AGENDA
HISTORIC DISTRICT COUNCIL
REGULAR MEETING
NOVEMBER 16, 2023
5:00 PM
CITY HALL COMMISSION CHAMBERS
204 ASH STREET
FERNANDINA BEACH, FL 32034

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

2. PLEDGE OF ALLEGIANCE

3. APPROVAL OF MEETING MINUTES

3.1 Approval of the Minutes from the Regular Meeting of October 19, 2023.

4. OLD BUSINESS

5. NEW BUSINESS

5.1 **HDC 2023-0098 - SALTY AF POOLS, AGENT FOR STEVE SKIDMORE, 327 N. 4TH STREET**
Certificate of Approval (COA) to install a swimming pool. *(Quasi-Judicial)*

5.2 **HDC 2023-0099 - NOCCA CONTRACTING LLC, AGENT FOR ASHLEY & COREY FURMAN, 103 N. 6TH STREET**
Certificate of Approval (COA) to construct a 1-story addition. *(Quasi-Judicial)*

5.3 **HDC 2023-0100 - COTNER & ASSOCIATES, AGENT FOR JEFF HOLLIS + KATHRYN YOUNG, 803 WHITE STREET**
Certificate of Approval (COA) to construct a new 2 1/2 story single family residence with a detached accessory structure. *(Quasi-Judicial)*

5.4 **HDC 2023-0101 - CITY OF FERNANDINA BEACH, 102 CENTRE STREET**
Certificate of Approval (COA) to remove "Fernandina Pirate" Sculpture and Replace with new "Peg Leg Pete" Sculpture and Base. *(Quasi-Judicial)*

5.5 **HDC 2023-0103 - FRIENDS OF THE LIBRARY FERNANDINA BEACH, 25 N. 4TH STREET**
Certificate of Approval (COA) to create a public seating area with landscape changes at the entry to the Fernandina Beach Public Library *(Quasi- Judicial)*

5.6 **HDC 2023-0106 - CITY OF FERNANDINA BEACH, 0 FRONT STREET**
Certificate of Approval (COA) to improve waterfront lots C + D. *(Quasi-Judicial)*

5.7 **HDC 2023-0102 - TAMMI KOSACK, 322 N. 3RD STREET**
Historic District Preservation Property Tax Exemption (Part 3). *(Quasi-Judicial)*

6. BOARD BUSINESS

6.1 **BOARD DISCUSSION -** Someruelus Street Improvements: Staff will provide an overview of upcoming improvements to portions of Someruelus Street to include resurfacing, reducing traffic flow to one-way, and installing street signage

7. STAFF REPORT

7.1 **UPDATE DOWNTOWN CRA DESIGN GUIDELINES**: Draft Request for Quote

7.2 Staff Certificates of Approval - October 2023

8. PUBLIC COMMENT

9. ADJOURNMENT

THE NEXT HDC REGULAR MEETING IS SCHEDULED FOR THRUSDAY, DECEMBER 21, 2023.

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

DRAFT

MINUTES
HISTORIC DISTRICT COUNCIL
REGULAR MEETING
OCTOBER 19, 2023
5:00 PM
CITY HALL COMMISSION CHAMBERS

1. CALL TO ORDER 5:00 PM

ROLL CALL / DETERMINATION OF QUORUM

Members Present: Michael Spino (Chair), Froilan Esclusa (Vice-Chair), James Pozzetta, Tammi Kosack, Tim Poynter, Arlene Filkoff (Alt 1), Ron Norman (Alt 2)

Member Absent: None

Others Present: Salvatore Cumella, Preservation Planner
Harrison Poole, City Attorney Pro-Tem
Sylvie McCann, Recording Secretary

2. PLEDGE OF ALLEGIANCE

Members disclose no ex-parte communication.

Harrison Poole, City Attorney Pro-Tem, filling in for City Attorney Tammi Bach, explained the quasi-judicial procedures and appeal process.

Ms. McCann administered the oath to any parties wishing to give testimony.

3. APPROVAL OF MEETING MINUTES

3.1 Approval of Minutes for the Regular Meeting of September 21, 2023.

ACTION TAKEN: A motion was made by Member Poynter seconded by Member Kosack to approve the Minutes from the HDC Regular Meeting September 21, 2023, as presented.

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

4. OLD BUSINESS

4.1 HDC 2022-0076 - BASHAM & LUCAS DESIGN GROUP INC, AGENT FOR CENTRE & THIRD, LLC, 209-211 CENTRE STREET

2ND CONCEPTUAL APPROVAL for Certificate of Approval (COA) to construct a 1-Story commercial building. *(Quasi-Judicial)*

Mr. Cumella presented the Staff Report analysis and recommended a 2nd conceptual approval.

Ben Morrison, Basham & Lucas Design Group, 7645 Gate Parkway, Jacksonville, FL, agent for the owner, provided a bit of background on the conceptual approval in January 2023 and spoke of the parapet design.

Vice-chair Esclusa asked about setbacks from Centre Street frontage and Mr. Morrisson also spoke of the front setback from N. 3rd Street. Member Pozzetta asked about the window system. Mr. Morrisson explained the functionality of the system and confirmed once lifted it would not hinder the proposed awning. Member Filkoff asked about the gap alley to the west of the building. She also inquired about the removal of existing benches in the pocket park.

Jon Lasserre, Rogers Tower, Rogers Towers, 960185 Gateway Boulevard, commented that all items including benches would be removed. He noted that the project would not start until after the 2024 Shrimp Festival.

Chair Spino thanked Mr. Lasserre for the use of his property as a pocket park for the last 20 plus years.

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

Member Filkoff inquired about how the existing items in the park would be disposed, she listed the Ted Richardson monument, benches, and flowerpots. Chair Spino asked Staff to write letter to the City Commission to ask if these items could be relocated and salvaged.

ACTION TAKEN: A motion was made by Member Pozzetta, seconded by Member Poynter, to approve HDC case 2023-0076 as presented; AND that the HDC make the following findings of fact and conclusions of law part of the record: that the HDC case 2023-0076, as presented, is substantially compliant with the Comprehensive Plan, the Land Development Code, the Secretary of Interior Standards, and the Downtown Historic District Design Guidelines to warrant a 2nd Conceptual approval at this time.

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

5. NEW BUSINESS

5.1 HDC 2023-0097 - JAMES & KATHERINE GALLI, OWNERS. 501 CEDAR STREET

Certificate of Approval (COA) to remove/replace front porch flooring, in-kind; demolish infill enclosure of wrap around porch to bring porch back to original configuration; and demolish latter addition at northeast corner of property. *(Quasi-Judicial)*

Mr. Cumella presented the Staff Report analysis and recommended approval of this limited demolition Phase I.

Vice-chair Esclusa asked about the scope of the work relating to the front porch. Mr. Cumella explained the work to be performed is mainly on the porch flooring. Member Kosack asked about the process once discovery is completed and if there is change that the whole structure may be deemed unsalvageable. Mr. Cumella opined that the level of damage should not be that high.

Rob Psulkowski, Build to Last Construction, 710 Beech Street, agent for the owner, explained how they plan to proceed with discovery and the interior demo and removal of materials. He also commented on the scope of work regarding the porch. He noted that he is not stripping the siding.

Mr Poole provided a little history about the current owner, whose original name is Burbank, and is a Fernandina Beach High School Alumni. Ms. Galli is returning to the area to re-establish her roots and invest in the community.

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

ACTION TAKEN: A motion was made by Vice-chair Esclusa, seconded by Member Kosack, to approve HDC case 2023-0097 as presented; AND that the HDC make the following findings of fact and conclusions of law part of the record: that the HDC case 2023-0097, as presented, is substantially compliant with the Comprehensive Plan, the

Land Development Code, the Secretary of Interior Standards, and the Downtown Historic District Design Guidelines to warrant final approval of the limited demolition at this time.

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

6. BOARD BUSINESS

6.1 Old Town - Marine Street Improvements Discussion

Jeremiah Glisson, City Operation Director, asked for guidance and feedback from Board Members regarding restoration of the original grid at Marine Street. He explained that the proposal is to improve Marine Street with Cocina shell and create a clearer walking path. He spoke about widening Marine Street to 16ft wide and extend it north to the existing house on San Fernando (Kavanaugh residence). Mr. Cumella noted that the San Fernando Street could not be extended to the end of that propose path and connect because of steep grade and high risk of erosion.

Chair Spino suggested that signs and monument signs be moved into the right of way to ease pedestrian access.

Mr. Cumella proposed that an interpretive sign for Marine Street be installed at the corner of White Street and Marine Street.

Public Hearing was opened.

Pat Gass, 801 White Street, provided her history as a resident of Old Town, the numerous changes to the grid in Old Town, and the struggles to preserve and maintain that original grid. She suggested some changes to Someruelus Street and voiced disagreement with using Cocina shells as street material.

To answer Ms. Gass concern about Someruelus Street, Mr. Glisson noted that there will be some fencing installed around the lift station located on Someruelus Street

Tim Green, 1119 Someruelus Street, agreed with Ms. Gass regarding the possible liability to the City or possibly CSX because of increased public traffic to those coastal areas.

Andrea Power, 1127 Someruelus Street, voiced support to the preservation and restoration of the original grid and the relocation of signs.

Jennifer Harrison, 800 Someruelus Street, agreed with previous speakers. She handed out a picture of tree roots that have created safety issues. She also suggested leaving Marine Street grassed as it is currently.

Eric Oliver, 700 Someruelus Street, voiced concern about the area owned by CSX where there is increased traffic and could eventually pose safety hazards and liability.

Public Hearing was closed.

6.2 Project Update - 322 N. 3rd Street, Kosack Residence

Mr. Cumella and Ms. Kosack provided pictures and comments regarding the completed restoration project at 322 N. 3rd Street. Mr. Cumella explained that Ms. Kosack is the first recipient of the Historic Tax Exemption Incentive program.

Kelly Gibson, Planning & Conservation Deputy Director, spoke about a grant in the amount of $50K which was recently awarded to the City of Fernandina, with no City match. She explained that all funds from this grant is to be used for the revision and update of the Downtown Design Guidelines only. She confirmed that the 3D Modeling project is no longer part of the scope and that a Request for Quote (RFQ) would be prepared in order to seek and hire a consultant to support Staff on the revision and update project. She asked Board members to

provide feedback and insight on how well the current Downtown Design Guidelines are working and to list any areas that may need improvement. She encouraged this feedback to be given either as a Board or individually. Chair Spino noted that a form base recommendation would be most helpful for users. Ms. Gibson noted that the deadline to finalize the updated Guidelines is June 2024 and that the contract with the State should be executed by the end of next week. Member Pozzetta suggested that graphics and visual aids be added.

Member Kosack asked about talks regarding off-site parking for Old Town. It was clarified that this was not happening.

7. STAFF REPORT

7.1 Staff Certificates of Approval - September 2023

No comments were made regarding the Staff Certificates of Approval.

8. PUBLIC COMMENT

9. ADJOURNMENT 6:29 PM

_____ _____

Sylvie McCann, Recording Secretary Michael Spino, Chair

HISTORIC DISTRICT COUNCIL STAFF REPORT
HDC 2023-0098
NOVEMBER 16, 2023

Owner/Applicant:	Salty AF Pools, agent for Steve Skidmore
Property Address:	327 N. 4th Street
Parcel ID #	00-00-31-1800-0017-0160
Current zoning:	R-2
FLUM land use category:	Medium Density Residential
Existing uses on the site:	Single-Family Residential
FL Master Site File #	N/A
Year Built:	2018
Contributing Status:	Non-Contributing
Requested action:	Certificate of Approval (COA) to install a swimming pool (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 seeks approval to:

- Remove the existing spa and replace with a 10' x 20' pool.
- The pool decking will remain the same as existing.
- All brick walkways and tile decking as previously approved in 2016-2018 are set in sand base.
- Lighting details have been provided as part of the application materials.

APPLICABLE GUIDELINES:

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

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

ANALYSIS:

The location of the pool is compliant with LDC Section 5.01.11 for setbacks. Impervious surface area remains at 57% with no net increase beyond the existing improvements. Staff recommends approval.

STAFF RECOMMENDATION:

Staff recommends: Approval of HDC 2023-0098

MOTION TO CONSIDER:

I move to **approve or deny** HDC case number 2023-0098 **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 2023-0098, as presented, **is or is not** substantially compliant with the Comprehensive Plan, Land Development Code, and the Downtown Historic District Design Guidelines to warrant **FINAL** approval at this time.

Print

Historic District Council (HDC) Certificate of Approval (COA) Application - Submission #12419

Date Submitted: 10/2/2023

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

Basis for Review

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

2023 Submission Deadlines + Board Meetings 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'll 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

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

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*

Addition

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 → Map Search

Historic District*

Downtown

Site Address*

327 N 4TH STREET

City*

Fernadina Beach

State*

fl

Zip Code*

32034

Parcel ID #(s)*

00-00-31-1800-0017-0160

OWNER OF RECORD

As recorded with the Nassau County Property Appraiser

First Name*

Steve

Last Name*

Skidmore

Mailing Address*

327 N 4TH STREET

City*

Fernadina Beach

State*

FL

Zip Code*

32034

Telephone Number*

904-776-5343

E-mail Address*

amy@topstitchcanvas.com

OWNER'S AGENT

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

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

Yes

First Name*

Jason

Last Name*

Horine

Company (if applicable)

Salty AF Pools

Street Address

541039 US Highway 1

City

Callahan

State

FL

Zip

32011

Telephone Number

904-776-5343

E-mail Address

Jheternal@gmail.com

Project Description*

Simple In-ground 10x20 concrete pool, coping only, installed and dirt placed where old spa used to be. See uploaded picture

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

Design Vision Statement*

Backyard will remain mostly unchanged. Property value and astatic value will rise.

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
		(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
Salty AF Pools	Concrete/ Plaster	Plaster= Blue
		(Name/Number)

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

Upload 1	Upload 2	Upload 3	Upload 4
IMG-20230823-175231-01.jpg	Deed.pdf	Nassau Engineering.pdf	Skidmore site survey.pdf

Upload 5	Upload 6	Upload 7	Upload 8
Skidmore site with pool.pdf	equipment Sheets.pdf	Skidmore affidavit.pdf	TDH.pdf

Certification*

☑ By signing below, I certify that the information contained in this application is true and correct to the best of my knowledge at the time of the application.

☑ I acknowledge that I understand and have complied with all of the submittal requirements and procedures and have read and understand the following:

☑ I AGREE THAT A POSTING NOTICE WILL BE INSTALLED ON THE PROPERTY(IES) IN QUESTION AND THAT SAID SIGN WILL ONLY BE REMOVED BY STAFF AFTER THE MEETING OR BROUGHT BACK TO CITY HALL BY APPLICANT.

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

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

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

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

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

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

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

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

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

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

Applicant First Name*

Jason

Applicant Last Name*

Horine

Today's Date*

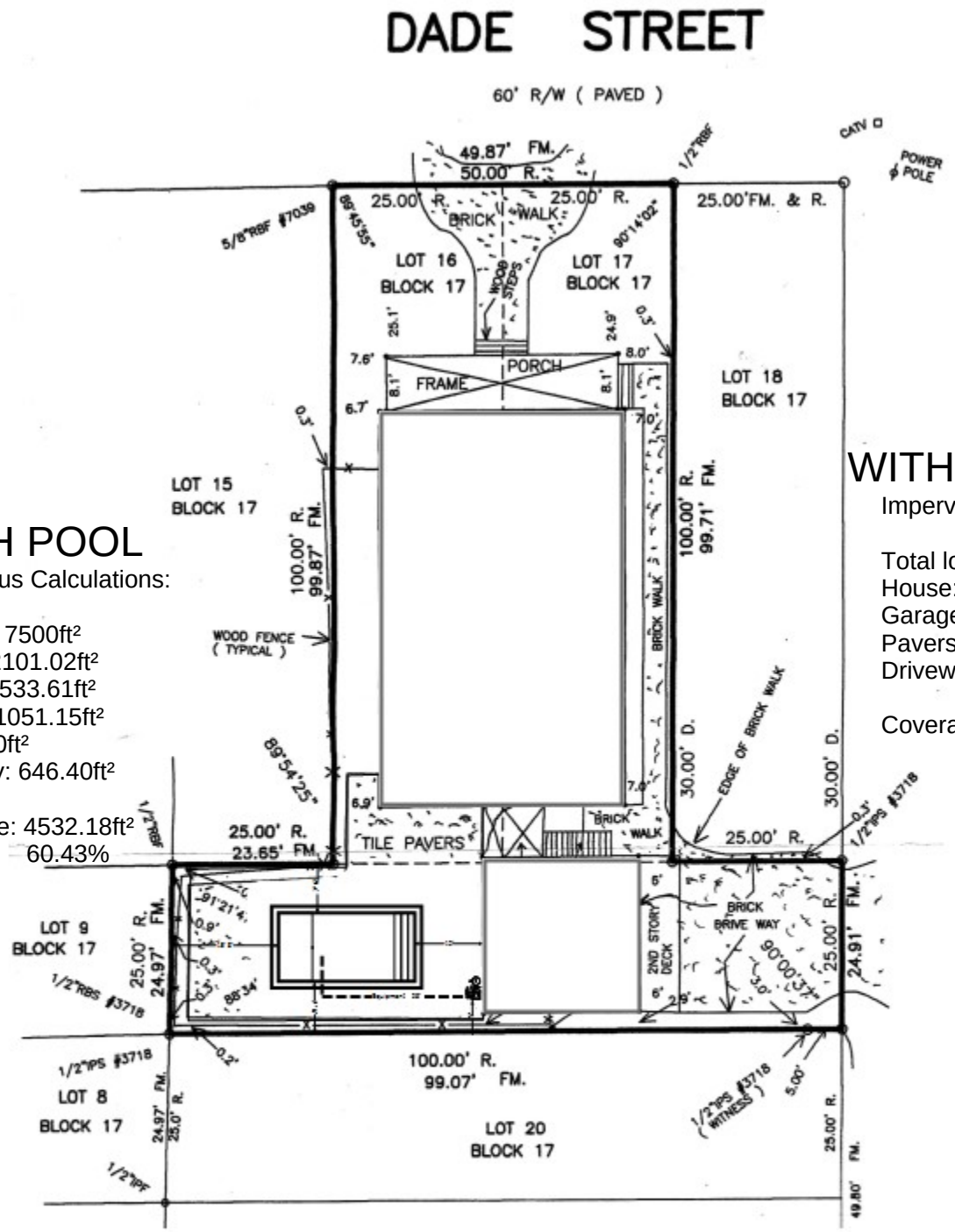
10/2/2023

City of FB logo
NEW Reflex

DEPARTMENT OF PLANNING & CONSERVATION

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

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



WITH POOL

Impervious Calculations:

Total lot: 7500ft²
House: 2101.02ft²
Garage: 533.61ft²
Pavers: 1051.15ft²
Pool: 200ft²
Driveway: 646.40ft²

Coverage: 4532.18ft²
60.43%

WITHOUT POOL

Impervious Calculations:

Total lot: 7500ft²
House: 2101.02ft²
Garage: 533.61ft²
Pavers: 1051.15ft²
Driveway: 646.40ft²

Coverage: 4332.18ft²
57.67%

Pool/Spa Hot Tub Affidavit

Revised 01/30/2020

CITY OF FERNANDINA BEACH BUILDING DEPARTMENT

I, Steve Skidmore, hereby affirm that one of the following methods will be used to meet the requirements of Chapter 515, Florida Statues.

- The pool will be isolated from access to the home and from the public by an enclosure that meets the pool barrier requirements of Florida Statue 515.29.
- The pool will be equipped with an approved safety pool cover that complies with ASTM F1246-91 (Standard Performance Specifications for Safety Covers for Swimming Pools, Spas and Hot Tubs); Florida Statute 515.27(1)(b).
- All doors and windows providing direct access from the home to the pool will be equipped with an Exit Alarm that has a minimum sound pressure rating of eighty-five (85) decibels at ten (10) feet. Florida Statute 515.27(1)(c).
- All doors providing direct access from the home to the pool will be equipped with a self-closing, self-latching device, with a release mechanism placed no lower than fifty-four (54") inches above the floor or deck. Florida Statute 515.27(1)(d).
- A swimming pool alarm that, when placed in a pool, sounds an alarm upon detection of an accidental or unauthorized entrance into the water. Such pool alarm must meet and be independently certified to ASTM Standard F2208, titled "Standard Safety Specification for Residential Pool Alarms", which includes surface motion, pressure, sonar, laser, and infrared alarms.

NOTE: ALL METAL WINDOWS AND DOORS WITH-IN TEN (10) FEET OF POOL EDGE AND PATIOS WITH METAL REINFORCMENT MUST BE ELECTRICALY BONDED TO THE POOL REINFORCMENT STEEL.

I understand that not having one of the above installed at the time of final inspection will constitute a violation of Florida Statute 515.27(2) and will be considered as committing a misdemeanor of second degree.

INDIVIDUAL:

8/14/2023
Date

Steve Skidmore
Print Name of Owner

Signature of Owner

STATE OF FLORIDA }
COUNTY OF NASSAU } ss

The foregoing instrument was acknowledged before me by means of ☑ physical presence or ☐ online notarization, this 14th day of August, 2023, by Steve Skidmore.

Notary Public — Sara Carpenter (Printed Name) — My Commission Expires: 1-12-2027

Personally Known ✓ OR Produced Identification _____ ID Produced: _____

SARA ANN CARPENTER
MY COMMISSION EXPIRES 01-12-2027
NOTARY PUBLIC
COMM. # HH 321125
STATE OF FLORIDA

FOR REPRESENTATIVE OF AGENCY/COMPANY:

8-14-2023
Date

Johnny Gordon
Print Name of Contractor

Signature of Contractor

STATE OF FLORIDA
COUNTY OF NASSAU } ss

The foregoing instrument was acknowledged before me by means of ☑ physical presence or ☐ online notarization, this 14 day of August, 2023, by Johnny Gordon as contractor (title) for Salty and Fun Pools Inc (name of party on behalf of whom instrument executed).

Notary Public

Sara Carpenter
Printed Name

1-12-27
My Commission Expires

Personally Known ✓ OR Produced Identification _____ ID Produced: _____

SARA ANN CARPENTER
MY COMMISSION EXPIRES
01-12-2027
NOTARY PUBLIC
COMM. # HH 321125
STATE OF FLORIDA



ITEM	PART/MODEL	QTY	NOTES
PUMP	HAYWARD MAxFLO XE 1.65	1	
FILTER	C150S SWIMCLEAR 150	1	
LIGHT TRANSFORMER	HAY-30-1023 300W WALL MOUNT TRANSFORMER	1	OR NON BRAND EQUIVALENT
HEATER			

- **Alarm Options Attached**
- **Skimmer and Main Drains Attached and On Engineering**

HAYWARD®
We Build Better.™

MaxFlo® XE

Ultra-High Efficiency Pumps

INDUSTRY-LEADING EFFICIENCY AT AN INCOMPARABLE PRICE

THE ENERGY EFFICIENCY YOU NEED. THE VALUE YOU WANT.

For pool owners looking for impressive energy savings in a pump that costs a lot less, MaxFlo XE ultra-high efficiency pumps are a great find. Selectable speed options create powerful cost savings without a lot of hassle. With its easy installation, dual-voltage capability and durable design that's up to 30% lighter weight than competitive VS models, MaxFlo XE is the best way to install an affordable pump that complies with Dept. of Energy regulations in any new or existing pool.

KEY FEATURES

- **Industry-leading efficiency** exceeds DOE benchmarks and efficiency of many competitive VS pumps
- **Easily programmable** with up to 6 selectable speeds
- **Dual-voltage capability** (230V/115V) offers more versatility for installation
- **Chemical-resistant Viton® seal** offers improved resistance against chemical imbalances
- **Simple installation** with up to 2" shorter length than single-speed models, standard 1.5" x 2" unions and no additional equipment requirements





Simple button programming easily switches between speeds

Watch the video at **hayward.com/xe**

EXPERT LINE
ONLY FROM POOL PROS

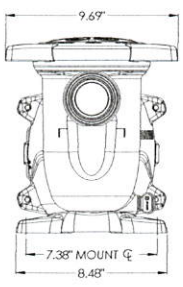
UP TO **9.7** WEF

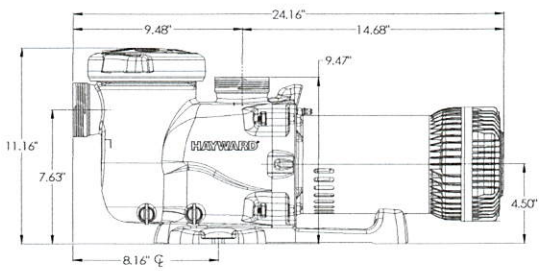
SPECIFICATIONS

MODEL NUMBER	TOTAL HP	SPEED RANGE	VOLTAGE	WEIGHTED ENERGY FACTOR (WEF)*	WARRANTY
SP2310X15XE	1.65	40-100%	230/115V	9.7/9.7	3 years**
SP2315X20XE	2.25	40-100%	230/115V	8.4/8.7	3 years**

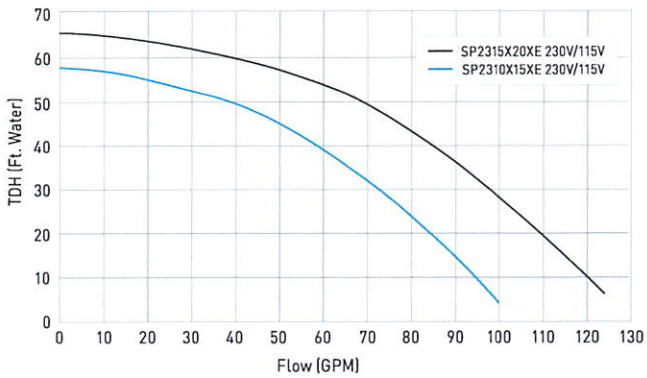
*The higher the weighted energy factor (WEF), the more efficient the pump. Visit hayward.com/regulations for more information.
**When sold by a Totally Hayward® Partner. Exclusions, other terms and conditions may apply—visit hayward.com/expert for details.

MAXFLO XE DIMENSIONS (INCHES)





MAXFLO XE MAX SPEED PERFORMANCE COMPARISON



MaxFlo XE pumps are listed by: cULus NSF

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eLITMFXE21

WHEN IT COMES TO PERFORMANCE, THIS HEAT PUMP DOESN'T CUT CORNERS.

- **HEAT AND COOL CAPABILITY** with active defrost for low ambient temperatures
- **MULTI-SPEED FAN** automatically modulates speed for quiet, energy-efficient operation (6.4 COP)
- **COMPACT FOOTPRINT** requires only 6" rear clearance
- **DURABLE COMPONENTS** like titanium heat exchanger and Gold Fin evaporator coil extend lifespan
- **STANDARD PLUMBING UNIONS** (2" socket x 2.5" spigot) align with previous generation

SPEED TO HEAT

(Based on 15x30 pool size)

WINTER
ABOUT 1 HOUR MORE THAN HEATPRO 140K BTU

SPRING/FALL
ABOUT 30 MINUTES MORE THAN HEATPRO 140K BTU



EXPERT LINE
ONLY FROM POOL PROS

AHRI CERTIFIED

AHRI certified and independently lab-tested to ensure the highest quality performance and value.

SPECIFICATIONS

BTU HEATING PERFORMANCE	HP31005T
80°F Ambient Air, 80°F Water, 80% Relative Humidity*	100,000
80°F Ambient Air, 80°F Water, 63% Relative Humidity*	94,000
50°F Ambient Air, 80°F Water, 63% Relative Humidity*	61,000
HEAT Operating Temperature °F	40

COEFFICIENT OF PERFORMANCE (COP)	
80°F Ambient Air, 80°F Water, 80% Relative Humidity*	6.4
80°F Ambient Air, 80°F Water, 63% Relative Humidity*	6.2
50°F Ambient Air, 80°F Water, 63% Relative Humidity*	4.2
Electronic Temperature Control	Yes
kW Input	4.7
Voltage	208-230/60/1
Minimum Circuit Amps	42
Minimum Overload Protection	50
Maximum Overload Protection	60
Water Flow Rate (GPM) Recommended Minimum/Maximum	30/75
Plumbing Connection	2" x 2½" Unions
Refrigerant	R410A
Dimensions (inches)	31¼ DIA x 40 H
Net Weight (lbs.)	245
Shipping Weight (lbs.)	285

*BTU and COP Ratings in Accordance with AHRI 1160 Performance Test Standard

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LITHP100K22

HAYWARD
We Build Better.

SIMPLE INSTALLATION FOR FASTER RELAXATION.

Featuring an innovative, durable design, our new Spa Blower delivers quiet performance. A unique, long-lasting motor with replaceable parts extends product life, while a 1-year warranty offers added peace of mind. Suitable for both indoor and outdoor use, our Spa Blower's high impact design ensures smooth operation, even at low temperatures. Plus, with a super simple installation process—one of the industry's easiest—Hayward® now offers the most comprehensive way to outfit the entire pool and spa experience.



Durable motor features a thermal switch and replaceable brushes for extended life

Available in 230V and 115V, as well as multiple horsepowers for maximum versatility

Mounting bracket makes installation convenient and simple

Unique rubber motor base provides extremely quiet operation

Full spring check valve prevents water from reaching the motor

SPECIFICATIONS

MODEL NUMBER	HORSEPOWER	VOLTAGE	WARRANTY
SPB101	1.0	115V	1 year
SPB102	1.0	230V	1 year
SPB151	1.5	115V	1 year
SPB152	1.5	230V	1 year
SPB201	2.0	115V	1 year
SPB202	2.0	230V	1 year

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UL LISTED

Pumps » Filters » Heaters » Cleaners » Sanitization » Automation » Lighting » Water Features » White Goods

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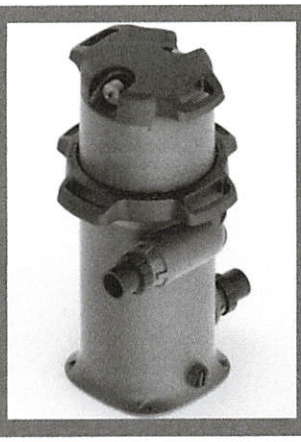
HAYWARD®

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SwimClear™ CARTRIDGE FILTER

Owner's Manual

Models C100S, C150S and C200S



Contents

Product Specific Warnings.....2
Introduction.....4
Installation.....4
General Warnings.....5
Replacement Parts.....6
Warranty & Registration 8

IMPORTANT SAFETY INSTRUCTIONS

Basic safety precautions should always be followed: failure to follow instructions can cause severe injury and/or death.

⚠ This is the safety-alert symbol. When you see this symbol on your equipment or in this manual, look for one of the following signal words and be alert to the potential for personal injury.

⚠ **WARNING** warns about hazards that **can** cause serious personal injury, death or major property damage and if ignored presents a potential hazard.

⚠ **CAUTION** warns about hazards that **will** or **can** cause minor or moderate personal injury and/or property damage and if ignored present a potential hazard. It can also make consumers aware of actions that are unpredictable and unsafe.

The **NOTICE** label indicates special instructions that are important but not related to hazards.

SAVE THIS INSTRUCTION MANUAL

Hayward Pool Products
620 Division Street, Elizabeth, NJ 07207
Phone: (908) 351.5400
www.hayward.com

HAYWARD®



⚠ WARNING – Read, understand and follow all instructions in this owner's manual and on the equipment. Failure to follow instructions can cause severe injury and/or death.

⚠ WARNING – Suction Entrapment Hazard.





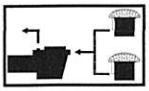




Suction in suction outlets and/or suction outlet covers which are, damaged, broken, cracked, missing, or unsecured can cause severe injury and/or death due to the following entrapment hazards:

Hair Entrapment- Hair can become entangled in suction outlet cover.
Limb Entrapment- A limb inserted into an opening of a suction outlet sump or suction outlet cover that is damaged, broken, cracked, missing, or not securely attached can result in a mechanical bind or swelling of the limb.
Body Suction Entrapment- A negative pressure applied to a large portion of the body or limbs can result in an entrapment.
Evisceration/ Disembowelment - A negative pressure applied directly to the intestines through an unprotected suction outlet sump or suction outlet cover which is, damaged, broken, cracked, missing, or unsecured can result in evisceration/ disembowelment.
Mechanical Entrapment- There is potential for jewelry, swimsuits, hair decorations, fingers, toes or knuckles to be caught in an opening of a suction outlet cover resulting in mechanical entrapment.

⚠ WARNING - To Reduce the risk of Entrapment Hazards:



- When outlets are small enough to be blocked by a person, a minimum of two functioning suction outlets per pump must be installed. Suction outlets in the same plane (i.e. floor or wall), must be installed a minimum of three feet (3') [1 meter] apart, as measured from near point to near point.
- Dual suction fittings shall be placed in such locations and distances to avoid "dual blockage" by a user.
- Dual suction fittings shall not be located on seating areas or on the backrest for such seating areas.
- The maximum system flow rate shall not exceed the flow rating as listed on the suction outlet cover.
- Never use Pool or Spa if any suction outlet component is damaged, broken, cracked, missing, or not securely attached.
- Replace damaged, broken, cracked, missing, or not securely attached suction outlet components immediately.
- In addition, two or more suction outlets per pump installed in accordance with latest ASME, APSP Standards and CPSC guidelines, follow all National, State, and Local codes applicable.
- Installation of a vacuum release or vent system, which relieves entrapping suction, is recommended.

⚠ WARNING – Failure to remove pressure test plugs and/or plugs used in winterization of the pool/spa from the suction outlets can result in an increased potential for suction entrapment as described above.

⚠ WARNING – Failure to keep suction outlet components clear of debris, such as leaves, dirt, hair, paper and other material can result in an increase potential for suction entrapment as described above.

⚠ WARNING – Suction outlet components have a finite life: the cover/grate should be inspected frequently and replaced at least every seven years or if found to be damaged, broken, cracked, missing, or not securely attached.

⚠ CAUTION – Components such as the filtration system, pumps and heater must be positioned so as to prevent their being used as means of access to the pool by young children. To reduce risk of injury, do not permit children to use or climb on this product. Closely supervise children at all times. Components such as the filtration system, pumps, and heaters must be positioned to prevent children from using them as a means of access to the pool.



⚠ WARNING – Hazardous Pressure. Pool and spa water circulation systems operate under hazardous pressure during start up, normal operation, and after pump shut off. Stand clear of circulation system equipment during pump start up. Failure to follow safety and operation instructions could result in violent separation of the pump housing and cover, and/or filter housing and lock ring due to pressure in the system, which could cause property damage, severe personal injury, or death. Before servicing pool and spa water circulation system, all system and pump controls must be in off position and filter manual air relief valve must be in open position. Before starting system pump, all system valves must be set in a position to allow system water to return back to the pool. Do not change filter control valve position while system pump is running. Before starting system pump, fully open filter manual air relief valve. Do not close filter manual air relief valve until a steady stream of water (not air or air and water) is discharged.



⚠ WARNING – Separation Hazard. Failure to follow safety and operation instructions could result in violent separation of pump and/or filter components. Strainer cover must be properly secured to pump housing with strainer cover lock ring. Before servicing pool and spa circulation system, filters manual air relief valve must be in open position. Do not operate pool and spa circulation system if a system component is not assembled properly, damaged, or missing. **Never operate or test the circulation system at more than 50 PSI. Do not purge the system with compressed air.** Purging the system with compressed air can cause components to explode, with risk of severe injury or death to anyone nearby. Use only a low pressure (below 5 PSI), high volume blower when air purging the pump, filter, or piping.

HAYWARD®

⚠ WARNING – Risk of Electric Shock. All electrical wiring MUST be in conformance with applicable local codes, regulations, and the National Electric Code (NEC). Hazardous voltage can shock, burn, and cause death or serious property damage. To reduce the risk of electric shock, do NOT use an extension cord to connect unit to electric supply. Provide a properly located electrical receptacle. Before working on any electrical equipment, turn off power supply to the equipment. To reduce the risk of electric shock replace damaged wiring immediately. Locate conduit to prevent abuse from lawn mowers, hedge trimmers and other equipment. Do NOT ground to a gas supply line.

⚠ WARNING – Risk of Electric Shock. Failure to ground all electrical equipment can cause serious or fatal electrical shock hazard. Electrically ground all electrical equipment before connecting to electrical power supply.

⚠ WARNING – Risk of Electric Shock. Failure to bond all electrical equipment to pool structure will increase risk for electrocution and could result in injury or death. To reduce the risk of electric shock, see installation instructions and consult a professional electrician on how to bond all electrical equipment. Also, contact a licensed electrician for information on local electrical codes for bonding requirements.

Notes to electrician: Use a solid copper conductor, size 8 or larger. Run a continuous wire from external bonding lug to reinforcing rod or mesh. Connect a No. 8 AWG (8.4 mm^2) [No. 6 AWG (13.3 mm^2) for Canada] solid copper bonding wire to the pressure wire connector provided on the electrical equipment and to all metal parts of swimming pool, spa, or hot tub, and metal piping (except gas piping), and conduit within 5 ft. (1.5 m) of inside walls of swimming pool, spa, or hot tub.
IMPORTANT - Reference NEC codes for all wiring standards including, but not limited to, grounding, bonding and other general wiring procedures.

⚠ WARNING – Risk of Electric Shock. The electrical equipment must be connected only to a supply circuit that is protected by a ground-fault circuit-interrupter (GFCI). Such a GFCI should be provided by the installer and should be tested on a routine basis. To test the GFCI, push the test button. The GFCI should interrupt power. Push reset button. Power should be restored. If the GFCI fails to operate in this manner, the GFCI is defective. If the GFCI interrupts power to the electrical equipment without the test button being pushed, a ground current is flowing, indicating the possibility of an electrical shock. Do not use this electrical equipment. Disconnect the electrical equipment and have the problem corrected by a qualified service representative before using.

⚠ CAUTION – HAYWARD® pumps are intended for use with permanently-installed pools and may be used with hot tubs and spas if so marked. Do not use with storable pools. A permanently-installed pool is constructed in or on the ground or in a building such that it cannot be readily disassembled for storage. A storable pool is constructed so that it is capable of being readily disassembled for storage and reassembled to its original integrity.

⚠ WARNING – Risk of Hyperthermia. To avoid hyperthermia the following "Safety Rules for Hot Tubs" are recommended by the U.S. Consumer Product Safety Commission.

1. Spa or hot tub water temperatures should never exceed 104°F [40°C]. A temperature of 100°F [38°C] is considered safe for a healthy adult. Special caution is suggested for young children. Prolonged immersion in hot water can induce hyperthermia.
2. Drinking of alcoholic beverages before or during spa or hot tub use can cause drowsiness, which could lead to unconsciousness and subsequently result in drowning.
3. Pregnant women beware! Soaking in water above 100°F [38°C] can cause fetal damage during the first three months of pregnancy (resulting in the birth of a brain-damaged or deformed child). Pregnant women should adhere to the 100°F [38°C] maximum rule.
4. Before entering the spa or hot tub, users should check the water temperature with an accurate thermometer; spa or hot tub thermostats may err in regulating water temperatures by as much as 4°F (2.2°C).
5. Persons taking medications, which induce drowsiness, such as tranquilizers, antihistamines or anticoagulants, should not use spas or hot tubs.
6. If the pool/spa is used for therapy, it should be done with the advice of a physician. Always stir pool/ spa water before entering the pool/spa to mix in any hot surface layer of water that might exceed healthful temperature limits and cause injury. Do not tamper with controls, because scalding can result if safety controls are not in proper working order.
7. Persons with a medical history of heart disease, circulatory problems, diabetes or blood pressure problems should obtain a physician's advice before using spas or hot tubs.
8. Hyperthermia occurs when the internal temperature of the body reaches a level several degrees above normal body temperature of 98.6°F [37°C]. The symptoms of Hyperthermia include: drowsiness, lethargy, dizziness, fainting, and an increase in the internal temperature of the body.

The effects of Hyperthermia include:

1. Unawareness of impending danger.
2. Failure to perceive heat.
3. Failure to recognize the need to leave the spa.
4. Physical inability to exit the spa.
5. Fetal damage in pregnant women.
6. Unconsciousness resulting in danger of drowning.

SAVE THESE INSTRUCTIONS

GENERAL INFORMATION

The SwimClear filters are high performance swimming pool filters with a residential filtration rating of up to 7200 gallons (27 kL) per hour. Manufactured from durable, corrosion-proof material, they are designed for continuous or intermittent operation, for installation above or below the pool water line, for fresh or saltwater swimming pools or spas. SwimClear filters utilize a reusable single element, reinforced polyester filter cartridge to provide a high degree of water clarity with absolute minimum care. Their unique design is such that no tools are needed to remove or replace the cartridge in the filter assembly. Simply unscrew the lock ring, lift off the filter head and remove the cartridge. It's that easy.

PUMP SELECTION AND LOCATION

To power your SwimClear filter, select a continuous duty pump designed for swimming pool or spa service. It is important to first determine where your pump and filter will be located. If above the water line, a self-priming pump must be used. Self-priming pumps such as Hayward's Super Pump®, Super II™, or TriStar™ have the ability to lift water from a lower level and prime automatically.

Select a pump appropriate for your application. Take into consideration: operation of hydrotherapy fittings, automatic cleaners, required turnover rates and losses in the system. A dealer can help you select the proper size pump for you system.

FILTER LOCATION

1. Since plumbing fittings offer a resistance to water flow, position the filter as close to the swimming pool as local codes allow. Keep the number of fittings to a minimum. Select a well-drained area, one that will not flood when it rains.
2. Set the filter on a solid level surface. Allow a minimum clearance above the body for cartridge removal of 12" (305mm) for the C100S and allow 15" (381mm) for the C150S and allow 18" (457mm) for the C200S. Observe minimum side clearance requirements for the filter, and pump (see fig.3). Locate drain, air relief and pressure gauge for convenient operation and viewing.
3. Position the filter to allow for proper drainage.
4. If practical, place pump and filter in the shade to shield it from direct heat from the sun.

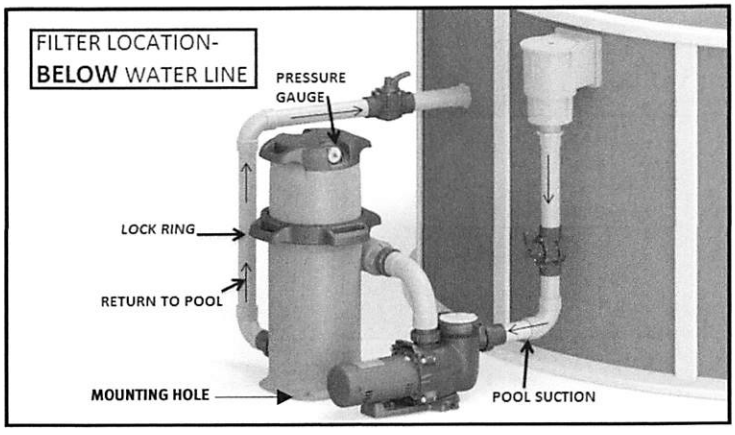


Fig. 1

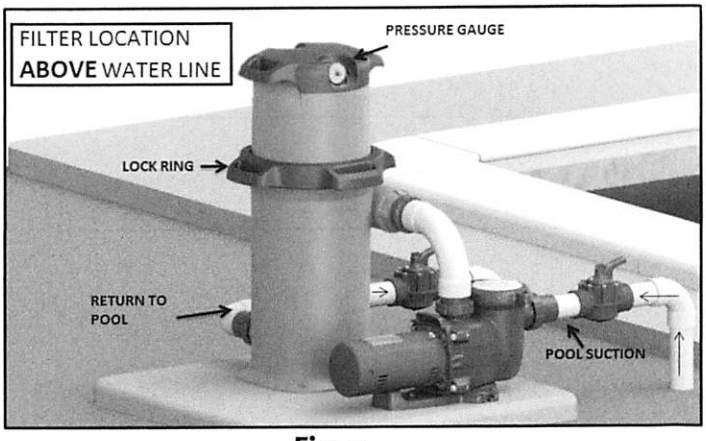


Fig. 2

PLUMBING

1. The union fittings included with the SwimClear are 2" x 2 ½" union sockets (solvent weld). The 2" union fitting is a pipe socket connection. For 2 ½" piping, a standard 2 ½" x 2 ½" coupling is required. For 1 ½" socket fittings order SPX1500JS. For 1 ½" threaded fittings order SPX1500JT. **Before solvent cementing fitting onto pipe, do not forget to place the union nut on the pipe with the threads facing the filter. Proper Solvent Cementing practices as outlined in ASTM D2855 and ASTM F493 should be followed.**
2. Refer to fig.1 and 2 for basic suggested piping and valve locations. While systems vary, the main consideration is to provide the desired control of water flow from the pool to the pump and filter, and back to the pool. When the filter is located below water level, provide valves to prevent back flow of water to the filter during cleaning and routine servicing.
3. Install face seal, then screw the union nut on to the body to connect the filter to the pump. This connection is the one above the pump discharge
4. Install face seal, then screw the union nut on to the body to connect the filter to the return pool plumbing.
5. Carefully replace cartridge element into filter body ensuring that the cartridge sits evenly on the collector hub in bottom of filter body.
6. Place filter head on filter body (being sure filter head o-ring is in place and clean).
7. Tighten lock ring (in clockwise direction) until safety latch fully engages the catch.

8. A 1 ½" NPT filter drain plug is furnished with each filter. When making threaded connections to the filter use plastic adapters. Apply three turns of PTFE tape (or use special plastic pipe sealant) to male threads. Screw the fitting into the thread hand tight; then using a strap wrench, tighten one more full turn. Additional tightening is unnecessary and could result in broken or damaged valve body.
9. A manual air relief valve is furnished to aid in bleeding off unwanted air when starting the filter.
10. All electrical connections should be made in accordance with local codes.
11. Check for joint leaks before operating.
12. Refer to pump instruction booklet for pump information.

	REQUIRED CLEARANCE			
	SIDE		ABOVE	
	IN	CM	IN	CM
C100S	12	30	12	30
C150S	12	30	15	38
C200S	12	30	18	45

Fig. 3

FILTER MOUNTING

Secure filter to level concrete slab or other rigid surface to meet all local and national codes. Use fasteners appropriate for the material of the surface being fastened to. Use 2 of the 4 available mounting holes (see fig.1) on opposite corners of the filter base to ensure the filter is secure and level.

⚠ CAUTION: Be careful not to over tighten the fasteners when mounting the filter. Failure to do so may cause the base of the filter to crack at the mounting locations causing the filter to be unstable.

STARTING THE FILTER

Be sure filter drain is closed. Open manual air relief valve and open the suction and return valves (when used).

⚠ CAUTION: All suction and discharge valves must be open when starting the system. Failure to do so could cause severe personal injury and/or property damage. Be sure lock ring is locked and in latched position.

Stand clear of the filter. Prime and start the pump, following the manufacturer's instructions. Air trapped in the system will automatically vent to the pool and out the manual air relief valve. Close the air relief valve when a steady stream of water (not air or air and water) is being discharged.

FILTERING

Filtration starts as soon as flow is steady through the filter. As the filter cartridge removes dirt from the pool water, the accumulated dirt causes a resistance to flow. As a result, the gauge pressure will increase and flow will decrease. When the indicated pressure increases 7 to 10 psi (0.49 to 0.70 Bar) above the starting pressure, or when flow decreases below the desired filtration rate, clean or replace the filter cartridge.

CLEAN / REPLACE CARTRIDGE

REMOVING CARTRIDGE ELEMENT

1. Shut off the pump.
2. If filter is located below water level, close valves or block off suction & discharge lines to prevent backflow of water from the pool.
3. Remove drain plug and open the manual air relief valve to allow water to drain from filter.
4. Depress safety latch and unscrew the lock ring (counterclockwise direction). Carefully lift off filter head with the attached lock ring to gain access to filter cartridge. (Set Head on a flat surface on top of the handle)
5. Lift out cartridge and clean or, replace with a clean, spare cartridge. (See Cleaning Cartridge.)
6. Clean body o-ring in filter head.

REINSTALLING CARTRIDGE ELEMENT

1. Clean any collected debris from the bottom of filter body. Clean the Body o-ring seal area.
2. Carefully replace cartridge element into filter body ensuring that the cartridge sits evenly on the collector hub in bottom of filter body.
3. Place filter head on filter body (being sure filter head o-ring is in place and clean).
4. Tighten lock ring (in clockwise direction) until safety latch fully engages the catch.
5. Proceed as in **STARTING THE FILTER.**

CLEANING CARTRIDGE

The cartridge filter element can be cleaned by washing inside and out with a garden hose. (The cartridge is easier to clean when dry.) After hosing the cartridge, for best results, allow cartridge to dry and carefully brush pleated surface areas to remove fine particles. **Do not pressure wash, as it can damage the filter element.**

To remove materials such as suntan and body oils from the cartridge pleats, soak the element in a solution of filter element cleaner (various brands available at pool dealer). Follow manufacturer's directions for use and allow an hour for soaking. Hose thoroughly before reinstalling in filter.

⚠ CAUTION: Be sure to use a plastic container and take extreme care when handling cleaning agents as they can be harmful to eyes, skin and clothing. After cleaning flush with water.

NON-CHLORINE POOLS

Cartridges used in pools or spas that use Baquacil® Sanitizer or other similar non-chlorine based products must be cleaned more frequently than when used in pools that utilize a chlorine system. Consult manufacturer's instructions for frequency, instructions, and chemicals required for cleaning elements in these types of systems. Baquacil® is not compatible with chlorine, bromine, any copper based chemical or non-chlorine shock.

A spare cartridge filter element is an excellent investment. It provides convenience and ensures that your filter will always be ready to operate at peak efficiency.

VACUUMING

Vacuuming can be performed directly into the filter whenever needed. Clean cartridge after vacuuming, if required.

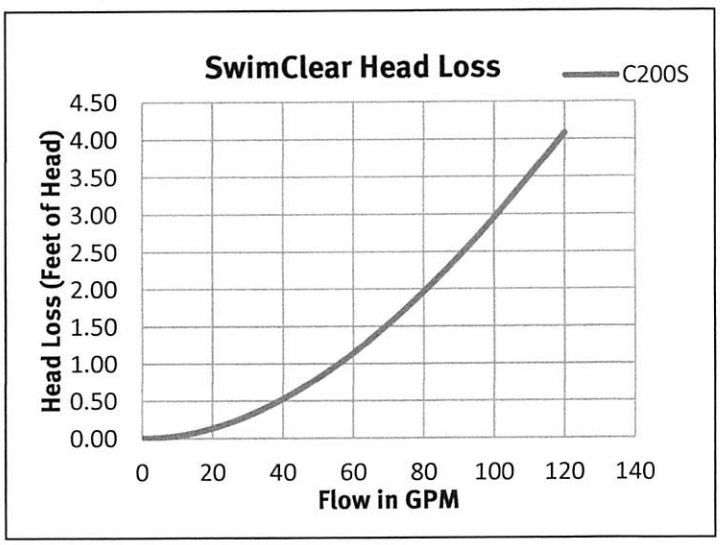
WINTERIZING (Filter)

In areas where sub-freezing temperatures can be expected, the filter should be drained and/or removed from it's operating location and stored indoors. Remove and clean cartridge. Reinstall cartridge in filter tank. Fully tighten lock ring when storing.

SERVICE AND REPAIRS

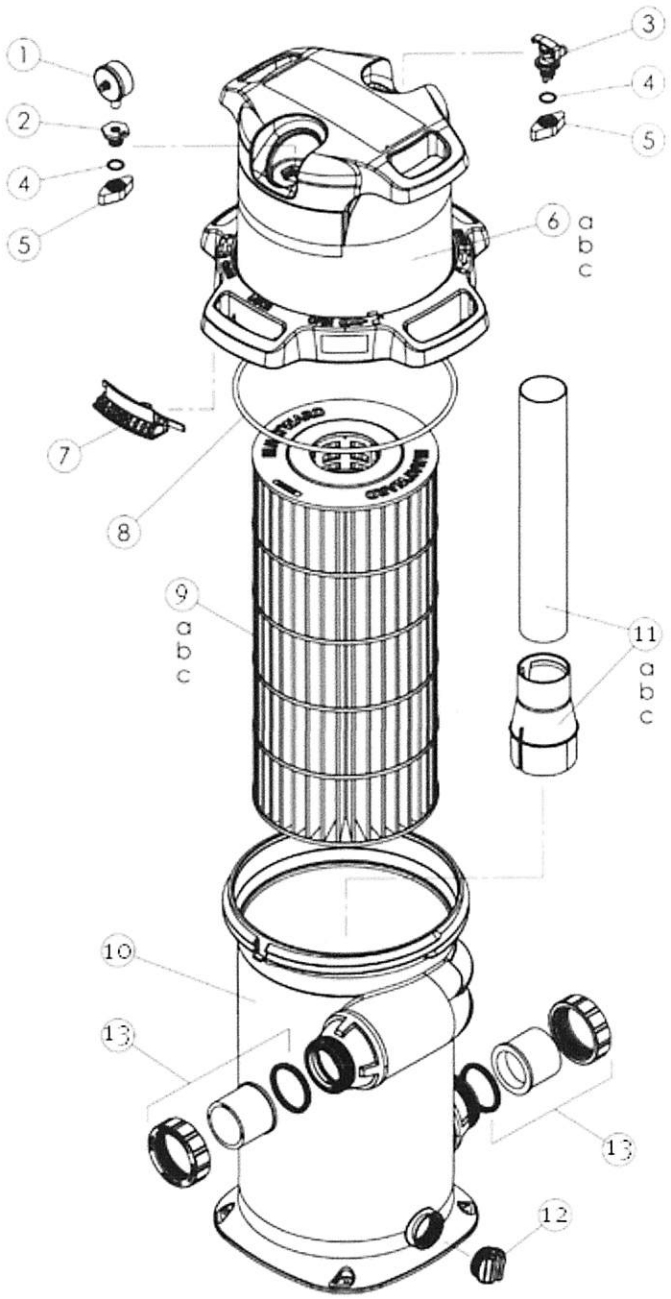
Consult your local authorized Hayward dealer or service center. No returns may be made directly to the factory without the expressed written authorization of Hayward Pool Products.

MODEL	EFFECTIVE FILTRATION AREA		DESIGN FLOW RATE RESIDENTIAL		DESIGN FLOW RATE PUBLIC	
	FT²	M²	GPM	LPM	GPM	LPM
C100S	100	10.8	100	410	37.5	150
C150S	150	13.9	120	454	56	212
C200S	200	18.6	120	454	75	284
MAXIMUM WORKING PRESSURE FOR ALL MODELS 50 PSI (3.45 BAR)						



HAYWARD®

PARTS Models C100S, C150S and C200S			
REF NO.	PART NO.	DESCRIPTION	NO. REQ'D.
1	ECX271261	Pressure Gauge	1
2	CCX1000L	Threaded Adapter for Pressure Gauge	1
3	CXRLV1001	Air Relief Assembly with O-Ring	1
4	CXGAR1001Pak2	O-Ring for Gauge Adapter and Air Relief Assembly (set of 2)	1
5	CCX1000N	Adapter Nut (set of 2)	2
6a	CX100B	Filter Head Assembly C100S	1
6b	CX150B	Filter Head Assembly C150S	1
6c	CX200B	Filter Head Assembly C200S	1
7	CXLRL1001	Latch for Lock Ring	1
8	CXFHR1001	O-Ring for Filter Head	1
9a	CX100XRE	Cartridge Element C100S	1
9b	CX150XRE	Cartridge Element C150S	1
9c	CX200XRE	Cartridge Element C200S	1
10	CXFBA1001	Filter Body Assembly	1
11a	CXFDA100	Filter Diffuser Assembly C100S	1
11b	CXFDA150	Filter Diffuser Assembly C150S	1
11c	CXFDA200	Filter Diffuser Assembly C200S	1
12	SP1022CBLK	Drain Plug with O-Ring	1
13	SPX3200UNKIT	Union Connection Kit (2 each of Nuts, Connectors, and Gaskets)	1
	OPTIONAL		
	CX100XREBVS	Blue Value 3 oz. Cartridge Element C100S	1
	CX150XREBVS	Blue Value 3 oz. Cartridge Element C150S	1
	CX200XREBVS	Blue Value 3 oz. Cartridge Element C200S	1
	SPX1500JS	Union Connector 1.5" Socket	1
	SPX1500JT	Union Connector 1.5" NPTF	1



POOL360

SAFE POOL ALARM

Product #: **TLK-42-106** Mfg. Part #: **S187D**



Techko Maid S187D Safe Pool Alarm; 100-115 dB

Description

Techko Maid Safe Pool Alarm, Noise: 100-115 dB, Includes: Two Pairs of Magnetic Contact Sensors and a Remote Bypass Button

Documents

No documents available

Branch Availability

Inventory is not currently available

Specifications

Alarm Noise Level	115 Decibel	**Each Product Weight**	0.5 pound
Includes	Two Pairs of Magnetic Contact Sensors and a Remote Bypass Button	**Minimum Sell Quantity**	1
UPC Code	014575187011		

Parts & Schematics

There are no parts or schematics available.

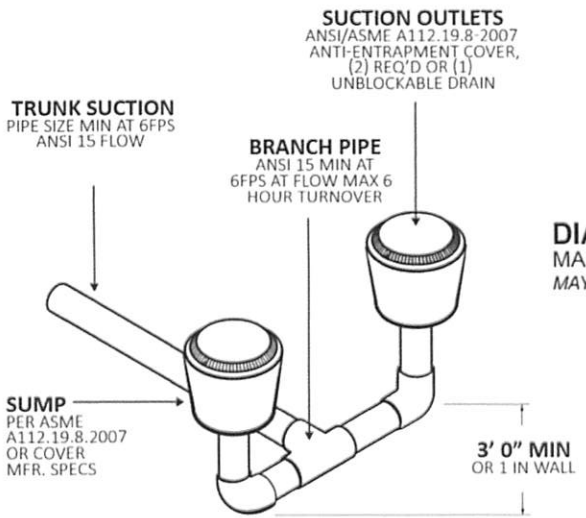


DIAGRAM 2
MAIN DRAINS
MAY BE OMITTED ENTIRELY

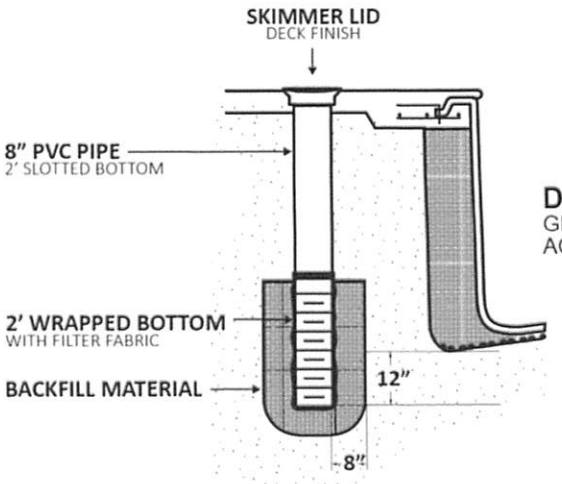


DIAGRAM 3
GROUNDWATER
ACCESS PIPE

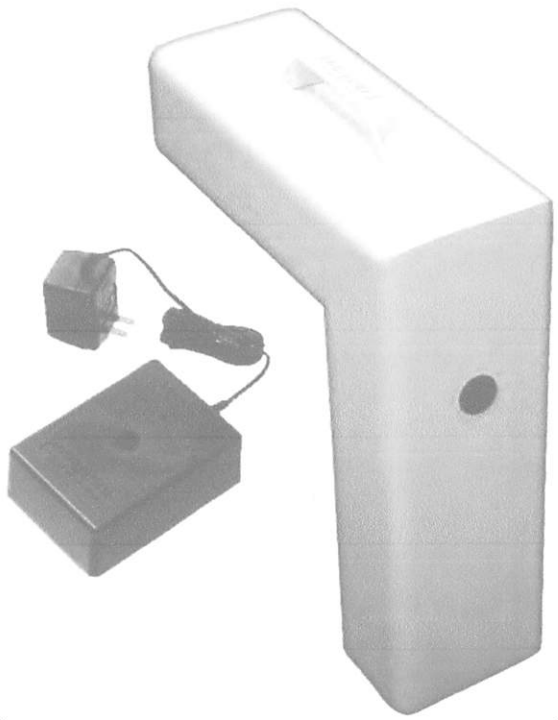
poolguard®

IMPORTANT

OPERATING INSTRUCTIONS MANUAL

HELPFUL HINTS & TIPS

"MEETS REQUIREMENTS OF ASTM SAFETY SPECIFICATION F 2208"



MODEL PGRM - 2

85dB Horn at 10 Feet

This product has been designed to aid in the detection of unwanted intrusions into unsupervised pools. POOLGUARD IS A SAFETY ALARM SYSTEM AND NOT A LIFE SAVING DEVICE. "This device is not intended to replace any other safety consideration - i.e., adult supervision, lifeguards, fences, gates, pool covers, locks, etc., and some devices may not detect gradual entry."

GENERAL

POOLGUARD is the result of quality design and manufacturing techniques that are a standard at PBM Industries, Inc.; a company dedicated to high quality products. POOLGUARD is a result of that dedication and we guarantee and stand behind the POOLGUARD alarm system. POOLGUARD Pool Alarms have been tested and comply to the ASTM Safety and Performance Standard for Pool Alarms, ASTM F 2208, see insert.

POOLGUARD is an electronic monitoring system that automatically sounds an alarm when children or pets fall into your unsupervised pool. POOLGUARD is a portable, self-contained, lightweight unit that is safe and simple to operate. Entry into the pool will be detected by the unit's electronic sensor, triggering a loud pulsating alarm and an internal RF transmitter. The remote receiver will receive the transmitted signal and sound an alarm within the home.

INSPECTION

POOLGUARD is packaged in a shipping carton that minimizes the chance of damage due to handling. Check for damage and confirm that the contents of the carton include the following items:

- POOLGUARD Unit
- Handle
- Red Reset/Sleep Key
- Remote Receiver and Power Supply
- Operating Instructions Manual

If an item is missing, contact either the place of purchase or PBM Industries, Inc. for replacement.

CARE AND HANDLING

POOLGUARD is constructed from sturdy plastic to withstand the adverse moisture environment of a swimming pool. Care needs to be taken when handling to ensure against being dropped, kicked, etc. **ALWAYS REMOVE THE POOL UNIT FROM THE POOL WHEN THE POOL IS BEING USED. STORE THE ALARM IN THE UPRIGHT POSITION (See Figure 1) AWAY FROM POOL ACTIVITY.** If the pool unit accidentally falls into your pool, remove it immediately and drain the water from it. Take the pool unit apart as indicated in the Battery Installation/Replacement section and remove the battery. Remove all the water from the inside of the unit, the battery and the circuit board area with a paper towel or cloth. Completely test the alarm before each use as described in the manual to ensure proper operation. **CAUTION: KEEP THE RED RESET/SLEEP KEY OUT OF THE REACH OF CHILDREN. INTERNAL MAGNET MAY BE HARMFUL IF SWALLOWED!**

ATTACHING HANDLE

The two handle screws are located in the top of the alarm, remove them and attach the handle, **(See Figure 1)**.

OPERATING YOUR ALARM

RESET/SLEEP MODE (SEE FIGURE 1)

RESET: When the pool unit is installed in the pool and the horn is sounding; place the red reset/sleep key on the reset/sleep decal to reset and silence the alarm. The pool unit is now armed and protecting your pool.

SLEEP MODE: When the pool unit is removed from the pool and the horn is sounding; place the red reset/sleep key on the reset/sleep decal for 3 to 4 seconds to activate sleep mode and silence the alarm. To store the alarm, place the alarm in the upright position (See Figure 1). **The pool unit will automatically wake up when it is re-installed into your pool!**

SILENT INSTALLATION AND REMOVAL FEATURE

• The Poolguard system will sound an alarm (Horn will sound) when you install or remove the pool unit from your pool. If you would like the Poolguard system not to sound an alarm (Horn will not sound) when you install or remove the pool unit from your pool, follow the directions below.

1. SILENT INSTALLATION (HORN WILL NOT SOUND)

• Hold the red reset/sleep key on the reset/sleep decal for 3 to 4 seconds until you hear the pool units horn beep. Remove the red reset/sleep key, you now have 15 seconds to gently and slowly install the pool unit into your pool without the horn sounding. **POOLGUARD WILL INSTANTLY BE MONITORING YOUR POOL FOR AN INTRUSION.**

2. SILENT REMOVAL (HORN WILL NOT SOUND)

• Before removing the pool unit from your pool. Place the red reset/sleep key on the reset/sleep decal for 3 to 4 seconds until you hear the pool units horn beep. Remove the red reset/sleep key, you now have 5 seconds to remove the pool unit from your pool without the horn sounding.

IMPORTANT: If the pool unit is removed from your pool, store the alarm in the upright position (See Figure 1). If the alarm is NOT removed from your pool, it will instantly return to monitoring your pool for an intrusion.

(Cont. on next page)

SILENT INSTALLATION AND REMOVAL FEATURE (Cont.)

3. POOLGUARD has designed this feature for "ONLY" those who have the responsibility of removing the alarm from the pool!

BATTERY INSTALLATION / REPLACEMENT

(Battery not included)

POOLGUARD is powered by a standard 9 volt alkaline battery, **POOLGUARD recommends Energizer No. 522.** To install or replace the battery:

- Remove the screw from the bottom of the unit, **(See Figure 1)**.
- Carefully slide out electronics assembly; do not pull or jerk on internal hook up cable. (If necessary, gently shake unit to remove assembly.)
- Remove old battery and check for leakage or corrosion. (Remove any leakage or corrosion if present before installing new battery.)

IMPORTANT: WHEN A 9 VOLT BATTERY IS FIRST INSTALLED IN THE POOL UNIT, THE HORN WILL SOUND. TO SILENCE THE ALARM HOLD THE RED RESET/SLEEP KEY ON THE RESET/SLEEP DECAL FOR 3 TO 4 SECONDS TO ACTIVATE SLEEP MODE AND SILENCE THE ALARM. THE POOL UNIT WILL AUTOMATICALLY WAKE UP WHEN IT IS INSTALLED INTO THE POOL.

- Install new battery by attaching snap connection and sliding into battery holder.
- Slide electronics assembly into pool unit; do not pinch internal hookup cable.
- Replace the screw, hand tighten until screw is all the way in and flush against the pool unit.

To prevent possible damage, battery should be removed whenever storing the alarm, for an extended period of time.

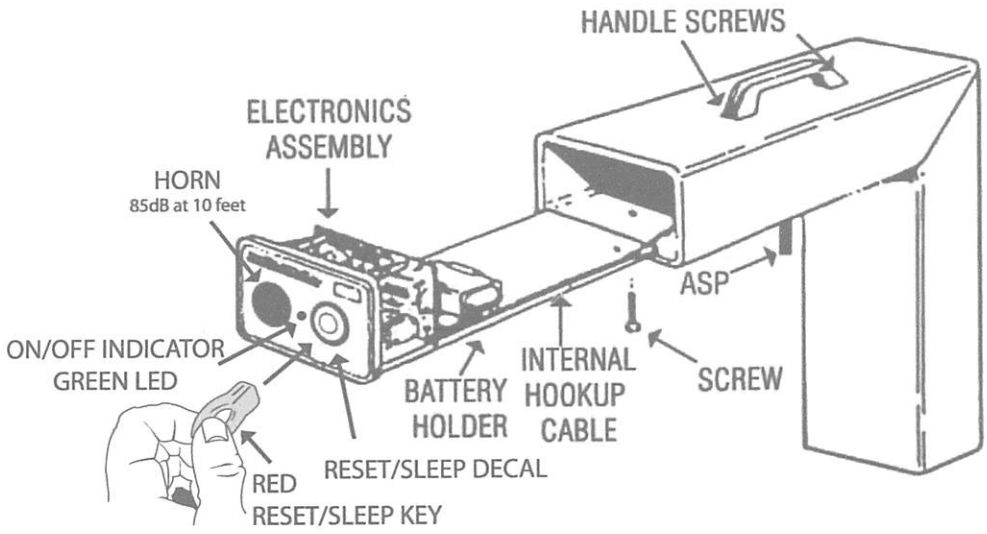
ON/OFF INDICATOR - GREEN LED

When POOLGUARD is installed and monitoring your pool for an intrusion, the green LED will flash once approximately every 10 seconds to indicate that the alarm is ON and OPERATING. When POOLGUARD is installed in your pool and the alarm is sounding, the green LED will flash approximately 2 times per second.

When POOLGUARD is removed from your pool the GREEN LED will not flash indicating that the alarm is OFF and NON-OPERATIONAL.

LOW BATTERY FUNCTION

The POOL UNIT AND THE REMOTE RECEIVER will beep once approximately every 10 seconds to alert you that the battery is low in the pool unit and needs to be replaced.



POOL UNIT
FIGURE 1



UPRIGHT POSITION

PLACEMENT IN YOUR POOL

Figure 2 illustrates locations best suited for detecting intrusions from any area of the pool. If your pool is larger than 800 square feet, if you have more than 2 return lines, any concerns about the size, or if you have an irregular shaped pool or water features such as waterfalls, please call customer service to clarify the recommended number of alarms and locations for alarms: 1-800-242-7163. Poolguard Pool Alarms have been tested and comply to the ASTM Standard Specifications for Pool Alarms ASTM F 2208, in a 16' x 32' pool. POOLGUARD alarms can be used in pools up to 20' x 40' or 800 square feet.

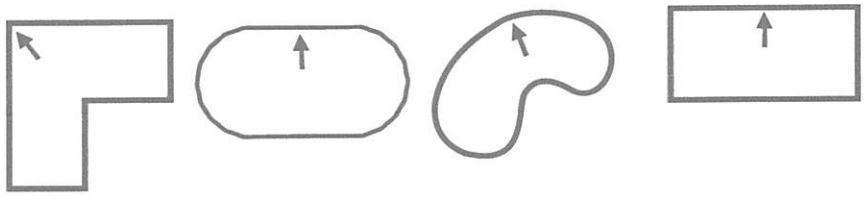


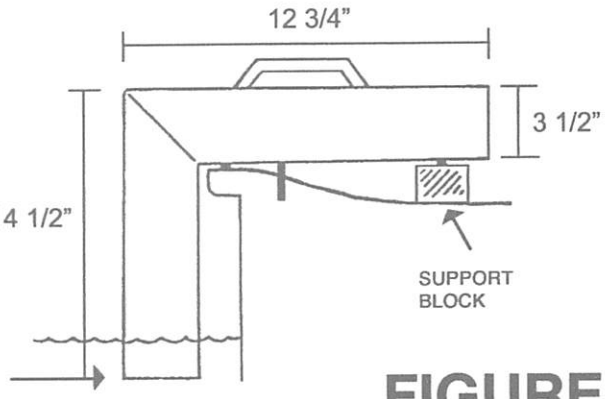
FIGURE 2

Pools 800 Square Feet and Smaller.

(Cont. on next page)

PLACEMENT IN YOUR POOL (Continued)

POOLGUARD automatically compensates for variations in pool levels within the unit's operating range. The unit utilizes a sensing throat which projects into the water and is designed to operate in most pools with an in-wall skimmer. The sensing throat cannot be less than 2.5 inches, **(See Figure 3)**, and not more than 5.5 inches into the water, POOLGUARD recommends that the sensing throat be approximately 4 inches in the water POOLGUARD can be used with SOLAR BLANKETS on the pool. POOLGUARD can also be used in spas.



SENSING THROAT CANNOT BE LESS THAN 2.5" IN THE WATER, POOLGUARD RECOMMENDS THAT THE SENSING THROAT BE APPROXIMATELY 4" IN THE WATER

FIGURE 3

IMPORTANT

POOLGUARD may not function properly if your pool's water level is not maintained within the required levels of your alarm. Also, the unit may not operate effectively while certain types of automatic pool cleaners are in operation.

Some irregular shaped decks may not provide a level foundation for the unit by the pool's edge. This minor problem can be overcome by appropriately supporting the unit, **(See Figure 3)**.

STABILIZING YOUR POOL ALARM

The Alarm Stabilizing Pin (**ASP**) is factory installed onto your pool alarm. Tools needed to install your alarm are: One 5/16" masonry drill bit that can be found at your local hardware store, a drill, a pencil, a tape measure or yard stick.

1. Position your pool alarm so that the sensing throat is in the water and the **ASP** is touching the deck, (leave a small space no more than 3/8" between the sensing throat and the top edge of your deck or coping), **(See Figure 4)**.
2. Mark with a pencil the spot where you wish to drill the hole for the **ASP**.
3. With the 5/16" masonry drill bit, drill a hole 2 1/4" inches deep, as straight as possible.

(Cont. on next page)

STABILIZING YOUR POOL ALARM (Continued)

4. Clean off the debris and install the alarm by placing the **ASP** into the 5/16" diameter by 2 1/4" deep hole.

5. Your Pool Alarm is now ready for use. If you have any questions or need help with installation, please give us a call at **1-800-242-7163.**

6. Be sure to keep your **ASP** hole clean from debris and dirt so that your alarm will always lay flat on the pool deck when installed.

REMEMBER THAT THE POOL UNIT MUST BE REMOVED FROM POOL BEFORE SWIMMING!

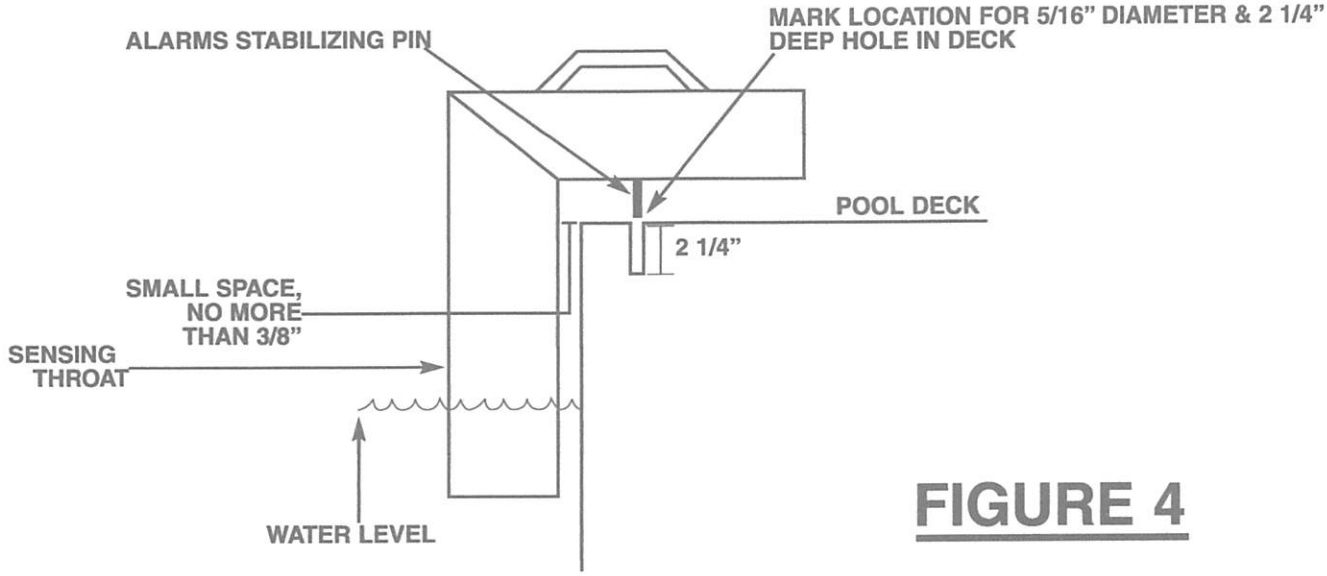


FIGURE 4

Sensing throat cannot be less than 2.5" in the water, POOLGUARD recommends that the sensing throat be approximately 4" in the water.

TEST BEFORE USING

To ensure effectiveness, test **POOLGUARD** every time you place it into the pool by performing the following procedure:

- **POOLGUARD DOES NOT HAVE AN ON/OFF SWITCH**

  When the alarm is in the pool it is always in the **ON** position and cannot be turned off. When the alarm is out of the pool it is always in the **OFF** position.

- To test your alarm push an object of appropriate volume and weight off the deck edge at the farthest location from the alarm. (A four (4) gallon jug of water or 3-one (1) gallon jugs of water tied together are ideal for testing.) The alarm should sound when the water action caused by the intrusion reaches the unit. It may take a few seconds for the alarm to react to the water action.

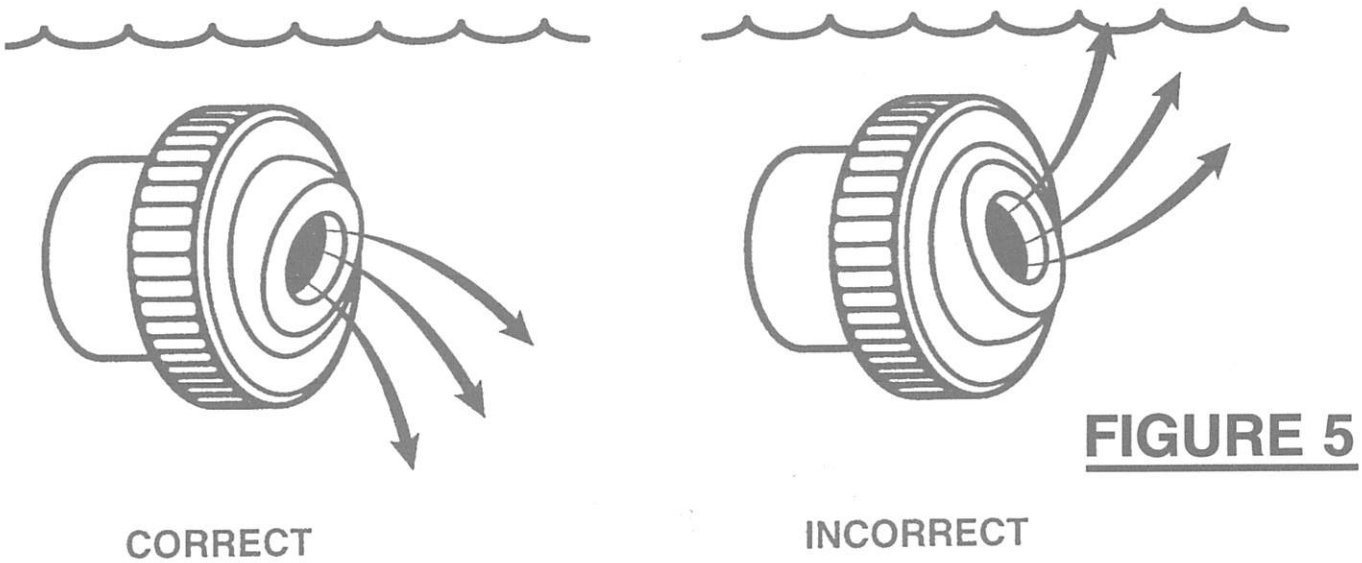
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TEST BEFORE USING (continued)

- After resetting the alarm and allowing time for the water action to settle, repeat the procedure from another point in the pool until you are confident of detection performance.
- POOLGUARD includes a timer function which automatically resets the unit after the alarm has sounded for approximately 5 minutes.

ADJUSTING YOUR RETURN LINE FITTINGS

The POOLGUARD alarm should not be placed too close to a return line, also do not place POOLGUARD in a location in the pool where a return line is pointing in the alarms direction. Water turbulence may be too strong, falsely setting the alarm off or the water turbulence may interfere with the alarms ability to detect an intrusion. If you have more than 2 return lines please call customer service at 1-800-242-7163. It is very important in pools to adjust all the eyeball fittings on your return lines so that the water flow will not interfere with your pool alarm. **Point all the eyeball fittings down and your pool will still circulate properly and this will allow POOLGUARD to function properly, (See Fgure 5).** Pointing the eyeball fittings down also helps prevent algae growth.



CORRECT

INCORRECT

FIGURE 5

POOLGUARD REMOTE RECEIVER

The POOLGUARD REMOTE RECEIVER has been integrated with the standard POOLGUARD unit to provide a wireless remote alert operating at distances of up to 200 feet. The POOLGUARD REMOTE RECEIVER sounds an alarm in the house when the POOLGUARD unit is activated at the pool.The remote system consists of the following functional elements:

- A coded pulse receiver (Remote Receiver), **(See Figure 6)**.
- A standard wall outlet power supply, **(See Figure 6).**

The REMOTE RECEIVER is a compact unit powered by a **UL** and **CSA** approved AC/DC power supply. The REMOTE RECEIVER can be placed on a table or a counter top inside the house. The pulse coded radio frequency signal is transmitted from the pool unit and is received and decoded to sound the remote receiver. **The remote receiver will sound for an additional 3 seconds after the pool unit has been silenced. If the REMOTE RECEIVER beeps once approximately every 10 seconds, it is indicating that the 9v battery in the pool unit is low and needs to be replaced.** After you have purchased your POOLGUARD alarm and you wish to add another remote receiver to your alarm system you can acquire one from PBM Industries, Inc. Contact PBM by phone or mail or contact your place of purchase.

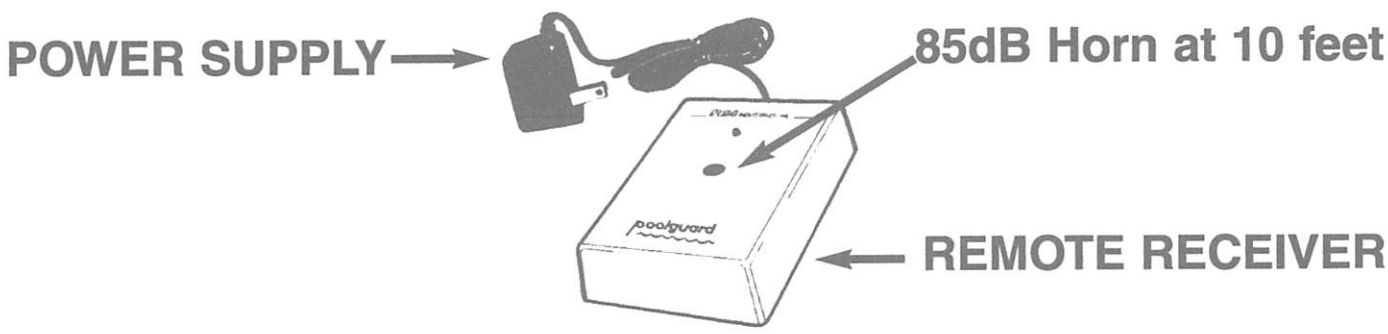


FIGURE 6

TO OPERATE YOUR REMOTE RECEIVER

Try to locate your REMOTE RECEIVER in a convenient part of your house close to the pool. Avoid steel walls or any other large metal objects or obstructions that might interfere with the signal reception. The REMOTE RECEIVER has to be placed on the same level or a level above the pool in the house (do not place receiver in an underground basement). The ideal location for your REMOTE RECEIVER would be by a window overlooking your pool. Test your REMOTE RECEIVER in different locations in your house to find the best working place for your receiver. Connect the power supply to any 120V, electrical outlet and insert the jack into the receiver. Check that indicator light is on. Your REMOTE RECEIVER unit is now ready to receive a transmission from your POOLGUARD unit. **DO NOT USE YOUR REMOTE RECEIVER OUTDOORS.**

NOTE: THE MANUFACTURER IS NOT RESPONSIBLE FOR ANY RADIO OR TV INTERFERENCE CAUSED BY UNAUTHORIZED MODIFICATIONS TO THIS EQUIPMENT. SUCH MODIFICATIONS COULD VOID THE USER'S AUTHORITY TO OPERATE THE EQUIPMENT.

SWIMMING POOL SAFETY TIPS

- **Supervise children at all times.**
- **Never permit swimming alone. Never leave a child alone, even to answer the telephone.**
- **Always remove the entire solar cover from a pool before swimming.**
- **Remember that alcohol and water safety do not mix.**
- **Have your pool area fenced and the gate locked to prevent unauthorized entry to the pool, and install a gate alarm.**
- **Lock and secure all doors in the house which permit easy access to the pool, and install a door alarm.**
- **Have a responsible adult teach swimming and water safety to your children.**
- **Maintain clean, clear water in the pool.**
- **Do not swim during electrical storms.**
- **Do not permit bottles, glass, or sharp objects to be used around the pool.**
- **Ask your pool dealer how you can improve your pool safety – they will be glad to assist you.**
- **Above all: remember that common sense, awareness, and caution will allow you to enjoy your pool.**

WARRANTY AND REPAIRS

POOLGUARD is sold with a limited warranty to cover defects in parts and workmanship for three years from date of purchase, (retain proof of purchase).

If POOLGUARD exhibits a defect, please call Customer Service at 1-800-242-7163. Unauthorized returns will not be accepted. Proper repair is only ensured when the unit is returned to the manufacturer. Visit our website at www.poolguard.com to fill out your warranty registration information. The model number and serial number are located on the pool unit.

SEND CORRESPONDENCE TO:

PBM INDUSTRIES, INC.
P.O.BOX 658, NORTH VERNON, IN 47265
1-800-242-7163

This product has been designed to aid in the detection of unwanted intrusions into unsupervised pools. POOLGUARD IS A SAFETY ALARM SYSTEM AND NOT A LIFE SAVING DEVICE. "This device is not intended to replace any other safety consideration - i.e., adult supervision, lifeguards, fences, gates, pool covers, locks, etc., and some devices may not detect gradual entry."

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PBM INDUSTRIES, INC.

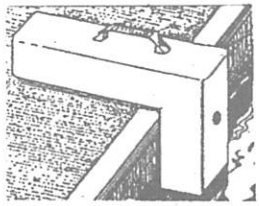
APSP
The Association of Pool & Spa Professionals™

NSF
ASTM F 2208

CE

REV. 5/2012

HELPFUL HINTS AND TROUBLESHOOTING



Poolside Unit

poolguard®

Power Supply



Remote Receiver

FALSE ALARMS

All pool alarms will false alarm on occasion for different reasons. False alarms can be minimized; however, it is important to remember that a false alarm is better than no alarm at all. **WEATHER & WIND**—POOLGUARD sets stationary on the deck of the pool so the wind will not effect the alarm unit itself. Wind may trigger a false alarm if it is strong enough or steady enough that it causes the water in the pool to rock or bounce up and down the pool wall. When the water in the pool moves up and down the POOLGUARD sensing throat, it may finally cause the alarm to sound. On extremely windy days when the pool water is rocking it is advised to remove the POOLGUARD from the pool. **Light wind or rain will not effect the POOLGUARD alarm.**

Another false alarm occurs when the pool owner tries to install the alarm too soon after swimming. After swimming, the water in the pool will rock or bounce up and down the pool wall for some time depending on the size of the pool and the type of swimming activity. **Before installing the alarm, after swimming, the pool must be given time to calm.** Time will vary (around 10 to 30 minutes); once the pool owner sees that the pool water is no longer rocking up and down the pool wall, it is time to install the alarm.

Certain **automatic cleaners** may set the POOLGUARD unit off in some cases. If the cleaner head or the cleaner hose hits the POOLGUARD alarm it may cause it to false alarm. Solutions to this problem are to use your cleaner at night and your alarm during the day. Another option would be to find a place around the pool where the cleaner does not interfere with the alarm. Certain **water features** such as waterfalls can cause POOLGUARD to false alarm. To avoid this problem do not install the POOLGUARD alarm too close to the water feature. If you are having a problem with any type of water feature call POOLGUARD at 1-800-242-7163.

ALARM PLACEMENT

The alarm should be on a flat, solid surface for best results. The throat of the unit is designed to work in most pools with an in-wall skimmer. The water level up on the throat is important and should be checked. The sensing throat cannot be less than 2.5 inches in the water, and not more than 5.5 inches into the water. POOLGUARD recommends that the sensing throat be approximately 4 inches in the water. POOLGUARD can be used with a solar cover; however, before removing the cover, the alarm should be taken out so it does not get pulled into the pool.

ALARM TESTING

Drop something of approximate **size, weight and volume** of the families smallest child, the farthest point away from the alarm. A four (4) gallon jug of water or 3 one (1) gallon jugs of water tied together are ideal for testing. **Remember, when testing you must wait about 15 minutes between tests for the pool to calm.**

ALARM WILL NOT SOUND

Be sure that a 9 volt battery has been installed properly. If you are testing and POOLGUARD does not alarm, be sure you are testing properly – putting your feet in the pool, splashing with your hands, making waves with a leaf skimmer, or dropping something into the pool that does not have the proper size, weight and volume **will not set the POOLGUARD alarm off!** Testing is very important and should be done correctly.

CARE AND HANDLING

POOLGUARD is made of sturdy, rigid vinyl PVC - UV rated. Because the alarm is electronic and mechanical great care should be taken not to drop the unit; like any other appliance, it may break. Sun and rain will not hurt the alarm. POOLGUARD is water resistant **but not waterproof.** Great care should be taken not to knock the alarm into the pool. If the alarm goes into the pool there are directions in the manual on how to dry it out, but more than likely it will have to be returned to the factory for service. **Always remember to remove the alarm before using the pool.**

REMOTE RECEIVER

When the unit at the pool alarms, the remote receiver will sound. **Maximum Range for the remote is 200 feet** from the poolside unit. Avoid placing remote in basements or close to metal walls. Be sure that the red light on the remote is on. Remember the poolside unit must be beeping (alarming) for the remote to work.

If your remote receiver is not getting a clear signal or no signal from the poolside unit, try the following: Before plugging in the power supply, be sure **to stretch out the cord;** do not leave it tied in a bow as packaged. When you first plug in the remote it will give one short loud beep then stop.

Your Remote Receiver is similar to a small portable radio. If your remote is not sounding when the poolside unit is sounding–move the remote to different locations and stand back for a few seconds for the remote to pick up the signal. You may only have to move your remote a little to the left or right to bring in the signal–in some cases you might have to move the remote to a different location or another room. If you cannot get a signal on your remote receiver CALL CUSTOMER SERVICE AT 1-800-242-7163

QUICK DO'S AND DON'TS

- Do read the manual carefully
- Do install a 9 volt battery
- Do untie the bow on the power supply
- Do test the alarm properly
- Do turn your return line eyeball fittings towards the bottom of the pool
- Do remove alarm before swimming
- Do be extremely careful when using an electric drill around your pool

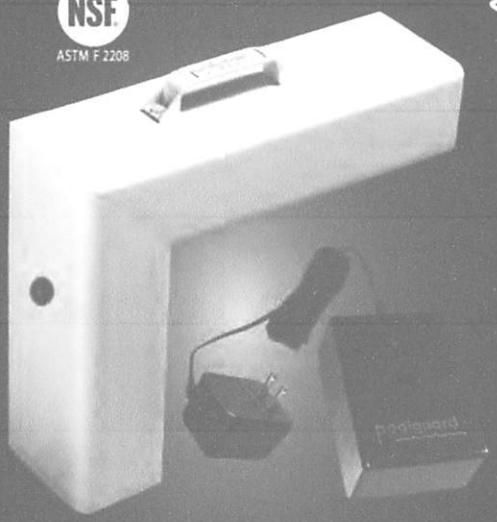
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- DON'T leave alarm in pool while swimming
- DON'T drop your alarm, it may break
- DON'T let your alarm fall into the pool
- DON'T install your alarm immediately after swimming
- DON'T turn your return eyeball fittings towards the top of the pool
- DON'T use your alarm on extremely windy days
- DON'T be careless with an electric drill around your IN GROUND POOL. Extreme caution should always be used when using electricity around water!

poolguard®

The name you can trust, since 1982.

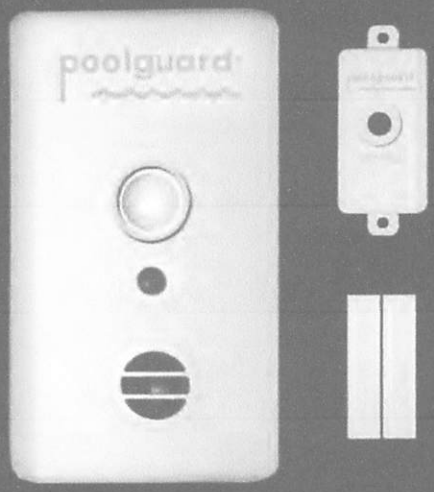
One source for all your pool safety alarms, number one in customer service. All products made in the USA.



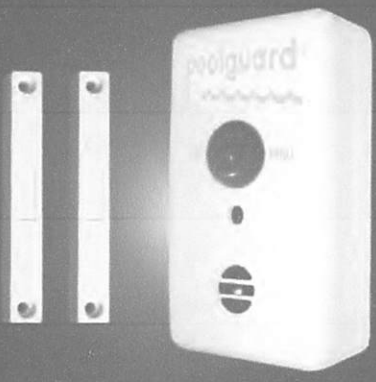
IN GROUND POOL ALARM



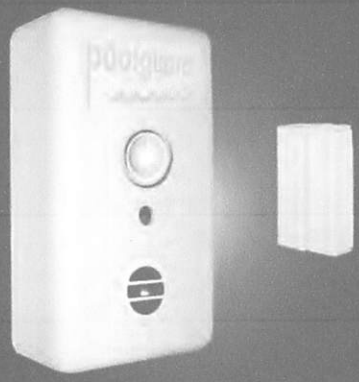
"SAFETY BUOY" POOL ALARM



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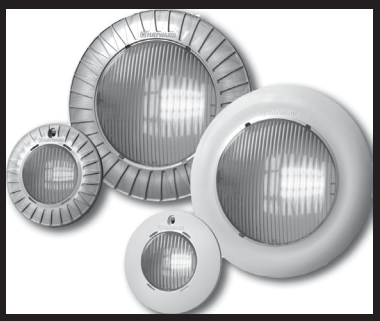
P.O. Box 658 • North Vernon, Indiana 47265

HAYWARD®

Universal ColorLogic® and CrystaLogic™

LED Light Fixtures

Installation and Operation Manual



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Warranty.....14
Registration Card.....15

c UL US

LPCUS11xxx, LPCUN11xxx
LSCUS11xxx, LSCUN11xxx
LPLUS11xxx, LSLUS11xxx
LPWUS11xxx

Pour obtenir le manuel de l'usager
en Francais consultez www.hayward-pool.ca.

Hayward Pool Products
620 Division Street, Elizabeth NJ 07207
www.hayward.com

IMPORTANT SAFETY INSTRUCTIONS

SAFETY WARNING: Do not open. Light has no user serviceable parts inside. Improper installation may result in death or serious injury to bathers or service personnel or others by way of electric shock. Disconnect electrical power before installing or servicing this equipment. Read and follow all instructions. This product to be installed by qualified personnel only.

INSTALLATION DEPTH REQUIREMENT: Except when the fixture is installed in an area of the swimming pool that is not used for swimming and the lens is adequately guarded to keep any person from contacting it, the fixture must be installed in a wall or on a floor of a pool, spa, or water feature with the top of the lens opening not less than 4 in. and no more than 72 in. below the normal water level of the pool.

Model	Input (Volts, Amp, Watts)
LPC/LPL	14 Vac, 60 Hz, 5 A, 70 W
LS	14 Vac, 60 Hz, 2.5 A, 35 W
LPWWUS11xxx	14 Vac, 60 Hz, 5.4 A, 75 W

IMPORTANT WIRING CHECKLIST

Do not skip any steps in this or any section of the manual.

- ☐ The above safety warnings and the complete installation instructions in this manual have been read and followed.
- ☐ A SAFETY LISTED **POOL/SPA ISOLATION TRANSFORMER** HAS BEEN USED TO SUPPLY 14 VOLTS TO THE FIXTURE.
- ☐ The transformer output wiring HAS NOT been tied or shorted to ground.
- ☐ The cord length has not been extended beyond the guidelines in this manual.
- ☐ The cord jacket is not damaged, cut or spliced except as noted below.
- ☐ Extensions or splices to the cord are only made in a safety listed Pool / Spa junction box or junction box transformer system.
- ☐ The luminaire is firmly secured to the niche and cannot be removed without the use of a tool.
- ☐ The niche is properly bonded UNLESS a Hayward Universal ColorLogic Niche (LFGUY1000 or LGGUY1000) is used.
- ☐ The luminaire has been installed by qualified personnel in compliance with the National Electrical Code (NEC) or Canadian Electric Code (CE Code) and any applicable local codes and/or regulations.

Installed by: _____ of company _____ Date: _____

LEAVE THESE INSTRUCTIONS WITH PROPERTY OWNER

Introduction

Congratulations on your purchase of a Hayward® Universal ColorLogic®/CrystaLogic™ LED Light. Welcome to a more colorful world, brought to you by Hayward, that generates colored light and effects using a microprocessor to control red, green, blue, and white LED's.

Your Hayward Universal ColorLogic/CrystaLogic underwater pool or spa light has these special features:

1. Long-lasting LED's (light-emitting diodes) which can last up to 10 times longer than current incandescent or halogen pool and spa lights.
2. Multi color capability without any color wheels or moving parts to wear out.
3. Multi color program capability which allows you to select any one of 17 different programs, 10 fixed colors, and 7 color shows in stand-alone mode.
4. When networked with a Hayward Pro Logic® pool/spa controller, Universal ColorLogic lights (LSCUN11xxx and LPCUN11xxx) are capable of 4 additional shows, 101 fixed light colors and offer custom speed, brightness and motion control.
5. Offers spectacular brilliant light with low power consumption. Uses up to 86% less energy than a typical incandescent pool light.

The 12 volt Hayward Universal ColorLogic and CrystaLogic LED (light-emitting diode) underwater lighting fixtures you have purchased are UL Listed to be installed in all Hayward or any other manufacturer's light fixture housing (niche).

Installation of light and niche must be in accordance with Article 680 of the National Electrical Code (NEC) and any applicable local codes. Ensure that your niche is properly grounded and bonded. NOTE: the Hayward LFGUY1000 low profile, all plastic niche does not require bonding or grounding.

Because of the all plastic design with an impact resistant lens, these lights can be installed as little as 4 inches (10cm) from below the normal water level of the pool or spa to the top of the lens. It can also be installed upward facing on a floor without a rock guard for pools, spas, lighting ponds, fountains, or water falls.

Important Note When Installing LFGUY1000 Niches in Concrete/Gunite Pools:
LFGUY1000 Niche: A gunite/plaster shield is provided to protect the niche and ring during construction. The shield is designed to be installed during the gunite and plastering process. When finished guniting, pull on the tab and remove the outer ring of the shield. Keep the shield in place while plastering and until the light is ready to be installed.

GIVE THESE INSTRUCTIONS TO POOL/SPA OWNER AFTER INSTALLATION

Installation

If replacing an existing light, remove power to the light at the panel before starting this installation. Installation must be performed in accordance with Local and NEC codes.

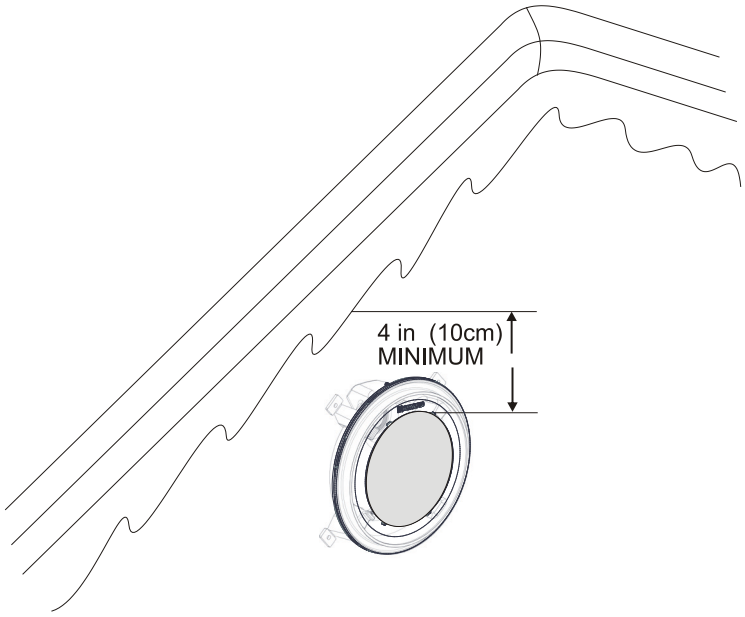
Cord Length and Minimum Required Voltage

When installing Universal ColorLogic/CrystaLogic low voltage lights, the length of the cord has an effect on performance. To prevent performance problems, verify the transformer is providing the minimum required voltage according to the table below. To check this voltage, measure the voltage at the transformer while the light is "on" and operating in "white" mode. In some cases, a voltage greater than 12 volts is required due to a long cord run. Some transformers provide higher voltage taps for this purpose; check your transformer manufacturer's installation instructions for details. When using Hayward or other transformers that offer a 14v option, we suggest that you always use the 14 volt tap.

Product	Total Cord Length from Transformer to Light	Minimum Required Voltage at Transformer
12v Universal ColorLogic Pool Light	30 ft	12 - 14 volts
	50 ft	13 - 14 volts
	100 ft	14 volts
12v Universal ColorLogic Spa Light	30 ft	12 - 14 volts
	50 ft	13 - 14 volts
	100 ft	14 volts

Install Niche (new installations)

NOTE: For installation of Hayward niches, see installation instructions provided with the unit. The light fixture must be installed in a wall or on a floor of the pool or spa with the top of the lens not less than 4 inches (10 cm) below the normal water level of the pool except when the fixture is installed in an area of the swimming pool that is not used for swimming. Select a location for the light fixture(s) that will give optimum light dispersion for the pool or spa design. Be sure to consider the direction of emitted light and take care not to point lights directly at the house or outdoor living spaces.

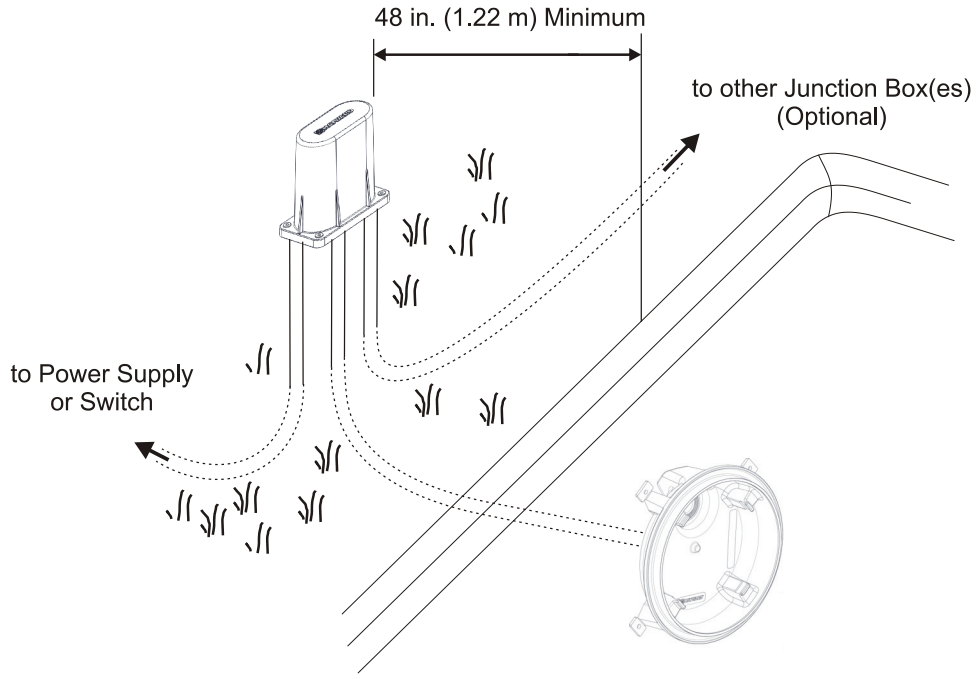


Install Junction Box or Junction Box Transformer

When using a wallmount low voltage transformer, a junction box should be installed to make the connection to the pool/spa light. If using more than one light, an adequate amount of single or double outlet junction boxes will be required. Alternatively, Hayward low voltage junction box transformer kits (LTBUY11H65) can be used when in-line transformers are desired. Refer to page 10 for more information.

IMPORTANT: 500 watt CrystaLogic lights (LPWUS11xxx) must be used with low voltage transformers rated 100 watts or greater. Do not use with Hayward LRBUY11xxx and LTBUY11H65 Junction Box Transformers.

Junction boxes must be installed not less than 48 inches (1.22 m) from the edge of the pool or spa. Run conduit from the niche up to the junction box such that the junction box is not less than 8 inches (20 cm) above the maximum pool or spa water level, or not less than 4 inches (10 cm) above the ground, whichever is greater. Additional conduit should be run from the junction box to the power supply, switch panel, pool/spa controller, etc.



Mounting the Hayward Universal ColorLogic/CrystaLogic LED Light into Hayward Niche LFGUY1000

NOTE: Be sure that the trim ring is detached from light before attempting to install. Turn trim ring counter clockwise to detach. You may have to gently use a screwdriver in one of the 4 slots (located at 1,5,7 and 11 o'clock) to help turn the trim ring.

The Universal ColorLogic/CrystaLogic Light offers a unique tool-less design when used with the LFGUY1000 niche. To prepare for installation, remove the mounting screw and spacer from the top of the light (this will not be needed) and verify that the Twist Lock Latch is installed (Figure 1). The latch is removable and extras are included with the niche. The Twist Lock Latch will allow the light to fasten to the LFGUY1000 niche without the need for tools.

Coil up 3-4ft of extra cord (up to 15ft can be coiled if necessary) and insert it in the LFGUY1000 niche. To mount the light, insert it into the niche with the mounting hole located at the 11 o'clock position. Twist the light fixture clockwise until it firmly locks. The mounting hole should now be at the 12 o'clock position (Figure 2).

Install the trim ring by positioning the HAYWARD logo at the 11 o'clock position onto the light fixture. Twist the trim ring clockwise until it firmly locks. The Hayward logo should now be in the 12 o'clock position (Figure 3).

To remove the Universal ColorLogic/CrystaLogic LED Light from the LFGUY1000 Niche: Remove the trim ring by turning it counter clockwise. If removal is difficult, carefully insert a flat head screwdriver in one of the four front slots to help rotate the trim ring. With the trim ring removed, insert a #2 phillips head or any small screwdriver into the access hole as show below (Figure 4). Pushing straight into the hole will release the lock, allowing you to rotate the light counter clockwise. Remove the screwdriver and continue to rotate the light until it can be removed from the light fixture.

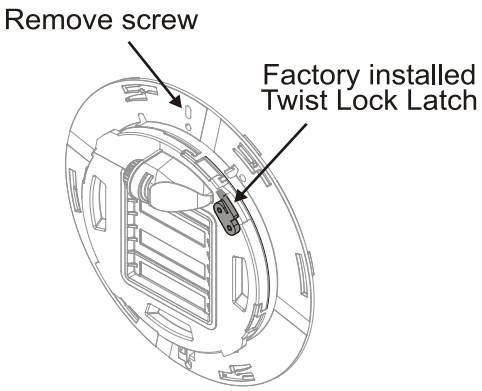


Figure 1

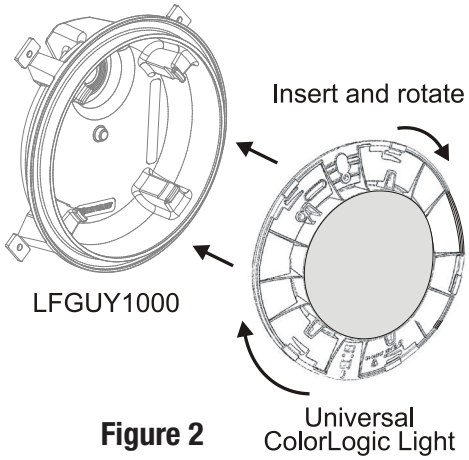


Figure 2

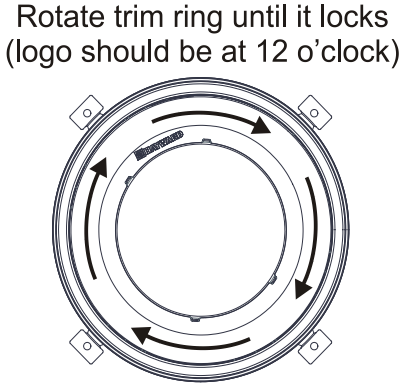


Figure 3

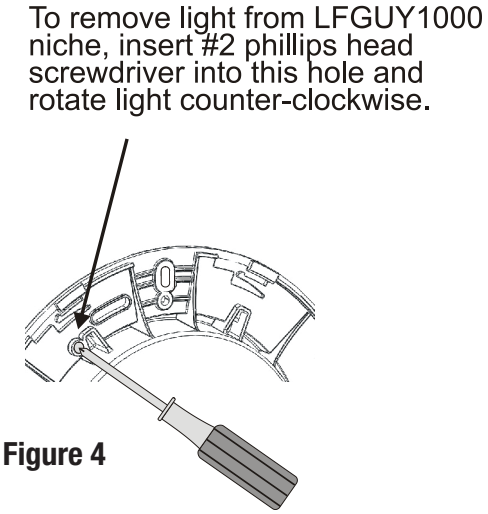


Figure 4

Mounting the Hayward Universal ColorLogic/CrystaLogic LED Light to other Niches

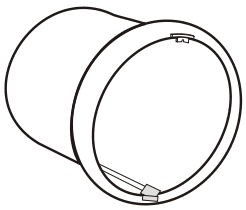
The Hayward Universal ColorLogic/CrystaLogic light is designed to install in virtually all niches. Refer to the chart below for a list of compatible niches and check the Hayward website for the very latest compatibility information. In the interest of improving our products, if you find a niche that we have not listed or if you find that our list is inaccurate, please contact Hayward and provide feedback. We will send you a small gift in exchange for your time.

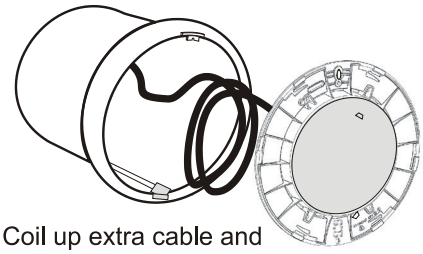
Hayward®	Purex®
American®	Pentair® (may need to use spacer - see page 8)
Anthony®	Sta-Rite® (may need to drill out tab - see page 8)
CHD®	Swimquip® (may need to drill out tab - see page 8)
Jandy®	Hydrel® (may need to use “tab extender” - see page 8)
PacFab®	Paragon® (may need to use “tab extender” - see page 8)

NOTE: You may need additional installation instructions on page 8.

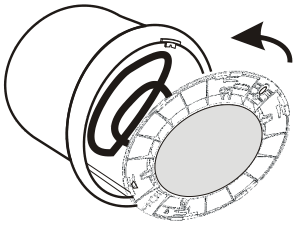
Before starting the installation, remove the trim ring from the light fixture by holding the light fixture firmly and rotating the outer trim ring counterclockwise until it detaches. Note that the light comes with the removable Twist Lock Latch factory installed for mounting into a Hayward niche LTGUY1000. In most cases, the latch will not interfere with other installations. If you find that the latch prevents the installation in your niche, remove it by pulling it off of the two pins.

The Universal ColorLogic/CrystaLogic lights have multiple screw and clip positions to fit most every niche. With the trim ring removed, coil up the extra cord and insert it in the niche behind the light fixture. To mount the light fixture, position the fixture with the mounting screw at the top (12 o’clock position). Insert the bottom hook of the light into the niche (6 o’clock position), then pivot the top of the fixture up and secure it with the mounting screw. Be sure the hook on the bottom catches on the niche. Install the trim ring by rotating it clockwise until it locks. When removing the fixture from the niche, remove the trim ring, unscrew the mounting screw, tilt the top of the fixture out, and lift it up and out.

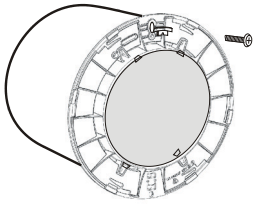




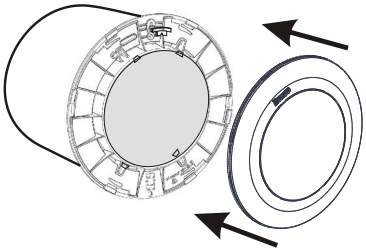
Coil up extra cable and insert in niche.



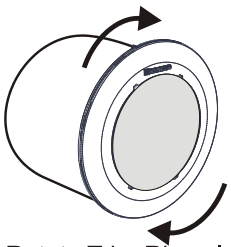
Place hook on bottom of light into niche at 6 o’clock position then pivot top of light into niche.



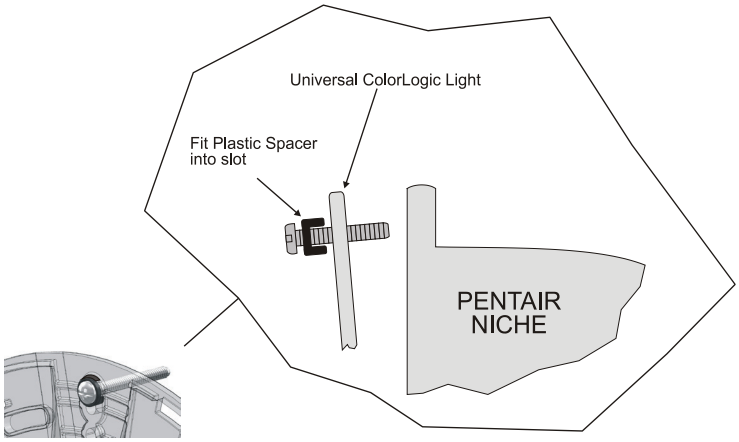
Fasten with included screw.



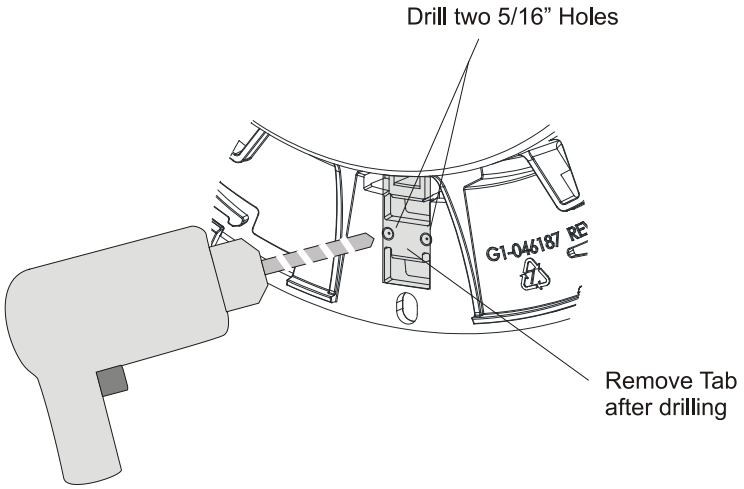
Install Trim Ring with logo positioned at 11 o’clock



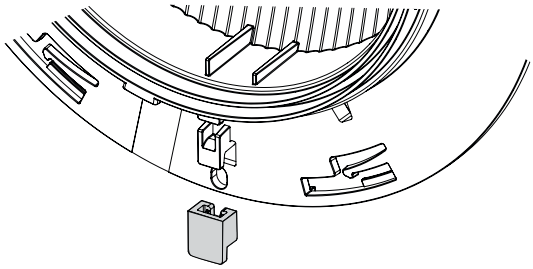
Rotate Trim Ring clockwise until it locks.



For some installations into Pentair® niches, the plastic spacer must be used.



For some installations into Sta-Rite® and SwimQuip® niches, the bottom tab may need to be removed.

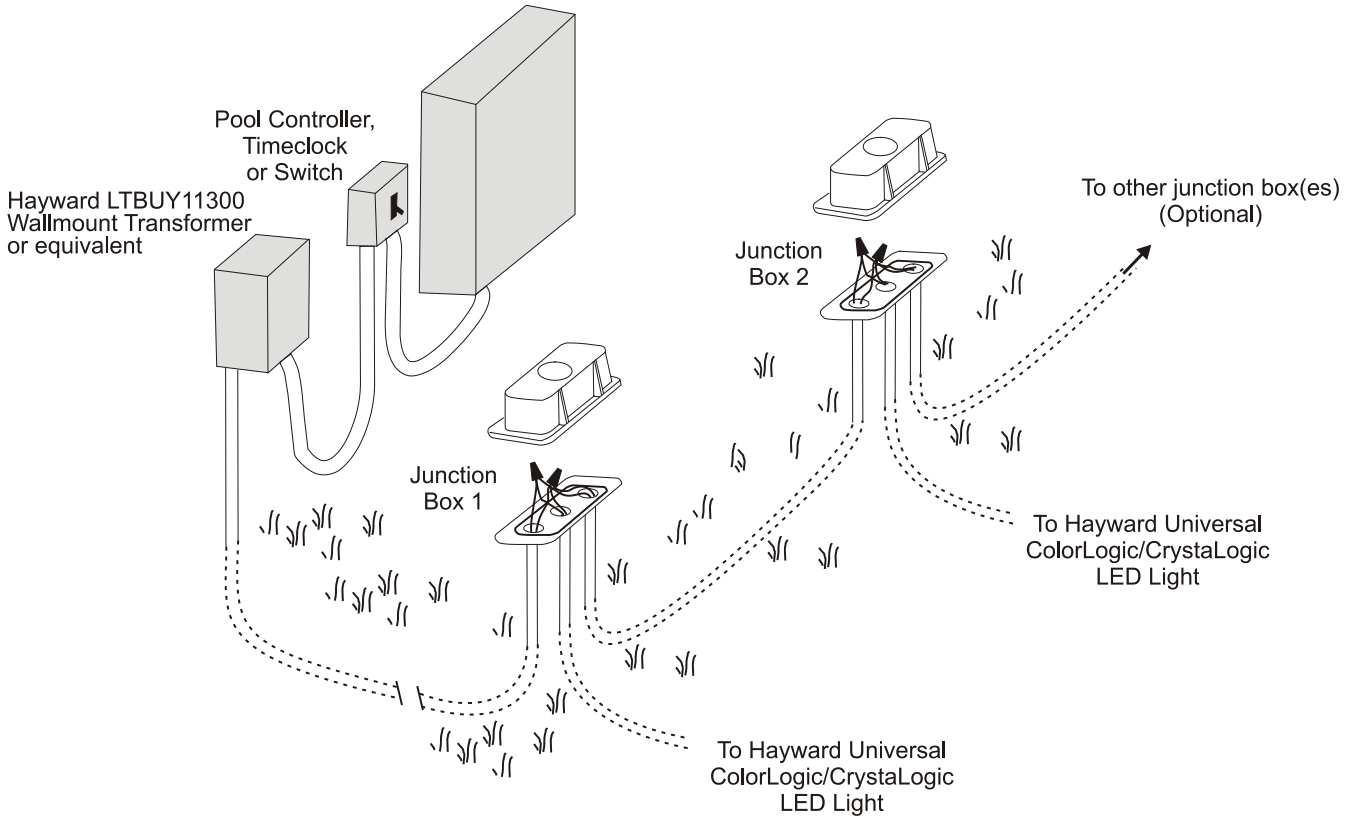


For some installations into Pargon® and Hydrel® niches, the included "tab extender" LPXADAPT1 may be required.

Install Wiring using a Wallmount Transformer

A suitable transformer must be installed which is agency listed for low-voltage swimming pool and spa lights (Hayward LTBUY11300, Intermatic® model PX100/PX300, or equivalent). The transformer must be rated at or above the total wattage used by all attached light fixtures. Up to four Universal ColorLogic/CrystaLogic LED lights (three pool lights max.) can be connected to a single Hayward LTBUY11300 transformer.

Run conduit from the junction box to the low voltage transformer, pool/spa controller, or switch box. Snake 2 wires through the conduit from the junction box to the power supply. If multiple lights are being installed, run additional conduit/wires from the junction box to the additional junction box(es). When wiring multiple lights to the same 12 volt source, do not exceed the transformers's total rated wattage. Refer to the manufacturer's specifications and instructions for run length and wiring size. Use wire nuts to connect the field-installed wiring to the light fixture cord in the junction box.



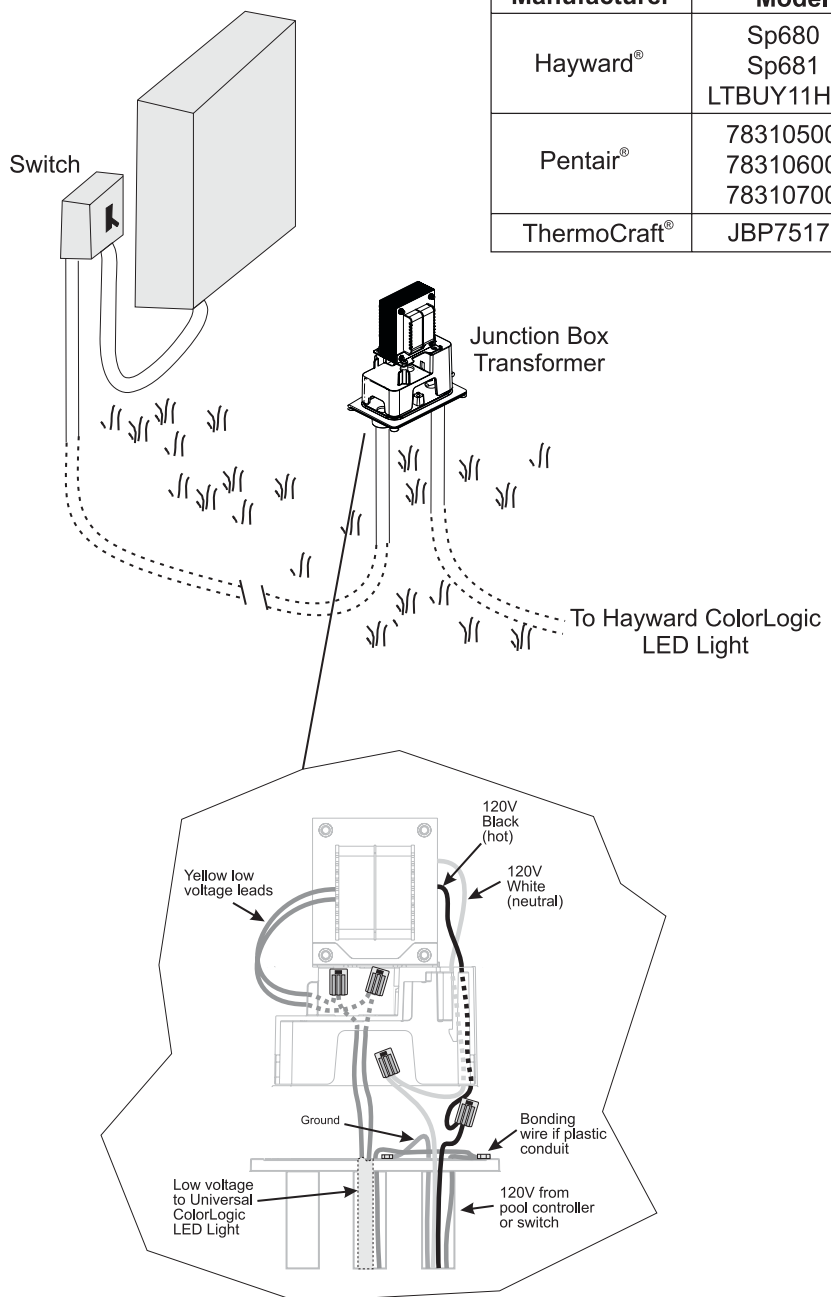
Install Wiring using a Hayward Junction Box Transformer

Hayward offers pool/spa light transformers designed to fit into various manufacturer's junction boxes. Refer to the table on this page to determine which model transformer will fit your type of junction box. These transformers are designed to power a single Hayward ColorLogic/CrystaLogic LED light. If more than one light is installed, multiple junction box transformers must be used.

IMPORTANT: 500 watt CrystaLogic lights (LPWUS11xxx) must be used with low voltage transformers rated 100 watts or greater. Do not use with Hayward Junction Box Transformers (LRBUY11xxx and LTBUY11H65).

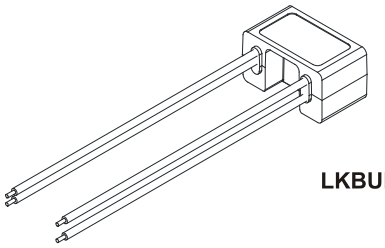
Run conduit from the junction box transformer to the pool/spa controller or switch box. Snake 3 wires through the conduit. Connect the ground wires to the ground terminal connections inside the junction box. Use wire nuts to connect the field-installed wiring to the 120V side of the transformer and the Universal ColorLogic/CrystaLogic LED light cord to the low voltage side of the transformer. Refer to wiring diagram below.

Junction Box Manufacturer	Junction Box Model	Hayward Transformer	Rating	Gang
Hayward®	Sp680 Sp681 LTBUY11H65	LRBUY11H65	70 watt	single
Pentair®	78310500 78310600 78310700	LRBUY11P65	70 watt	single
ThermoCraft®	JBP75175	LRBUY11T65	70 watt	single



For Network Control Only: Hayward LKBUN1000 Coupler

The Hayward LKBUN1000 is a coupler that is designed to be used with Hayward Pro Logic® PS Pool/Spa Controllers and an AQL-COLOR-MODHV Modem. Together, these components allow the user to have complete network control over the installed Universal ColorLogic light(s) using the Pro Logic Controller. When using network control, custom colors and custom light shows can be programmed for each or all lights. An LKBUN1000 is required for each transformer in use and is designed to install into the Hayward LTBUY11300 300 Watt and Hayward Junction Box transformers. Refer to the LKBUN1000 installation manual for mounting and wiring instructions. See "Networking" on page 13.



LKBUN1000

Replacement Parts

Pool Light Parts

ITEM	PART NUMBER	DESCRIPTION	QTY
1	LN(x)UY1000	Pool Trim Rings	1
2	SPX0800Z1	Metal Light Screw Kit	1
3	SPX0800RW	Spacer Washer for Pool Light	1
4	G1X-046237	Twist Lock Latch	1
5	LPXADAPT1	Tab Extender	1

Spa Light Parts

ITEM	PART NUMBER	DESCRIPTION	QTY
1	LQ(x)UY1000	Spa Trim Rings	1
2	SPX0800Z1	Metal Light Screw Kit	1

Operation

Universal ColorLogic/CrystaLogic Light modes

The Hayward Universal ColorLogic/CrystaLogic light is designed to operate in one of four modes; Universal ColorLogic (default), ColorLogic 4.0, ColorLogic 2.5 & earlier and Pentair SAM.

Universal ColorLogic mode (default): The light is shipped in this mode. Use this mode for new installations and for installations with other Universal ColorLogic/CrystaLogic lights.

ColorLogic 4.0 mode: Use this mode when installing your new light in systems with ColorLogic 4.0 lights. The Universal ColorLogic/CrystaLogic light will be "seen" as another ColorLogic 4.0 light and will operate in the same manner as the others.

ColorLogic 2.5 & earlier mode: Use this mode when installing your new light in systems with ColorLogic 2.5 & below lights. The Universal ColorLogic/CrystaLogic light will be "seen" as another ColorLogic 2.5 & earlier light and will operate in the same manner as the others.

Pentair SAM: Use this mode when installing your new light in systems with Pentair SAm® or SAL® lights. The Universal ColorLogic/CrystaLogic light will be "seen" as another Pentair SAm®/SAL® light and will operate in the same manner as the others.

How to change modes:

1. Turn on lights and then turn off for between 11-15 seconds.
2. Turn on lights and then turn off for between 11-15 seconds.
3. Turn on lights and then turn off for between 11-15 seconds.
4. The light should blink one of 4 colors indicating which mode it is currently in. Refer to the table below to determine which mode the Universal ColorLogic/CrystaLogic is in. Note that new lights are shipped from the factory in Universal ColorLogic mode (blinking red).

Mode	Color
Universal ColorLogic	Red
ColorLogic 4.0	Green
ColorLogic 2.5	Blue
Pentair SAM	White

5. To change modes, turn light off and back on. The light will then advance to the next mode. Continue this method until you arrive at the desired mode.
6. When the light is in the desired mode, remove power from the lights for at least one minute.
7. The light will restart in the new mode the next time it is turned on.

Operating the Universal ColorLogic/CrystaLogic Light

The Universal ColorLogic/CrystaLogic light is controlled through power-cycling: a method of changing light programs which requires no special controller or interface. To activate the light, simply turn on the switch. To deactivate the light, turn off the switch. To advance to the next light program (fixed color or color show), turn the switch off, then back on within 10 seconds.

When the light has been off for over 60 seconds, and is first turned on, it will come on to white for 15 seconds for quick clear view of your pool, then go to the last fixed color or color show it was running.

Light Synchronization

If your pool or spa has multiple Hayward Universal ColorLogic/CrystaLogic LED lights, they may be operated independently, or they can be easily synchronized so they will all display the same colors and shows at the same time. For light synchronization, all lights must be wired to the same switch. Once installed, all lights should be automatically synchronized, however, if they get out of sync, they can be re-synchronized easily. To re-synchronize your lights, turn the switch on, then back off, then wait between 11 and 14 seconds and turn the switch back on. When the lights come back on, they should enter program #1, and be synchronized.

Programs

When in Universal ColorLogic mode (default), the Universal ColorLogic/CrystaLogic light has the capability to display 17 different programs; 10 fixed colors and 7 color-changing shows. These programs are advanced using power-cycling (quickly powering the lights on, then off, then back on). The programs are listed below:

1. Show-Voodoo Lounge
2. Fixed-Deep Blue Sea
3. Fixed-Royal Blue
4. Fixed-Afternoon Skies
5. Fixed-Aqua Green
6. Fixed-Emerald
7. Fixed-Cloud White
8. Fixed-Warm Red
9. Fixed-Flamingo
10. Fixed-Vivid Violet
11. Fixed-Sangria
12. Show-Twilight
13. Show-Tranquility
14. Show-Gemstone
15. Show-USA
16. Show-Mardi Gras
17. Show-Cool Cabaret

Refer to the included color card as a quick reference to the available programs.

Networking

Using a ColorLogic modem AQL-COLOR-MODHV and Coupler LKBUN1000, owners of Hayward Pro Logic PS pool/spa controllers can network their LS-CUN11xxx and/or LPCUN11xxx Universal ColorLogic light(s) allowing them to fully control the color, speed, motion and brightness of preset light shows. If the lights will be networked, refer to the AQL-COLOR-MODHV ColorLogic Network module for operation instructions.

Troubleshooting

If you have a problem with your Hayward Universal ColorLogic/CrystaLogic light, please try the following tips before calling for service:

PROBLEM: Light will not advance to the next program when it is power-cycled (turned “off” and then back “on”).
SOLUTION: Do not power-cycle the switch too rapidly. Leave it off for at least 1 second before turning it back on.

PROBLEM: Light goes to white whenever it is power-cycled (turned “off” and then back “on”).
SOLUTION: Be sure that you power-cycle the light for less than 10 seconds.

PROBLEM: Multiple lights are not correctly synchronized.
SOLUTION: Verify that the Universal ColorLogic/CrystaLogic light is in the proper mode (page 12). Follow the steps in these instructions to re-synchronize the lights.

PROBLEM: Light will not come on.
SOLUTION: Check input power to transformer and then light. Check ground fault and reset if necessary.

PROBLEM: Light will not come on or light cycles on and off.
SOLUTION: Depending on cord length and operating voltage, automatic thermal switch may be cycling due to excessive temperatures (over 105ºF).

