
POSSIBLE MASSING COMBINATIONS >>



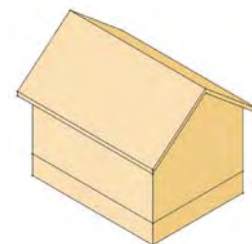
NARROW FRONT MASSING



2-story Narrow Front



SIDE GABLE MASSING



1- to 1½-Story Side Gable

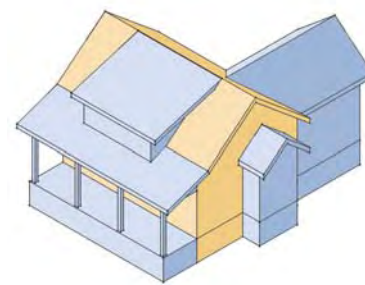
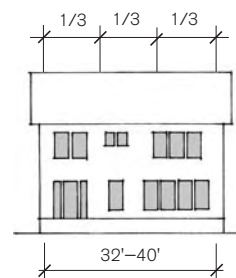


Photo courtesy of Jay Edwards

WALLS, EAVES & ROOFS

WALLS

- >> Typical floor-to-ceiling heights are 9 feet for the first floor and 8 feet for the second floor.
- >> Cladding materials: Smooth-finish wood or fiber-cement lap siding with 4- to 8- inch exposure, random-width cut wood or fiber-cement shingles, light sand-finish stucco
- >> Siding and shingle cladding is mitered at corners or has 4- to 6-inch corner board trim.
- >> Typical base detail has 8- to 10-inch-wide skirting boards.
- >> Foundation walls and piers are typically brick, stucco, or stone veneer; foundation wall vents are centered under windows.

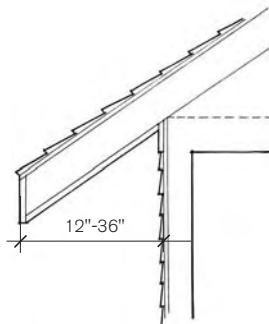
EAVES

- >> Exposed 2 x 8-inch rafter tails cut plumb, 16 to 24 inches on center is by far the most common eave type
- >> Hipped roofs may feature a boxed eave with a continuous fascia and outriggers 24 to 48 inches on center.

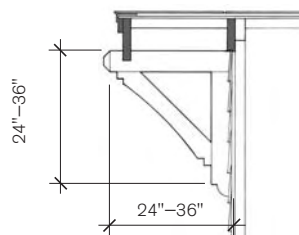
ROOFS

- >> Typically laminated asphalt or composition shingle, occasionally clay tile with flat profile, or 5-V crimp metal panels

SIMPLE

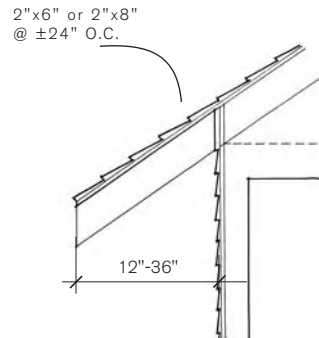


Closed Eave

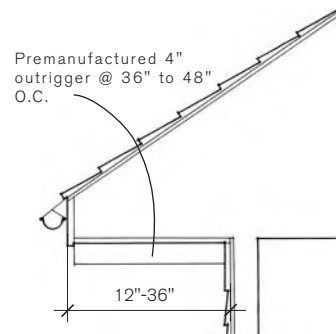


COMMON
Gable End Bracket

COMMON

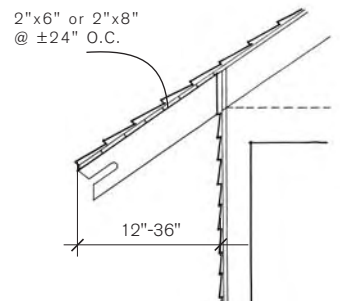


Exposed Rafter Tail

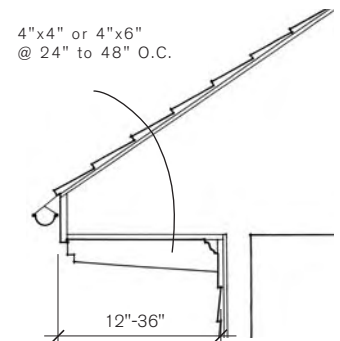


Boxed Eave with Outriggers

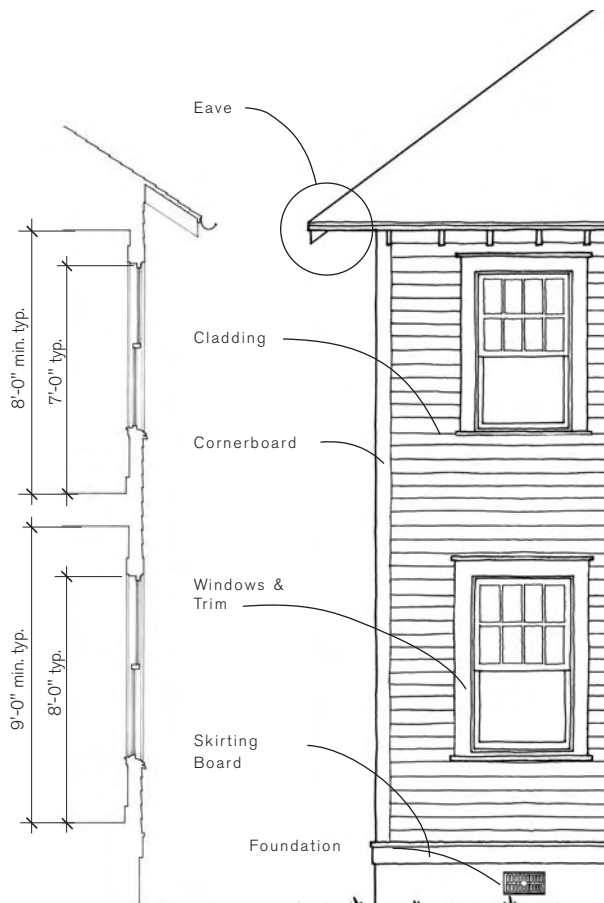
ORNATE



Shaped Rafter Tail



Boxed Eave with Shaped Outriggers



Typical gable end condition



Boxed eave with shaped outriggers in hipped-roof condition



Brick foundation piers



GREEN BUILDING

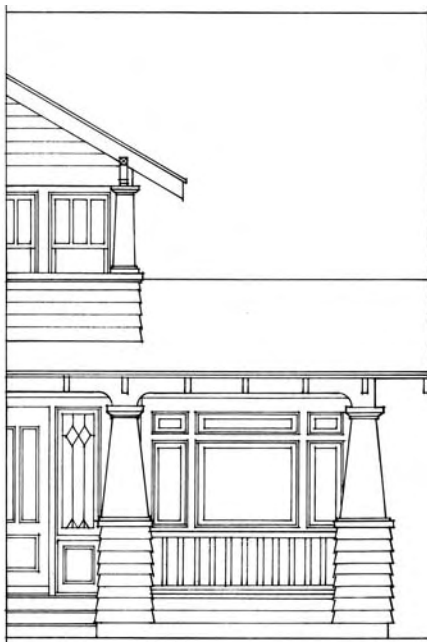
Ceiling Height

Ceilings higher than the typical 8 feet allow hot air to rise above occupants, thus cooling and increasing human comfort zones. Coupled with larger windows, higher ceilings increase ventilation and circulation. Many older homes have 12-foot ceilings for maximum benefit, but 9- or 10-foot ceilings also enhance comfort.

PORCHES

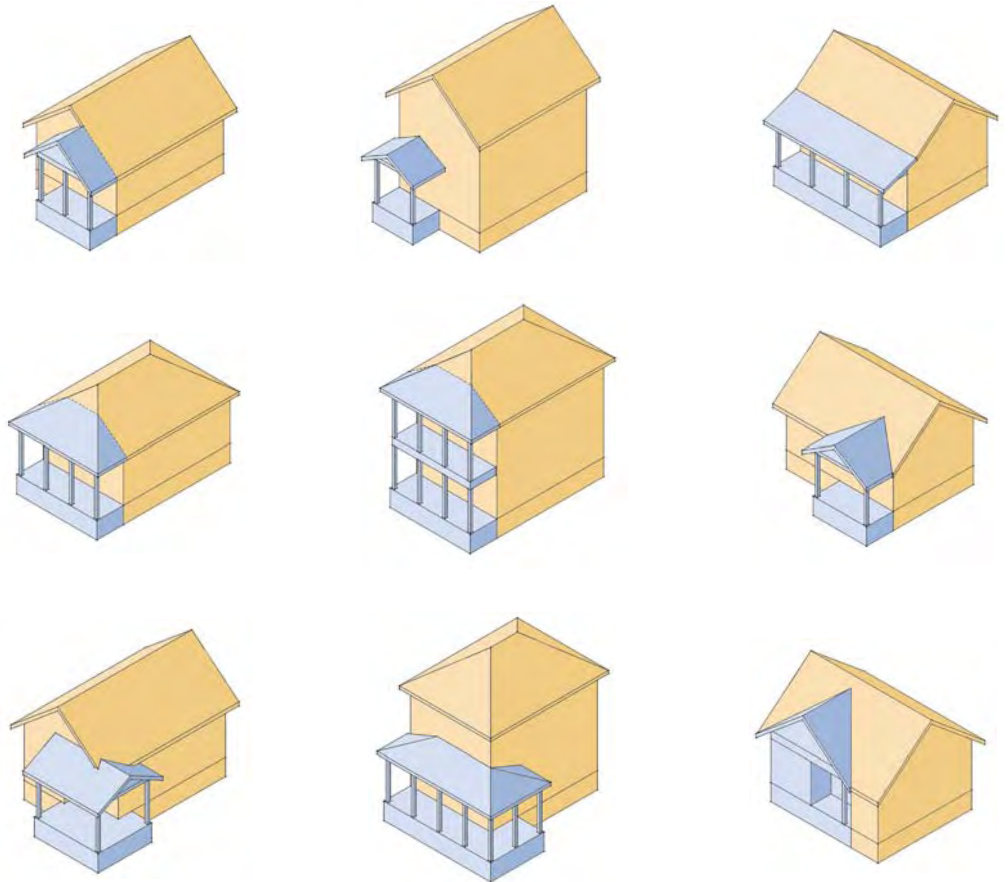
PORCH TYPES & LOCATIONS

- >> Narrow Front massing types, 1- to 1 1/2-stories, may have gable or hip-roofed porches that read as part of the main roof mass, or as separate elements; the porches can run the full length of the facade, or part of it and be symmetrically or asymmetrically placed.
- >> Two-story Narrow Front massing types may have 1- or 2-story porches; porch roof forms typically match main house roof forms; 2-story porches run the full-length of facade and read as part of the main roof mass; single-bay 1-story porches are typically placed asymmetrically on the facade; full-length 1-story porches can wrap past the front facade.
- >> Side Gable massing types may have gable, hip, or shed-roofed porches; often, the porch roof reads as part of the main house roof mass, having the same or shallower roof pitch; gable roof. Porches do not typically run the full length of the facade and can cover a projecting porch, or mark a recessed porch.
- >> Minimum recommended porch depth is 8 feet.
- >> Solid porch walls should be faced in siding, brick, or stucco, if appropriate, and should read as part of a continuous foundation or base treatment.



One-story, engaged porch partial elevation

TYPICAL PORCH TYPES & LOCATIONS >>



1-story Narrow Front

2-story Narrow Front

1-story Side Gable



Example of one-story narrow front massing

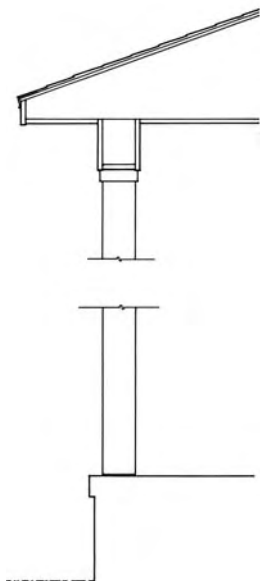


Example of one-story engaged porch

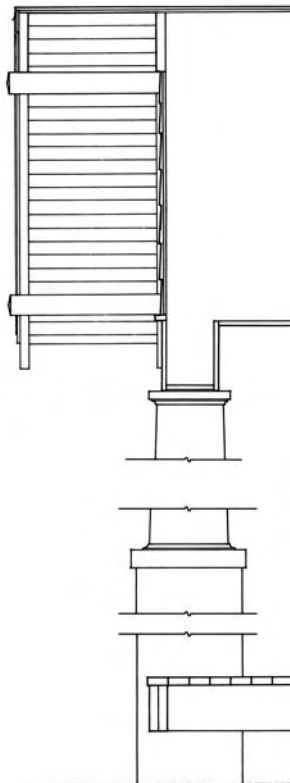


Entry porch on a two-story massing

PORCH SECTIONS >>

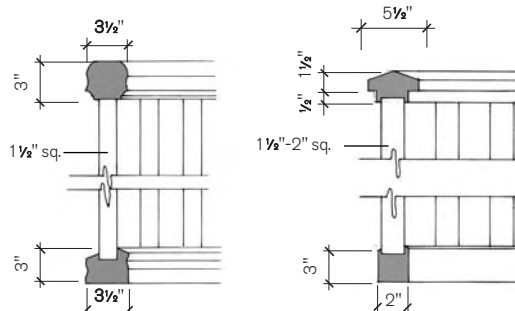


SIMPLE
Hipped Roof



COMMON
Gabled Porch

RAIL DETAILS >>



GREEN BUILDING

Roof Detail

Roofs are the greatest source of potential heat gain to homes, especially during summer months when the path of the midday sun is directly overhead. A light-colored, reflective roof surface is the most effective design strategy to minimize heat gain.

PORCH ROOFS & EAVES

- >> Shed, gabled, or hipped roofs
- >> Gable-end porches are typically designed with expressive structural elements or brackets.
- >> Typical porch slopes range from 4 in 12 to 6 in 12.
- >> Deep eaves often repeating the same rafter or eave treatment as the main house

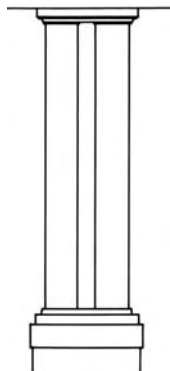
COLUMNS

- >> Post, tapered box, paneled box, or stucco pier
- >> Slender columns and posts, often paired
- >> Columns and posts may be full-height, or partial-height and set on square piers or solid porch walls.
- >> Wood, fiberglass, or composite material with traditional proportions and details

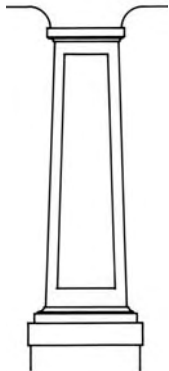
RAILINGS

- >> Wood top and bottom rails with square balusters
- >> Solid rails clad in siding, shingles, stucco, or brick veneer

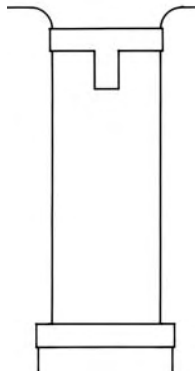
COLUMN TYPES >>



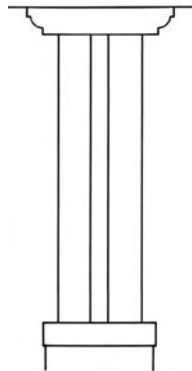
Half-Height Double Post on Pier



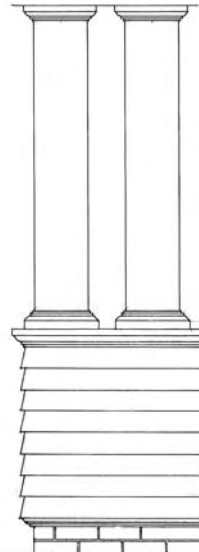
Half-Height Tapered, Paneled Box Column on Pier



Stucco Pier



Half-Height Double Post on Pier



Half-Height Double Box Column on Solid Rail



Full-Height Paneled Box Column with Entasis

WINDOWS & DOORS

STANDARD WINDOWS

- >> Standard windows are typically double hung and vertical in proportion.
- >> Common muntin patterns are 3 over 1, 4 over 1, 6 over 1, or 9 over 1.
- >> Ornate muntin patterns are occasionally used.
- >> First-floor windows are typically taller than second-floor windows.
- >> Range of sizes:
Width: 2'-8" to 3'-8"
Height: 4'-4" to 6'-0"
- >> Materials: Painted wood or solid cellular PVC, or clad wood or vinyl with brick veneer only; true divided light or simulated divided light (SDL) sash with traditional exterior muntin profile (7/8" wide)

WINDOW ASSEMBLIES & ACCENT WINDOWS

- >> Paired or triple windows, box bay windows supported on wood brackets, and dormers are typical.
- >> Windows are often ganged together in large gabled or shed dormers.
- >> Small accent windows are used in gables and small dormers.

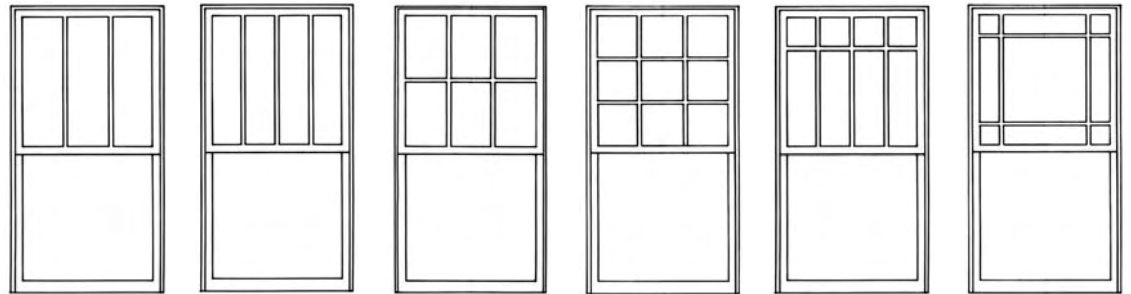


GREEN BUILDING

Windows

The type, placement, size, and number of windows are important determinants of energy efficiency and comfort. Larger windows are best on the north and east sides for greater ventilation and day lighting. The size and number of windows should be reduced on the heat-intensive west side. Double-pane, insulated, and Low-E coated windows also mitigate radiant heat gain.

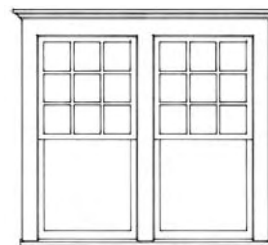
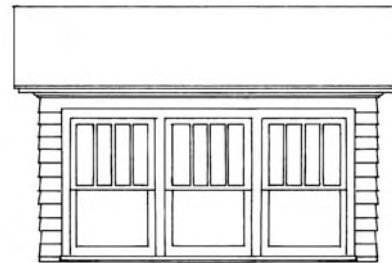
STANDARD WINDOWS >>



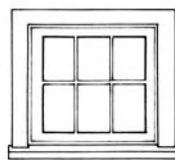
SIMPLE

ORNATE

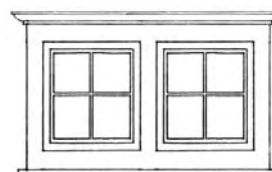
WINDOW ASSEMBLIES >>

SIMPLE
Double WindowCOMMON
DormerORNATE
Box Bay with Triple Window

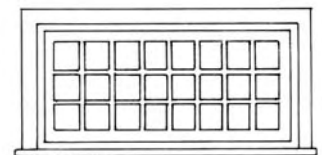
ACCENT WINDOWS >>



SIMPLE



COMMON



ORNATE



DOORS

- >> Wood, fiberglass, or steel with traditional stile and rail proportions, panel profiles, and glazing patterns as illustrated below

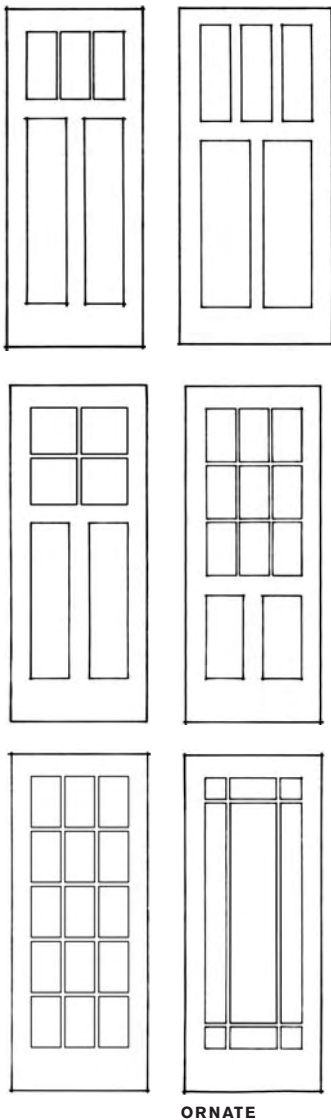
TRIM

- >> Wood, composite, cellular PVC, or polyurethane millwork

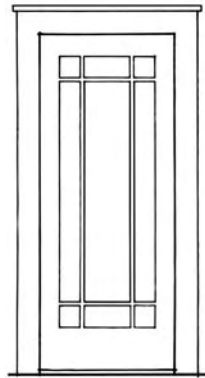
SHUTTERS

- >> Shutters can be louvered, raised panel, or flat panel.
- >> Wood or composite, sized to match window sash and mounted with hardware so that they are operable

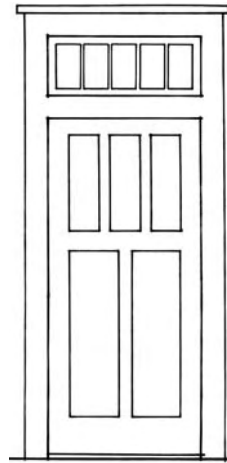
DOOR TYPES



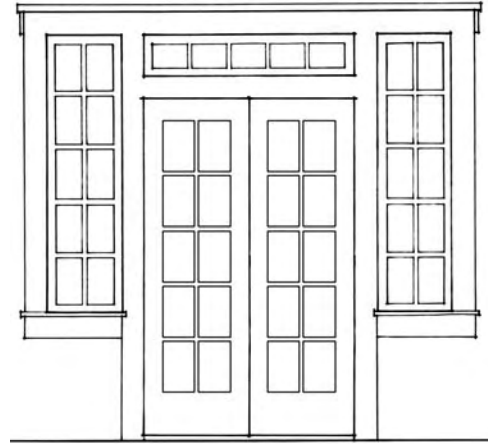
DOOR ASSEMBLIES >>



SIMPLE
Single Door



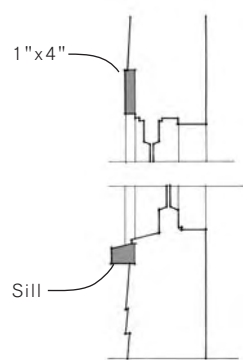
COMMON
Single Door with
Transom



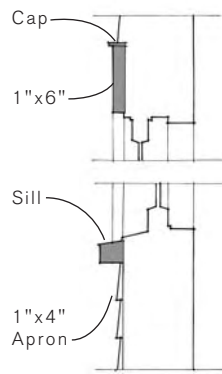
ORNATE
Double Door with
Transom and
Sidelights



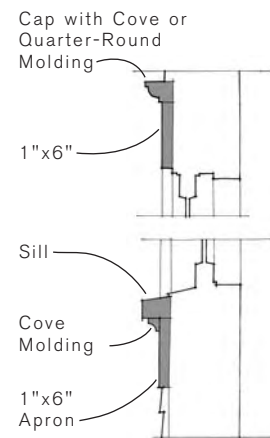
TYPICAL TRIM EXAMPLES >>



SIMPLE



COMMON



ORNATE

MODERN

In the 20th century, many advocates of the Modern movement called for a break with the past and for the invention of new forms that would create the vision of a new world. Those architects tended to rely on international models rather than local ones. Much of this architecture, therefore, represents a break with the threads of tradition. At the same time, there were some who recognized the importance of regional identity and found new ways of interpreting certain aspects of traditional forms. Among them, Hays Town, John Desmond, and Lloyd Vogt combined a keen interest in Louisiana architectural history with a modern architectural practice. In the 21st century, a growing number of architects are working in this direction.

Respecting the role of innovation, this style section takes a slightly different approach than the pages for the traditional styles presented previously in the Pattern Book. While the traditional style sections provide patterns based on conventions, the Modern style section sets three basic performance criteria for innovative designers. The first is to provide buildings that contribute to the character and quality of the public space. Elements such as porches, galleries, windows, and clearly defined entrances facing the street are essential components of achieving this goal. The second is to follow the principles of green design which include shading devices, passive solar design, the use of overhangs, galleries, and porches, as well as providing proper orientation to the sun. The third is to use forms that resonate with the traditions of the region. However different the materials or shapes may be, they should convey the image of a Louisiana building, and be seen as innovative ways of carrying forward the much-loved traditions.

Therefore, these Modern style pages provide examples from Louisiana and elsewhere to illustrate ways in which architects are achieving this complex mix of innovation and respect for context. Refer to the Gallery of Elements and Details on pages 70 and 71 for ways in which these performance criteria have been applied to specific design details of Modern-style buildings. This section also differs from previous ones in that it will be used primarily by architects, while the traditional pages can be used by home builders and their staff. Modern architecture is widely used in more urban mixed-use buildings.

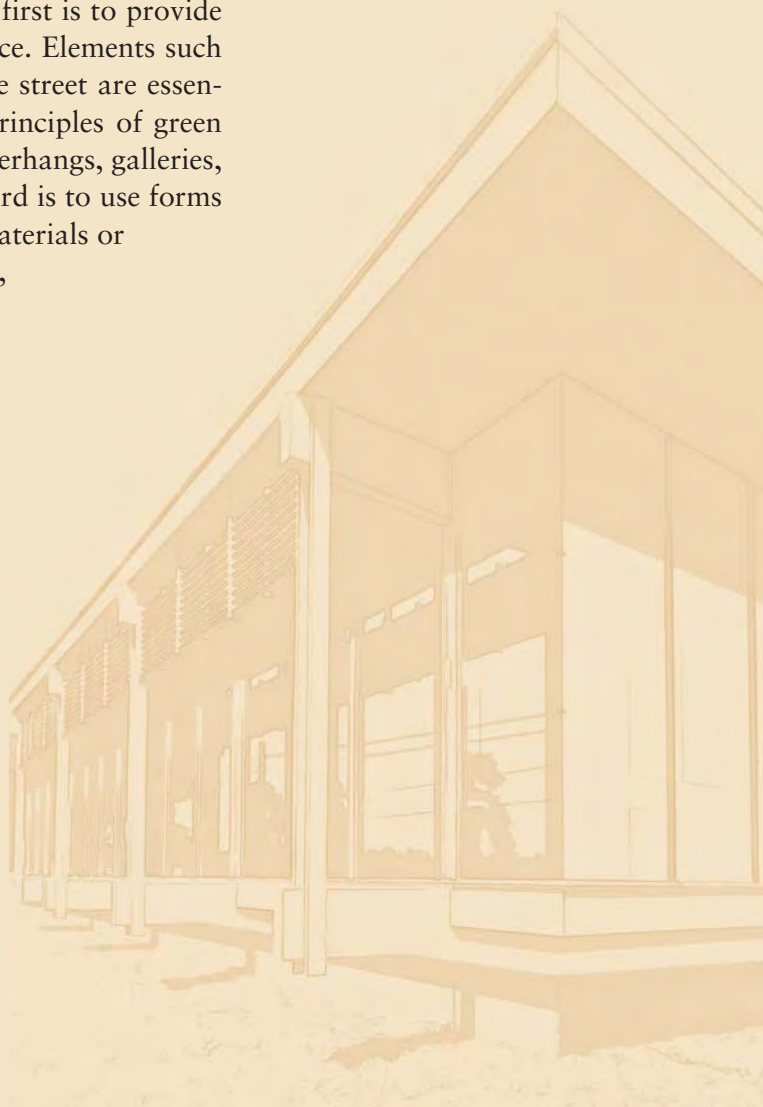
ESSENTIAL ELEMENTS

Open floor plans

Continuous flow of space
between indoors and outdoors

Innovation in building technology
and architectural form

Simple forms without figural
ornamentation



PERFORMANCE CRITERIA



Photo courtesy of Michael Lewis



Photo courtesy of Plus One

URBANISM Buildings address the street and contribute to the creation of congenial public spaces.



Photo courtesy of Neil Alexander



Photo courtesy of Lake Flato



Photo courtesy of Neil Alexander

GREEN DESIGN Buildings respond to climate.



Photo courtesy of Michael Desmond



Photo courtesy of Neil Alexander

CULTURE AND CHARACTER Buildings express traditions of the region.

GALLERY OF ELEMENTS AND DETAILS

WALLS



Photo courtesy of Plus One



Photo courtesy of Plus One



Photo courtesy of Plus One

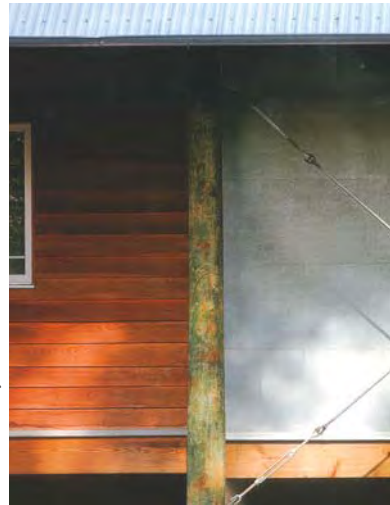


Photo courtesy of Neil Alexander

ROOFS



Photo courtesy of Lake|Flato



Photo courtesy of Plus One



Photo courtesy of Neil Alexander



Photo courtesy of Hester + Hardaway

VERANDAHS



Photo courtesy of Tim Hursley



Photo courtesy of Tim Hursley



Photo courtesy of Michael Lewis

WINDOWS



Photo courtesy of Plus One



Photo courtesy of Hester + Hardaway



Photo courtesy of Michael Desmond



Photo courtesy of Neil Alexander



DOORS



Photo courtesy of Michael Lewis



Photo courtesy of Plus One



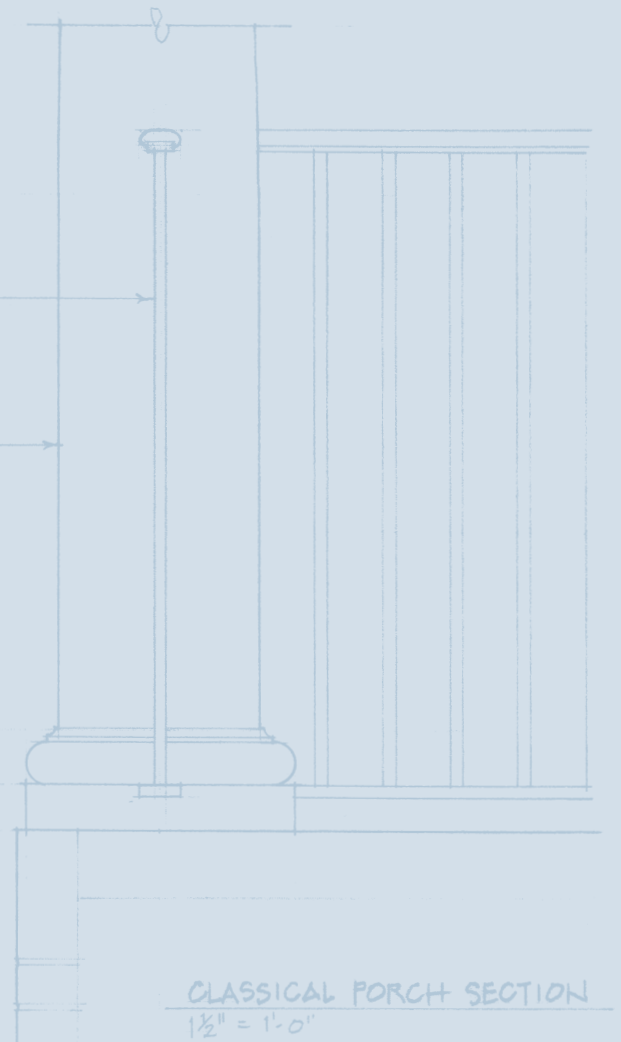
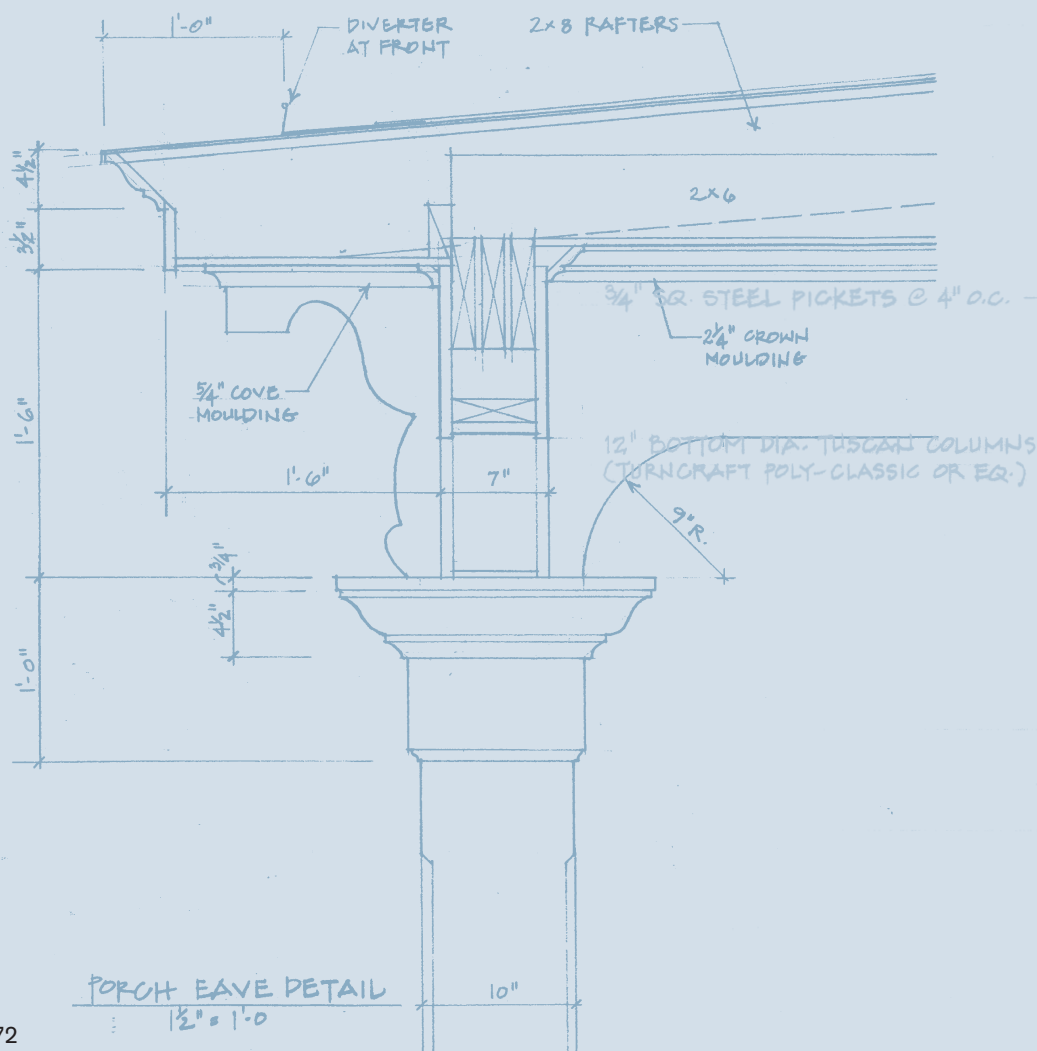
Photo courtesy of Plus One

DEMONSTRATION PLANS

The patterns presented in this book are intended for use by builders, developers, and producers of manufactured housing, as well as individual home owners as they renovate and rebuild their own houses. The biggest challenge will be to communicate the values and character of Louisiana architecture to a national homebuilding industry.

To demonstrate the use of the Pattern Book, a workshop was conducted using standard plans provided by various builders. Each plan was then transformed by using the patterns in the book for a particular style. It is recommended that the green design guidelines be followed to ensure an energy-efficient house. These are illustrated in the demonstration plans by showing the standard plan and elevation (as given) alongside the modified plan and transformed elevation for that house design. The patterns in this book have been modified to meet current construction practices and include patterns with a wide range of costs.

On the following pages, we present a collection of houses, some manufactured, some using conventional wood frame, and some using the SIP panel method. These houses have been designed by various architects and are illustrative of the patterns presented in this book.



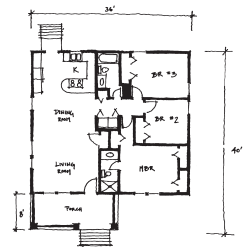
DEMONSTRATION 1:

HABITAT HOUSE

This simple, one-story cottage was modified by expanding the porch and then simply using the appropriate windows and trim elements from the Arts & Crafts section of this Pattern Book.



Original Plan and Elevation



Transformed Plan and Elevation

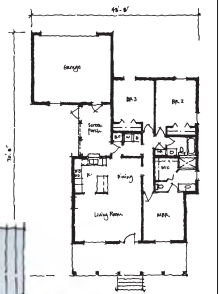
DEMONSTRATION 2:

BUILDER PRODUCTION HOUSE

This ranch style house is a standard model currently being used in Florida by a developer interested in building in Louisiana. The plans were provided to the LRA by Aercon, LLC. It was modified in plan by adjusting the garage location and the arrangement of living spaces. A porch was added. Instead of the Spanish style of the Florida model, the architectural elements from the Louisiana Vernacular section of this Pattern Book were used.



Original Plan and Elevation

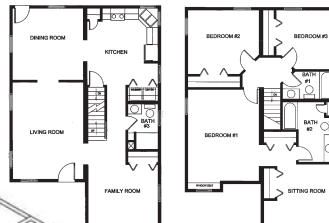


Transformed Plan and Elevation

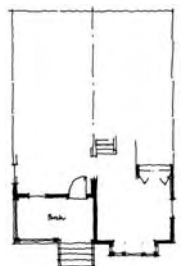
DEMONSTRATION 3:

MODULAR HOUSE

This two-story house, provided to the LRA by Integrity Building Systems, is built with four modules. Within the constraints of the manufacturer, this house was modified by adding a porch and using architectural elements from the Louisiana Victorian section of this Pattern Book.



Original Plan and Elevation



Transformed Plan and Elevation

DEMONSTRATION 4:

ROWHOUSE

These three-story, park-under rowhouses are typical models used by one of the nation's largest home builders. The only modification in plan was to rearrange the stairs on the ground level. Galleries and balconies were added. Elements from both the Louisiana Vernacular and Louisiana Classical sections of this Pattern Book were used to create two distinct elevations.



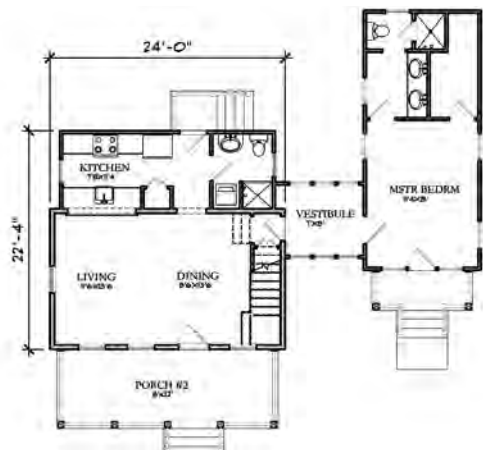
Original Plan and Elevation



Transformed Plan and Elevation



Second Floor



Floor Plan



Front Elevation

Single Family Detached House

2025 sf
3 bedrooms
2 bathrooms
Architect: Eric Moser
info@moserdesigngroup.com



Floor Plan



Arts & Crafts Elevation



Victorian Elevation



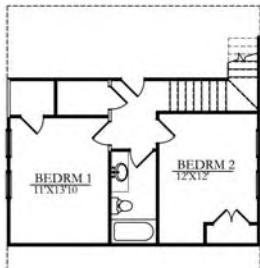
Louisiana Vernacular Elevation

**Modular Single Family
Detached House**

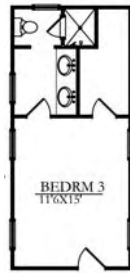
1400 sf
3 bedrooms
2 bathrooms
Architect: Stephanie Eugster
seugster@houston.rr.com



First Floor



Second Floor



Second Floor Addition



Side Elevation



Front Elevation

Single Family Detached House

2560 sf
3 bedrooms
2.5 bathrooms
Architect: Eric Moser
info@moserdesigngroup.com



Side Elevation



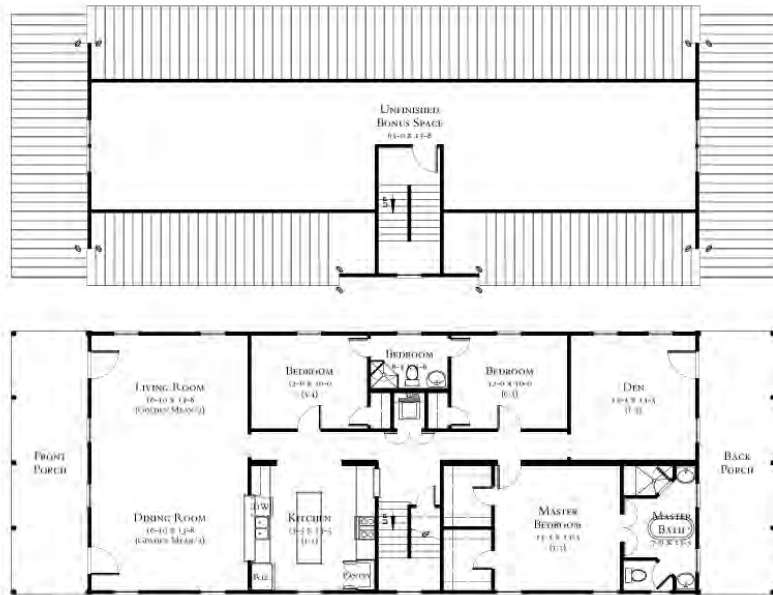
Floor Plan



Front Elevation

Single Family Detached House

512 sf
2 bedrooms
1 bathroom
Architect: Marianne Cusato
mcusato@aol.com



Floor Plan



Front Elevation

Single Family Detached House

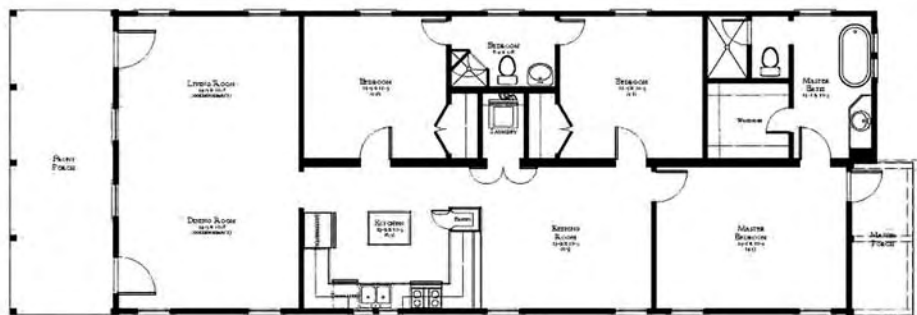
1836 sf (987 sf bonus)

3 bedrooms

2 bathrooms

Architect: Steve Mouzon

www.mouzon.com



Floor Plan



Front Elevation

Single Family Detached House

1432 sf

3 bedrooms

2 bathrooms

Architect: Steve Mouzon

www.mouzon.com



Floor Plan First Floor

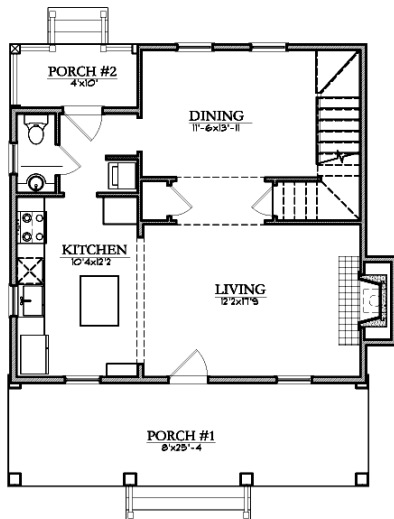


Floor Plan Second Floor

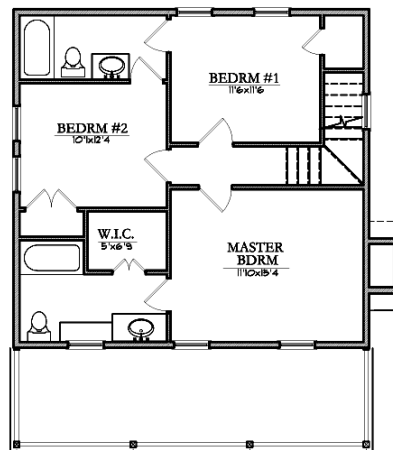


Sidewalk Elevation

Single Family Detached House
 1730 sf (390 sf additional bedroom 4)
 3 bedrooms
 2.5 bathrooms
 Architect: Eric Moser
 info@moserdesigngroup.com



Floor Plan First Floor



Floor Plan Second Floor



Sidewalk Elevation

Single Family Detached House
 1356 sf
 3 bedrooms
 2.5 bathrooms
 Architect: Eric Moser
 info@moserdesigngroup.com

LANDSCAPE PATTERNS

There is good reason native Americans and the earliest European explorers of the north American continent found Louisiana and stayed here. It had many of the qualities of paradise—abundant food, fertile soil, waterways for transportation, timber for building. It still has perhaps the richest soil on earth, and the land has always been an important part of the economy, culture, and way of life. The subtropical climate and high humidity are ideal for growing cash crops and lush gardens. In fact, the landscape of South Louisiana is so fecund and diverse that generations of people have managed to subsist almost entirely from its produce, with a degree of self-sufficiency unparalleled in America.

As mentioned in the Community Patterns section, the earliest French system of land survey divided the land along the waterways such that each landowner had access to the natural resources needed for survival: a watercourse for transportation, the fertile agricultural soil formed by annual inundation and deposition, and the backswamp, source of timber for building and fuel, and rich hunting grounds. The very beginnings of the state were dependent upon an understanding of the natural systems and how they interrelated. This fertility and abundance of resources provided a major source of economic prosperity. The discovery of oil and gas meant that resources beneath the land's surface were added to the list of reasons why the land was so important to the state. And despite changes in land use, the patterns of the landscape and its basis as the source of the state's economy persist.

In considering landscape patterns for recovery these traditional relationships between people and the land are important to keep in mind. Several principles are central:

- >> A tradition of land stewardship and sustainable practice typified early agriculture. Recovery landscape practices must return to these roots.
- >> The landscape has always been viewed as multi-purpose, for beauty and for sustenance. That should be an ethic that informs the landscapes of recovery.
- >> The natural landscape had protective structures that have been degraded by human settlement. These can and should be replaced by design—wetlands, oak cheniers, etc.
- >> Life in the southern portions of Louisiana has always been lived as much in the landscape as inside houses. Boundaries between house and garden, shelter and landscape should be as seamless as possible.

CIVIC LANDSCAPE ELEMENTS

Central location near waterway or community institution (church, courthouse)

Monument to history or culture

Flexible open space that accommodates a variety of celebrations

Shade trees and places to sit

PRIVATE LANDSCAPE ELEMENTS

Outdoor rooms with spatial definition as extension of indoor space with a portion devoted to living/dining including room to cook, eat, and entertain

Celebration of seasonal change with plantings that feature flowers, fruit, foliage color, and texture

Shade and full sun areas

Opportunity for personal expression, experimentation, and “dabbling”



This drawing of the front garden of a New Orleans raised cottage shows a layout of long narrow beds planted uniformly. This formality is difficult to maintain in the semi-tropical climate of South Louisiana.



This drawing of a New Orleans side garden from the 19th century shows the use of street trees with ornamental tree guards and a fenced yard full of flowering shrubs and small trees.

CULTURE AND ECOLOGY

WHY PATTERNS MATTER

The view of South Louisiana from the air is green and wet, with sinuous lines of water coursing through the landscape. Visitors are astounded by the green, the scale of the ancient tree canopies and their shade, the extent of the wetlands, and the range of vegetation and wildlife that the landscape supports.

Despite incredible natural diversity, this landscape possesses a visual unity that makes it cohesive, that gives it the distinctive quality that those who live here recognize as home. It is these patterns, the repetition of certain elements and their arrangements in ways that have been repeated from generation to generation, that create the feel of the place that is so highly valued. The patterns occur at every scale, from the shape of communities to the design of individual home gardens. These qualities are the ones that residents of Louisiana want so dearly to recover and maintain in the rebuilding effort.

The rivers and its distributaries are the skeleton for the patterns. The long narrow lots of the French arpent survey system still line the water courses in the countryside. Alongside these rivers or bayous are winding roads lined with trees, typically live oaks. Sloping away from the road are house sites, often with outbuildings behind, surrounded by long and narrow fields of either sugar cane or other crops. Within this framework, the houses may have changed over time, the vehicles certainly have changed, but the larger picture has remained fairly constant for nearly two centuries.

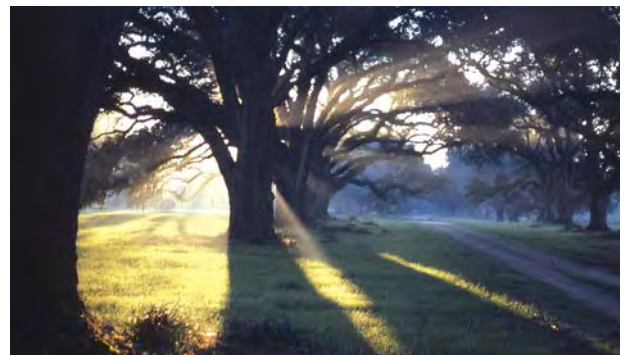
Further to the west, approaching Texas, instead of arpent lots one finds either flooded fields of rice or crayfish, or green pastures. These prairie lands have been cattle lands since the earliest settlements in this region.

Because these patterns were based upon sound principles of environmental fit and resource conservation, they are critical to the rebuilding effort. As the landscape of Louisiana takes on the look of health and renewal, residents will be able to return to places that feel like home and know that recovery is happening for the long haul. For the larger community, a renewed landscape will show that Louisiana's environment is moving toward a healthier future.

Nature and culture are perhaps nowhere as entwined as in Louisiana. And because of the character of its early settlers—indigenous people, French, Spanish, African, and others—that connection has persisted into the present. European settlers selected landscapes that were similar to those of their homelands. The landscape still bears the mark of the cultures that created its initial shape (see previous discussion in the Community Patterns section).

These cultures have valued continuity and heritage and resisted change. Although there are obvious downsides to this conservatism, the landscapes have been the beneficiary. They remain distinctive in America, based on the patterns of the 18th and early 19th centuries. Within that framework, landscapes have evolved to meet the changing conditions of contemporary life. The larger patterns have given the landscape a sense of identity and visual unity that allows for a broad range of personal expression on individual properties.

Pressures from urbanization and the development of sensitive ecological zones, which accelerated during the past half-century, have destroyed much of the natural diversity of the region and upset its ecological balance. Agriculture and aquaculture have always been important to the state's economy and are basic to the cultural milieu of those who continue to settle the region (Vietnamese, Hispanic, Middle European). A return to the small-scale sustainable practices of these traditional enterprises can contribute to the restoration of the state's economy, ecology, and connection to the landscape.



Photos courtesy of Suzanne Turner



GREEN BUILDING

Low-Impact Design Considerations

Follow the site's lead. Study its natural assets and systems (vegetation, drainage, topography) and feature them in the design; protect them during construction.

Utilize cultural patterns of "design with climate." Add recommended tree species as windbreaks, add deciduous trees on the west side of the home for passive solar protection, and encourage cross-ventilation in outdoor living spaces.

CIVIC LANDSCAPE

The civic spaces within the study region of Louisiana are as varied as its communities. These civic spaces range from the formal Jackson Square of the Vieux Carré to a simple space centered on an ancient live oak and are the places where communities gather in celebration. Because people are drawn to the wetlands and waterways for recreation (boating, hunting, fishing, and trapping), many towns and villages may not have a specific square or designated civic space. In some locales, the community center is the Catholic church grounds (St. Martinville); in others, it may be the cemetery where preparations for All Saints' Day bring the community together. Some towns have traditional courthouse squares with historical monuments and tree-shaded paths. In places built along a river or bayou, the riverfront or levee is a promenade and park. In a fishing village, the dock where the blessing of the fleet takes place may be the equivalent of civic space.

PARKS

The state's larger cities have urban parks, some dating from the 19th century, others from the depression-era work of the WPA, when federal relief programs provided American cities with public parks or their renewal (e.g., City Park in both New Orleans and Baton Rouge). Park systems in smaller communities are more recent and typically provide picnic areas, baseball diamonds, and sometimes tennis courts and/or a swimming pool.

PLAZAS & SQUARES

Although Louisiana's European roots informed many of the region's cultural patterns, the concept of the plaza—an open, ceremonial public space—was not a typical element in town planning for most settlements except the earliest cities. Jackson Square, (originally Plaza d'Armes built in 1722 as a military parade ground and a forecourt for the cathedral) was not planted with trees until 1808. It was not until 1856 that it took its present form, with the addition of the monument and paths for promenading; today it is perhaps the paramount classical European square of America. Similar plazas were drawn in plans for Baton Rouge, but never built. Covington's early plan developed with a series of "ox lots," or open grazing spaces, that give the first part of the town a very distinctive pattern.

STREETS

Primary considerations in the layout of streets have always been shade for pedestrians and provision for adequate drainage. Commercial streets were traditionally lined with galleries that extended from the storefronts and lined the streets. Streets have always been provided with regularly planted shade trees. Street trees of the 19th century are illustrated in early urban plans of the region and appear in the earliest photographs of southern Louisiana cities and towns. Trees were provided with wooden or iron tree guards to protect them from vehicles and animals; clearly, the trees were valued public amenities. Recent suburban streets lack consistent tree plantings and drainage is provided by underground storm systems.

LEVEES

Levees were important places for communities because they were the locations for landings where passengers and goods were loaded and unloaded. In many cases, there was more traffic on the water than on roads since roads were often impassable due to inclement weather and mud. Ferry landings remain working landmarks along the Mississippi River between New Orleans and New Roads. Along bayous, the batture (back side) of levees is used for family vegetable plots because the soil is so rich. In other places, the batture is used for grazing cattle and horses. The linear character of the levees makes them natural sites for horseback riding and bicycle paths. Bonfires at Christmas time and fireworks at other holiday seasons take advantage of the levees' height to bring communities together for celebration.

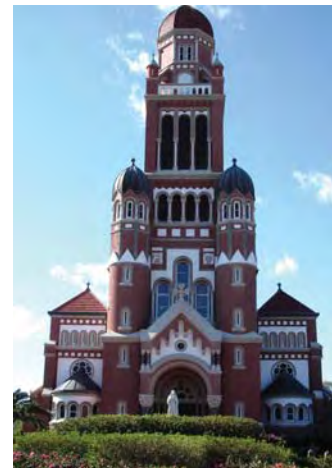
CANALS & WATERWAYS

Canals and waterways extend into many settlements as a seamless connection to the surrounding bayous and bodies of water. Many local communities are centered around the various forms of fishing or farming for crawfish and shrimp. This waterway system creates another interconnected network much like the streets of a town. Some canals are clearly "backyard" channels with no real commerce or active use while others provide a social environment and address.



Photo courtesy of John Welch

Central bandstand/pavilion gives this town square a sense of identity and harmony.



Monuments, whether historic or recent, give a space meaning and a sense of civic ownership.



Photo courtesy of John Welch

Churches (above) also play an important role in civic landscapes of South Louisiana. Churchyards are often used as recreational areas. In St. Martinsville, (below) an ancient oak, purported to be the setting for Longfellow's poem "Evangeline," has become an important community gathering spot.



Awnings, signage, and plantings create a comfortable pedestrian-scale environment on this commercial street.



Open space in front of a civic building, eg., a courthouse, becomes the town center.



Antebellum plantations have become museum homes and have also become sites for fairs and community events.



Trees are important elements in most civic spaces of South Louisiana.

Photo courtesy of John Welch



Photo courtesy of John Welch

These trees provide shade and scale to the sidewalk and the street.



Photo courtesy of John Welch

The unity of materials and color in this urban square creates a sense of visual harmony.



Planting in individual yards, and in the "neutral ground" between sidewalk and street create a streetscape with landscape character.

DOMESTIC LANDSCAPE

The residential gardens of Louisiana are highly personal, almost idiosyncratic, and so the patterns should be seen as the “bare bones” or starting point from which a garden can grow, shaped according to the personal taste of the resident. What characterizes most Louisiana gardens, large and small, is that they are outdoor rooms, with areas of full sun so that flowers can be grown for seasonal bloom and with larger areas of dappled shade. The structure of these rooms is created either by plantings of evergreen shrubs as hedges or by fences or walls with shade trees or arbors as canopy. Plants typical of Louisiana gardens are a blend of natives from the indigenous forests or coastal plains, and a group of mostly Asian exotics that were imported to America in the early 19th century. These non-natives—azaleas, camellias, crape myrtles, Japanese yews, Japanese magnolias, sago palms—have become such a part of the look of the southern part of the state, that they are almost thought of as natives.

The public or street side of the home landscape tends to conform to the neighborhood norms; the private spaces are where personal expression reigns with spaces for pleasure and places for work often intermingled. Paved spaces—courtyards, patios, and terraces—are used as outdoor living and dining rooms. Water features, such as swimming pools, fountains, or ponds, are often included.



T1
NATURAL
ZONE

T2
RURAL
ZONE

T3
SUB-URBAN
ZONE

T4
GENERAL
URBAN ZONE

T5
URBAN CENTER
ZONE

T6
URBAN CORE
ZONE

This deep front yard with lawn (top right) and an ornamental tree is enclosed by a picket fence. This front garden in a sub-urban zone (bottom) features naturalistic patterns and a combination of lawn, shade trees, and curvilinear planting beds.



T2 RURAL

The patterns for rural residential landscapes are consistent across the region, although the degree to which drainage is an issue varies. The typical residence is located near enough to the road to be convenient for mail and other deliveries and for the house to be seen, with a front yard deep enough to have a substantial front lawn. There is often a fairly deep ditch running along the front of the property. Unless the land is a very old home site, the front yard is typically open in character, perhaps with a pecan or other deciduous tree in the front yard, and a few shrubs as foundation planting. Seasonal bulbs and perennials, like amaryllis, surprise lilies, St. Joseph’s lilies, and crinum—passed lovingly from one generation to the next—are often planted in rings around trees, in lines along the drive, or naturalized in the front lawn. Driveways may be paved, gravel, or compacted soil. There may be an attached garage or carport. There may also be detached sheds to the side of the house and behind where small tractors, mowers, four-wheelers, tools, animal feed, and other things are housed.

Backyards are fenced when there are dogs in the family unless there is a kennel for hunting dogs located near the storage shed. Spaces for family meals, drying clothes, processing food from hunting trips, and other seasonal activities are also found in the back yard, with little or no formal arrangement. The back yard may simply extend into the pasture or fields surrounding the house. The same is true for side yards. The house essentially floats within a much larger land holding that may include acreage for agriculture, cattle pasture, or mown hay.

T3 SUB-URBAN ZONE

Neighborhoods in the T-3 Sub-Urban Zone are typically based upon a curving pattern of street layout rather than the urban grid. Streets have a more irregular landscape, some have public sidewalks, but many do not. Lots are larger (up to 1/4-acre), with generous front and back yards. Planting is naturalistic, and building setbacks are relatively deep. Front yards are predominantly lawn, with one or more shade trees. Foundation plantings intended to hide the concrete slabs grow quickly, and often also obscure much of the front facade of the house.

Backyards are multi-purpose areas used for family entertaining, swimming pools, gardening, animal pens, boat storage, and other hobby-related activities. Specialty gardens, e.g., water gardens, tropical gardens, woodland gardens, and other themed plantings, can be accommodated. Side yards are used for circulation and storage, and for tree plantings to aid in passive energy conservation. Drainage for the entire lot is typically handled by underground drainage structures connected to a storm drainage system.

T4 GENERAL URBAN ZONE

These early urban suburb or planned neighborhoods are laid out on a grid; some are served by rear alleys or lanes leading to garages and utility areas. Streets have sidewalks, often tree-lined to create a tunnel of shade. Setbacks may be deep enough for small front yards or gardens, or they may be just deep enough to accommodate a porch. Plantings of blooming shrubs form borders along a property's edges. Foundation planting is not common and detracts from the lines and proportions of the architecture. Simplicity and restraint are hallmarks of these yards, typically dating from the 1920s, 30s, and 40s.