Hayward® Pool Products Limited Warranty

To original purchasers of this equipment, Hayward Pool Products, Inc. warrants its Universal ColorLogic® and CrystaLogic™ pool and spa lights, niches, pool light transformers, and couplers to be free from defects in materials and workmanship for a period of ONE (1) year from the date of purchase, when used in single family residential applications.

The limited warranty excludes damage from freezing, negligence, improper installation, improper use or care or any Acts of God. Parts that fail or become defective during the warranty period shall be repaired or replaced, at our option, within 90 days of the receipt of defective product, barring unforeseen delays, without charge.

Proof of purchase is required for warranty service. In the event proof of purchase is not available, the manufacturing date of the product will be the sole determination of the purchase date.

To obtain warranty service, please contact the place of purchase or the nearest Hayward Authorized Service Center. For assistance on your nearest Hayward Authorized Service Center please visit us at www.hayward.com.

Hayward shall not be responsible for cartage, removal, repair or installation labor or any other such costs incurred in obtaining warranty replacements or repair.

The Hayward Pool products warranty does not apply to components manufactured by others. For such products, the warranty established by the respective manufacturer will apply.

The express limited warranty above constitutes the entire warranty of Hayward Pool Products with respect to its' pool products and is in lieu of all other warranties expressed or implied, including warranties of merchantability or fitness for a particular purpose. In no event shall Hayward Pool products be responsible for any consequential, special or incidental damages of any nature.

Some states do not allow a limitation on how long an implied warranty lasts, or the exclusion of incidental or consequential damages, so the above limitation may not apply to you. This warranty gives you specific legal rights, and you may also have other rights, which vary from state to state.

HAYWARD®

PRODUCT REGISTRATION

(Retain For Your Records)

DATE OF INSTALLATION _____

Retain this Warranty Certificate (upper portion) in a safe and convenient location for you records.

DETACH HERE: Fill out bottom portion completely and mail within 10 days of purchase/installation or register online.

UNDERWATER LIGHTING FIXTURE

Warranty Card Registration

Please Print Clearly:

First Name_____ Last Name_____

Street Address_____

City_____ State_____ Zip_____

Phone Number_____ Purchase Date_____

E-Mail Address_____

Serial Number

Model Number_____

Pool Capacity_____(U.S. Gallons)

Years Pool has been in service

☐ < 1 year ☐ 1-3 ☐ 4-5 ☐ 6-10 ☐ 11-15 ☐ >15

Purchased from_____

☐ Builder ☐ Retailer ☐ Pool Service ☐ Internet/Catalog

Company Name_____

Address_____

Type of Pool:

☐ Concrete/Gunite ☐ Fiberglass ☐ Vinyl

☐ New Installation ☐ Replacement

Installation for:

☐ In Ground ☐ Spa ☐ Both

☐ Please include me on all e-mail communications regarding Hayward Equipment or promotions.

Mail to: Hayward Pool Products, 620 Division Street, Elizabeth, NJ 07207

Attn: Warranty Dept

or REGISTER YOUR WARRANTY ONLINE AT WWW.HAYWARD.COM

092467

FOR FURTHER INFORMATION OR CONSUMER
TECHNICAL SUPPORT, VISIT OUR WEBSITE AT
www.hayward.com

HAYWARD®

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All other trademarks not owned by Hayward are the property of their respective owners.
Hayward is not in any way affiliated with or endorsed by those third parties.

HISTORIC DISTRICT COUNCIL STAFF REPORT
HDC 2023-0099
NOVEMBER 16, 2023

Owner/Applicant:	Nocca Contracting, LLC, agent for Ashley & Corey Furman
Property Address:	103 N. 6th Street (Hirth House)
Parcel ID #	00-00-31-1800-0031-0140
Current zoning:	R-2
FLUM land use category:	Medium Density Residential
Existing uses on the site:	Single-Family Residential
FL Master Site File #	8NA00096
Year Built:	c.1880 (FMSF)
Contributing Status:	Contributing
Requested action:	Certificate of Approval (COA) to construct a 1-story addition

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 to construct a 1-story addition at the northern side of the home. The location of the new construction is limited to the primary façade to meet setback compliance and due to existing improvements in the side and rear yards. Corey and Ashley Furman have stated that their vision for the project is "match existing." There is no indication of any other exterior façade changes beyond the addition of a master bedroom suite. A recent history of the improvements completed is provided as part of the staff report.

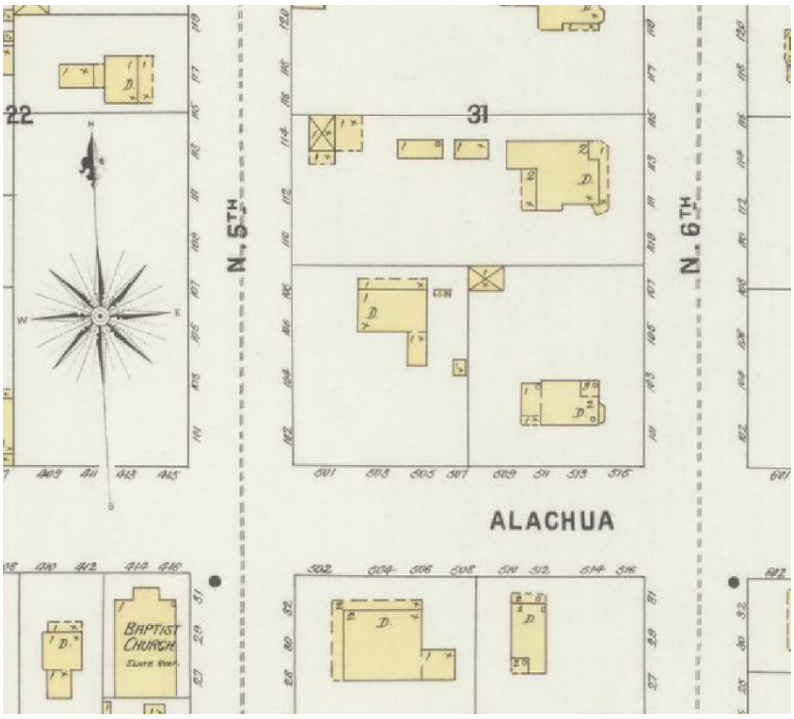


Figure 1. 1897 Sanborn Maps – Sheet 3, structure not found on 1891 Sanborn Maps

"Constructed in 1886, 103 N. 6th Street is a two story, frame residential building, designed in the Italianate style. It is noteworthy for its bracketed cornice, leaded stain glass, and multi-light door, tower and colonial revival porch. It was originally the residence of Thomas and Annie Moore, an employee of the Florida Mirror. It was purchased in 1896 by Louis G. Hirth for $1,800. Hirth, a native of Germany, moved to Fernandina in 1895. He began a retail liquor business and founded the Palace Saloon. His home, constructed in the Italianate style, is similar to the Fairbanks House, although not nearly as massive. Both the Fairbanks and Hirth Houses were designed by Robert Schuyler. Robert S. Schuyler was probably the most accomplished architect to practice his profession in Fernandina. Schuyler was born in New York City in 1829 and served as a Captain in the Thirteenth Regiment, N. Y. Cavalry during the Civil War. He arrived in Florida in 1878 and in Fernandina three years later. Besides the Hirth House he designed St. Peter's Episcopal Church, the Tabby House, Fairbank's House, and Public School No. 1. Two of his buildings, the Tabby House and the Fairbanks House, are individually listed in the National Register of Historic Places. The Tabby House and St. Peter's Episcopal Church have also been recorded in the Historic American Buildings Survey. Schuyler served as Vice-President of the Chamber of Commerce and as a County Judge, as secretary of the Howard Association during the yellow fever epidemic of 1888, then held the office of city clerk for two terms. He remained the city clerk until the time of his death on July 26, 1895. He and his wife are buried at St. Peter's Cemetery in Fernandina Beach." – **FMSF 8NA00096**

CERTIFICATE OF APPROVAL RECENT HISTORY		
COA #	**Date**	**Scope of COA**
HDC 2021-0005	4/16/21	Certificate of Approval (COA) to install a pool and privacy landscaping
HDCSA2021-0061	5/6/21	Certificate of Approval (COA) to replace window opening on N elevation with full lite glass door, remove bay window and add Anderson d/h windows at rear addition (kitchen); repair concrete front steps; replace concrete steps are rear door; add brick steps to open end of side porch; add brick hardscape (walkways and restored patio), new brick patio at back door, add lockable hatch door to cistern, repair/replace current driveway with brick apron and ribbon drive.
HDCSA2021-0052	4/13/21	Certificate of Approval (COA) to repaint exterior of primary structure: Sherwin-Williams "Haint Blue" - porch. Farrow & Ball "Great White No. 2006" - Body Farrow & Ball "Old White No. 4" mixed 1:1 with "Charleston Gray No.243" - Trim Farrow & Ball "Studio Green No. 93" - Mullions/Lattice
HDCSA2021-0036	3/16/21	Certificate of Approval (COA) to install 4' black aluminum fence and arched gates around permitter of property
HDCSA2021-0027	2/15/21	Certificate of Approval (COA) to re-roof using in-kind, GAF 30-yr Architectural Shingles (black).

APPLICABLE GUIDELINES:

CITY OF FERNANDINA BEACH LAND DEVELOPMENT CODE
DOWNTOWN HISTORIC DISTRICT DESIGN GUIDELINES
SECRETERY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

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

ANALYSIS:

Addition/ New Construction

A new 654 ft² addition will be in the northeast corner (front) of the existing structure. This addition will have a different roofline as a single story. The proposed addition intends to match the siding of the existing structure. The intention is to "match the current structure." Under the SOI standards for rehabilitation and the Downtown Historic District Guidelines the addition should consider alternate materials which complement the existing structure yet differentiate it from the historic sections. This addition will be highly visible from the street but compliant with LDC guidance for setbacks. Its placement is the only area feasible to make the addition possible. The addition, as proposed, is appropriate in scale and massing.

Height – 19' 9- 3/16"
Footprint – 654 ft sq
Setbacks – 25 ft front yard and 10 ft side yard
Materials – hardi lap siding painted to match the existing structure.

Staff finds that the proposed addition for a master bedroom complies with the LDC. As established in the downtown historic district guidelines new additions should not "*attempt to duplicate form, material, style, wall plane, roofline, cornice height; the new addition should not appear to be part of the historic building*", the proposed design seeks to match the historic structure. Staff recommends that the HDC consider solutions or issue recommendations to the applicant that would make the proposed addition compliant with the Historic District Guidelines and Secretary of Interior Standards. As proposed, staff must issue a recommendation of denial.

STAFF RECOMMENDATION:

Staff recommends: Denial of HDC 2023-0099: The board may wish to provide the applicant with suggestions.

MOTION TO CONSIDER:

I move to **approve or deny** HDC case number 2023-0099 **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 2023-0099, as presented, **is or is not** substantially compliant with the Secretary of the Interior's Standards, the Land Development Code, and the Downtown Historic District Design Guidelines to warrant approval at this time.

LIST OF EXHIBITS:

EXHIBIT 1 Application & Backup Materials

EXHIBIT 2 FMSF 8NA00096

Print

Historic District Council (HDC) Certificate of Approval (COA) Application - Submission #12530

Date Submitted: 10/19/2023

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

Basis for Review

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

2023 Submission Deadlines + Board Meetings Calendar

HDC 2023

IMPORTANT NOTES

Conceptual Approvals

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

Pre-Application Meeting

To guide you through the process and to ensure that your application is properly processed, you'll need to meet with the Preservation Planner prior to submitting your application. 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;
- ☐ Proof of Ownership (copy of deed or tax statement);
- ☐ A current survey of the property, for new construction and any change to existing footprint. (no older than two years);
- ☐ Scaled elevations & plans;
- ☐ Photographs;
- ☐ Any additional backup materials, as necessary;
- ☐ If applying as an agent, Owner's Authorization for Agent Representation form must be signed/ notarized and submitted as part of the application;
- ☐ For window replacement, a Window Survey must be completed.

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*

Addition

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?*

8/31/2023

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

HDC Pre-Application Meeting Request

PROPERTY INFORMATION

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

Historic District*

Downtown

Site Address*

103 north 6th street

City*

fernandina beach

State*

fl

Zip Code*

32034

Parcel ID #(s)*

00-00-31-1800-0031-0140

OWNER OF RECORD

As recorded with the Nassau County Property Appraiser

First Name*

ashley

Last Name*

furman

Mailing Address*

471 hawks nest dr

City*

boone

State*

nc

Zip Code*

28601

Telephone Number*

828-264-3055

E-mail Address*

coreyfurman@boonedrug.com

OWNER'S AGENT

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

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

Yes

First Name*

aaron

Last Name*

sweatt

Company (if applicable)

nocca contracting, llc

Street Address

City

State

Zip

Telephone Number

904-624-3436

E-mail Address

noccaoffice@gmail.com

Project Description*

master bedroom addition onto existing home

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

Design Vision Statement*

vision is to match the existing

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
hardi	lap siding fl 13192.1	match existing (Name/Number)

DOORS

Manufacturer	Product Description	Color
anderson	fl24175.3 outswing patio, fl 13069.6 a series frenchwood Include FL Product Approval # for Windows and Doors	clay (Name/Number)

WINDOWS

Manufacturer	Product Description	Color
anderson	fl 15905.5 400 series Include FL Product Approval # for Windows and Doors	clay (Name/Number)

ROOFING

Manufacturer	Product Description	Color
	match existing	(Name/Number)

FASCIA/TRIM

Manufacturer	Product Description	Color
	wood match existing	(Name/Number)

FOUNDATION

Manufacturer	Product Description	Color
	concrete	(Name/Number)

SHUTTERS

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

PORCH/DECK

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

FENCING

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

DRIVEWAYS/SIDEWALKS

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

SIGNAGE

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

OTHER

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

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

Upload 1	Upload 2	Upload 3	Upload 4
Furman final 10-4-23 (4).pdf	FURMAN OWNER'S AUTH FOR AGENT REPRES.pdf	Choose File No…en	Choose File No…en

Upload 5	Upload 6	Upload 7	Upload 8
Choose File No…en	Choose File No…en	Choose File No…en	Choose File No…en

Certification*

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

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

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

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

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

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

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

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

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

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

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

Applicant First Name*

aaron

Applicant Last Name*

sweatt

Today's Date*

10/19/2023

City of FB logo
NEW Reflex

DEPARTMENT OF PLANNING & CONSERVATION

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

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

OWNER'S AUTHORIZATION
FOR AGENT REPRESENTATION

I /WE Corey Furman + Ashley Furman
(print name of property owner(s))

hereby authorize: Aaron Sweatt
(print name of agent)

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

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

Corey Furman
(Signature of owner)

Ashley Furman
(Signature of owner)

Corey Furman
(Print name of owner)

Ashley Furman
(Print name of owner)

STATE OF FLORIDA

COUNTY OF NASSAU

Sworn to (or affirmed) and subscribed before me by means of ☐ physical presence or ☑ online notarization, this 10th day of October, 20 23, by Corey & Ashley Furman.

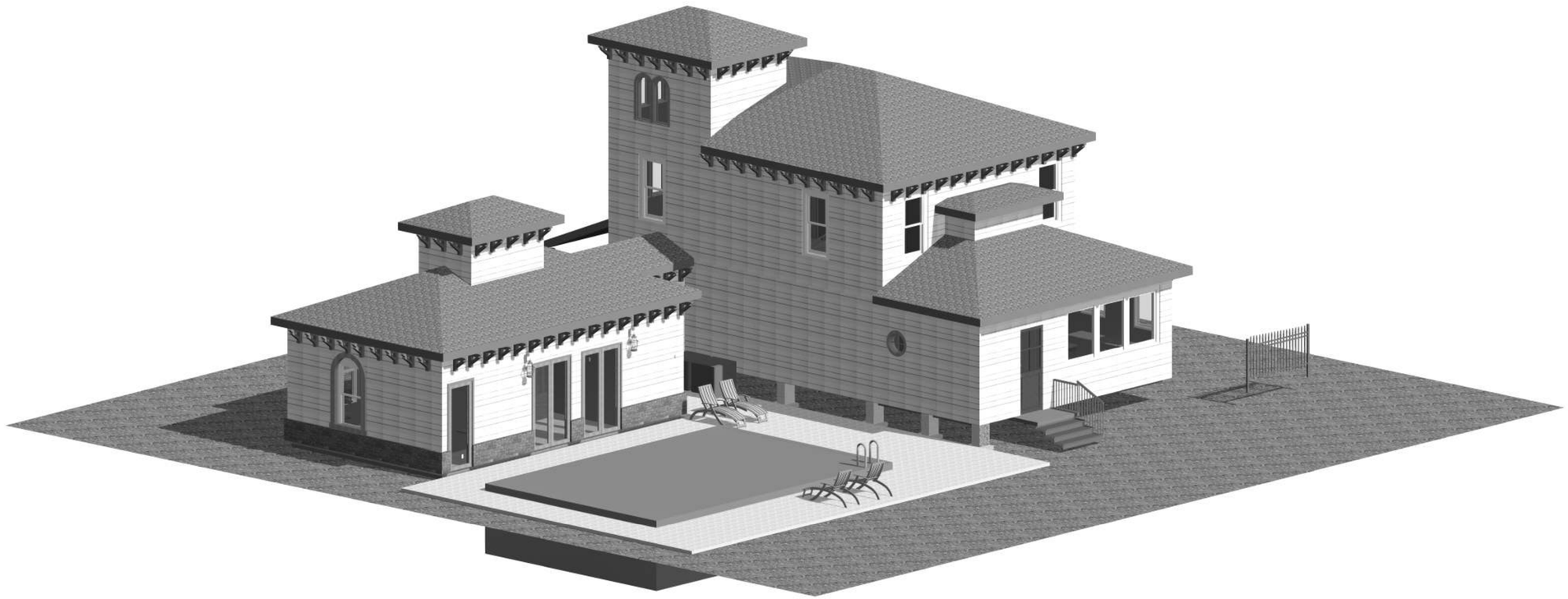
Kayla E Downing
Notary Public

Kayla E Downing
Printed Name

_____
My Commission Expires

Personally Known _____ OR Produced Identification ✓ ID Produced: DL

KAYLA E. DOWNING
MY COMMISSION # HH 379830
EXPIRES: March 28, 2027



ASHLEY & COREY FURMAN
RENOVATION
103 N. 6TH ST.
FERNANDINA BEACH, FL. 32034

Project Number: 2021.005
Date: 5/5/2021

Digitally signed by Bruce D Amalfitano
Date: 2023.10.12 13:40:49 -04'00'

3S Design Studio, LLC. Custom Architectural Design
1996 Pebble Point Dr.
Green Cove Springs, FL. 32043
dennis@3sdesignstudio.net

Bruce D. Amalfitano, Architect, A.I.A.
Jacksonville, Florida
1-904-228-9337
Bdmalfi@aim.com

No.	Description	Date
1	PERMIT SET	10/21/16

ASHLEY & COREY FURMAN
RENOVATION
103 N. 6TH ST.
FERNANDINA BEACH, FL. 32034

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COVER

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Project number	2021.005
Date	5/5/2021
Drawn by	SK
Checked by	BA
Scale	

10/4/2023 11:15:22 AM

GENERAL BUILDING NOTES:

1.) DO NOT SCALE DRAWINGS, ALL DIMENSIONS ARE TO BE VERIFIED BY THE SUBCONTRACTOR. ANY DISCREPANCIES SHALL BE REVIEWED WITH THE DESIGN BUILDER IMMEDIATELY.

2.) IF THERE ARE ANY DISCREPANCIES IN AND/OR FROM THE DRAWINGS THE SUBCONTRACTOR SHALL REVIEW WITH THE DESIGN BUILDER FOR CLARIFICATION PRIOR TO PROCEEDING.

3.) ALL MATERIAL USED SHALL MEET THE APPLICABLE CODE REQUIREMENTS AND SHALL BE NEW.

4.) SUBCONTRACTOR SHALL REMOVE PROMPLY ALL DEBRIS FROM THE SITE AND PROTECT ALL EXPOSED PORTIONS OF THE WORK AS REQUIRED TO PREVENT DAMAGE AND/OR FROM THE ELEMENTS.

5.) SUBCONTRACTOR SHALL AVOID OVERLOADING THE STRUCTURE AND SHALL SECURELY STORE ALL ITEMS TO BE USED FOR CONSTRUCTION.

6.) EACH SUBCONTRACTOR SHALL CLEAN THE JOBSITE DAILY PRIOR TO LEAVING THE JOBSITE. FAILURE TO DO SO THE SUBCONTRACTOR WILL BE BACKCHARGED FOR CLEANING THE JOBSITE.

7.) ALL EXISTING UTILITIES AND SERVIES ARE TO BE MAINTAINED AND PROTECTED FROM DAMAGE FOR THE DURATION OF THE PROJECT.

8.) EVERY SUBCONTRACTOR SHALL VERIFY ALL UNDERGROUND UTILITIES PRIOR TO DIGGING AS REQUIRED BY LAW.

9.) ALL GLASS LOCATED WITHIN 18" OF THE FLOOR AND/OR 12" OF A DOOR SHALL BE TEMPERED GLASS.

10.) ALLSHOWER GLASS DOORS AND ENCLOSURES SHALL BE TEMPERED GLASS AND SHALL BE 72" TALL UNLESS NOTED OTHERWISE.

11.) ALL TILE SHALL BE INSTALLED ON DURROCK OR HARDI TILE BACKER BOARD.

12.) ALL TILE IN TUB AND SHOWER AREAS SHALL BE CONTINUOUS UP TO 84" AFF. UNLESS NOTED OTHERWISE.

13.) ALL STUCCO SHALL BE THREE COST 7/8" THICK MIN. TRADITIONAL STUCCO. NO SYNTHETIC STUCCO WILL BE ACCEPTED.

14.) TESTED AND APPROVED PRODUCTS SHALL BE INSTALLED PER THE APPROVED TESTING REQUIREMENTS.

15.) **MINIMUM MATERIAL SPECIFICATIONS:**

CONCRETE	3,000 PSI
MASONRY	GRADE "N", 1,350 PSI
MORTAR	TYPE "S", 1,800 PSI
GROUT	2,000 PSI
REBAR	GRADE 60
REINFORCING STEEL	ASTM, A-615, 36 KSI
STRUCTURAL STEEL	ASTM, A-36, 36 KSI
GLUE-LAM BEAMS	F=2,400 PSI, E = 1.8 X 10 PSI
WALL SHEATHING	7/16" OSB STANDARD SHEATHING WITH EXT. GLUE, PANEL INDEX 32/16
ROOF SHEATHING	5/8" PLYWOOD STANDARD SHEATHING WITH EXT. GLUE, PANEL INDEX 32/16
SUBFLOOR	3/4" T&G ADVANTEC OR APPROVED EQUAL, PANEL INDEX 48/24
BOLTS	A-307, 33 KSI

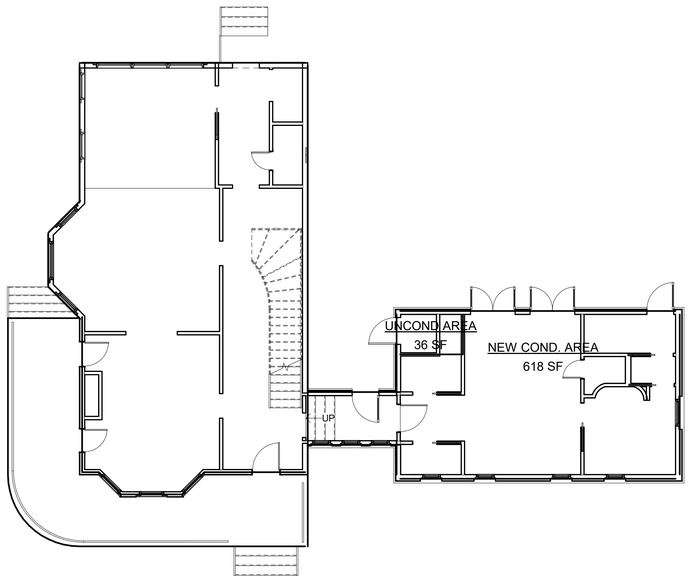
DIMENSIONAL LUMBER ——SEE TABLE BELOW——

LUMBER USAGE	ALLOWABLE UNIT STRESS (POUNDS PER SQUARE INCH)	MODULUS OF ELASTICITY (POUNDS PER SQUARE INCH)	SPECIES & GRADE OR COMBINATION SYMBOL
2X4 STUDS	Fc (PARALLEL) = 600 P.S.I.	1.5 X 10 P.S.I.	S.P.F. #2
2X6 STUDS	Fc (PARALLEL) = 675 P.S.I.	1.5 X 10 P.S.I.	S.P.F. #2
2X6 THRU 2X14 JOISTS	Fb (REPETITIVE) = 1450 P.S.I.	1.7 X 10 P.S.I.	S.Y.P. #2
4X BEAMS	Fb (SINGLE) = 1250 P.S.I.	1.7 X 10 P.S.I.	S.Y.P. #2
6X BEAMS	Fb (SINGLE) = 1350 P.S.I.	1.6 X 10 P.S.I.	S.Y.P. #2
4X4 POSTS	Fc (PARALLEL) = 1000 P.S.I.	1.7 X 10 P.S.I.	S.Y.P. #2
6X6 POSTS	Fc (PARALLEL) = 1000 P.S.I.	1.6 X 10 P.S.I.	S.Y.P. #2
TIMBERS	Fb (SINGLE) = 1200 P.S.I.	1.6 X 10 P.S.I.	S.Y.P. #2
DECKING	Fb (REPETITIVE) = 1650 P.S.I.	1.7 X 10 P.S.I.	1X TONGUE AND GROOVE S.Y.P.
GLUE-LAM BEAMS	Fb (SIMPLE) = 2400 P.S.I.	1.8 X 10 P.S.I.	DF/DF 24F-V4
GLUE-LAM BEAMS	Fb (CANTILEVER) = 2400 P.S.I. or (CONTINUOUS)	1.8 X 10 P.S.I.	DF/DF 24F-V8

* ALL LUMBER TO BEAR APPROVED GRADING STAMP

&	AND	C.J.	CONSTRUCTION / CONTROL JOINT	ELEV.	ELEVATION, ELEVATOR	GWB.	GYPSUM WALL BOARD
△	ANGLE	CLG.	CEILING	EMER.	EMERGENCY	GYP. BD.	GYPSUM BOARD.
□	SQUARE	CLO.	CLOSET	ENCL.	ENCLOSURE	H.B.	HOSE BIBB
$\mathcal{L}$	CENTERLINE	CLR.	CLEAR	EQ.	EQUAL	H.C.	HOLLOW CORE
DIA.	DIAMETER	C.M.U.	CONCRETE MASONRY UNIT	EQUIP.	EQUIPMENT	HCP.	HANDICAP
P_L	PLATE / PROPERTY LINE	CNTRSNK.	COUNTERSINK	E.W.C.	ELECTRIC WATER COOLER	CDWD.	HARDWOOD
		CNTR. TOP	COUNTER TOP	EXIST.	EXISTING	HDWR.	HARDWARE
A.B.	ANCHOR BOLT	C.O.	CLEAN OUT	EXP.	EXPANSION	H.M.	HOLLOW METAL
A.B.C.	AGGREGATE BASE COURSE	COL.	COLUMN	EXT.	EXTERIOR	HORZ.	HORIZONTAL
A.C.	AIR CONDITIONING	CONC.	CONCRETE	ETR.	EXISTING TO REMAIN	HT.	HEIGHT
ACOUS.	ACOUSTICAL	CONN.	CONNECTION			HW.	HOT WATER
A.C. PAVING	ASPHALTIC CONCRETE PAVING	CONSTR.	CONSTRUCTION	F.D.	FLOOR DRAIN	I.D.	INSIDE DIAMETER
ADJ.	ADJUSTABLE	CONT.	CONTINUOUS	FDN.	FOUNDATION	INSUL.	INSULATION
A.F.F.	ABOVE FINISH FLOOR	CONTR.	CONTRACTOR	FBRGL.	FIBERGLASS	INT.	INTERIOR
AGGR.	AGGREGATE	CORR.	CORRIDOR	F.E.	FIRE EXTINGUISHER	INV.	INVERT
ALUM.	ALUMINUM	CTR.	CENTER	F.E.C.	FIRE EXT-GUISHER CAB.	JAN.	JANITOR
ALT.	ALTERNATE	C.W.	COLD WATER	FFE.	FINISH FLOOR ELEVATION	JT.	JOINT
APPROX.	APPROXIMATE	DBL.	DOUBLE	F.G.	FINISH GRADE	KIT.	KITCHEN
ARCH.	ARCHITECTURAL	DEPT.	DEPARTMENT	F.H.C.	FIRE HOSE CABINET	LAM.	LAMINATE
ASPH.	ASPHALT	D.F.	DRAINAGE FLOW	FIN.	FINISH	LAV.	LAVATORY
BD.	BOARD	DIA.	DIAMETER	FIXT.	FIXTURE	L.F.	LINEAT FOOT
BLDG.	BUILDING	DIM.	DIMENSION	FLASH'G	FLASHING	LT.	LIGHT
BLK.	BLOCK	DISP.	DISPENSER	FLR.	FLOOR	MAX.	MAXIMUM
BLKG.	BLOCKING	DN.	DOWN	FLUOR.	FLUORESCENT	M.B.	MACHINCE BOLT/ MODIFIED BITUMINOUS
BM.	BEAM	DNSPT.	DOWNSPOUT	FPRF.	FIREPROOF	MECH.	MECHANICAL
B.O.	BOTTOM OF	D.O.	DOOR OPENING	FRMG.	FRAMING	MED.CAB.	MEDICINE CABINET
BOT.	BOTTOM	DR.	DOOR	FT.	FOOT OR FEET	MEMB.	MEMBRANE
B.U.	BUILT-UP	DTL.	DETAIL	FTG.	FOOTING	MTL.	METAL
CAB.	CABINET	DWG.	DRAWING	FURN.	FURNITURE	MFR.	MANUFACTURER
C.B.	CORNER BEAD	DWR.	DRAWER	FURR.	FURRING	MIR.	MIRROR
C.T.	CERAMIC TILE	E.	EAST	GA.	GAUGE	MISC.	MISCELLANEOUS
CHAN. (C)	CHANNEL	EA.	EACH	GALV.	GALVANIZED	M.O.	MASONRY OPENING
C.I.	CAST IRON	E.J.	EXPANSION JOINT	GL.	GRAB BAR	M.R.	MOISTURE RESISTANT
C.I.P.	CAST IN PLACE	ELEC.	ELECTRICAL	G.L.BM.	GLASS	MTD.	MOUNTED
		ELEC. PAN.	ELECTRICAL PANELBOARD	GR.	GLU-LAM BEAM	MUL.	MULLION
				GRND.	GRADE		

N.	NORTH	S.	SOUTH
N.I.C.	NOT IN CONTRACT	S.A.	SUPPLY AIR
NO. OR #	NUMBER	S.C.	SOLID CORE
N.T.E.	NOT TO EXCEED	SCHED.	SCHEDULE
N.T.S.	NOT TO SCALE	SECT.	SECTION
O.A.	OVERALL	S.F.	SQUARE FEET
O.C.	ON CENTER	SH.	SHELF
O.D.	OUTSIDE DIAMETER	SHR.	SHOWER
O.F.C.I.	OWNER FURNISHED/ CONTRACTOR INSTALLED	SHT.	SHEET
		SIM.	SIMILAR
OFF.	OFFICE	SPEC.	SPECIFICATION
OPNG.	OPENING	SQ.	SQUARE
OPP.	OPPOSITE	S.S.	STAINLESS STEEL
		STD.	STANDARD
PNLG.	PANELING	STL.	STEEL
PAR.	PARAPET	STOR.	STORAGE
PART'N	PARTITION	STRUCT.	STRUCTURAL
PBWL.	PAPER BACKED WIRE LATH	SUSP.	SUSPENDED
		SYM.	SYMMETRICAL
PL.	PROPERTY LINE	S.Y.P.	SOUTHERN YELLOW PINE
	PLASTIC LAMINATE	T.	TREAD
P.LAM.	PLASTER	TEL.	TELEPHONE
PLAS.	PAIR	T & G	TONGUE AND GROOVE
PR.	POLYVINYL CHLORIDE	TH.	THICK
P.V.C.	PLYWOOD	T.O.	TOP OF
PWD.		T.O.C.	TOP OF CURB
Q.T.	QUARRY TILE	T.O.W.	TOP OF WALL
		T.S.	TUBE STEEL
R.	RADIUS/RISER	T.T.B.	TELEPHONE TERMINAL BOARD
R.A.	RETURN AIR	TYP.	TYPICAL
R.D.	ROOF DRAIN	U.O.N.	UNLESS OTHERWISE NOTED
REDWD.	REDWOOD	UR.	URINAL
REF.	REFERENCE	V.C.T.	VINYL COMPOSITION TILE
REFRIG.	REFRIGERATOR	VERT.	VERTICAL
REINF.	REINFORCED	VIF	VERIFY IN FIELD
REQ'D	REQUIRED	VTR	VENT-THRU ROOF
RESIL.	RESILIENT	W.	WEST
RM.	ROUGH OPENING	W/ & W/O	WITH AND WITHOUT
R.O.		W.C.	WATER CLOSET
ROOF'G	ROOFING	WD.	WOOD
R.W.C.	RAIN WATER CONDUCTOR	WDW	WINDOW
R.W.L.	RAIN WATER LEADER	WP.	WEATHERPROOF
		WR.	WATER RESISTANT
		W.S.	WEEP SCREEN
		WT.	WEIGHT



6 FIRST FLOOR
1/8" = 1'-0"

DRAWING INDEX

DWG. NO.	DRAWING NAME
A1	PROJECT INFO
A2	SITE PLAN - PROPOSED
A3	FIRST FLOOR DEMO PLAN
A6	ROOF PLAN AND DETAILS
A7	EXTERIOR ELEVATIONS
A8	EXTERIOR ELEVATIONS
A9	3D EXTERIOR - PROPOSED
A10	SECTION AND IMAGES
A11	FRAMING DETAILS
A12	FLASHING DETAILS
A13	ELECTRICAL PLAN

CODE AND BUILDING INFO:

OWNER/PROJECT INFO:
OWNER: COREY & ASHLEY FURMAN
PROJECT ADDRESS: 103 N. 6TH ST. FERNANDINA BEACH, FL. 32034

BUILDING CODE REFERENCES:
2020 FLORIDA BUILDING CODE (7TH EDITION)
2020 FLORIDA RESIDENTIAL BUILDING CODE (7TH EDITION)
AND ALL APPLICABLE REFERENCED CODES

SITE INFORMATION (REFER TO SITE PLAN FOR ADDITIONAL INFORMATION):
PROPERTY IDENTIFICATION NUMBER (PIN): 00-00-31-1800-0031-0140
TOTAL LOT AREA: 9,950 SF
TOTAL IMPERVIOUS AREA: 2,296 SF / 9,950 = 23%
ZONING: R-2
FLOOD ZONE: TYPE "X"
LOWEST CONDITIONED FLOOR ELEVATION: ETR

BUILDING AREA AND HEIGHT INFORMATION:

EXISTING BUILDING AREAS:

FIRST FLOOR CONDITIONED AREA:	1,221 SF
SECOND FLOOR CONDITIONED AREA:	926 SF
UNCONDITIONED AREA:	0 SF
PORCH AREA:	384 SF
TOTAL EXISTING BUILDING AREA:	**2,531 SF**

PROPOSED BUILDING AREAS:

FIRST FLOOR CONDITIONED AREA (ADD 655 SF):	1,876 SF
SECOND FLOOR CONDITIONED AREA:	926 SF
UNCONDITIONED AREA (ADD 36 SF):	36 SF
PORCH AREA:	384 SF
TOTAL EXISTING BUILDING AREA:	**3,222 SF**

BUILDING HEIGHTS:
MAXIMUM BUILDING HEIGHT: EXISTING ROOF LINES TO REMAIN NEW ADDITION / 21' - 9 1/4"

CONSTRUCTION CLASSIFICATION:
CONSTRUCTION TYPE - TYPE 5B UNPROTECTED
HOUSE IS DESIGNED FOR 2 STORY
ALTERATION LEVEL 2 - LESS THAT 50% OF THE AGGREGATE AREA IS BEING RENOVATED

ELECTRICAL SERVICE :
(EXISTING TO REMAIN)

WIND LOADS:

THIS PROJECT IS LOCATED WITHIN THE 128 MPH WIND BORNE DEBRIS REGION AND HAS BEEN DESIGNED IN ACCORDANCE WITH, AND MEETS THE REQUIREMENTS OF SECTION 1609 OF THE 2020 7TH EDITION OF THE FLORIDA BUILDING CODE. DESIGN METHOD - ASCE 7-16, R 301.2 (2)
ALL EXTERIOR DOORS AND WINDOWS TO BE NON-IMPACT RESISTANT IN ACCORDANCE WITH THE FLORIDA BUILDING CODE.

REFER TO DRAWINGS FOR ADDITIONAL INFORMATION

EXPOSURE CATEGORY: C

BASIC WIND SPEED: 128 MPH 3 SEC GUST

WIND IMPORTANCE FACTOR: 1.0

BUILDING CATEGORY: II

FULLY ENCLOSED STRUCTURE

ROOF PITCH: EXISTING 4:12 TO REMAIN

INTERNAL PRESSURE COEFFICIENT: +/- 1.47

THERMAL AND VAPOR BARRIER REQUIREMENTS:

INSULATION REQUIREMENTS:

NEW EXTERIOR WALLS - R-19 FIBERGLASS BATT INSULATION (ALTERNATE OPEN CELL FOAM 3 1/2" THICK).

ROOF INSULATION - R-30 FIBERGLASS BATT INSULATION PER CODE (ALTERNATE OPEN CELL FOAM WITH FLAME BARRIER PER CODE).

INTERIOR SOUND ATTENTUATION - PROVIDE SOUND BATTS AT ALL BATHROOM WALLS, TYP.

DUCT WORK INSULATION - R-6 MINIMUM

VAPOR BARRIER REQUIREMENTS:

UNDERSLAB VAPOR BARRIER - 6 MIL STEGO INDUSTRIES VAPOR BARRIER WITH MANU. REQUIRED TAPE.

HOUSE WRAP - DUPONT, TYVEK HOUSE WRAP WITH TYVEK TAPE

ROOF WEATHER BARRIER - GRACE WATER AND ICE PEAL AND SEAL BITUMINOUS MEMBEBRANE OR EQUAL @ METAL ROOFS AND 30 LBS ROOF FELT AT AL SHINGLE ROOFS.

SHOWER/TUB WALLS - 1/2" DURAROCK CEMENTITOUS TILE BACKER BOARD WITH ALL SEAMS TAPED AND WATERPROOFED WITH RED GAURD OR APPROVED EQUAL.

MATERIALS LEGEND

CONCRETE
METAL
PLYWOOD
GYPSUM BOARD
BATT INSULATION
ROUGH WOOD
FINISH WOOD

SYMBOLS LEGEND

WALL TAG (SEE SHEET A7 FOR TYPES) — N1
DOOR TAG (SEE SHEET A6 FOR SCHEDULE) — 101
WINDOW TAG (SEE SHEET A6 FOR SCHEDULE) — A
SECTION TAG — 1 / AX
ELEVATION TAG — AX / 1
DETAIL CALL OUT — 1 / AX
REVISION CLOUD — X

Design Pressures for Comp. & Cladding v=128 exp=D Fully Enclosed

Location:	Zone:	0	Effective Area:	P¹ (PSF):	P¹ (PSF):
Roof	1	10° < 0 ≤ 30°	10 SF	+15.4	-36.4
Roof	2	10° < 0 ≤ 30°	10 SF	+15.4	-60.2
Roof	3	10° < 0 ≤ 30°	10 SF	+15.4	-91.0
Walls	4	NA	10 SF	+36.4	-39.2
Walls	5	NA	10 SF	+36.4	-49.0

Zone 5 is defined as 3-feet from each exterior wall corner
Zone 4 is defined as all other exterior wall area

3S Design Studio LLC. Custom Architectural Design
1996 Pebble Point Dr.
Green Cove Springs, FL. 32043
dennis@3sdesignstudio.net

Bruce D. Amalfitano, Architect, A.I.A.
Jacksonville,Florida
1-904-229-9337
BAmalfi1@aim.com

No.	Description	Date
5	BLDG. DEP. COMMENTS	10/4/23

ASHLEY & COREY FURMAN
RENOVATION
103 N. 6TH ST.
FERNANDINA BEACH, FL. 32034

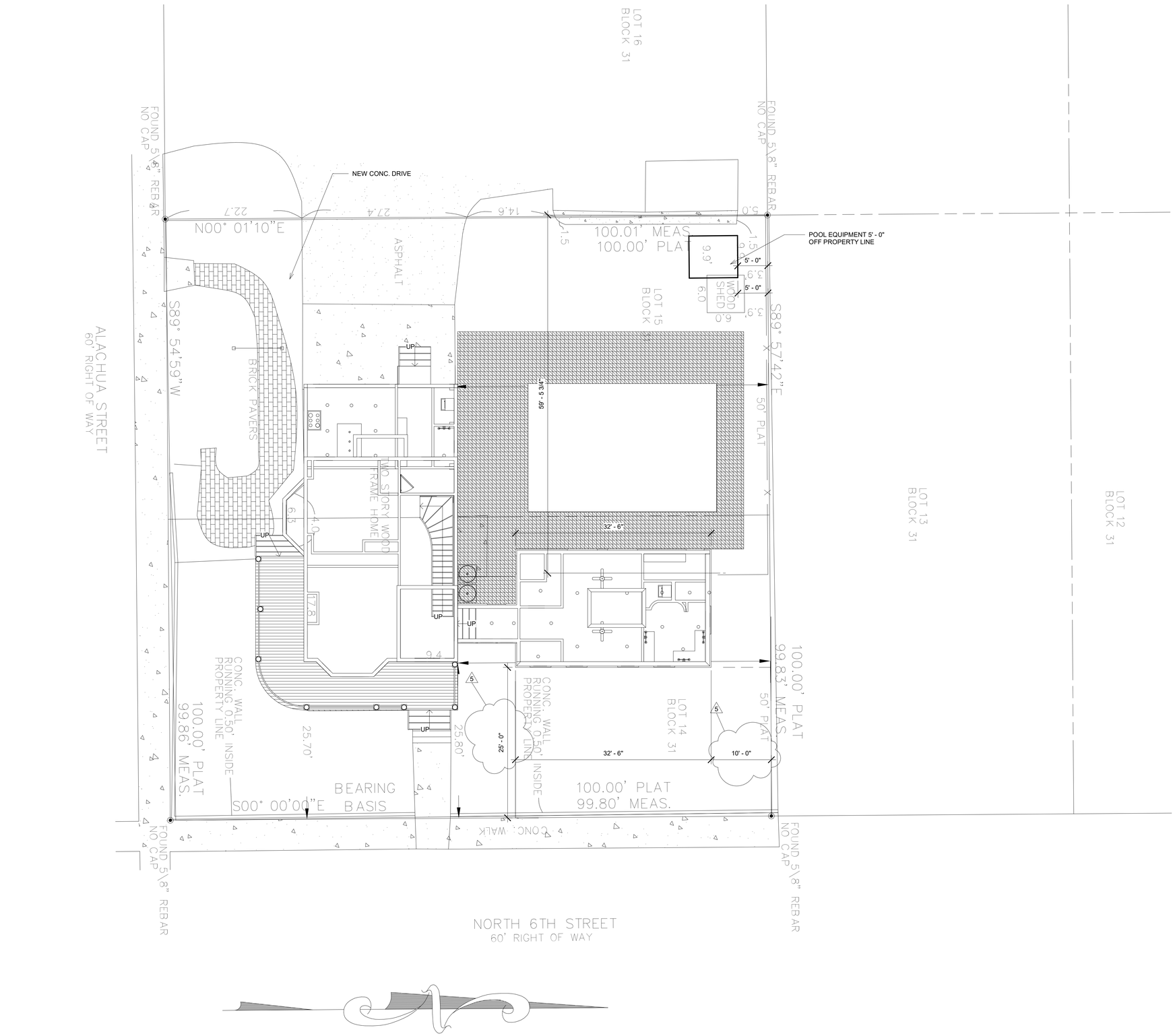
PROJECT INFO

Project number	2021.005
Date	5/5/2021
Drawn by	DG
Checked by	BA
Scale	As indicated

A1

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1 SITE PLAN - PROPOSED
1/8" = 1'-0"

3S Design Studio LLC
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Bruce D. Amalfitano, Architect, A.I.A.
Jacksonville,Florida
1-904-228-9337
BAmalfi1@aim.com

No.	Description	Date
5	BLDG. DEP. COMMENTS	10/4/23

ASHLEY & COREY FURMAN

RENOVATION

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FERNANDINA BEACH, FL. 32034

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SITE PLAN - PROPOSED

A2

Project number	2021.005
Date	5/5/2021
Drawn by	DG
Checked by	BA
Scale	1/8" = 1'-0"

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GENERAL DEMOLITION NOTES

1. THE DEMOLITION DRAWINGS HAVE BEEN DEVELOPED FROM THE EXISTING DRAWINGS AND MAY VARY FROM THE ACTUAL FIELD CONDITIONS. THE SUBCONTRACTOR SHALL NOTIFY THE DESIGN-BUILD IMMEDIATELY OF ANY INCONSITANCIES BEFORE PROCEEDING WITH THE CONSTRUCTION.

2. THE SUBCONTRACTOR SHALL NOTIFY THE DESIGN-BUILDER IMMEDIATELY IF ANY OF THE WORK NOTED IN THE CONSTRUCTION DOCUMENTS CAN NOT BE PERFROMED DUE TO EXISTING CONDITIONS.

3. REMOVE ALL EXISTING CONSTRUCTION AS INDICATED IN ENTIRETY. CAP ALL PLUMBING LINES AND SECURE ANY EXPOSED WIRING IN JUNCTION BOXES WITH WIRE NUTS.

4. WHERE CALLED FOR A NEW FINSH ON AN EXISTING SURFACE, REMOVE ALL EXISTING FINISH AND PREPARE FOR NEW FINISH.

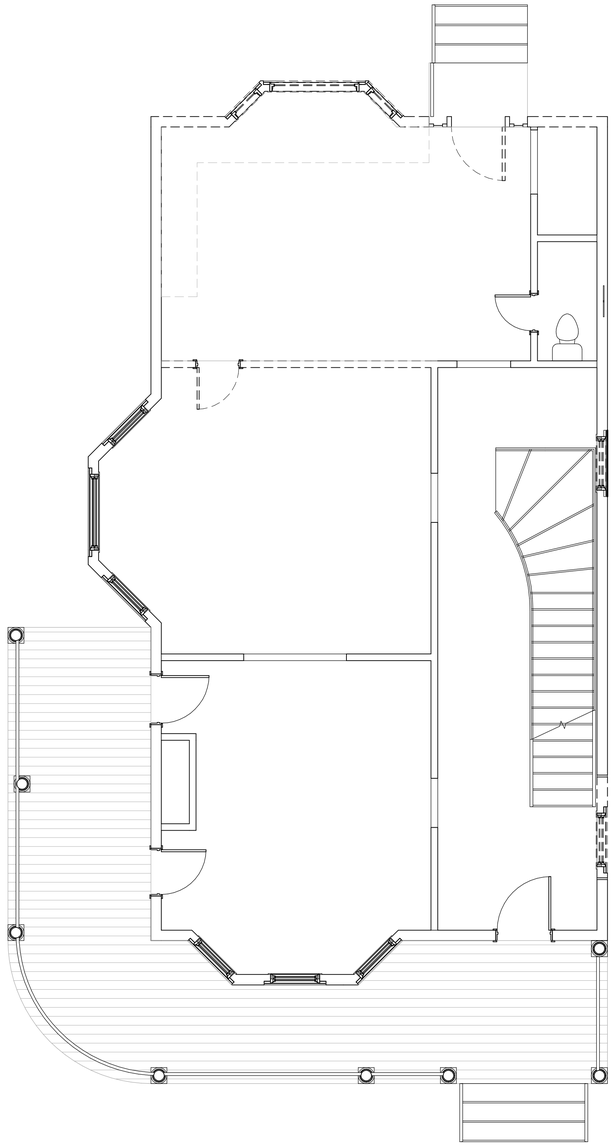
5. SEE GENERAL NOTES FOR ADDITIONAL INFORMATION.

6. ALL DEMOLITION WORK SHALL BE EXECUTED IN CONFORMANCE WITH ALL CODES AND ORDINANCES BY THE AUTHORITY HAVE JURISDICTION.

7. THE SUBCONTRACTOR SHALL TEMPORARLY BRACE ALL EXISTING STRUCTURAL ELEMENTS AS REQUIRED DURING THE DEMOLITION.

8. THE SUBCONTRACTOR SHALL NOT CUT STRUCTURAL WORK IN A MANNER RESULTING IN A REDUCTION OF LOAD CARRYING CAPACITY OR LOAD/DEFLECTION RATIO. THE SUBCONTRACTOR SHALL NOTIFY THE DESIGN BUILDER OF ALL STRUCTURAL CUTS PRIOR TO THE EXECUTION SO THAT APPROVAL CAN BE OBTAINED FROM THE DESIGN-BUILDER AND STRUCTURAL ENGINEER.

9. THE SUBCONTRACTOR SHALL REPLACE OR REPAIR ANY DAMAGES TO EXISTING TO REMAIN FINISHES AND/OR ASSEMBLIES, ETC.



1 FIRST FLOOR PLAN DEMO
1/4" = 1'-0"

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Bruce D. Amalfitano, Architect, A.I.A.
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BAmalfi1@aim.com

No.	Description	Date
1	PERMIT SET	10/21/16

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ASHLEY & COREY FURMAN

RENOVATION

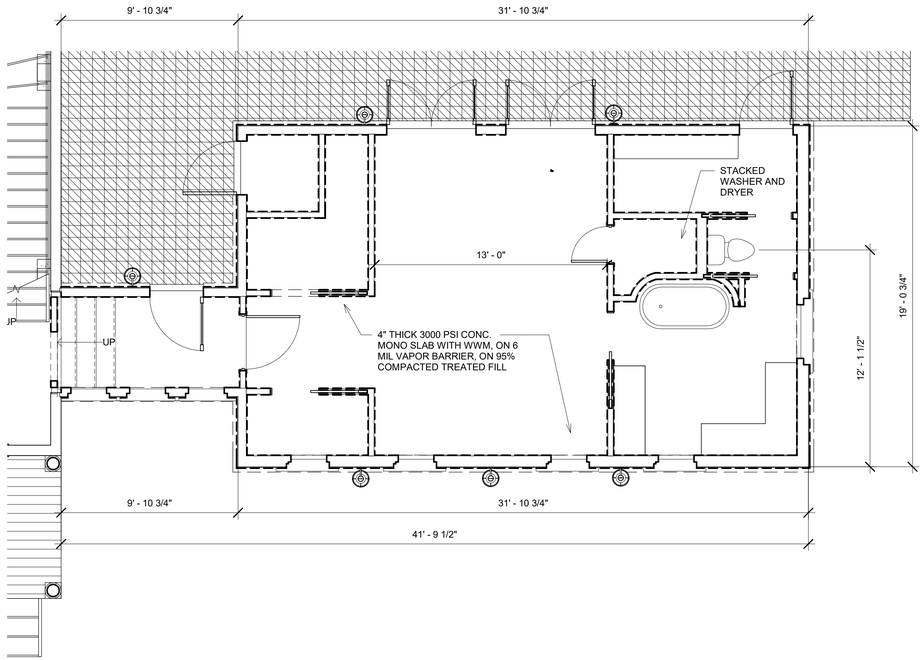
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FERNANDINA BEACH, FL. 32034

FIRST FLOOR DEMO PLAN

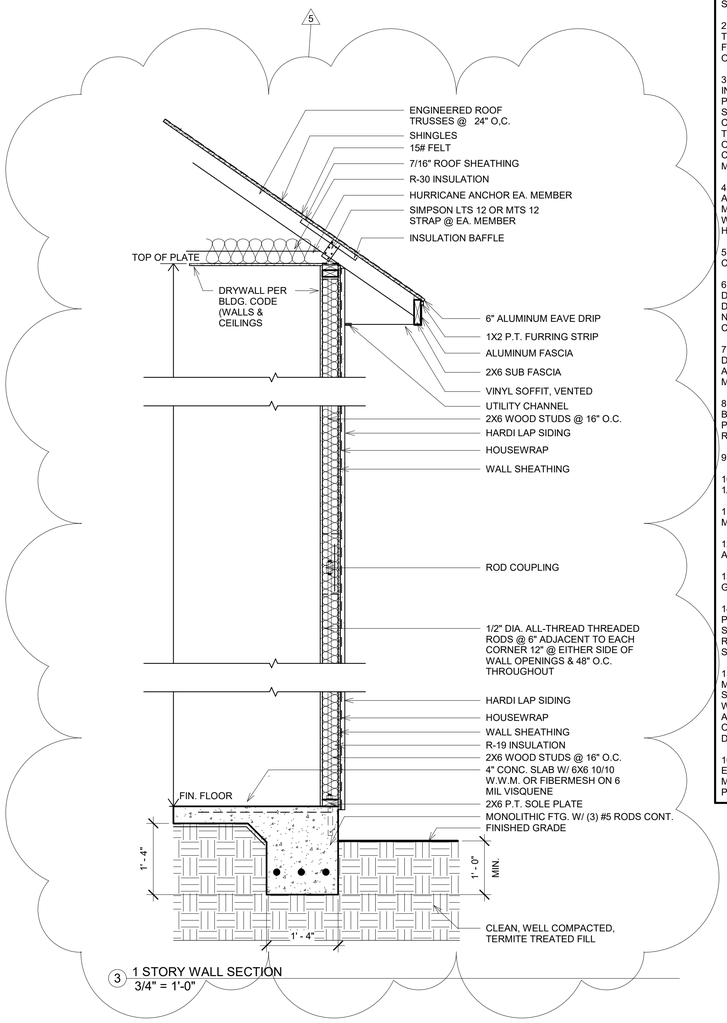
A3

Project number	2021.005
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Drawn by	DG
Checked by	BA
Scale	As indicated

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1 FOUNDATION PLAN
1/4" = 1'-0"



3 1 STORY WALL SECTION
3/4" = 1'-0"

FOUNDATION NOTES:

1.) ALL READY-MIXED CONCRETE SHALL COMPLY WITH ASTM C94-86A AND AS HEREIN SPECIFIED AND THE FOLLOWING:

A. 28 DAY COMPRESSIVE STRENGTH SHALL BE 3000 PSI WITH QUALITY PER ACI 318RM-99

B. THE MAXIMUM SLUMP SHALL BE 3" ± 1" FOR NON PUMPED CONCRETE AND 4 1/2" ± 1" FOR PUMPED CONCRETE

C. NORMAL HARDENING RATE (TYPE A ADMIXTURE) ACI 318RM-99 SHALL APPLY.

2.) THE READY-MIXED CONCRETE PRODUCER SHALL SUBMIT TRIPLICATE DELIVERY TICKETS, ONE FOR THE CONTRACTOR, ONE FOR THE OWNER AND ONE FOR THE ENGINEER WITH EACH LOAD OF CONCRETE DELIVERED TO THE SITE.

3.) DELIVERY TICKETS SHALL PROVIDE THE FOLLOWING INFORMATION: DATE, NAME OF READY-MIX CONCRETE PLANT,CONTRACTOR, JOB LOCATION, TYPE OF CEMENT STANDARD, EARLY STRENGTH (IF ANY), AND BRAND OF CEMENT, CEMENT CONTENT IN BAGS PER CUBIC YARD OF CONCRETE, TRUCK NUMBER,TIME DISPATCHED AND TIME UNLOADED, AMOUNT OF CONCRETE IN LOAD IN CUBIC YARDS, ADMIXTURES IN CONCRETE, IF ANY, TYPE AND MAXIMUM SIZE OF AGGREGATE, MAXIMUM ALLOWABLE SLUMP AND TEMPERATURE OF MIX.

4.) CONCRETE SHALL BE PLACED IN LAYERS NOT OVER 2' DEEP AND EACH LAYER SHALL BE VIBRATED INTO PLACE IN SUCH A MANNER TO NOT CAUSE THE INGREDIENTS TO SEPARATE. WHERE NECESSARY, VIBRATION SHALL BE SUPPLEMENTED BY HAND SPADING TO SECURE THESE RESULTS.

5.) MAINTAIN REINFORCING IN ITS PROPER POSITION DURING CONCRETE PLACEMENT.

6.) PROTECT FRESHLY PLACED CONCRETE FROM PREMATURE DRYING AND EXCESSIVE COLD OR HEAT, AND MAINTAIN WITHOUT DRYING AT CONSISTENT TEMPERATURE FOR A PERIOD OF TIME NECESSARY FOR HYDRATION TO A PROPER HARDENED CONCRETE MASS.

7.) START INITIAL CURING AS SOON AS FREE WATER HAS DISAPPEARED FROM THE CONCRETE SURFACE AFTER PLACING AND FINISHING. WEATHER PERMITTING, KEEP CONTINUOUSLY MOIST FOR NOT LESS THAN 72 HOURS.

8.) POWER TROWEL ALL CONCRETE SLABS SMOOTH. ADD LIGHT BROOM FINISH AT ALL CONCRETE SIDEWALKS, DRIVEWAYS, PORCH SLABS, STEPS AND EQUIPMENT PADS WITH SMOOTH ROUND OPEN TROWEL EDGE.

9.) ALL CONCRETE FLOOR SLABS SHALL BE LEVEL WITHIN 1/8" +/-.

10.) ALL GARAGE SLABS SHALL BE MINIMUM 5" THICK WITH SLOPE 1/8" PER LINEAR FOOT TOWARDS THE GARAGE DOORS.

11.) PROVIDE CONTROL JOINTS IN SLAB WITH AREAS NTE 144 SF MAX AND SHALL OCCUR AT ALL INSIDE AND OUTSIDE CORNERS.

12.) INSTALL 6 MIL VAPOR BARRIER UNDER ALL CONCRETE SLAB AREAS INCLUDING THE GARAGE SLAB.

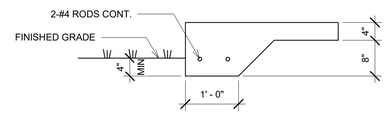
13.) ALL REINFORCING BARS SHALL COMPLY WITH ASTM A615-86, GRADE 60.

14.) PLACE ALL REINFORCEMENT ACCORDING TO THE APPROVED PLACEMENT DRAWINGS AND DETAILS. USE SUFFICIENT BAR SUPPORTS, TIES, ANCHORS, ADDITIONAL REINFORCING BARS IF REQUIRED AND OTHER ACCESSORIES TO HOLD OF THE BARS SECURELY IN PLACE.

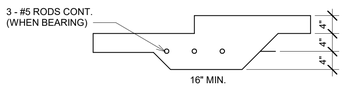
15.) PLACE REINFORCEMENT TO OBTAIN NOT LESS THAN THE MINIMUM COVERAGES FOR CONCRETE PROTECTION. ARRANGE, SPACE AND SECURELY TIE BARS AND BARS SUPPORTS TOGETHER WITH 16 GAUGE WIRE TO HOLD THE REINFORCEMENT ACCURATELY IN POSITION DURING THE CONCRETE PLACEMENT OPERATION. SET WIRE TIES SO THAT TWISTED ENDS ARE DIRECTED AWAY FROM EXPOSED CONCRETE SURFACES.

16.) PROVIDE STANDARD REINFORCEMENT SPLICES BY LAPPING ENDS, PLACING BARS IN CONTACT, AND TYING WIRE TIGHTLY. MINIMUM OVERLAP NOT TO BE LESS THAN 50 BARS DIAMETERS PER ACI.

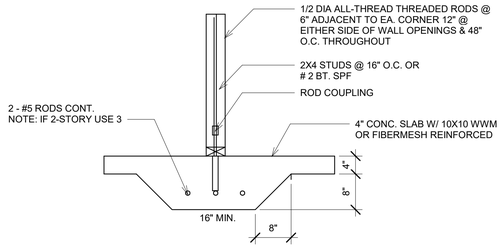
FOOTING DETAILS



DETAIL #1 DEEPEN EDGE

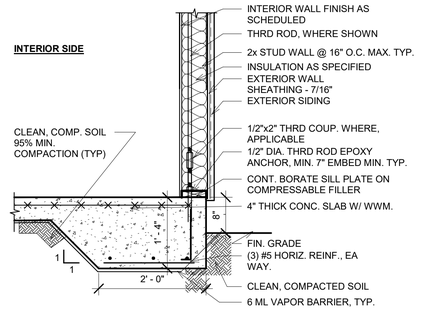


DETAIL #2 STEPDOWN



DETAIL #3 INTERNAL BEARING

5 FOOTING DETAILS
3/4" = 1'-0"



4 DETAIL @ MONOLITHIC SLAB EDGE
3/4" = 1'-0"

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No.	Description	Date
5	BLDG. DEP. COMMENTS	10/4/23

ASHLEY & COREY FURMAN
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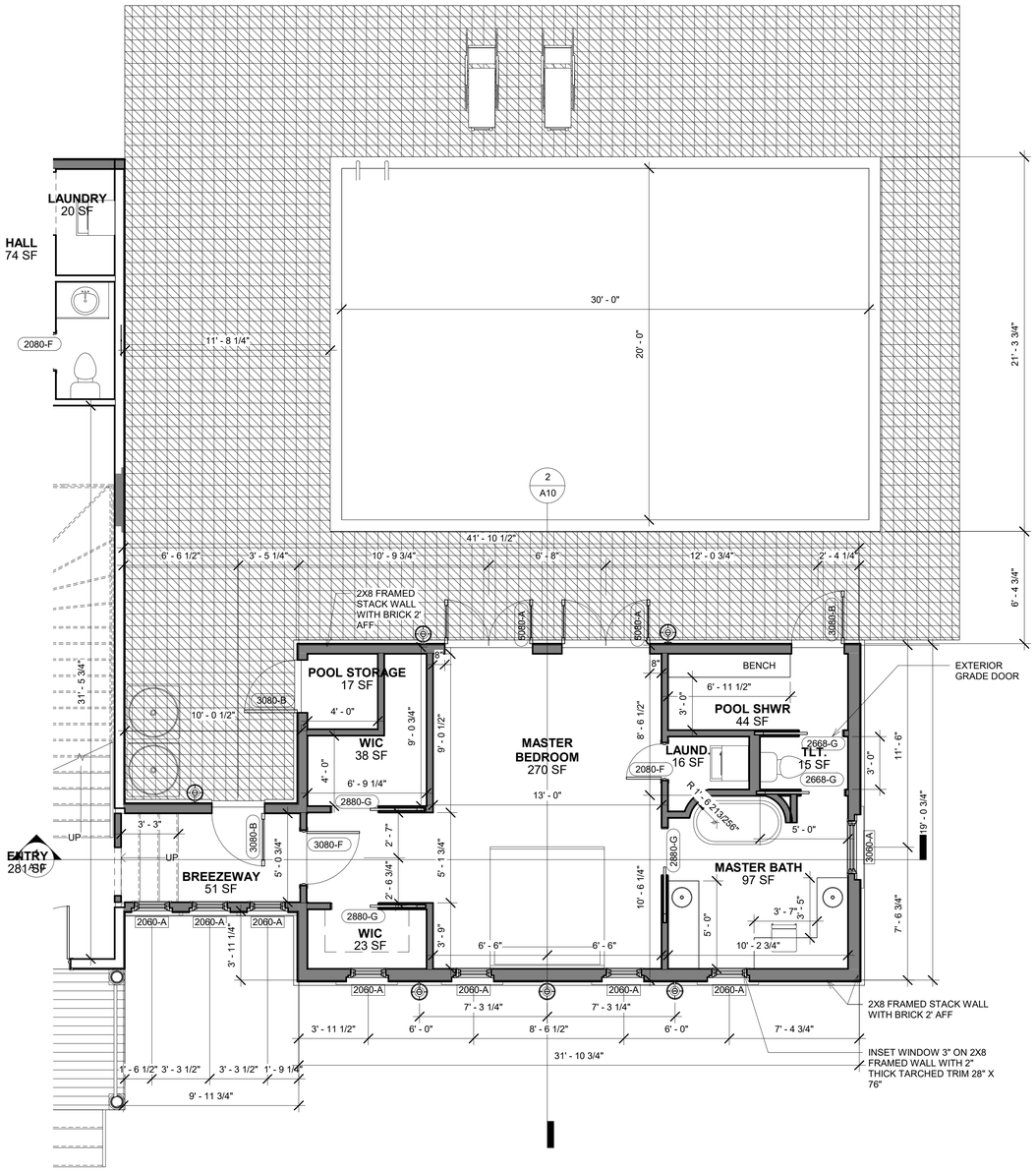
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FOUNDATION PLAN

Project number	2021.005
Date	5/5/2021
Drawn by	DG
Checked by	BA
Scale	As indicated

A4

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1 FIRST FLOOR PLAN PROPOSED
1/4" = 1'-0"

FLOOR PLAN NOTES

1. SEE SHEET A1 FOR GENERAL NOTES.
2. MATCH EXISTING SHINGLE ROOF.
3. EXISTING FIRST FLOOR PLATE HEIGHT 10'-0".
4. ALL EXPOSED PORCH DECKING TO BE 2X6, NO. 2 SYP. PRESSURE TREATED.
5. ALL NEW INTERIOR WALLS TO BE TYPE A40 UNLESS NOTED OTHERWISE.
6. ALL DOOR AND WINDOW ROUGH OPENING HEAD HEIGHTS TO BE 6'-10". PLACE LOAD BEARING 2X HEADERS TIGHT TO UNDERSIDE OF TOP PLATE AND UNDER FRAME TO FINAL DOOR AND WINDOW ROUGH OPENNING HEAD HEIGHTS UNLESS OTHERWISE NOTED.
7. ALL EXTERIOR DOORS TO BE SELECTED BY OWNER WITH COASTAL RATED HARDWARE.
8. ALL DOOR HARDWARE TO BE SELECTED BY OWNER - SEE DOOR LEGEND FOR ADDITIONAL INFORMATION.
9. ALL EXTERIOR WINDOWS TO BE MI, SINGLE HUNG, WHITE VINYL, WITH NONIMPACT, LOWe GLAZING, RATED AT DP-50 MIN. ALL OTHER WINDOW TYPES TO MATCH THE SIMONTON REFLECTIONS PERFORMANCE CRITERIA.
10. ALL FURNITURE AND EQUIPMENT TO BE FURNISHED BY OWNER AND IS SHOWN FOR COORDINATION PURPOSES ONLY.
11. ALL FINAL FLOORING AND FINISH MATERIAL PATTERNS SHALL BE FINALIZED BY THE OWNER IN THE FIELD UNLESS NOTED ABOVE.
12. ALL GROUT JOINTS OVER 1/8" MAX WIDTH INSTALL ONLY SANDEDGROUT - FINAL GROUT COLORS TO BE SELECTED BY THE OWNER.

FLOOR PLAN LEGEND

EXISTING WALLS TO REMAIN

NEW WALLS

OVERHEAD ITEMS (ABOVE 48" AFF)

WALL TYPE TAG
(SEE WALL TYPES)
N1

DOOR TYPE TAG (SEE DOOR TYPE LEGEND)
DOOR TYPE
DOOR HGT.
DOOR WIDTH
3070-F

DOOR HARDWARE FUNCTIONS

PASSAGE - ALL CLOSET AND LAUNDRY ROOM DOORS

PRIVACY - ALL BEDROOMS, BATHROOMS AND TOILET ROOM DOORS

ENTRY WITH DEADBOLT - ALL EXTERIOR DOORS

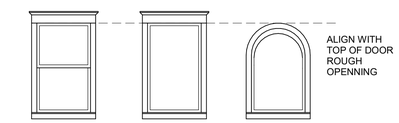
POCKET - ON ALL POCKET DOORS (USE PRIVACY POCKET HARDWARE AT ALL BATHROOMS)

DUMMY - KNOBS AT ALL BIFOLD CLOSET DOORS

(SEE DOOR DETAILS FOR ADDITIONAL INFORMATION)

WINDOW TYPE TAG (SEE WINDOW TYPE LEGEND)
WINDOW TYPE
WINDOW HGT. (FT/IN)
WINDOW WIDTH (FT/IN)
3050-A

WINDOW TYPE LEGEND (EXTERIOR VIEW)

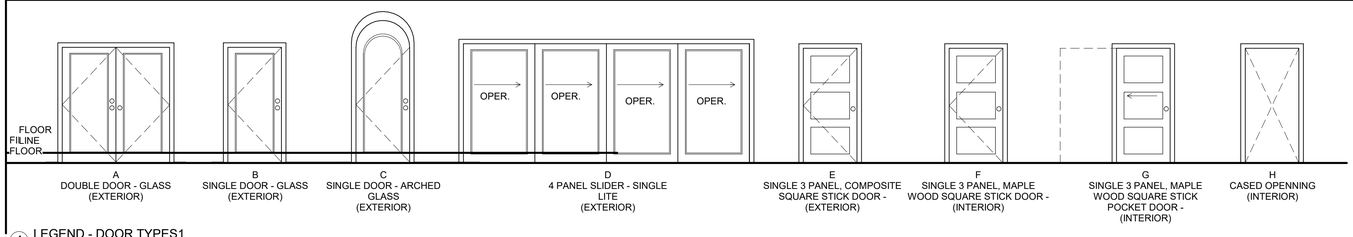


NOTE: ALL WINDOW ROUGH OPENNINGS ARE THE WINDOW MANUFACTURER, TYPICAL.

3 WINDOW TYPES
1/4" = 1'-0"

NOTE: ALL EXTERIOR ROUGH OPENNINGS ARE THE DOOR SIZE PLUS 2" IN HEIGHT AND WIDTH.
ALL INTERIOR DOOR SIZES ARE DOOR SIZE PLUS 1 1/2" IN HEIGHT AND 2" IN WIDTH.

DOOR TYPE LEGEND (EXTERIOR VIEW)



4 LEGEND - DOOR TYPES1
1/4" = 1'-0"

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No.	Description	Date
1	PERMIT SET	10/21/16

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RENOVATION
103 N. 6TH ST.
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FIRST FLOOR PLAN - PROPOSED

Project number	2021.005
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Scale	As indicated

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ROOF PLAN NOTES

1.) ALL TRUSSES ARE TO FULLY ENGINEERED BY LUMBER UNLIMITED, SEE TRUSS ENGINEERING PACKAGE.

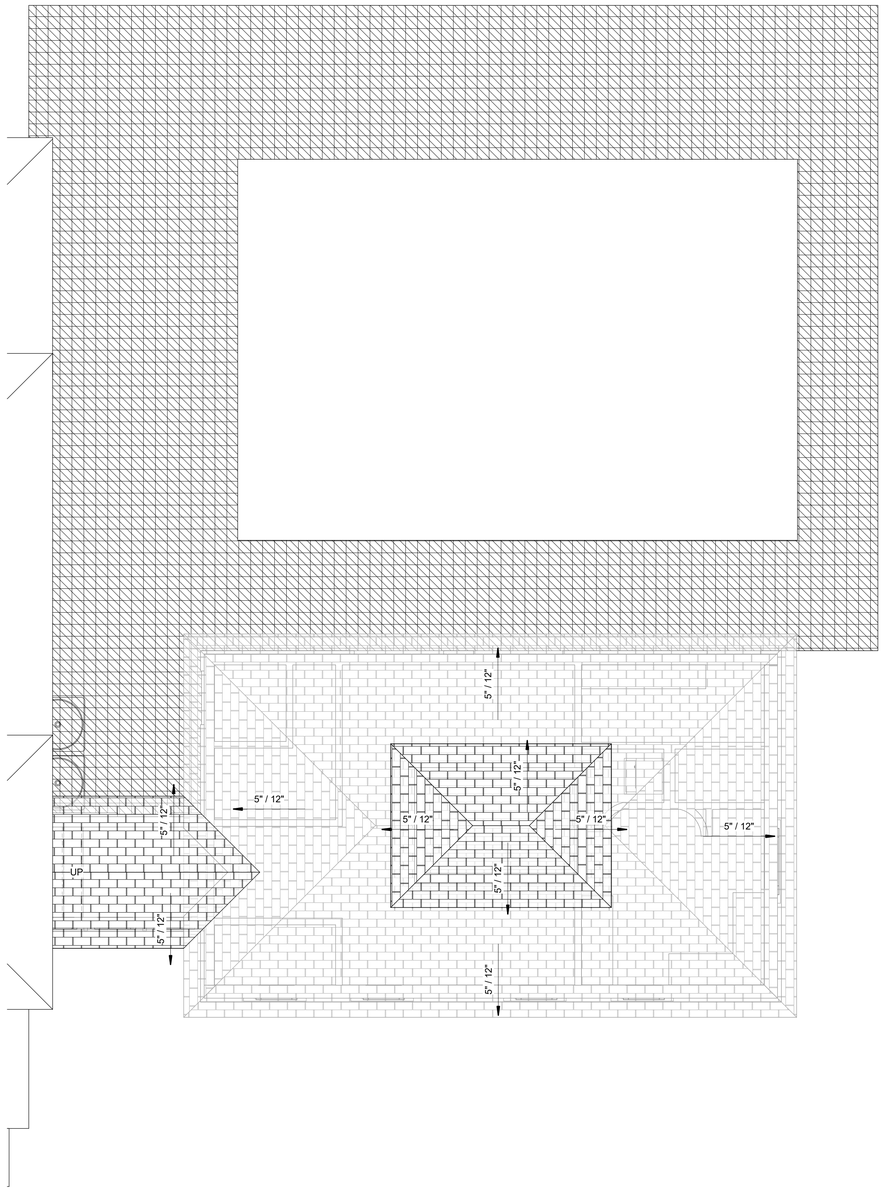
2.) ALL METAL ROOFING SHALL BE 26 GA, 5V CRIMP, WITH GALVALUME FINISH.

3.) ALL CONTINUOUS ROOF FASCIA AND DRIP EDGE TO BE WHITE.

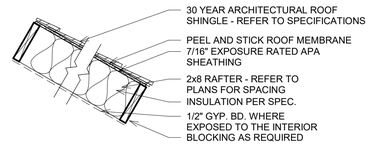
4.) ALL EAVE SOFFITS TO BE WHITE VINYL VENTED.

5.) REFER TO WALL SECTIONS FOR ADDITIONAL FRAMING INFORMATION.

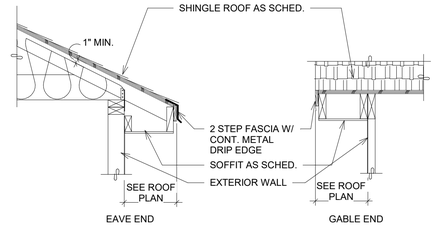
6.) REFER TO FRAMING DETAILS FOR ADDITIONAL INFORMATION.



1 ROOF PLAN - PROPOSED
1/4" = 1'-0"



2 ROOF TYPE RA1 - ASPHALT SHINGLE ON 8" RAFTER
3/4" = 1'-0"



3 ROOF EAVE DETAILS
3/4" = 1'-0"

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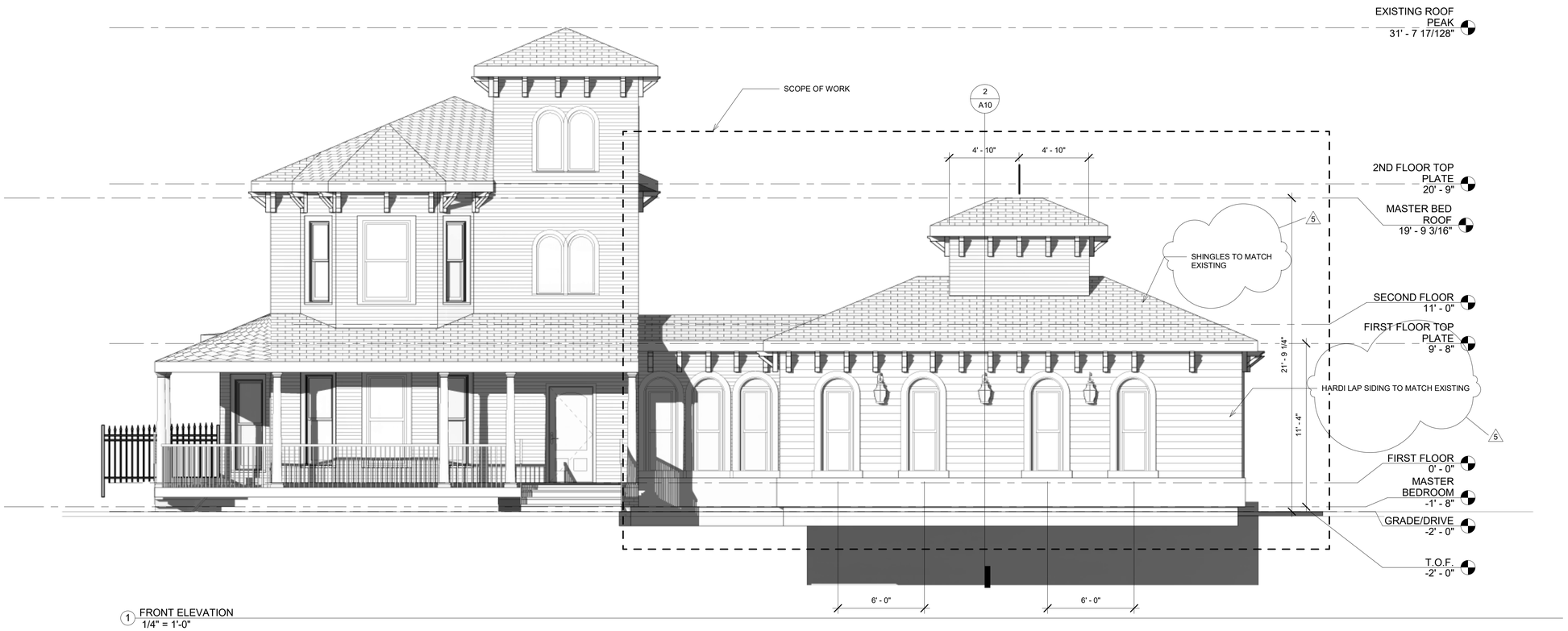
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ROOF PLAN AND DETAILS

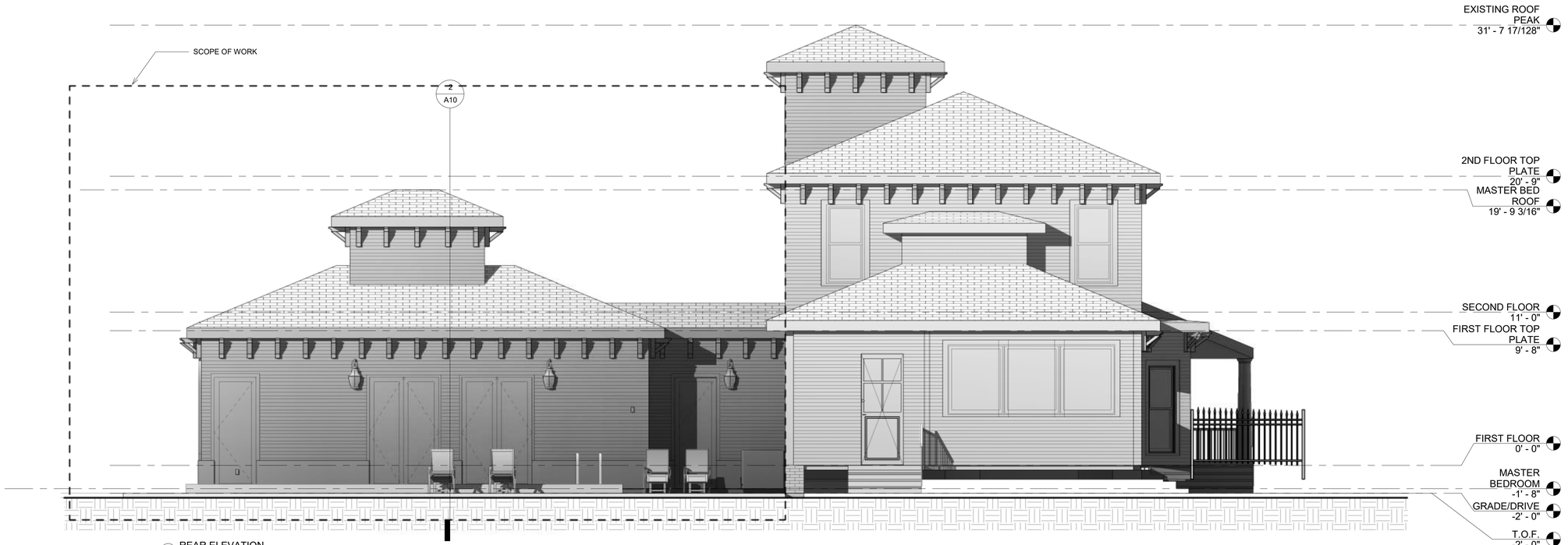
A6

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



2 REAR ELEVATION
1/4" = 1'-0"

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No.	Description	Date
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EXTERIOR ELEVATIONS

Project number	2021.005
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Scale	1/4" = 1'-0"

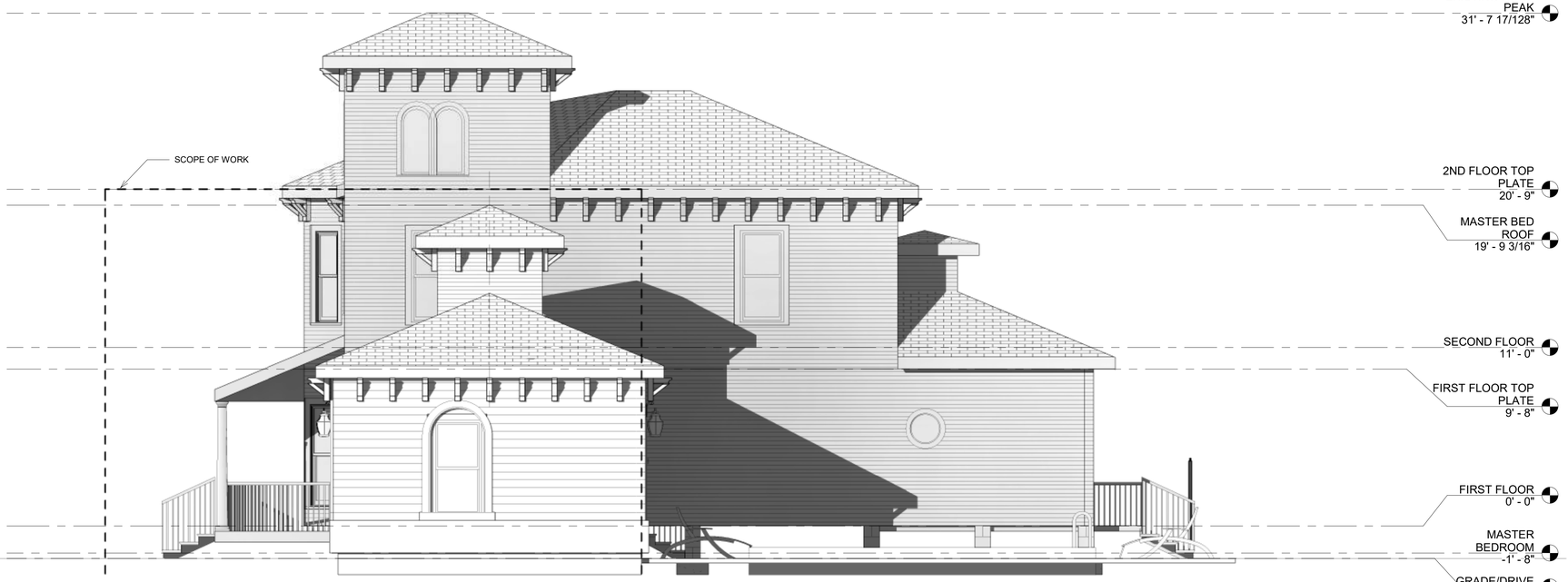
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1 LEFT ELEVATION
1/4" = 1'-0"



2 RIGHT ELEVATION
1/4" = 1'-0"

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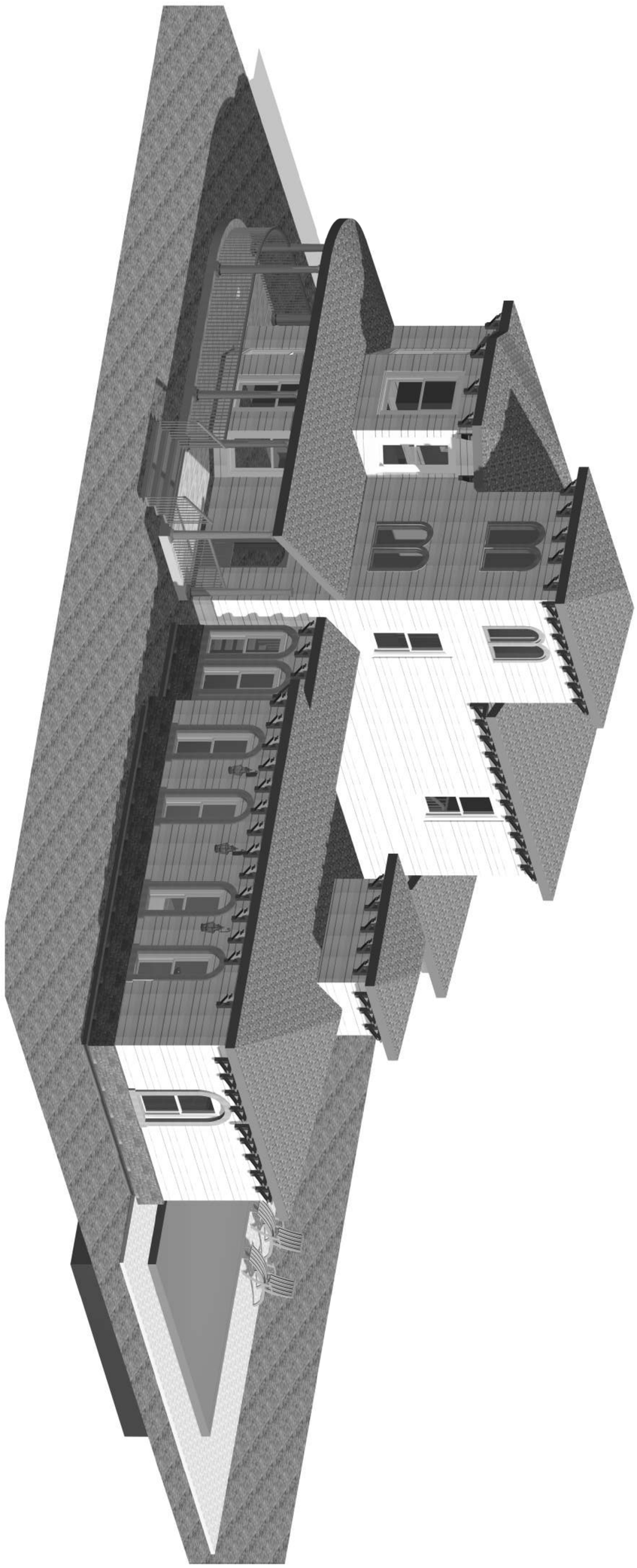
EXTERIOR ELEVATIONS

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Scale	1/4" = 1'-0"

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1 3D VIEW



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3D EXTERIOR - PROPOSED

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RENOVATION

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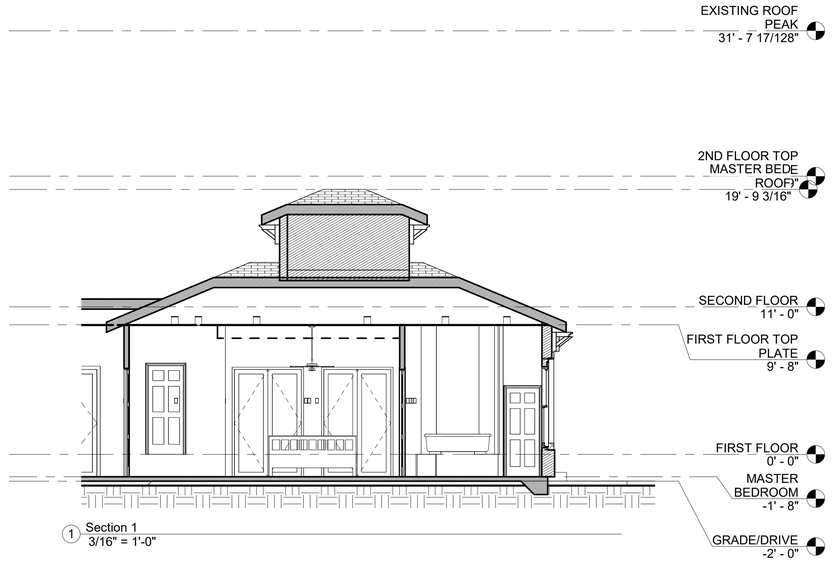
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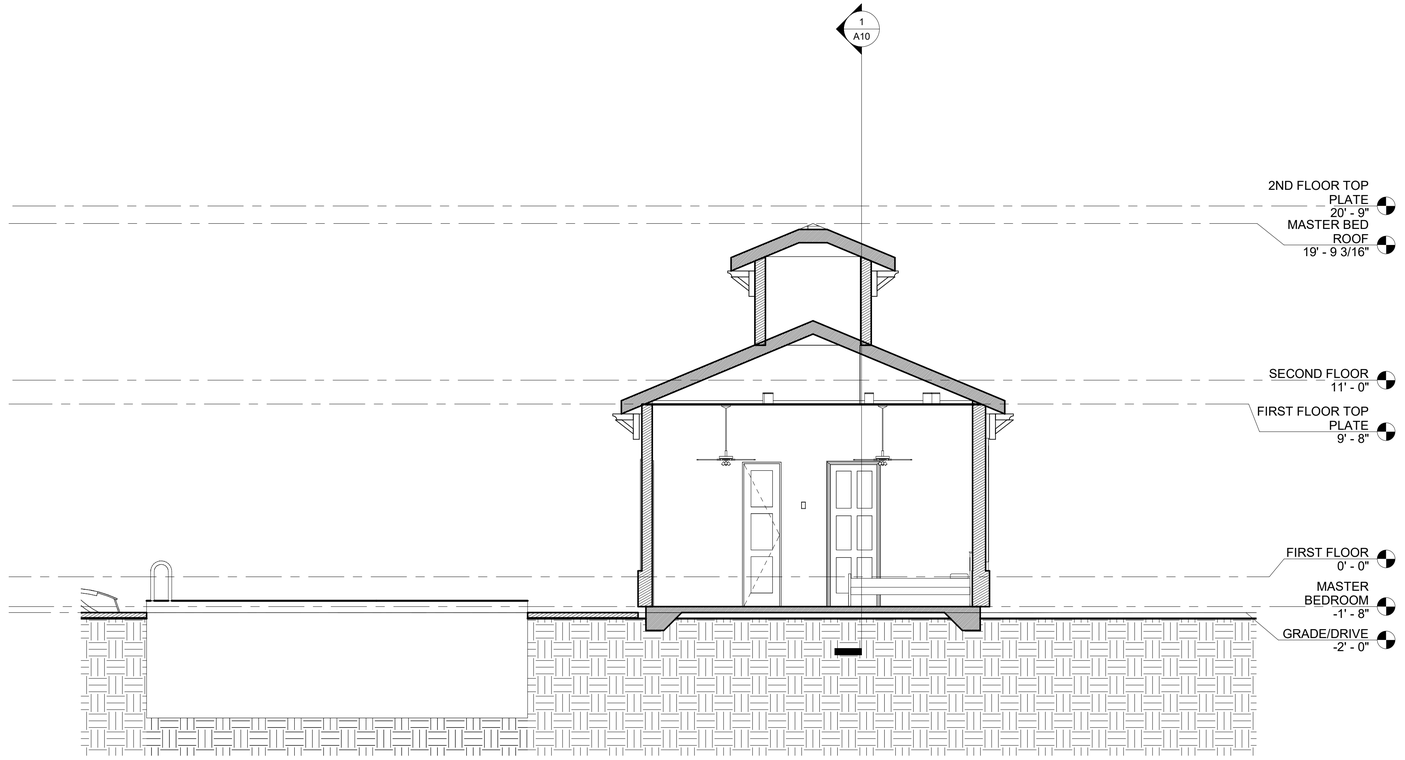
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1 Section 1
3/16" = 1'-0"



2 Detail 1
1/4" = 1'-0"

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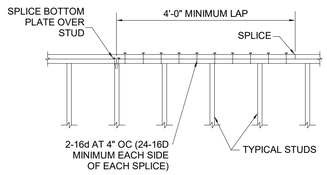
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SECTION AND IMAGES

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12 TYPICAL TOP PLATE SPLICE
1/2" = 1'-0"

ANCHORING

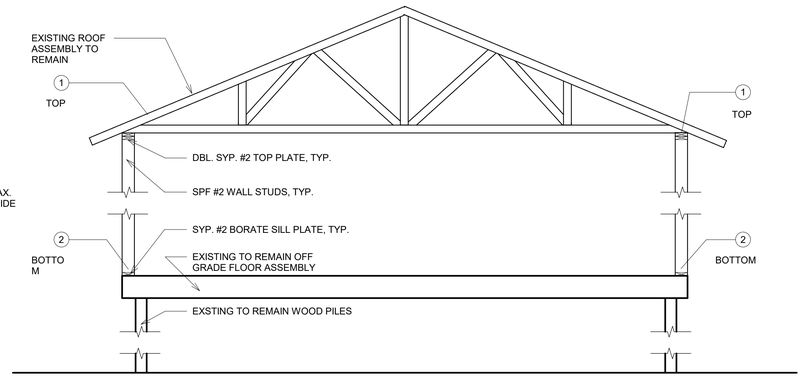
1 **ROOF/JOIST ANCHOR SCHEDULE:**

UPLIFT LOAD	ANCHOR TYPE
351-700 LBS	(1) SIMPSON H8

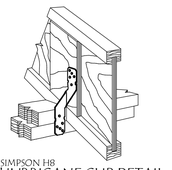
OR EQUAL SIMPSON MTS TWIST STRAPS

2 **WALL/JOIST VERTICAL ANCHOR SCHEDULE:**

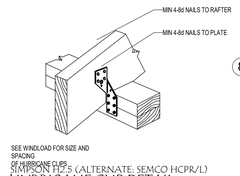
SIMPSON FLAT STRAPPING AS SCHEDULE @ 4'-0" OC MAX. AT BASE AND THE TOP PLATE AND AT 12" FROM EACH SIDE OF EACH CORNER AND OPENING.



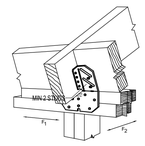
8 ANCHOR SCHEDULE
3/8" = 1'-0"



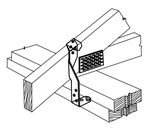
SIMPSON H8
HURRICANE CLIP DETAIL
N.T.S.



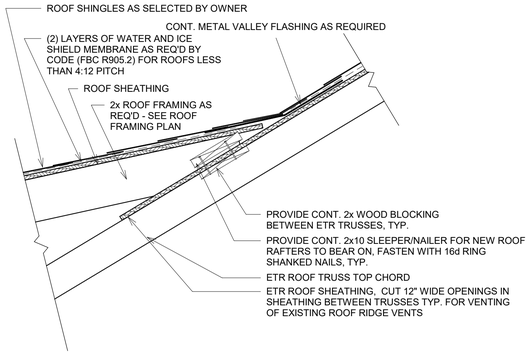
SIMPSON H2.5 (ALTERNATE: SEMCO HCPR/L)
HURRICANE CLIP DETAIL
N.T.S.

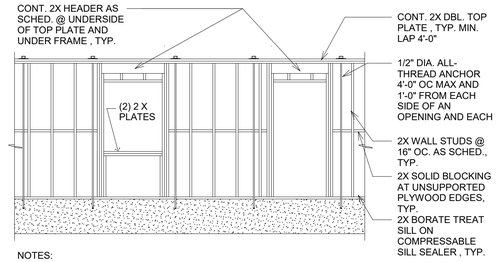


SIMPSON H10
HURRICANE TIE DETAIL
N.T.S.



SIMPSON MTS12
HURRICANE TIE DETAIL
N.T.S.

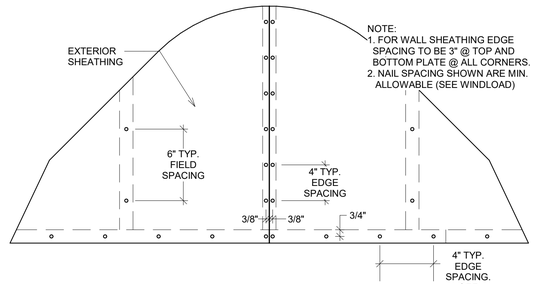




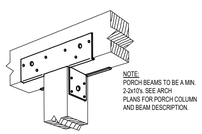
NOTES:
1.) MAINTAIN 3/8" MIN. EDGE DISTANCE FROM PLYWOOD SHEATHING TO NAILS

2.) PLACE FACE GRAIN OF PLYWOOD HORIZONTAL.

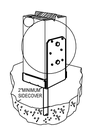
5 WALL FRAMING AND ALL THREAD DETAIL
1/2" = 1'-0"



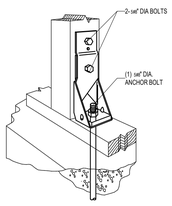
2 WALL SHEATHING NAIL PATTERN
1 1/2" = 1'-0"



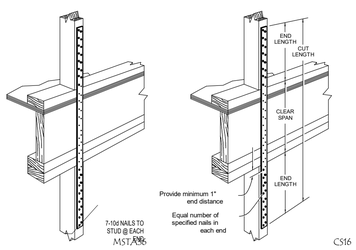
SIMPSON PC44 OR PC66
REAR PORCH BEAMS DETAIL
N.T.S.



SIMPSON ABU44 OR ABU66
REAR PORCH COLUMN DETAIL
N.T.S.



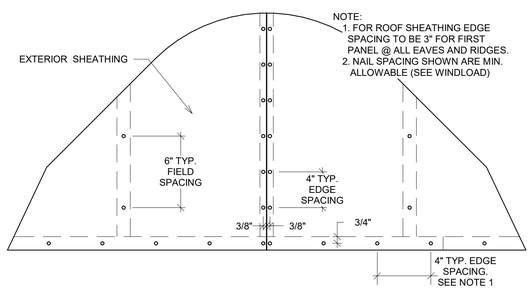
SIMPSON HD5A HOLD DOWN ANCHOR
N.T.S.



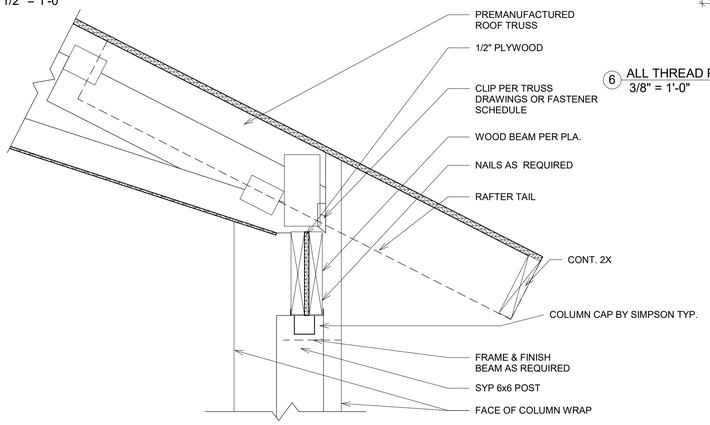
SIMPSON MSTA36 OR CS16
FLOOR TO FLOOR TIE DETAIL
N.T.S.

13 DETAIL @ TYPICAL STRAPPING LOCATIONS
3/4" = 1'-0"

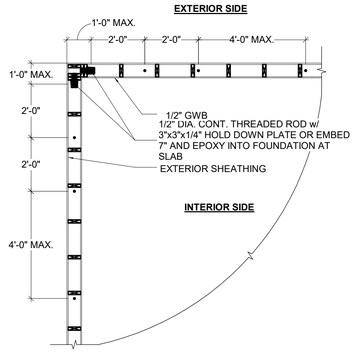
9 OVER FRAMING ROOF DETAIL1
1" = 1'-0"



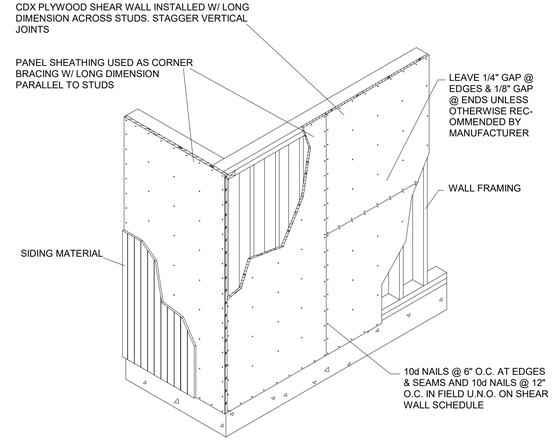
10 ROOF SHEATHING NAIL PATTERN
1 1/2" = 1'-0"



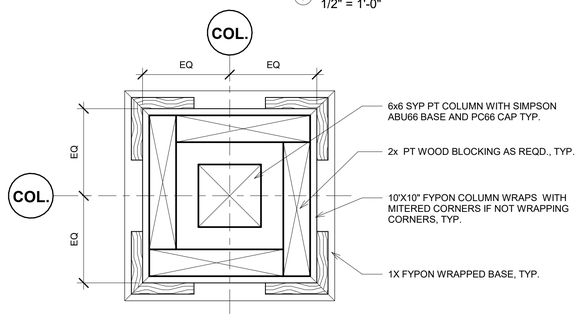
11 DOUBLE BEAM TO 6x6 POST
1 1/2" = 1'-0"



6 ALL THREAD PLACEMENT PLAN DETAIL
3/8" = 1'-0"

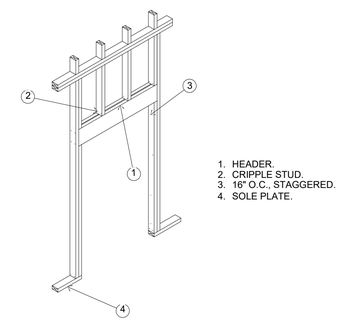


3 SHEAR WALL DETAIL
1/2" = 1'-0"



*NOTE ALL FASTENERS TO BE STAINLESS STEEL, TYP. - NO GALVANIZED FASTENERS ARE TO BE EXPOSED!!

7 PORCH COLUMN PLAN DETAIL
3" = 1'-0"



1. HEADER.
2. CRIPPLE STUD.
3. 16" O.C., STAGGERED.
4. SOLE PLATE.

4 DOOR OPENING FRAMING DETAIL
3/8" = 1'-0"

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1-904-228-9337
BAmalfi1@aim.com

No.	Description	Date

ASHLEY & COREY FURMAN
RENOVATION
103 N. 6TH ST.
FERNANDINA BEACH, FL. 32034

FRAMING DETAILS

Project number	2021.005
Date	5/5/2021
Drawn by	DG
Checked by	BA
Scale	As indicated

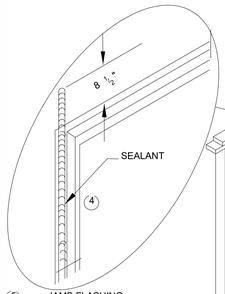
A11

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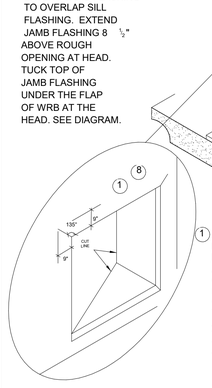
STEPS

1. IN WATER SHEDDING FASHION, STARTING AT THE BASE OF THE WALL & WORKING TOWARDS THE TOP, INSTALL THE WRB TO THE FACE OF THE SHEATHING.
2. APPLY SILL FLASHING
3. APPLY BEAD OF SEALANT AT BACK OF WINDOW FLANGE & SET WINDOW USING PAN HEAD SCREWS TO FACILITATE INSPECTION.
4. APPLY BEAD OF SEALANT AT SIDE JAMBS. EXTEND 8 ½"
5. APPLY JAMB FLASHING
6. APPLY BEAD OF SEALANT AT HEAD
7. APPLY HEAD FLASHING
8. REMOVE PREVIOUSLY APPLIED TAPE, ALLOWING WRB TO LAY FLAT OVER HEAD FLASHING, APPLY NEW SHEATHING TAPE OVER DIAGONAL CUT - SEE DIAGRAM.

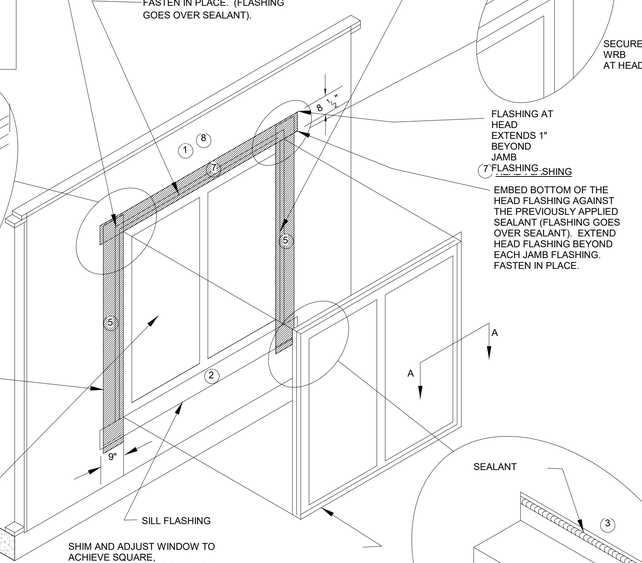


5 JAMB FLASHING

EXTEND JAMB FLASHING TO OVERLAP SILL FLASHING. EXTEND JAMB FLASHING 8 ½" ABOVE ROUGH OPENING AT HEAD. TUCK TOP OF JAMB FLASHING UNDER THE FLAP OF WRB AT THE HEAD. SEE DIAGRAM.



SEAL THE WINDOW FRAME TO OPENING. APPLY A ⅜" NOM. DIA. TO THE BACKSIDE (INTERIOR) OF THE WINDOW FLANGE, IN LINE WITH ANY PRE-PUNCHED HOLES OR SLOTS.

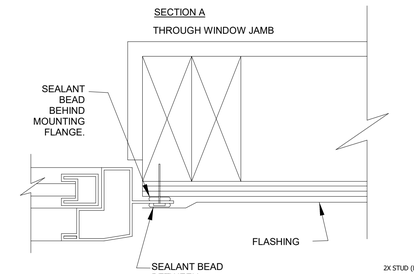


1 WEATHER RESISTANT BARRIER (WRB)

AT A 45 DEGREE ANGLE, CAREFULLY CUT THE BARRIER ON A DIAGONAL. GENTLY RAISE THE TOP EDGE OF THE BARRIER UP AND TAPE THE TOP CORNERS AND CENTER TO THE EXTERIOR WRB SURFACE ABOVE.

SHIM AND ADJUST WINDOW TO ACHIEVE SQUARE, PLUMB, AND LEVEL CONDITION. USE CORROSION RESISTANT FASTENERS. FASTEN WINDOWS PER WINDOW MANUFACTURER SPECIFICATIONS.

** WEATHER RESITIVE BARRIER (WRB) APPLIED PRIOR TO THE WINDOW INSTALLATION. FLASHING APPLIED OVER THE FACE OF THE MOUNTING FLANGE.



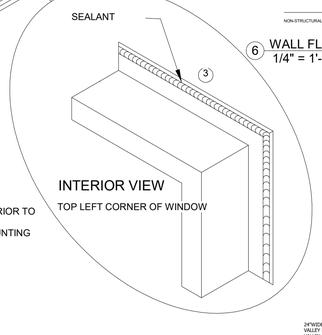
5 JAMB FLASHING

APPLY CONT. SEAL TO THE MOUNTING FLANGES AT THE TOP (HEAD) AND SIDES (JAMBS) OF WINDOW. EXTEND SEALANT AT JAMBS 8 ½" ABOVE THE R.O. AT HEAD. EMBED JAMB FLASHING INTO SEALANT AND FASTEN IN PLACE. (FLASHING GOES OVER SEALANT).

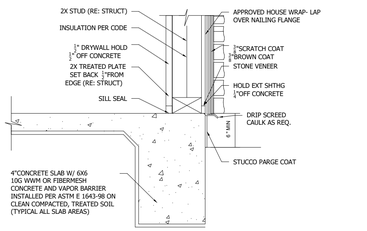
FLASHING AT HEAD EXTENDS 1" BEYOND JAMB

7 FLASHING

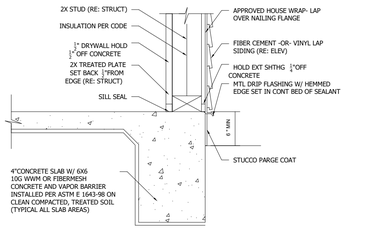
EMBED BOTTOM OF THE HEAD FLASHING AGAINST THE PREVIOUSLY APPLIED SEALANT (FLASHING GOES OVER SEALANT). EXTEND HEAD FLASHING BEYOND EACH JAMB FLASHING. FASTEN IN PLACE.



2 WINDOW FLASHING1
3/8" = 1'-0"



LAP SIDING

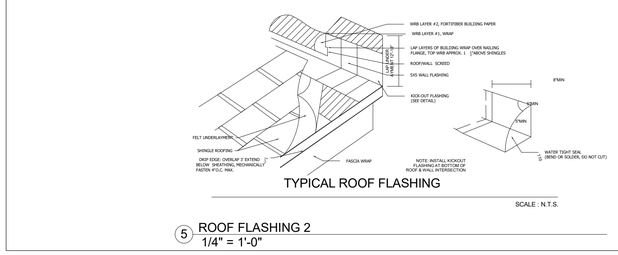


LAP SIDING

TYPICAL WALL FLASHING

NON-STRUCTURAL FOOTERS DETAILS — SCALE : N.T.S.

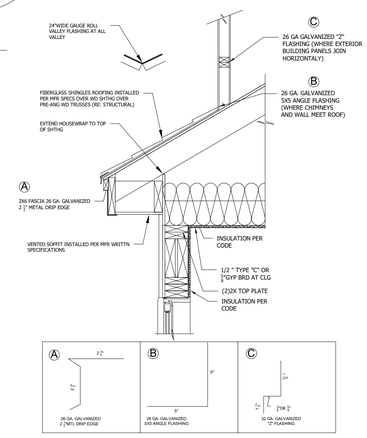
6 WALL FLASHING
1/4" = 1'-0"



TYPICAL ROOF FLASHING

SCALE : N.T.S.

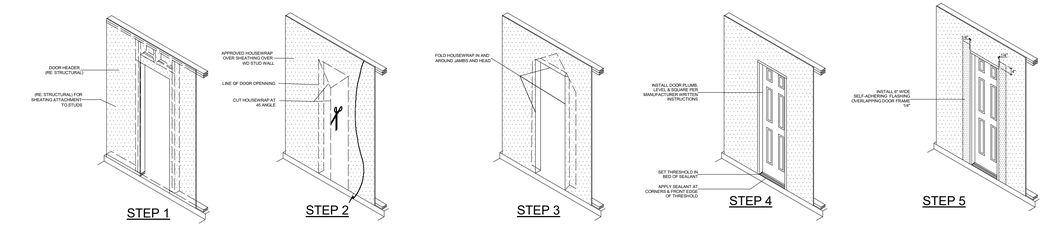
5 ROOF FLASHING 2
1/4" = 1'-0"

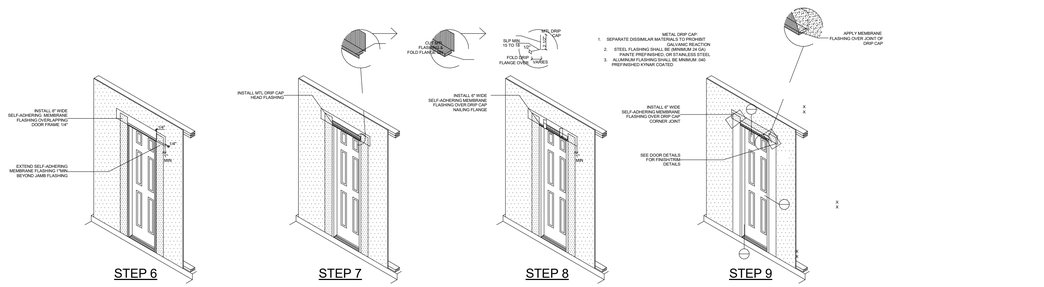


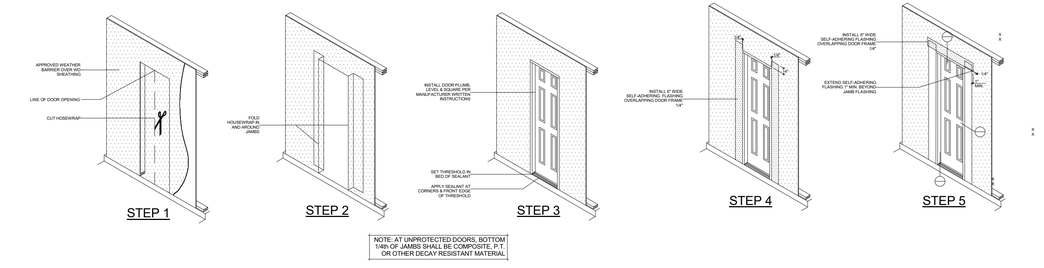
TYPICAL ROOF FLASHING

SCALE : N.T.S.

4 ROOF FLASHING
1/4" = 1'-0"

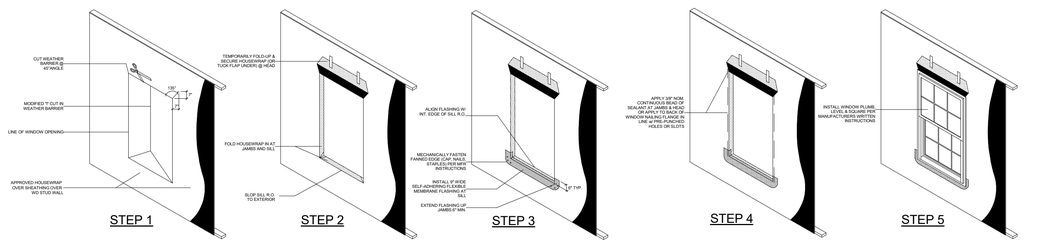




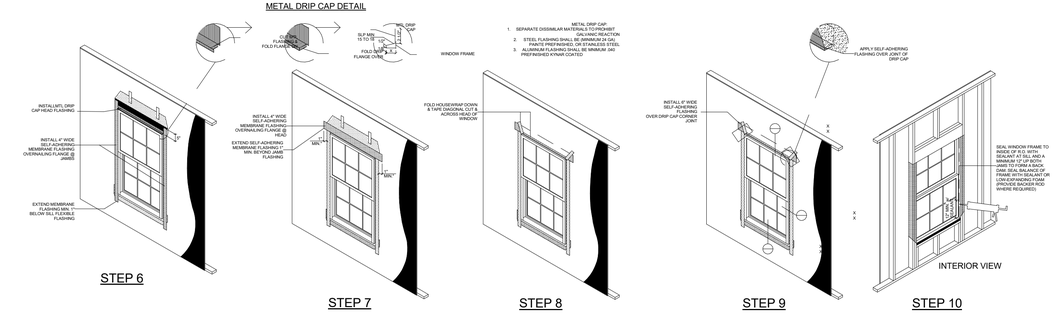


NOTE: AT UNPROTECTED DOORS, BOTTOM 1/4th OF JAMBS SHALL BE COMPOSITE, P.T. OR OTHER DECAY RESISTANT MATERIAL

1 DOOR FLASHING
1/4" = 1'-0"



METAL DRIP CAP DETAIL



3 WINDOW FLASHING
1/4" = 1'-0"

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Bruce D. Amalfitano, Architect, A.I.A.
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1-904-220-9337
BAmalfi1@aim.com

No.	Description	Date

ASHLEY & COREY FURMAN
RENOVATION
103 N. 6TH ST.
FERNANDINA BEACH, FL. 32034

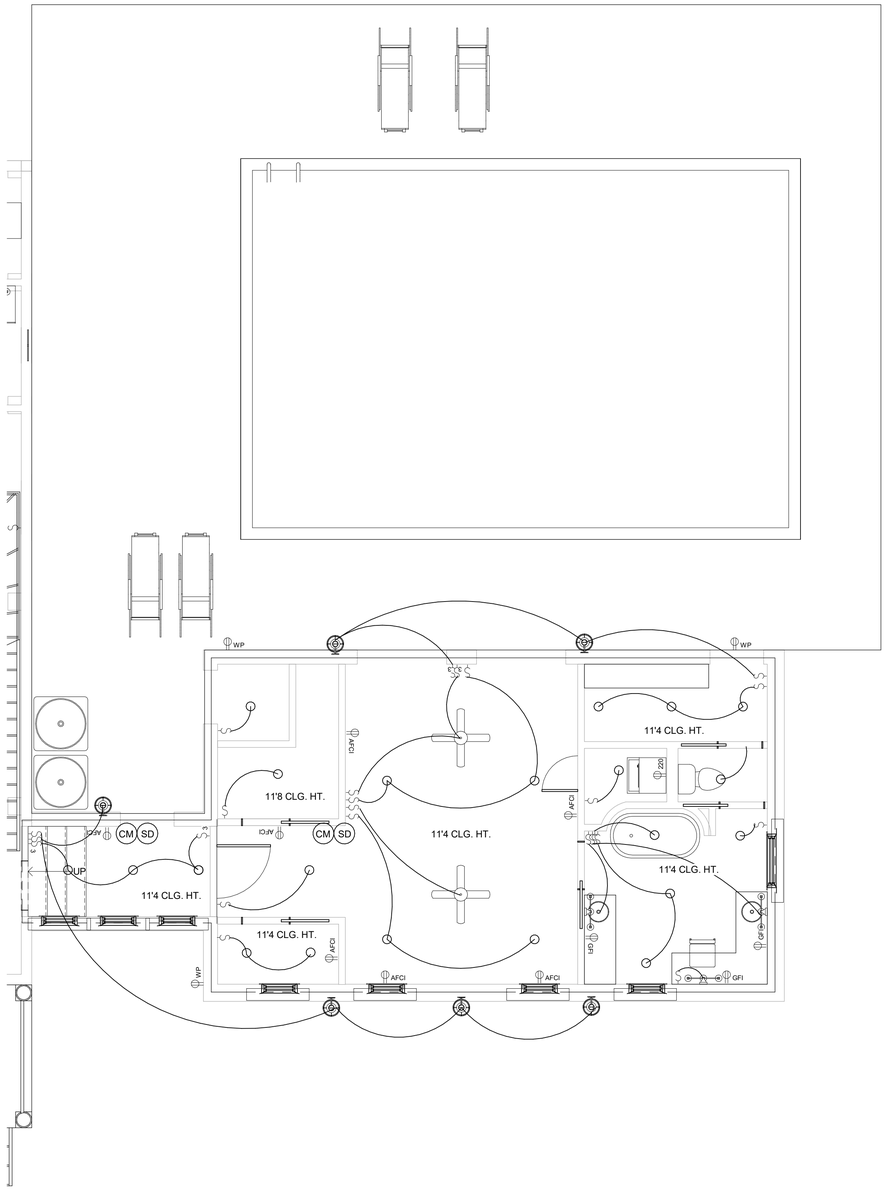
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FLASHING DETAILS

Project number	2021.005
Date	5/5/2021
Drawn by	Author
Checked by	Checker
Scale	As indicated

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1 FIRST FLOOR PLAN MEP PROPOSED
1/4" = 1'-0"

PLUMBING NOTES:

1.) ALL SUPPLY LINES TO BE CPVC PER CODE.

2.) DOMESTIC WATER SHALL BE VIA EXISTING WATER AND SEWER TO REMAIN.

3.) PLUMBING CONTRACTOR TO INSTALL ALL PLUMBING FIXTURES AS SELECTED BY OWNER.

ELECTRICAL NOTES:

1.) PROVIDE SMOKE DETECTORS IN ALL BEDROOMS MOUNTED TO THE CEILING PER CODE.

2.) PROVIDE (1) CARBON MONOXIDE/SMOKE DETECTOR PER CODE FOR EACH SLEEPING AREA PER FLOOR.

3.) ALL ELECTRICAL OUTLETS, PLUGS, SWITCHES, ETC TO BE WHITE.

4.) ALL SWITCHES TO BE SELECTED BY OWNER.

5.) WIRE ALL CEILING FANS FOR FAN LIGHT COMBO WITH MULTI SPEED COMBO SWITHES OR APPROVED EQUAL.

6.) INSTALL ALL SWITCHED OUTLETS UPSIDE DOWN FOR INDENTIFICATION.

7.) ELECTRICAL SUBCONTRACTOR SHALL PROVIDE UNDERGROUND CONDUIT WITH SERVICE AS REQUIRED TO CONNECT POWER TO THE HOUSE WITH THE ELECTRICAL UTILITY COMPANY.

8.) ELECTRICAL CONTRACTOR TO INSTALL ALL ELECTRICAL FIXTURES, INCLUDING CEILING FANS AS SELECTED BY THE OWNER.

9.) ALL ELECTRICAL WORK SHALL BE INSTALLED AND COMPLETED PER THE FLORIDA BUILDING CODE AND NATIONAL ELECTRICA CODE.

10.) ALL RECESSED CANS SHALL ALIGN PER THE PLANS - REFER TO THE REFLECTED CEILING PLAN FOR ADDITIONAL INFORMATION.

11.) ALL BATHROOM EXHAUST FANS SHALL BE RECESSED FAN/LIGHT COMBO UNITS EXHAUSTED TO THE EXTERIOR AND FURNISHED BY THE ELECTRICAL CONTRACTOR.

12.) ALL INTERIOR WALL OUTLETS ARE TO BE TAMPERPROOF PER CODE AND MOUNTED AT 18" AFF UNLESS OTHERWISE NOTED.

13.) ALL WALL SCONCES TO BE MOUNTED AT 7'-0" AFF UNLESS OTHERWISE NOTED.

14.) ALL INTERIOR PENDANT FIXTURES TO BE MOUNTED AT 6'-0" UNLESS OTHERWISE NOTED.

15.) ALL FINAL LIGHT LOCATIONS SHALL BE FIELD VERIFIED BY THE OWNER PRIOR TO INSTALLATION.

ELECTRICAL SYMBOLS LEGEND

- SINGLE AFCI OUTLET
- SINGLE AFCI DUPLEX OUTLET
- SINGLE GFI DUPLEX OUTLET
- SINGLE AFCI DUPLEX OUTLET UNDER COUNTER
- SINGLE EXTERIOR WEATHER PROOF GFCI DUPLEX OUTLET
- 220V SINGLE OUTLET
- SINGLE POLE LIGHT SWITCH
- 3 WAY LIGHT SWITCH
- SINGLE POLE LIGHT DIMMER
- THERMOSTAT MTD. @ 60" AFF
- SINGLE TEL/DATA (CAT 5) ETHERNET PORT
- SINGLE TEL (CAT 5) TELEPHONE PORT
- SINGLE CATV (QUAD SHIELD RG-6) CABLE/SAT PORT
- ELEC. PANEL
- SINGLE SECURITY OR TEL/COMM MEDIA HUB PANEL 60" AFF TO CENTERLINE
- 3" DIA. LED DOWN LIGHT FIXTURE W/WHITE BAFFLE TRIM
- 4" DIA. LED DOWN LIGHT FIXTURE W/WHITE BAFFLE TRIM
- CEILING MOUNTED JUNCTION BOX TO RECEIVE CEILING MOUNTED LIGHT FIXTURE, AS SELECTED BY THE OWNER
- UNDER CABINET ACCENT LIGHTING SELECTED BY OWNER
- WALL SCONCE MTD. 7'-0" AFF U.O.N. - VIF FINAL HGT WITH BATH ACCESSORIES
- PENDANT LIGHT FIXTURE SELECTED BY OWNER
- 52" DIA. FAN/LIGHT COMBO SELECTED BY OWNER - LIGHT AND FAN SWITCH WITH LUTRON SKYLARK 3 SPEEN FAN LIGHT SWITCH
- SMOKE DETECTOR - CEILING MOUNTED
- SMOKE/CARBON MONOXIDE DECTECTOR - CEILING MTD.
- MECH. AC CONDENSING UNIT

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Bruce D. Amalfitano, Architect, A.I.A.
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BAmalfi1@aim.com

No.	Description	Date
1	PERMIT SET	10/21/16

ASHLEY & COREY FURMAN
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ELECTRICAL PLAN

Project number	2021.005
Date	5/5/2021
Drawn by	DG
Checked by	BA
Scale	As indicated

A13

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STATE OF FLORIDA
DEPARTMENT OF STATE
Division of Archives, History
and Records Management
DS-HSP-3A 7-72

FLORIDA MASTER
SITE FILE

FDAHRM 802==

Site No. 8Na96 1009==

Site Name Hirth ~~Estate~~ House 830==

Other Name(s) for Site _____ 930==

Other Nos. for Site _____ 906==

Type of Site Building 832==

Location of Site:

County Nassau 808==

Instructions for locating site (or address) 103 North Sixth Street
Fernandina Beach, Florida 813==

Ownership:

Owner of Site: Name _____ 902==

Address _____ 903==

Occupant, Tenant or Manager:

Name _____ 904==

Address _____ 905==

Form Prepared By:

Reporter (or local contact):

Name _____ 816==

Address _____ 817==

Recorder:

Name & Title Diane D. Greer, Historic Sites Specialist 818==

Address Division of Archives, History, & Records Mgt.
~~Department of State, Tallahassee, Flroida~~ 819==

Date of Site Survey _____ 820==

Previous Survey(s), Excavation(s) or Collection(s) (Enter title of survey, date, whether Federal, State, County or Local, Location of Survey Report(s) and Material's Collected).

None

839==

Photographic Record Numbers 72-N-10-22

860==

Location of Site (Specific):

Map Reference (incl. scale & date) Fer. Bch. Quad. 1958 1:24000 (USGS) 812==

Township	Range	Section	1/4 Sec.	1/4 1/4 Sec.	1/4 1/4 1/4 Sec.
3N	28E	21			

812==

LATITUDE AND LONGITUDE COORDINATES DEFINING A POLYGON LOCATING THE PROPERTY

CORNER	LATITUDE Degrees Minutes Seconds	LONGITUDE Degrees Minutes Seconds
	° ' "	° ' "
	° ' "	° ' "
	° ' "	° ' "
	° ' "	° ' "
	° ' "	° ' "
	° ' "	° ' "

OR

LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES

LATITUDE Degrees Minutes Seconds	LONGITUDE Degrees Minutes Seconds
N30° 40' 20"	W81° 27' 38"

812==

Global Reference Code 884==

Description of Site:

Site Size (approx. acreage of property) less than an acre 833==

Present Condition of Site

Check one				Check one		Check one if appropriate	
☐ Excellent	863==	☐ Deteriorated	863==	☒ Altered	863==	☐ Moved	863==
☐ Good	863==	☐ Ruins	863==	☐ Unaltered	863==	☒ Original Site	863==
☒ Fair	863==	☐ Unexposed	863==				

Present & Original Physical Appearance (use continuation sheet if necessary)

This is the only other Italiante dwelling house still in existence in Fernandina, the first being the Fairbanks House on S. Seventh ST. This building is less flambuoyant the Fairbanks in its exterior detail and proportions, but nevertheless a good example of the style as it developed in this area. The frame structure has a square tower with pairs of round arched windows on the right of the main facade. The tower roof is hipped. A two-story bay projects from the opposite side of the building and has one sash window in of the three sides of the bay. A porch with simple railing and round columns surrounds the house on two sides. The rear of the building is rectangular in plan and has few windows.

STATE OF FLORIDA
DEPARTMENT OF STATE
Division of Archives, History
and Records Management
DS-HSP-3B 7-72

HISTORIC SITE DATA SUPPLEMENT

Site No. _____
Site Name Hirth

Present Use (check one or more as appropriate)

☐ Agricultural 838==	☐ Government 838==	☐ Park 838==	☐ Transportation 838==
☐ Commercial 838==	☐ Industrial 838==	☒ Private Residence 838==	Other (Specify):
☐ Educational 838==	☐ Military 838==	☐ Religious 838==	☐ 838==
☐ Entertainment 838==	☐ Museum 838==	☐ Scientific 838==	☐ 838==

Period (check one or more as appropriate)

☐ Pre-Columbian 842==	☐ 16th Century 842==	☐ 18th Century 842==	☐ 20th Century 842==
☐ 15th Century 842==	☐ 17th Century 842==	☒ 19th Century 842==	

Specific Dates: Beginning c. 1880 844== Ending _____ 846==

Areas of Significance (check one or more as appropriate)

☐ Aboriginal Prehistoric 910==	☐ Education 910==	☐ Political 910==	☐ Urban Planning 910==
☐ Aboriginal Historic 910==	☐ Engineering 910==	☐ Religion/Philosophy 910==	Other (Specify):
☐ Agriculture 910==	☐ Industry 910==	☐ Science 910==	☐ 910==
☒ Architecture 910==	☐ Invention 910==	☐ Sculpture 910==	☐ 910==
☐ Art 910==	☐ Landscape Architecture 910==	☐ Social/Humanitarian 910==	☐ 910==
☐ Commerce 910==	☐ Literature 910==	☐ Theater 910==	☐ 910==
☐ Communications 910==	☐ Military 910==	☐ Transportation 910==	☐ 910==
☐ Conservation 910==	☐ Music 910==		

Thematic Classification:

☐ Aboriginal 912==	☐ Military 912==	Other (Specify):	
☒ Architectural 912==	☐ Political 912==	☐ 912==	
☐ The Arts 912==	☐ Society 912==	☐ 912==	
☐ Exploration & Settlement 912==	☐ Science & Technology 912==	☐ 912==	

Statement of Significance (use continuation sheet if necessary)

This house was built in the early 1880's byrelatives of the present harbor pilot, George Davis who has early photos of the house. The house is singularly important for it is a modified example of a type of house rarely seen in Florida, the Italianate or Italian Villa style. Only one other such house is known to exist in the state and it is the Fairbanks House in Fernandina.

911==

Remarks & Recommendations:

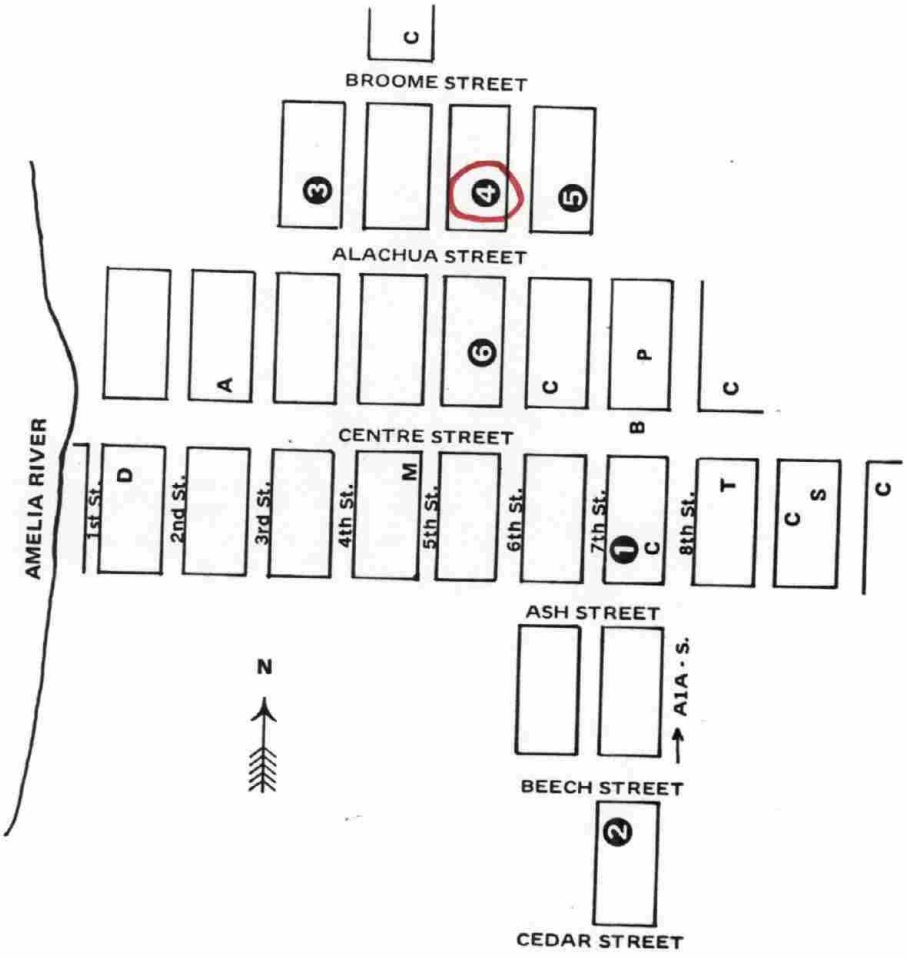
This house is assigned primary significance with the Historic Fernandina District.

835==

Major Bibliographic References:

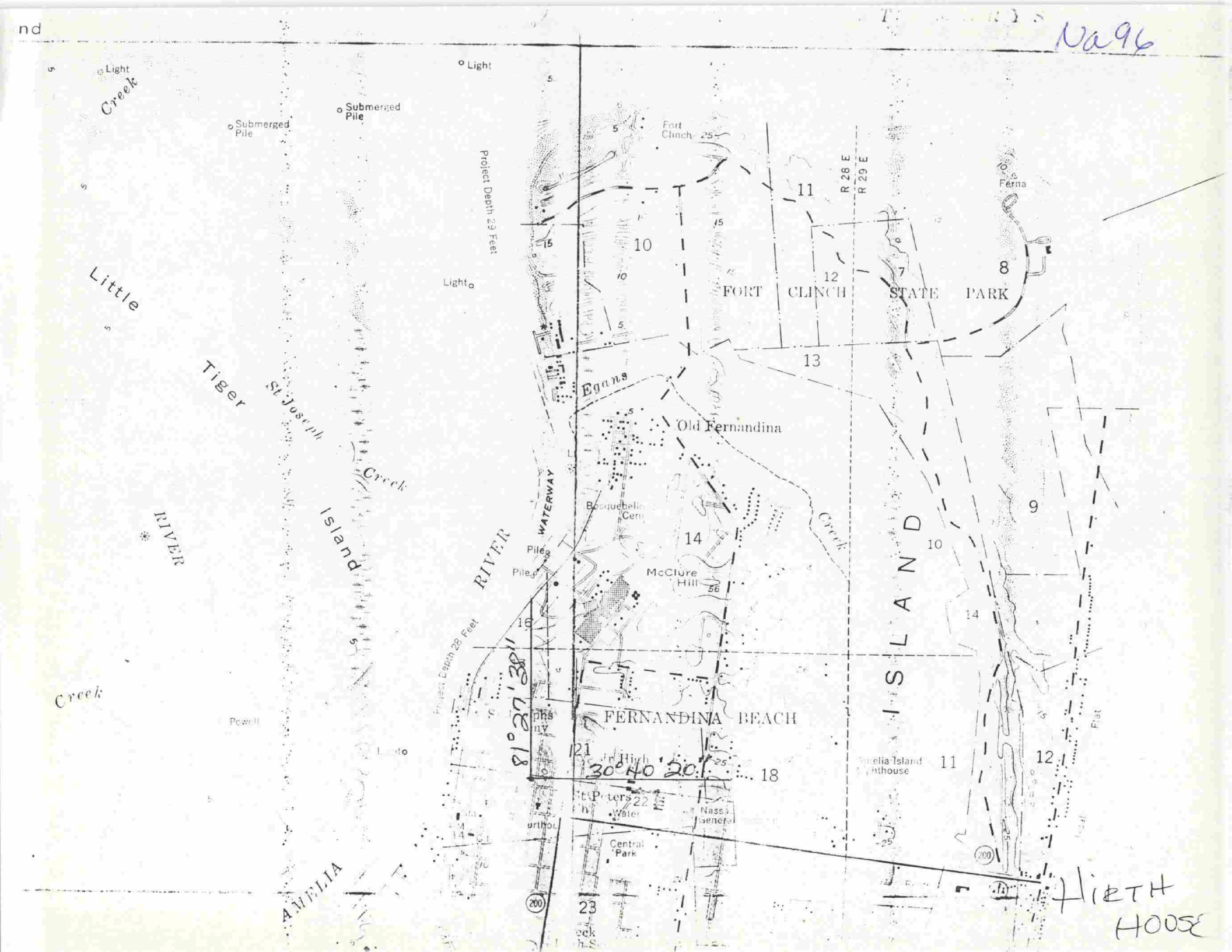
Interview with Mr. George Davis, Fernandina Beach, Fla. July, 1972
Nassau County Recofds, Nassau County Courthouse, Fer. Bch. Fla.
Offcie of the Clerk of the Circuit Court.

920==



P — Parking lot at 8th and Centre
T — Tickets, programs. Restoration sales of guidebook, prints, post cards.
B — Bus stop for tour transportation.
M — Madrigal concerts at Courthouse
A — Art show on Centre between 2nd and 3rd
D — Depot and new Mini-park
C — Churches open to welcome you
S — The Old Schoolhouse

RESTROOMS are open to visitors at Topsy's Gulf Station, Hoyt House (Ticket sales center), The Old Schoolhouse, United Memorial Methodist Church (side entrance) and Boater's Lounge at the Docks.


Na96
Light
Creek
Submerged Pile
Submerged Pile
Light
Project Depth 29 Feet
Fort Clinch
R 28 E
R 29 E
Ferna
Little
Tiger
St Joseph
Creek
Light
FORT CLINCH STATE PARK
Egans
Old Fernandina
RIVER
Island
WATERWAY
Bosquebelle Cem
McClure Hill
Creek
ISLAND
Project Depth 28 Feet
Creek
Powell
FERNANDINA BEACH
St Peters
Central Park
AMELIA
81°27'30"
30°40'20"
Amelia Island Lighthouse
Flat
LIGHTHOUSE

STATE OF FLORIDA
DEPARTMENT OF STATE
Division of Archives, History
and Records Management
DS-HSP-3A Rev. 9-74

FLORIDA MASTER SITE FILE

FDAHRM 802==

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

Site No. 8Na96 1009==

Site Name Hirth House 830==

Other Name(s) for Site 930==

Other Nos. for Site 906==

Type of Site 838==

County Na,Fl 808==

Instructions for locating site (or address) 103 North Sixth St, Fernandina Beach, Fl 813==

Owner of Site: Name Hirth Estate 902==

Address 903==

Occupant, Tenant, or Manager:
Name 904==

Address 905==

Reporter (or local contact):
Name 816==

Address 817==

Recorder:
Name & Title Greer, Diane D. Historic Sites Specialist and William N. Thurston Chief Preservation Planner 818==

Address FDAHRM 819==

Survey Date 7207 820== Type Ownership 848==

Inventory Status 914==

Previous Survey(s), Excavation(s) or Collection(s): (*enter title of survey; date; whether federal, state, county or local; location of survey report(s); and material collected*).

839==

Photographic Record Numbers

860==

Location of Site (Specific): 1958(RC970)

Map Reference (incl. scale & date) USGS Fernandina Beach 7.5min 809==

Township	Range	Section	¼ Sec.	¼ ¼ Sec.	¼ ¼ ¼ Sec.
T3N	R28E	S22			

812==

LATITUDE AND LONGITUDE COORDINATES DEFINING A POLYGON LOCATING THE PROPERTY

Point	LATITUDE Degrees °	Minutes '	Seconds "	LONGITUDE Degrees °	Minutes '	Seconds "
	°	'	"	°	'	"
	°	'	"	°	'	"
	°	'	"	°	'	"
	°	'	"	°	'	"

OR

LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES

LATITUDE Degrees °	Minutes '	Seconds "	LONGITUDE Degrees °	Minutes '	Seconds "
°	'	"	°	'	"

==

Global Reference Code _____ 884==

Description of Site:

Type Classification Building ==

Site Size (approx. acreage of property) _____ 833==

Present Condition of Site:

Check one

- ☐ Altered 863==
- ☐ Unaltered 863==
- ☐ Destroyed 863==

Check one

- ☐ Excellent 863==
- ☐ Good 863==
- ☐ Fair 863==
- ☐ Deteriorated 863==
- ☐ Ruins 863==
- ☐ Unexposed 863==

Check one if appropriate

- ☐ Moved 863==
- ☐ Original Site 863==

Present & Original Physical Appearance (use continuation sheet if necessary)

of frame construction, modified Italianate struct w/sq tower at R front & round arched windows

862==

STATE OF FLORIDA
DEPARTMENT OF STATE
Division of Archives, History
and Records Management
DS-HSP-3B Rev. 9-74

HISTORIC SITE DATA SUPPLEMENT

Site No. 8Na96

Site Name Hirth House

Present Use (check one or more as appropriate)

- ☐ Agricultural 850==
- ☐ Commercial 850==
- ☐ Educational 850==
- ☐ Entertainment 850==
- ☐ Government 850==
- ☐ Industrial 850==
- ☐ Military 850==
- ☐ Museum 850==
- ☐ Park 850==
- ☐ Private Residence 850==
- ☐ Religious 850==
- ☐ Scientific 850==
- ☐ Transportation 850==

Other (Specify):

- ☐ _____ 850==
- ☐ _____ 850==

Period (check one or more as appropriate)

- ☐ Pre-Columbian 842==
- ☐ 15th Century 842==
- ☐ 16th Century 842==
- ☐ 17th Century 842==
- ☐ 18th Century 842==
- ■ 19th Century 842==
- ■ 20th Century 842==

Specific Dates: Beginning _____ 844== Ending _____ 846==

Areas of Significance (check one or more as appropriate)

- ☐ Aboriginal Prehistoric 910==
- ☐ Aboriginal Historic 910==
- ☐ Agriculture 910==
- ■ Architecture 910==
- ☐ Art 910==
- ☐ Commerce 910==
- ☐ Communications 910==
- ☐ Conservation 910==
- ☐ Education 910==
- ☐ Engineering 910==
- ☐ Industry 910==
- ☐ Invention 910==
- ☐ Landscape Architecture 910==
- ☐ Literature 910==
- ☐ Military 910==
- ☐ Music 910==
- ☐ Political 910==
- ☐ Religion/Philosophy 910==
- ☐ Science 910==
- ☐ Sculpture 910==
- ☐ Social/Humanitarian 910==
- ☐ Theater 910==
- ☐ Transportation 910==
- ☐ Urban Planning 910==

Other (Specify):

- ☐ _____ 910==
- ☐ _____ 910==
- ☐ _____ 910==
- ☐ _____ 910==
- ☐ _____ 910==

Thematic Classification:

- ☐ Aboriginal 912==
- ■ Architectural 912==
- ☐ The Arts 912==
- ☐ Exploration & Settlement 912==
- ☐ Military 912==
- ☐ Political 912==
- ☐ Society 912==
- ☐ Science & Technology 912==

Other (Specify):

- ☐ _____ 912==
- ☐ _____ 912==
- ☐ _____ 912==

Statement of Significance (use continuation sheet if necessary)

built in the 1880's , purchased prior to 1900 by the Hirth family, the orig owners of the Palace Saloon

911==

Remarks & Recommendations:

835==

Major Bibliographic References:

920==

Florida Master Site File

HISTORICAL STRUCTURE FORM

Electronic Version 1.1.0

Site #8 NA00096
Recorder # 154
Field Date 3-20-07
Form Date 3-30-07
FormNo 200703
FormNo = Field Date (YYYYMM)

First Site Form Recorded for this Site? NO

GENERAL INFORMATION

Site Name (address if none) Hirth House
Multiple Listing (DHR only)
Other Names >>
Survey or Project Name
Survey#
National Register Category Building(s)

LOCATION & IDENTIFICATION

Address

Street No.	Direction	Street Name	Street Type	Direction Suffix
103	North	6th	Street	

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

MAPPING

USGS 7.5' Map Name
Publication Date >> FERNANDINA BEACH;2003
Township:
Range:
Section:
1/4 section:
>> 3N ;28E ;22;UNSP
Irregular Section Name:
Landgrant
UTM: Zone
Easting
Northing
Plat or Other Map (map's name, location)

DESCRIPTION

Style Italianate
Other Style
Exterior Plan Irregular
Other Exterior Plan
Number of Stories 2.5
Structural System(s) >> Wood frame
Other Structural System(s)
Foundation Type(s) >> Piers
Other Foundation Types
Foundation Material(s) >> Brick
Other Foundation Material(s)
Exterior Fabric(s) >> Drop siding
Other Exterior Fabric(s)
Roof Type(s) >> Flat
Other Roof Type(s)
Roof Material(s) >> Composition shingles
Other Roof Material(s)
Roof Secondary Structure(s) (dormers etc) >> Hip extension
Other Roof Secondary Structure(s) polygonal bay
Number of Chimneys
Chimney Material
Other Chimney Material(s)
Chimney Location(s)

HISTORICAL STRUCTURE FORM

8NA00096

DESCRIPTION (continued)

Window Descriptions 1/1

Main Entrance Description (stylistic details)

Porches: #open 1 #closed #incised Location(s) east

Porch Roof Types(s) hip

Exterior Ornament

Interior Plan Other Interior Plan

Condition Good

Structure Surroundings

Commercial: Residential: MOSTly this category

Institutional: Undeveloped:

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

Archaeological Remains (describe): none

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

Narrative Description (optional) duplicate of NA 357

HISTORY

Construction year 1880

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

Changes in Locations or Conditions

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

Structure Use History

Use Year Use Started Year Use Ended >> Private residence;1880;

Other Structure Uses

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

RESEARCH METHODS

Research Methods >> FL Master Site File-Cultural Resources

Other research methods

SURVEYOR'S EVALUATION OF SITE

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

Idividually Eligible for National Register? NO

Potential Contributor to NR District? YES

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

Other Historical Associations

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

HISTORICAL STRUCTURE FORM

8NA00096

DOCUMENTATION (Photos, Plans, etc.)

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

Document type: _____ Maintaining Organization: _____

File or Accession #: _____ Descriptive Information: _____

>> _____

RECORDER INFORMATION

Recorder Name (Last, First) Bland, Myles

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

Recorder Affiliation Bland & Associates, Inc Other Affiliation _____

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

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

SHPO's Evaluation of Resource

_____ Date _____

Cultural Resource Type: SS

Electronic Form Used: S110

Form Type Code: NORM

Form Quality Ranking: NEW

Form Status Code: SCAT

Supplement Information Status: NO SUPPLEMENT FMSF Staffer: _____

Supplement File Status: NO SUPPLEMENT FILE Computer Entry Date: 5/20/07

Form Comments: _____

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

NA00096-200703

Supplementary Printout

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

> **Township/Range/Section/Qtr:**
3N ;28E ;22;UNSP

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

> **Foundation types:**
Piers

> **Foundation materials:**
Brick

> **Exterior fabrics:**
Drop siding

> **Roof types:**
Flat
Hip

> **Roof materials:**
Composition shingles

> **Roof secondary structures (dormers etc):**
Hip extension
Cone tower
Other

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

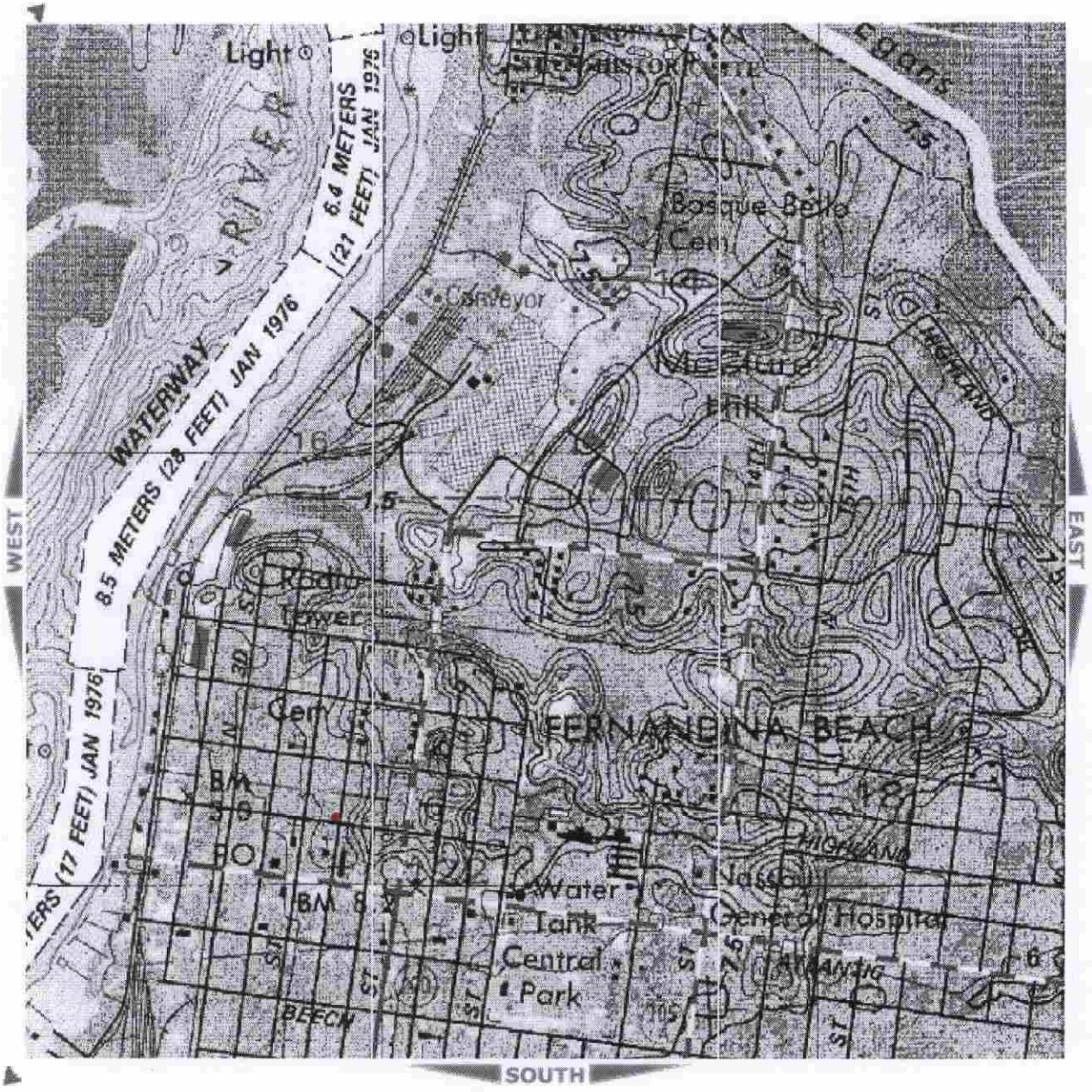
> **Original, intermediate, present uses/year started/year ended:**
Private residence;1880;

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

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

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

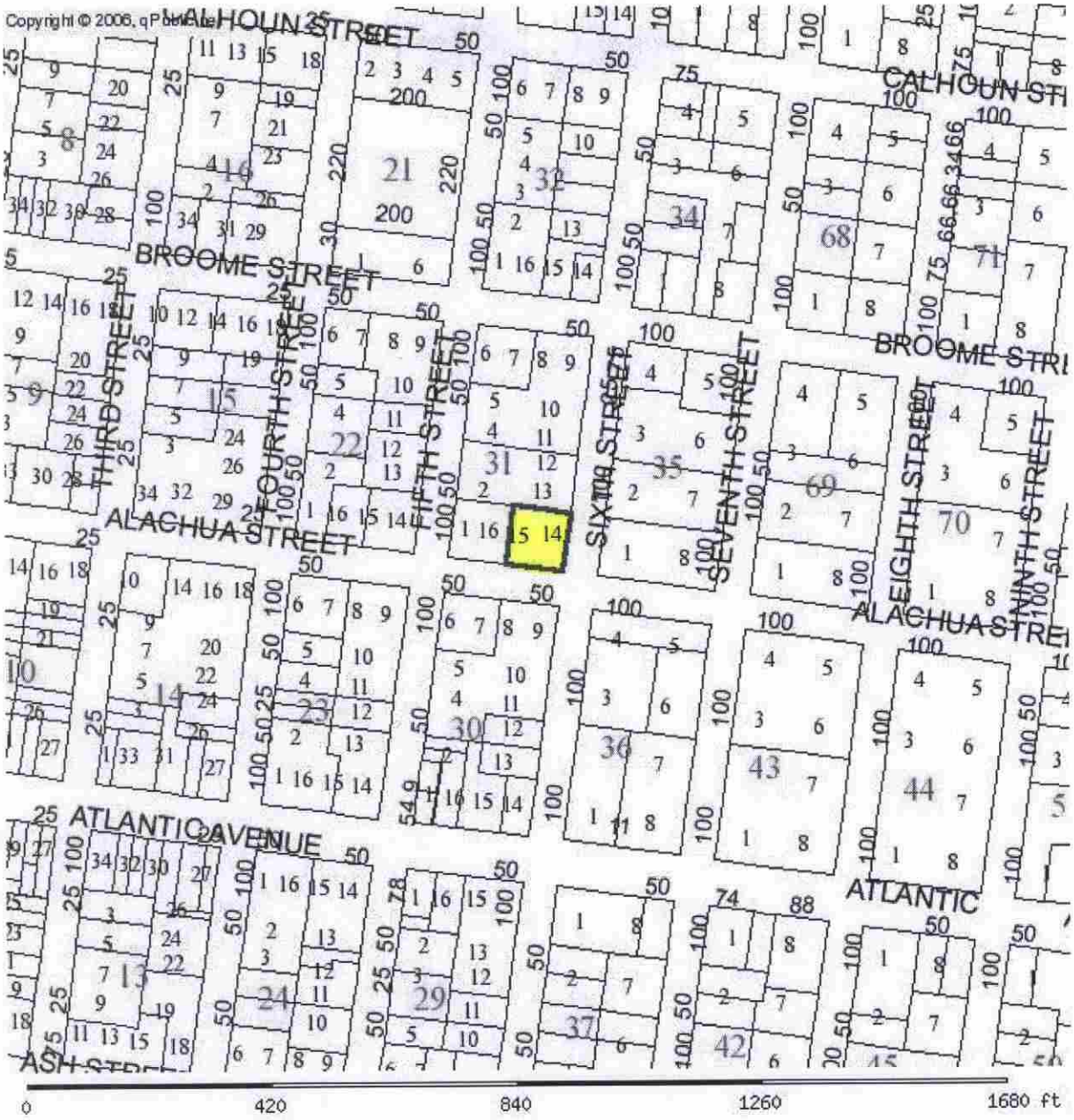
> **[Other name(s)]:**


Light
Light
8.4 METERS (21 FEET) JAN 1976
8.5 METERS (28 FEET) JAN 1976
WATERWAY
8.5 METERS (17 FEET) JAN 1976
Bosque Bello Cem
Conveyor
Water Tank
Central Park
FERNANDINA BEACH
Nassau General Hospital
BEECH
WEST
EAST
SOUTH

NA96

154

NA96


Copyright © 2006, qPublic.net
CALHOUN STREET
BROOME STREET
ALACHUA STREET
ATLANTIC AVENUE
THIRD STREET
FOURTH STREET
FIFTH STREET
SIXTH STREET
SEVENTH STREET
EIGHTH STREET
NINTH STREET
0
420
840
1260
1680 ft

...

FLORIDA MASTER SITE FILE
Site inventory Form

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

96

SITE NO. 8 NA ~~357~~

SITE NAME: Hirth House
SURVEY DATE: 09/30/85
ADDRESS OF SITE: 103 N. 6th St.
INSTRUCTION FOR LOCATING: N/A

LOCATION: City of Fernandina Beach 31 14
Subdivision Name Block No. Lot No.
COUNTY: Nassau
DISTRICT NAME IF APPLICABLE: Fernandina Beach Historic
OWNER OF SITE: NAME:
ADDRESS:
ADDRESS:
TYPE OF OWNERSHIP: private RECORDING DATE: / /
RECORDER: NAME & TITLE: Historic Property Associates, Inc.
ADDRESS: P. O. Box 1002
St. Augustine, FL 32084

CONDITION OF SITE: Check One		INTEGRITY OF SITE: Check one or more	
			ORIGINAL USE pvt.residence
x	EXCELLENT	x ALTERED	PRESENT USE pvt.residence
	GOOD	UNALTERED	DATES c.+ 1886
	FAIR	x ORIGINAL SITE	CULTURE/PHASE American
	DETERIORATED	RESTORED: / /	PERIOD: 19th Century
		MOVED: / /	

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

THREATS TO SITE: Check one or more

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

AREAS OF SIGNIFICANCE: architecture

SIGNIFICANCE

See Continuation Sheet

RECORD NUMBER 96

ARCHITECT: Robert S. Schuyler

BUILDER:

STYLE AND/OR PERIOD: Italianate

PLAN TYPE: irregular

EXTERIOR FABRIC(S): wood: drop siding

STRUCTURAL SYSTEM(S): wood frame: balloon

PORCHES: E/1-story veranda,4-bay,access E,1st bay;doric-
style columns;turned balustrades & newel post;shed roof
ORIENTATION: E

FOUNDATION: piers: brick; brick, pierced

ROOF TYPE: hip

SECONDARY ROOF STRUCTURE(S): tower

CHIMNEY LOCATION:

WINDOW TYPE: DHS,1/1,wood;bay(2-story hexagonal)#square bay,
stained glass,w/paired windows atop hexagonal bay windows
CHIMNEY:

ROOF SURFACING: composition shingles: butt, variegated

ORNAMENT EXTERIOR: wood

NO. OF CHIMNEYS 0

NO. OF STORIES 2

NO. OF DORMERS: 0

OUTBUILDINGS:

SURROUNDINGS:
SITE SIZE (approx. acreage) LT1

TOWNSHIP	RANGE	SECTION
3N	28E	22

UTM ZONE	UTM EASTING	UTM NORTHING

PHOTOGRAPHIC RECORDS NUMBERS:

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

Constructed in 1886, 103 N. 6th Street is a two story, frame residential building, designed in the Italianate style. It is noteworthy for its brackedted cornice, leaded stain glass, and multi-light door, tower and colonial revival porch. It was originally the residence of Thomas and Annie Moore, an employee of the Florida Mirror. It was purchased in 1896 by Louis G. Hirth for $1,800. Hirth, a native of Germany, moved to Fernandina in 1895. He began a retail liquor business and founded the Palace Saloon. His home, constructed in the Italianate style, is similar to the Fairbanks House, although not nearly as massive. Both the Fairbanks and Hirth Houses were designed by Robert Schuyler.

Robert S. Schuyler was probably the most accomplished architect to practice his profession in Fernandina. Schuyler was born in New York City in 1829 and served as a Captain in the Thirteenth Regiment, N. Y. Cavalry during the Civil War. He arrived in Florida in 1878 and in Fernandina three years later. Besides the Hirth House he designed St. Peter's Episcopal Church, the Tabby House, Fairbank's House, and Public School No. 1. Two of his buildings, the Tabby House and the Fairbanks House, are individually listed in the National Register of Historic Places. The Tabby House and St. Peter's Episcopal Church have also been recorded in the Historic American Buildings Survey. Schuyler served as Vice-President of the Chamber of Commerce and as a County Judge, as secretary of the Howard Association during the yellow fever epidemic of 1888, then held the office of city clerk for two terms. He remained the city clerk until the time of his death on July 26, 1895. He and his wife are buried at St. Peter's Cemetery in Fernandina Beach.

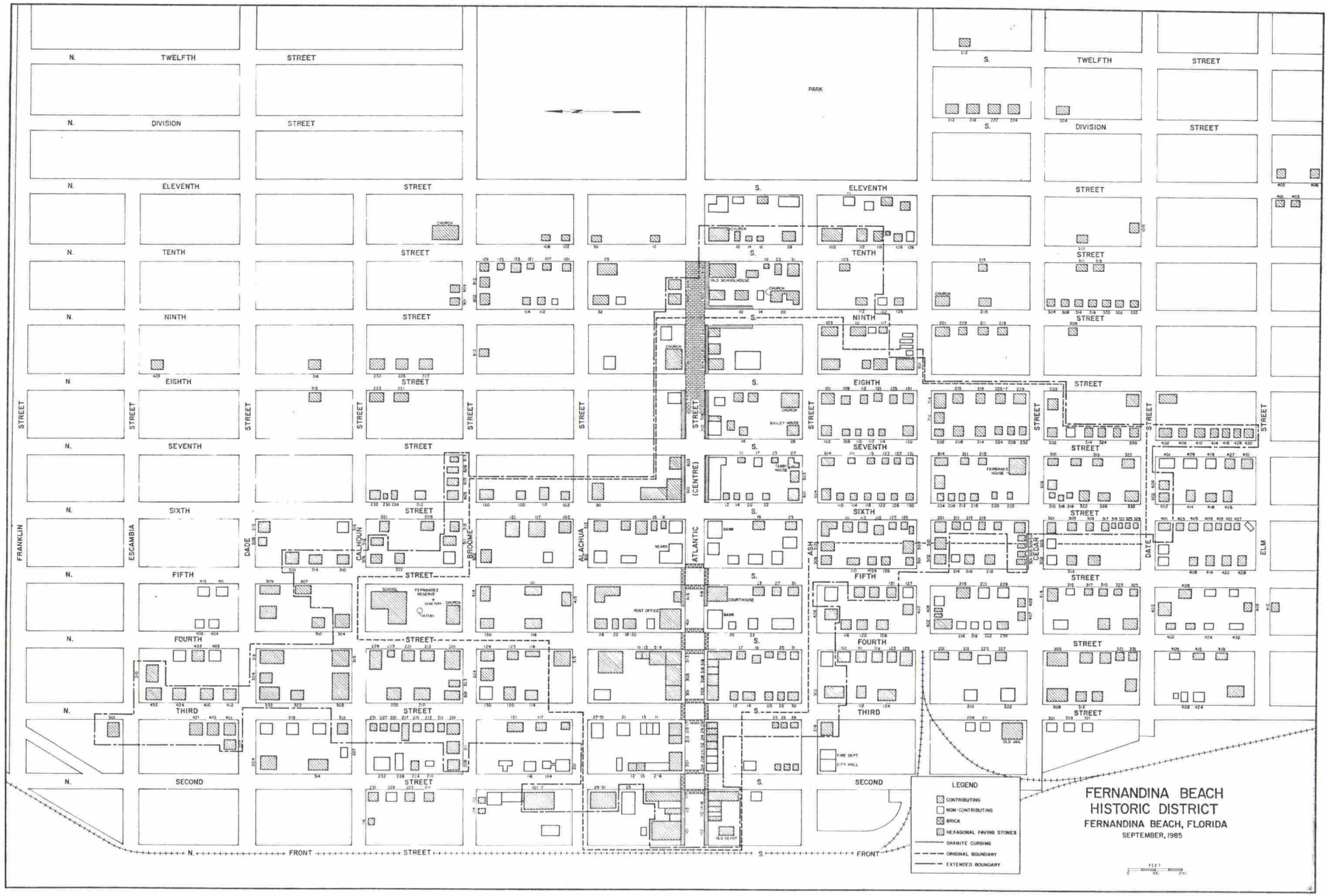

N. TWELFTH STREET
N. DIVISION STREET
N. ELEVENTH STREET
N. TENTH STREET
N. NINTH STREET
N. EIGHTH STREET
N. SEVENTH STREET
N. SIXTH STREET
N. FIFTH STREET
N. FOURTH STREET
N. THIRD STREET
N. SECOND STREET
S. TWELFTH STREET
S. DIVISION STREET
S. ELEVENTH STREET
S. TENTH STREET
S. NINTH STREET
S. EIGHTH STREET
S. SEVENTH STREET
S. SIXTH STREET
S. FIFTH STREET
S. FOURTH STREET
S. THIRD STREET
S. SECOND STREET
PARK
FRANKLIN STREET
ESCAMBIA STREET
DADE STREET
CALHOUN STREET
BROOME STREET
ALACHUA STREET
ATLANTIC STREET
CENTRE STREET
ASH STREET
CEDAR STREET
DATE STREET
ELM STREET
N. FRONT STREET
S. FRONT STREET
LEGEND
CONTRIBUTING
NON-CONTRIBUTING
BRICK
HEXAGONAL PAVING STONES
GRANITE CURBING
ORIGINAL BOUNDARY
EXTENDED BOUNDARY
FERNANDINA BEACH
HISTORIC DISTRICT
FERNANDINA BEACH, FLORIDA
SEPTEMBER, 1985
FEET

Figure 24

Page 1

☐ Original
☒ Update



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

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

Site #8 NA00096
Field Date 2-2-2018
Form Date 2-2-2018
Recorder # _____

Site Name(s) (address if none) Hirth House — 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	Direction	Street Name	Street Type	Suffix Direction
Address:	103	N	6th	Street	

Cross Streets (nearest / between) _____
USGS 7.5 Map Name FERNANDINA BEACH — USGS Date _____ — Plat or Other Map _____
City / Town (within 3 miles) Fernandina Beach — In City Limits? ☒ yes ☐ no ☐ unknown — **County** Nassau
Township 3N — **Range** 28E — **Section** 22 — ¼ section: ☐ NW ☐ SW ☐ SE ☐ NE — Irregular-name: _____
Tax Parcel # 00-00-31-1800-0031-0140 — 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: 1880 ☒ approximately ☐ year listed or earlier ☐ year listed or later
Original Use Private Residence (House/Cottage/Cabin) — **From (year):** 1880 — **To (year):** _____
Current Use Private Residence (House/Cottage/Cabin) — **From (year):** _____ — **To (year):** _____
Other Use _____ — From (year): _____ — To (year): _____
Moves: ☐ yes ☒ no ☐ unknown — Date: _____ — **Original address** _____
Alterations: ☐ yes ☐ no ☐ unknown — Date: _____ — **Nature** _____
Additions: ☐ yes ☐ no ☐ unknown — Date: _____ — **Nature** _____
Architect (last name first): Schuyler, Robert S. — Builder (last name first): _____
Ownership History (especially original owner, dates, profession, etc.) Original/Thomas Moore; 1896/Louis G. Hirth, founder of Palace Saloon
Is the Resource Affected by a Local Preservation Ordinance? ☒ yes ☐ no ☐ unknown — **Describe** Downtown historic district

DESCRIPTION

Style Italianate — **Exterior Plan** Irregular — **Number of Stories** 2
Exterior Fabric(s) 1. Drop siding — 2. _____ — 3. _____
Roof Type(s) 1. Hip — 2. _____ — 3. _____
Roof Material(s) 1. Composition shingles — 2. _____ — 3. _____
Roof secondary strucs. (dormers etc.) 1. Pavilion tower — 2. _____
Windows (types, materials, etc.) 2 story bay; 1/1 DHS wood; paired; round arch

Distinguishing Architectural Features (exterior or interior ornaments) Decorative brackets; 3 story square tower; gingerbread detailing

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

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

HISTORICAL STRUCTURE FORM

Site #8 NA00096

DESCRIPTION (continued)

Chimney: No.____ Chimney Material(s): 1. _____ 2. _____
Structural System(s): 1. Balloon wood frame 2. _____ 3. _____
Foundation Type(s): 1. Piers 2. _____
Foundation Material(s): 1. Brick 2. _____
Main Entrance (stylistic details) Wood panel w decorative multi light configuration

Porch Descriptions (types, locations, roof types, etc.) E and S/wrap around, entry, open; Doric columns

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

Area(s) of Historical Significance (see *National Register Bulletin 15*, p. 8 for categories: e.g. "architecture", "ethnic heritage", "community planning & development", etc.)
1. Community planning & development 3. _____ 5. _____
2. _____ 4. _____ 6. _____

DOCUMENTATION

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

1) Document type _____ Maintaining organization _____
Document description _____ File or accession #'s _____

2) Document type _____ Maintaining organization _____
Document description _____ File or accession #'s _____

RECORDER INFORMATION

Recorder Name Sheldon Owens Affiliation Brockington and Assc. Inc.
Recorder Contact Information 498 Wando Park Blvd. Suite 700, Mt. Pleasant SC 29464; 843-881-3128
(address / phone / fax / e-mail)

Required Attachments

- **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.**


Calhoun St
1124
368
367
324
364
1142
616
617
619
620
N 5th St
N 6th St
Broome St
615
94
98
95
99
N 7th St
96
100
Alachua St
N
Brockington
CULTURAL RESOURCES CONSULTING
Fernandina Beach
Survey Update 2018
Historic Resource
0
50
100 Feet
* All numbers start with NA****.

While restoration work is far from complete, the present owners of two of Fernandina's most

#4 *The Hirth House, 103 N. 6th Street*

Future residence of Mr. and Mrs. George T. Davis
Hostesses: Camellia Garden Club

The Hirth House was built for Thomas and Annie Moore in 1886 by Robert S. Schuyler, architect for the Tabby House, Fairbanks Folly, and St. Peter's Episcopal Church. Similar in appearance and style to the Fairbanks home on S. 7th Street, the Hirth House was originally painted olive green with dark green and brick red trim. Sometimes referred to as "half a house", it was built close to the south side of the corner lot with plans for north half to be added later.

The property was purchased in 1896 by Louis G. Hirth, founder of The Palace Saloon. Round porches and "modern oak mantels" (replacing slate) were added in 1905.

Adeline Brooks Davis (granddaughter of Louis and Emma Amelia Hirth) and her husband, George T. Davis, acquired the property when the estate of Emma Amelia Hirth was finally settled in November 1972. The house was badly in need of repair since Hirth's death in 1938.

Restoration began with a new roof. Next came "jacking and leveling". (It is said that the hurricane of 1898 left most of the houses on N. 6th Street leaning to the Northeast.) Next came covering all cracked plaster walls and ceilings with sheetrock and stripping woodwork of numerous coats of paint. All woodwork is heart pine except the stairway of cherry wood.



The Magnolia stained glass window on the staircase landing, designed by William Westfals of Jacksonville, is new. It is a gift from Mr. Davis to his wife in appreciation for her many hours of scraping and refinishing all woodwork.

The stained glass entrance door by Mr. Edward Smith of Jacksonville is a present to Mrs. Davis and replaces "gaudy glass" original.

Nearly all furnishings shown today are heirlooms from both Hirth and Davis families. The turn-of-the century Bird Vases of Italian pottery were originally part of the trappings of Hirth's famous Palace Bar. Matching loveseats in the parlor and sofa in the hall were reupholstered by Mrs. Davis. Notice the "vaseline glass" newel post fixture, rose Tiffany chandelier in the parlor, and brass chandelier in the dining room — all installed by Hirth. Dining room window is original, but the artist is unknown. The lovely grandfather's clock in the hall is from Tiffany and originally adorned the residence of Colonel N. B. and Florence Borden, Villa Las Palmas. All furnishings went with the 1944 sale of the Villa except the clock, in which Mrs. Borden wished to be buried. She lived her last years on Amelia Island with the Davises in the Keystone Hotel and, before moving to Washington where she died, she left them the clock "for safekeeping" in appreciation of the happy days she spent with them and their then small son, Michael.


KODAK
→10A
→11
→11A
→12


103






103

HISTORIC DISTRICT COUNCIL STAFF REPORT
HDC 2023-0100
NOVEMBER 16, 2023

Owner/Applicant:	Cotner & Associates, agent for Jeff Hollis & Kathryn Young
Property Address:	803 White Street (Old Town)
Parcel ID#(s)	00-00-31-1580-0005-0080
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 a 2½-story single-family residence with a detached 2 -story accessory dwelling. (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 approval to construct a 2 ½-story single-family residence and detached garage. The new single-family residence will be located on block 5, lot 8, on White Street in Old Town. Lot 8 is an interior full peonia lot.

APPLICABLE GUIDELINES:

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

ANALYSIS:

Staff finds that the home design is compatible with the Old Town in terms of materials, scale, proportions, roof forms, and orientation.

STAFF RECOMMENDATION:

Staff finds that the requested action, as presented, is consistent with the Comprehensive Plan, 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 2023-0100**

MOTION TO CONSIDER:

I move to **approve or deny** case number HDC 2023-0100 **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 2023-0100, as presented, **is or is not** substantially compliant with the Comprehensive Plan, Land Development Code, the Secretary of the Interior's Standards, and the Old Town Preservation and Development Guidelines to warrant approval at this time.

LIST OF EXHIBITS:

EXHIBIT 1 HDC 2023-0100 Application & Backup Materials with Plans and Elevations

Print

Historic District Council (HDC) Certificate of Approval (COA) Application - Submission #12452

Date Submitted: 10/5/2023

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

Basis for Review

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

2023 Submission Deadlines + Board Meetings Calendar

HDC 2023

IMPORTANT NOTES

Conceptual Approvals

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

Pre-Application Meeting

To guide you through the process and to ensure that your application is properly processed, you'll need to meet with the Preservation Planner prior to submitting your application. 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;
- ☐ Proof of Ownership (copy of deed or tax statement);
- ☐ A current survey of the property, for new construction and any change to existing footprint. (no older than two years);
- ☐ Scaled elevations & plans;
- ☐ Photographs;
- ☐ Any additional backup materials, as necessary;
- ☐ If applying as an agent, Owner's Authorization for Agent Representation form must be signed/ notarized and submitted as part of the application;
- ☐ For window replacement, a Window Survey must be completed.

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?*

10/4/2023

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

HDC Pre-Application Meeting Request

PROPERTY INFORMATION

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

Historic District*

Old Town

Site Address*

803 White Street

City*

Fernandina Beach

State*

FL

Zip Code*

32034

Parcel ID #(s)*

00-00-31-1580-0005-0080

OWNER OF RECORD

As recorded with the Nassau County Property Appraiser

First Name*

Jeff

Last Name*

Hollis & Kathryn Young

Mailing Address*

2471 Brookhurst Dr.

City*

Dunwoody

State*

GA

Zip Code*

30338

Telephone Number*

404-277-0698

E-mail Address*

jfhesqatl@yahoo.com

OWNER'S AGENT

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

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

Yes

First Name*

ANN

Last Name*

PITTMAN

Company (if applicable)

Cotner Architects, LLC

Street Address

15 N 18th St

City

Fernandina Beach

State

FL

Zip

32034

Telephone Number

904-277-4593

E-mail Address

ann@cotnerarchitects.com

Project Description*

We are proposing construction of a new 2 1/2 story single family residence with a detached garage.

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

Design Vision Statement*

The design is intended to be in keeping with the character, scale and design guidelines of Old Town.

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

Requirements for Demolition Applications

Per LDC 8.03.03.01

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

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

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

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

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

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

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

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

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

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

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

MATERIALS

List all proposed materials and colors, as applicable

EXTERIOR FABRIC

Manufacturer	Product Description	Color
Hardie	Horizontal Siding	Oyster Bar - SW7565 (Name/Number)

DOORS

Manufacturer	Product Description	Color
Andersen	Architect Series - French Include FL Product Approval # for Windows and Doors	White (Name/Number)

WINDOWS

Manufacturer	Product Description	Color
Andersen	400 series Include FL Product Approval # for Windows and Doors	White (Name/Number)

ROOFING

Manufacturer	Product Description	Color
Pac-Clad	Standing Seam Aluminum	Granite (Name/Number)

FASCIA/TRIM

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

FOUNDATION

Manufacturer	Product Description	Color
Cherokee	Georgia Handcrafted Collection	Old Orleans (Name/Number)

SHUTTERS

Manufacturer	Product Description	Color
Composite		Debonair - SW9139 (Name/Number)

PORCH/DECK

Manufacturer	Product Description	Color
	5/4 P.T. SYP T&G	Pure White - SW7005 (Name/Number)

FENCING

Manufacturer	Product Description	Color
		(Name/Number)

DRIVEWAYS/SIDEWALKS

Manufacturer	Product Description	Color
Tremron	Reclaimed Clay Pavers	Old Detroit (Name/Number)

SIGNAGE

Manufacturer	Product Description	Color
		(Name/Number)

OTHER

Manufacturer	Product Description	Color
Entry Door / Garage Door	Andersen Entry / O.H. Courtyard Collection	Mahogany (Name/Number)

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

Upload 1

2023-09-26 Hollis HDC.pdf

Upload 2

Survey-803 White Street.pdf

Upload 3

803 White Street - Owners Authorization 9-22-23.pdf

Upload 4

803 White Street - WD 2296-1973.pdf

Upload 5

Hollis - Materials and Colors.pdf

Upload 6

Choose File No…en

Upload 7

Choose File No…en

Upload 8

Choose File No…en

Certification*

☑ By signing below, I certify that the information contained in this application is true and correct to the best of my knowledge at the time of the application.

☑ I acknowledge that I understand and have complied with all of the submittal requirements and procedures and have read and understand the following:

☑ I AGREE THAT A POSTING NOTICE WILL BE INSTALLED ON THE PROPERTY(IES) IN QUESTION AND THAT SAID SIGN WILL ONLY BE REMOVED BY STAFF AFTER THE MEETING OR BROUGHT BACK TO CITY HALL BY APPLICANT.

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

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

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

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

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

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

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

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

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

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

Applicant First Name*

ANN

Applicant Last Name*

PITTMAN

Today's Date*

10/5/2023

City of FB logo
NEW Reflex

DEPARTMENT OF PLANNING & CONSERVATION

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

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

OWNER'S AUTHORIZATION
FOR AGENT REPRESENTATION

I /WE Jeff Free Hollis and Kathryn Byrd Young
(print name of property owner(s))

hereby authorize: Ann Pittman
(print name of agent)

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

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

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

Jeff Free Hollis **(Print name of owner)**

Kathryn Byrd Young **(Print name of owner)**

STATE OF FLORIDA

COUNTY OF NASSAU

Sworn to (or affirmed) and subscribed before me by means of ☐ physical presence or ☐ online notarization, this 21-22 day of September, 2023, by Jeff Hollis Kathryn Young.

Tai-Beauty Sizemore — Notary Public

Tai-Beauty Sizemore — Printed Name

08-6-2027 — My Commission Expires

Personally Known _____ OR Produced Identification _____ ID Produced: ID

TAIBEAUTY SIZEMORE
My Commission Expires
NOTARY PUBLIC
August 6 2027
DEKALB COUNTY, GEORGIA

Inst. Number: 201945026023 Book: 2296 Page: 1973 Page 1 of 2 Date: 8/12/2019 Time: 1:43 PM
John A. Crawford Clerk of Courts, Nassau County, Florida Doc Mort: 0.00 Int Tax: 0.00 Doc Deed: 1,148.00

Prepared by record and return to:

Jon C. Lasserre
Attorney at Law
Rogers Towers, P.A. (Amelia)
960185 Gateway Blvd. Suite 203
Amelia Island, FL 32034
904-261-5618

File Number: M6163/801749
Title File Number: PV19-68/761517

Consideration: $164,000.00

[Space Above This Line For Recording Data]

Warranty Deed

This Warranty Deed made this 9th day of August, 2019 between **Barbara McClung, a single woman** (the "Grantor") whose post office address is 8154 Glencree Place, Dublin, OH 43016 and **Jeff Free Hollis, a single man, and Kathryn Byrd Young, a single woman, as Joint Tenants With Right Of Survivorship and not as Tenants in Common** (collectively the "Grantee") whose post office address is 295 Beauregard Blvd., Fayetteville, GA 30214:

(Whenever used herein the terms "Grantor" and "Grantee" include all the parties to this instrument and the heirs, legal representatives, and assigns of individuals, and the successors and assigns of corporations, trusts and trustees)

Witnesseth, that said Grantor, for and in consideration of the sum of TEN AND NO/100 DOLLARS ($10.00) and other good and valuable considerations to said Grantor in hand paid by said Grantee, the receipt whereof is hereby acknowledged, has granted, bargained, and sold to the said Grantee, and Grantee's heirs and assigns forever, the following described land, situate, lying and being in Nassau County, Florida to-wit:

> **All that certain piece, parcel or tract of land lying and being in the City of Fernandina Beach (formerly Fernandina), County of Nassau and State of Florida and known and described upon the Official Plat or Map of said City (as lithographed and issued by the Florida Railroad Company in 1857 and enlarged, revised and reissued by the Florida Town Improvement Company in 1887 and 1901) as:**
>
> **Lot 8, Block 5 of OLD TOWN**
>
> **Parcel Identification Number: 00-00-31-1580-0005-0080**
>
> Grantor warrants that at the time of this conveyance, the subject property is not the Grantor's homestead within the meaning set forth in the constitution of the state of Florida, nor is it contiguous to or a part of homestead property.

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

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

And the Grantor hereby covenants with said Grantee that the Grantor is lawfully seized of said land in fee simple; that the Grantor has good right and lawful authority to sell and convey said land; that the Grantor hereby fully warrants the title to said land and will defend the same against the lawful claims of all persons whomsoever; and that said land is free of all encumbrances, except taxes accruing subsequent to December 31, 2018.

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

Signed, sealed and delivered in our presence:

Witness Name: Janine M Riggs

Witness Name: Joseph C. Wasoff

Barbara M Clung (Seal)
Barbara McClung

State of Ohio
County of Madison

The foregoing instrument was acknowledged before me this 8th day of August, 2019 by Barbara McClung, who [ ] is personally known or [X] has produced a driver's license as identification.

[Notary Seal]

Notary Public

Printed Name: Janine M Riggs

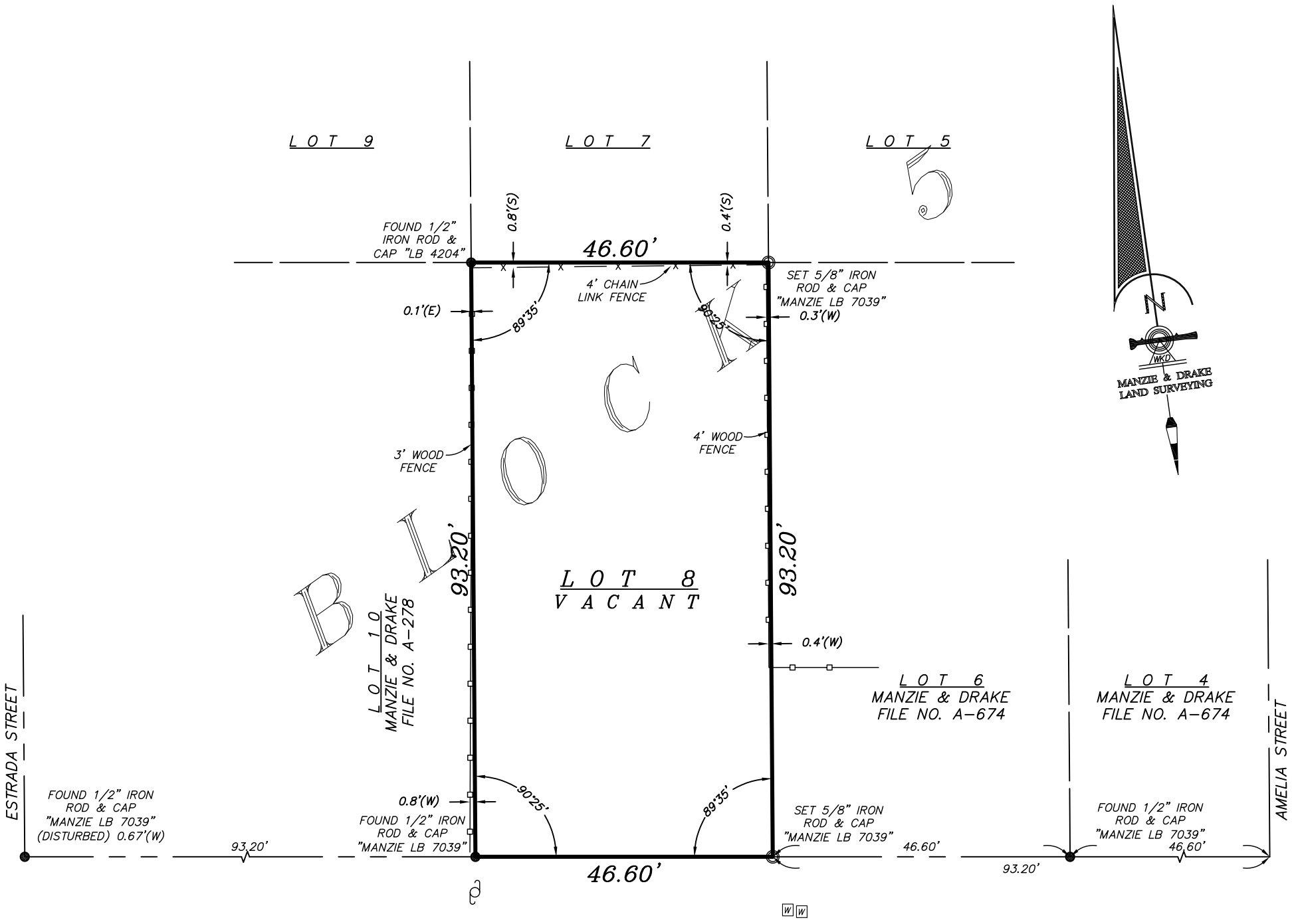
My Commission Expires: 6-19-24

NOTARY PUBLIC STATE OF OHIO

JANINE M RIGGS
Notary Public, State of Ohio
My Comm. Expires 06/19/2024
Recorded in Madison County

MAP OF BOUNDARY SURVEY

ALL THAT CERTAIN PIECE, PARCEL OR TRACT OF LAND LYING AND BEING IN THE CITY OF FERNANDINA BEACH (FORMERLY FERNANDINA), COUNTY OF NASSAU, STATE OF FLORIDA AND KNOWN AND DESCRIBED UPON THE OFFICIAL PLAT OR MAP OF SAID CITY (AS LITHOGRAPHED AND ISSUED BY THE FLORIDA RAILROAD COMPANY IN 1857 AND ENLARGED, REVISED AND REISSUED BY THE FLORIDA TOWN IMPROVEMENT COMPANY IN 1887 AND 1901), AS: LOT 8, BLOCK 5 OF OLD TOWN



LEGEND

℄ = CENTERLINE
—x—x— = CHAIN LINK OR WIRE FENCE
[W] = WATER METER
—▫—▫— = WOOD OR VINYL FENCE
= WOOD POWER POLE

SURVEY NOTES:

1) The "Legal Description" hereon is in accord with the description provided by the client.
2) Underground improvements were not located or shown.
3) Lands shown hereon were not abstracted by this office for easements, rights-of-way, ownership or other instruments of record.
4) Internal angles shown hereon are based on recovered monumentation.
5) "Unless it bears the signature and the original raised seal of a Florida licensed surveyor and mapper, this map/report is for informational purposes only and is not valid."
6) The property shown hereon lies within flood zone "X" as per F.E.M.A. Flood Insurance Rate Map, Panel 12089C 0229 F, Dated 08/02/2017. Flood Zone information listed above and shown on this survey is provided as a courtesy and is approximate at best All data should be verified by Nassau County Building Department for accuracy. We assume no liability for its accuracy. Flood Zone information is not covered by the certification hereon and is not required to be shown per Chapter 5J-17, Florida Administrative Code, pursuant to Section 472.027, Florida Statutes.
7) This survey is protected by copyright and is certified only to the entities listed and only for this particular transaction. Any use or reproduction of this survey without the express written permission of the surveyor is prohibited. Use of this survey in any subsequent transactions is expressly prohibited and is not authorized. The surveyor expressly disclaims any certification to any parties in future transactions. No entity other than those listed should rely upon this survey.

CERTIFIED TO:
JEFF FREE HOLLIS
KATHRYN BYRD YOUNG
ROGERS TOWERS, P.A.
OLD REPUBLIC NATIONAL TITLE INSURANCE COMPANY

REVISIONS:
1. MAP REVISED ON 07/31/2019 TO SHOW UPDATED CONDITIONS OF PROPERTY AND TO REFLECT NEW BUYER CERTIFICATIONS. (WKD)

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

MICHAEL A. MANZIE, P.L.S. 4069

MANZIE & DRAKE LAND SURVEYING
117 South Ninth Street, Fernandina Beach, FL 32034
(904) 491-5700 www.ManzieAndDrake.com
Certificate of Authorization Number "LB 7039"
"OUR ***SIGHTS*** ARE ON THE FUTURE,
SET YOUR ***SITES*** ON US."

SCALE: 1"=20' JOB NO: 14797 DATE: 2/19/16 CADD: BH
F.B. NO: X-172 PAGE NO: 0 FIELD CREW: GS FILE NO: A-4031

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SHERWIN-WILLIAMS COLORSNAP® | VISUALIZER



SW 7005
Pure White
Locator Number: 255-C1

SW 9139
Debonair
Locator Number: 221-C4

SW 7565
Oyster Bar
Locator Number: 286-C1

SHERWIN-WILLIAMS.

Actual color may vary from on-screen representation. To confirm your color choices prior to purchase, please view a physical color chip, color card, or painted sample.

Sherwin-Williams is not responsible for the content and photos shared by users of their color selection tools.

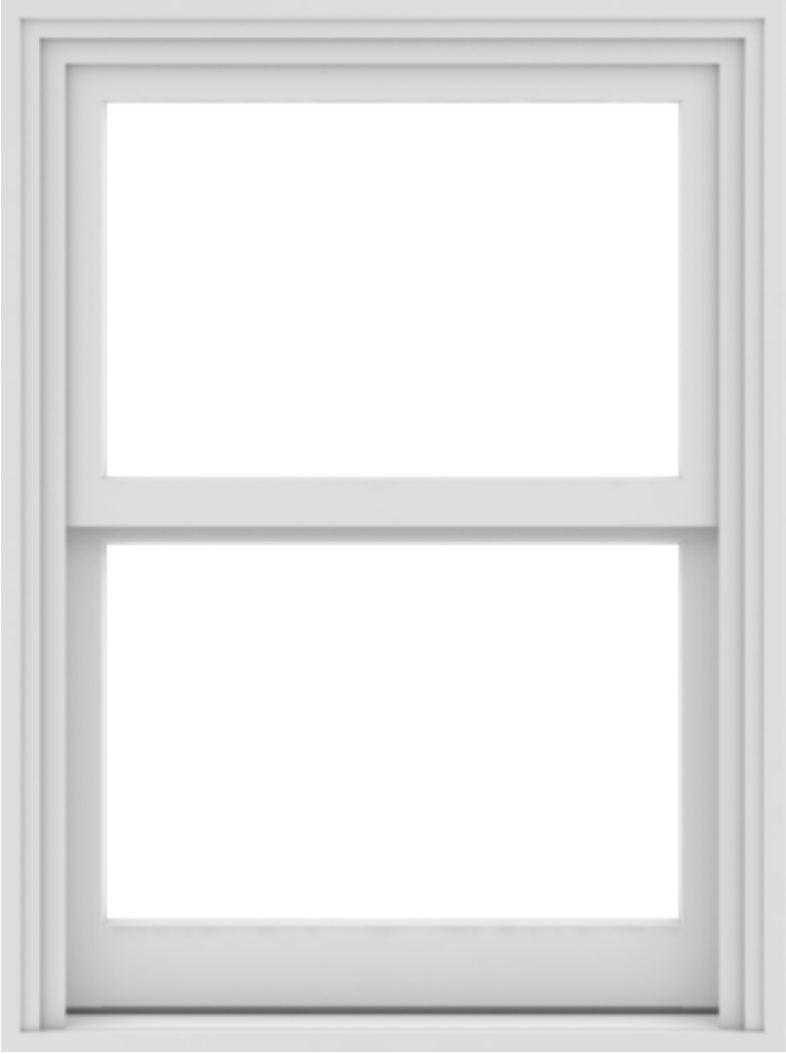
Add To My Favorites

Excellent choice

We like your style

Clear my choices ×

Sizing — Interior — Hardware — Grilles — Exterior — Trim — Glass — Summary



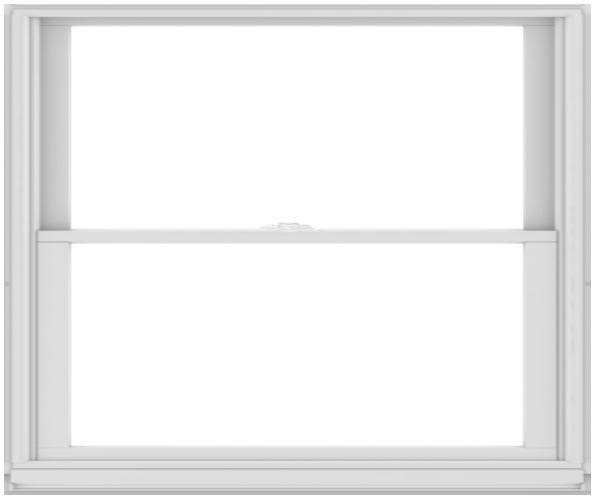
INTERIOR | **EXTERIOR**

Add To My Favorites

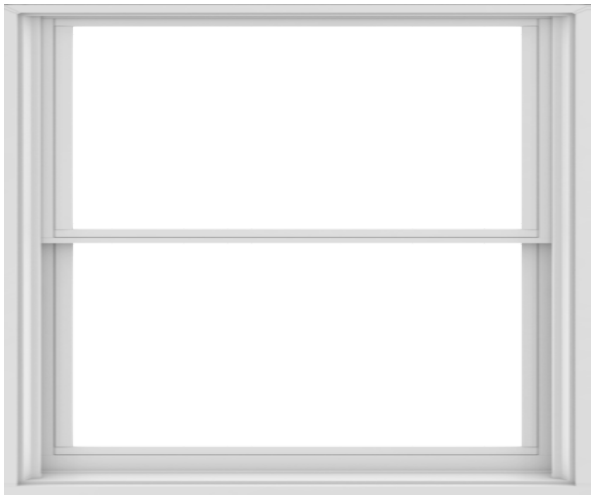
All of your window details

Share My Design Print

400 SERIES TILT WASH DOUBLE-HUNG WINDOW



Interior



Exterior

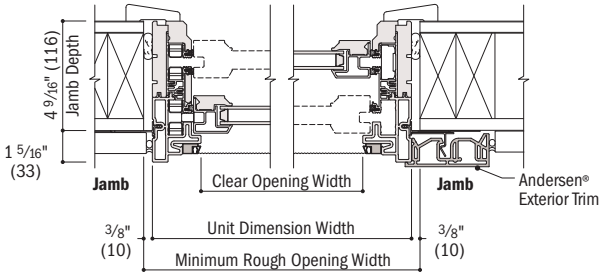
Summary

Product ID#	TW26410
Unit Width	31 5/8"
Unit Height	60 7/8"
Interior Color	White
Glass	Low-E4® Glass
Hardware	Standard Lock and Keeper, White
Optional Hardware	None
Grille Pattern	None
Exterior Color	White
Exterior Trim Profile	None
Exterior Trim Color	White

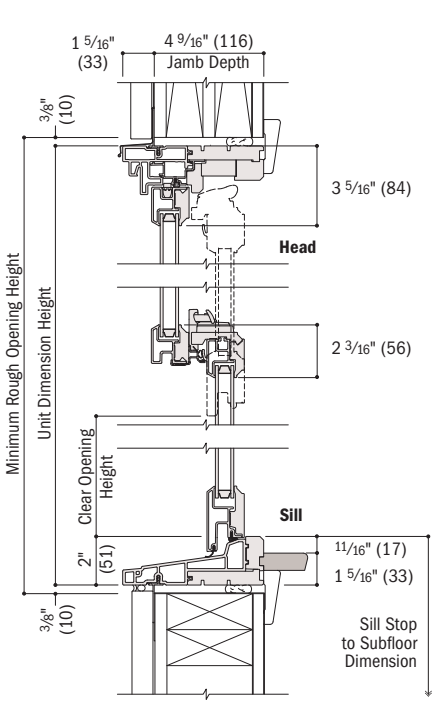
Feedback

Double-Hung Window Details

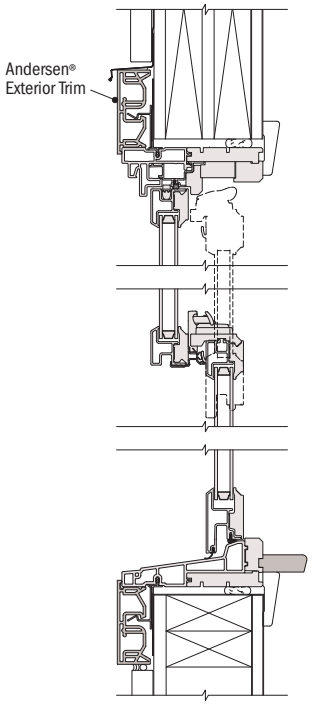
Scale 1 1/2" (38) = 1'-0" (305) – 1:8



Horizontal Section



Vertical Section



Vertical Section

- 4 9/16" (116) base jamb depth measurement is from back side of installation flange.
- Light-colored areas are parts included with window. Dark-colored areas are additional Andersen® parts required to complete window assembly as shown.
- Dimensions in parentheses are in millimeters.
- **Minimum rough openings may need to be increased to allow for use of building wraps, flashing, sill panning, brackets, fasteners or other items.**
- Details are for illustration only and are not intended to represent product installation methods or materials. Refer to product installation instructions at andersenwindows.com.

Add To My Favorites

Excellent choice

We like your style

Clear my choices ×

Sizing — Panels — Interior — Hardware — Blinds — Grilles — Exterior — Trim — Glass — Summary



INTERIOR | **EXTERIOR**

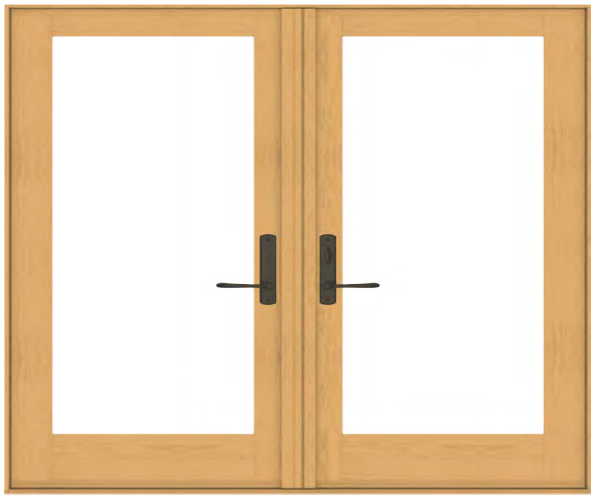
Add To My Favorites

All of your window details

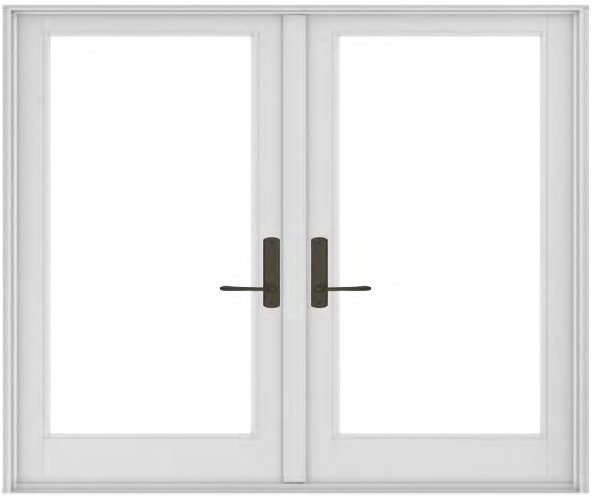
Share My Design Print

Product ID#	FWHID5468
	63 1/4"
	79 1/2"

A-SERIES HINGED PATIO DOOR



Interior



Exterior

Summary

Product ID#	FWHID5468
Unit Width	63 1/4"
Unit Height	79 1/2"
Panel Style	Traditional
Bottom Rail Height	12"
Interior Color	Pine
Interior Stain	Unfinished Pine
Glass	Low-E4® Glass
Hardware	Albany, Stone
Blinds Between Glass	None
Grille Pattern	None
Exterior Door Color	White
terior Trim Profile	None

Feedback

ANDERSEN™ WINDOWS & DOORS

ENTRY DOORS





CREATE AN ENTRY DOOR WITH CHARACTER

Andersen® Entry Doors are handcrafted, built with solid fine grain wood and available with a variety of style options so you can create a one of a kind entryway, suited to fit you, and your home, perfectly.



- Select from a variety of richly-grained woods or make a bold first impression with color
- Choose from 50 commercial-grade, aluminum clad exterior colors
- Offered in 11 of the finest grades of wood species for both the interior and exterior
- Customize your door with a variety of decorative glass options and grille patterns
- Available as single-door or double-door configurations and either inswing or outswing operation
- Low-profile sill option available
- Many door styles are available, see andersenwindows.com/entrydoors for options

POPULAR DOOR STYLES

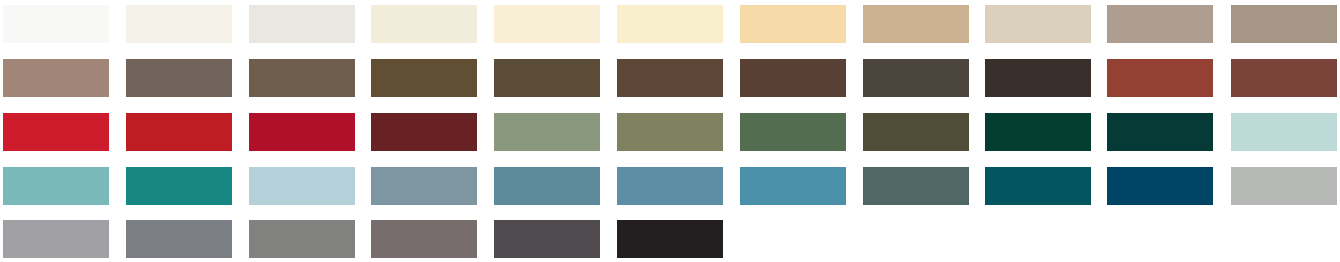


402 403 404 178 195 193 180 181 194 179 334 102

ENTRY DOORS

PRODUCT OPTIONS

EXTERIOR COLORS



EXTERIOR & INTERIOR WOOD SPECIES



*

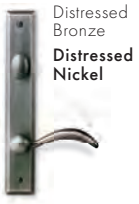
INTERIOR PAINTED OPTIONS



HARDWARE OPTIONS**

Choose from Andersen® hardware or have your door prepped for hardware manufactured by others.

YUMA®



Distressed Bronze
Distressed Nickel

ENCINO®



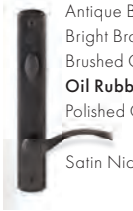
Distressed Bronze
Distressed Nickel

ANVERS®



Bright Brass
Oil Rubbed Bronze
Satin Nickel

NEWBURY®



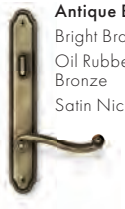
Antique Brass
Bright Brass
Brushed Chrome
Oil Rubbed Bronze
Polished Chrome
Satin Nickel

COVINGTON™



Antique Brass
Bright Brass
Oil Rubbed Bronze

WHITMORE®



Antique Brass
Bright Brass
Oil Rubbed Bronze
Satin Nickel

ALBANY



Black
Gold Dust
Stone
White

TRIBECA®



Black
Stone
White

Bold name denotes finish shown.

FSB® HARDWARE

Durable FSB hardware features clean lines and a sleek finish for a thoroughly modern look.



1035 1075 1076 1102†

Black Anodized Aluminum

Satin Stainless Steel

YALE® ASSURE LOCK®

The Yale Assure Lock allows you to monitor, lock and unlock your door from anywhere.



Black Satin Nickel White

ANDERSEN™ WINDOWS & DOORS

For more information, visit **andersenwindows.com/entrydoors**

*Actual wood species is either Sapele or Sipo, both non-endangered species grown in Africa, with color and characteristics similar to Central American mahoganies.
**Hardware is sold separately.
†FSB style 1102 is not available in black anodized aluminum.
Distressed bronze and oil rubbed bronze are "living" finishes that will change with time and use. Bright brass and satin nickel finishes on patio door hardware feature a 10-year limited warranty.
Printing limitations prevent exact replication of colors and finishes. See your Andersen supplier for actual color and finish samples.
All trademarks where denoted are marks of their respective owners. ©2021 Andersen Corporation. All rights reserved. 09/21

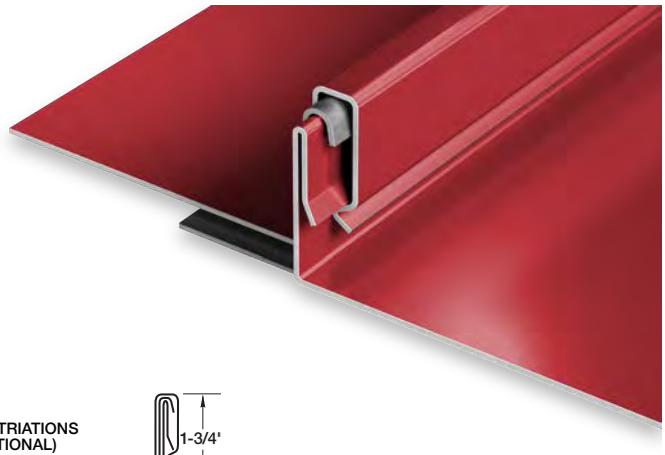
SNAP-CLAD PANEL

MATERIALS

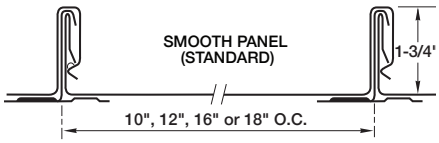
.032 aluminum 24 gauge steel
.040 aluminum 22 gauge steel

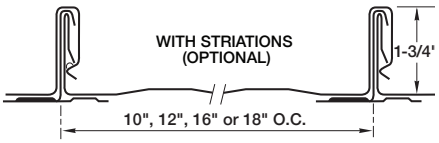
SPECS

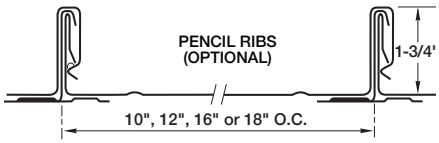
10", 12", 16" or 18" O.C. 1-3/4" High



UL-90







PRODUCT FEATURES

- Architectural/structural panel
- Factory-applied sealant available
- Continuous interlock
- Labor-saving one-piece design
- Pencil ribs upon request
- Striations upon request
- Factory eave notching available
- 30-year-non-prorated finish warranty
- Maximum factory-produced panel length is 64' (check w/factory for longer lengths)
- Weathertightness warranty available
- 43 stocked colors (24 gauge steel)
- 16 Stocked colors (22 gauge steel)
- 36 stocked colors (.032 aluminum)
- 22 stocked colors (.040 aluminum)
- Panels available in Galvalume Plus

UL CLASSIFICATION

- UL-580 Class 90 wind uplift
- UL-1897 wind uplift
- UL-790 Class A fire rated
- UL-263 fire resistance rated
- UL-2218 impact resistance rated
- UL-90 rated aluminum panel up to 16" O.C.
- UL-90 rated steel panel up to 18" O.C.

ASTM TESTS

- ASTM E1592 tested
- ASTM E283/1680 tested
- ASTM E331/1646 tested

FLORIDA BUILDING & MIAMI-DADE PRODUCT APPROVALS

Please refer to pac-clad.com or your local factory for specific product approval numbers for Snap-Clad.

Note: UL 90 is available on steel panels up to 18" on center, and on aluminum panels up to 16" on center.

©2020 Petersen Aluminum

PAC-CLAD®

PETERSEN

A CARLISLE COMPANY

Color Guide



FOREST GREEN



HARTFORD GREEN



▲ MILITARY BLUE



BERKSHIRE BLUE



▲ PACIFIC BLUE
(FKA Slate Blue)



AWARD BLUE



▲ AGED BRONZE



▲ MEDIUM BRONZE



▲ CARDINAL RED



▲ COLONIAL RED

▲ SANDSTONE

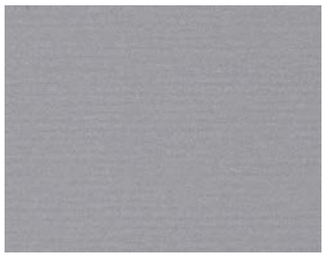
▲ ALMOND

▲ STONE WHITE

▲ BONE WHITE

PAC-CLAD.COM

Premium Colors



●▲♛$$ ANODIC CLEAR



●▲♛$$ SILVERSMITH



●▲♛$ SILVER



●▲♛$ CHAMPAGNE



●▲♛$ ZINC



●▲♛$ WEATHERED ZINC



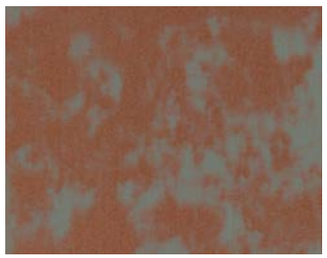
●▲♛$ COPPER PENNY



●▲♛$ AGED COPPER



♛$$ WEATHERED STEEL



♛$$ WEATHERED COPPER

Kynar 500® or Hylar 5000® pre-finished steel and aluminum for roofing, curtainwall and storefront applications.

●Metallic Colors $Pricing ▲Cool Colors ♛Premium Colors

See back for color availability chart.

Standard Colors



▲ PATINA GREEN



▲ TEAL



▲ HEMLOCK GREEN



FOREST GREEN



HARTFORD GREEN



▲ EVERGREEN



▲ HUNTER GREEN



▲ ARCADIA GREEN



▲ MILITARY BLUE



BERKSHIRE BLUE



▲ GRAPHITE



▲ CHARCOAL



INTERSTATE BLUE



▲ PACIFIC BLUE
(fka Slate Blue)



AWARD BLUE



MATTE BLACK STEEL



BLACK ALUMINUM



▲ DARK BRONZE



▲ BURNISHED SLATE



▲ AGED BRONZE



▲ MEDIUM BRONZE



▲ MANSARD BROWN



BURGUNDY



▲ TERRA COTTA



▲ CARDINAL RED



▲ COLONIAL RED



MIDNIGHT BRONZE



▲ MUSKET GRAY



▲ SIERRA TAN

▲ SANDSTONE

▲ ALMOND

▲ SLATE GRAY

▲ CITYSCAPE

▲ GRANITE

▲ STONE WHITE

▲ BONE WHITE

PAC-CLAD®
PETERSEN
A CARLISLE COMPANY

IL: 800 PAC CLAD **TX:** 800 441 8661 **MD:** 800 344 1400
AZ: 833 750 1935 **GA:** 800 272 4482 **WA:** 253 501 2450

PAC-CLAD.COM



OLD DETROIT RECLAIMED CLAY PAVERS

Featuring the telltale minor imperfections from decades of weathering, Old Detroit Reclaimed Bricks offer a distinct look and durable quality that stands the test of time. Very clean with sharp edges and a smooth texture, Old Detroit Reclaimed Clay Pavers feature a palette of oranges with some "Motor City Blacks" for extra authenticity.

PRODUCT SPECS

COLORS



OLD DETROIT RECLAIMED

PRODUCT CODE: CP21170A1005

THICKNESS: 2-¼" (60MM)

DIMENSIONS: 4"X8"

UNITS PER CUBE: 702

CUBE WEIGHT: 3030 LBS

(https://www.tremron.com/social-media/facebook)
(https://www.tremron.com/social-media/twitter)
(https://www.tremron.com/social-media/google-plus)
(https://www.tremron.com/social-media/houzz)
(https://www.tremron.com/social-media/pinterest)
(https://www.tremron.com/social-media/linkedin)
(https://www.youtube.com/channel/UCWTz9XV54s14JKbgvKFQM0g)
(https://www.tremron.com/social-media/instagram)

Products

PAVING SLABS (HTTPS://WWW.TREMRON.COM/PRODUCTS#PAVING-SLABS)

PAVERS (HTTPS://WWW.TREMRON.COM/PRODUCTS#PAVERS)

RETAINING WALLS (HTTPS://WWW.TREMRON.COM/PRODUCTS#RETAINING-WALLS)

ACCENTS (HTTPS://WWW.TREMRON.COM/PRODUCTS#ACCENTS)

ACCESSORIES (HTTPS://WWW.TREMRON.COM/PRODUCTS#ACCESSORIES)

About Us



Nothing compares to a structure made from handcrafted traditional brick.

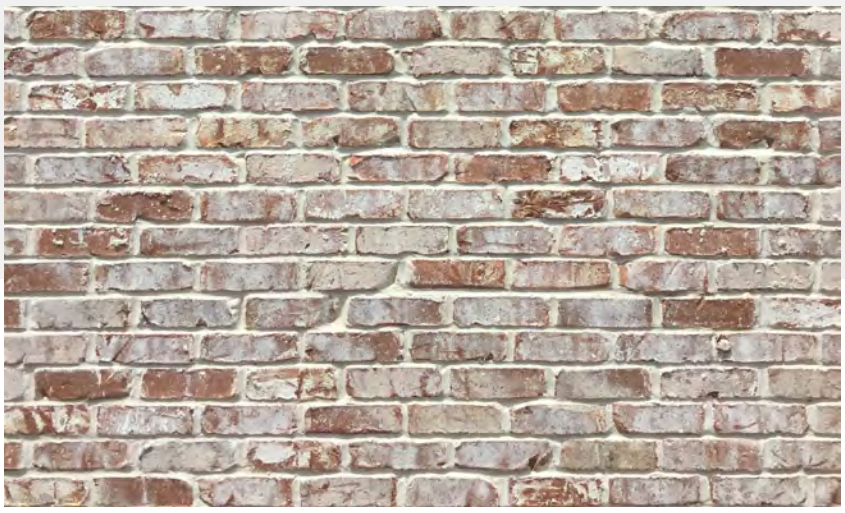
The signature texture captures the warmth of the artisan spirit and creates an authentic, traditional context that cannot be matched by reclaimed or salvaged brick. At Cherokee Brick, we are proud to offer our Handcrafted Collection for builders who want their project to truly stand out from the crowd. But it's also more than that for us here at Cherokee Brick. We do our absolute best to provide our traditional brick options throughout 38 states of the US and are working to expand that coverage as much as we can. So even if by chance you are outside our typical operating area, it never hurts to give us a call and see what we can do to fulfill your handcrafted traditional brick desires. Otherwise, if you're unsure about the distance or have question about out bricks, please don't hesitate to give us a call and inquire about what we offer.

WHERE TO BUY

Photos are only meant to represent color range, photos of brick will look different in sun or shade and depending on what color mortar it is paired with. Also, if there is a smear or a lime wash this can make the brick look entirely different. Please see a sample of the brick or brick in the wall before making final decisions.



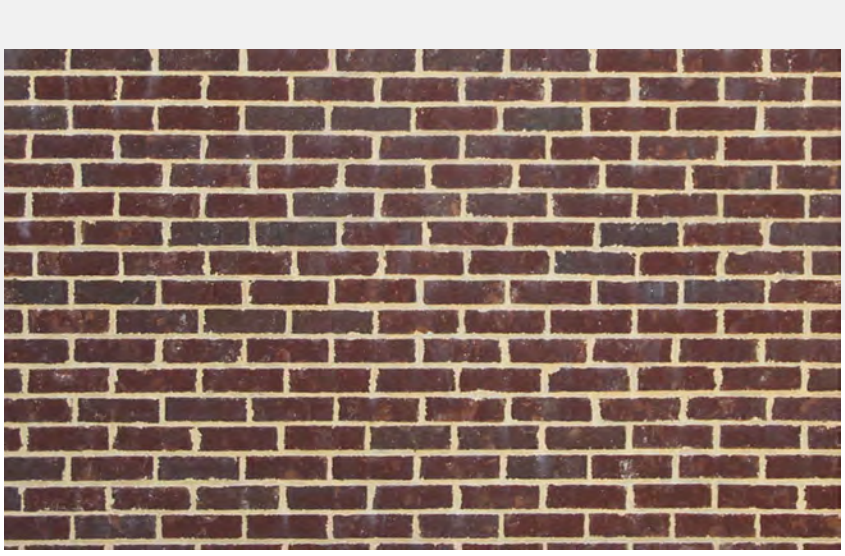




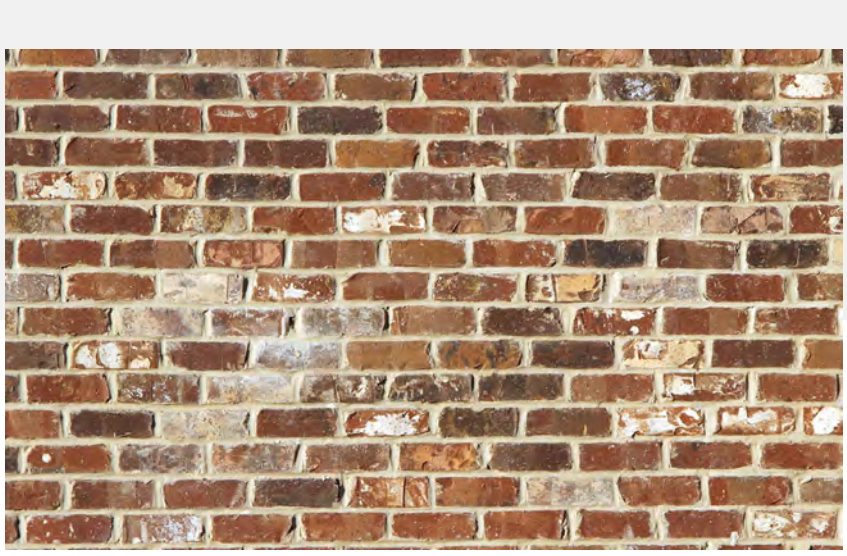
HARRIET'S BLUFF



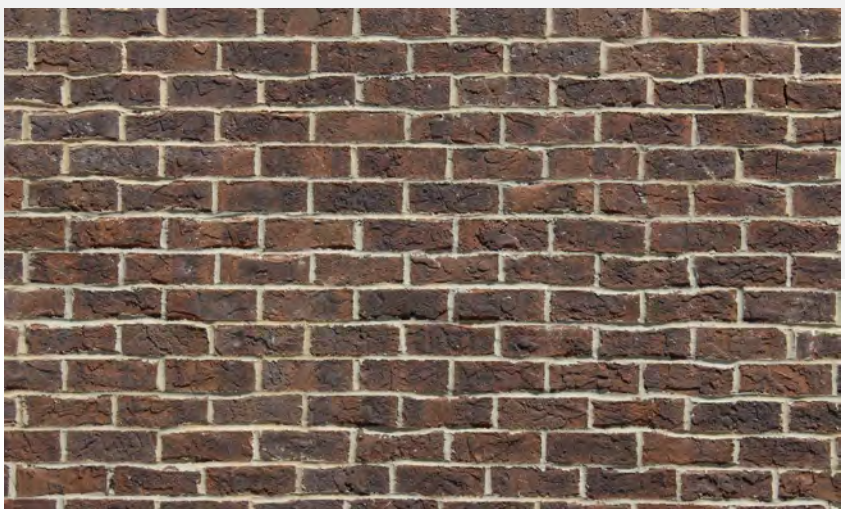
JACKSON SQUARE BLEND



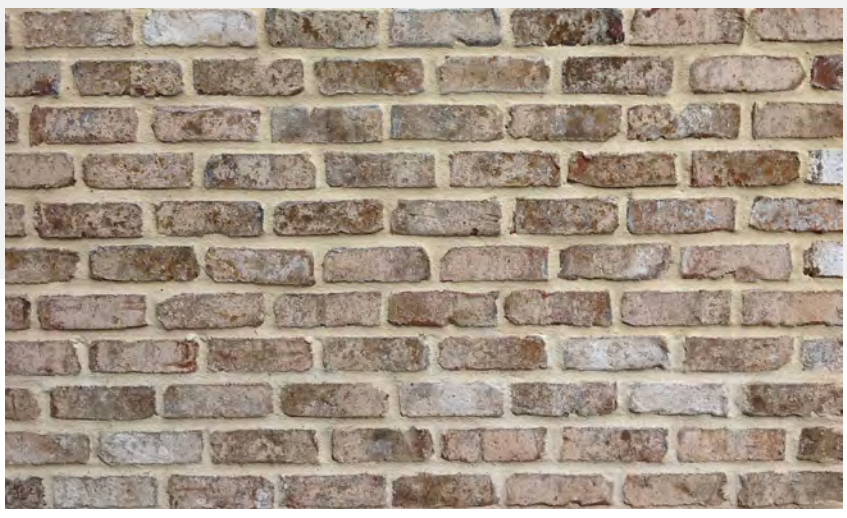
OLD ATLANTA



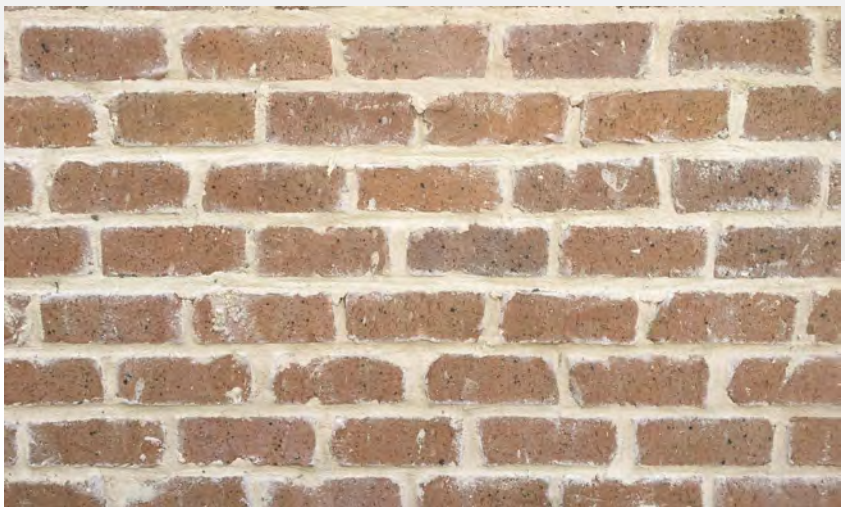
OLD FRENCH QUARTER



OLD MISSISSIPPI



OLD ORLEANS





Courtyard COLLECTION®



Insulated steel construction, fashioned to resemble the elegant wood designs of traditional carriage house doors.

The Genuine. The Original.

OVERHEAD DOOR®

Model 7520, Panel A (165T) Custom finish, Stockton windows



Courtyard Collection® doors give you the beauty of wood with the durability of steel. Each model provides varied design options to complement any home.



Image above: Model 7560, Panel X Brown finish, Stockbridge windows, decorative hardware
Cover image: Model 7560, Panel C5 White finish, Stockbridge windows, decorative hardware

Built Better from the Inside Out

Door Construction

Our Courtyard Collection® doors are made with an insulated steel construction and fashioned to resemble the elegant wood designs of traditional carriage house doors.



Foamed-in-place Polyurethane

With a U-factor[1] of up to 0.15 and an R-Value[2] of up to 12.76, foam insulation helps control costly heat loss and gain. This type of insulation can also diminish street noise and provide for quieter door operation.



Thermal Seals

Innovative in-between section thermal seals provide an air infiltration rating as low as .08 cfm and help to provide superior resistance to the elements.



Wood Grain Textured Overlay Boards

Weather resistant trim overlay boards help protect against dents and the elements.



Nylon 13 Ball Bearing Rollers

Durable nylon rollers containing 13 heavy-duty ball bearings for quiet operation are standard on Model 7560 and an optional upgrade for Model 7520.

Wind Load-Rated Options

Choosing wind load-rated options helps safeguard your door in extreme wind conditions. Wind load rating means your home can be built to withstand a variety of wind conditions and meet your local building codes. (Optional on Model 7560)

High Cycle Spring

This optional spring provides a 25,000 cycle life for more than twice the life of a standard torsion spring.

DASMA Door & Access Systems Manufacturers Association International
THERMAL PERFORMANCE VERIFICATION PROGRAM
www.dasma.com/thermal

Overhead Door™ Brand participates in the DASMA Thermal Performance Verification Program. The program verifies the thermal performance of sectional garage doors. The lower the U-factor rating, the better the thermal performance.

Symbol indicates verified U-factor rating in accordance with the DASMA Thermal Performance Verification Program.

1 - U-factor is independently tested and verified per ANSI/DASMA 105 using solid doors and specific product sizes.
2 - Overhead Door Corporation uses a calculated door section R-value for our insulated doors.



Model 7560, Panel H, White finish, Stockton windows, decorative hardware

Courtyard COLLECTION®

Door Designs

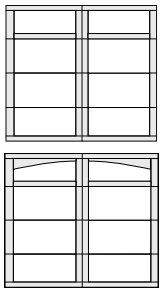
Select your Door Panel Style

1 Choose a Panel Style and Model

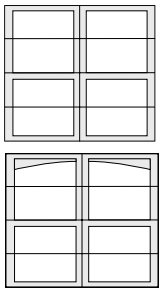
The Courtyard Collection® includes two models – please see the chart at the bottom of the page for details. Some panel styles are only offered in the Model 7560 as indicated below.

Models 7520/7560

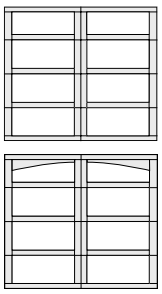
Horizontal Overlay (H1)



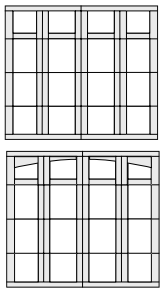
Horizontal Overlay (H2)



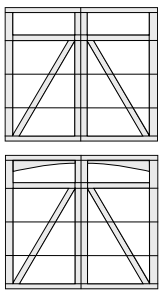
Horizontal Overlay (H)



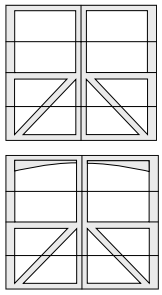
Vertical Overlay (C5)



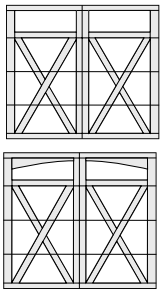
A Shaped Overlay (A)



A Shaped Overlay (A2)

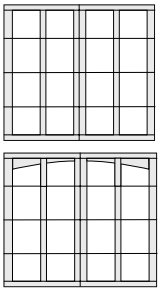


X Shaped Overlay (X)

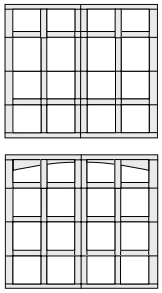


Model 7560

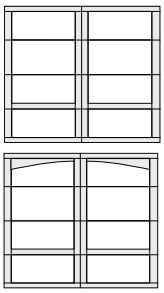
Vertical Overlay (C2)



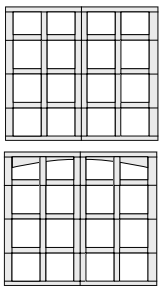
Vertical Overlay (C4)



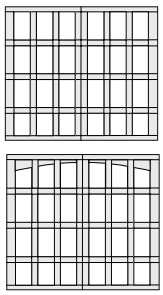
Horizontal Overlay (H3)



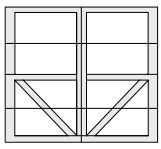
Horizontal & Vertical Overlay (E2)



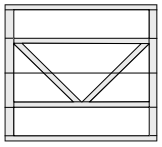
Horizontal & Vertical Overlay (E3)



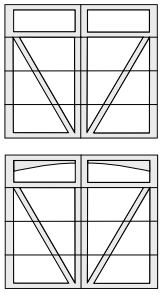
V Shaped Overlay (V2)



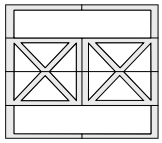
V Shaped Overlay (V2)†



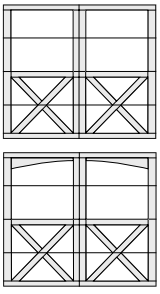
V Shaped Overlay (V)



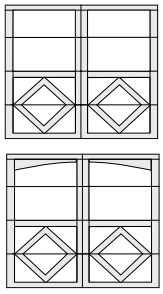
Diagonal Design (X1)†



Diagonal Design (X2)



Vertical Board Design (D)



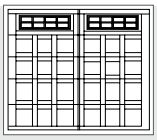
Square top

Arched top

†Windows and arches not available.

Drawings shown are for 7′ high doors. Please consult your Overhead Door™ Distributor for a drawing before making selection if your door is over 7′ high as the panel design may vary.

Custom Design (Z)



Your Overhead Door™ Distributor can assist you in creating the perfect custom-designed door.

MODELS	WOOD GRAIN TRIM	COLOR MATCHED TRIM	WARRANTY	POLYURE-THANE INSULATION	U-FACTOR[1]	R-VALUE[2]	OVERLAY THICKNESS	DOOR THICKNESS	COMMERCIAL TRACK	RESIDENTIAL TRACK	BALL BEARING ROLLERS WITH NYLON WHEELS
7520	●	●	20-Year Limited	●	0.20	9.3	⅜″	1″	Optional	●	●
7560	●		Limited Lifetime	●	0.15	12.76	¾"	1 ⅜"	●		●

1 - U-factor is independently tested and verified per ANSI/DASMA 105 using solid doors and specific product sizes.
2 - Overhead Door Corporation uses a calculated door section R-value for our insulated doors.
† See full text of warranty for details.

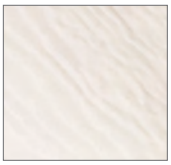
Courtyard COLLECTION®

Door Designs

Select your Color and Windows

2 Choose a Color

Painted finishes


White

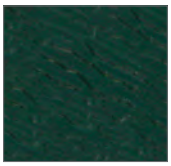

Almond


Desert Tan


Sandstone


Terra Bronze*


Brown*


Forest Green*


Gray*


Black*

Actual colors may vary from brochure due to fluctuations in the printing process. **Always request a color sample from your Distributor for accurate color matching before ordering your door.**

*Available on Model 7560 only

3 Choose a Window Style

Wind load-rated windows are offered only for Models 7560. Windows not available on V1, X1 panels or 12' doors.


Clear Long


Stockbridge


Stockton


Stockton Arch


Somerton


Wyndbridge

Choose a Glass Type

Models 7520 available with single pane glass only. Models 7560 available with insulated glass.


Clear


Obscure

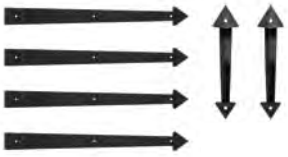
Actual glass may vary from brochure photos due to fluctuations in the printing process. Check with your Overhead Door™ Distributor to view a glass sample.

Courtyard COLLECTION®

Decorative Accents

Customize your Door with Decorative Hardware

Choose your Decorative Hardware



Arrow



Aspen



Barcelona



Bean



Conifer



Fleur De Lis



Spear

5 Choose your Opener



Be sure to ask about our complete line of Overhead Door® garage door openers. Powerful, quiet and durable, these garage door openers are designed for performance, safety and convenience. Your Overhead Door™ Distributor will help you choose the opener that best suits your door and preferences.



Model 7560, Panel H1, Sandstone/Terra Bronze finish, Clear Long windows

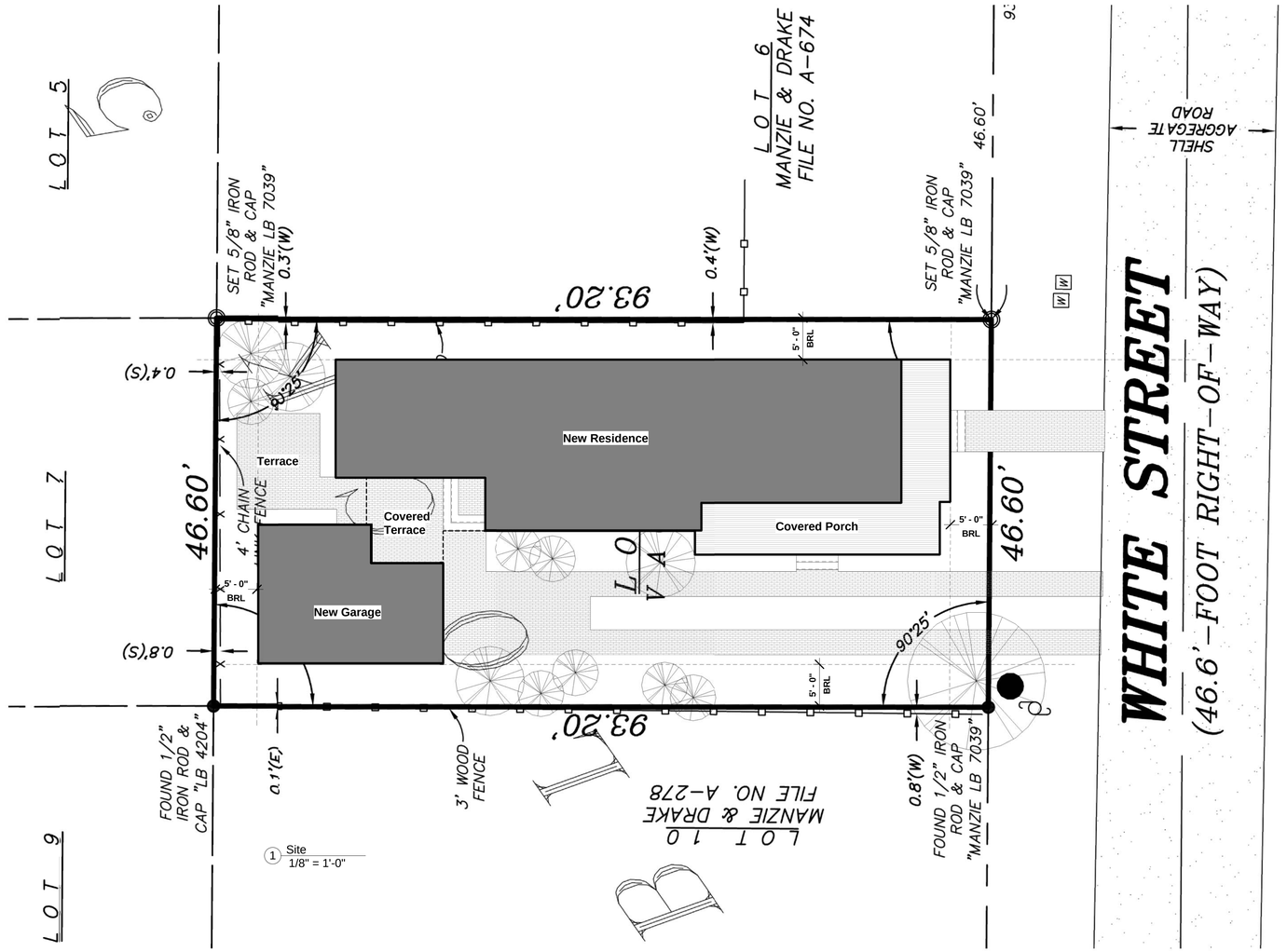
Drawing Index

C-101	Code Info & Site Plan	A-802	Specifications
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A-202	East & North Elevations	S-102	Level II Floor Framing
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A-302	Wall Section & Details	E-101	Electrical - Level I
A-801	Specifications	E-102	Electrical - Level II



Hollis Residence

803 White Street
Fernandina Beach
Nassau County, Florida



1 Site
1/8" = 1'-0"

AREA CALCS

CONDITIONED AREA:

LEVEL I = 1201 S.F.
LEVEL II = 1201 S.F.
LEVEL III = 364 S.F.
TOTAL = 2766 S.F.

BONUS = 264 S.F.

TOTAL COND = 3030 S.F.

UNCONDITIONED AREA:

GARAGE = 324 S.F.
TOTAL UNCOND = 324 S.F.

COVERED PORCHES & TERRACES:

LEVEL I = 414 S.F.
LEVEL II = 115 S.F.
TOTAL = 529 S.F.

WIND DESIGN / OTHER PER FBC 2020

WIND ZONE: 128 mph

EXPOSURE: C

IMPORTANCE FACTOR: I

METHOD OF OPENING PROTECTION: NA

DESIGN PRESSURE: 40 PSF OR GREATER

TYPE OF CONSTRUCTION: V

FLOOD ZONE DESIGNATION & BASE FLOOD ELEVATION: AE "X"

PROPOSED ELEVATION OF 1ST HABITABLE FLOOR: EL. 15.0'

PROPOSED ELEVATION OF GROUND SLAB (IF UTILIZED): EL. 14.0' @ GARAGE

PROPOSED ELEVATION OF GRADE IMMED. ADJACENT TO STRUCTURE: 14.0

ROOF HEIGHT: 35'-0"

NUMBER OF STORIES: THREE

ZONING DESIGNATION: OT

SETBACKS PER ZONING: 5' front / 5' side / 5' rear

CONDITIONED AREA: 3477 sq. ft.

UNCONDITIONED AREA: 932 sq. ft.

COVERED TERRACES & PORCHES: 763 sq. ft.

LOT AREA: 4,343.12 sq. ft.

LOT COVERAGE: 44%

WIND COMPLIANCE STATEMENT

THESE DESIGN PLANS AND SPECIFICATIONS ARE IN COMPLIANCE WITH THE STANDARDS ESTABLISHED IN SECTION 16B-33.007, FLORIDA ADMINISTRATIVE CODE.

THE MAIN WIND-FORCE RESISTING SYSTEM HAS BEEN DESIGNED IN ACCORDANCE WITH CHAPTER 6, AMERICAN NATIONAL STANDARDS AMERICAN SOCIETY OF CIVIL ENGINEERING ASCE 7-16 "MINIMUM DESIGN LOADS FOR BUILDINGS AND OTHER STRUCTURES" TO WITHSTAND THE WIND LOADS ASSOCIATED WITH A MINIMUM BASIC WIND SPEED OF 128 MILES PER HOUR.

THE COMPONENTS AND CLADDING HAVE BEEN SELECTED AND THEIR USE INCORPORATED INTO THE DESIGN AND SPECIFICATIONS IN ACCORDANCE WITH CHAPTER 6, AMERICAN NATIONAL STANDARDS AMERICAN SOCIETY OF CIVIL ENGINEERING ASCE 7-16 "MINIMUM DESIGN LOADS FOR BUILDINGS AND OTHER STRUCTURES" TO WITHSTAND THE WIND LOADS ASSOCIATED WITH A MINIMUM BASIC WIND SPEED OF 128 MILES PER HOUR.

I HEREBY CERTIFY THAT THIS BUILDING, AS DESIGNED AND DETAILED BY COTNER ARCHITECTS LLC, CONFORMS TO THE FLORIDA BUILDING CODE 2020 WIND LOAD CRITERIA AND CAN STRUCTURALLY WITHSTAND A WIND LOAD OF 128 MPH AS SPECIFIED BY THE COASTAL ZONE PROTECTION ACT OF 1985 AND AMENDED AS OF 1986.

COTNER ARCHITECTS LLC, DOES NOT ASSUME RESPONSIBILITY FOR OMISSIONS, UNWORKMAN-LIKE PERFORMANCE OR DEVIATIONS FROM THE PLANS, SPECIFICATIONS AND DETAILS WHICH MAY OCCUR BY CONTRACTOR, SUBCONTRACTORS, OR OWNER DURING THE COURSE OF CONSTRUCTION.

ANN COTNER PITTMAN, A.I.A. #AR0014700 DATE

Cotner Architects, LLC
Ann Cotner Pittman, A.I.A.
FL AR0014700
Fernandina Beach, Florida
ann@cotnerarchitects.com
904-277-4593

Revisions

No.	Date

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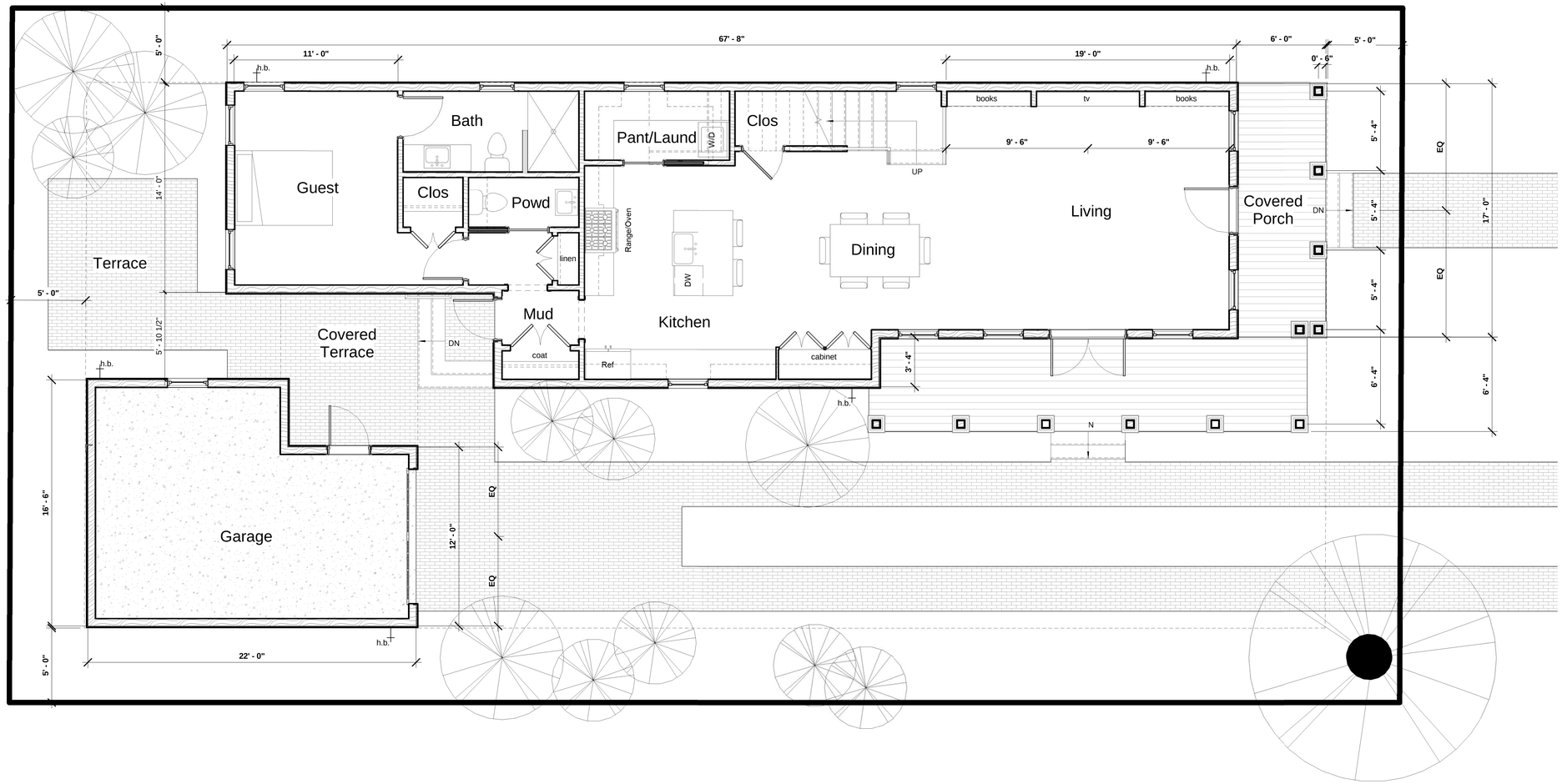
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HOLLIS RESIDENCE
803 WHITE STREET
FERNANDINA BEACH
NASSAU COUNTY, FLORIDA

Project: 211891.00
Released:

Sheet Number
C-101
Page of



1 Level I
1/4" = 1'-0"

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904-277-4593

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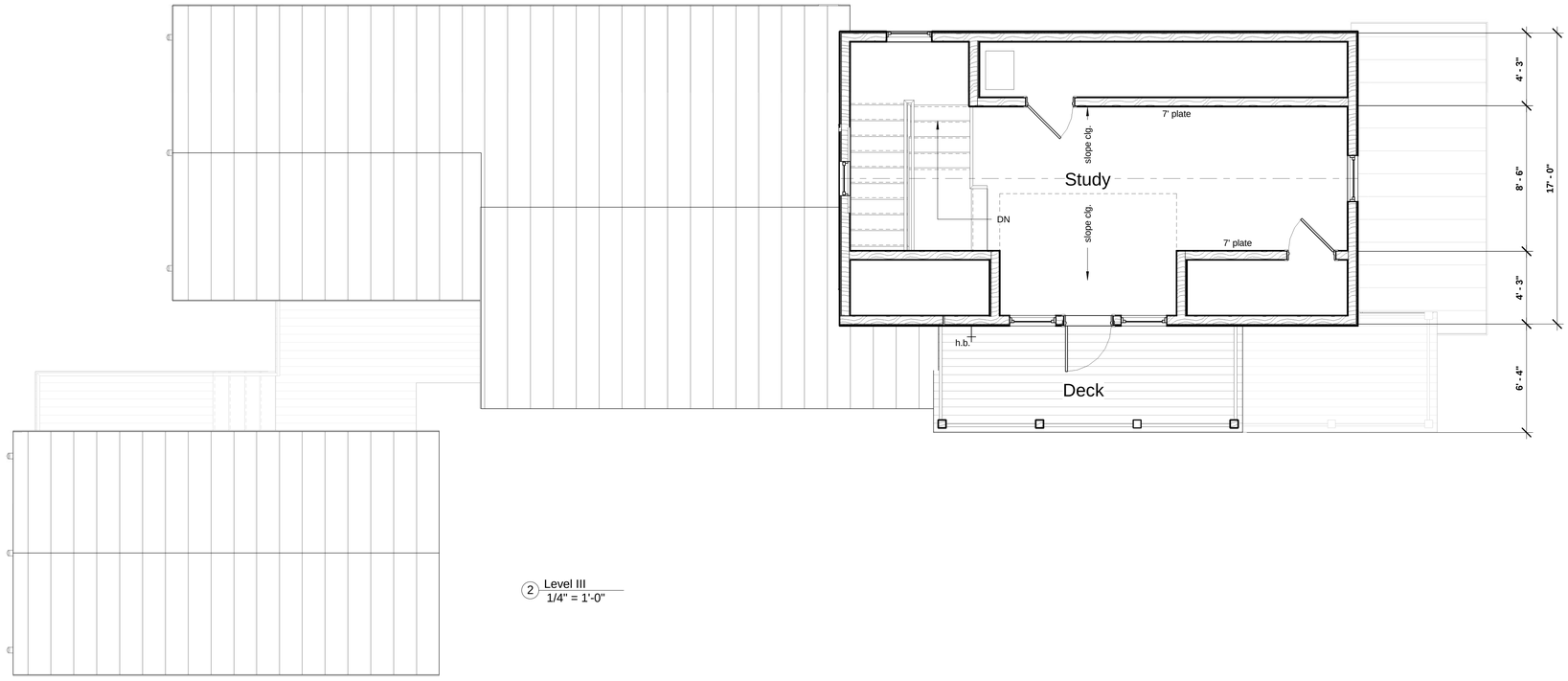
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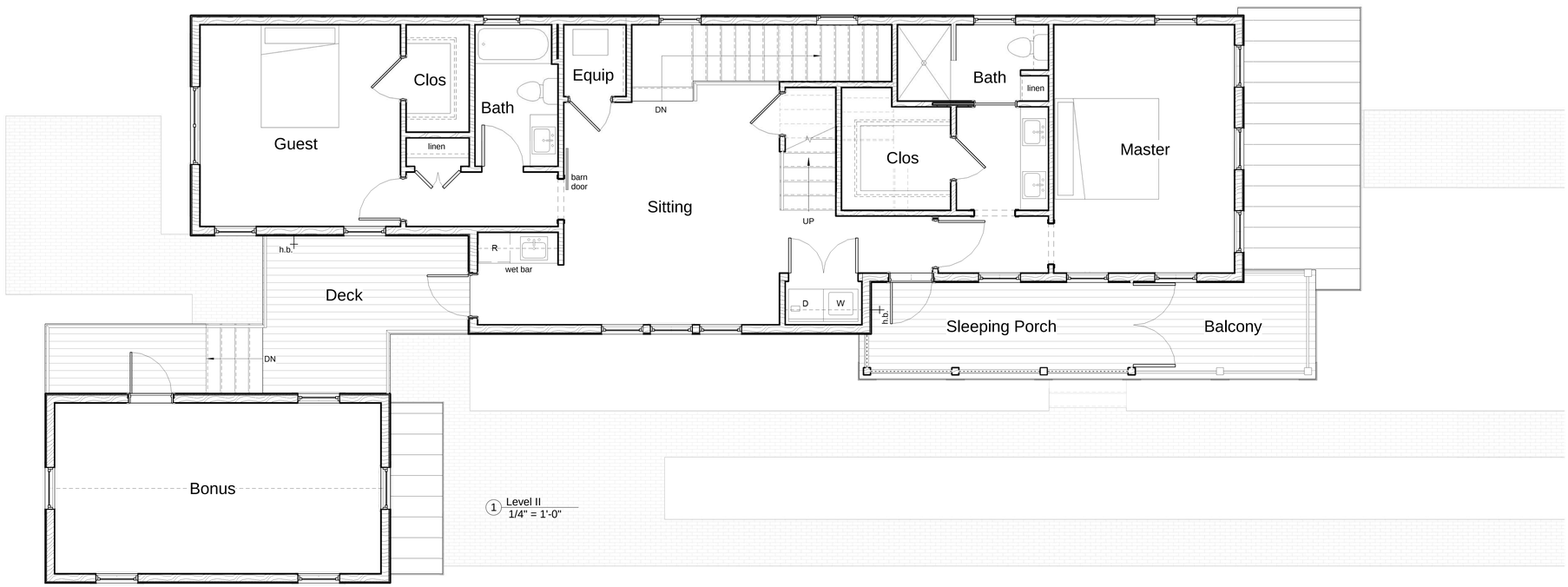
HOLLIS RESIDENCE
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2 Level III
1/4" = 1'-0"



1 Level II
1/4" = 1'-0"

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FERNANDINA BEACH
NASSAU COUNTY, FLORIDA

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1 South Elevation
1/4" = 1'-0"

Notes:

1. All windows to be Andersen 400 Series w/ impact glazing & design pressure of 40 psf or greater unless otherwise noted.

2. All exterior doors to be Andersen w/ impact glazing & design pressure of 40 psf or greater unless otherwise noted.



2 West Elevation
1/4" = 1'-0"

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NASSAU COUNTY, FLORIDA

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1 North Elevation
1/4" = 1'-0"



2 East Elevation
1/4" = 1'-0"

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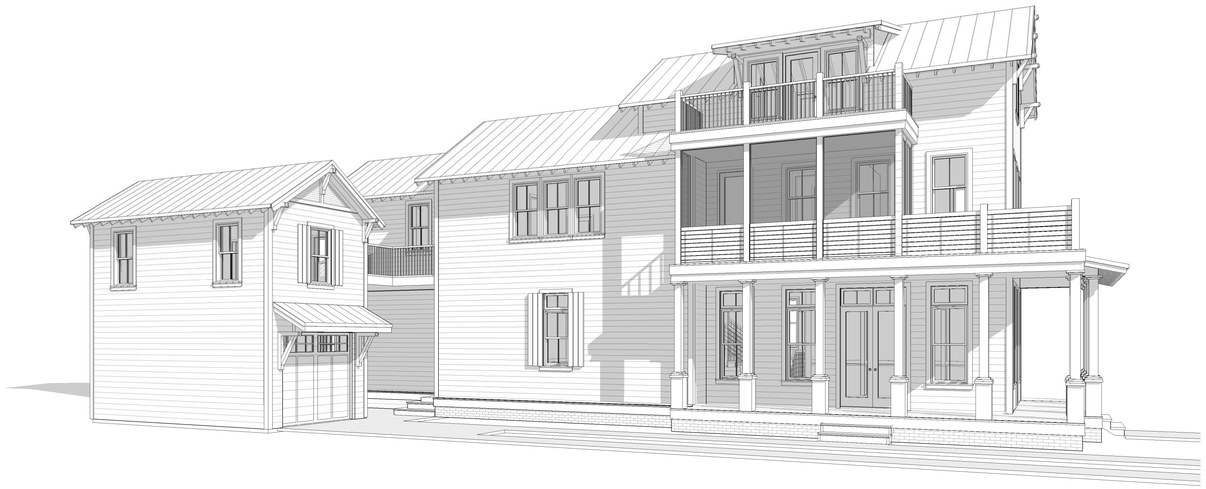
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HOLLIS RESIDENCE

803 WHITE STREET
FERNANDINA BEACH
NASSAU COUNTY, FLORIDA

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arts & culture nassau

June 12, 2023

Scott Mikelson, Deputy Director
Fernandina Beach Parks and Recreation
2500 Atlantic Ave.
Fernandina Beach, FL 32034

Subject: Pirate statue at Welcome Center

Attached please find the application for a permanent Public Art Installation that will replace the current pirate statue located at the Center Street train depot and welcome center. Also attached are images of the current and new statue.

Purpose:

Due to the aging and deterioration of the existing statue, which is over 15+ years old, repair is no longer an option, and so the Pirate Club of Fernandina Beach has submitted the application and started the work on a replacement statue. Arts and Culture Nassau has as its mission the coordination, research, and recommendation for Public Art Installations in the City and is submitting this application to the city via the Parks department to notify the city and prepare the resources required to remove and replace the statue.

Artists and organizations:

The sculpture was created by Jett Paxton under the coordination of the Fernandina Pirates Club, a private 501 (c) 4 not for profit. Joe Brown is the current president. His contact information is, FPCGreybeard@gmail.com. 352-789-1613. Joe and the Pirates Club is the lead and they set up the original platform, and will create the new platform it sits on. The final preparation and painting will be done by Julie Delfs, Contemporary Art Gallery at 10 South 4th Street. 518-322-7937

Process:

It is expected that the prep work, waterproofing and final coats of paint will be done by the end of July. The color scheme will be like the original version, (see photos attached).

The removal and new platform will be coordinated by Joe Brown, President of the Pirates Club with the assistance from the city. It is our recommendation that you set up a meeting with the city, Joe Brown from the Pirates and Julie Delfs, to finalize the acceptance of the new statue by the city, and the details for the removal, installation, and future maintenance of the statue. In addition, this meeting should also confirm the location. There has been discussion about moving it to the marina park area located near the anchor. However, no one is advocating this, but now is the right time to have that discussion with the Commissioners and other relevant parties.

Timeline:
The sculptor has finished his work and Julie Delfs is currently waterproofing and coating the wood before finally adding the paint to the create the final version. It is expected, based on the city assistance and approval, and adding a new support platform base, to be ready by the fall no later than the Dickens Holiday Event. Arts and Culture Nassau is expected to approve this application at their next Board meeting on June 12, 2023.

Issues:
An additional concern is for the safety of the visitors and the statue itself. Over the years damage has been done by visitors standing on the statue, and children climbing on the statue. This new version, with an extended arm and sword, will not support the weight of climbers so consideration needs to be given to having a small fence as well as signage which states that climbing is prohibited. The Pirate's Club has indicated that they would maintain the statue over time, but this should be confirmed.

Signage:
Aside from the warning safety sign, a plaque is required that explains the history of the Pirate. Also, the name of the creator, and the organizations that provided the new statue and work to bring it to fruition.

Submitted for the Board
Richard Restiano, Chair
Arts and Culture Nassau

PUBLIC ART APPLICATION

The following criteria govern the selection of public art in the City of Fernandina Beach and will be utilized by Arts and Culture Nassau during the process of review, selection and approval of public art. It is understood that some criteria will have more relevance than others
depending on the proposed artwork. This will be taken into account and the criteria weighted accordingly. Artists are strongly encouraged to meet with Arts and Culture Nassau or submit a preliminary concept application prior to completing this application.

A. Artistic Quality and Originality: The strength and originality and creativity of the artist's concept and demonstrated skill or craftsmanship.
B. Context: The appropriateness of the concept within the proposed architectural, geographical, socio-cultural, and historical context, including use of appropriate scale and materials for the site.
C. Diversity: Issues related to race, age, style, media of the art within the context.
D. Local Art: Emphasis will be on local and regional artists whenever possible.
E. Feasibility: Budget, timeline, and probability of success
F. Design & Construction: Issues related to fabrication of the installation, its durability, resistance to vandalism, long-term maintenance issues, and weather permanence.
G. Support: Demonstrated community agreement/support for the project. ACN may choose to create an advisory group to represent the community in the selection process.
H. Public Safety: Meets any and all applicable building codes for public projects. Artist has shown due diligence in developing appropriate installation plans.
I. Other: ACN may adopt other project specific criteria pertinent to special considerations of the site, the project, or the Commission's specific intent, provided such criteria are clearly and completely stated.

Project Name: Fernandina Pirates Club (501 c 4

Artist- Jeff Paxton

Installation Type:
✓ Permanent art collection
____ Temporary installation (up to 1 year)

Proposed Location*:
Visitors Center - Same as previous Statue
**A map of approved locations is available through the City of Fernandina Beach*

Artwork:
Type [e.g., sculpture, mural, etc]: Wood painted Sculpture Statue
Artwork Description [include title; fabrication date; current location; medium, dimensions, materials and finishes; installation method; life expectancy]:
wood. waterproof Coatings
Acrylic paints, Coating over paint
Julie Delfs will finish painting.
Potential for Sept 2023.

*NOTE: Request from city to Assist w/ Removal + New assembly.

Artist/ Applicant:
Name: JOE BROWN, PRES. Pirates Club
Address:
Phone: 352-789-1613
Email: FPCGreyBeard@Gmail.Com

I understand that approval of art by Arts and Culture Nassau does not automatically denote approval of all necessary City permits for the installation and display of art work. Additionally, I understand if the artwork is accepted for temporary display, I am solely responsible for acquiring all necessary permits, and overseeing the installation and maintenance of the art. I am responsible for the care and maintenance of the art for the duration of the permitted display period, and for the removal of art following the display period. I also understand that all donations of permanent art become the sole property and responsibility of the City of Fernandina Beach.

Signature: _____ Date 6/9/2023

The following materials MUST be provided with the completed application form:
□ Project description, including purpose, artist's rationale and/or intention for the proposed work; history and provenance of artwork; relationship of project to other community interests and activities; involved individuals and organizations if any.
□ Illustrative and/or construction drawings of proposed work; scale model of proposed sculptural work strongly recommended.
□ Scaled site plan and color images of proposed installation location and its context.
□ Scaled illustrative drawings or model showing artwork in relation to proposed site.
□ Description of short- and long-term maintenance requirements.
□ Artist resume, annotated exhibition list, and CD Rom and/or hard copy color images of other works.
□ Project timeline, including (as applicable) fabrication, delivery, installation and removal.

Applications may be submitted by mail or hand delivered to:

City of Fernandina Beach
Attn: Arts and Culture Nassau
204 Ash Street
Fernandina Beach, FL 32034

In order to schedule a meeting for pre-approval prior to completing this application, please call the City of Fernandina Beach at (904)277-7350 and request to be added to the Arts and Culture Nassau Agenda. At this meeting artists may submit a brief concept proposal and discuss the project with the ACN committee.


$100. FINE







Discussion to move to Anchor.?
Damage is a problem from visitors
Base needs to be less flat to
prevent climbing.
Who will maintain - Pirates Club?

ARTICLE III. ART IN PUBLIC PLACES

Sec. 70-150. Purpose.

The City of Fernandina Beach recognizes that providing for public art and enhancing the appearance of buildings and spaces provides benefits to the community by expanding the historical, cultural, and creative knowledge of citizens. It further recognizes the diverse aesthetic character of the city's built environment is vital to the quality of the life of its citizens, the economic successes of its businesses, an attraction for visitors and a benefit to tourism; and that a public art and design program contributes to the aesthetic enhancement of the community.

(Ord. No. 2012-03, § 2, 5-1-12)

Sec. 70-151. Definitions.

[The following words, terms and phrases, when used in this article, shall have the meanings ascribed to them in this section, except where the context clearly indicates a different meaning:]

Aggregate job value means the total of all construction costs associated with a particular permanent art installation. Construction costs shall include all labor, structural materials, plumbing, electrical, mechanical, infrastructure, and site work.

Art, artwork, or *works of art* means tangible creations by an artist exhibiting the highest quality of skill and aesthetic principles and includes all forms of the visual arts conceived in any medium, material, or combination thereof, including, but not limited to, paintings, sculptures, engravings, carvings, frescos, stained glass, mosaics, mobiles, tapestries, murals, photographs, video projections, digital images, bas-relief, high relief, fountains, kinetics, collages, drawings, monuments erected to commemorate a person or an event, functional furnishings, such as artist designed seating and pavers, unique or original architectural elements and artist designed landforms or landscape elements. The following shall not be considered artwork or works of art for purpose of this article:

(1) Reproductions or unlimited copies of original artwork,

(2) Art objects, which are mass-produced, or

(3) Works that are decorative, ornamental, or functional elements of the architecture or landscape design, except when commissioned from an artist or designed as an integral aspect of a structure or site.

Art in Public Places Design Guidelines means a set of guidelines established by the Arts and Culture Nassau in cooperation with the city attorney and city staff to provide procedures for the review and approval of public art.

Art in Public Places Program fund means a separate, non-interest bearing account set-up by the city to receive monies for the Art in Public Places Program.

Art permit fee shall be a one-time fee to be paid by the artist or entity applying for each temporary art installation. The fee shall go into the Art in Public Places maintenance fund and be utilized for the creation of artist recognition plaques and insurance coverage.

Artist or *professional artist* means a practitioner in the visual arts, generally recognized by critics and peers as a professional in the field. Indications of a person's status as a professional artist include, but are not limited to,

income realized through sole commission of artwork, frequent or consistent art exhibitions, placement of artwork in public institutions or museums, receipt of honors and awards, and training in the arts.

Arts and Culture Nassau is the advisory board established by the City of Fernandina Beach City Commission, pursuant to Resolution 2007-102 as amended, shall oversee and administer the Art in Public Places Guidelines.

License agreement shall be a temporary agreement between the city and an artist to place art in temporary art locations on city property.

Permanent art means artwork created either as a donation to the city or by the city and intended to be in place for a period greater than one year. Permanent art shall be installed in cooperation with the artist. The city shall be responsible for ongoing maintenance activities for the life of the artwork.

Publicly accessible means locations that are open to the general public during normal business hours and are visible by the general public at all times.

Temporary art locations means artwork intended to be temporary in nature and lasting no longer than one year. Temporary artwork must be installed, maintained, and removed in compliance with the approval received by the Arts and Culture Nassau. Any temporary artwork which becomes defaced, altered from its original approval, or destroyed is subject to immediate removal and loss of its approved status.

(Ord. No. 2012-03, § 3, 5-1-12)

Sec. 70-152. Committee roles and responsibilities.

The Arts and Culture Nassau committee shall administer the Art in Public Places Program. Its purpose, functions, role, and responsibilities within the Art in Public Places Program shall be as follows:

(1) Develop guidelines, selection procedures, and organizational policies for both temporary and permanent artwork to facilitate the Art in Public Places Program.