The back yards are not as deep as today's suburban lots, but large enough to accommodate a patio, planting borders, a small swimming pool, a doghouse, a tool shed or workroom, or other small outbuilding. Plantings are concentrated on the perimeter of the space, with the center forming the "room" for activity. Lawn or ground cover (when there is too much shade for grass) covers the unpaved portions. Side yards remain narrow, but may be generous enough for a small stroll garden, a greenhouse, or a potting shed, depending on solar orientation.

T5-T6 URBAN CENTER AND CORE

These are typically narrow lots, with homes raised a few feet above grade, a shallow front yard, a public sidewalk, a front walkway leading to the front steps and a generous front porch or stoop. The front yard may be shaded by a large tree or an ornamental deciduous tree like a crape myrtle. These yards are often horticultural showplaces, featuring lots of seasonal color, or, in the case of a yard in full shade, plantings of evergreen materials in various foliage textures and shades of green. Foundation plantings are not necessary in these compact spaces, and block the flow of air beneath the house. Drainage can be handled in swales along side property lines sloping to the street, lined with gravel or designed as French drains (with a perforated pipe in the bottom of the swale).

The back yards are either walled courtyards (drained by runnels carved in the stone or formed of brick and leading to a drain), patios, or small gardens with an area of paving for a table and chairs. A barbeque and boiling area may be added if space allows. A fountain may be a focal point. Shade is provided by either a back porch, a large tree, or an arbor. A few fruit trees, particularly citrus trees, are often mixed with other shrubs and small trees if there is sufficient sun. Side yards are generally very narrow and used as alleys for service and utilities.



In this early suburb, (above) T-4 lots are narrow, and the streets and sidewalk are lower than the house; the house is reached by a series of steps set into the slope. This back garden (left) combines ornamental plantings with sculpture, adding interest and vitality.



GREEN BUILDING

Low-Impact Design Considerations

Maintain and enhance vegetative cover using native plants to maximize groundwater percolation.

Utilize existing topography (minimize cut and fill).

Use surfaces that allow water infiltration, decreasing runoff and encouraging replenishment of groundwater.

Minimize pavement, gutters, drain inlets, underground piping, and other engineering infrastructure to achieve a low-tech engineering approach and reduce runoff and construction costs.

Retain runoff on-site in rain gardens, cisterns, and water features.

Use open, vegetated swales (bioswales) or French drains (gravel-filled trenches).

Minimize driveway length and width.

Add plantings that provide food for humans and wildlife.

LANDSCAPE PLANS

Typical house lots within Louisiana neighborhoods range from small, detached houses on narrow lots, to larger lots found in the more rural or suburban settings. Gardens and landscape elements are treated differently in each type and often vary depending on the urban character of the community.

NARROW LOTS WITH REAR ACCESS

These lots are typically found in the most urban neighborhoods and are served by alleys. Often there is a narrow side yard that may be fronted by a gallery. This area will often be paved with small areas for planting beds, small trees, and tropical flowers. This side garden offers a way to the rear garden from the street.

Front yards are typically very shallow, often with low fencing to create a private zone. Galleries are raised and the front yard is planted with shade trees, hedges, various ground covers, and often exotic flowers for display to the neighborhood. The small backyards become more private terraces with shade trees and places for relaxing and entertaining.

ATTACHED HOUSE LOTS WITH REAR ACCESS

These lots are also found in the most urban neighborhoods and are served by alleys. There are many different types and usually, attached houses are built as two-unit buildings. Within main commercial and mixed-use districts, more continuous attached house forms may be found in the form of rowhouses or units above a ground floor shop. These houses typically front directly on to a broad sidewalk. Second-story balconies or galleries provide places for container gardens and flower boxes. Some attached houses will have small, shaded, and densely planted private terraces in the back of the house.

NARROW LOTS WITH REAR ACCESS >>



Small front gardens offer views for the neighborhood; low fences create semi-privacy (left). In a shallow, tight front yard (right), a rich display of foliage offers views from the porch and sidewalk alike.

ROWHOUSE LOT >>



Upstairs balconies, however small (left) provide important connection to the street and sidewalk below. An upstairs gallery (right) provides important shade for the pedestrians below, and for the entrance to the residence.



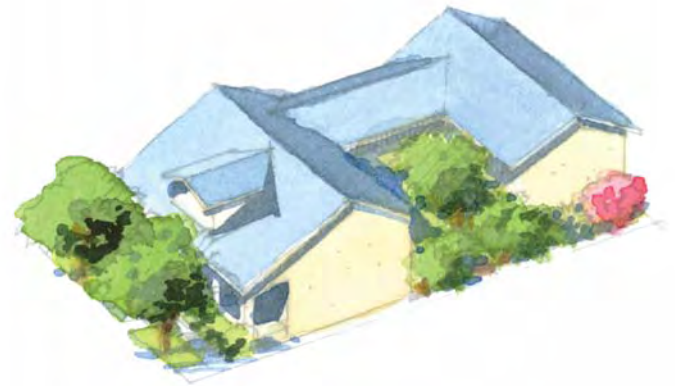
COURTYARD LOTS WITH REAR ACCESS

These lots are ideal for creating great public and private yard spaces in the Louisiana climate. The house wraps around a courtyard in the middle of the lot with a minimum front and back yard. This is the heart of the private space and has direct access from several rooms within the house. The courtyards are typically paved with brick or stone and have a series of container plants as well as garden areas. The courts are shaded by the house and by tree plantings to provide a cooler retreat from the heat. Front yards are typically very shallow, often with low fencing to create a private zone. Galleries are raised and the front yard is planted with shade trees, hedges, various ground covers, and tropicals.

HOUSE LOTS WITH FRONT DRIVEWAY ACCESS

These lots are also found in rural and suburban neighborhoods as well as urban. There are many different types and they usually feature generous front yards and rear yards. The best neighborhood lots of this type feature separate garages towards the rear of the lot with narrow drive lanes often divided by lawn. Backyard gardens are developed between the house and the outbuildings to create a compound. A formal walkway extends to the sidewalk at the street edge. The front yards are planted with hedges, shade trees, and flowers. The front gallery is often raised above the street level 2 to 4 feet to create a transition to the sidewalk and the civic realm. Front yards can also be shallow with denser planting to create a sense of privacy.

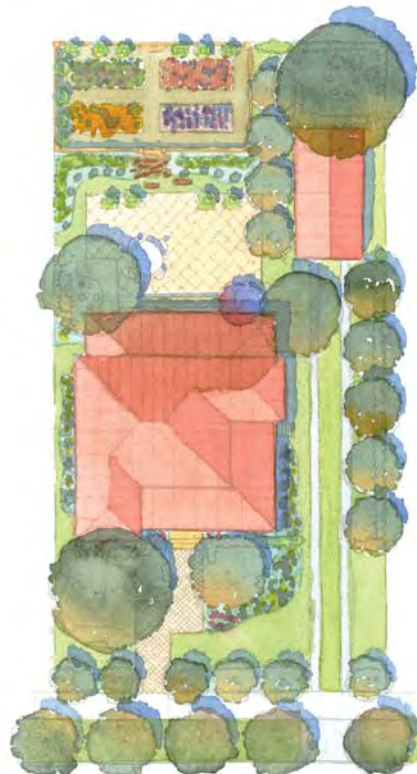
COURTYARD LOT >>



Front garden plantings include a traditional palette of evergreen shrubs, ground cover, and live oak (left). Courtyards (right) provide opportunity for a mixture of vines on trellises and arbors, container plantings, and protected tropicals.



FRONT-LOADED LOT >>



Front gardens create a continuous landscape edge along the street broken only by narrow driveways. A boulevard median with mature shade trees gives the neighborhood an established, parklike character.

ELEMENTS AND DETAILS

FENCES

Initially, fences were important for keeping horses and cattle from entering ornamental yards in urban neighborhoods. Today, they are more ornamental than anything else, but signal the edge of the private realm. The smaller the property, the more necessary the fence. Fences in the urban core separate small private yards from the public realm. A long tradition of iron fences exists in the region. Wooden picket fences were also used in urban contexts and were predominant in the countryside.

WALLS

Masonry walls were an essential element in the early towns and cities of colonial Louisiana. They were used to extend the architectural walls to surround the entire property and to enclose the outdoor spaces used for recreation, work, gardens, and animal and carriage storage. Typically, the interiors of these spaces were paved with either brick, flagstone, or brick bats and oyster shells in order to keep feet dry. These first courtyard walls were very tall (10–14 feet) to keep intruders out. In the early suburbs, lower walls of brick or stucco were used to contain back yards and as a backdrop for shrub borders both within and without the wall. Often, a pierced brick treatment at the top of these walls provided cross-circulation and relief on hot summer days.

MATERIALS

Materials traditionally used in the landscape consist of a combination of elements available nearby, and materials brought into the region early in its history that worked well, have persisted, and seem now to feel local. There is no local stone, except for gravel, in the state; therefore, stone for wall construction is not a traditional approach. Wood was abundant and was the predominant material for fencing except for high style residences and urban properties. Brick and major wall material was made from clay from the numerous local waterways. Exterior walls were either stuccoed or white-washed. Local sand and gravels were used for mortar mixes. Flagstone was brought into New Orleans as ballast during the port's boom years in the 19th century and was used as paving (since it was left in the city as ships were filled with cotton and sugar bound for European markets). So pervasive is its use, it has become accepted as a part of the local palette.

EXAMPLES >>



Photos courtesy of Suzanne Turner



WATER

The people of South Louisiana have an ambivalent relationship with water, and always have. Although common lore suggests that all courtyards were furnished with ornamental fountains, in truth, these iron focal points were an addition of the early 20th century. During the 19th century, water was something that there was too much of in courtyards—and it was usually contaminated. The goal was to remove it as quickly as possible. It was not until the late 19th century that the cause of yellow fever was found to be standing water and mosquitoes, but city-dwellers knew that there was something unhealthy about the city in the summer and had been fleeing to the country for decades. Despite their recent origins, fountains have become a generic furnishing for gardens in Louisiana, but water features without some form of aeration are not healthy. Because of the oppressive heat of the summer, the cooling potential of water is attractive to many; however, it is important to bear in mind that half of the heat's discomfort is caused by the very high humidity, making the presence of water not so attractive unless you are in it and it is cool.

TEXTURES

Textures are an important aspect of landscape design, but particularly in an environment where there is dappled light or shade and the textural differentiations add contrasts and nuances to the landscape. The range of textures in the region's plant palette is very wide because of the coarse, bold leaves of the tropical and semi-tropical plants that thrive in the hot humid days of summer. The materials of the built environment are equally varied. Gravel from river and stream beds provides an infinite range of textures that are used as aggregate for concrete finishing as paving and wall finishes. The shells of oysters and other mollusks provide another textural element that can be used in the landscape to interesting effect.

EXAMPLES >>



Photo courtesy of Suzanne Turner

PLANT PALETTE

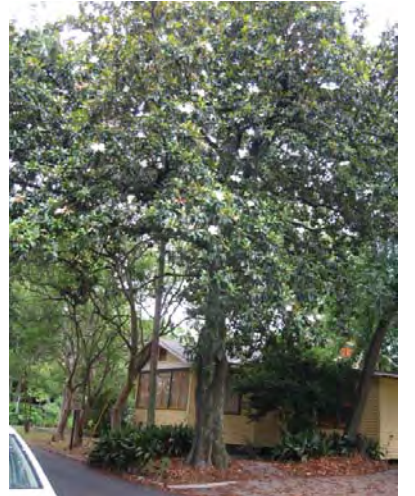
	Genus	Species	Common Name	Native (N) Hybrid (H) Intro. (I)	Evergreen (E) Deciduous (D)	Major Landform Regions
Large Trees for Shade and Street	Acer	rubrum	Red Maple	N	D	Terrace, Lowlands
	Acer	barbatum	Southern Sugar Maple	N	D	Terrace
	Carya	aquatica	Water Hickory	N	D	Terrace
	Magnolia	grandiflora	Southern Magnolia	N	E	Terrace
	Magnolia	grandiflora 'DD Blanchard'	'DD Blanchard' Magnolia	H	E	Terrace
	Magnolia	grandiflora 'Little Gem'	'Little Gem' Magnolia	H	E	Terrace
	Nyssa	aquatica	Tupelo Gum	N	D	Lowlands
	Nyssa	sylvatica	Black Gum	N	D	Terrace, Lowlands
	Pinus	glabra	Spruce Pine	N	E	Terrace
	Pinus	taeda	Loblolly Pine	N	E	Terrace
	Quercus	falcata	Southern Red Oak	N	D	Terrace
	Quercus	falcata v. pagodifolia	Cherrybark Oak, Swamp Red Oak	N	D	Terrace, Lowlands
	Quercus	michauxii	Swamp Chestnut Oak	N	D	Terrace, Lowlands
	Quercus	nutallii	Nuttall Oak	N	D	Terrace
	Quercus	phellos	Willow Oak	N	D	Lowlands
	Quercus	shumardii	Shumard Red Oak	N	D	Terrace
	Quercus	virginiana	Southern Live Oak	N	E	Terrace, Lowlands
	Sabal	palmetto	Cabbage Palm	N	E	Terrace, Lowlands
	Taxodium	ascendens	Pond Cypress	N	D	Terrace, Lowlands
	Ulmus	alata	Winged Elm	N	D	Terrace
Small Trees	Aesculus	pavia	Red Buckeye	N	D	Terrace
	Cornus	drummondia	Roughleaf Dogwood	N	E	Terrace, Lowlands
	Crataegus	marshallii	Parsley Hawthorn	N	D	Terrace
	Halesia	diptera	Two-winged Silverbell	N	D	Terrace, Lowlands
	Ilex	vomitaria	Native Yaupon	N	E	Terrace, Lowlands
	Lagerstroemia	indica	Crape Myrtle	I	D	Terrace
	Persea	palustris	Swamp Redbay	N	E	Terrace, Lowlands
	Pistacia	chinensis	Pistachio	I	D	Terrace
Shrubs	Camellia	sasanqua	Camellia Sasanqua	I	E	Terrace
	Cyrilla	racemiflora	Titi	N	D	Lowlands
	Ilex	x attentuata 'East Palatka'	'East Palatka' Holly	H	E	Terrace
	Illicium	floridanum	Florida Anise	N	E	Terrace, Lowlands
	Itea	virginica	Sweetspire	N	D	Terrace, Lowlands
	Leucothoe	axillaris	Coast Leucothoe	N	E	Terrace, Lowlands
	Musa	spp.	Banana	I	D	Terrace, Lowlands
	Myrica	cerifera	Southern Wax Myrtle	N	E	Terrace, Lowlands
	Osmanthus	fragrans	Sweet Olive, Tea Olive	I	E	Terrace
	Rosa	spp.	Antique varieties	I	E	Terrace
	Sabal	minor	Dwarf Palmetto	N	E	Terrace, Lowlands
	Viburnum	nudum	Swamp Viburnum	N		Terrace, Lowlands
	Vitex	agnus castus	Chaste Tree	I	D	Terrace
Ground Covers, Ferns, and Perennials	Aspidistra	elator	Cast Iron Plant	I	E	Terrace
	Cyrtomium	falcatum	Holly Fern	I	E	Terrace
	Liriope	muscaria	Liriope	I	E	Terrace
	Ophiopogon	japonica	Monkey Grass	I	E	Terrace
	Crinum	spp.	Crinum Lily	I	D	Terrace, Lowlands
	Ginger	spp.	Ginger	I	D	Terrace, Lowlands
	Iris	spp.	Iris	N & I	E	Terrace, Lowlands
	Hemerocallis	spp.	Daylily	I	D	Terrace, Lowlands
	Lantana	spp.	Lantana	N	E	Terrace
Vines	Campsis	radicans	Trumpet Vine	N	D	Terrace
	Ficus	pumila	Fig Vine	I	E	Terrace, Lowlands
	Gelsemium	sempervirens	Carolina Jessamine	N	E	Terrace
	Rosa	spp.	Antique varieties	I	E	Terrace
	Trachelospermum	jasminoides	Confederate Jasmine	I	E	Terrace, Lowlands



Live Oaks

Banana Plant

Drake Elm



Pistachio

Rose Bush

Sweet Olive Tree

Southern Magnolia



Buckeye Tree

Rose



Little Gem Magnolia

Live Oak

Live Oak as Street Tree

Crape Myrtle

GLOSSARY OF TERMS

Acadian-Creole: Descriptive term for an architectural style that blends French-Canadian, Spanish Colonial, and Carribean influences in response to the local climate and inherited building traditions of the early settlers of the Gulf Coast.

Accessibility: Accessibility for people with disabilities is defined by building standards and codes that apply to new construction, renovations and additions made to existing buildings and facilities that are covered by non-discrimination laws. Accessibility provisions in the federal Americans with Disabilities Act, the Architectural Barriers Act, and the Rehabilitation Act, apply to public buildings and facilities and to 5% of the dwelling units in any federally funded program. The Fair Housing Act Amendments of 1988 cover all newly constructed multi-family projects and require a much larger percentage of accessible units but not the same level of accessibility required by the other federal laws. It is important to note that no federal accessibility law currently covers 1-, 2- and 3-family housing units, with the exception of a very small number (5%) that are built through federally funded programs. Contrast with "Visitability" which has fewer requirements.

Apron: A raised panel below a window sill.

Arts & Crafts: Eclectic movement of American domestic architecture in the arts and architecture during the second half of the 19th century and early part of the 20th century, emphasizing craftsmanship in a regional expression.

Balustrade: An entire railing system including a top rail, balusters, and often a bottom rail.

Batten: A narrow strip of wood applied to cover a joint along the edges of two parallel boards in the same plane.

Beaded-Profile Panels: Panels manufactured to resemble traditional bead board.

Biodiversity: The tendency in ecosystems, when undisturbed, to have a great variety of species forming a complex web of interactions. Human population pressure and resource consumption tend to reduce biodiversity dangerously; diverse communities are less subject to catastrophic disruption.

Boxed Eave: (boxed cornice): A hollow eave enclosed by the roofing, the soffit, and building wall.

Brickmold: Window or door trim, typically 2 inches wide.

Building: The complete, outfitted, and furnished 'Structure,' operational in every way, and ready for immediate occupancy and use.

Classical Architecture: The architecture of Hellenic Greece and imperial Rome.

Classical Revival: An architecture movement in the early 19th century based on the use of Roman and Greek forms.

Colonial Revival: The use of Georgian and colonial design in the U.S. in the late 19th and early 20th centuries.

Corner Board: A board which is used as trim on the external corner of a wood-frame structure.

Cornice: An ornamental molding at the meeting of the roof and walls; usually consists of bed molding, soffit, fascia, and crown molding.

Crown Molding: Projecting molding forming the top member of a cornice, door, or window frame.

Dentil: One of a band of small, square, tooth-like blocks forming part of the characteristic ornamentation of some classical orders.

Doric Order: The column and entablature developed by the Dorian Greeks, sturdy in proportion, with a simple cushion capital, a frieze of triglyphs and metopes, and mutules in the cornice.

Fascia: Vertical board that terminates a sloped roof at the eave.

FEMA: Federal Emergency Management Agency (<http://www.fema.gov>)

Fenestration: Any opening, or arrangement of openings, in a building (normally filled with glazing) that admits daylight and any devices in the immediate proximity of the opening that affect light distribution (such as baffles, louvers, draperies, overhangs, light shelves, jambs, sills, and other light-diffusing materials).

Gable: The vertical triangular portion of the end of a building having a double-sloping roof, from the level of the cornice or eaves to the ridge of the roof.

Gable L: Describes the massing of a house having a hipped roof with a projecting gable form at the front, typically two-thirds the width of the facade.

Gable Roof: A roof having a gable at one or both ends.

Hipped Roof: A roof which slopes upward from all four sides of a building, requiring a hip rafter at each corner.

Home Energy Ratings Systems (HERS) Rating: A HERS rating is an evaluation of the energy efficiency of a house, compared to a computer-simulated reference house (of the identical size and shape as the rated home) that meets minimum requirements of the Model Energy Code (MEC). The HERS rating results in a score between 0 and 100, with the reference house assigned a score of 80. From the 80 point level, each 1 point increase in the HERS score results in a 5 percent reduction in energy usage (compared to the reference house). Therefore, an ENERGY STAR qualified new house, that is required to be at least 30% more energy-efficient than the reference house, must attain a HERS score of at least 86.

Insulating Concrete Forms (ICFs): Rigid foam forms that hold concrete in place during curing and remain in place afterwards to serve as thermal insulation for concrete walls. The foam sections are lightweight and result in energy-efficient, durable construction. Visit www.forms.org to learn more.

Invasive Vegetation: An exotic plant adapted to very similar growing conditions as those found in the region to which it is imported. Because such a species usually has no natural enemies (pests, diseases, or grazers), it flourishes, disrupting the native ecosystem and forcing out native plant species, resulting in habitat loss, water-table modification, and other serious problems.

Ionic Order: The classical order of architecture characterized by its capital with large volutes, a fasciated entablature, continuous frieze, usually dentils in the cornice, and by its elegant detailing.

Jack Arch: A flat or straight masonry arch.

Knee Wall: Short, vertical wall that closes off the low space created by a sloping ceiling and the floor.

Leaders in Energy and Environmental Design (LEED): LEED is a building environmental certification program developed and operated by the U.S. Green Building Council.

Light: A pane of glass, a window, or a subdivision of a window.

Lintel: A horizontal structural member (such as a beam) over an opening which carries the weight of the wall above it.

Louver: An assembly of sloping, overlapping blades or slats designed to admit air and/or light and exclude rain and snow.

Low-E: Most often used in reference to a coating for high-performance windows, the 'e' stands for emissivity or re-radiated heat flow. The thin metallic oxide coating increases the U-value of the window by reducing heat flow from a warm(er) air space to a cold(er) glazing surface. The best location for the coating is based on whether the primary heat flow you want to control is from the inside out (heating climates) or the outside in (cooling climates).

Manufactured House: A Manufactured House or "HUD-code" house complies with the 1976 Federal Manufactured Home Construction and Safety Standards Act. Manufactured houses are constructed on non-removable steel chassis and are generally placed on site in a more temporary manner, anchored to the ground without permanent foundations. Visit www.mfghome.org to learn more.

Massing: The general form or shape of a building.

Modular House: Houses composed of multiple, factory-built units, or modules, that are up to 90% finished when shipped from the factory to the house site. Walls, floors, ceilings, stairs, and some interior work are built in a conditioned factory. The modules are individually shipped on flat-bed trailers to the site where they are placed by crane on permanent foundations. Mechanical, electrical, and plumbing are roughed-in at the factory and finished on-site. Visit www.modularhousing.com to learn more.

Mullion and Muntin: The vertical and horizontal members separating (and often supporting) window, doors, or panels set in series.

Native Vegetation: A plant whose presence and survival in a specific region is not due to human intervention. Certain experts argue that plants imported to a region by prehistoric peoples should be considered native. The term for plants that are imported and then adapt to survive without human cultivation is naturalized.

Natural Cooling: Use of environmental phenomena to cool buildings, e.g., natural ventilation, evaporative cooling, and radiative cooling.

Passive Solar Design: Designing a building's architectural elements to collect, store, and distribute solar resources for heating, cooling, and daylighting.

Rafter Tails: A rafter, bracket, or joist which projects beyond the side of a building and supports an overhanging portion of the roof.

Roof Pitch: The slope of a roof expressed as a ratio of its vertical rise to its horizontal rise.

R-value: Quantitative measure of resistance to heat flow or conductivity, the reciprocal of U-factor. The units for R-value are (ft² h °F)/Btu (English) or (m² °C)/W (SI or metric). While many in the building community consider R-value to be the primary or paramount indicator of energy efficiency, it only pertains to conduction, one of three modes of heat flow, (the other two being convection and radiation). As an example of the context into which R-value should be placed, 25% to 40% of a typical house's energy use can be attributed to air infiltration.

Seasonal Energy Efficiency Ratio (SEER): The Seasonal Energy Efficiency Ratio is the efficiency rating for air conditioning units. The higher the SEER rating, the better the energy efficiency. SEER is the ratio of the amount of BTUs used for cooling in normal annual use to the total amount of electrical power (measured in watts) over the same period.

Shed Roof: A roof shape having only one sloping plane.

Shutter Dog: A pivoting bar for fixing shutters in the open position against a wall.

Side Gable: Describes the massing of a house having the gable end (or roof ridge line) perpendicular to the street.

Side Hall: Narrow residential house type that is one room wide, associated with French settlements and the Mississippi River region.

Simulated Divided Light: Refers to a light in a window sash that is visually subdivided by applied muntins and that simulates a true divided sash.

Site: The natural location intended for the 'Building,' altered, modified, and prepared to the point where 'Construction' activities for the 'Structure' can be initiated.

Site Selection and Preparation: That complete sequence or series of activities and actions that begins with the natural environment and results in some specific geographic location defined in terms of boundaries, and altered and modified to the point where it has become the building 'Site' ready for 'Construction' to begin.

Skirting Board: A board set horizontally at the bottom of wall cladding.

Soffit: The exposed undersurface of any overhead component of a building, such as a beam, cornice, lintel, or vault.

Stile-and-rail: Type of door construction that utilizes a framework of vertical and horizontal members infilled with panels.

Structural Insulated Panels (SIPs): High-performance building panels for floors, walls, and roofs in residential and commercial buildings. Each panel is typically made using rigid foam insulation sandwiched between two structural skins of oriented strand board (OSB), though other surface types are available. The result is a building system that is very strong, energy-efficient, and cost-effective. Visit www.sips.org to learn more.

Structure: The completed building envelope on the 'Site,' externally and internally complete, including all operating systems ready for its interior furnishings.

Sustainable: The condition of being able to meet the needs of present generations without compromising those needs for future generations. Achieving a balance among extraction and renewal and environmental inputs and outputs, as to cause no overall net environmental burden or deficit. To be truly sustainable, a human community must not decrease biodiversity, must not consume resources faster than they are renewed, must recycle and reuse virtually all materials, and must rely primarily on resources of its own region.

Tongue-and-groove: Method of joining materials, usually wood, where a tongue or projection in one board fits the groove of its neighbor.

V Zone: (Velocity Zones): Areas within the floodplain subject to potential high damage from waves.

Verge: The edge projecting over the gable of a roof. Also, the area of planting, lawn or pavement between the sidewalk and the curb on a street.

Vergeboard: An ornamental board hanging from the rake, or verge, of a gable roof.

Vernacular Architecture: A mode of building based on regional forms and materials.

Victorian Architecture: Revival and eclectic architecture of Great Britain named after the reign of Queen Victoria (1837–1901); also its American counterpart which reached its zenith in the U.S. during the latter half of the 19th century.

Visitability: Unlike the more extensive features legally required by accessibility standards and codes, visitability involves a short list of features recommended for voluntary inclusion in virtually all new homes—single-family detached, rowhouses, etc. Visitability features are those most crucial for people to remain in their homes if they develop an impairment, and to visit their neighbors as full members of the community. These features include at least one entrance without any steps on an accessible path at the front, side or back of the home, depending on topography; all interior passage doors providing at least 32 inches of clear passage space; and at least a half bath (preferably a full bath) on the floor served by the zero-step entrance that has minimum space requirements for access by a person who uses a wheelchair. Refer also to "accessibility" which has more extensive requirements.

Vocabulary: A collection of related architectural elements, materials, or stylistic conventions used to describe a building or structure.

Water Course or Water Table: A board or masonry projection fixed to the foot of a wall to shoot water away from it.

Wetland: In stormwater management, a shallow, vegetated, ponded area that serves to improve water quality and provide wildlife habitat.

Window-to-floor Ratio: The ratio of total, unobstructed window glass area to total floor area served by the windows, expressed as a percentage. This value can also be further subdivided by solar orientation (such as south-facing window-to-floor ratio).

Wing: a subsidiary part of a building extending out from the main portion or body.

Zero Energy House: Any house that averages out to net zero energy consumption. A zero energy house can supply more than its needs during peak demand, typically using one or more solar energy strategies, energy storage and/or net metering. In a zero energy house, efficiencies in the building enclosure and HVAC are great enough that plug loads tend to dominate and so these houses must have the added focus of high efficiency appliances and lighting.

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<http://www.placemakers.net/info/smartcode.html>

Prints & Photographs Online Catalog—Historic American Buildings Survey/Historic American Engineering Record (HABS-HAER) Collection:
<http://lcweb2.loc.gov/pp/hhquery.html>
(search "Louisiana," "houses," and "drawings")

Home Builder's Guide to Coastal Construction Technical Fact Sheet Series (FEMA 499) available at:
http://www.fema.gov/rebuild/mat/mat_fema499.shtm

Building Your Louisiana Home: Homeowners' Guide to Shaping the Future for Louisiana Living.

Reichel, Claudette, Ann Berry and Pat Skinner 2005 Louisiana State University AgCenter.
This guide is a comprehensive planning and analysis tool to assist homeowners in Louisiana to find information on advantageous components of a sustainable house in Louisiana. It outlines a range of low-cost options to higher-end, higher-performance solutions, and basic principles of building science that should be considered when choosing and installing any building system or technology in a hot-humid or mixed-humid climate. Download: <http://www.lsuagcenter.com/NR/rdon-lyres/0DF04281-3A2F-45B5-ADDA-B85AAEED74CC/10859/FULL.pdf>

My House, My Home.
Louisiana House Home and Landscape Resource Center. LSU AgCenter.
Whatever its style or age, your home can be more sustainable—able to meet your needs today, tomorrow and years from now—while being kind to the environment and a great investment. Whenever you build, remodel or restore a home, make it more: Energy Efficient and Comfortable; Termite Resistant; Wind Resistant; Flood Resistant; Mold and Decay Resistant; Healthy; Convenient. www.louisianahouse.org
http://www.lsuagcenter.com/en/family_home/home/la_house/my_house/index.htm

Sustainable Buildings Industry Council (SBIC) Clearinghouse for whole building design, product information, professional training, consumer education, and analytical tools: www.sbicouncil.org

City of New Orleans Vieux Carré Commission regulates all demolition, new construction, and additions or alterations to existing structures in the French Quarter. Similar activities in 13 other locally-designated historic districts in New Orleans are regulated by the New Orleans Historic District Landmarks Commission and the CBD Historic District Landmarks Commission. These three commissions offer detailed guidance on virtually every aspect of building in historic districts—in effect, a New Orleans-specific Pattern Book. You can access the resources available from all three of these commissions at www.cityofno.com.

Preservation Resource Center of New Orleans maintains a typology of vernacular and historical building types particular to and characteristic of the city at www.prcno.org. The PRC also details which building types are typically found in which of New Orleans' 17 National Register Historic District neighborhoods. These cover an area larger than the city's designated historic districts, including much of the land area developed prior to the 20th century.

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Four complementary initiatives are an integral part of the Louisiana Speaks program for the recovery of South Louisiana.

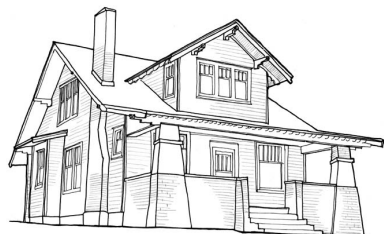
THE PARISH RECOVERY PLANNING PROCESS engaged citizens actively in developing their vision, goals, strategies, and a list of high priority, high impact projects to jump start the recovery in their area.

A series of three demonstration **PLANNING CHARRETTES** was conducted by Duany Plater-Zyberk & Company in three separate locations that have distinctly different urban conditions.

A REGIONAL PLANNING PROGRAM, led by Calthorpe Associates, undertook the development of a long-term vision for Louisiana.

THE LOUISIANA SPEAKS PATTERN BOOK and **TOOL KIT**, developed by Urban Design Associates, form the bridge between these initiatives. These two documents present tools and techniques from both the planning charrettes and the regional vision processes in a form that can be used by communities throughout the state for both rehabilitation and new construction.

For more information on the Louisiana Speaks program for the recovery of South Louisiana visit www.louisianaspeaks.org



Residential Pattern Book

for the

City of Roanoke

Planning Building &
Development

ROANOKE
VIRGINIA



Endorsed by the Planning Commission
November 20, 2008

Winner of the 2009 American Planning Association Virginia
Chapter Innovation Award and the Roanoke Valley Preservation
Foundation Education Award.



Saving Our
Heritage





Table of Contents

This document can be read chronologically or by chapter...it all depends on your goals. The following table of contents will help you navigate the document depending on your specific project. Please keep in mind that all sections are designed to work together. For example, if you are constructing a new single-family dwelling, it is not enough to just reference the New Construction section. The neighborhood classification in which the lot is located will have to be determined by using the Neighborhood Patterns section and appropriate architectural patterns for that neighborhood classification will have to be identified using the matrix found on page 17 in the Architectural Patterns section. Each section will provide direction on where additional information can be found within the Pattern Book and in other City documents.

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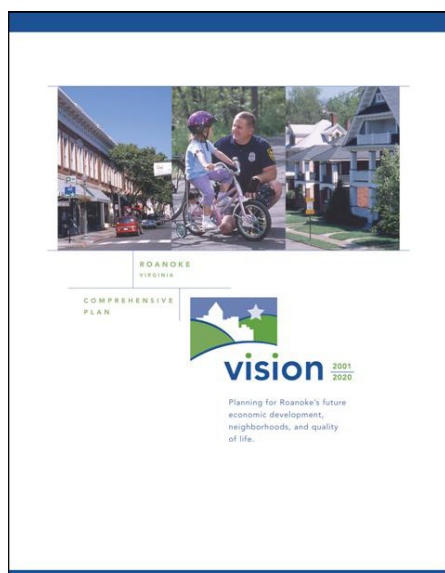
Introduction

Purpose:

To educate homeowners, builders, and design professionals about Roanoke's older homes, and how appropriate decisions regarding renovations, additions, and new construction can enhance their value and beauty and create unique and livable urban neighborhoods.

Roanoke Vision, the 1985 Comprehensive Plan, identifies Roanoke as a “City of Neighborhoods” recognizing that the unique character of the City and the quality of life it provides are experienced through its established neighborhoods that have developed over time. These residential neighborhoods encompass a wide range of development patterns, housing types, architectural styles, and materials that reflect the tastes of the times, the resources available as well as the way people lived. These neighborhoods were and still are the basis for a strong sense of community and quality of life. *Roanoke Vision* advocated for the preservation and enhancement of the City's existing neighborhoods and recommended that City ordinances and efforts support neighborhood revitalization and preservation. The City's current comprehensive plan, *Vision 2001-2020*, continues this advocacy of neighborhood preservation through appropriate and attractive design. *Vision 2001-2020* states:

‘The overall goal of Vision 2001-2020 is to make the City of Roanoke an attractive place for people of all ages, backgrounds, and income levels to live, work, shop and play. This vision requires not only sound social and economic policies but also a strong commitment to excellence in community design and appearance. Simply put, the City must be a beautiful city. Good design is not optional. The quality of the physical environment through attractive streets, buildings, parks and open spaces has a direct impact on Roanoke's economy, the sustainability of its neighborhoods, and the successful stewardship of its unique natural and cultural resources. The community expects the highest level of excellence in building design, streetscapes, pedestrian amenities, preservation of special places, and enhancement of community distinctiveness.’

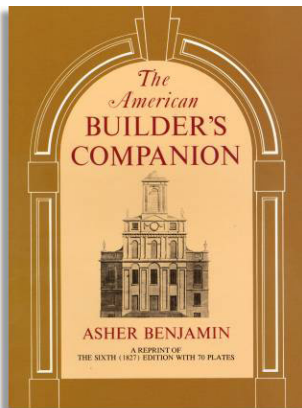


In developing a Residential Pattern Book, the City of Roanoke strives to preserve and enhance the character and quality of its residential neighborhoods. The Pattern Book is a design aid for new construction and renovation of residential buildings (single-family dwellings, two-family dwellings, townhouses, and multifamily dwellings). By exploring the historic development of the City's existing neighborhoods and residential forms, the Pattern Book aims to guide homeowners, builders, and design professionals to appropriate maintenance and design decisions. But most importantly it is intended to instill pride in homeowners and encourage them to preserve the unique character of their homes and neighborhoods.

History of the Pattern Book



Page from the *Ten Books on Architecture* by Vitruvius



Cover of *The American Builder's Companion* by Asher Benjamin

The tradition of pattern books as planning and design tools can be traced to first-century Rome. In his *Ten Books on Architecture*, Roman architect Vitruvius not only standardized the planning and construction of military camps and towns throughout the Roman Empire, but codified the correct use of architectural orders for **columns**, **entablatures** and entranceways. In doing so, Vitruvius provided the first top-to-bottom view of the planning and building process, and created a framework for practical instruction and dialogue that has spanned centuries.

Early American craftsmen had ready access to a variety of pattern books. These early resources ranged from large, expensive, theoretical treatises on classicism, to less expensive, pocket-sized pamphlets with selected designs and specifications for tradesmen. Pattern books provided examples of architectural designs, with how-to illustrations of cottages, villas, and most known architectural styles from Classical to Renaissance. Many of these publications descended from English pattern books, and included carpenter's manuals, plan books, and catalogs for building products that continued to flood the American colonies and states from the eighteenth century through the end of the nineteenth century.

In addition to available high style reference material, practical publications in the form of builder's companions or carpenter's manuals were published in the 1800s by American builders and architects. Examples include Asher Benjamin's *American Builder's Companion* (1806); Owen Biddle's *The Young Carpenter's Assistant* (1805); and Minard Lafever's *The Modern Builder's Guide* (1833).

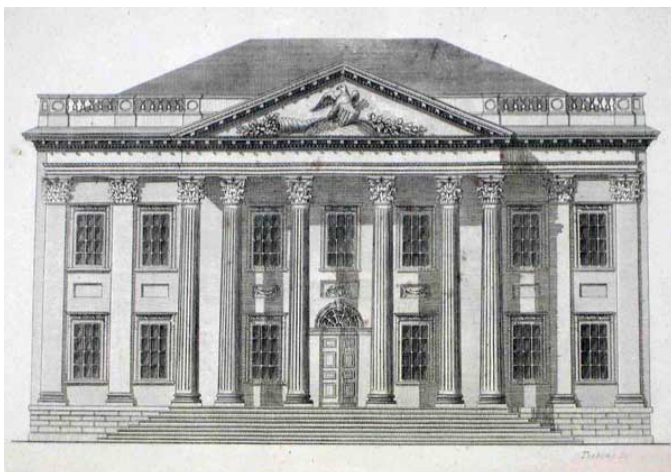
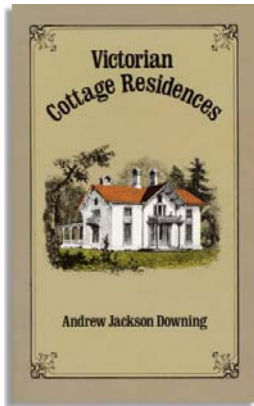


Plate of the Bank of the United States from Owen Biddle's *The Young Carpenter's Assistant*



Front Elevation for a Country Residence from Lafever's *The Modern Builder's Guide*



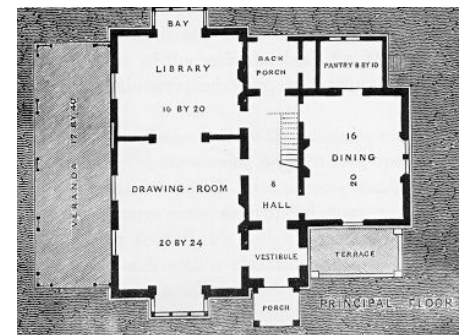
Cover of *Victorian Cottage Residences* by Downing and Davis



Design II: Cottage in the Rural Gothic Style from *Cottage Residences*



Design VI: Villa in the Italian Style from *Cottage Residences*



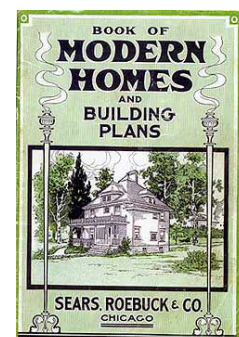
Principal Floor Plan of the Villa in the Italian Style from *Cottage Residences*



The Vallonia was a model found between 1927 and 1932 in the Sears, Roebuck and Co. catalogue.

By the late nineteenth century, industrialization had created a large, hard-working American middle class that needed affordable housing to raise families. By the early twentieth century, traditional pattern books had been replaced by mail-order catalogs of house plans whose factory-cut components could be purchased and shipped directly to the builder's site by rail or truck. Companies such as Aladdin Houses, Sears, Roebuck & Co., and Montgomery Ward responded to this market by turning out kit houses by the box car. The City of Roanoke was a beneficiary of this early catalog trend, as evidenced by its stock of American Foursquare and Bungalows that were assembled from kits.

Cover of Sears, Roebuck and Co. catalogue.



Neighborhood Patterns

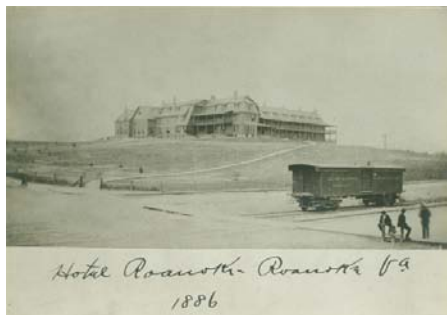
This section of the Pattern Book provides a general description of Roanoke's neighborhoods by discussing the history, development, and dominant architectural styles and house types found within each neighborhood. For the purposes of the Pattern Book, neighborhoods have been classified by period of development:

- Downtown Neighborhoods: 1880s-1920s.
- Traditional Neighborhoods: 1920s-1940s.
- Suburban Neighborhoods: 1940s-present.

The neighborhood classifications will help residents identify which type of neighborhood they live in, or decide where they may want to live. Neighborhood classifications don't always correspond to a specific architectural pattern. As with most American cities, Roanoke has evolved over time and neighborhoods and their patterns have redeveloped over time. This results in some neighborhoods that are transitional, featuring a combination of architectural elements from Downtown, Traditional, and Suburban neighborhoods. The neighborhood classifications are intended as a convenient starting point for further exploration. On the following page is a map (Figure 1) of Roanoke neighborhoods grouped by classification.

Downtown Neighborhoods

(1880s to 1920s)



Photographs Courtesy of the Virginia Room

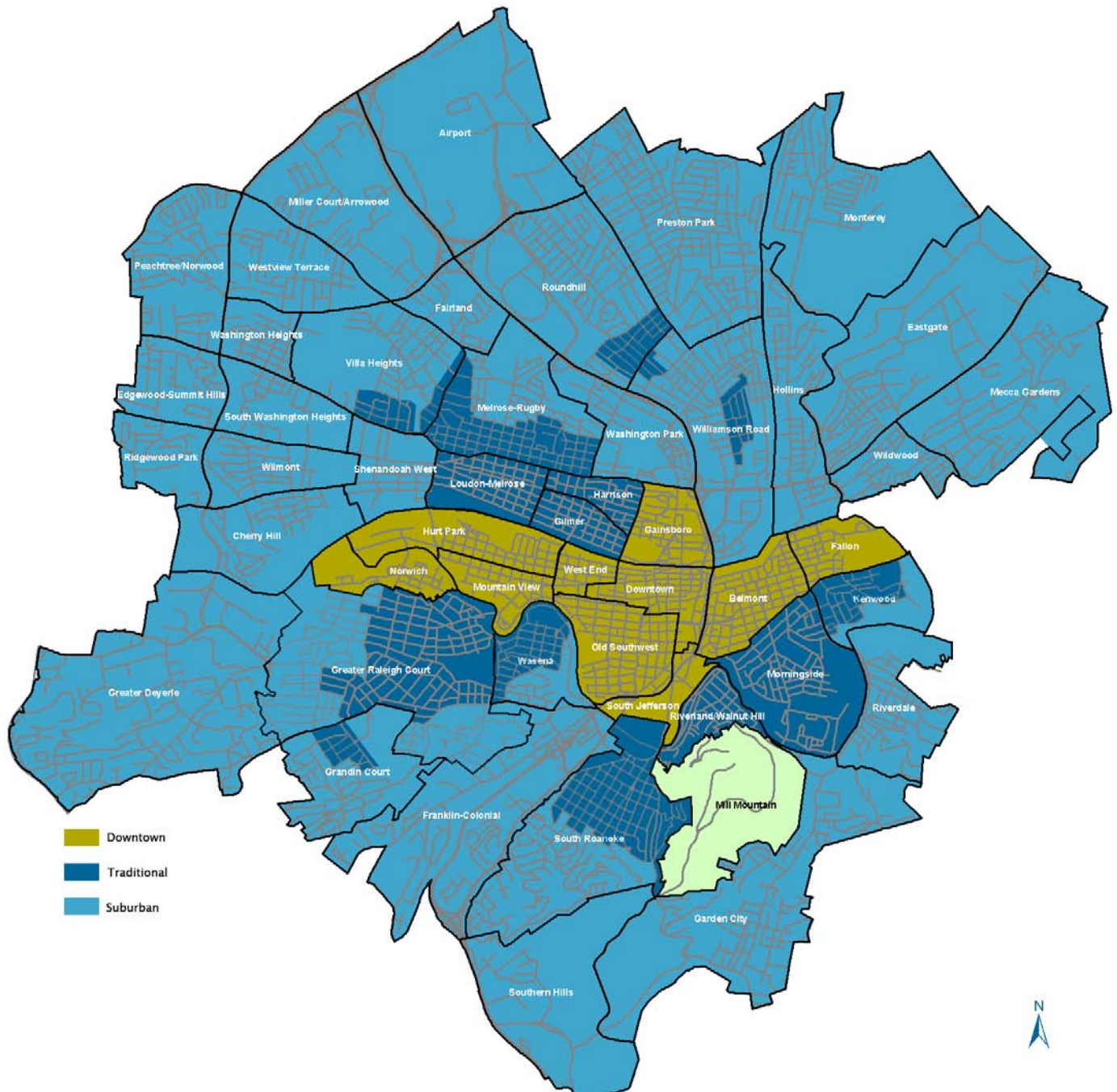
The oldest neighborhoods in Roanoke are classified as Downtown neighborhoods which were constructed between 1880 and 1920. The following neighborhoods, or portion of neighborhoods, are classified as Downtown:

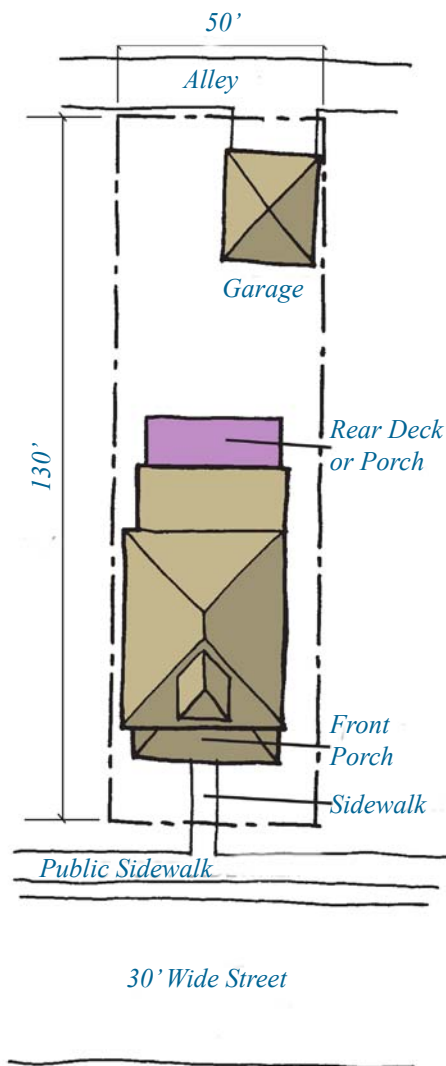
- | | |
|-------------|-------------------|
| • Belmont | • Mountain View |
| • Downtown | • Norwich |
| • Fallon | • Old Southwest |
| • Gainsboro | • South Jefferson |
| • Hurt Park | • West End |

These neighborhoods developed at a time of heavy industrialization during the late-nineteenth century Roanoke Valley railroad boom. The Atlantic, Mississippi, and Ohio Railroad lines were constructed through the area during the 1870s forming the Norfolk & Western Railway Company (N&W). The population of the area soared from 669 in 1880, to more than 5,000 by 1884 making Roanoke the 'Magic City'.

To manage growth and plot development, the Roanoke Land and Improvement Company was formed to construct the Hotel Roanoke (which required expansion before its initial construction was even complete), a

Figure 1: Neighborhood Classifications





railroad passenger station (O. Winston Link Museum), and homes for the expanding population. Between February of 1881 and June of 1882, 78 frame and 60 brick houses were built by the company, with an additional 62 brick homes planned for construction as soon as contractors could be found to build them.

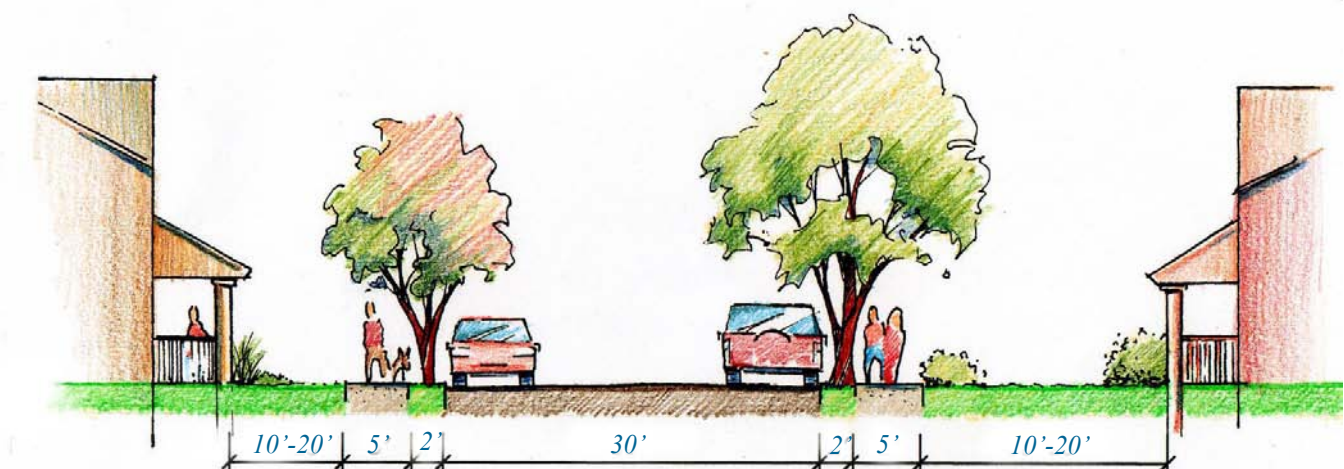
These neighborhoods typically featured vernacular (the common building style of a period or place) frame houses with front porches, small narrow lots, fenced yards, and sidewalks. Since they predate the rise of the automobile era, Downtown neighborhoods feature grids of narrow streets with brick or concrete sidewalks and closely spaced buildings for shorter walking distance between destinations. Alleys were located behind houses and served as service corridors. The following development patterns are indicative of a Downtown neighborhood:

Streetscape Patterns

- Grid of narrow, yield streets (20-30 feet) with parking on both sides.
- Granite and stone curbs, 3 inches in height, some replaced with concrete, 8 inches in height.
- Deciduous trees located in 6 inch to 3 foot planting strips.
- Concrete sidewalks, with some original brick sidewalks, 5 feet in width.

Lot Patterns

- Small, narrow lots that average 5,000 square feet.
- Shallow, consistent front and side yard setbacks.
- Two-story houses with front porches as important living and social space.
- Garages located to the rear of the property, accessed by an alley. Driveways from the public street are not common.
- Yards defined by stone/concrete retaining walls, iron fences, or hedge rows.
- Concrete or brick walkways connecting the front entry to the public sidewalk.





Mature Deciduous Tree



Iron Fence and Hedge Row



Stone Retaining Wall



Downtown Streetscape



Stone Curb and Brick Sidewalk

Traditional Neighborhoods

(1920s to 1940s)



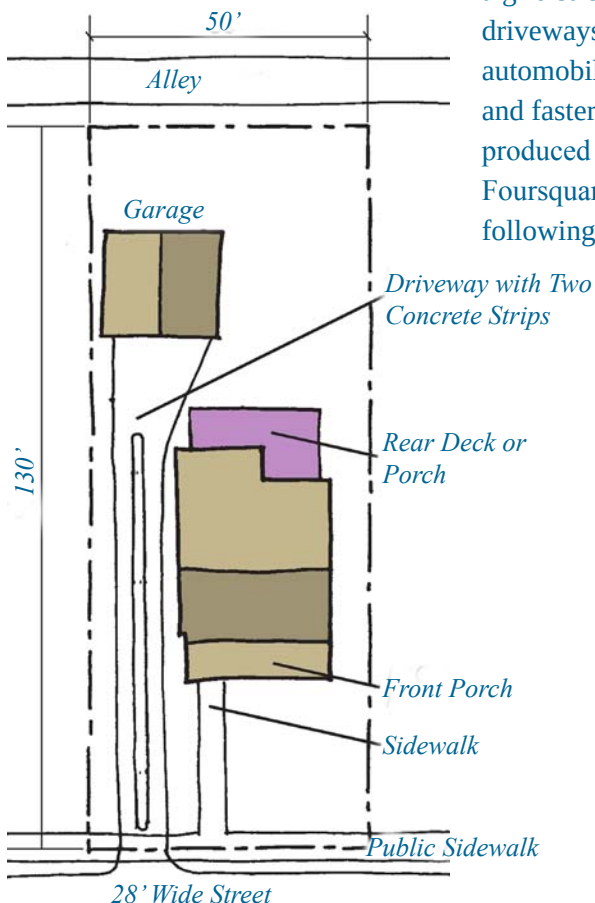
Photographs Courtesy of the Virginia Room

The next phase of development are classified as Traditional neighborhoods which were constructed between 1920 and 1940. The following neighborhoods, or portions of them, are classified as Traditional:

- Gilmer
- Grandin Court
- Greater Raleigh Court
- Harrison
- Kenwood
- Loudon-Melrose
- Melrose-Rugby
- Morningside
- Riverland
- Walnut Hill
- Roundhill
- South Roanoke
- Villa Heights
- Wasena
- Williamson Road

During this time period, more transportation options such as the street railway system and the automobile were introduced, opening previously inaccessible land to development. The Roanoke Railway & Electric Company (RR&E Co.) reached its peak in 1925, operating approximately 50 electric cars with more than 30 miles of track. The automobile, which revolutionized personal travel and ushered the decline of the streetcar, also became affordable and popular during this time period.

Like Downtown neighborhoods, Traditional neighborhoods still featured a grid street system with alleys, street trees, and sidewalks. However, driveways began to appear and streets became wider to accommodate the automobile. Milled lumber also became available, which promoted easier and faster residential construction. For the most part, Roanoke's builders produced a wide range of housing types and styles that included American Foursquares, Bungalows, Colonial Revival, and Tudor Revival. The following development patterns are indicative of a Traditional neighborhood:



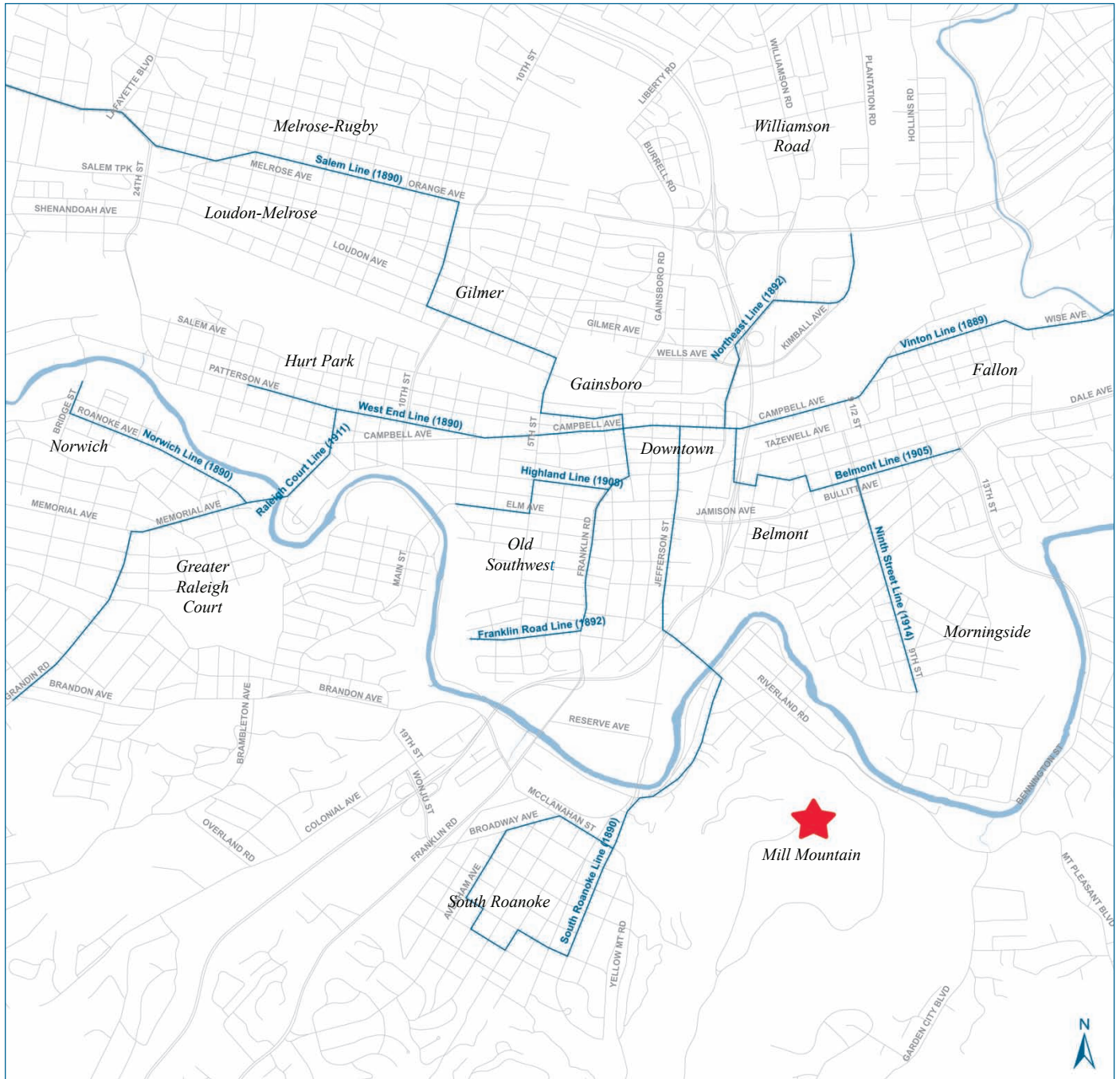
Streetscape Patterns

- Interconnected network of narrow, yield streets (28-40 feet) with parking on both sides.
- Concrete curbs, 3 to 8 inches in height.
- Deciduous trees located in 6 inch to 10 foot planting strips.
- Concrete sidewalks, 4 to 5 feet in width.

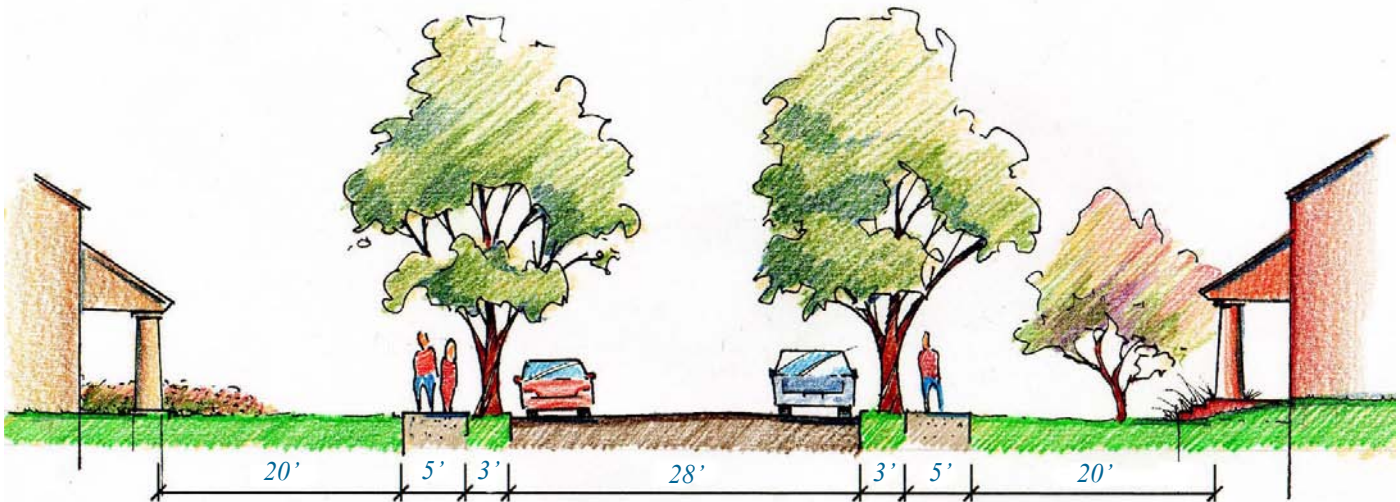
Lot Patterns

- Variety of lot sizes that range from 5,000 to 7,000 square feet.
- Shallow, consistent front and side yard setbacks.
- One and a half to two story homes. Porches depend more on style, not lifestyle.
- Garages located to the rear of the property, accessed by an alley or a concrete strip driveway from the public street.

Figure 2: Street Railway System Network



- Yards defined by hedge rows or decorative concrete retaining walls when necessitated by topography.
- Concrete walkways connecting the front entry to the public sidewalk.



Typical Lot and Street Pattern in a Traditional Neighborhood



Homes in a Traditional Neighborhood



Traditional Streetscape



Typical Landscaping

Suburban Neighborhoods (1940s to Present)

The newest neighborhoods in Roanoke are classified as Suburban neighborhoods with construction spanning from mid-1940 to present day. The following neighborhoods, or portions of them, are classified as Suburban:

- Airport
- Cherry Hill
- Eastgate
- Edgewood-Summit Hills
- Fairland
- Franklin-Colonial
- Gainsboro
- Garden City
- Grandin Court
- Greater Deyerle
- Greater Raleigh Court
- Hollins
- Kenwood
- Mecca Gardens
- Melrose-Rugby
- Miller Court/Arrowood
- Monterey
- Norwood
- Peachtree
- Preston Park
- Ridgewood Park
- Riverdale
- Roundhill
- Shenandoah West
- South Roanoke
- South Washington Heights
- Southern Hills
- Villa Heights
- Wasena
- Washington Heights
- Washington Park
- Westview Terrace
- Wildwood
- Williamson Road
- Wilmont



*Glen Cove Subdivision in Roanoke Co.
Photograph Courtesy of the Virginia Room*

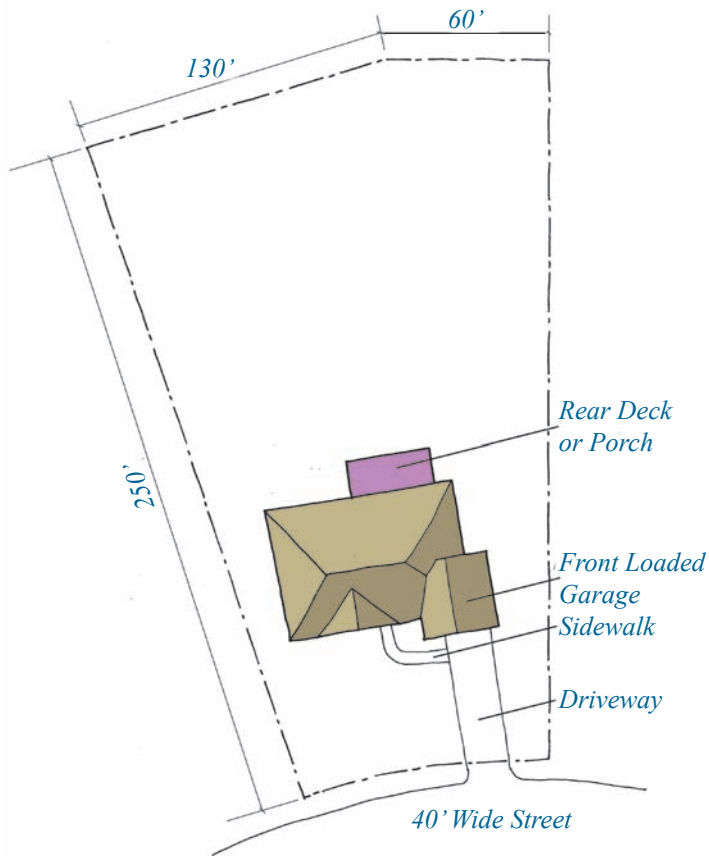


Suburban Streetscape



Suburban Streetscape

Following World War II, American cities adopted new settlement patterns that typify postwar residential growth across the United States: the suburbs. Whereas residences, commerce, and industry stood shoulder to shoulder in older areas, Suburban neighborhoods were built farther from places of employment and entertainment, as the automobile allowed people to travel greater distances in shorter periods of time. Streets tend to be curvilinear with few connections. Cul-de-sacs are nearly synonymous with suburban neighborhoods. They provide access to individual homes through local dead-end streets, while restricting heavy automobile traffic to main arteries on the

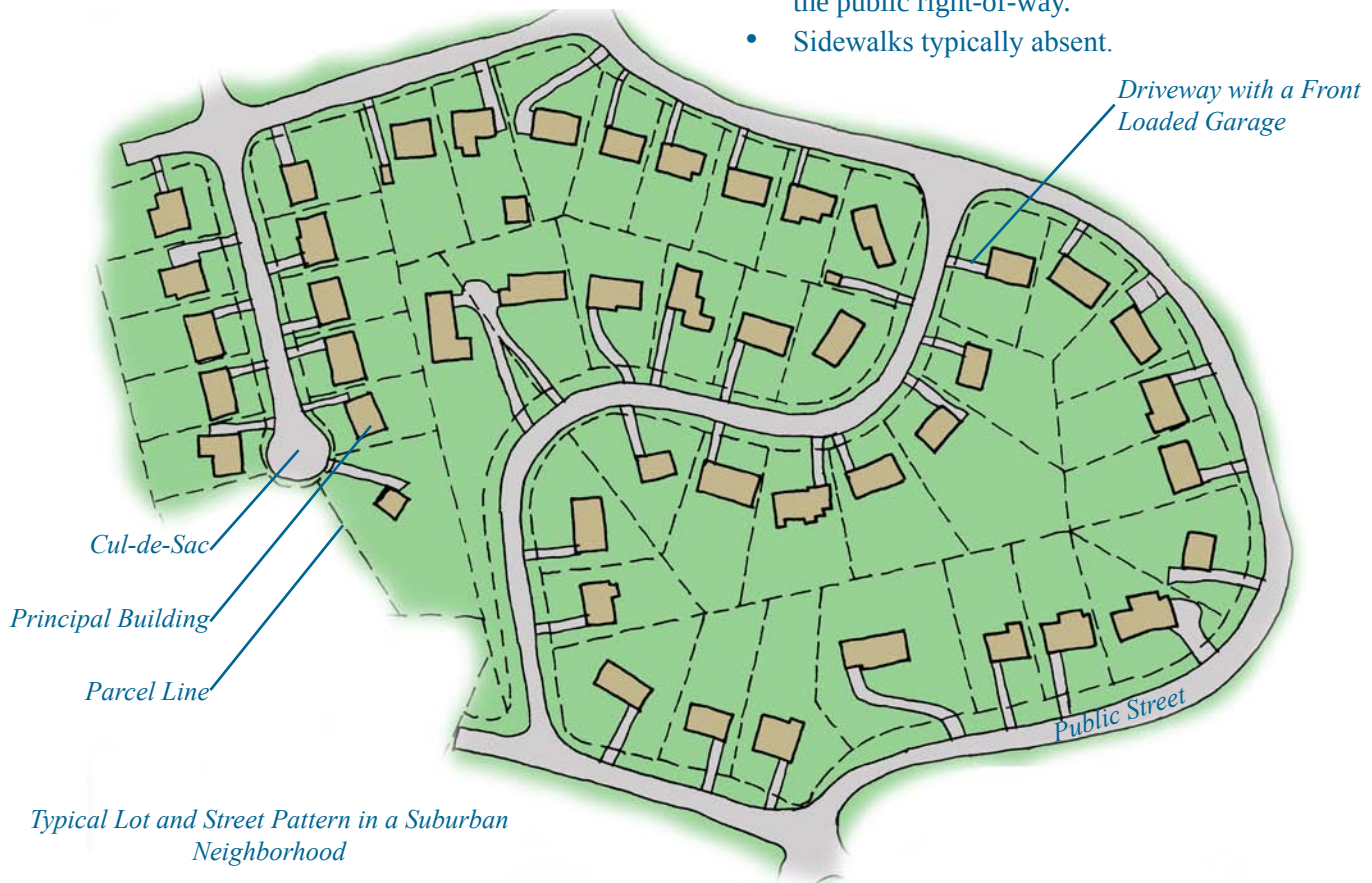


periphery of subdivisions. In many car-based suburbs, the ability to walk to and from shops or to neighboring houses diminished as dependence on the automobile increased. Eventually, sidewalks disappeared from most suburban developments.

The design of homes also changed with advances in technology. Front loaded garages and driveways became prevalent, while alleys disappeared. The prime social space moved from the front porch to the family room with the advent of television and air conditioning. Outdoor living area moved to the back yard and patios, decks, and privacy fences began to appear. The following development patterns are indicative of a Suburban neighborhood:

Streetscape Patterns

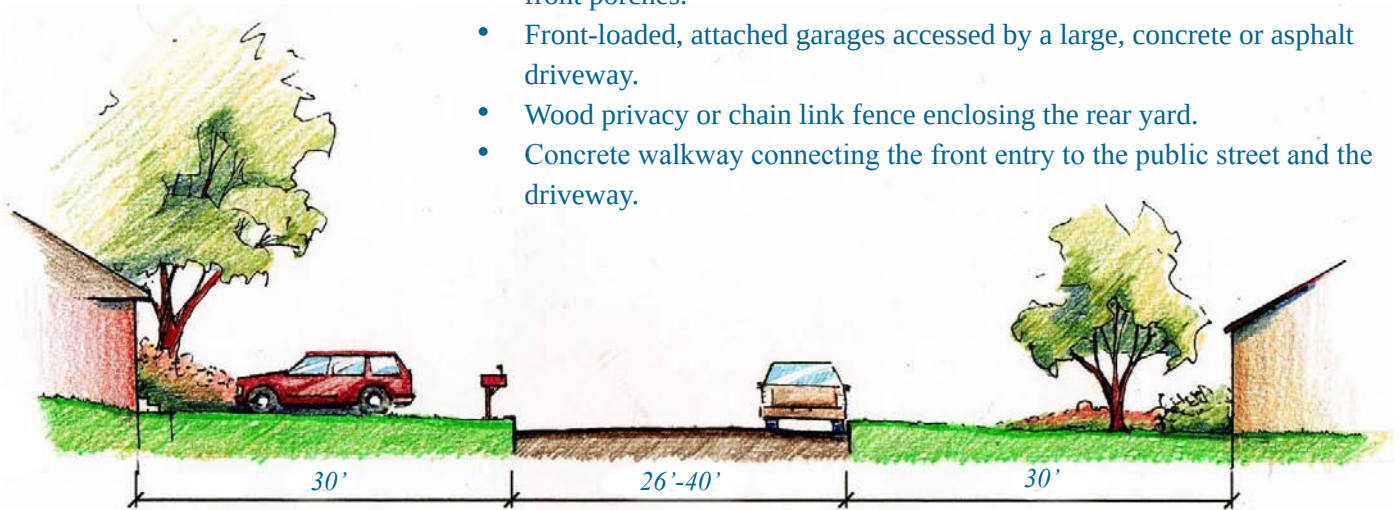
- Curved streets with limited connections and cul-de-sacs.
- Rolled or block edged concrete curbs, 7 inches in height, where present.
- Tree canopy provided in private yards, rarely in the public right-of-way.
- Sidewalks typically absent.



Typical Lot and Street Pattern in a Suburban Neighborhood

Lot Patterns

- Large lots, 7,000 square feet or greater.
- Deep front and side yard setbacks.
- Sprawling homes often one-story or split level with small or non-existent front porches.
- Front-loaded, attached garages accessed by a large, concrete or asphalt driveway.
- Wood privacy or chain link fence enclosing the rear yard.
- Concrete walkway connecting the front entry to the public street and the driveway.



Suburban Streetscape



Suburban Streetscape



Front Loaded Garage



Concrete Curb



Suburban Landscaping



Suburban Streetscape

Transitional Neighborhoods

Many neighborhoods transition from one classification to another for a variety of reasons. In some cases, these neighborhoods began as Downtown or Traditional neighborhoods, then experienced redevelopment or other disruptive changes. In other instances, lots were created during one era and then built on during another. This could result in a suburban style house on a narrow, tree lined street with sidewalks and an alley.

Identify Your Neighborhood

The neighborhood map shown at the beginning of the Neighborhoods section is the first step to identifying your neighborhood type. This map is a general guide as development changes over time and there are no truly defined boundaries. The grid on the next page will help guide you in determining your neighborhood type. Follow the steps below to complete the grid and gain an understanding of your neighborhood.

Exercise

Walk around and observe your immediate neighborhood - about two blocks in each direction. Take this book with you and complete the grid by filling in the check boxes that correspond to what you see.

Step 1: Locate your home on the Neighborhood Map.

Step 2: Get out and walk around your neighborhood.

Step 3: Identify street patterns.

Step 4: Determine street width.

Step 5: Identify sidewalks.

Step 6: Identify driveways.

Step 7: Identify garages.

Step 8: Identify lot sizes.

As you go through each of these steps, fill in the blank check box appropriately. For example, if you live in a neighborhood that has a grid or connected street pattern with alleys, then check the boxes next to these items. Checking these two boxes will indicate that these are typically found in either Downtown or Traditional neighborhoods. If your neighborhood has curvilinear streets or cul-de-sacs, this indicates that you most likely live in a Suburban neighborhood.

Fill in the check boxes to the best of your ability and review your results. Once you have completed this process you should be able to tell if the features that are present in your immediate neighborhood are typical of Downtown, Traditional or Suburban neighborhoods. Although there might be elements of all three neighborhoods in your neighborhood, by completing the entire grid you should be able to determine which characteristics are prevalent in your immediate area.

Hint:

As you walk around your neighborhood, one important piece of information that will help you complete this matrix is to know the length of your pace or stride. Knowing this will help you to judge distances such as street width and lot width conveniently without having to use a measuring tape. Typically, your full stride is equal to half your height. So a 6 foot tall person typically has a 3 foot stride. Measure the length of your standard pace prior to your neighborhood tour and this will assist you tremendously with this exercise.

Neighborhood Characteristics				
Street Patterns	Check Box	Downtown	Traditional	Suburban
Grid/ Connected Streets				
Alleys Present				
Curvilinear Streets				
Cul de Sac				
Street Pavement Width (Curb to Curb)	Check Box			
Narrow 20' to 30'				
Medium 28' to 40'				
Wide 26' to 50'				
Sidewalks	Check Box			
Brick Sidewalks				
Concrete Sidewalks				
No Sidewalk				
Driveways	Check Box			
No Driveway Present				
Un-Paved Driveway				
Concrete Strip Driveway				
Paved Driveway				
Garages	Check Box			
No Garage Present				
Detached				
Attached				
Lot Sizes	Check Box			
5,000 Square Feet (s.f.)				
5,000 - 7,000 s.f.				
Greater than 7,000 s.f.				

Architectural Patterns

Roanoke's houses and their respective patterns reflect the periods of development and the changing tastes and livelihoods of the residents who built them. The following section helps homeowners and builders recognize Roanoke's residential architecture patterns by identifying the key components of each form. Character-defining features of each pattern are examined with attention to **massing**, roof forms, wall cladding, porches, doors, and windows. Architectural details are illustrated with graphics and photographs of Roanoke houses. With a little practice, anyone can recognize these elements that typify the houses and neighborhoods of Roanoke.

The architectural patterns discussed in the Pattern Book are not exclusive to Roanoke. They are found in cities across the United States. An ability to recognize the repeating architectural patterns that link a house to its neighborhood, and its place in the city's development, enables people to appreciate a house's history and architectural character, and make informed decisions regarding renovation, additions and new construction in a specific neighborhood. For example, the Downtown urban core is rich in Queen Anne and Colonial Revival, while the later Traditional neighborhoods feature Tudor Revival, Bungalow, and Foursquare houses. The Ranch houses and continuing styles of Colonial Revival reflect the Post-World II Suburban neighborhoods. The matrix on the following page will help you identify which architectural patterns are typically found in each neighborhood classification. (To determine your neighborhood's classification, please refer to Neighborhood Patterns.)

Stylistic Mixtures



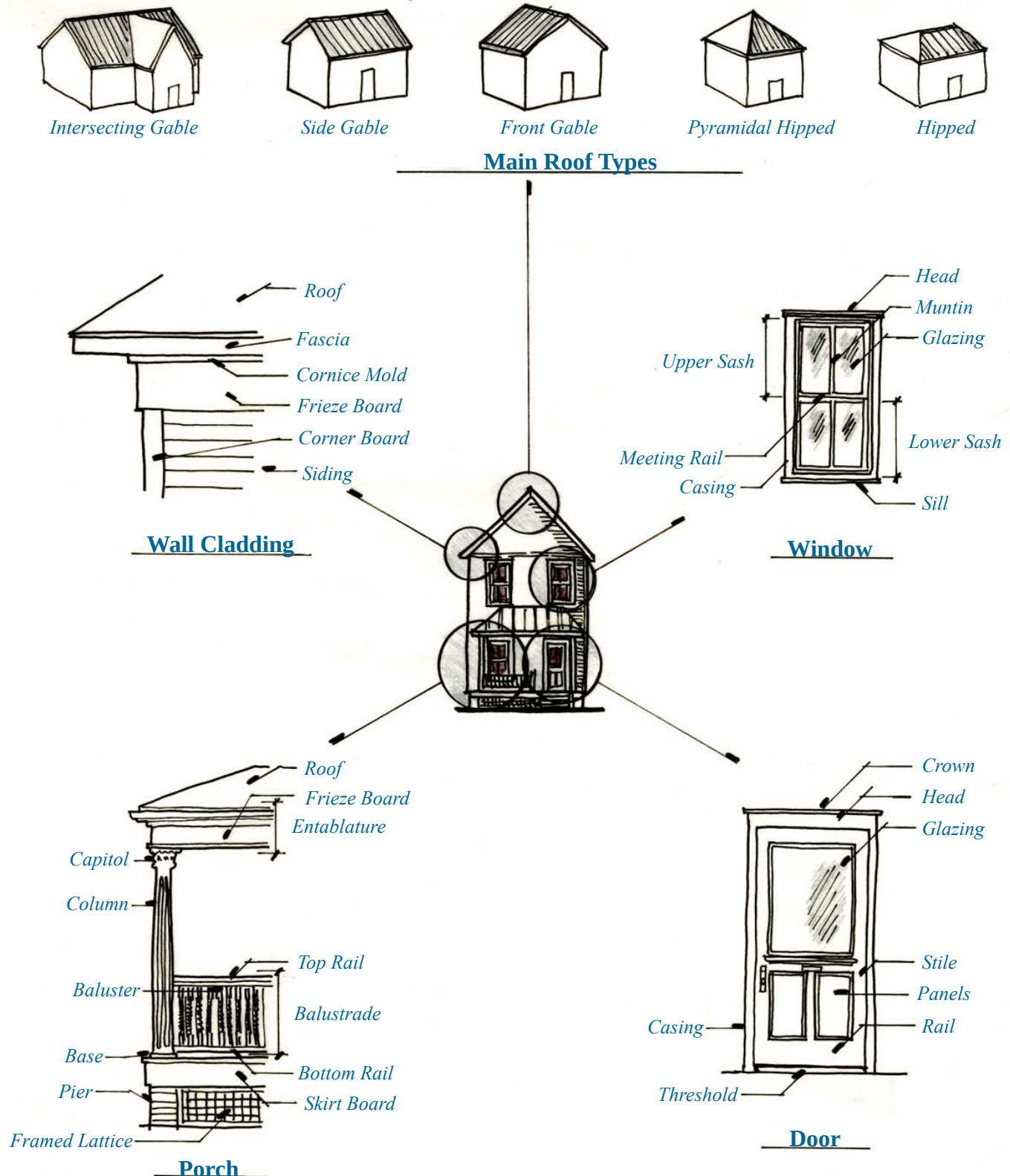
Dwelling Comprised of Elements found on both the Colonial Revival and the Craftsman

In a region like the Roanoke Valley, stylistic categories can become blurred. While many houses in Roanoke have been built in distinct, recognizable architectural styles, other houses have multiple characteristics, and do not fit neatly into one category. Houses were sometimes built with elements of a variety of architectural styles, while in some cases houses were remodeled later in a style that was more fashionable. For example, a Colonial Revival house may feature a **gambrel** roof or a **Palladian**-style dormer, but have the battered porch supports commonly found on Craftsman style houses. Likewise, a house with the horizontal **massing** of the Prairie style may exhibit stickwork between porch supports, or the open **eaves** with exposed **rafter tails** characteristic of the Craftsman style. From about 1890 to 1915, various styles such as Queen Anne, Prairie, Tudor, and Craftsman were being built simultaneously. During the 1930s, architects and builders experimented with mixtures of Tudor, Colonial Revival, and Mediterranean influences that are reflected in many of the eclectic houses found in Roanoke.

	Downtown Neighborhood	Traditional Neighborhood	Suburban Neighborhood
Queen Anne (Page 20)			
American Foursquare (Page 34)			
Bungalow (Page 44)			
Tudor Revival (Page 54)			
Colonial Revival (Page 64)			
Ranch (Page 74)			

Basic Components of a Roanoke House

The following provides a basic vocabulary for residential architectural terms. A full list of architectural terms can be found in the *Illustrated Glossary* on page 148. Defined terms are delineated by *italic*, bold print throughout the document.



Vernacular Architecture

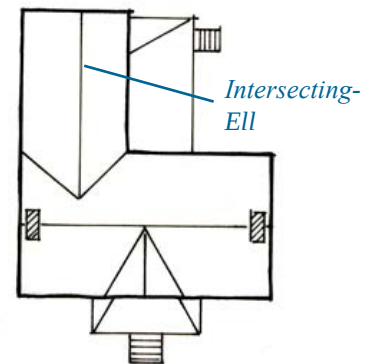
A number of vernacular house types are found in Roanoke. In contrast to fully-designed houses in a specific or even mixed architectural style, a vernacular house typically lacks architectural detailing to associate it with a particular style. Generally speaking, vernacular buildings derive their appearance and names from their plans and internal arrangements. Often, the vernacular house follows a typical form of a certain period or style, such as the I-House, often with an intersecting-*ell* roof plan, but does not embellish it with any stylistic detailing.

For example, the I-house, with its two-story, three-*bay*, **central-passage plan**, might be embellished in the Queen-Anne style with decorative **brackets** and shingles in the **gable end** and a **spindlework** porch, or feature a simple squared column porch with no other detailing.

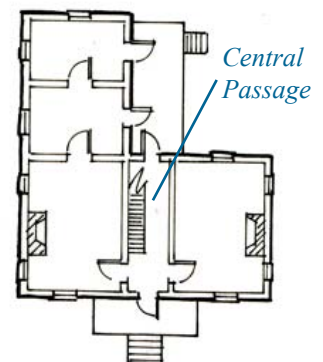
Often, the vernacular style house is associated with mass-produced worker housing, which was built with an eye toward quantity and speed of construction-versus style or personal taste. This was the case in many Roanoke neighborhoods, where a building boom occurred in response to the rapid development of Roanoke at the turn of the twentieth century. Vernacular architecture reflects the overall development and building trends of Roanoke and contributes to the overall fabric of our historic neighborhoods.



I-House Elevation



I-House with Intersecting-Ell Roof Plan



I-House with Intersecting-Ell Floor Plan denoting Central Passage

Queen Anne (1880-1920)



Historical Origins



Often misidentified as “Victorian,” the Queen Anne was popular during the reign of Victoria, the Queen of England, from when she turned 18 in 1837 until her death in 1901. Like other Victorian era styles, the Queen Anne design thrived on decorative excess, which matched the Victorian sensibilities of the decorative arts and interior design seen inside these homes. When constructing a Queen Anne building, variety was to be encouraged, as was freedom of expression, which is why it is difficult to find two Queen Anne homes that are exact replicas. The use of detailing was not necessarily thought out beforehand. The effect was one of overall busyness and sense of chaos with wall surfaces clad in masonry, wood shingles of all designs, and **clapboard**; porches intermixed with turrets and **gables**; and windows designed in varied patterns, sizes and styles, often with leaded or colored glass.

By the 1880s, pattern books were popularizing the style, while railroads made available a host of mass-produced architectural details, such as doors,



Spindlework Subtype



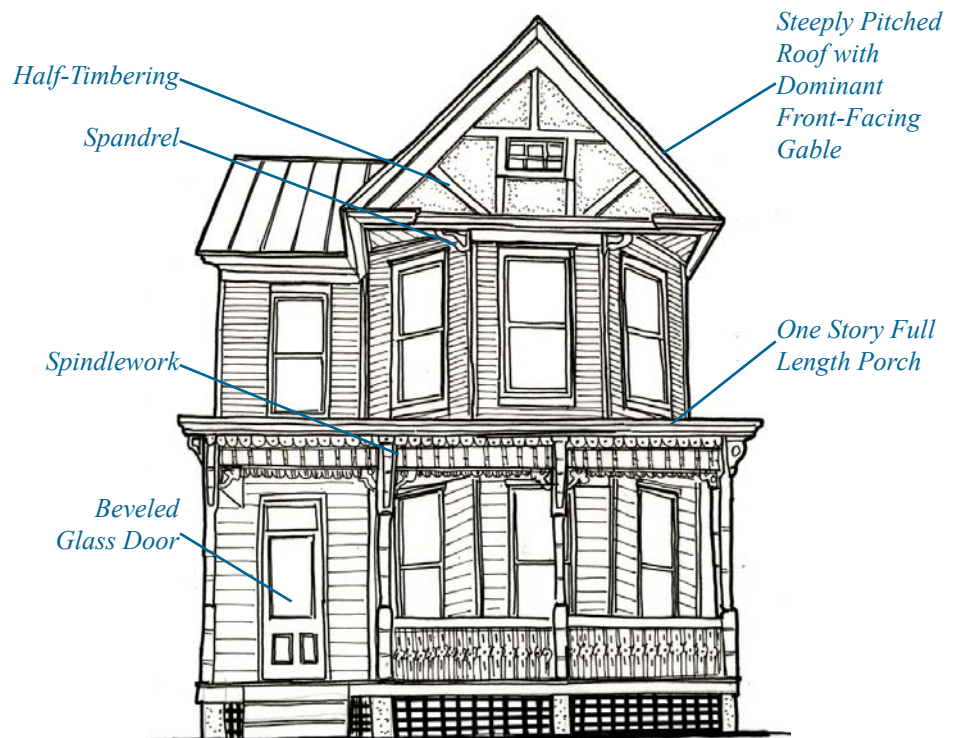
Free Classic Subtype

windows, and siding, which were applied directly in various combinations to an asymmetrical **façade**. Additionally, light wood frame construction (such as **balloon framing**) was replacing heavy timber construction as a standard building practice, which allowed irregular-shaped, asymmetrical floor plans for the first time. The prevalence of the Queen Anne in Roanoke, mostly in the older Downtown neighborhoods, is directly related to the building boom Roanoke experienced in the late nineteenth to early twentieth century. Given the nationwide popularity of the style during this period, coupled with the availability of building components by rail, and the shift in building techniques toward the balloon frame, the Queen Anne has a strong presence in Roanoke's older neighborhoods.

The Queen Anne will generally fall under one of two subtypes, the Spindlework or the Free Classic. The Spindlework subtype is easily recognizable with its delicate turned porch supports, turned or flat sawn **balusters** and 'lacy' woodwork, commonly referred to as '**gingerbread**'. This woodwork is commonly seen as ornamentation on porches, **gable ends**, and beneath **bay** window overhangs. The Free Classic subtype is recognizable by the use of classical **columns** often grouped in pairs of two or three. The columns may either be full porch height or raised on stone or brick piers. Other classical details, such as **Palladian** windows or **dentil** moldings are also common.

Essential Elements

- Steeply **pitched** irregular roof; often includes dominant front-facing **gable**, and complex shape.
- Asymmetrical façade with partial, full-length, or wrap around porch, which is usually one-story high and extended along one or both side walls.
- Picturesque **massing** with **bays**, towers, overhangs, and wall-projections.
- **Beveled, etched** or stained glass in doors and **feature** windows.
- Decorative detailing such as **spindlework**, **half-timbering**, classical **columns**, patterned shingles, **finials**, spandrels, and **brackets**.



Spindlework Subtype

Massing & Roof Forms

The Queen Anne style is well-known for its complex *massing* featuring a variety of *hipped*, *gabled*, and intersecting-gabled roofs. Three main types of massing forms can be found in Roanoke; rectangular, L-shape, and square. Each form of massing can be found in both one-story and two-story variations.



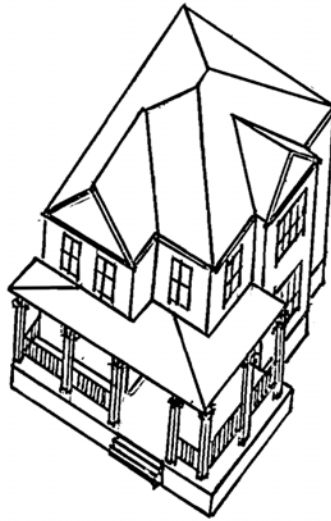
Rectangular Massing:

Houses with rectangular massing feature steeply *pitched* gable-front roofs ranging from 8:12 to 12:12. Full-width hipped porches are added on the front.



L-Shaped Massing:

An L-shaped massing form features a narrow, front-gabled wing facing the street, which is typically two-fifths that of the main body. The main body is a side-gable wing, which consists of the remaining three-fifths of the dwelling. A porch will usually extend across the main body, and sometimes wrap around the front-gabled wing as well. The front and side-gabled wings will typically have a 9:12 pitch.



Square Massing:

Houses with square massing feature a centered hipped roof with a front-gabled wing and a lower side cross gable. Roof pitches range from 8:12 to 12:12. Full-width porches extend across the façade.



Note: Roofs are often punctuated with dormers in a variety of shapes and sizes. Dormers were important sources of light in attics of upper-income Queen Anne houses as this was often the living space for servants. Large attic spaces are more often found on the larger hipped roofed Queen Anne as opposed to the intersecting gable.

Eaves



Modillions on a Free Classic Subtype



Brackets and Spandrels on a Spindlework Subtype

The **eave** is often boxed with a 12 to 16 inch **frieze** board. The Spindlework subtype will often include spandrels and **brackets** while the Free Classic subtype often features **modillions**, arches and/or **dentils**.

Wall Cladding

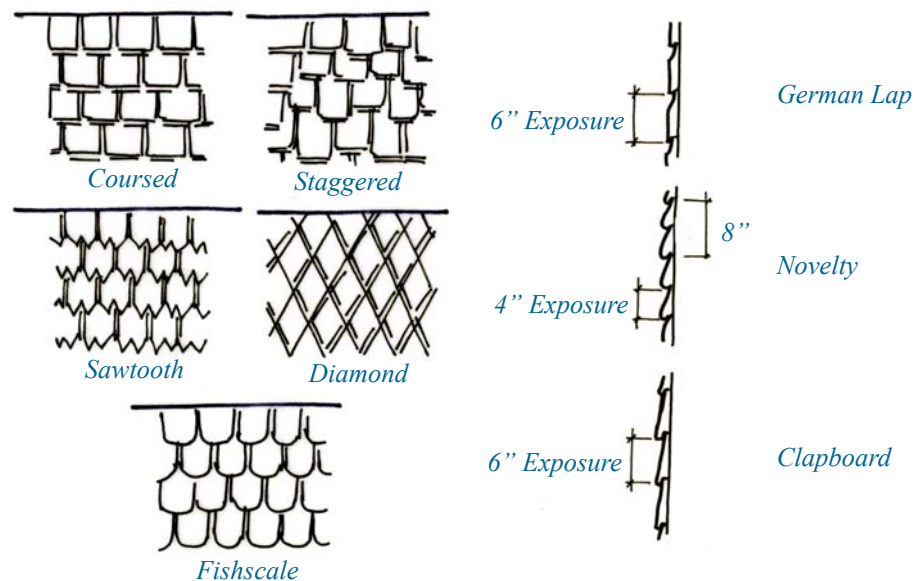


Coursed and Staggered Shingles



Combination of Novelty and German Lap Siding

Texture is a major decorative element of the Queen Anne homes, which displays an assortment of wall surfaces. A frame house might incorporate several different types of wood or masonry siding with **gable ends** featuring patterned shingles (fishscale, diamond, sawtooth, coursed, and staggered), **half-timbering** and other elaborate motifs. The Queen Anne has three distinct siding patterns: **German**, **Novelty**, and **Clapboard** siding. German siding has a 6 inches exposed face; **Novelty** siding has an 8 inches exposed face with the “apparent exposure” of 4 inches, and Clapboard siding has a 6 inches exposed face with a straight angular configuration. The most common combination of siding is Clapboard on the first level and Novelty on the second level. The Free Classic subtype often features various garlands, **swags**, and other decorative motifs that are derived from Greek and Roman traditions.



Porches



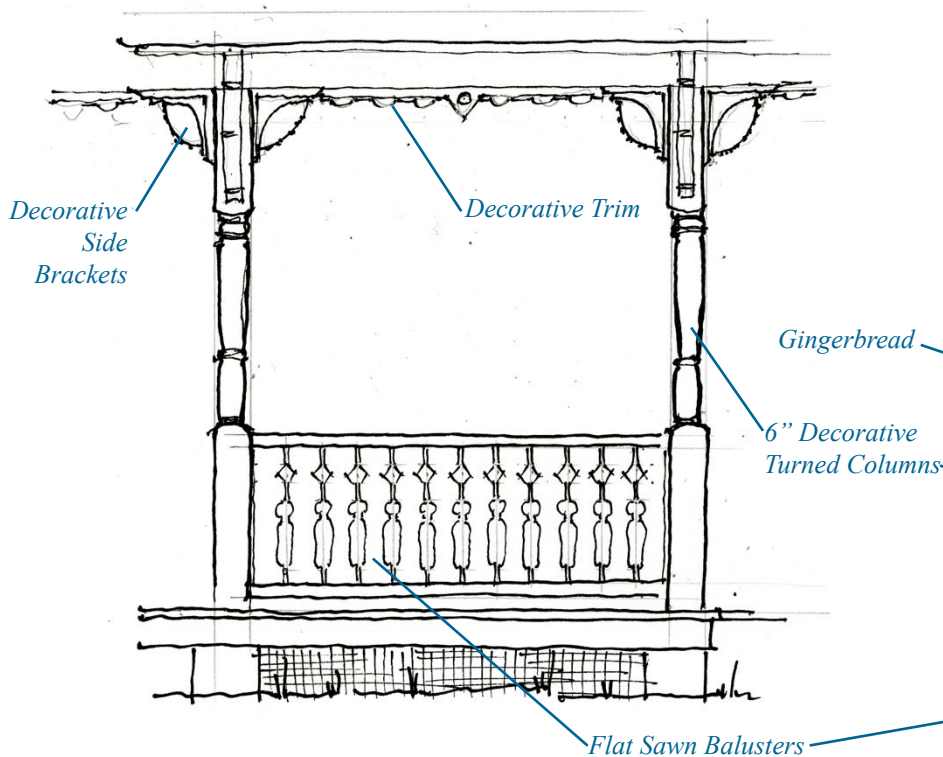
Paired Columns on Free Classic Subtype

During the Victorian era, the front porch was an important design feature and was treated as an outdoor room, often with houseplants, wicker furniture, and rockers; even parlor furniture and rugs were added when a party was planned. While many a summer afternoon and evening were spent in this outdoor living area, front porches were also built to be admired and punctuate an already asymmetrical façade. Expansive one-story, partial, or full-width porches that extend along one or both side walls with a minimum depth of 8 feet are common. Where a turret is present, the porch curves to follow its shape. Second-story porches may be present, while recessed porches are sometimes found in **gables**, second stories, or towers.

Gingerbread between Turned Posts on Spindlework Subtype



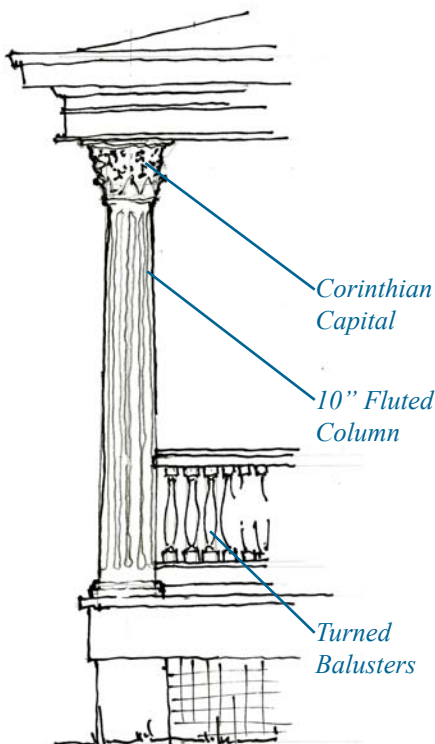
Spindlework Porch



The Spindlework subtype features decorative turned-wood **columns** (minimum 6 inch wide and 9 to 10 feet tall), **turned wood**, and flat sawn **balusters**, **gingerbread** in between the columns that feature side and projecting **brackets**.



Free Classic Porch



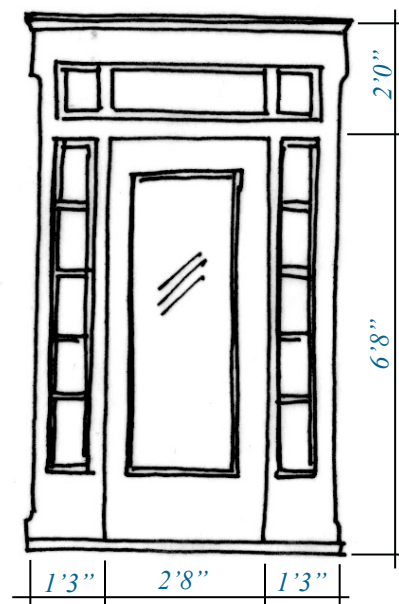
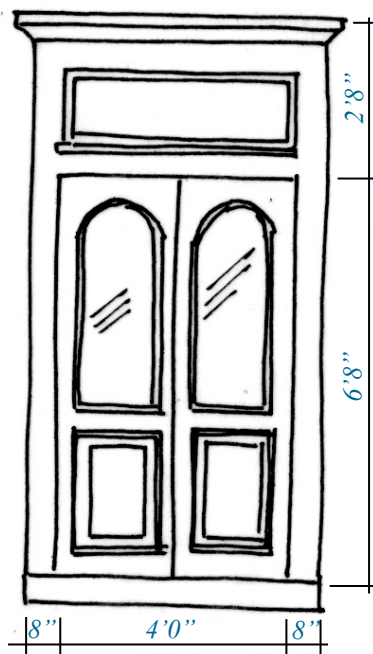
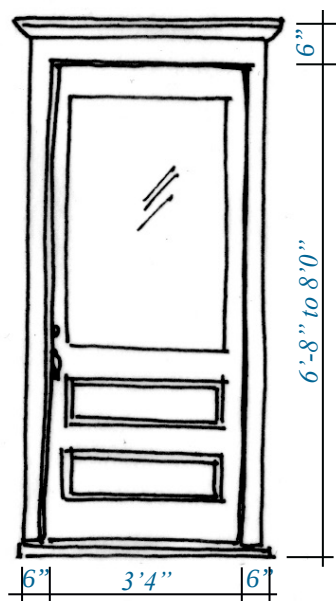
The Free Classic subtype focuses on classically-inspired **columns**, such as Tuscan, Ionic, or Corinthian columns which are often paired and mounted on pedestals. Full length columns are typically 8 to 10 inches in diameter and 9 to 10 feet tall while columns mounted on a pedestal are typically 8 inches in diameter. Porch roofs often feature a **pediment gable** over the entrance. **Balusters** are usually turned or square (2 inches in diameter) and spaced no more than 4 inches apart on center.



Free Classic Wrap Around Porch with Fluted Doric Columns, Pediment Gable, and Turned Balusters

Doors

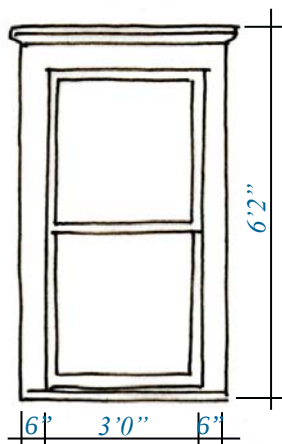
Glass is an elaborate feature on the Queen Anne with **beveled**, **etched**, and stained glass appearing in doors, **sidelights**, and **transoms**. A single large pane of glass is usually set into the upper portion of a door, which often features other incised decorative detailing. Half-light and multiple light doors are also common. Trim is typically 6 to 8 inches with a decorative cap.



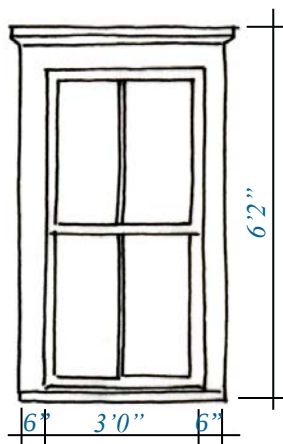
Typical Doors Found on the Queen Anne

Windows

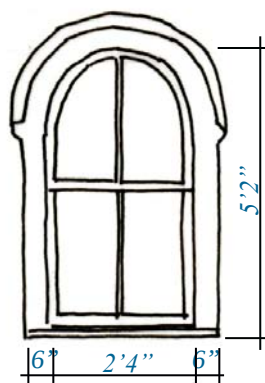
Vertical window **sashes** are typically one-over-one or two-over-two and are sometimes bound by smaller rectangular panes. Large, full-length façade windows often occur in groups. Many times stained glass **multi-light** “feature” windows are located at the stair landings. Shutters were rarely used on the Queen Anne. Trim is typically 6 inches in width with a decorative cap.



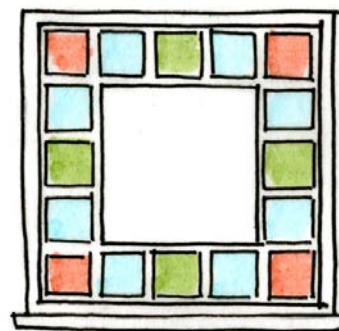
One-Over-One Double Hung Window



Two-Over-Two Double Hung Window



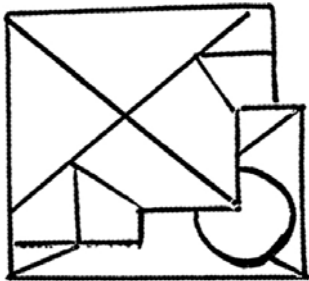
Two-Over-Two Arched Window



Feature Window (Various Sizes)

Turrets

Round, octagonal or square towers and turrets are staples of the Queen Anne, especially in the Free Classic subtype. These features are located at a front façade outside or inside corner.



Outside Corner Turret

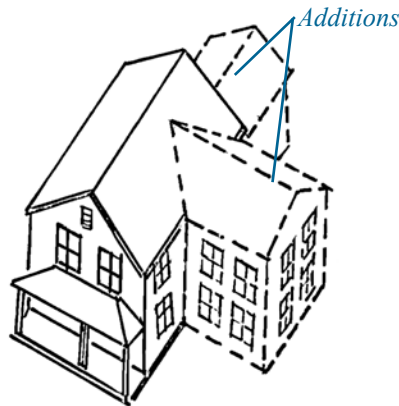


Octagonal Outside Corner Turret

Additions



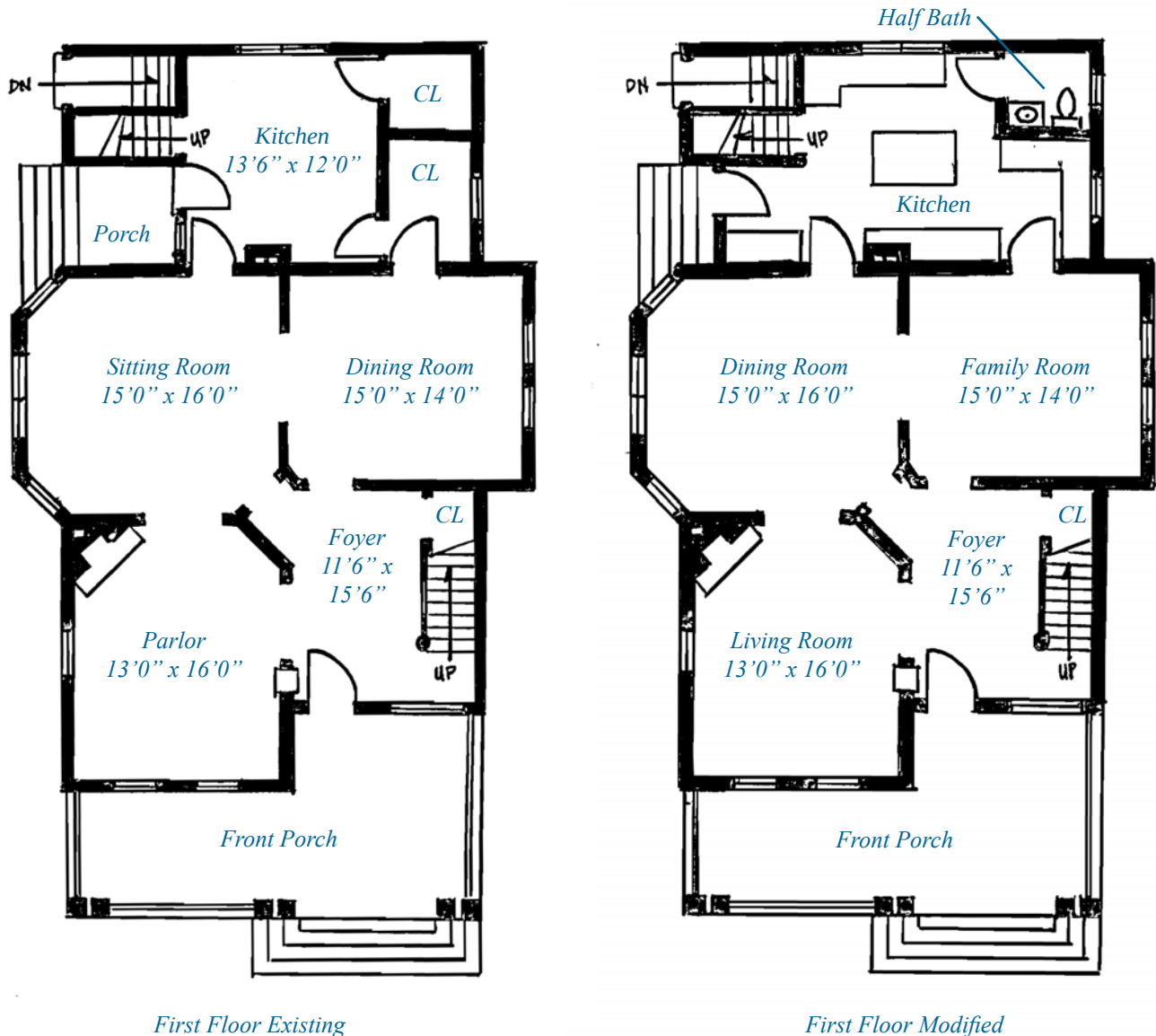
Side and Rear Additions to a Rectangular Queen Anne



Side and Rear Addition to L-Shaped Queen Anne

Most Queen Anne homes have large footprints that do not require an addition. Reallocating existing square footage and finishing attic space as shown below is often all that is needed to update a Queen Anne to modern expectations. However, if an addition is needed, it should be designed as a secondary element or wing that respects the overall **massing** and scale of the original house. Additions should never be larger or wider than the main residence; they should be located to the rear of the property to minimize visibility from the street. Roofing forms and materials on additions should match the roof of the main house, with steeply-**pitched gables** that maintain the characteristic asymmetry of a Queen Anne house. **Fenestration** patterns, as well as window and door types, on an addition should mimic what is found on the main house.

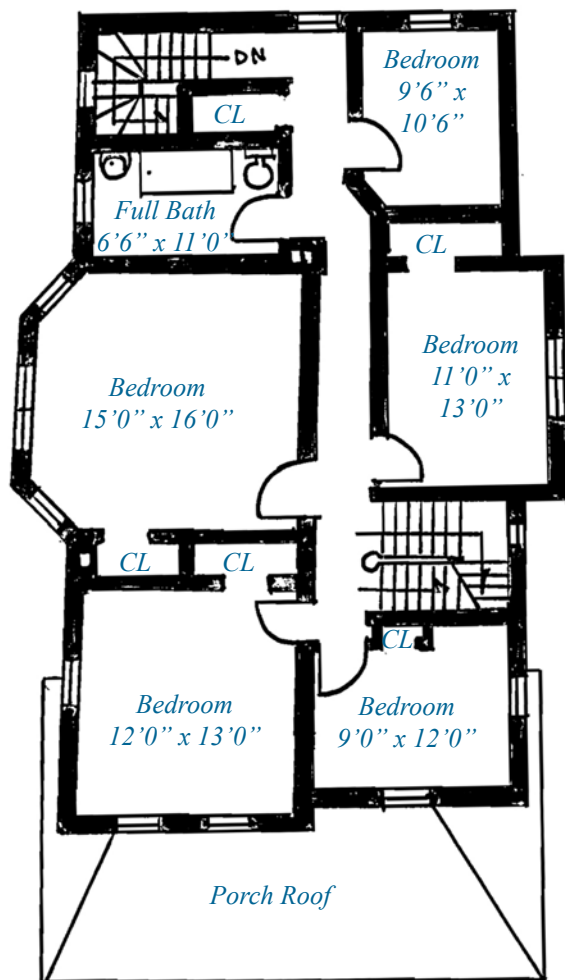
An addition should respect the “*gingerbread*” or classical stylistic influences that may be found on a Queen Anne. Similar exterior finish materials should be used wherever possible, and decorative millwork complement the original. A list of appropriate materials specific to the Queen Anne is provided at the end of this section. Additions should be designed and built so that the form and character of the primary residence will remain intact if the addition is ever removed. More information on additions can be found within the New Construction section of this document.



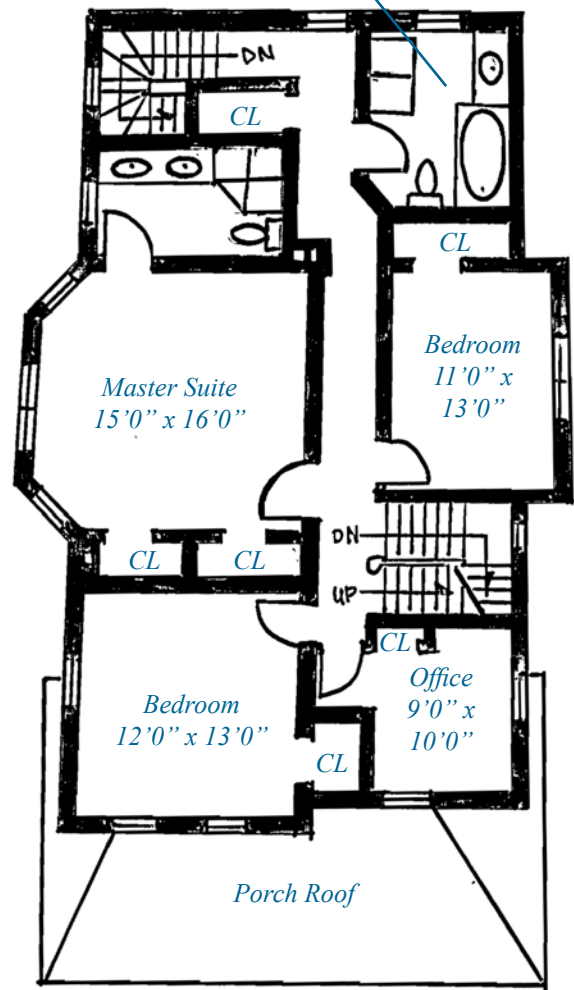
Reallocation of Existing Square Footage on a Square Queen Anne

**Finish Attic Space into Additional Bedrooms,
Media Room, or Recreation Room*

*Full Bath and Laundry
9'6" x 10'6"*



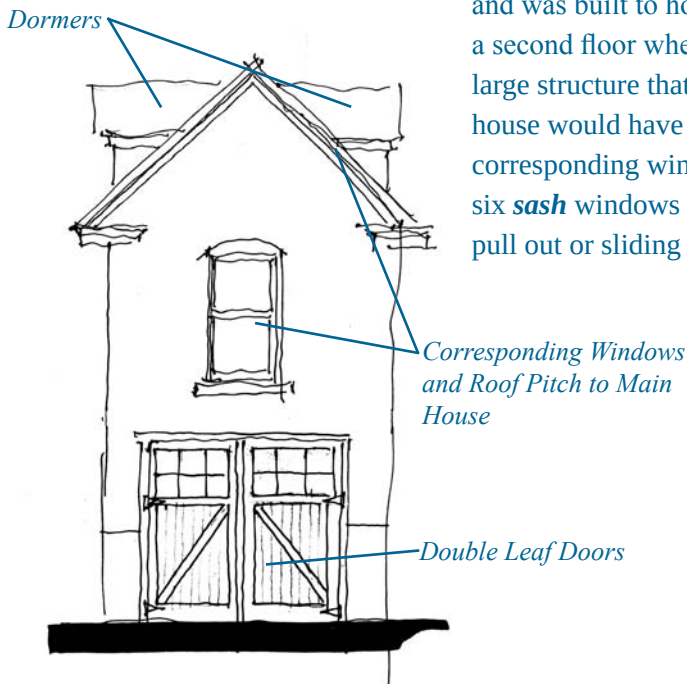
Second Floor Existing



Second Floor Modified

Reallocation of Existing Square Footage on a Square Queen Anne

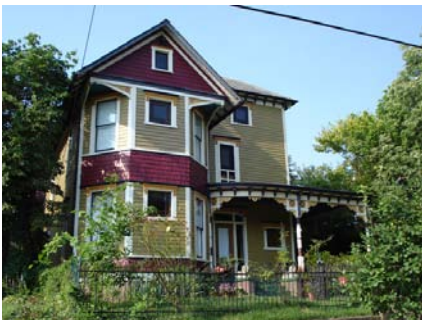
Carriage House



The carriage house served an important function during the Victorian era. The carriage house typically served the middle-to upper-income families and was built to house the horse and buggy (carriage) and often featured a second floor where a servant would live. The carriage house was often a large structure that mimicked the main house architecturally. The carriage house would have been built out of the same material as the main house with corresponding window types and roof *pitches*; if the main house had six-over-six *sash* windows then the carriage house did too. The doors were double-leaf pull out or sliding doors, often made of solid wood.



Painting a Queen Anne



Queen Anne houses were meant to be colorful. Architectural details are highlighted with dark vivid colors with contrasting hues: Greens, oranges, reds, maroons, grays, browns, as well as tans and olives are dominant colors. The walls of a Queen Anne house may be painted one color, while doors, window *sashes*, trim, and decorative shingles are painted other colors; five separate colors can be painted on a single house. If a Queen Anne displays both wood shingles and wood siding, then the shingles should be painted or stained a different color than the siding. It is important to emphasize the many textures of these highly ornate houses and the more ornate a house, the more paint colors can be chosen. Unpainted brick should never be painted as it could drastically alter the home's original character and traps moisture inside walls.

Maintaining Character Defining Features

Queen Anne houses remain an enduring architectural feature of Roanoke's older neighborhoods not only because they are stylish, but because they are well-built in terms of materials and construction. However, the same character-defining elements that make Queen Anne houses such a colorful addition to the landscape also make for a high-maintenance residence. Their complex roof designs, multiple chimneys, and windows demand ongoing attention.

Predominantly constructed of wood, Queen Anne houses and their machine-made architectural details - scrollwork, *brackets*, spindles - must be



painted to ward off exposure damage. Because the decorative elements of a Queen Anne are comprised of many individual pieces of wood, only damaged pieces should be repaired or replaced—preferably with wood. Wholesale replacement of architectural elements is not recommended. All windows should be maintained and repaired annually.

Porches are fundamental character-defining aspects of a Queen Anne house; they should be examined for signs of foundation damage that may be evidenced by sagging, cracking, or buckling, as well as rotting scrollwork and brackets. Wood porch **columns** and hand rails should be painted. Queen Anne porches should never be enclosed with siding, nor should they be removed or altered. Keeping gutters clean and functional will minimize the risk of water damage to porches.

Appropriate Materials



Pressed Metal Shingles



Staggered Shingles



Flat Sawn Balusters

- *Roofs:* Fiberglass shingles (architectural grade), cementitious shingles, slate and faux slate materials, standing-seam metal, and pressed metal shingles.
- *Wall Cladding:* Smooth finish brick. Wood or smooth finished fiber cement boards in **novelty** siding and lap siding with a 4 to 6 inch lap exposure. Decorative cut wood or fiber-cement shingles in fishscale, diamond, sawtooth, **coursed**, and staggered patterns.
- *Porch Ceilings:* Tongue-and-groove wood or composite boards, or beaded-profile plywood.
- *Columns:* Architecturally correct Classical proportions for the Free Classic subtype and details in wood, fiberglass, or composite material. Turned posts for the Spindlework subtype (minimum 6 inch stock) in wood, fiberglass or composite material.
- *Railings:* Milled wood top and bottom rails with square, turned, or flat-sawn **balusters** (Spindlework subtype only).
- *Doors:* Wood, fiberglass or steel with traditional stile-and-rail proportions, raised panel profiles, and **glazing** proportions, painted or stained.
- *Windows:* Wood, or aluminum-clad wood. Vinyl should only be used in conjunction with brick veneer (not in the H-1 or H-2 Historic Districts). True divided light or **simulated divided light** (SDL) **sash** with traditional exterior **muntin** profile (7/8 inch wide).
- *Shutters:* Shutters were not typically used on the Queen Anne style.
- *Trim:* Wood, composite, or polyurethane millwork.

Gallery of Examples

Spindlework Subtype



Gallery of Examples

Free Classic Subtype



American Foursquare (1900-1930)



Historical Origins



American Foursquare Kit Home from the Sears, Roebuck & Co. Mail-Order Catalog

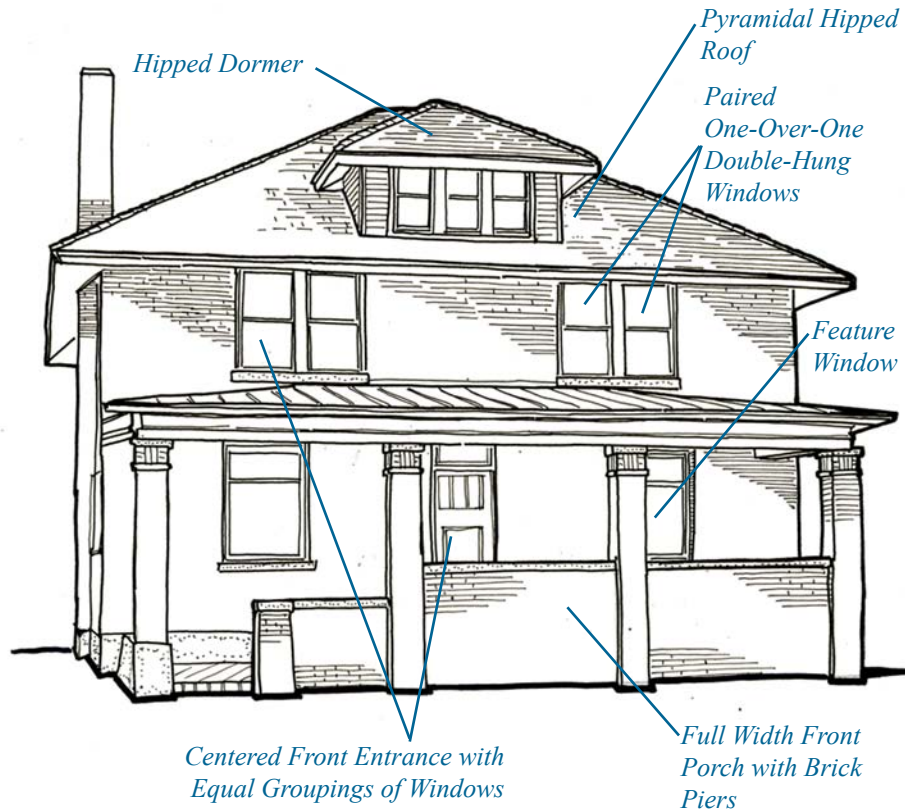
The American Foursquare began appearing on American streets—from Seattle to San Diego, Miami to New York, and here in Roanoke—around the turn of the twentieth century. This new style promised affordable, utilitarian housing for middle-class families trying to gain the most from a modest lot. Simplistic and practical, American Foursquares are one of the most common housing types found in Roanoke’s diverse neighborhoods.

The American Foursquare’s origins are rooted in the work of Frank Lloyd Wright, the American architect who shunned asymmetrical late-Victorian era pretension and pioneered a humbler, boxier, more down-to-earth alternative for domestic architecture.