(2) Review and approve temporary art installations for compliance with the established Art in Public Places Guidelines with final approval granted by the Arts and Culture Nassau. Temporary art locations shall be determined by the city manager or his/her designee. Temporary art locations will be specific and are subject to change. The Arts and Culture Nassau may issue recommendations for extending or relocating temporary art to the city commission.

(3) Review and issue a recommendation on all permanent art installations pending review by the historic district council, if located within a designated historic district or the Community Redevelopment Area (CRA), and provide notice to applicants that all permanent works of art are subject to final approval by the city commission. Permanent art locations shall be determined on a case by case basis.

(4) Establish artist recognition procedures for the placement of plaques. This shall apply to both temporary artwork and permanent art installations. Plaques recognizing the artist shall become property of the city.

(5) Prepares an annual Art in Public Places Program expenditure plan for the monies in the Art in Public Places fund for approval by the city commission during its annual budget review process.

(6) Related to city construction projects, in concert with city staff, is responsible for working with appropriate department program planning; designating temporary public art locations and long-term/ permanent public art locations; provide support in determining project scope and budget; managing the artist selection process; commission artworks; approve design, execution and placement of artworks from the city's public art collection.

(7) Issue recommendations to the city commission on final selection of permanent art installations for purchase. Any approvals for purchase are then guided by the city's purchasing requirements.

(8) Recruit professionals in the visual arts and design fields to serve in the artist selection process in order to ensure works of highest quality.

(9) Encourage public art throughout the city and shall educate and stimulate participation of all citizens in a joint public and private effort to promote art in public places.

(10) Ensure appropriate community participation in this process and provides public education activities as part of public art projects.

(11) Coordinate, investigate, review, and recommend to the city commission other means by which artworks may be obtained, including donations to the Art in Public Places Program, and grant applications for public art projects.

(12) Administer the city's donation policy for artwork in cooperation with the city attorney's office and the city's finance department.

(13) Special events as permitted by the city, in which artwork may be displayed as part of the event on city rights-of-way or within public parks, are exempt from necessary public art permitting requirements. All artwork exempt from public art permit requirements must be removed within 24 hours of the end of the permitted special event.

(Ord. No. 2012-03, § 4, 5-1-12)

Sec. 70-153. Ownership and maintenance.

(a) The city shall retain ownership of all permanent works of art acquired and shall retain title to each work of art.

(b) Artwork which has been donated to the city as a permanent art installation becomes property of the city upon formal acceptance by the city commission. The city, in cooperation with the artist shall install the artwork. All maintenance activities will be conducted by the city indefinitely or until the artwork is removed.

(c) All contracts for artwork that will be acquired or accepted for ownership by the city must be reviewed and approved by the city attorney's office.

(d) Ownership of all works of art incorporated into private construction projects, as may be required for development approval, shall be vested in the property owner who shall retain title to each work of art. If the property is sold, the seller may either:

(1) Include restrictions in the deed that require maintenance of the artwork and prevent its removal from the property;

(2) Transfer ownership of the artwork to the City of Fernandina Beach to be maintained as public artwork; or

(3) Remove the artwork and make a contribution to the Art in Public Places Program fund in an amount equal to 0.75 percent of its initial aggregate job value.

(e) If the title is passed to a subsequent owner and, as a result, a deed restriction exists as to the artwork, the subsequent owner shall maintain the artwork in accordance with applicable codes or other established guidelines. The artwork cannot be altered, modified, relocated, or removed other than as provided herein without prior approval of the Arts and Culture Nassau.

(f) Artwork owners will be required to maintain the work of art in good condition in the approved location, as required by code or other applicable guidelines for all temporary artwork installations including, but not limited to, normal code enforcement rules, to ensure that proper maintenance is provided.

(g) The artwork owner may request that artwork be removed from the site due to hardship with the approval of the Arts and Culture Nassau. In addition, in the event there is a condition that occurs outside of reasonable control of the owner, then this provision may be implemented with the approval of the Arts and Culture Nassau.

(Ord. No. 2012-03, § 5, 5-1-12)

Sec. 70-154. Art in Public Places Program fund.

(a) The city shall maintain a separate accounting of monies received for the Art in Public Places Program which shall consist of the following:

(1) All funds received as part of the art permit fee.

(2) All funds donated to the city for purposes of the creation or maintenance of public art or for purposes of community outreach and education furthering the mission of the Arts and Culture Nassau; and

(3) Any funds allocated by the city for the Art in Public Places Program through the budgetary process.

(b) The Art in Public Places monies shall be used solely for expenses associated with the selection, commissioning, acquisition, installation, maintenance, administration, removal, and insurance of work of art or public education in relation thereto at the discretion of the city commission. Such funds shall be administered by the city in consultation with Arts and Culture Nassau. Custody of the Art in Public Places funds shall remain with the city and all city policies and procedures shall be strictly adhered to regarding the oversight of such funds. Programming of art in public places expenditures for new artwork shall be included in the annual capital improvements plan and expenditures related to ongoing maintenance of the Art in Public Places Program shall be included in the operating budget of the city.

(c) A minimum of ten (10%) percent of all non-restricted Art in Public Places Program funds which are applied to city-owned public art projects shall be deposited into an Art in Public Places "maintenance" account. The "maintenance account" shall be administered by city staff as a function of the Art in Public Places Program.

(Ord. No. 2012-03, § 6, 5-1-12)

Secs. 70-155—70-169. Reserved.

HISTORIC DISTRICT COUNCIL STAFF REPORT
HDC 2023-0101
NOVEMBER 16, 2023

Owner/Applicant:	Jett Paxton and Julie Delfs (artists) and sponsored by the Fernandina Pirates Club
Property Address:	102 Centre Street
Parcel ID#	00-00-31-1800-0268-0010
Current zoning:	C-3
FLUM land use category:	Central Business District
Existing uses on the site:	
FL Master Site File #	N/A
Year Built:	1978
Contributing Status:	N/A
Requested action:	Certificate of Approval (COA) to Remove "Fernandina Pirate" Sculpture and Replace with new "Peg Leg Pete" Sculpture and Base and add a Little Library as painted by a local artist (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 sculpture titled “The Fernandina Pirate” was created by Wayne Ervin and was given to the City of Fernandina Beach on October 14, 1978. The sculpture was created from a single Oak tree trunk. The base contains a steel time capsule that is to be opened October 14, 2078. Originally located near the Marine Welcome Center at the foot of Centre Street, the sculpture was relocated to its current location at the train depot in December of 1986.

The applicant is seeking a Certificate of Approval (COA) to remove the "Fernandina Pirate" sculpture and replace with new "Peg Leg Pete" sculpture and base. The “Fernandina Pirate” sculpture is to be donated to the Amelia Island Museum of History. The new “Peg Leg Pete” sculpture was created by artist Jett Paxton and is being sponsored by the Fernandina Pirates Club. The painting of the sculpture was done by local artist, Julie Delfs. The new sculpture is proposed to be sited on a new base in the same location as the original. Additionally, the Pirates Club requests the consideration of a “Little Library” to be installed and mural painted in a pirate theme. The mural details have not been provided as part of the back up materials.

APPLICABLE GUIDELINES:

CITY OF FERNANDINA BEACH COMPREHENSIVE PLAN
CITY OF FERNANDINA BEACH LAND DEVELOPMENT CODE
DOWNTOWN HISTORIC DISTRICT GUIDELINES
CITY OF FERNANDINA BEACH CODE OF ORDINANCES – Chapter 70 Article III Art in Public Places
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	*A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.*	☐	☐	☒
2	*The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.*	☐	☐	☒
3	*Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.*	☐	☐	☒
4	*Most properties change over time; those changes that have acquired 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	*Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.*	☐	☐	☒
7	*Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.*	☐	☐	☒
8	*Significant 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.*	☒	☐	☐

ANALYSIS:

Staff defer to the board for their review of the requested art installation and little library but would like to see that the board request to have additional information about the long-term preservation of the original Peg Leg Pete.

MOTION TO CONSIDER:

I move to **approve or deny** HDC case number 2023-0101- **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 2023-0101, as presented, **is or is not** substantially compliant with the Comprehensive Plan, Land Development Code, the Secretary of the Interior's Standards, and the Downtown Historic District Guidelines to warrant approval at this time.




















LOCAL ART
ART GALLERY

Print

Historic District Council (HDC) Certificate of Approval (COA) Application - Submission #12500

Date Submitted: 10/13/2023

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

Basis for Review

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

2023 Submission Deadlines + Board Meetings Calendar

HDC 2023

IMPORTANT NOTES

Conceptual Approvals

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

Pre-Application Meeting

To guide you through the process and to ensure that your application is properly processed, you'll need to meet with the Preservation Planner prior to submitting your application. 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

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

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

- [x] 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*

Alteration

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?*

8/1/2023

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

HDC Pre-Application Meeting Request

PROPERTY INFORMATION

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

Historic District*

Downtown

Site Address*

25 N. 4th Street

City*

Fernandina Beach

State*

FL

Zip Code*

32034

Parcel ID #(s)*

00-00-31-1800-0014-0040

OWNER OF RECORD

As recorded with the Nassau County Property Appraiser

First Name*

City of

Last Name*

Fernandina Beach

Mailing Address*

204 Ash Street

City*

Fernandina Beach

State*

FL

Zip Code*

32034

Telephone Number*

9043103480

E-mail Address*

kgibson@fbfl.org

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*

Remove existing landscape and replace with hardscape permeable pavers, street furniture, and new landscape at front entry to library

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

Design Vision Statement*

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
		(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	Upload 2	Upload 3	Upload 4
Choose File No…en	Choose File No…en	Choose File No…en	Choose File No…en

Upload 5	Upload 6	Upload 7	Upload 8
Choose File No…en	Choose File No…en	Choose File No…en	Choose File No…en

Certification*

☑ By signing below, I certify that the information contained in this application is true and correct to the best of my knowledge at the time of the application.

☑ I acknowledge that I understand and have complied with all of the submittal requirements and procedures and have read and understand the following:

☑ I AGREE THAT A POSTING NOTICE WILL BE INSTALLED ON THE PROPERTY(IES) IN QUESTION AND THAT SAID SIGN WILL ONLY BE REMOVED BY STAFF AFTER THE MEETING OR BROUGHT BACK TO CITY HALL BY APPLICANT.

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

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

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

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

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

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

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

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

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

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

Applicant First Name*

City of

Applicant Last Name*

Fernandina Beach

Today's Date*

10/13/2023

City of FB logo
NEW Reflex

DEPARTMENT OF PLANNING & CONSERVATION

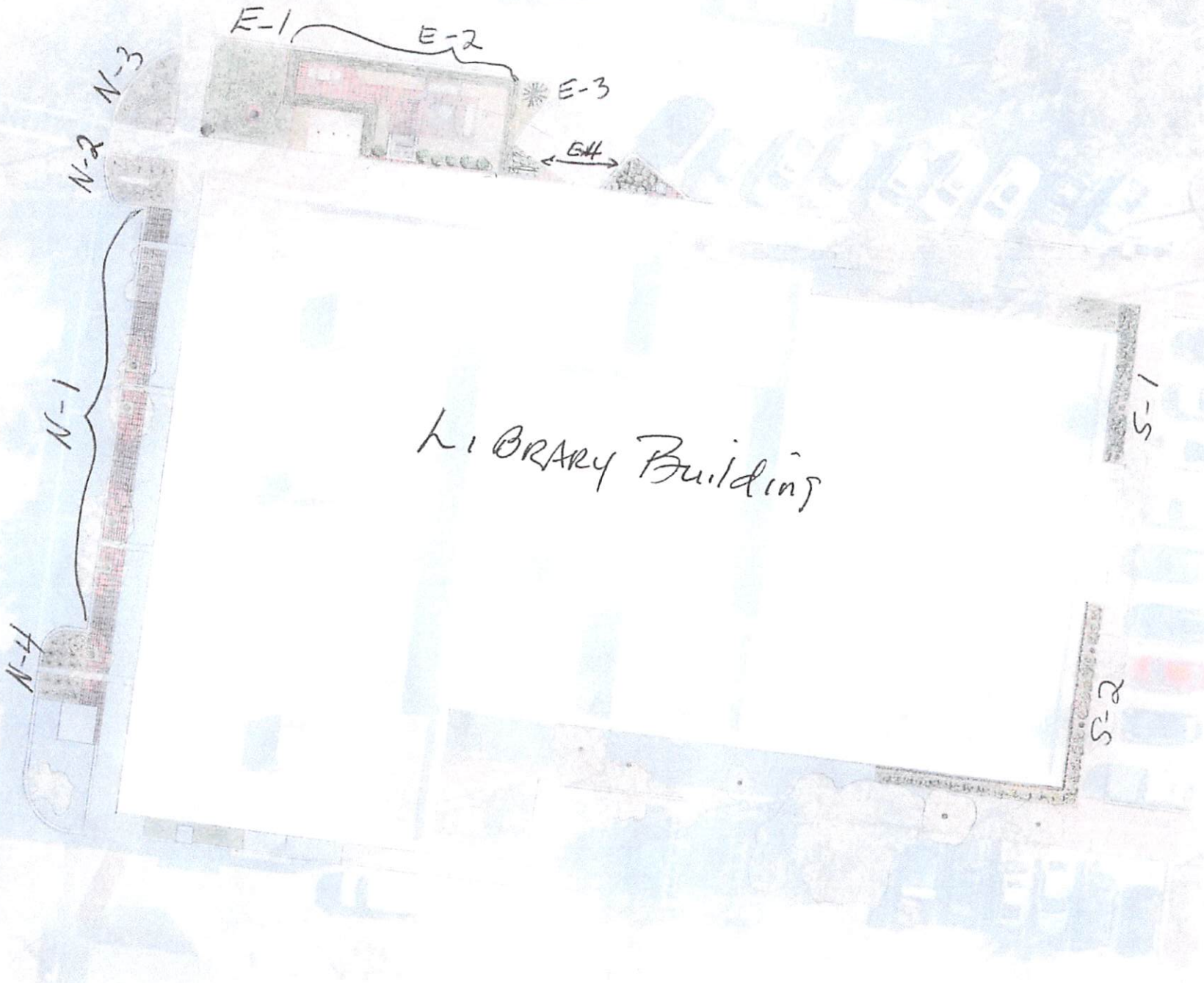
204 Ash Street | Fernandina Beach Florida 32034 | 904 310-3480 | www.fbfl.us/planning

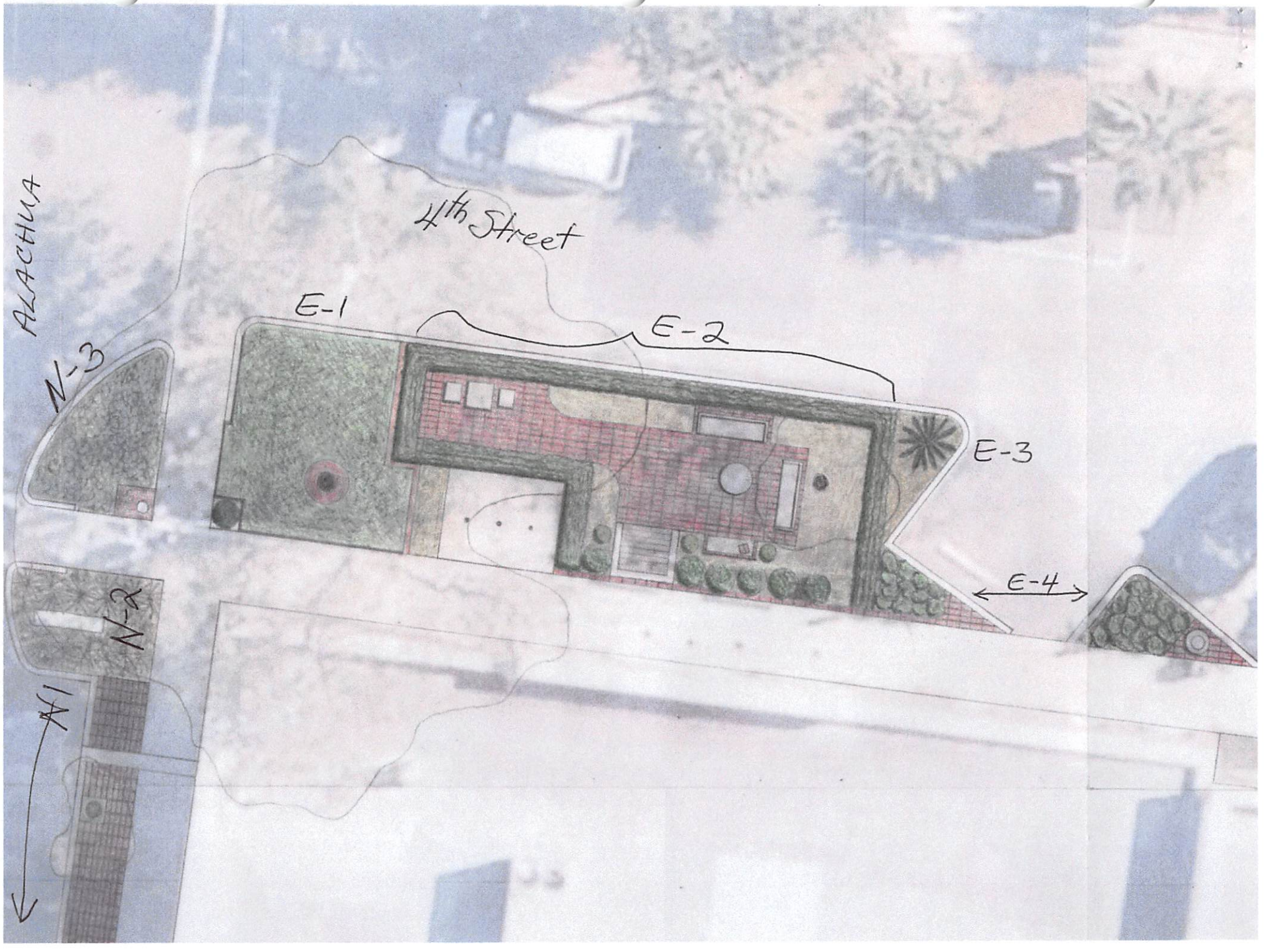
Please make sure to disable pop-up blocker in order to submit.

Plan to improve Library grounds 10/14/23

Map** reference	Area	Action agreed upon	Maintained by
North side of Building - Alachua St areas			
N-1	Area under palm trees and adjacent to parking spaces	Plantings in ground will be removed and replaced once city approves replacement. Our preference would be for brick.	City
N-2	Area around backflow preventer	Remove muhly grass. Replace with coontie or dwarf walter's viburnum. Prefer to reuse coontie if possible.	City
N-3	Corner of Alachua and 4th St	Remove plants - replace with perrenial peanut or asiatic jasmine. Will require removal of concrete debris and addition of good soil.	FOL
N-4	Area adjacent to electric box	Leave plantings as they are	
East side of building - 4th St			
E-1	Oak tree and area under it	Oak tree will remain, remnants of old plantings will be removed. Asiatic jasmine is about the only ground cover suitable for this very shady spot - maybe mondo grass if soil conditions allow. Add light layer of new soil.	FOL
E-2	Future sitting area	All current plantings will be removed: 1) pittosporum 2) **indian hawthorne** 3) liriope. Liriope and pittisporum will be discarded. We have trimmed the pittosporum already.	FOL
		Area will be hedged on all sides except for the area directly in front of the Library entrance. Hedging - dwarf yaupon holly.	FOL
		Two sitting areas will be installed - one with table and 2 seats and one with 2 benches (reuse of existing benches), and one stone bench (to honor Dawn Bostwick).	FOL
		The ground under the sitting areas will be paved with bricks. Bricks will be sold as fundraiser.	FOL
		Drainage area will be covered by planking and serve as the entry to the sitting area. Installation will **not** disturb drainage function.	FOL
E-3	Crape myrtle.	Crape myrtle will stay.	FOL
E-4	Area - handicapped parking and trash receptacle.	Coontie will be removed and replaced with either indian hawthorne. Preference is for reuse of indian hawthorne plants because they remain small which is suitable to these two areas.	FOL
South side of building			
S-1	Existing butterfly/pollinator garden	No changes to be made, maintenance only	FOL
S-2	New butterfly/pollinator garden	Presently being designed, install in fall	FOL

**Maps attached.


E-1
E-2
E-3
GH
N-3
N-2
N-1
N-4
S-1
S-2
LIBRARY Building


ALACHUA
4th Street
E-1
E-2
E-3
E-4
N-3
N-2
N-1

HISTORIC DISTRICT COUNCIL STAFF REPORT
HDC 2023-0103
NOVEMBER 16, 2023

Owner/Applicant:	Friends of the Library Fernandina Beach
Property Address:	25 N. 4th Street
Parcel ID#	00-00-31-1800-0014-0040
Current zoning:	C-3
FLUM land use category:	Central Business District
Existing uses on the site:	Landscaping and Stormwater Grate fronting the public library
FL Master Site File #	
Year Built:	
Contributing Status:	
Requested action:	Certificate of Approval (COA) to create a public seating area with landscape changes at the entry to the Fernandina Beach Public Library

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 Friends of the Library have requested improvements to the front entry area of the library building along N. 4th Street. The improvements include new landscaping, groundcover and hedging and brick pavers which will be sold as part of a fundraiser. Seating will include the reuse of existing benches, an additional table and an additional stone bench to honor Down Bostwick. The Friends group has met with appropriate City Staff and Main Street Fernandina Beach to discuss plans and navigate timing for improvements. Details of the project are provided within the application materials and members of the Friends of the Library will be available to discuss. The project under review is only for the East side of the building. The Friends of the Library will maintain the improvement in coordination with the city.

APPLICABLE GUIDELINES:

CITY OF FERNANDINA BEACH COMPREHENSIVE PLAN
CITY OF FERNANDINA BEACH LAND DEVELOPMENT CODE
DOWNTOWN HISTORIC DISTRICT GUIDELINES

Staff defers to the board for their review of the requested improvements within the N. 4th Street right-of-way.

MOTION TO CONSIDER:

I move to **approve or deny** HDC case number 2023-0103- **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 2023-0103, as presented, **is or is not** substantially compliant with the Comprehensive Plan, Land Development Code, the Secretary of the Interior's Standards, and the CRA Design Guidelines to warrant approval at this time.

Print

Historic District Council (HDC) Certificate of Approval (COA) Application - Submission #12587

Date Submitted: 10/27/2023

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

Basis for Review

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

2023 Submission Deadlines + Board Meetings Calendar

HDC 2023

IMPORTANT NOTES

Conceptual Approvals

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

Pre-Application Meeting

To guide you through the process and to ensure that your application is properly processed, you'll need to meet with the Preservation Planner prior to submitting your application. 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;
- ☐ Proof of Ownership (copy of deed or tax statement);
- ☐ A current survey of the property, for new construction and any change to existing footprint. (no older than two years);
- ☐ Scaled elevations & plans;
- ☐ Photographs;
- ☐ Any additional backup materials, as necessary;
- ☐ If applying as an agent, Owner's Authorization for Agent Representation form must be signed/ notarized and submitted as part of the application;
- ☐ For window replacement, a Window Survey must be completed.

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
- [x] 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*

Alteration

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?*

10/12/2023

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

HDC Pre-Application Meeting Request

PROPERTY INFORMATION

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

Historic District*

Waterfront Community Redevelopment Area (CRA)

Site Address*

0 S. Front Street

City*

Fernandina Beach

State*

FL

Zip Code*

32034

Parcel ID #(s)*

00-00-31-1760-0031-0020

OWNER OF RECORD

As recorded with the Nassau County Property Appraiser

First Name*

City of

Last Name*

Fernandina Beach

Mailing Address*

204 Ash Street

City*

Fernandina Beach

State*

FL

Zip Code*

32034

Telephone Number*

9043103480

E-mail Address*

kgibson@fbfl.org

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*

November HDC Agenda - Consideration of Improvements to Waterfront Lots C and D and Relocation of Pirate Pete Statute with pirate themed new Little Library

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

Design Vision Statement*

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
		(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	Upload 2	Upload 3	Upload 4
Parking C .pdf	Pirate Letter and Application.pdf	Re.pdf	Choose File No…en

Upload 5	Upload 6	Upload 7	Upload 8
Choose File No…en	Choose File No…en	Choose File No…en	Choose File No…en

Certification*

☑ By signing below, I certify that the information contained in this application is true and correct to the best of my knowledge at the time of the application.

☑ I acknowledge that I understand and have complied with all of the submittal requirements and procedures and have read and understand the following:

☑ I AGREE THAT A POSTING NOTICE WILL BE INSTALLED ON THE PROPERTY(IES) IN QUESTION AND THAT SAID SIGN WILL ONLY BE REMOVED BY STAFF AFTER THE MEETING OR BROUGHT BACK TO CITY HALL BY APPLICANT.

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

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

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

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

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

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

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

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

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

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

Applicant First Name*

City of

Applicant Last Name*

Fernandina Beach

Today's Date*

10/27/2023

City of FB logo
NEW Reflex

DEPARTMENT OF PLANNING & CONSERVATION

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

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

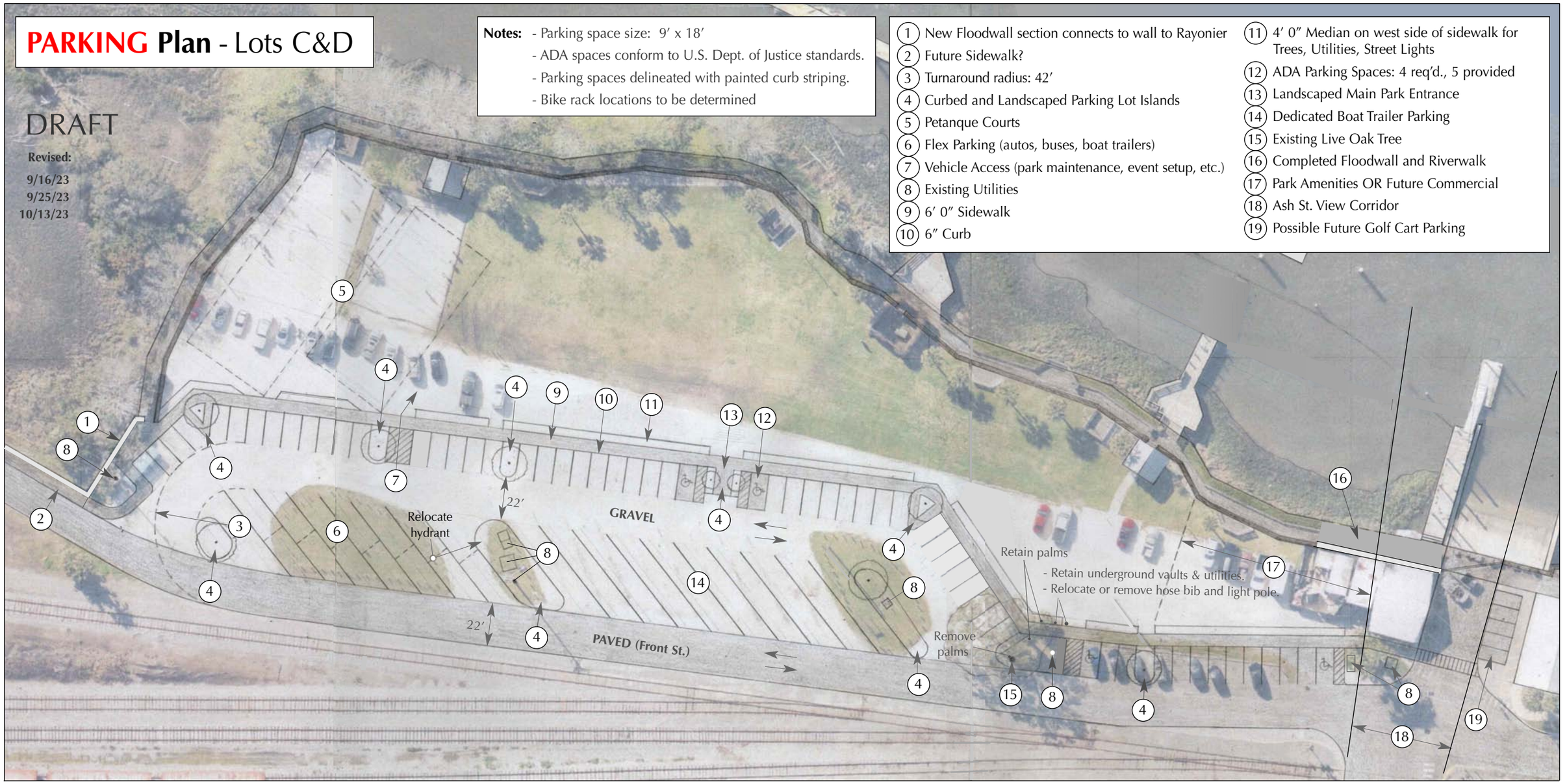
PARKING Plan - Lots C&D

DRAFT

Revised:
9/16/23
9/25/23
10/13/23

Notes:
- Parking space size: 9′ x 18′
- ADA spaces conform to U.S. Dept. of Justice standards.
- Parking spaces delineated with painted curb striping.
- Bike rack locations to be determined
-

1. New Floodwall section connects to wall to Rayonier
2. Future Sidewalk?
3. Turnaround radius: 42′
4. Curbed and Landscaped Parking Lot Islands
5. Petanque Courts
6. Flex Parking (autos, buses, boat trailers)
7. Vehicle Access (park maintenance, event setup, etc.)
8. Existing Utilities
9. 6′ 0″ Sidewalk
10. 6″ Curb
11. 4′ 0″ Median on west side of sidewalk for Trees, Utilities, Street Lights
12. ADA Parking Spaces: 4 req'd., 5 provided
13. Landscaped Main Park Entrance
14. Dedicated Boat Trailer Parking
15. Existing Live Oak Tree
16. Completed Floodwall and Riverwalk
17. Park Amenities OR Future Commercial
18. Ash St. View Corridor
19. Possible Future Golf Cart Parking



NUMBER of Parking Spaces:

Auto: **74** code compliant spaces (same as previous maximum in 2019)
Boat Trailer: **10** (same as existing) **+** potentially **8** additional in flex parking area
Golf Cart: **5**

FEATURES:

- **No** loss of designated parking spaces from previous maximum.
- **Expands** useable public green space by **27%**
- **Allows for** 74 temporary Petanque tournament courts.

HISTORIC DISTRICT COUNCIL STAFF REPORT
HDC 2023-0106
NOVEMBER 16, 2023

Owner/Applicant:	City of Fernandina Beach
Property Address:	Lots C and D
Parcel ID#	00-00-31-1760-0029-0010, 00-00-31-1760-0031-0020
Current zoning:	IW/REC
FLUM land use category:	Industrial Waterfront/Recreation
Existing uses on the site:	Unimproved parking lot
FL Master Site File #	N/A
Year Built:	N/A
Contributing Status:	N/A
Requested action:	Certificate of Approval (COA) to Construct Parking Improvements

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 two parcels on South Front Street, currently city-owned, house pétanque courts, a dock/marina, and unimproved parking lot. Lots 31-34, known as "Lot D," underwent a land use and zoning amendment from Industrial Waterfront (IW) to Recreation, approved by the Planning Advisory Board on May 10, 2023, and later by the City Commission on August 15, 2023. Lots 29 and 30 retain their Industrial Waterfront designation. Both parcels fall within the Community Redevelopment Area (CRA).

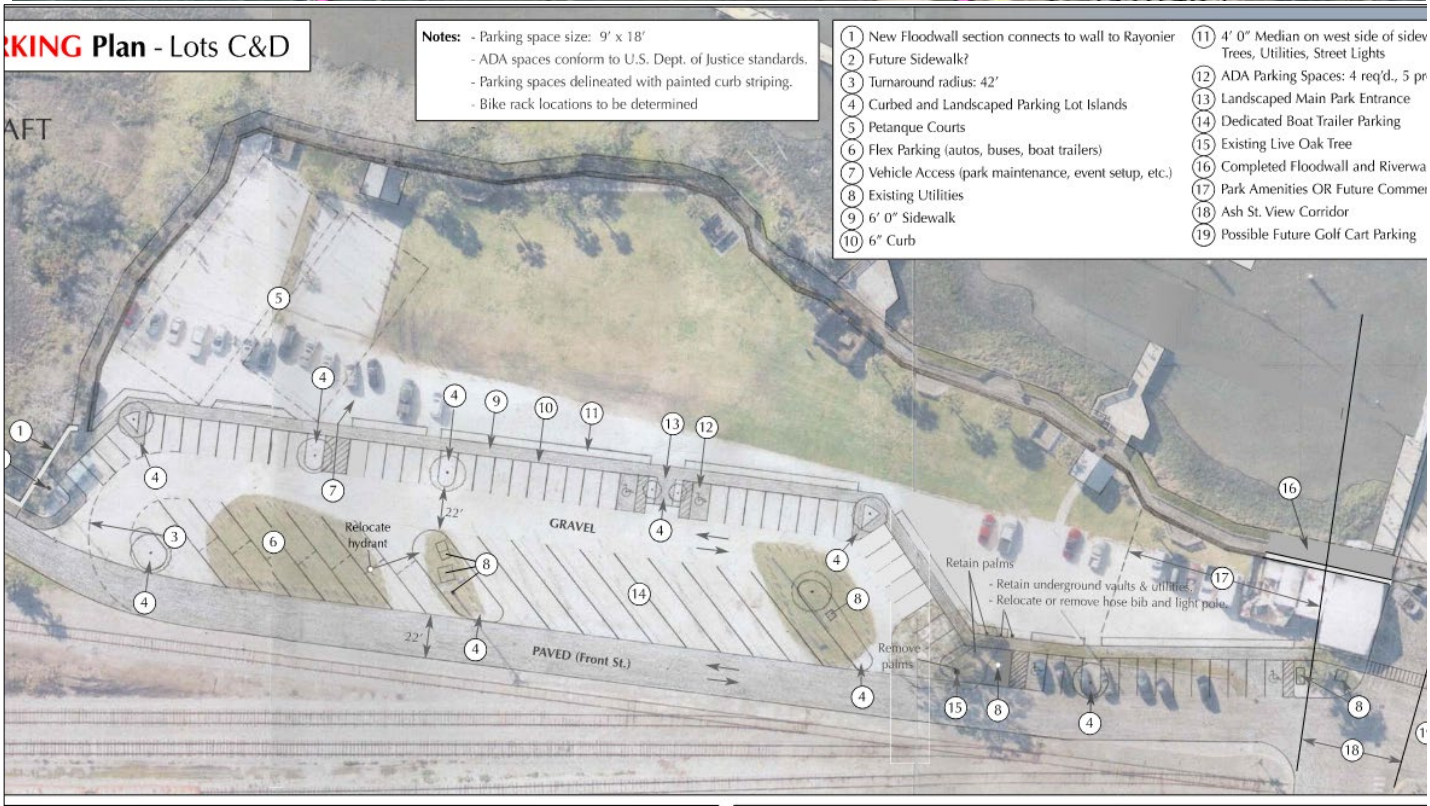
The CRA Overlay designates priority areas for coordinated redevelopment, focusing on infrastructure and commercial development. Lot D is situated in the “Public Waterfront Park Design Area,” emphasizing retention of Industrial Waterfront Land Use, preservation of river views, ensuring public access, and supporting marina functions, daily public use, and special events.

The applicant seeks a Certificate of Approval (COA) for parking lot improvements recommended by the CRAAB. These changes underwent a First Step (pre application) review by the City’s Technical Review Committee (TRC), with comments including:

- ADA access aisles cannot serve as vehicular access points.
- Landscape islands are required for every 10 parking spaces.
- Area #17 is designated for future park amenities per CRA guidelines.
- HDC approval is necessary.

Revisions, aligned with TRC recommendations, were presented to the CRAAB for approval.





BER of Parking Spaces:

74 code compliant spaces (same as previous maximum in 2019)
ailer: **10** (same as existing) **+** potentially **8** additional in flex parking area
art: **5**

FEATURES:

- **No** loss of designated parking spaces from previous maximum.
- **Expands** useable public green space by **27%**
- **Allows for** 74 temporary Petanque tournament courts.



APPLICABLE GUIDELINES:

CITY OF FERNANDINA BEACH COMPREHENSIVE PLAN
CITY OF FERNANDINA BEACH LAND DEVELOPMENT CODE
APPLICABLE CRA DESIGN GUIDELINES SECTIONS:

4.1 PUBLIC WATERFRONT PARK DESIGN AREA (WATER LOTS 1, 25-34)

Punctuated by a few landscape elements such as trees, several small buildings, and a privately run restaurant located dockside, this design area must support active maritime activities which range from boat docks and related services such as fueling stations and adhoc boat repair areas to open public spaces for daily use and seasonal events, as well as parking for cars, trucks, boat trailers and other vehicles (fig. 4.2). Due to the public nature of this area, it provides a panoramic view of the water. All additions to this area, from fences to buildings, must be carefully considered in terms of placement and degree of transparency as they affect view of the water and the city.

General

1. Retain designation as an Industrial Waterfront Land Use area.
2. Conserve panoramic views of the River.
3. Guarantee public pedestrian access to the River.
4. Support marina functions, daily public use, and special events.

ANALYSIS:

Staff defers to the board for their review of the requested improvements.

MOTION TO CONSIDER:

I move to **approve or deny** HDC case number 2023-0106- **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 2023-0106, as presented, **is or is not** substantially compliant with the Comprehensive Plan, Land Development Code, the Secretary of the Interior's Standards, and the CRA Design Guidelines to warrant approval at this time.

RESOLUTION 2023-____

A RESOLUTION OF THE CITY COMMISSION OF THE CITY OF FERNANDINA BEACH, FLORIDA FINDING THAT PROPERTY LOCATED AT 322 N. 3RD STREET, FERNANDINA BEACH, FLORIDA, QUALIFIES FOR AN AD VALOREM TAX EXEMPTION FOR HISTORIC PROPERTIES; GRANTING AN EXEMPTION FROM AD VALOREM TAX FOR CERTAIN IMPROVEMENTS BEGINNING JANUARY 1, 2024, AND CONTINUING FOR 10 YEARS UNDER CERTAIN CONDITIONS; AUTHORIZING THE MAYOR AND THE CITY CLERK TO SIGN THE HISTORIC PRESERVATION PROPERTY TAX EXEMPTION COVENANT BETWEEN THE PROPERTY OWNER AND THE CITY; PROVIDING FOR SEVERABILITY; AND PROVIDING FOR AN EFFECTIVE DATE.

WHEREAS, Article V Section 74-151 – 74-167 of the City of Fernandina Beach Municipal Code grants provision for an ad valorem tax exemption of 100 percent of the assessed value of qualifying improvements made to qualifying historic structures located in the city, pursuant to Sections 196.1997 and 196.1998, Florida Statutes; and

WHEREAS, the owner of the property at 322 N. 3rd Street, Fernandina Beach, Florida, as more specifically described in this resolution, has applied for an ad valorem tax exemption pursuant to Chapter 75, Article V, Code of Ordinances, City of Fernandina Beach; and

WHEREAS, on April 25, 2018, the Historic District Council approved Part 1 (Preconstruction Application) and Part 2 (Description of the Improvements) of the Historic Preservation Property Tax Exemption Application; and

WHEREAS, on November 16, 2023, the Historic District Council approved Part 3 (Request for Review of Completed Work) of the Historic Preservation Property Tax Exemption Application; and

WHEREAS, the Historic District Council has recommended to the City Commission that the exemption be granted; and

WHEREAS, at least ten days' notice has been given notifying the public of this proposed resolution and of public hearings in the City Commission Chambers located on the first floor of City Hall (204 Ash Street); and

WHEREAS, the public hearings were held pursuant to the notice described above at which hearings the parties in interest and all others had an opportunity to be and were, in fact, heard.

NOW THEREFORE BE IT ORDAINED BY THE CITY COMMISSION OF THE CITY OF FERNANDINA BEACH, AS FOLLOWS:

SECTION 1. The City Commission finds that the property owned by Tammi L. Kosack, located at 322 N. 3RD STREET, Fernandina Beach, Florida, as more specifically described in the Historic Preservation Property Tax Exemption Covenant that is attached as Exhibit A and made a part hereof as if set forth in full ("Property"):

1) contains a structure that has been deemed contributing to the Fernandina Beach Historic District;

2) meets the requirements of Section 196.1997, F.S., and Sections 74-156 through 74-157 of the City of Fernandina Beach Code of Ordinances; and

3) is eligible to receive an ad valorem tax exemption.

SECTION 2. The City Commission hereby grants an ad valorem tax exemption for 100 percent of the assessed value of eligible improvements made to the Property, as described in the Historic Preservation Property Tax Exemption Application, and as determined by the Nassau County Property Appraiser. This exemption applies only to those ad valorem taxes levied on the real property by the City of Fernandina Beach that are not levied for the payment of bonds or authorized by a vote of the electors pursuant to Section 9(b) or Section 12, Article VII of the 20 Florida Constitution.

SECTION 3. In accordance with Section 196.1997(10), Florida Statutes, this exemption shall take effect on January 1, 2024, remain in effect for 10 years and shall expire on December 31, 2033, as provided in the Historic Preservation Property Tax Exemption Covenant.

SECTION 4. Severability. In the event that any word, phrase, clause, sentence, or paragraph hereof shall be held invalid by any court of competent jurisdiction, such holding shall not affect any other word, clause, phrase, sentence or paragraph hereof.

SECTION 4. Effective Date. This resolution shall take effect immediately upon its final passage and adoption, however, the ad valorem tax exemption granted herein shall become effective on the date specified in Section 3 of this ordinance.

ADOPTED this 19 day of December, 2023.

CITY OF FERNANDINA BEACH

_____
BRADLEY M. BEAN
Mayor – Commissioner

ATTEST:

_____
CAROLINE BEST
City Clerk

APPROVED AS TO FORM AND LEGALITY:

_____
TAMMI E. BACH
City Attorney

DRAFT

HISTORIC PRESERVATION PROPERTY TAX EXEMPTION COVENANT

This covenant ("Covenant") is made by **Tammi L. Kosack** ("Owner") and in favor of City of Fernandina Beach, a Florida municipal corporation ("City") for the purpose of the restoration, renovation, or rehabilitation of a certain property located at **322 N. 3rd Street, Fernandina Beach, Florida**, ("Property") which is owned in fee simple by the Owner and is either: 1) listed in the National Register of Historic Places; 2) locally designated under the terms of a local preservation ordinance; 3) a contributing property to a national register listed district; or 4) a contributing property to a historic district under the terms of a local preservation ordinance. The areas of significance of this Property, as identified in the National Register nomination or local designation report of the Property or the district in which it is located are **commerce, transportation, exploration/settlement, politics/government**, and **architecture**.

The Property, a residential building, is comprised essentially of grounds, collateral, appurtenances, and improvements. The Property is more particularly described in the legal description attached as Exhibit A and made a part hereof as if set forth in full. In consideration of the tax exemption granted by the City, the Owner hereby agrees to the following for the period of the tax exemption, which is from **January 1, 2024 to December 31, 2033**. In order to retain the exemption, however, the historic character of the property, and improvements, which qualified the property for an exemption, must be maintained over the period for which the exemption is granted.

1. The Owner agrees to assume the cost of the continued maintenance and repair of said Property so as to preserve the architectural, historical, or archaeological integrity of the same in order to protect and enhance those qualities that made the Property eligible for listing in the National Register of Historic Places or designation under the provisions of the local preservation ordinance.
2. The Owner agrees that no visual or structural alteration will be made to the Property without prior written permission of the Local Historic Preservation Office. The address of the certified Local Historic Preservation Office is:

   Name of Office/Agency: City of Fernandina Beach Department of Planning & Conservation
   Address: 204 Ash Street
   City: Fernandina Beach, Florida
   Zip: 32034
   Telephone: (904) 310-3480

3. The Owner agrees to ensure the protection to the site against willful damage or vandalism. Nothing in this Covenant shall prohibit the Owner from developing the site in such a manner that will not threaten or damage the archaeological resource, provided that permission for alteration of the site is pursuant to paragraph 2, above.
4. The Owner agrees that the Local Historic Preservation Office, and appropriate representatives of the City, and its agents and designees shall have the right to inspect the

Property at all reasonable times in order to ascertain whether or not the conditions of this Covenant are being observed. The City will inspect the property upon expiration of the exemption to ensure the terms of the Covenant have been upheld. In the event the original Owner (or any successive owners) sells the Property prior to the expiration of the exemption, the Buyer must arrange for an inspection by the Local Historic Preservation Office prior to closing to ensure that he or she does not assume responsibility for the prior owner's violation of the Covenant. Failure of the Buyer to have the Property inspected prior to closing shall create a presumption that the Buyer is responsible for violations of this Covenant found at the next inspection. The current property owner is required to provide notice to Buyer and their heirs, successors, or assigns of the existence of this Covenant.

5. In the event of the non-performance or violation of the maintenance provision of the Covenant by the Owner or any successor-in-interest during the term of the Covenant, the Local Historic Preservation Office will report such violation to the Property Appraiser and Tax Collector, who shall take action pursuant to Section 196.1997(7), F.S. The Owner shall be required to pay the difference between the total amount of taxes which would have been due in March in each of the previous years in which the Covenant was in effect had the property not received the exemption and the total amount of taxes actually paid in those years, plus interest on the difference calculated as provided in Section 212.12(3), F.S.
6. If the Property is damaged by accidental or natural causes during the Covenant period, the Owner will inform the Local Historic Preservation Office, in writing, of the damage to the Property, including (1) an assessment of the nature and extent of the damage; and (2) an estimate of the cost of restoration or reconstruction work necessary to return the Property to the condition existing at the time of project completion. In order to maintain the tax exemption, the Owner shall complete the restoration or reconstruction work necessary to return the Property to the condition existing at the time of project completion on a time schedule agreed upon by the Owner and the Local Historic Preservation Office.
7. If the Property has been destroyed or severely damaged by accidental or natural causes during the Covenant period, that is, if the historical integrity of the features, materials, appearance, workmanship, and environment or the archaeological integrity which made the Property eligible for inclusion under the terms of the local preservation ordinance have been lost or so damaged that the restoration is not feasible, the Owner will notify the Local Historic Preservation Office, in writing, of the loss. The Local Historic Preservation Office will evaluate the information provided and notify the Owner in writing of its determination regarding removal of the Property from eligibility for tax exemption. If the Local Historic Preservation Office determines that the Property should be removed from eligibility for tax exemption, it will notify the Nassau County Property Appraiser in writing so that the tax exemption can be canceled for the remainder of the Covenant period. In such cases, no penalty or interest shall be assessed against the Owner.
8. If it appears that the historical integrity of the features, materials, appearance, workmanship, and environment, or archaeological integrity that made the Property eligible for inclusion under the terms of the local preservation ordinance have been lost or damaged deliberately or through gross negligence of the Owner, the Local Historic Preservation Office shall notify the Owner in writing. For the purpose of this Covenant,

"gross negligence" means the omission of care that a reasonable person would take of their own Property. The Owner shall have 30 calendar days to respond, indicating any circumstances that show that the damage was not deliberate or due to gross negligence. If the Owner cannot show such circumstances, he shall develop a plan for restoration of the Property and a schedule for completion of the restoration. In order to maintain the tax exemption, the Owner shall complete the restoration work necessary to return the Property to the condition existing at the time of project completion on a time schedule agreed upon by the Owner and the Local Historic Preservation Office. If the Owner does not complete the restoration work on the agreed upon time schedule, the Local Historic Preservation Office will report such a violation to the Property Appraiser and Tax Collector who shall take action pursuant to Section 196.1997(7), F.S. The Owner shall be required to pay the differences between the total amount of taxes that would have been due in March in each of the previous years in which the Covenant was in effect had the Property not received the exemption and the total amount of taxes actually paid in those years, plus interest on the difference calculated as provided in Section 212.12(3), F.S.

9. The terms of this Covenant shall be binding on the current Property Owner, transferees, and their heirs, successors, or assigns.

WITNESSES:

OWNER:

_____
Signature

_____
Tammi L. Kosack

_____
Printed Name

_____
Signature

_____
Printed Name

STATE OF FLORIDA
COUNTY OF NASSAU

Sworn to (or affirmed) and subscribed before me by means of ☐ physical presence or ☐ online notarization, this **12th** day of **October, 2023** by _____.

_____
Notary Public

_____
Printed Name

_____
My Commission Expires

☐ Personally Known OR

☐ Produced Identification ID Produced: _____

The foregoing instrument was acknowledged before me this ____ day of _____, 2023, by **Bradley M. Bean** and **Caroline Best**, Mayor and City Clerk, respectively, of the City of Fernandina Beach, Florida, a municipal corporation, who are personally known to me and duly sworn, who acknowledged that as such officers, and pursuant to authority from said corporation, they executed the foregoing instrument and affixed the corporate seal for an on behalf of said corporation, as its act and deed, and for the uses and purposes set forth and contained in said instrument.

Sworn to (or affirmed) and subscribed before me by means of ☐ physical presence or ☐ online notarization, this ____ day of _____, 2023 _____.

_____
Notary Public

_____
Printed Name

_____
My Commission Expires

_____

Historic Preservation Property Tax Exemption Application
Part 3 – Request for Review of Completed work

Upon completion of the restoration, rehabilitation or renovation, return this form with photographs of the completed work (views of site improvements, exterior and interior work for buildings) to the Division of Historical Resources or the Local Historic Preservation Office, as applicable. These photographs must provide a comprehensive description of the completed work. They should be the same views as the *before* photographs included in Part 2 of the application. Type or print clearly in black ink. The final recommendation of the Division of Historical Resources or the Local Historic Preservation Office, as applicable, with respect to the requested historic preservation property tax exemption is made on the basis of the descriptions in this Request for Review of Completed Work.

1. Property identification and location:

Property Identification Number: 00-00-31-1800-0080

Address of property: Street 322 N. 3RD ST.

City FERNANDINA BEACH County NASSAU Zip Code 32034

2. Data on restoration, rehabilitation, or renovation project:

Project starting date 7/1/16 PLANNING 2/6/17 WITNESS WORK Project completion date: 7/7/23

Estimated cost of entire project: $ 476,000

Estimated costs attributed solely to work on historic buildings or archaeological site: $ 406,427

3. Owner Attestation: I hereby apply for the historic preservation property tax exemption for the restoration, rehabilitation or renovation work described above and in Part 2 of the Historic Preservation Property Tax Exemption Application (Application) submitted for this project. I attest that the information provided is, to the best of my knowledge, correct, and that in my opinion the completed project conforms to The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings, and is consistent with the work described in Part 2 of the Application. I also attest that I am the owner of the property described above or, if the property is not owned by an individual, that I am the duly authorized representative of the owner. Further, by submission of this Application and Request for Review of Completed Work (Request), I agree to allow access to the property by representatives of the Division of Historical Resources or the Local Historic Preservation Office, where such office exists, and appropriate representatives of the local government from which the exemption is being requested, for the purpose of verification of information provided in the Application and this Request. I understand that, if the requested exemption is granted, I will be required to enter into a Covenant with the local government granting the exemption in which I must agree to maintain the character of the property and the qualifying improvements for the term of the exemption. I also understand that falsification of factual representations in this Application or Request is subject to criminal sanctions pursuant to the Laws of Florida.

Tammi Kostick		8/27/23
Name	Signature	Date

Complete the following if signing for an organization or multiple owners (See next page for additional owners):

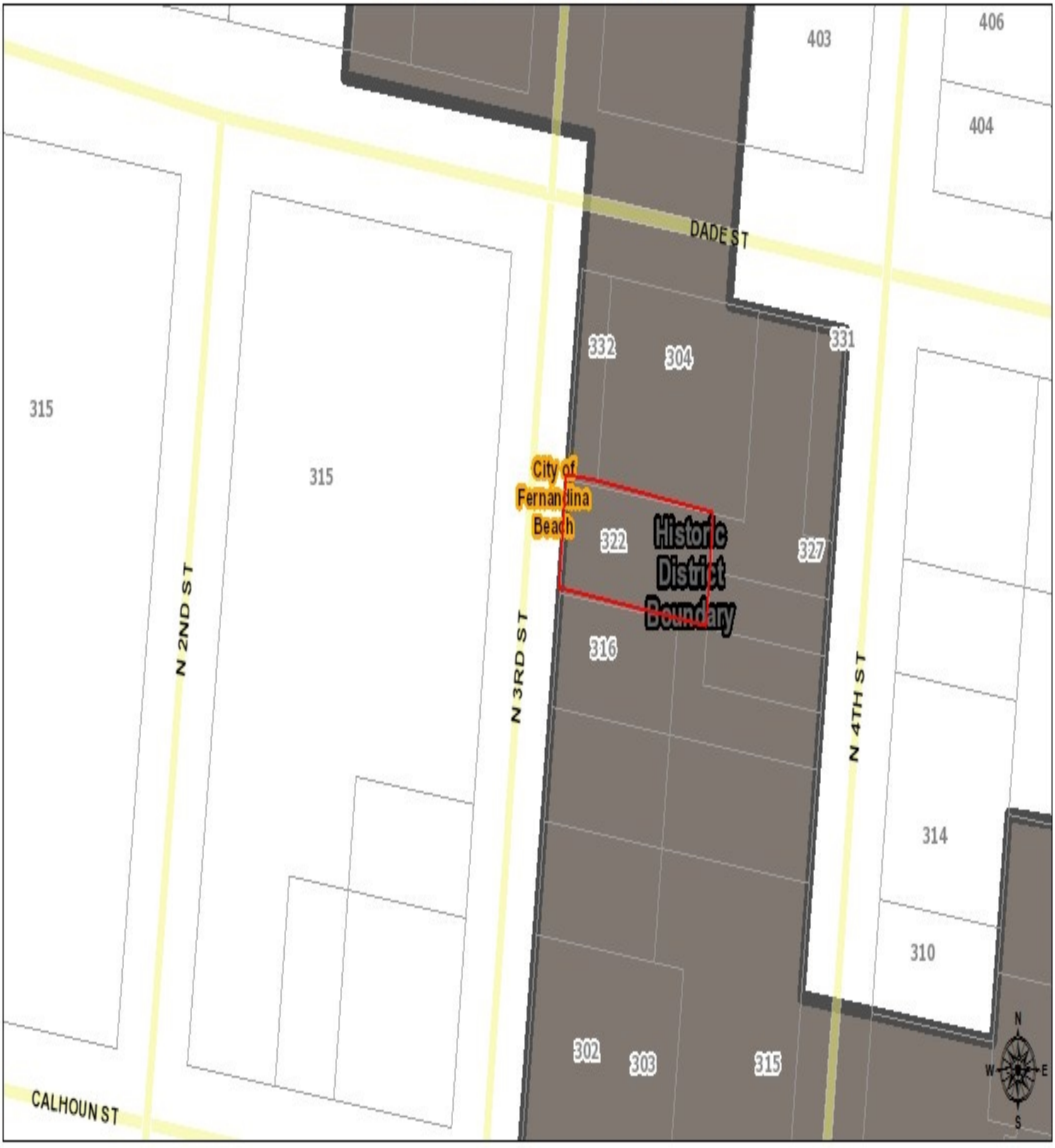
Title	Organization name

Mailing Address _____

City _____ State _____ Zip Code _____

Daytime Telephone Number (____) _____

322 N 3rd St (Contributing)



April 26, 2018

City of F.B. Historic District

1:1,128

0 0.0075 0.015 0.03 mi

0 0.015 0.03 0.06 km

Sources: Esri, HERE, Garmin, USGS, Intermap, INCREMENT P, NRCan, Esri Japan, METI, Esri China (Hong Kong), Esri Korea, Esri (Thailand), NGCC, © OpenStreetMap contributors, and the GIS User Community

Historic Preservation Property Tax Exemption Application Part 3

Tammi Kosack
322 N 3rd St
Fernandina Beach, FL 32034

As supplemental backup for Part 3 of my application, I submit the following narrative as descriptions of work actually completed based upon the 9 features listed in Part 2 Description of Improvements previously submitted.

"After" photographs are labelled with the corresponding feature number and short description.

Feature 1 Brick Foundation Piers Replaced with matching brick in same locations and with same dimensions as original piers after building is lifted. Photos show close up of new pier and orientation along building. 2 photos

Feature 2 Staircase/Stairwell Remove dropped ceiling to expose original 2 story stairwell; retain staircase including treads, risers, newel post and side wall planking. 6 photos

Feature 3 Floor Plan/Layout Put dividing wall back in to regain original room proportions on first floor. Preserve "hurricane door" and reinstall original wall boards to show room delineation. 3 photos

Feature 4 Windows Remove aluminum windows. Restore window openings to original sizes and install architecturally appropriate windows. Install correctly sized exterior trim and re-use interior trim as able. 3 photos

Feature 5 Side Porch Enclosed Remove drywall to expose original cedar siding. Remove siding, clean and reinstall on same wall. Re-use any other siding materials (i.e. Novelty) found during deconstruction. 3 photos

Feature 6 Ceilings Restore all ceiling heights back to original. Re-route any retrofitted HVAC ducting to reveal ceilings. Restore and protect original wood paint on ceilings as able. 3 photos

Feature 7 Walls Remove 2 layers of drywall, layer of beadboard and original wall planks. Clean and re-install beadboard, maintaining existing paint, in select locations. Re-install interior and exterior wall planks in original locations and orientations; preserve, in-tact- entire stairwell wall including all wood and wall paper fragments. 9 photos

Feature 8 Floor and Threshold Strip and refinish floors, infill any rot with age and species appropriate wood. Preserve worn threshold to side porch and infill flooring to show original back door to house. 3 photos

Feature 9 Exterior Siding Scrape 8 layers of paint of siding. Repaint; restore style of original front railing. 1 photo

Historic Preservation Property Tax Exemption Application
Part 3 – Request for Review of Completed work

Upon completion of the restoration, rehabilitation or renovation, return this form with photographs of the completed work (views of site improvements, exterior and interior work for buildings) to the Division of Historical Resources or the Local Historic Preservation Office, as applicable. These photographs must provide a comprehensive description of the completed work. They should be the same views as the *before* photographs included in Part 2 of the application. Type or print clearly in black ink. The final recommendation of the Division of Historical Resources or the Local Historic Preservation Office, as applicable, with respect to the requested historic preservation property tax exemption is made on the basis of the descriptions in this Request for Review of Completed Work.

1. Property identification and location:

Property Identification Number: 00-00-31-1800-0080

Address of property: Street 322 N. 3RD ST.

City FERNANDINA BEACH County NASSAU Zip Code 32034

2. Data on restoration, rehabilitation, or renovation project:

Project starting date 7/1/16 - PLANNING ~~2/6/17 - INITIAL WORK~~ Project completion date: 7/7/23

Estimated cost of entire project: $ 382,494

Estimated costs attributed solely to work on historic buildings or archaeological site: $ 382,494

3. Owner Attestation: I hereby apply for the historic preservation property tax exemption for the restoration, rehabilitation or renovation work described above and in Part 2 of the Historic Preservation Property Tax Exemption Application (Application) submitted for this project. I attest that the information provided is, to the best of my knowledge, correct, and that in my opinion the completed project conforms to The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings, and is consistent with the work described in Part 2 of the Application. I also attest that I am the owner of the property described above or, if the property is not owned by an individual, that I am the duly authorized representative of the owner. Further, by submission of this Application and Request for Review of Completed Work (Request), I agree to allow access to the property by representatives of the Division of Historical Resources or the Local Historic Preservation Office, where such office exists, and appropriate representatives of the local government from which the exemption is being requested, for the purpose of verification of information provided in the Application and this Request. I understand that, if the requested exemption is granted, I will be required to enter into a Covenant with the local government granting the exemption in which I must agree to maintain the character of the property and the qualifying improvements for the term of the exemption. I also understand that falsification of factual representations in this Application or Request is subject to criminal sanctions pursuant to the Laws of Florida.

TAMMI KOSACK _____ 8/27/23

Name Signature Date

Complete the following if signing for an organization or multiple owners (See next page for additional owners):

_____ _____

Title Organization name

Mailing Address _____

City _____ State _____ Zip Code _____

Daytime Telephone Number (904) 232-0428

October 29, 2023

Sal Cumella
Preservation Planner
Fernandina Beach, FL

Hi Sal,

Enclosed herein, please find the expense details and documentation required for Part III of the Historic Preservation Property Tax Exemption Application. They include the labor and materials related to the restoration and rehabilitation of my house.

These are the major expenses and categories associated with the projects listed and approved on Part I of my application.

The first sheet is a snapshot of categories. The next 4 sheets are an itemization of specific costs in each category. The back up material has copies of each individual invoice included in the expenses listed, as well as an attached proof of payment, either by vendor "paid" receipt, cancelled check or credit card statement.

I probably have a few thousand dollars more in individual Home Depot and Lowes receipts, but I couldn't keep going with copies and collating.

I certainly hope this is what is needed for this part of the application. At this point I do believe I've put in more time in the gathering and organizing and copying of receipts than what I will "save" on the local ad valorem tax, but as I have always said, this is about the principle of the matter and the protection of this cultural asset for the future more than anything else.

Please note, the final total tallied via excel was slightly higher than what I wrote on my application.

Please change the "Estimated costs attributed solely to work on historic buildings" to $408,003.

Thanks for continuing to shepherd this through. I am heading out to NJ etc. for the next 3 weeks, but will plan on being back in town for the November HDC meeting. I will have very limited email access while gone, so please text or call me should you have any questions.

Thank you!

Tammi Kosack

322 N 3rd St.

322 N 3rd St. Restoration/Rehabilitation Expenses

Category		total
architect		6277.86
tenting		4678.65
demo/framing		219,853
drainage		7805.87
cabs/counters/app		22760.76
electrical		21518.23
floors		7875.25
foundation/lift		48075
labor carpentry		14065
lumber		9983.09
masonry		4151.66
decking		6663.81
door hware supplies		584.28
paint		4547.33
paint labor		5641.52
permits/surveys		865
plumbing		12507.73
tile		4247.23
walls		5901.81
Total	**$**	**408,003.12**

architect		tenting		demo/framing		drainage		cabs/cntr/app	
cotner	5937.86	Rivers Pest	4678.65	Poynter dep	20,000	nassau gutter	2000	True Source cab	4066.46
m richardson	340			dep 2 of 2	60,000	action cut	5400	TS balance	4106.79
				framing	60,000	HD	59.41	cab install	1825
				roof dry in	60,000	rain chains	271.49	River City Grnt	5350
				final for R-I	9,203	chain adapter	74.97	sears dw	610.61
				extras	1,704			bertazzoni	6601.9
				permit demo 1	4,046			cust creations	200
				demo 2 of 2	4,900				
totals	**6277.86**		**4678.65**		**219853.04**		**7805.87**		**22760.76**

electrical		floors		foundation		labor carpentry		lumber	
Coastal Currnt	1500	SGA Heart pine	4000	hygema	20,000	fine line frnt door	300	R.P.M.	1070
A1A	14760.33	bushor refin	3843		28,000	forbes carpentry	300		399.95
Hendry	520	rubio	32.25	move ac	75		440		4469.23
	1495						200		126.68
	1350					built to last 3.24.21	500		273.27
US light & elec	169.75					5.1.21	500		1068.95
woods	32.73					4.13.21	500		1037.06
kich pop ups	21.28					8.14.21	500		967.67
CES electric	83.91					7.31.21	500		162.75
gallery	286					7.10.22	600	Suwanee	407.53
lumens	370.69					7.7.23	600		
	579.68					7.2.22	600		
del mar	348.86					10.13.21	600		
						4.5.22	600		
						8.28.21	500		
						4.7.23	600		
						9.11.21	500		
						4.3.21	500		
						10.9.21	500		
						7.22.22	600		
						10.1.22	600		
						7.29.22	600		
						5.21.21	500		
						5.13.23	600		
						9.25.21	500		
						6.10.22	600		
						5.29.21	725		
	21518.23		**7875.25**		**48075**		**14065**		**9983.09**

masonry		decking		door hwre		paint		paint labor	
masonry of Al	2567.25	fern bc framers	1000	Ace	12.82	Sh Wlms	251.63	J & B	2610.92
	1584.41		1000		44.93		74.94		930.6
			800	island glss	35.05		43.19	ace	2100
		McNichols	3591.23		70.62		71.55		
		HD	96.22	csh	236.5		92.11		
		metal roof dir	35.11	dec flms	47.28		194.7		
		mdrn hse	141.25	lowes	47.67		671.9		
					29.75		71.58		
				west marine	59.66		143.16		
							327.21		
							243.93		
						lowes	124.64		
							184.46		
							257.32		
							17.23		
						HD	32.06		
							29.82		
							40.64		
							267.68		
						ace turner	24.58		
							21.39		
							18.17		
						Al paint	62.98		
						Fine Pt Eu	770		
							181.5		
						pntr solns	106.99		
						lowes	118.78		
							103.19		
	4151.66		**6663.81**		**584.28**		**4547.33**		**5641.52**

permits surveys		plumbing		tile		walls	
Manzie	475	toilet lowe	353.75	floor & décor	519.1	paperhangr	750
CoFB hdc	140	toiltet 2	353.75		44.87		5151.81
	15	vint tub	1935.37		329.11		
	35		195.55		54.59		
hdc solar	200	bbb	112.18		40.54		
		wayfair	284.61		189.71		
		btr venting	47.55		91.34		
		AC dist	164.26	lowes	75.5		
		amerisink	182.1	HD	171.58		
		pref shower	2300	goos	500		
		build	360.35		1000		
		HD	305.22		500		
			858.11		700		
		moen	26.07	lowes	30.89		
		CJ Bass	1370				
			1018				
			378				
			475				
			1352				
		Build	435.86				
	865		**12507.73**		**4247.23**		**5901.81**

$ 408,003.12

Cotner Associates, Inc.

Architects

9 South 3rd Street
Fernandina Beach, FL 32034
(904) 277-4593

Tammi Kosack
Email invoices to: chair in the air designs, inc.
50 N Mill Road
Atlanta, GA 30328

Invoice number 00010
Date 02/01/2019

Project **171565.00 Kosack Residence**

For Professional Services through January 31, 2019

Construction Admin

Professional Fees

	Hours	Rate	Billed Amount
Principal	1.00	160.00	160.00
Intern Architect	2.00	70.00	140.00
Phase subtotal			300.00

Invoice total **300.00**

DD 2/7

Invoice Summary

Description	Prior Billed	Total Billed	Current Billed
PRE-DESIGN	240.00	240.00	0.00
AS-BUILTS	140.00	140.00	0.00
SCHEMATIC DESIGN	16.80	16.80	0.00
DESIGN DEVELOPMENT	2,359.76	2,359.76	0.00
CONSTRUCTION DOCS	1,851.30	1,851.30	0.00
CONSTRUCTION ADMIN	730.00	1,030.00	300.00
CONTINGENCY	0.00	0.00	0.00
ADDITIONAL SERVICES	0.00	0.00	0.00
Total	5,337.86	5,637.86	+ 300.00

5937.86

Aging Summary

Invoice Number	Invoice Date	Outstanding	Current	Over 30	Over 60	Over 90	Over 120
00010	02/01/2019	300.00	300.00				
	Total	300.00	300.00	0.00	0.00	0.00	0.00

Michael Richardson Architect

P.O. Box 483
Fernandina Beach, Florida
32035

(904)-277-3729

516 Ash Street
Fernandina Beach, Florida
32034

July 24, 2016

INVOICE

Invoice for architectural services provided to Tammi Kosack produce as built drawings for her two story residence located at 322 North 3rd Street, Fernandina Beach, Nassau County, Florida.

Total fee. $340.00

echeck

e 8/4/16 PD. BOA FSNL INT. ORG

CONF# KQRSH4-1FV30

Michael Richardson

Michael Richardson

Business Fundamentals Chk - 0218: Account Activity Transaction Details

Check number: 00000001028

Post date: 11/29/2018

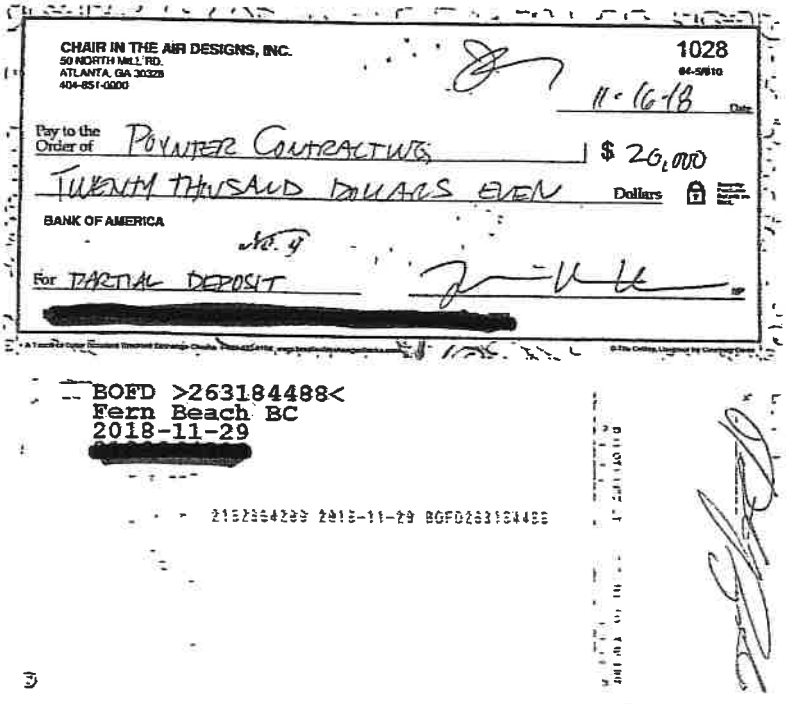
Amount: -20,000.00

Type: Check

Description: Check

Merchant name: Check

Transaction category: Cash, Checks & Misc: Checks


CHAIR IN THE AIR DESIGNS, INC.
50 NORTH MILL RD.
ATLANTA, GA 30328
404-851-0000

1028

11-16-18

Pay to the Order of POINTER CONTRACTING $ 20,000

TWENTY THOUSAND DOLLARS EVEN Dollars

BANK OF AMERICA

For PARTIAL DEPOSIT

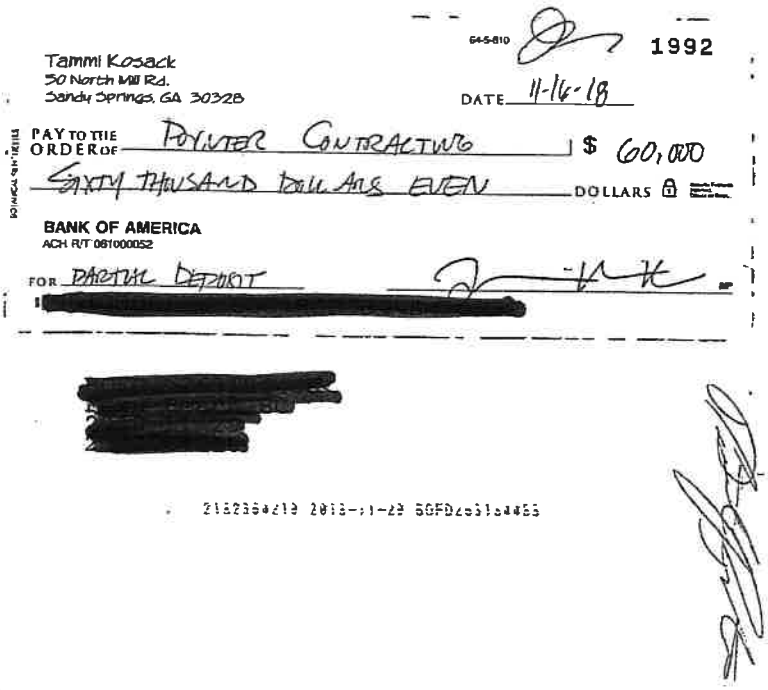
[redacted]

BOFD >263184488<
Fern Beach BC
2018-11-29
[redacted]

2152864289 2018-11-29 BOFD263184488

TK int checking: Account Activity Transaction Details

Check number:	00000001992
Post date:	11/29/2018
Amount:	-60,000.00
Type:	Check
Description:	Check
Merchant name:	Check
Transaction category:	Cash, Checks & Misc: Checks



Tammi Kosack
50 North Mill Rd.
Sandy Springs, GA 30328

1992

DATE 11-16-18

PAY TO THE ORDER OF Poynter Contracting $ 60,000

Sixty Thousand Dollars Even DOLLARS

BANK OF AMERICA
ACH R/T 061000052

FOR Partial Deposit

[redacted]

[redacted]

2182364213 2018-11-29 60FDa61b4455

Poynter Contracting

1913 Highland Drive
Fernandina Beach FL,32034

Invoice

Date	Invoice #
~~10/17/2018~~ 11/16/2018	1838

Bill To
Kosack

P.O. No.	Terms	Project

Quantity	Description	Rate	Amount
PD 11/16/18	Deposit CK# 1992 $60,000 CK# 1028 $20,000	80,000.00	80,000.00
		Total	$80,000.00

POYNTER CONTRACTING

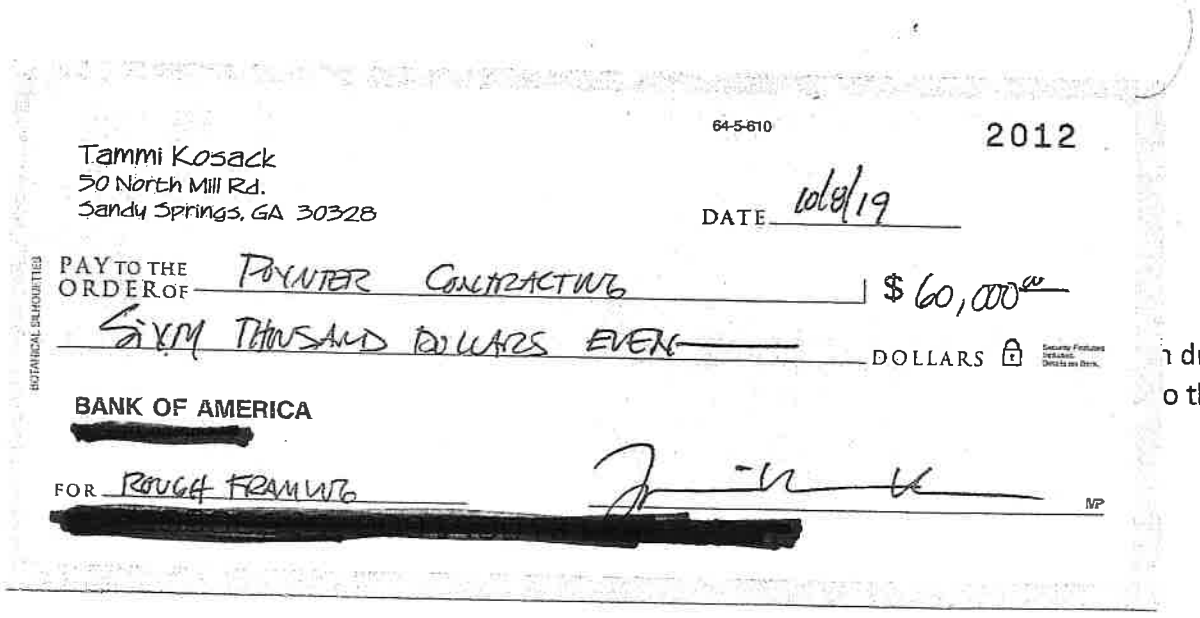
1913 Highland Drive, Fernandina Beach FL 32034

Tammi Kosack
322 N 3RD Street

9-30-19

Draw Request

Contract Price		$218,406.53
Less:	Deposit	($80,000.00)
	Roof Dry In Draw	($60,000.00)
Total Remaining to be Drawn		$78,406.53
Due upon completion of Rough Framing		$60,000.00
Total Amount Due (9-30-19)		$60,0000.00



Tammi Kosack
50 North Mill Rd.
Sandy Springs, GA 30328

64-5-610 2012

DATE 10/8/19

PAY TO THE ORDER OF POYNTER CONTRACTING $ 60,000

SIXTY THOUSAND DOLLARS EVEN DOLLARS

BANK OF AMERICA

FOR ROUGH FRAMING

[redacted]

drops is
o the

Tammi Kosack (signature) Date

Poynter Contracting

1913 Highland Drive
Fernandina Beach FL,32034

Invoice

Date	Invoice #
2/14/2019	1851

Bill To
Tammi Kosack 322 N 3rd Street FB 32034

P.O. No.	Terms	Project

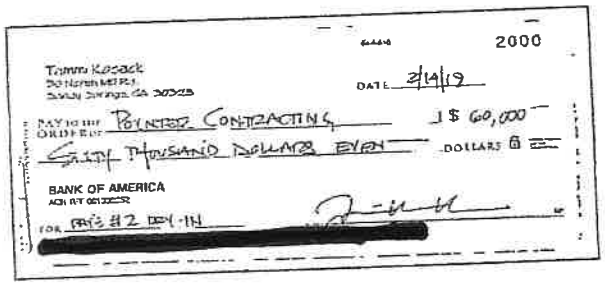
Quantity	Description	Rate	Amount
	Construction Draw- Roof dry in draw CK# 2000	60,000.00	60,000.00 PD.

TAMMI L KOSACK | [redacted] | February 15, 2019 to March 18, 2019

Check Images

[redacted]

Check number: 2000 | Amount: $60,000.00



Thank you for your business.

Total $60,000.00

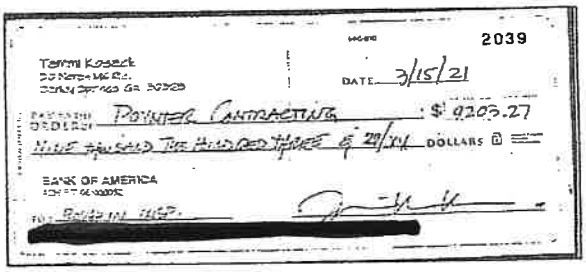
BANK OF AMERICA

TAMMI L. KOSACK [redacted] | March 19, 2

Check Images

Account [redacted]

Check number: 2039 | Amount: $9,203.27



Poynter Contracting

1913 Highland Drive
Fernandina Beach FL,32034

Invoice

Date	Invoice #
2/20/2020	1852

54-5-610 2022

Tammi Kosack
50 North Mill Rd.
Sandy Springs, GA 30328

DATE 3/20/20

PAY TO THE ORDER OF POYNTER CONTRACTING $ 1703.69

SEVENTEEN HUNDRED THREE DOLLARS & 69/100 DOLLARS

BOTANICAL SILHOUETTES

BANK OF AMERICA
ACH R/T 061000052

FOR INV. # 1852

[redacted]

MP

Project

Quantity	Description	Rate	Amount
✓	Plumbing- plumbing extras	300.00	300.00
✓	Heating & Cooling- added additional unit upstairs, extra duct work	WAIT ~~2,625.00~~	~~2,625.00~~
✓	spray termite borate treatment on studs on exterior walls	250.00	250.00
✓	Excavation- add 1 load of sand and 1 load of dirt around home	971.15	971.15
	12% oversight fee	498.00	~~498.00~~
			182.5

FINAL [illegible] DUCTING FOR RANGE HOOD

* WAIT ON PAYING FINAL A/C UNTIL ALL OUTSTANDING WORK COMPLETE:

- GRILLES INSTALLED
- DUCTING FOR RANGEHOOD
- FINAL TESTING (BALANCING FILTERS (IS UPSTAIRS UNIT FINISHED?)
- LIEN RELEASE W/ FINAL PAYMENT FOR HVAC

	Total	$4,644.15

PAY → $1703.69

Business Fundamentals Chk - 0218: Account Activity Transaction Details

Check number: 00000001026

Post date: 08/07/2018

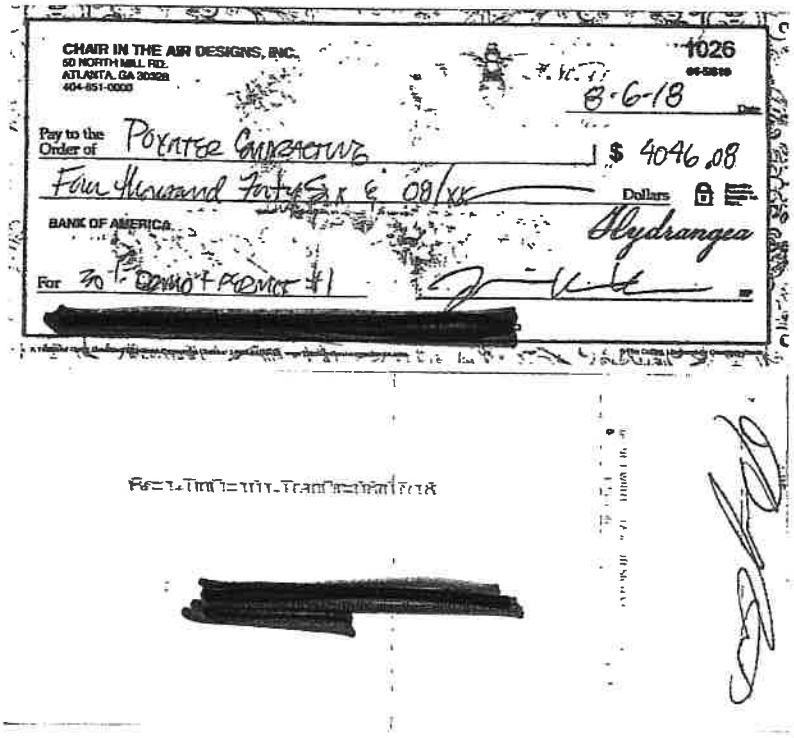
Amount: -4,046.08

Type: Check

Description: Check

Merchant name: BANK OF AMERICA

Transaction category: Savings & Transfers: Transfers



PERMIT
DEMO 1 OF 2

POYNTER CONTRACTING

1913 Highland Drive, Fernandina Beach FL 32034

Tammi Kosack
322 N 3rd Street
7-23-18

Proposal

Poynter Contracting LLC proposes to remove all interior wood off of the walls and stack out back for future use. *Poynter Contracting LLC* is removing all interior wood and sheetrock on the walls so we can get a more accurate framing and material number. The demo will be performed in a more delicate manner to try to preserve the antique wood for future use. *Poynter Contracting LLC* will perform the work described above and will perform said work in a professional work like manner. The work is to commence on August 6th which is a Monday.

Price of Demo	**$7,000.00**
Permit Cost	**$1,946.08**
Total Cost	**$8,946.08**

8/6/18
PD
$4,046.08 (PERMIT + 30% DEMO)

Deposit Due Check Received CK#1026
8-6-18

Accepted:

Customer Signature

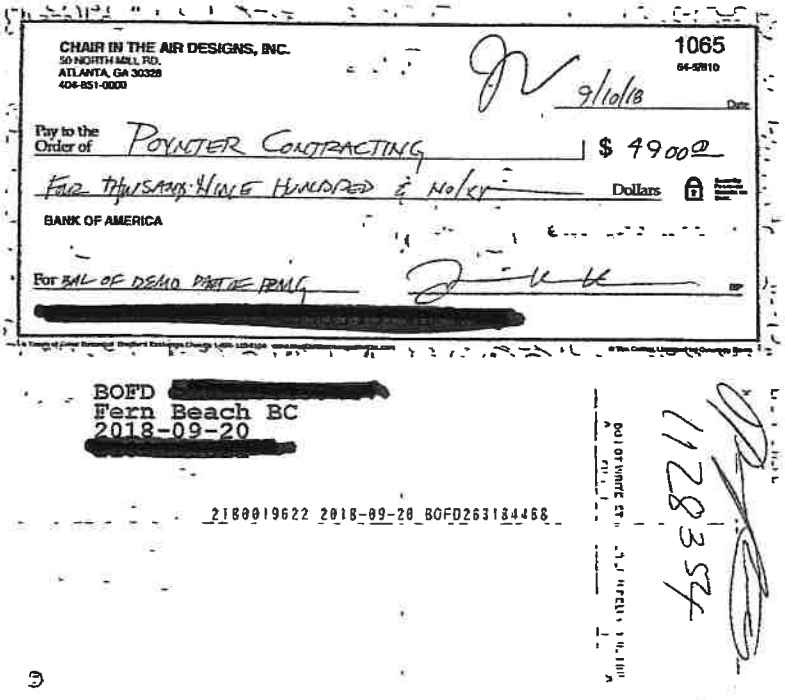
7/26/18
Date

*Permit Fee and 30% of cost of demo required as a deposit

*This price is valid for 30 days from the date listed above

Business Fundamentals Chk - 0218: Account Activity Transaction Details

Check number:	00000001065
Post date:	09/20/2018
Amount:	-4,900.00
Type:	Check
Description:	Check
Merchant name:	Check
Transaction category:	Cash, Checks & Misc: Checks


CHAIR IN THE AIR DESIGNS, INC.
50 NORTH MILL RD.
ATLANTA, GA 30328
404-851-0000

1065

9/10/18

Pay to the Order of POYNTER CONTRACTING $ 4900.00

FOUR THOUSAND NINE HUNDRED & NO/CY Dollars

BANK OF AMERICA

For BAL OF DEMO PART OF REMO

[redacted]

BOFD [redacted]
Fern Beach BC
2018-09-20
[redacted]

2180019622 2018-09-20 BOFD263184468

1128354

POYNTER CONTRACTING

1913 Highland Drive, Fernandina Beach FL 32034

Tammi Kosack
322 N 3rd Street
9-3-18

BILL

Poynter Contracting LLC proposes to remove all interior wood off of the walls and stack out back for future use. *Poynter Contracting LLC* is removing all interior wood and sheetrock on the walls so we can get a more accurate framing and material number. The demo will be performed in a more delicate manner to try to preserve the antique wood for future use. *Poynter Contracting LLC* will perform the work described above and will perform said work in a professional work like manner. The work is to commence on August 6th which is a Monday.

Price of Demo	**$7,000.00**
Permit Cost	**$1,946.08**
Total Cost	**$8,946.08**
Deposit Paid	$4,046.08
Total Due	$4,900.00

PD
9/10/18
CITA CK # 1065

WARRANTY

RAIN CHAIN GUTTER
GUTTER DOWNSPOUTS

Tammi Kosack
322 N 3rd St
Fernandina Bch, Florida 32034
(404) 232-0428

Nassau Gutters - PAID!
3 Oak Grove Pl.
Fernandina Beach, Florida 32034
Phone: (904) 753-2722
Email: barcarojames@gmail.com
Web: Nassau gutters.com

Estimate # 000714
Date 02/01/2020

Description	Total
Installation of 6in half round gutters and 4" downspouts	$2,000.00
Galvalume half round with out side hangers approximately two ft apart Gutters with rain chain attached on left backside ~~and right backside~~ with downspout on addition .. gutter on front porch with rain chain attached ELIM RIGHT BACK Owner to supply rainchain	

LENGTH OF SECTIONS

Subtotal	~~$2,000.00~~
otal	~~$2,000.00~~

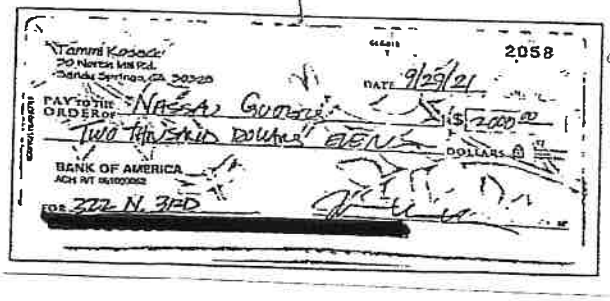
PD CHK

to October 18, 2021

Tammi Kosack PK 2058

9/30/21

Check number: 2058 | Amount: $2,000.00



GUTTERS

PAID

Action Cut
76087 Cathy Lane
[illegible]
9045839908
actioncutlandscaping@gmail.com
www.actioncutllc.net

Invoice

DOWNSPOUTS TIE-IN
SWALE
GRADE
DRAINAGE

Tammi Kosak
322 N Third St.
Fernandina Beach, FL 32034

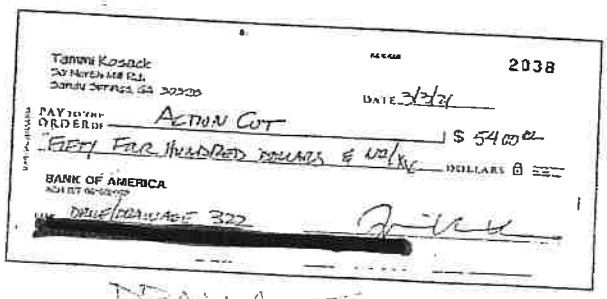
INVOICE #	DATE	TOTAL DUE	DUE DATE	TERMS	ENCLOSED
585	02/26/2021	$5,400.00	03/28/2021	Net 30	

DATE	ACTIVITY	DESCRIPTION	QTY	RATE	AMOUNT
	Landscape Project	Removal of small concrete wall Installation of two loads of dirt, approx 15 cubic yards each Setting grade (compacted) and losing/adjusting back deck steps Spreading of provided gravel Removal of oleanders, moving brick piles and sandbag Installation of flower bed using marine treated 2'x8' posts, approx 70ft Installation of pipe with three downspouts tapping in, approx 80ft 4 existing downspouts from back and 2 from front will be tied into new swale Cleaning and hauling off all debris	0.9375	3,200.00	3,000.00
	Landscape Project	4 loads of granite @ $600/load delivered	4	600.00	2,400.00

BALANCE DUE $5,400.00 ✓

PD 3/7/21
CK # 2038

Check number: 2038 | Amount: $5,400.00



DRAINAGE

chairmail@comcast.net

RAW CHAINS

From: Gutter Supply Sales <sales@guttersupply.com>
Sent: Monday, March 1, 2021 12:21 PM
To: Tammi Kosack
Subject: GutterSupply.com Order Confirmation

guttersupply.com

Custom

Order #184660

Thank you for your order with GutterSupply.com.
Your information has been received and will be processed as

Your Order Number: 184660

Sub-Total: $255.00
Shipping Cost: $16.49
Tax: 0.00
Grand Total: $271.49

For further order details, you may login to your account at http

Sincerely,
GutterSupply.com

Please review our Terms and Conditions

© Gutter Supply Inc

32A DRAINAGE

THE HOME DEPOT

How doers get more done.

463785 STATE ROAD 200
YULEE, FL 32097 (904)225-2940

6921 00005 74798 07/23/20 09:23 AM
SALE CASHIER COURTNEY

049821850197 FLEXASPOUT <A>
BROWN FLEX-A-SPOUT
2@8.77 17.54
082474022375 EXT STAIN <A> 37.98
BEHR PREM SEMI STN 5077 TINT 1200Z

SUBTOTAL 55.52
SALES TAX 3.89
TOTAL 59.41

XXXXXXXXXXXX[redacted] USD$ 59.41
AUTH CODE 03908G/3052517 TA
Chip Read
AID A0000000031010 VISA CREDIT

P.O.#/JOB NAME: 0

6921 05 74798 07/23/2020 2290

RETURN POLICY DEFINITIONS

	POLICY ID	DAYS	POLICY EXPIRES ON
A	1	180	01/19/2021

Due to COVID-19, we have extended our returns policy for most items.
Please see homedepot.com for details.
****
DID WE NAIL IT?

Take a short survey for a chance TO WIN A $5,000 HOME DEPOT GIFT CARD

Opine en español

www.homedepot.com/[illegible]

User ID: [illegible]
PASSWORD: 20373 14956n

Entries must be completed within 14 days of purchase. Entrants must be 18 or older to enter. See complete rules on website. No purchase necessary.

chairmail@comcast.net

From: Rain Chains in a Nutshell <support@nutshellstores.com>
Sent: Friday, September 10, 2021 10:45 AM
To: chairmail@comcast.net
Subject: Order RC10725 confirmed

ORDER RC10725

Thank you for your purchase Tammi!

As soon as your package is on its way, we'll send you a shipping confirmation email with a tracking number.

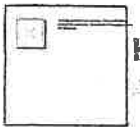
We're working hard to get your order to you as quickly as possible. There may be a slight delay in the arrival of your package due to the extra precautions being taken at our warehouses and the high shipping volume our carriers are experiencing.

As always, the health and safety of our team members and customers is a priority.

View your order

or Visit our store

Order summary



Half Round Installation Kit × 3 **$74.97**

Aluminum

Subtotal **$74.97**

chairmail@comcast.net CABINETS DEP

From: Vcheck Payment System <noreply@securevcheck.com>
Sent: Thursday, July 1, 2021 1:38 PM
To: chairmail@comcast.net
Subject: Receipt for Your Vcheck Payment to TrueSource Home Specialties

This message is to confirm that on 07/01/21 01:38:24pm EDT, your check number 1195 in the amount of $4,066.46, made payable to TrueSource Home Specialties was submitted using your email address as the point of contact. The confirmation number for this transaction is 21182000829.

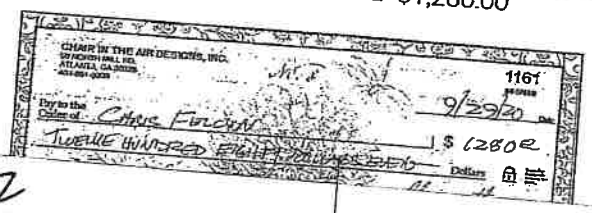
This payment was for (Memo): 322 n 3rd 50% kitch/laundry

If you feel there was any type of error with your payment, please reply to this message (be sure to include this original text) with your corrections or contact us via phone at (770) 956-8899.

Thank you for using our Virtual Check System.

"Are you a business that could benefit by the ability to accept check payments by phone, fax, or securely online? https://VcheckSolutions.Com "

Check number: 1161 | Amount: $1,280.00



322
CABS
INSTALL

1280
545
$1825 TOTAL

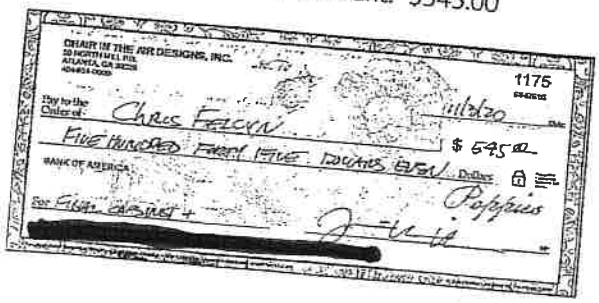
BANK OF AMERICA

CHAIR IN THE AIR DESIGNS, INC. | [redacted]

Check images

[redacted]

Check number: 1175 | Amount: $545.00



chairmail@comcast.net

From:	Vcheck Payment System <noreply@securevcheck.com>
Sent:	Wednesday, October 13, 2021 8:24 AM
To:	chairmail@comcast.net
Subject:	Receipt for Your Vcheck Payment to TrueSource Home Specialties

This message is to confirm that on 10/13/21 08:23:45am EDT, your check number 2063 in the amount of $4,106.79, made payable to TrueSource Home Specialties was submitted using your email address as the point of contact. The confirmation number for this transaction is 21286000072.

This payment was for (Memo): 322 n 3rd balance in full

If you feel there was any type of error with your payment, please reply to this message (be sure to include this original text) with your corrections or contact us via phone at (770) 956-8899.

Thank you for using our Virtual Check System.

"Are you a business that could benefit by the ability to accept check payments by phone, fax, or securely online? https://VcheckSolutions.Com "

TrueSource Home Specialties

QUOTE

1935 Delk Industrial Blvd., Suite E
Marietta, GA 30067
Phone: 770-956-8899
info@truesourcehome.com

Date: 4/25/2023

For: Door

Bill To: Tammi Kosack
chairmail@comcast.com

DESCRIPTION	TAXED	AMOUNT
Cabinet Door		
KitchenCraft Delaney Stillwater	Yes	$116.70
To be picked up		

SUBTOTAL	$116.70
TAX RATE	6.00%
SALES TAX	$7.00
OTHER	$0.00
TOTAL	**$123.70**

TrueSource Payment Link

https://www.truesourcehome.com/payment.html

THANK YOU FOR YOUR BUSINESS!

Price reflects all available discounts.
All product is custom ordered for your job.
No returns or exchanges.

River City Granite, Inc.

Invoice No.2143

14476-804 Duval Place West
Jacksonville, Florida 32218
Phone: 904.719.9661

Agreement Form

15 BIZ = 6/24
20 BIZ = 7/1

Date: 6/__/__

Name:	TAMMI KOSACK
Address:	222 N 3RD ST. FERN BCH
Phone: 904.262.8420	Email: chiropkat@comcast.net

PROJECT	CABINETS	WALL CABINET HEIGHT	estimate delivery
KITCHEN	/	/	DATE: __/__/__
BATHROOM	/	/	15/20 BIZ DAYS

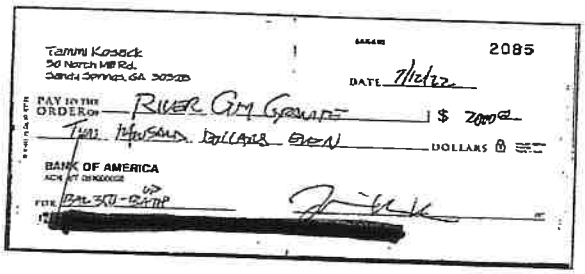
PROJECT	STONE TYPE	BACKSPLASH	EDGE	SINK	FAUCET
KITCHEN 15. ENTH	3CM L. ASH	NO	Pencil	OWS	OWS
~~BATHROOM~~ Island	3CM U. GREY	NO	Pencil	OWS	OWS

NOTE: Laundry 3CM CEMENT
Pompeii Quartz

Payment

RD 2000 @ SIGNING	TOTAL	$ 5350
3/5 INSTALLATION FROM DATE STONE TEMPLATE	DEPOSIT	$ 3000
	TOTAL AMOUNT DUE	$ 2350

Check number: 2085 | Amount: $2,000.00


Tammi Kosack
50 North Mill Rd.
Dahlonega, GA 30533

2085

DATE 7/12/22

PAY TO THE ORDER OF RIVER CITY GRANITE $ 2000

TWO THOUSAND DOLLARS EXACT DOLLARS

BANK OF AMERICA
ACH R/T 061000052

FOR BALANCE DEPOSIT [redacted]

HO WORK ON YOUR PROPERTY OR PROVIDE MATERIALS AND ARE NOT PAID IN FULL HAVE A
SUBCONTRACTORS, SUB-SUBCONTRACTORS, OR MATERIAL SUPLLIES, THE PEOPLE WHO ARE
FULL. IF YOU FAIL TOP PAY YOUR CONTRACTOR, YOUR CONTRACTOR MAY ALSO HAVE A LIEN
ILL TO PAY FOR LABOR, MATERIAL, OR OTHER SERVICES THAT YOUR CONTRACTOR OR A
T THAT BEFORE ANY PAYMENT IS MADE. YOUR CONTRACTOR IS REQUIRED TO PROVIDE YOU

64-5-610

2080

DATE 6/3/22

PAY TO THE ORDER OF RIVER CITY GRANITE, INC. $ 3000 00

THREE THOUSAND DOLLARS EXACT DOLLARS

BOTANICAL SILHOUETTES

Security Features Included Details on Back.

BANK OF AMERICA
ACH R/T 061000052

FOR DEP. FOR 5350 322 N 3RD [redacted]

MP

APPLIANCE INST.

36841 Pine St
Hilliard, FL, 32046
(904) 556-6058
rvdavis4@bellsouth.net
CGC# 8040865
Omni Vendor #143587
Lowes#88114

Custom Creations & Restorations Inc

Invoice

Bill To: Tammi Kosack
322 N 3rd St
Fernandina Beach, FL, 32034-4118
(404) 232-0428

Invoice No:	32440
Date:	11/14/2022
Terms:	NET 14
Due Date:	11/28/2022

Description	Amount
322 N. 3rd Street	$200.00
Move Range and Fridge from garage to Home Install fridge in space Install Range /Range cords and anti tip hardware...	

Subtotal	$200.00
Total	$200.00
PAID	$0.00

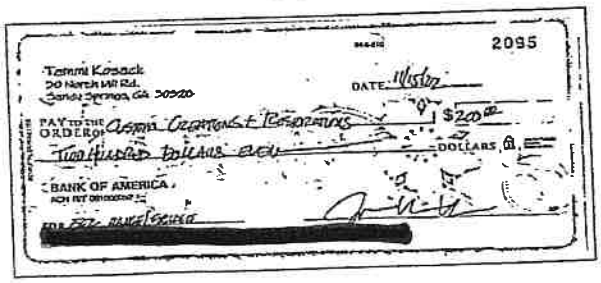
BANK OF AMERICA

TAMMI L KOSACK | [redacted] | November 17, Due $200.00

Check Images

[redacted]

Check number: 2095 | Amount: $200.00



PD 11/15/22
CK#2095
AMD

STOVE, FRIDGE

AJ Madison Inc.
3605 13TH Avenue
Brooklyn NY 11218
800-570-3355
Fax: 718-633-0796

AjMadison
Your Appliance Authority™
800-570-3355

Invoice

Invoice	
Invoice #	141309575
Order Date	October 18th, 2021
Requested Ship Date	October 20th, 2021
Account #	11658117
Salesman:	Brandon Chehreh (800)570-3355 x 1409 brandonc@ajmadison.com

Bill To

Tammi Kosack
50 N Mill Rd
Atlanta, GA 30328

Phone: (404)232-0428
E-Mail: chairmail@comcast.net

Ship To

chair in the air designs inc.
Attn: Tammi Kosack
322 N 3rd St
Fernandina beach, FL 32034

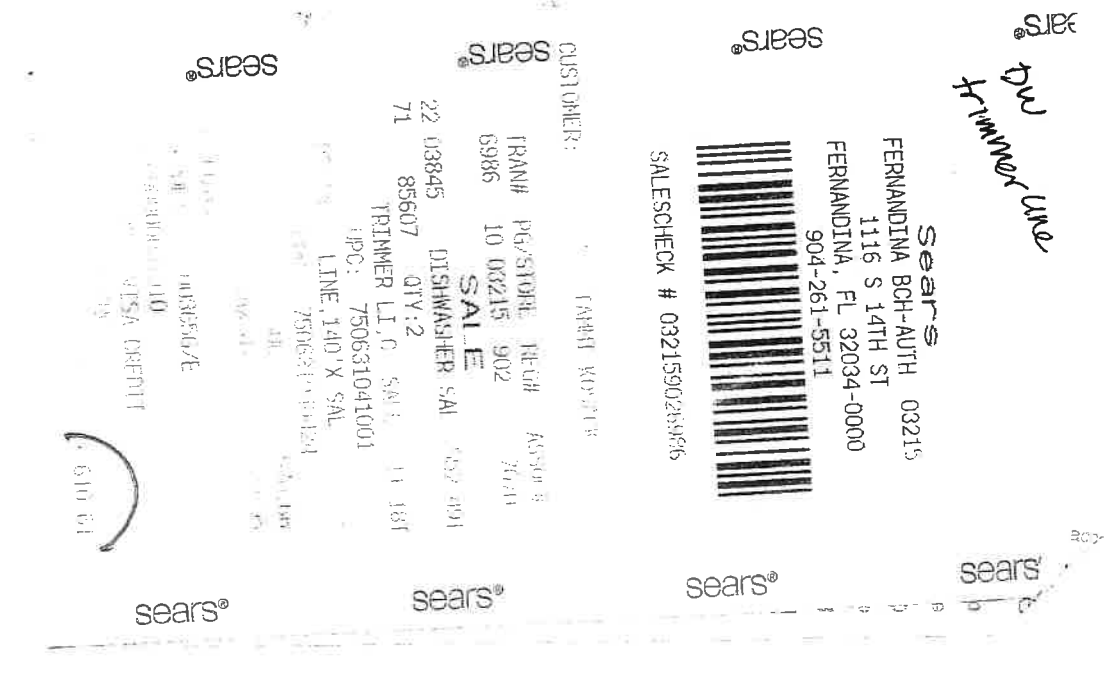
Phone1: (404)232-0428

Order	Ship Date	Ship Via	Tracking Number	Terms	Status
141309575		Standard Delivery		Credit Card	Shipped on 2021-10-18

Brand	SKU	Description	Qty	Unit Price	Total
Bertazzoni	PROF304INMXE	30 Inch Professional Series Range with 4 Induction Zones, Manual Clean, Counter-Deep Maintop, 4.7 cu. ft. Capacity and Soft-Motion Hinges	1	$3,575.00	$3,575.00
Smart Choice	RANGEMULTI	Electric Range Cord Kit - 40 Amp, 4 ft.	1	$20.00	$20.00
Liebherr	CS1321R	24 Inch Counter Depth Bottom Freezer Refrigerator with DuoCooling, SmartSteel Construction, SuperCool, LED Lighting, Vegetable Drawer, Gallon Door Storage, Adjustable Glass Shelving, SoftSystem, ENERGY STAR® and 12.7 cu. ft. Capacity: Right Hinge	1	$2,775.00	$2,775.00
AJ Madison	BERTAZZONIRANGE2H2021	Bertazzoni - Range Promotion - Save up to $200 Instantly !	1	$-200.00	$-200.00

Instructions:

Sub Total: **$6,170.00**
Shipping: **$0.00**
Pre-Tax: **$6,170.00**
Tax: **$431.90**
Total: **$6,601.90**
Payment: **-$6,601.90**
Balance: **$0.00**



Coastal Current Electric, LLC ER 13014830
206 South 11th Street
Fernandina Beach, FL ,32034
(904) 410-1032
trey@coastalcurrentelectricfl.com

INVOICE

BILL TO
Tammi Kosack
322 N 3rd St

INVOICE # 2508
DATE 04/19/2017
DUE DATE 04/19/2017
TERMS Due on receipt

DATE	ACTIVITY	AMOUNT
04/19/2017	**Description** Add temporary power to back of apartment. Move existing service underground, add meter disconnect combo and new panel. Reconnect garage and house power upon removal of temporary power. • • Labor, permit and Materials- $3,000.00	3,000.00

BALANCE DUE ~~$3,000.00~~

PAY 50% NOW $1500

PAID $1500
- NEW TEMP POLE &
- FPU DISCONNECTED

- FOR GARAGE. PERMIT

FPU CHARGE:

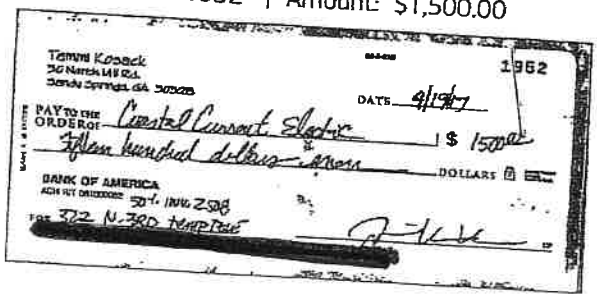
Bank of America

TAMMI L KOSACK | [redacted] | April 18, 2017 to M

Check images

[redacted]

Check number: 1952 | Amount: $1,500.00



CK 1952 COASTAL CURRENT

A1A SOLAR
CONTRACTING INCORPORATED
10418 New Berlin Road,
Unit 223
Jacksonville, FL 32226
www.A1Asolar.com
904-468-SUN1

Invoice

Date	Invoice #
1/19/19	18010

PAID 12/22/19

Bill To
Tammi Kosack 322 North 3rd Street Fernandina Beach, FL 32034

Terms	P.O. No.	Sales Rep
		SS

Description	Qty	Amount
4.34 kW grid-interconnected photovoltaic (solar electric) system: Silfab 310-watt PV panels with Rack Mounting System: includes engineering, HOA processing (if necessary), permitting and system installation		14,760.33
TOTAL CONTRACT AMOUNT		14,760.33
Payment Schedule: Draw 1: $2,214.05 - Deposit Draw 2: $7,527.77 - Due when install has been scheduled Draw 3: $5,018.51 - Due when install passes inspection Exempt from Sales Tax		0.00

HDC PERMIT $200
SOLAR 14,760.33
FPU DISC + 81.
CONNECT 81.
TRUNK LINE EXT. 49.
LABOR + MATERIALS TO EVER 2450
CONNECT TO GARAGE + 17,621.33
UNDERGROUND TO HOUSE

+ 8 200 HDC

Why pay for energy when sunshine is free?	**Total Payments** -$14,760.33
	Balance Due $0.00

30' 5280

Hendry Electrical Contractors Inc.
85222 Miner Rd
Yulee, Fl. 32097

Invoice

Date	Invoice #
3/1/2022	1399

Bill To

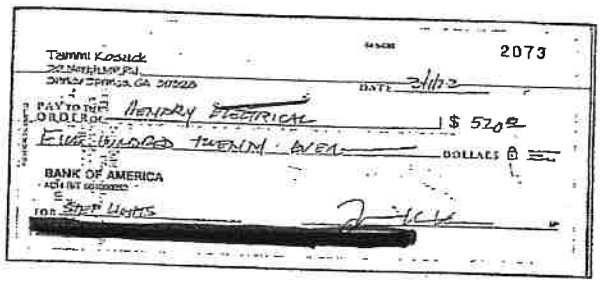
Tammi Kosack
322 N. 3rd St.
Fernandina Beach, Fl. 32034

P.O. No.	Terms	Project
		322 N 3rd St

Quantity	Description	Rate	Amount
	Install conduit, wiring, and 4 step light fixtures. +2 IN BACK	520.00	520.00

2022 to March 18, 2022

Check number: 2073 | Amount: $520.00



CONDUIT WIRING 4 STEP LIGHTS

CK# 2073 PD 3/1/22

	Total	$520.00

Hendry Electrical Contractors Inc.
85222 Miner Rd
Yulee, Fl. 32097

Invoice

Date	Invoice #
5/16/2022	1501

Bill To
Tammi Kosack 322 N. 3rd St. Fernandina Beach, Fl. 32034

P.O. No.	Terms	Project
		322 N 3rd St

Quantity	Description	Rate	Amount
(2)	Relocate range plug, wired island receptacles, put wiring in place for dishwasher, relocated receptacles in laundry room, installed 2 flood lights, installed back porch ceiling fan, installed closet light, cut in switch for ~~hood~~ closet light + receptacle for hood & three switch	1,495.00	1,495.00

64-5-610 2078

Tammi Kosack
50 North Mill Rd.
Sandy Springs, GA 30328

DATE 5/23/22

PAY TO THE ORDER OF HENDRY ELECTRICAL $ 1495.00

FOURTEEN HUNDRED NINETY FIVE EVEN DOLLARS

BOTANICAL SILHOUETTES

BANK OF AMERICA
ACH R/T 061000052

FOR INV. 1501

[redacted]

MP

5/5 Davis 10:30-4 hook up hot closet light
5/6 2 Guys 1 hour

	Total	$1,495.00

Hendry Electrical Contractors

85222 Miner Road | Yulee, Florida 32097
9043142544 | chendry@hendryelectrical.net | www.hendryelectrical.net

RECIPIENT:

Tammi Kosack
322 North 3rd Street
Fernandina Beach, Florida 32034

Invoice #66

Issued	Aug 14, 2023
Due	Sep 13, 2023
Total	**$1,350.00**
Account Balance	$1,350.00

For Services Rendered

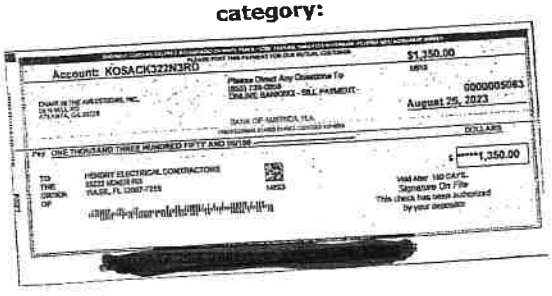
PRODUCT / SERVICE	DESCRIPTION	QTY.	UNIT PRICE	TOTAL
Lighting Trim	Install fan in dining room, install pendant over island, install pendants in dining room, install dimmers where needed, install low volt wiring for fixture in hallway to be dimmable, level fixture in hallway. Make sure everything is ready for final inspection.	1	$1,350.00	$1,350.00

Bank of America

Business Adv Fundamentals - 0218: Account Activity Transaction Details

My Description: Hendry Electrical Contractors
Check number: 00000005063
Post date: 08/29/2023
Amount: -1,350.00
Type: Bill pay
Description: Bill Pay Check
Merchant name: Bill Pay Check
Merchant information:
Transaction category: Cash, Checks & Misc: Other Expenses

Total $1,350.00
Account balance $1,350.00



chairmail@mindspring.com

From: do-not-reply@usalight.com
Sent: Friday, March 8, 2019 5:07 PM
To: chairmail@mindspring.com
Subject: USALight.com Order Confirmation

CHASE

Manage your account online: www.chase.com

Customer Service: 1-800-524-3880

Mobile: Download the Chase Mobile® app today

ACCOUNT ACTIVITY

Date of Transaction	Merchant Name or Transaction Description	$ Amount
PAYMENTS AND OTHER CREDITS		
03/18	Payment Thank You Bill Pay Service	-166.44
PURCHASE		
02/23	BP#1721299CK 2211929 MARIETTA GA	13.02
02/23	BP#1721299CK 2211929 MARIETTA GA	3.34
02/23	CITGO SPRING FOOD MART ATLANTA GA	38.90
02/25	BP#2786739JAY'S METTER GA	15.19
02/25	BP#6576375THE VILLAGE BP POOLER GA	33.08
03/01	BP#2786739JAY'S METTER GA	25.40
03/11	USA LIGHT & ELECTRIC 909-387-8760 CA	169.75
03/12	BP#1721299CK 2211929 MARIETTA GA	26.14

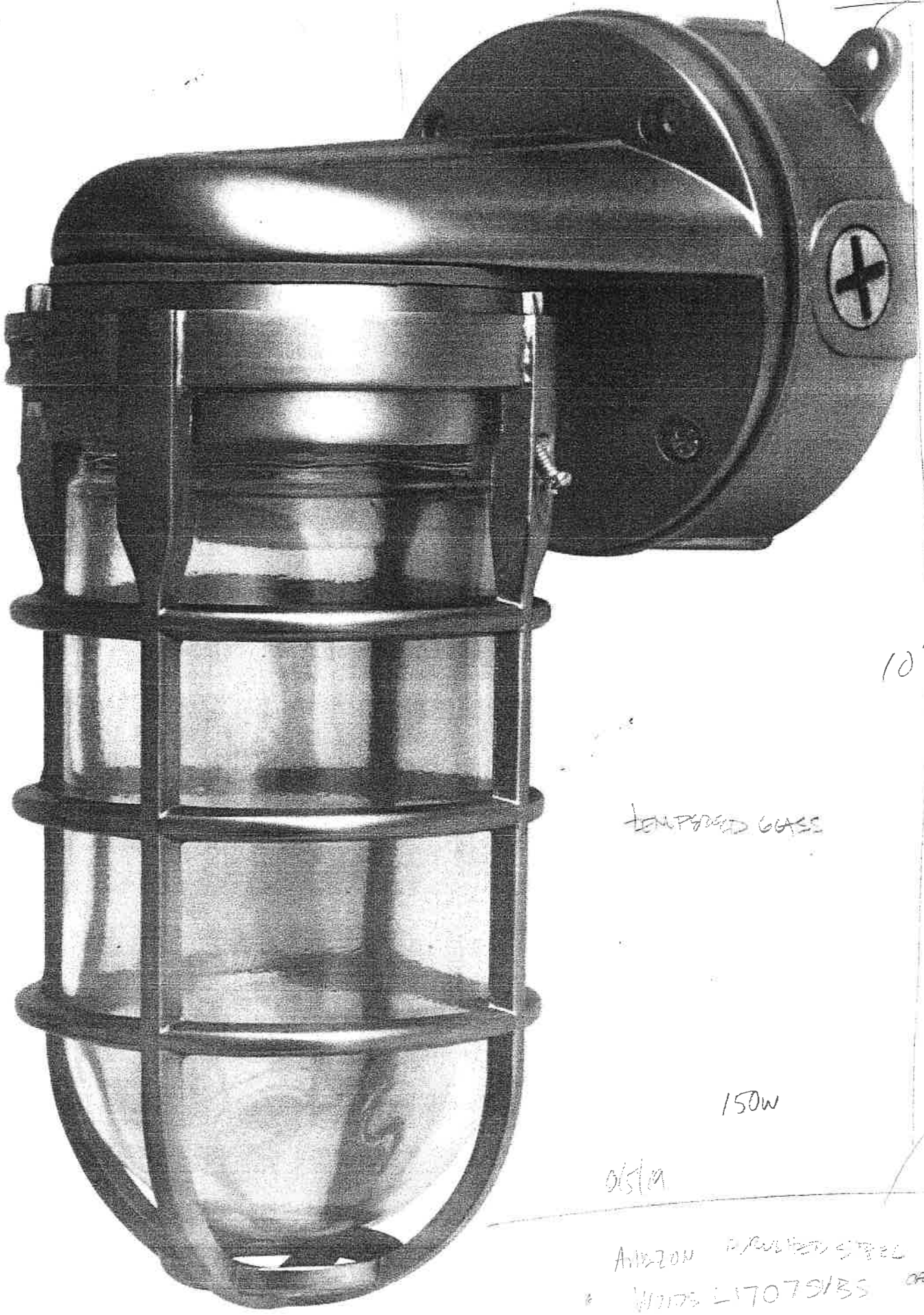
Credit Card: Visa
Tammi Kosack
**********9883

Free Shipping - 7 Day Ground

Order Details:

Code	Item	Qty	Price	Grand Total
US-LM247W-30	2" Recessed LED Square Downlight - 9 Watt - 3000K - Gimbal	2	$21.55	$43.10
US-102ICAT-LED	2" LED Air Tight IC Line Voltage Recessed Housing - New Construction	2	$25.95	$51.90
LED7MR16GU1030KFL	TCP Brand LED 7W MR16 GU10 - 3000K - Flood - DIMMABLE - 50W Equivalent	6	$3.50	$21.00
US-105-ICAT	USA LIGHT - 5" New Construction Air Tight IC Recessed Housing	3	$9.95	$29.85
US-104-ICAT-LED	4" LED Air Tight IC Line Voltage Recessed Housing - New Construction	2	$11.95	$23.90

Subtotal: $169.75
Sales Tax: $0.00
Shipping Cost: $0.00
Grand Total: $169.75



10"

TEMPERED GLASS

150W

8/5/19

AMAZON POWDER COATED STEEL $32.73

WITH LIGHT BULB

Invoice

KitchenPowerPopUps.com

Order Number: K33167

Order Date: April 10, 2022
Payment Mastercard (2053)
Shipping FedEx Ground (4 business days)

Bill to:
Tammi Kosack
chair in the air designs, inc.
50 N MILL RD
ATLANTA, GA 30328
Tel. +14042320428

Ship to:
Tammi Kosack
322 North 3rd Street
Fernandina Beach, FL 32034
Tel. +14042320428

Item Description	Qty	Tax	Price	Total
Sillites - 2" In-Cabinet Round Power Outlet, White, Paintable Cap SCRW PART #: SCRW Availability: In Stock! Ships same business day from Boise, ID if ordered by 6pm EST	× 1	$1.32	$19.89	$19.89

Notes

VISA

Subtotal	$19.89
Shipping	$0.00
Sales Tax	$1.39
Total	**$21.28**

Thanks for your business!

If you have any questions, please email support@kitchenpowerpopups.com or call 888-551-9165

Return requests must be requested within 45 days from order date. Items must be in NEW condition and in the original packaging to qualify for a full refund. If these conditions are not met, a restocking fee could be imposed, the return could be denied, or the warranty voided.

Kitchen Power Pop Ups
12501 W. Explorer Dr. Suite #175 / Boise, ID 83713 / United States
support@kitchenpowerpopups.com / 888-551-9165
www.kitchenpowerpopups.com

C.E.S. (Fernandina Beach)
474385 E State Road 200, Fernandina Beach, FL,
32034.

Phone: 904-261-6972
Fax: 904-261-9429
Email: FernandinaBeach0103@cityelectricsupply.com

CASH SALE

FDB/080367

Date: 08 Dec 2022

Page 1/1

Entered by: Keith Platt

Account: 010322222222

Description	$ Price Per	$ Goods
DIVA 0-10 WALLBOX CONTROL WHT	78.42 E	78.42

Payment
Credit Card No. 9583 $83.91

Goods Total: $78.42
Tax Total: $5.49
Total: $83.91

Signature: _____ Print Name: _____

Sale

VISA Entry Method: Proximity

Total: $ 83.91

12/08/22 14:31:36
Inv #: 000008 Appr Code: 05498C
Transaction ID: 302342702965486
Appr'd: Online Batch#: 000079

VISA CREDIT
AID: A0000000031010
TSI: 6800
TVR: 8080008000

chairmail@comcast.net

From: Gallery Chandeliers <servicedesk1000@gmail.com>
Sent: Thursday, September 3, 2020 2:18 PM
To: chairmail@comcast.net
Subject: Order 20016852 confirmed

Gallery Chandeliers

ORDER 20016852

Thank you for your purchase!

Hi chair in the air, we're getting your order ready to be shipped. We will notify you when it has been sent.

View your order

or Visit our store

Order summary



ZC121-1712D42LAB - Urban Classic: Cavoli 5 light in Light Antique Brass and Flat Black Pendant × 1 **$286.00**

Subtotal	**$286.00**
Shipping	**$0.00**
Taxes	**$0.00**
Total	**$286.00 USD**

United States

Shipping method

Standard Shipping (3-7 Business days)

United States

Payment method

VISA ending with [redacted] — $286.00

Find your Design

DECK Lights

72 Hours Only _ **Save up to 42% more** _ Shop Now

Fall Sale _ **Save up to 28% more** _ Shop Now

Contact Us
877.875.3619 M-F: 6 am-5 pm (Pacific) Sat: 7 am-3:30 pm (Pacific)

Order History : Order Details

1 Shipment | 2 items
Ordered at February 28, 2018

Order #L622787 — $370.69 Total

Shipping Address
Tammi Kosack
50 N Mill Rd, Atlanta
GA, US, 30328
chairmail@mindspring.com
4042320428

Billing Address
Same as Shipping

Payment Method

Shipping Method
Shipment 1:

Order Summary

Subtotal:	$467.28
Savings:	$96.59
Shipping:	FREE
Sales tax:	$0.00
Total:	$370.69

Shipment 1 of 1



Altron Indoor/Outdoor Wall Sconce (13 inch) - OPEN BOX
By Fe
~~$89.66~~ $71.13 | Qty: 3

Item #: FSS686708OB
| Size:13 Inch

*Non-returnable item

Processing, Estimated to ship by March 1, 2018



Beso Mini Pendant (Dark Bronze/Antique Copper) - OPEN BOX
By Beso Mini Pendant (Dark Bronze/Antique Copper) - OPEN BOX
~~$39.66~~ $31.46 | Qty: 5

Item #: R332402OB
| Finish:Dark Bronze with Antique Copper

*Non-returnable item

Step Light

FREE SHIPPING On Most Orders

3

Contact Us
877.875.3619 M-F: 6 am-5 pm (Pacific) Sat: 7 am-3:30 pm (Pacific)

Order History : Order Details

1 Shipment | 2 items
Ordered at March 3, 2019

Order #L854460 — $579.68 Total

Shipping Address
Tammi Kosack
322 N 3rd St, Fernandina Beach
FL, US, 32034
chairmail@comcast.net
4042320428

Billing Address
Tammi Kosack
50 N Mill Rd, Atlanta
GA, US, 30328
chairmail@comcast.net
4042320428

Payment Method

Shipping Method
Shipment 1:
US Mainland Ground

Order Summary

Subtotal:	$579.68
Shipping:	FREE
Sales tax:	$0.00
Total:	**$579.68**

Shipment 1 of 1



LED FORMS Recessed Vertical Step Light (Black) - OPEN BOX
By LED FORMS Recessed Vertical Step Light (Black) - OPEN BOX
$69.31 | Qty: 6

Item #: DAL637664OB
| Finish:Black

*Non-returnable item

Processing, Estimated to ship by March 6, 2019



Clifton Wall Sconce (Classic Bronze) - OPEN BOX RETURN
By Sa
$81.91 | Qty: 2

Item #: SVH1670525OB

*Non-returnable item

chairmail@comcast.net

FANS

From: Del Mar Fans Sales <sales@delmarfans.com>
Sent: Wednesday, December 29, 2021 6:02 PM
To: Tammi Kosack
Subject: Del Mar Fans and Lighting : Order Confirmation - 500146222



Hello, **Tammi Kosack**

Thank you for completing your recent order from Del Mar Fans and Lighting!

You will receive your **SHIPMENT NOTICE** the day after your order ships.

Your order is estimated to ship in **2 business days**

Order Confirmation Number: 500146222

BILLING ADDRESS :

Tammi Kosack
chair in the air designs, inc.
50 N MILL RD
ATLANTA, Georgia, 30328
T: 4042320428

SHIPPING ADDRESS:

Tammi Kosack
322 N 3rd St
Fernandina Beach, Florida, 32034
T: 404-232-0428

On **December 29, 2021**, you ordered:

Qty	Brand	Item No	Item Name	Price US	Total US
1	Minka-Aire	F624-ABD	Roto XL 62" Outdoor Ceiling Fan	$ 299.95	$ 299.95
1	Minka-Aire	DR512-ABDD	Minka Aire 12" Downrod	$ 26.08	$ 26.08
1	Minka-Aire	F301-WH	FREE Minka Aire F301-WH	$ 0.00	$ 0.00
				Subtotal	$ 326.03
				Shipping & Handling	$ 0.00
		Tax		$22.83	
				Grand Total	**$ 348.86**

1000, 4 FT FOAM ; SMALL + LOCALS REQUEST REWORD

*Flooring * Furniture * Mantels * Staircases*

South Georgia Heart Pine

210 Al Gay Road ♦ Kingsland, GA 31548

John Herring
Cell: 912-552-5724 * Home: 912-729-7400
southgeorgiaheartpine.com

№ 0820

INVOICE DATE Feb 19, 2020
CUTOMER'S ORDER NO.

SOLD TO: Tammi Kosack
Fernandina Beach
404 232 0428

SHIP TO:

QTY. ORDERED	DESCRIPTION	UNIT	AMOUNT
	install Plywood + install antique		
	heart pine		4,356
	Sand & finish + repair existing floor		3788
	Thanks,		
	4,000.00 after Plywood		
	is installed 4,1		
	is complete		
12/30/20	JOHN WILL GET BACK TO ME ABOUT WHEN HE CAN COME TO DO		
	PREP FOR TOILET: PLUG HOLES, SAND BATH		
		TOTAL	8,144 00
	PD 2/20/20 CK # 2019	DEPOSIT	4,000 00
		BALANCE	4144 00

CUSTOMER SIGNATURE

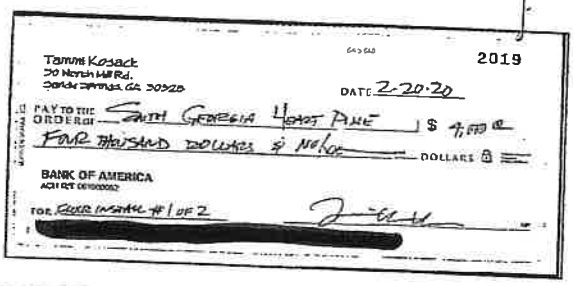
BANK OF AMERICA

TAMMI L KOSACK | [redacted] | February 15, 2

Check images

[redacted]

Check number: 2019 | Amount: $4,000.00



CUSTOM WHOLESALE FLOORS

Cash Sales Invoice

Please remit to:
Custom Wholesale Floors - Jacksonville
2655 Dawin Rd. N
Jacksonville FL 32207
904-398-3090

Invoice No	**1477118**
Invoice Date	06/23/2022
Terms	COD
Customer	CWF2499999
Sales Order #	**15163960**
Taken By	Chris McGuire
Sales Rep	Jacksonville Branch
PO # or S/M	**Rubio Samples**

Invoice Address

Jacksonville Preferred Customer
2655 Dawin Road North
Jacksonville, Fl, 32207

Delivery Address

Jacksonville Preferred Customer
2655 Dawin Road North
Jacksonville, Fl, 32207

Special Instructions

Notes

Line	Part Number	Description	Qty/Footage	Price	Per	Total
1	RMOOPLUCSILK20ML	Rubio Monocoat Oil Plus Corn Silk 20ml (OPCSILK/20ML) Each	1.0000 ea	5.00	ea	5.00
2	RMOOPLUSLAGR20ML	Rubio Monocoat Oil Plus Slate Grey 20ml (ROPSLATEG20ML) Each	1.0000 ea	5.00	ea	5.00
3	RMOOPLUASHGRY20M	Rubio Monocoat Oil Plus Ash Grey 20ml (OPAGREY/20ML) Each	1.0000 ea	5.00	ea	5.00
4	RMOOPLUOYST20ML	Rubio Monocoat Oil Plus Oyster 20ml (ROPOYSTER20ML) Each	1.0000 ea	5.00	ea	5.00
5	RMOOPLUPURE20ML	Rubio Monocoat Oil Plus Pure 20ml (ROPPURE20ML) Each	1.0000 ea	5.00	ea	5.00
6	RMOOPLUCHOC20ML	Rubio Monocoat Oil Plus Chocolate 20ml (ROPCHOC20ML) Each	1.0000 ea	5.00	ea	5.00

ALL RETURNS SUBJECT TO RESTOCKING FEE

Goods received in good condition
Signature:

Payments

Date/Time:	06/23/2022 12:10
Shift4 Invoice Number:	1046585
Card Type:	MasterCard
Card Number:	**********2053
Amount:	32.25
Authorisation Code:	02358B

Freight Charge	$0.00
Delivery Charge	$0.00
Total Amount	$30.00
Sales Tax	$2.25
Invoice Total	$32.25

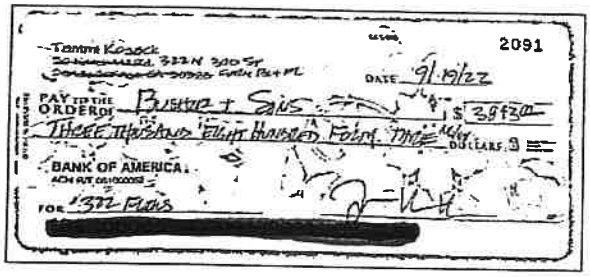
BANK OF AMERICA

TAMMI L KOSACK | [redacted] | August 19, 2022 to September 19, 2022

Check images

[redacted]

Check number: 2091 | Amount: $3,843.00



FLOORS
REMOVAL

Richard Mark Boyles
President
CB CO56929

Albert J. Boyles, Jr.
Secretary/Treasurer
CR CO49210

Since 1927

HYGEMA

Foundation Repair & House Movers

Where Skill and Experience Count

P.O. BOX 2655
Jacksonville, FL 32203
Office: (904) 764-9509
(904) 282-4212
Fax: (904) 282-0595

hhm1986@bellsouth.net
www.hygemahousemovers.com

INVOICE #2

Tammi Kosack

REF 322 3RD ST. NORTH, FERNANDINA BEACH, FL 32034

BALANCE DUE FOR COMPLETION OF HYGEMA'S WORK———————— $ 28,000

PD 6/12/17

THANK YOU FOR YOUR BUSINESS

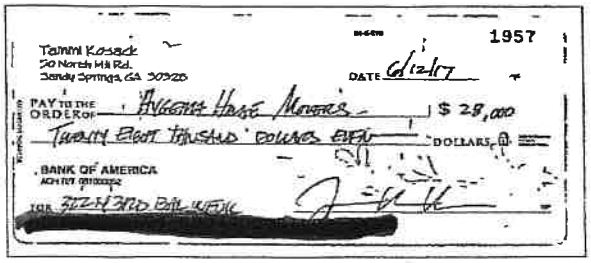
Bank of America

TAMMI L KOSACK | [redacted] | May 18, 2017

Check Images

[redacted]

Amount: $28,000.00



Richard Mark Boyles
President
CB CO56929

Albert J. Boyles, Jr.
Secretary/Treasurer
CR CO49210

Since 1927

HYGEMA

Foundation Repair & House Movers

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Fax: (904) 282-0595

hhm1986@bellsouth.net
www.hygemahousemovers.com

INVOICE #1

Tammi Kosack

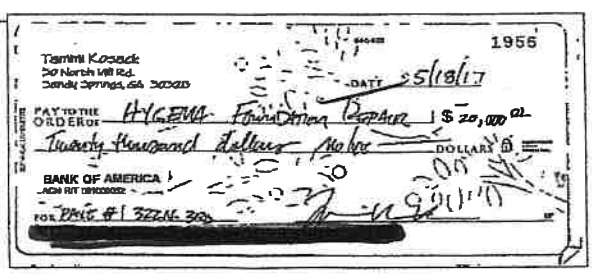
REF 322 3RD ST. NORTH, FERNANDINA BEACH, FL 32034

AMOUNT DUE THIS INVOICE FOR PARTIAL PAYMENT ——— $ 20,000

PD. 5/20/17
CK # 1956

THANK YOU

Check number: 1956 | Amount: $20,000.00



To Do List . . .