Pattern books and mail-order catalog companies such as Sears, Roebuck & Co., and Aladdin Houses helped promote Wright’s new “Prairie” vision by offering kit homes that included American Foursquare house plans. The pieces were trucked or shipped by boxcar to cities across the country, which helps explain why American Foursquares were built in neighborhoods near rail lines.

Essential Elements

- Cubical-shaped, two-story house, square in plan and elevation.
- **Hipped** or pyramidal hipped roof with hipped, **gabled** or **pedimented** dormers on one or more sides of main roof.
- Deep, full-width or wrap around porch, one story in height, with significant structural components.
- Centered front entrance with equal groupings of windows on either side of both stories; or off-centered entrance with symmetrical upper story window arrangement.
- Craftsman or Colonial Revival influence present on doors, windows, porches, and **eaves**.



Massing & Roof Forms



Pyramidal



Hipped

The American Foursquare is characterized more by its simple box-like form and low-**hipped** roof, than its style, thus gaining its name from a straightforward floor plan of four rooms on each level. The standard American Foursquare truly is square in form often measuring 28' x 28', 29' x 29', or 30' x 30'. The roof is either hipped or pyramidal hipped with a hipped, **gabled** or **pedimented** dormer on one or more sides with a **pitch** ranging from 6:12 to 8:12. The roof is typically accented with a wide **eave**.

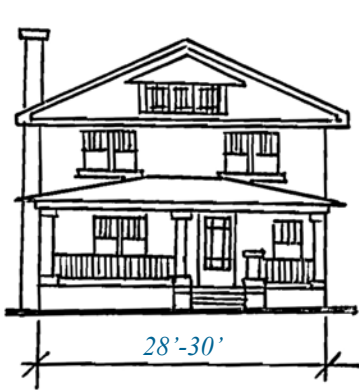
The American Foursquare is always two stories tall. Window and door composition on the front façade typically consists of two windows (sometimes paired) and a centered or off-centered door on the first floor, two windows (sometimes paired) on the second floor and a centered dormer in the roof. The American Foursquare typically has an exterior end chimney projecting through the eaves.



Gabled Dormer



Hipped Dormer with Exposed Rafters



Wall Cladding



Diapering with Soldier Course Above



Combination of Brick and Shingle Siding

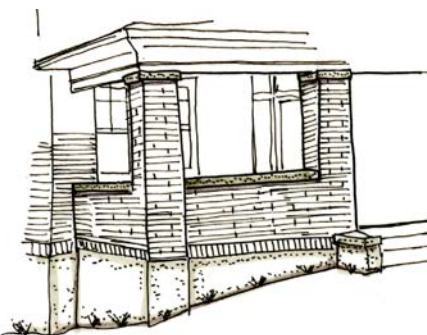
Walls were almost always laid in brick. Occasionally, decorative geometric patterns called **diapering** were used with darker brick highlighting the pattern. Many American Foursquares feature a horizontal band of vertical bricks (a **soldier course**) at the roof wall junction. Wood siding (4 to 6 inch exposure), wood shingles and stucco were often used to accent the second story and dormer windows.

Porches

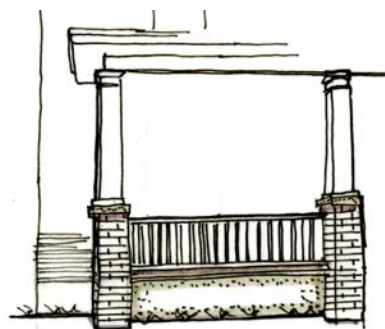


A full-length, one-story front porch is a widespread element of the American Foursquare. The porch often extends to one side as either a wrap around porch or as a **porte-cochere** for parking vehicles. American Foursquare porches are typically accessed by concrete steps that match the foundation with flanking square brick posts.

Because most American Foursquares are brick, most porch supports are 12 inch square brick posts of full height. Brick knee-walls capped with concrete **coping** usually span between the brick posts. Other variations will feature a brick pier with tapered wood posts (10 to 12 inches wide) and wood railings with 2 inch square **balusters**.



Brick Piers with Knee-Wall Capped with Concrete Coping



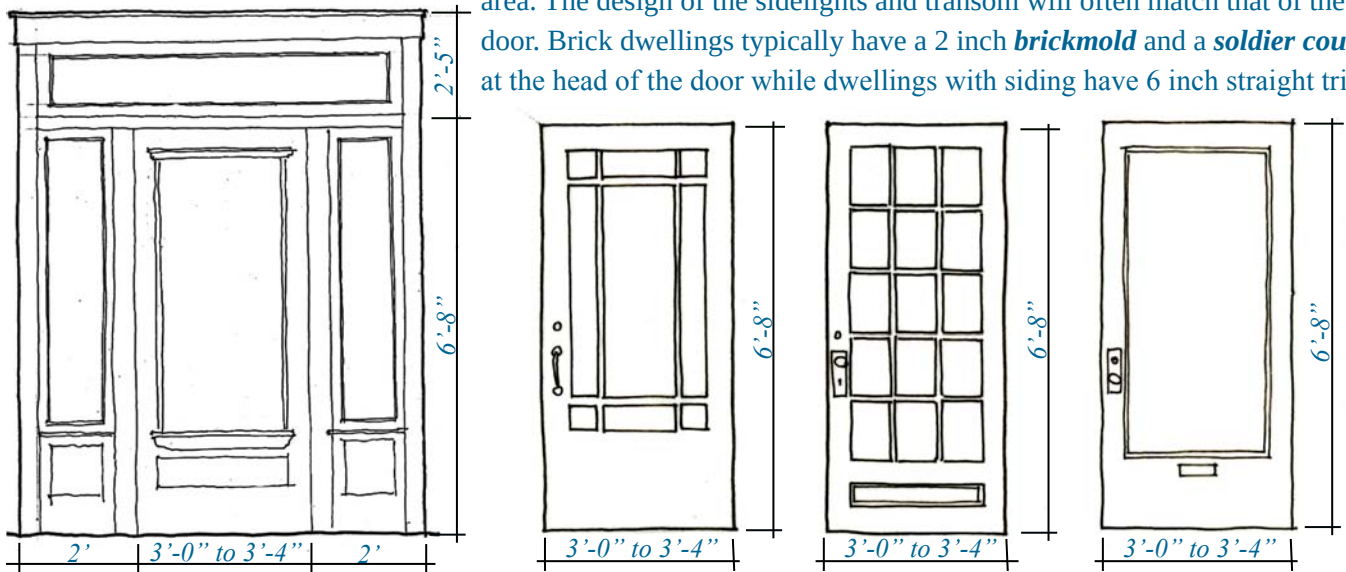
Tapered Post on Brick Pedestal with Wood Railings



Brick Piers with Wood Railings

Doors

The American Foursquare door is similar to other front doors of the 1920s with rectangular-shaped glass and raised wood panels. **Sidelights** and a **transom** often accent the front door while allowing more light into the living area. The design of the sidelights and transom will often match that of the door. Brick dwellings typically have a 2 inch **brickmold** and a **soldier course** at the head of the door while dwellings with siding have 6 inch straight trim.

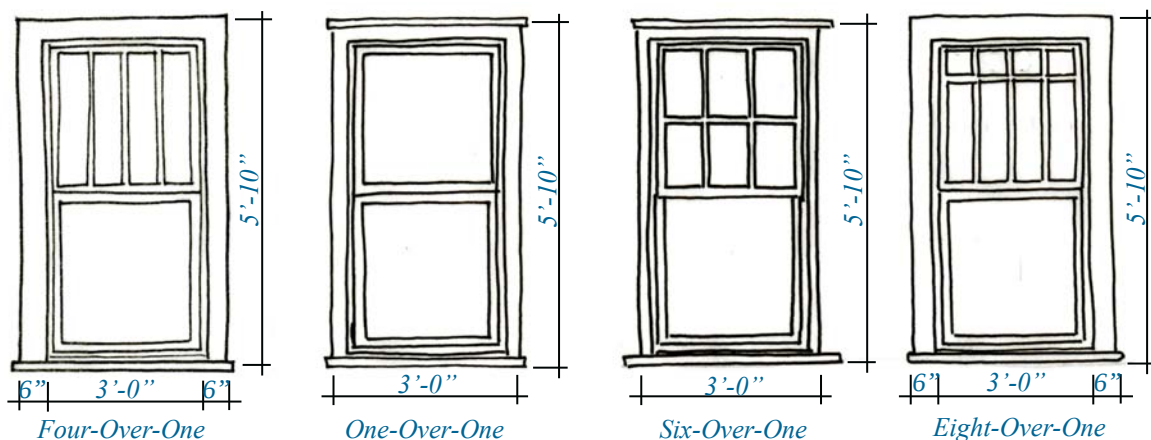


Typical Doors found on the American Foursquare

Windows

Paired, **double-hung** wood windows with four-over-one **sashes** typify the American Foursquare. Other common window sash types include a one-over-one or a six-over-one double-hung window. Sometimes decorative six or eight-over-one windows were used. Brick dwellings typically have a 2 inch **brickmold** and a **soldier course** at the head of the window while dwellings with siding have 6 inch straight trim. Shutters were rarely used on the American Foursquare.

Window placement reflects the American Foursquare floor plan. For example, sets of double or triple windows, and in some instances a **bay** window, on a side elevation will denote the first floor living room/dining room or a second floor master bedroom. A small window between floors will light the staircase, while a small second floor window located between larger windows indicates a bathroom or closet.



Stylistic Influences

The modest American Foursquare design lent itself to changing architectural tastes effortlessly and inexpensively. Thus an American Foursquare in Roanoke is often decorated with stylistic features from either the Colonial Revival or the Craftsman styles:



Colonial Revival Influence

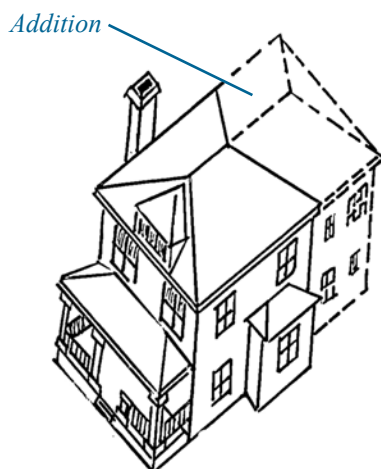
- **Pedimented gable** over a porch entry.
- Classical **columns**
- **Cornice** with **dentils** or **modillions**.
- Dormer with a **Palladian**-style window.



Craftsman Influence

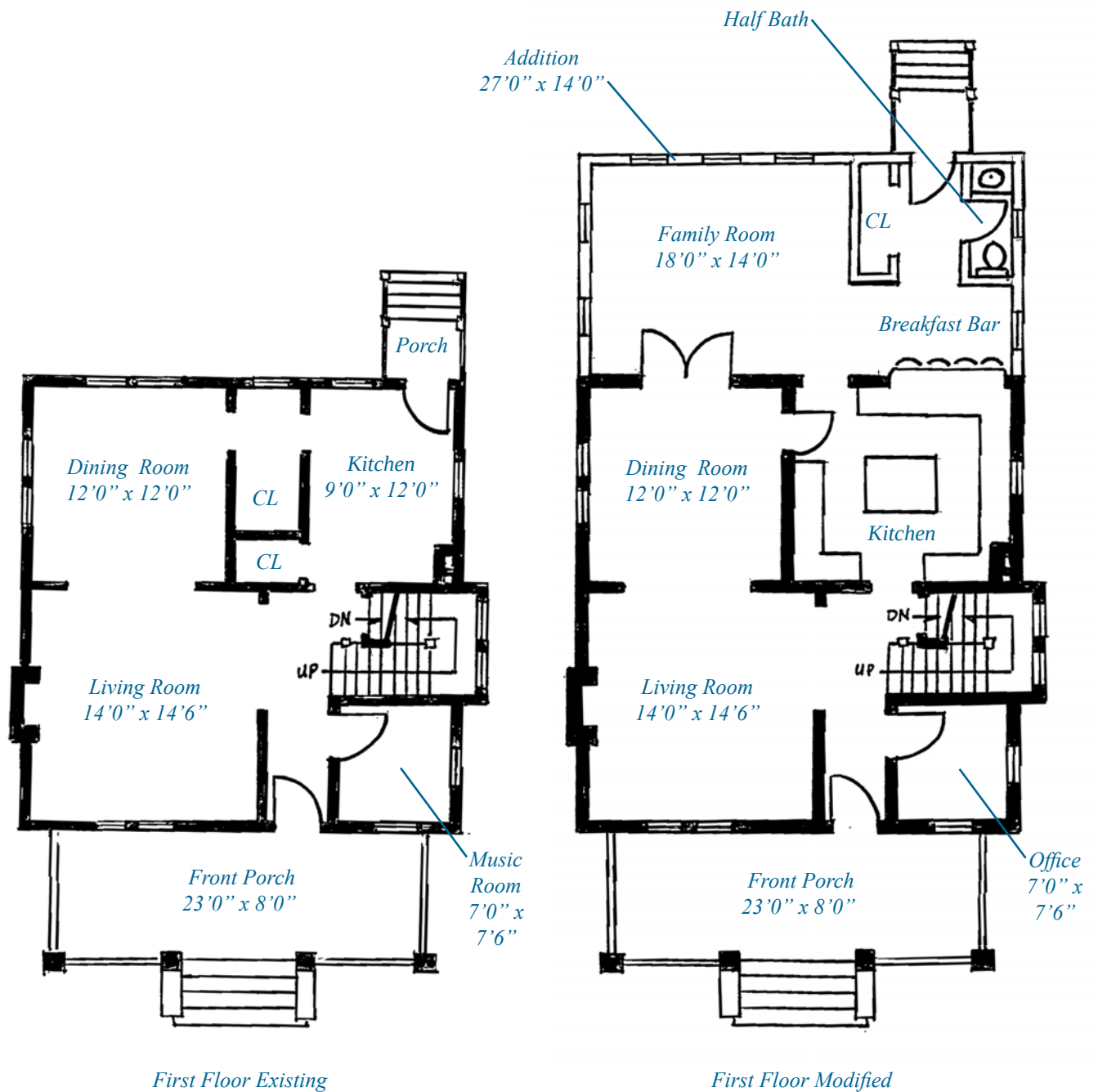
- Low-**pitched** roof
- Tapered posts
- Wide **eaves** with exposed **rafter tails** or **knee braces**.
- Large **gabled** or shed dormers with exposed **rafter tails** and braces.

Additions

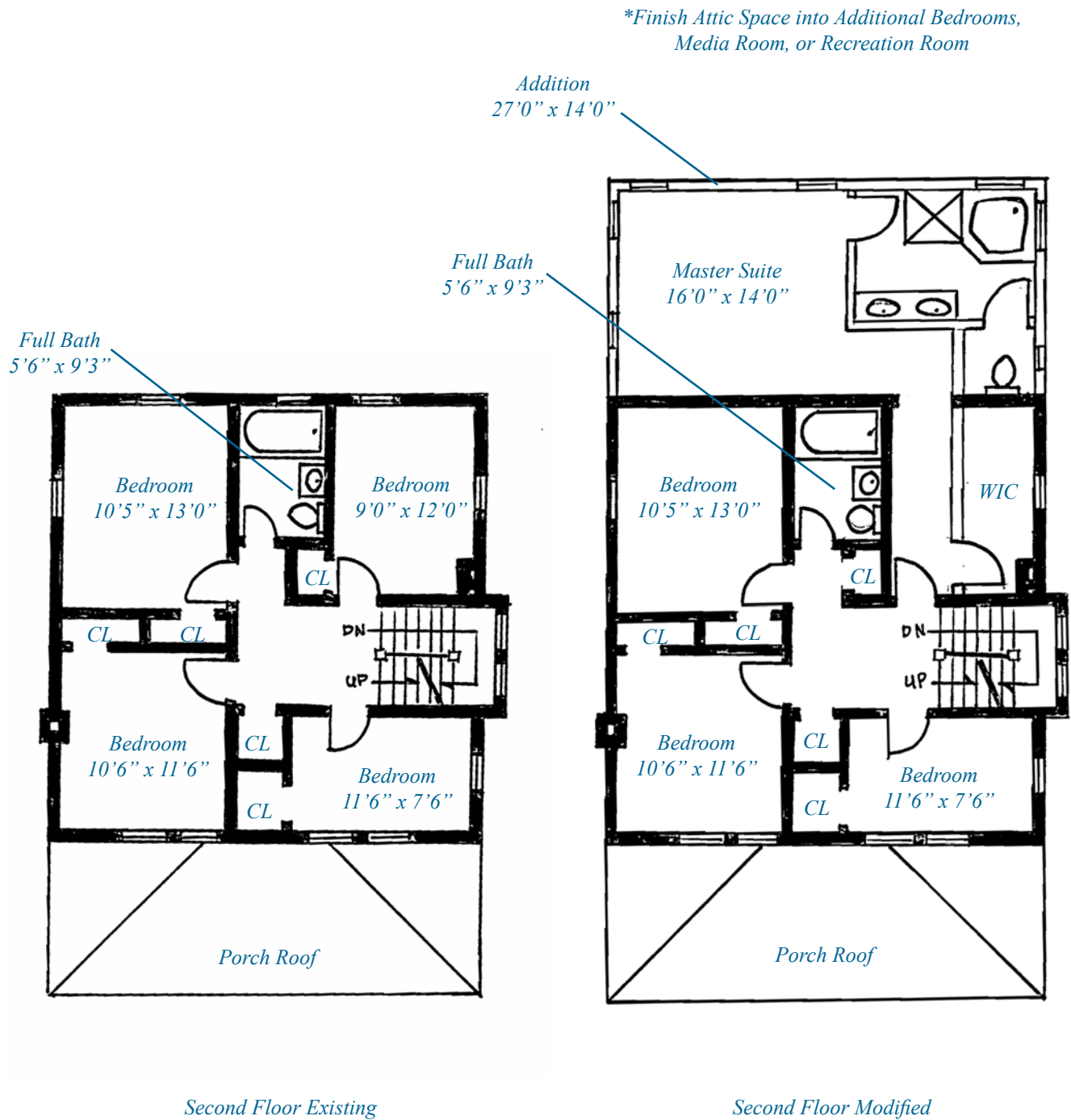


New additions to American Foursquares should be designed as secondary elements or wings that are compatible with the overall **massing** and scale of the original house. An addition should never be larger or wider than the main residence. The most appropriate location for an addition is to the rear of the property to minimize visibility from the street. Additions should be designed and built so that the form and character of the primary residence will remain intact if the addition is ever removed.

An addition should respect the stylistic influences that may be found on an American Foursquare. Similar exterior finish materials should be used whenever possible. A list of appropriate materials specific to the American Foursquare is provided at the end of this section. Roofing forms and materials should match those of the original structure if possible, with low-**pitch** roofs that are subordinate to the primary roof line. Windows should be similar to the original in type and style, employing wooden **double-hung sash** or **casement** windows as necessary. More information on additions can be found within the New Construction section of this document.



Reallocation of Existing Square Footage and Addition to an American Foursquare



Reallocation of Existing Square Footage and Addition to an American Foursquare

Garages and Porte-Cocheres



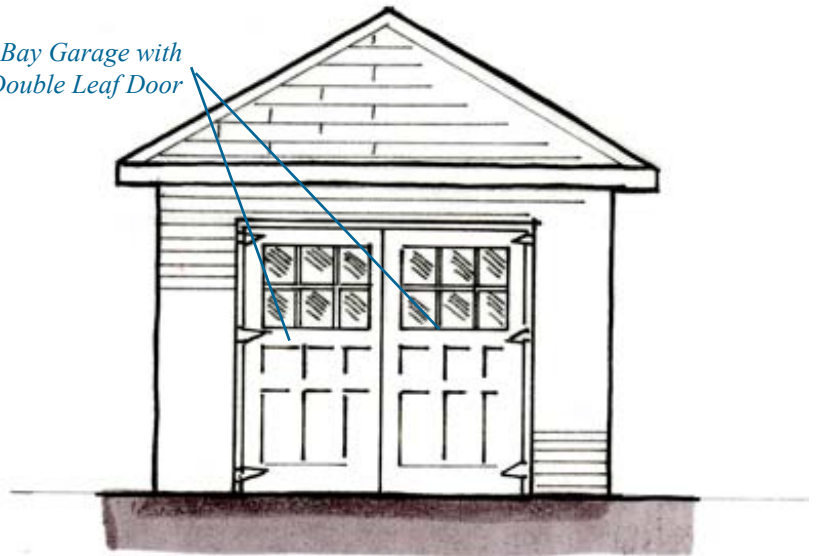
Two Bay Garage with Sliding Doors



Porte-Cochere Accessed by Double Strips of Concrete

Like other early 20th-Century residences, American Foursquare houses had matching garages; most garages were one **bay** wide, while some featured two bays divided by a centered brick post (as opposed to one wide door that is common today). The garages were often brick that matched the house with double-leaf doors or sliding doors. The roof **pitch** is usually lower than the main house. The garages were located off the rear corner of the house at the end of double strips of concrete. Vehicles were also parked under a **porte-cochere**.

One Bay Garage with Double Leaf Door



Painting an American Foursquare

Soft colors such as white or ivory should be used on the American Foursquare's wood **sashes**, **eaves**, and trim. Soft earth tones such as brown, yellow, and green should be used on siding and shingles. Unpainted brick should never be painted as it could drastically alter the home's original character and trap moisture inside walls.

Maintaining Character Defining Features



Roanoke's stock of American Foursquares is nearly one hundred years old. This longevity attests to the sturdiness of construction and craftsmanship that made these houses an American tradition. Despite their durability, homeowners should take a few simple maintenance steps to preserve the character-defining elements that add richness to local American Foursquares.

The symmetrical **massing** for which the American Foursquare is named is one of the most important architectural features to maintain. A simple insensitive window replacement can impact the house by skewing its façade proportions. Because exterior architectural elements are character-defining features of an American Foursquare, their ongoing maintenance is essential to preserving the historic significance of a building.

Doors and windows are among the most highly visible features of any residence. All windows should be maintained and repaired annually. Windows located beneath the full-width porches are always protected from the sun and

rain and rarely require replacement. Porches and *porte-cocheres* are fundamental aspects of an American Foursquare and should be maintained and repaired annually. Front porches should never be enclosed with siding, nor should they be removed or altered. Unpainted brick should never be painted.

Appropriate Materials



- *Roofs:* Fiberglass shingles (architectural grade), cementitious shingles, slate and faux slate materials, and pressed metal shingles.
- *Wall Cladding:* Smooth finish brick. Wood or smooth finished fiber-cement boards in *novelty* siding and lap siding with a 4 inch to 6 inch lap exposure where appropriate on wood clad houses.
- *Porch Ceilings:* Tongue-and-groove wood or composite boards, or beaded-profile plywood.
- *Columns and Posts:* Solid brick posts or brick piers with tapered square posts. Architecturally correct proportions and details in wood, fiberglass, or composite material; as appropriate to the porch type.
- *Railings:* Milled wood top and bottom rails with thick square *balusters* (2" x 2" nominal dimension).
- *Doors:* Wood, fiberglass or steel with traditional stile-and-rail proportions, raised panel profiles, and *glazing* proportions.
- *Windows:* Wood, or aluminum-clad wood. Vinyl clad windows (generally not allowed in the H-1 or H-2 Historic Districts) should only be used in conjunction with brick veneer. True divided light or *simulated divided light* (SDL) *sash* with traditional exterior *muntin* profile (7/8 inch wide).
- *Shutters:* Shutters were not typically used on the American Foursquare and should not be added embellish the exterior.
- *Trim:* Wood, composite, or polyurethane millwork.



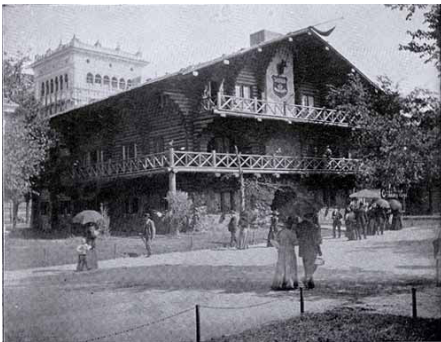
Gallery of Examples



Bungalow (1910-1940)



Historical Origins



The Idaho Building
Photograph Courtesy of St. Hubert's Isle



1893 Chicago World's Fair
Photograph Courtesy of Ithaca College

The word Bungalow comes from the Bengali word *bangla*, which is a small cottage with a veranda that was used in tropical areas where they had to cope with hot climates. The Bungalow has nineteenth century British and Dutch influences from Asian countries where shallow-***pitched*** roofs with wide overhangs and porches shielded the walls from the sun. This popular form was used in America before air conditioning became commonplace in the late 1940s and early 1950s.

A Bungalow called the Idaho Building premiered at the Columbian Exhibition at the Chicago World's Fair in 1893. Early developments began in California during the early 1900s by Charles Sumner Greene and Henry Mather Greene. They incorporated the influences of the British Arts and Crafts movement, which favored the use of natural materials, along with the avoidance of unnecessary, mass-produced ornamentation in architecture, furniture, and the decorative arts.

Magazines such as *The Architect*, *Ladies' Home Journal*, and Gustav Stickley's 1901-1916 *The Craftsman* promoted the bungalow as a modern house that embodied an honest, simpler lifestyle. Gustav Stickley, a furniture maker and architect who heralded the Arts and Crafts movement believed that



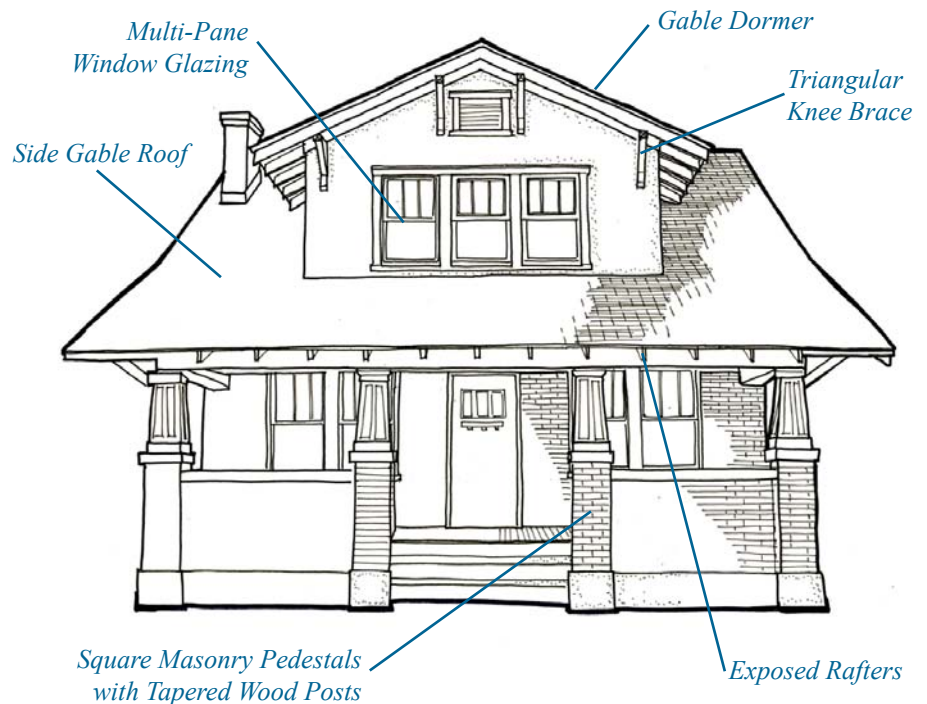
Arts and Crafts Home Located in Wasena

a house should be built in harmony with nature, have an open floor plan, built in bookcases and benches, and abundant natural light – all common features of the Bungalow. The house to the left is the only known example of a Stickley house in Roanoke.

Sears, Roebuck & Co., along with numerous other pattern book companies, published plans for the Craftsman Bungalow which spurred nationwide popularity of the design due in large part to its low cost and easy maintenance. The Wasena and Melrose-Rugby neighborhoods in southwest and northwest Roanoke contain a number of these homes. However, by the early 1930s, the Bungalow began to lose its appeal when the Colonial Revival movement gained momentum.

Essential Elements

- One-and-a-half story; simple horizontal lines.
- Low-**pitched** projecting roof with exposed roof **rafters** and triangular **knee braces** and a **gabled** or shed dormer.
- Prominent low, broad front porch supported by square masonry pedestals with straight or tapered wood posts; occasionally solid brick or stucco supports are found.
- Multi-paned windows and door **glazing** in a variety of geometric shapes.



Massing & Roof Forms

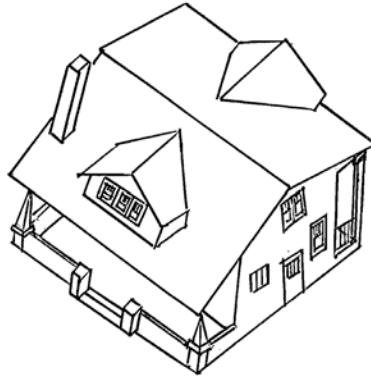


Intersecting Front Gables



Chimney

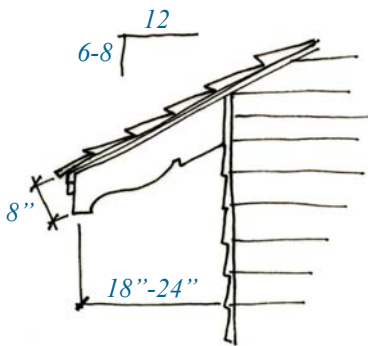
Though variations exist, the Bungalow is basically a **gable-roofed** cottage with a prominent front porch. Square or rectangular in plan, Bungalows are compact with either a side-gabled or front-gabled roof with wide **eaves**. The **pitch** of the main roof typically ranges from 6:12 to 8:12 and dominates the Bungalow's horizontal silhouette. A large single dormer with a gabled or shed roof typically is located on the main roof. An exterior end chimney usually projects through the eaves. The porch roof is slightly shallower with a 3:12 to 5:12 pitch. This shape sometimes varies with two intersecting low-pitched front-gables or a **hipped** or pyramidal roof.



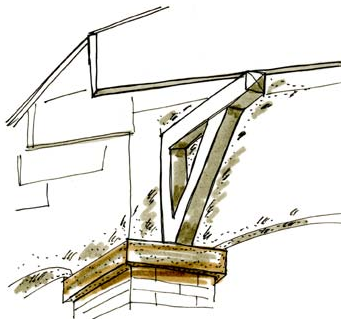
Side Gabled Roof with Gabled Dormer

Eaves

Triangular **knee braces** and deep overhanging **eaves** with exposed beam and **rafter tails** are Bungalow hallmarks. Although the predominate type of eave in the Bungalow style is the open eave with exposed rafters tails, eaves can also be boxed.



Exposed Rafter Tail



Triangular Knee Brace



Exposed Rafter Tails and Triangular Knee Braces

Wall Cladding

Masonry (stone, brick and cobblestone) and wood siding (with 4 to 8 inch exposure) are the major construction material used. Dormers and **gable ends** often feature wood shingles or stucco.



Wire Cut Brick



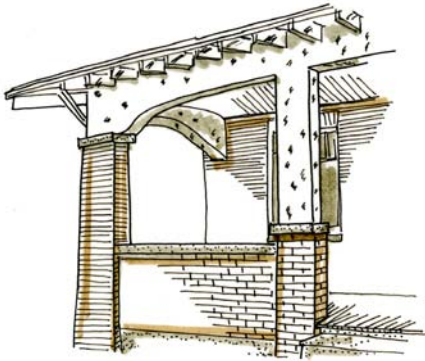
Wood Siding Paired with Shingled Dormer and Gable Ends



Brick Paired with Shingled Dormer and Gable Ends

Porches

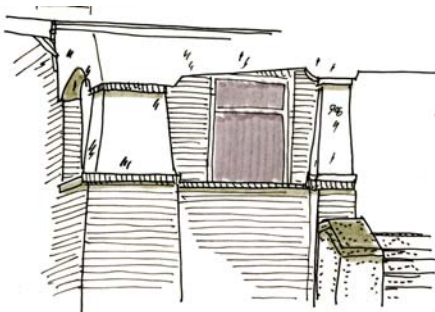
Bungalows typically have full-width front porches supported by a variety of porch supports that are unique to the Craftsman tradition. It is common to find massive brick pedestals with thick tapered wood **columns**; occasionally the columns will be paired on top of the pier. These piers and columns can also be constructed of brick, stone, concrete or a combination of materials, including stucco. Brick knee-walls capped with concrete **coping** usually span between the piers. Other variations will feature wood railings with 2 inch square **balusters** closely spaced together or a panel of shingles. Bungalow porches are typically accessed by concrete steps that match the foundation that sometimes feature flanking brick and concrete sidewalls.



Brick Pier and Stuccoed Post and Porch Entablature with Brick Knee-Wall Capped with Concrete



Brick Piers with Concrete Capping and Shingle Panel Railing



Brick Pedestal and Stucco Post with Brick Knee-Wall

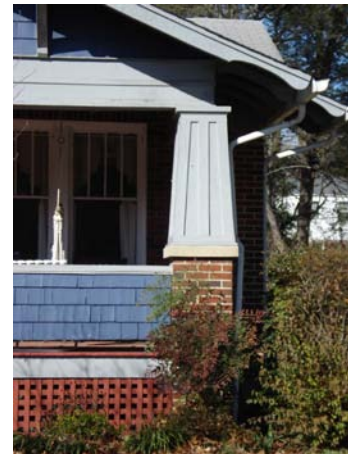
Brick Piers with Thick Tapered Wood Columns



Triangular Knee Brace

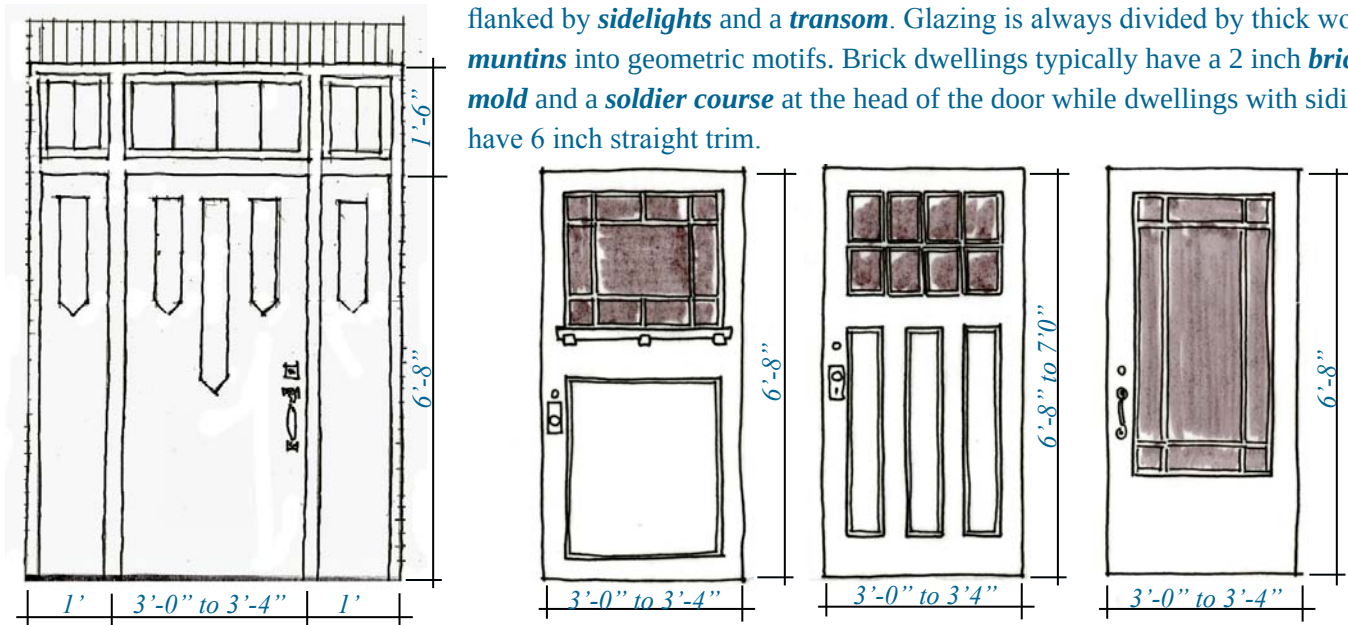
Steps with Flanking Concrete Walls

Shingle Panel Railing



Doors

Bungalows feature a variety of doors that reflect both the Craftsman and Prairie styles. In most cases, wood panel doors with upper **glazing** are flanked by **sidelights** and a **transom**. Glazing is always divided by thick wood **muntins** into geometric motifs. Brick dwellings typically have a 2 inch **brick-mold** and a **soldier course** at the head of the door while dwellings with siding have 6 inch straight trim.

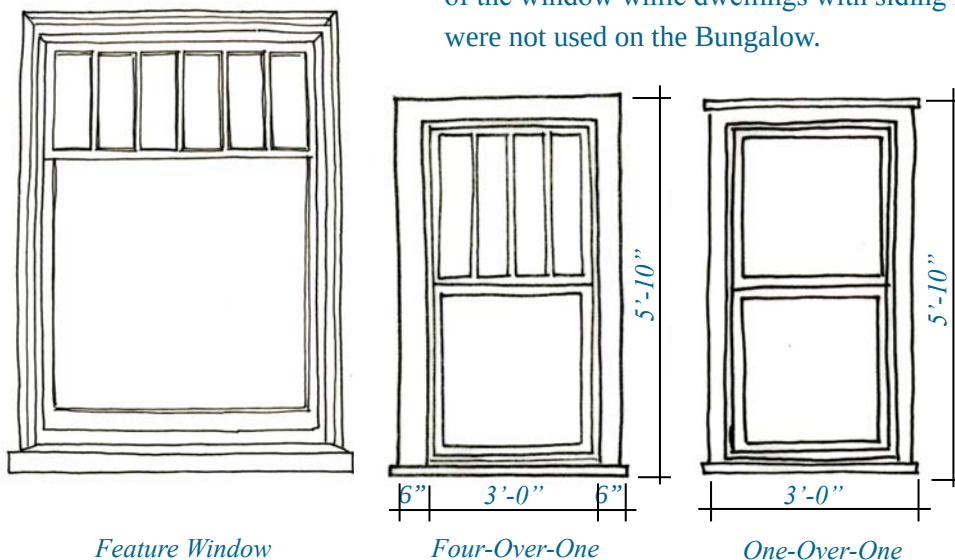


Typical Doors found on the Bungalow

Windows

Bungalows were designed to take full advantage of natural lighting, thus reducing the need for artificial light. Groupings of windows allow for ample interior lighting, as well as exterior views, which accounts for the array of paired or triple windows and **feature** windows that light Bungalows.

A variety of **multi-light double-hung** and **casement** windows occur on Bungalows. Three-over-one, four-over-one, and five-over-one double-hung windows are the most common window configurations. Sometimes casement windows that feature small panes divided into various patterns are used. Brick dwellings typically have a 2 inch **brickmold** and a **soldier course** at the head of the window while dwellings with siding have 6 inch straight trim. Shutters were not used on the Bungalow.



Feature Window

Four-Over-One

One-Over-One

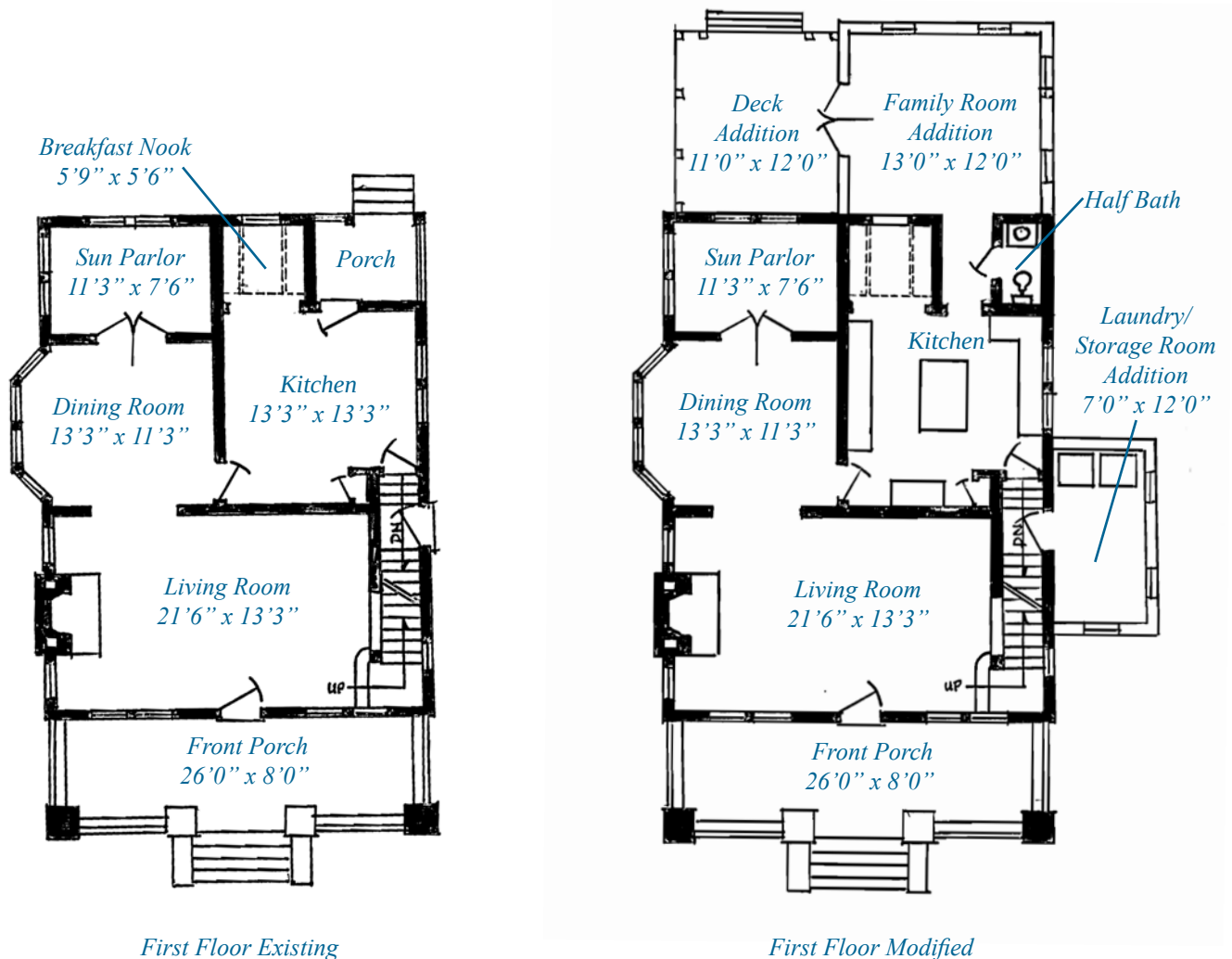


Three-Over-One Double Hung Windows with Decorative Dormer Window

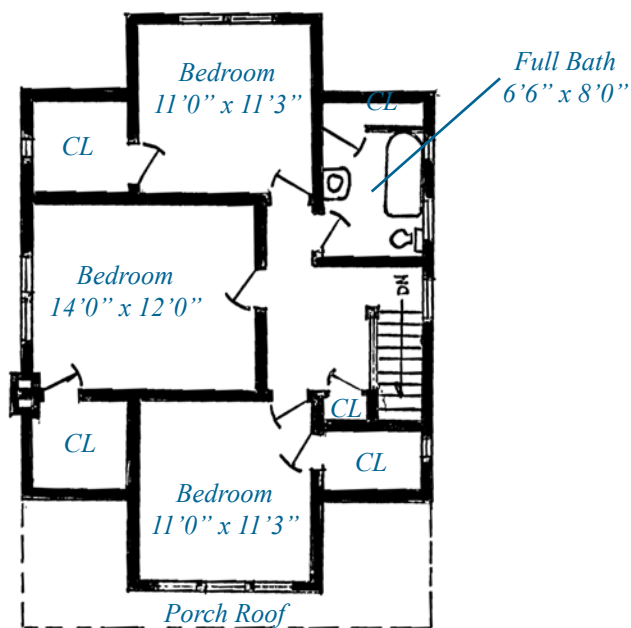
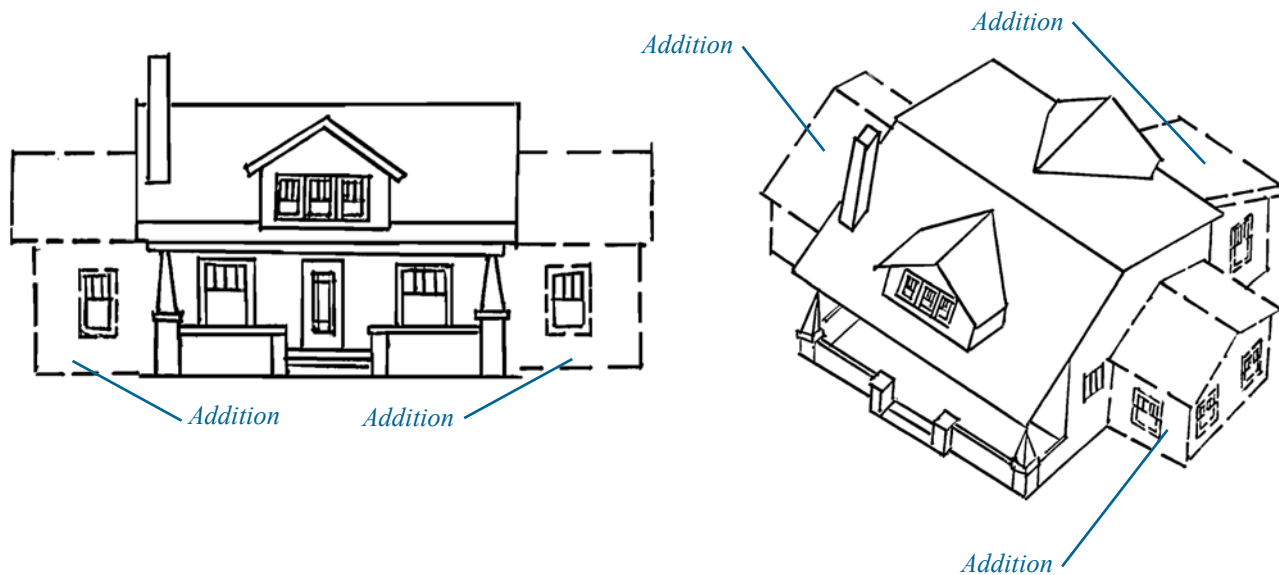
Additions

Additions can be sensitively located to the rear of the building or with smaller side wings. New additions should be designed as secondary elements that respect the overall *massing* and scale of the original house. An addition should never be larger or wider than the main residence. Additions should be designed and built so that the form and character of the primary residence will remain intact if the addition is ever removed.

An addition should respect the stylistic influences that are found on the Bungalow. Roofing forms and materials should match those of the original structure if possible, with *low-pitched* roofs that are subordinate to the primary roof line. Windows should be similar to original in type and style, employing wooden *double-hung sashes*. Similar exterior finish materials should be used when possible. A list of appropriate materials specific to the Bungalow is provided at the end of this section. More information on additions can be found within the New Construction section of this document.



Reallocation of Existing Square Footage and Addition to a Bungalow

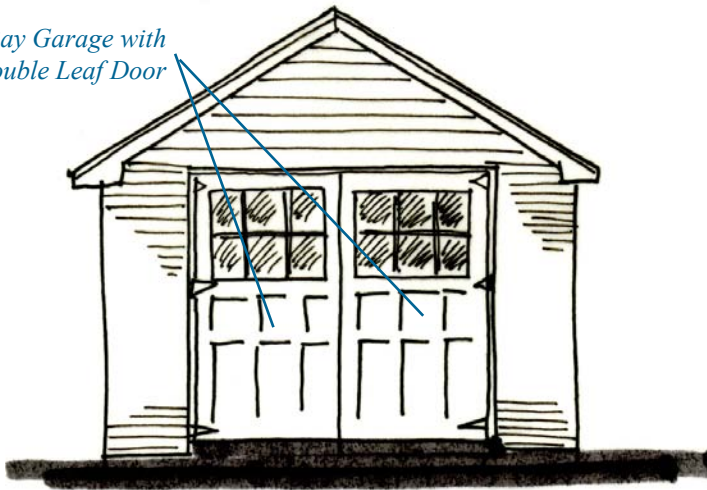


Second Floor Existing

Bungalow additions are most appropriate on the first floor as it is difficult to tie two-story additions into their unique roof forms. The unique roof forms of the Bungalow often allow for spacious rooms and closets that typically do not require expansion like many of the other architectural forms constructed during the same time period. The illustration to the left is an example of an unmodified second floor plan.

Garages

One Bay Garage with
Double Leaf Door



Like many other early twentieth century residences, Bungalow houses also had matching garages; most garages were one **bay** wide, just wide enough for one vehicle. The garages were often brick that matched the house with double-leaf wood doors that pulled open. The roof **pitch** is usually lower than the main house. The garages were located right off the rear corner of the house at the end of double strips of concrete.

Painting a Bungalow



Wood trim and features on the Bungalow were painted or stained colors that harmonized with nature. Bungalows used contrasting colors to accent their architectural features. For example, if the wood window **sashes** were painted white, contrasting colors such as deep browns or oranges were used on the window trim. Greens are also good colors for wood trim. Favorite colors for lap siding or stucco were pale yellows and ochres. Unpainted brick should never be painted as it could drastically alter the home's original character and trap moisture inside walls.

Maintaining Character Defining Features



Exposed Rafter Tails

One of the chief principles of Bungalow design was the importance of light and openness. This harmony between dwelling and nature takes the form of wide open porches, wood structural members and generous windows. The Bungalow's roots in the Arts & Crafts movement accounts for the prevalence of windows as character-defining features. As a result, Bungalows may feature an assortment of art glass and **casement** windows, as well as **double-hung** windows with distinctive **muntin** patterns.

Exposed **rafter tails** are signature details that embellish the **eaves** and dormers of every Bungalow, providing a rustic Arts & Crafts touch, and eliminating the **soffits** and fascia boards common on other house types. All too often the **eaves** of many Bungalows have been covered with vinyl or aluminum wrapping, obscuring an essential design feature. Since exposed **rafter tails** - which are made of wood - remain unprotected from the elements, they are vulnerable to the deterioration and accelerated aging common to exposed wood surfaces. Keep **rafter tails** painted and gutters unclogged to ensure the longevity of **eaves** and **rafter tails**. Finally, the front porch should never be enclosed with siding, nor should it be removed or altered.

Appropriate Materials

- *Roofs:* Fiberglass shingles (architectural grade), cementitious shingles, slate and faux slate materials, or clay tile with flat or barrel profile as appropriate.
- *Wall Cladding:* Smooth finish wood or fiber-cement boards, 4 to 8 inch lap exposure. Smooth finish or wire-cut brick in common **bond**. Light sand-finish stucco.
- *Porch Ceilings:* Tongue-and-groove wood or composite boards, or beaded-profile plywood.
- *Columns:* Solid brick posts or brick piers with tapered square posts. Architecturally correct proportions and details in wood, fiberglass, or composite material, as appropriate to the porch type.
- *Railings:* Milled wood top and bottom rails with thick square **balusters** (2" x 2" nominal dimension). Other variations are common.
- *Doors:* Wood, fiberglass or steel with traditional stile-and-rail proportions, raised panel profiles, and **glazing**.
- *Windows:* Wood, aluminum-clad wood, or vinyl (vinyl is not allowed in the H-1 or H-2 Historic Districts). True divided light or **simulated divided light** (SDL) **sash** with traditional **muntin** profile.
- *Trim:* Wood, composite, or polyurethane millwork.
- *Shutters:* Shutters were not used on the Bungalow.



Gallery of Examples



Tudor Revival (1890-1940)



Historical Origins



Hotel Roanoke

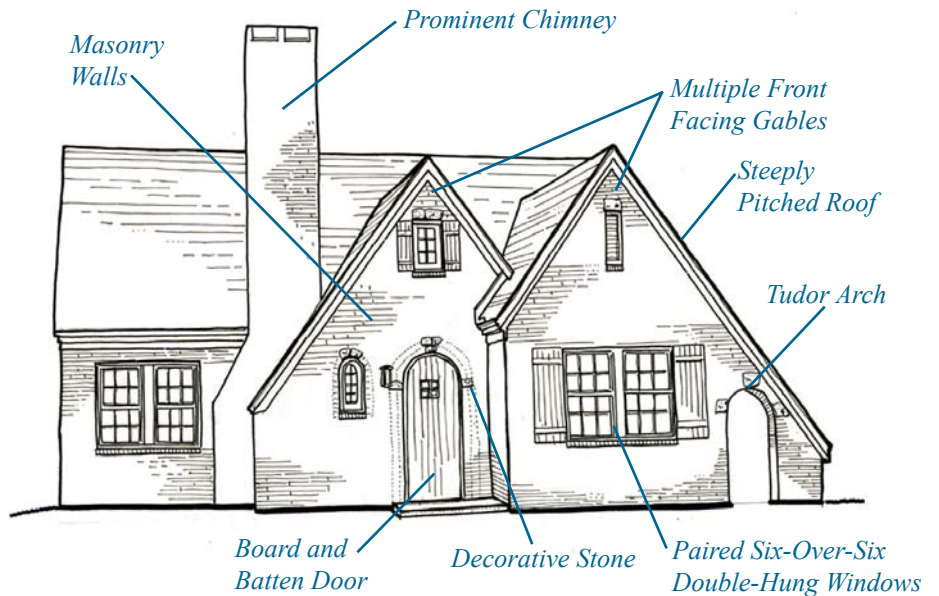
Photograph Courtesy of the Virginia Room

Arriving at the end of the Gothic movement, the original Tudor style thrived during the reign of the Tudor monarchs: from Henry VII in 1485 until the death of Elizabeth I in 1603. As English carpentry matured, prominent landowners shunned stone Gothic castles for more domesticated homes with brick, timber and stucco facades, and elegant oak-paneled rooms. The revival of the Tudor style was ignited by William Morris, a promoter of the British Arts and Crafts movement, in the late nineteenth century. The Tudor was based on broad reinterpretations of manor houses and folk cottages that dotted the English countryside. After World War I, the Tudor swept across American neighborhoods and was rivaled in popularity by the Colonial Revival.

The Tudor Revival stayed fashionable in Roanoke long after its appeal had been lost in other cities, a fact attributable to the prominence of Hotel Roanoke, whose Tudor Revival roof line and **half-timbering** remains a focal point of the City's skyline. However, following World War II, modernism and the American ranch house came into vogue and supplanted lively eclectic revival styles—such as Tudor—in Roanoke and around the United States.

Essential Elements

- Asymmetrical, irregular **massing**.
- Steeply **pitched** roofs; façade dominated by a chimney and one or more front facing **gables**.
- Stucco, masonry, or masonry-veneered walls.
- Tall, narrow windows, often in multiple groups and with multiple-pane **glazing**.
- Decorative **half-timbering** and stone.
- Heavy board and batten doors.



Massing & Roof Forms

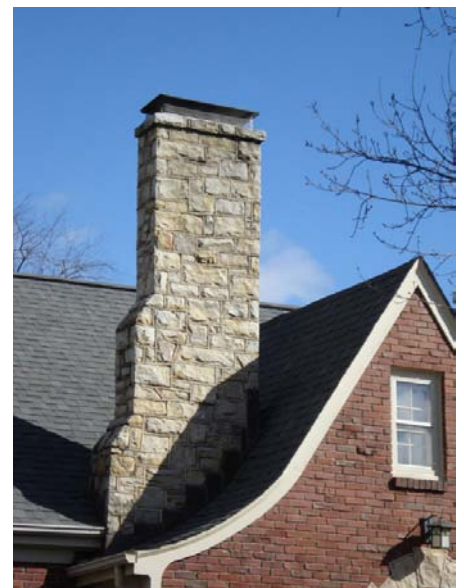


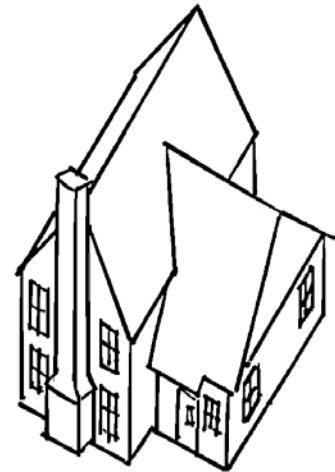
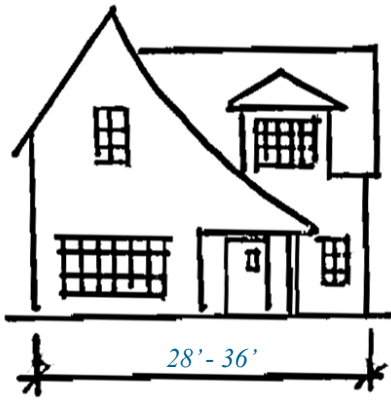
Dormer Window

A Tudor Revival house is one of the more recognizable styles in Roanoke, notable for its asymmetrical layout and high-**pitched** roof, which is often side-**gabled** and complex. Steeply-pitched, front-facing gables dominate an irregular façade.

Two main types of **massing** exist on the Tudor Revival; the basic L-shaped house and the broad front house. The roof of both types is always steep and will vary from 12:12 to 20:12. **Eaves** tend to be shallow with **boxed eaves** ranging from 4 to 10 inches and exposed **rafter tails** being 10 inches. Dormers are often present on these steeply pitched roofs to allow light into upper stories. Chimneys are usually placed prominently on the front or side of a house, sometimes in clusters.

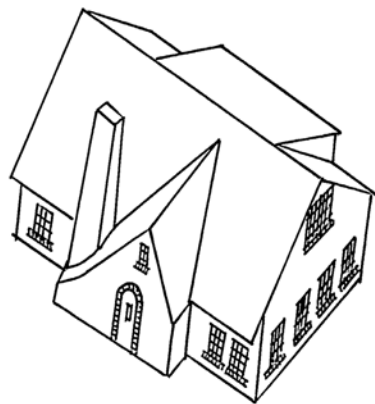
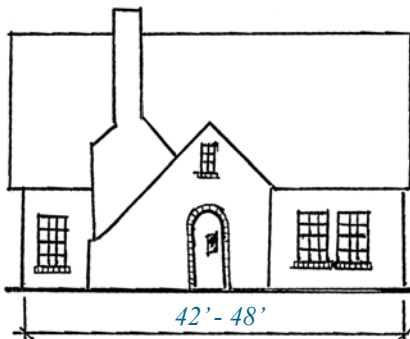
*Various
Tudor Revival
Chimneys*





L-Shaped Massing:

The L-shaped house has a two-story front-facing gable paired with a one-and-one-half story roof parallel to the street. The roof often extends over the entry to provide cover.



Broad Front Massing:

The Broad Front house has a one-and-one-half story side-gabled roof with a one-story covered shelter over the front door.

Note: The presence of an upper-story room that extends out above the lower level or entry is a defining feature of some Tudor Revival houses. When used, this technique shields the lower floor from the elements, and allows construction of larger houses on small lots in dense urban neighborhoods.

Wall Cladding



Patterned Stonework



Light Stucco Offset by Dark Timbers

Tudor Revival façades primarily consist of patterned stonework and/or brick work. Most Tudor Revival houses in Roanoke are wood framed covered with stucco, stone and/or brick veneers. Brick is often used on a first story, while stone, stucco or wood cladding is featured on principal **gables** or upper stories. The use of light stucco is often offset by dark exposed timbers (**half-timbering** and/or a **vergeboard**) in a variety of patterns that appear in gables or elsewhere on the façade. These timbers are rarely used as a structural device on Tudor Revival houses. Its use is nearly always decorative created by a veneer of thin boards and stucco applied to wire

Porches

Most Tudor Revivals omit the front porch, while some will feature a projecting **gable** that encompasses a round arched doorway with brick trim and stone ‘tabs.’ A small **portico** may also be used on more complex designs. A square or round brick stoop with brick steps with a wrought iron railing is common. Tudor Revivals will often feature a side or off-set porch, 8 to 12 feet in depth with a wide elliptical arched opening set under the main roof.



Projecting Gable



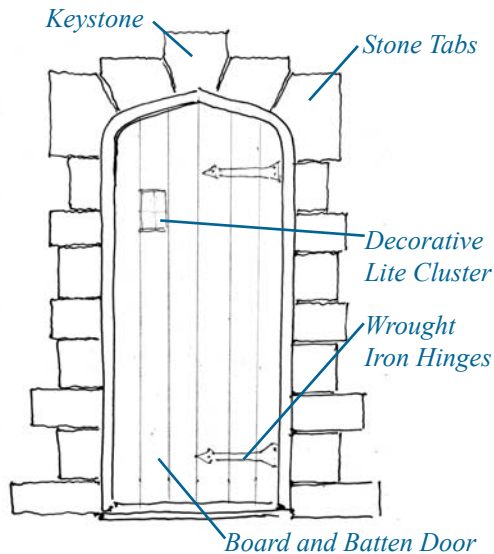
Portico with Wrought Iron Railing



Side Porch

Doors

A heavy board and batten door set in a half-round bricked arch is a common feature in the Tudor Revival. Doorways are often ‘tabbed’ with brick or stone for emphasis and recessed to give the appearance of thick walls. Tall narrow windows will often flank the door opening.