12/8 9:00 - 12:00 3
CABINET IN LAUNDR
SMALL DR ABOVE CLOSET

12/9 9:00 - 12:00 3
TAMM FRONT WINDOW
FIX POCKET DR

12/10 9:00 - 9:30 ½
HANG POCKET DRS

6.5 @ 37

$200 CASH

MIKE FORBES CARPENTRY

To Do List . . .

11/23 9:00 - 2:00 5
POCKET DOOR UPSTAIRS PREP
BI fold DR / PLUG & FILL

11/24 9:00 - 1:30 4½
KID DRS PLUG & FILL

9½
@ $30
$285

$300 CASH PAID
11/24/21

To Do List . . .

11/29 9:00 - 1:30 4½
HALL Pocket DR
HANG MR. DRS

11/30 9:00 - 2:30 5½
FRAME UPSTAIRS BD. RM
TRIM WINDOWS KITCH + BATH

12/3 9:00 - 1:30 4½
HANG BD RM DRS
HANG CLOSET DR

14½
$440 DD CASH

St. Jude Children's Research Hospital®
ALSAC • Danny Thomas, Founder
Finding cures. Saving children.

stjude.org

BANK OF AMERICA

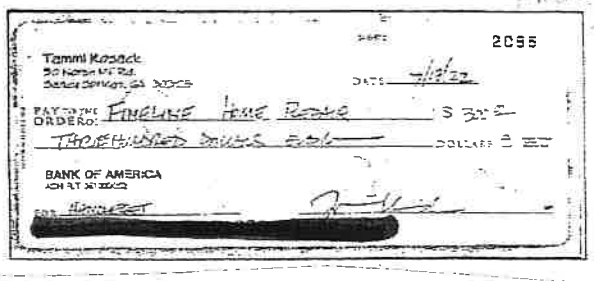
TAMMI L KOSACK | [redacted] | July 19, 2022 to Augu

Check Images

[redacted]

Check number: 2086 | Amount: $300.00

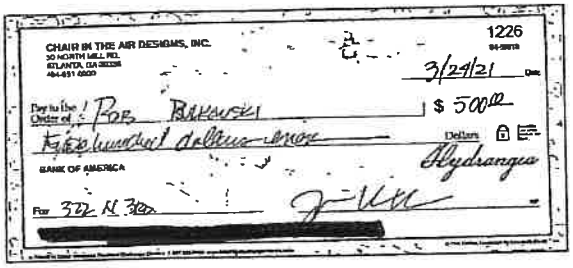
FRONT DOOR Install Labor WASH



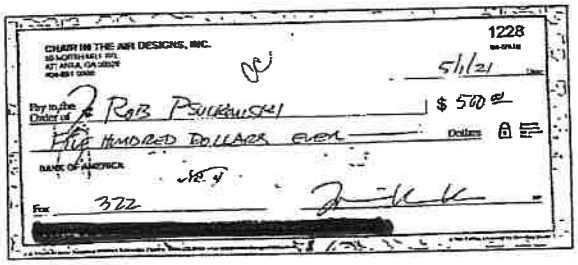
CARBOURY

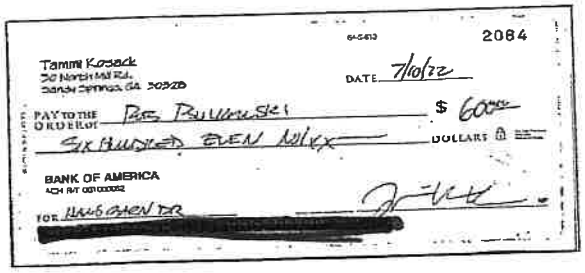
: to July 18, 2023

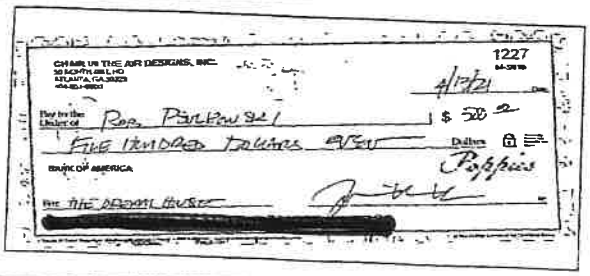
Check number: 1226 | Amount: $500.00



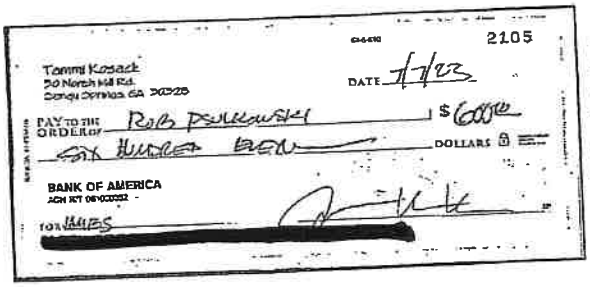
Check number: 1228 | Amount: $500.00

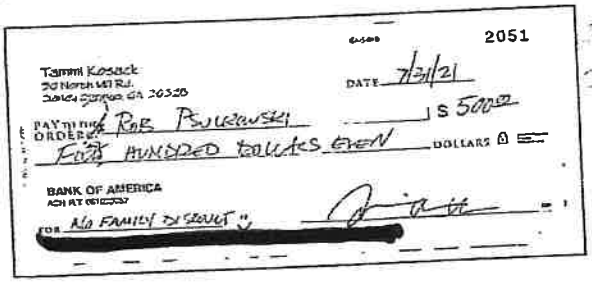




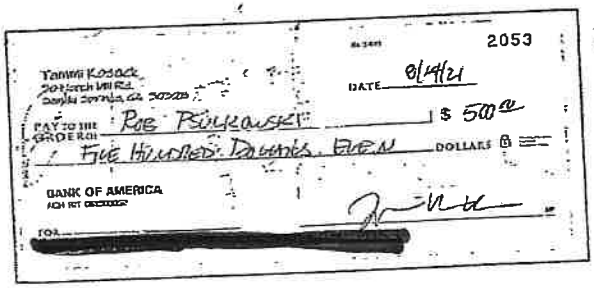


Check number: 2105 | Amount: $600.00



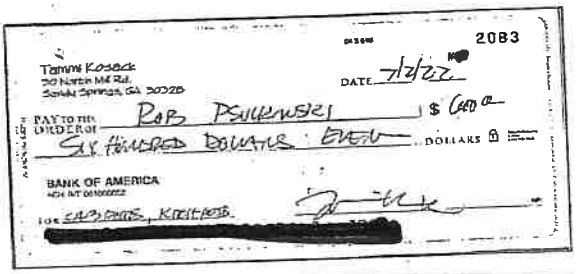


Check number: 2053 | Amount: $500.00



July 1

Check number: 2083 | Amount: $600.00



CATEGORY

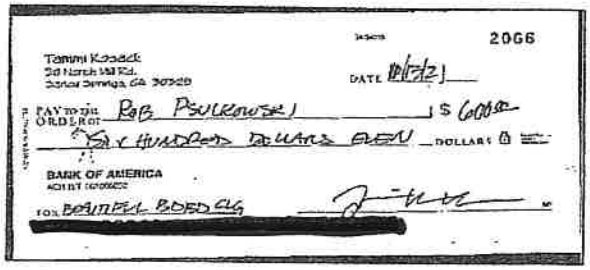
BANK OF AMERICA

TAMMI L KOSACK | [redacted] | October 19, 2021 to Novembe

Check images

[redacted]

Check number: 2066 | Amount: $600.00



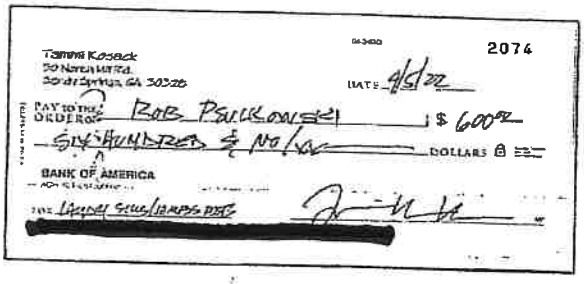
BANK OF AMERICA

TAMMI L KOSACK | [redacted] | March 19

Check images

[redacted]

Check number: 2074 | Amount: $600.00

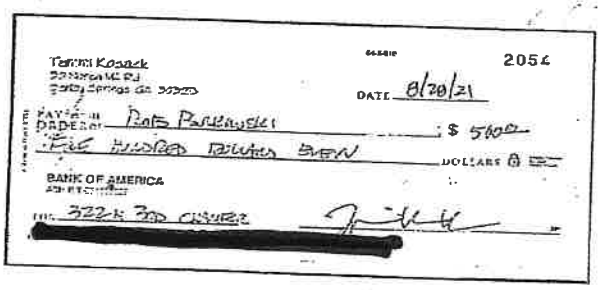


BANK OF AMERICA

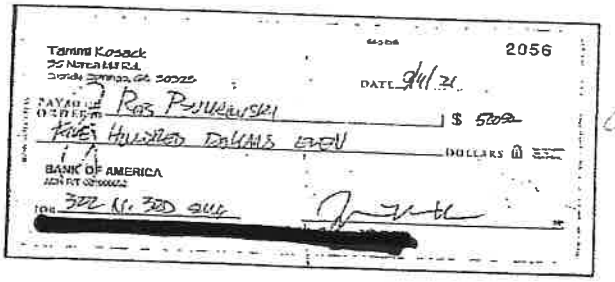
TAMMI L KOSACK | [redacted] | August 19, 2021 to Se

Account numbe[redacted]

Check number: 2054 | Amount: $500.00



Check number: 2056 | Amount: $500.00



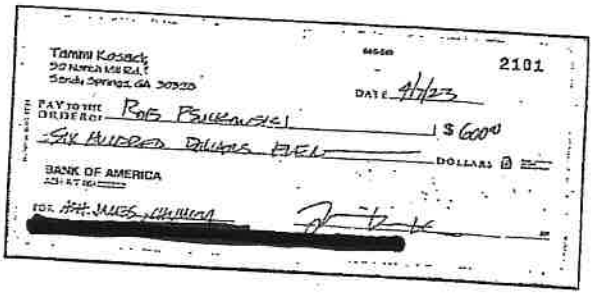
BANK OF AMERICA

TAMMI L KOSACK | [redacted] | March 21, 202

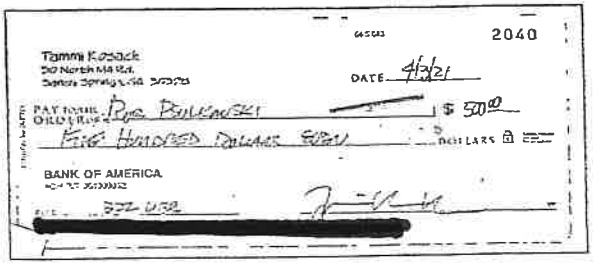
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[redacted]

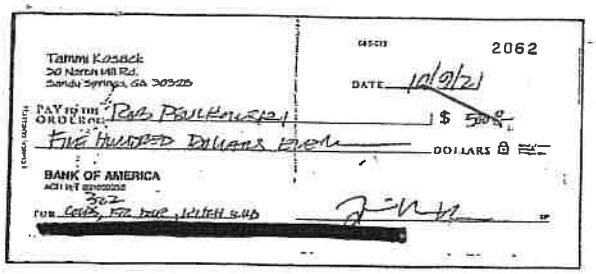
Check number: 2101 | Amount: $600.00



Check number: 2040 | Amount: $500.00



CARPENTRY


Tammi Kosack
50 North Mill Rd.
Sandy Springs, GA 30328

2062

DATE 12/9/21

PAY TO THE ORDER OF Rob Pawlowski $ 500.00

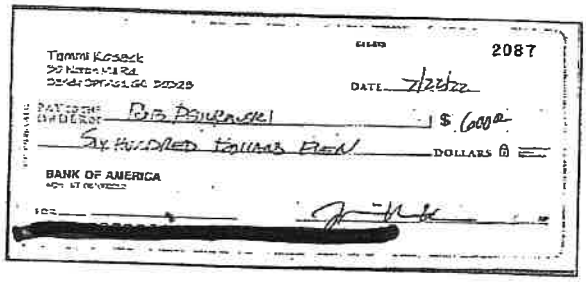
Five Hundred Dollars Even DOLLARS

BANK OF AMERICA

FOR [redacted]

: 18, 2022

heck number: 2087 | Amount: $600.00


Tammi Kosack
50 North Mill Rd.
Sandy Springs, GA 30328

2087

DATE 7/22/22

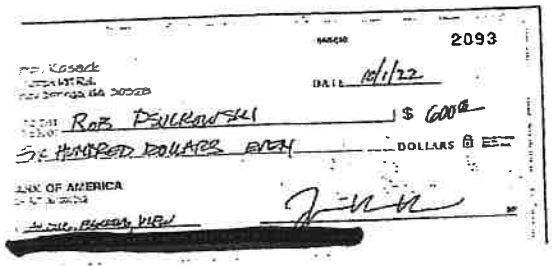
PAY TO THE ORDER OF Rob Pawlowski $ 600.00

Six Hundred Dollars Even DOLLARS

BANK OF AMERICA

FOR [redacted]

: number: 2093 | Amount: $600.00


2093

DATE 10/1/22

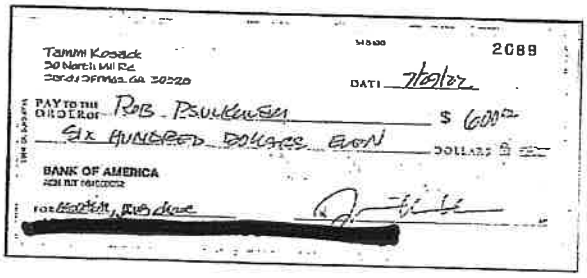
Rob Pawlowski $ 600.00

Six Hundred Dollars Even DOLLARS

BANK OF AMERICA

FOR [redacted]

Check number: 2089 | Amount: $600.00


Tammi Kosack
50 North Mill Rd.
Sandy Springs, GA 30328

2089

DATE 11/9/22

PAY TO THE ORDER OF Rob Pawlowski $ 600.00

Six Hundred Dollars Even DOLLARS

BANK OF AMERICA

FOR [redacted]

2021

ECK number: 2045 | Amount: $500.00


2045

DATE 5/21/21

Rob Pawlowski $ 500.00

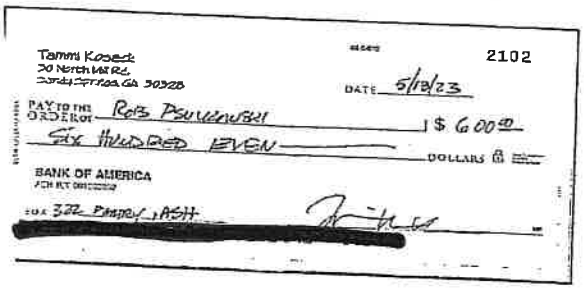
Five Hundred Even DOLLARS

BANK OF AMERICA

FOR [redacted]

ay 17, 2023

Check number: 2102 | Amount: $600.00


Tammi Kosack
50 North Mill Rd.
Sandy Springs, GA 30328

2102

DATE 5/12/23

PAY TO THE ORDER OF Rob Pawlowski $ 600.00

Six Hundred Even DOLLARS

BANK OF AMERICA

FOR [redacted]

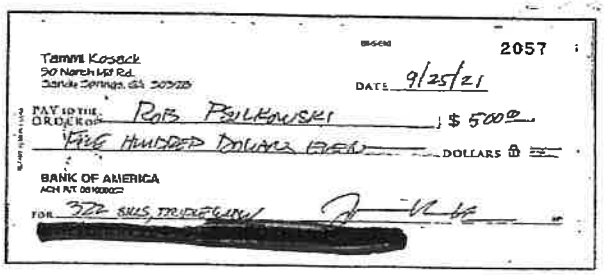
BANK OF AMERICA

TAMMI L KOSACK | [redacted] | September 18, 2021

Check Images

[redacted]

Check number: 2057 | Amount: $500.00


Tammi Kosack
50 North Mill Rd.
Sandy Springs, GA 30328

2057

DATE 9/25/21

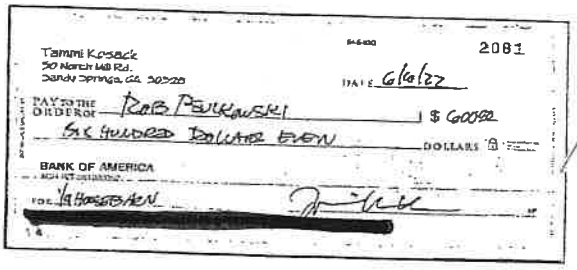
PAY TO THE ORDER OF Rob Pawlowski $ 500.00

Five Hundred Dollars Even DOLLARS

BANK OF AMERICA

FOR [redacted]

Check number: 2081 | Amount: $600.00


Tammi Kosack
50 North Mill Rd.
Sandy Springs, GA 30328

2081

DATE 6/6/22

PAY TO THE ORDER OF Rob Pawlowski $ 600.00

Six Hundred Dollars Even DOLLARS

BANK OF AMERICA

FOR [redacted]

5-29-21

Rob Psulkowski

Voted Best of Houzz 710 Beech Street Fernandina Beach, Florida 32034

Licensed and Insured FL LIC # CBC1262943

Tammi Kosack

322 N 3rd Fernandina Beach

Associated Costs

Circular saw, table saw, Chop saw, Multimaster blades

Standard and Stainless Steel nails and screws, etc

$225

+ $500

$725

PD CK#1229 5/29/21

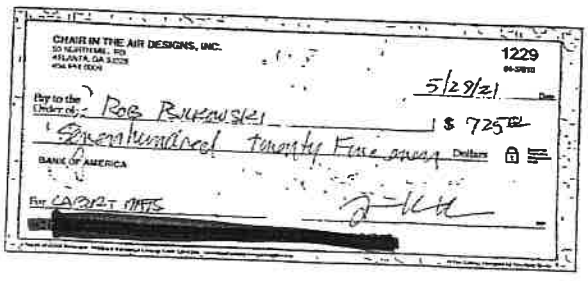
BANK OF AMERICA

CHAIR IN THE AIR DESIGNS, INC. | Account # 3340 5031 0218 |

Check images

Account number: [redacted]

Check number: 1229 | Amount: $725.00



KITCH V-GROOVE

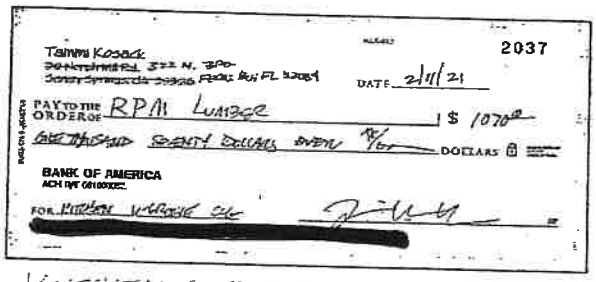
BANK OF AMERICA

TAMMI L KOSACK [redacted] | February 13, 20

Check images

[redacted]

Check number: 2037 | Amount: $1,070.00



KITCHEN CEILING

[redacted]

R.P.M. WOOD PRODUCTS, INC.

86289 PAGES DAIRY ROAD
YULEE, FL 32097
(904) 225-5633

STATEMENT

PAGE: 1

CLOSING DATE: 10/29/21
DUE DATE : PER INVC
ACCT: 12074

DETACH THIS ENTIRE STUB

TAMMI KOSACK
322 N 3RD ST
FERNANDINA BCH FL 32034

DATE	REFERENCE	ST	C	DESCRIPTION	DEBIT	CREDIT
INTEREST WILL BE CHARGED ON OVERDUE ACCOUNTS AT THE RATE OF ONE AND ONE HALF PER CENT PER MONTH						
10/12/21	245788	1	I	ORDR # 740557	273.27	
10/21/21	246094	1	I	ORDR # 747168	126.68	
				NEW BALANCE	399.95	

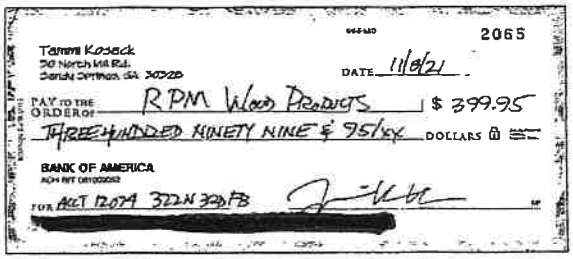
BANK OF AMERICA

TAMMI L KOSACK | [redacted] | November 17

Check images

[redacted]

Check number: 2065 | Amount: $399.95



CURRENT	1-30	AYS
126.68		.00

TERMS: C.O.D.

12074

Transaction Codes

A - Adjustment
B - Balance Forward
C - Credit
F - Finance Charge
I - Invoice
P - Payment

This statement covers transactions on your account for the period ending on the date above. Charges, payments, and credits received after the above date will be shown on your next statement.

TO ORDER CALL EPIQUE BUSINESS PRODUCTS 1-800-837-4273

REAR DECKING

R.P.M. WOOD PRODUCTS, INC.
86289 PAGES DAIRY ROAD
YULEE, FL 32097

PHONE: (904) 225-5633

SOLD TO: TAMMI KOSACK
322 N 3RD ST
FERNANDINA BCH FL 32034
404-232-0428

SHIP TO:

CUST NO: 12074
TERMS: C.O.D.
REFERENCE:
JOB NO: 000
DEL. DATE: 8/24/21

DATE: 10/7/21 TIME: 7:50
CLERK: RAB TERMINAL: 551
SALESPERSON: 30 TAMMY DELA CRUZ
TAX: 001 NASSAU COUNTY

NEED FULL 20' IN STOCK

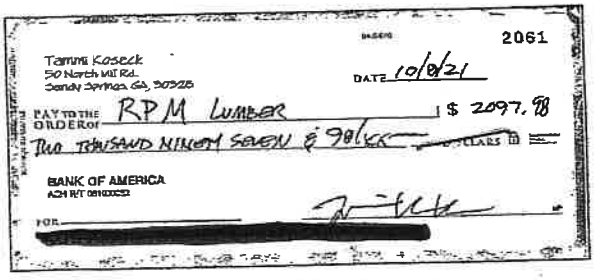
ORDER: 740557

LINE	QTY	UM	SKU	DESCRIPTION	UNITS	SUGG	PRICE/	PER	EXTENSION
1	28	EA	TIMBER-ASHWD20	5/4X6X20 TMBERTCH ASHWOOD	26	2 GROOVED	127.70	/EA	3,320.20
				2.00 Backordered		1 NON GROOVED 27 GROOVED			
2				1-NON-GROOVED, 27-GROOVED					
3									
4	3	EA	TIMBER-ASHWDNG	5/4X6X16 TMBERTCH ASHWOOD NG	3		102.15	/EA	306.45
5									
6	2	EA	TIMBER-ASHWD8"	1X8X12 RISER ASHWOOD	2		80.51	/EA	161.02
7									
8									
9	2	EA	AZEKHF100	AZEK HIDDEN FASTNER 100SQ FT	2		140.48	/EA	280.96
10									
11									
12	1	EA	AZEKSCREWBW	AZEK COLOR MATCH 2 1/2"SCREW	1		108.22	/EA	108.22
13									
			TIME	CUSTOMER SIG._____	1		0.001	/EA	

08/07/21 Amazon.com*2P83A7GI2	Amzn.combill,WA	13.41
08/14/21 R P M WOOD PRODUCTS IN	YULEE,FL	2,371.25
08/20/21 AMZN Mktp US*2D1C73680	Amzn.combill,WA	44.67
08/22/21 A...		47.60
		58.71
		64.19
		13.90
		14.62
		55.30
		38.68
		24.49
		21.54
		52.97

BOA CL

• Check number: 2061 | Amount: $2,097.98



1/2 DECK

DEPOSIT AMT	0.00
BALANCE DUE	4469.23

TAX AMOUNT	292.38
TOTAL	4469.23

TOT WT: 0.00

X _____
Received By

R.P.M. WOOD PRODUCTS, INC.
86289 PAGES DAIRY ROAD
YULEE, FL 32097

PHONE: (904) 225-5633

SOLD TO: TAMMI KOSACK
322 N 3RD ST

FERNANDINA BCH FL 32034
404-232-0428

SHIP TO:

CUST NO: 12074
TERMS: C.O.D.

REFERENCE:
JOB NO: 000
DEL. DATE: 10/20/21

DATE: 10/21/21 TIME: 5:02
CLERK: MIKE TERMINAL: 551
SALESPERSON: 30 TAMMY DELA CRUZ
TAX: 001 NASSAU COUNTY

ORDER: 747168

LINE	QTY	UM	SKU	DESCRIPTION	UNITS	SUGG	PRICE/ PER	EXTENSION
1	1	EA	TIMBER-ASHWDNG	5/4X6X16 TMBERTCH ASHWOOD NG	1		118.40 /EA	118.40
2								
3	1	EA	TIME	CUSTOMER SIG._____	1		0.001 /EA	
4				DRIVER_____				
5				TIME_____				
6								
7				***SPECIAL ORDER ITEMS ARE				
8				NON-RETURNABLE***				

F/10

TAXABLE	118.40
NON-TAXABLE	0.00
SUBTOTAL	118.40
TAX AMOUNT	8.28
TOTAL	**126.68**

DEPOSIT AMT 0.00
BALANCE DUE 126.68

TOT WT: 0.00

X _____
Received By

R.P.M. WOOD PRODUCTS, INC.
86289 PAGES DAIRY ROAD
YULEE, FL 32097

PHONE: (904) 225-5633

SOLD TO: TAMMI KOSACK
322 N 3RD ST

FERNANDINA BCH FL 32034
404-232-0428

SHIP TO:

CUST NO: 12074
TERMS: C.O.D.

REFERENCE:
JOB NO: 000
DEL. DATE: 8/24/21

DATE: 8/17/21 TIME: 5:07
CLERK: RAE TERMINAL: 551
SALESPERSON: 30 TAMMY DELA CRUZ
TAX: 01 NASSAU COUNTY

ORDER: 740557

LINE	QTY	UM	SKU	DESCRIPTION	UNITS	SUGG	PRICE/ PER	EXTENSION
1	2	EA	TIMBER-ASHWD20	5/4X6X20 TMBERTCH ASHWOOD	2		127.70 /EA	255.40
2				1-NON-GROOVED, 27-GROOVED				
3				(1 > A DAMAGE REEL				

TAXABLE 255.40
NON-TAXABLE 0.00
SUBTOTAL 255.40

DEPOSIT AMT 0.00
BALANCE DUE 273.27

TAX AMOUNT 17.87
TOTAL 273.27

TOT WT: 0.00

X _____
Received By

R.P.M. WOOD PRODUCTS, INC.
86289 PAGES DAIRY ROAD
YULEE, FL 32097

PHONE: (904) 225-5633

SOLD TO: ROB PSULKOWSKI
710 BEECH STREET
FERNANDINA BCH FL 32034

SHIP TO: TAMMI KOSACK
322 3RD STREET NORTH
FERNANDINA BCH FL 32034

CUST NO: 10866
TERMS: C.O.D.

REFERENCE: ORDR # 730263
JOB NO: 023
DEL. DATE: 5/6/21

DUE DATE: 5/17/21

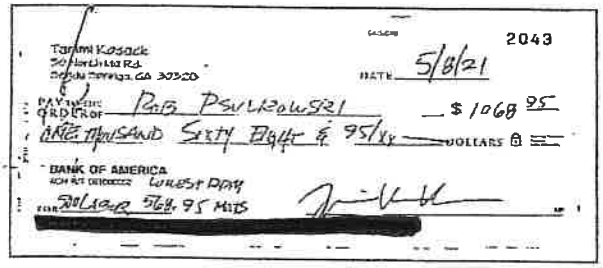
DATE: 5/7/21 TIME: 8:38
CLERK: MIKE TERMINAL: 551
SALESPERSON:
TAX: 001 NASSAU COUNTY

ORDER: 730263

INVOICE: 240764

LINE	QTY	UM	SKU	DESCRIPTION	UNITS	SUGG	PRICE/	PER	EXTENSION
1	3	EA	PLYCDX1/24PLY	1/2 CDX 4 PLY STAIRWELL PACKAGE	3		66.17	/EA	198.51
3	5	EA	P16FP	1 X 6 X16 F/J CLEAR PINE PRIMED All trim ends that are cut in the field must be DOOR JAMB MATERIAL primed according to manufacturers instructions.	5		22.77	/EA	113.85
9	3	EA	P112FP	1 X 12 X16 F/J CLEAR PINE PRIMED All trim ends that are cut in the field must be BASE MATERIAL primed according to manufacturers instructions.	3		55.30	/EA	165.90
16	1	EA	TIME	CUSTOMER SIG._____ DRIVER_____ TIME_____	1		0.001	/EA	
				SPECIAL ORDER ITEMS ARE NON-RETURNABLE ROB SEE LAUREN TO CHARGE CC					

Check number: 2043 | Amount: $1,068.95



JAMB MATERIAL
CEDAR
$500 L
568.95 MATS

TAXABLE	478.26
NON-TAXABLE	0.00
SUBTOTAL	478.26
TAX AMOUNT	33.48
TOTAL	**511.74**

TOT WT: 144.00

X _____
Received By

LABOR 57.21

MATS 568.95
LABOR 500
1068.95

R.P.M. WOOD PRODUCTS, INC.
86289 PAGES DAIRY ROAD
YULEE, FL 32097

PHONE: (904) 225-5633

SOLD TO: TAMMI KOSACK
322 N 3RD ST

FERNANDINA BCH FL 32034
404-232-0428

SHIP TO: COD

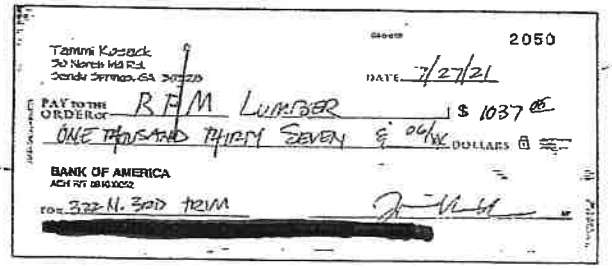
CUST NO: 12074
TERMS: C.O.D.

REFERENCE:
JOB NO: 000
DEL. DATE: 7/27/21

DATE: 7/28/21 TIME: 5:19
CLERK: RAB TERMINAL: 551
SALESPERSON:
TAX: 001 NASSAU COUNTY

ORDER: 738562

LINE	QTY	UM	SKU	DESCRIPTION	UNITS	SUGG	PRICE/ PER	EXTENSION	
1	15	EA	P14FP	1 X 4 X17' PRIMED F/J PINE All trim ends that are cut in the field must be primed according to manufacturers instructions.	15		19.42 /EA	291.30	
7	20	EA	P16FP	1 X 6 X16 F/J CLEAR PINE PRIMED All trim ends that are cut in the field must be primed according to manufacturers instructions.	20		28.49 /EA	569.80	
13	1	EA	P18FP	1 X 8 X 16 F/J CLEAR PINE PRIMED All trim ends that are cut in the field must be primed according to manufacturers instructions.	1		38.02 /EA	38.02	
20	1	EA	TIME	CUSTOMER SIG._____ DRIVER_____ TIME_____ ***SPECIAL ORDER ITEMS ARE NON-RETURNABLE***	1		0.001 /EA		
27	1	EA	DELIVERYCHARGE	DELIVERY CHARGE DRIVER - PICK UP CHECK FROM CUSTOMER $1037.06	1		75.00 /EA	75.00	*N



TAXABLE	899.12
NON-TAXABLE	75.00
SUBTOTAL	974.12
TAX AMOUNT	62.94
TOTAL	**1037.06**

DEPOSIT BALANCE

TOT WT: 0.00

X _____
Received By

R.P.M. WOOD PRODUCTS, INC.
86289 PAGES DAIRY ROAD
YULEE, FL 32097

PHONE: (904) 225-5633

SOLD TO: TAMMI KOSACK
322 N 3RD ST

FERNANDINA BCH FL 32034
404-232-0428

SHIP TO:

CUST NO: 12074
TERMS: C.O.D.

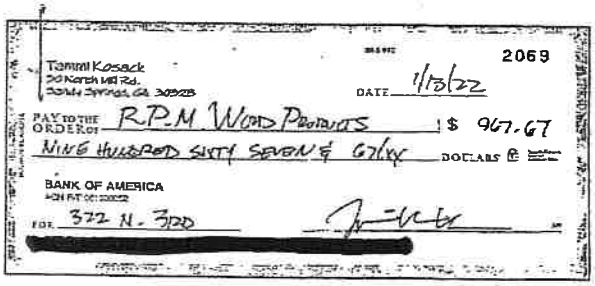
REFERENCE:
JOB NO: 000
DEL. DATE: 1/11/22

DATE: 1/13/22 TIME: 5:10
CLERK: RAB TERMINAL: 551
SALESPERSON: 08 RUSSELL BLADEN
TAX: 001 NASSAU COUNTY

ORDER: 755575

LINE	QTY	UM	SKU	DESCRIPTION	UNITS	SUGG	PRICE/	PER	EXTENSION
1	3	EA	P112FP	1 X 12 X16 F/J CLEAR PINE PRIMED	3		99.69	/EA	299.07
2				prime all cuts					
3				.					
4	11	EA	P16FP	1 X 6 X16 F/J CLEAR PINE PRIMED	11		44.06	/EA	484.66
5				prime all cuts					
6				.					
7	4	EA	P14FP	1 X 4 X17' PRIMED F/J PINE	4		30.16	/EA	120.64
8				prime all cuts					
9				.					
10	1	EA	TIME	CUSTOMER SIG._____	1		0.001	/EA	
11				DRIVER_____					
12				TIME_____					
13									
14				***SPECIAL ORDER ITEMS ARE					
15				NON-RETURNABLE***					

Check images
Account number: [redacted]
Check number: 2069 | Amount: $967.67



TAXABLE	904.37
NON-TAXABLE	0.00
SUBTOTAL	904.37
TAX AMOUNT	63.30
TOTAL	**967.67**

DEPOSIT AMT	0.00
BALANCE DUE	967.67

TOT WT: 0.00

CK# 2069

X _____
Received By

1/13/22

JAMBS+TRIM
LR TO LIBRARY/ALCOVE

R.P.M. WOOD PRODUCTS, INC.
86289 PAGES DAIRY ROAD
YULEE, FL 32097

PHONE: (904) 225-5633

SOLD TO: TAMMI KOSACK
322 N 3RD ST
FERNANDINA BCH FL 32034

SHIP TO: KOSACK/TAMMI

CUST NO: 12074
TERMS: C.O.D.

REFERENCE: CPU
JOB NO: 000
DEL. DATE: 4/6/21

DUE DATE: 4/16/21

DATE: 4/6/21 TIME: 12:55
CLERK: LAUREN TERMINAL: 553
SALESPERSON:
TAX: 001 NASSAU COUNTY

ORDER: 726582

INVOICE: H26602

LINE	QTY	UM	SKU	DESCRIPTION	UNITS	SUGG	PRICE/ PER	EXTENSION
1	2	EA	P16FP	1 X 6 X16 F/J CLEAR PINE PRIMED	2		22.77 /EA	45.54
2				All trim ends that are cut in				
3				the field must be				
4				primed according to				
5				manufacturers instructions.				
6								
7	4	EA	P18FP	1 X 8 X 16 F/J CLEAR PINE PRIMED	4		25.44 /EA	101.76
8				All trim ends that are cut in				
9				the field must be				
10				primed according to				
11				manufacturers instructions.				
12								
13	1	PK	CSHIMBUILDERS	BUILDERS PACK SHIMS 42 PCS	1		4.80 /PK	4.80

** PAID IN FULL ** 162.75

TAXABLE	152.10
NON-TAXABLE	0.00
SUBTOTAL	152.10
TAX AMOUNT	10.65
TOTAL	**162.75**

BANKCARD PAYMENT 162.75
BKCRD# XXXXXXXXXXXX0179

MID: ***3947

TOT WT: 0.00
APP: 05710G XR: 726602

X _____
Received By

Suwanee Lumber Co
540 Satellite Blvd NE
Suwanee GA 30024
(770) 945-2102

3/24/2023 21:53

Sale

Trans Number: 7
Batch #: 83002

VISA CHIP
**********6757 **/**

AMOUNT: $407.53

Resp: APPROVED
Code: 804235
Ref #: 20100004

App Name: CREDIT
AID: A0031010
TVR: 0000000000
TSI: 0000

CUSTOMER COPY

Sales Receipt

Date	Sale No.
3/24/2023	102631

Sold To

CONTRACTOR
Tammi
404-232-0428

Check No.	Payment Method	Project / PO#
	Visa	

	Description	Rate	Amount
94	ASH WHT 8/4 FAS	4.09	384.46T

Thank you for your business!

Return Policy:
15 Days from Date of Sale

Subtotal	$384.46
Sales Tax (6.0%)	$23.07
Total	$407.53

MASONRYWORKS OF AMELIA, INC.
We Build to Your Taste. It just seems to work that way.

Masonryworks of Amelia, Inc.

96093 Cayman Circle
Fernandina Beach, FL 32034
904-468-0735
masonryworks@msn.com

INVOICE
INV0203

DATE
02/13/2022

DUE
On Receipt

BALANCE DUE
USD $1,584.41

BILL TO

Tammi Kosack

322 3rd Street North
Fernandina Beach FL 32034
+14042320428
Chairmail@comcast.net

DESCRIPTION	RATE	QTY	AMOUNT
Mason hours	$60.00	26	$1,560.00
Santee 12-B Ivory Buff (200N)Mortar	$24.41	1	$24.41

SUBTOTAL	$1,584.41
TAX (0%)	$0.00
TOTAL	$1,584.41

Payment Instructions

BY CHECK
Masonryworks o

OTHER

Mail to:
Masonryworks o
96093 Cayman C
Fernandina Beacl

BANK OF AMERICA

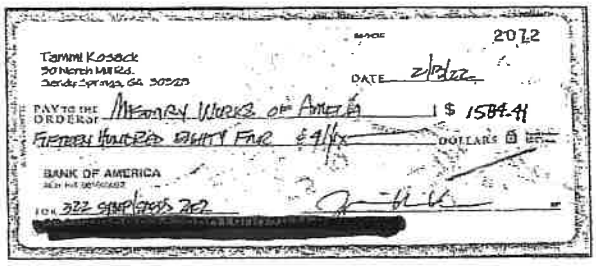
USD $1,584.41

TAMMI L KOSACK | [redacted] | February 15,

Check Images

[redacted]

Check number: 2072 | Amount: $1,504.41



CK #2072
2/15/22
2072
$1584.66 total

MASONRYWORKS OF AMELIA, INC.
We Build to Your Taste. 'It just seems to work that way.'

Masonryworks of Amelia, Inc.

96093 Cayman Circle
Fernandina Beach, FL 32034
904-468-0735
masonryworks@msn.com

INVOICE
INV0202

DATE
02/07/2022

DUE
On Receipt

BALANCE DUE
USD $2,567.25

BILL TO

Tammi Kosack

322 3rd Street North
Fernandina Beach FL 32034
+14042320428
Chairmail@comcast.net

DESCRIPTION	RATE	QTY	AMOUNT
Materials; block, mortar mixes, concrete	$422.25	1	$422.25
Mason hours	$60.00	35.75	$2,145.00

SUBTOTAL	$2,567.25
TAX (0%)	$0.00
TOTAL	$2,567.25
BALANCE DUE	**USD $2,567.25**

Payment Instructions

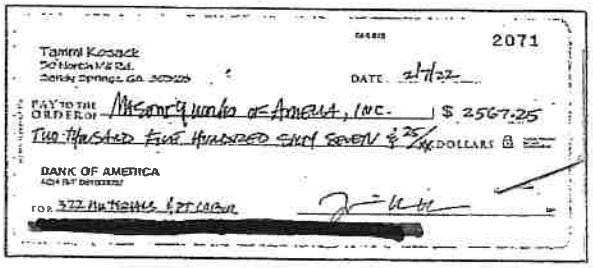
BY CHECK
Masonryworks of Amelia, Inc.

OTHER
Mail to:
Masonryworks of Ami
96093 Cayman Circle
Fernandina Beach, FL

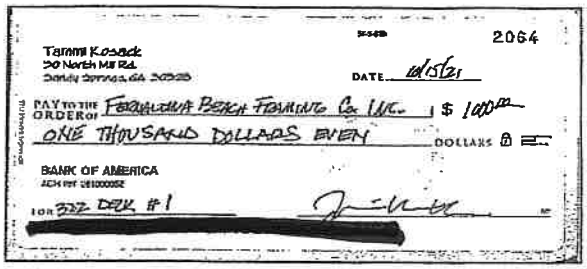
2071 PD 2-14-22

022 to February 14, 2022

Check number: 2071 | Amount: $2,567.25



Check number: 2064 | Amount: $1,000.00


Tammi Kosack
30 North Mill Rd.
Dandy Springs, GA 30320

2064

DATE 10/15/21

PAY TO THE ORDER OF Fernandina Beach Framing Co LLC. $ 1000.00

ONE THOUSAND DOLLARS EVEN DOLLARS

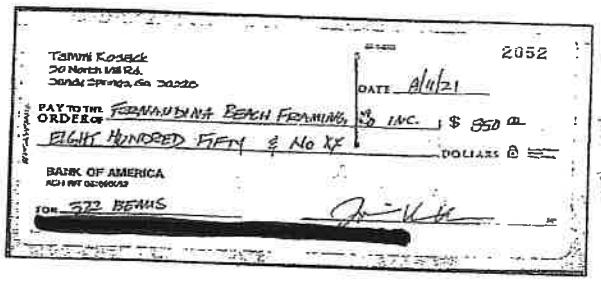
BANK OF AMERICA

FOR 322 DECK #1

[redacted]

DECK LABOR MATERIAL

Check number: 2052 | Amount: $850.00


Tammi Kosack
30 North Mill Rd.
Dandy Springs, Ga 30320

2052

DATE 8/4/21

PAY TO THE ORDER OF Fernandina Beach Framing, Co INC. $ 850.00

EIGHT HUNDRED FIFTY & NO XX DOLLARS

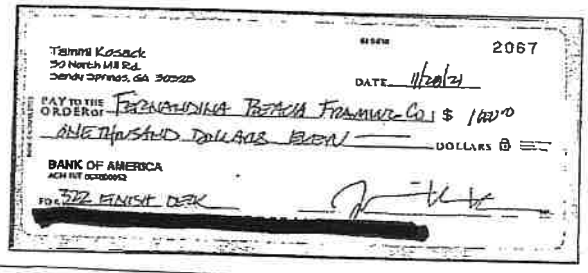
BANK OF AMERICA

FOR 322 BEAMS

[redacted]

[redacted]

Check number: 2067 | Amount: $1,000.00


Tammi Kosack
30 North Mill Rd.
Dandy Springs, GA 30320

2067

DATE 11/20/21

PAY TO THE ORDER OF Fernandina Beach Framing Co $ 1000.00

ONE THOUSAND DOLLARS EVEN DOLLARS

BANK OF AMERICA

FOR 322 FINISH DECK

[redacted]

RAILING

McNICHOLS
Industrial & Architectural Hole Product Solutions since 1952

Receipt

Date: 07-11-2022
Order Number: 2022-2749388

Dear Tammi,

Thank you for choosing McNICHOLS QUALITY HOLE PRODUCTS! This email is an acknowledgement of your credit card authorization. Your credit card will be charged when your order is shipped. A detailed Order Confirmation and Invoice document will be sent separately. If your order details are not accurate, please contact us at 800.237.3820.

Billing Information

Chair In the Air Designs
Tammi Kosack
50 North Mill Road
Atlanta
GA
US
30382

chairmail@comcast.net

Shipping Information

Tammi Kosack
Tammi Kosack
322 N 3rd St
Fernandina Beach
FL
US
32034-4118

Payment Details

Visa
xxxxxxxxxxx4231

Order Total

Subtotal	$3,369.05
Tax	$222.18
Total amount	$3,591.23

If you need anything, we are available at 800.237.3820, at sales@mcnichols.com or via Live Chat at www.mcnichols.com.
We appreciate the opportunity to serve you and look forward to earning your business again soon!

Inspired To Serve!

The Hole Team

*The sales tax listed on this receipt is only an estimate. The final total sales tax will be reflected on your invoice sent under separate cover. Please keep a copy of this receipt for your records. Thank you!

PERCH BRACKETS

Order #W838679081

Placed on: Jul 1, 2019

Billing Information

Tammi k
50 N Mill Rd
ATLANTA GA 30328

Payment Method: VISA ***7852

Item	Price/Item	Qty	Line Total
Ship To Home (1 item) 322 N 3RD ST , FERNANDINA BEACH, FL 32034			
Nature Brackets Decorative 16 in. PVC Heron Mailbox or Porch Bracket	$44.96 ~~$49.95~~ Saved 10%	2	$89.92
Expect it on Jul 09 - Jul 11			

Subtotal	$89.92
Shipping	FREE
Sales Tax	$6.30
Total	**$96.22**
You Saved	($15.97)

Need help?
Online Customer Support:
1-800-430-3376

Call 7 days a week:
6 a.m. to 2 a.m. EST

Yes, I'll give feedback

No, thanks

chairmail@comcast.net

From: Buy Metal Roofing Direct <support@buymetalroofingdirect.com>
Sent: Wednesday, June 22, 2022 8:39 AM
To: chairmail@comcast.net
Subject: Your Buy Metal Roofing Direct order is now complete

Thanks for shopping with us

Hi Tammi,

We have finished processing your order.

[Order #960] (June 21, 2022)

Product	Quantity	Price
Gable Trim - Galvalume (no paint, mill finish) • **Color:** Galvalume (no paint, mill finish)	2	$32.66
Subtotal:		$32.66
Shipping:		Free local pickup
Tax:		$2.45
Payment method:		Credit Card

35.11

EX1 HSE #5

MODERN | HOUSE | NUMBERS

Modern House Numbers
4226 E Speedway
Tucson, AZ 85712
orders@modernhousenumbers.com
https://www.modernhousenumbers.com

Ship To: Tammi Kosack
CHAIR IN THE AIR DESIGNS, INC.
50 N MILL RD
ATLANTA, GA 30328-1835 US

Order # 90877
Date 10/12/2023

Description	Price	Qty	Ext. Price
Plaques - 5" x 16" rectangle plaque / brushed aluminum Typeface: SoCal, House-numbers: 322, Alignment: center	$131.50	1	$131.50

Sub Total:	$131.50
Shipping:	$9.75
Total:	$141.25

Thank you for your order with MHN. We take great pride in the creation of our products and care for your order as if it were our own. Each of our numbers, letters, and plaques are made to order and are personally finished, inspected, and packaged by our team in Tucson, Arizona. As with any hand-crafted item, slight imperfections are to be expected. If you have any questions about your order please don't hesitate to contact us at orders@modernhousenumbers.com. We're here to help.

We hope you are as delighted with your items as much as we are!

Rick & Brandy
Modern House Numbers

Packed with Care By

Dian

West Marine

474347 E State Road 200
Fernandina Beach, FL 32034-0861
904-277-2081

Qty	Price	Total
FASTENER 1115		
4	1.29	5.16
FASTENER 1115		
4	0.79	3.16
FASTENER 1115		
4	0.49	1.96
Cleat-Yacht SS 5in 10829570		
1	17.49	17.49
Hinge-Strap Hvy Dty 4In 7219579		
1	27.99	27.99
	Subtotal	55.76
	Sales Tax	3.90
	Total	**59.66**

Visa 59.66
-Journal Key: MS0756173320
Dec 09 2021 15:01 pm Trans# 7613

TRANSACTION RECORD

Card Number : **********[redacted]
Card Type : VISA
Trans. Type : PURCHASE
Card Entry : CHIP
Auth # : 07892G
Sequence # : 1032983
Ref. # : MS0756173320
Merchant ID : 00001339
Terminal # : 2

LOWE'S HOME CENTERS, LLC
474283 EAST SR 200
FERNANDINA BEACH, FL 32034 (904) 277-5000

- SALE -

:S#: S1647AHG 4004474 TRANS#: 10619740 11-22-21

61862 HM 1-CT 5/8IN X 2-1/2IN H 6.24
1.10 DISCOUNT EACH -0.06
6 @ 1.04
395802 MONSTER BLUE 16-FL OZ 2.45
2.58 DISCOUNT EACH -0.13
308683 RB SN BALL CATCH 14.98
7.88 DISCOUNT EACH -0.39
2 @ 7.49
308900 3-CT 4-IN SQ SN DR HNGE(+ 20.88
10.98 DISCOUNT EACH -0.54
2 @ 10.44
107204 LCC SYSTEM USE ONLY 0.00

SUBTOTAL: 44.55
TAX: 3.12
INVOICE 10336 TOTAL: 47.67
LCC: 47.67

ITAL DISCOUNT: 2.30
[redacted] AMOUNT:47.67 AUTHCD: 001251
SWIPED REFID:925292 11/22/21 17:21:47
ORE: 1647 TERMINAL: 10 11/22/21 17:22:20
OF ITEMS PURCHASED: 11
XCLUDES FEES, SERVICES AND SPECIAL ORDER ITEMS

THANK YOU FOR SHOPPING LOWE'S.
FOR DETAILS ON OUR RETURN POLICY, VISIT
LOWES.COM/RETURNS
WRITTEN COPY OF THE RETURN POLICY IS AVAILABLE
AT OUR CUSTOMER SERVICE DESK

STORE MANAGER: LAMAR BRYANT

LOWE'S PRICE PROMISE
FOR MORE DETAILS, VISIT LOWES.COM/PRICEPROMISE

***

OR SHOPPING AT
ardware FERNANDINA
261-5270

2990 S. 8TH ST.
STORE #15086

02/04/19 1:39PM WQ 601 SALE

5307517 2 EA $5.99 EA
51F SGL BRACKET(25) GAL $11.98
5307517 2 EA .00 EA D
51F SGL BRACKET(25) GAL $N/C
NO CHARGE
5286646 2 EA $5.99 EA Ret
BAR HOLDER 6-1/4" ZN $11.98

SUB-TOTAL:$ 23.96 TAX: $ 1.68
TOTAL: $ 25.64
BC AMT: $ 25.64

BK CARD#: [redacted] 2282
MID:********9885 TID:***1035
AUTH: 089696 AMT: $ 25.64
Host reference #:003881 Bat#

Authorizing Network: VISA

Chip Read
CARD TYPE:VISA EXPR: XXXX
AID : A0000000031010
TVR : 0080008000
IAD : 06010A03602400
TSI : 6800
ARC : 00
MODE : Issuer
CVM :
Name : VISA CREDIT
ATC :003F
AC : 33539D3A48CDB7B4
TxnID/ValCode: 657509

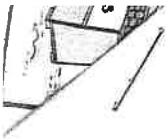
Bank card USD$ 25.64

==>> JRNL#U03881/2 <<==
CUST NO:*31145

THANK YOU TAMMI KOSACK
FOR YOUR PATRONAGE
ACE REWARDS ID # 1942269179

Name : X_____
I agree to pay above total amount
according to card issuer agreement
(merchant agreement if credit voucher)
Acct: TAMMI KOSACK

Customer Copy



BARN
BOX
RAIL
LIBRARY

2 FREE BRACKETS DUE TO TWIST IN RAIL

+ 4 BRACKETS

+ 2 SCOPS

The helpful place.

THANK YOU FOR YOUR ORDER

Order #: 11103831-11103858
Order Date: January 31, 2019

called left message 2-4-19

STORE INFORMATION:
15086-Turner Ace Hdw Fernandina
2990 S 8th St
Fernandina Bch, FL 32034
US
Phone: (904) 261-5270

CUSTOMER INFORMATION:
Tammi Kosack
50 N MILL RD
ATLANTA, GA 30328
US
Phone: (404) 232-0428

QUANTITY	SKU	DESCRIPTION	SUBTOTAL
1	5667472	Stanley Steel Box Rail 450 • Expected Pickup Date: Monday, February 4	USD$ 41.99

Merchandise Subtotal:	USD$ 41.99
Shipping:	USD$ 0.00
Sales Tax:	USD$ 2.94
Order Total:	USD$ 44.93
Payment Method:	Visa [redacted]

30-Day Return Policy

Thank you for shopping with Ace, The Helpful Place®. If you would like to return an item because it does not meet your needs, you may return the item up to thirty days after the original purchase date to receive a refund subject to the limitations our full return policy. The full return policy can be found on www.acehardware.com under Customer Service. Should you have any further questions, please contact a Customer Service Specialist at 1-888-827-4223.

WAREHOUSE

Customer Receipt

POCKET DOOR GLASS

Island Glass & Mirror
1743A S 8th St
Fernandina Beach, FL 32034
(904) 572-4744
matthew@islandglassandmirror.com

Invoice 6746

BILL TO
Tammy Kosack

DATE	PLEASE PAY	DUE DATE
12/07/2021	$0.00	12/07/2021

DESCRIPTION	QTY	RATE	AMOUNT
Provide: 3/16" clear tempered seamed Size: 39 5/8" x 19 1/2"	1	32.76	32.76T

PAID

SUBTOTAL	32.76
TAX	2.29
TOTAL	35.05
PAYMENT	35.05
TOTAL DUE	$0.00

THANK YOU.

Island Glass & Mirror
1743A S 8th St
Fernandina Beach, FL 32034
(904) 572-4744
matthew@islandglassandmirror.com

Invoice 7342

322 FRONT DOOR GLASS

BILL TO
Tammy Kosack

DATE	PLEASE PAY	DUE DATE
06/28/2022	$0.00	06/28/2022

DESCRIPTION	QTY	RATE	AMOUNT
Provide 3/16" OA Clear Tempered Glass Size: 28 1/8" x 14" Edge: Seamed	2	33.00	66.00T

PAID

SUBTOTAL	66.00
TAX	4.62
TOTAL	70.62
PAYMENT	70.62
TOTAL DUE	**$0.00**

THANK YOU.

chairmail@comcast.net

From: Custom Service Hardware <service@cshardware.com>
Sent: Sunday, February 24, 2019 5:10 PM
To: Tammi Kosack
Subject: Custom Service Hardware: New Order # M144747

THANK YOU FOR YOUR ORDER FROM CUSTOM SERVICE HARDWARE.

Once your package ships we will send an email with a link to track your order. Your order summary is below. Thank you again for your business.

Order Questions?

Call Us: 800.882.0009
Email: service@cshardware.com

Your order #M144747

Placed on February 24, 2019 3:52:49 PM CST

Item	Sku	Qty	Subtotal
Top-Mount, Spoke Wheel European Style Rolling Door Hardware Kit, 78" Long	NT.1400.04W.SS	1	$215.00

Subtotal	$215.00
Shipping & Handling	$21.50
Grand Total	$236.50

File Downloads

CSH Stainless Installation Instructions
Installation Instructions NT.1400.04W (Size: 423.7 KB)
Installation Instructions for NT.1400.04W

BILL TO:
Tammi Kosack
chair in the air
50 N Mill Rd
Atlanta, Georgia, 30328

SHIP TO:
Tammi Kosack
322 N 3rd st
Fernandina Beach, Florida, 32034

chairmail@comcast.net

From: orderconfirmed@decorativefilm.com
Sent: Friday, July 1, 2022 3:01 PM
To: chairmail@comcast.net
Subject: Your Decorative Films, LLC. Order

decorativefilms
Manufacturers and Distributors of SOLYX® and SimGlas®

Decorative Films, LLC.
3909 Cornell Place
Frederick, MD 21703
US

Your Order Has Been Received.

Your Order # 541906

Order Date: 07/01/2022 15:00:32 EDT

Thank you for your order! Below is a summary for your records. You will be notified once your order ships.

Order Details

Ship To

Tammi Kosack
chair in the air designs, inc.
322 N 3rd St
Fernandina Beach, FL 32034
US

Bill To

Tammi Kosack
chair in the air designs, inc.
50 N MILL RD
ATLANTA, GA 30328
US

Payment Method

Visa ($47.28)

Shipping Method

Shipping: UPS Ground

Order PO/Job Name:

Order #72660504

Status: Delivered
Purchased On: Build.Com
Placed On: 1/2/2020

Shipping

Tammi Kosack
chair in the air designs, inc.
*** * *** **
Fernandina Beach, FL 32034
__****

Standard Delivery

Payment

Tammi Kosack
chair in the air designs, inc.
** ***** **** *** **
Atlanta, GA 30328
__****

(7852) - $650.99



Emtek Davos Style Single Cylinder Stainless Steel Entry set from the Stainless Steel Modern Collection — $284.80
Model: S40101SS
Color/Finish: Brushed Stainless Steel
$284.80 (Qty. 1)



Emtek Davos Style Stainless Steel Dummy Entry set from the Stainless Steel Modern Collection — $284.80
Model: S40100SS
Color/Finish: Brushed Stainless Steel
$284.80 (Qty. 1)



Deltana 12" Heavy Duty Stainless Steel Security Bolt — $106.38
Model: 12SSB32D
Color/Finish: Stainless Steel
$53.19 (Qty. 2)

Subtotal:	$675.98
Discount:	-$67.60
Shipping:	$0.00
Tax:	$42.61
Grand Total:	**$650.99**

Chat With Us!

J&B Painting LLC

J&B Painting LLC owner/operator Jesse Vafiadis
904-583-1142
96314 Glenwood Rd
Yulee, Florida
32097
United States

Billed To
Tammy Kosack
322 N. 3rd street
Fernandina beach, Florida
32034
United States

Date of Issue
03/03/2023

Due Date
03/10/2023

Invoice Number
0000201

Reference
Kosack

Amount Due (USD)
$0.00

Description	Rate	Qty	Line Total
Time And Material Cost of labor and material associated with general touch ups, repairs, prep, and painting. Cost of labor $2740.00 cost of materials $145.00	$2,885.00	1	$2,885.00

Subtotal	2,885.00
9.5% Discount	−274.08
Tax	0.00
Total	2,610.92
Amount Paid	2,610.92
Amount Due (USD)	$0.00

Notes
If you would like to pay with cash then 10% will be removed from the cost of labor. Cash price $2611.00

Terms
Please Pay Balance at your earliest convenience. If you wish to pay with Venmo please pay to @Jesse-Vafiadis. If you wish to pay by check please make payable to "J&B Painting". If you would like to mail your payment please send to "96314 Glenwood rd. Yulee FL 32097". If payment is already made in full please keep this as a receipt for your records and thank you for your business.

J&B Painting LLC

J&B Painting LLC owner/operator Jesse Vafiadis
904-583-1142
96314 Glenwood Rd
Yulee, Florida
32097
United States

Billed To
Tammy Kosack
322 N. 3rd street
Fernandina beach, Florida
32034
United States

Date of Issue
12/06/2022

Due Date
01/05/2023

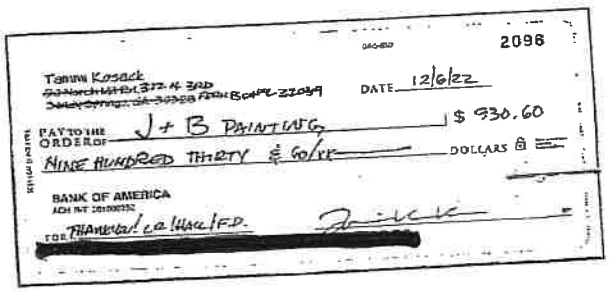
Invoice Number
0000193

Reference
Kosack

Amount Due (USD)
$930.60

Description	Rate	Qty	Line Total
Prep Epoxy patching of soft spot on den ceiling, sanding of any peeling paint, and covering with plastic all finished surfaces.	$0.00	1	$0.00
Priming Priming by sprayer den and foyer ceilings and bead board wall.	$0.00	1	$0.00
Ma This	00	1	$540.00
Extr Extra and 2022 to December 16, 2022	00	1	$100.00
Extra Extra trim, a	0	1	$350.00

Check number: 2096 | Amount: $930.60



Subtotal	990.00
Discount	-59.40
Tax	0.00
Total	930.60
Amount Paid	0.00

CK # 2096 12/6

904-553-1141 SAM DIRECT

TUES JAN 5TH

DONE

Proposal/Acceptance

ACE PAINTING & MAINTENANCE INC.

512 South 8th Street
Fernandina Beach, FL. 32034
904-753-0513

SAME

Date	Proposal#
12/4/2020	1455

Customer	Project Name
Tammi Kosack 332 North 3rd St Fernandina Beach, FL 32034	332 North 3rd St

Description	Cost
Power Wash main house.	500.00
Prep and paint rear porch ceiling and trim using home owner provided paint.	1,600.00
Total	$2,100.00

CHURCH'S LIGHT DOVE

- PAINTING + 2 COATS
- CLG
- TRIM/DOOR

HOLD

WORK @ SCRATCHY

→ 3 SIDES SIDING

PD 1/14/21 CHK CK# 1224

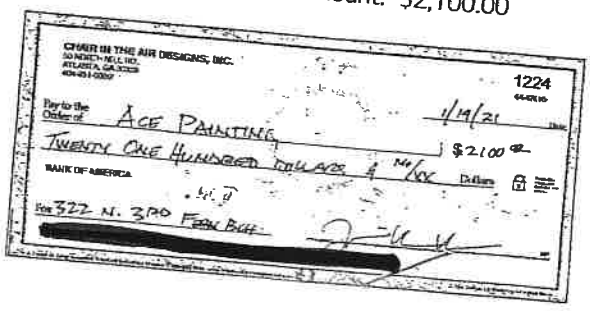
Acceptance Of Proposal- The above prices, specifications and conditions are satisfactory and are hereby accepted. You are authorized to do the work as specified. Payment will be made as outlined.

THIS WAS

Signature:_____

Check number: 1224 | Amount: $2,100.00

Date of Acceptance:_____



1/12/21

- PEWS
- FASCIA OR LONG SIDE @ DI
- REAR OF HALL LOT SIDE
- PAINT DOOR OVERHEAD

All work to be completed in a substantial workmanlike m
deviation from the above specifications involving extra c
and above the estimate. All agreements contingent upon s
necessary insurance. We are fully covered with liability i

V

Product	Quantity	Price

Customer Notes
please leave on front steps

Subtotal	$700.00
Shipping	$70.00 via Flat rate
Tax	$0.00
Total	**$770.00**

TINTED PAINT AND TINTED PRIMER IS NOT RETURNABLE. THIS INCLUDES ALL COLORS EXCEPT WHITE.

SALES ORDER

Fine Paints of Europe
Route 4 West
PO Box 419
Woodstock, VT 05091

Sales Order Number: SO200075
Sales Order Date: 7/12/2022

Sold
To: Tammi Kosack
Chair in the Air Design
50 N Mill Rd
Atlanta, GA 30328

Ship
To: Tammi Kosack
Chair in the Air Design
322 N 3RD St
Fernandina Beach, FL 32034

Tax Ident. Type	Legal Entity	Customer ID	C3185
		P.O. Number	
Ship Via		P.O. Date	7/12/2022
Ship Date	7/12/2022	SalesPerson	
Terms	Credit Card		

Item No.	Description	Unit	Quantity	Unit Price	Total Price
WD-HB-L	Sunday Brunch-B-L	Each	1	165.00	165.00
FREIGHT	Packaging & Shipping Different ship to address Thx Tammi!!	Each	1	16.50	16.50

Amount Subject to Sales Tax	0	**Subtotal:**	**181.50**
Amount Exempt from Sales Tax	181.50	Invoice Discount:	0.00
		Tax:	0.00
		Total:	**181.50**

ARCHIVAL SEALER

Packing Slip

PAINTERS SOLUTIONS
2000 E I 30
Fate, TX 75087

PAINTERS SOLUTIONS

Ship To: Tammi Kosack
322 N 3RD ST
FERNANDINA BEACH, FL 32034-4118 US

Order #	7389
Date	5/15/2021
User	5119168741419
Ship Date	5/17/2021

Description	Price	Qty	Ext. Price
Modern Masters 1G Masterclear Supreme Protective Clear Coat - Modern Masters MCS902 1G Satin Masterclear Supreme Protective Clear Coat	$99.99	1	$99.99

Sub Total:	$99.99
Tax:	$7.00
Shipping:	$0.00
Total:	$106.99

rice 1.00 @ 82.99 82.99
Discount ($) -24.90
Color: SW7069 IRON ORE

CCE*Color Cast		OZ	32	64	128
W1	White	-	46	1	-
B1	Black	6	32	-	-
R2	Maroon	-	7	1	1
Y3	Deep Gold	-	41	1	1

Sher-Color Formula

Order # 0E022490602208
SUBTOTAL BEFORE TAX 235.16
7.000% SALES TAX:1-103203402 16.47
TOTAL $251.63

MASTER CARD -251.63

C/C# XXXXXXXXXXX[redacted]
Auth # 031625
Swiped

Sales Event Savings $100.80

STORE HOURS

SUNDAY	10:00 AM - 6:00 PM
MONDAY - FRIDAY	7:00 AM - 7:00 PM
SATURDAY	8:00 AM - 6:00 PM

Thank You

12343/29462-01-31-2020

Customer Copy

VISA -74.94

C/C# XXXXXXXXX[redacted]
th # 909211
ip Read
PIN
:A00000[redacted]
6800

$33.15
$10.00
$0.30
$43.45

ICK samples are final sale.
exchanges.

receipt re... ...r refund

:12343/46219-04-29-2023*

Customer Copy

THANK YOU FOR SHOPPING AT
Turner ACE Hardware FERNANDINA
(904) 261-5270

2990 S 8TH ST.
STORE #15086

4/19/23 5:32PM GE 601 SALE

8717	EA	$14.99	EA
ENETROL A... TIVE OIL			$14.99
001507D	1 HP	$12.99	HP Q
P 2.6OZ MIX			$12.99
438639	EA	$17.99	EA
MINERAL SPIRITS 128OZ			$17.99

SUB-TOTAL:$ 45.97 TAX: $ 3.22
[redacted] 49.19
BC A... 49.19

BK CARD#: XX[redacted]
MID:********9885
AUTH: 01943R $ 49.19
Host reference #:042... Bat#

Authorizing Network: DISCOVER

Chip Read
CARD TYPE:DISCOVER EXPR: XXXX
AID : A0000001523010
TVR : 0000000000
IAD : 01056080008020001E03000000000000
TSI : E800
ARC : 00
MODE : Issuer
CVM :
Name : Discover Credit
ATC :0071
AC : 0A518F6755303D16
TxnID/ValCode: 466603

Bank card USD$ 49.19

==>> JRNL#Y42170/2 <<==
CUST NO:*31 45

THANK YOU TAMMI KOSACK
FOR YOUR PATRONAGE
ACE REWARDS ID # 1942259179



1.00 @ 12.57 12.57

SUB TAX 66.86

7.000% SALES TAX:1-103203402 4.69
TOTAL $71.55

VISA -71.55

Payment Terminal Signature

C/C# XXXXXXXXXXXX[redacted]
Auth # 04436C
Chip Read
No PIN
AID:A0000000031010
TVR:8080008000
IAD:06010A03608000
TSI:7800

****
Purchases are subject to Sherwin-Williams
Terms and Conditions of Sale located at
sherwin-williams.com/terms-and-conditions.
****

Thank You
receipt required for refund

12343/33415-06-07-2021

Customer Copy

BEFORE TAX 86.09

SALES TAX:1-103203402 6.02
$92.11

-92.11

Payment Terminal Signature

XXXXXXXXXXXX[redacted]
01271G
ad

A0000031010
8080008000
06010A03608000
7800

****
Purchases are subject to Sherwin-Williams
Terms and Conditions of Sale located at
sherwin-williams.com/terms-and-conditions.
****

Thank You
receipt required for refund

13976/91823-01-08-2021

Customer Copy

TOTAL $194.7

194.70

C/C# XXXXXXXXX9169
Auth # 027870
Signed

Savings $78.00

STORE HOURS
10:00 AM - 6:00 PM
FRIDAY 7:00 AM - 7:00 PM
8:00 AM - 6:00 PM

****
Start with our November Color of
the Month, Carmelized SW 9186. It's the
perfect color for a space you can relax
****
****
Find Your Color ID!
Visualize and find yours at
sherwin.com!
****

Thank You
receipt required for refund

13976/72849-11-27-2019

Customer Copy

Discount ($)

118-2047 12909SW EACH
9"X60YD MASK PAPER
*Sale Price 1.00 @ 3.09 3.09
Discount ($) -0.93

483-3695 068010 EACH
BRUSH COMB
*Sale Price 1.00 @ 4.79 4.79
Discount ($) -1.44

6509-21505 2 1/2"
CS N/P 2.5" THIN ANG
*Sale Price 1.00 @ 14.58 14.59
Discount ($) -4.38

6509-[illegible] 3 INCH
PROVAL 3" ANGLE SASH
*Sale Price 1.00 @ 14.79 14.79
Discount ($) -4.44

6509-35562 3200-CC EACH
HANDY PRO PAIL
*Sale Price 1.00 @ 13.29 13.29
Discount ($) -3.99

Order # 0E021505902208

SUBTOTAL BEFORE TAX 627.94

7.000% SALES TAX:1-103203402 43.96

TOTAL $671.90

MASTER CARD 71.90

C/C# XXXXXXXXXXX[redacted]
Auth # 027231
Swiped

Sales Event Savings $412.35

C/C# XXXXXXXXXXX[redacted]
[illegible]485G
ip Read
[illegible]0000031010
[illegible]8080008000
[illegible]0601GA03602400
6800

[illegible]pon Savings $44.60

STORE HOURS

[illegible]DAY 10:00 AM - 4:00 PM
[illegible]DAY - [illegible]RIDAY 7:00 AM - 7:00 PM
[illegible]URDAY 8:00 AM - 5:00 PM

[illegible]ate an organic and modern foundation
[illegible] space using our October Color of
[illegible] Month, Mystical Shade SW 6276.

[illegible] you a Minimalist or Creative
[illegible]it swcolorID.com to find out!

[illegible]rchases are subject to Sherwin-Williams
[illegible]ms and Conditions of Sale located at
[illegible]erwin-williams.com/terms-and[illegible]itions.

Thank You
receipt required for refund

12343/80143-10-13-2020

Customer Copy

[illegible] BEFORE TAX [illegible]

[illegible]0% SALES TAX:1-103203402 9.
$143.

-143.

143.16

XXXXXXXXXXX6757
217011
Read
[illegible]0000031010
[illegible]0008000
[illegible]0A03602000

Savings $55.

STORE HOURS

10:00 AM - 4:00 PM
- FRIDAY 7:00 AM - 7:00 PM
[illegible] 8:00 AM - 5:0[illegible]

an organic and modern foundation
space using our October Color of
nth, Mystical Shade SW 6276.

[illegible] a Minimalist or Creative
swcolorID.com to find out!

---- Thank You ---------
receipt required for refund

12343/77255-10-07-2020

Customer Copy

A service fee will be charged for all [illegible] Store Misdeal

25% Off SW Paints/Stains

038-5920 51428SW EACH

4Y 5 100Z CANVAS

1.00 @ 16.09

1497 [illegible] 6890 S [illegible]

[illegible]" HEAVY DUTY 5-WIRE

1.00 @ 4.

Order # 0F0275[illegible]702208

1-109 21.41

8327.21

STER CARD

[redacted]

[redacted]XXXXXXXXXX[redacted]

Auth # 02453B

[illegible]in Read

[illegible]

[illegible]00000000041010

[illegible]008C00

[illegible]050706220000691400000000000000FF

[illegible]00

****

Purchases are subject to Sherwin-Williams Terms and Conditions of Sale located at sherwin-williams.com/terms-and-conditions.

****

Thank You

receipt required for refund

13976/46017-09-24-2022

Customer Copy

[illegible]ce or Formula

[illegible] PAINT/STN & SUPPY

[illegible]957 [illegible]2208

[illegible]

[illegible]% SALE [illegible]2

243.93

[redacted]

[redacted]XXXXXXXXXX[redacted]

[illegible]216102

Read

[illegible]

00000031010

0008000

10A0360A000

0

****

[illegible]ases are subject to Sherwin-Wi[illegible]

[illegible] and Conditions of Sale located at

[illegible]in-williams.com/terms-and-conditions.

****

Thank You

receipt required for refund

*12343/25262-10-

Customer Copy

5% POWER CORDS, TAP DISC

LOWE'S

LOWE'S HOME CENTERS, LLC

474283 EAST SR 200

[illegible]ANDINA BEACH, FL 32034 (904) [illegible]-5000

- SALE -

[illegible]#: S1647081 62[illegible] TRANS#: 88984129 05-25-

951439	10.5-OZ BIG STRETCH CLEAR	44.38
	6.68 DISCOUNT EACH	-0.34
	7 @ 6.34	
339167	80 DRIP STANDARD CAULK GUN	7.49
	7.88 DISCOUNT EACH	-0.39
499/80	MEN KN 5-IN 40 GRT FLAP D	10.44
	10.98 DISCOUNT EACH	-0.54
235014	WHIZZ 4-IN MULTI-PURPOSE	9.49
	9.98 DISCOUNT EACH	-0.49
114/762	32-OZ PLATINUM PATCH SPAC	11
	11.98 DISCOUNT EACH	-0.5[illegible]
1034371	VALSPAR 3-IN THIN ANGLE B	13
	14.98 DISCOUNT EACH	-0.[illegible]
1500147	PURDY 3-IN CHINEX ELITE S	16.66
	17.47 DISCOUNT EACH	-0.87
895802	MONSTER BLUE 16-FL OZ	2.45
	2.58 DISCOUNT EACH	-0.13
107204	LCC SYSTEM USE ONLY	0.00

SUBTOTAL:	116.48
TAX:	8.16
INVOICE 01041 TOTAL:	124.64
LCC:	124.64
TOTAL DISCOUNT:	6.

LCC:XXXXXXXXXXXX8787 AMOUNT:124.64 AUTHCD:00

54[illegible] SHOP-VAC 6-GA. 5-PEAK [illegible] 52.[illegible]
54.58 DISCOUNT EACH -2.[illegible]
107204 LCC SYSTEM USE ONLY [illegible]

wet vac

SUBTOTAL [illegible] 172.39
TAX [illegible] 12.07
INVOICE 11840 TOTAL [illegible]
[illegible] 16

TOTAL [illegible]

[illegible] XXXXXXXXXX8787 AMOUNT:184.46 AUTHCD:00131
[illegible] PED REFID:574207 09/14/19 10:17:26
STORE: 1647 TERMINAL: 11 09/14/19 10:20:3[illegible]
OF ITEMS PURCHASED: [illegible]
EXCLUDES FEES, SERVICES AND SPECIAL ORDER ITEM

THANK YOU FOR SHOPPING LOWE'S.
SEE REVERSE SIDE FOR RETURN POLICY.
STORE MANAGER: LAMAR BRYANT

LOWE'S PRICE MATCH GUARANTEE
FOR MORE DETAILS, VISIT LOWES.COM/PRICEMATCH

****
SHARE YOUR FEEDBACK!
ENTER FOR A CHANCE TO BE
ONE OF FIVE $500 WINNERS DRAWN MONTHLY!
¡ENTRE EN EL SORTEO MENSUAL
PARA SER UNO DE LOS CINCO GANADORES DE $500!

ENTER BY COMPLETING A SHORT SURVEY
WITHIN ONE WEEK AT: www.lowes.com/survey
Y O U R I D # 11840 1647 257

NO PURCHASE NECESSARY TO ENTER
VOID WHERE PROHIBITED. MUST BE 18 OR OLDER TO ENTER.
OFFICIAL RULES & WINNERS AT: www.lowes.com/survey
****

STORE: 1647 TERMINAL: 11 09/14/19 10:20:30

LOWE'S HOME CENTERS, LLC
474283 EAST SR 200
FERNANDINA BEACH, FL 32034 (904) 277-5000

- SALE -

ALES#: S1647CM1 2563697 TRANS#: 10816720 02-10-19

243804 WAGNER 36-IN ALUMINUM SPR 15.1[illegible]
15.96 DISCOUNT EACH -0.80
779407 WAGNER FLEXIO 4000 169.56
169.00 DISCOUNT EACH -8.44
45669 BULLSEYE 126-FL OZ 1-2-3 20.80
21.98 DISCOUNT EACH -1.[illegible]
918503 BULLSEYE 2 1-GAL GRAY PNT 17.56
18.48 DISCOUNT EACH -0.92
15634 12OZ DOOR AND WINDOW FOAM 4.26
4.48 DISCOUNT EACH -0.22
13617 GREAT STUFF 12-FL OZ GAP/ 4.04
4.25 DISCOUNT EACH -0.21
[illegible] SAIL 12-FT X50-FT CLR C 12.32
[illegible] DISCOUNT EACH -0.66
5[illegible]94 3M SR 1.41-IN MULTI SURFA 5.68
5.98 DISCOUNT EACH -0.30
107204 LCC SYS[illegible] ONLY 0.00 N

SUBTOTAL: 240.48
TAX: [illegible]4
INVOICE TOTAL: [illegible].32
LCC: 257/32
[illegible] ESC[illegible] 12.65
LCC: XXXXXXXX8787 [illegible]:257 AUTHCD:001176
[illegible] PED REFID:948774 02/10/19 [illegible]
STORE: 1647 TERMINAL: 10 02/10/19 [illegible]:39:00
OF ITEMS PURCHASED: 8
EXCLUDES FEES, SERVICES AND SPECIAL ORDER ITEMS

THANK YOU FOR SHOPPING LOWE'S.
SEE REVERSE SIDE FOR RETURN POLICY.
STORE MANAGER: LAMAR BRYANT

LOWE'S PRICE MATCH GUARANTEE
FOR MORE DETAILS VISIT LOWES.COM/PRICEMATCH

****
YOUR OPINIONS COUNT!
REGISTER FOR A CHANCE TO BE
ONE OF FIVE US$500 WINNERS DRAWN MONTHLY!
¡REGÍSTRESE EN EL SORTEO MENSUAL
PARA SER UNO DE LOS CINCO GANADORES DE US$500!

REGISTER BY COMPLETING A SHORT CUSTOMER SURVEY
WITHIN ONE WEEK AT: www.lowes.com/survey
Y O U R I D # 11840 1647 041

NO PURCHASE NECESSARY TO ENTER OR WIN.

---

322 CASH

LOWE'S HOME CENTERS, LLC
474283 EAST SR 200
FERNANDINA BEACH, FL 32034 (904) 277-5000

- SALE -

ES#: S1647CB1 3022700 TRANS#: 88193767 02-08-2[illegible]

1275108 10.1-OZ DYNAFLEX ULTRA BL 12.32
6.48 DISCOUNT EACH -0.32
2 @ 6.16
812438 LOC PSS CLR 10-FL OZ (-85 3.78
3.98 DISC[illegible] EACH -0.20
107204 LCC SYSTEM USE ONLY 0.00 N

SUBTOTAL: 16.1[illegible]
TAX: 1.1[illegible]
INVOICE 01153 TOTAL: 17.23
LCC: 17.23
TAL DISCOUNT: 0.84
C:XXXX[illegible]XXXXXX8787 [illegible] AUTHCD:000934
SWIPED REFID:
TORE: 1647 [illegible]
OF I[illegible]
CLUDES

FOR MORE DETA[illegible]

****
SHARE YOUR FEEDBACK!
ENTER FOR A CHANCE [illegible]
ONE OF FIVE $500 WINNERS D[illegible]
¡ENTRE EN EL SORTEO M[illegible]
ARA SER UNO DE LOS CINCO GANADORES DE $500!

ENTER BY COMPLETING A SHORT SURVEY
WITHIN ONE WEEK AT: www.lowes.com/survey
Y O U R I D # 011533 164700 394049

NO PURCHASE NECESSARY TO ENTER OR WIN.
WHERE PROHIBITED. MUST BE 18 OR OLDER TO
CIAL RU[illegible] lowes.com/su[illegible]
****
[illegible] 0 15:29:32

PRIMER

463785 STATE ROAD 200
YULEE, FL 32097 (904)225-2940

6921 00051 05390 11/30/22 02:36 PM
SALE SELF CHECKOUT

678885068042 INT PAINT <A>
KILZ PVA PRIMER PX01001 128OZ
2@14.98 29.96

SUBTOTAL 29.96
SALES TAX 2.10
TOTAL $32.06
XXXXXXXXXXXX[redacted] DISCOVER

USD$ 32.06
AUTH CODE 03045R/3514960 TA
Chip Read
AID A0000001523010 Discover Credit

6921 11/30/22 02:36 PM

6921 51 05390 11/30/2022 3055

RETURN POLICY DEFINITIONS
POLICY ID DAYS POLICY EXPIRES ON
A 1 90 02/28/2023

****
DID WE MAKE IT?

Take a short survey for a chance TO WIN
A $5,000 HOME DEPOT GIFT CARD

Opine en español

www.homedepot.com/survey

User ID: H89 17990 11120
PASSWORD: 22580 11069

Entries must be completed within 14 days of purchase. Entrants must be 18 or older to enter. See complete rules on website. No purchase necessary.

29.82





More sav
Mo

ATL
FL 32097 (904)225-29

02/14/2

JOB NAME:

40.64

RETURN POLICY
POLICY ID DAYS
1 90

DID WE

a short surv
$5,000 HOM

Opine en

www.homedepot.com/survey

User ID: 189826 182
PA

must apply
Purchase necessary

7. TAN: DECK, INTERIOR RYOBI SANDER ANGLE GRINDER



More ...avin...
Mor... ...oin...

100 300

02/14/2...

...AH

...2804 5-CAL GRID <A>
HEAVY DUTY 5 GALLON BUCKE...
678885052126 INT PRIMER <A>
KILZ PVA PRIMER PX01005 5.00GL
...8925093626 5" 80... <A> 5...
...4BLO 5" ROS DISC H&L 80G 4P...
...093633 5" 60G15PK <A>
...8BLO 5" ROS DI... HNL 60G 15PK
...3506...003 CLEANER... 9
ALL-IN-ONE WOOD CLEANER
033287167012 SANDER <A> 4...
RYB 18V RO SANDER - TOOL ONLY
043374714647 WTHR STRIP <A>
MD 3/8"X20' CAULK BACKER ROD
4@3.46 1...
...20768... 191 1/2PLSSTPL <A>
-1/2" PLASTIC STAPLE...
...37064140519 PAIL HOOK <A> 1...
HDX STEEL SWIVEL PAIL HOOK
071497138224 SHRTCTBRUSH <A>
WSTR 2.0 ANGLE SASH SHORT ...
077089100129 PAINTROLLR <A>
BEST 9 X 1/4 IN WOVEN ...
--------RYOBI + Battery ...
033287176328 18V BATT KIT
RYB 18V 3AH BATTERY S...
MAX REFUND VALUE $49
033287175475 RYOBI BRUSH...
RYB 18V BL GRINDER -
MAX REFUND VALUE $40
Ryobi + Batt... Savi...

SUBTOTAL
SALES TAX
TOTAL
XXXXXXXXXXXX... VISA
AUTH CODE 04...04G/305248...

P.O.#/JOB...

26768

...37191 02/14/2020 18...

...APN POLICY DEFINITION
POLICY ... DAYS POLI... ...
A 1 90 05/1

****
DID WE NAIL

Take a ...
A

THANK YOU FOR SHOPPING AT
Turner ACE Hardware FERNANDINA
(904) 261-5270

18 10:10AM WQ 601 SALE

6 1 EA $39.99 EA
ILVER/BLACK 12X20 $39.99
2 1 $11.99 EA
LINSEED ... $11.99
9 $5.00 EA S R
WARD ... $-5.00

... 3.29
... 50.27
BC AM... $ 50.27

...XXXXXXXXXX...
...085 TID:***1035
...AMT: $ 50.27
...ce #:111236 Bat#

...Network: VISA

Read
TYPE:VISA EXPR: XXXX
A0000000031010
8080008000
0601...3602400
6800
00
...Issuer...

: VISA CREDIT
...4
: 4E3D0D5C9311AFB9
/ValCode: 634401

card ...$ 50.27

JRN #811236/2 <<==
...ST NO:*31145

THANK YOU TAMMI KOSACK
FOR YOUR PATRONAGE
... REWARDS ID # 19422691794

X_____
ee to pay above total amount
rding to card issuer agreement
hant agreement if credit voucher)
: TAMMI KOSACK

Customer Copy

... 5.00 AS A MEMBER OF
...ARDS.

...4 HURRICANE SUPPLIES

THANK YOU FOR SHOPPING AT
Turner ACE Hardware FERNANDINA
(904) 261-52...

2990 S. 8TH ST.
STORE #15085

/20/20 11:13AM LV 609 SALE

94686 1 EA 14.99 EA
ATHRD 8000 ...IL QT 14.99
90264 2 EA 6.49 EA
WER GRAS AP... HSV 90Z 12.98
50170 -1 EA 5.00 EA S R
REWARDK -5.00

3-TOTAL:$ 22.97 TAX: $ 1.61
TOTAL: $ 24.58
BC AMT: $ 24.58

CARD#: XXXXXXXXXXX...
...********9685 TID:***1035
TH: 917 AMT: $ 24.58
st reference #:306685 Bat#
QUAL
...TYPE:VISA EXPR: XXXX
...ID/ValCode: 817075

...k card USD$ 24.58

> JRNL#D06685/2 <<==
CUST NO:*31145
ACE REWARDS ID # 19422691794

X_____
gree to pay above total amount
rding to card issuer agreement
rchant agreement if credit voucher)
: TAMMI KOSACK

Customer Copy

SAVED $ 5.00 AS A MEMBER OF
...CE REWARDS
RETURN ON HURRICANE SUPPLIES

322 bathroom

322A PAINT SUPPLIES. R-TK

THANK YOU FOR SHOPPING AT
Turner ACE Hardware FERNANDINA
(904) 261-5270

[illegible] S. 8TH ST.
STORE #15086

09 [illegible] 3:25PM JO 604 SALE

[illegible] 1 EA $19.99 EA
STA [illegible]VER GAL $19.99

SUB-TO[illegible]:$ 19.99 TAX: $ 1.40
TOTAL: $ 21.39
BC AMT: $ 21.39

BK CARD#: XXXXXXXXXXXX[redacted]
[illegible]ID:[illegible]9885 TID:***1035
AUTH: 05756D AMT: $ 21.39
Host reference #:091284 Bal#

Authoriz[illegible] ork: VISA

21.39

Ch[illegible] Read
CARD TYPE: [illegible] EMV: XXXX
[illegible] A0000[illegible]1010
TVR [illegible]8000
IAD [illegible]0A03602002
TS [illegible]800

THANK [illegible] SHOPPING AT
Turner ACE [illegible] FERNANDINA
(904[illegible]70

2990 S. 8TH [illegible]
STORE #15086

[illegible]2/13 3:27PM JL

[illegible]007962 1 EA
SANDPAPR 60CGR9X11GARNET [illegible]
[illegible]006524 1 EA
SPRYPNT 2X WHITE PRIMER [illegible]
1498344 1 EA $[illegible] EA
ACE 4PK PAINT TRAY SET $11.99

SUB TOTAL:$ [illegible] TAX: $ 1.19
TOTAL [illegible]18.17
BC AMT: $ [illegible]

18.17

Amer[illegible] Paint & H
516 Ash Street
ERNANDINA BE, FL 32034
904-261-6604
41399801290492

SALE

92 Store: 0001 Term: 0001
REF#: 00000007
: 033 RRN: 021717402099
13:01:29
: 300217612892481
ODE: 01132G

*0179 Chip
/

NT
$5.69
$0.40
$6.09

APPROVED

IT
000031010
I 00 80 00

THANK YOU!

STOMER COPY

Amelia Island Paint & H
516 Ash Street
FERNANDINA BE, FL 32034
904-261-6604
41399801290492

SALE

MID: 0492 Store: 0001 Term: 0001
REF#: 00000015
Batch #: 036 RRN: 028119202895
10/07/20 15:19:56
Trans ID: 460281695969907
APPR CODE: 07108G
VISA Chip
********[redacted] **/**

AMOUNT	**$4.99**
TAX	**$0.35**
TOTAL	**$5.34**

APPROVED

VISA CREDIT
AID: A0000000031010
TVR: 80 80 00 80 00
TSI: 68 00

THANK YOU!

CUSTOMER COPY

32A WOOD FLR DOOR

Amelia Island Paint & H
516 Ash Street
FERNANDINA BE, FL 32034
[redacted]
41399801290492

Ame.
516
Fern
Phon
Fax:

SALE

MID: 0492 Store: 0001 Term: 0002
REF#: 00000003
Batch #: 031 RRN: 132714200276
11/23/21 09:55:46
Trans ID: 461327537465189
APPR CODE: 02574G
NOVEM VISA Chip
********[redacted] **/**

CREDIT

1 EA 1C	**AMOUNT**	**$25.99**
20082	**TAX**	**$1.82**
	TOTAL	**$27.81**

APPROVED

VISA CREDIT
AID: A0000000031010
TVR: 80 80 00 80 00
TSI: 68 00

TICKET NUM
D BY: 1
E: CREDIT C

THANK YOU!

CUSTOMER COPY

Amelia Island [redacted] & H
[redacted] Ash Street
[redacted]A BE, FL 32034
904-261-6604
41399801290492

SALE

): [redacted]2 Store: 0001 Term: 0002
REF#: 00000004
tch 015 RRN: 924913402453
/06.[redacted] 09:28:24
ans #: [redacted]39249485041954
[redacted]: 04499G
Chip/Swiped
[redacted]002 **/**

MOUN[redacted]	$22.19
AX	$1.55
OTAL	$23.74

APPROVED

THANK YOU!

CUSTOMER COPY

TICKET NUM[redacted] 28414
BY: 1
CREDIT CARD

CAULK SUPPLIES 322

LOWE'S HOME CENTERS, LLC
474283 EAST SR 200
FERNANDINA BEACH, FL 32034 (904) 277-5000

- SALE -

SALES#: S1647ZEB 3564991 TRANS#: 9336298 11-25-20

1500189 WD HC BRUSH CLEANER		7.39
7.78	DISCOUNT EACH	-0.39
132939 1 GAL PAINT SOLUTIONS BUC		2.93
3.08	DISCOUNT EACH	-0.15
1021449 PURDY [illegible]TH CIST COVER		7.58
7.98	[illegible] EACH	-0.40
1034402 PURDY PRO BRUSH [illegible]		4.75
4.98	DISCOUNT EACH	-0.25
1275108 10.1-OZ DYNAFLEX ULTRA BL		73.80
6.48	DISCOUNT EACH	-0.33
12 @	6.15	
107204 LCC SYSTEM USE ONLY		0.00

SUBTOTAL:	96.43
TAX:	6.76
INVOICE 09725 TOTAL:	103.19
LCC:	103.19

TOTAL DISCOUNT: 5.15

LCC: XXXXXXXXXXX8787 AMOUNT:103.19 AUTHCD: 001311
SWIPED REFID:853867 11/25/20 15:30:23
STORE: 1647 TERMINAL: 09 11/25/20 15:31:38

LOWE'S HOME CENTERS, LLC
474283 EAST SR 200
[illegible]ANDINA BEACH, FL 32034 (904) 277-5000

- SALE -

SALES#: S1647LR1 2142766 TRANS#: 15087300 11-18-19

788445 SNDBLTR PRO 9-INX11-IN 5-		4.73
4.98	DISCOUNT EACH	-0.25
78844 [illegible]DBLTR PRO [illegible] IN 5-		4 [illegible]
4.98	DISCOUN[illegible]ACH	-[illegible]
45660 BULLSEYE 128-FL [illegible]		21.6[illegible]
22.98	DISC[illegible]	15
[illegible]660 BULLSEYE		13
		15
		8

DISCOUN[illegible]

[illegible]AL:	111.01
TAX:	7.7[illegible]
[illegible] TOTAL:	
LCC:	78

SER[illegible]

[illegible]ENTER
FIVE $50[illegible] DRIVE NOW
[illegible]ENTRE [illegible] SERIE[illegible] SUAL
[illegible]ER UNO DE [illegible]DORES DE $500!

[illegible]ARTING A SHOT [illegible]
ONE WEEK AT: www.lowes
I D # [illegible] 1647[illegible]8

[illegible]EC [illegible]
[illegible]NTER.
[illegible]/sur[illegible]

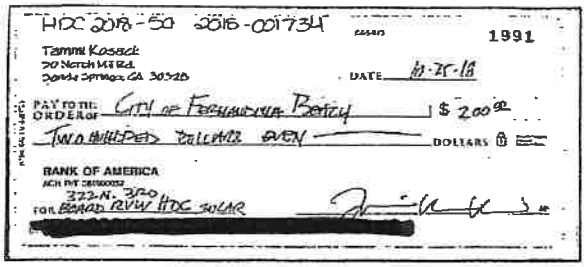
Bank of America

TAMMI L KOSACK | [redacted] | November 17, 201

Check Images

[redacted]

Check number: 1991 | Amount: $200.00


HDC 2018-50 2016-001734 1991

Tammi Kosack
20 North Mill Rd.
Dothan, GA 36303

DATE 11-25-16

PAY TO THE ORDER OF City of Fernandina Beach $ 200.00

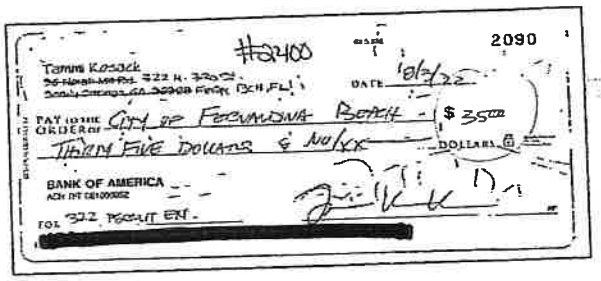
Two Hundred Dollars Even DOLLARS

BANK OF AMERICA
ACH RT 061000052

322 N. 3rd
FOR Board Rvw HDC Solar [redacted]

322 N. 3rd. HDC Solar Panels

Check number: 2090 | Amount: $35.00


#2400 2090

Tammi Kosack
[redacted]

DATE 10/7/22

PAY TO THE ORDER OF City of Fernandina Beach $ 35.00

Thirty Five Dollars & No/xx DOLLARS

BANK OF AMERICA
ACH RT 061000052

FOR 322 Permit Ext. [redacted]

Costs

City Permit

RECEIPT DATE 1-23-17 No. 687058

RECEIVED FROM Tammi Kosack $15.00

Fifteen and 00/100 DOLLARS

○ FOR RENT
○ FOR HDC - 322 N. 3rd St

ACCOUNT		
PAYMENT	15	-
BAL. DUE		

○ CASH
✓ CHECK
○ MONEY ORDER
○ CREDIT CARD

FROM _____ TO _____

BY K. Austin

MANZIE & DRAKE LAND SURVEYING
117 South Ninth Street, Fernandina Beach, FL 32034
(904) 491-5700 FAX (904) 491-5777
Certificate of Authorization Number "LB 7039"
"OUR *SIGHTS* ARE ON THE FUTURE.
SET YOUR *SITES* ON US."

Invoice

DATE	INVOICE #
10/25/2022	20672

BILL TO	SHIP TO
KOSACK, TAMMI 1417 SADLER RD., P.O. BOX FERNANDINA BEACH, FL 32034	

PROJECT NO.	TERMS	CLIENT NAME
21627	Due on receipt	KOSACK

DESCRIPTION	RATE	AMOUNT
BOUNDARY SURVEY... 322 N.3RD STREET	475.00	475.00

Posting date — Nov 3, 2022

Description — Manzie & Drake Bill Payment

Type — Bill Pay

Status — Cleared

Amount — -$475.00

Description — Manzie & Drake Bill Payment

Merchant name — MANZIE & DRAKE

	Total	$475.00

Please include our Invoice # and Project # on your check for accurate credit to your account. Thank you.

CJ BASS PLUMBING INC

85649 Haddock Road | Yulee, Florida 32097
9048389935 | cjbassplumbinginc@gmail.com

RECIPIENT:

TAMMI KOSACK
322 North 3rd Street
Fernandina Beach, Florida 32034

Invoice #14202	
Issued	Jan 28, 2022
Due	Jan 28, 2022
Paid	Jan 28, 2022
Total	**$475.00**
Account Balance	$0.00

For Services Rendered

PRODUCT / SERVICE	DESCRIPTION	QTY.	UNIT PRICE	TOTAL
Jan 28, 2022				
MARK/JUSTIN	Came out and did water heater tune up for 30 gallon heater in garage. Changed out all electrical in heater. Also installed customer provided free standing tub drain kit for front house bathroom. We need to return and adjust tub cartridge in same bathroom.	1	$475.00	$475.00

2/3 Mark's next week 2/7-2/9

PAID

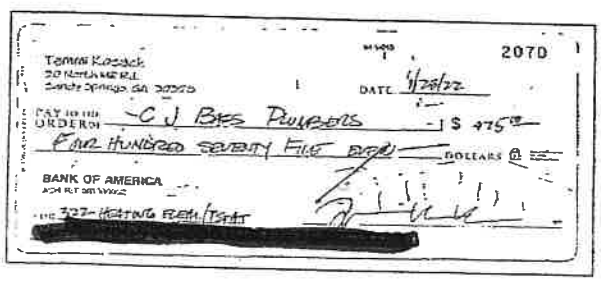
BANK OF AMERICA

TAMMI L KOSACK | [redacted] | January 19, 2

Check images

[redacted]

Check number: 2070 | Amount: $475.00



this

Total	**$475.00**
Paid	– $475.00
Invoice balance	**$0.00**
Account balance	**$0.00**

CJ BASS PLUMBING INC

85649 Haddock Road | Yulee, Florida 32097
9048389935 | cjbassplumbinginc@gmail.com

PRODUCT / SERVICE	DESCRIPTION	QTY.	UNIT PRICE	TOTAL
HOURLY LABOR 1 MAN	Hourly labor charge 1. Man	2	$140.00	$280.00*
TEMPORARY FUEL CHARGE	Cost of goods for fuel	1	$5.00	$5.00*
CREDIT CARD CONVENIENCE FEE	NO FEE IF PAYING BY CHECK OR CASH	0.04	$378.00	$15.12*

* Non-taxable

Thank you for your business. Please contact us with any questions regarding this invoice.

Total	**$393.12**
Account balance	**$393.12**

Pay Now

<15.12>
378
PD 7/13/23

64-5-610 2106

Tammi Kosack
~~50 North Mill Rd. 322 N. 300 ST~~
~~Sandy Springs, GA 30328~~ FERN BCH FL 32034

DATE 7/13/23

PAY TO THE ORDER OF CJ BASS PLUMBING $ 378[00]

THREE HUNDRED SEVENTY EIGHT EVEN DOLLARS

BANK OF AMERICA
ACH R/T 061000052
160012710

FOR (2) HOSE BIBS

[redacted]

CJ BASS PLUMBING INC

85649 Haddock Road | Yulee, Florida 32097
9048389935 | cjbassplumbinginc@gmail.com

RECIPIENT:

TAMMI KOSACK
322 North 3rd Street
Fernandina Beach, Florida 32034

SERVICE ADDRESS:

322 North 3rd Street
Fernandina Beach, Florida 32034

Invoice #1598456

Issued	Nov 04, 2022
Due	Nov 19, 2022
Total	**$1,352.00**
Account Balance	$1,352.00

PD 11/14
FLD TK IND

For Services Rendered

PRODUCT / SERVICE	DESCRIPTION	QTY.	UNIT PRICE	TOTAL

C. J. Bass Plumbing Inc.
85649 Haddock Rd.
Yulee, FL 32097 US
(904) 838-9935
cjbassplumbinginc@gmail.com

Receipt

~~Received From~~
TAMMI KOSACK
322 North 3rd Street
Fernandina Beach, Florida
32034 United States

Date: 11/21/2022
Payment Method:
Reference No: 0000005003

Invoice Number	Invoice Date	Due Date	Original Amount	Balance	Payment
1598456	11/04/2022	11/19/2022	1352.00	1352.00	1352.00

12" No burst toilet supply	Water supply line for toilets	1	$20.00	$20.00*
CLOSET BOLTS (All)	Bolts to secure toilet to flange	1	$8.00	$8.00*

CJ BASS PLUMBING INC.

85649 Haddock Road | Yulee, Florida 32097
9048389935 | cjbassplumbinginc@gmail.com

RECIPIENT:

TAMMI KOSACK
322 North 3rd Street
Fernandina Beach, Florida 32034

SERVICE ADDRESS:

322 North 3rd Street
Fernandina Beach, Florida 32034

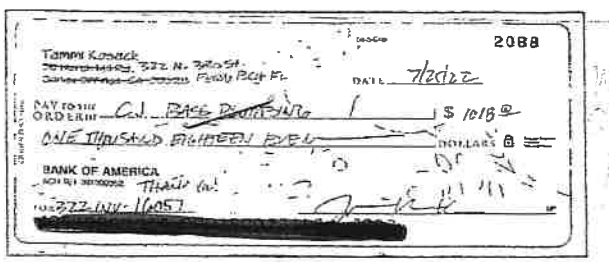
Invoice #16057	
Issued	Jul 18, 2022
Due	Aug 17, 2022
Total	**$1,058.72**
Account Balance	$1,058.72

$ 1018
PD 7/26/22

For Services Rendered

PRODUCT / SERVICE	DESCRIPTION	QTY.	UNIT PRICE	TOTAL
Jul 18, 2022				
TAMMI KOSACK 322 North 3rd Street Fernandina Beach, Florida 32034	Came out to hook up kitchen sink with faucet and drains and filter water system.We also installed laundry sink and installed mixing valve tested all working as it should we will need to return to finish dishwasher and upstairs sink.	1	$0.00	$0.00
LABOR 2 MEN	Hourly labor charge for 2 Men	4	$175.00	$700.00*
MASTER TRAP KIT SLIP JOINT (REVERSIBLE)	P-Trap kit for under sinks that is reversible	2	$12.00	$24.00*
GLUE,DOPE,TEFLON,PU TTY KIT	PLUMBING SUPPLIES	1	$10.00	$10.00*
Straight, Angle Stop (Comp, IPS or Glue)	Shutoff valve for toilets or sinks	4	$21.00	$84.00*
TEMPORARY FUEL CHARGE	Cost of goods for fuel	1	$5.00	$5.00*
MIXING VALVE		1	$195.00	$195.00
Credit Card Convenience Fee - NOTE - You May Deduct This Amount If Mailing A Check	NOTE: PROCESSING FEE OF $150.00 WILL BE ADDED FOR ANY RETURNED CHECKS	0.04	$1,018.00	$40.72*

Check number: 2088 | Amount: $1,018.00



CJ BASS PLUMBING INC

85649 Haddock Road | Yulee, Florida 32097
9048389935 | cjbassplumbinginc@gmail.com

Total	**$1,424.80**
Account balance	**$1,424.80**

* Non-taxable

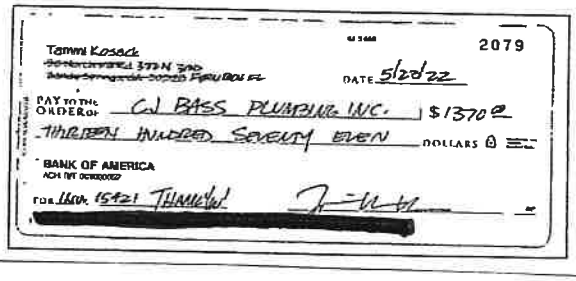
Thank you for your business. Please contact us with any questions regarding this invoice.

3 <54.80> CK

$1370

022 to June 16, 2022

Check number: 2079 | Amount: $1,370.00

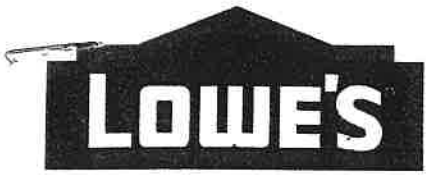


TAMMI KOSACK
322 North 3rd Street
Fernandina Beach, Florida 32034

For Services Rendered

Invoice #:	15421
Due date:	May 20, 2022
Amount due:	$1,424.80 DEDUCT CC FEE $54.80
Amount enclosed:	$1370

Mail to:
CJ BASS PLUMBING INC
85649 Haddock Road
Yulee, Florida 32097





Thank You for Shopping at Lowe's
We hope you enjoy your new purchase!

CUSTOMER COPY

Sold To	Sold From	Order Information	
Tammi Kosack chairmail@comcast.net (404) 232-0428	Lowe's Of Fernandina Beach, Fl 474283 EAST SR 200 FERNANDINA BEACH, FL 32034 (904) 277-5000	Location: Order Date: Invoice #: Order #:	907 01/09/2020 98513 402829827

Item #	Item Description	Model #	UoM	Load Indicator	Unit Price	Qty	Extended Price
517792	Persuade White WaterSense Dual Flush Elongated Chair Height 2-Piece Toilet 12-in Rough-In Size $348.00 Original Price $17.40 CREDIT DISCOUNT	98864-0	LCU	PL	$330.60	1	$330.60

# of Items Discounted: 1 Total Savings: $17.40

Fulfillment Information		Tender Information		Payment Information	
Location:	1647	LCC 8787:	$353.75	Subtotal:	$330.60
Sales Date:	01/17/2020			Shipping / Delivery:	$0.00
Fulfillment #:	97318			Total Tax:	$23.15
				Total:	**$353.75**

Vintage Tub & Bath

ORDER ACKNOWLEDGEMENT

395 Oak Hill Road
Mountaintop, PA 18707

Customer Service: 877-868-1369
VintageTub.com

tub

Order Number **1556068**
Order Date 12/10/2021 17:12:
Page of 1
Rep DELEANNA

Bill To: Customer ID: 537631
Chair in the Air Designs, Inc./ Tammi Kosack
50 N Mill Rd
Atlanta, GA 30328
US

Ship To:
Chair in the Air Designs, Inc./ Tammi Kosack
322 North 3rd St
Fernandina Beach, GA 32034
US

404-232-0428
chairmail@comcast.net

Quantity Ordered	*Item ID* / *Item Description*	*Suggested Unit Price*	*Unit Price*	*Extended Price*
	Delivery Instructions: If you have any questions or need anything in the future, please let me know. Thanks, Dee 877-868-1369 option 4 then ext. 331			
1	**RMJ7-W** Acrylic Contemporary Tub Kyoto 41 Inch Acrylic Round Japanese Soaking Tub - Ships Free NOTE: BACKORDER UNTIL 2ND WEEK IN JAN - PLEASE ALLOW TIME FOR INSULATION AND DELIVERY	1,675.00	1,423.75	1,423.75
1	*RMA-POPUP-W* Contemporary Freestanding Tub Drain			
1	*RMJ7* Kyoto 41 Inch Acrylic Round Japanese Soaking Tub - Ships Free - in 1-3 business days			

Track Your Order Online:
https://www.vintagetub.com/order-tracking?ordernum=1556068&email=chairmail@comcast.net

SUB-TOTAL:	1,423.75
TAX:	126.62
DISC CON15:	0.00
TUB-FOAM:	385.00
AMOUNT TENDERED:	1.935.37
AMOUNT DUE:	**0.00**

Item lead times (shipping dates) are estimates only and do not include delivery time. Please allow additional time for delivery. Vintage Tub & Bath does not guarantee shipping dates and strongly advises that you do not schedule installation until all items have arrived and are properly inspected.

Vintage Tub & Bath

ORDER ACKNOWLEDGEMENT

395 Oak Hill Road
Mountaintop, PA 18707

Customer Service: 877-868-1369
VintageTub.com

Order Number **1556967**
Order Date 12/10/2021 16:49:
Page of 1
Rep DELEANNA

tub drains

Bill To: Customer ID: 537631

Chair in the Air Designs, Inc./ Tammi Kosack
50 N Mill Rd
Atlanta, GA 30328
US

Ship To:

Chair in the Air Designs, Inc./ Tammi Kosack
322 North 3rd St
Fernandina Beach, FL 32034
US

404-232-0428
chairmail@comcast.net

Quantity Ordered	*Item ID / Item Description*	*Suggested Unit Price*	*Unit Price*	*Extended Price*
	Delivery Instructions: PLEASE SHIP OUT AS SOON AS POSSIBLE TY			
1	**RM-FDRAIN** Island Tub Drain PVC Quick Connect Freestanding Tub Drain - Ships Free - in 2-4 business days	215.00	182.75	182.75

Track Your Order Online:

https://www.vintagetub.com/order-tracking?ordernum=1556967&email=chairmail@comcast.net

SUB-TOTAL:	182.75
TAX:	12.80
DISC CON15:	0.00
AMOUNT TENDERED:	195.55
AMOUNT DUE:	**0.00**

Item lead times (shipping dates) are estimates only and do not include delivery time. Please allow additional time for delivery. Vintage Tub & Bath does not guarantee shipping dates and strongly advises that you do not schedule installation until all items have arrived and are properly inspected.

Overview
Orders & Returns
My Reviews
My Lists
Account Settings
Gift Cards
My Trade New!
My Welcome Rewards
Alerts & Communications
Financing & Lease-to-own
Help Center



Over the top Savings & Rewards!

5% back in rewards† + Special Financing^ with an Overstock Credit Card

Learn More

< Back

Order Details

Ordered:
Saturday, January 23, 2021

Order Number:
327318230

BATH FAUCET

In Your Order

Delivered - Wednesday, February 3rd



Kaiser Single-Hole Bathroom Faucet — $116.49

Option: satin nickel
Qty: 1
Shipping: Standard

welcome rewards Not Eligible for Price Match

Write Review Buy Again

Subtotal:	**$116.49**
Coupon Savings:	-$11.6[illegible]
Shipping	FREE
Tax:	$7.3[illegible]
Total:	**$112.18**

Shipping Address:
Tammi Kosack, 322 N 3rd St, Fernandina Beach, FL, 32034-4118

Billing Address:
Tammi Kosack, 50 N Mill Rd, Atlanta, GA, 30328

Payment
Credit Card

Take 20% off a single item*
Plus, get exclusive offers & savings!
*Some Exclusions Apply. See Details

Your Email Address Sign Up

SHOP SOCIALLY MOBILE APPS Download on the App Store GET IT ON Google Play

ABOUT BUYP LET US HELP COMPANY INFORMATION Bed Bath & Beyond's Wish List Tools

wayfair

Invoice #3387027921

Last Updated: February 8, 2021 | 12:45 PM EST

From:
Wayfair LLC
Attn: Orders
4 Copley Place
Boston, MA 02116
United States
+1 844-977-0615
service@wayfair.com

Bill To:
Chair In The Air designs, Inc
50 N Mill Rd
Atlanta, GA 30328-1835
US

BATH SINK

Order Date	Jan 23, 2021
Order Total	$284.61
Payments	($284.61)
Balance	$0.00

Shipped On Feb 8, 2021

Ship To:
Tammi Kosack
322 North 3rd Street
Fernandina Beach, FL 32034-4118
United States

Item	Unit Price	Qty	Subtotal	Shipping	Tax	Total
Xena Farmhouse Ceramic Rectangular Semi-Recessed Bathroom Sink with Overflow AMIM7955 Faucet Mount: Single Hole	$265.99	1	$265.99	$0.00	$18.62	$284.61

Total: $284.61

Payments

Payment Date	Payment Method	Status	Details	Amount
Feb 8, 2021	Credit Card – VISA [redacted] exp. 02/23	Settled	The amount has been successfully transferred, and the payment is complete.	($284.61)

Payment Terms

Payment Type: Credit Card
Currency: USD

Tax Terms

Tax Exempt: No
Order Country: United States
Order State: Florida

Invoice Summary

Subtotal	$265.99
Shipping	$0.00
Tax	$18.62
Order Total	$284.61
Payments	($284.61)
Balance	$0.00

Invoice summary reflects current payment and shipment status. Remaining balance will be charged to your credit card as items ship.

KITCH HOOD EXT.

chairmail@comcast.net

From: customerservice@betterventing.com
Sent: Saturday, December 21, 2019 4:49 PM
To: chairmail@comcast.net
Subject: Your order 664-SO-050629 has been received

Order Received

Order number 664-SO-050629

Dear tammi kosack,

Thank you for shopping at **BetterVenting.com**. Please find all the order details below and have a nice day.
- BetterVenting.com

Order Summary



1-DWV4K-V2
Quantity:1
1 each:$34.95

$34.95

Subtotal	$34.95
Discount	$0.00
Shipping	$12.60
Tax	$0.00
TOTAL	**$47.55**

Shipping

Address
Tammi Kosack
50 N Mill Rd.
Atlanta GA 30328
United States

Method
FedEx Home Delivery®

Bill to

Tammi Kosack
50 N Mill Rd.
Atlanta GA 30328
United States

If you are a registered customer, you can log in to see your order status

BATH EXHAUST FANS

chairmail@comcast.net

From: AC Distributors <sales@acdistributors.com>
Sent: Thursday, March 14, 2019 3:23 PM
To: chairmail@comcast.net
Subject: Your AC Distributors order is now complete



Hi Tammi,

Your AC Distributors order has been marked complete on our side.

[Order #317961] (March 13, 2019)

Product	Quantity	Price
FV-0510VS1 Panasonic WhisperValue DC Ventilation Fan with Pick-A-Flow 50, 80 or 100 CFM	2	$139.96
Subtotal:		$139.96
Shipping:		$14.50 via Standard Shipping
Tax:		$9.80
Payment method:		Credit Card
Total:		$164.26

Billing address

Tammi Kosack
chair in the air designs. inc.

Shipping address

Tammi Kosack
chair in the air designs, inc.

Amerisink, Inc GA

1100 La Grange Blvd
Atlanta, GA 30336

Invoice

Date	Invoice #
7/31/2018	19054

PAID
07/31/2018

Bill To	Ship To
Chair in the Air Design 50 North Mill Road Sandy Springs, GA 30328	Chair in the Air Design 50 North Mill Road Sandy Springs, GA 30328 p: 404-851-0000

S.O. No.	P.O. No.	Terms	Due Date	Rep	Ship Date	Ship Via
39635		Prepaid	7/31/2018	CB	7/31/2018	Drop Off

Item	Description	Qty	Rate		Amount
AS 350A	31"X20"X9" 18G Single Apron Sink with rear drain	1	169.00		169.00T

Thank you for your business.

Subtotal	$169.00
Sales Tax (7.75%)	$13.10
Total	$182.10
Payments/Credits	-$182.10
Balance Due	$0.00

Shower Door

PREFERRED INSTALLATION
PRECISE. PROFESSIONAL. PUNCTUAL. PREFERRED.

INVOICE

Upstairs - Corner Shower Enclosure

Preferred Installation, LLC
2457 Cool Springs Drive South
Jacksonville, Florida 32246
United States

Mobile: 904-904-891-5752
PreferredInstallationfl.com

Bill to
Tammi Kosack
Tammi Kosack
322 North 3rd Street
Fernandina Beach, Florida 32034
United States

404-232-0428
chairmail@comcast.net

Invoice Number: 2267
Invoice Date: September 26, 2022
Payment Due: November 5, 2022
Amount Due (USD): **$0.00**

Items	Quantity	Price	Amount
PE130K Custom 3/8" Frameless Corner Unit (MBL/CLR - Square+Added Framing)	1	$2,300.00	$2,300.00

Total:	$2,300.00
Payment on September 28, 2022 using a check:	$1,150.00
Payment on November 8, 2022 using a check:	$1,150.00
Amount Due (USD):	**$0.00**

Notes / Terms

Measured 9/6
50% deposit required. Remaining 50% due upon installation.
2-3 week lead time from order approval and deposit.

VINCENT 6022

Order #70145525

Status: Order Received
Purchased On: Build.com
Placed On: 11/25/2018

Shipping

Tammi Kosack
chair in the air designs, inc.
322 n 3rd st
Fernandina Beach, FL 32034
404-232-0428

Standard Delivery

SHOWER VALVE TRIM

Payment

Tammi Kosack
chair in the air designs, inc.
50 North Mill Rd. NW
Atlanta, GA 30328
404-232-0428

(6160) - $360.35



Grohe 19 881 **$198.95**
Europlus / Cosmopolitan Dual Function Pressure Balance Shower Trim with 2-Way Diverter
Color/Finish: Brushed Nickel
$198.95 (Qty. 1)



Grohe 26 410 **$67.69**
Grohtherm 2.5 GPM Rain Shower Head with DreamSpray and SpeedClean
Color/Finish: Brushed Nickel
$67.69 (Qty. 1)

TUB VALVE 4793

Order #WD58391253

Placed on: Mar 5, 2019

Billing Information

Tammi Kosack
322 N 3rd St
FERNANDINA BEACH FL 32034

Payment Method: VISA [redacted]

Item	Price/Item	Qty	Line Total
Ship To Home (2 items) 322 N 3rd St , FERNANDINA BEACH, FL 32034			
MOEN 2-Handle 3-Hole Roman Tub Adjustable Rough-In Valve - 1/2 in. CPVC PEX Connection **Expect it on Mar 06**	$127.34	1	$127.34
#4793 **MOEN** Gibson 2-Handle Deck-Mount Roman Tub Faucet in Chrome **Expect it on Mar 06**	$157.90	1	$157.90

1 MOE 4793 1/2" CPVC 89.99 A1+2

Subtotal	**$285.24**
Shipping	**FREE**
Sales Tax	$19.98
Total	**$305.22**
You Saved	($6.99)

Need help?
Online Customer Support:
1-800-430-3376

Call 7 days a week:
6 a.m. to 2 a.m. EST

ur ideas make us better! ×

How was your shopping e

Please let us know how we can impr
experience to better serve you.

Yes, I'll give feedback

No, thanks

Powered by Qualtrics Terms & Conditions

Order #WB16146931

Placed on: Jun 18, 2022

Billing Information

Tammi Kosack
50 N Mill Rd
ATLANTA GA 30328

Payment Method: MC ***2053

Item	Price/Item	Qty	Line Total
Ship To Home (1 item) 322 N 3rd St , FERNANDINA BEACH, FL 32034			
RYOBI 40-Volt HP Brushless EZClean 600 PSI 0.7 GPM Cold Water Power Cleaner with 2.0 Ah Battery and Charger **Expect it on Jun 19**	$199.00	1	$199.00
Ship To Home (1 item) 322 N 3rd St , FERNANDINA BEACH, FL 32034			
Waterboss 22,000 Grain Water Softener and Whole House Filter - Reduces Hardness and Chlorine Taste and Odor - Model 950 **Expect it on Jun 22**	$597.00	1	$597.00
Store Pickup (1 item) 463785 State Road 200 #6921, Yulee, FL 32097			
Item picked up from store #6921			
Diamond Crystal Bright and Soft Water Softener Salt Pellets **Available: Today**	$5.97	1	$5.97

Subtotal	**$801.97**
Pick Up In Store	**FREE**
Shipping	**FREE**
Sales Tax	$56.14
Total	**$858.11**
You Saved	$30.74

Need help?
Online Customer Support: Call 7 days a week:

houzz

SNK

HU-405015894

0 Followers | 0 Following

Ideabooks | Style Preferences | Orders | Messages | Activity

Orders

Your Orders
Order Messages
Sent Messages

Shopping Account

Billing Info
Shipping Addresses

Your order has been delivered.

Thank you for your purchase.
Shipping Service: FedEx Ground
Tracking Number: 284418929314

Contact Houzz

Shipping Address:

Tammi Kosack
322 N 3rd St
Fernandina Beach, FL 32034
United States
+1 404-232-0428

Billing Address:

50 N Mill Rd
Atlanta, GA 30328
United States

Payment Method:

VISA ending with 4231

Order Date: Sep 30, 2021
Warehouse: 394 Fort Argyle Road, Savannah, 31419, US, GA

Order 1712-3829-7128-8685 - Delivered on: Oct 5	Qty	Price
 Rivage 27 x 19 Single Basin Undermount Kitchen Workstation Sink Product SKU: SM-KU747	1	$310.00

Return Policy

If you're not satisfied with an item that you purchased on Houzz, you can initiate a return within 30 days of delivery for a refund, as long as the item is in its original condition and packaging. Items that have been used or modified in any way may not be returned. Please see the next section if the item arrived damaged or defective; different terms may apply.

To return an item, visit the Your Orders page, select the "Return or Replace Item" button for the appropriate order and follow the instructions. You will be responsible for the return shipping costs (even if you use a return shipping label provided by Houzz or the seller), except in instances where the item arrived damaged or defective. Note that the option to initiate a return will appear on the date of delivery and be available for 30 days.

If you send the item back without a label from Houzz or the seller, we recommend insuring your return shipment and using a trackable shipping method. Refunds will not be issued for items damaged in return transit or for returns that are never received.

Subtotal:	$310.00
Shipping:	$0.00
Tax:	$21.70
Total	**$331.70**

Chat with Us

PAYMENTS

R-TK
on chase VISA

Your Order Information

You are logged in as chairmail@mindspring.com. Logout?

Order Number: 20-000558966
Order Date: Apr 17, 2019 11:51 AM
Order Status: Processing

SHIPPING

Shipping Address

Tammi Kosack
chair in the air designs, inc.
322 N 3rd St
Fernandina Beach FL 32034

PAYMENT

Payment Information

Tammi Kosack
50 N Mill Rd
Atlanta GA 30328

Payment Method

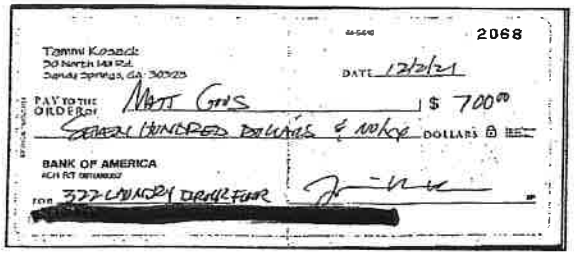
Credit/Debit Card
**** **** ****[redacted]



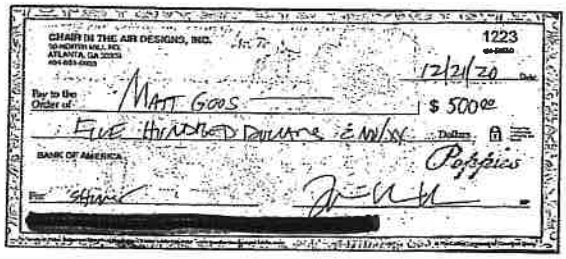
Moen 161758 Hot/Cold Stem Extensions Kit(X2) for 4792 Adjustable Roman Tub Rough-in Valve
Product Code: 161758
Price per Item: $18.27
Quantity:
1

Total:
$18.27
Subtotal (1 item):
$18.27
Promotional Discount:
- $2.19
Shipping:
FREE
Handling (Free Over $99):
$9.99
Tax:
$0.00
Grand Total:
$26.07

Check number: 2068 | Amount: $700.00



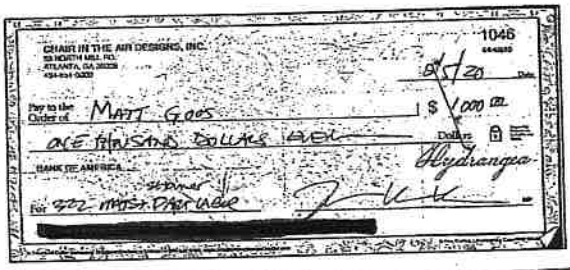
Check number: 1223 | Amount: $500.00



322
Shower Float,
Drock

L+MATS

Check number: 1046 | Amount: $1,000.00

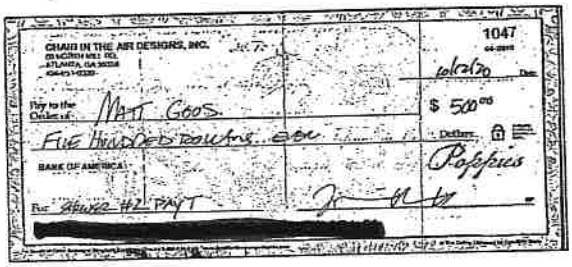


CHAIR IN THE AIR DESIGNS, INC. [redacted]

Check images

[redacted]

Check number: 1047 | Amount: $500.00



LOWE'S

LOWE'S HOME CENTERS, LLC
474283 EAST SR 200
FERNANDINA BEACH, FL 32034 (904) 277-5000

- SALE -

SALES#: S1647VB1 826279 TRANS#: 88127780 05-09-22

895803 MONSTER ULTRA WHT 16-FL O	2.45
2.58 DISCOUNT EACH	-0.13
845164 QLT SQ NOTCH 1/4-INX1/4-I	10.44
10.99 DISCOUNT EACH	-0.55
494308 BLUE HAWK FOAM COVER	3.78
3.98 DISCOUNT EACH	-0.20
395781 KARS SALTED PEANUT TUBE 2	0.93
0.98 DISCOUNT EACH	-0.05
37664 KERACOLR S SAHARA BEIGE #	13.29
13.98 DISCOUNT EACH	-0.69
107204 LCC SYSTEM USE ONLY	0.00
SUBTOTAL:	30.89
TAX:	2.10
INVOICE 01365 TOTAL:	32.99
LCC:	32.99

TOTAL DISCOUNT: 1.62

LCC: XXXXXXXXXXX[redacted] AMOUNT:32.99 AUTHCD: 001039
SWIPED REFID:202636 05/09/22 16:22:41
STORE: 1647 TERMINAL: 01 05/09/22 16:23:00
OF ITEMS PURCHASED: 5

LOWE'S

LOWE'S HOME CENTERS, LLC
474283 EAST SR 200
NANDINA BEACH, FL 32034 (904) 277-5000

- SALE -

S1647JB5 1806990 TRANS#: 11041553 07-29-20

07 SCHIENE EDG TRIM 5/16-IN	36.40
9.58 DISCOUNT EACH	-0.48
4 @ 9.10	
22 UC PLUS FA TOLD RAIN	34.16
17.98 DISCOUNT EACH	0.90
2 @ 17.08	
04 LCC SYSTEM USE ONLY	0.00
SUBTOTAL:	70.56
TAX:	4.94
INVOICE 11893 TOTAL:	75.50
LCC:	75.50

IL DISCOUNT: 3.72

(XXXXXXXXX[redacted] AMOUNT:75.50 AUTHCD: 001164
SWIPED REFID:466296 07/29/20 12:52:08
: 1647 TERMINAL: 11 07/29/20 12:52:33
ITEMS PURCHASED: 6

FLOOR & DECOR

Floor & Decor
3102 Blanding Blvd
Jacksonville, FL 32244
(904) 552-0164

10/01/2018 Time 12:52 P

saction Number	0101058926024
e 103	Register
ciate 46430	Keltia
il	
6X12 ESENZIA PERLA	
410976 182 @ 1.69	307.58
il Subtotal	307.58
s Tax	21.53
il Total	329.11
Total	329.11

[redacted]

12[redacted]1258354129

Floor & Decor
10595 Brightman Blvd.
Jacksonville, Fl
(904) 701-64

Date 10/

:01 PM

Transaction Number
Store
Associate Kelci

SALE

Retail
SCHN EDG TRM 3/8 ALUM
951200300 1 @ 9.94
GLS PURE SHADOW 3X9
100465616 27 @ 1.89

Retail Subtotal 60.5
Sales Tax 4.57
Retail Total 65.54

Grand Total 65.54

ard 25.00
XXXXXXXXXXXX
New Balance: 0.00

Visa 40.54
XXXXXXXXXXXX4231
Auth. #: 05910C
Invoice Number: 12G1HKC02042328

Entry: Chip

Floor & Decor
610 Holcomb Bridge Rd STE 100
Roswell, GA 30076
(404) 942-4599

Date 09/18/2018 Time 9:50 AM

Transaction Number 101300758379-4081
Store 130 Register 7
Associate 46238 Kelci

SALE

Retail SHOWER
12X12 UPTOWN ANTRACITE BULL T
953313 6 @ 3.99 SH 23.94
FLOOR
12X12 PENNY DK GRAY MU 1
944652 1 @ 3.79 3.79
2X24 UPTOWN ANTRACITE CURB
900367 2 @ 3.08
2X24 TRANQUILITY BLUE PU
965392 3 @ 5.59 HEARTH

Subtotal
Tax 3.9
Total 54.5

54.59

54.59

XXXXXX
07:36
Number: T2004K910901100

Entry:

Floor & Decor
610 Holcomb Bridge Rd STE 100
Roswell, GA 30076
(404) 942-4599

Date 07/15/2018 Time

nsaction Number 10130045851417
re 130 egister
ociate 468 mine

E

ail
3X12 UPTOWN ANTRACITE
00485333 16
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CUBE
FLOOR
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DAMAGED
CUBE 322 3 S
FLOOR
DS
DELK
322
SHOWR
44.87
7.35
$189.71

FLOOR & DECOR

Store Information

Name: 103 Jacksonville

Phone: (904)652-0164

Address: 8102 Blanding Blvd., Jacksonville, FL 32244

Delivery Receipt

Storage Buy: RB078901583150727

Transaction: 1010398583188529

Customer: 130042131 - Tammi Kosack

Job: 00503180

Associate: 41745 - Amanda Moncrief

Date: 07/19/2018 9.36 AM

Product	Description	Price	Delivered	Remaining
100026111	POR 12X12 STELA IVORY MOSAIC	$ 3.88	22	0
100046770	In-Store Pickup eComm	$ 0.00	1	0



FOR LAUNDRY TUB FAUCET DECK

Subtotal: $ 85.36

Tax: $ 5.98

Total: $ 91.34

By signing below, customer acknowledges the Installed Merchandise Policy and confirms that he/she has inspected all merchandise and agrees that the order received is COMPLETE and ACCURATE.

RB078901583150727

Picked Up By: Tammi Kosack

Signature:

P/U JAX F+D

Do not go to the store until you have received a confirmation email.