Tall Narrow Windows Flanking Brick ‘Tabbed’ Arched Doorway



Stone ‘Tabbed’ Arched Doorway

Windows

The most common window form is the standard six-over-six **double-hung** window which is often grouped in pairs or triples with brick sills. Double-hung windows with small diamond-shaped panes in the upper **sash** and a single pane in the lower sash are also used. Metal **casement** windows with diamond-paned or square-paned glass are also prevalent. Windows are often recessed to give the appearance of thick walls and are accented by a brick **soldier course** at the head or stone ‘tabs’. Shutters were sometimes used on Tudor Revival houses and feature plank/board or panel-style construction. Shutters are never used where **half-timbering** is present.



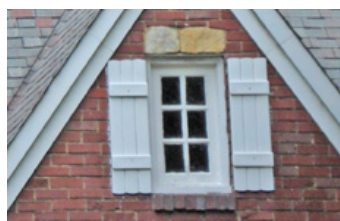
Diamond Pane Casement Window



Paired Six Over Six Double-Hung Windows Under a Small Accent Window



Diamond Pane Casement Window

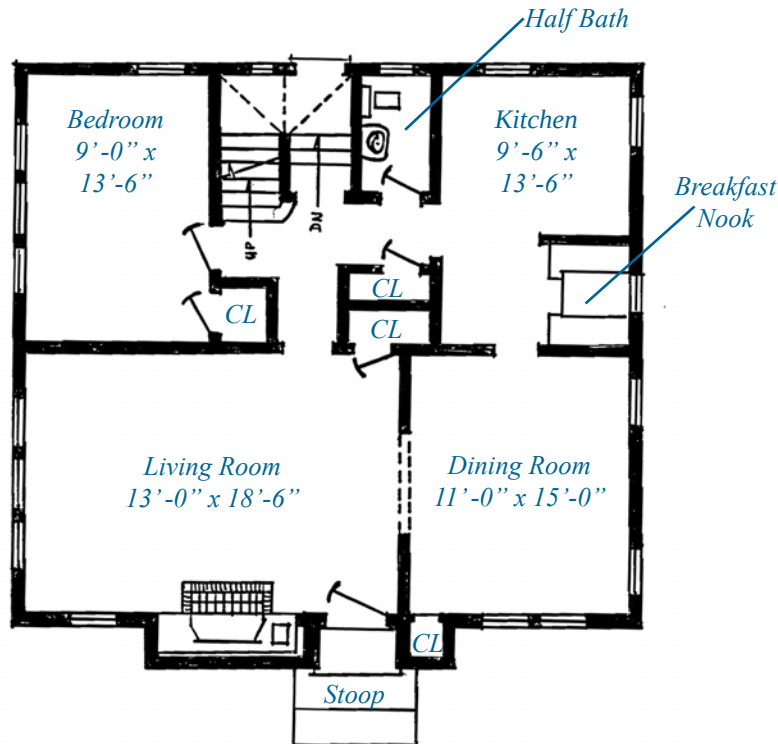


Plank/Board Shutters

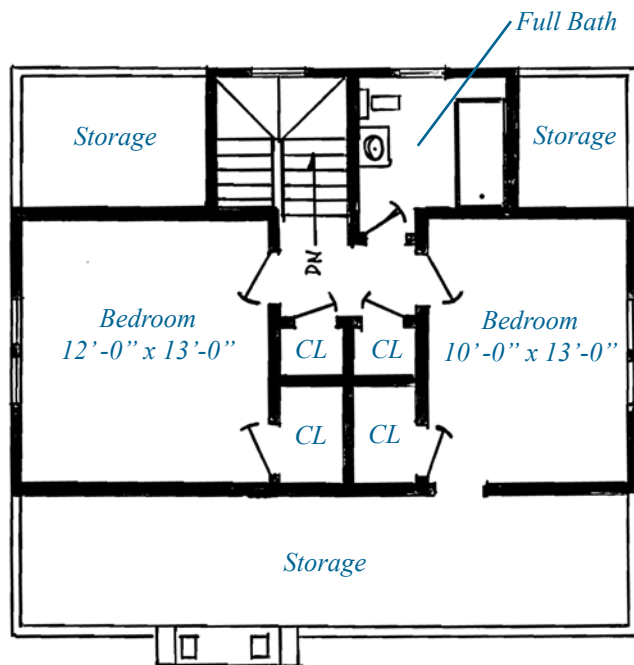


Square Pane Casement Window

Additions



Existing First Floor Plan - Broad Front Tudor Revival



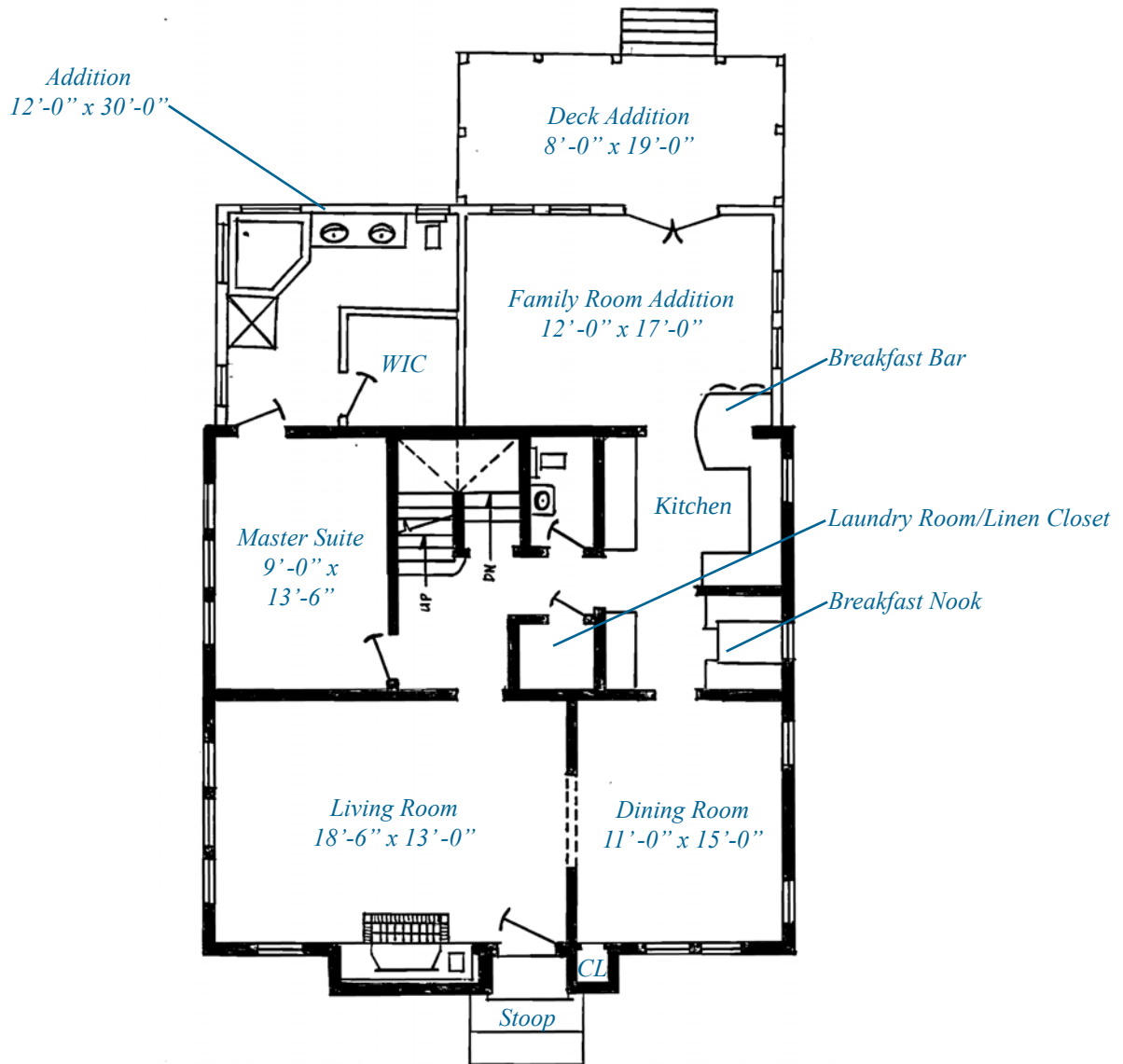
Existing Second Floor Plan - Broad Front Tudor Revival

Additions to Tudor Revival houses should be designed as secondary elements that respect the overall **massing** and scale of the original house. An addition should never be larger or wider than the main residence and should be located to the rear or side. An addition should respect the asymmetry and steeply **pitched** roof lines that are characteristic of Tudor Revival houses. Adding on to a gable end or creating a cross gable are appropriate ways to provide more space while respecting the original form of the building. Window and door patterns and types on an addition should mimic what is found on the main house.

Similar exterior finish materials should be used wherever possible. A list of appropriate materials specific to the Tudor Revival is provided at the end of this section. Additions should be designed and built so that the form and character of the primary residence will remain intact if the addition is ever removed. More information on additions can be found within the New Construction section of this document.

**Finish Basement Space into a Media Room, or a Recreation Room*

**No Modification of Second Floor*

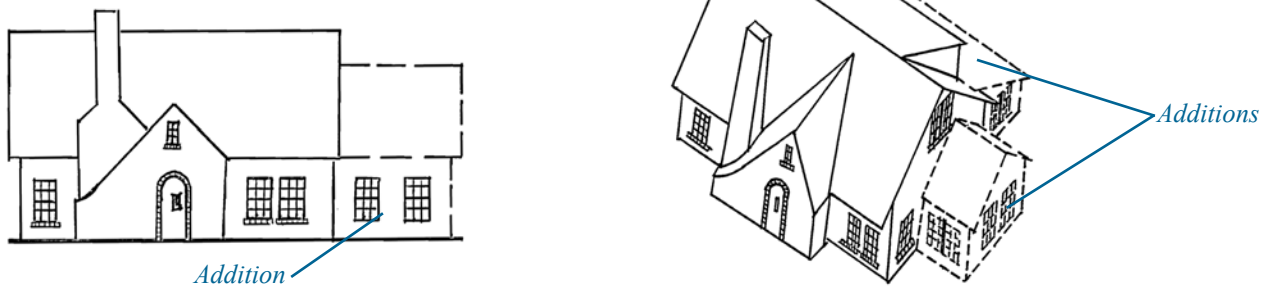


Modified First Floor Plan of a Broad Front Tudor Revival

L-Shaped Addition



Broad Front Addition



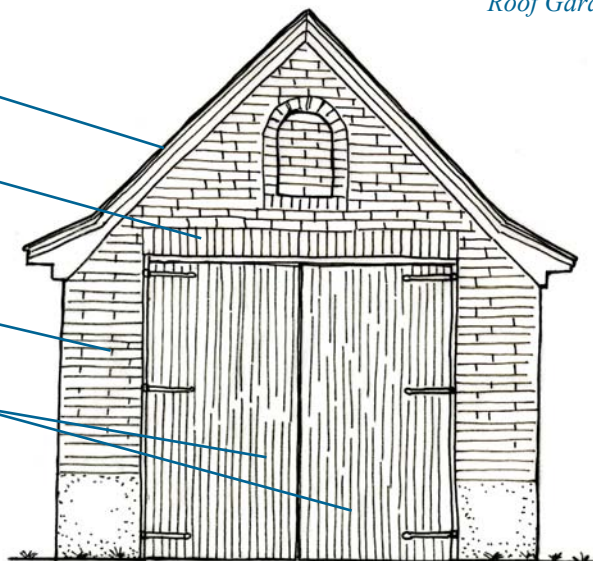
Garages

7:12 to 12:12 Roof Pitch

Brick Soldier Course

Brick Veneer

Double Leaf Door



Two Bay Flat Roof Garage



The Tudor Revival garages were built off the rear corner of the house, often reached by a driveway consisting of two concrete strips. Garages were often brick to match the house and were either one or two **bays** wide with double-leaf or sliding

wood doors. Doors are either solid or have a row of windows to illuminate the interior. The roof **pitch** was usually 7:12 to 12:12. Some Tudor Revival garages, especially with multifamily buildings, featured flat roofs over wide garages with two or more door openings.

Painting a Tudor Revival

Painting a Tudor Revival's accents is very important to get the detail correct. Doors, trim, and **half-timbering** members are accented through the use of a dark brown paint color. Greens are also favorite trim colors, and certain deep reds can accent the doors and trim as well. Stucco walls use lighter earth tones. Unpainted brick should never be painted as it could drastically alter the home's original character and trap moisture inside walls.

Maintenance

Routine cleaning of a house's exterior is a convenient way to conduct regular inspections that also address curb appeal. Maintaining exterior wall finishes is a critical first line of defense against moisture and other environmental hazards. A good cleaning regimen should include simple gutter cleaning and repair as well as seasonal snow removal. Massive chimneys crowned with chimney pots are one of the hallmarks of the Tudor Revival style. It is important to routinely inspect and clean a working masonry chimney. A solid-fuel burning chimney should be inspected annually and cleaned often.

Appropriate Materials



- *Roofs:* Fiberglass shingles (architectural grade), cementitious shingles, slate and faux slate materials, or clay tile with flat or barrel profile as appropriate.
- *Wall Cladding:* Smooth finish wood or fiber-cement boards with a 6 to 8 inch lap exposure, with mitered corners. Smooth finish brick in common **bond**. Stucco with handmade appearance. **Half-timbering** on second floor.
- *Railings:* Wrought or cast iron.
- *Doors:* Wood, fiberglass or steel with traditional stile-and-rail proportions, plank/board and panel profiles, painted or stained; and appropriate metal hardware
- *Windows:* Wood, aluminum-clad wood, or vinyl (vinyl is not allowed in the H-1 or H-2 Historic Districts) with true divided light or **simulated divided light** (SDL) **sash** with traditional exterior **muntin** profile (7/8 inch wide). Metal **casement** windows.
- *Shutters:* Wood or composite, sized to match height of window **sash** and half the window width, mounted to appear operable.
- *Trim:* Wood, composite, or polyurethane millwork, stone, brick or cast-stone.

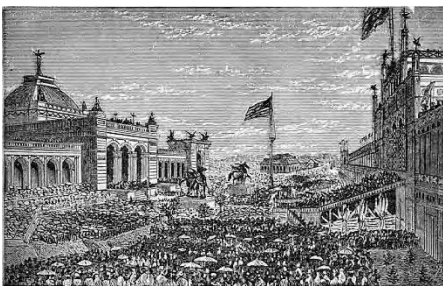
Gallery of Examples



Colonial Revival (1880-1950)



Historical Origins



Opening Ceremonies at the Philadelphia Centennial Celebrations of 1876
Photograph Courtesy of Wikipedia

The Colonial Revival style encompasses a number of architectural traditions, such as English, Dutch, and Spanish colonial influences that were combined during the late-nineteenth and early-twentieth-centuries to create buildings that celebrated Colonial America. Thus Cape Cod cottages, ***gambrel***-roofed houses, large formal Georgians, Federal townhouses, columned southern mansions, in a wide variety of one, two and three-story houses can fall under the Colonial Revival heading, so long as entrances, ***cornices*** and windows are outfitted with classical details.

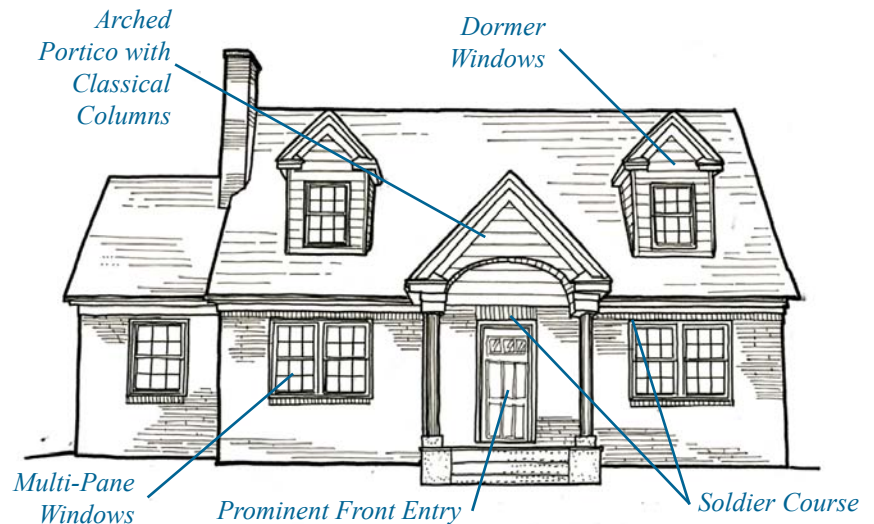
The Philadelphia Centennial celebrations of 1876 inspired patriotism that helped spark a revival of interest in Colonial American architecture that would continue into the mid-twentieth century; basically Americans began reviving their own past. Other events such as the 1893 Columbian Exposition which featured a number of buildings in the Colonial Revival style and the re-creation of Colonial Williamsburg in the early 1930s further popularized the style.

Floor plans and building materials were also easy to come by. In 1915, the lumber industry produced *The White Pine Series of Architectural*

Monographs, a monthly magazine published by the White Pine Institute. The magazine featured scholarly photos and articles on Colonial American architecture, as well as plans and measured drawings of Colonial buildings that were intended to help architects design houses with historically accurate Colonial details, with white pine products. Combined with the enormous press in the 1930s from magazines such as *Ladies Home Journal*, *House and Garden*, *Better Homes and Gardens*, and *House Beautiful*, the Colonial Revival style was in high demand.

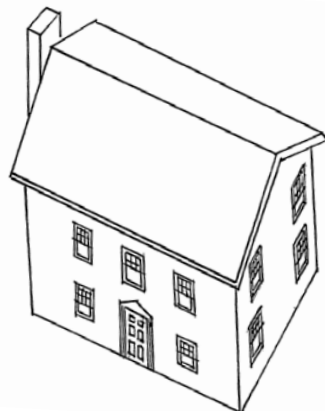
Essential Elements

- Small to large-scaled, simple **massing**.
- Symmetrical façade with orderly relationship between windows, doors and building mass.
- Classical details on doors, windows, roofline and corners.
- Prominent front entry; door with decorative **pediment** supported by **pilasters** or **portico** supported by classical **columns**.
- Multi-pane windows.

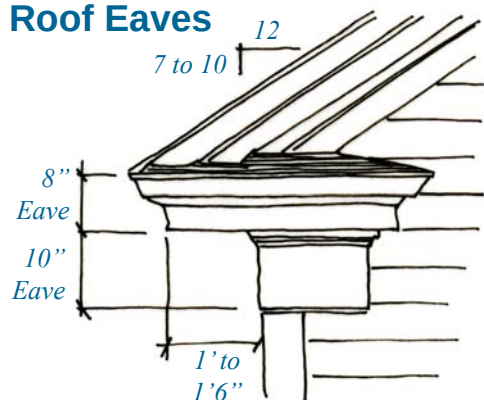


Massing & Roof Form

The Colonial Revival house is rectangular in form and one to three stories in height with a side-**gabled** roof ranging in **pitch** from 7:12 to 12:12. Sometimes a **hipped** roof is used with the same range of pitches. The **facade** will feature either three or five-**bays** with a centered door and symmetrically balanced windows. If dormers are incorporated into the roof, they are always gabled and aligned vertically with the windows and central door. Chimneys are often located at the gable ends of the houses.



Roof Eaves



Dentilled Cornice

The Colonial Revival typically has an 18 inch **boxed eave**. Dentilled, modillioned, or **bracketed cornices** and other classical details are commonly found on roof eaves and **gable end**.

Wall Cladding



Soldier Course at the Roof Wall Junction of the Eave



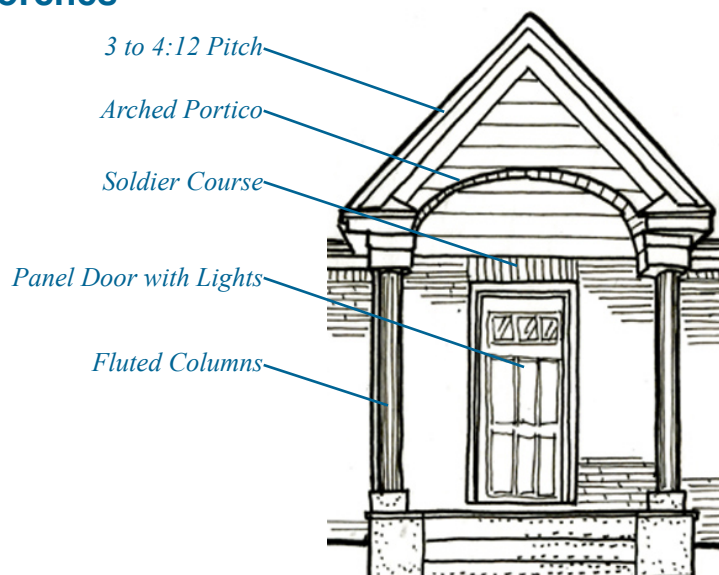
Combination of Wood Siding and Shingles



Combination of Brick and Siding with Corner Pilasters

Colonial Revival houses were typically constructed of brick, although stucco and wood siding (6 to 8 inch exposure) or combinations of these materials are also found in Roanoke. **Pilasters** or **quoins** in the classical tradition sometimes highlight the corners. Vertical brick banding (**soldier course**) at the roof wall junction of the **eave** and a **belt course** between the first and second floor are common decorative elements on the **facade**.

Porches



The Colonial Revival style omits the traditional full-width front porch and replaces it with smaller, centered **porticos**. The outdoor living space created by the front porch was moved to a side porch or sunroom. The portico consisted of classical **columns** (10 to 12 inches wide and 9 to 10 feet tall), either smooth or fluted that support an arch or an **entablature** over the front entry. Porticos can also be flattened against the house with a broken, segmental or triangular **pediment** or entablature supported by **pilasters** (flattened columns). If a railing is included, it is typically wrought iron or wooden square baluster spaced no more than 4 inches on center.



Arched Portico



Arched Portico



Entablature Portico



Broken Pediment



Segmental Pediment



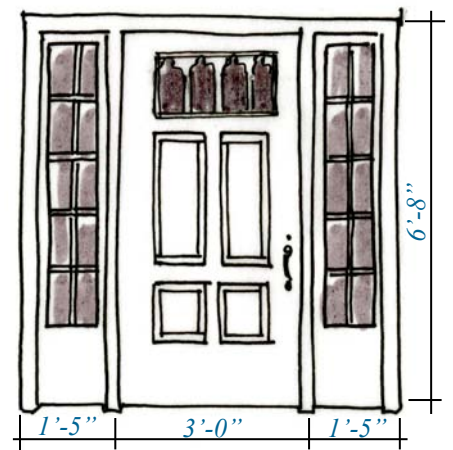
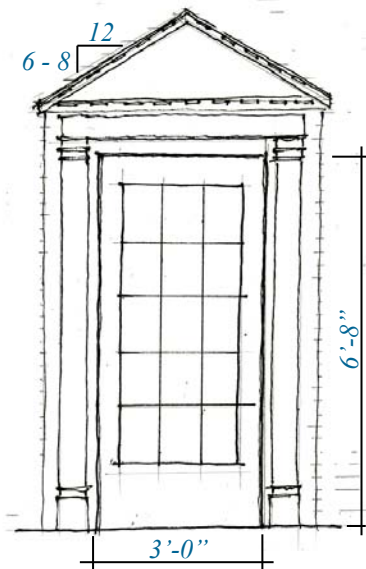
Triangular Pediment



Entablature

Doors

Triangular, segmental and broken **pediments** over **pilasters** as well as fanlight and **sidelights** often flank a six-panel door, which is centered on the façade. When a pediment and pilasters are not used, brick dwellings have a 2 inch **brickmold** and a **soldier course** at the head of the door while dwellings with siding have 6 inch straight trim.



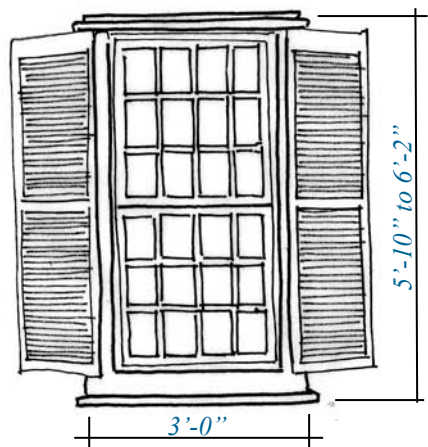
Typical Doors found on the Colonial Revival

Windows

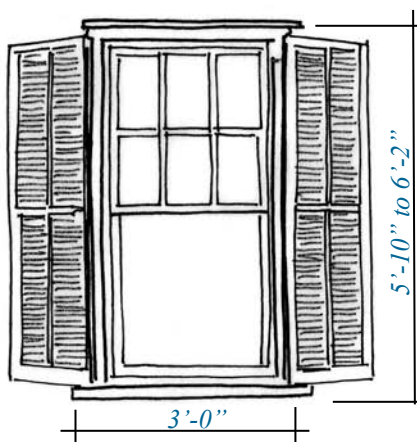
Six-Over-Six Double-Hung Window with Jack Arch and Operable Shutters



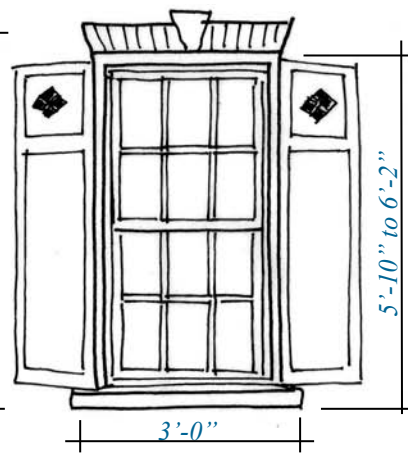
Colonial Revival windows are symmetrically placed, and frequently occur in pairs. **Double-hung** windows feature six-over-six, eight-over-eight, nine-over-nine, or twelve-over-twelve window **sashes**. Multi-pane upper sashes may also occur over a single-light lower sash. The **muntins** on Colonial Revival windows are usually thicker than other window styles. Brick dwellings typically have a 2 inch **brickmold** and a **soldier course** at the head of the window while dwellings with siding have 6 inch flat trim. Some brick homes will feature a **jack arch** over windows instead of a soldier course. Louvered wood shutters are a common feature of the Colonial Revival. Shutters should be sized and mounted to appear functional.



Twelve-Over-Twelve Double-Hung Window with Louvered Shutters



Six-Over-One Double-Hung Window with Louvered Shutters



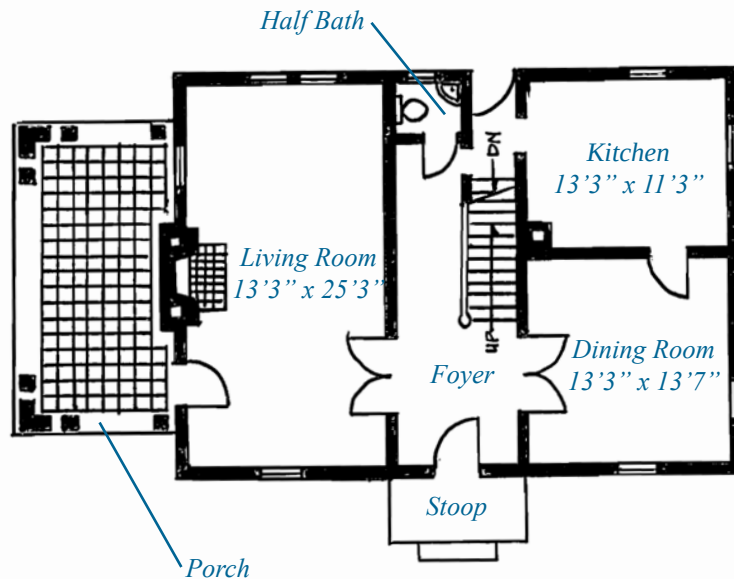
Six-Over-Six Double-Hung Window with Panel Shutters and Jack Arch

Stylistic Influences

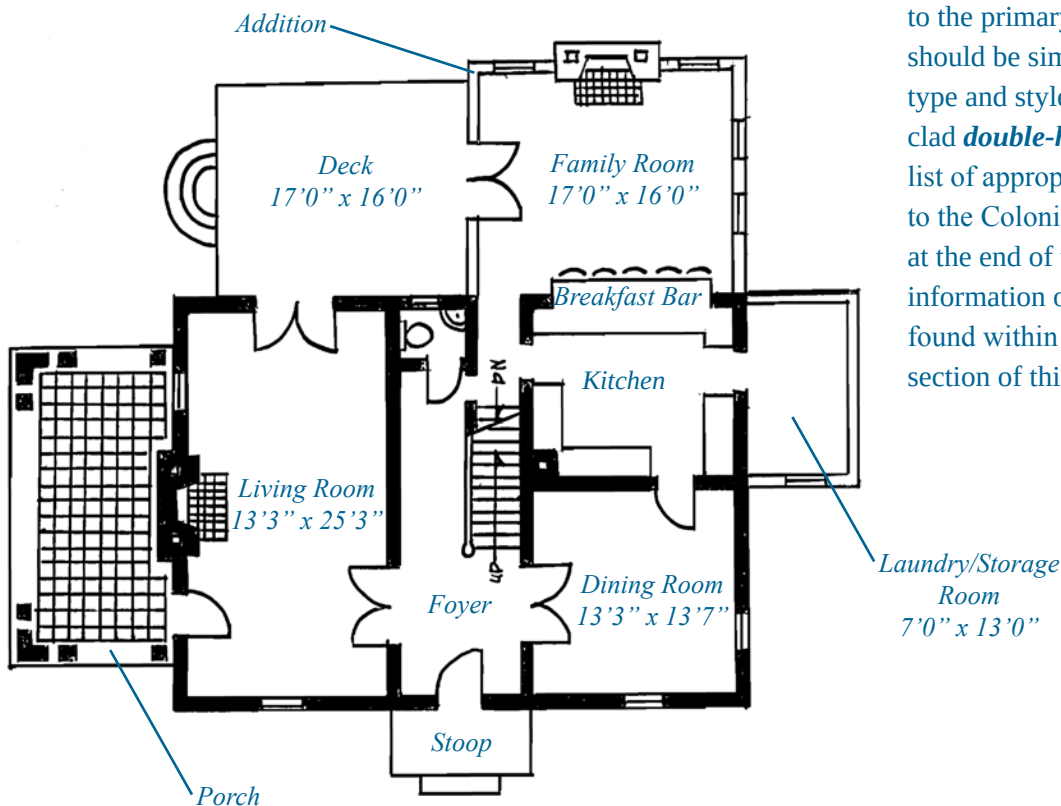


The Colonial Revival style movement embraced a number of stylistic influences. The most common influence found in Roanoke is the Dutch Colonial. These homes were predominately constructed in the 1920s and 30s and bear little resemblance to the seventeenth century Dutch farmhouses that inspired the name. Most elements of the Dutch Colonial are identical to other Colonial Revivals with the exception of their steeply **pitched gambrel** roof, shed dormer and curved **eaves**. They can also feature a full width front porch.

Additions



Existing First Floor Plan

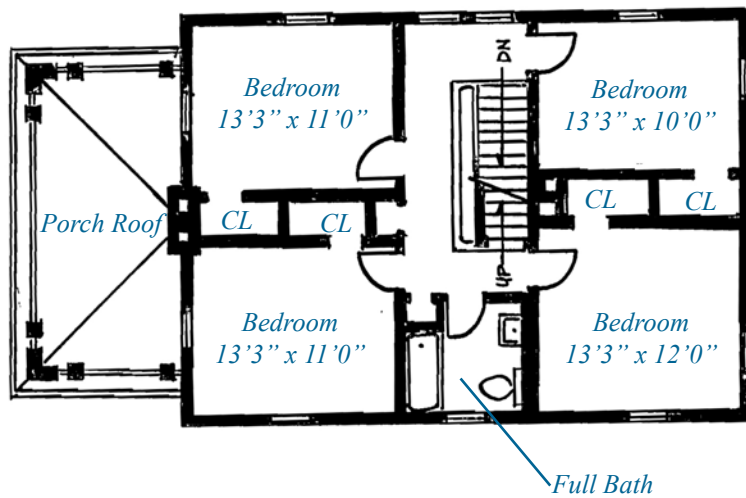


Modified First Floor Plan

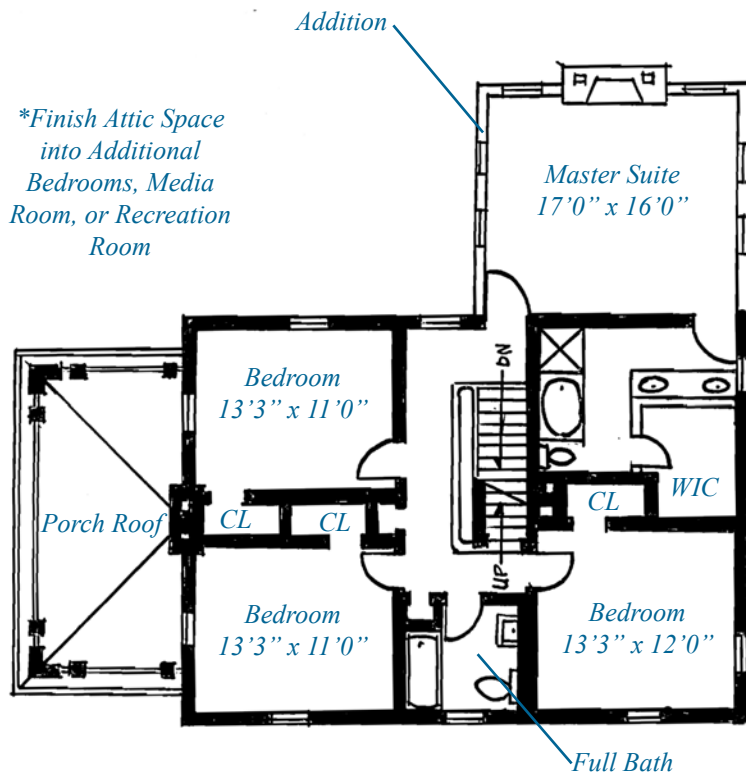
Reallocation of Existing Square Footage and Addition to a Colonial Revival

It is easy to add onto the basic rectangular Colonial Revival form with side wings, rear wings, and dormers that bring in light to upper stories and attics. Additions to Colonial Revival houses should be designed as secondary elements that respect the overall **massing** and scale of the original house. An addition should never be larger or wider than the main residence. Additions should be designed and built so that the form and character of the primary residence will remain intact if the addition is ever removed.

Roofing forms and materials should match those of the original structure if possible, with low-**pitched** roofs that are subordinate to the primary roof line. Windows should be similar to the original in type and style, employing wood or clad **double-hung sash** windows. A list of appropriate materials specific to the Colonial Revival is provided at the end of this section. More information on additions can be found within the New Construction section of this document.



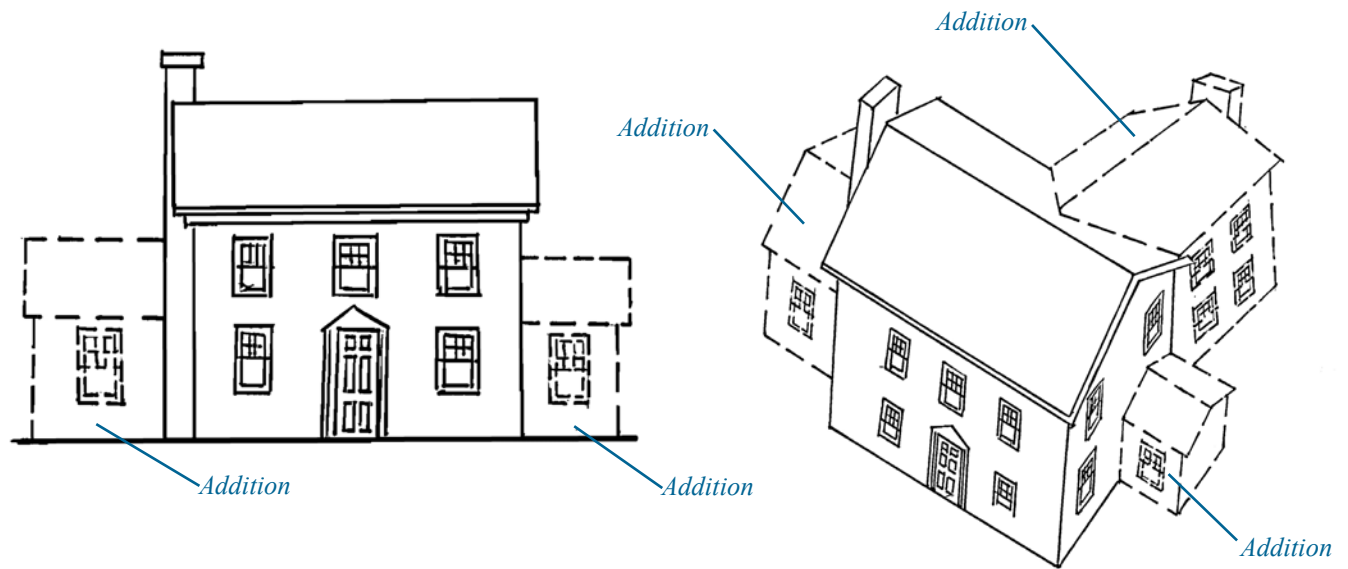
Existing Second Floor Plan



Modified Second Floor Plan

Reallocation of Existing Square Footage and Addition to a Colonial Revival



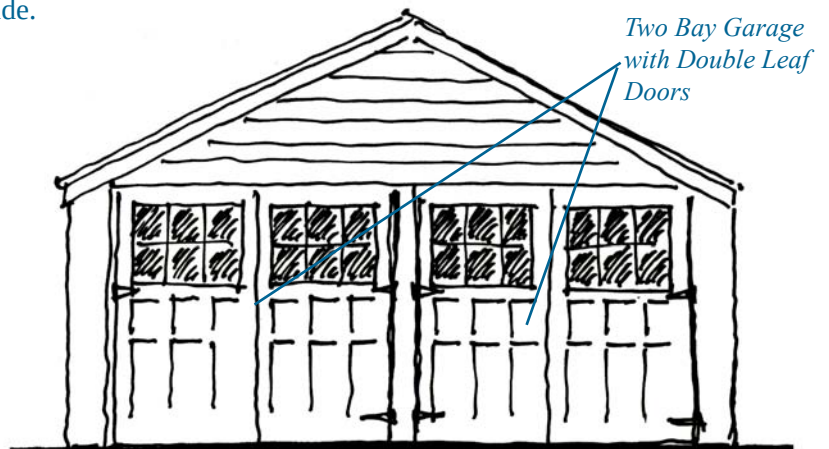


Garages

Like many other twentieth century residences, Colonial Revival houses had garages, either *one-bay* or two-bays wide. The garages were often brick to match the house with double-leaf wood doors that pulled open. The roof *pitch* is usually lower than the main house. These garages were usually located off the rear corner of the house at the end of double strips of concrete. Depending on the topography, some Colonial Revival garages were attached to the side of the building (many with an upper story room) or built into a hillside.



Attached Garage Below Main Level



Garage Location off Rear Corner of the House



Garage Built Into a Hillside



Two-Bay, Double-Leaf Door Garage

Painting a Colonial Revival

When painting any Colonial Revival house, softer colors should be used. Trim is typically painted white or ivory since this style reflects the return to classical motifs, and yellowish whites simulate ancient marble. Golds, greens, and grays are also used. Shutters are often painted green because it resembles the bronze shutters of Renaissance buildings. Doors are often painted the same color as the shutters or other trim. Unpainted brick should never be painted as it could drastically alter the home's original character and trap moisture inside walls.

Maintaining Character Defining Features

Windows and doors are among the most important character-defining features of a Colonial Revival house to maintain. They provide scale and symmetry which is so important to the Colonial Revival. The treatment of original windows and doors, their unique arrangement, and the design of replacements are critical considerations. Side porches or sunrooms are also character defining features of the Colonial Revival and should never be removed or enclosed.

Appropriate Materials

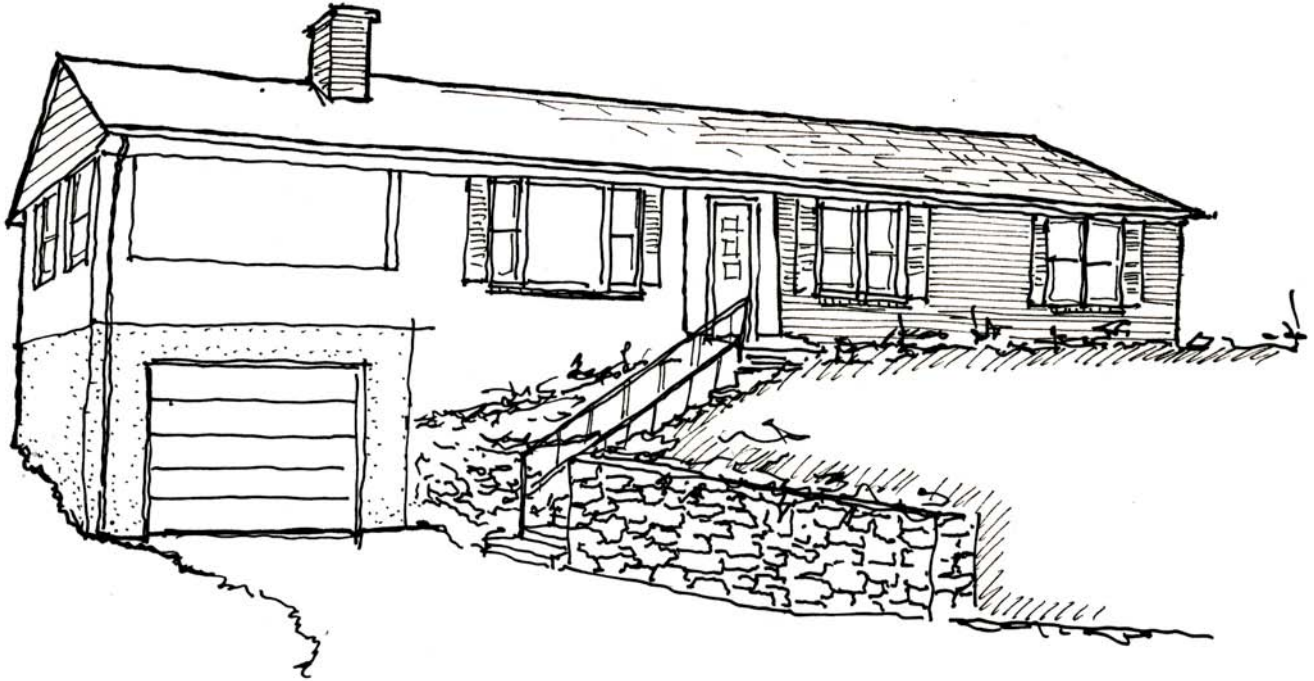


- *Roofs:* Fiberglass shingles (architectural grade), composition shingles, or slate and faux slate shingles.
- *Wall Cladding:* Smooth finish wood or fiber-cement boards with a 6 to 8 inch lap exposure. Smooth finish brick. Light sand-finish stucco.
- *Porch Ceilings:* Tongue-and-groove wood or composite boards, or beaded-profile plywood.
- *Columns:* Architecturally correct proportions and details in wood, fiberglass, or composite material.
- *Railings:* Milled wood top and bottom rails with square **balusters** or wrought iron railing.
- *Doors:* Wood, fiberglass or steel with traditional stile-and-rail proportions, raised panel profiles, and **glazing**.
- *Windows:* Painted wood, or aluminum-clad wood true divided light or **simulated divided light** (SDL) **sash** with traditional **muntin** profile (7/8 inch wide). Vinyl windows should not be used on an original Colonial Revival house because their window muntins dimensions are unusually thick and difficult to reproduce. It is especially important to retain and maintain the original wood windows.
- *Trim:* Wood, composite, or polyurethane millwork, brick, stucco, stone, or cast-stone.
- *Shutters:* Wood or composite, sized to match height of window **sash** and half window width, mounted with hardware to appear operable. Shutters are typically louvered or panel on a Colonial Revival.

Gallery of Examples



Ranch (1945-Present)



Historical Origins



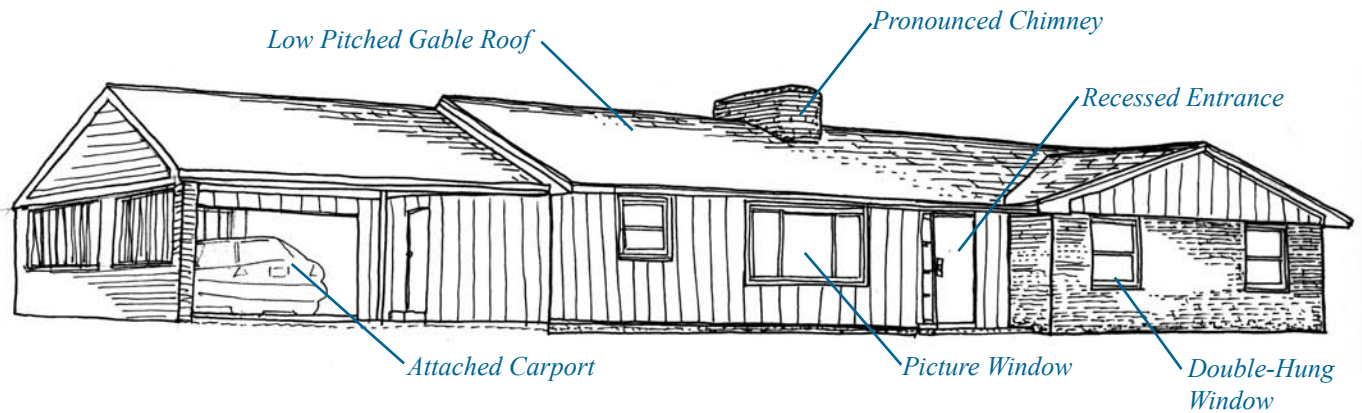
Following World War II, America's middle class took up residence in the suburbs. Postwar architects and builders generally ignored the historical influences that had inspired the globe-spanning revival styles of the late nineteenth and early twentieth century. Construction costs were an issue for people, so steeply-***pitched*** Tudor and Cape Cod ***gables*** were lowered, exterior ornament was minimized, and ***massing*** became boxier, with perhaps a protruding ***bay*** window or gable end to break monotony. Thus a modern architectural look was achieved in America's newly developed suburban neighborhoods through simple cost-cutting, a horizontal emphasis, and an absence of detail.



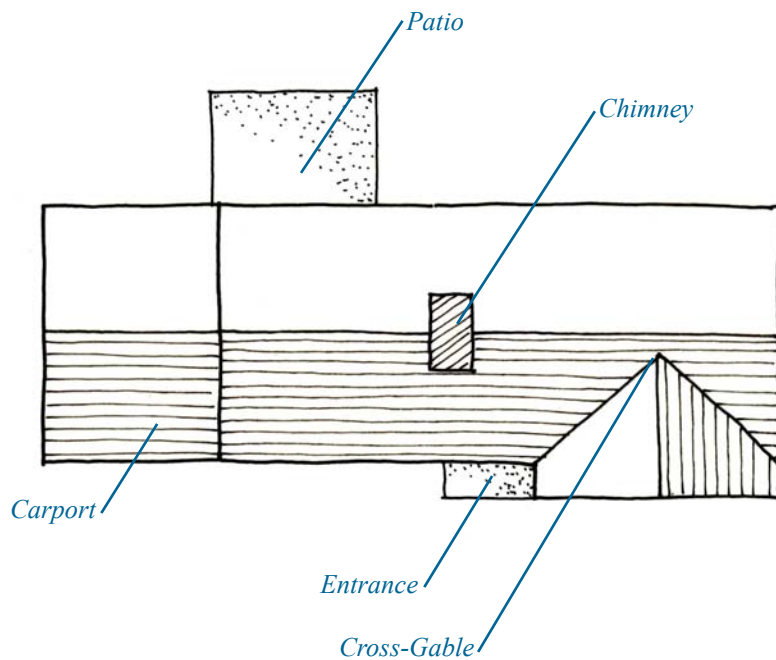
Several architectural forms emerged during the 1940s that solidified the country's rejection of previously-held classical and colonial traditions: Minimal Traditional, Ranch, Split-Level, Split-Foyer, Art Moderne, International, and Shed. Of these five styles, the Ranch clearly had the greatest impact on Roanoke's suburban neighborhoods. The American Ranch house, which originated in California during the 1930s, dominated new construction throughout the 1950s and 1960s in Roanoke; the majority of them were built speculatively by developers.

Essential Elements

- Asymmetrical *massing*.
- One-story rectangular or L-shaped plan, often with an attached garage or *carport*.
- Low-*pitched* **hipped** or **gabled** roof with a pronounced chimney.
- Variety of window types including **double-hung**, **picture**, sliding and **jalousie**.
- Shallow porch or recessed entrance.



Massing & Roof Forms



Aerial View of a Ranch

Based on the earlier Bungalow and Prairie style houses and Frank Lloyd Wright's Usonian houses, a Ranch house is basically a rectangular-shaped, one-story house with a long, low overhanging roof. The roof is typically side-**gabled**, but also features cross-gables, and can be **hipped**. Ranch houses are rectangular, L-shaped, or U-shaped. Ranch houses were typically built over a basement or on a concrete slab. However, the first floor was always built at grade to help eliminate the separation between indoor and outdoor living. Windows and doors were placed without regard to symmetry. The roof was always low-**pitched** (4:12 to 5:12, the lowest pitch for an asphalt shingle guarantee), which reinforced its

horizontal appearance. The roof **eaves** can be flush, shallow, or wide, with enclosed **soffits**. In rare instances, eaves are open with exposed **rafters**. A wide, low chimney was also an important feature.



Wall Cladding



Brick Veneer Home with Vertical Paneling on Upper Wall Section

Ranch houses feature a mix of exterior materials. Walls may be clad with wood (vertical paneling or horizontal siding) or brick or a combination of both. Brick veneer over wood-frame construction was an inexpensive and low-maintenance alternative. Brick was often used on the lower section of the exterior wall with wood siding on the upper section. Stone veneer and stucco were also used for cladding.

Porches



Shallow Porch



Recessed Entry

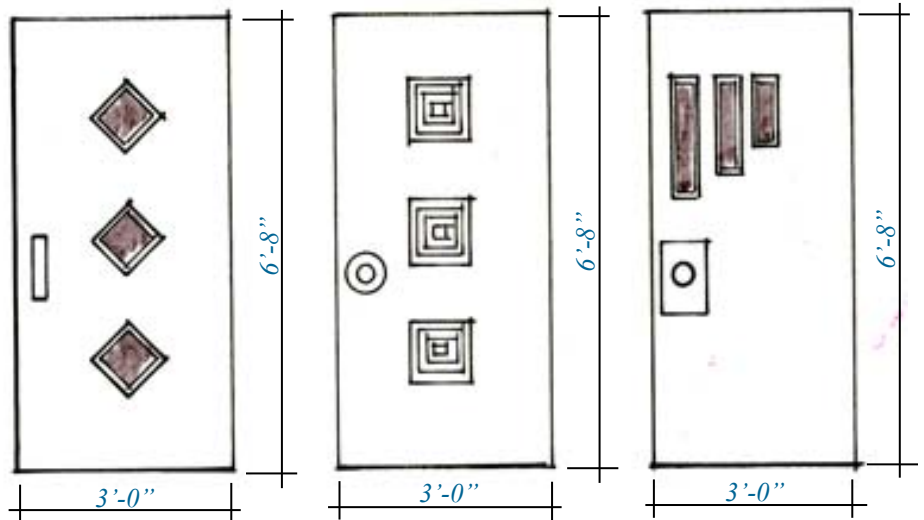
The rambling suburban Ranch house typically has a shallow porch or recessed entry used to receive guests. It is not intended as an outdoor sitting area as were nineteenth and early twentieth-century front porches. Instead, rear outdoor patios and courtyards replaced front porches as family gathering areas. Decorative features of the porch include braces, decorative iron or wooden support posts.

Doors



Double Leaf Doors

Doors were typically solid wood with decorative geometric patterns of lights or raised panels in an elongated, square, or diamond pattern. Double-leaf, solid wood entrance doors with large round door knobs were character defining features of some Ranch houses. Full-length, fixed-glass, rectangular **sidelights** may flank a flush entrance door within a recessed entrance, although this is uncommon. At the rear of the house, sliding glass doors often opened out onto a patio that served as another living area.



Typical Doors Found on the Ranch

Windows

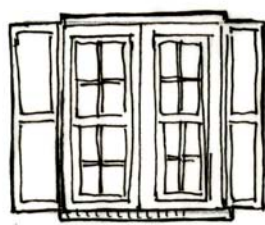


Picture Window

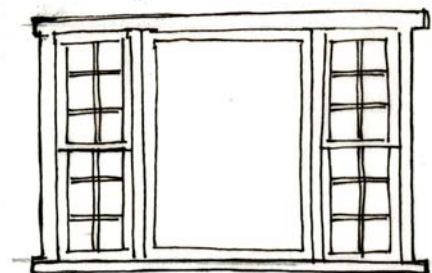


Clerestory Windows

As in the Bungalow before it, light was an important feature and the Ranch incorporated a variety of windows, including **double-hung** (paired and tripled), **picture**, **ribbon**, **jalousie**, **casement**, sliding, corner, and **clerestory** windows. Double-hung windows were used in a variety of **muntin** patterns such as one-over-one, two-over-two, six-over-six, or eight-over-eight **sashes**. Clerestory windows located high on exterior walls were often used for bedrooms to allow light into the room while maximizing privacy. A large fixed-glass picture window in the façade became popular in the 1950s and 1960s. This period saw the rise of non-functioning shutters that were used for decoration only, as most of them would not fit the windows they border even if they were hinged and could be closed. Nonetheless, they offered a hint of the traditional building flavor they replaced.

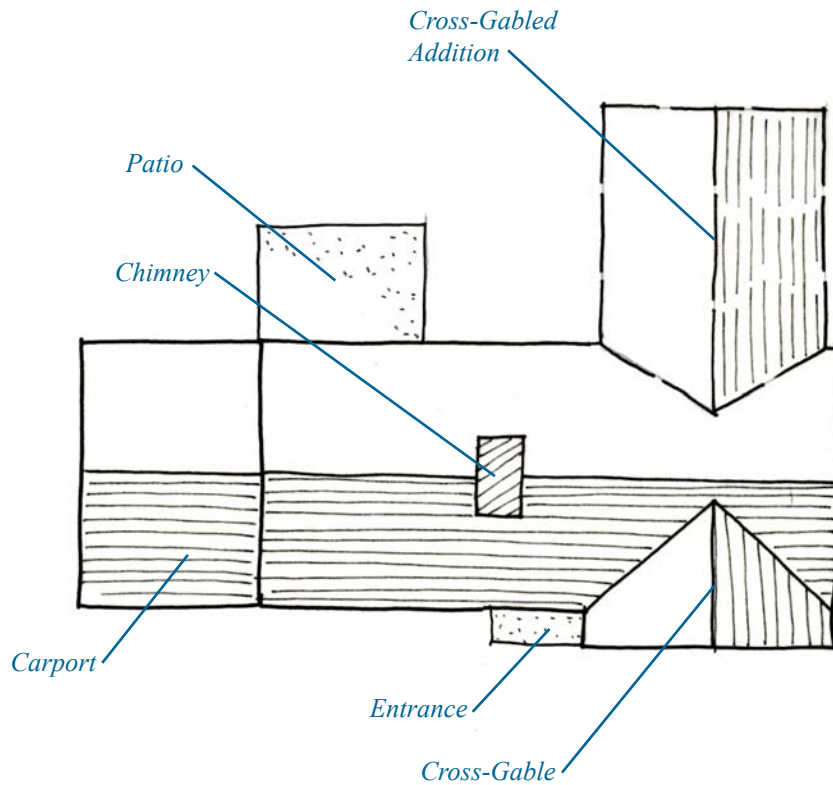


Casement Window



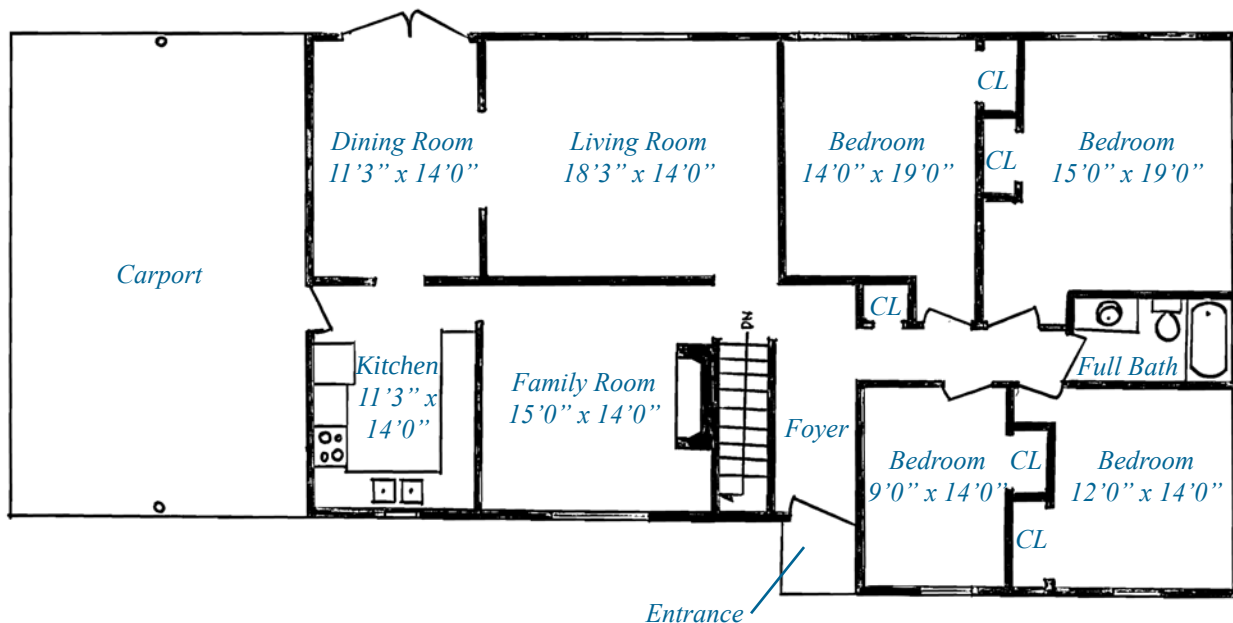
Picture Window

Additions

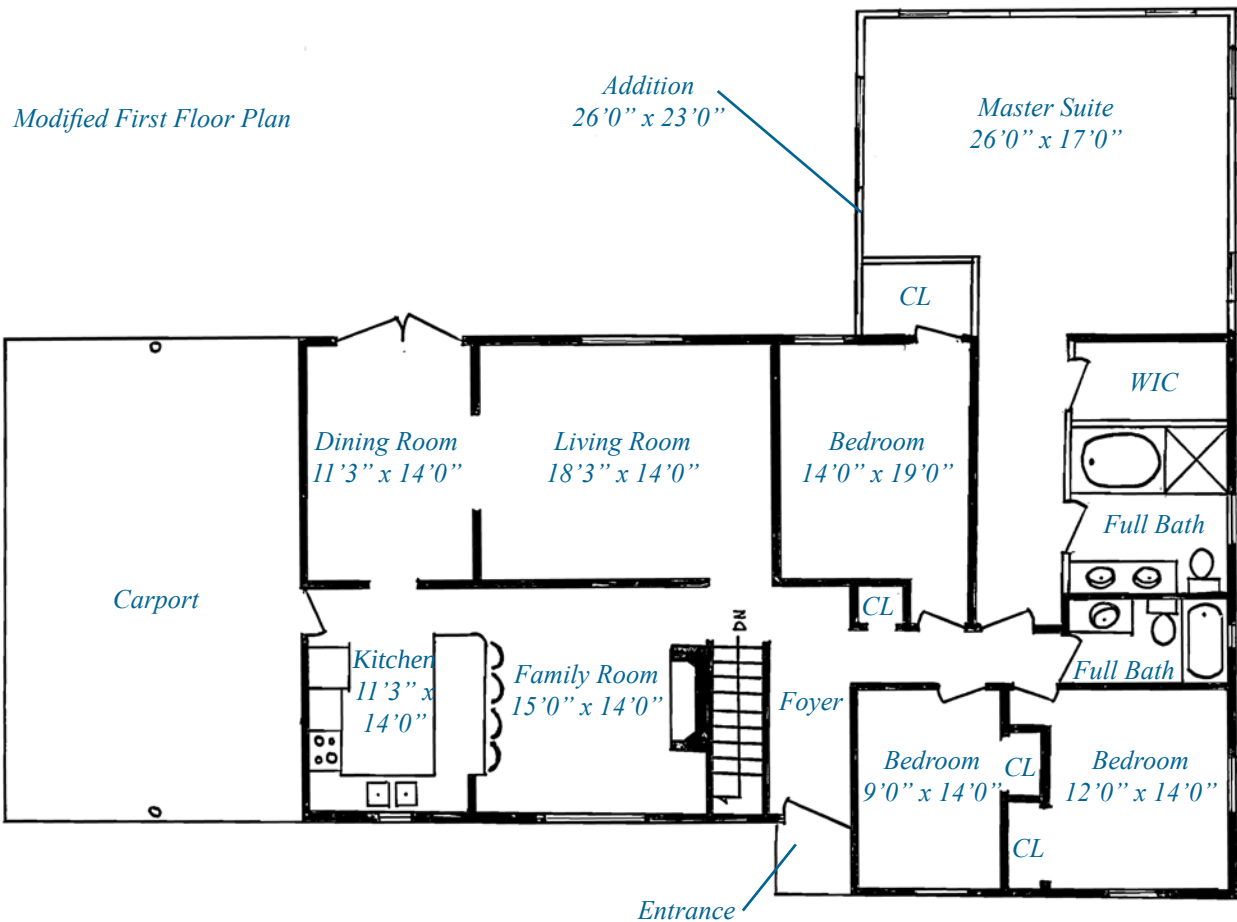


Reallocating existing square footage or the construction of a cross-***gabled*** addition to the rear of the house are appropriate ways to provide more space in a Ranch. Unfinished basements are a great place to incorporate an office, a media room, a recreation room, and/or additional bedrooms/bathrooms. An addition should be designed and built so that the form and character of the primary residence is maintained. It should never be located over the rear patio area and must be one-story tall with a low-sloped roof. Materials should match the original building which were typically organic such as brick, wood, or stucco. A list of appropriate materials specific to the Ranch is provided at the end of this section. More information on additions can be found in the New Construction section of this document.

Reallocation of Existing Square Footage and Addition to a Ranch



Existing First Floor Plan



Attached Garages and Carports



Attached Carport

The importance of the automobile in American life is reflected in the design and placement of Ranch houses. Ranch houses usually are set back from the street and situated lengthwise on a big lot. Where earlier garages once stood detached to the rear of the lot, Ranch house garages now were prominently attached. Attached garages with multi-paneled doors, **carports** and concrete driveways are standard.

The attached garage and **carport** are important symbols to the Ranch style house and should be retained. Sometimes they are enclosed or modified to create additional living space, often in a manner that is not sensitive to the house. When considering such modifications, the owner should consult an architect/designer to determine the best design. New additions can also be added to the rear of the house for added space.



Attached Carport



Front Loaded Attached Garage with Panel Door

Painting a Ranch

The trim on Ranch style houses should be painted softer colors such as ivory which will contrast with the darker colors of the brick or the wood siding material which can be stained darker colors. Earth tone colors on the Ranch are a good choice because the house has a low profile close to the ground. Unpainted brick should never be painted as it could drastically alter the home's original character and trap moisture inside walls.

Maintaining Character Defining Features

Roofs and windows are character-defining features of a Ranch house. The low roof profile must be maintained; a second story addition is never recommended. Windows provide scale to residences and maintain the façade composition that is unique to each house. The treatment of original windows, their unique arrangement, and the design of replacements are critical considerations. The attached garage or **carport** are also character-defining features of the Ranch style and should be maintained as such; their enclosure is not recommended.

Appropriate Materials



*Brick Wall Cladding in Common Bond
with Decorative Cast Stone*

- *Roofs:* Fiberglass shingles (architectural grade), composition shingles, or wood shakes.
- *Wall Cladding:* Wood paneling and/or brick in common **bond**. Wood cladding, cement board, vinyl siding (4" to 8" lap exposure), and shingle siding.
- *Doors:* Wood, fiberglass or steel, paneled or flush with lights appropriate to the style.
- *Windows:* Painted wood, or aluminum **double-hung**, **picture**, **jalousie**, sliding, or **clerestory**.
- *Shutters:* Wood, vinyl, or composite, sized to match height of window **sash**.
- *Trim:* Wood, composite, or polyurethane millwork.
- *Garage Doors:* Wood or fiberglass appropriate to the style.

Gallery of Examples



Maintenance

Whether or not you already own and live in an older home or are considering buying one, you have no doubt heard both cautions and accolades associated with older structures. “They sure don’t build them like they used to?” This is usually meant as a compliment, but if you have ever worked on old buildings there were probably times when your first reply would surely have been, “no...they don’t, thank goodness”. Well-meaning friends and relatives undoubtedly warned you about the “money pit” aspects of the project on which you are about to embark and how you will never get back what you put into the place. How about when friends first walked into that cavernous front foyer and gasped, “Gosh, I wouldn’t want to pay the heating bill in this house!” We could go on, but we don’t want to create too much fear or regret at this point.

Now you may be left with all sorts of the questions: Are older homes really built better than new ones? Does it really cost more to maintain an older home? Who do I call when the roof leaks? How will we ever afford to heat this place? If you have lived in an older home for a period of time, you may already know the answers to some of these questions. If you are planning on purchasing an older home, these might be the sorts of questions that are beginning to make that brand new house on the edge of town look mighty attractive. In the next couple of pages, the hope is to address some of the concerns associated with owning and maintaining an older home, dispel misinformation about older homes, and provide guidance to help make your experience positive and perhaps even fun.

Why should I keep or buy an old house?

Any house will usually keep you warm and dry and provide a place for you to eat and sleep. If these needs were your only concern, however, you wouldn’t be reading this. Owning and maintaining an older house provides you with an opportunity to gain an understanding of past times. How many people had to walk across your front door threshold over the years to create that dip in the wood? Could you ever find enough sandpaper and steel wool to replicate the smoothness of your stair railing that thousands of handholds created? Could their kids really have slid down without hitting that newel post? The people that lived there before left traces that help to create the character of your home. These are the kinds of things that help make your house historic and indeed elevate it to the status of an artifact of sorts.

Buying and owning an older house can actually make financial sense. In most communities, your money goes farther when buying an older house. The rooms are typically bigger, the ceilings higher, and the materials are usually better and more beautiful. In most new home construction, hardwood floors are a premium option, the walls are of gypsum board (sheet rock or drywall),

the windows and siding are vinyl, the fireplace is surrounded with faux brick or stone, and even the most expensive cabinets usually contain particle board and plastic. They are usually marketed as low maintenance but, until a hundred years or so have passed, no one really knows for sure how well vinyl siding and composite floor trusses will hold up.

Another advantage of an old house is that whatever can go wrong has probably already gone wrong. As timbers age, they harden. Old wood, therefore, is typically very stable. Since most old houses were built with first or second growth lumber, the grain is usually straighter and tighter than modern lumber. The sags in the floors and cracks in the plaster probably happened decades ago and the original cause has likely been addressed.

Living in an old house usually means living in a neighborhood filled with similar old houses. As a resident you become part of a living organism, a group of stewards who, by residing in these houses, preserve and maintain a part of mankind's past. Your house may not be Mount Vernon but in the larger sense it is just as important to the story of your neighborhood, the City of Roanoke, and ultimately the Commonwealth of Virginia.

Are older houses more expensive to maintain?

Most people who live in older houses develop a respect for them that drives their level of effort. You buy light fixtures that are in keeping with the character of the house. You search for period wallpaper and you use the best paint. When there are repairs or maintenance issues, (high-*pitched* roofs, plaster walls, hardwood floors, wood siding and windows, brick walls and stone foundations) you hire qualified craftspeople to do those things you can't do yourself.

The exterior of your house has been exposed to weather and its ravages for perhaps 100 years or more, rather than several decades. The complexity of architectural elements, the challenges of gaining access to a chimney top, and the scarcity of contractors who know what they are doing can all impact maintenance. Old houses are bigger, draftier and usually don't have as much insulation, so you don't expect the heating and cooling efficiency of a new house.

The very things that attract people to older, historic homes can make them more expensive to maintain. But with a little bit of knowledge and planning, there are things that you can do to help keep maintenance within a realistic effort.

What can I do to maintain my house and make it more efficient?

If you are a building contractor or are skilled in the building trades, chances are you can do most things yourself. However, the truth is that most people are not. Homeowners must depend on the knowledge and skill of others they hire to do the work and do it properly. By observing specific conditions and knowing a little bit about the cause and effect relationship of damage, you can help ensure the work suggested by a contractor is

appropriate to your situation.

While there are hundreds of separate elements that go into the actual construction of a house, this outline will address the primary parts and pieces of the exterior and how to go about trouble-shooting and fixing the problems.

Roofs and Gutters



Metal Roof in Poor Condition



Metal Roof in Good Condition



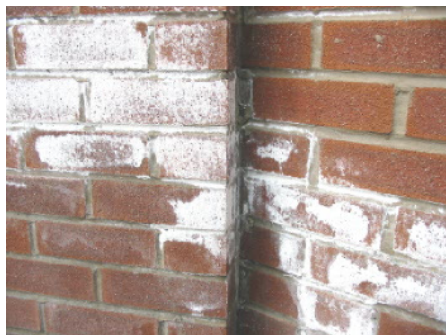
Roof Valley

Any building's first defense against the elements is the roof and drainage system. A leaky roof can damage interior framing, plaster and paint, and can, in extreme cases, lead to structural failures. Poor drainage (gutters and downspouts) can contribute to damaged siding and windows, and can increase moisture levels in the soil surrounding the foundation. Evidence of this is usually seen as loose mortar, water on the basement floor or mold and mildew stains. In order to ensure the continued good health of your roof and gutters, here are some things to do or watch for every six months:

- Look for loose, missing or misaligned shingles (wood, fiberglass or slate). Have them repaired or replaced as needed.
- On metal roofs, look for rust, open seams, failing paint or loose edges. Metal roofs can last for many decades but they need regular cleaning, spot repairs, and painting.
- On all roofs, inspect the valleys (where roof sections intersect) and flashings (usually found at the base of chimney or other roof penetrations) for signs of rust, loose or open seams, holes, missing caulk or areas where debris has gathered. Most roof leaks occur in valleys or at areas that are flashed.
- Have your gutters cleaned in the spring and again in the fall. Make sure hangers are secure and that the gutters are *pitched* so that they carry water toward the downspouts. Check the downspouts and fittings to make sure they are tight. Flush the downspouts with a garden hose to ensure that they are clear. Missing mortar or peeling paint behind the downspout is a sign that the backside of the downspout is split or damaged and needs replacing. Finally, make sure that splash blocks are placed properly and that the downspouts extend at least five feet away from the foundation. It may be necessary to add sections to the bottoms of downspouts.

Wall Cladding

Whether the exterior walls are brick, stone, wood shakes, or wood siding, none are impervious to time and weather. Most of the damage that is visible on the exterior surfaces of a house is usually an indicator of another problem. For example: Paint does not fail just because it gets old. If it did the interior paintings in the Pyramids would have vanished centuries ago. Paint typically fails when water gets behind it and lifts it from the surface on which it was



Efflorescence



Peeling Paint



Poorly Patched Cracks on a Stucco Home

originally placed. Peeling paint is usually an indication of water infiltration. (See the previous section on gutters.)

Here are a few things you can do to help you keep ahead on exterior maintenance. A visual inspection of the exterior should be done at least once a year.

- On **masonry walls** (brick or stone) check for loose or missing mortar, broken bricks or stones and efflorescence. Efflorescence is a white, chalky substance that appears when the naturally occurring soluble salts in brick, stone, block, and mortar react to increased levels of moisture inside the wall. First find and address the source(s) of the damage, then make the repairs with a mortar that matches in color, texture, and relative “hardness”. Tool it so it mimics the original mortar joints. Use brick or stone of a similar size and color.
- On walls with **wood siding or shakes** (shingles) check for peeling paint, rusted nail heads, loose or broken areas and mildew. Again, these can all be signs of moisture infiltration. Once the cause or source of the damage has been identified and addressed, repairs and/or repainting can be undertaken. Make sure that wood is replaced in-kind with materials that are similar in profile and species (use pine to repair pine, etc.). Remove loose paint and clean areas that are to be painted. Caulk or use putty to fill holes and open joints as needed. Use an appropriate primer and the best exterior paint you can afford. Don’t wait until the whole house needs painting. Deferred maintenance is one of your home’s biggest enemies.
- **Stucco** walls are usually a combination of wood framing and masonry. Stucco can be applied directly onto masonry or is applied to wood or wire lathe over a wood framework. However it was applied, several things should be looked for. Check for cracks, missing material or areas that appear loose or detached. Per the previous sections, these are many times indications of water infiltration. Cracks can be filled with good-quality acrylic caulk. The caulk provides a flexible patching material that should last for many years. Larger areas should be repaired using stucco of a similar type. Most masonry contractors can determine whether stucco is Portland cement-based or lime based. Never install repair material that is “harder” than the original material. Make sure the substrate (surface that the stucco is installed onto) is in good and stable condition.

Porches

Porches and steps are typically subject to more damage from weather than other areas of your house. This is especially true of open porches with wood flooring and steps. Many of the things previously discussed apply to porches: roof repairs and maintenance, proper function of gutters and downspouts, etc. However, here are some things to be aware of that are specific to porches,

steps, and walkways.



Sagging Porch Floor



Porch Floor in Good Repair



Brick Piers with Missing Mortar

- NEVER use **salt or products containing chloride or sodium** to melt ice on concrete, stone or brick walkways or steps. Salts are corrosive and contribute to the accelerated deterioration of masonry by helping to create conditions where it is easier for water to enter. Salts also get tracked onto wood porches and interior floors where they speed the deterioration of painted or varnished surfaces. Gutters and downspouts that are in good repair can help reduce dripping and the resultant ice. Sometimes just by using another door for a day or two makes it possible for the sun to do its work. Other alternatives include spreading sand or kitty litter (non-clay based). Neither help to melt ice, but they provide good traction. A good doormat helps to ensure that the sand or litter stays outside.
- Make sure that **balustrades** are tight and in good repair. Many companies reproduce the elements for repairing historic railings.
- Inspect **wood porch flooring** for signs of deterioration, especially around the perimeter of the porch where water sets after rain or snow. Damaged areas should be replaced with lumber of the same size and species. Make sure that all sides of new lumber are primed prior to installation. Remove loose and peeling paint, prime bare wood areas and apply a good-quality porch and floor paint. Yearly touch-ups can extend the life of wood porch flooring almost indefinitely.
- Once your wooden porch floor is repaired and painted, and has had a chance to cure for several weeks, apply a coat of **paste wax or a liquid acrylic wax**. While not made specifically for exterior applications, it can help preserve the paint finish. The “slippery” surface of the wax will last only a couple of weeks, so care is needed until it wears a little.
- Inspect **brick or stone piers or foundation walls** for damage and repair them when needed. Visible sagging of floors is often a result of failures in piers and foundations.
- Repair and replace **wood lattice** as needed. The primary benefit of keeping lattice in good repair is that it makes the area under your porch less accessible to cats, dogs, groundhogs, and the like. Historic wood lattice that consists of vertical and horizontal strips, as opposed to contemporary diamond-shaped lattice, is hard to find at most lumberyards. However, all of the elements to recreate it are usually available. Panels can be constructed by using 2 inch x 4 inch lumber for a frame, then placing shoe-molding around the interior perimeter as a stop. The lattice strips are laid in place and tacked together with brads (small nails). All that is left to do is install a second layer of shoe-mold to hold it in place, paint, and install. You can pre-paint all of the elements prior to construction to make things a little easier. Please refer to Porch

Construction in the Appendix for more information about assembling lattice.

Windows and Doors

Windows and doors on historic homes are usually considered some of the most important “character defining” features. They are also one of the elements of an old house that owners struggle with the most. Over the years many have been painted shut, caulked shut, nailed shut or just plain don’t work very well. The ads on TV show how those new vinyl-clad units just tip in so nicely for easy cleaning, and their spokesman urges you to replace your old, drafty wooden windows. First let’s dispel some myths about replacement windows and then examine things you can do to make historic windows work more efficiently.

Myth: Old windows let in lots of cold air.

Fact: Old windows that are not properly maintained let in cold air. Old windows that function as they were designed do a pretty good job of protection against the elements.

Myth: Old windows let out all of the warm air in the winter.

Fact: It is an indisputable fact that hot air rises. Most of the thermal loss in any building is through the roof, not the windows or walls. This can be easily verified by checking your local building codes. On new construction, building codes require an insulation with an “R” factor that is approximately 50% higher in overhead (horizontal) areas than is required in walls (vertical) areas. While not specific to this section, one of the best things you can do to increase your homes heating efficiency is to properly insulate the attic.

Myth: You will save a ton of money on heating bills by installing new “energy efficient” windows. It is cheaper to replace old windows than to repair them.

Fact: According to information provided by various government and private agencies, the average American family spent almost \$1,000.00 to heat their home in 2006. The average cost for complete window replacement in a moderate home in America is about \$8,500.00. Most replacement window manufacturers claim a 20% savings in heating costs.

If you allow for a 5% yearly increase in heating costs, it will take nearly 30 years to recoup the costs of the replacement windows. The same justification is often used to market replacement doors. Furthermore, if replacement doors and windows are not maintained, they too will wear out.



Access Panel



Broken Sash Cord and Weight



Pulley and New Sash Cord
Photograph Series Courtesy of Slaves of the
Vintage House

Here are a few things you can inspect for or repair to help your old windows and doors work better:

- Make sure that the upper **sash** and lower sash close tightly, and that the meeting rail (the area where the window lock is installed) pulls together snugly when the window is locked. This may require removal of old layers of paint and caulk along with some repairs to the sash.
- Repair broken or missing sash cords so that the window weights function. Depending on the design of the window, this process may take minutes or hours. Many times there is a small access panel on the sides of the jamb. Once removed the weight can be cleaned and restrung. Sometimes it is also necessary to remove and clean the pulley located at the top of the jamb. In rare instances, the casing (the trim boards on either side of the interior) must be removed to access the weights. It can appear to be a daunting task, but if you can use a utility knife, a screwdriver, and a hammer it can be accomplished. People are usually surprised how well old windows work when they are cleaned and the sash weights are restored.
- Check the exterior sills, sash, and casings for peeling paint. Make the necessary repairs and keep them painted. Also check for loose and missing window putty. Tight window **glazing** reduces the instances of broken panes and helps reduce drafts.
- Check doors to see that locks and strike plates align properly. Look at them from the inside to see if there are areas where daylight is visible. Over the years the constant pounding that a door is exposed to takes a toll on hinges. Screws can loosen and the pins in the hinges can wear out, ultimately changing the original placement of the door within the doorjamb. This is usually why old doors are so hard to close sometimes. Slamming them or lifting them so that the locks align only increases the damage. It is possible that previous owners have tried to remedy gaps by installing various types of insulation, foam strips or other materials. These are usually less-than-successful. Clean the edges of the door and doorjamb of all old repair materials. Adjust and repair hinges so that the door swings and closes easily. The best remedy to seal gaps is to install traditional spring-metal weather strips made of brass or copper along the sides and top of the doorjamb. This type of weather stripping is available at most any hardware store; it is inexpensive, easy to install and it works.

Foundation



Gutters in poor repair can overflow and increase moisture levels in the soil around foundations.



Consider using potted plants next the house instead of putting them in the ground.



Powder Post Beetle
Photograph Courtesy of Green Frog Pest
Prevention

Foundations of historic houses are usually constructed of brick or stone. They can also be of poured concrete or cinderblock. Whatever their construction, foundations need to be inspected yearly and repaired as needed to ensure the continued good-health of your house. Damage manifests itself in many forms: loose or missing mortar, efflorescence, cracks, missing material, staining or wet basements. Underground water is seldom the cause of water infiltration. Most water infiltration and the resultant damage are due to poor drainage of surface water. The materials and techniques for repairs will vary with the type of foundation and sometimes there may be structural repairs that require a professional. However, there are several things to look for around foundations that are universal.

- Make sure that gutters and downspouts are in good condition. Overflowing gutters and downspouts that dump water too close to a house help to increase moisture levels in the soil around foundations. Almost all masonry materials “wick” moisture in and upwards due to capillary action (masonry acts like a sponge). Water is any building’s biggest enemy.
- Re-grade the yard around the house so that it slopes away (positive drainage) and does not direct surface water toward the foundation. For further guidance please see ‘Residential Lot Drainage’ in the City’s Stormwater Management Design Manual. This document can be found at www.roanokeva.gov/planning.
- Most people like to place flowers, shrubs or other plants around their house to increase its appeal. However mulch, loose and disturbed soil, plant or tree roots and overhanging trees all help to increase levels of moisture near and around foundations. Cut trees and shrubs back to a distance of at least five (5) feet from the house. Use this same distance for plants and flowerbeds. Consider using potted plants next to the house. Reducing the amount of water that enters the soil adjacent to your house will significantly reduce the possibility of damage to its foundation. For more information on drainage and landscaping, please see the Single-Family Construction and Landscaping sections.
- Another benefit to reducing moisture levels in soils is that drier soils, and the subsequently drier foundation and framing elements, are less attractive to wood-boring insects. Termites, powder-post beetles, and other insects require water to live. Dry, stable foundations usually mean dry, stable wood framing above. Dry, stable wood means there is no fungal growth. If there is no fungal growth to soften the wood, insects seldom attack it. Of course this does not apply to carpenter bees, which seem to be able to eat through anything.

When do I need a professional?

Homeowners themselves can undertake many home repairs, even complex ones, if they have the proper tools and knowledge. However, if you “think” you might need help, you probably do. Jobs that require extensive knowledge of plumbing or electrical systems or those that could be dangerous (roofing or chimney repairs) are probably best left to specialists. Here are several things to look for when choosing someone to make repairs or modifications to your house:

- First and foremost are they **properly licensed** to do your work? The State of Virginia places restrictions on the three primary classifications for contractors. Class A contractors can undertake most any type of work no matter the scope or cost. However, a Class B or C contractor has a dollar limit on the amount of work that is undertaken. While they may be skilled enough to do the work, if the cost of the contract exceeds their classification, they cannot lawfully undertake your contract. Also, there are “specialty” classifications within Virginia’s system. For instance, just because a firm holds a Class A license does not immediately mean they are licensed to do electrical work. Make sure your contractor is licensed in the trade they are hired to undertake, or that they hire sub-contractors that are.
- Is the contractor **insured** through an insurance company licensed to do business in Virginia? If not, then you have little recourse if your home is damaged or if someone is injured during the performance of work. In the worst case, if damage or injury occurs, you the homeowner will bear the liability. If in doubt, ask your contractor for a Certificate of Insurance. All liability insurance companies will furnish these upon request as proof of insurance.
- What is their **level of experience**? Unless this is your contractor’s very first job, they should be able to furnish you with a list of prior clients. If you have an opportunity, go look at some of their previous work.
- What is a **fair price** for the work? This is perhaps the most subjective question there is in identifying a contractor. Price will depend on materials, level of effort, and can many times be impacted by what a contractor thinks you want. If you meet with three contractors and they all have a different concept of what the work is, you will receive three very different prices; none of which may be reflective of what you actually expect. The best way to ensure accurate pricing is to be certain of your expectations before you pick up the phone. Make a list of the work items and the level to which you want them finished and provide a copy to each firm that interviews. Ask them to include a comprehensive listing of the work in their proposal. This way you can compare apples-to-apples. Once you have a relationship with a contractor, keep using them.

When you are viewed as a regular client, their level of effort and prices are consistently better.

Maintenance Checklist

<i>Porches and Steps Maintenance Checklist</i>			
	Inspect in Spring	Inspect in Fall	Comments
Inspect balustrades to ensure they are tight and in good repair.			
Inspect wood porch flooring for signs of deterioration, especially around the perimeter of the porch.			
Inspect brick or stone piers or foundation walls for damage.			
Inspect wood lattice for damage or holes that may allow rodents under the porch.			
Inspect for signs of leaks where decks attach to the house			

<i>Yard and Landscaping Maintenance Checklist</i>			
	Inspect in Spring	Inspect in Fall	Comments
Inspect downspouts and yard to ensure that water drains away from house (Positive Drainage)			
Inspect sidewalks and walkways to ensure there are no tripping hazards			
Inspect for signs of rodents, bats, roaches, termites, around house or in landscaping, etc.			
Inspect outdoor faucets and hoses and drain if needed			
Inspect window wells and check for appropriate drainage			
Inspect gutters and downspouts and clean as needed			
Inspect landscaping (trees and shrubs) to ensure appropriate distances away from house for roots and branches			

Roof and Gutter Maintenance Checklist			
	Inspect in Spring	Inspect in Fall	Comments
Inspect roof for loose, missing or misaligned shingles, slate tiles.*			
For metal roofs, inspect for rust, open seams, failing paint, or loose edges.*			
For all roofs, inspect valleys and flashing for rust, loose or open seams, holes, missing caulk or gathered debris.*			
Inspect chimney for deteriorating bricks or mortar, bird nests, squirrels, etc.*			
Inspect and clean gutters each spring and fall.*			
Inspect gutters and downspouts for leaks, misalignments, or damage.*			
Inspect bath and kitchen roof vents for signs of bird nests, squirrels, insects, etc.			
Inspect interior of attic for signs of leaks, rodent infestations, etc.			
Inspect foundation for cracks or signs of damage or settling			
Inspect exterior walls for peeling or flaking paint, deteriorating bricks or mortar			
Inspect for signs of leaks where decks attach to the house			
Inspect flashing at windows and doors			
Inspect windows and doors for cracked or broken glass			
Inspect for signs of leaks at window and door sills			
Inspect dryer vent to ensure it is clean and clear of debris or rodents			
Inspect bath and kitchen exhaust ducts to ensure they are clean and clear of debris or rodents			
* Inspect only if you are comfortable working with ladders, etc.			

Windows and Doors Maintenance Checklist			
	Inspect in Spring	Inspect in Fall	Comments
Ensure upper and lower sash close tightly and that the meeting rail pulls together snugly when the window is locked.			
Inspect for broken or missing sash cords and repair as needed.			
Inspect exterior sills, sash and casings for peeling paint.			
Inspect flashing at windows and doors			
Inspect windows and doors for cracked or broken glass			
Inspect for signs of leaks at window and door sills			
Inspect doors to see that locks and strike plates align properly.			

Exterior Walls Maintenance Checklist			
	Inspect in Spring	Inspect in Fall	Comments
Inspect masonry walls for loose or missing mortar, broken bricks or stones and efflorescence.			
Inspect wood siding or shakes for peeling or flaking paint, rusted nail heads, loose or broken areas and mildew.			
Inspect stucco walls for cracks, missing material or areas that appear loose or detached.			
Inspect foundation for cracks or signs of damage or settling			
Inspect dryer vent to ensure it is clean and clear of debris or rodents			
Inspect bath and kitchen exhaust ducts to ensure they are clean and clear of debris or rodents			

Additions

While older homes are admired for their character and charm, many potential buyers pass them by in favor of newly constructed homes with the modern amenities they have come to expect. Even those that do purchase older homes often expect to sell and buy bigger once their family expands and the small kitchen and single bathroom no longer accommodate their needs. However, with a little vision and creativity, older homes can easily be modernized to today's standards with the added benefit of quality craftsmanship and unparalleled charm. To start the modernizing process on your home, ask yourself the following questions:

1) Is the house structurally sound?

Before considering an expansion or renovation, make sure critical systems are sound including the foundation, framing, and roof.

2) What part of my house does not function properly for my lifestyle?

Set priorities on rooms or part of the house that are unsightly, dysfunctional, or both.

3) How concerned am I with my return on investment (ROI)?

Don't get caught up in ROI calculations; do what fits your needs. Suffice it to say that any home renovation project will return at least one-half its cost and most return over three quarters of the investment. In the meantime, you get to enjoy the results. When you do sell, it's likely that someone else out there probably thinks like you and will value the improvements you've made. However, if you are looking to make improvements that are typically desired by most homeowners, you may want to consult a real estate professional to help shed light on what is expected in today's housing market.

4) Do I really need more square footage?

Often, existing space can be repurposed to fit your needs. Even some large two-story houses can seem small because of the layout of interior walls. Removing a non-load bearing wall can create new space and is far less expensive. Converting an attic or basement can add considerable square footage without the need for new construction. Also consider that adding to the building envelope will increase your heating/cooling load. The following are some ideas for 'repurposing' space within your home's existing footprint:

- Rear porches, common in traditional floor plans, are good opportunities to convert existing footprint to other functions. Rear porches can be converted to support a new bathroom, a kitchen expansion, or both.

- Unfinished attic or basement space can be converted into extra bedrooms, office space, a media room, or a recreation room.
- Older houses are notorious for the lack of closet space. A small upstairs bedroom can become a large walk-in closet, a master bathroom, and even a laundry room.
- Breakfast nooks make a nice pantry if the original table and bench seating have already been removed. This area can also become a home for the refrigerator, a half bath, or provide more square footage in the kitchen.
- Remove an interior wall between the kitchen and dining areas.

More information on repurposing space specific to a particular style can be found in the Architectural Patterns section of this document.

5) If an addition is needed, should I go up or out?

If you decide you need to expand the envelope of your house, consider how you expand. Rear additions are most appropriate and typically the only option on narrow city lots. Moreover, zoning regulations generally provide the most leeway to the rear with an average minimum setback of 15 feet in residential districts. Side additions may also be appropriate in the form of wings or dependencies subordinate to the original house. If you have a two-story house, keeping the new foundation small and building up will save money and save valuable yard space. The following are some ideas for rear and side additions:

- Enlarge the kitchen. Kitchens are generally much larger now and have a greater function than just a place to prepare meals. Having some eat-in component is now considered mandatory. Kitchens are commonly located on the rear of the house and are ideal candidates for a rear addition.
- Add a downstairs bathroom. If the house does not have a main-floor bathroom, adding one should be a priority. Modern expectations dictate at least a half-bath on the first floor.
- Adding a large bedroom and bathroom (master suite) is ideal for vertical expansion to the rear.
- Consider relationships with outdoor living spaces. A French door on the rear can create/improve the relationship to a patio, balcony, or deck.

Remember to always consult a professional and ensure that additions are designed and built so that the form and character of the primary residence will remain intact if the addition is ever removed. More information on additions specific to a particular style can be found in the Architectural Patterns section of this document.

Single-Family Construction

New construction in any neighborhood should be sensitive to the character of surrounding houses. After perusing the architectural style descriptions, a builder or property owner should be able to identify the patterns and types of houses within the immediate surroundings of the construction project. New construction does not need to mimic neighboring patterns, but should respect their general rules of design in terms of *massing*, setbacks, and construction materials.

The following guide will assist builders and property owners in making basic decisions about new construction. Remember, this is meant to be a guide and in no way overrides the City's Zoning Ordinance, Building Code, and other applicable regulations.

1) Identify Neighborhood Features and Discuss Plans with the City

Before moving forward with a construction project, take a look around the neighborhood and identify its primary characteristics, such as predominant architectural patterns, building setbacks, and parking accommodations. If the surrounding neighborhood has two-story homes with shallow setbacks and on-street parking and you want a one-story house with an attached garage, this may not be the neighborhood for your project. The following questions should be considered which Planning staff can help answer:

- Does zoning permit the intended use? To determine if the subject property is in an overlay zone, please refer to Design Review in Roanoke found in the Appendix.
- Does the lot size accommodate the requirements of the development?
- Are the styles and sizes of surrounding houses in the neighborhood similar to the house you intend to construct?

2) Design the House

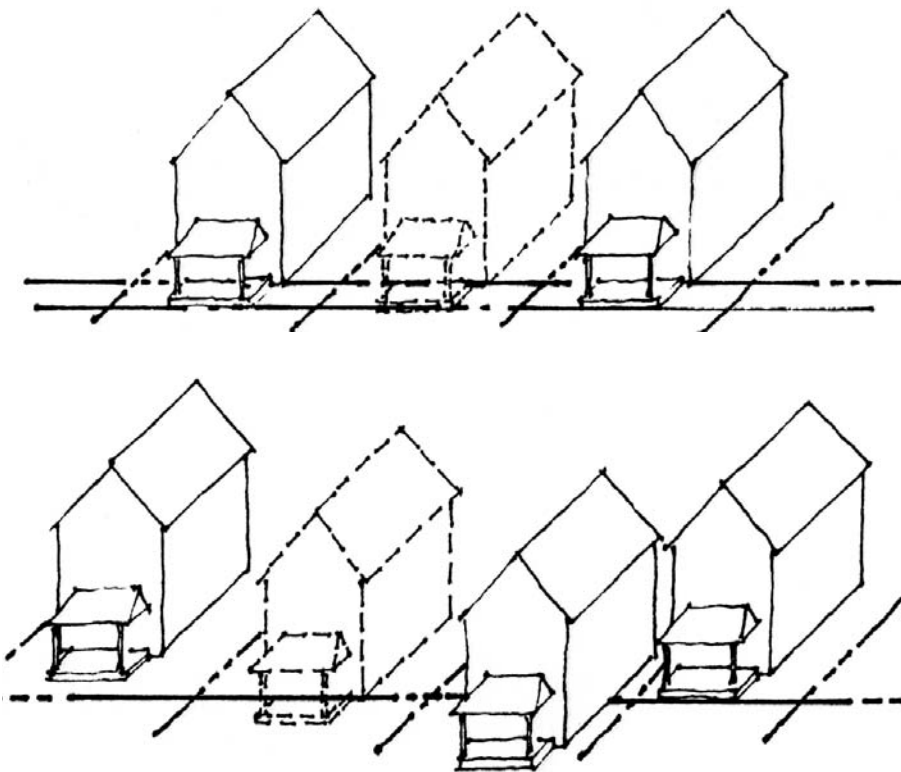
Once you have identified a lot that is suitable for your construction project, and have a general understanding of the types of houses in the neighborhood, you are ready to choose a design for your house that meets your building requirements, and complements the neighborhood. The goal is to be compatible with other styles in the neighborhood, not necessarily replicating older styles. Reference the design elements of surrounding houses but avoid replicating stylistic motifs that may be unique to a particular property. The following items should be considered during the design process:

- Setbacks and Drainage
- **Massing** and Roof Forms
- Front Porch
- Windows and Doors
- Exterior Building Materials and Colors
- Landscaping and Security
- Garages and Accessory Structures

Setbacks and Drainage

Setbacks are established to provide continuity within neighborhoods, provide for a safe and healthy environment, and provide areas for recreation and outdoor activities. In many of Roanoke's neighborhoods, homes are set relatively close together which promotes important social interactions that create friendly, attractive, and active communities. The City's Zoning Ordinance regulates these spaces through front, side, and rear yard setbacks. It is important that you contact the Planning Division to determine minimum and maximum yard requirements before settling on a location to site your building. Another important consideration in house placement is drainage. Most water damage to the foundation is due to poor handling of stormwater.

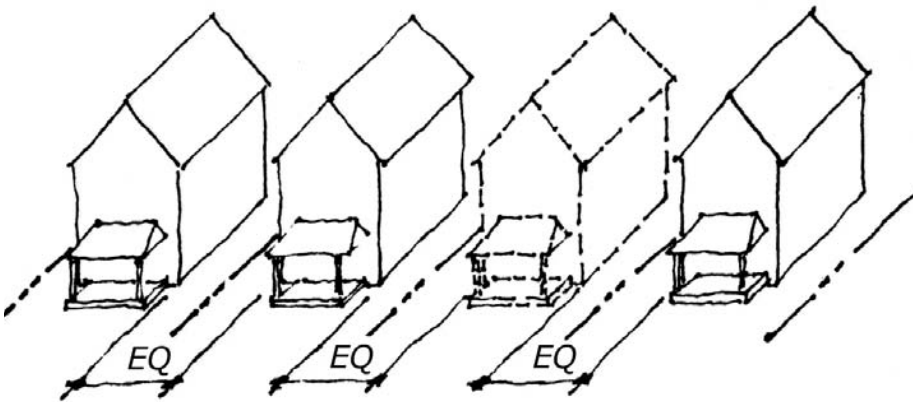
Front Yard:



- The infill house should align with the setback established by adjacent homes. This will include alignment of the front **facade** and the porch face.
- If the adjacent houses do not follow a consistent setback, establish an average.

- If adjacent lots are vacant, use the setback established by the Zoning Ordinance.
- A consistent grade should be maintained on level lots or consistent grading pattern on sloped lots. A drainage channel should never be located in a front yard. For further guidance please see 'Residential Lot Drainage' in the City's Stormwater Management Design Manual. This document can be found online at www.roanokeva.gov/planning.

Side Yard:



- Maintain average side yard setbacks based on setbacks established by adjacent houses. Exceptions for this rule can be applied to lots with severe slopes, lots with subsurface soil conditions that prove cost prohibitive to overcome, or to lots with natural amenities determined worthy of maintaining such as significant trees, structures, walls, etc.

- Easy access to the rear yard should be provided through at least one side yard for pedestrians and automobiles where appropriate.
- An open drainage channel should never be located in a side yard where visible from the street though a gentle swale integrated with landscaping is appropriate.

Rear Yard:



Shallow Vegetated Swale

- The rear yard setback will be dictated by the front yard setback plus the depth of the house. Space should be provided for play, recreation and relaxation.
- Stormwater management practices should be accommodated in the rear yard. Runoff from the rear of the property may be directed to a shallow vegetated swale. For further guidance please see 'Residential Lot Drainage' in the City's Stormwater Management Design Manual. This document can be found online at www.roanokeva.gov/planning.

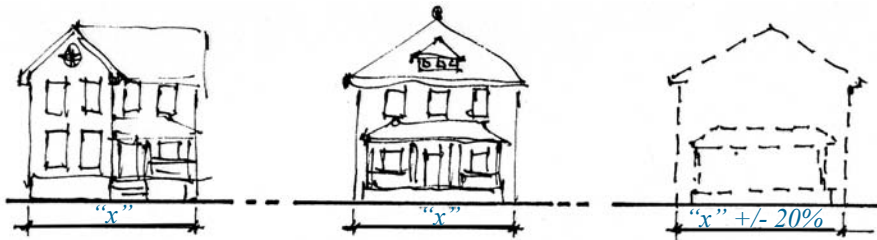
Massing and Roof Forms

Massing is important to compatibility within an existing neighborhood. Similar to subdivisions created today, city blocks were platted and then developed simultaneously and with consistency. Infill development should respect the pre-established development patterns of the block.



Building Height:

- Building height should reflect that of adjacent houses. Generally, new construction should not differ in height by more than 20 percent from the typical buildings on the street.



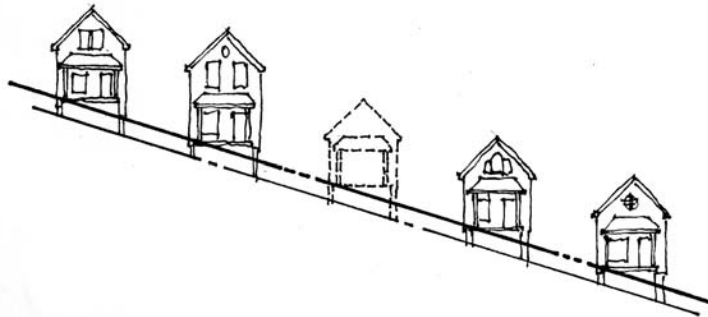
Building Width:

- The front width of the infill house should be the same as the adjacent homes. The infill house should not vary from the average width of adjacent homes by more than 20 percent.

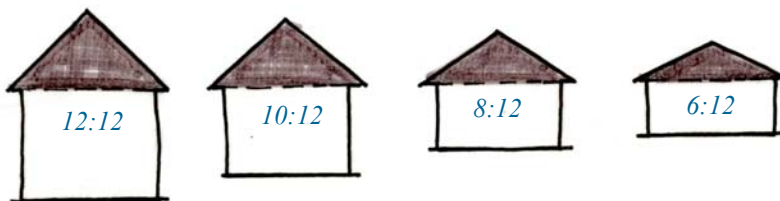


Foundation Height:

- The foundation height of the infill house should be within 20 percent of adjacent houses.



- Where the block is on a hill, the foundation height should match a projected level parallel with the hill.

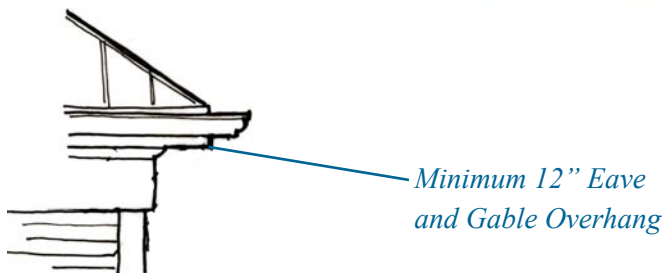
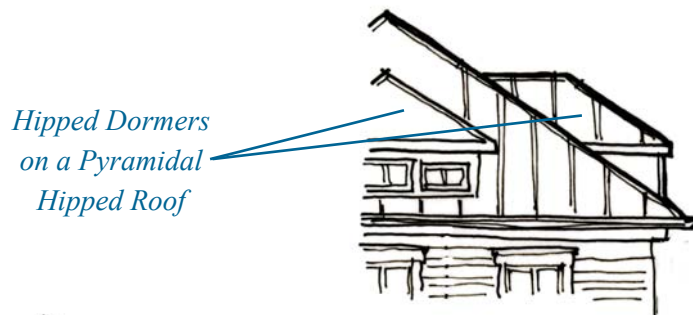
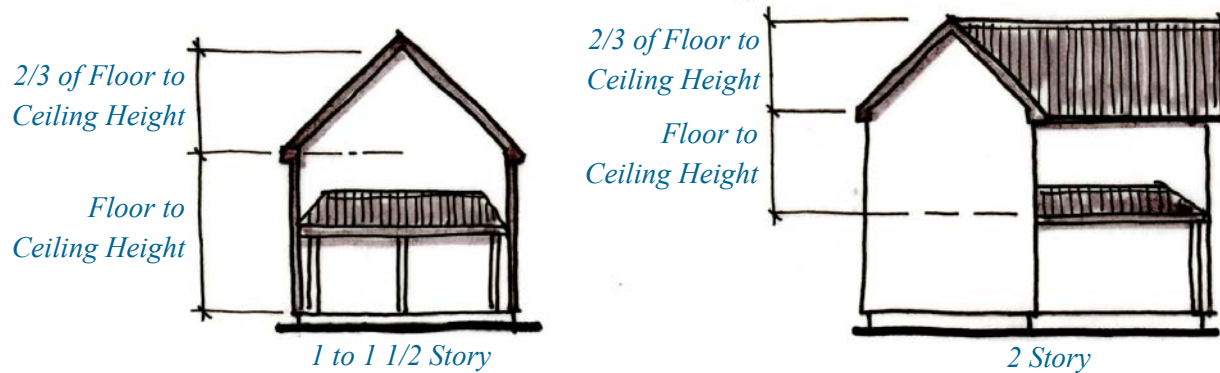


Roof pitch and configuration:

- Roof *pitch* should range between 6:12 and 12:12 to facilitate drainage. Intersecting roofs should have the same pitch as the main roof.
- Use surrounding roof types as a guide to new construction. The roof should incorporate a complex roof form such as a *hipped* or intersecting *gable*.



- The roof should be in proportion to the house. It's vertical height from underside of the *eave* to the ridge should not exceed the floor to floor height of the house and should not be less than 2/3 of the floor to floor height.



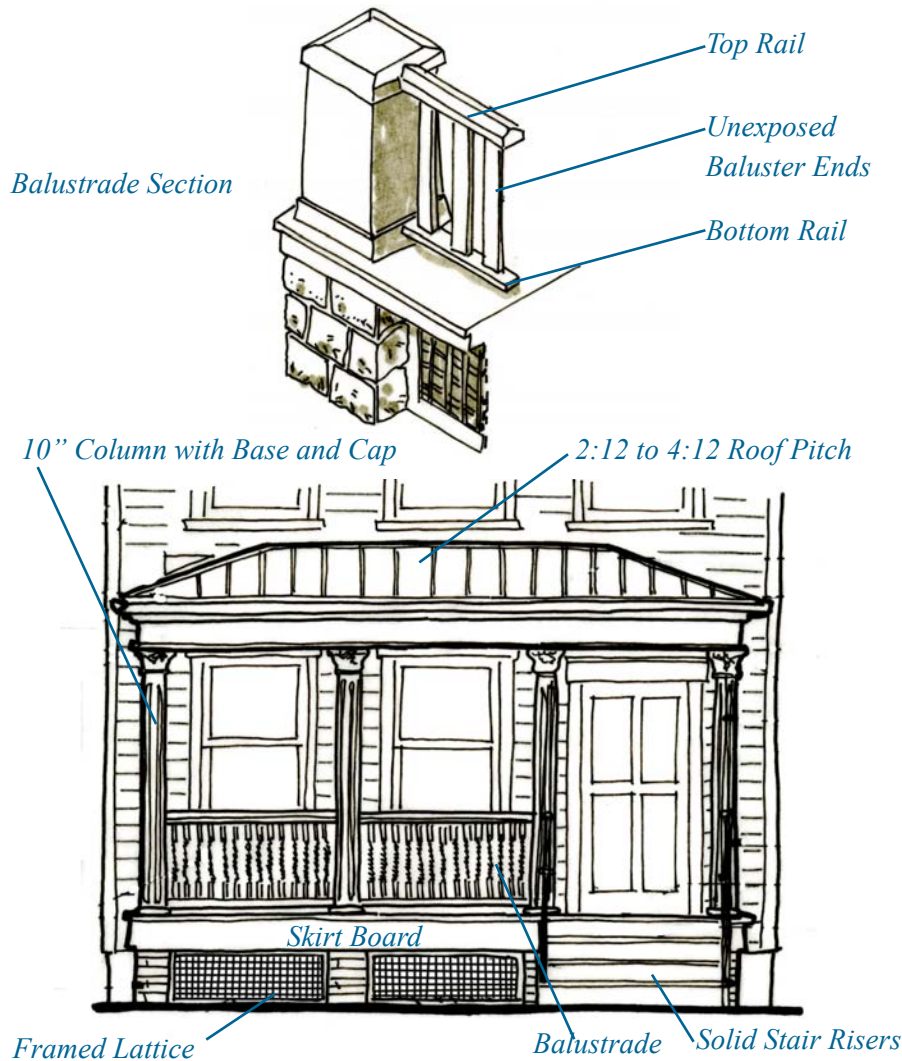
- Where a sloped roof is facing the street, consider adding a dormer. The character and detailing of the dormer should be in keeping with the architectural style of the house and that of adjacent homes.
- Eave and gable overhangs should be a minimum of 12 inches.

Porches

The front porch is the symbol of the house's front entrance and has always represented an area for people to gather and socialize. In recent decades there has been a shift to more private areas inside the house or in the rear yard. However, no matter the shift in social orientation, the front porch remains an architectural and social element in Roanoke's neighborhoods and is an extremely important component to many of Roanoke's homes.

Front Porch:

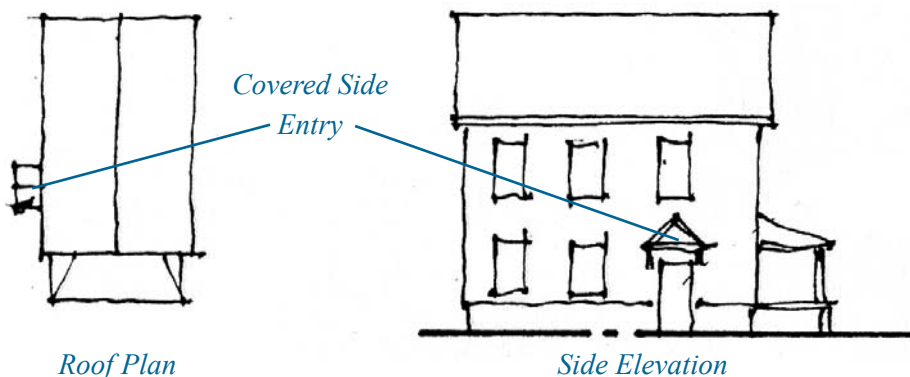
- Front porches should be at least half the width of the dwelling's façade and have a depth of at least 6 feet though 8 to 10 feet is recommended to create a usable space. Style and detailing should be similar to that found in the neighborhood and should be in keeping with the style of the house.



- Front porch railings should have a top and bottom rail and the **baluster** ends should not be exposed but be inset into the bottom rail. To avoid gaps and separation between components, do not use pressure treated lumber that will shrink as it dries.
- Front porch **columns** should be uniform in shape and style with a base and cap. Most front porch columns are about 10 inches in diameter.
- The underside of the porch should be framed with lattice between pier supports and under the skirt board.
- All stairs on the front porch should have enclosed (solid) risers.
- The **pitch** of the porch roof should be equal or less than that of the main roof.

Side Porch:

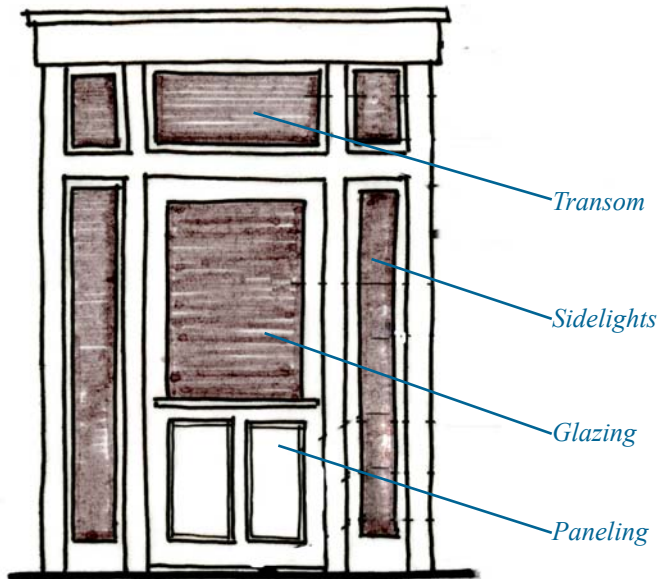
- Side entries should be covered by a roof with a minimum width and depth of 36 inches.
- A side porch should set back from the front elevation towards the middle or rear of the house.



Windows and Doors

Windows and Doors are among the most highly visible features of any residence. In addition to being functional, they are significant character-defining elements that relate directly to stylistic influences. Before getting started, consider the size, proportion, spacing and rhythm of existing window

and door openings of neighboring buildings. New construction should reflect characteristic window and door patterns.

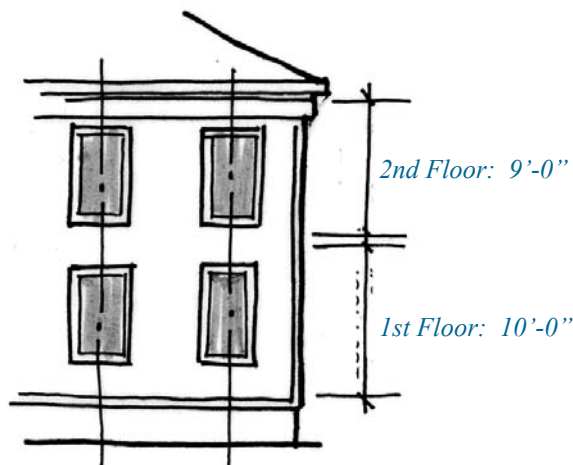


Doors:

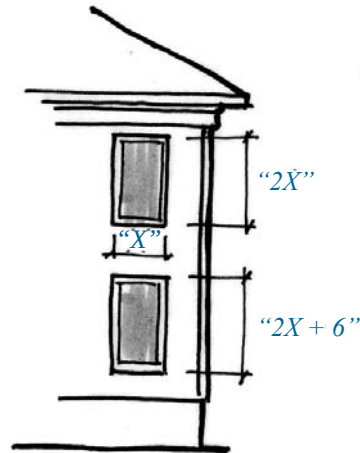
- The house's primary entrance should be located on the front elevation. It should be apparent that the front door is the main entrance. The front of a new building should always be oriented to the most prominent street that borders the property.
- Doors should incorporate paneling at a very minimum. The inclusion of **glazing**, **sidelights**, and/or a **transom** is strongly encouraged.

Windows:

- Windows should be proportioned to be approximately twice as tall as they are wide. All windows on the same floor should be the same height and horizontally aligned, with the exception of **feature** windows. Widths for windows on the same floor may vary by as much as 6 inches.

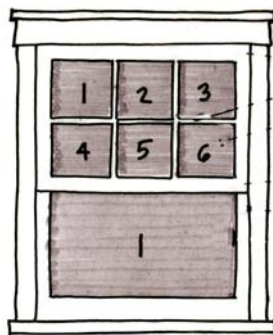


- Second floor windows should be aligned vertically with first floor windows.

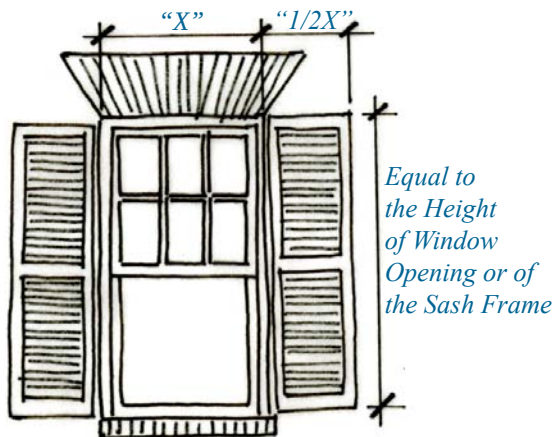


- The first floor windows should be approximately 6-inches taller than second floor windows. The width of first floor windows should be the same as the second floor window with which it aligns vertically.

*6 over 1
Double Hung
Sash Window*



- The number of lights (panes) in an individual window should be similar to that found in the neighborhood and should be in keeping with the style of the house.



- Window shutters should be designed to fit the window opening and at least appear operable by attaching them with a hinge to the window casing. Shutters should only be included when they are in keeping with the style of house.

Rear Elevation



*Avoid Blank
Walls*

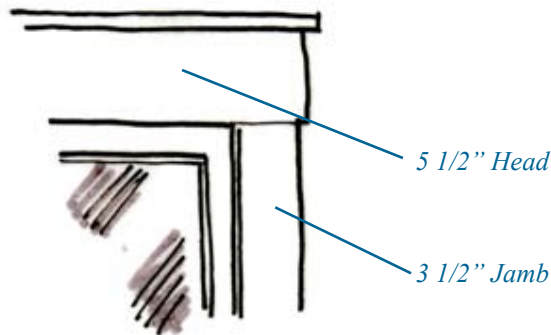


Appropriate

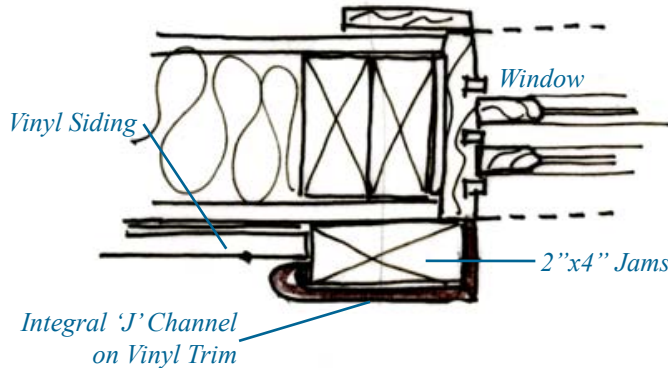
- Care should be taken to avoid blank walls. These can be broken with windows, doors, and other architectural details. A minimum of 20 percent of the wall surface between the *eaves* and the foundation should be covered with window and door openings on all elevations. Windows on side and rear elevations allow for natural lighting. Privacy can be maintained with interior blinds or curtains.
- Where an infill house is located on a corner lot with high visibility from the street, special care should be given to developing that side elevation with detailing similar but secondary to the front elevation.

Trim

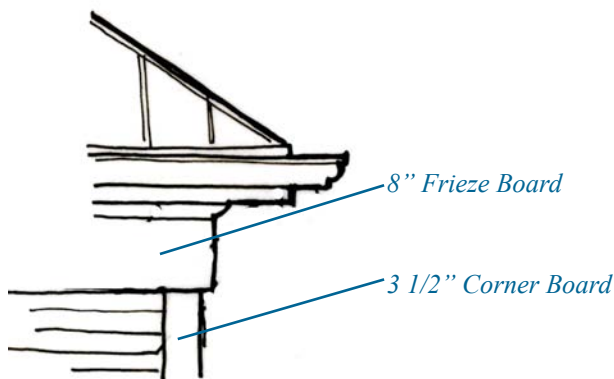
Unless the siding material is a masonry veneer, windows, doors and corners should be trimmed as follows:



- Windows and doors should have a minimum 3 1/2 inch jamb and 5 1/2 inch head.



- If vinyl siding is used, an 'integral J-channel' should be used for windows and doors so that the siding slips in the groove of the channel behind the trim.



- Vertical **corner boards** at all outside and inside corners should be at least 3 1/2 inches wide.
- An 8 to 10 inch **frieze** board should be located below the **eaves**.

Building Materials and Colors

To promote a sense of continuity within existing neighborhoods, select construction materials that are similar (at least in appearance and texture) to original materials found within the neighborhood. Colors of materials should be compatible with those of neighboring houses, particularly when choosing brick or stone that has an inherent color. Siding should always be horizontally oriented and painted to complement the colors found within the neighborhood.

Gallery of Examples



Garage Construction

Garages and other accessory structures contribute to the historic fabric of a neighborhood, particularly when they have retained their character. Some of the earliest accessory structures found in Roanoke are carriage houses built for upper and middle income families in Downtown neighborhoods. These structures were often two stories and contained an upstairs living area. Typically, garages began to be built in the 1920s with growing automobile ownership. These buildings were wood frame construction, with a shed or front-**gable** roof, a dirt floor, and a single entrance **bay**. The exterior wall cladding and trim on the garage often mimicked that of the main house. In recent decades, garages have been designed as primary components to homes and are often the prominent feature on many homes in Suburban neighborhoods. Historic carriage houses and garages are becoming increasingly rare due to demolition and neglect. They should be maintained and preserved as part of the historic fabric of the neighborhood. More information on the design and placement of garages can be found within each neighborhood classification of the Neighborhood Patterns section, as well as within each pattern in the Architectural Patterns section.

When adding a garage or accessory structure to an existing home or as part of new construction, it is important to remember that its design and placement will have a significant impact on the property's overall appearance. A few simple steps will ensure the compatibility of new garages and accessory structures.

Scale and Detailing

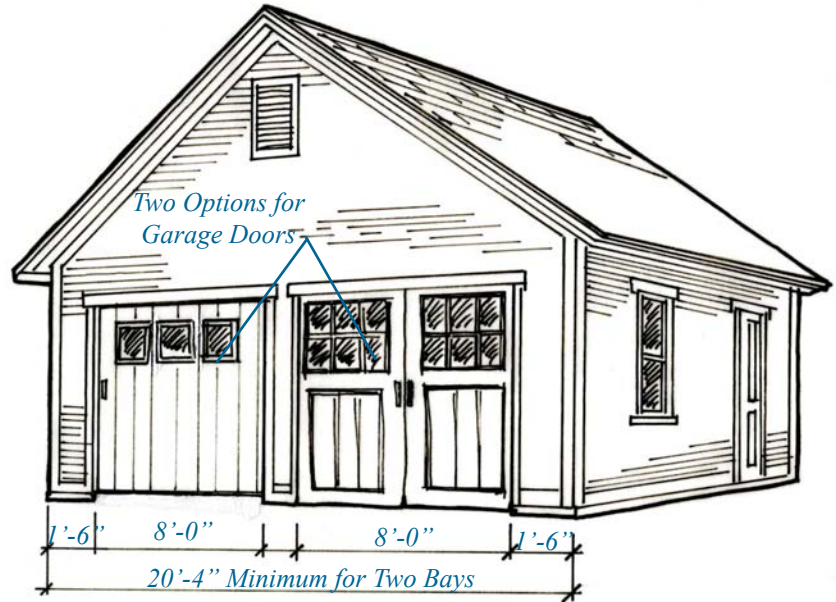


One Bay Double Leaf Door Garage

- The scale of the garage or accessory structure should be secondary to the main house.
- Roofing forms for new garages and accessory structures should have a similar configuration to the main residence but with an equal or lower **pitch**.
- Double-leaf or sliding doors that incorporate **glazing** and plank construction (at least in appearance) should be used for garages.
- Multi-**bay** garages should contain a separate opening for each vehicle.
- The windows and doors of an accessory building should match those of the main residence in terms of type, scale, proportion, detailing, and rhythm.
- Choose materials and colors that are compatible with the main structure, and appropriate to the residential character of the neighborhood.