Before the order is released, the person(s) authorized to pick up your order must show:

- **A government-issued photo ID**
- **Sales receipt/order information.**

Once confirmed, in-store pickup hours for Jacksonville are:

Mon - Fri 7AM – 7PM

Sat 7AM – 7PM

Sun 10AM – 6PM

Order Placed Jul 16, 2018

Order Number 00503180

Payment Information

Billing Address
Tammi Kosack
50 N Mill Rd
Atlanta, GA 30328
United States
Phone: 404-232-0428

Payment Method
Credit Card
VS
****
Time: 11:40:05 am
Amount: 02056G
Amount: $91.34

Payment Total

Subtotal	$85.36
Shipping In-Store Pickup	$0.00
Sales Tax	$5.98
Order Total:	**$91.34**

Items to be Picked Up

Item	Quantity	Price	Pickup Location
Stela Ivory Porcelain Mosaic SKU: 100026111	22	$85.36	Floor and Decor Jacksonville 8102 Blanding Blvd Jacksonville, FL 32244 **Method:** In-Store Pickup **Shipping Status:** Not Shipped **Authorized Pickup Person(s):** Tammi Kosack

Thank you for shopping at Floor & Decor.

LAUNDRY TILE

Order #WD32339691

Placed on: Sep 23, 2018

Billing Information

Tammi Kosack
322 N 3rd St
FERNANDINA BEACH FL 32034

Payment Method: VISA ***6160

Item	Price/Item	Qty	Line Total
Ship To Home (1 item) 322 N 3rd St , FERNANDINA BEACH, FL 32034			
Merola Tile Kings Star Nero 17-5/8 in. x 17-5/8 in. Ceramic Floor and Wall Tile (11.1 sq. ft. / case)	$77.37	2	$154.74

Expect It On Oct 1 - Oct 5

Subtotal	**$154.74**
Shipping	$6.00
Sales Tax	$10.84
Total	**$171.58**

Need help?
Online Customer Support:
1-800-430-3376

Custom Blinds:
1-800-658-7320

Call 7 days a week:
6 a.m. to 2 a.m. EST

Account: **** **** **** [redacted]

TRANSACTIONS

Trans Date	Description	Reference #	Amount
03/25	BE(E) WELL SERVE WELL ATLANTA GA	8271116F500017D4L	$ 25.00
03/25	Statement Credit 03/01/22 - 04/01/22	F936200FB000XH005	$ 75.18-
03/25	Statement Credit 03/01/22 - 04/01/22	F936200FD000XH005	$ 14.82-
03/25	Statement Credit 03/15/22 - 04/14/22	F936200FD000XH005	$ 50.00-
03/26	SHP*SWANSON HLTH PROD 800-437-4148 ND	5543286F55SYYAG1N	$ 43.96
03/28	VCI*VITACOST.COM 800-793-2601 FL	5543286F75SMR5AXZ	$ 53.67
03/28	HOMEDEPOT.COM 800-430-3376 GA	5270715F809FDGHFA	$ 41.68
03/29	PRIME VIDEO*165FW44L2 888-802-3080 WA	5543286F85ST9N80W	$ 2.99
03/29	BUILD.COM 800-375-3403 CA	5544641F82E2JP2YV	$ 435.86
03/30	VCI*VITACOST.COM 800-793-2601 FL	5543286F95V494D5N	$ 53.88
03/31	BKGBOOKING.COM HOTEL 8888503958 NY	5542950FAML17L55D	$ 355.90
04/01	AMZN MKTP US*167EP5UE0 AMZN.COM/BILL WA	5543286FB5ST512Q0	$ 16.57
04/04	SQ *4TH ST DELI & SALA FERNANDINA BE FL	5543286FE5STM8FVJ	$ 15.12
04/04	SQ *4TH ST DELI & SALA FERNANDINA BE FL	5543286FE5STNBPPS	$ 14.82
04/04	THE HOME DEPOT #6921 YULEE FL	5270715FF09FGN8RV	$ 71.62
04/06	PUBLIX #322 FERNANDINA FL	0230537FH00Q966PB	$ 38.04
04/10	KITCHENPOWERPOPUP MERIDIAN ID	8271116FM0000PPM2	$ 21.28
04/11	PUBLIX #322 FERNANDINA FL	0230537FN00QBXQ50	$ 10.91
04/14	PUBLIX #322 FERNANDINA FL	0230537FT00DERMJA	$ 10.73
04/16	PUBLIX #322 FERNANDINA FL	0230537FVEHVT2R9G	$ 34.60
04/16	WHOLEFDS SDY 10136 ATLANTA GA	0269935FV00JNWDBV	$ 40.42
04/16	PAYMENT - THANK YOU	8525650FWEKPE4MBF	$ 1,133.53-
04/19	TRADER JOE'S #731 QPS SANDY SPRINGS GA	5548077FY5HW8VW8P	$ 73.88
04/21	TRADER JOE'S #731 QPS SANDY SPRINGS GA	5548077G05HW91ZM4	$ 7.85
04/21	PUBLIX #468 ATLANTA GA	0230537G000QFDD4S	$ 10.57

FEES

TOTAL FEES FOR THIS PERIOD	$ 0.00

INTEREST CHARGED

TOTAL INTEREST FOR THIS PERIOD	$ 0.00

2022 Totals Year-to-Date	
Total Fees Charged in 2022	$0.00
Total Interest Charged in 2022	$0.00

ACTIVITY AND PROMOTIONS DETAIL

	Original Promotion Trans Amount	Promo Trans Date	Previous Balance	Payments & Other Credits	Purchases, Cash Adv, Fees & Other Debits	Interest Charged	New Balance	Promotion Minimum Payment Due	Deferred Interest Charges	Promotion Expiration Date
PURCHASES										
REGULAR	-	-	$1,133.53	$1,273.53-	$1,379.35	-	$1,239.35	-	-	-
CASH ADVANCES										
REGULAR	-	-	-	-	-	-	-	-	-	-
TOTAL			$1,133.53	$1,273.53-	$1,379.35	$0.00	$1,239.35	$0.00	$0.00	

INTEREST CHARGE CALCULATION

Your **Annual Percentage Rate (APR)** is the annual interest rate on your account.

Type of Balance	Annual Percentage Rate (APR)	Balance Subject to Interest Rate	Interest Charge
PURCHASES			
REGULAR	25.49% (D)(V)	$0.00	$0.00
CASH ADVANCES			
REGULAR	27.40% (D)(V)	$0.00	$0.00

(V) = Variable Rate (D) = Daily

BANK OF AMERICA

TK int checking - 8148 : Account Activity

Transaction details

Posting date	Jun 7, 2023
Description	Check
Type	Check
Status	Cleared
Check #	2103
Amount	-$750.00
Description	Check
Merchant name	Check
Transaction category	ecks & Misc: Checks

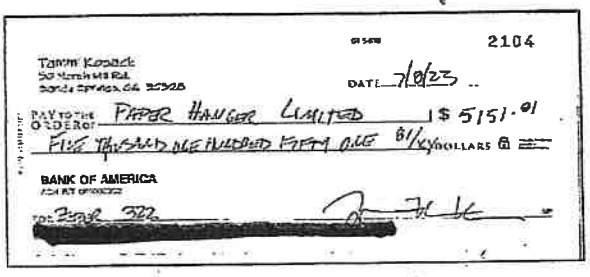
BANK OF AMERICA

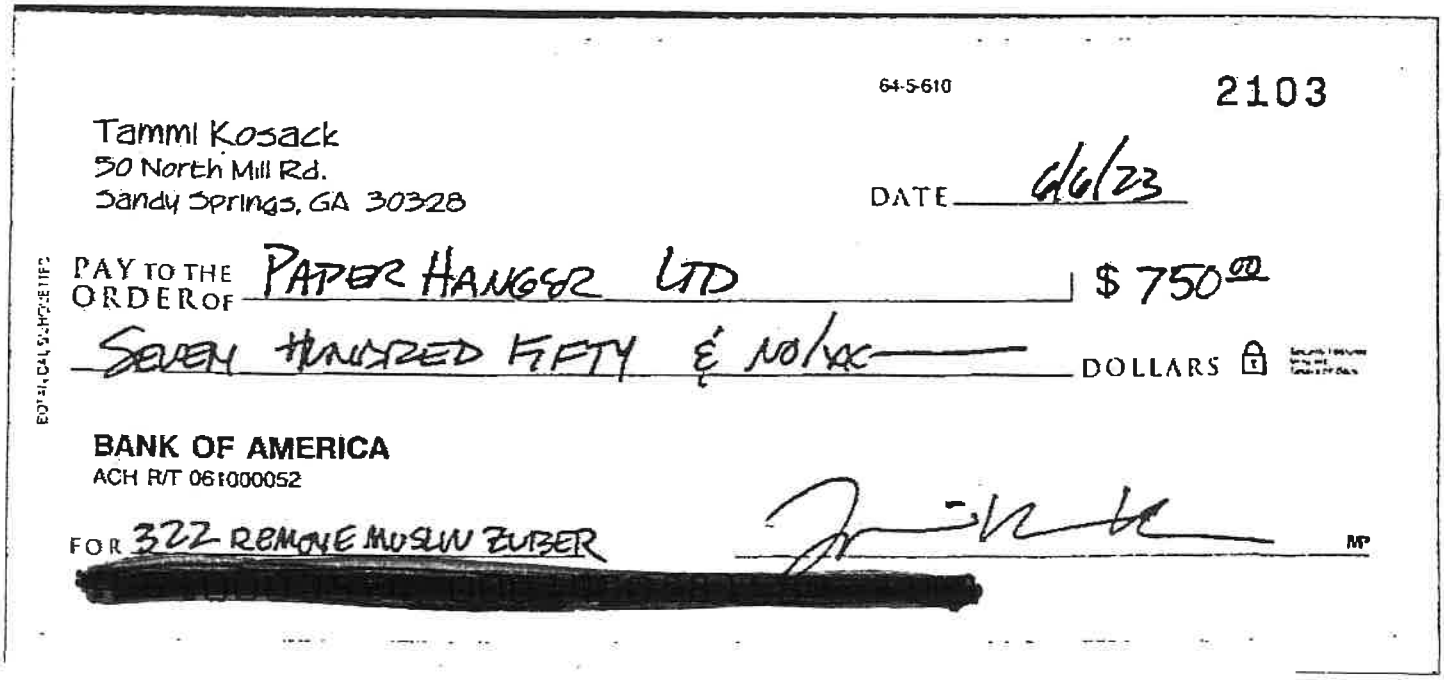
TAMMI L KOSACK | [redacted] | June 17, 2023

Check Images

[redacted]

Check number: 2104 | Amount: $5,151.81




64-5-610

2103

Tammi Kosack
50 North Mill Rd.
Sandy Springs, GA 30328

DATE 6/6/23

PAY TO THE ORDER OF PAPER HANGER LTD $ 750 00

SEVEN HUNDRED FIFTY & NO/XX DOLLARS

BANK OF AMERICA
ACH R/T 061000052

FOR 322 REMOVE MUSLIN ZUBER [redacted]


322
























































FERNANDINA BEACH
CIRCA
1885
HISTORIC DISTRICT

















































APPROVED

APR 26 AM 9:22

DOS Form No. HR3E101292
Revised 09/03/00

Historic Preservation Property Tax Exemption Application
Part I – Evaluation of Property Eligibility

Read the attached instructions carefully before completing this application. Your application cannot be evaluated unless it is complete and all required supporting materials are provided. In the event of any discrepancy between the application form and other supplementary material submitted with it (such as architectural plans, drawings and specifications), the application form shall take precedence. Type or print clearly in black ink. If additional space is needed, attach additional sheets.

GENERAL INFORMATION (To be completed by all applicants)

1. Property identification and location:

Property Identification Number (from tax records): 00-00-31-1800-0080 *Attach legal description of property*

Address of property: Street 322 N. 3RD St.

City FERNANDINA BEACH County NASSAU Zip Code 32034

( ) Individually National Register listed
( ) In a National Register district
(✓) Locally designated historic property or landmark*
( ) In a locally designated district

** For applications submitted to the Division of Historical Resources, attach a copy of the local designation report for the property and the official correspondence notifying the property owner of designation.*

Name of historic district FERNANDINA BEACH HISTORIC DISTRICT

For locally designated historic properties or landmarks, or properties located in locally designated historic districts, provide the following additional information:

Name of local historic preservation agency/office HISTORIC DISTRICT COUNCIL / CDD

Mailing Address 204 ASH ST.

City FERNANDINA BEACH State FL Zip Code 32034

Telephone Number (904) 310-3135

2. Type of request:

(✓) Exemption under 196.1997, F.S. (standard exemption)
( ) Exemption under 196.1998, F.S. (exemption for properties occupied by non-profit organizations or government agencies and regularly open to the pubic) *If applying under s. 196.1998, F.S., complete* Question 9 *on page five.*

3. Owner information:

Name of individual or organization owning the property TAMMI L. KOSACK & DEBORAH GARRARD

Mailing address 1917 SADLER RD. #249

City FERNANDINA BEACH State FL Zip code 32034

Daytime Telephone Number (404) 232-0428

If the property is in multiple ownership, attach a list of all owners with their mailing addresses.

Page Two – Historic Preservation Property Tax Exemption Application

Property Identification Number 00-00-31-1800-0080

Property Address 322 N. 3RD ST. FERNANDINA BEACH, FL 32034

4. Owner Attestation: I hereby attest that the information I have provided is, to the best of my knowledge, correct, and that I own the property described above or that I am legally the authority in charge of the property. Further, by submission of this Application, I agree to allow access to the property by representatives of the Division of Historical Resources or the Local Historic Preservation Office ,where such office exists, and appropriate representatives of the local government from which the exemption is being requested, for the purpose of verification of information provided in this Application. I also understand that, if the requested exemption is granted, I will be required to enter into a Covenant with the local government granting the exemption in which I must agree to maintain the character of the property and the qualifying improvements for the term of the exemption.

TAMMI KOSACK	[signature]	4/21/18
Name	Signature	Date

Complete the following if signing for an organization or multiple owners:

Title	Organization name

EVALUATION OF PROPERTY ELIGIBILITY

(To be completed only for properties in historic or archaeological districts):

5. Description of Physical Appearance: BUILT CIRCA 1884-1886, HOUSE IS A RECTANGULAR GABLE ROOFED 2 STORY BLDG W/ A PERPENDICULAR RECTANGULAR ONE STORY IN THE BACK, DESCRIBED AS AN I-HOUSE. IT HAS HORIZONTAL WEATHERBOARDS & A FRONT PORCH SPANNING THE FULL FRONT OF THE FIRST FLOOR. IT HAS 5 WINDOWS ON WEST/FRONT & 3 ORIGINAL WINDOWS ON SOUTH/RIGHT, ALL MADE SMALLER FOR ALUMINUM WINDOWS. THERE IS EVIDENCE OF 1 WINDOW ON NORTH/LEFT THAT HAS BEEN COVERED OVER. THE ONE STORY HAS BEEN ALTERED W/ THE ADDITION OF A KITCHEN, THE ENCLOSURE OF A SIDE PORCH & AN OPENING INTO THE TWO STORY. THE ORIGINAL THRESHOLD FROM 1ST FLOOR ONTO WHAT WAS THE SIDE PORCH REMAINS. THE INTERIORS HAVE BEEN ALTERED WITH SHEETROCK OVER BEADBOARD OR WOOD PLANKED WALLS; CENTRAL HEATING & AIR W/ DROPPED CEILINGS FOR DUCTS, ORIGINAL HEART PINE FLOORS REMAIN. STAIRCASE RUNNING UP INSIDE WALL IS ORIGINAL, WITH NEWER BANISTER & PICKETS. 3 ORIGINAL INTERIOR DOORS REMAIN. THE DOWNSTAIRS OF THE 2 STORY CONSISTS OF AN ENTRY HALL & 1 LARGE ROOM. THE UPSTAIRS HAS 2 BEDROOMS W/ A BATH ADDED TO ONE BEDROOM. THE ONE STORY CONTAINS THE SIDE PORCH THAT HAS BEEN ENCLOSED, AND A RECTANGULAR LARGE ROOM THAT WAS 2 ROOMS WHEN BUILT. (SEE DIGITAL PHOTOS)

Date of Construction CIRCA 1884-1886 Date(s) of Alteration(s) 1940's/50's SIDE PORCH ENCLOSURE 1ST LAYER SHEETROCK, 1980's SHEETROCK, HVAC, BANISTER, ET AL

Has building been moved? ( )Yes (✓)No If so, when?_____

6. Statement of Significance: THE DISTRICT REFLECTS A VARIETY OF ARCHITECTURAL STYLES, INCLUDING ONE & TWO STORY FRAMED RESIDENCES. THE CONSTRUCTION OF THE FLORIDA RAILROAD IN THE 1850'S SERVED AS A CATALYST FOR THE DEVELOPMENT WHICH BEGAN IN THE MID 1850'S & EXTENDED TO THE LATE 1920'S. THERE HAS BEEN A LOSS OF MANY BUILDINGS OVER THE YEARS DUE TO FIRES, HURRICANES, POOR MAINTENANCE, ALTERATION OR DESTRUCTION, YET FINE EXAMPLES OF HISTORY STILL REMAIN. THIS HOUSE IS BALLOON FRAMING W/ A SIDE FACING GABLE & FULL FRONT PORCH. THERE ARE ONLY 2 OTHER BUILDINGS WITH THIS CONFIGURATION REMAINING IN THE HISTORIC DISTRICT. BY THE 1880'S, FB WAS PROSPERING AS A RAIL TOWN FROM BOTH PASSENGER & FREIGHT TRAFFIC, WITH AN EXPANDING COMMERCIAL DISTRICT ON 2ND ST & A GROWING WATERFRONT ECONOMY. THIS BUILDING IS ONE STREET FROM THAT ORIGINAL COMMERCIAL DISTRICT/WATERFRONT AREA, AND IS THE LAST OF 4 HOUSES THAT HAD BEEN BUILT IN A SIMILAR STYLE ON THIS BLOCK. THE OTHERS WERE LOST TO FIRE, HURRICANE, NEGLECT & DEMOLITION. BUILT IN A SIMPLE VERNACULAR STYLE DEVOID OF SUPERFLUOUS ORNAMENTATION, THE HOUSE REFLECTS A WORKMAN'S HOME USING SIMPLE, HONEST, SPARE BUILDING PARTS & TRANSITIONS. THE ORIGINAL OWNERS WERE AFRICAN AMERICAN. THE HOUSE WAS CONVERTED TO A RENTAL SOMETIME IN THE 1970'S OR 2000'S & BEGAN LOSING ITS HISTORIC FABRIC DUE TO LACK OF MAINTENANCE & NEGLECT. IT IS AN IMPORTANT EXAMPLE OF FLORIDA WOOD FRAMED VERNACULAR BUILT DURING A TIME WHEN THE LOCAL BURGEONING ECONOMY ATTRACTED PEOPLE FROM OTHER AREAS.

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7. Photographs and maps:

Attach photographs and maps to application.

SEE DIGITAL PHOTOS AND MAP

EXTERIOR ELEVATIONS 001-006

INTERIORS

FIRST FLOOR 007-010; 10; 011-015

STAIRS TO 2ND FLOOR 016, 017

UPSTAIRS HALL & 2 BEDROOMS 018-025

KITCHEN ADDITION CA. 1980 027

Historic Preservation Property Tax Exemption Application
Part 2 – Description of Improvements

(To be completed by all applicants):
Complete the blocks below. Include site work, new construction, alterations, etc.

Property Identification Number 00-00-31-1800-0080

Property Address 322 N. 3RD ST. FERNANDINA BEACH, FL 32034

Feature 1

Feature BRICK FOUNDATION PIERS Approx. date of feature 1885 Describe existing feature and its condition CRUMBLED, ALMOST NON-EXISTANT. PIERS & HOUSE SUNK INTO GROUND. VARIOUS MEANS OF AD-HOC ITEMS USED TO KEEP HOUSE STANDING. HOUSE SETTLED DOWN TO GRADE IN SOME AREAS DUE TO PIER FAILURE & WASHOUT/EROSION & DETERIORATION OF SURROUNDING GRADE. Photo no. 026 Drawing no. _____	Describe work and impact on existing feature: LIFT HOUSE, REMOVE CRUMBLED PIERS & REPLACE WITH A MATCHING BRICK, IN SAME LOCATION & WITH SAME DIMENSIONS AS ORIGINAL PIERS.

Feature 2

Feature STAIRCASE/STAIRWELL Approx. date of feature 1885/1980 HANDRAIL Describe existing feature and its condition: ORIGINAL STAIRS & NEWEL POST FROM 1ST TO 2ND FLOOR. SOME TREADS HAVE BEEN REPLACED. A NEW HANDRAIL & BALUSTERS ADDED AT SOME POINT - CEILING ADDED AT 8' HEIGHT TO FOLLOW ANGLE OF STAIRS — NEW LOW CEILING COVERED WINDOW IN STAIR-WELL. Photo no. 016 017, 011 Drawing no. _____	Describe work and impact on existing feature: REMOVE DROPPED CEILING TO EXPOSE ORIGINAL 2 STORY STAIRWELL. INSTALL WINDOW INTO COVERED WINDOW SPACE. REMOVE INSENSITIVE HANDRAIL. SAND & REPAINT ORIGINAL TREADS, PRESERVING WEAR PATTERNS. STRIP & REFINISH NEWEL POST. NEW WINDOW WILL BE ON NORTH/LEFT SIDE, IN SAME SIZE & LOCATION AS ORIGINAL. PHOTO 029 > AS IS NOW, WITHOUT WINDOW

Feature 3

Feature FLOOR PLAN/LAYOUT Approx. date of feature 1895/1980 WALL REMOVED Describe existing feature and its condition: ORIGINAL ONE STORY WAS DIVIDED INTO TWO ROOMS. WALL REMOVED CIRCA 1980 TO MAKE ONE LARGER ROOM. ONE ORIGINAL DOOR OPENING REMAINS. Photo no. 10 Drawing no. _____	Describe work and impact on existing feature: PUT WALL BACK IN TO REGAIN ORIGINAL ROOM PROPORTIONS. PRESERVE DOOR OPENING

ARTICLE V. HISTORIC PROPERTY TAX EXEMPTIONS[1]

Sec. 74-151. Tax assessment of qualified historic properties regularly open to the public.

(a) *Generally.* Pursuant to the authorization of Section 3, Article VII, of the State Constitution, and the provisions of F.S. § 196.1961, the city hereby grants provision for an ad valorem tax exemption of 50 percent of the assessed value for qualifying historic establishments located in the city.

(b) *Qualifications.* In order to qualify, the property must meet the requirements set forth in F.S. § 196.1961. The qualifying historic establishments must be regularly open to the public.

(1) As used in this section, "regularly open to the public" means that there are regular hours when the public may visit to observe the historically significant aspects of the building. This means a minimum of 40 hours per week, for 45 weeks per year, or an equivalent of 1,800 hours per year. A fee may be charged to the public; however, it must be comparable with other entrance fees in the immediate geographic locale.

(c) *Assessment by property appraiser.* This section authorizes and enables the property appraiser to make such assessment solely in accordance with the provisions of F.S. § 196.1961, and all provisions of such statute are incorporated herein as if fully set forth.

(d) *Maintenance of the property.* In order to retain the exemption granted herein, the historic character of the property must be maintained in good repair and condition to the extent necessary to preserve the historic value and significance of the property.

(e) *Exemption application.* The exemption shall apply only to taxes levied by the city commission of the city.

(1) The taxpayer is solely responsible for making application to the tax assessor.

(f) *Notice to property appraiser.* The city clerk is hereby directed to send a certified copy of this article to the property appraiser by certified mail, return receipt request, upon its final adoption by the city commission. This shall act as the notification to the property appraiser required by law.

(Ord. No. 2010-14, § 1, 5-4-10)

Sec. 74-152. Tax exemption for improvements to qualified historic properties.

(a) *Generally.* Pursuant to the authorization of Section 3, Article VII of the State Constitution, and the provisions of F.S. §§ 196.1997—196.1998, the city hereby grants provision for an ad valorem tax exemption of 100 percent of the assessed value of qualifying improvements made to qualifying historic structures located in the city.

(b) *Definitions.* For the purposes of this article, the following words shall have the following meanings:

Applicant means the owner(s) of record of a qualifying property or their authorized agent.

[1]Editor's note(s)—Ord. No. 2010-14, §§ 1—17, adopted May 4, 2010, amended Art. V in its entirety to read as herein set out. Former Art. V, § 74-151, pertained to historic properties tax exemption, and derived from Ord. No. 2006-99, § 1, adopted Nov. 29, 2006.

Assessed value means the total value of a tax parcel, excluding the value of the land, as determined by the property appraiser, and shown on the property tax bill sent to the owner(s) of record.

Certificate of approval means a document issued by the council or city approving a proposal to make specified alterations or changes to a structure or property located in either the Downtown Historic District, the Old Town Historic District, or the Community Redevelopment Area after review of the proposal pursuant to procedures in the City of Fernandina Beach Land Development Code.

City staff means the City of Fernandina Beach staff as designated by the city manager, serving as the local historic preservation office.

Commission means the City of Fernandina Beach City Commission.

Contributing structure or *property* means a building, site, structure, or object which adds to the historical architectural qualities, historic associations, or archaeological values for which a district is significant because: (a) it was present during the period of significance of the district, and possesses historic integrity reflecting its character at that time, (b) it is capable of yielding important information about the period, or (c) it independently meets the National Register of Historic Places criteria for evaluation.

Council means the City of Fernandina Beach Historic District Council.

Government or *nonprofit purpose* means at least 65 percent of the useable space of the qualifying property is occupied or used by an agency of the federal, state or local government or nonprofit corporation whose articles of incorporation have been filed in accordance with F.S. § 617.0125.

Historic preservation exemption covenant means the historic preservation property tax exemption covenant, in a form which complies with the applicable Florida Statutes and accompanying rules, indicating that the owner agrees to maintain and repair the property so as to preserve the architectural, historical, or archaeological integrity of the property during the exemption period.

Qualifying improvement means any change in the condition of qualifying property brought about by the expenditure of money on labor or materials for the restoration, renovation or rehabilitation of such property. Expenditures for interior or exterior work, including construction of additions or accessory structures, shall be included in the meaning of improvement for purposes of this article.

Qualifying improvement project means a project for which the property owner can document to the satisfaction of the city that the total expenditure on the project within the two years prior to the date of submission of the final application: (1) equals or exceeds at least 25 percent of the total assessed value of the property before the improvement or $10,000.00, whichever is less; and (2) at least 25 percent of the valuation of the proposed improvements must be for work to the exterior of the structure.

Qualifying property. The following real property in the City of Fernandina Beach is eligible for the tax exemption under this section, provided it meets such criteria on the date this section is approved by the commission. Property is qualified for the exemption under this section if:

(1) At the time the exemption is granted, the property:

   i. Is individually listed in the National Register of Historic Places pursuant to the National Historic Preservation Act of 1966, as amended; or

   ii. Is a contributing property to a National Register-listed District; or

   iii. Is designated as a contributing property to a historic district, under the terms of city ordinances; and

(2) City staff has certified to the commission that the property for which an exemption is requested satisfies subsection 74-152(b)(1) above.

Renovation or *rehabilitation* means the act or process of returning a historic property or portion thereof that is of historical or architectural significance to a state of utility through repair or alteration which makes possible a contemporary use while preserving those portions or features of the property which are significant to its historical, architectural, cultural and archaeological values. For historic properties or portions thereof that are of archaeological significance or are severely deteriorated, *renovation* or *rehabilitation* means the act or process of applying measures designed to sustain and protect the existing form and integrity of a property, or reestablish the stability of an unsafe or deteriorated property while maintaining the essential form of the property as it presently exists.

Restoration means the act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of the later work or by the replacement of missing earlier work.

(Ord. No. 2010-14, § 2, 5-4-10; Ord. No. 2020-13 , § 1, 6-2-20)

Sec. 74-153. Scope and duration of tax exemption for improvements.

(a) *Scope of tax exemption.* The owners of qualifying properties who have met all requirements outlined in section 74-152 shall receive an exemption of 100 percent of the increase in assessed value of ad valorem taxes levied by the City of Fernandina Beach which result from the renovation, rehabilitation, or restoration of such buildings or structures for the duration of the exemption period. The tax exemptions allowed herein apply only to the ad valorem taxes assessed by the City of Fernandina Beach. Exemptions shall apply only to projects proposed in preconstruction applications filed with the city after the adoption of this article and in no event shall apply to any already certified tax roll.

(b) *Duration of tax exemption.* The exemption period shall be ten years, beginning on January 1 of the year following the year in which final approval of the application is given by the commission and the property appraiser has been instructed to provide the tax exemption. The exemption period shall continue in force even when the applicant subsequently sells the property to another owner. The exemption period shall not be extended.

(c) *Applicant.* The applicant shall be the owner or owners of record of a qualifying property, or the authorized agent of the owner.

(Ord. No. 2010-14, § 3, 5-4-10)

Sec. 74-154. Additional tax exemption for government or nonprofit purpose.

(a) If an improvement is a qualifying property for an exemption under section 74-152(b) and the property is used for a government or nonprofit purpose and is regularly and frequently open to the public, the owner of record is eligible for an exemption from ad valorem taxation of 100 percent of the assessed value of the property, provided:

    (1) The assessed value of the improvement is equal to at least 50 percent of the assessed value of the property as improved;

    (2) The improvements are made by or for the use of the existing owner; and

    (3) The improvements are made after the effective date of this article.

(b) For an exemption granted under this section, the following conditions, as well as those indicated in section 74-164, shall justify removal of a property from eligibility for the exemption:

(1) The property is sold or otherwise transferred from the owner who made the application and was granted the exemption; or

(2) The property is no longer used for a government or nonprofit purpose, or is no longer regularly and frequently open to the public.

(c) Qualifying properties used for a government or nonprofit purpose applying for this exemption must follow the application procedures as set forth in section 74-155 below.

(Ord. No. 2010-14, § 4, 5-4-10)

Sec. 74-155. Application and review.

Application procedures shall be followed in accordance with F.S. § 196.1997(8) and F.A.C. Chapter 1A-38.003:

(a) *Application generally.*

(1) Application for the tax exemption under this section shall be made on the appropriate form provided by the city. The application form shall contain all the information required in the tax exemption application form provided by the Division of Historical Resources, Florida Department of State, and promulgated in accordance with F.A.C. Chapter 1A-38, but shall also contain such additional information, including documentation of the cost of the proposed renovation, rehabilitation or restoration, as determined necessary by the city. Application forms and summaries of deadlines and application procedures shall be maintained by the city and shall be made available to the public.

(2) Each applicant shall also be provided a copy of the historic preservation exemption covenant, and an explanation of the covenant requirements.

(3) A final application shall be submitted to the city upon completion of the qualifying improvement project, and every final application shall be accompanied by a copy of the historic preservation exemption covenant signed by every property owner of record.

(4) Only expenditures made to contributing properties after the effective date of this section shall be reviewed by the city for approval.

(5) The commission may set fees by resolution for the preconstruction application and/or the final application.

(b) *Preconstruction application.* A preconstruction application shall be filed on the appropriate form provided by the city before the qualifying improvement project is initiated. The preconstruction application form shall be accompanied by information sufficient to allow city staff to determine whether the proposed renovation, rehabilitation or restoration project involves a qualifying property and a qualifying improvement project, and will comply with the review standards contained in section 74-156. It shall also contain information concerning the proposed cost of the qualifying improvement project and be accompanied by a copy of the most recent tax bill sent out by the property appraiser.

(c) *Preconstruction application review.*

(1) City staff shall contact the applicant within ten days following submission of a properly completed preconstruction application. City staff shall indicate to the applicant whether:

i. The property is a qualifying property;

ii. The proposed work is a qualifying improvement project; and

iii. Whether the work as proposed is in compliance with the review standards contained in section 74-156.

If city staff determines that the work is a qualifying improvement project and that the work as proposed is in compliance with the review standards contained in section 74-156, the preconstruction application shall be approved by the city and issued to the applicant.

(2) If city staff determines that the work as proposed is either not a qualifying improvement project, or not in compliance with the review standards contained in section 74-156, the applicant shall be so advised, and city staff shall make recommendations to the applicant concerning changes to the proposed work necessary to make it a qualifying improvement project and bring it into compliance with the review standards. The applicant shall have 14 days following receipt of a written summary of the recommendations by city staff to resubmit the preconstruction application. This time period may be extended for an additional 14 days by city staff if practical difficulties make it impossible for the applicant to revise the preconstruction application within the initial 14 day period.

(d) *Work requiring a certificate of approval.* If all or part of the proposed work involves exterior work requiring a certificate of appropriateness pursuant to the City of Fernandina Beach Land Development Code, the exterior portion of the work shall be reviewed in accordance with the Land Development Code. The preconstruction application process may be conducted simultaneously with the process for issuance of a certificate of appropriateness, but no preconstruction application shall be approved by city staff and issued to the applicant until the process for issuance of a certificate of appropriateness has been completed.

(e) *Completion of work.* An applicant must complete all work within five years following the date of approval of a preconstruction application. A preconstruction application approval shall automatically be considered revoked if the property owner has not submitted a final application within five years following the date of approval of a preconstruction application.

(f) *Final application for review of completed work.*

(1) Final application shall be made on a form provided by the city and accompanied by documentation that the total cost of the work qualifies it as qualifying improvement project. Appropriate documentation may include paid contractor's bills, canceled checks, an approved building permit application listing cost of work to be performed, or other information as determined to be sufficient by city staff.

(2) City staff shall contact the applicant within ten days following submission of a properly completed final application. City staff shall indicate to the applicant whether the completed work is a qualifying improvement project and whether the work as completed is in compliance with the review standards contained in section 74-156. If city staff determines that the work is a qualifying improvement project and is in compliance with the review standards contained in section 74-156, final application shall be approved by city staff and issued to the applicant.

(3) If city staff determines that the work as completed is either not a qualifying improvement project or is not in compliance with the review standards contained in section 74-156, the applicant shall be advised that the final application has been denied, and city staff shall provide a written summary of the reasons for that determination, including recommendations to the applicant concerning changes necessary to make it a qualifying improvement project and bring it into compliance with the review standards. Upon submission of evidence that the applicant intends to undertake the work necessary to comply with the recommendations by city staff, the denial of the final application may be continued by city staff for a reasonable period of time not to exceed 60 days, while the applicant demonstrates a good faith effort to comply with city staff recommendations.

(g) *Interior inspection.* Upon receipt of a preconstruction or final application involving a qualifying improvement project in which some or all of the work is in the interior of the property, city staff shall

arrange with the applicant for an interior inspection. The purpose of the interior inspection is to ascertain compliance of the qualifying improvement project with the standards for review set forth in section 74-156.

(h) *Federal historic preservation tax credits.* When the applicant is applying jointly for the tax exemption under this section and for federal historic preservation tax credits, the applicant shall complete the National Park Service federal tax credit application and the city preconstruction application and submit both to the city simultaneously. The city shall defer action on the applications until the National Park Service has rendered a determination. In the event the National Park Service approves the federal tax credit application, the preconstruction application shall be amended to reflect any conditions issued by the National Park Service. The city shall then proceed with the application process as outlined in this section. A denial by the National Park Service may cause the city to deny the ad valorem tax exemption.

(Ord. No. 2010-14, § 5, 5-4-10; Ord. No. 2020-13 , § 2, 6-2-20)

Sec. 74-156. Standards for review.

(a) In considering a preconstruction application or a final application, city staff, the council upon review pursuant to section 74-162, or the commission shall follow the Secretary of the Interior's Standards for Rehabilitation, the city Land Development Code, the city Design Guidelines for the respective historic district or Community Redevelopment Area where applicable and criteria established in rules adopted by the Department of State in F.A.C. Chapter 1A-38.

(b) For improvements intended to protect or stabilize severely deteriorated historic properties or archaeological sites, city staff, the council upon review pursuant to section 74-162, or the commission shall apply the following additional standards:

(1) Before applying protective measures which are of a temporary nature and imply future preservation work, an analysis of the actual or anticipated threats to the property shall be made by city staff;

(2) Protective measures shall safeguard the physical condition or environment of a property or archaeological site from further deterioration or damage caused by weather or other natural, animal or human intrusions;

(3) If any archaeological material or historic features are proposed for removal, they shall be recorded as directed by city staff, and if possible stored by the applicant for future study or reuse;

(4) Stabilization shall reestablish the structural stability of a property through the reinforcement of load bearing members or by arresting material deterioration leading to structural failure, and reestablish weather-resistant conditions for a property in a manner consistent with the Secretary of the Interior's Standards for Rehabilitation; and

(5) Stabilization shall be accomplished in such a manner that it detracts as little as possible from the property's appearance. When reinforcement is required to reestablish structural stability, such work shall be concealed wherever possible so as to not intrude upon or detract from the aesthetic and historical quality of the property, except where concealment would result in the alteration or destruction of historically significant material or spaces.

(Ord. No. 2010-14, § 6, 5-4-10)

Sec. 74-157. Final action on application.

Whenever city staff or the council upon review pursuant to section 74-162, renders a decision regarding an application, city staff shall draft a resolution for commission review with a recommendation to approve or deny the exemption. The resolution considering the application for exemption shall include:

(1) The name of the owner and the address of the historic property for which the exemption is granted;

(2) The period of time for which the exemption will remain in effect and the expiration date of the exemption;

(3) A finding that the historic property meets the requirements of this article; and

(4) A copy of the historic preservation exemption covenant signed by the applicant.

(Ord. No. 2010-14, § 7, 5-4-10)

Sec. 74-158. Historic preservation exemption covenant.

(a) To qualify for the exemption, the property owner must enter into a covenant with the city for the term for which the exemption is granted. The form of the covenant shall be in compliance with the form established by the Department of State and must require that the character of the property, and the qualifying improvements to the property, be maintained during the period that the exemption is granted. The covenant shall be binding on the current property owner, transferees, and their heirs, successors, or assigns.

(b) No final application shall be approved unless it is accompanied by a signed historic preservation exemption covenant. The covenant evidencing the tax exemption under this section shall be recorded by the owner in the public records of the county and proof of recording submitted to the city within 15 days after the resolution approving the final application is passed by the commission. Responsibility for the recording costs lie with the applicant.

(c) Violation of the covenant results in the property owner being subject to the payment of the differences between the total amount of taxes which would have been due in March in each of the previous years in which the covenant was in effect had the property not received the exemption and the total amount of taxes actually paid in those years, plus interest on the difference calculated as provided in F.S. § 212.12(3).

(Ord. No. 2010-14, § 8, 5-4-10)

Sec. 74-159. Notice to applicant.

(a) Written notice shall be made to the applicant in reference to each application after a recommendation or final decision has been made. Each written notice shall include reasons for the decision and recommendations for changes to the proposed improvement project that will make it a qualifying improvement.

(b) The notice of final approval of the tax exemption by the commission shall state to the applicant that the property appraiser will be instructed by the city to provide the tax exemption under this section upon proper submission to the city of a recorded copy of the historic preservation tax exemption covenant.

(Ord. No. 2010-14, § 9, 5-4-10)

Sec. 74-160. Notice to property appraiser.

City staff shall transmit a copy of the final application to the property appraiser, with instructions that the property appraiser provide the tax exemption under this article to the applicant, within 15 days of receiving a certified copy of the historic preservation exemption covenant from the applicant. A copy of the letter of transmittal to the property appraiser shall be sent to the applicant within five days following its submission.

(Ord. No. 2010-14, § 10, 5-4-10)

Sec. 74-161. Notice to city.

Upon certification of the assessment roll or recertification, if applicable, pursuant to F.S. § 193.122, for each fiscal year during which this section is in effect, the property appraiser shall report the following information to the city:

(1) The total taxable value of all property within the city for the current fiscal year; and

(2) The total exempted value of all property in the city which has been approved to receive the tax exemption under this article for the current fiscal year.

(Ord. No. 2010-14, § 11, 5-4-10)

Sec. 74-162. Council review upon staff denial.

The following procedures shall apply:

(1) Within 15 days following receipt of notice that city staff has denied a preconstruction application or a final application, the applicant may file for review and recommendation by the council. The review request shall be filed on a form prepared by the city, and included with the form shall be a copy of any recommendations made by city staff to bring the proposed project into compliance with this article. Fees shall apply for council review in accordance with the city's fee ordinance; and

(2) The council shall review the qualifying improvement project in substantially the same procedure as in a review of a certificate of appropriateness as specified in the City of Fernandina Beach Land Development Code. A public hearing shall be held and notice provided to the applicant. The standards for review in section 74-156 shall be the criteria applied by the council in hearing the application for review.

(Ord. No. 2010-14, § 12, 5-4-10)

Sec. 74-163. Public notice of council review.

At least ten days prior to the public hearing by the council on a review request, a sign shall be posted in the front yard of the property notifying the public of the time and place of the council meeting at which the review will be heard. At least two weeks prior to the date of the council meeting, written notice shall also be sent to all owners of neighboring property within 300 feet of the posted property summarizing the proposed qualifying improvement project and also indicating the time and place of the council meeting. If the decision of the council is that the final application be approved, the applicant shall be notified to record the historic preservation exemption covenant pursuant to section 74-158. Upon decision of the council, city staff will prepare a resolution for the commission's review pursuant to section 74-157. In the event the council upholds city staff's recommendation of denial of the application, the applicant may appeal to the commission.

(Ord. No. 2010-14, § 13, 5-4-10)

Sec. 74-164. Revocation of exemption.

(a) *Revocation proceedings.* City staff may initiate proceedings before the council to revoke the tax exemption under this article in the event that the applicant, or any subsequent owner or successor in interest to the property, fails to maintain the property according to the terms, conditions, and standards of the historic preservation exemption covenant. Proceedings under this part may also be initiated following a finding by the City of Fernandina Beach Code Enforcement and Appeals Board that a code violation has occurred at the property. The council shall provide notice to the current owner of record of the property and hold a hearing in the same manner as in a review of a certificate of appropriateness specified in the City of Fernandina Beach Land Development Code.

(b) *Notice of revocation.* Upon a determination by the council that the historic preservation tax exemption shall be revoked, the council shall provide written notice of the decision to the property owner of record as well as to the property appraiser. The notice to the owner of record shall be accompanied by reasons for revocation and recommendations for changes to the property that may result in reinstatement of the exemption. The applicant can appeal a decision to revoke the exemption to the commission, within 30 days of receipt of the notice of revocation by city staff.

(c) *Notice of penalties.* The notice of revocation shall include a statement that a penalty equal to the total amount of taxes that would have been due in March in each of the previous years in which the historic preservation exemption covenant was in effect had the property not received the exemption, less the total amount of taxes actually paid in those years, plus interest on the difference calculated as provided in F.S. § 212.12(3) shall be imposed by the tax collector for violation of the terms, conditions and standards of the historic preservation exemption covenant.

(d) *Reinstatement.* After revocation, property may be reinstated for the historic preservation tax exemption upon submission of evidence that the recommendations for changes to the property previously made by city staff have been completed. The process for reinstatement shall be the same as the process for review of a final application contained in section 74-155(f). Upon completion of the reinstatement process, city staff shall notify the property appraiser pursuant to section 74-160. The historic preservation tax exemption shall only be reinstated for the remaining unexpired term of the initial exemption period.

(Ord. No. 2010-14, § 14, 5-4-10)

Sec. 74-165. Reapplication.

An applicant previously granted a historic rehabilitation tax exemption by the city may undertake an additional substantial improvement project during the exemption period, or following its expiration, and reapply for an additional historic rehabilitation tax exemption for such subsequent work.

(Ord. No. 2010-14, § 15, 5-4-10)

Sec. 74-166. Annual report.

City staff shall prepare an annual report to the commission concerning the historic rehabilitation tax exemption detailed in this article. The report shall be filed in January of each calendar year, and shall summarize the activities of the city related to the historic rehabilitation tax exemption program during the previous calendar year. The information contained in the annual report shall include, but not be limited to, the following items:

(1) A list of the properties for which preconstruction applications and final applications were made during the preceding year;

(2) Explanation of the disposition of each of the applications:

(3) The total expenditure on each approved qualifying improvement project during the preceding year;

(4) The total number of properties currently participating in the historic rehabilitation tax exemption program as of the end of the previous year;

(5) The total expenditure on all qualifying improvement projects currently participating in the program; and

(6) Any other information requested by the commission, or considered significant by the city.

(Ord. No. 2010-14, § 16, 5-4-10; Ord. No. 2020-13 , § 3, 6-2-20)

Sec. 74-167. Issuance of other permits.

No building permit, or other required permit, shall be issued by the city until the required certificate of approval and/or preconstruction application has been approved and all appeal proceedings have been completed.

(Ord. No. 2010-14, § 17, 5-4-10; Ord. No. 2020-13 , § 4, 6-2-20)

CITY OF FERNANDINA BEACH, FLORIDA

QUOTE REQUEST
Downtown and Old Town Design Guideline Updates
November 2023

General
The City of Fernandina Beach is issuing this quote request for an update to historic district guidelines. Responding firms and/or organizations should have a strong record in successfully providing technical assistance with historic preservation projects. Respondents should be qualified, in particular, to provide design guideline services, and should be familiar with contemporary historic preservation principles, writing easy to understand policies, providing graphic design services, and formatting documents for electronic publication.

Project Background
This project will involve an update to both the Downtown Historic District Guidelines. The last update occurred in 2013 and was completed by Thomason and Associates. The goals to be accomplished in the update are:
1) provide a modern refresh with detailed graphics,
2) address resiliency retrofit measures and modern materials,
3) evaluate existing demolition criteria and performance standards,
4) increase details on architectural styles for property owners,
5) incorporate preservation strategies for non-structural features that contribute to the downtown district character, and
6) provide more guidance on incorporating universal design standards in new construction.

The Downtown Historic District is National Register-listed district. When David Yulee established the railroad running from Fernandina to Cedar Key, the town shifted to its present Downtown location. Buildings Downtown reflect this late 19th and early 20th century development. In addition, the Amelia Island Lighthouse, the Oxley-Heard Funeral Home, and Peck High School are individually designated local historic district sites.

The City anticipates the updates to be mostly design-oriented, with the need for some drafting of additional information. Other recommendations for the updates may occur during the update process. However, the existing guidelines provide a strong basis from which to work, and do not require starting from scratch in terms of substantive drafting of text and guidelines. The product will be electronic documents made available online and by printing in hard copy as needed.

For general information on the City's Historic Districts and to view the existing guidelines, please visit our site at: www.fbfl.us/historicdistrict.

DRAFT

Project Scope
The project will involve working primarily with the Planning and Conservation Deputy Director throughout the update process. Because the scope of updates has already largely been defined, there is not anticipated to be a need for public workshops outside those able to be handled by the Preservation Planner and the Historic District Council.

The project may recommend policy or processes not already discussed above, if determined by the selected consultant. The final product shall utilize narrative, detailed graphics, photographs, and maps to illustrate guideline policies and areas of application, and be provided electronically. Hard copies do not have to be submitted.

The proposed timeline for the project is to have the selection process complete by June 2024, with research and work to be conducted from January 2023 to June 2024. A draft report must be provided to the City and the Florida Division of Historical Resources (DHR) under the obligations associated with the City's grant award to complete the project. Ideally, the final product would be available by the end of May 2024, with updates as needed to finalize for review by DHR.

Fee Schedule – see Page 5 of the quote packet. Please provide your quote on this page.

Evaluation Process
All quote requests will be evaluated in terms of project approach, timing, experience, quality of work, fee schedule and capacity to perform. Past performances on local government projects will also be assessed in terms of timeliness, completing work within budget, quality of work, and other factors, such as knowledge of community. There is a preference to work with firms with staff offices available within a 200-mile radius to support the need for public hearings with the Historic District Council.

Evaluation Criteria:

- **Quality and Qualifications of Firm and Experience** 30%
- **Fee Schedule** 30%
- **Project Approach** – demonstrates understanding of project requirements and proposes method to accomplish the work meeting or exceeding criteria listed in the request for proposals. 30%
- **Demonstrated Government Experience** 5%
- **Local Preference (within 200-mile radius)** 5%

Selection Process
The City of Fernandina Beach has appointed three (3) members to a review committee to review and rank each response. All respondents will be notified of selection or non-selection.

Federal Grant Money
Because this project is funded with federal grant monies, contractors may not participate in the quote response if they are listed in the Excluded Parties List System (EPLS), a federal suspension and debarment listing. https://www.epls.gov/epls/search.do Please provide a copy of search results with the response.

Terms and Conditions
Please see the attached terms and conditions for City procurement.

CITY OF FERNANDINA BEACH, FLORIDA
QUOTE REQUEST
FOR
Downtown Design Guideline Updates

FEE SCHEDULE
As per the Project Scope Requirements

LUMP SUM AMOUNT: $_____

****

Name:_____

Federal Taxpayer ID: _____

Mailing Address: _____

City, State, & Zip Code: _____

Telephone:_____ **Fax:**_____

Email: _____

Submitted By: _____

Title: _____

Vendor Accepts Credit Cards: Yes No

Accounting Contact:
Name:_____**Title:**_____

Email Address:_____ **Phone:**_____













Residential Pattern Book

for the

City of Roanoke

Planning Building & Development

ROANOKE
VIRGINIA

ROANOKE

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.

APA VA

Saving Our Heritage

ROANOKE VALLEY PRESERVATION FOUNDATION

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.

I. Introduction....1

II. History of the Pattern Book....2

III. Neighborhood Patterns....4

This section classifies Roanoke neighborhoods as one of three neighborhood types - Downtown, Traditional, and Suburban - based on date ranges and development patterns. A development history of each neighborhood classification is provided along with a description of lot patterns, streetscape patterns, and landscape patterns.

A. Downtown Neighborhoods (1880s to 1920s)....4
B. Traditional Neighborhoods (1920s to 1940s)....8
C. Suburban Neighborhoods (1940s to Present)....11
E. Identify Your Neighborhood....14

IV. Architectural Patterns....16

This section identifies the predominent architectural patterns found throughout Roanoke. The matrix found on page 29 will help identify which architectural patterns are found in each neighborhood classification. Each pattern contains a brief history, description and dimensions of character defining features, additions, accessory structures, painting, maintenance, and appropriate materials list. The diagram found on page 30 will help you develop a basic vocabulary of architectural terms.

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D. Tudor Revival....54
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V. Maintenance....82

This section focuses on the maintenance of exterior features including roofs, gutters, wall cladding, porches, windows, doors, and foundations. A checklist for a yearly maintenance routine is also included.

VI. New Construction

This section serves as a guide to new construction. The Addition, Single-Family Construction, Garage Construction and Multifamily Construction chapters provide guidance on architectural design. For information on particular archtiectural forms and where those forms are appropriate, please see the Neighborhood and Architectural Patterns sections.

A. Additions....94
B. Single-Family Construction....96
C. Garage Construction....106
D. Multifamily Construction....108

VII. Landscaping....116

This section applies to both established and newly constructed neighborhoods. Guidance is given for walk-ways, driveways, retaining walls, fencing, and plantings. More information on neighborhood appropriate landscaping can be found in the Neighborhood Patterns section.

VIII. Appendix

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This section provides specific measurements for all porch components to aid in the construction and repair of new and existing porches.

B. Gutter Installation....126

This section provides specifics on installing and maintaining hidden and surface gutters.

C. Security....128

This section provides guidance on appropriate security measures for residential properties.

D. Green Building....129

This section provides information on how green building techniques are applied, describes various green building certifications, and lists 20 ways individuals can improve the efficiency of their own homes and lives.

E. Roanoke's Design Review....137

This section provides a basic description of the City of Roanoke's two design districts - the Historic Neighborhood Overlay District and the Neighborhood Design District.

F. Material Manufacturers....140

A list of national manufacturers of building products is provided in this section. Most company websites provide a search engine to locate local retailers of their products.

G. Resource List....142

A list of preservation and restoration books, periodicals, technical publications, preservation organizations, architectural history books, and historic pattern books are provided in this section.

H. Glossary....148

An alphabetical list of commonly used architectural terms are defined in this section. Terms defined by the glossary are identified by italic, bold text throughout the document.

I. My House....157

This section provides space for property owners to document the work they have completed or would like to complete on their home.

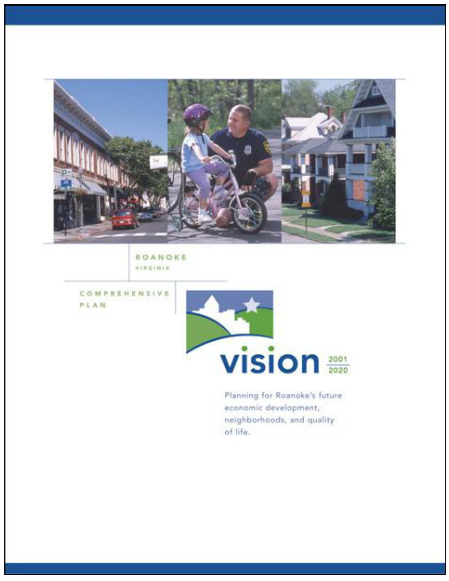
Introduction

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.'

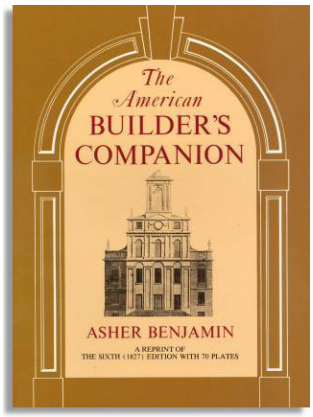


In developing a Residential Pattern Book, the City of Roanoke strives to preserve and enhance the character and quality of its residential neighborhoods. The Pattern Book is a design aid for new construction and renovation of residential buildings (single-family dwellings, two-family dwellings, townhouses, 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 America 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).

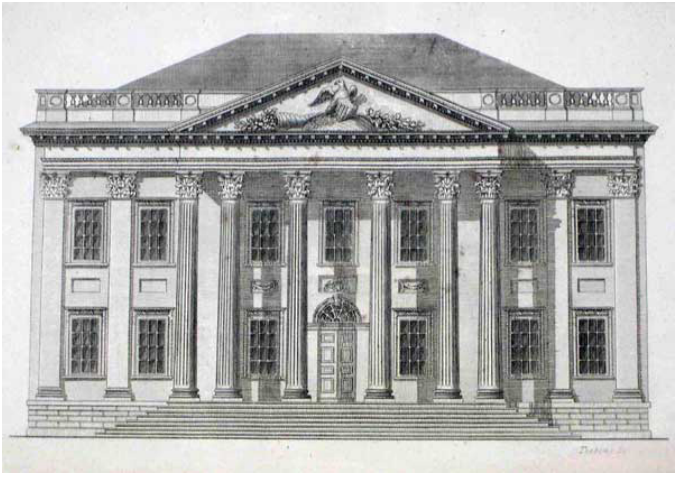
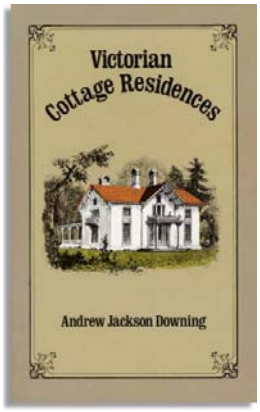


Plate of the Bank of the United States from Owen Biddle's The Young Carpenter's Assistant



Front Elevation for a Country Residence from Lafever's The Modern Builder's Guide



Cover of Victorian Cottage Residences by Downing and Davis

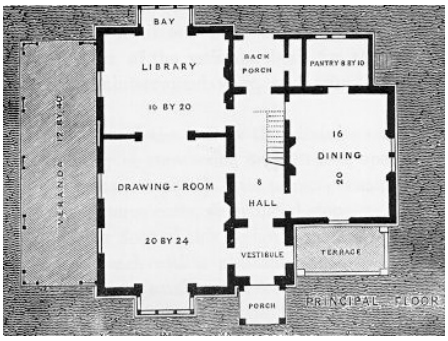
American architects Alexander Jackson Davis and Andrew Jackson Downing began publishing books that introduced various up-and-coming nineteenth-century Romantic styles and building designs. In 1837, Davis published his only pattern book, *Rural Residences*. For the first time in America, a complete illustration of a house with key details was presented, along with elevations and plans. Downing published many 'architectural advice' books including *A Treatise on the Theory and Practice of Landscape Gardening* (1841), which initiated the domestic house pattern book. In 1842, Downing and Davis collaborated on *Victorian Cottage Residences*, which addressed the importance of color, irregularity and variety in residential design. The publications of Downing and Davis also were significant for the fact that they targeted owners and patrons, as well as builders.



Design II: Cottage in the Rural Gothic Style from Cottage Residentces



Design VI: Villa in the Italian Style from Cottage Residences

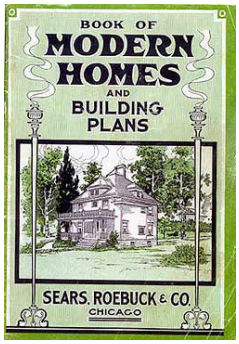


Principle Floor Plan of the Villa in the Italian Style from Cottage Residences



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:

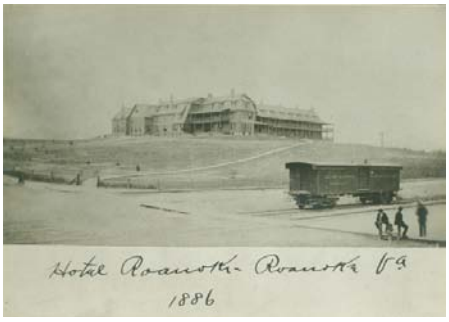
- Downtown Neighborhoods: 1880s-1920s.
- Traditional Neighborhoods: 1920s-1940s.
- Suburban Neighborhoods: 1940s-present.

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

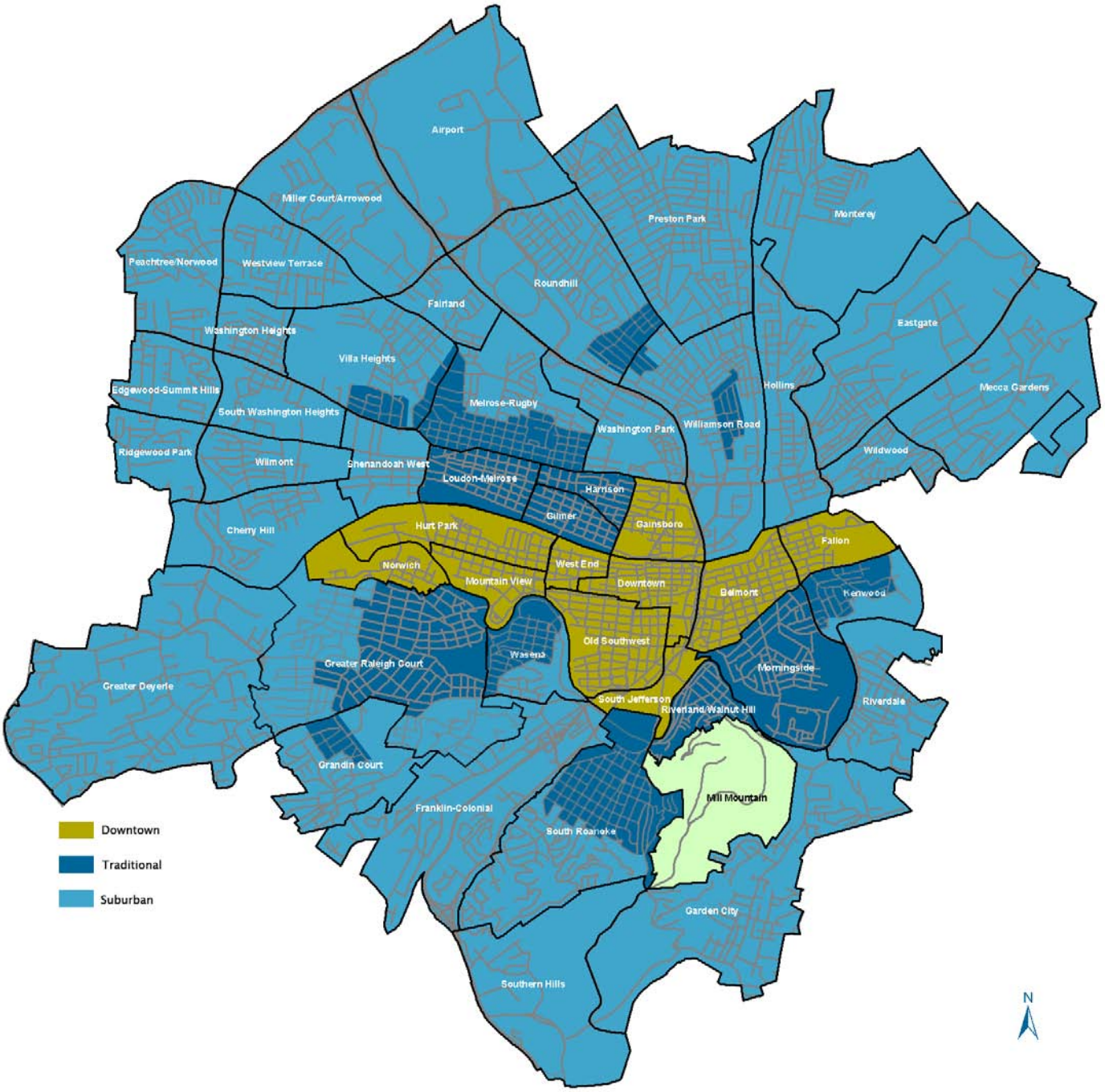
The oldest neighborhoods in Roanoke are classified as Downtown neighborhoods which were constructed between 1880 and 1920. The following neighborhoods, or portion of neighborhoods, are classified as Downtown:

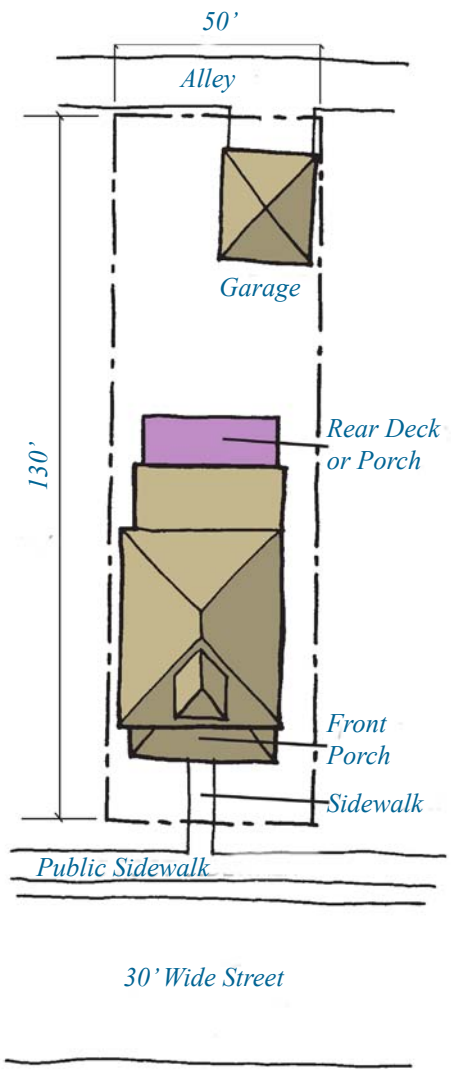
- Belmont
- Downtown
- Fallon
- Gainsboro
- Hurt Park
- Mountain View
- Norwich
- Old Southwest
- South Jefferson
- West End

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.

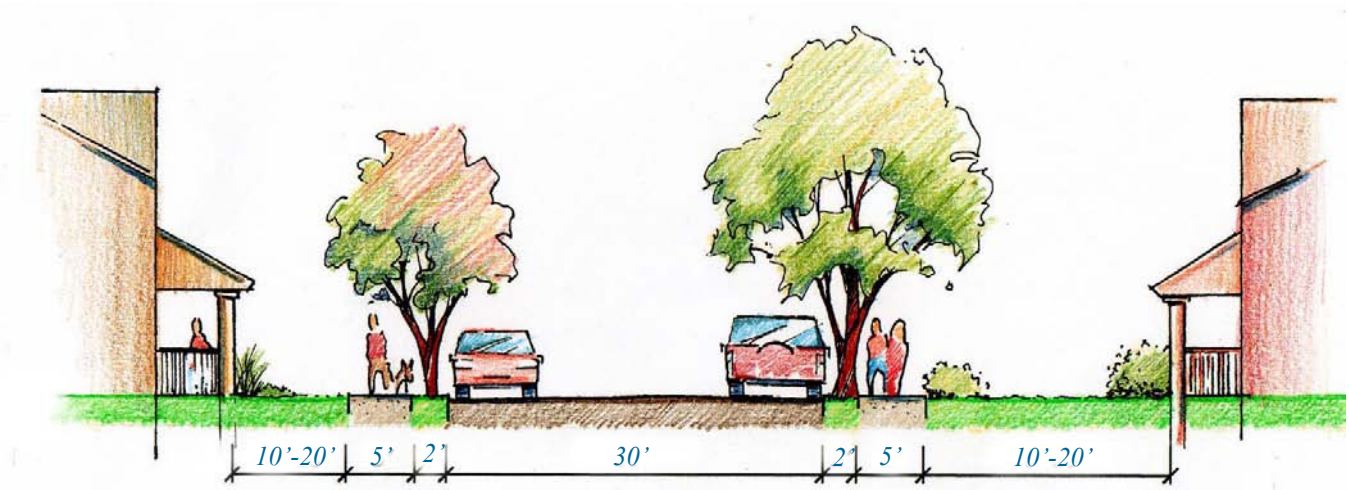
These neighborhoods typically featured vernacular (the common building style of a period or place) frame houses with front porches, small narrow lots, fenced yards, and sidewalks. Since they predate the rise of the automobile era, Downtown neighborhoods feature grids of narrow streets with brick or concrete sidewalks and closely spaced buidlings 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:

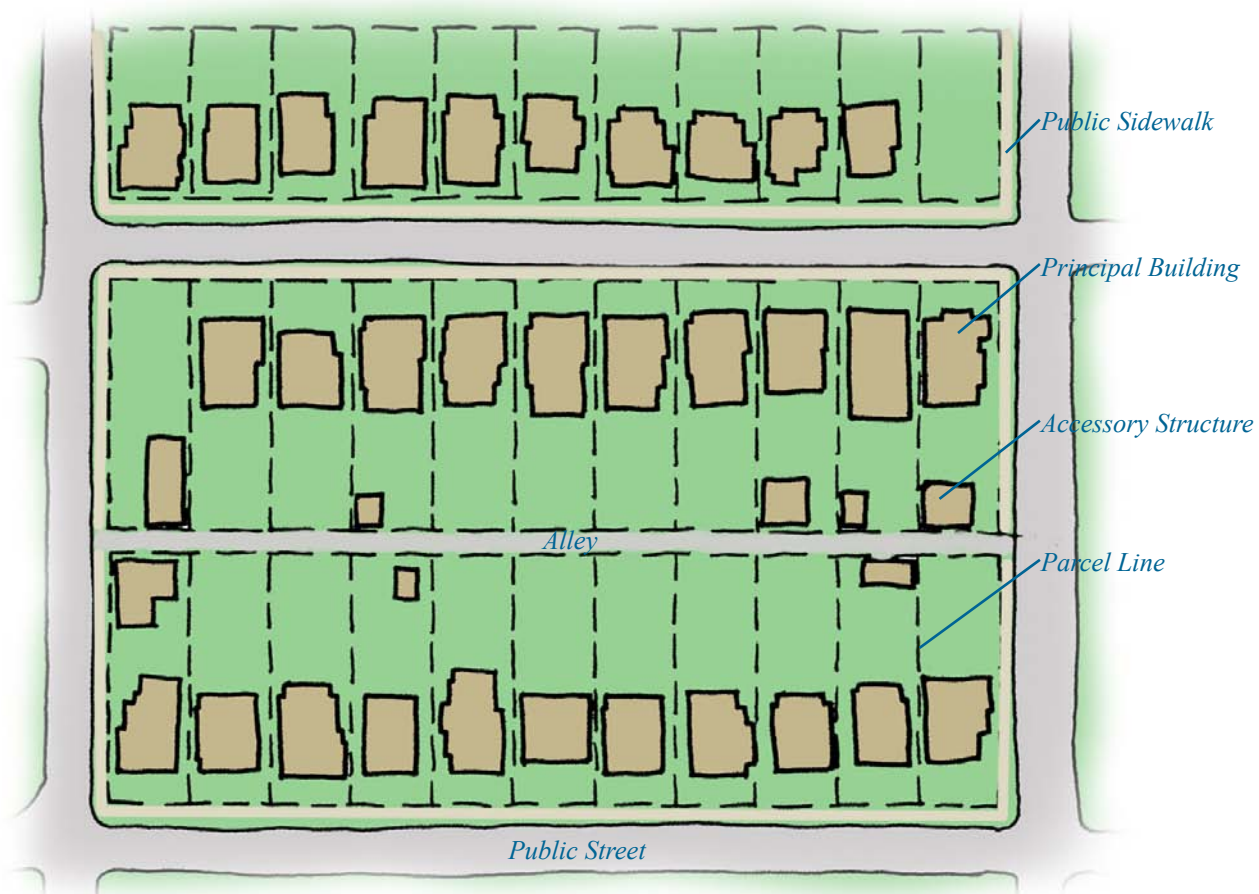
Streetscape Patterns

- 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.





Typical Lot and Street Patterns in a Downtown Neighborhood



Mature Deciduous Tree



Downtown Streetscape



Iron Fence and Hedge Row



Stone Retaining Wall



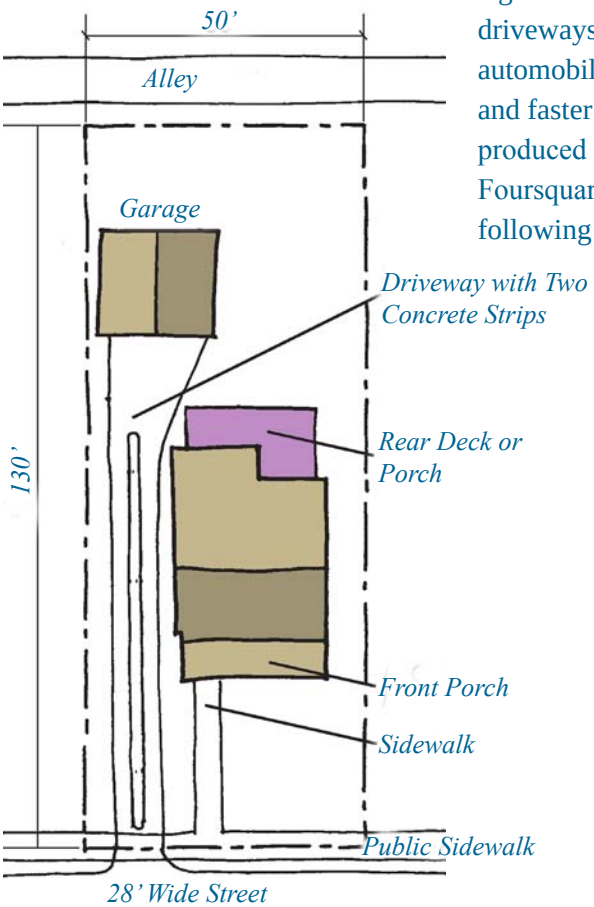
Stone Curb and Brick Sidewalk

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:

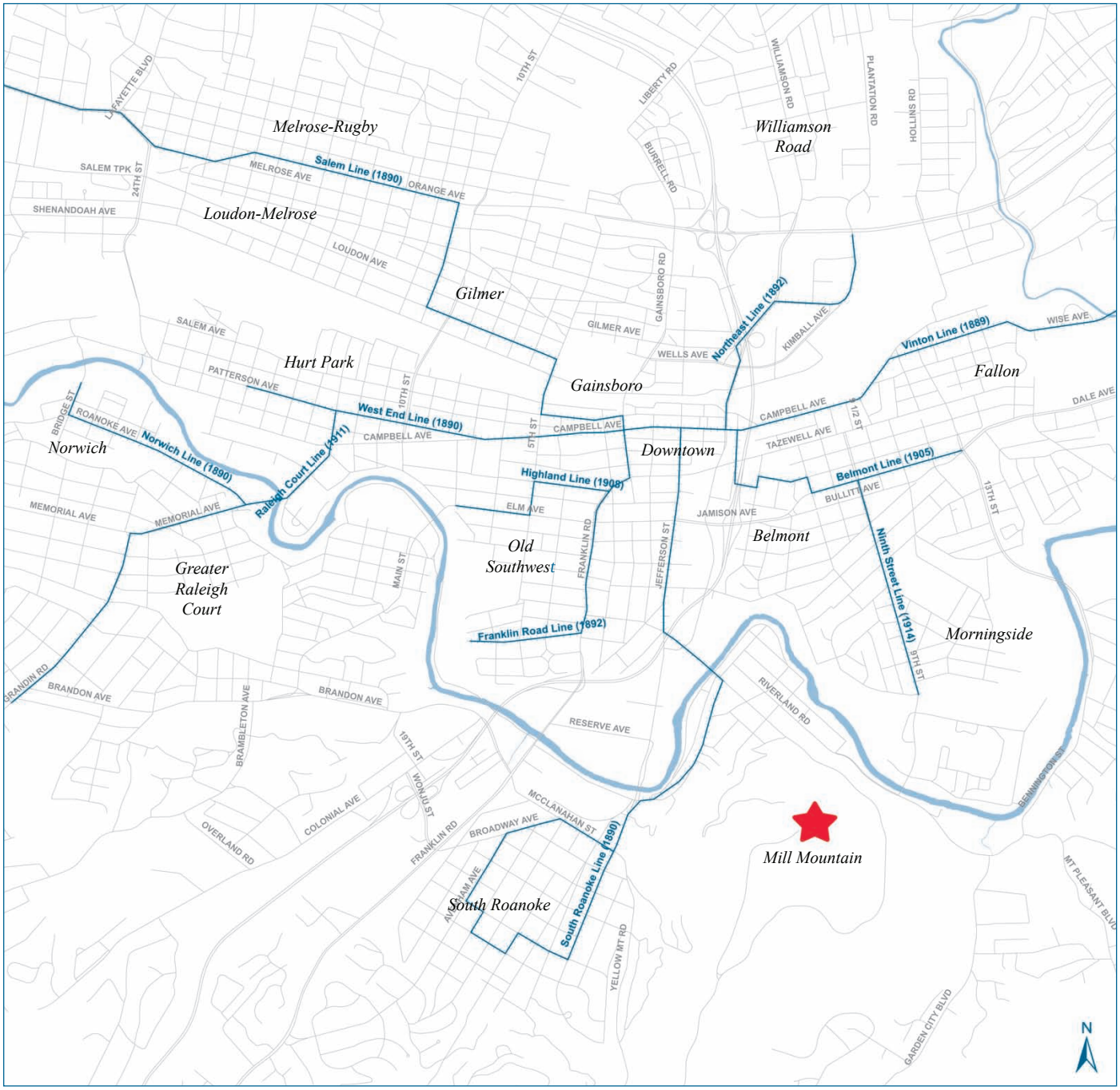
Streetscape Patterns

- 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.

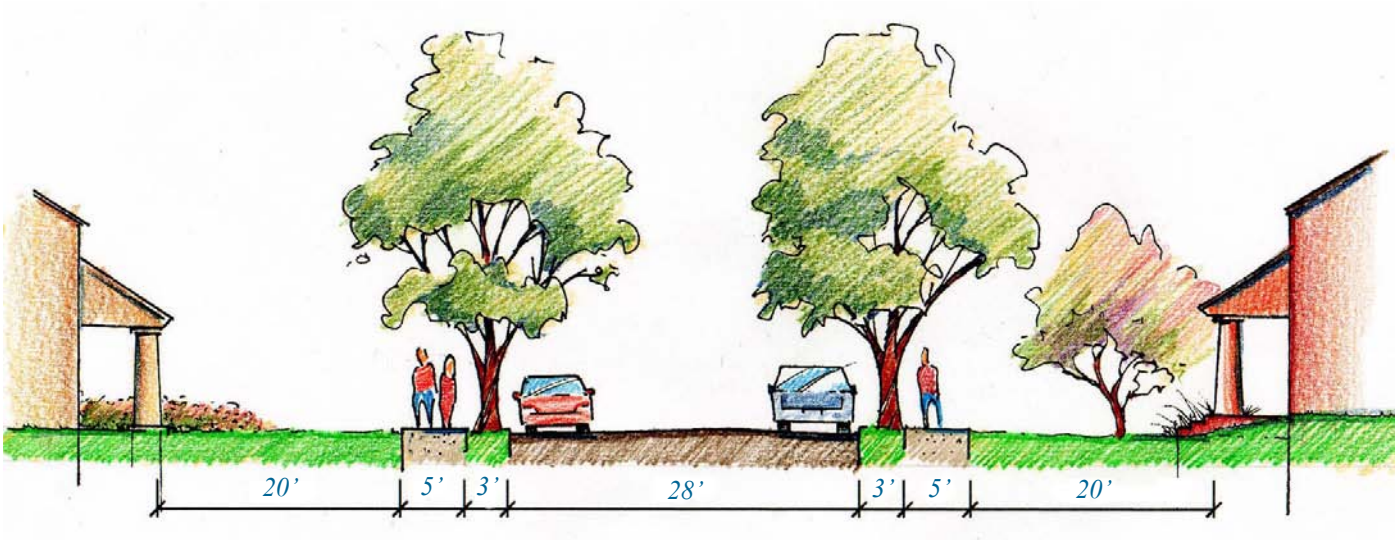
Lot Patterns

- 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

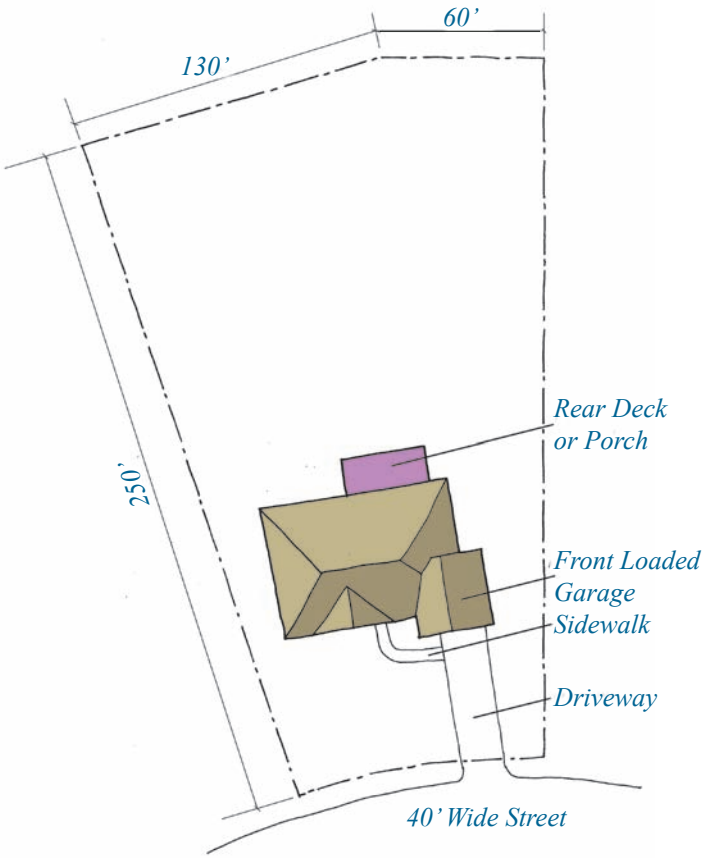


Suburban Streetscape



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

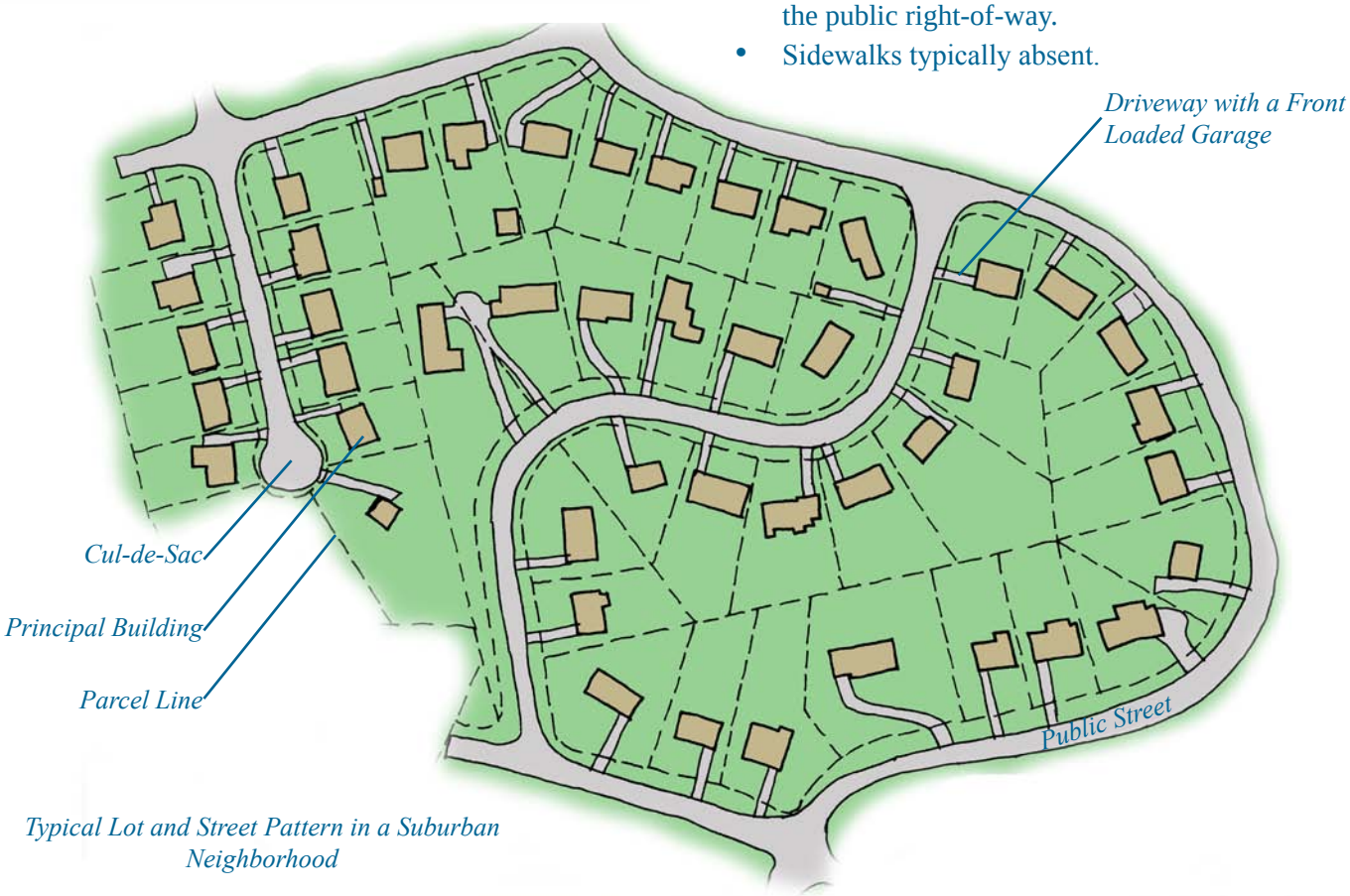


periphery of subdivisions. In many car-based suburbs, the ability to walk to and from shops or to neighboring houses diminished as dependence on the automobile increased. Eventually, sidewalks disappeared from most suburban developments.

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

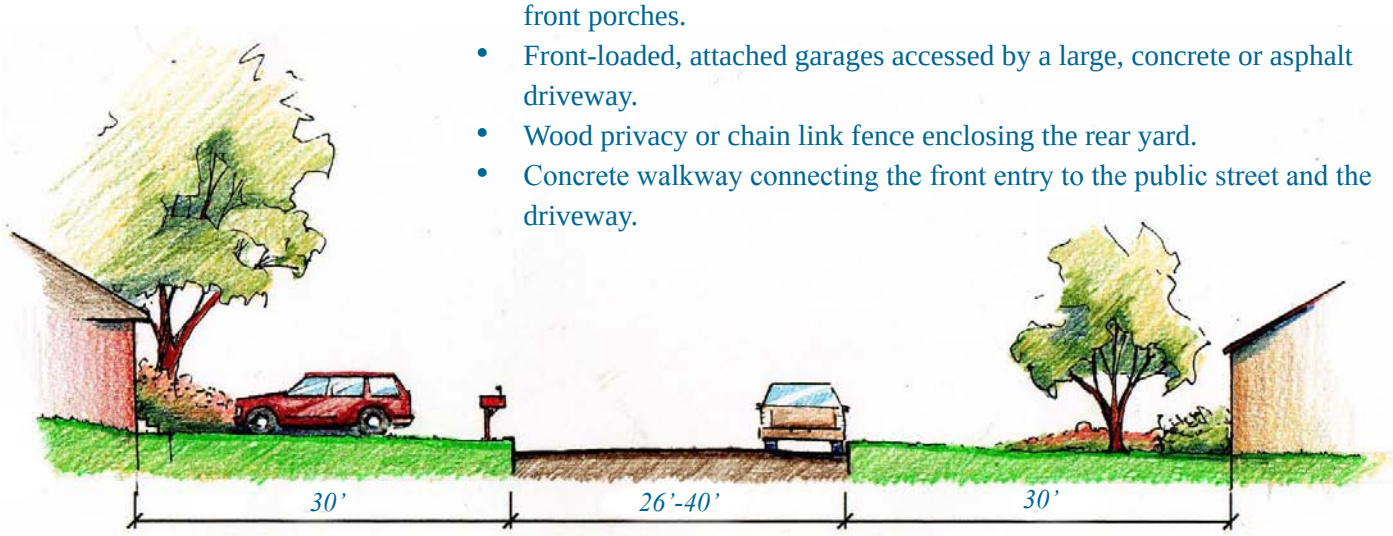
- Curved streets with limited connections and cul-de-sacs.
- Rolled or block edged concrete curbs, 7 inches in height, where present.
- Tree canopy provided in private yards, rarely in the public right-of-way.
- Sidewalks typically absent.



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



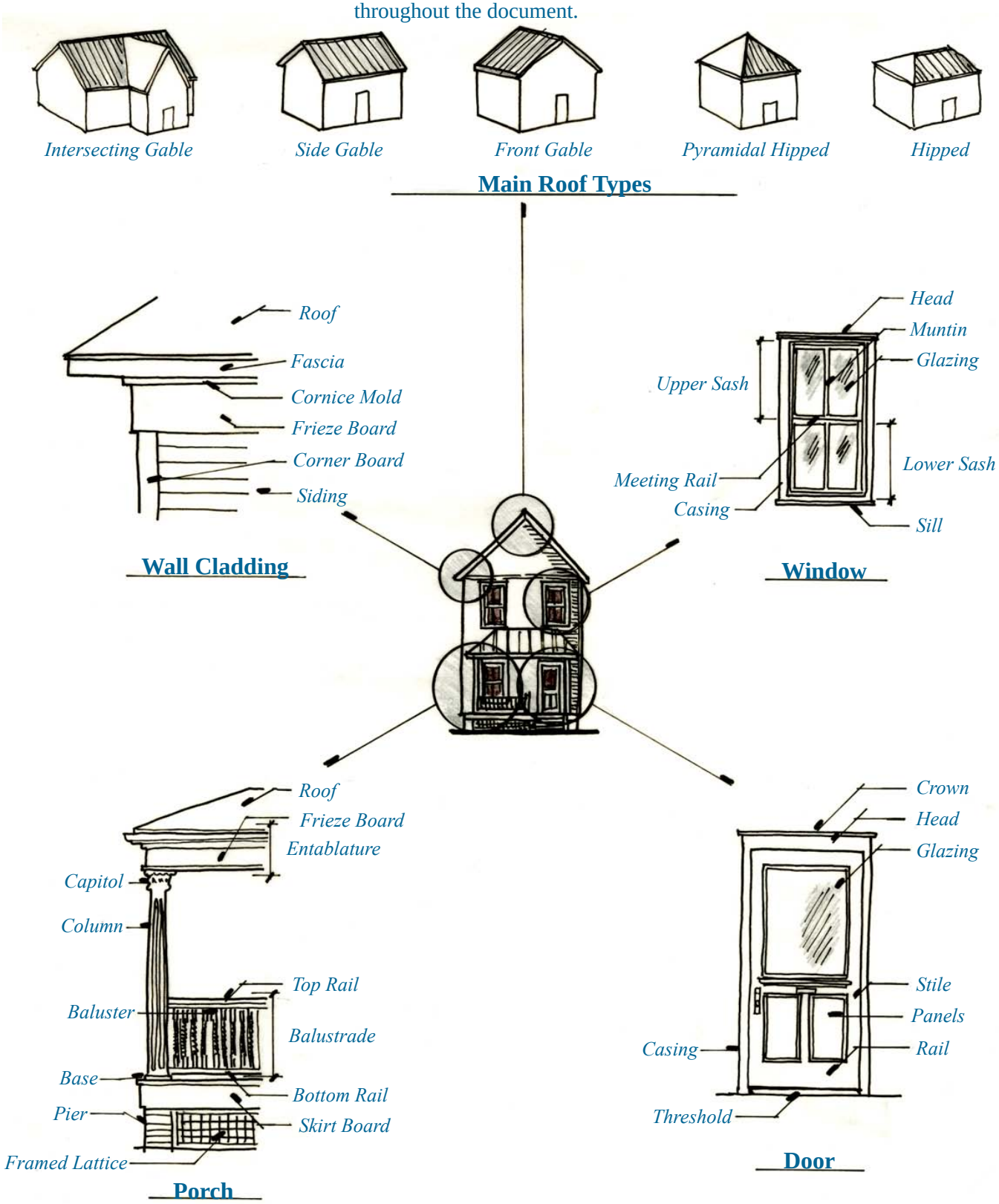
Dwelling Comprised of Elements found on both the Colonial Revival and the Craftsman

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 Compoments 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

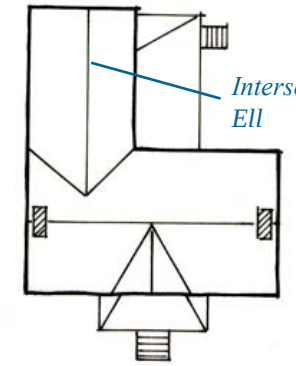
A number of vernacular house types are found in Roanoke. In contrast to fully-designed houses in a specific or even mixed architectural style, a vernacular house typically lacks architectural detailing to associate it with a particular style. Generally speaking, vernacular buildings derive their appearance 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.

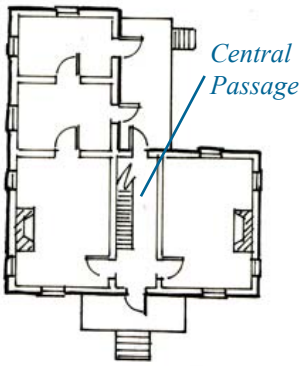
Often, the vernacular style house is associated with mass-produced worker housing, which was built with an eye toward quantity and speed of construction-versus style or personal taste. This was the case in many Roanoke neighborhoods, where a building boom occurred in response to the rapid development 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)



Free Classic Subtype

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



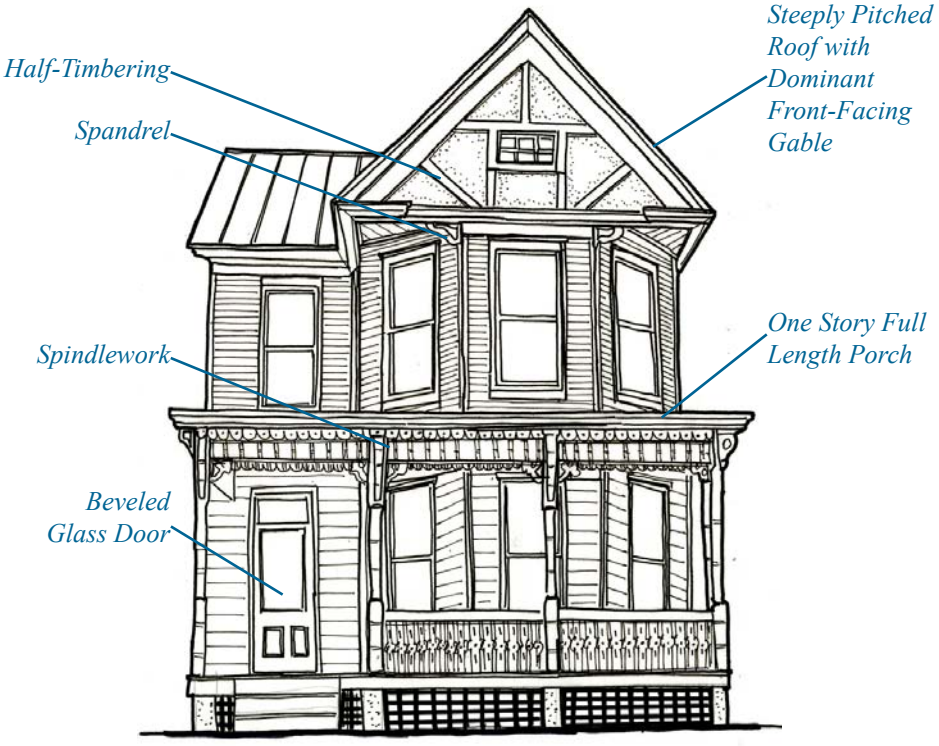
Free Classic Subtype

windows, and siding, which were applied directly in various combinations to an asymmetrical ***facade***. 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.



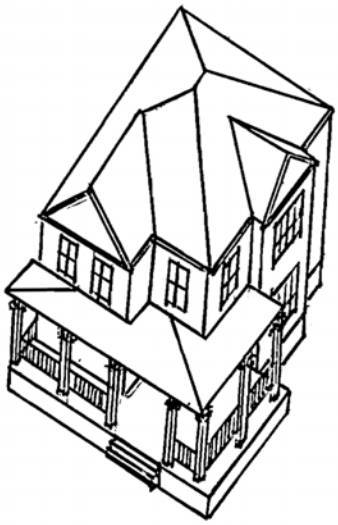




L-Shaped Massing:

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

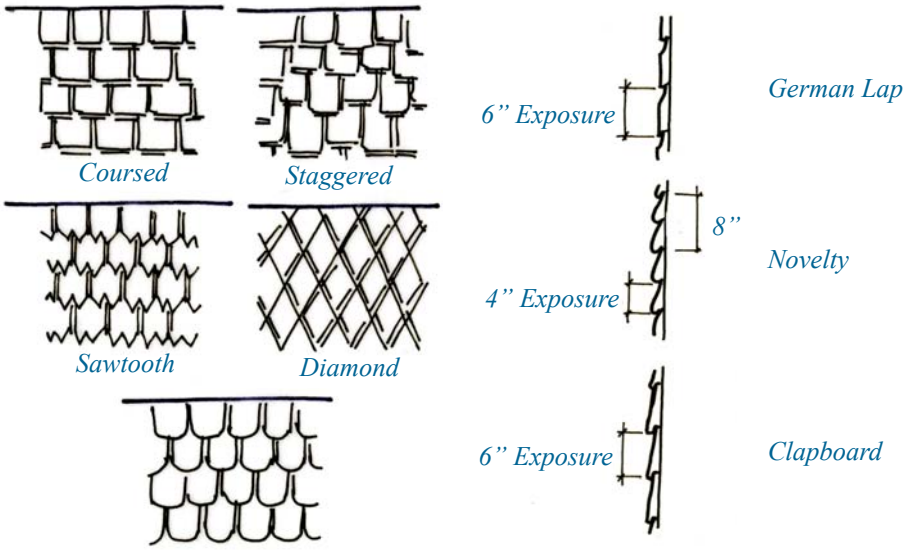


Coursed and Staggered Shingles

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.



Combination of Novelty and German Lap Siding



Porches



Paired Columns on Free Classic Subtype

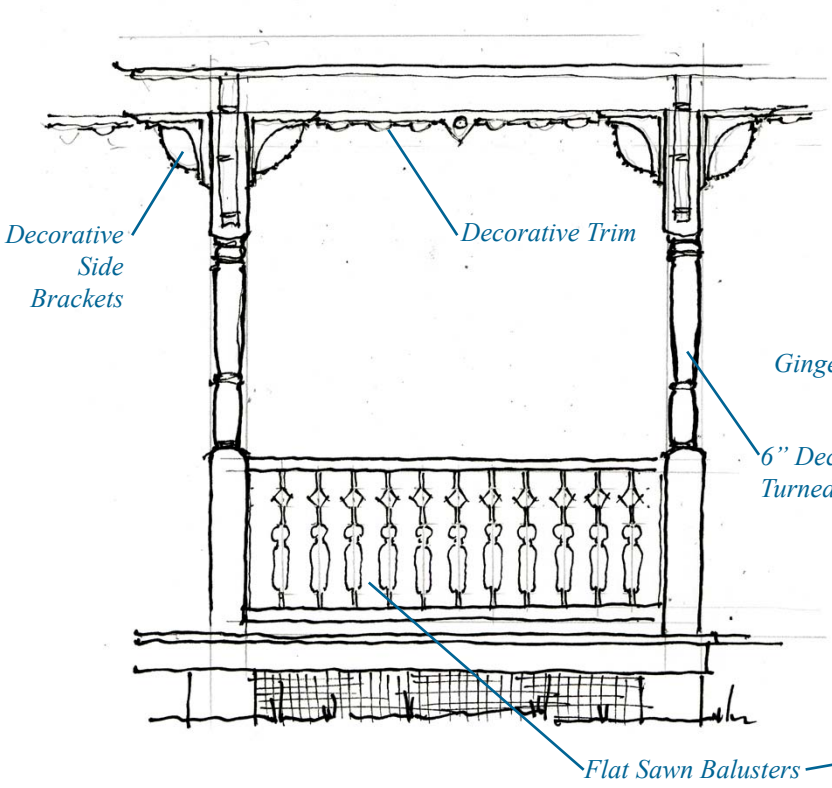
During the Victorian era, the front porch was an important design feature and was treated as an outdoor room, often with houseplants, wicker furniture, and rockers; even parlor furniture and rugs were added when a party was planned. While many a summer afternoon and evening were spent in this outdoor 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

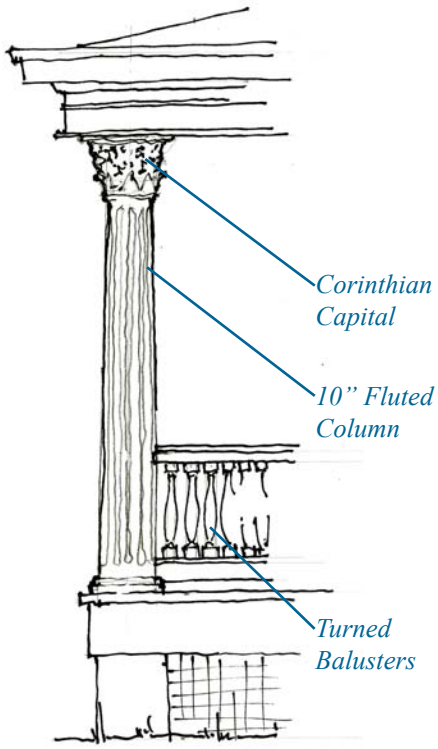
The Spindlework subtype features decorative turned-wood ***columns*** (minimum 6 inch wide and 9 to 10 feet tall), ***turned wood***, and flat sawn ***balusters***, ***gingerbread*** in between the columns that feature side and projecting ***brackets***.





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.

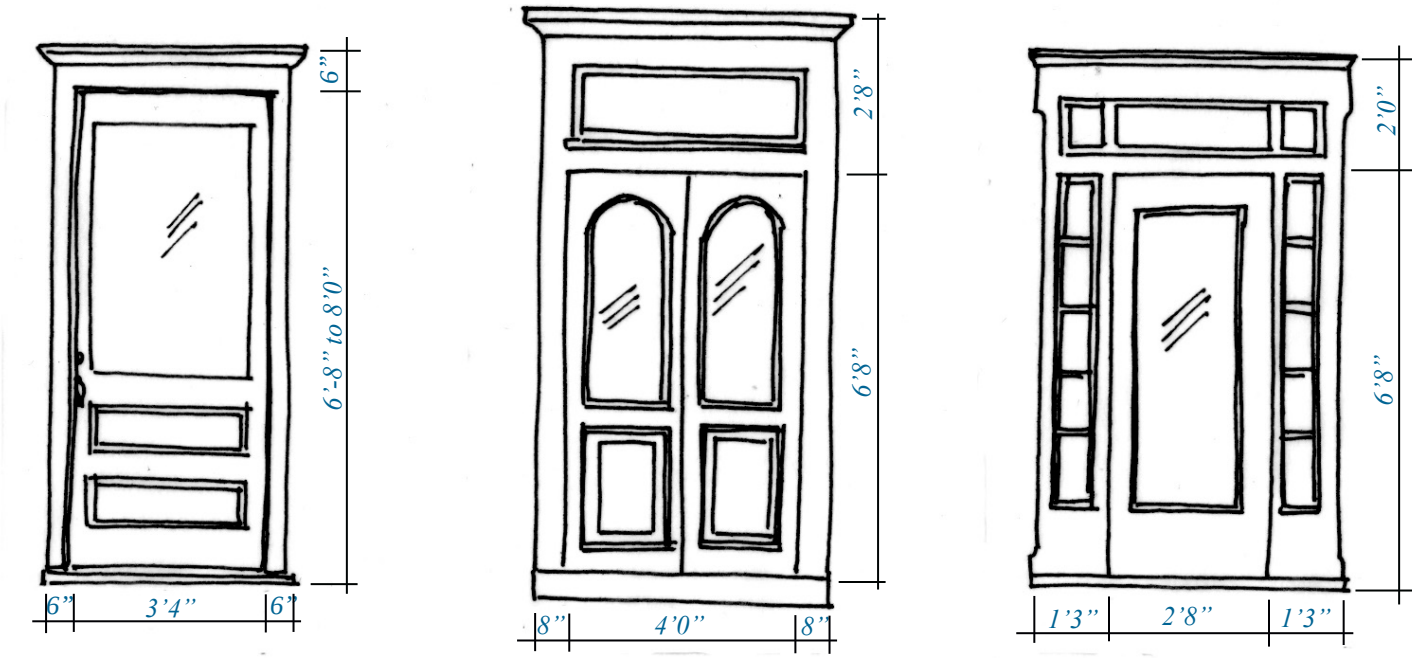




Free Classic Wrap Around Porch with Fluted Doric Columns, Pediment Gable, and Turned Balusters

Doors

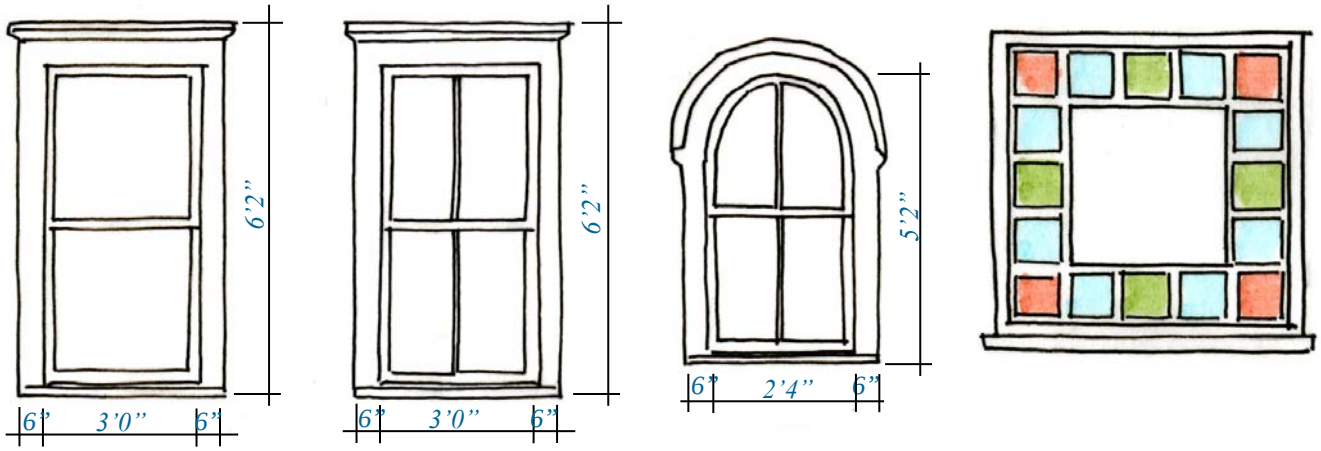
Glass is an elaborate feature on the Queen Anne with ***beveled***, ***etched***, and stained glass appearing in doors, ***sidelights,*** and ***transoms***. A single large pane of glass is usually set into the upper portion of a door, which often features other incised decorative detailing. Half-light 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

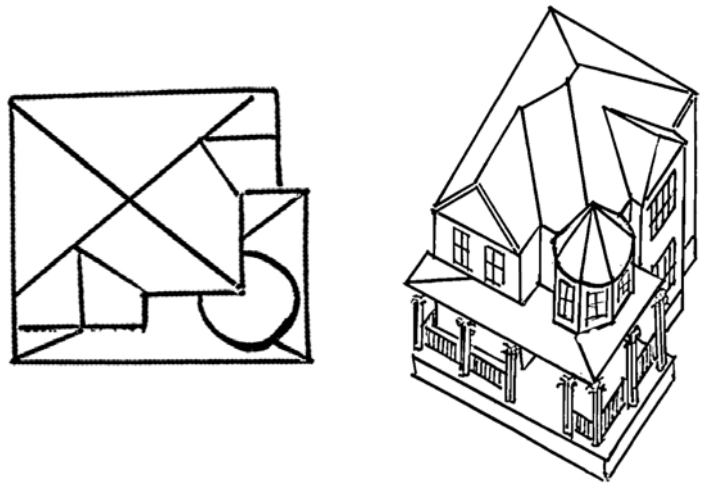
Two-Over-Two Double Hung Window

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.

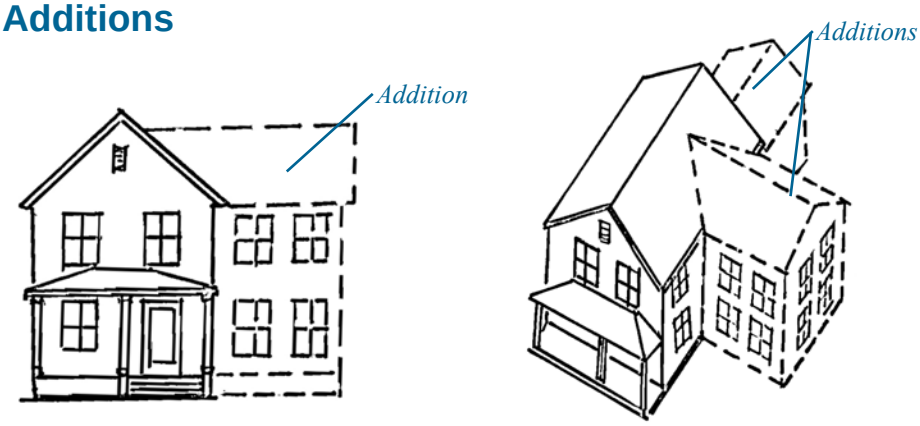


Outside Corner Turret



Octagonal Outside Corner Turrett

Additions



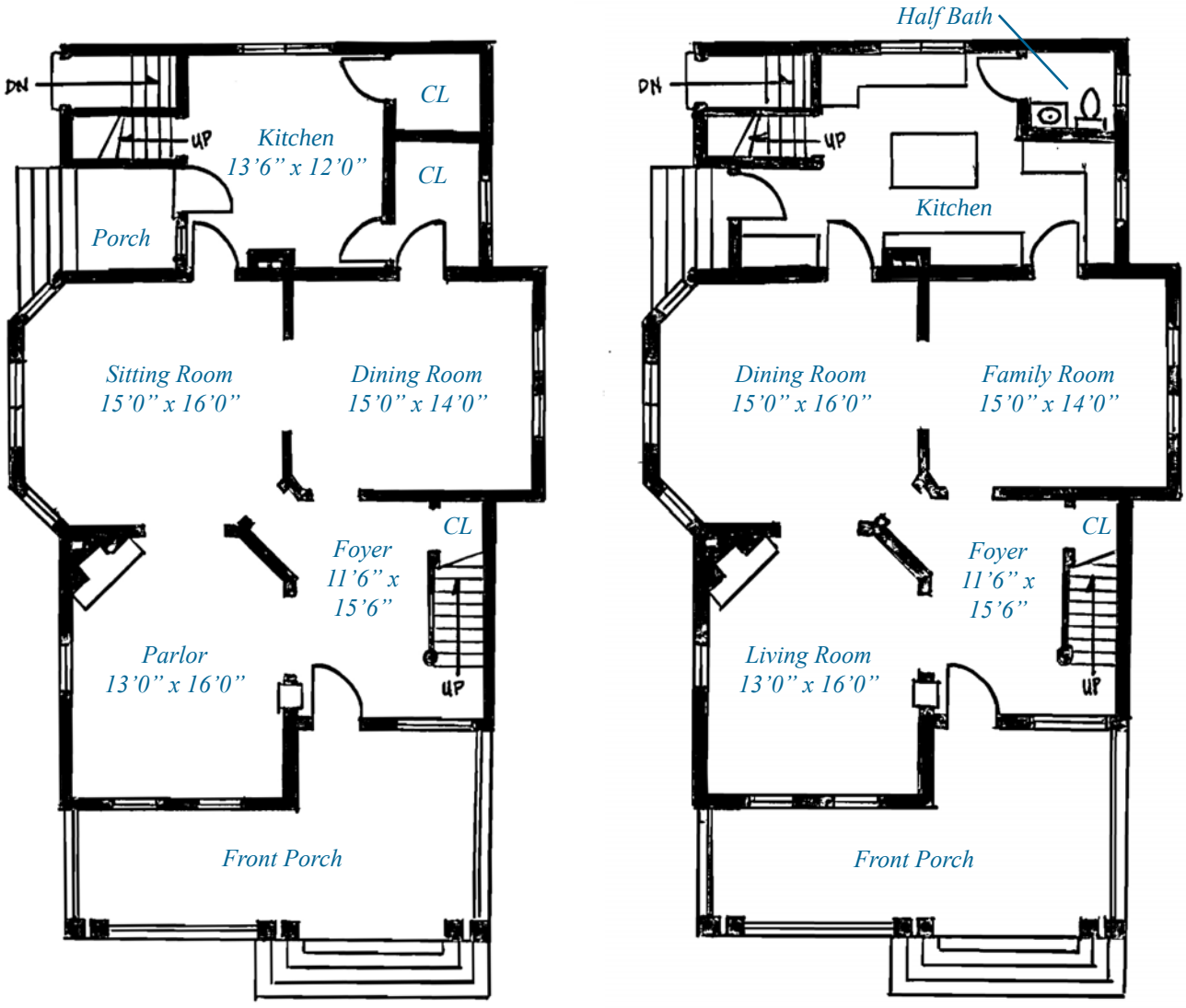
Side and Rear Additions to a Rectangular Queen Anne



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.

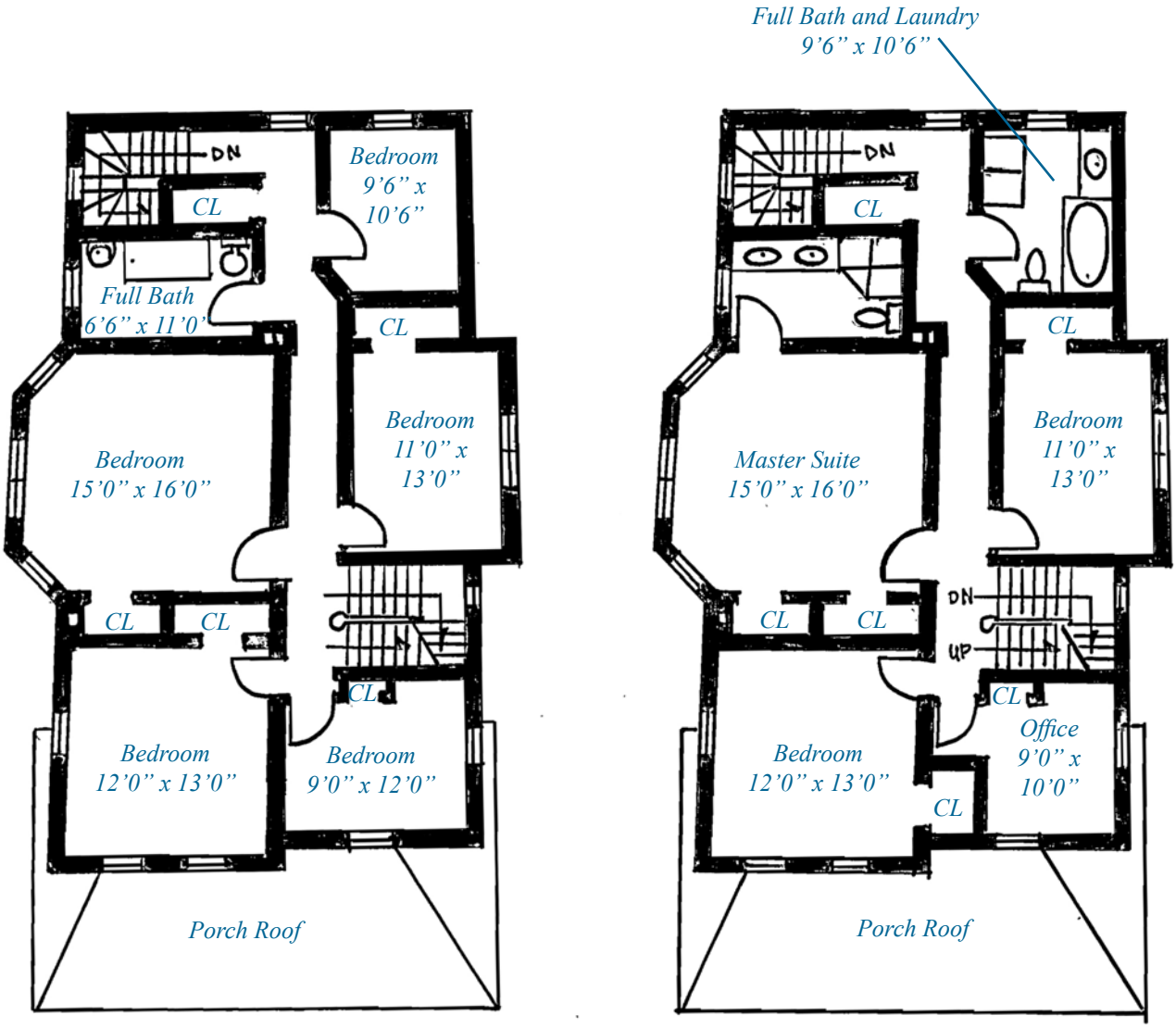
An addition should respect the "***gingerbread***" or classical stylistic influences that may be found on a Queen Anne. Similar exterior finish materials should be used wherever possible, and decorative millwork complement the original. A list of appropriate materials specific to the Queen Anne is provided 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.



First Floor Existing *First Floor Modified*

Reallocation of Existing Square Footage on a Square Queen Anne

**Finish Attic Space into Additional Bedrooms, Media Room, or Recreation Room*

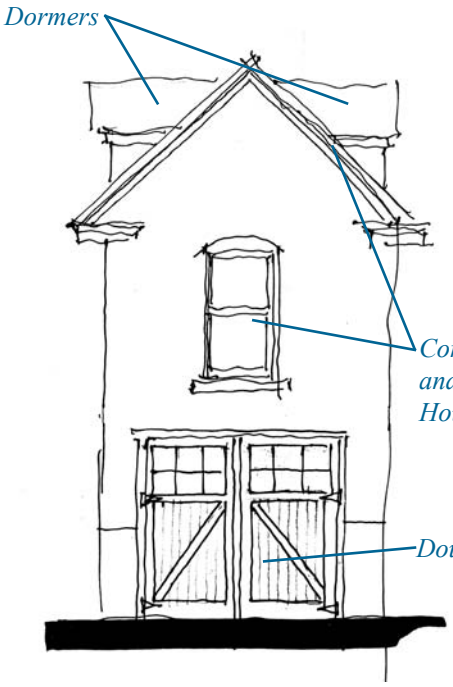


Second Floor Existing

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, than 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 inche 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



















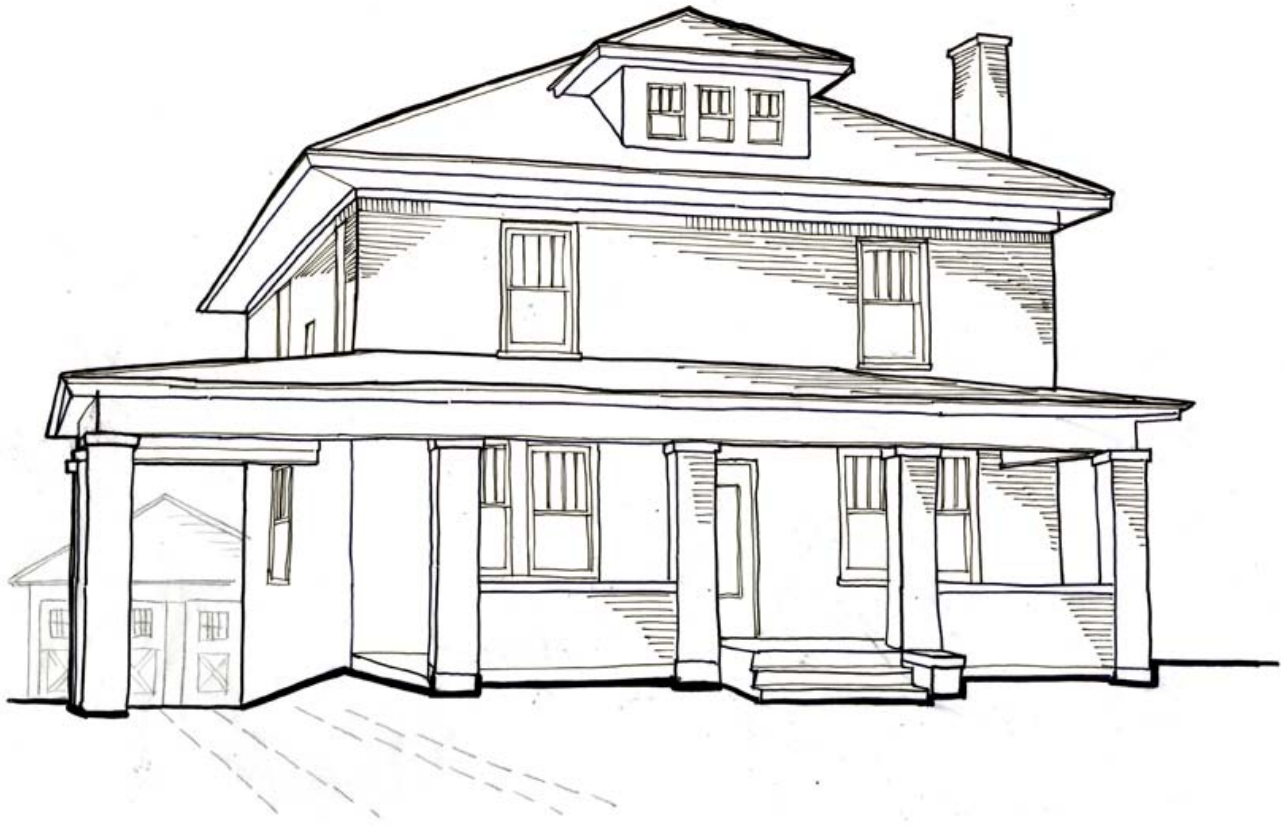








American Foursquare (1900-1930)



Historical Origins



American Foursquare Kit Home from the Sears, Roebuck & Co. Mail-Order Catalog

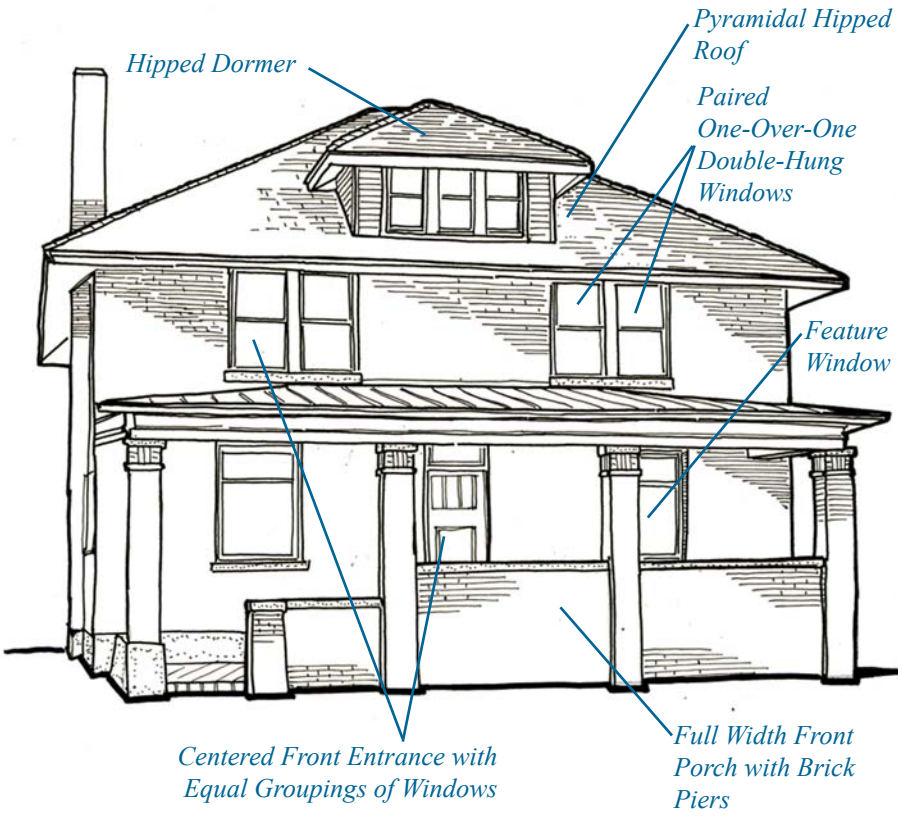
The American Foursquare began appearing on American streets—from Seattle to San Diego, Miami to New York, and here in Roanoke—around the turn of the twentieth century. This new style promised affordable, utilitarian housing for middle-class families trying to gain the most from a modest lot. Simplistic 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 explains 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***.

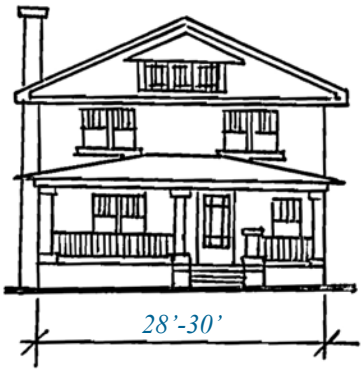
The American Foursquare is always two stories tall. Window and door composition on the front façade typically consists of two windows (sometimes paired) and a centered or off-centered door on the first floor, two windows (sometimes paired) on the second floor and a centered dormer in the roof. The American 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

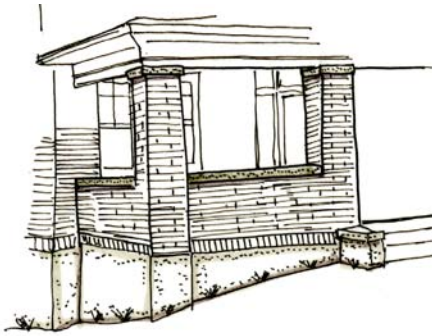
Walls were almost always laid in brick. Occasionally, decorative geometric patterns called ***diapering*** were used with darker brick highlighting the pattern. Many American Foursquares feature a horizontal band of vertical bricks (a ***soldier course***) at the roof wall junction. Wood siding (4 to 6 inch exposure), wood shingles and stucco were often used to accent the second story and dormer windows.

Porches

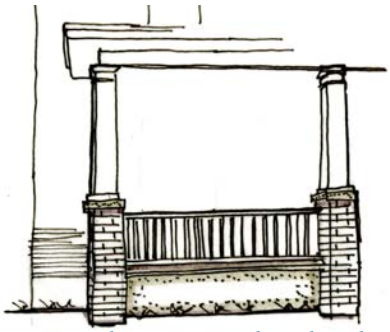


A full-length, one-story front porch is a widespread element of the American Foursquare. The porch often extends to one side as either a wrap around porch or as a ***porte-cochere*** for parking vehicles. American Foursquare porches are typically accessed by concrete steps that match the foundation with flanking square brick posts.

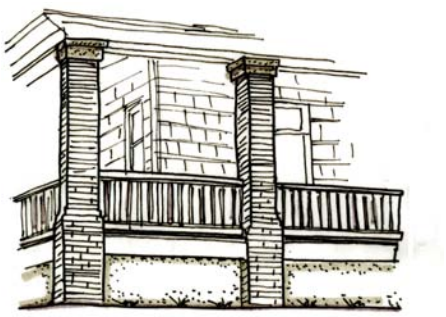
Because most American Foursquares are brick, most porch supports are 12 inch square brick posts of full height. Brick knee-walls capped with concrete ***coping*** usually span between the brick posts. Other variations will feature a brick pier with tapered wood posts (10 to 12 inches wide) and wood railings with 2 inch square ***balusters***.



Brick Piers with Knee-Wall Capped with Concrete Coping



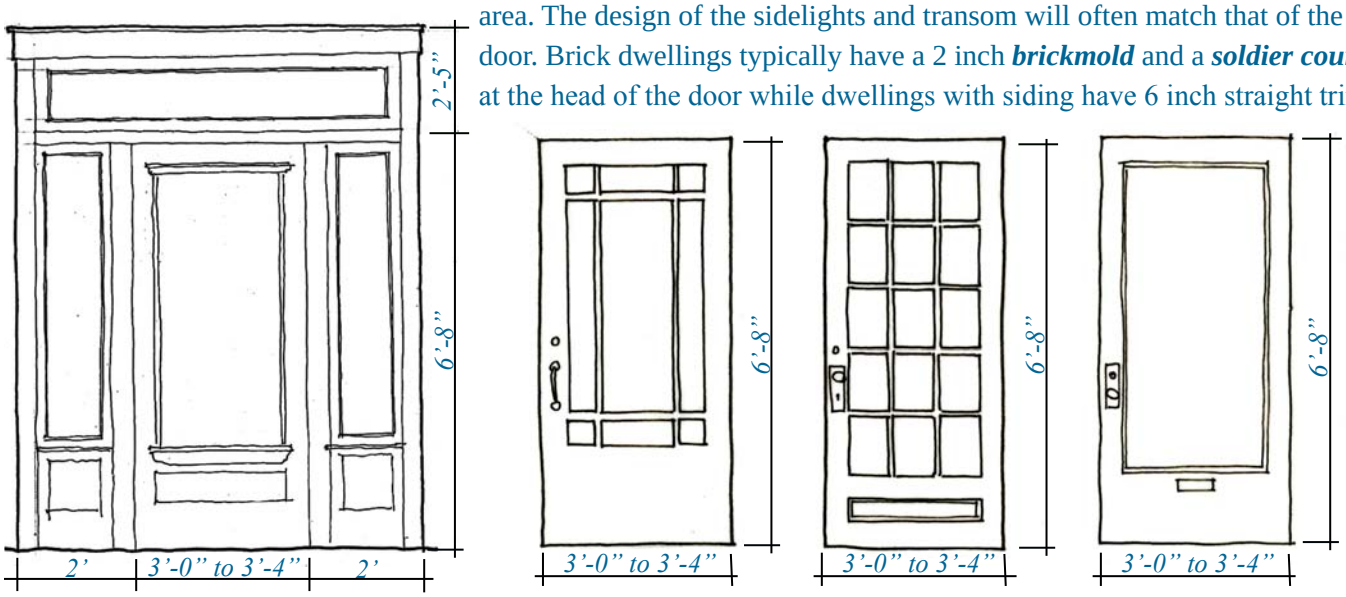
Tapered Post on Brick Pedestal with Wood Railings



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.

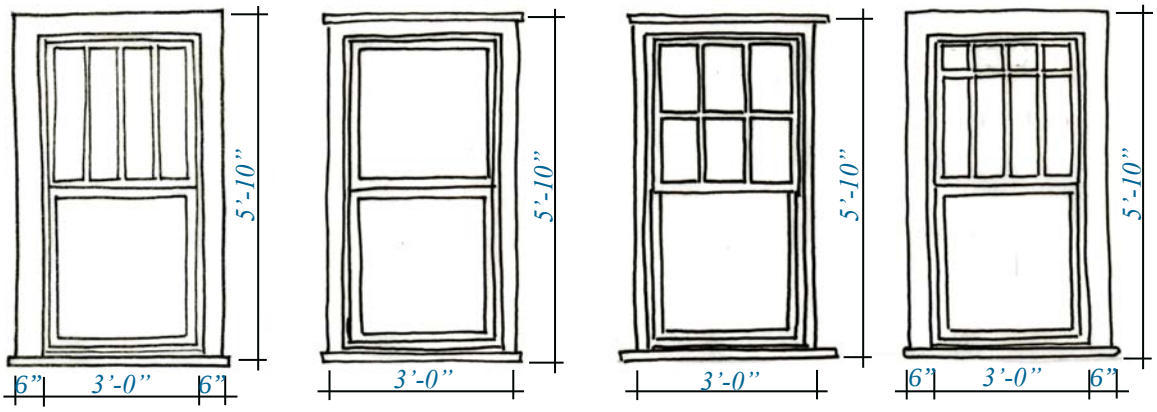


Typical Doors found on the American Foursquare

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.



Four-Over-One *One-Over-One* *Six-Over-One* *Eight-Over-One*

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.