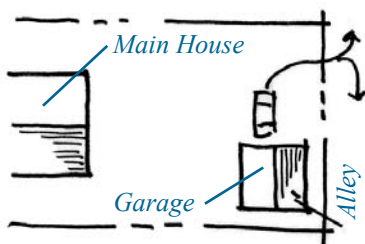
Two Bay Sliding Door Garage



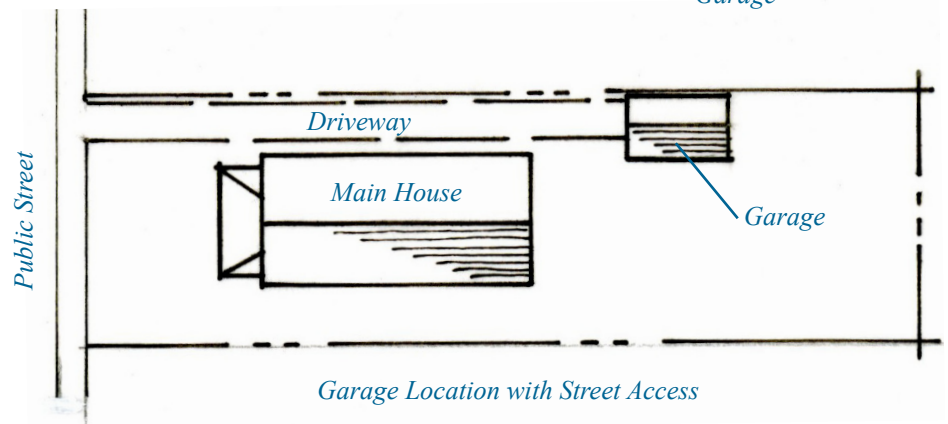
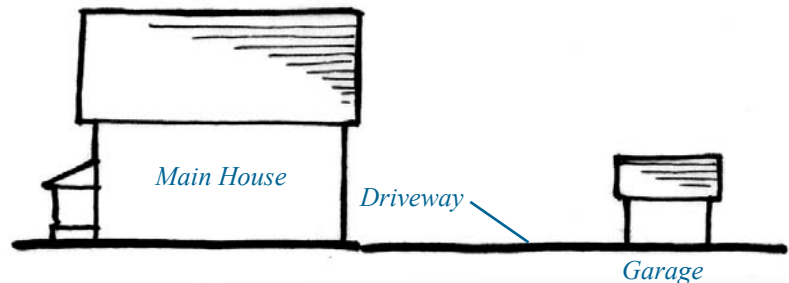
Location



- Garages and accessory structures should be located to the rear of the property. If visible from the street, their location should not detract from the street view of the house.
- Garages should be placed to allow access from an alley or side yard driveway.
- Garage additions to the principal dwelling should be set back from the face of the existing structure's front façade by at least two feet.
- Garage additions to the principal dwelling on corner lots should be oriented to the street of lesser importance or to an alley, if present.



Garage Location with Alley Access



Garage Location with Street Access

Multifamily Construction

Two-family dwellings (duplexes), townhouses, and multifamily (apartment) buildings developed in response to a number of factors, including population growth, economics and availability of land. The earliest multifamily structures attempted to appear as a single-family house in order to fit within the surrounding neighborhood. As the idea of multifamily structures became more acceptable and the demand for housing increased, the larger apartment building and/or complex developed as its own building type with its own distinct design criteria. The City of Roanoke experienced phenomenal periods of growth in the late nineteenth and early twentieth century. By the 1920s, growth continued at a steady pace as the City expanded its boundaries several times with annexations. This growth, coupled with the need to provide quality working class housing led to the development of multifamily structures throughout the City. The three main types of multifamily structures found in Roanoke are discussed below.

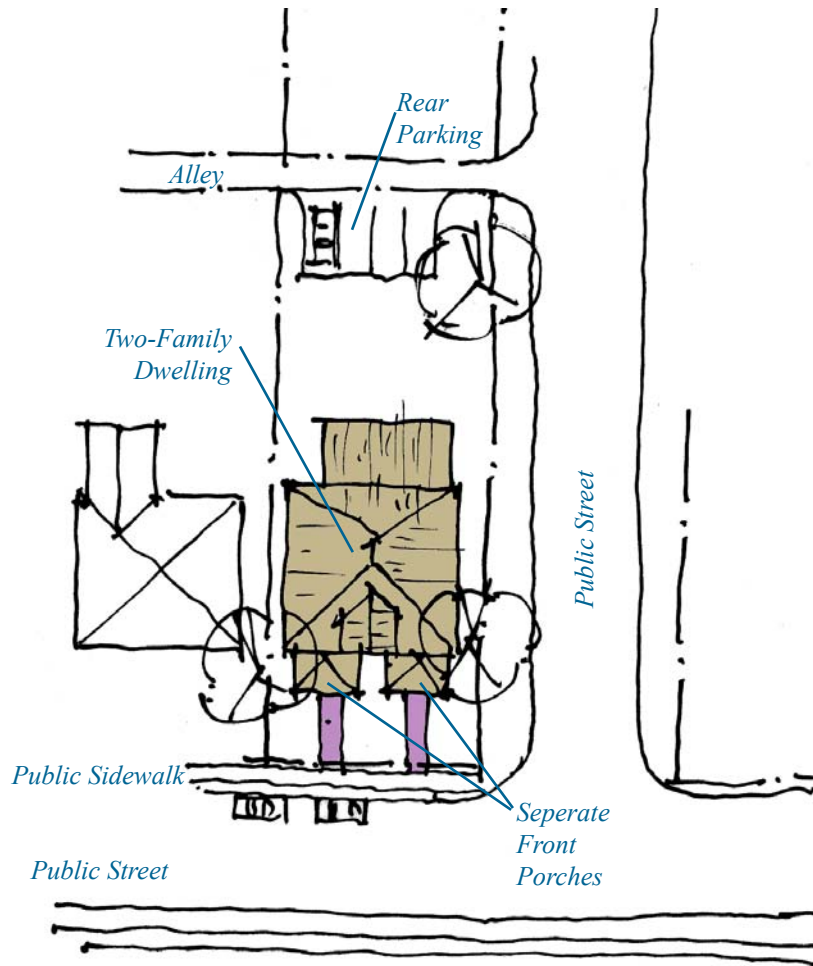
This section also serves as a guide for building new two-family dwellings, townhouse, and multifamily apartment buildings. The examples below provide a template for how to appropriately site and build a new multifamily construction project that will respect and fit into the surrounding neighborhood. The scale of the examples below varies significantly, providing a variety of options for different scenarios.

Two-Family Dwelling

The duplex was a common form to develop in Roanoke. Duplexes are located throughout the City, although primarily found in the Downtown and Traditional neighborhoods. These two-family houses are found intermingled with single-family residences in these neighborhoods.

The duplex mimicked the single-family house in form, style, and detailing. This was accomplished by maintaining the same building setback, yard configuration, and incorporating the two units within one building form. The duplex often appeared as a single-family residence. The duplex had either a single exterior entrance into a vestibule, with separate interior doors to each unit, or two exterior entrances. It may also have had either one single, full-width porch, or two separate porches. Beyond the entrance and porch, the duplex appears much like a single-family house on the exterior with a single roof and regular window and door openings. Interior plans typically consisted of a single unit per floor (so that two interior staircases were not necessary and so that kitchen and bath plumbing could be stacked) or placed side by side with each unit consisting of two levels. The most common styles used for duplexes were the Colonial Revival or the American Foursquare as their





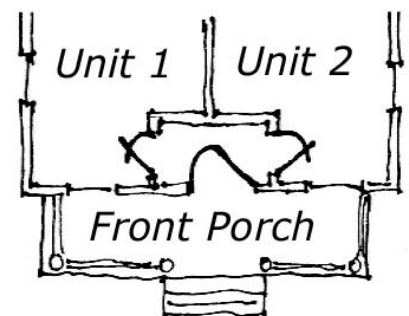
symmetrical form allowed for the dual units. In some cases, duplexes are found in either the Tudor Revival or the Craftsman/Bungalow style where modulations in the roof form and side entrances help to hide the two units.

The lot layout for a duplex is similar to that of a single-family dwelling, although it may be slightly wider. The duplex usually features a single, shared front and rear yard. Typically, one walkway led from the public sidewalk to the single front porch or split in front of the house to two porches.

Accessory structures, such as garages, are also similar to that of a single-family dwelling, although expanded to accommodate two cars. As in single-family dwellings in the Downtown and Traditional neighborhoods, the garages are usually located at the rear of the lot with access either from the alley or driveway.

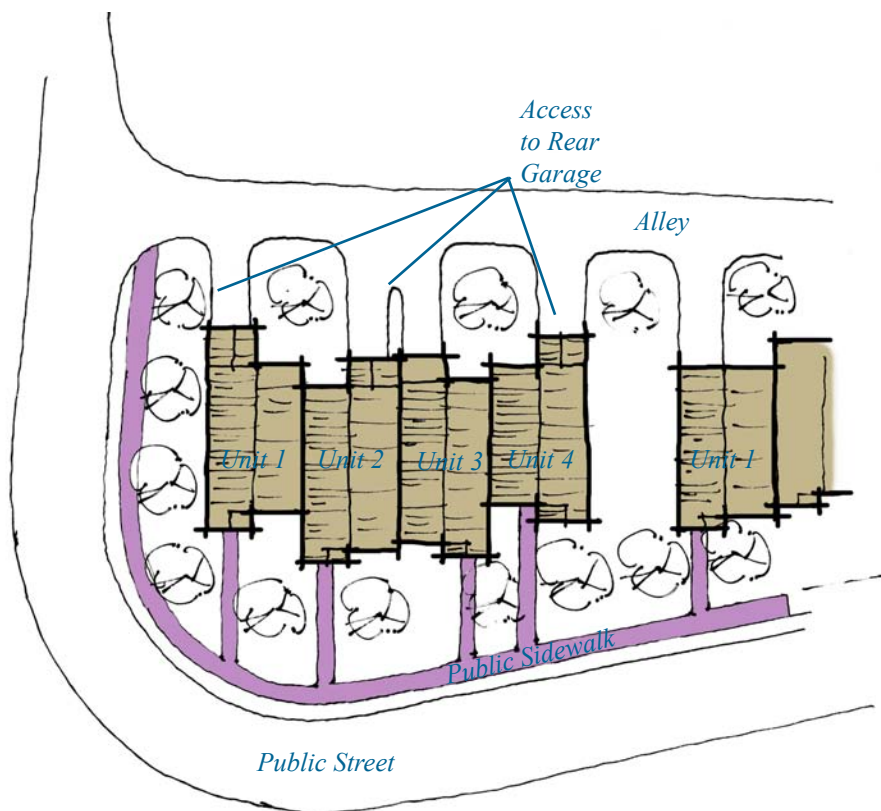


Circa 1900 Two-Family Dwelling with Separate Front Porches



Single Exterior Entrance with a Vestibule

Townhouses



Townhouses are found throughout the various neighborhoods of Roanoke and are seen as a less obvious form of multifamily housing than the apartment building. Constructed as single-family units that are attached to adjacent single-family units, the townhouse differs from the duplex in that they are located on individual lots and are always arranged side by side. Townhouses always have individual porches, entrances, and walkways. While the townhouse fits into a traditionally single-family neighborhood, it does feature a more condensed rhythm as the units are smaller than a typical single-family dwelling. The attached townhouse may include more stories on a shallower footprint to allow maximum light from the front and rear elevations, which will have the only exposure available for interior units. A variety of styles are used in designing attached townhouses. The simpler, more symmetrical Colonial Revival style is often used to give the row of townhouses a unified appearance. On the other hand, the more picturesque revival styles, such as the Tudor Revival with its varying materials, window and door arrangements, and roof forms, are often used to help differentiate the various units within a row.



Rear Loaded Garages off Alley

The lot layout of the townhouse is similar to a single-family dwelling, just smaller. It will feature its own walkway and may have its own backyard or front courtyard. Garages may be shared as either one large unit along the rear of the lot or as single or double units. In the more modern examples, or where topography allows, the garages may be integrated into the rear or basement level of the townhouse.

Multifamily Dwelling

No. 247 Not Cut or Fitted.

The ATLANTA **Honor Bill** **\$4,447⁰⁰**

At the above price we will furnish all the material to build this twenty-room, four-apartment building. Price does not include cement, brick or plaster.

First and Second Floors A good quality door with glass leads to a vestibule, opposite which stairs lead to the second floor. Doors lead to the first floor living rooms, and on second floor to dining rooms. Each living room has a mantel; also two windows and glazed door leading to private porch. Rooms are 9 feet from floor to ceiling.

Basement Excavated basement with concrete floor under the entire house, 7 feet 4 inches from floor to joists, separated in two parts, each half being for two of the families in the building.

OPTIONS
 Sheet Plaster and Plaster Finish to take the place of wood lath, \$461.00 extra. See page 114.
 Oak Doors, Trim and Floors for living rooms and dining rooms, \$472.00 extra.
 Clear Maple Flooring furnished for kitchen, pantry and bathroom, instead of yellow pine, no extra charge.

Interior doors are five-cross panel, with trim and flooring to match, all yellow pine, in beautiful grain and color. Windows are made of clear California white pine with good quality glass set in with best grade of putty. Rear porches have fir edge grain flooring. Front porches on first floor have cement floor; the second story porches have best-of-all porch covering.

Paint for three coats outside, your choice of color. Varnish and wood filler for interior finish. Chicago Design hardware, see page 120.

Built on a concrete block foundation; No. 1 yellow pine framing lumber; sided with narrow clear cypress siding over good wood sheathing. Prepared roofing, guaranteed for ten years.

Storm Doors and Windows, \$160.00 extra.
Screen Doors and Windows, black wire, \$117.00 extra;
galvanized wire, \$119.00 extra.
If Mantels are not wanted, \$230.00 less.
 This house can be built on a lot 40 feet wide.

For prices of Plumbing, Heating, Wiring, Electric Fixtures and Shades see page 113.

Our Guarantee Protects You—Order Your House From This Book—Prices Include Plans and Specifications.

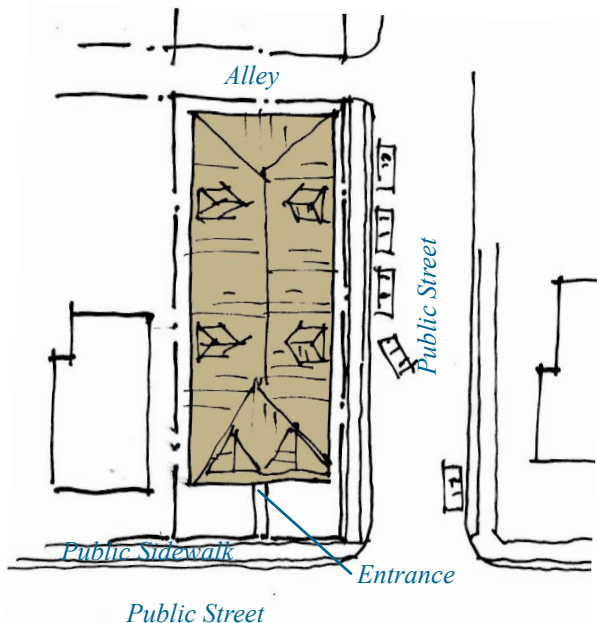
SEARS, ROEBUCK AND CO.

—105—

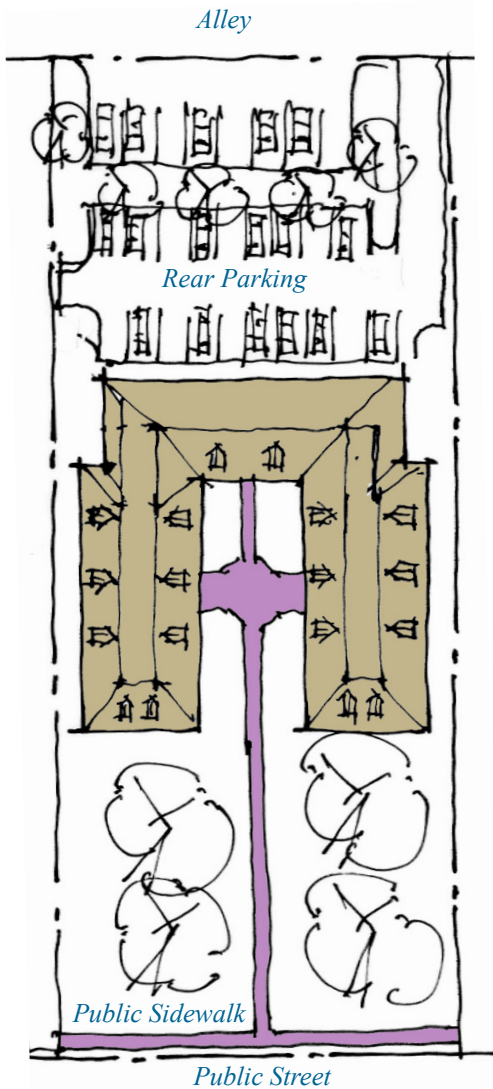
Four Unit Multifamily Kit by Sears, Roebuck & Co.

The apartment building emerged as a new building form in Roanoke in the early twentieth century. Built as early as 1909, apartment buildings are typically integrated into the fabric of Downtown and Traditional neighborhoods. In the earlier neighborhoods, the apartment building was typically located on a larger lot located along a public streetcar or bus route. Apartment buildings in Roanoke, with a few exceptions, are three or four stories, as all levels were typically accessed by a stairwell. The primary design challenge was to get as many units on a site in an efficient manner that also provided adequate light and ventilation.

The smaller apartment buildings, often found in the Old Southwest or Gainsboro neighborhoods, were rectangular in form with four to six units per floor along a central, double-loaded corridor that allowed each apartment to have an exterior wall for light and ventilation. These smaller apartment buildings typically have a single entrance, in keeping with the single-family dwellings around them. The apartment building shown in the example contains 4 units on a 9,874 square foot lot.



Circa 1925 Single Entrance Multifamily Building



As apartment buildings grew in size, they began to take on “U”- or “W”-shaped configurations to allow for more units with the same requirement of an exterior wall for light and ventilation. This new configuration also began to change the way an apartment building was organized. The size now required more than one staircase or corridor, which in turn led to more exterior entrances, often one or more per building block. Although the larger apartment building or complex typically respects the same setback of its neighbors, the new configuration was oriented around an interior courtyard rather than the street, so the entrances no longer directly addressed the street. Even though the U- and W- shaped configurations broke the *facade* into house-sized segments, the apartment building no longer tried to hide the fact that it housed multiple housing units.

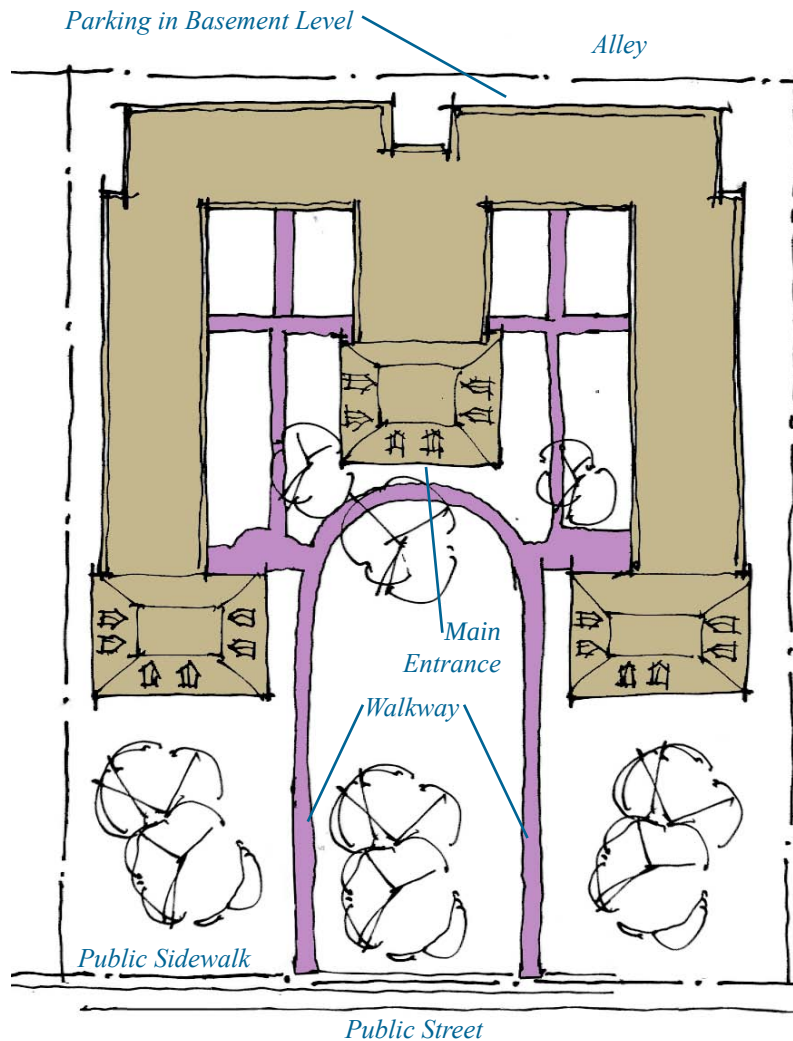
Although the apartment building often differed in size, *massing*, and form from the surrounding single-family neighborhoods, they typically used the same materials and stylistic detailing that were popular at the time and found throughout the neighborhood. Apartment buildings are found in a variety of styles throughout Roanoke, including Colonial Revival, Tudor Revival, Georgian Revival, and International styles. The symmetry and formality of Colonial Revival and Georgian Revival styles were based on early plantation examples in Virginia where the primary house was flanked by wings or dependencies. In contrast, the varying forms, materials, and *massing* of the Tudor-Revival style also lent itself to making the large building form more intimate or personalized. The International style was used to embrace the modern style of living in its construction, design, and form.



Circa 1930 U-Shaped Multifamily Building



Four Bay Detached Garage



The primary difference in the large apartment building is its configuration on the lot. While following the same setback as its surroundings, the “U” and “W” shaped configurations turned away from the street to an inner courtyard for the first time. This created a central, shared yard or green space for the residents. In an effort to maximize use of the lot, the apartment building typically had no rear or side yard. Garages were either located in the rear of the building on the basement level, where topography allowed, or in a separate building along the alley.

The example on the opposite page of the “U” shaped apartment building contains 12 units on a 25,093 square foot lot. The example on this page of the “W” shaped apartment building contains 60 units on a 50,026 square foot lot. Both are integral components of a residential neighborhood containing a mix of single-family, two-family, and multifamily dwellings.



Parking in Basement Level of Complex

Gallery of Examples





Landscaping

Landscaping enhances the visual character of the home, reduces energy costs (provides shade and wind protection), and blends the home into the landscape character that is found throughout the neighborhood. A well planned yard provides opportunities for relaxation, limited recreational space, and privacy as required by the homeowners.

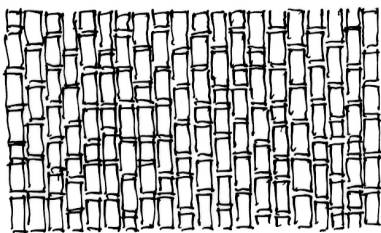
Front Yard



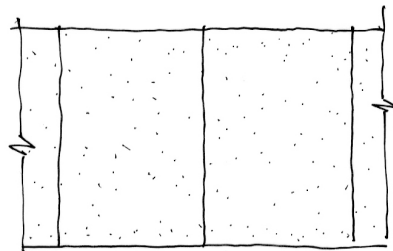
Concrete Parking Strips



Permeable Paver System



Decorative Brick Pavers



Concrete

Driveways:

- Parking should always be provided off an alley if present. However, if a driveway is provided from the street, it should extend to the side or rear of the house to prevent parking in the front yard. Concrete parking strips or permeable paver system are encouraged as they reduce the amount of impervious surface created by the driveway.

Walkways:

- A walkway should connect the main entrance of the house to the public sidewalk or street. The walkway should be at least 4 feet in width and made of poured concrete or decorative brick pavers that complement the architectural style of the house.
- Steps from the sidewalk to the front walkway, should be made of brick pavers or concrete.



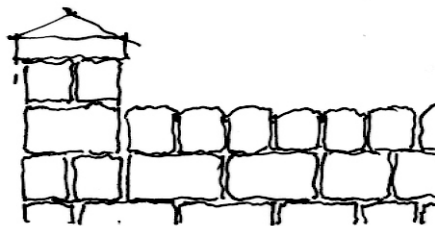
Concrete Steps



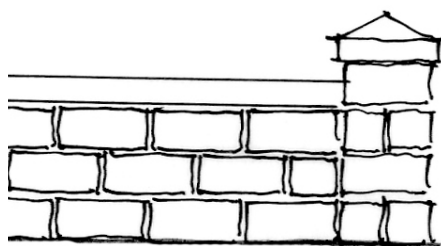
Front Walkway

Retaining Walls:

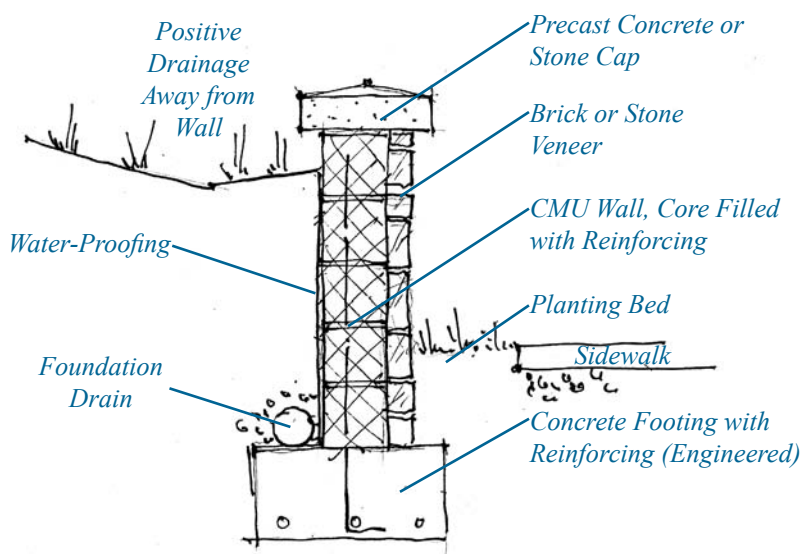
- Existing retaining walls adjacent to the sidewalk should be maintained. Failing walls should be reconstructed, but should maintain the character of the original wall.
- Where a new retaining wall is needed, it should be constructed of materials similar to existing retaining walls found in the neighborhood. The most common materials used are stone, stone textured concrete block, or decorative concrete.



Stone Retaining Wall with Stone Caps

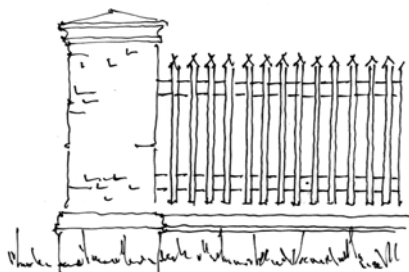


Decorative Concrete Block Retaining Wall with Stone Cap

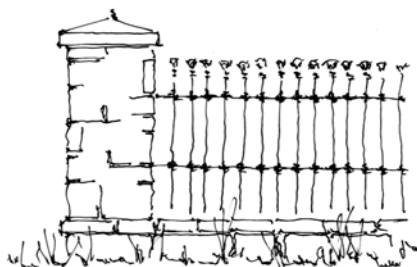


Fencing:

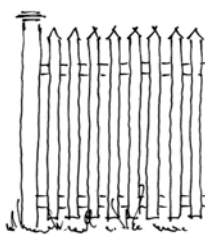
- Front yard fencing should be limited to decorative wrought iron or painted wood picket fencing. Front yard fencing includes all fencing from the front of the house (not the porch) to the public sidewalk or right-of-way line. The maximum fencing height should not exceed three feet. Chain link, wood privacy, or split log fences should not be used in the front yard.



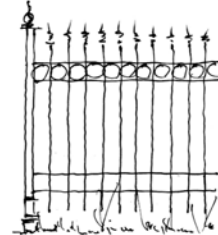
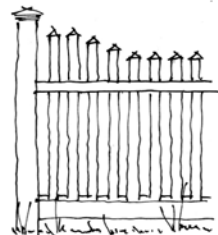
Wood Picket Fence with Stone Pier



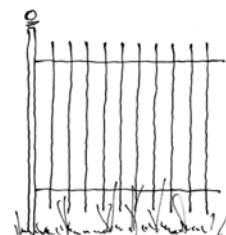
Wrought Iron Fence with Stone Pier



Wood Picket Fences



Decorative Wrought Iron Fences



- The planting of evergreen shrubs can be used in place of a fence. The shrubs should be maintained to a maximum height of three feet.



Plantings:

- Perimeter planting along the property line and other landscaping is encouraged. Care should be taken to select plants that will not eventually overgrow and hide sections of the house or porch.
- The front yard should be planted in grass, ivy or any evergreen ground cover, or a combination of all. Some grass area is important to help define a front yard.
- Existing trees in good health should remain, while the planting of new trees is strongly encouraged where appropriate. The type of tree and its location should blend in with other existing trees on your lot and on the neighboring lots. For new construction, extra credit is given towards the landscaping requirements of the City's Zoning Ordinance when existing trees are retained.
- The planting of trees and shrubbery is encouraged in front yards. The plant and tree types should be similar to those found in the surrounding neighborhood and should be suitable for urban landscapes. The selection of trees should consider tree height and root ball size at maturity in order to ensure that the tree will not damage the house, its foundation, sidewalks, and or retaining walls. Many local nurseries have information that will assist you in selecting appropriate trees or shrubs for your yard.
- Use plantings native to Virginia. Since native plants have been growing and evolving for many years, they have adapted to local soils and climate. Thus they are more likely to require less care than exotic plants, which cuts down on the need for water, fertilizer, and pesticides.

Rear and Side Yard



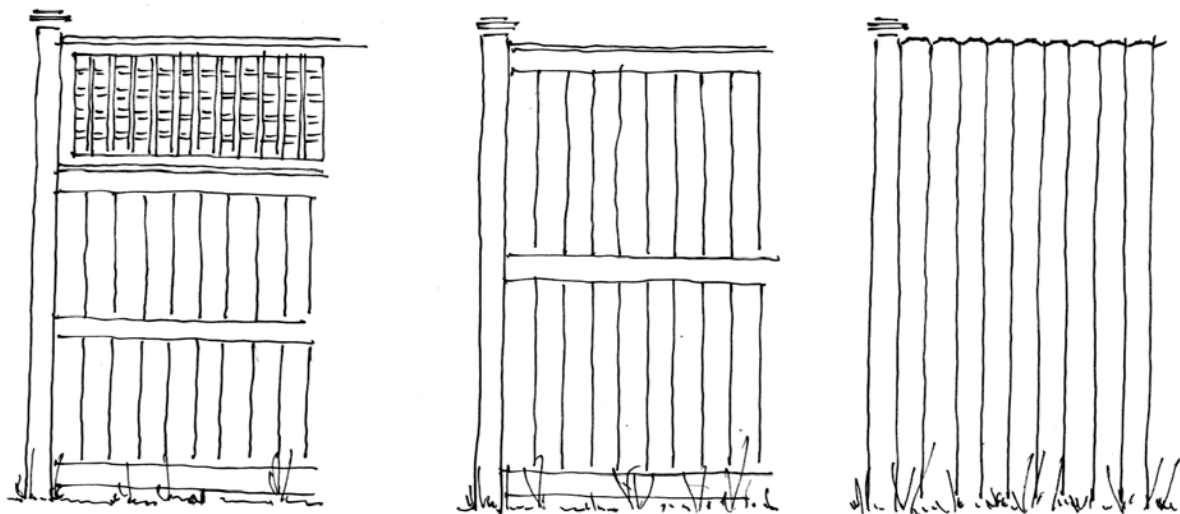
Decorative Rear Yard Privacy Fence on a Corner Lot

Driveways:

- Parking should always be provided off an alley if present. Concrete parking strips or permeable pavement systems are encouraged as they reduce the amount of impervious surface created by the driveway.

Fencing:

- Fencing in the rear yard, where visible from the street, should be decorative. Chain link fencing or the structural side of a privacy fence should not be visible from the street.
- Rear and side yard fencing should not exceed six feet. Rear yard fences should be considered to provide security and privacy.



6' Privacy Fences for Rear Yards

- The planting of trees or shrubs in place of fencing is encouraged. Shrubs should be kept to a maximum height of six feet.

Plantings:

- The rear and side yards should be planted with grass, ivy or any evergreen ground cover, or a combination of all. Grass is important for recreation and play areas.
- The planting of trees and shrubbery in the rear and side yards as landscaping elements is strongly encouraged. The plant and tree types should be similar to those in the surrounding neighborhood and should be suitable for urban landscapes. The selection of trees should consider height and root ball size at maturity that will not eventually damage the house and its foundation. Many local nurseries have information helpful in the selection of appropriate plant and tree material.
- Use plantings native to Virginia. Since native plants have been growing and evolving for many years, they have adapted to local soils and climate. Thus they are more likely to require less care than exotic plants, which cuts down on the need for water, fertilizer, and pesticides.



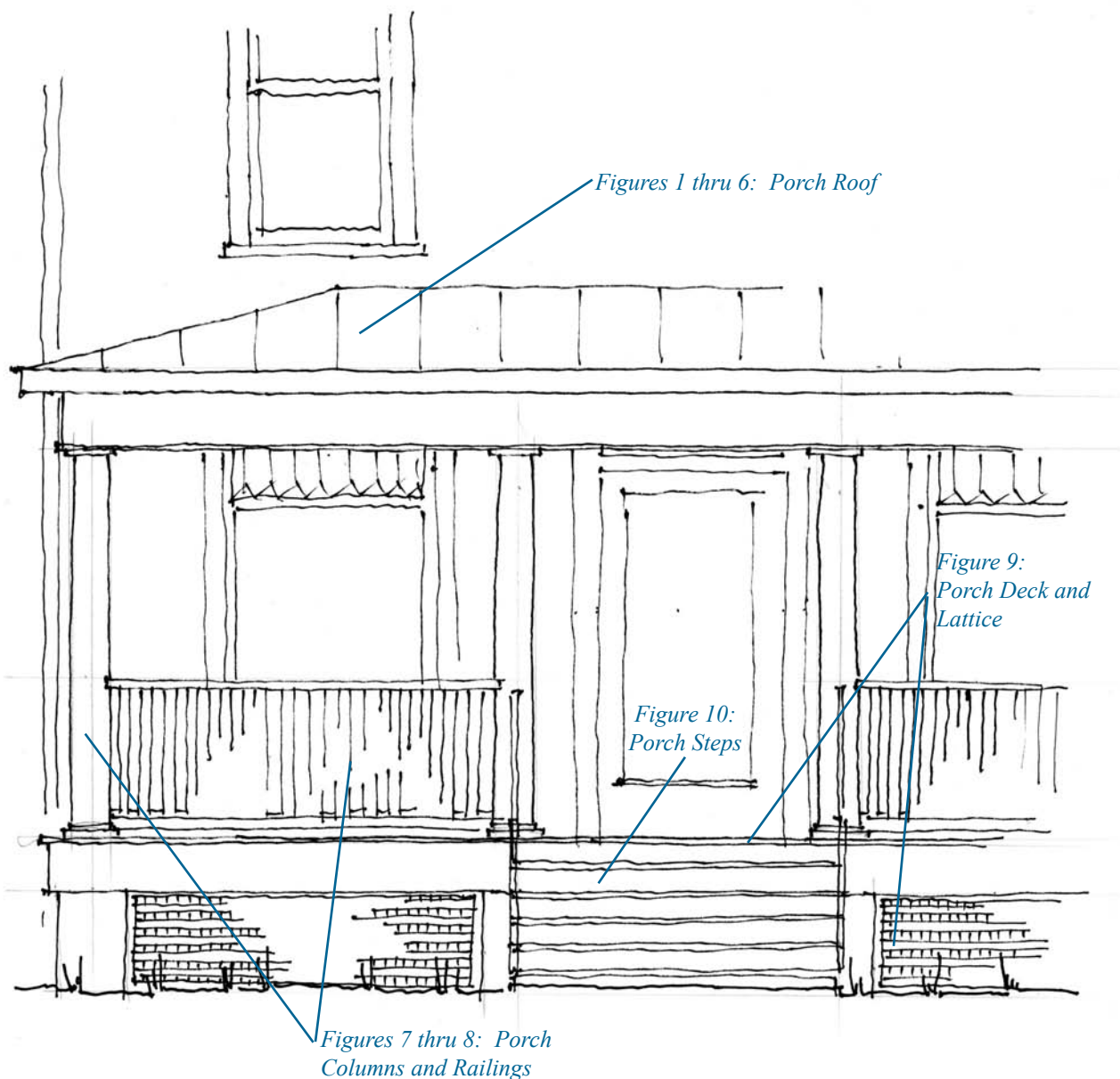
Two-Sided Privacy Fence.



Porch Construction

Anatomy of a Porch

As porches regain their popularity, they are more often included as an essential amenity in new construction. Unfortunately, the construction of a new porch is rarely executed properly. This section dissects the components of a porch and shows how they can be properly constructed with readily available materials. The front porch is made up of four basic components; 1) roof, 2) **columns** and railings, 3) deck and lattice, and 4) steps.



Porch Roof

The porch roof usually has a shallow **pitch** of no greater than 4:12. A roof pitch less than 3:12 will require a metal or other special roofing system. The porch roof is either a **hipped** roof configuration (sloping up from its three exposed sides) or a monopitch configuration (shed roof sloping up from the front edge with vertical **gable** surfaces on its two remaining exposed sides).

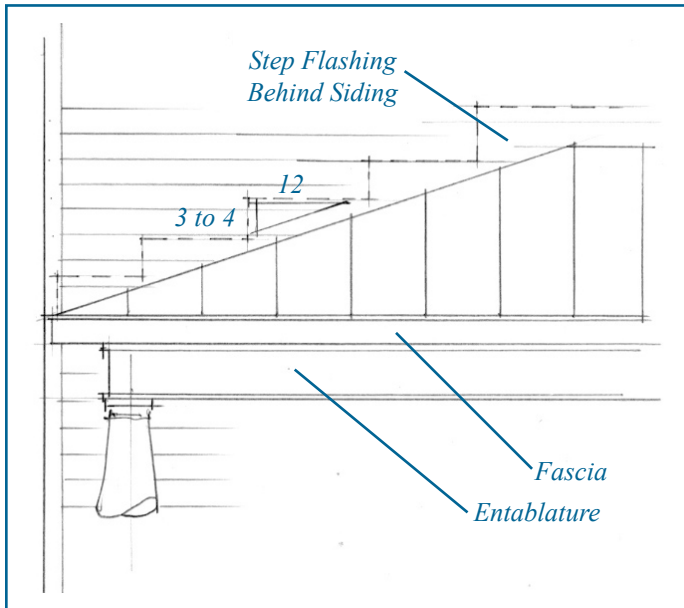


Figure 1: Front Elevation of a Hipped Porch Roof

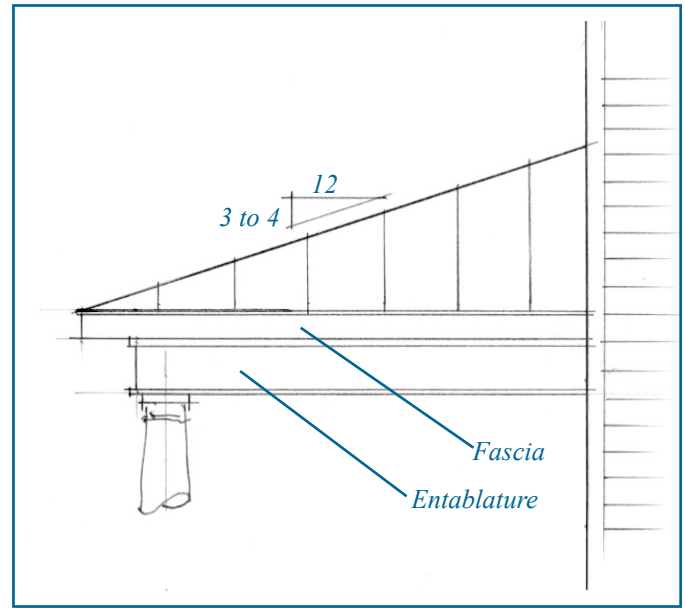


Figure 2: Side Elevation of a Hipped Porch Roof

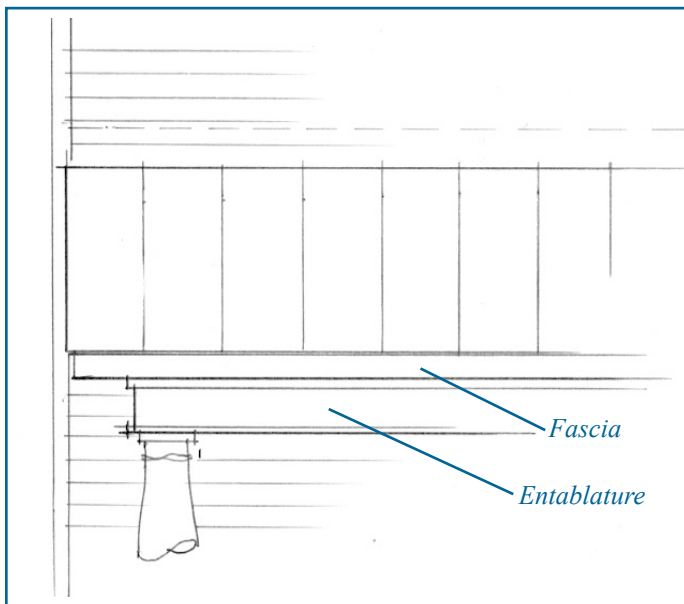


Figure 3: Front Elevation of a Shed Porch Roof

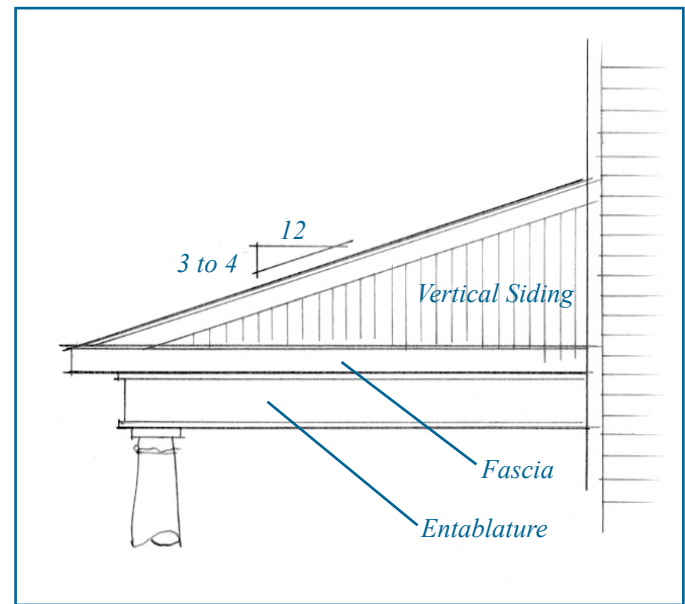


Figure 4: Side Elevation of a Shed Porch Roof

Figure 5: Porch Roof Structure

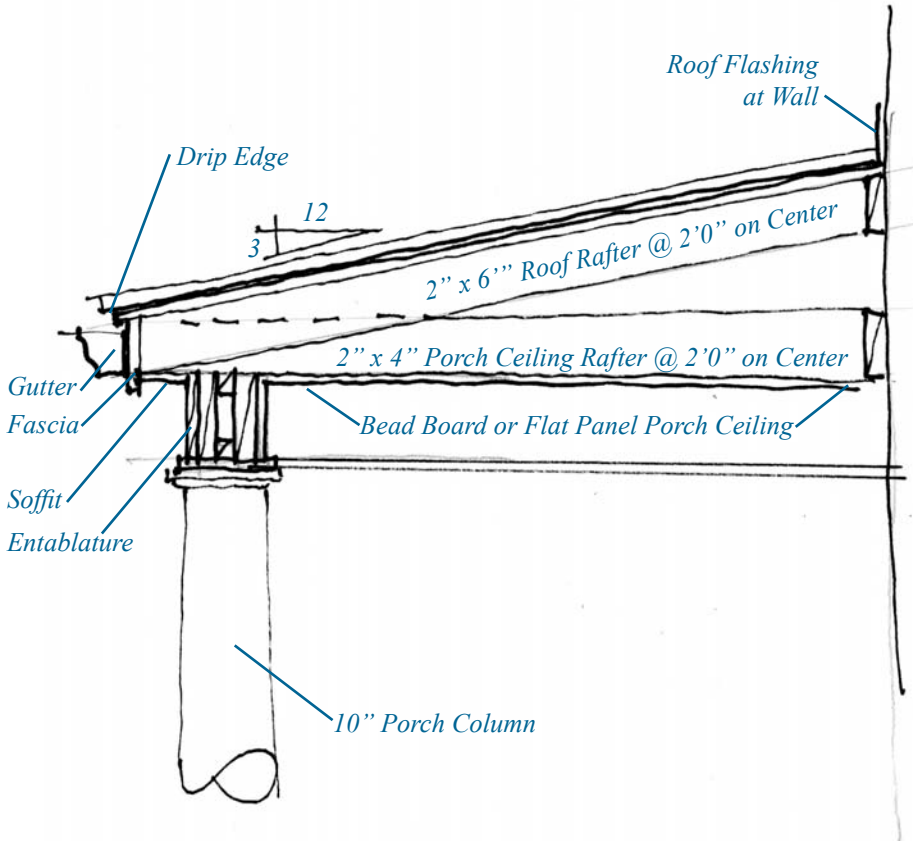
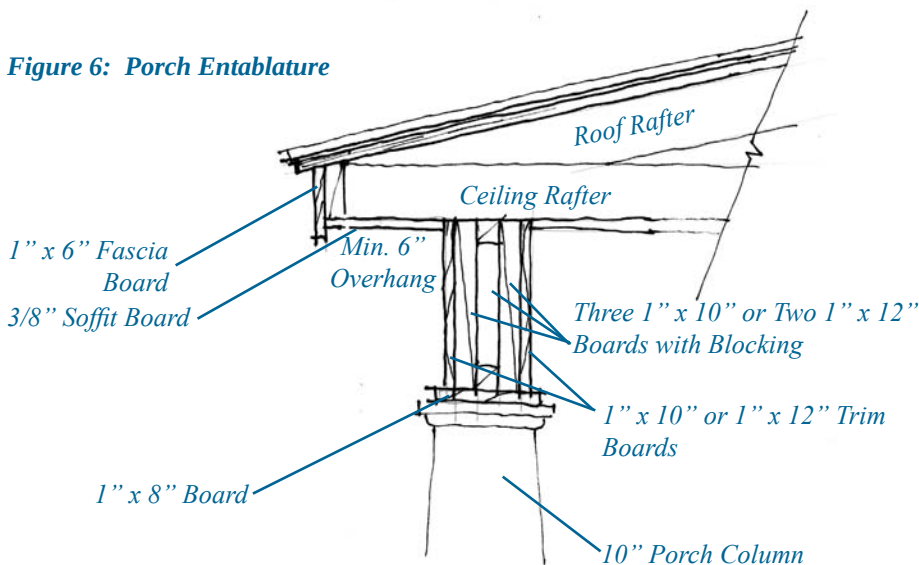


Figure 6: Porch Entablature

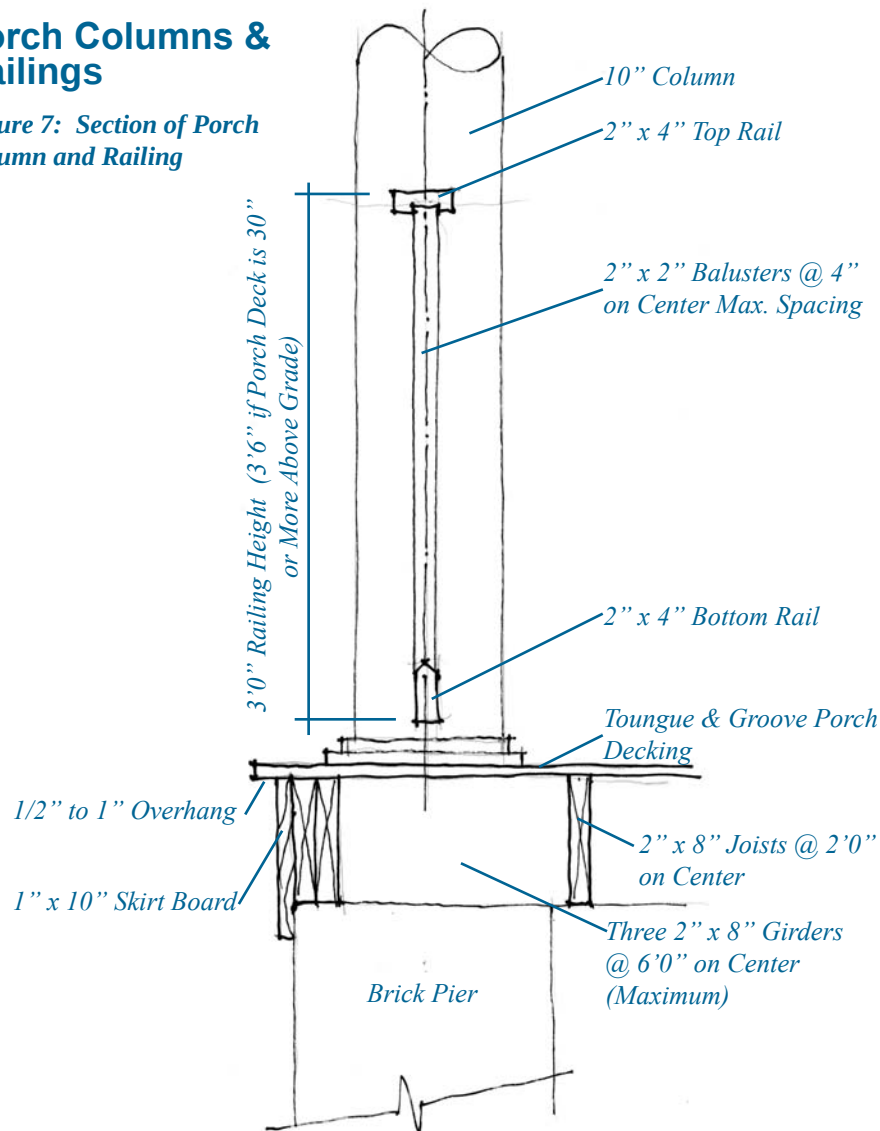


The porch roof structure is constructed of either wood trusses or conventional roof **rafters** with ceiling joists. The porch roof structure is made up of a top chord (rafter) at the slope of the roof and a bottom chord (ceiling joist) which is horizontal and is the support for the porch ceiling. The roof structure bears on the porch beam or **entablature** (see description below) which extends along the front and two sides of the porch. The roof structure then extends up to and is anchored to the exterior wall of the house. The bottom chord or ceiling joist, of the roof structure extends beyond the beam (entablature) approximately one foot to form the porch roof overhang or eave. The eave of the porch roof consists of a fascia which is a vertical trim board extending along the edge of the porch roof and anchored to the end of the porch top (and sometimes bottom) chord, and a **soffit** which is anchored to the underside of the bottom chord where it extends beyond the beam (entablature). The last component of the porch roof is the porch ceiling which is anchored to the bottom of the bottom chord of the porch roof structure.

The porch entablature (beam), which supports the roof structure, is either a box beam construction or two to three heavy wood members, usually 2" by 10" or 2" x 12" boards anchored together. Either beam assembly is then wrapped with trim boards on each side and along the bottom. A porch with an omitted, hidden, or undersized entablature creates an unstable appearance.

Porch Columns & Railings

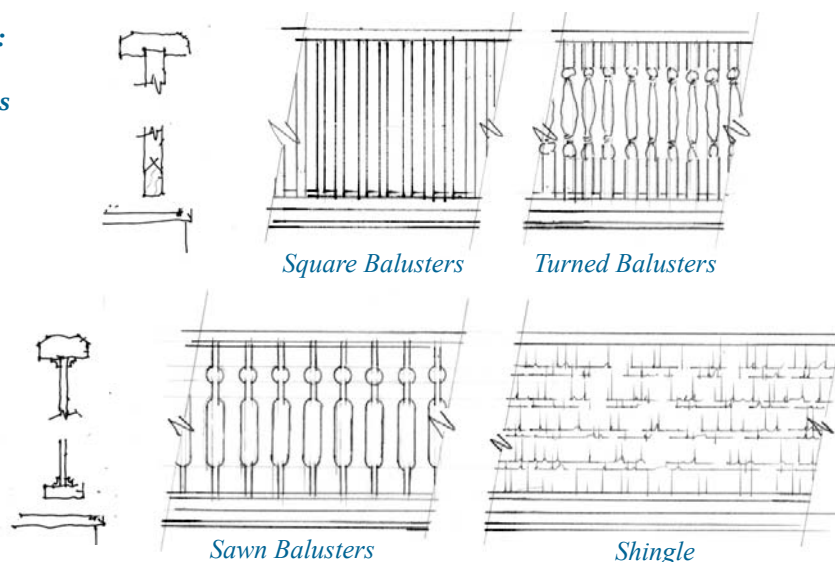
Figure 7: Section of Porch Column and Railing



The porch **columns** provide the support for the porch roof beam (**entablature**), which supports the roof structure. Seen as decorative elements of the porch assembly, they take on many forms, from the smooth round Doric columns to the fluted round Corinthian columns with elaborate **capitals** to the intricate **turned wood** columns, to the tapered square box columns. They extend from the entablature to the porch deck and are supported by the porch deck beam below the porch deck.

Porch railings provide safety and some degree of privacy. The railing, anchored to the columns at each end, consists of a top rail, a bottom rail, and vertical balusters (pickets) anchored to the top and bottom rails. Like the columns, the rail systems are a decorative element of the porch and range in shape from decorative turned wood components, to sawn balusters, to simple square wood elements.

Figure 8: Baluster Examples

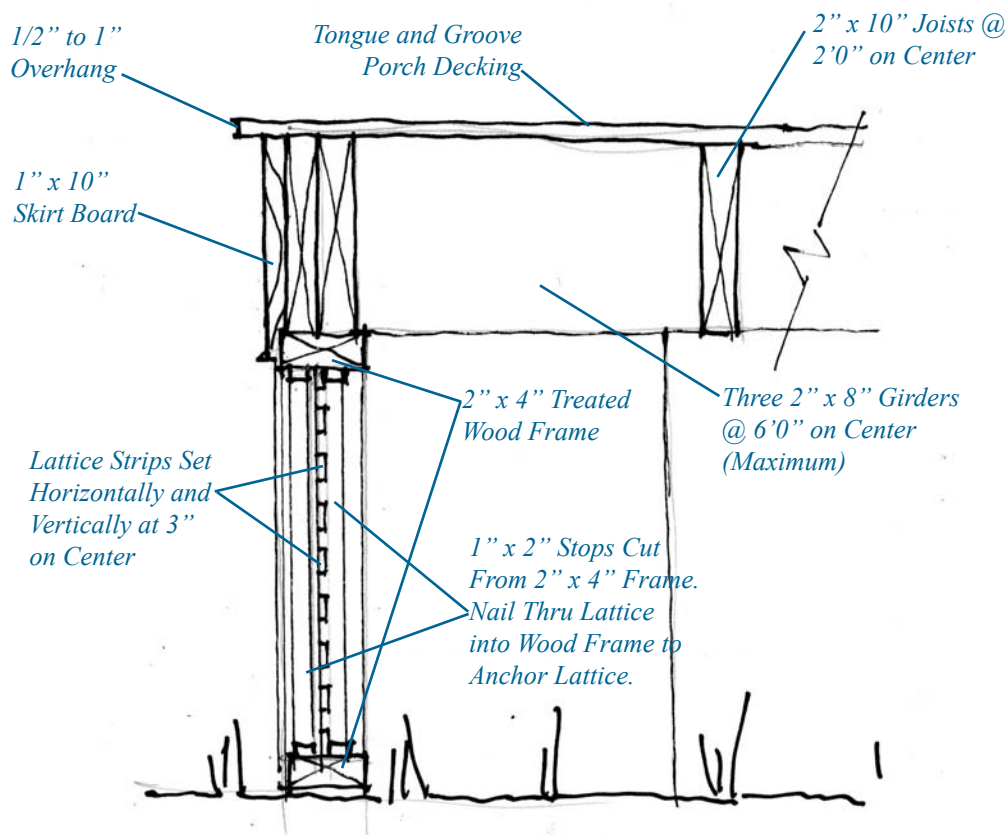


Porch Deck and Lattice

The porch deck structure is composed of treated wood girders and joists. The wood girders, usually several heavy wood members anchored together, are anchored to the house's exterior wall and then extend to and are supported at the porch's perimeter by piers. The wood joists are single heavy wood members, usually 2" by 10" or 2" by 12" boards, extending between and anchored to the girders. Wood (not pressure treated) or synthetic tongue and groove decking is then anchored to this system to form the porch floor. Vertically oriented 1 inch x 2 inch strips can also be used in Traditional neighborhoods where the porch deck is fairly low (less than 3 feet). The decking should overhang at least one inch beyond the skirt board to create a shadow line. A finished wood skirt board is attached to the front and sides of the porch structure (girders). The porch piers provide the final support member for the porch. They are usually constructed of brick and are located below each column location. The piers extend below grade to a concrete footing.

Lattice is installed in the opening created between the piers and between the bottom of the skirt board and the ground. The lattice assembly consists of a treated wood frame anchored to the piers at each side and to the bottom of the girder at its top. Lattice is then installed in a vertical/horizontal grid pattern and anchored to the treated wood lattice frame.

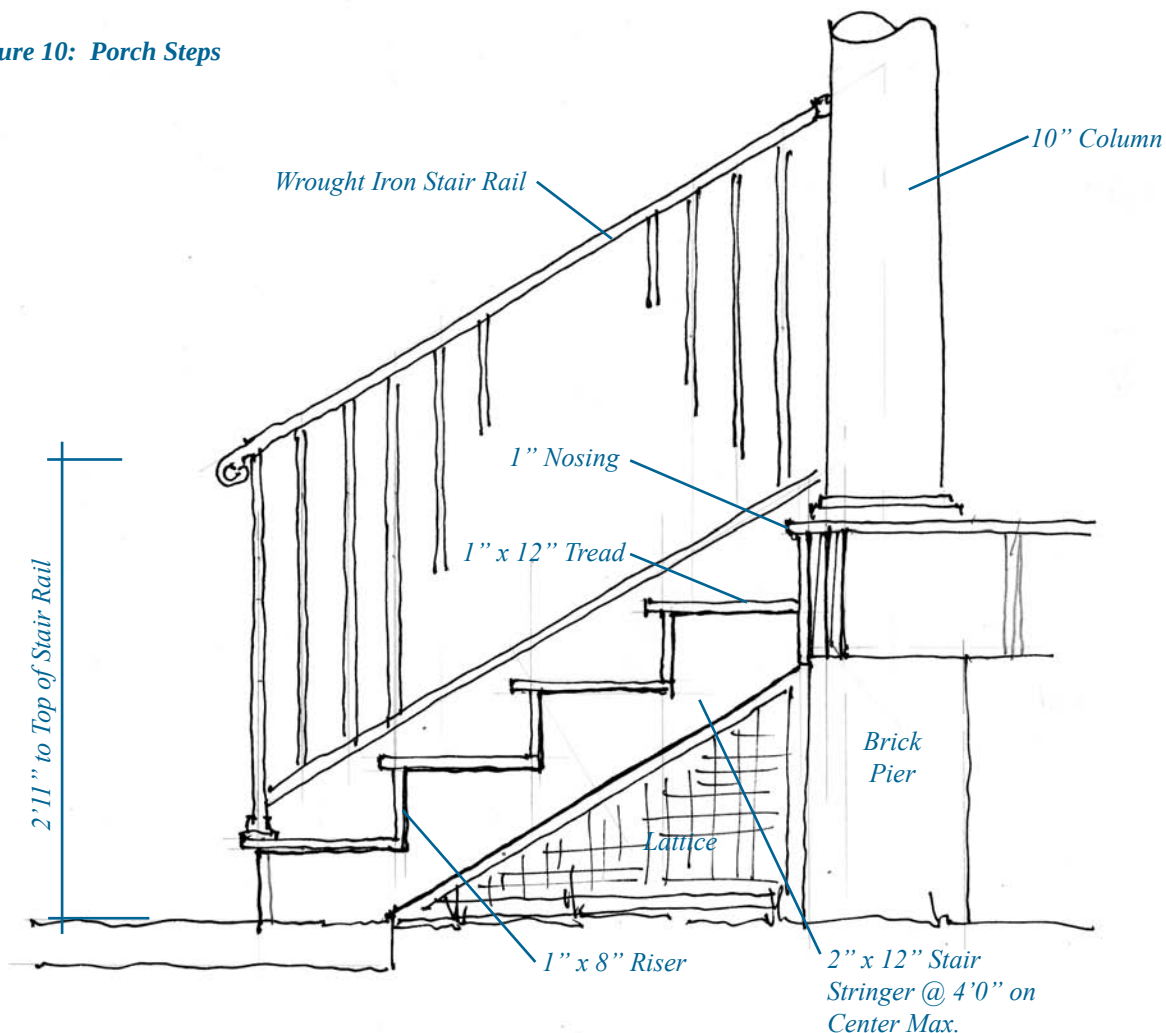
Figure 9: Porch Deck and Lattice



Porch Steps

The last item of a front porch is the porch steps. This assembly consists of stringers which are heavy treated wood member cut to form the horizontal (tread) and vertical (riser) notches of the stair assembly. The risers are located at each edge of the stair assembly (sometimes, with wide stairs, a middle riser is added). They are anchored to the porch girder at the top and bear on a concrete footing or paved walkway at the bottom. Heavy wood members are then anchored to the horizontal notch of the stringer to form the stair treads. Wood members are then anchored to the vertical notch of the stringers to form the closed risers. Risers should never be left uncovered. Where the porch steps consist of three or more risers, it is advisable to provide porch railing on either side of the stairs. The railing, typically made of wood or wrought iron, is anchored to the column at the top and the bottom tread or walkway at the bottom.