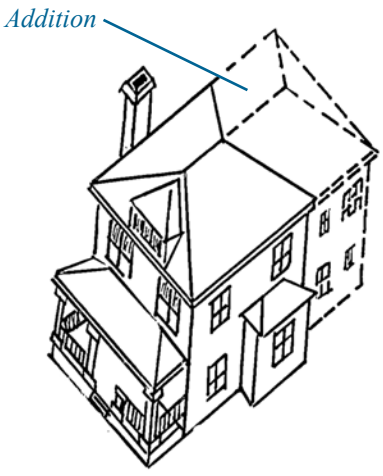




Craftsman Influence

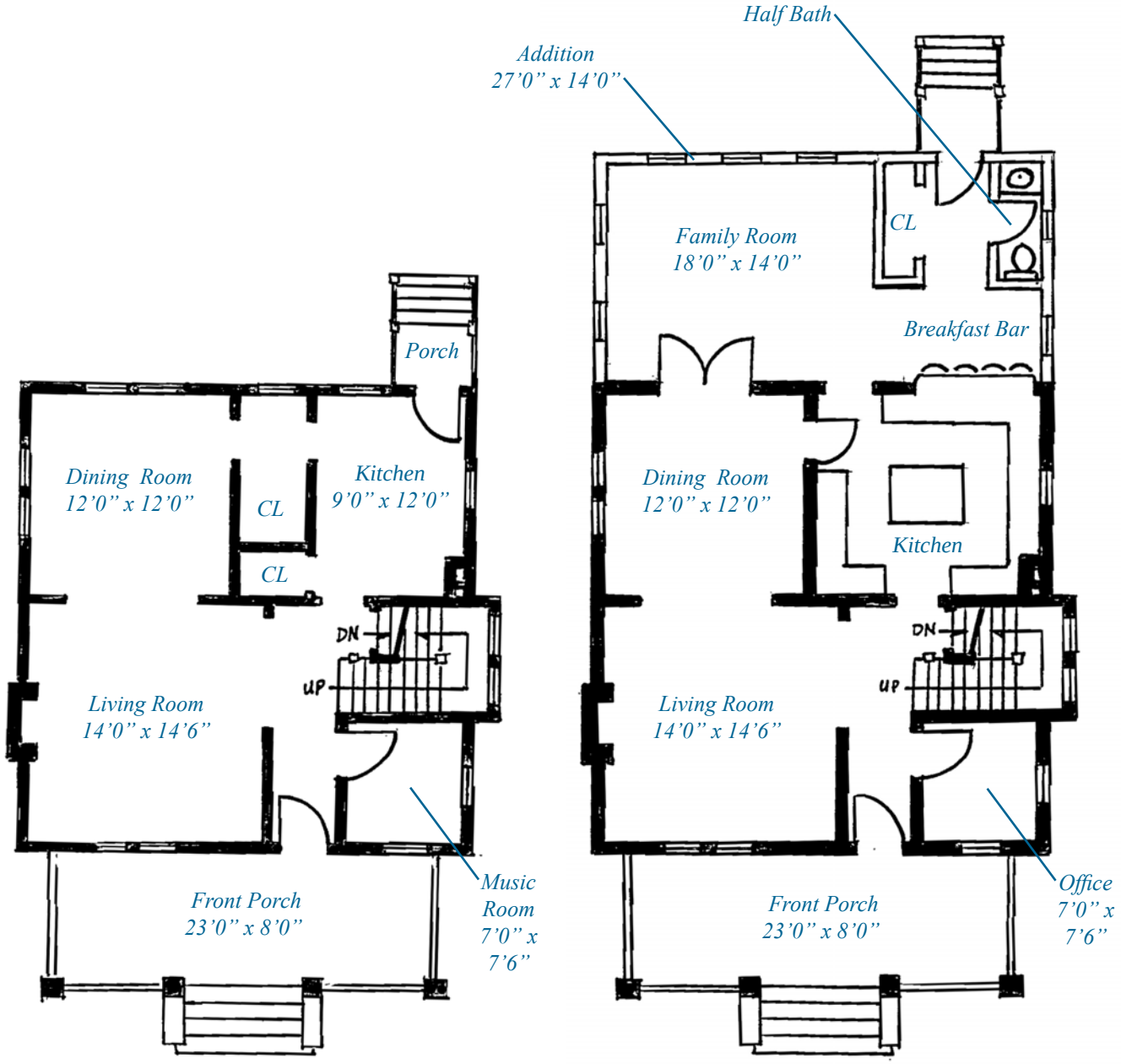
- Low-***pitched*** roof
- Tapered posts
- Wide ***eaves*** with exposed ***rafter tails*** or ***knee braces.***
- Large ***gabled*** or shed dormers with exposed ***rafter tails*** and braces.

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.

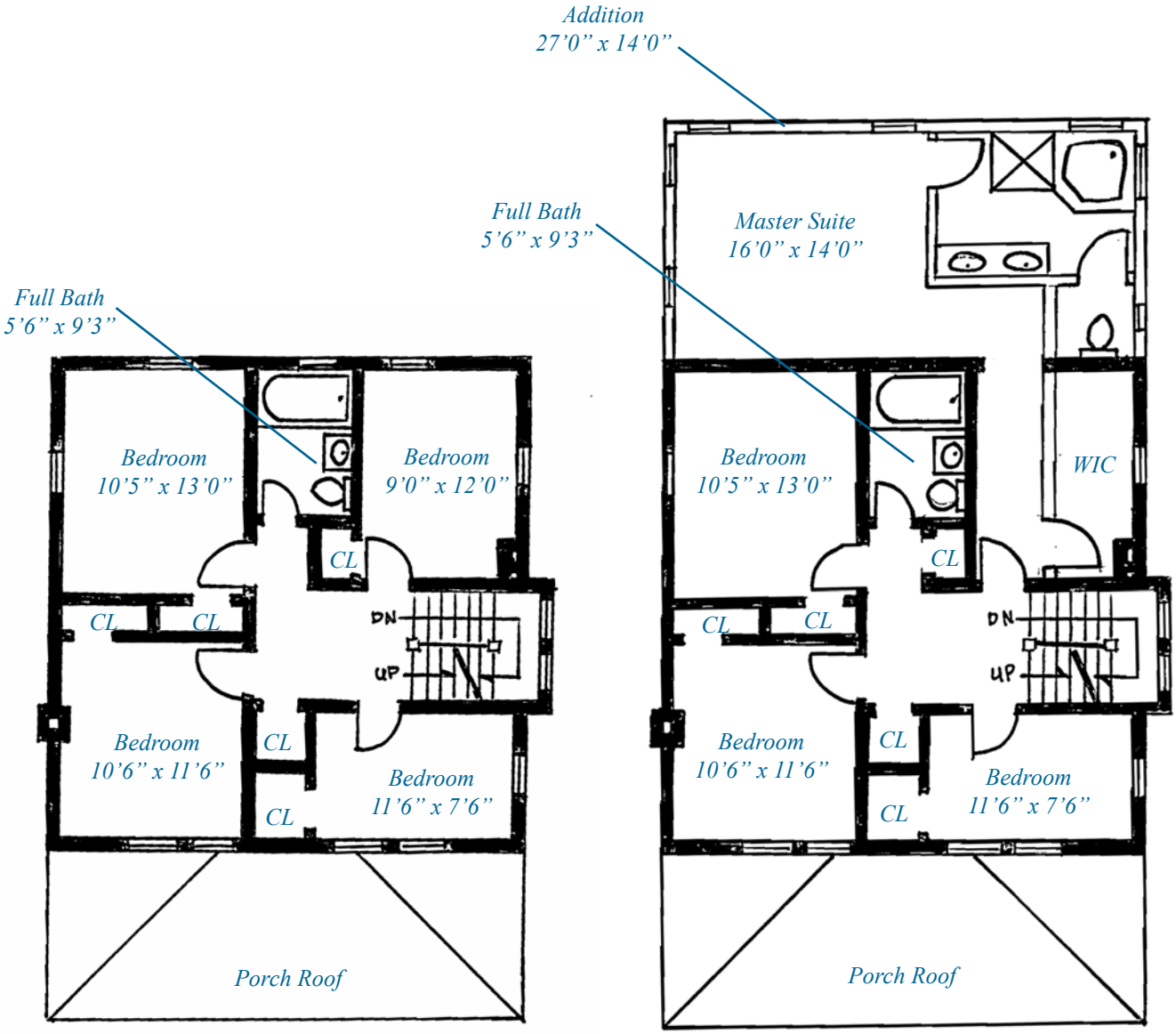


First Floor Existing

First Floor Modified

Reallocation of Existing Square Footage and Addition to an American Foursquare

**Finish Attic Space into Additional Bedrooms, Media Room, or Recreation Room*



Second Floor Existing

Second Floor Modified

Reallocation of Existing Square Footage and Addition to an American Foursquare

Garages and Porte-Cocheres



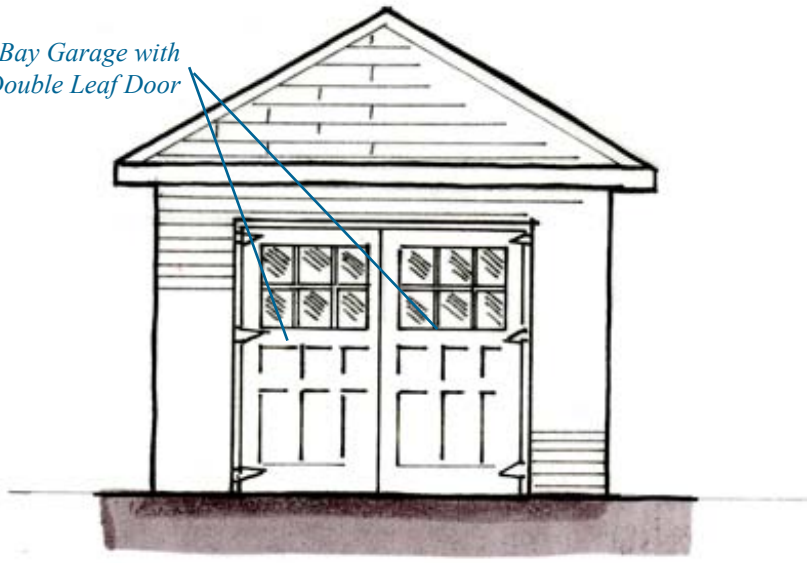
Two Bay Garage with Sliding Doors



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



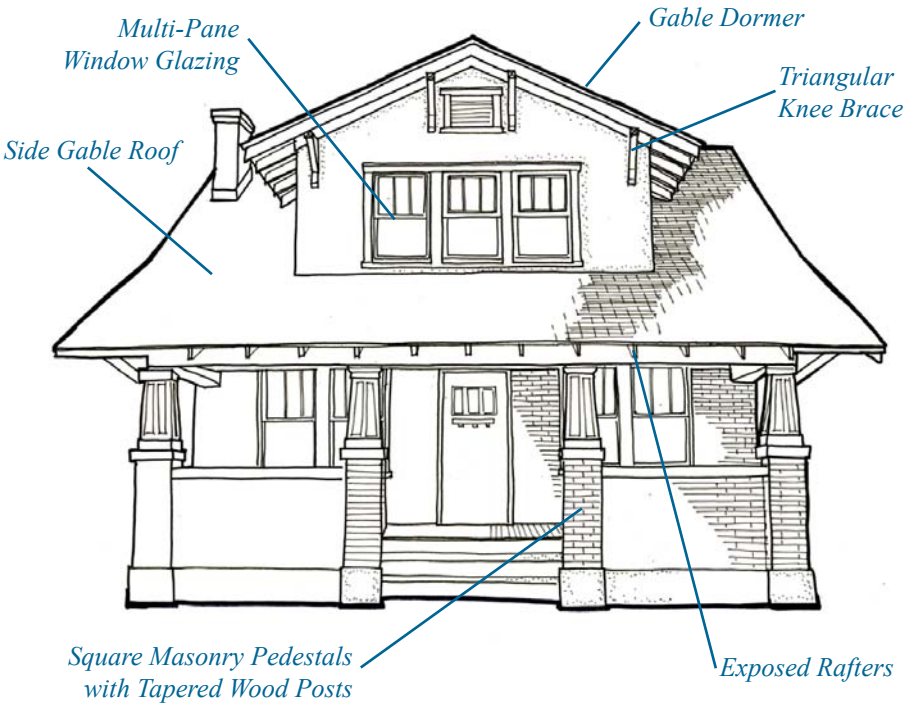
Arts and Crafts Home Located in Wasena

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



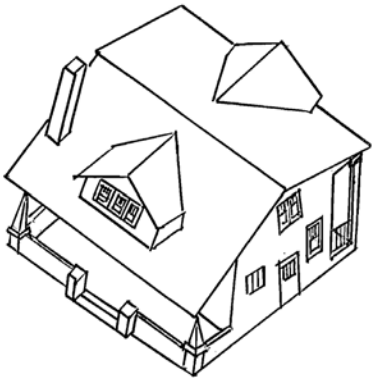
Intersecting Front Gables



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.



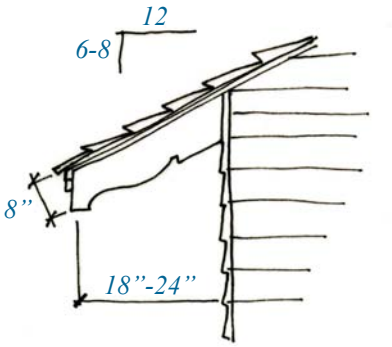




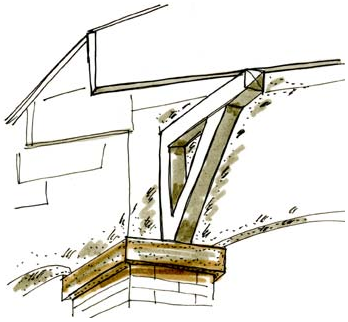
Side Gabled Roof with Gabled Dormer

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



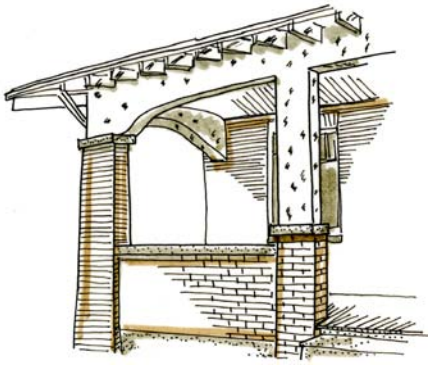
Wood Siding Paired with Shinged Dormer and Gable Ends



Brick Paired with Shingled Dormer and Gable Ends

Porches

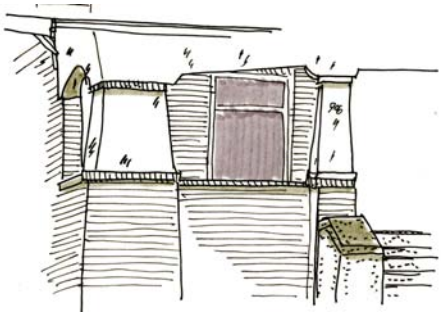
Bungalows typically have full-width front porches supported by a variety of porch supports that are unique to the Craftsman tradition. It is common to find massive brick pedestals with thick tapered wood ***columns***; occasionally the columns will be paired on top of the pier. These piers and columns 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 Entabulature 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



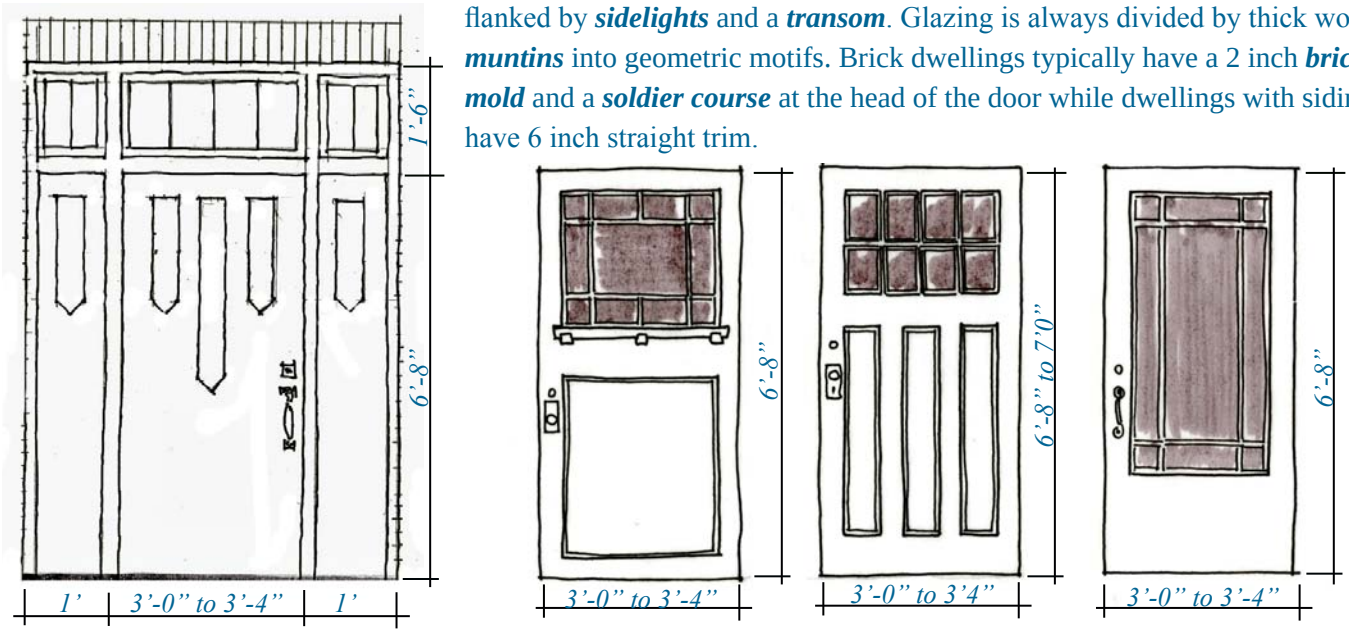






Doors

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.

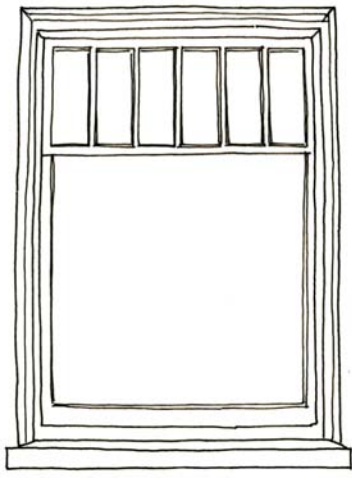


Typical Doors found on the Bungalow

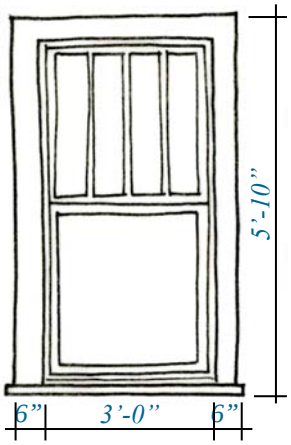
Windows

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.

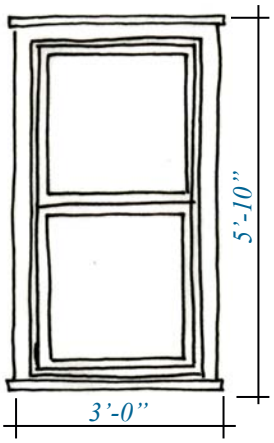
A variety of ***multi-light double-hung*** and ***casement*** windows occur on Bungalows. Three-over-one, four-over-one, and five-over-one double-hung windows are the most common window configurations. Sometimes casement windows that feature small panes divided into various patterns are used. Brick dwellings 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

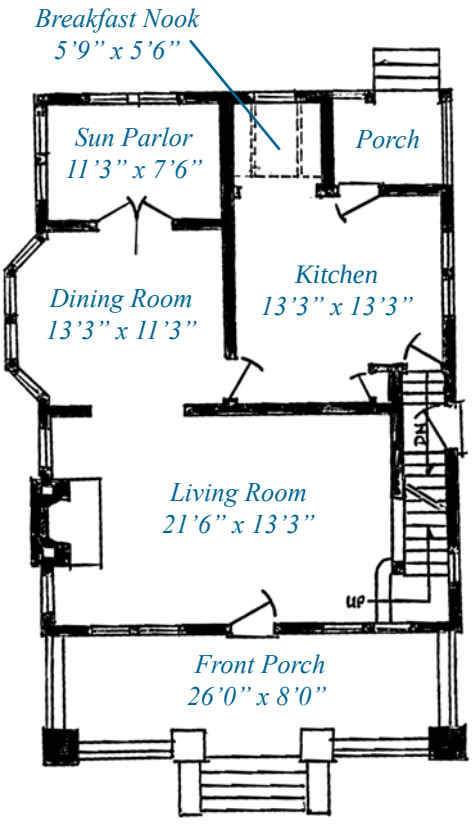


Three-Over-One Double Hung Windows with Decorative Dormer Window

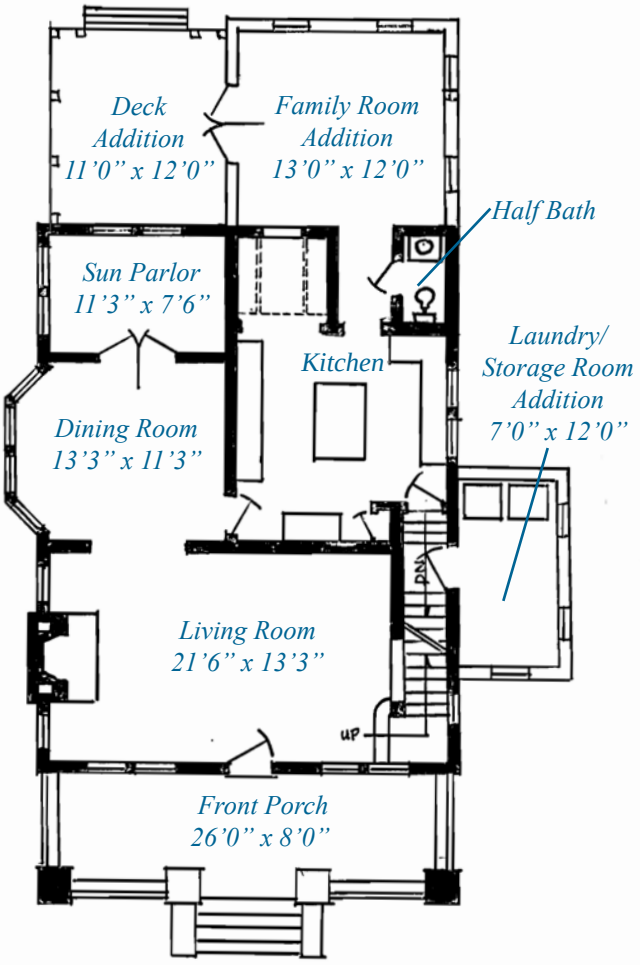
Additions

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.



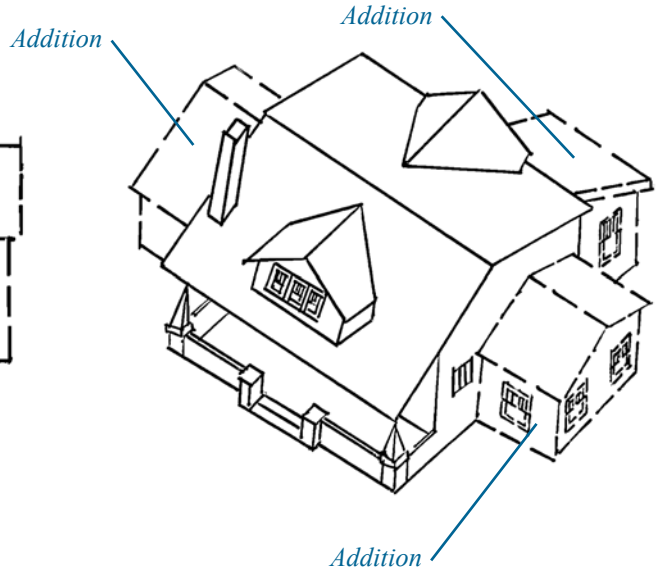
First Floor Existing

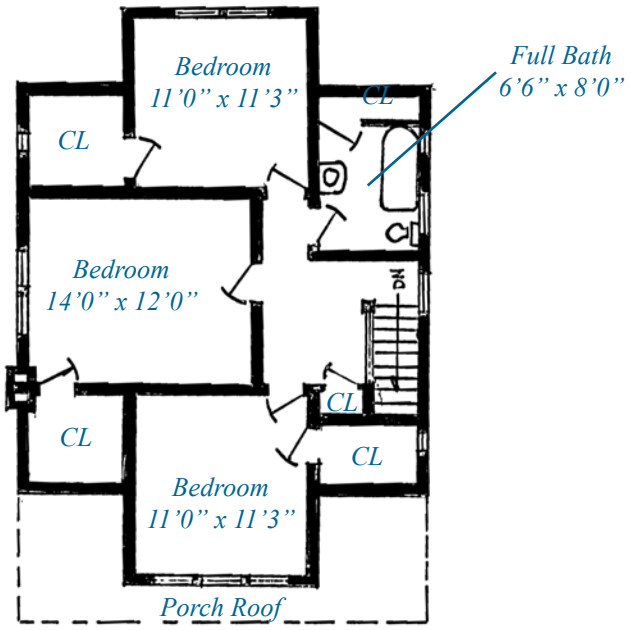


First Floor Modified

Reallocation of Existing Square Footage and Addition to a Bungalow



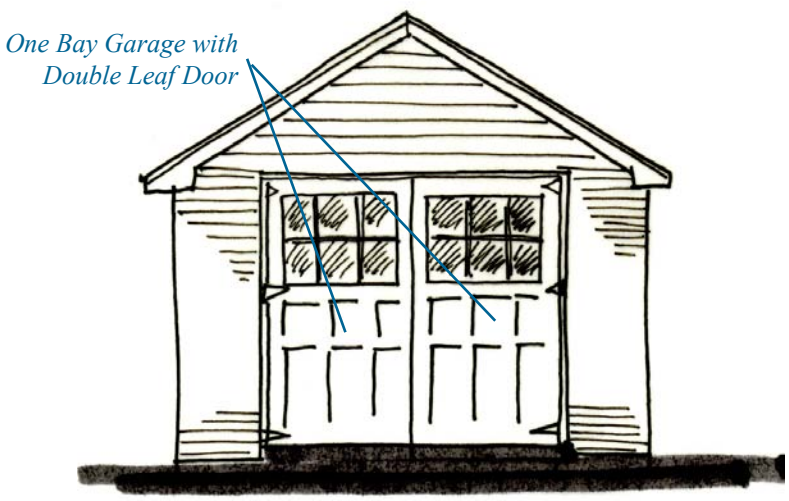




Second Floor Existing

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



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), cementious 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



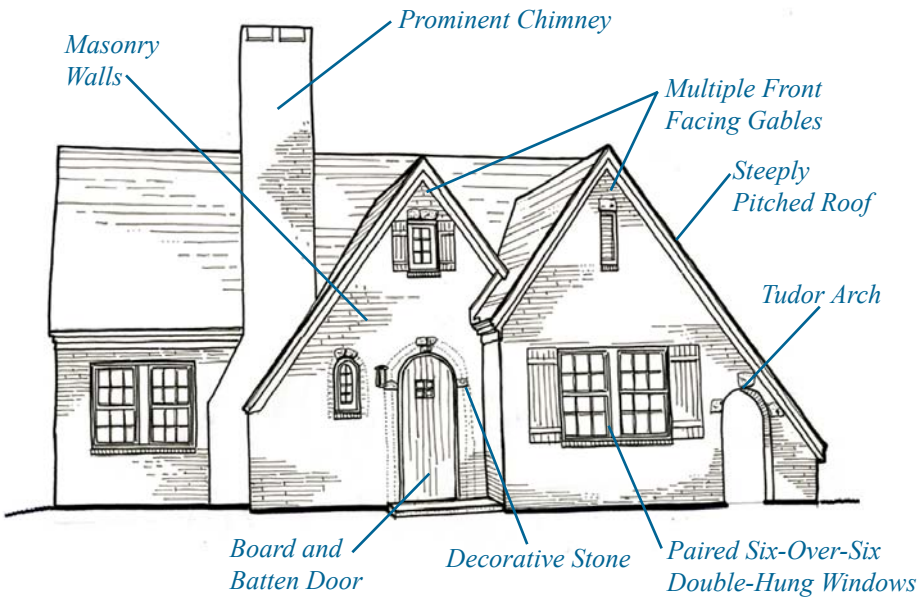
Hotel Roanoke
Photograph Courtesy of the Virginia Room

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.

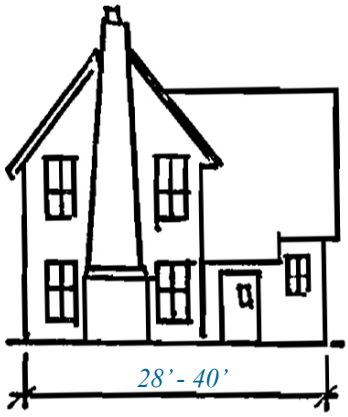
Various Turdor Revival Chimneys

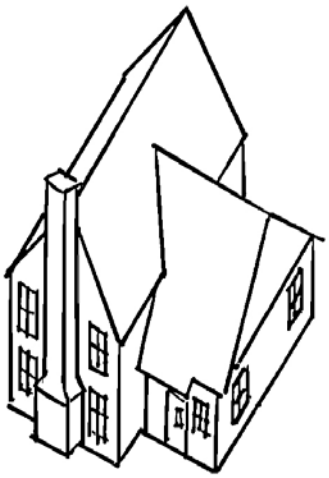










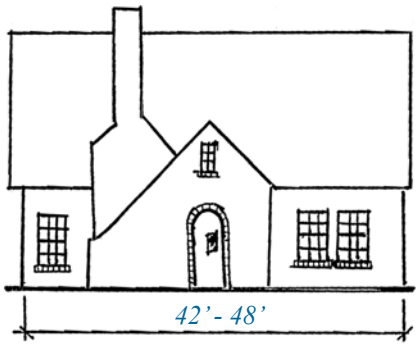


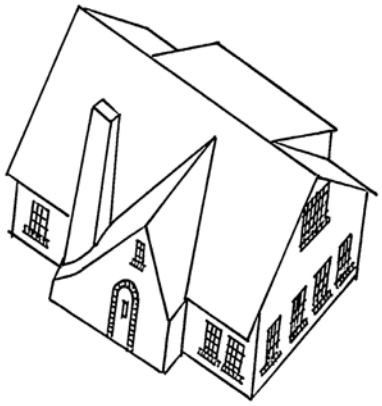




L-Shaped Massing:

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



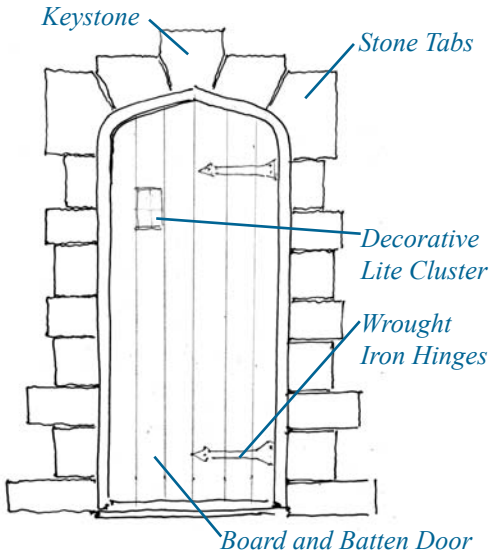
Portico with Wrought Iron Railing



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

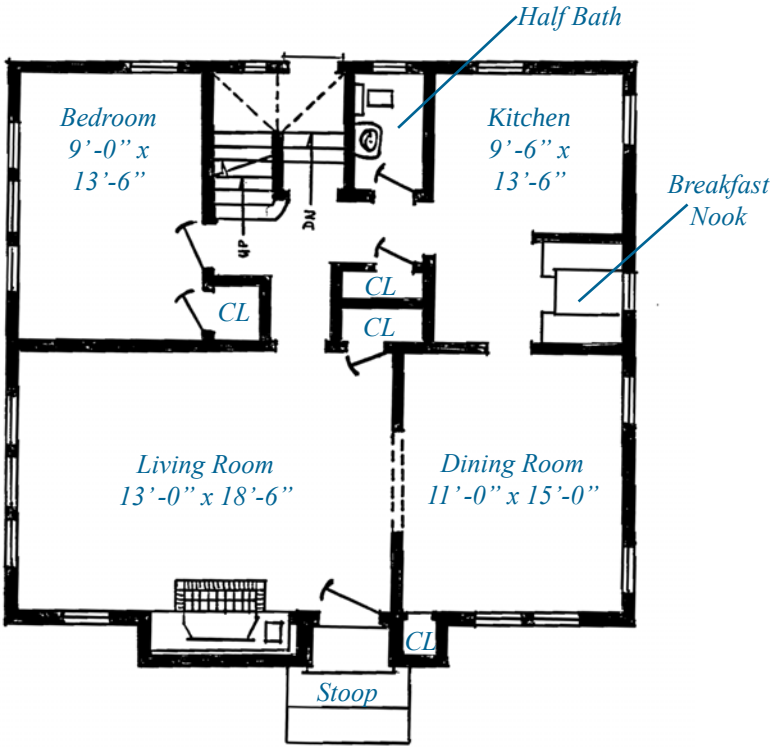


Plank/Board Shutters

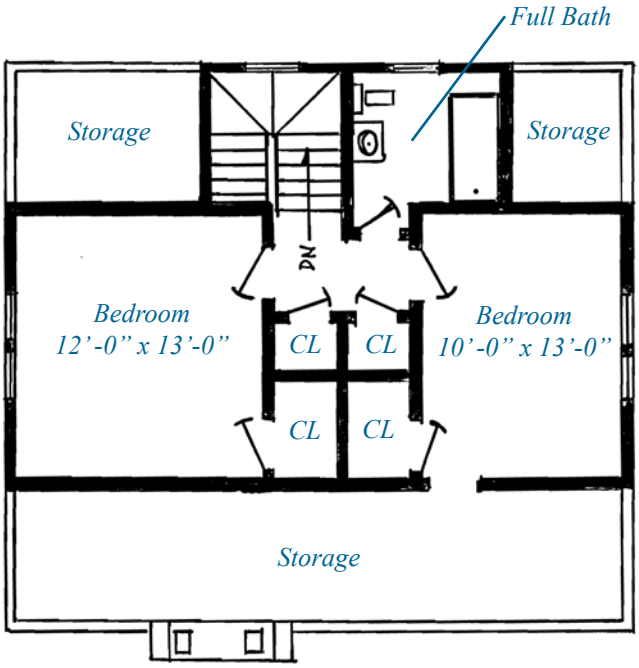


Square Pane Casement Window

Additions



Existing First Floor Plan - Broad Front Tudor Revival



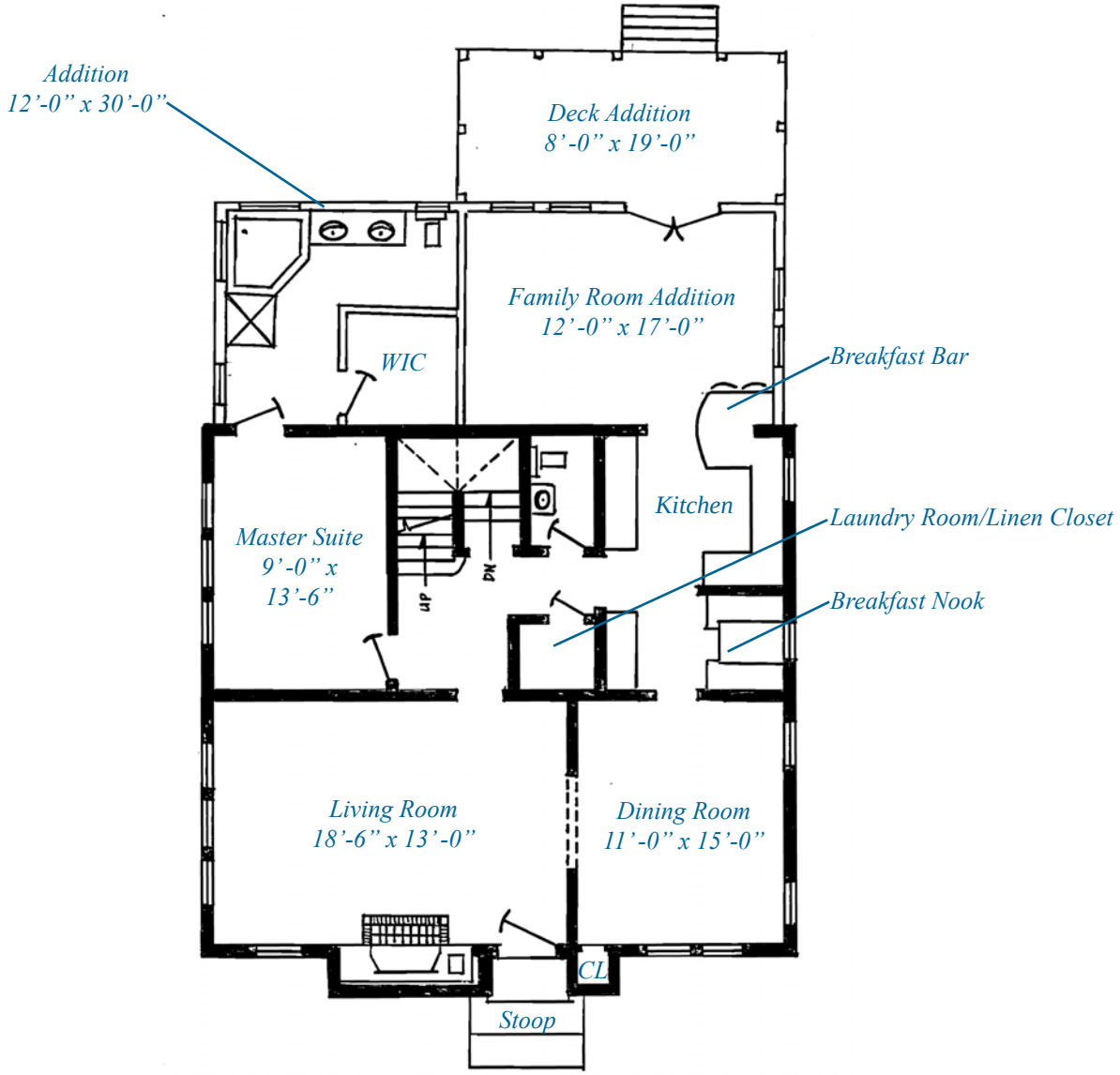
Existing Second Floor Plan - Broad Front Tudor Revival

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*

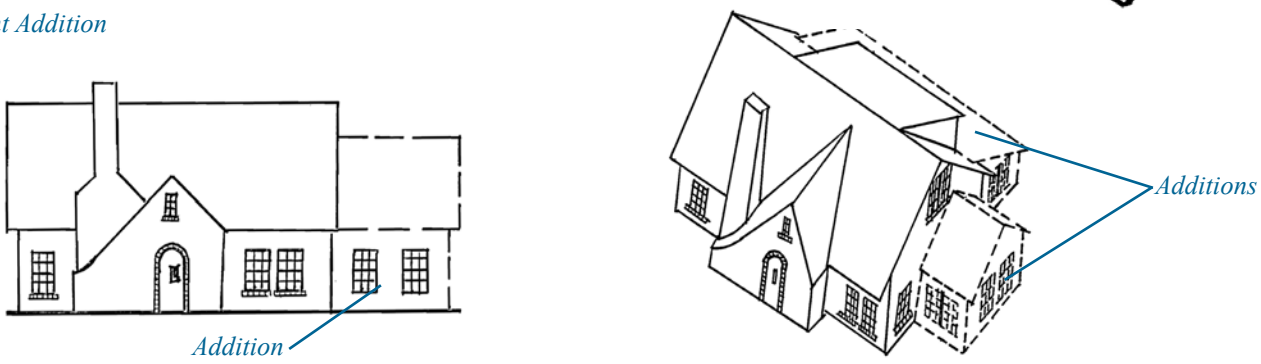


Modified First Floor Plan of a Broad Front Tudor Revival

L-Shaped Addition



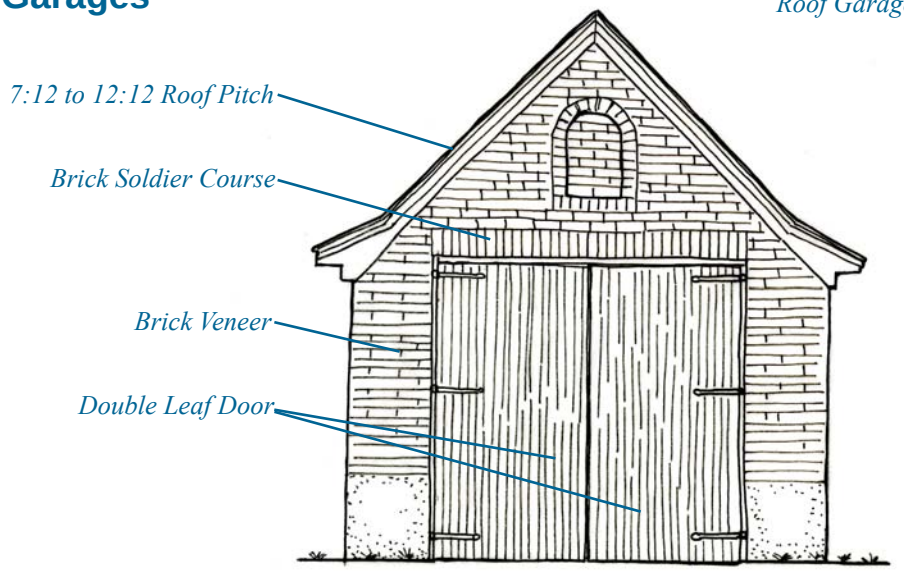
Broad Front Addition



Garages

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), cementious 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



























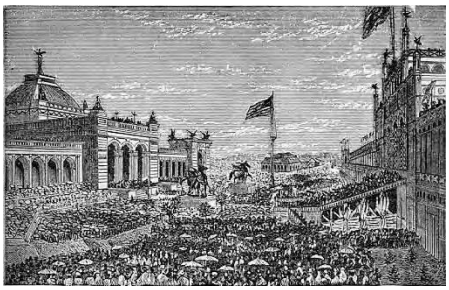




Colonial Revival (1880-1950)



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.

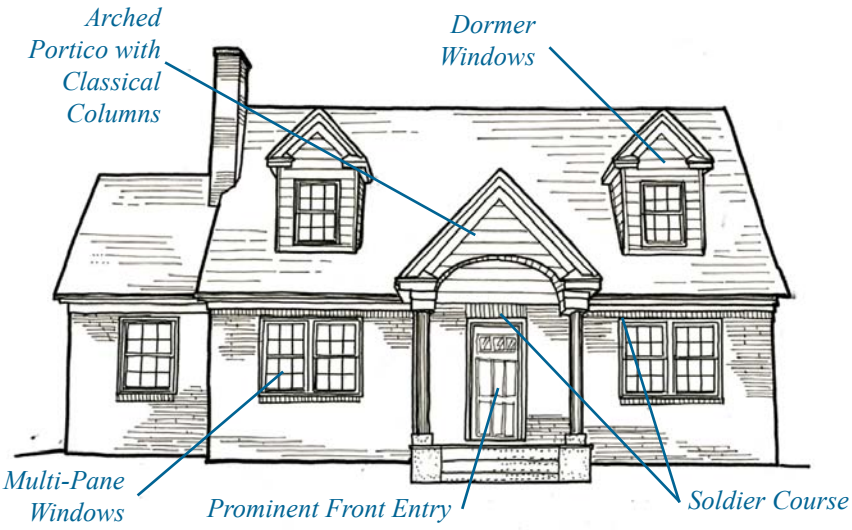
The Philadelphia Centennial celebrations of 1876 inspired patriotism that helped spark a revival of interest in Colonial American architecture that would continue into the mid-twentieth century; basically Americans began reviving their own past. Other events such as the 1893 Columbian Exposition which 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 Pines 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.

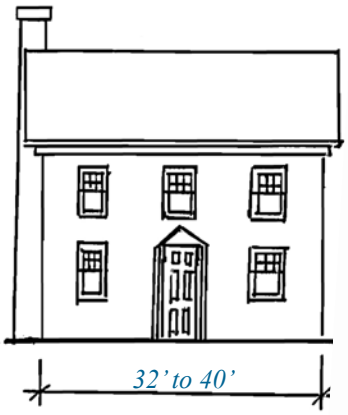
Essential Elements

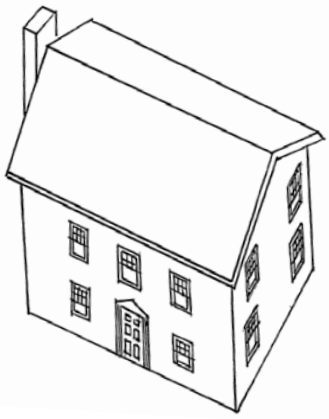
- Small to large-scaled, simple ***massing***.
- Symmetrical façade with orderly relationship between windows, doors and building mass.
- Classical details on doors, windows, roofline and corners.
- Prominent front entry; door with decorative ***pediment*** supported by ***pilasters*** or ***portico*** supported by classical ***columns***.
- Multi-pane windows.



Massing & Roof Form

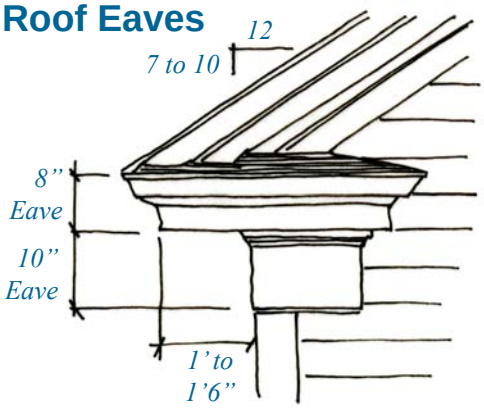
The Colonial Revival house is rectangular in form and one to three stories in height with a side-***gabled*** roof ranging in ***pitch*** from 7:12 to 12:12. Sometimes a ***hipped*** roof is used with the same range of pitches. The ***facade*** will feature either three or five-***bays*** with a centered 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

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***.



Soldier Course at the Roof Wall Junction of the Eave

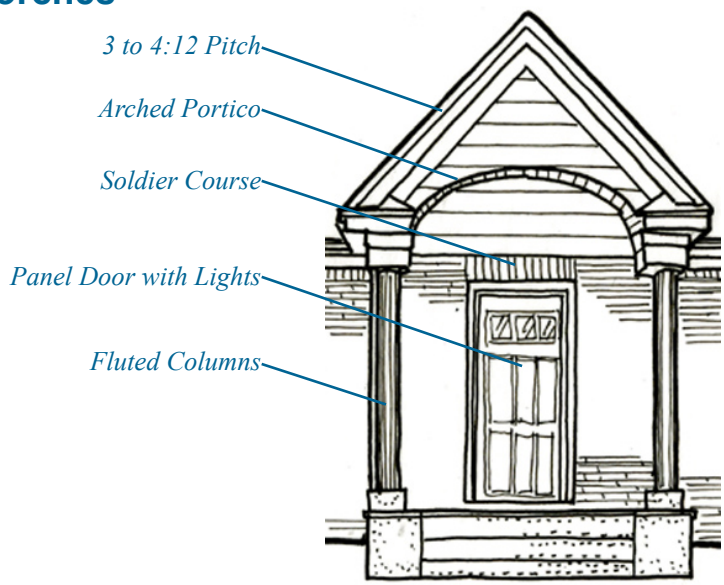


Combination of Wood Siding and Shingles



Combination of Brick and Siding with Corner Pilasters

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 entabulature 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



Entabulature Portico



Broken Pediment



Segmental Pediment



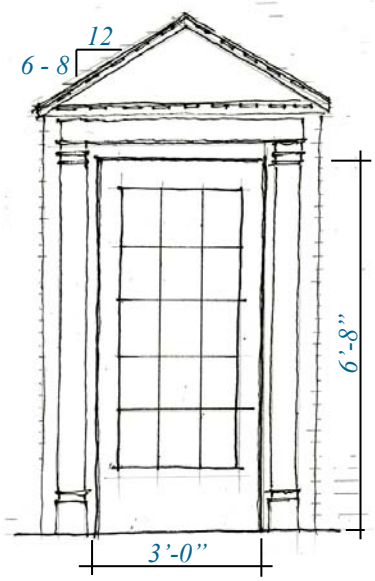
Triangular Pediment

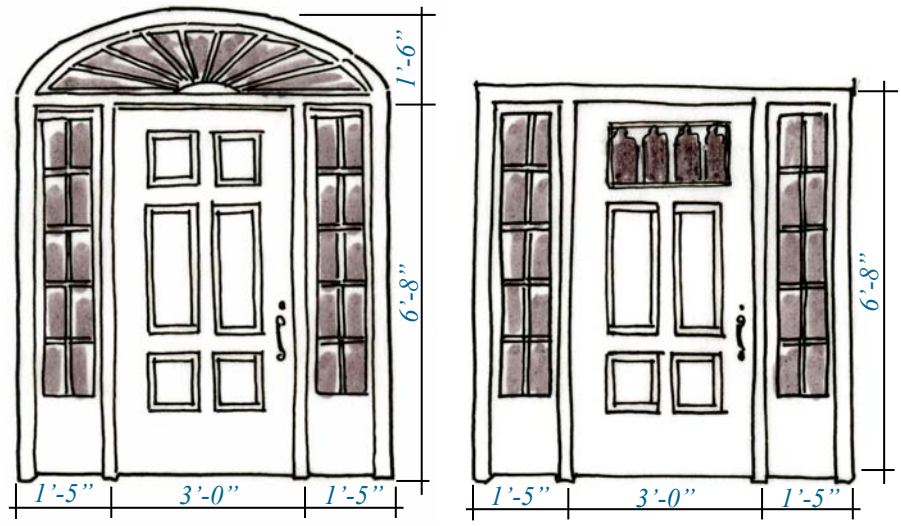


Entabulature

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.





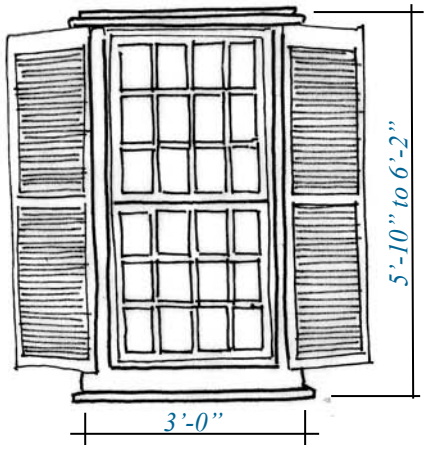
Typical Doors found on the Colonial Revival

Windows

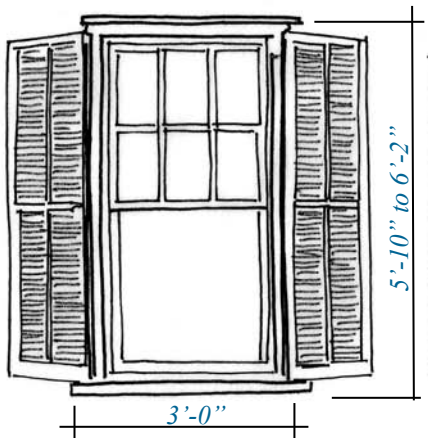


Six-Over-Six Double -Hung Window with Jack Arch and Operable Shutters

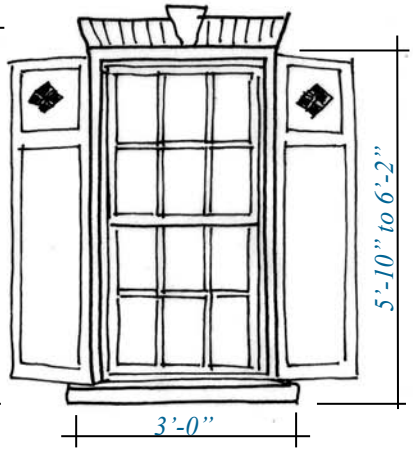
Colonial Revival windows are symmetrically placed, and frequently occur in pairs. ***Double-hung*** windows feature six-over-six, eight-over-eight, nine-over-nine, or twelve-over-twelve window ***sashes***. Multi-pane upper sashes may also occur over a single-light lower sash. The ***muntins*** on Colonial 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



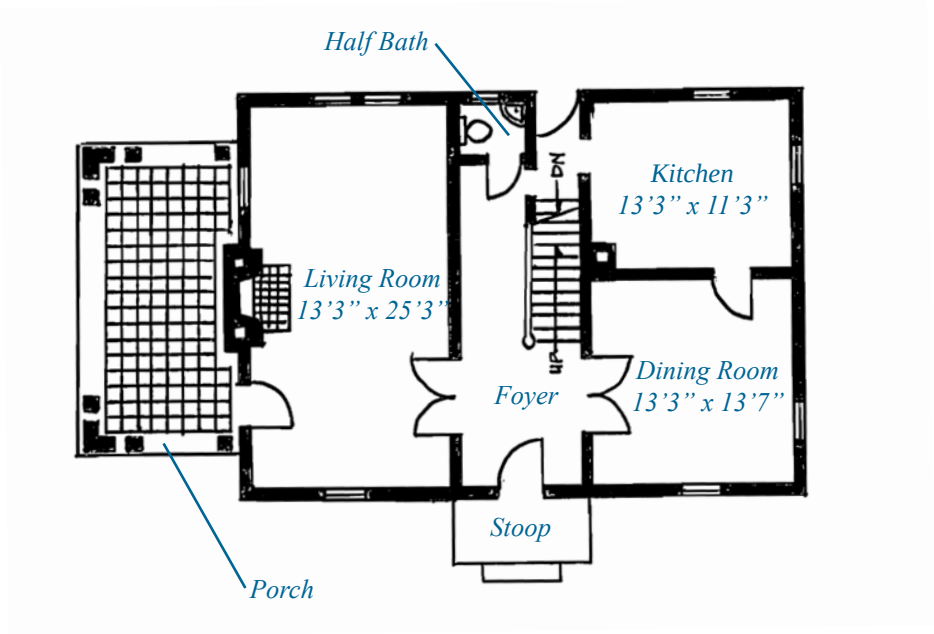
Six-Over-Six Double-Hung Window with Panel Shutters and Jack Arch

Stylistic Influences

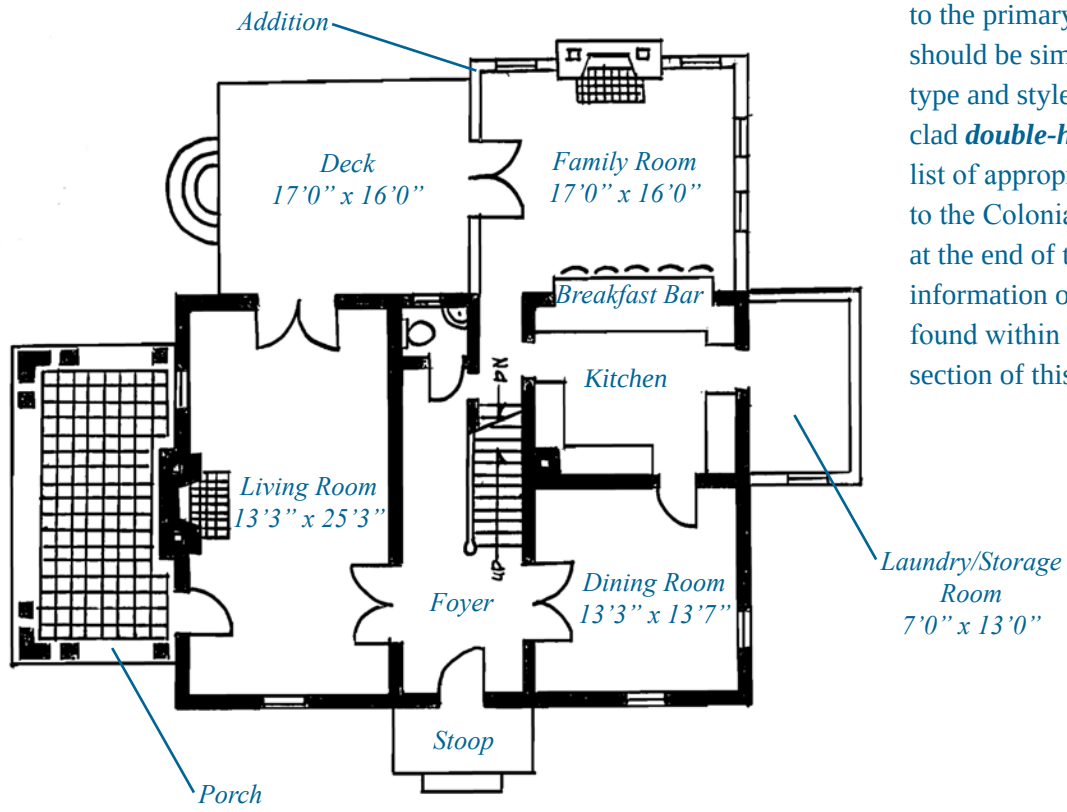


The Colonial Revival style movement embraced a number of stylistic influences. The most common influence found in Roanoke is the Dutch Colonial. These homes were predominately constructed in the 1920s and 30s and bear little resemblance to the seventeenth century Dutch farmhouses that inspired the name. 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

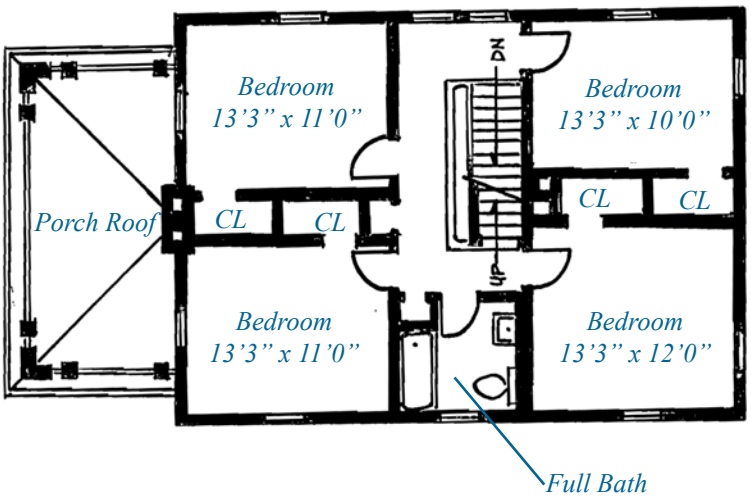


Modified First Floor Plan

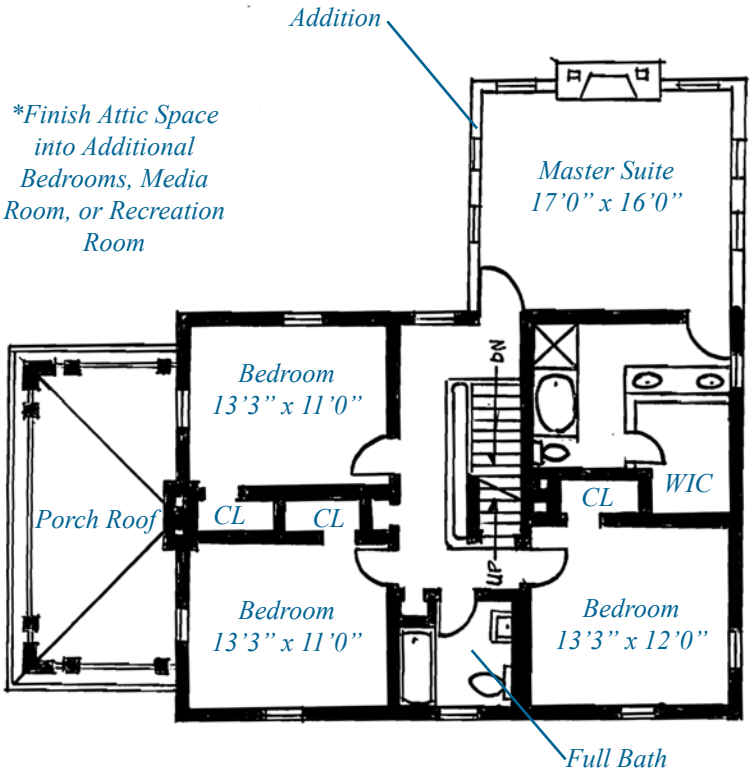
Reallocation of Exising Square Footage and Addition to a Colonial Revival

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

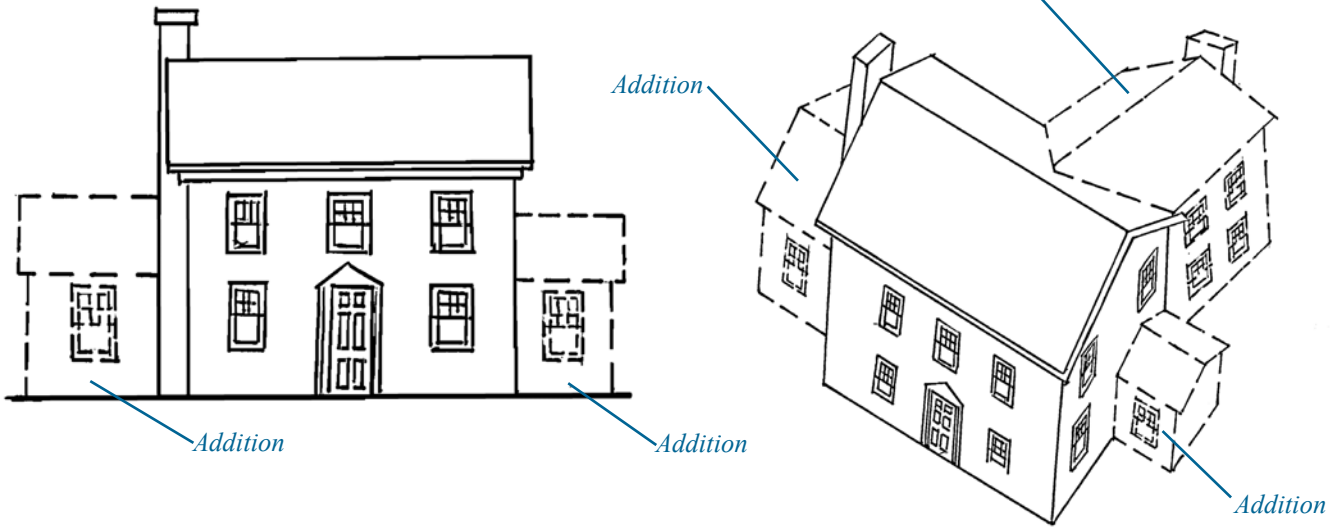








Reallocation of Exising Square Footage and Addition to a Colonial Revival

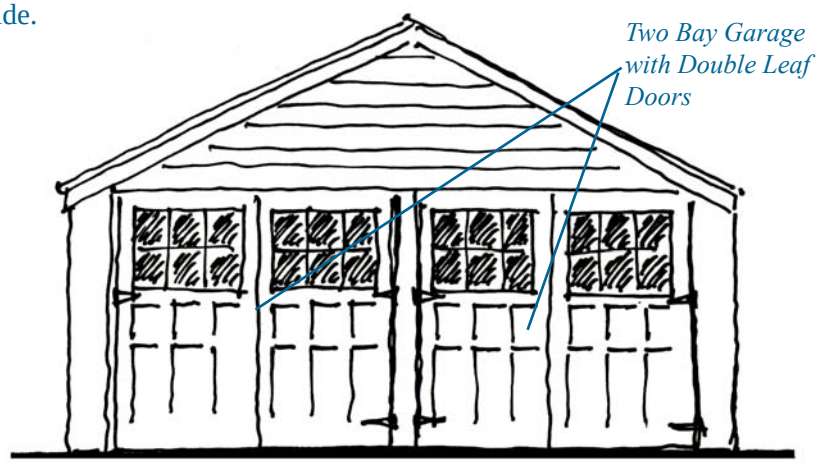


Garages

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









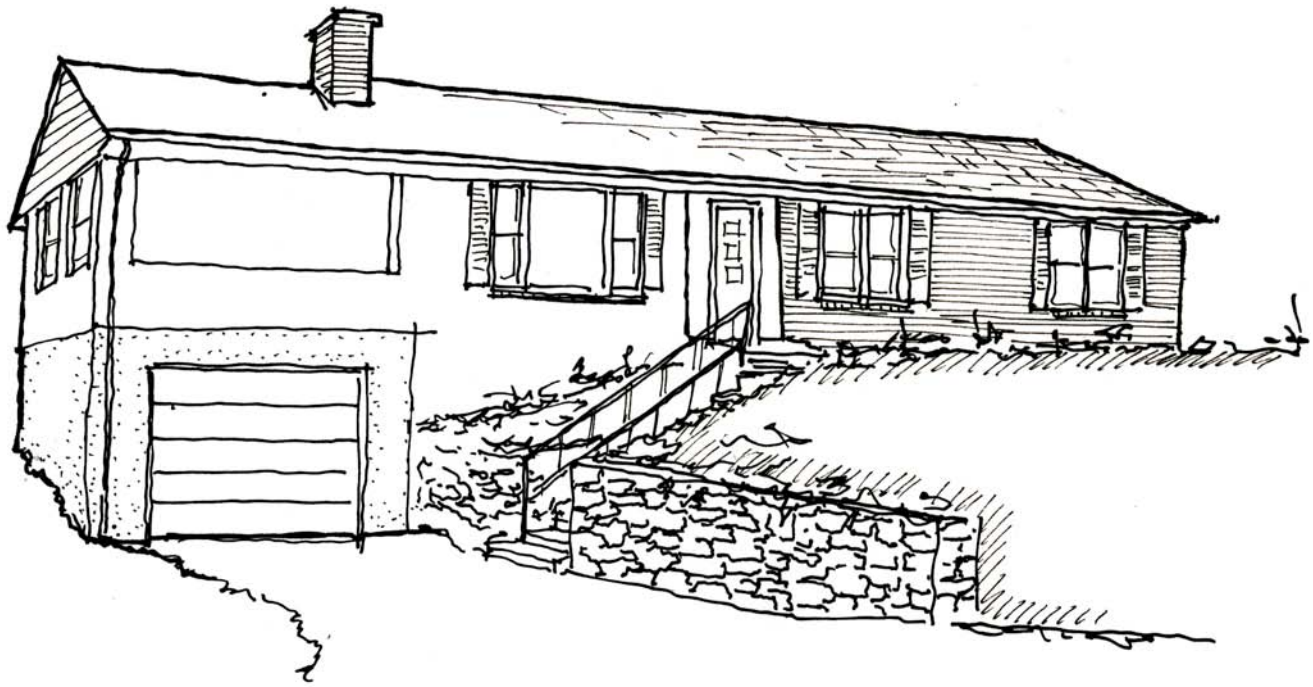








Ranch (1945-Present)



Historical Origins



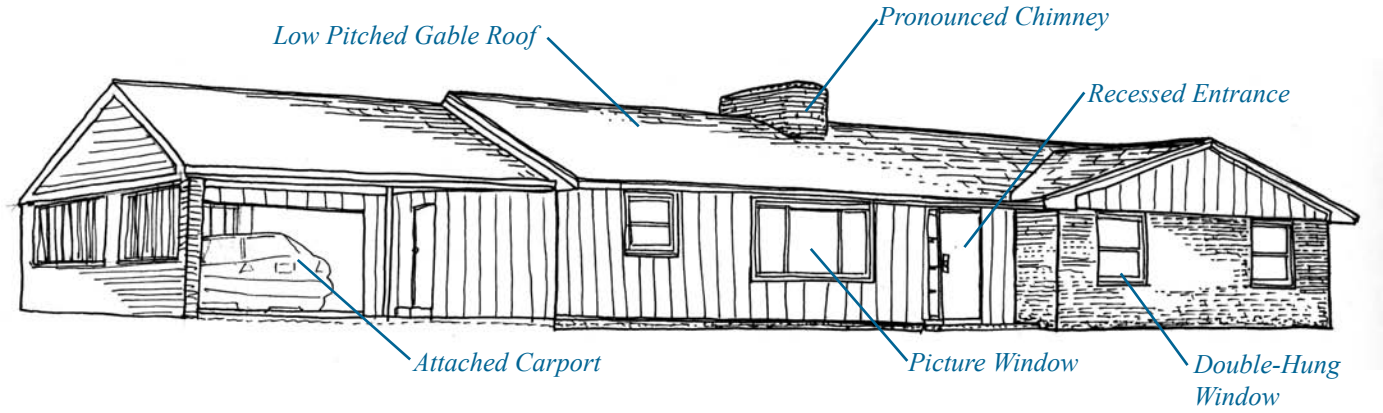


Following World War II, America's middle class took up residence in the suburbs. Postwar architects and builders generally ignored the historical influences that had inspired the globe-spanning revival styles of the late nineteenth and early twentieth century. Construction costs were an issue for people, 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.

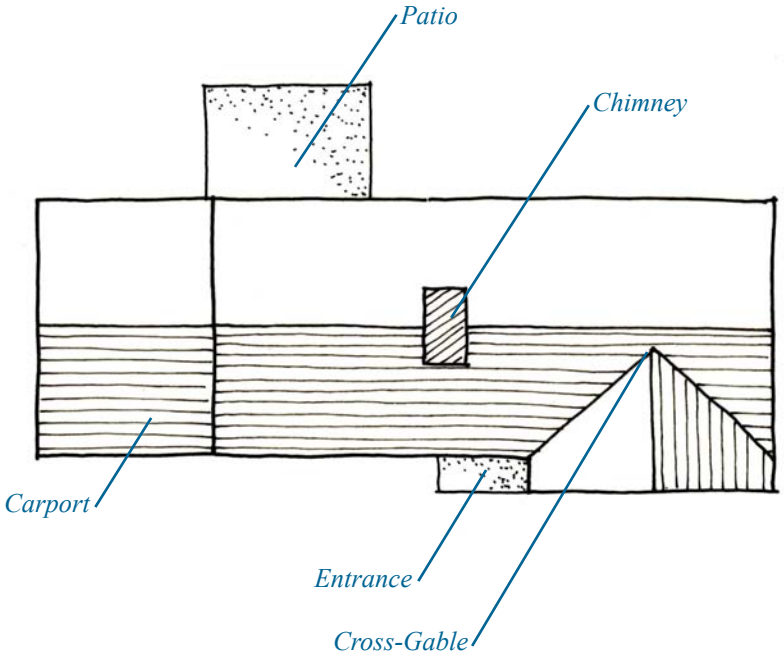
Several architectural forms emerged during the 1940s that solidified the country's rejection of previously-held classical and colonial traditions: Minimal Traditional, Ranch, Split-Level, Split-Foyer, Art Moderne, International, and Shed. Of these five styles, the Ranch clearly had the greatest impact 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



Aereal 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.

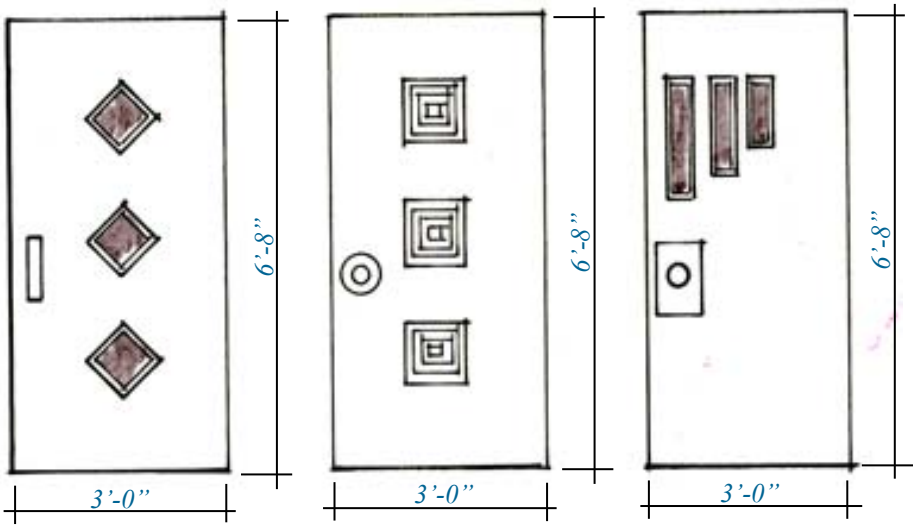
Doors





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

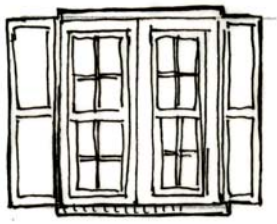


Picture Window

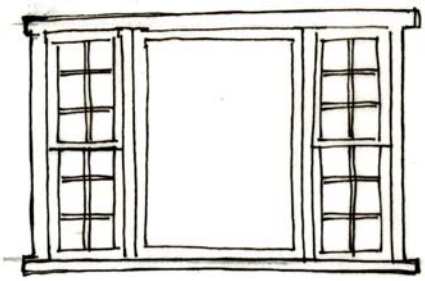


Clerestory Windows

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.

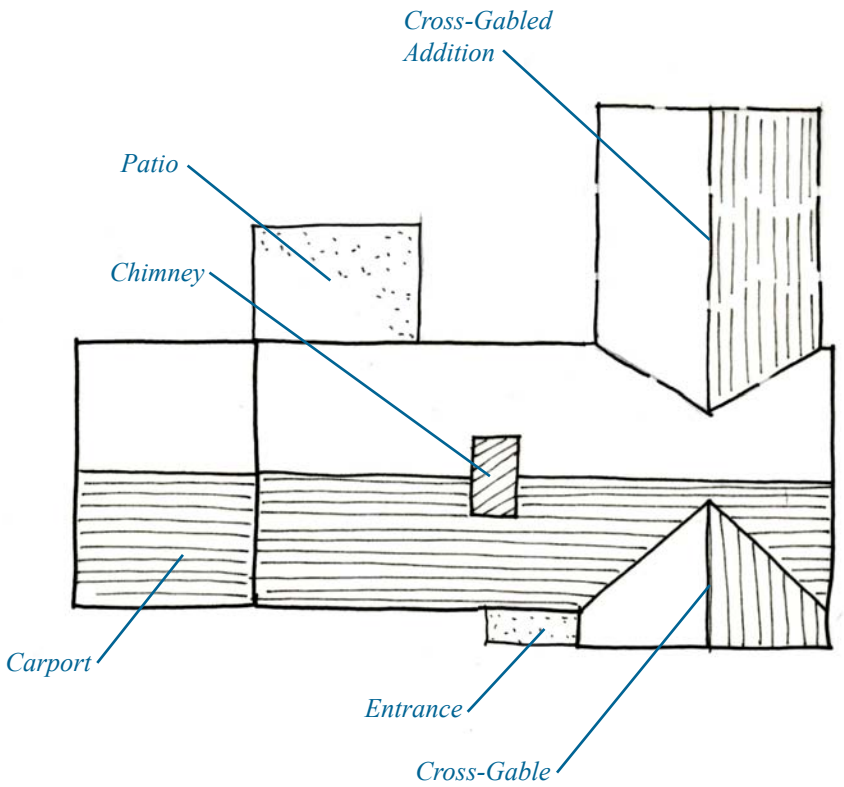


Casement Window



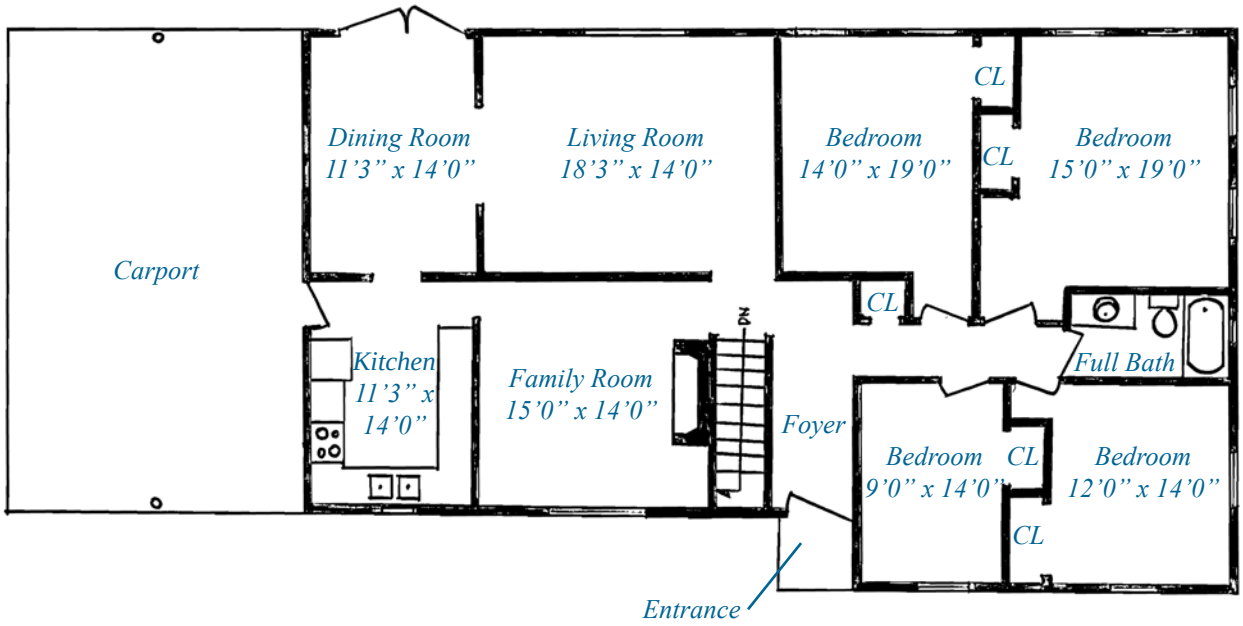
Picture Window

Additions

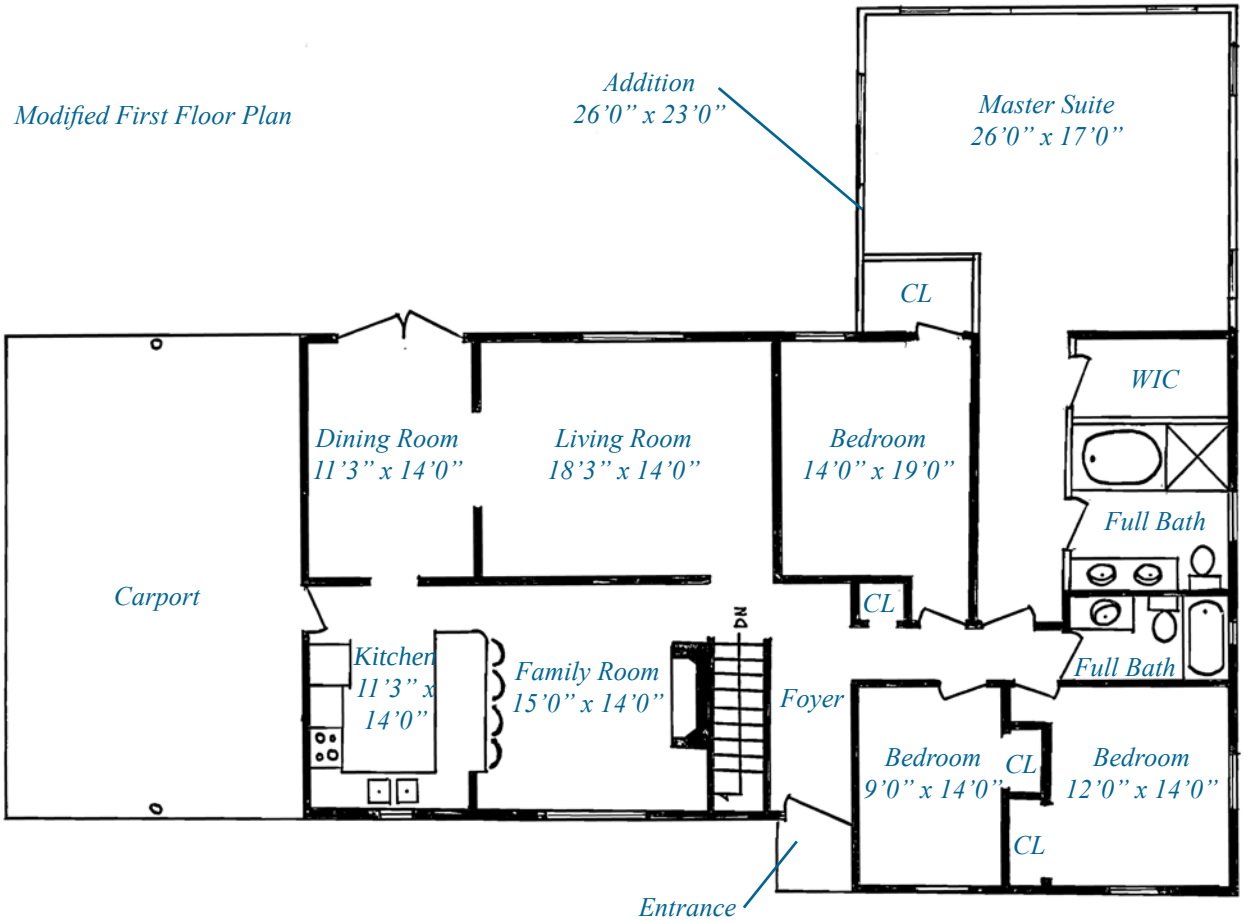


Reallocating existing square footage or the construction of a cross-***gabled*** addition to the rear of the house are appropriate ways to provide more space in a Ranch. Unfinished basements are a great place to incorporate an office, a media room, a recreation room, and/or additional bedrooms/bathrooms. 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 Exising Square Footage and Addition to a Ranch



Existing First Floor Plan



Attached Garages and Carports

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 sensative 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



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 naturaly 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.

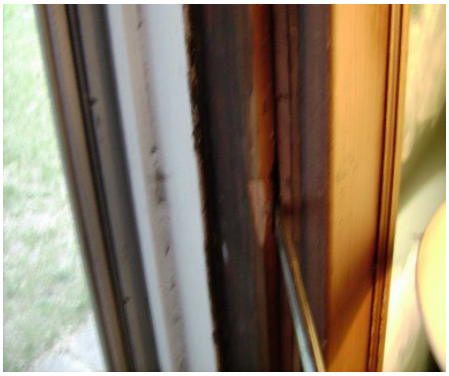
Myth: Old windows let out all of the warm air in the winter.

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.

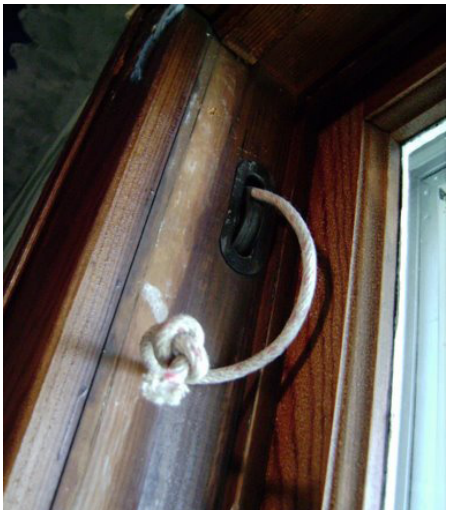
If you allow for a 5% yearly increase in heating costs, it will take nearly 30 years to recoup the costs of the replacement windows. The same justification is often used to market replacement doors. Furthermore, if replacement doors and windows are not maintained, they too will wear out.



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

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.



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

- 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

Porches and Steps Maintenance Checklist			
	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			

Yard and Landscaping Maintenance Checklist			
	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

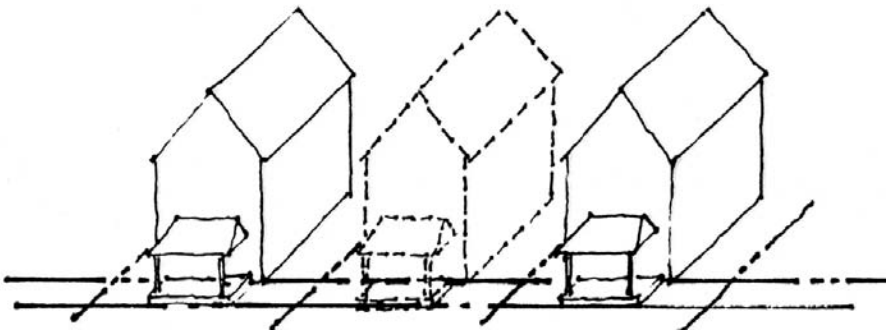
Once you have identified a lot that is suitable for your construction project, and have a general understanding of the types of houses in the neighborhood, you are ready to choose a design for your house that meets your building requirements, and complements the neighborhood. The goal is to be compatible with other styles in the neighborhood, no 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

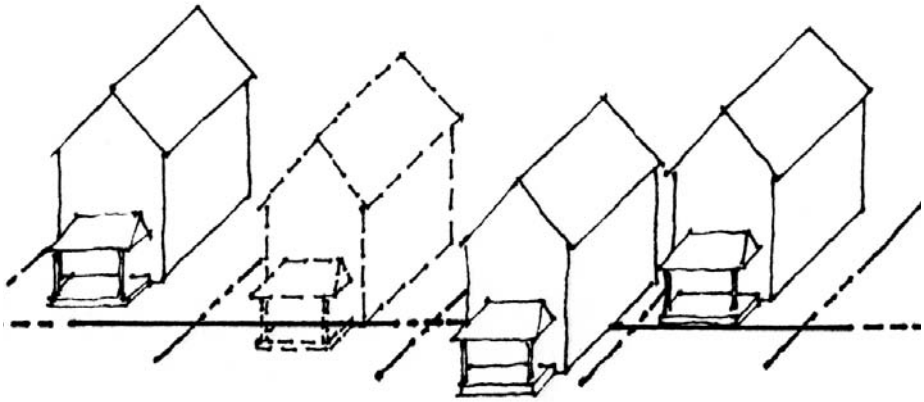
Setbacks and Drainage

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 requriements 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:



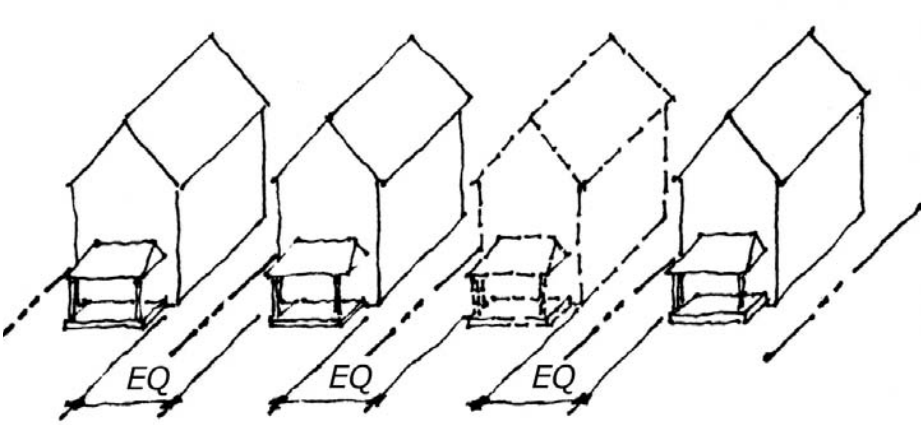
- The infill house should align with the setback established by adjacent homes. This will include alignment of the front ***facade*** and the porch face.



- 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 landscpaing is appropriate.

Rear Yard:

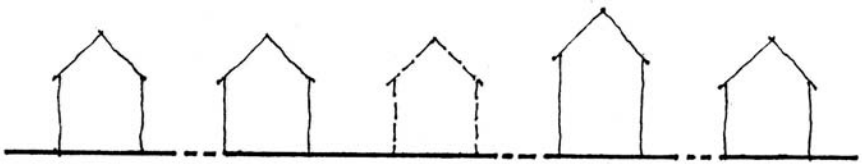


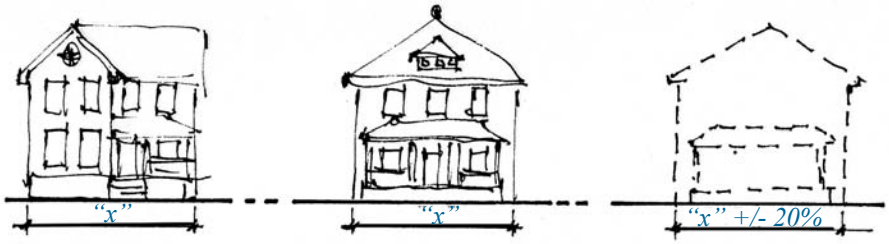
Shallow Vegetated Swale

- 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.

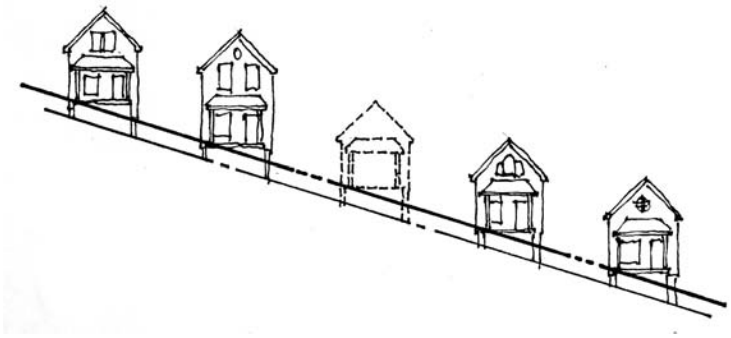
Massing and Roof Forms

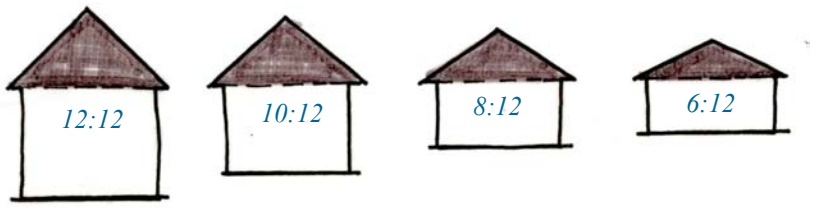
Massing is important to compatibility within an existing neighborhood. Similar to subdivisions created today, city blocks were platted and then developed simultaneously and with consistency. Infill development should respect the pre-established development patterns of the block.













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.

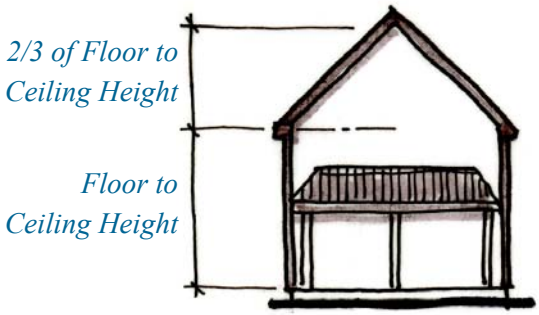
- Where the block is on a hill, the foundation height should match a projected level parallel with the hill.

Roof pitch and configuration:

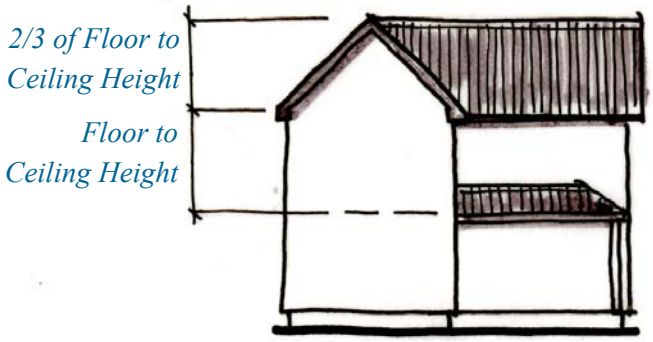
- Roof ***pitch*** should range between 6:12 and 12:12 to facilitate drainage. Intersecting roofs should have the same pitch as the main roof.

- 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.



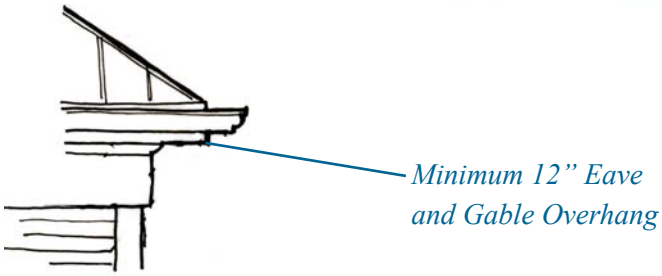
1 to 1 1/2 Story



2 Story



- 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.



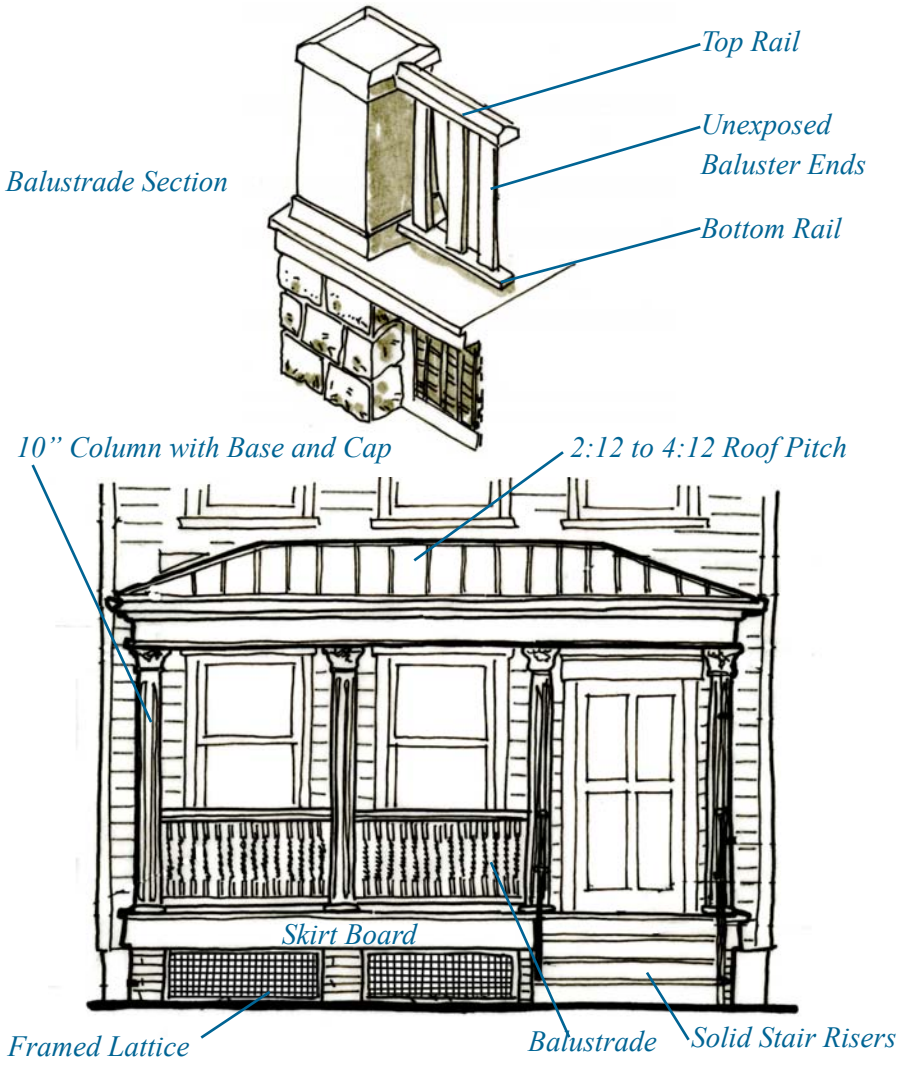
- Eave and gable overhangs should be a minimum of 12 inches.

Porches

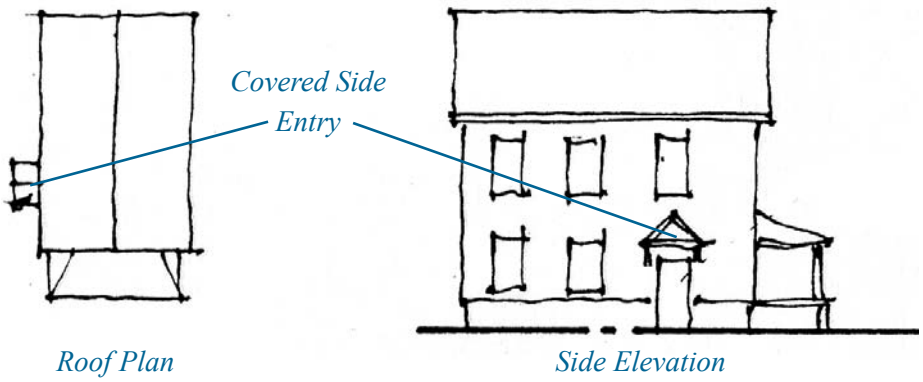
The front porch is the symbol of the house's front entrance and has always represented an area for people to gather and socialize. In recent decades there has been a shift to more private areas inside the house or in the rear yard. However, no matter the shift in social orientation, the front porch remains 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.



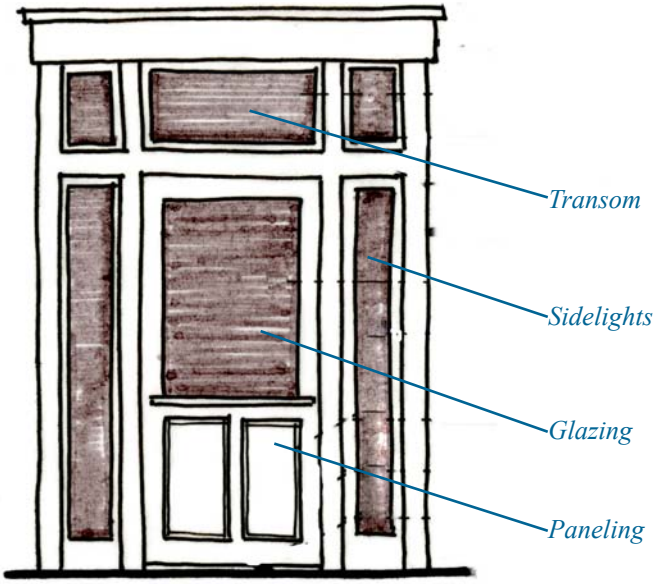
Side Porch:

- 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

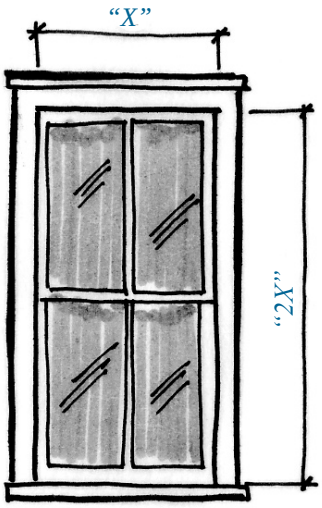
Windows and Doors are among the most highly visible features of any residence. In addition to being functional, they are significant character-defining elements that relate directly to stylistic influences. Before getting started, consider the size, proportion, spacing and rhythm of existing window

and door openings of neighboring buildings. New construction should reflect characteristic window and door patterns.



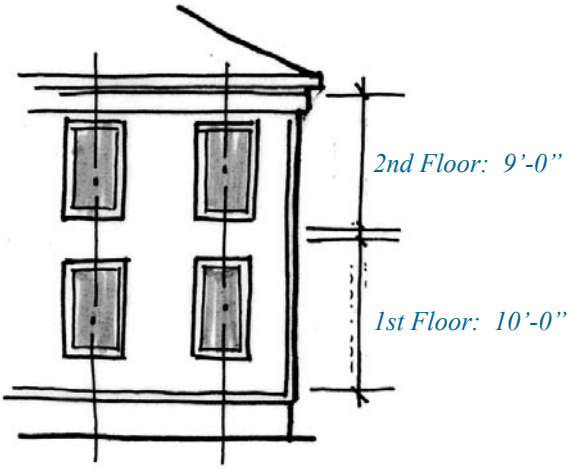
Doors:

- 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.

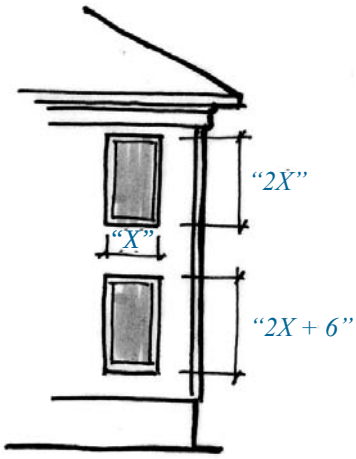


Windows:

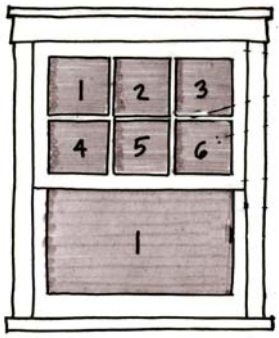
- Windows should be proportioned to be approximately twice as tall as they are wide. All windows on the same floor should be the same height and horizontally aligned, with the exception of ***feature*** windows. Widths for windows on the same floor may vary by as much as 6 inches.



- Second floor windows should be aligned vertically with first floor windows.

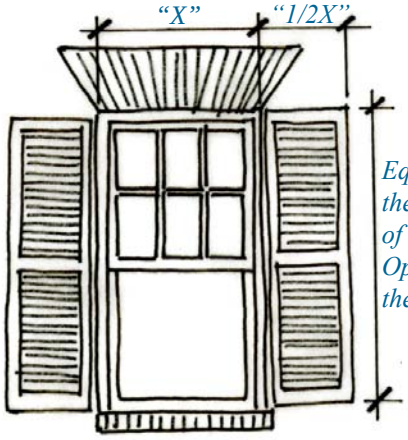


- The first floor windows should be approximately 6-inches taller than second floor windows. The width of first floor windows should be the same as the second floor window with which it aligns vertically.



6 over 1 Double Hung Sash Window

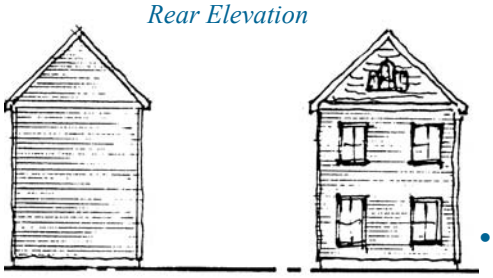
- The number of lights (panes) in an individual window should be similar to that found in the neighborhood and should be in keeping with the style of the house.



Equal to the Height of Window Opening or of the Sash Frame

- 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



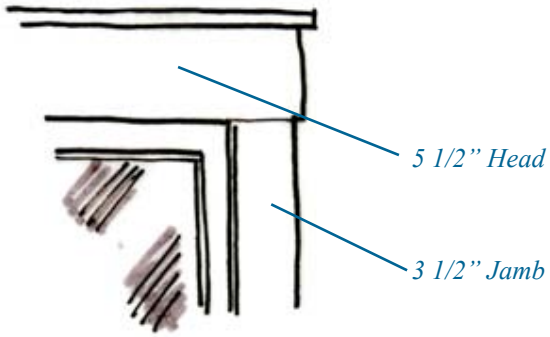
Avoid Blank Walls

Appropriate

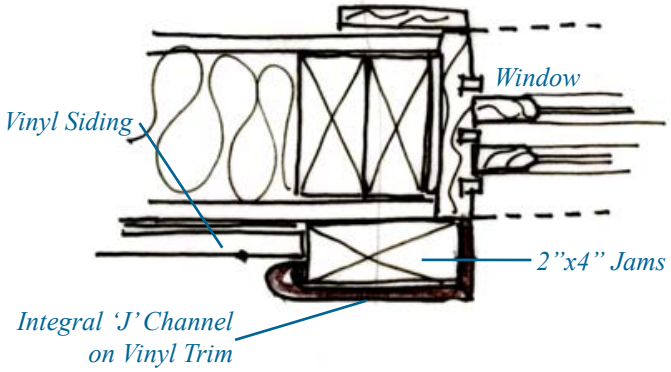
- Care should be taken to avoid blank walls. These can be broken with windows, doors, and other architectural details. A minimum of 20 percent of the wall surface between the ***eaves*** and the foundation should be covered with window and door openings on all elevations. Windows on side and rear elevations 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

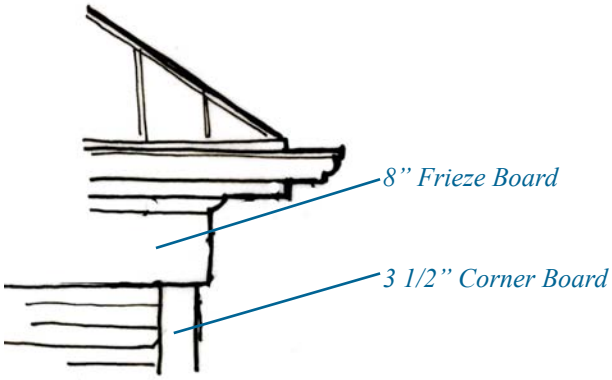
Unless the siding material is a masonry veneer, windows, doors and corners should be trimmed as follows:



- Windows and doors should have a minimum 3 ½ inch jamb and 5 ½ 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 ½ 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

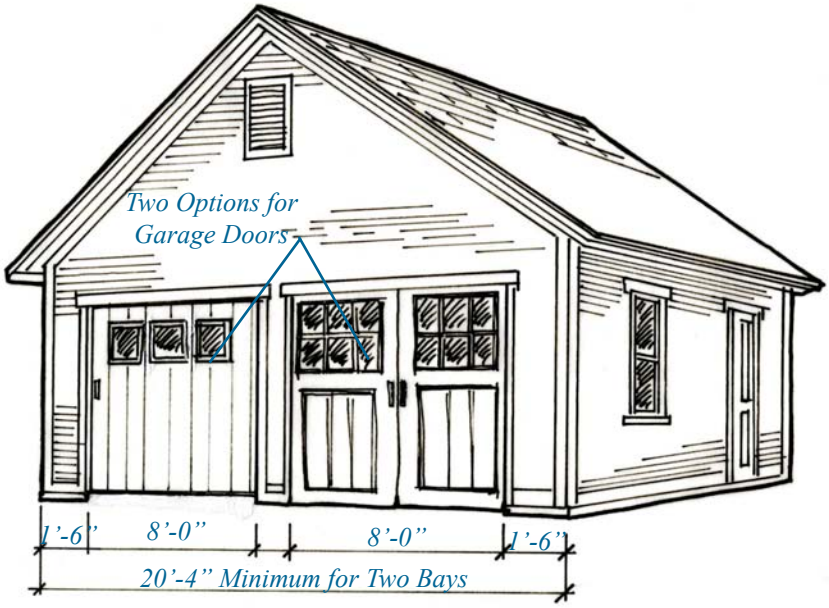


One Bay Double Leaf Door Garage

- 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.



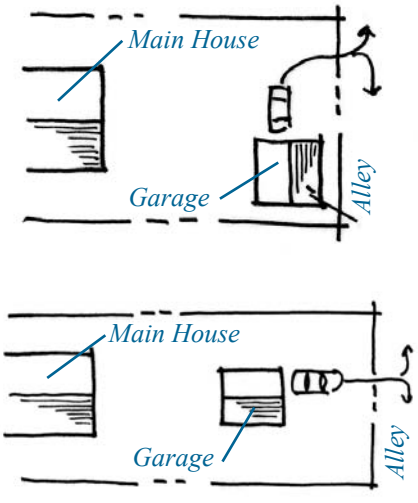
Two Bay Sliding Door Garage



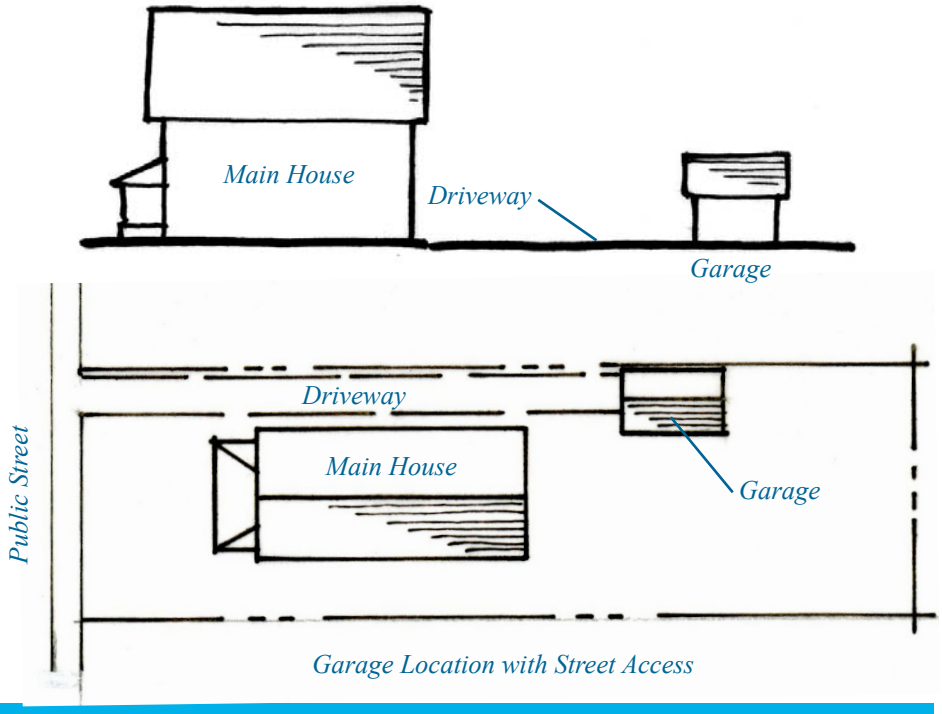
Location



- 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.

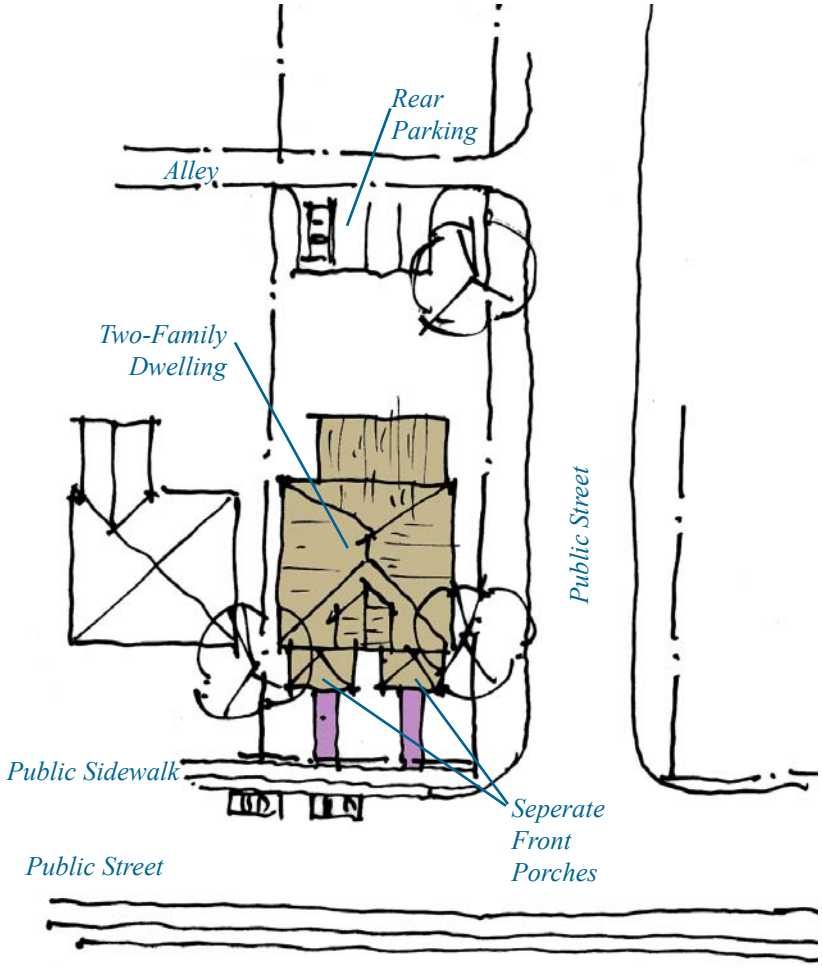
This section also serves as a guide for building new two-family dwellings, townhouse, and multifamily apartment buildings. The examples below provide a template for how to appropriately site and build a new multifamily construction project that will respect and fit into the surrounding neighborhood. 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



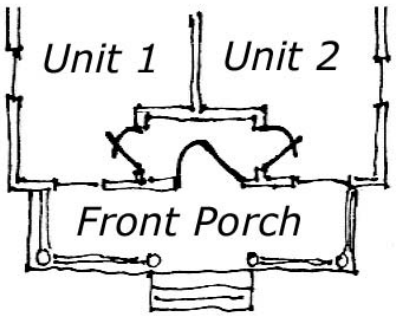
symmetrical form allowed for the dual units. In some cases, duplexes are found in either the Tudor Revival or the Craftsman/Bungalow style where modulations in the roof form and side entrances help to hide the two units.

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.

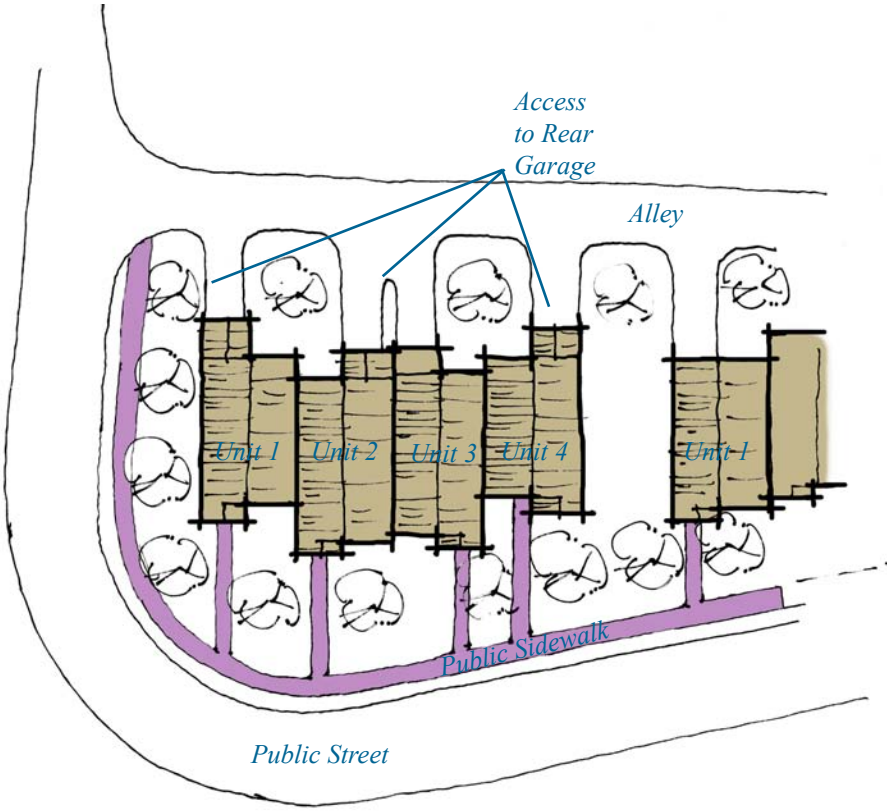


Circa 1900 Two-Family Dwelling with Separate Front Porches



Single Exterior Entrance with a Vestibule

Townhouses







Rear Loaded Garages off Alley

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.

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



FIRST FLOOR SECOND FLOOR

No. 247 Not Cut or Fitted.

The ATLANTA Honor Bilt $4,447.00

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.

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.

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.

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.

See Description of "Honor Bilt" Houses on Page 7.

For prices of Plumbing, Heating, Wiring, Electric Fixtures and Shades see page 115.

Our Guarantee Protects You—Order Your House From This Book—Prices Include Plans and Specifications.

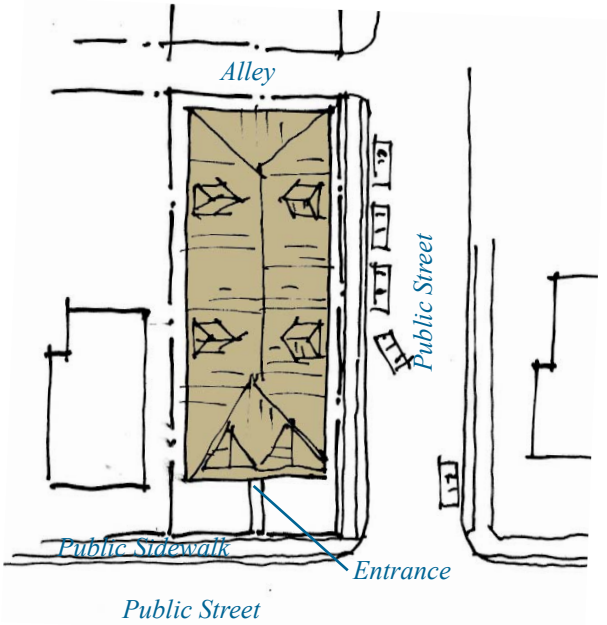
SEARS, ROEBUCK AND CO.

—105—

Four Unit Multifamily Kit by Sears, Roebuck & Co.

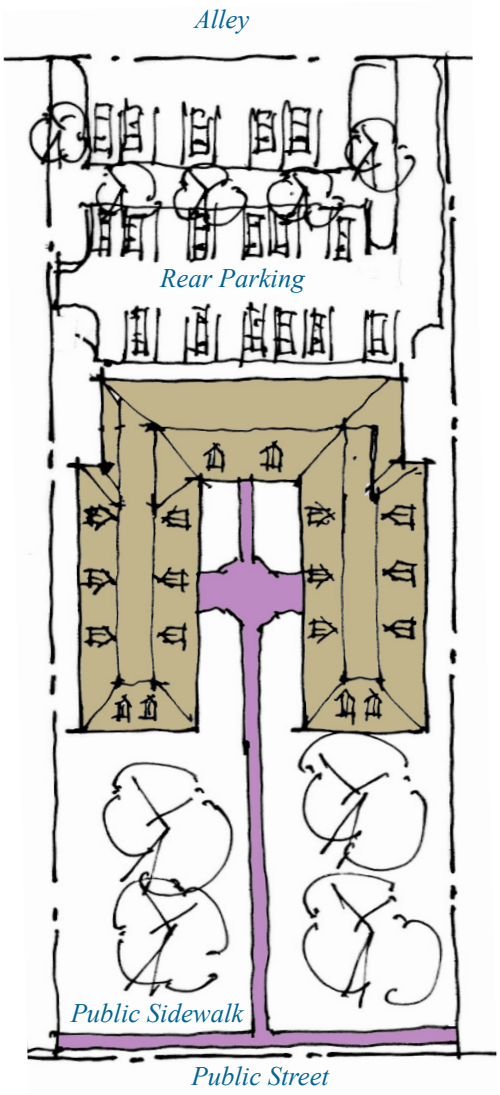
The apartment building emerged as a new building form in Roanoke in the early twentieth century. Built as early as 1909, apartment buildings are typically integrated into the fabric of Downtown and Traditional neighborhoods. In the earlier neighborhoods, the apartment building was typically located on 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.

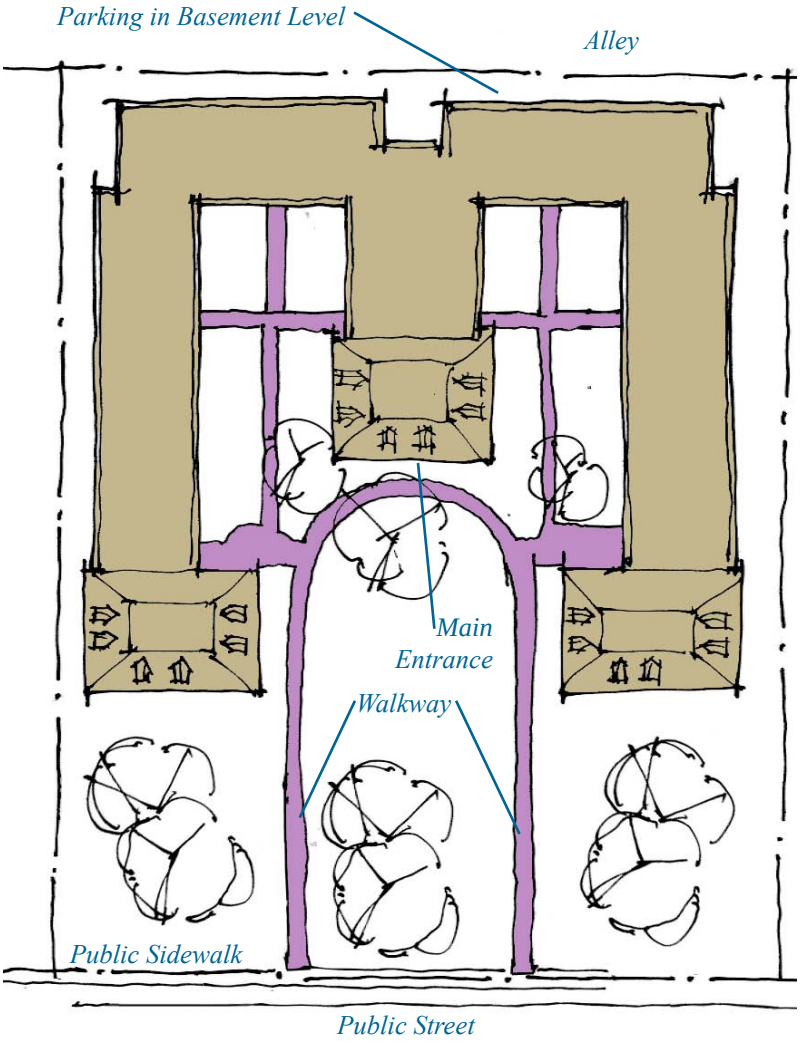
Although the apartment building often differed in size, ***massing***, and form from the surrounding single-family neighborhoods, they typically used the same materials and stylistic detailing that were popular at the time and found throughout the neighborhood. Apartment buildings are found in a variety 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 mutlifamily 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.

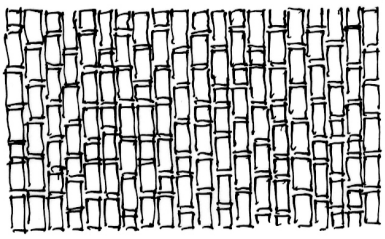
Front Yard



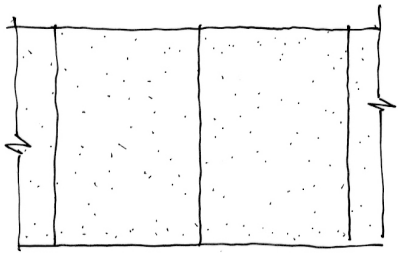
Concrete Parking Strips



Permeable Paver System



Decorative Brick Pavers



Concrete



Concrete Steps



Front Walkway

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.

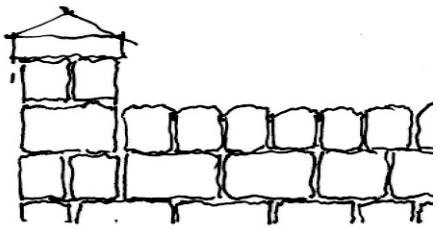
Walkways:

- 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.

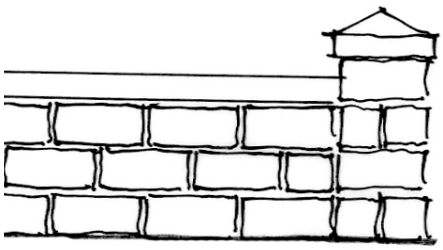
- Steps from the sidewalk to the front walkway, should be made of brick pavers or concrete.

Retaining Walls:

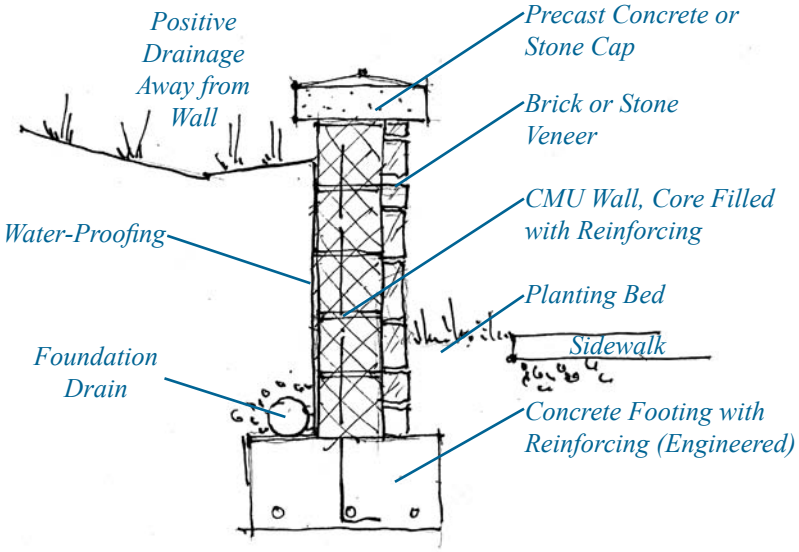
- Existing retaining walls adjacent to the sidewalk should be maintained. Failing walls should be reconstructed, but should maintain the character of the original wall.
- Where a new retaining wall is needed, it should be constructed of materials similar to existing retaining walls found in the neighborhood. The most common materials used are stone, stone textured concrete block, or decorative concrete.



Stone Retaining Wall with Stone Caps

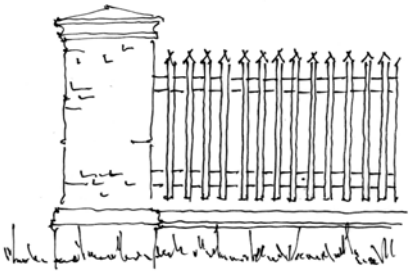


Decorative Concrete Block Retaining Wall with Stone Cap

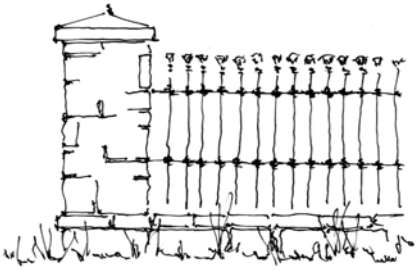


Fencing:

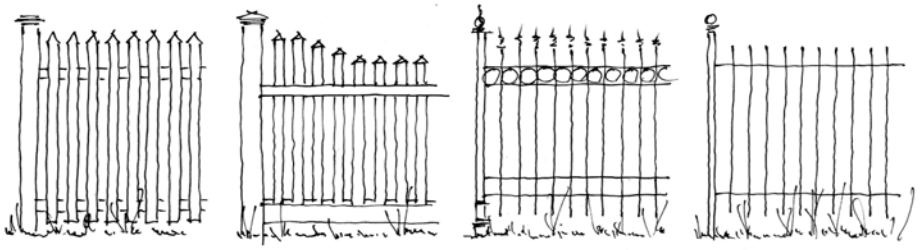
- Front yard fencing should be limited to decorative wrought iron or painted wood picket fencing. Front yard fencing includes all fencing from the front of the house (not the porch) to the public sidewalk or right-of-way line. The maximum fencing height should not exceed three feet. Chain link, wood 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.







Rear and Side Yard



Decorative Rear Yard Privacy Fence on a Corner Lot

Plantings:

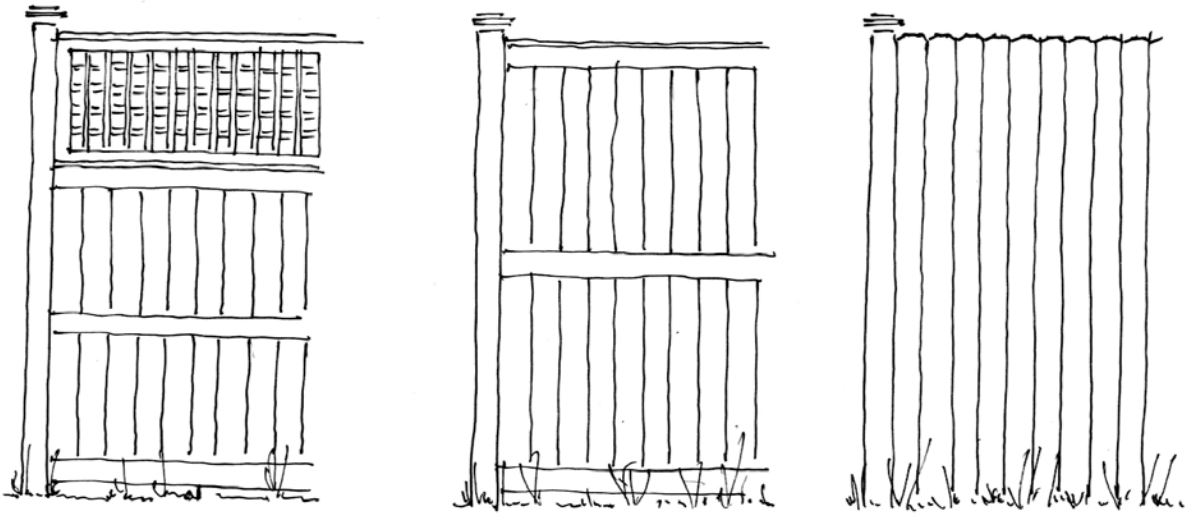
- Perimeter planting along the property line and other landscaping is encouraged. Care should be taken to select plants that will not eventually overgrow and hide sections of the house or porch.
- The front yard should be planted in grass, ivy or any evergreen ground cover, or a combination of all. Some 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.

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.



Two-Sided Privacy Fence.

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.



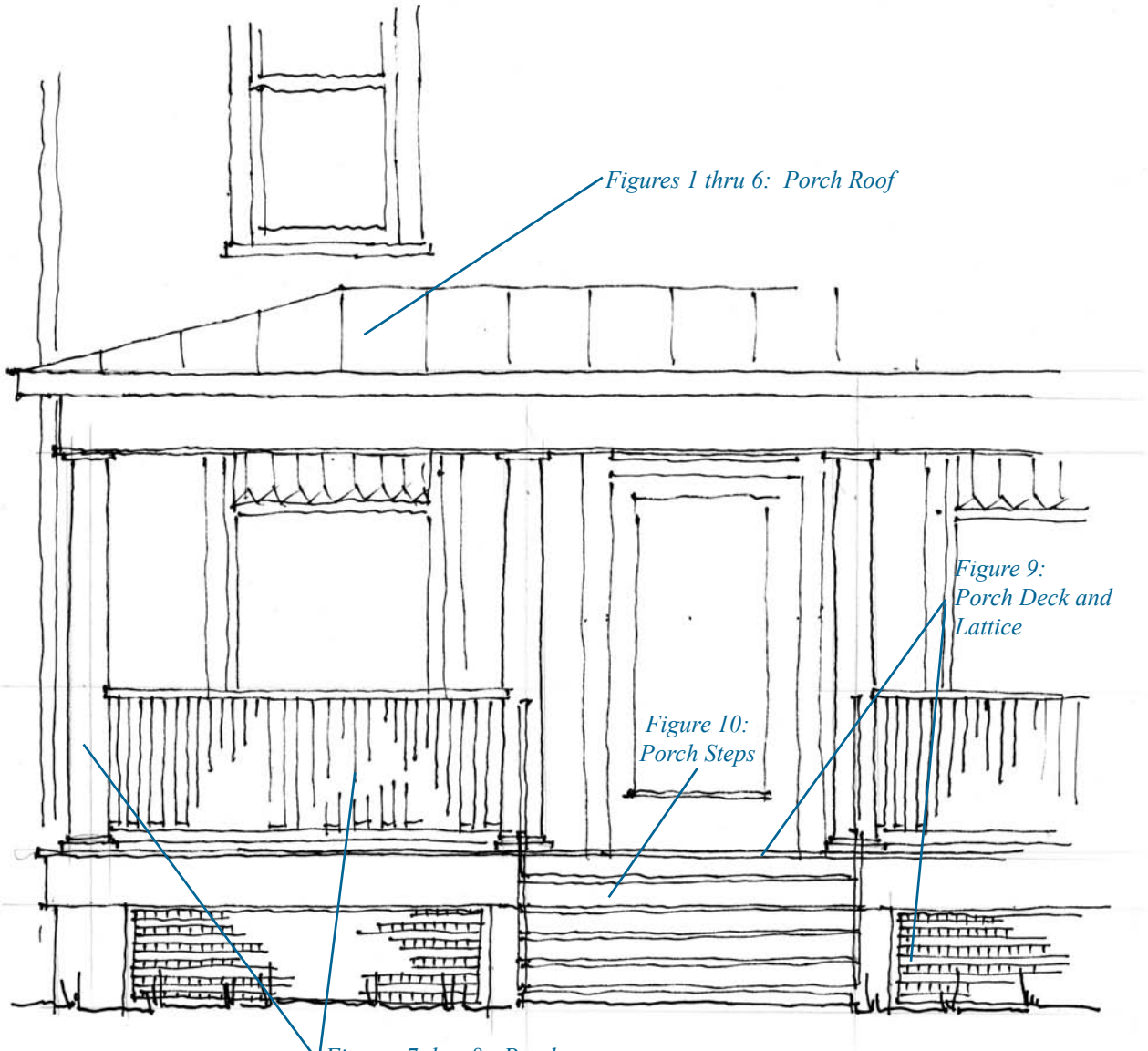




Porch Construction

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 disects 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).