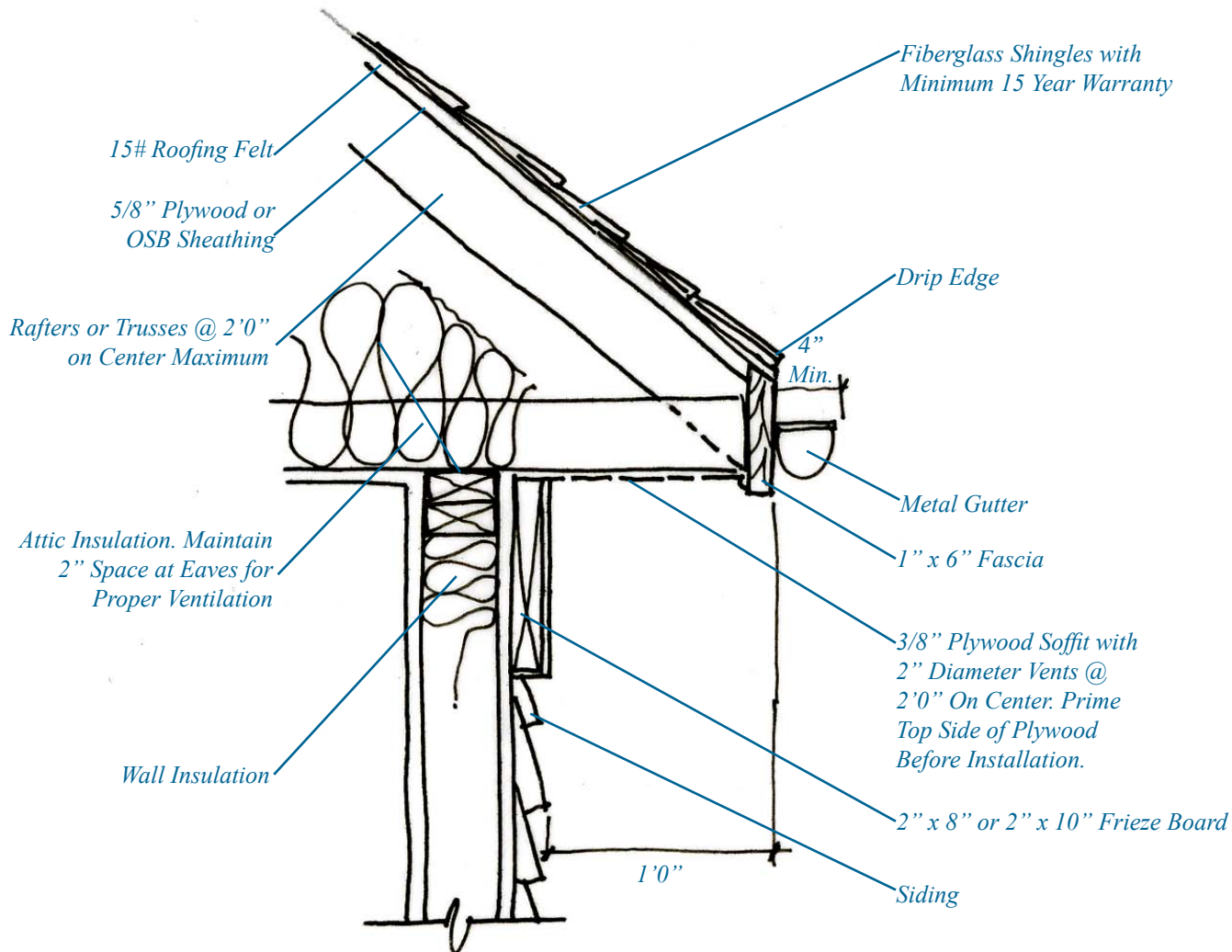
Figure 10: Porch Steps



***Painting.** All exposed wood and iron members of the porch assembly described above should be painted using an alkyd-based primer and two topcoats of either an alkyd-based or latex-based top coat. Porch decking should receive a decking paint for its top coats.

Gutter Installation

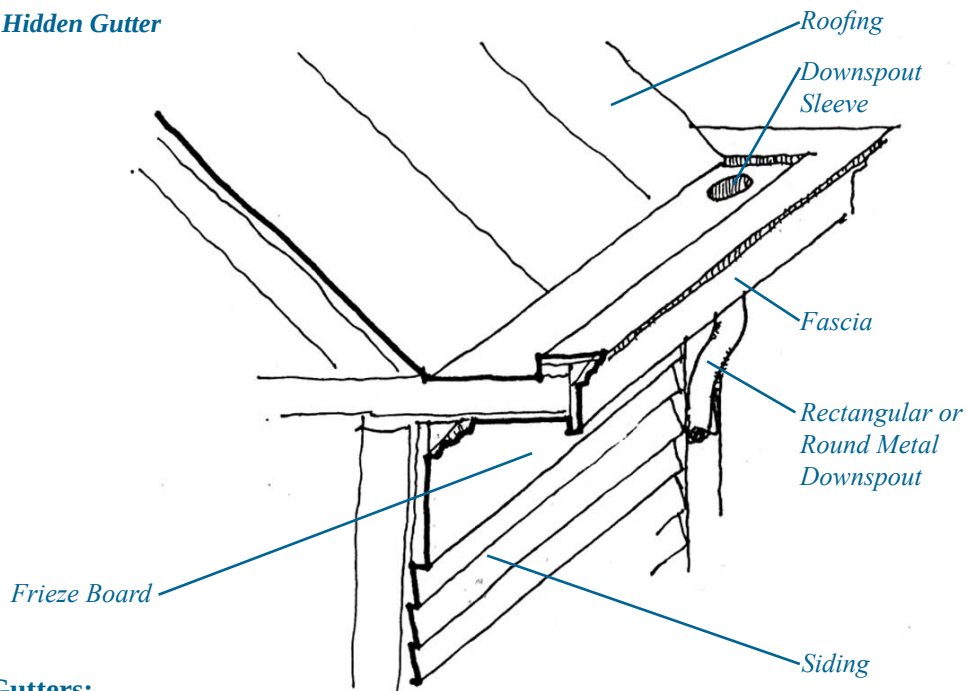
Figure 1: Gutter and Roof Detail



Hidden Gutter:

The hidden gutter is just as it sounds, a gutter built into the roof system in such a manner that it is concealed from view from the ground. It is found in many slate or metal roofs in the Roanoke area. The downspouts, most always round, pass through the roof's *soffit* through a metal sleeve, with a conventional downspout attached to the bottom of the sleeve where it passes through the *eave's* soffit. Most all hidden gutters were framed in wood and clad in metal. A variation of the hidden gutter was a raised panel anchored to the roof that formed a 'V' with the roof's slope and therefore a gutter form. Unfortunately, as an integral component of the roofing system, hidden gutters are out-of-sight and out-of-mind and therefore rarely well maintained (removing leaves and debris, checking for leaks, etc.) and therefore were prone to failure. A leak in a hidden gutter usually means the roof is now leaking making the problem even worse. The well maintained hidden gutter is an architectural 'gem' and should be retained and maintained whenever possible. 'Decking over' hidden gutters and adding conventional gutters was once commonplace, but owners more often restore hidden gutters to their original function.

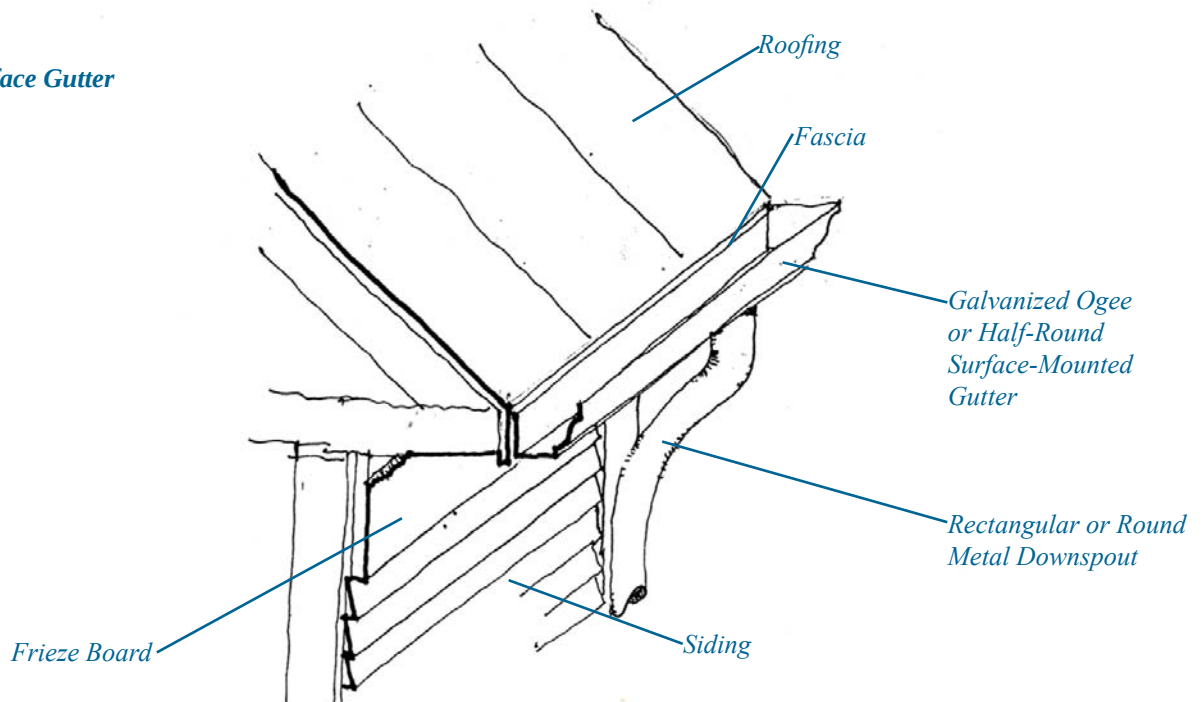
Figure 2: Hidden Gutter



Surface Gutters:

Most gutters today, and many of the gutters in Roanoke's older homes, are surface gutters. Again, just as the name implies, these gutters are attached to the edge of the roof's *eave*, by way of spikes or *brackets* anchored to the eave's fascia or by hangers or straps that are anchored to the roofing surfaces. Most of Roanoke's early gutters were made of galvanized metal with some copper exceptions found in the area. The joints of the galvanized gutters were soldered although a mechanical joinery, with metal screws and sealant, is used in more current installations. The most common material used for gutters and downspouts today is aluminum. Vinyl guttering is also found as an alternate material. There are two basic configurations found in the area; the half round gutter which usually has a round downspout, and a more decorative 'ogee' gutter usually found with a rectangular downspout.

Figure 3: Surface Gutter



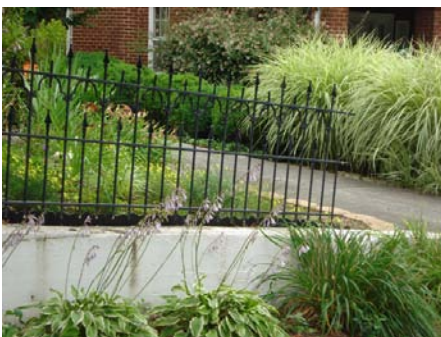
Security

Security in any neighborhood is always an important issue. When improving an older home or constructing a new home, one needs to be aware of appropriate lighting and other measures that will make the home more secure. Lighting walkways and entrances while placing plants in strategic locations that do not obstruct the view of entries and side yards will help make a home more secure. Below are basic measures one can take to promote a safe and secure home.

Basic Security Measures



A Decorative Light Pole in Front Yard Helps to Eliminate Areas of Poor Visibility



A Wrought Iron Fence Provides Good Visibility In and Out Of Yards

- Older homes should be lighted and landscaped in ways that eliminate areas of poor visibility around the home from the street or adjacent homes.
- New homes should be sited and configured so that they minimize areas of poor visibility from the street or adjacent homes (e.g., maintaining a consistent front yard setback with neighbors).
- Security lights should be used to illuminate a potentially dark or non-secure area. Flood and spot lights should be avoided as they often create glare or light trespass on neighboring properties. Simply keeping a front or back porch light on throughout the night provides an effective deterrent.
- The placement of any fences or plant materials should be evaluated for its potential to create a hidden or unsecured area.
- All windows should be provided with locks.
- All entry doors should be provided with deadbolt locks.
- When an entry door does not have glass, the door should be provided with a peep hole or visual access by way of an adjacent window.
- When visible from the street, window grills or bars should be decorative and complement the architectural style of the home.



Photograph Courtesy of ASSA, Inc.



Green Building

What is Green Building?

Builders and homeowners across the country are becoming increasingly interested in green building. A green home is one that has been built using environmentally sensitive construction techniques, generate less waste and/or uses less energy, water, and natural resources. The green building movement is synonymous with sustainable building practices, which advocate environmentally responsible construction as both a philosophy and a set of real-life applications. For example, sustainable recommendations might include swapping out light bulbs for compact fluorescents, investing in renewable energy sources like wind and solar power, and planting native trees and vegetation.

How is it applied?

For new construction, a design team might use recycled or local materials, which do not require transportation over long distances. Builders might choose wood from forests that have been certified for sustainable practices. The choice of building materials may include paints, carpets and adhesives that produce low levels of unsafe organic compounds. Carbon dioxide sensors may be installed to regulate fresh airflow.

Although most sustainable development is aimed at new buildings, increasingly people are becoming aware that the reuse and sustainable restoration of older buildings is the best green building technique of all. After all, “recycling” an old building conserves materials and energy, and eliminates the negative environmental, social, and economic consequences of demolition, which also translates into fewer trips to the landfill. When you preserve an existing building, you not only preserve the architectural pattern that contributes to neighborhood character, you preserve the materials and the energy that went into a building’s original construction. In addition to the new found focus on “carbon footprints,” there is increasing talk of “sustainable preservation.”

The US Green Building Council (USGBC) and the LEED program have been working on initiatives and guidelines for making new and older homes green. The USGBC publishes the Green Home Guide (www.greenhomeguide.org) which is an excellent resource for all homeowners and builders. This resource is updated often and provides a vast amount of information that will help you green your home and make for a healthier lifestyle in general. The Green Home Guide website identifies what makes a home green, provides guidance on green home programs, provides the Regreen Remodeling Guidelines, and discusses ways to live a green lifestyle with links to additional resources and a news and events page. The information below will help you identify what a green home is and also provide guidance on making your home green.

Location:



Vacant Lot in Northwest Roanoke

The selected location for a green building is as important as how it is built from a sustainability perspective. Green homes should never be built on environmentally sensitive lands (wetlands, prime farmland, etc.). Instead, green buildings should be located in compact development patterns (typically 6 units per acre or on approximately 5,000 to 7,000 square foot lots) that are suitable for pedestrian access to schools, shops, work, parks, and transit. Compact development preserves open space and reduces air emissions and pollution by supporting multiple modes of transportation.

Green Building Materials:

Green homes should be constructed or renovated with non-toxic building materials (not vinyl) and low- and zero- volatile organic compound (VOC) paints and sealants. Renewable wood-based products such as bamboo should be used for wood features throughout the interior of the home. The Forest Stewardship Council (<http://www.fscus.org/>) provides guidance on other renewable wood-based products. Salvaged materials are used where possible and may include doors, windows, sinks, cabinets and many other items that have been recycled from the community. The Habitat Store, affiliated with Habitat for Humanity, in downtown Roanoke provides recycled home construction supplies.



New Home in Roanoke with Cement Board Siding

When constructing a new home or renovating an existing home to be green, the disposal of waste should be done in an environmentally friendly way. Many of the items removed from an existing home can be recycled in ways that are better than taking them to the landfill. It is important to work with your builder to ensure that materials are disposed of in appropriate ways that allow them to be recycled or reused where appropriate. The Roanoke Valley Cool Cities Coalition (<http://www.rvccc.org/>) can provide further guidance and there are many resources available on the internet.

Insulation:

A well-insulated home provides for a comfortable indoor environment while keeping heating and cooling costs at a minimum. New exterior doors and windows should have Energy Star ratings and be properly sealed to limit heat gain in the summer and to reduce heat loss in the winter (for older windows and doors please see the Maintenance Section). Types of insulation vary widely (rolls, blown-in, foam, etc.) and your application should be non-toxic and provide for an appropriate R value. According to Energy Star, cost-effective insulation should have the following R values:

- For Ceilings: R-38 to R-49
- For Wood Frame Walls: R-11 to R-26
- For Floors: R-13 to R-25
- For Basement Walls: R-11 to R-19

Energy Efficiency and Renewable Energy:

Green homes consist of energy efficient lighting, heating, cooling, and water heating systems. All appliances should have Energy Star ratings.

Using renewable energy at your home is an increasing trend that is becoming more cost effective and easier to accomplish as the technologies develop. Renewable energy sources include solar, wind, geothermal, biomass, and so forth. The US Department of Energy- Office of Energy Efficiency and Renewable Energy offers the Solar Energy Technology Program (<http://www1.eere.energy.gov/solar/>) which provides detailed information on solar energies including photovoltaics and solar heating systems. Additionally, national retailers are capitalizing on this trend and are now providing solar power systems in their stores. For more information on photovoltaics and solar energy, use the link above as well as other research methods to find applications that are appropriate for your use. Local building supply stores will also be able to provide guidance.



Photovoltaic Panel

Photograph Courtesy of Oregon State University

Wind energy technology for residential use is not as technologically advanced as solar energy. However, capturing wind energy is an additional source of renewable energy that is increasing in popularity. Currently, the US Department of Energy- Office of Energy Efficiency and Renewable Energy provides the Wind and Hydropower Technologies Program (<http://www1.eere.energy.gov/windandhydro/>) for industrial uses. Scaled-down versions of these applications do exist for residential uses and are envisioned to be more readily available and cost effective as the technology advances. For information specific to Virginia on wind energy, visit James Madison University's Virginia Wind Energy Collaborative webpage (<http://vwec.cisat.jmu.edu/>).

Home Gardening/ Rainwater Collection/ Rain Gardens:

In addition to the renewable energy sources stated above, home gardening has become increasingly popular, especially with the rise in food prices. The US Department of Agriculture provides information on home gardening (<http://www.usda.gov>) with many useful links and resources that will assist you in your gardening projects. Additionally, the Virginia Cooperative Extension (<http://www.ext.vt.edu/>) offers educational programs and resources for various forms of gardening from large farms to home gardening of vegetables and fruits. Gardens may range in size based on your lot size, and may even be accomplished indoors with potted plants.



Vegetable Garden

Photograph Courtesy of City Dirt



Rain Barrels

Photograph Courtesy of This Old House



Rain Garden

Photograph Courtesy of Rice Creek Watershed District

Roanoke City's Special Tax Rate on Energy-Efficient Buildings

Rainwater collection and reuse is also an important green initiative that can be accomplished at your home. Rainwater collection systems vary widely and may be purchased or created following do-it-yourself manuals and guides. Rainwater collection may be used for non-potable household, landscape and agricultural use without placing burdens on the public water system. A typical rainwater collection system consists of a collection area (roof, etc.); a collection system (gutters, downspouts, piping, etc.) for getting the rainwater to the storage tank or cistern; and a water distribution system for accessing and distributing the water as needed. Abundant information on rainwater collection systems is available online through various web searches.

Rain gardens are also increasing in popularity and help to manage rainwater runoff for individual or groups of lots at a time without placing runoff into public stormwater collection systems. Many new residential and commercial development projects are including community rain gardens in their designs. Rain gardens need to be properly sited in a low-lying location in order to catch the rainwater runoff. Runoff typically comes from the roof of the home, driveway and other impervious surfaces found on the property. Runoff may need to be diverted into the rain garden through piping or other means if necessary. In order to function properly and absorb as much water as possible, the rain garden must consist of native or adaptive plant species that are deeply rooted and tolerate both wet and dry conditions. If properly installed, the rain gardens will not only beautify your home but also reduce and control rainwater runoff and provide ecological benefits to the area.

A special tax rate is available for energy-efficient residential buildings that exceed the energy efficient standards as prescribed by the Virginia Uniform Statewide Building Code by thirty (30) percent. The special tax rate applies to the building only and must be certified by a licensed design professional or contractor who is not related to the applicant. The exemption remains in effect for five (5) years. More information on the City's special tax rate on energy-efficient buildings can be found at www.roanokeva.gov/realestate.

Green Certifications

The following are three certifications that can be earned by practicing sustainable construction techniques. Most of these certifications are only available to licensed contractors but many of the underlying principles can be used to improve the efficiency of your own home.

LEED

The U.S. Green Building Council (USGBC) is a nonprofit organization that administers the Leadership in Energy and Environmental Design (LEED) program, a rating system that has become influential in recent years in shaping new construction, particularly commercial buildings. Known as LEED, the system was developed in 2000 to measure the effectiveness of sustainable design projects. Points are awarded in six categories, including



water efficiency, energy and atmosphere, materials and resources, and indoor environmental quality. Structures are certified if they meet basic requirements, while those that go above and beyond the minimum can receive silver, gold, or platinum ratings based on their scores. Although the Green Building Council does not have standards for historic buildings, in 2007 the USGBC launched a new rating system for houses, joining other groups such as the National Association of Home Builders, Energy Star, and EarthCraft ratings.

LEED for Homes promotes the construction and design of high-performance green homes that use less energy, water, and natural resources; creates less waste; and is healthier and more comfortable for the occupants. Benefits include lower energy and water bills, reduced greenhouse gas emissions, and less exposure to mold, mildew, and other indoor toxins. A LEED qualified builder must perform the work in order for your project to meet the requirements for a LEED certified home.

Websites: www.usgbc.com
www.usgbc.org
www.greenhomeguide.org

Energy Star



The Energy Star program is a joint effort between the U.S. Environmental Protection Agency (EPA) and the U.S. Department of Energy to promote the use of energy efficient building practices and products. Energy Star is a voluntary program that sets performance guidelines that are intended to reduce greenhouse gas emissions from commercial buildings, manufacturing plants and residences.

To earn an Energy Star rating, a home must meet certain EPA guidelines for energy reduction and air pollution. The rating takes into account effective insulation, window efficiency, efficient duct systems, efficient heating and cooling equipment, and other household products. Energy Star also promotes a variety of energy-saving appliances, such as lighting fixtures, small fluorescent bulbs, ventilation fans, dishwashers, refrigerators, and washing machines. The program includes on-site tests and inspections conducted by third-party inspectors who award a blue Energy Star mark, which is a government-backed symbol that verifies a home is energy-efficient.

If a home qualifies as Energy Star efficient, homeowners then can opt for an Energy Star Indoor Package label, a new EPA specification that rates indoor air quality. Homes that receive this label include more than 60 additional features that control moisture, chemical exposure, ventilation, and filtration. Here are a few ways to incorporate the Energy Star program into your own home:

- If you are looking for new household products, look for ones that have earned the ENERGY STAR rating. These items meet strict energy efficiency guidelines set by the EPA and US Department of Energy.
- If you are looking to make larger home improvements, EPA offers tools and resources to help you plan and undertake projects that will reduce your energy bills and improve the comfort of your home.
- If you are looking to buy or build a new home, look for one that has earned the ENERGY STAR rating or discuss the opportunity with your builder.

Website: www.energystar.com

EarthCraft



The EarthCraft House program is a voluntary agreement that seeks to reduce pollution and conserve natural resources. The EarthCraft program was created in 1999 by the Greater Atlanta Homebuilders Association. It seeks to promote green building practices for new construction and renovation. For new home construction, EarthCraft homes must meet Energy Star certification criteria. EarthCraft house guidelines include categories such as site planning, the use of energy-efficient design and building materials, waste management, indoor air quality, and water conservation. Any home that has been EarthCraft certified has also received an Energy Star certification. Builders who exceed the standard criteria can receive a select or platinum status certificate.

The EarthCraft House Renovation program deals with existing homes, as well as expansions and additions. Similar to the EarthCraft new homes program, contractors who participate in the renovation program must attend classroom training. Before work commences, an EarthCraft inspector will assess a home and write a series of recommendations that homeowners can choose from. A house can then be certified as an EarthCraft project when the added green features score enough points on an EarthCraft House scoring worksheet.

Following the model set in Atlanta, the EarthCraft House program became a statewide program in Virginia in 2005. To receive an EarthCraft rating for a new home or renovation project, a builder who is familiar with EarthCraft must be used. More information on the EarthCraft House program in Virginia can be found at:

Website: www.ecvirginia.org

20 Ways to 'Green' Your Home and Life



Fluorescent Light Bulb
 Photograph Courtesy of MamasHealth.com



Fireplace Draft Stoppers
 Photograph Courtesy of Battic Door Home Energy Conservation Products



Roanoke City Market
 Photograph Courtesy of Downtown Roanoke Inc.

1. Switch to compact fluorescent light bulbs (CFLs). By replacing some or all of the incandescent light bulbs in your home, heat production and energy use can be reduced.
2. Program your thermostat. Programmable thermostats allow you to program heating and cooling systems to reduce output at times when no one is home, or during evening hours when people are likely to be sleeping. The thermostat should be kept at 78° F or higher during the summer, and at 62° F or lower in the winter. Or, open the windows and turn on a fan. Most older homes were designed with good cross-ventilation; so take advantage of your home's layout.
3. Plug air leaks. Leaks commonly occur around windows, doors and other wall openings. Leaks can be plugged easily with weather stripping or caulking.
4. Keep original windows intact. Studies show that older windows can perform as well as replacements. Weatherstrip them so that they seal tightly, caulk the exterior trim, and repair cracked **glazing** or putty around glass. You'll reduce landfill waste and the demand for new materials. Remember, vinyl is not a green building material. It is a nonbiodegradable material that gives off toxic byproducts when it's made.
5. Insulate the attic, basement and crawl space. About 20 percent of energy costs come from heat loss in those areas.
6. Install fireplace draft stoppers, attic door covers, and dryer vent seals that open only when your dryer is in use. An open dampener in a fireplace can increase energy costs by 30 percent, and attic doors and dryer vent ducts are notorious energy sieves.
7. Tune up heating and cooling (HVAC) systems. Your HVAC system should be checked every two years to ensure efficiency. The filter should be cleaned monthly during peak usage.
8. Choose Energy Star appliances. When considering the price of a new appliance, take into account the purchase price, as well as the long-term savings associated with an energy-efficient appliance. Energy Star-rated products have been tested for a higher level of energy efficiency than average appliances.
9. Buy local. Buying local products reduces the amount of fossil fuels required for transportation of food from other locations. It also reduces the quantity of plastic and paper products consumed in packaging of products brought in from other areas.



Sink Aerators
 Photograph Courtesy of Water-Smart



Compost Pile



10. Use low-VOC products. Indoor air quality can be achieved by switching to products that don't give off "volatile organic compounds." Common low or no-VOC products include low-VOC paint and low-VOC cleaning products.
11. Use wood alternatives or FSC-certified wood products. Consider using environmentally sensitive and renewable products such as linoleum, bamboo, recycled-content tile or non-VOC carpet. Choose wood products from sustainably managed forests, such as those certified by the Forest Stewardship Council.
12. Choose rapidly renewable flooring materials. Flooring options include those made from grasses and trees that mature in roughly half the time it takes hardwood trees to reach market size. Bamboo, cork, and eucalyptus flooring products are a sustainable alternative to traditional hardwoods.
13. Reduce Water Use. Use less water indoors by adding aerators to sink faucets, and by changing to low-flow showerheads. Outdoors, incorporate native vegetation to landscape plans, add a rain barrel for plant irrigation; minimize high-maintenance landscaping such as turf grass, a step that will conserve water.
14. Use native plantings. Since native plants have been growing and evolving for many years, they have adapted to local soils and climate. Thus they are more likely to require less care than exotic plants, which cuts down on the need for water, fertilizer and pesticides.
15. Plant a rain garden in a low lying area to slow runoff from downspouts and driveways. Deep rooted plants that like water, but can sustain a drought, should be used.
16. Compost food scraps, grass, dead plants, and other yard clippings.
17. Plant trees to provide shade and wind protection, which can save energy on heating and air-conditioning.
18. Use nontoxic gardening techniques. Avoid the over-application of pesticides, which have a negative impact on air and drinking water.
19. Carpool, use public transportation, walk or bike when possible. Green transportation can reduce energy expenditures and carbon emissions from your daily routine. One advantage to buying or building a home in a Downtown or Traditional neighborhood is that all of these options are usually available.
20. Save paper by using the electronic version of the *Residential Pattern Book for the City of Roanoke*.

Design Review in Roanoke

The City of Roanoke has two overlay districts that regulate residential design – the Historic Neighborhoods (H-2) District and the Neighborhood Design (ND) District. You can determine if your property is located within one of these districts, by accessing the City’s Geographic Information Systems (GIS) page:

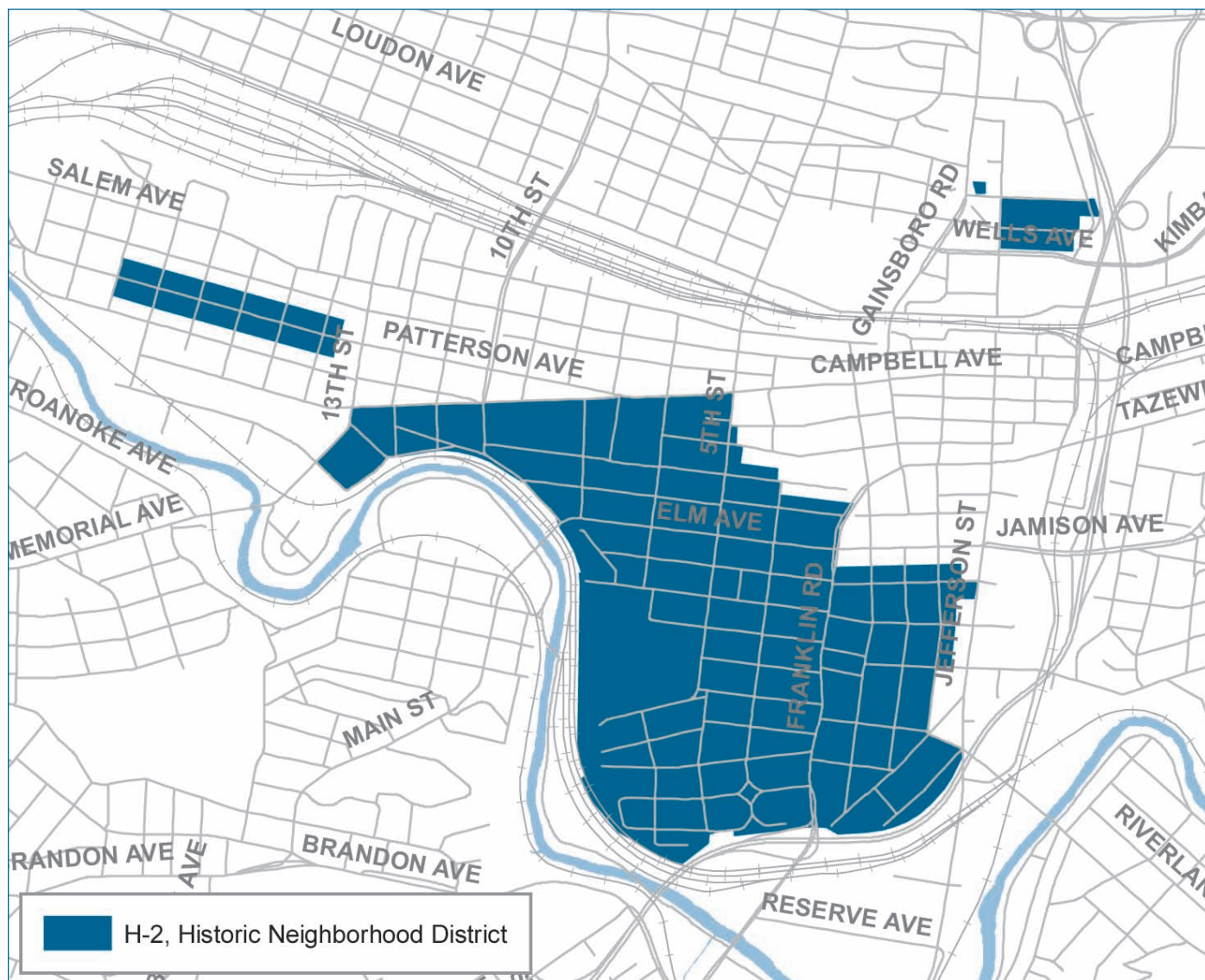
1. Visit www.roanokeva.gov.
2. Select ‘GIS - Real Estate’ from the bottom of the page.
3. Select ‘Search/Query’ from the bottom of the page.
4. Search for your property by Owner Name, Street Name or Tax Number.
5. Select applicable parcel number. An aerial photograph and ‘Parcel Details’ will appear.
6. Scroll down to ‘Zoning Lot Information’ and select ‘Click Here for Overlay Zoning’.
7. If an ‘H-2’ or ‘NDD’ appear on the aerial photograph, your property is located in one of these overlay zones.

Historic Neighborhood Overlay District (H-2)

Established in 1987 through a citizen-initiated process, the purpose of the H-2 Historic Neighborhood District is to identify, preserve, enhance, and maintain architectural and historic landmarks, structures, and districts. The H-2 overlay district is intended to encourage and regulate new construction that is compatible with the neighborhood, develop and maintain appropriate settings and environments for such landmarks, structures, and districts. Designs must be compatible with the character of the overlay district with respect to building location and scale, roof forms, windows and doors, trim, siding, and porches.

In the H-2 overlay district, a Certificate of Appropriateness is required for any exterior alterations, modifications, new construction, or demolition. Appropriateness of alterations, new construction, or demolition are made by the Architectural Review Board based upon the H-2 Architectural Design Guidelines.

The overlay district originally included all of the Old Southwest, and portions of the Mountain View and Hurt Park neighborhoods. A portion of the Gainsboro neighborhood was later added to the overlay district. Figure 1 on the following page is a map of the H-2 District. For more information on the H-2 Historic Overlay District, please visit the ‘Urban Design Standards’ page at www.roanokeva.gov/planning.

Figure 1: Historic Neighborhood District

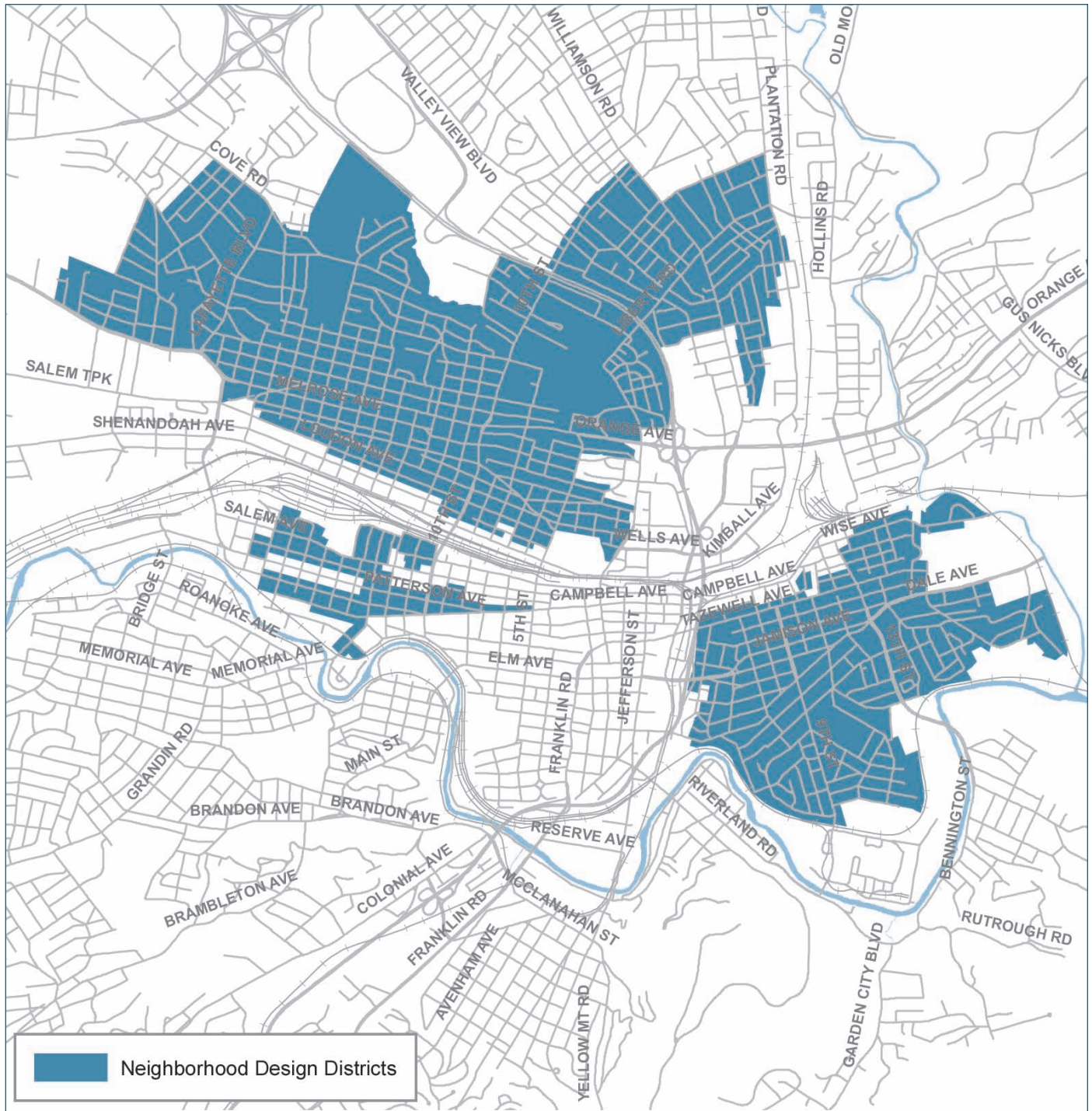
Neighborhood Design Overlay District (ND)

The Neighborhood Design (ND) District is an overlay zone within the City's Zoning Ordinance that regulates the design of new residential construction and modifications in core urban neighborhoods. It was developed in response to citizen concerns about the incompatible design of new construction in traditional neighborhoods. The district's design standards are based on common architectural elements found in traditional neighborhoods and work to ensure new construction is compatible with the surrounding neighborhood. Consistent building lines, usable front porches, better orientation to the street, large windows, complex roof forms, and improved pedestrian connections are a few requirements of the district.

In 2002, Roanoke City Council approved and implemented the first Neighborhood Design District in the Melrose-Rugby neighborhood. In 2005,

the district was expanded to all or part of 15 additional neighborhoods which are depicted in Figure 2. For more information on the ND District, please visit the 'Urban Design Standards' page at www.roanokeva.gov/planning.

Figure 2: Neighborhood Design District



Material Manufacturers

Roofing

- Berridge Manufacturing Co.
(www.berridge.com)
- CertainTeed
(www.certainteed.com)
- Owens Corning
(www.owenscorning.com)

Wall Cladding

- CertainTeed
(www.certainteed.com)
- James Hardie
(www.jameshardie.com)
- LP Building Products
(www.lpcorp.com)
- Nailite
(www.nailiteinternational.com)
- Nichiha
(www.nichiha.com)
- Vintage Woodworks
(www.vintagewoodworks.com)

Columns

- Arndt & Herman
(www.arndtandherman.com)
- Chadsworth Incorporated
(www.columns.com)
- Chemcrest
(www.chemcrest.com)
- Column & Post
(www.columnpost.com)
- Fypon
(www.fypon.com)
- HB&G
(www.hbgcolumns.com)
- Turncraft
(www.turncraft.com)
- Vintage Woodworks
(www.vintagewoodworks.com)

Balustrade

- Arndt & Herman
(www.arndtandherman.com)
- Chadsworth Incorporated
(www.columns.com)
- Chemcrest
(www.chemcrest.com)
- Fypon
(www.fypon.com)
- HB&G
(www.hbgcolumns.com)
- Vintage Woodworks
(www.vintagewoodworks.com)

Lattice

- Permalatt Products
(www.permalatt.com)
- Royal Wood
(www.royalwood.com)

Windows

- Allied Winow Inc.
(www.invisiblestorms.com)
- Anderson Windows & Doors
(www.andersonwindows.com)
- Jeld-Wen Windows & Doors
(www.jeld-wen.com)
- Marvin Windows & Doors
(www.marvin.com)
- MW Windows & Doors
(www.mwwindows.com)
- Peachtree Doors & Windows
(www.peachtreedoor.com)
- Pella
(www.pella.com)
- Windsor Windows & Doors
(www.windsorwindows.com)
- TrimLine Windows
(www.trimlinewindows.com)

Entry Doors

- Anderson Windows & Doors
(www.andersonwindows.com)
- Designer Doors
(www.designerdoors.com)
- Jeld-Wen Windows & Doors
(www.jeld-wen.com)
- Marvin Windows & Doors
(www.marvin.com)
- MW Windows & Doors
(www.mwwindows.com)
- Peachtree Doors & Windows
(www.peachtreedoor.com)
- Pella
(www.pella.com)
- Simpson
(www.simpsondoor.com)
- Therma-Tru Doors
(www.thermatru.com)
- Windsor Windows & Doors
(www.windsorwindows.com)
- Vintage Woodworks
(www.vintagewoodworks.com)

Shutters

- Designer Doors
(www.designerdoors.com)
- J&L Shutters
(www.jlshutters.com)
- Southern Shutter Company
(www.southernshutter.com)
- Timberlane Shutters
(www.timberlane.com)

Trim, Molding and Brackets

- Arndt & Herman
(www.arndtandherman.com)
- Azek Building Products
(www.azek.com)
- CertainTeed
(www.certainteed.com)
- Chemcrest
(www.chemcrest.com)
- Fypon
(www.fypon.com)
- James Hardie
(www.jameshardie.com)
- LP Building Products
(www.lpcorp.com)
- Royal Wood
(www.royalwood.com)
- Vintage Woodworks
(www.vintagewoodworks.com)

Garage Doors

- Amarr Garage Doors
(www.amarr.com)
- Clopay
(www.clopaydoor.com)
- Designer Doors
(www.designerdoors.com)

Lighting Fixtures

- Rejuvenation
(www.rejuvenation.com)

**Most websites provide a search engine to help you locate a local retailer of their products. Wood products are available at local lumber and building supply stores.*

Resource List

Architectural History

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City Documents

Architectural Design Guidelines
www.roanokeva.gov/planning

Neighborhood Design District Standards
www.roanokeva.gov/planning

Neighborhood Plans
www.roanokeva.gov/planning

Stormwater Management Ordinance
www.roanokeva.gov/planning

Street Design Guidelines
www.roanokeva.gov/planning

Vision 2001-2020, City of Roanoke's Comprehensive Plan
www.roanokeva.gov/planning

Zoning Ordinance
www.roanokeva.gov/planning

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Roberts, Jennifer. *Good Green Homes*. Layton: Gibbs Smith, Publisher, 2003.

Wilson, Alex. *Your Green Home: A Guide to Planning a Healthy, Environmentally Friendly New Home*. Gabriola Island: New Society Publishers, 2006.

Landscaping

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Local and Regional Resources

Dalmas, James E. *The Street Railways of Roanoke Virginia 1887 - 1948*. Roanoke: Historical Society of Western Virginia, 2006.

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www.history-museum.org

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Roanoke Public Libraries Virginia Room
www.roanokeva.gov/library

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Periodicals

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www.artsandcraftshomes.com

Fine Homebuilding
www.finehomebuilding.com

National Parks Service Preservation Briefs
www.nps.gov/history/hps/tps/briefs/presbhom.htm

New Old House
www.newoldhousemag.com

Old House Gardens
www.oldhousegardens.com

Old House Interiors
www.oldhouseinteriors.com

Old House Journal
www.oldhousejournal.com

Period Homes
www.period-homes.com

This Old House
www.thisoldhouse.com

Style 1900 Magazine
www.style1900.com

Preservation Organizations

American Association of State and Local History
www.aaslh.org

Association for Preservation Technology International
www.apti.org

Association for the Preservation of Virginia Antiquities
www.apva.org

National Trust for Historic Preservation
www.nationaltrust.org

Preservation Trades Network
www.PTN.org and www.IPTW.org

Roanoke Valley Preservation Foundation
www.roanokepreservation.org

Virginia Department of Historic Resources
www.dhr.virginia.gov

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Glossary

Architrave

The lowest member of an *entablature*; it is usually in the form of a beam that spans between *columns* on a porch. See Entablature for image.

Balloon Framing

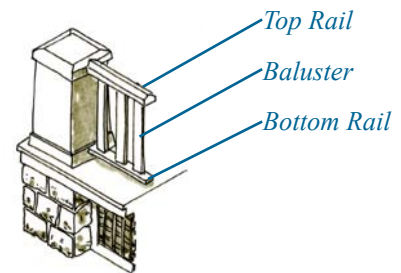
Begun in Chicago in the 1830s and popular during the Queen Anne period, this framing system eliminated the previous post-and-beam construction and used only closely spaced, 2-inch wide boards of varying widths, such as the common 2" x 4" studs, joined only by nails. The boards (or studs) extend the full height of the building from the foundation to the roof, unlike the subsequent *Platform Framing*.

Baluster

The uprights supporting a handrail.

Balustrade

The whole assembly of a railing system including the top rail, *balusters*, and the bottom rail along the edge of a balcony, porch, and steps.



Bay

A vertical division of a building marked by windows and doors (e.g. if a house is three bays wide it has two windows and a door). Bays also refer to the spaces between *columns* on a porch.



Belt Course

A projecting, horizontal band of masonry extending across the face of a building.



Beveled Glass

Found in many late 19th-century and 20th-century wood entrance doors where the rectangular shaped *glazing* has a 1-inch bevel around its entire periphery. These bevels act as prisms in the sunlight creating a spectrum of colors.

Bond, Brick

The outer face pattern of brick *courses*. A header is a brick laid so that only its shorter side appears on the surface. A stretcher is the face of the longer side.



American Bond



English Bond



Flemish Bond

Boxed Eave

Where the *rafter tails* are enclosed by a fascia and *soffit*.



Bracket

A small structural support located under *eaves*, balconies, or other overhangs. Frequently used for ornamentation rather than structural support.

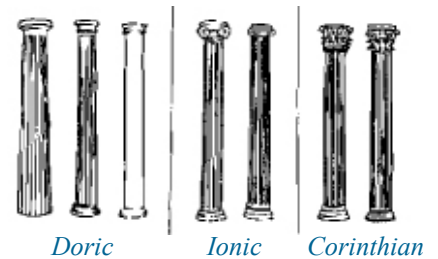


Brickmold

Window or door trim in a masonry building, usually 2 inches wide.

Capital

The uppermost part of a column or *pilaster*; it is often embellished with classical ornament, such as Doric, Ionic, or Corinthian orders.



Carport

In modern architecture, the car became more important and closer to the house; its port (attachment) became a pass-through roofed area that allowed the car to park beside the house door instead of in a garage. The *carport* is the modern version of the *porte-cochere*.



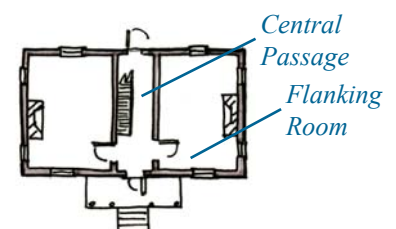
Casement Window

A window that opens on hinges like a door with diamond or square panes of glass.



Central Passage Plan

A floor plan that denotes a central passage with flanking rooms and is denoted on the exterior façade as well with three symmetrical *bays*.



Clapboard

Long boards lapping (clapping) each other horizontally on a wooden frame building; sometimes referred to as weatherboard.



Clerestory Windows

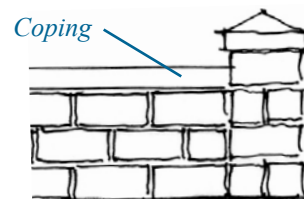
A horizontal band of windows set high in a wall.

Column

A round, vertical support consisting of a base, shaft and **capital**.

Coping

A protective cap or top of a brick wall or chimney, often of cast-concrete or stone; it protects the masonry below from water penetration.



Corner Boards

A board that is used as trim on the external corner of a wood frame structure.

Cornice

Decorated trim work where the roof meets the wall.

Cornice

Dentils



Course

A layer of masonry units, such as brick or stone, running horizontally. See **Bond**.

Dentils

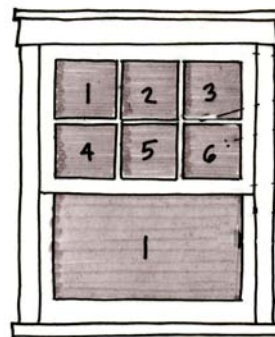
Small closely spaced blocks projecting from a **cornice**. See Cornice for image.

Diapering

Decorative feature in a diamond-shaped pattern.

Double-Hung Window

A window system, invented by the Dutch, where two **sashes** are “hung” from counterweighted pulleys in overlapping vertical sliding tracks. Prior to 1850, the upper sash was usually fixed. These windows are often described by the number of lights, or panes, included in each sash. For example, the window below would be described as a six-over-one double-hung window.

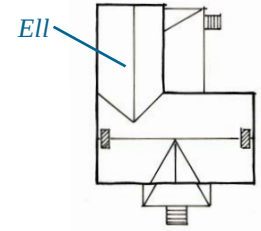


Eave

The projecting overhang of a roof.

Ell

An extension of a house at right angles to the main structure.

**Entablature**

The beam member that is supported by the **columns** below and is horizontally divided into three subsections; the **architrave** first, then **frieze**, then **cornice**.

**Etched Glass**

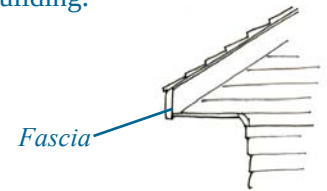
The same as carved glass, which was used on doors and windows.

Facade

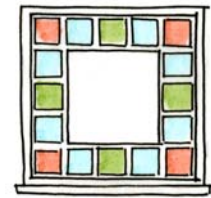
The front or principal exterior face of a building.

Fascia

A plain, wide horizontal band between the **cornice** and the roof of a building.

**Feature Window**

A fixed-paned window of varying sizes often embellished with stained, **beveled** or **etched** glass borders.

**Fenestration**

The arrangement of windows in the façade of a building.

Finial

An ornament that terminates the point of a **gable** or spire.

**Frieze**

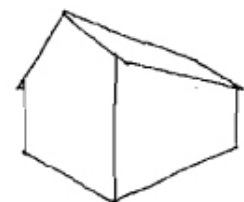
The middle horizontal member of a classical **entablature** (above the architrave and below the **cornice**). See Cornice for image.

Gable End

The triangular upper part of a wall formed by a **pitched** roof.

**Gable Roof**

A roof of two equal slopes joined to create a gable at each end.



Gambrel Roof

While it was first found in America in New England in about 1650, the ***gambrel*** roof was probably most popular in the early years of the twentieth century in the Dutch Colonial Revival house.



German Lap Siding

A type of wood lap siding that is more decorative with a groove that allows for a deeper shadow line.



Gingerbread

Decorative elements of intricately turned or sawn wood applied to the exterior trim; especially popular during the Victorian era.



Glazing

Another term for glass that is used in a window.

Half-Timbering

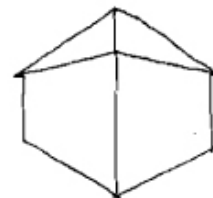
The term refers to the half of the timber frame that is exposed and infilled with plaster or stucco. Used originally in English and French medieval houses and minor public buildings. Popular here during the Tudor Revival period.

Half-Timbering



Hipped Roof

A roof with four uniformly sloped sides, leaving no ***gable ends***.



Jack Arch

A flat or straight masonry arch over a window or door opening.

Jack Arch



Jalousie Window

Window comprised of glass louvers that overlap one another and tilt open to permit air flow.



Knee Brace

A diagonal brace set in the corner of a rectangular frame, typically found on Craftsman style houses.

**Massing**

The bulk or size of a building.

Modillions

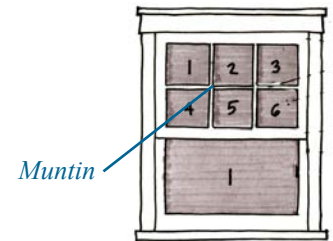
Small **bracket**-shaped ornaments under a **cornice**.

**Multi-light**

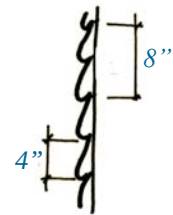
Having many lights or glass panes, as a window or door.

Muntin

Small bars separating and holding panes of glass within a window **sash** or a glazed door.

**Novelty Siding**

Decorative horizontal, tongue-and-groove boards, molded to give a shadow line at the joint to simulate **clapboard** siding. Used extensively on Queen Anne houses, typically on the second floor, with the first floor have clapboard siding.

**Palladian Window**

A three-part window consisting of a taller center window, usually with an arched top, flanked by two shorter windows. Also known as a Venetian Window.

Picture Window

A large fixed-glass window in the façade of a house. Common in Suburban Ranch houses in the 1950s and 1960s.

Pediment

A low-**pitched** decorative **gable**, typically triangular shaped; also found over doors and windows.

**Pilaster**

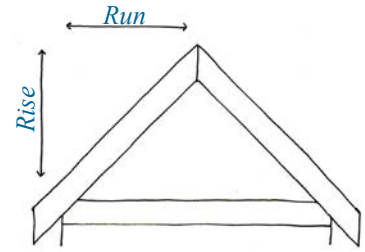
A half-column attached to a wall.

Pillar

A square or rectangular upright support.

Pitch

The measure of a roof's slope or angle of incline. The slope of a roof is commonly expressed in inches of vertical rise per foot of horizontal run. For example, a 7:12 **pitch** means that the roof rises 7 inches for every 12 inches it runs.



Platform Framing

The studs are placed between the floors, creating separate platforms; this system is more rigid than **balloon framing**, which it replaced.

Porte-Cochere (or Carriage Porch)

From the French, for a vehicular entry (opening) into an enclosed, residential courtyard. It is the American predecessor to the **carport**: a carriage or horse port for sheltered arrival at a house. It is a covered entrance attached (port) to the side of the house over a driveway at the side door to protect those entering or leaving a vehicle.



Portico

A small covered entrance to a building, consisting of a roof that is often topped with a **pediment**, and supported by **columns**.

Quoin

In masonry, accented stone or brick blocks used to accentuate the outer corners of a building.



Rafter

One of a series of beams that forms the slope of a **pitched** roof

Rafter Tails

The exposed ends of **rafters** that are visible along the **eave**; as opposed to a **boxed eave**.

Exposed Rafter



Ribbon Window

Windows in a continuous horizontal band.

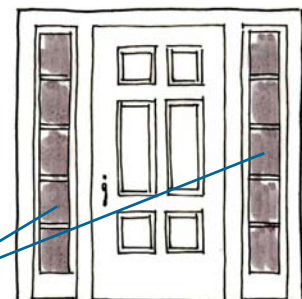
Sash

The wood frame of a window in which the glass panes are set.

Sidelights

Stationary glass panes flanking an entrance door.

Sidelight



Side Passage Plan

A floor plan with a side hall with one to the side that was denoted on the exterior façade with two or three asymmetrical **bays**.

Simulated Divided Light

Refers to a light in a window **sash** that is visually subdivided by applied **muntins** that simulates true divided muntins.

Sleeping Porch

Used during the Victorian era for sleeping during summer nights, they were located on rear corners with high walls for privacy and numerous sliding (or otherwise opening) windows for ventilation. Often removed or converted to open porches during renovations, it is important to consider retaining the elements of sleeping porches, especially the windows.



Soffit

The underside of a roof overhang.

Soffit



Soldier Course

A **course** of bricks where the stretchers (long sides) of the bricks are set vertically.

Soldier Course



Spindlework

Long thin pieces of wood that are shaped like a spindle, used in decorative banding in the Queen Anne style of architecture.



Surrounds

The framework and associated trim around a door or window.

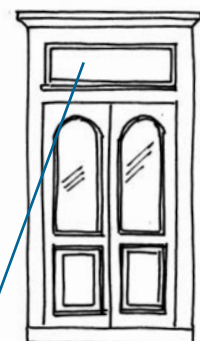
Swags

Classical ornamentation resembling evergreen branches hanging in a curve between two points.

Transom/Transom Bar

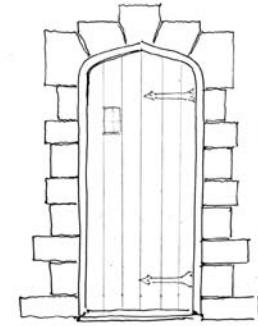
The transom is the window or opening above a door or window, and the transom bar is the horizontal bar that separates them and is used for support for the glass.

Transom



Tudor Arch

A low elliptical or pointed arch; usually drawn from four centers.



Turned Wood

Wooden elements such as spindles or *balusters* produced by a lathe.

Vergeboard (or Bargeboard)

A decorative board along the rake of a *gable* that conceals the *rafters*.

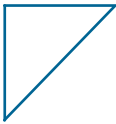
Vergeboard



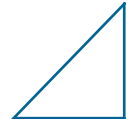
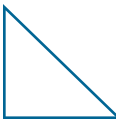
My House

Address

Description and History of my House

This image shows a single sheet of white paper with horizontal blue lines, resembling notebook paper. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Photograph of my House



Projects

The following three sections provide an area to create a wish list of projects and document those that have been completed. The first section is for your wish list of projects. A blank area is provided to insert paint samples, magazine clippings, sketches, descriptions, and estimated costs of future improvements you have planned for your home. The second section is a table where completed projects can be recorded, including their location, description, and final cost. The third section provides space for before and after photographs so you can look back and see how far you and your home have come!

Examples



Project Ideas

Exterior

(Paint Colors, Roofing, Windows,
Doors, Porch, Deck, Etc.)

Total: \$ _____

Living Room

(Paint Colors, Flooring, Fixtures,
Furnishings, Etc.)

Total: \$_____

Dining Room
(Paint Colors, Flooring, Fixtures,
Furnishings, Etc.)

Total: \$ _____

Kitchen

(Layout, Cabinets, Hardware,
Countertops, Flooring, Fixtures,
Appliances, Paint Color, Etc.)

Total: \$_____

Bedroom

(Paint Colors, Flooring, Fixtures,
Furnishings, Etc.)

Total: \$ _____

Bathroom
(Layout, Flooring, Fixtures, Paint
Colors, Etc.)

Total: \$_____

Addition
(Design, Materials, Finishes, Etc.)

Total: \$_____

Accessory Structure
(Design, Materials, Finishes, Etc.)

Total: \$ _____

Landscaping
(Layout, Plantings, Etc.)

Total: \$_____

Other

Total: \$_____

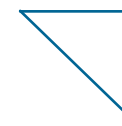
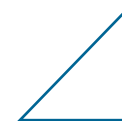
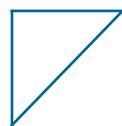
Record of Completed Projects

Location	Description	Cost

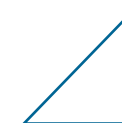
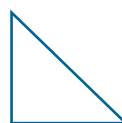
Before & After Photographs

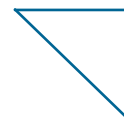
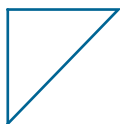


Before

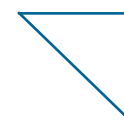
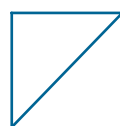


After

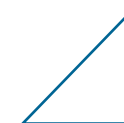
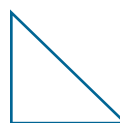




Before



After



Acknowledgments

Planning Commission

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Vice Chairman Paula Prince
D. Kent Chrisman
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Angela Penn
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Planning Building & Development

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