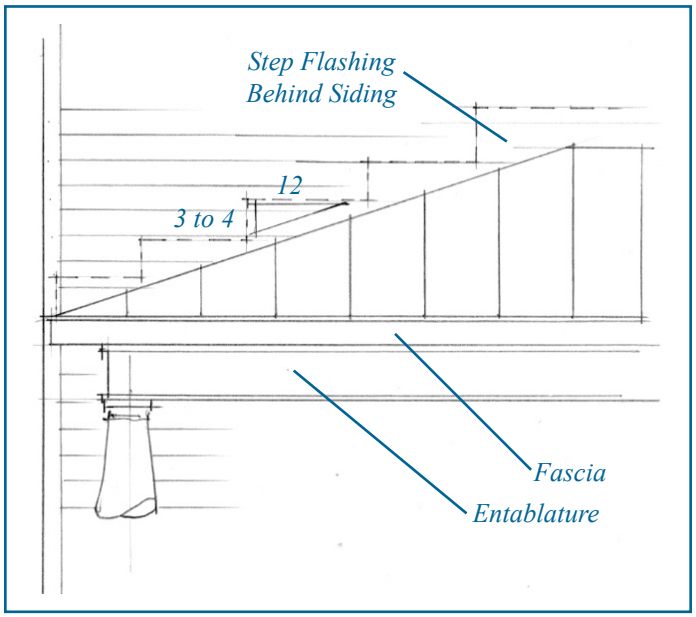


Figure 1: Front Elevation of a Hipped Porch Roof

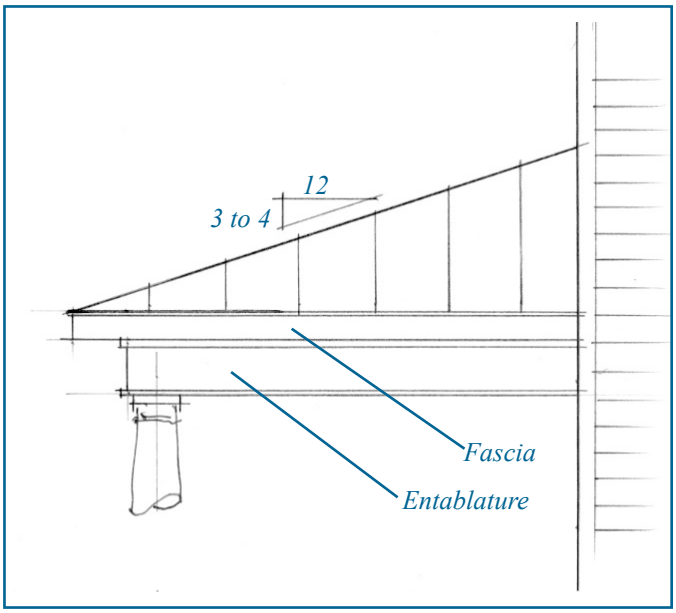


Figure 2: Side Elevation of a Hipped Porch Roof

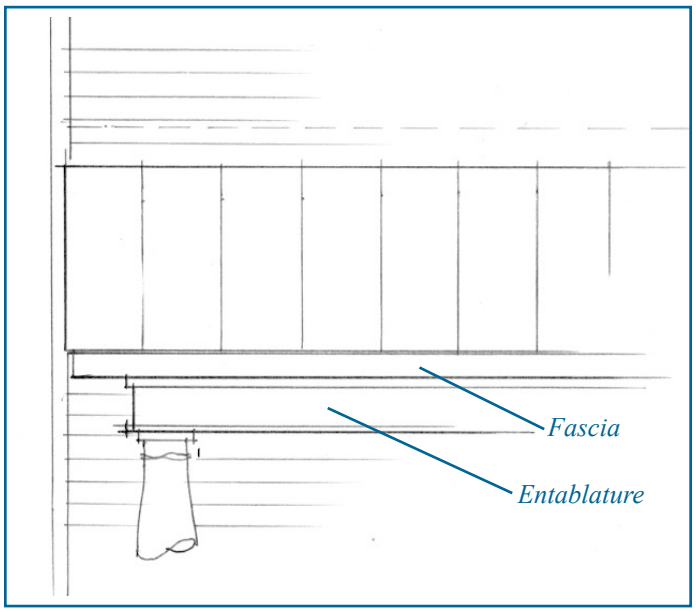


Figure 3: Front Elevation of a Shed Porch Roof

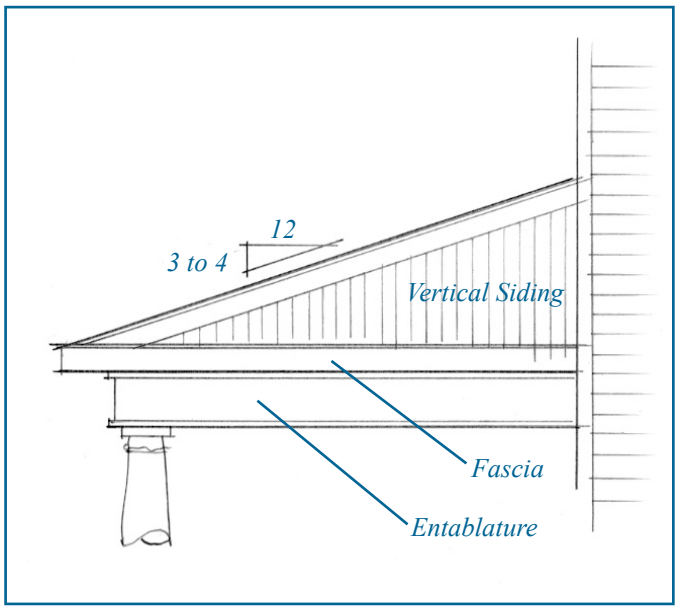


Figure 4: Side Elevation of a Shed Porch Roof

Figure 5: Porch Roof Structure

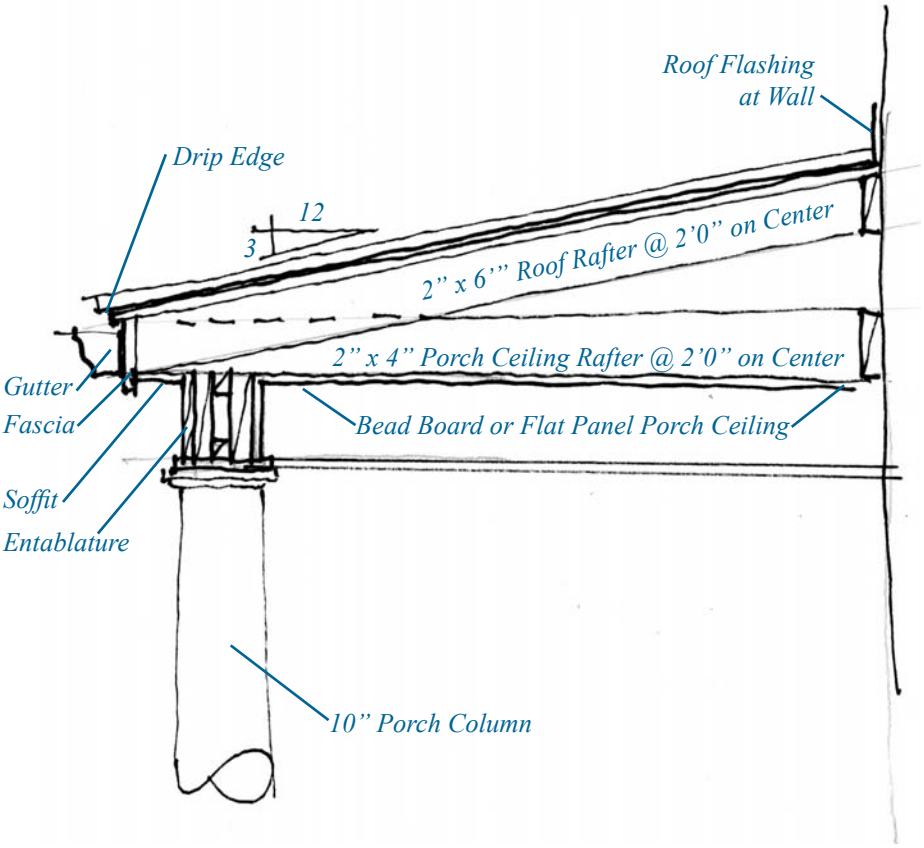
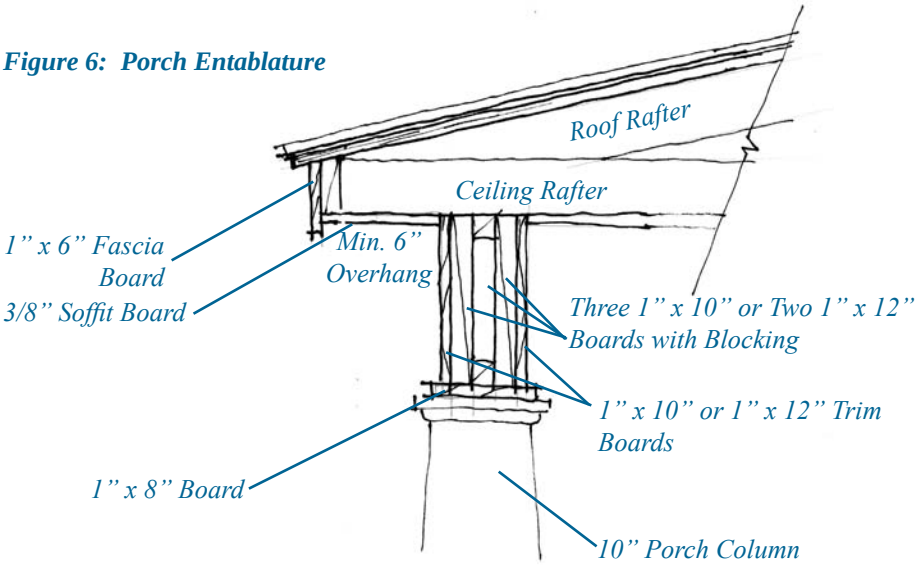


Figure 6: Porch Entablature

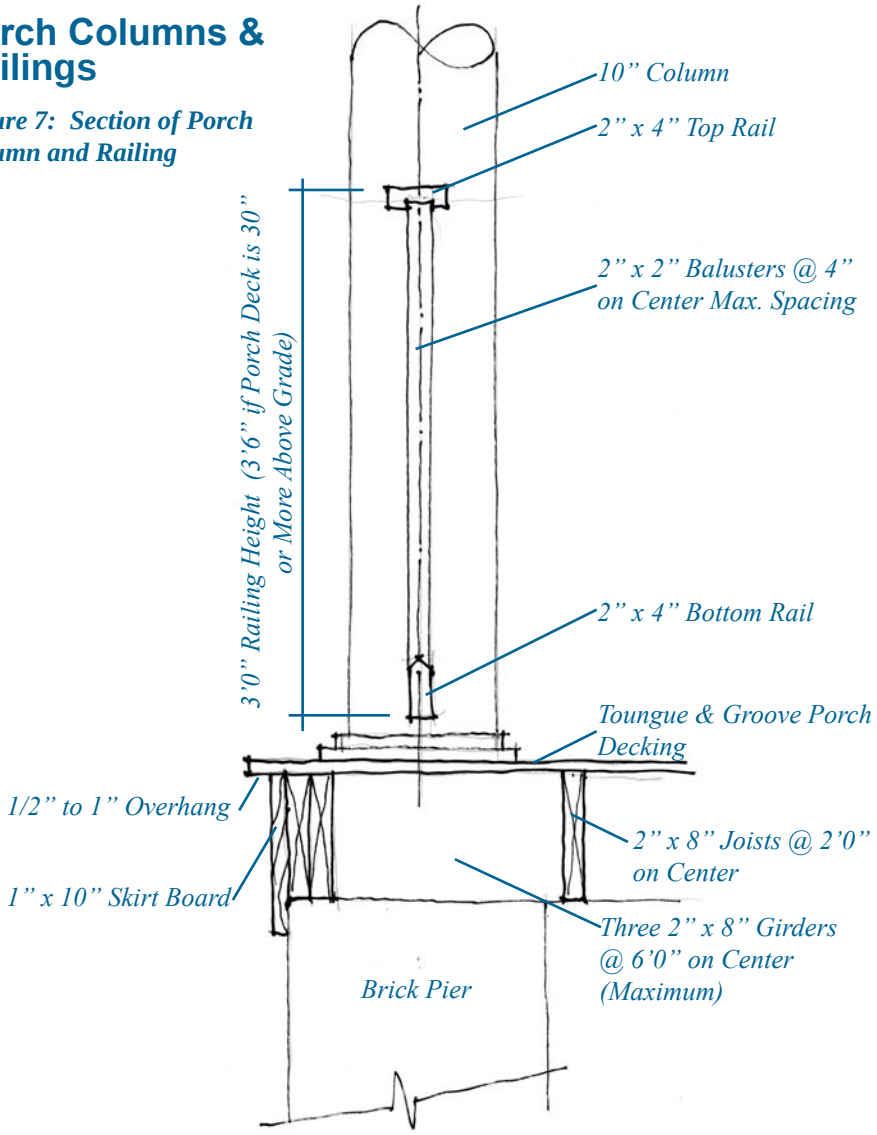


The porch roof structure is constructed of either wood trusses or conventional roof ***rafters*** with ceiling joists. The porch roof structure is made up of a top chord (rafter) at the slope of the roof and a bottom chord (ceiling joist) which is horizontal and is the support for the porch ceiling. 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 entabulature creates an unstable appearance.

Porch Columns & Railings

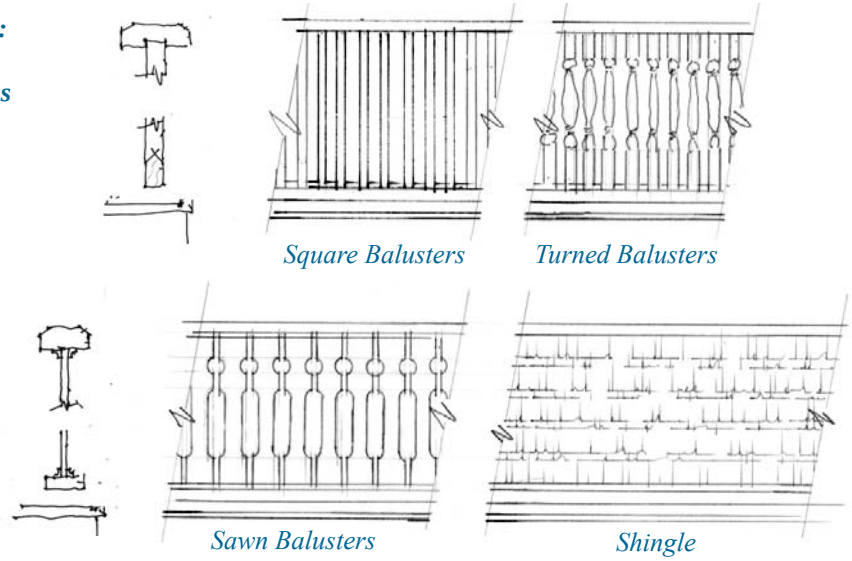
Figure 7: Section of Porch Column and Railing



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

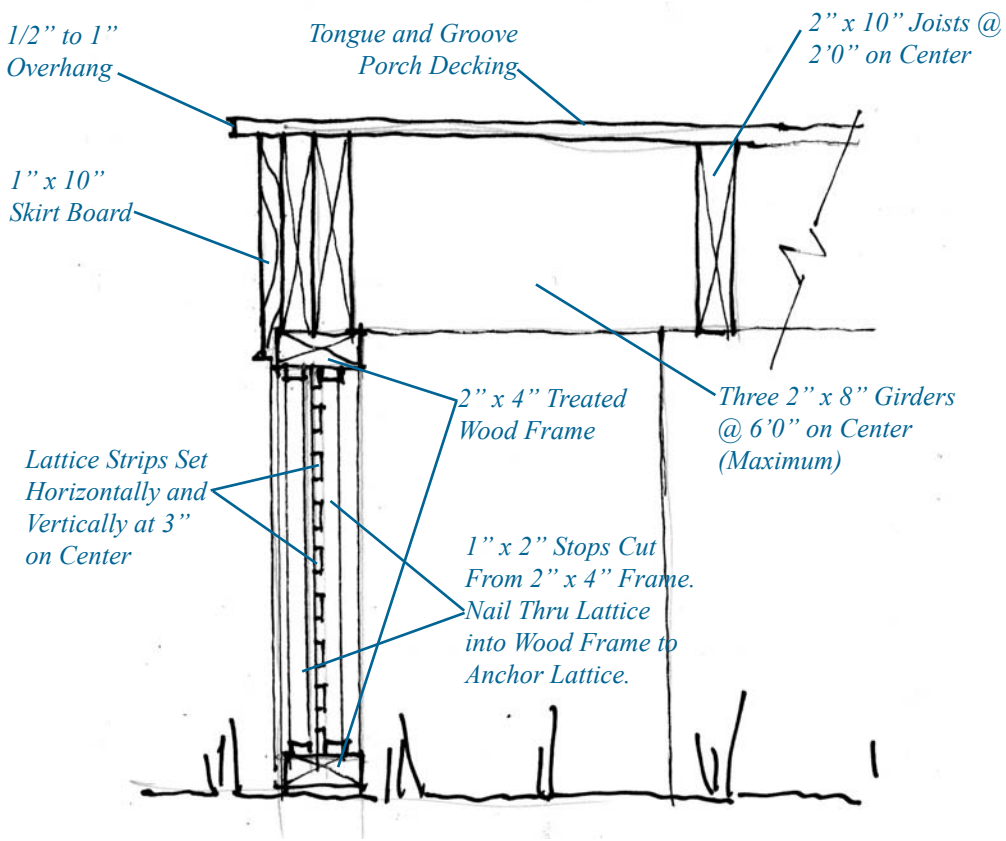


Porch Deck and Lattice

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 inche 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 overhangs 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.

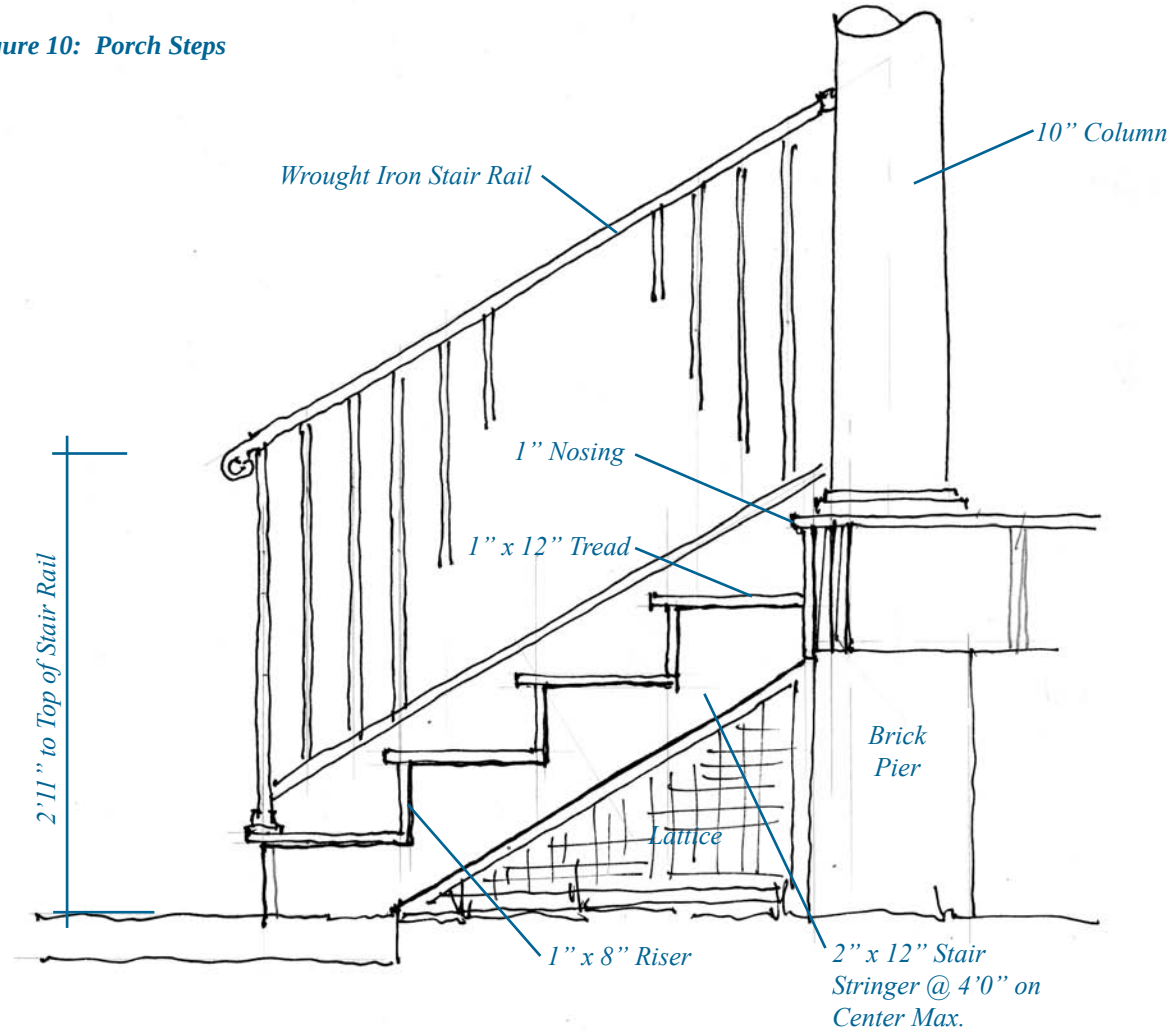
Figure 9: Porch Deck and Lattice



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 risers 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.

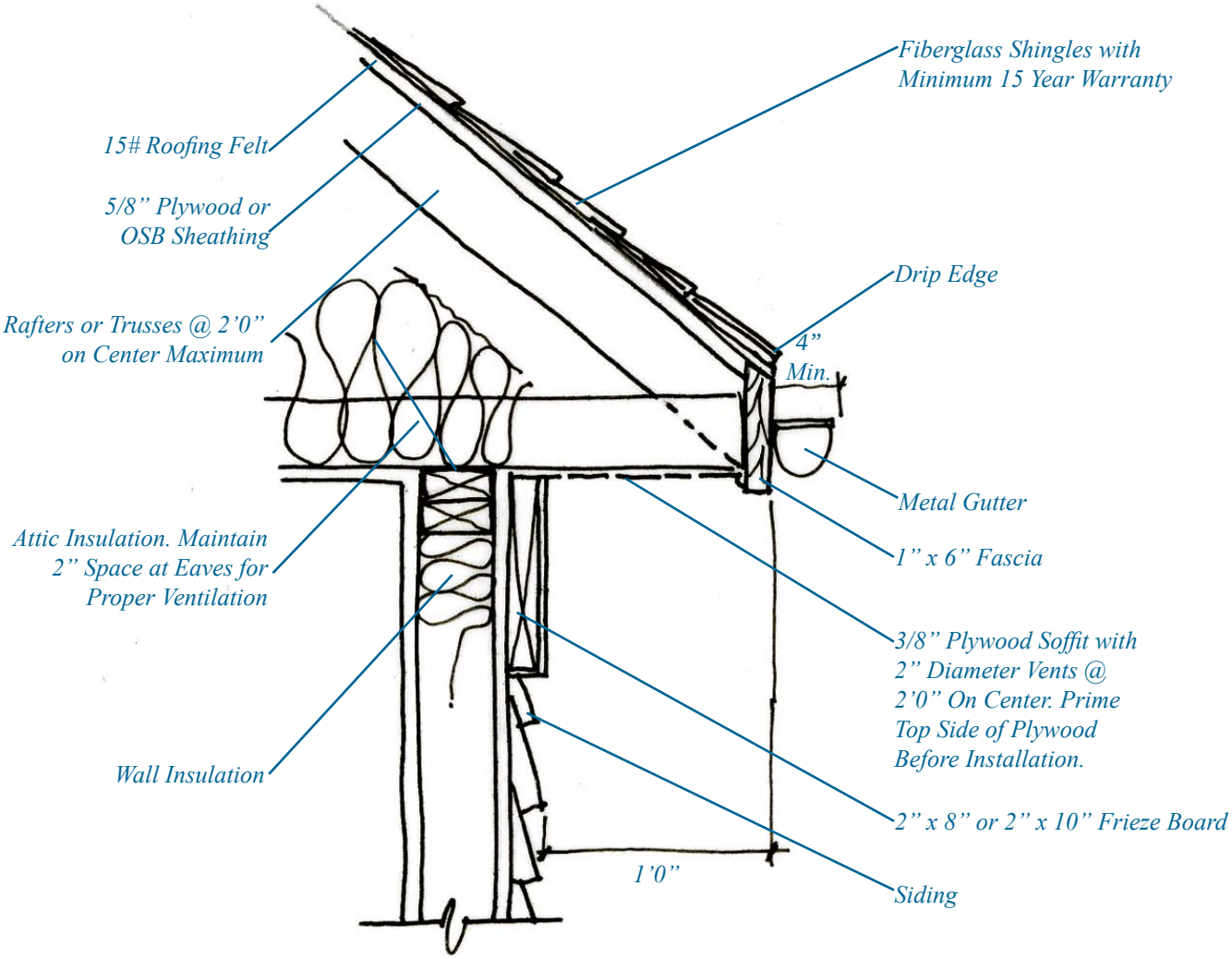
Figure 10: Porch Steps



***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

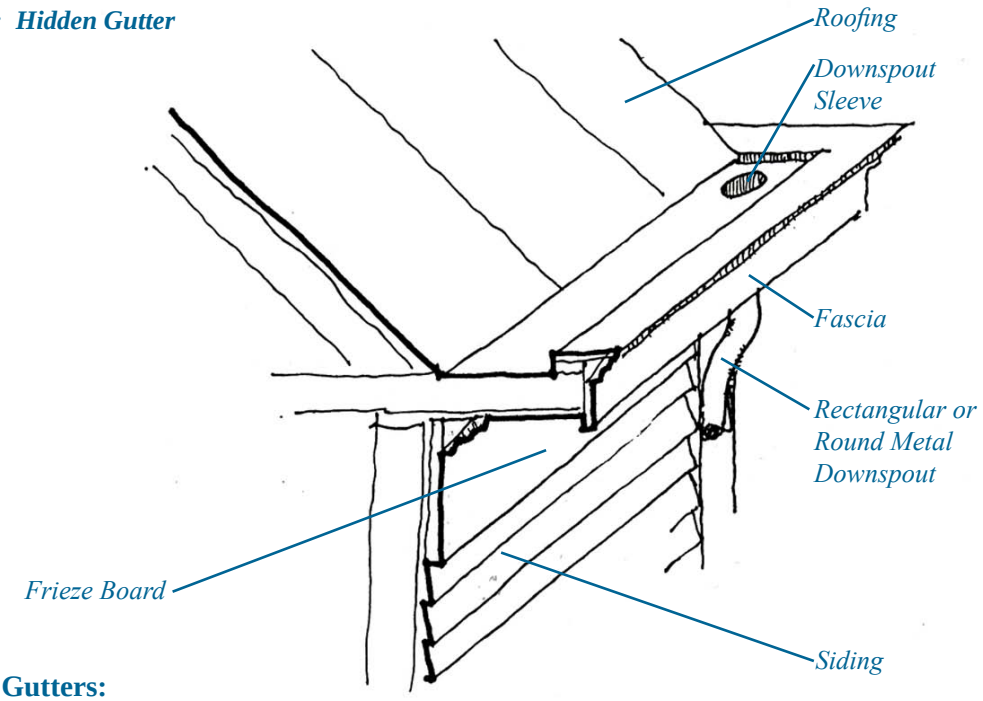
Figure 1: Gutter and Roof Detail



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.

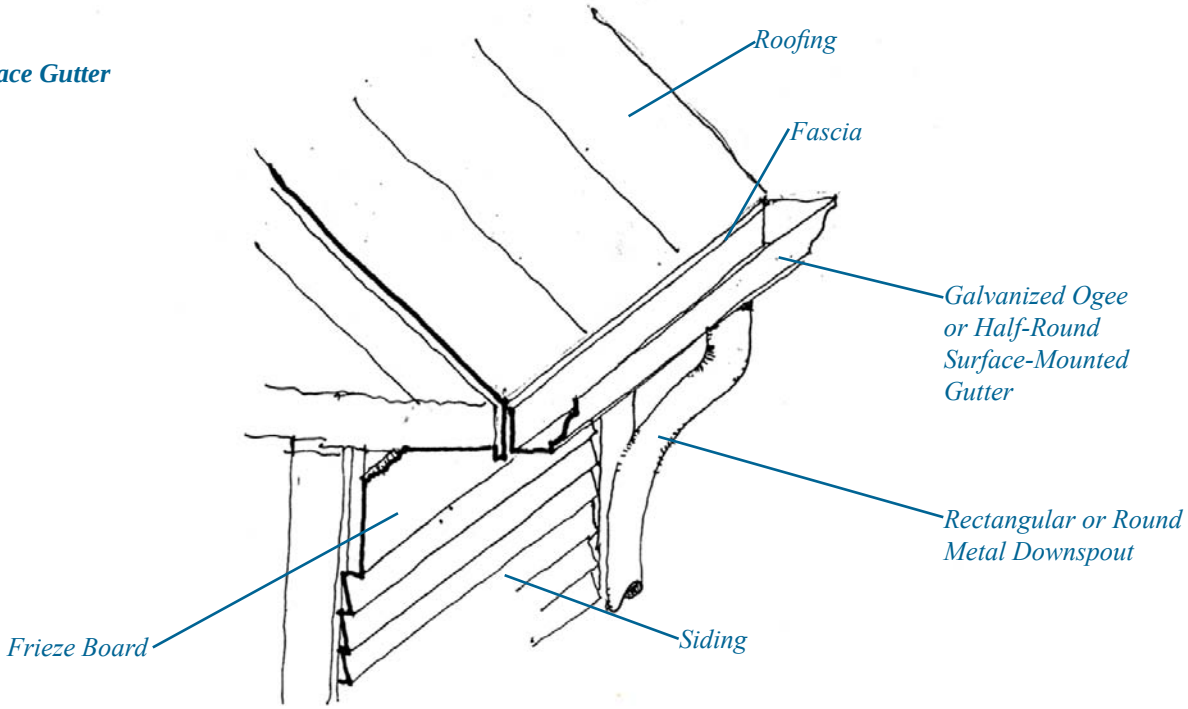
Figure 2: Hidden Gutter



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



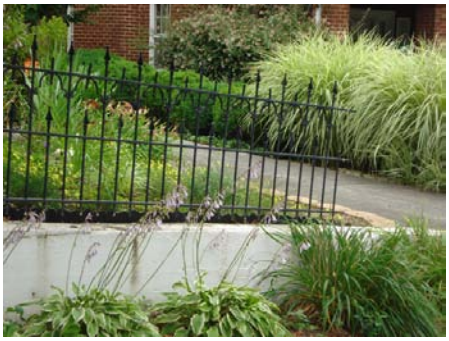
Security

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 Visibilty 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 waster 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.



Vacant Lot in Northwest Roanoke

Location:

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

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.

Roanoke City's Special Tax Rate on Energy-Efficient Buildings

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 licenced 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 widows 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.

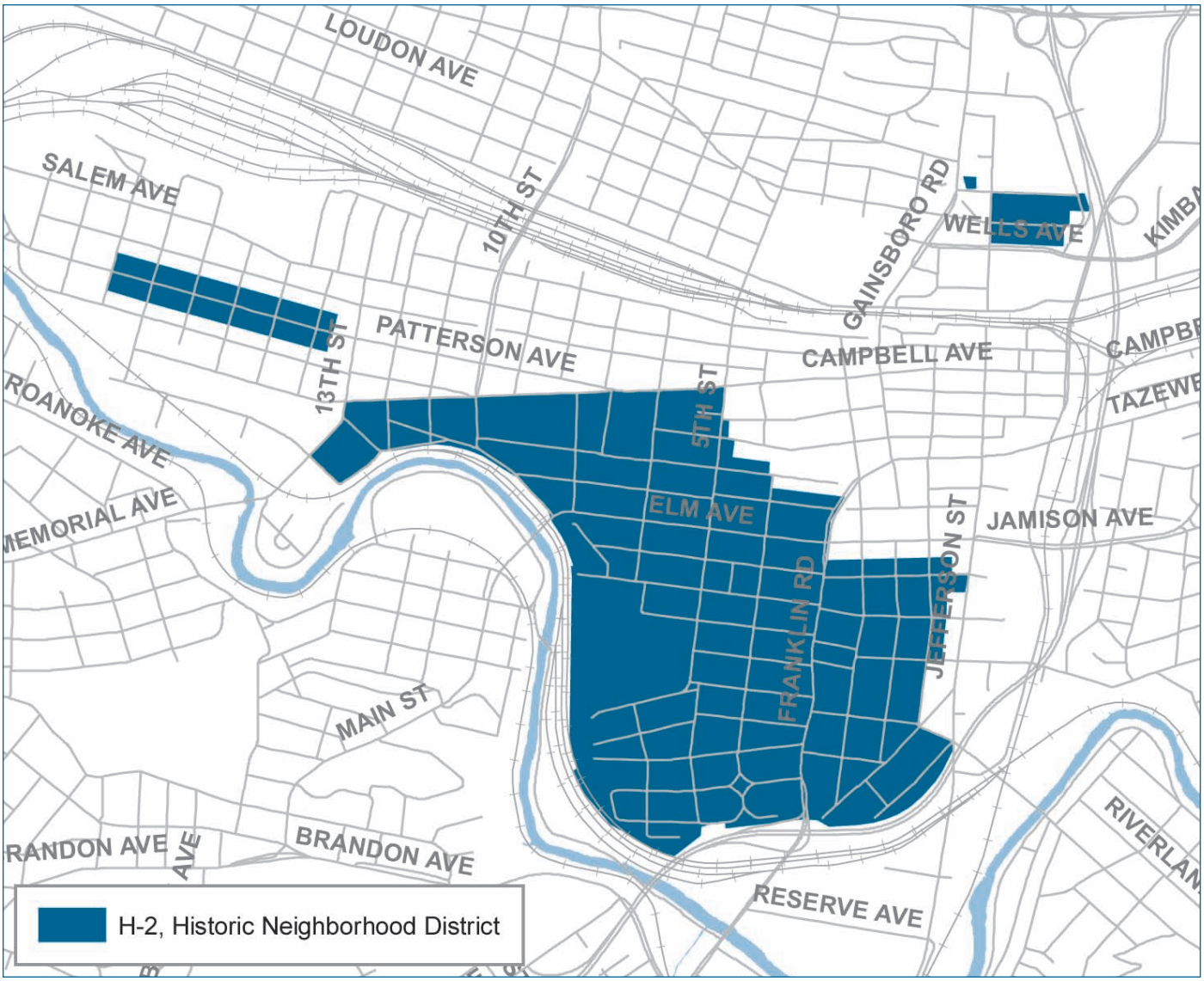
Historic Neighborhood Overlay District (H-2)

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



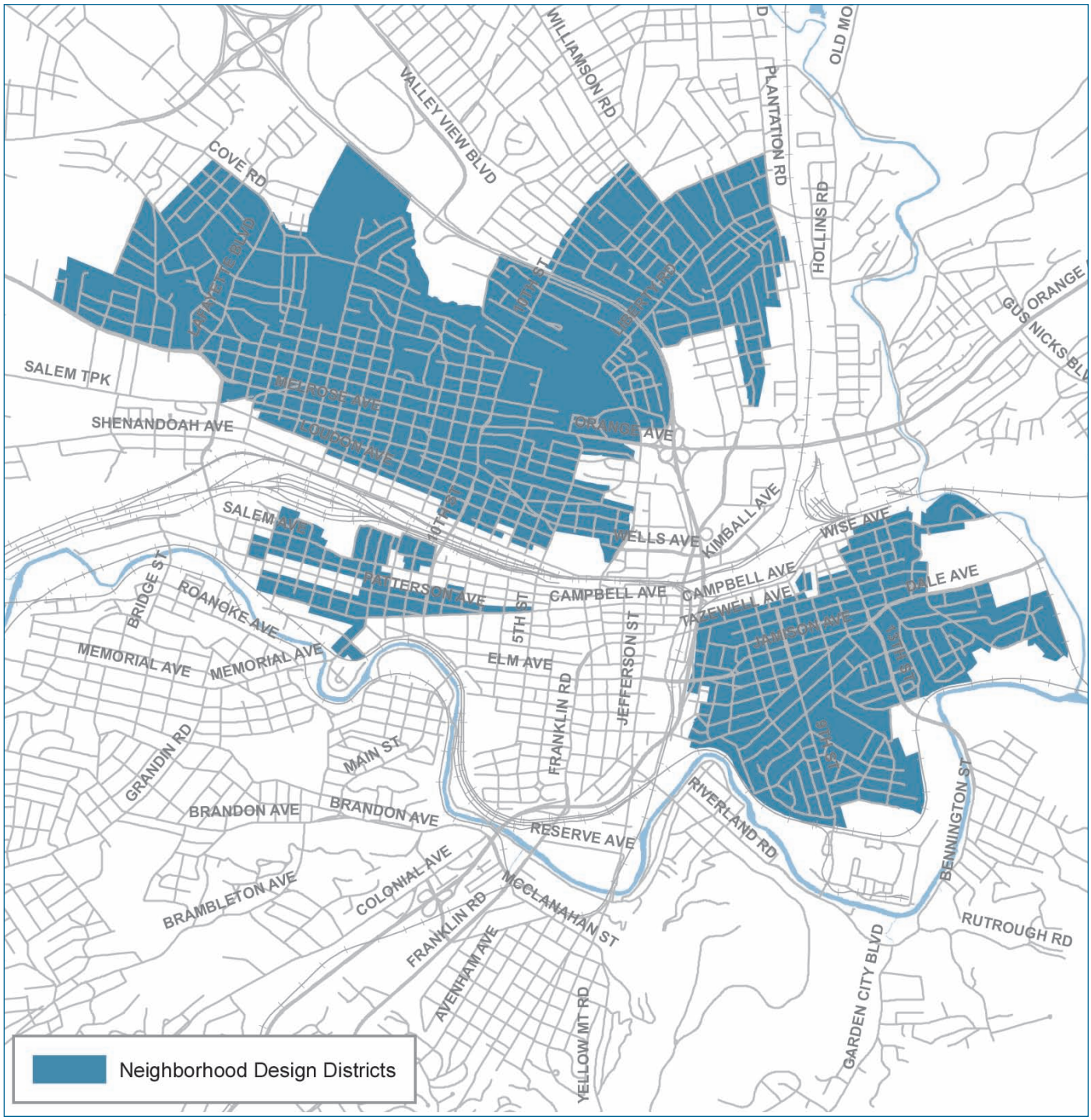
Neighborhood Design Overlay District (ND)

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 Sutters (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.cloplaydoor.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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Whiffen, Marcus. *American Architecture Since 1780: A Guide to the Styles.* Cambridge: MIT Press, 1969.

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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Local and Regional Resources

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www.history-museum.org

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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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Susanka, Sarah, and Mark Vassallo. *Not So Big Remodeling: A Better House for the Way You Really Live.* Newton, The Taunton Press, 2007.

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 Entabulature for image.

Balloon Framing

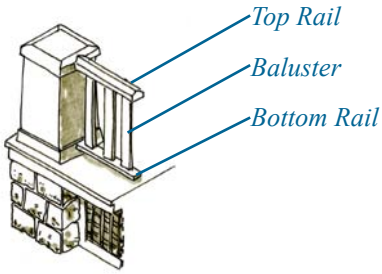
Begun in Chicago in the 1830s and popular during the Queen Anne period, this framing system eliminated the previous post-and-beam construction and used only closely spaced, 2-inch wide boards of varying widths, such as the common 2" x 4" studs, joined only by nails. The boards (or studs) extend the full height of the building from the foundation to the roof, unlike the subsequent ***Platform Framing***.

Baluster

The uprights supporting a handrail.

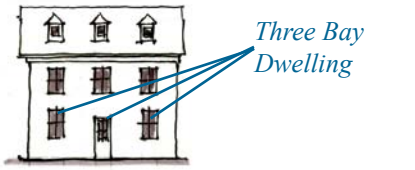
Balustrade

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.

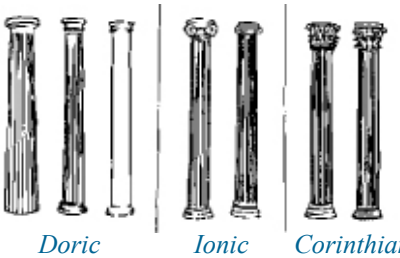


Brickmold

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***.



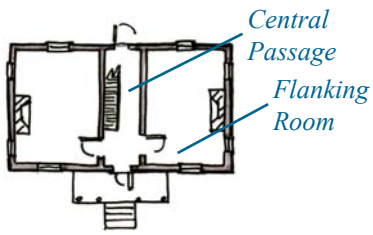
Casement Window

A window that opens on hinges like a door with diamond or square panes of glass.



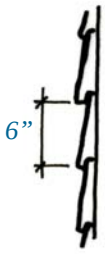
Central Passage Plan

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

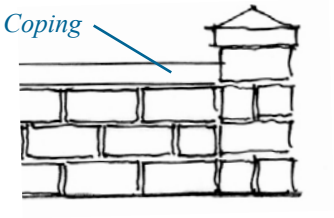
A horizontal band of windows set high in a wall.

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.



Course

A layer of masonry units, such as brick or stone, running horizontally. See ***Bond***.

Dentils

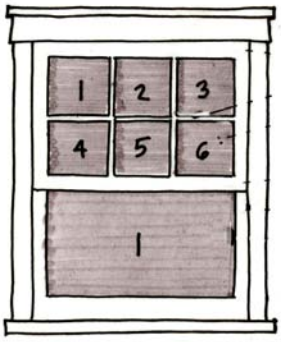
Small closely spaced blocks projecting from a ***cornice***. See Cornice for image.

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.

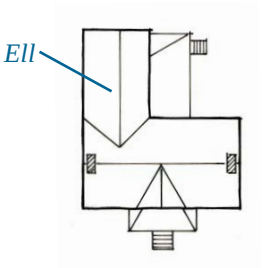


Eave

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

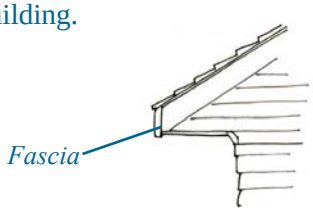
The same as carved glass, which was used on doors and windows.

Facade

The front or principal exterior face of a building.

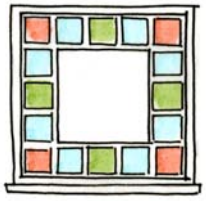
Fascia

A plain, wide horizontal band between the ***cornice*** and the roof of a buidling.



Feature Window

A fixed-paned window of varying sizes often embellished with stained, ***beveled*** or ***etched*** glass boarders.



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.

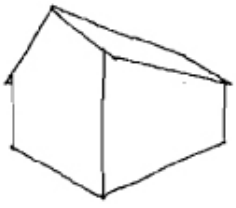
Gable End

The triangular upper part of a wall formed by a ***pitched*** roof.



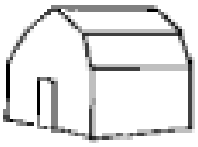
Gable Roof

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.

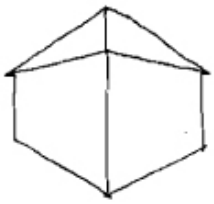
Half-Timbering

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.



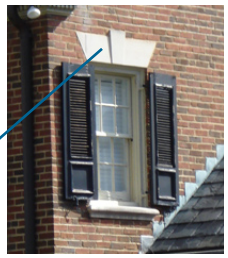
Hipped Roof

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.



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.

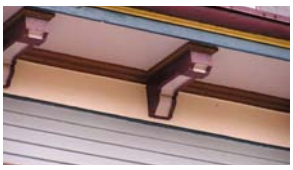


Massing

The bulk or size of a building.

Modillions

Small ***bracket***-shaped ornaments under a ***cornice***.

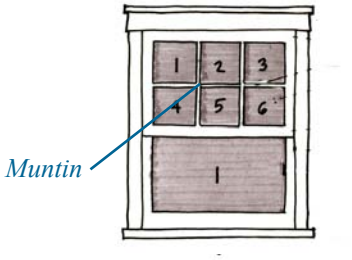


Multi-light

Having many lights or glass panes, as a window or door.

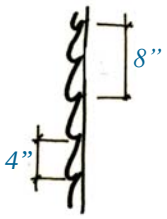
Muntin

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

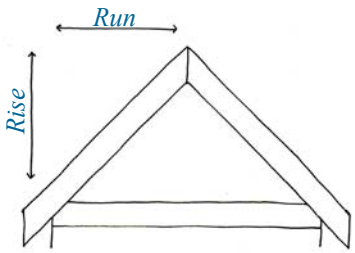
A half-column attached to a wall.

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***.



Ribbon Window

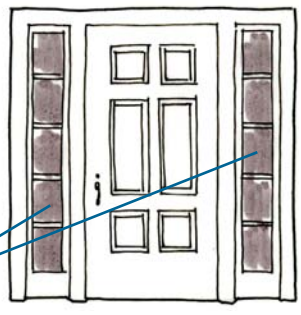
Windows in a continuous horizontal band.

Sash

The wood frame of a window in which the glass panes are set.

Sidelights

Stationary glass panes flanking an entrance door.



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.



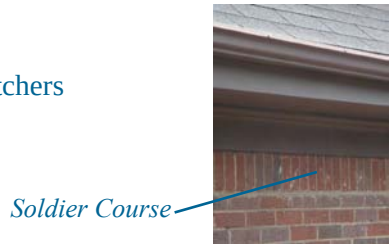
Soffit

The underside of a roof overhang.



Soldier Course

A ***course*** of bricks where the stretchers (long sides) of the bricks are set vertically.



Spindlework

Long thin pieces of wood that are shaped like a spindle, used in decorative banding in the Queen Anne style of architecture.



Surrounds

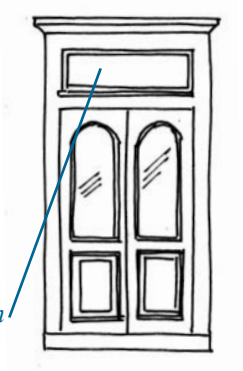
The framework and associated trim around a door or window.

Swags

Classical ornamentation resembling evergreen branches hanging in a curve between two points.

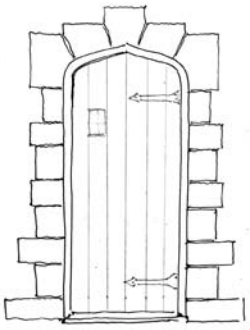
Transom/Transom Bar

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.



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***.



My House

Address

Description and History of my House

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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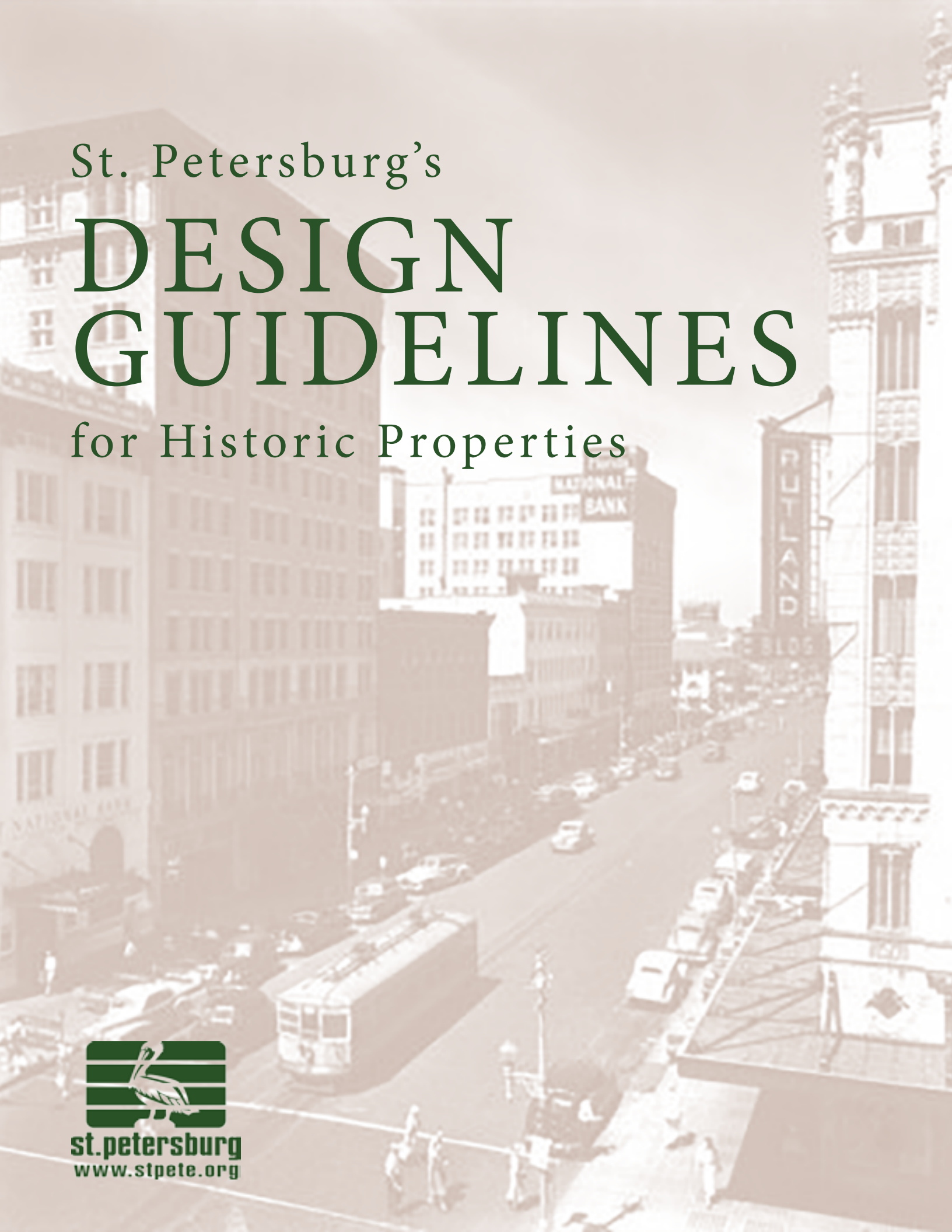
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A special thanks to everyone who participated in the stakeholder meetings throughout the process.

St. Petersburg's

DESIGN GUIDELINES

for Historic Properties



st.petersburg
www.stpete.org

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.

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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

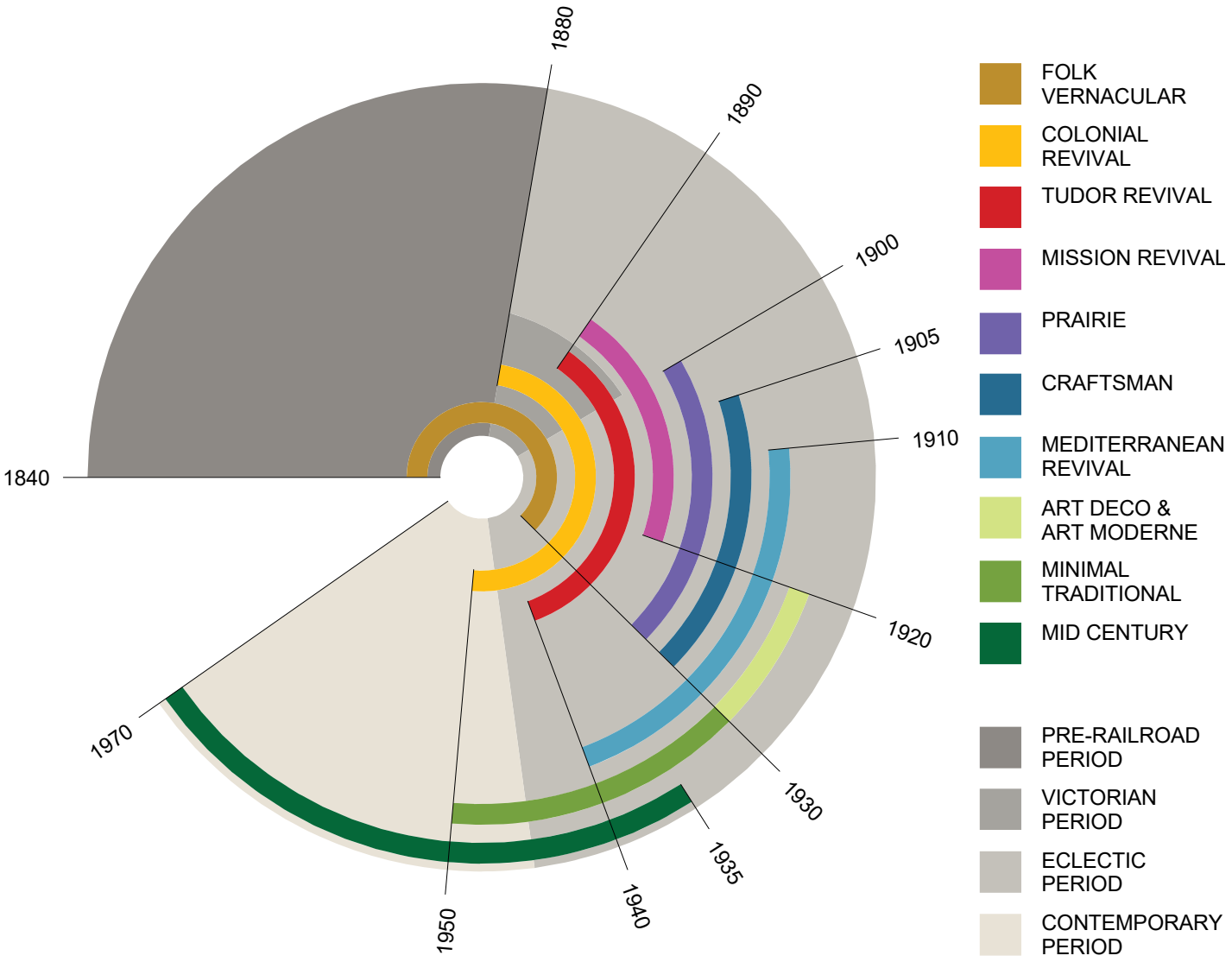
Many characteristics of St. Petersburg today stem from its early history of the first three or four decades after being founded, especially as it developed during the economic booms of the early 1910s and then the 1920s. Some of St. Petersburg's older neighborhoods have a distinctive appearance and diverse 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

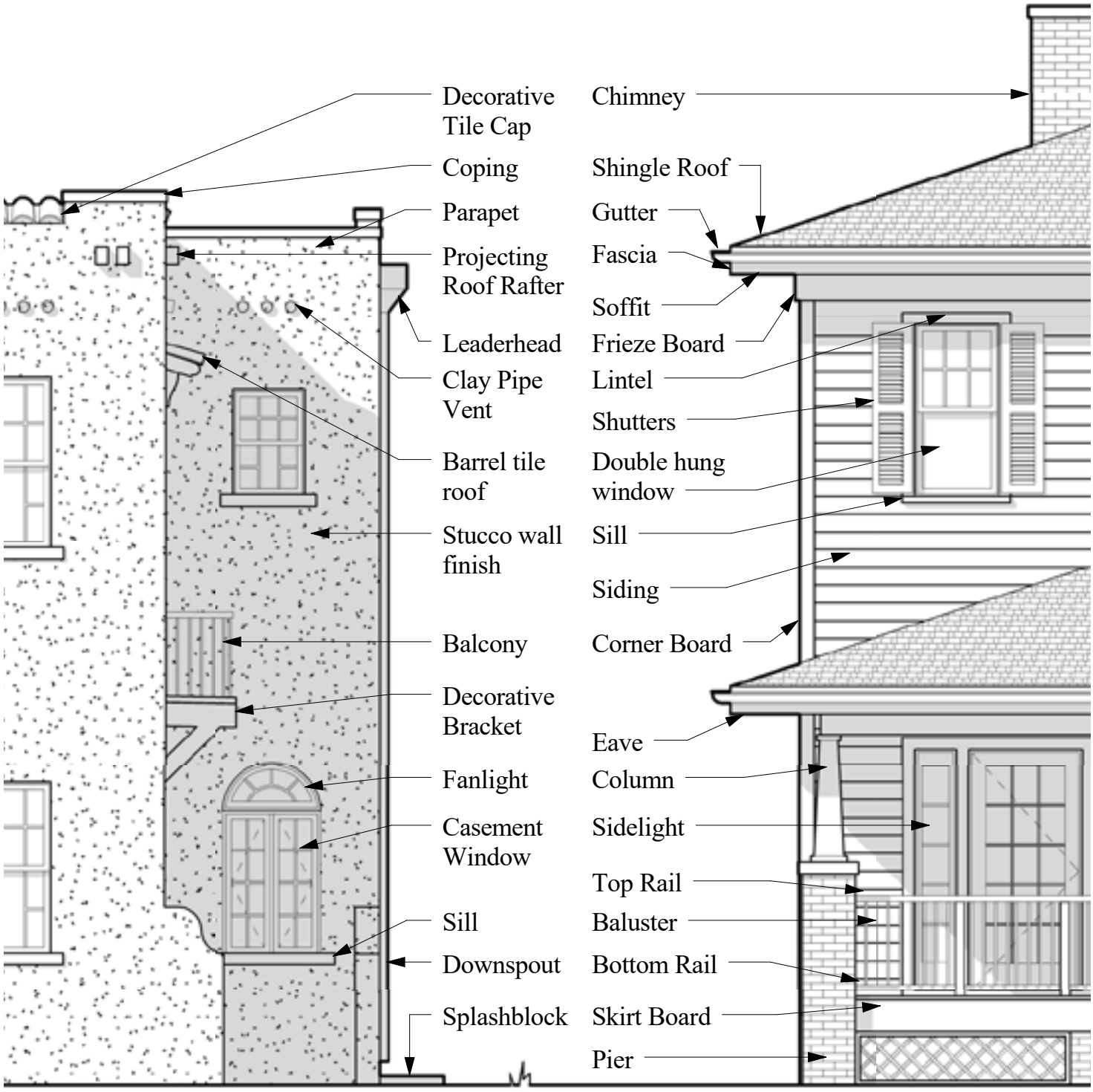


ARCHITECTURAL STYLES

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 it's 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



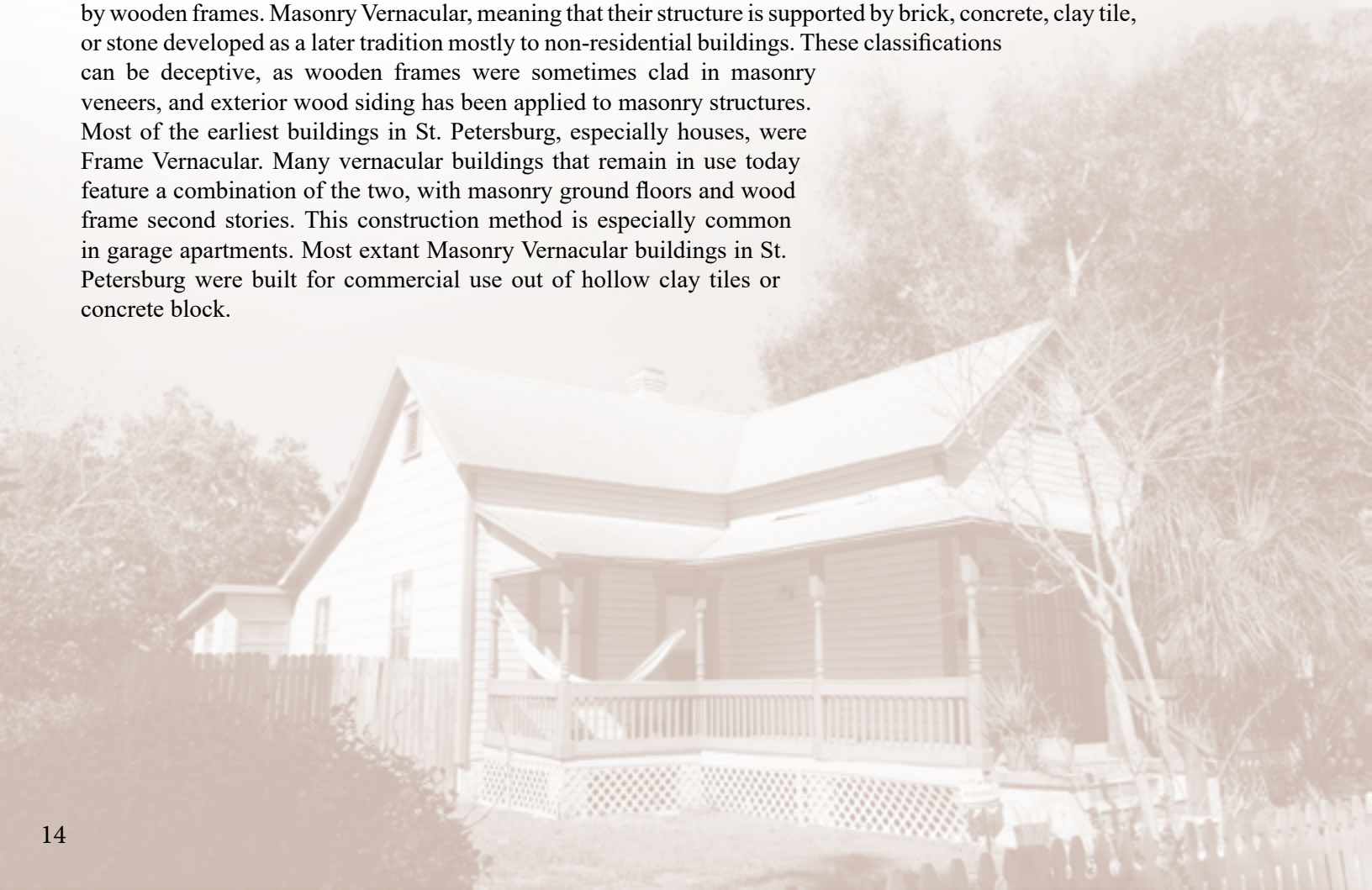
FOLK VERNACULAR

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



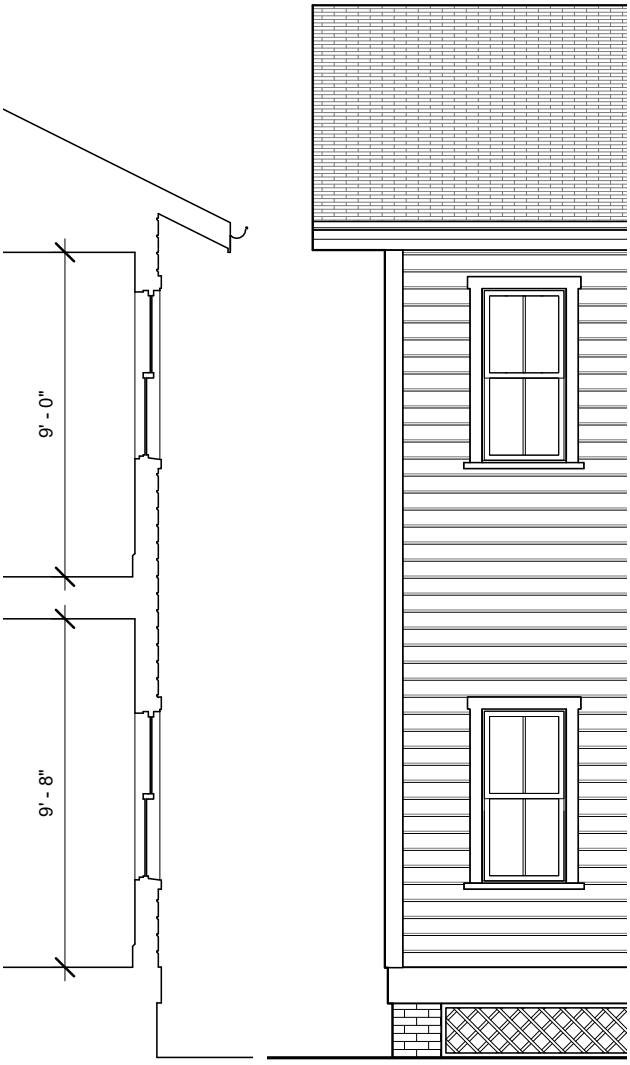
Exposed Rafter Tail



Boxed Eave



Corner Vignette



WINDOWS & DOORS

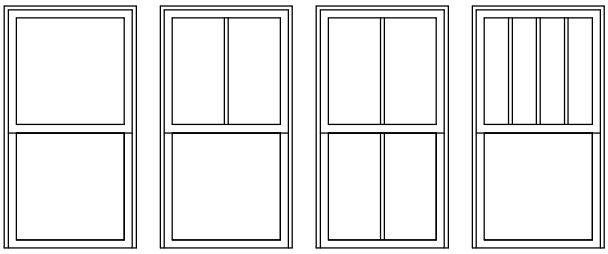
STANDARD WINDOWS

- 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)

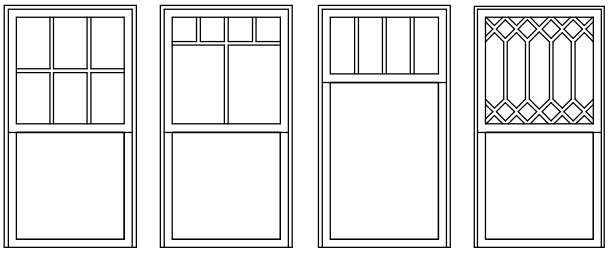
WINDOW ASSEMBLIES & ACCENT WINDOWS

- 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.

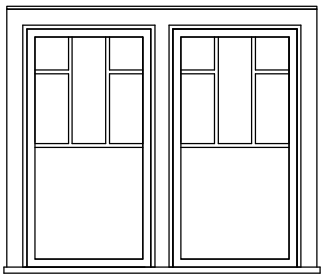
STANDARD WINDOWS



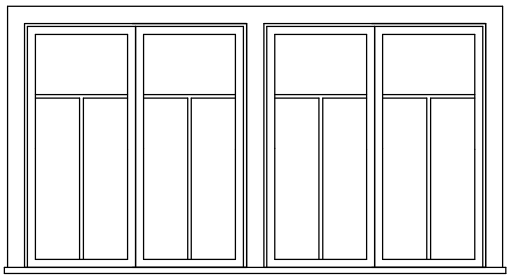
Simple



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.

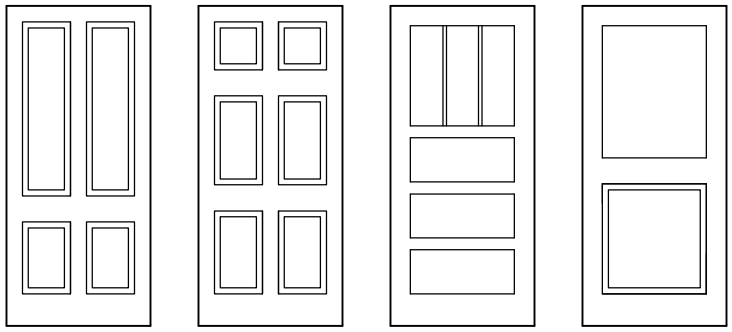
TRIM

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

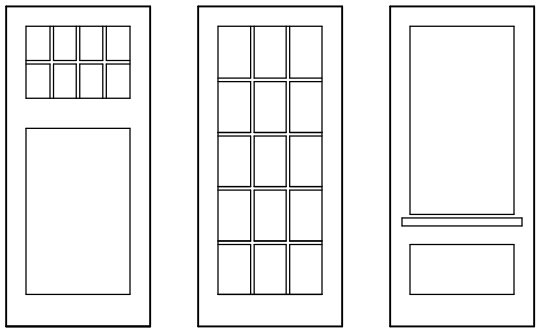
SHUTTERS

- 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

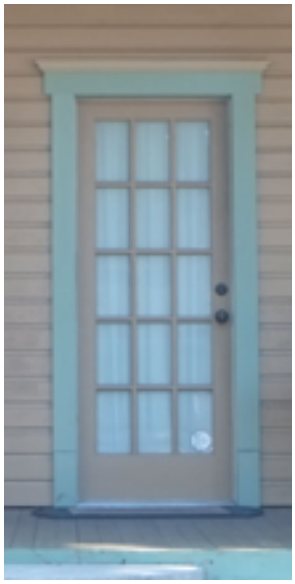
DOOR TYPES

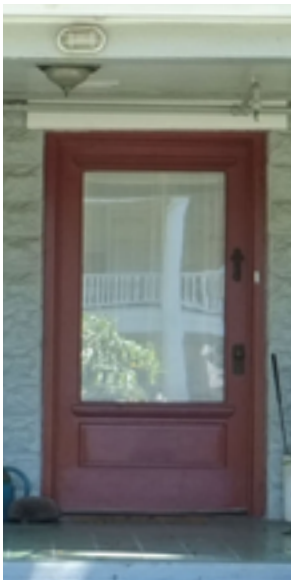


Simple



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

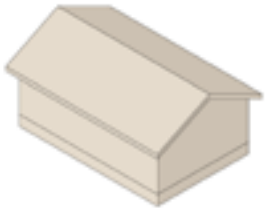
MASSING COMBINATIONS

- 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 ½- 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



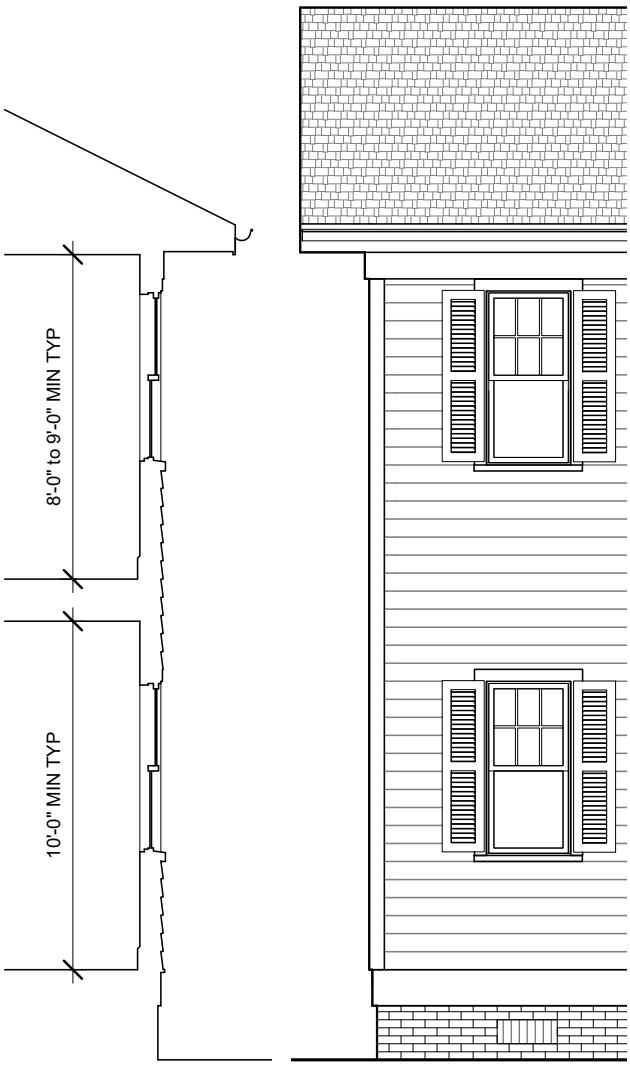
Exposed Rafter



Boxed Eave



Cornice Detail



WINDOWS & DOORS

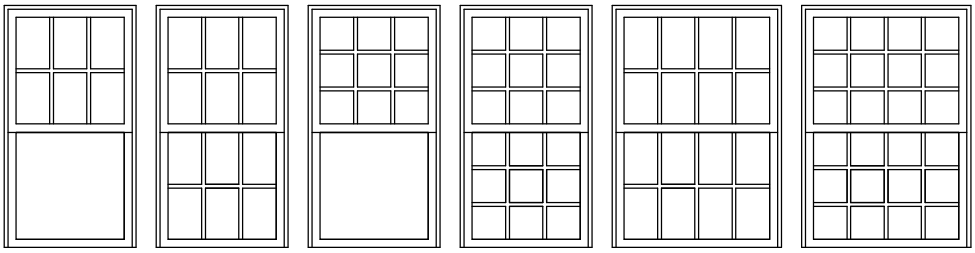
STANDARD WINDOWS

- 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)

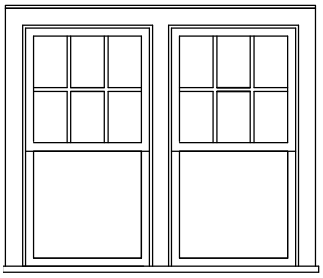
WINDOW ASSEMBLIES & ACCENT WINDOWS

- 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.

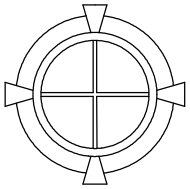
STANDARD WINDOWS



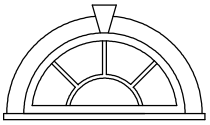
Simple — Ornate



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.

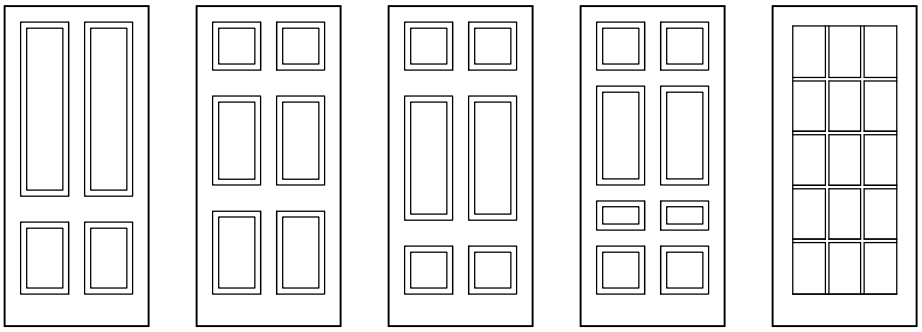
TRIM

- 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

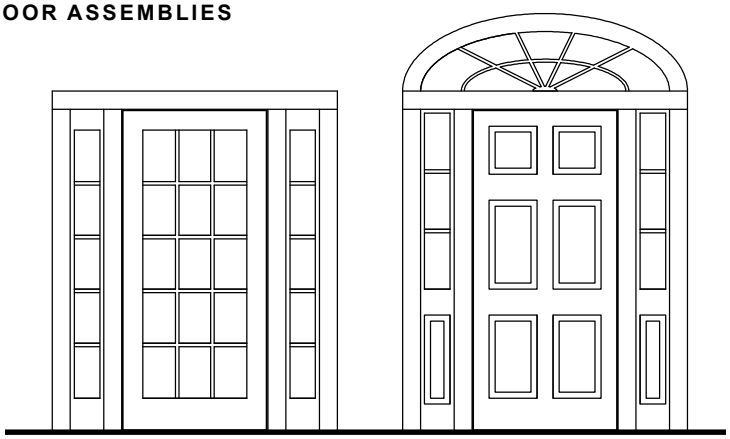
- Shutters can be louvered or raised panel.
- Wood historically, sized to match window sash or door frame and mounted with hardware so that they are operable.

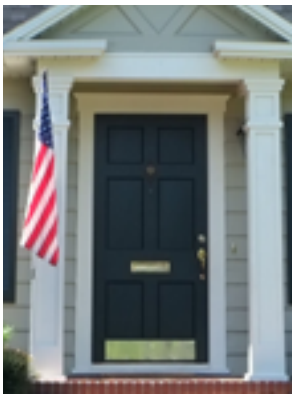
DOOR TYPES



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

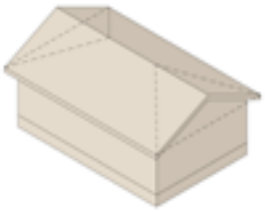
FACADE COMPOSITION

- 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

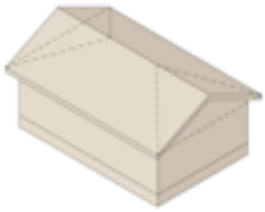
- The asymmetrical design offered architects great versatility in floor planning which allowed rooms to be oriented in any direction and windows to be placed where needed, creating a complex massed structure
- Larger living space forms may be created by combining side and/or rear wings with the main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

SIDE GABLE MASSING



1- to 1 ½- story Side Gable

SIDE GABLE MASSING



1- to 1 ½- story Side Gable

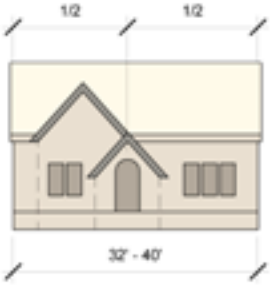
NARROW FRONT MASSING



2-story Narrow Front

FACADE COMPOSITION DIAGRAMS

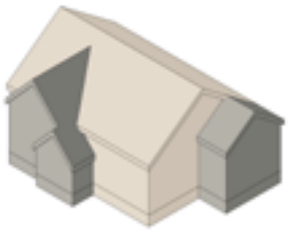






POSSIBLE MASSING COMBINATIONS



















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: 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



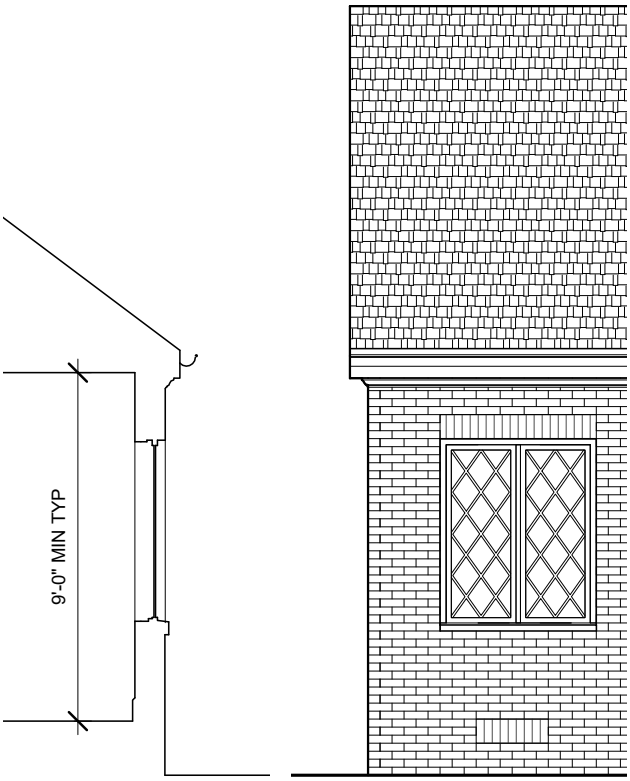
Boxed Eave



Boxed Eave



Corner Vignette



WINDOWS & DOORS

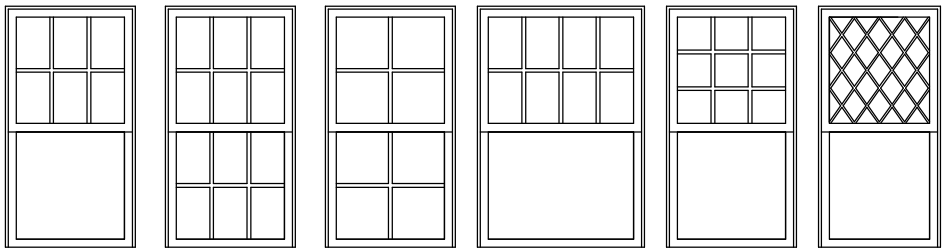
STANDARD WINDOWS

- 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 then 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

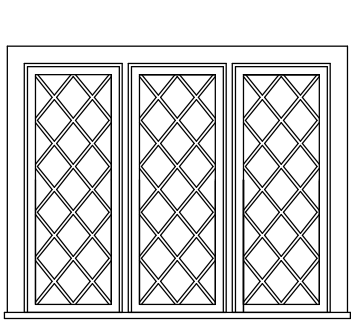
- Paired or triple windows and dormers are typical
- Dormer windows are typically multi-paned in the 6 over 6 pattern.
- Special windows are typically small accent windows with 6 panes or in a 4 over 4 muntin pattern. Small archtop windows, centered on the entry gable or adjacent entry doors can also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

STANDARD WINDOWS

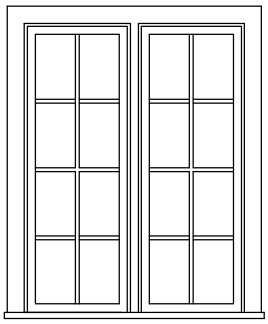


Simple

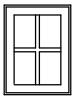
Ornate

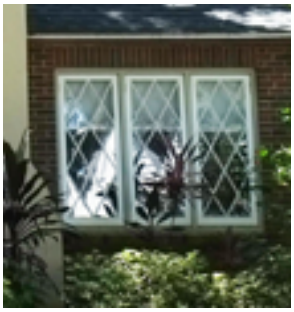


Triple Diamond Casement



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.

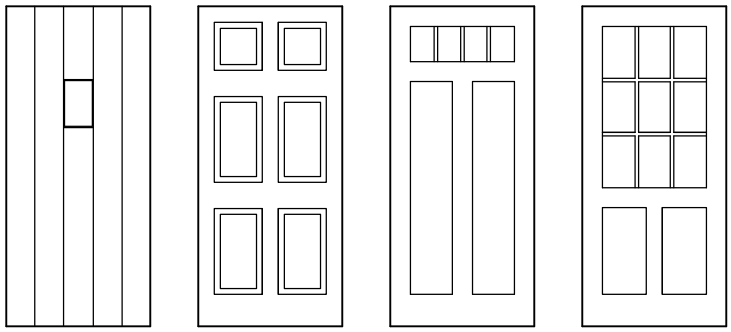
TRIM

- 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.

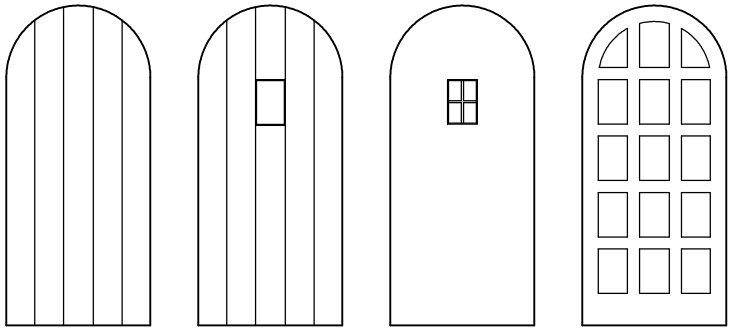
SHUTTERS

- Shutters were historically not added.

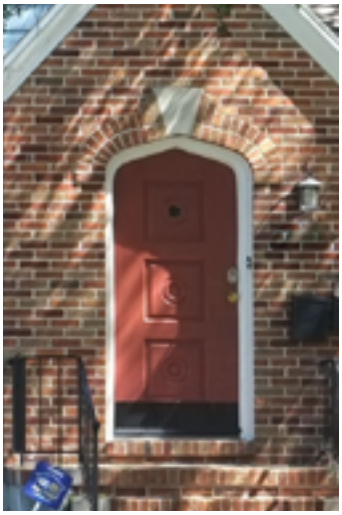
DOOR TYPES



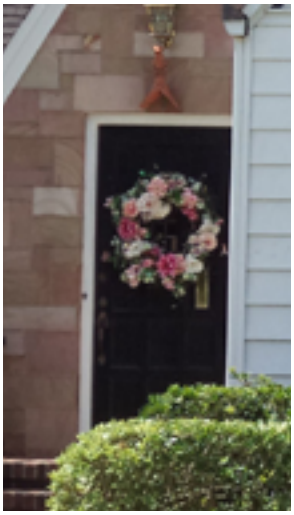
Simple



Ornate







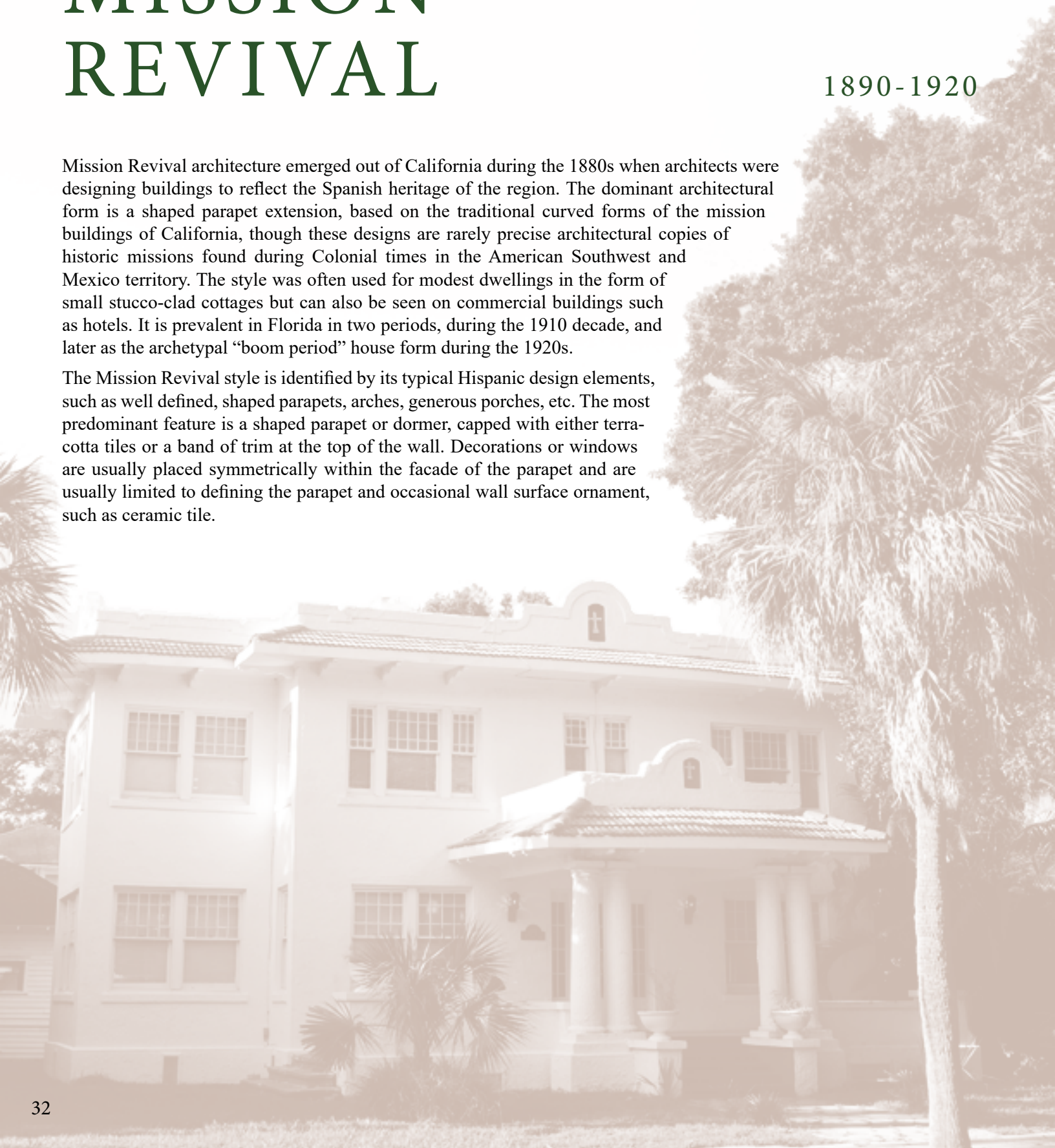


MISSION REVIVAL

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 terra-cotta 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

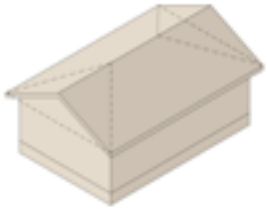
FACADE COMPOSITION

- 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

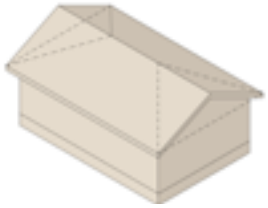
- The architectural character of the attached elements should match that of the main body
- Porches are often found on the front facade

NARROW FRONT MASSING



1- to 1 ½- story Narrow Front

BROAD FRONT MASSING



1- to 1 ½- story Broad Front

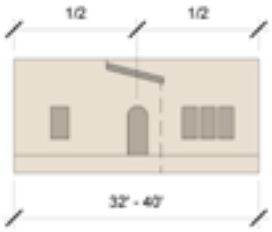
BROAD FRONT MASSING

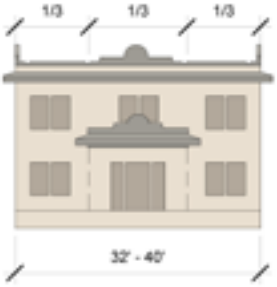


2-story Broad Front

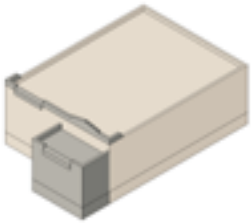
FACADE COMPOSITION DIAGRAMS

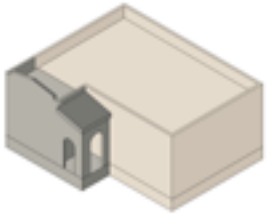


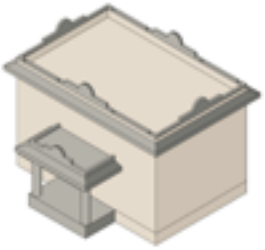




POSSIBLE MASSING COMBINATIONS



















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



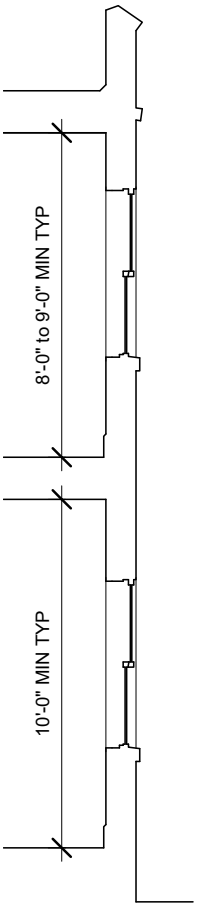
Parapet Detail

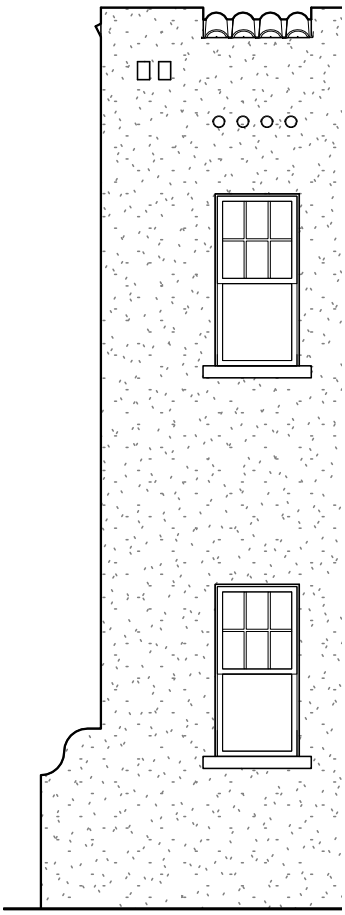


Parapet Detail



Corner Vignette





WINDOWS & DOORS

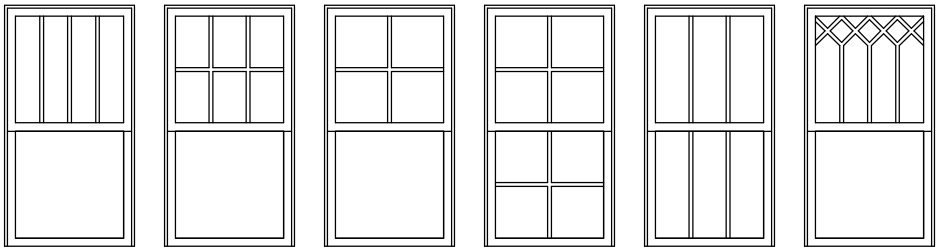
STANDARD WINDOWS

- Standard windows are typically double hung and vertical in proportion
- Common muntin paterns 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

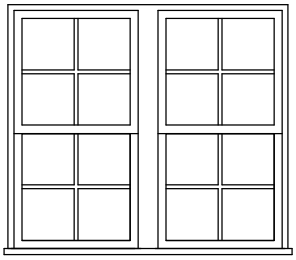
- Special windows are typically small accent windows with 6 panes set in an arched top or in a 4 over 4 muntin pattern

STANDARD WINDOWS

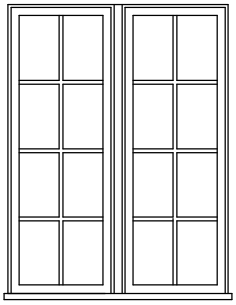


Simple

Ornate

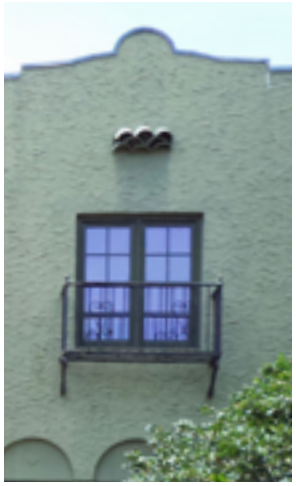


Paired Double Hung



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

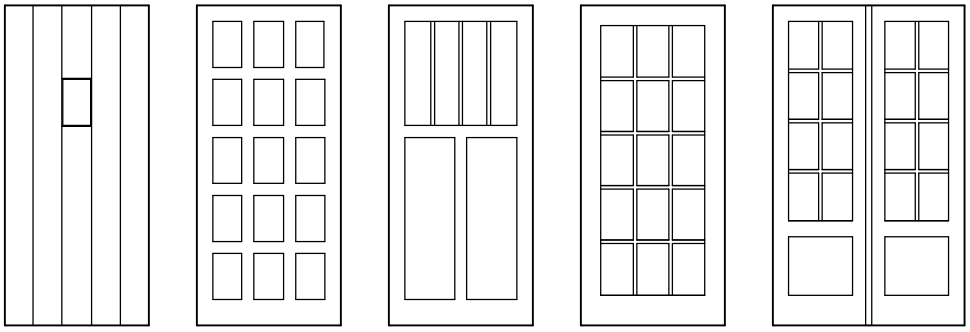
TRIM

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

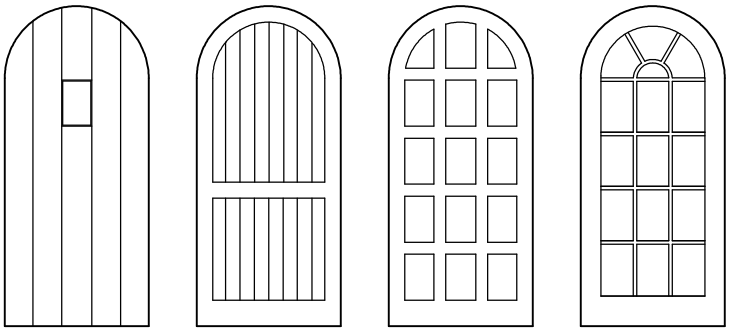
SHUTTERS

- Shutters were historically not added

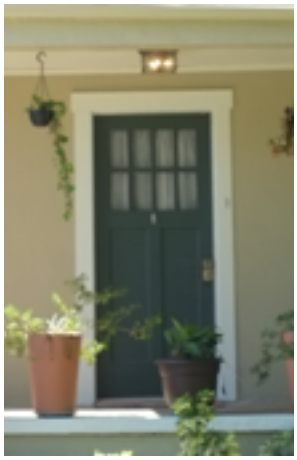
DOOR TYPES

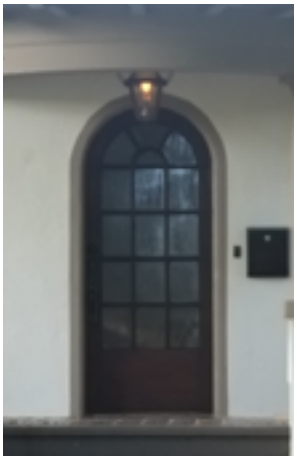


Simple



Ornate



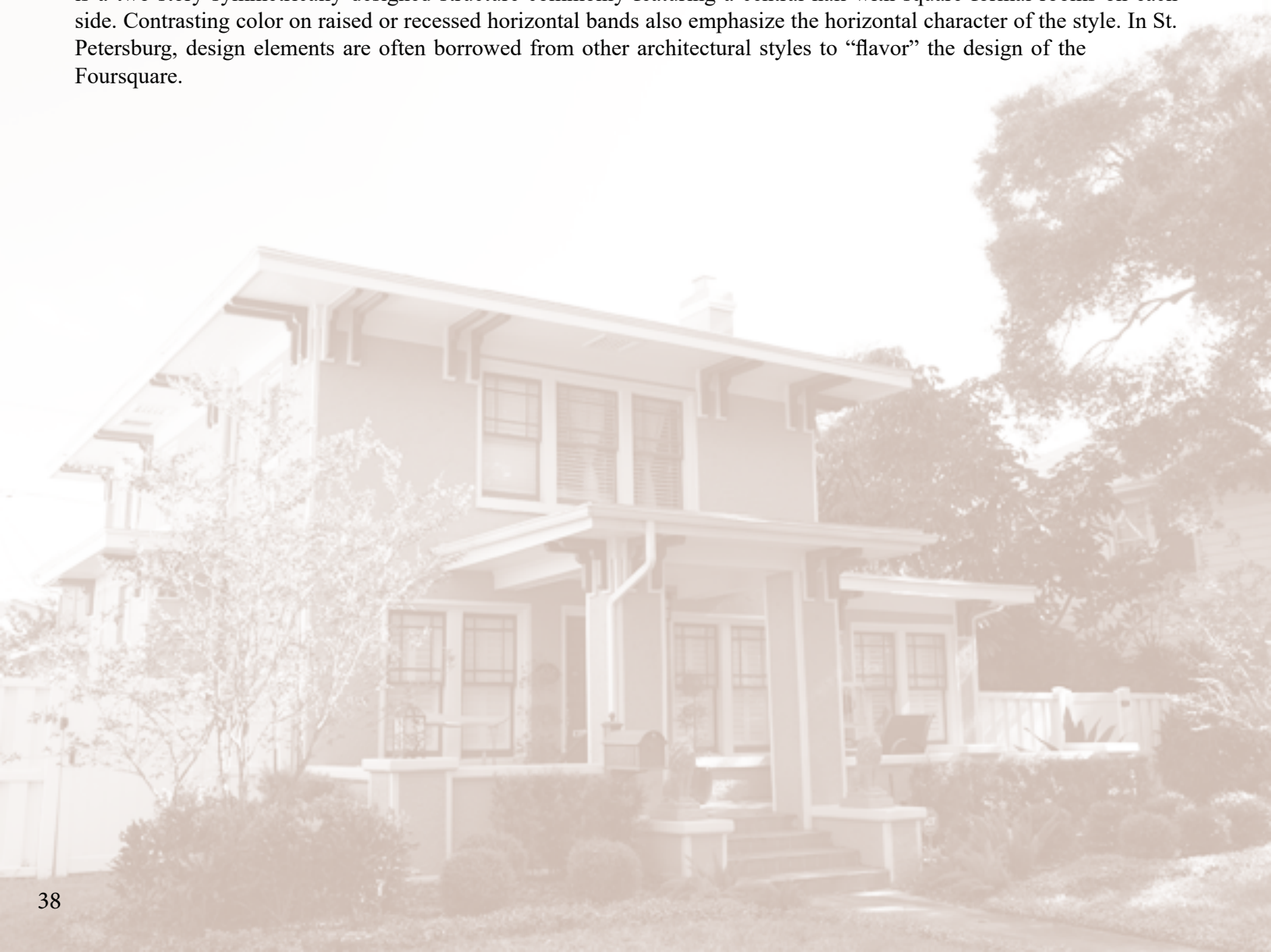


PRAIRIE & FOURSQUARE

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

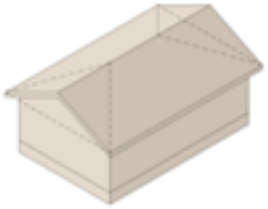
FACADE COMPOSITION

- 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

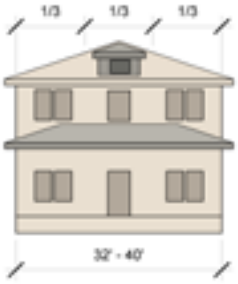


2-story Broad Front

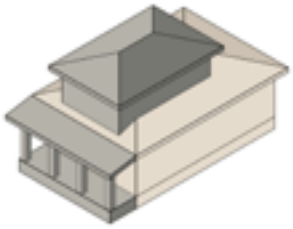
FACADE COMPOSITION DIAGRAMS



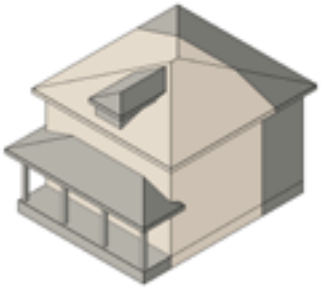




POSSIBLE MASSING COMBINATIONS



















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.

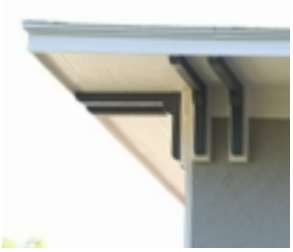
EAVES

- 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

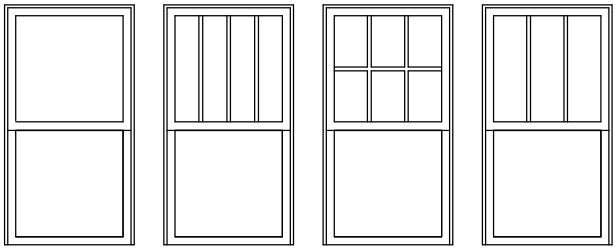
STANDARD WINDOWS

- 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)

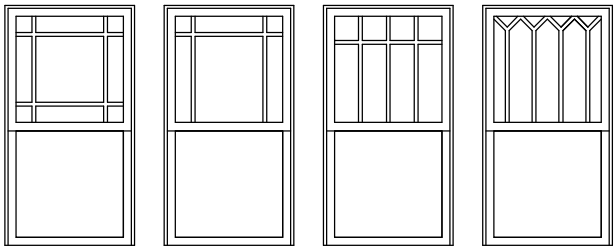
WINDOW ASSEMBLIES & ACCENT WINDOWS

- 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.

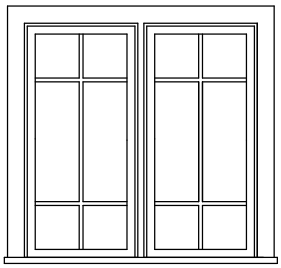
STANDARD WINDOWS



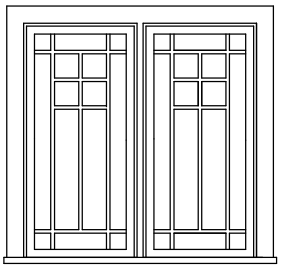
Simple



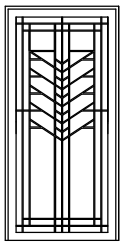
Ornate



Casement Pair



Casement Pair - Ornate

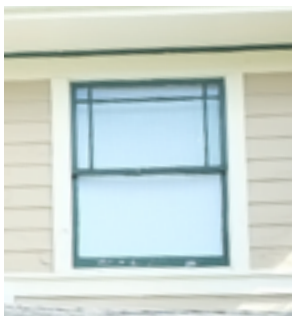


Stained Glass









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.

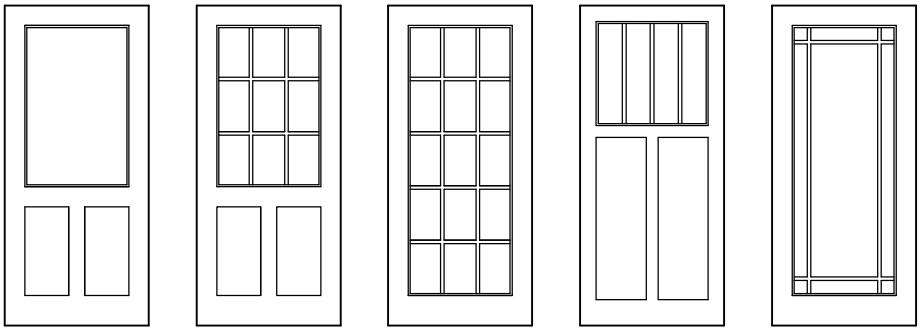
TRIM

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

SHUTTERS

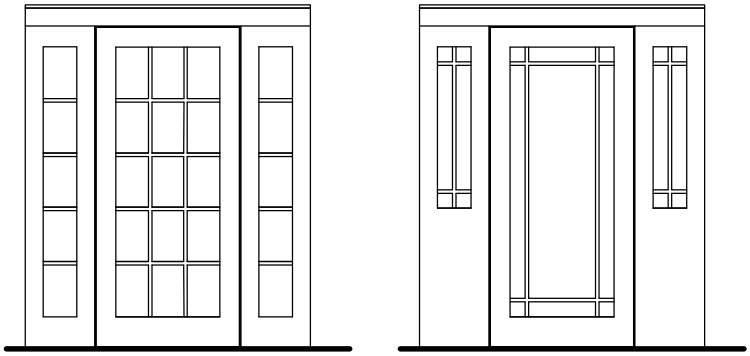
- Shutters were historically not added.

DOOR TYPES



Simple Ornate

DOOR ASSEMBLIES







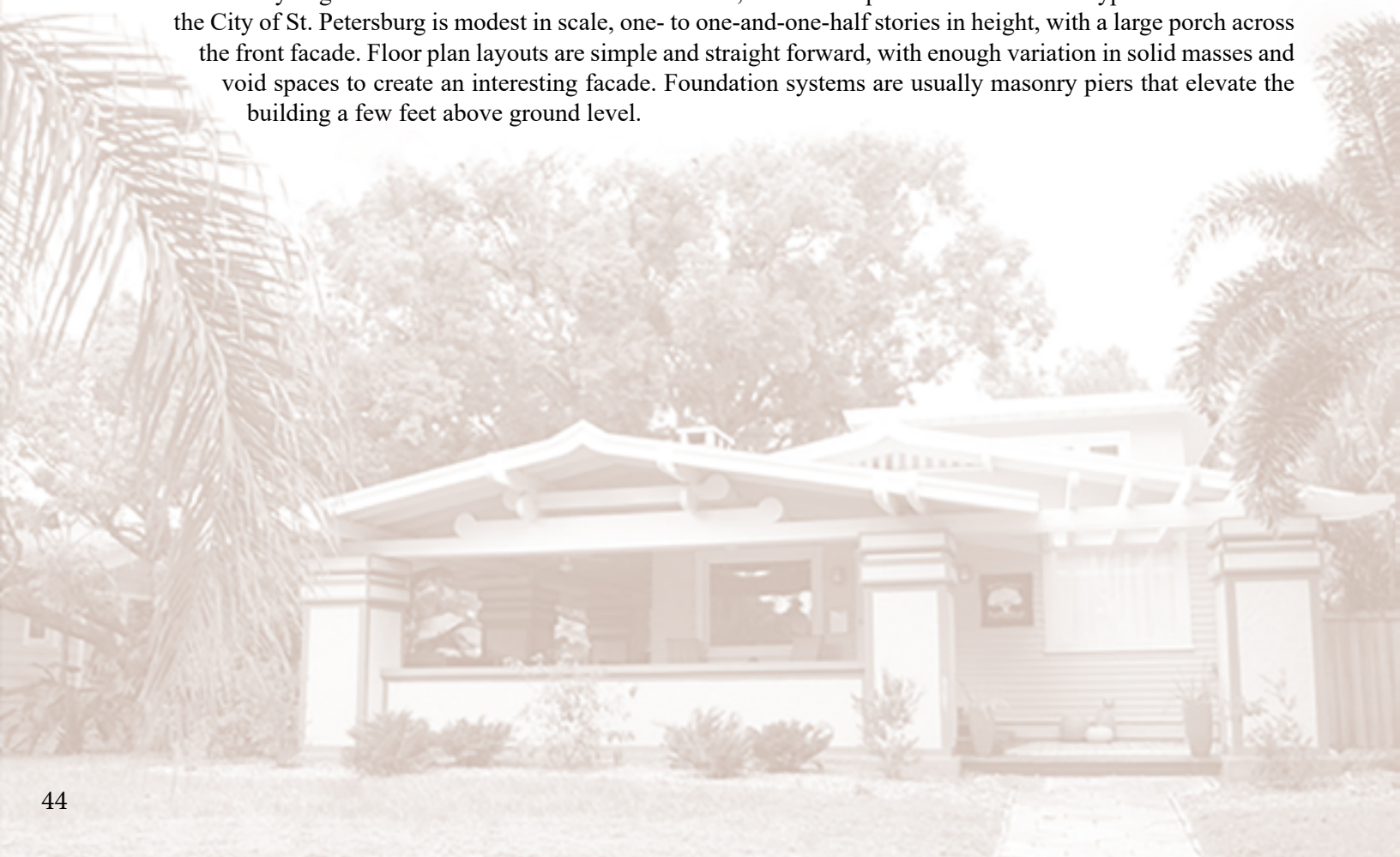
CRAFTSMAN

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

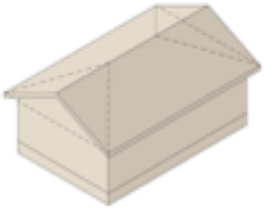
FACADE COMPOSITION

- 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

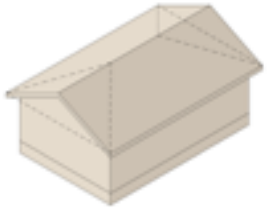
- Larger living space forms may be created by combining side and/or rear wings with the main body
- Gabled, hipped, or shed dormers may be added to introduce light into half-story and attic spaces
- The architectural character of the attached elements should match that of the main body

NARROW FRONT MASSING



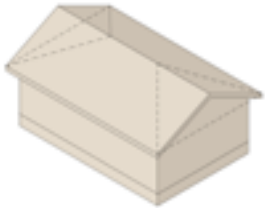
1- to 1 ½- story Narrow Front

NARROW FRONT MASSING



2-story Narrow Front

SIDE GABLE MASSING

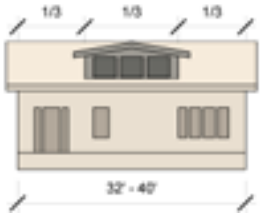


1- to 1 ½- story Side Gable

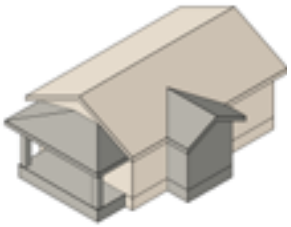
FACADE COMPOSITION DIAGRAMS



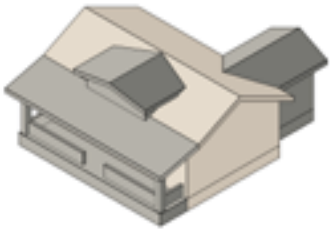




POSSIBLE MASSING COMBINATIONS



















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



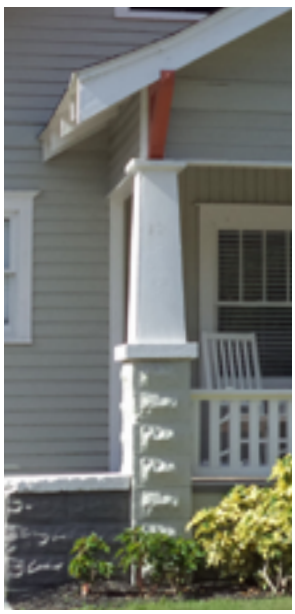
Exposed Rafter Tail



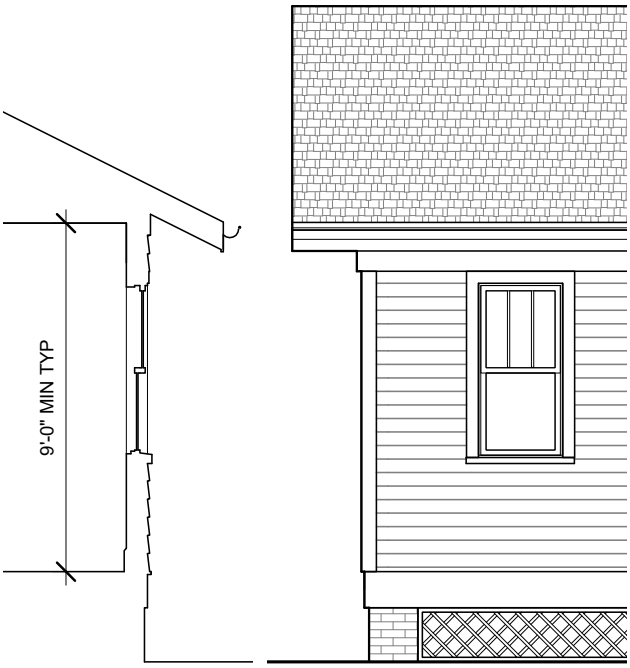
Exposed Rafter Tail



Exposed Rafter Tail



Corner Vignette



WINDOWS & DOORS

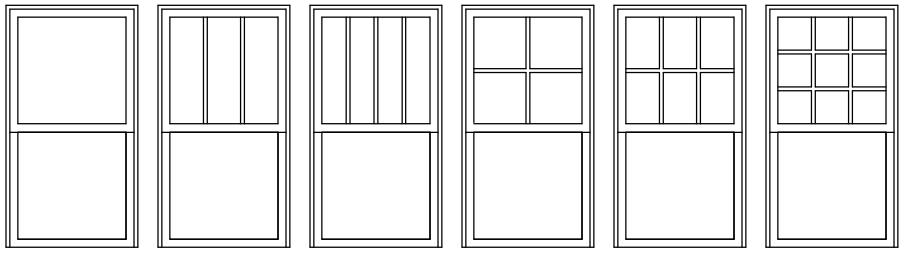
STANDARD WINDOWS

- 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)

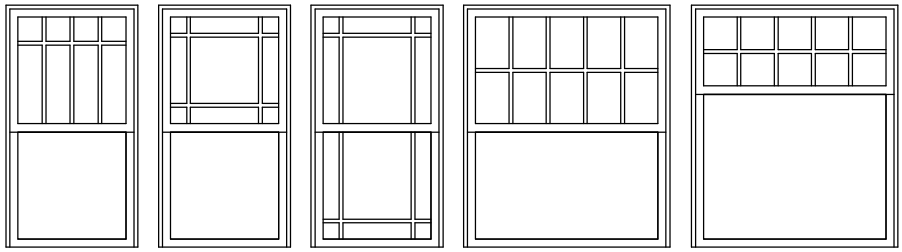
WINDOW ASSEMBLIES & ACCENT WINDOWS

- 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

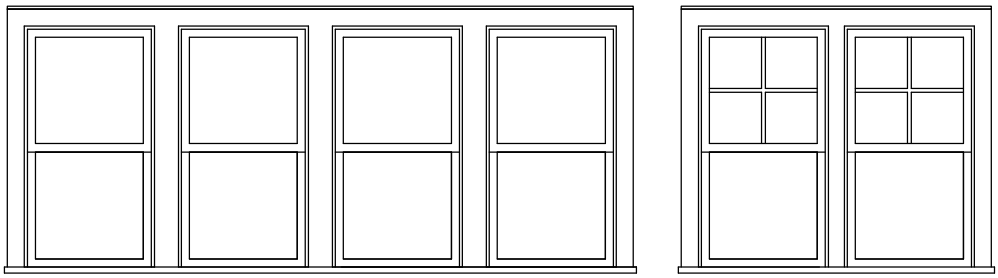


Simple

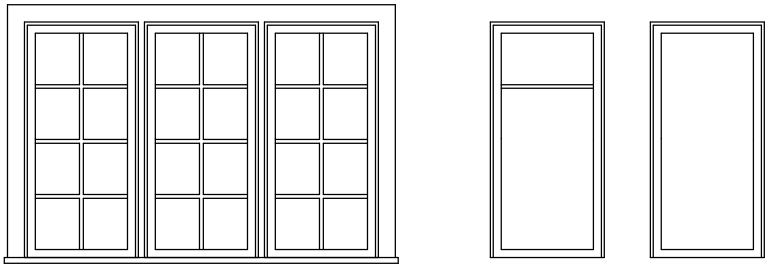


Ornate

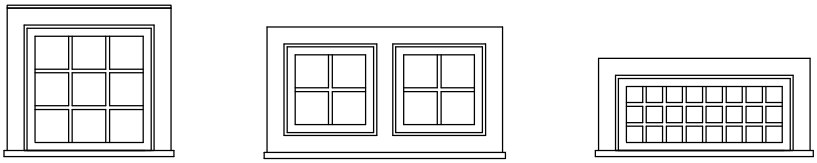
WINDOW ASSEMBLIES



CASEMENT WINDOW ASSEMBLIES



ACCENT WINDOWS



DOORS

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

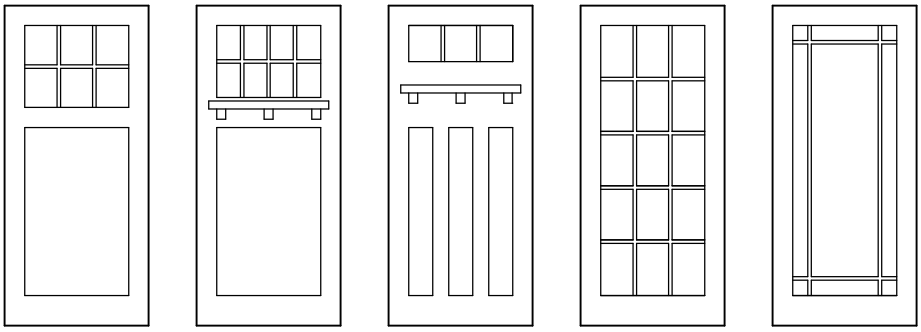
TRIM

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

SHUTTERS

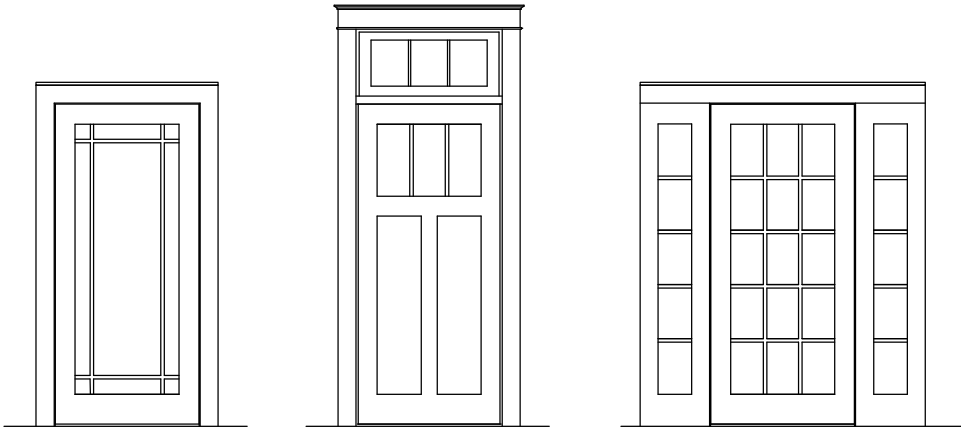
- Shutters were historically not added.

DOOR TYPES



Simple Ornate

DOOR ASSEMBLIES





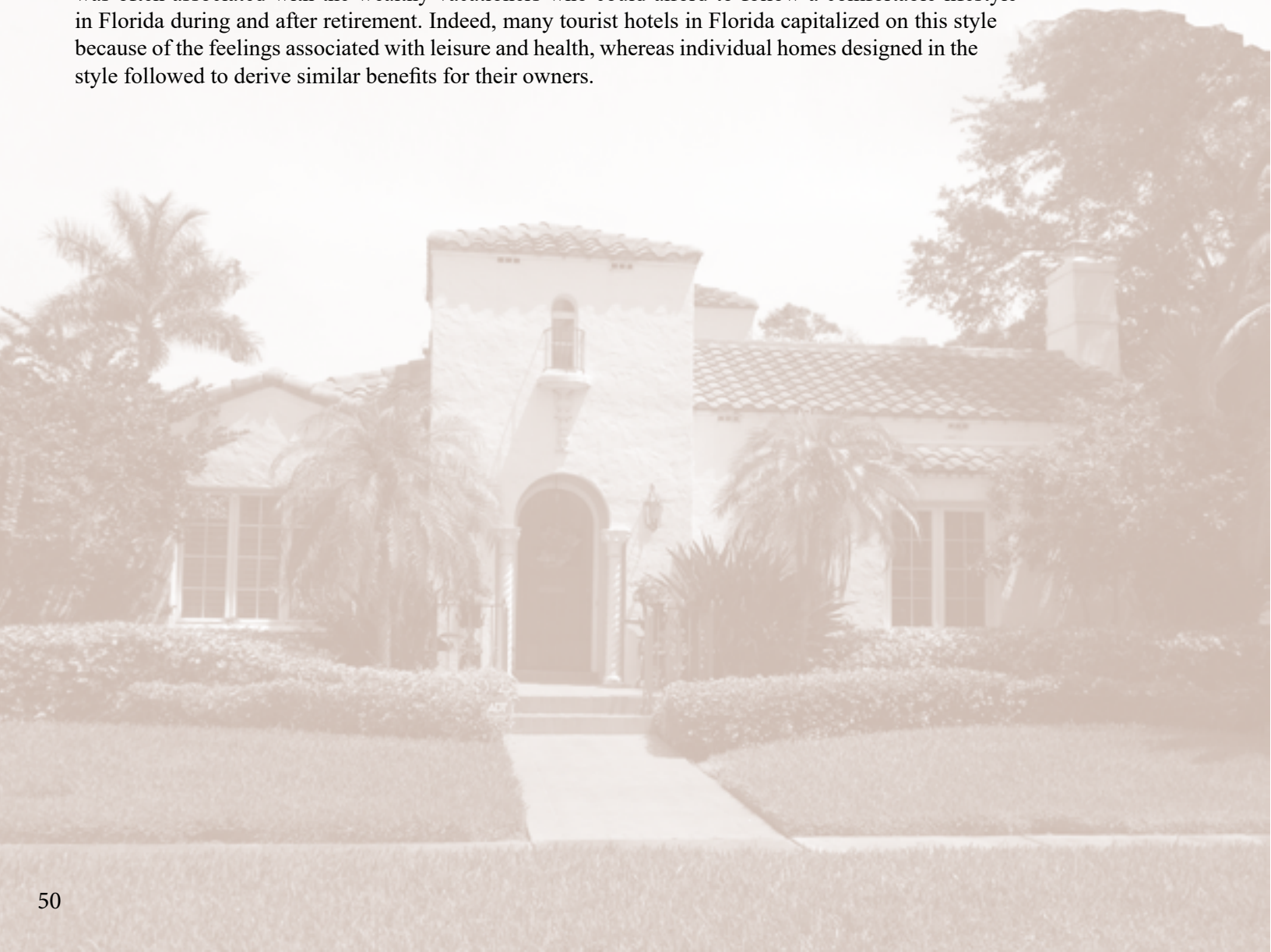


MEDITERRANEAN REVIVAL

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

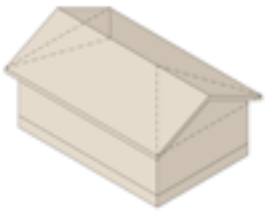
FACADE COMPOSITION

- 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 ½- story Broad Front

NARROW FRONT MASSING



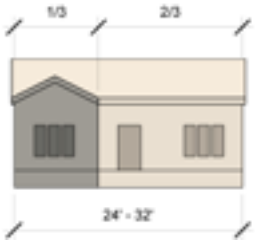
2- story Narrow Front

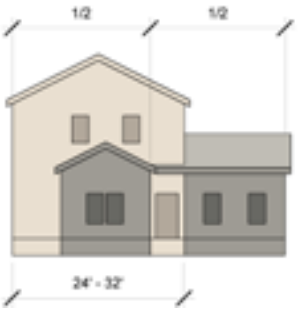
SIDE GABLE MASSING



2- story Broad Front

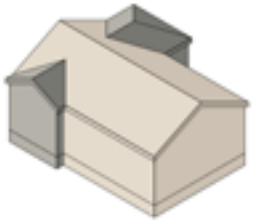
FACADE COMPOSITION DIAGRAMS



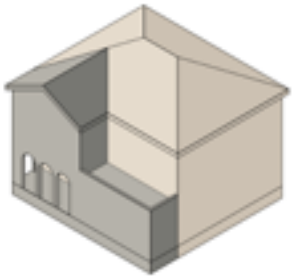




POSSIBLE MASSING COMBINATIONS



















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

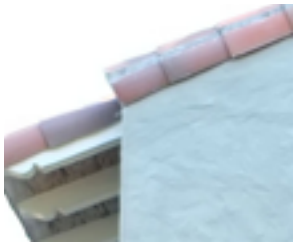
ROOFS

- 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.

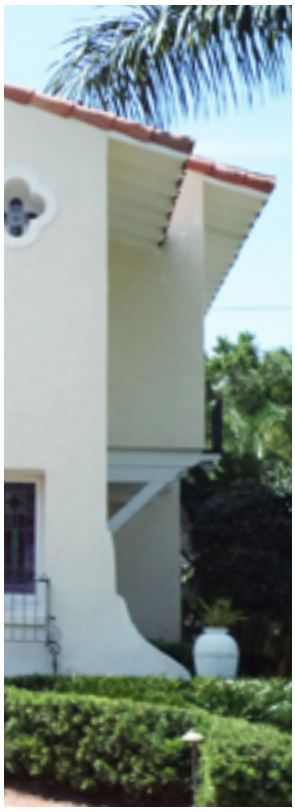
TYPICAL EAVE DETAILS



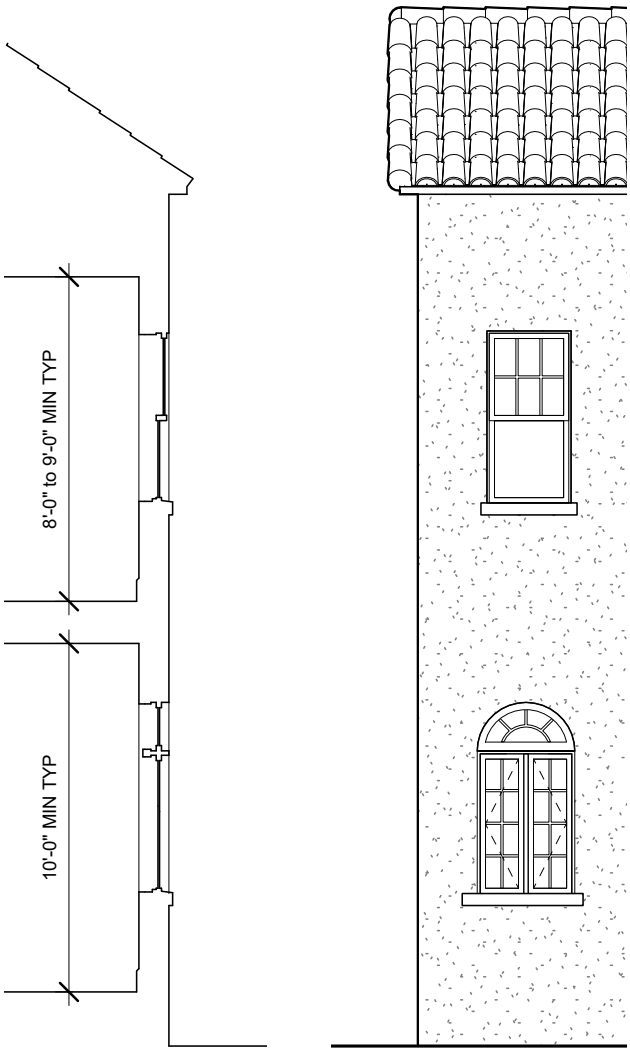
Minimal Eave Overhang



Exposed Rafter Tail



Corner Vignette



WINDOWS & DOORS

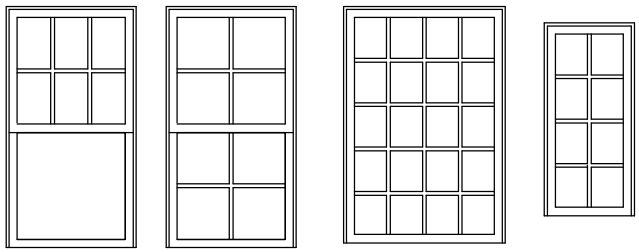
STANDARD WINDOWS

- 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.

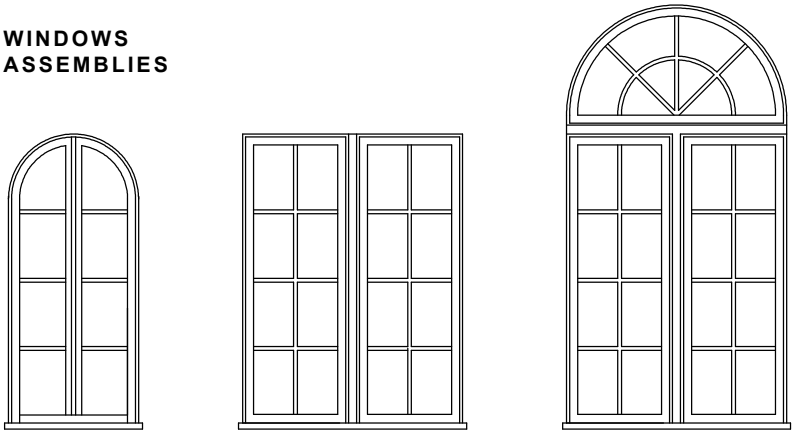
STANDARD WINDOWS



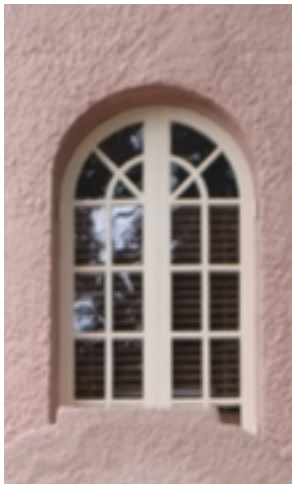
Simple

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.

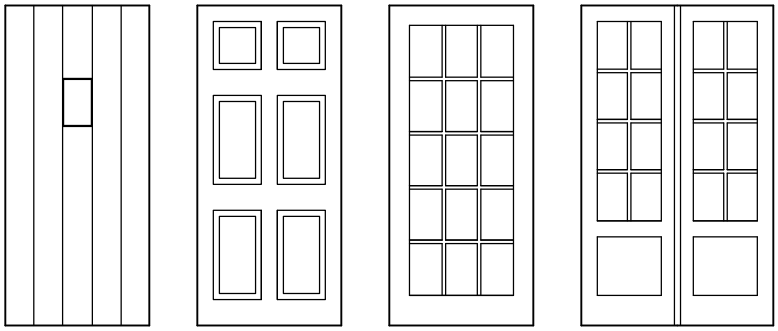
TRIM

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

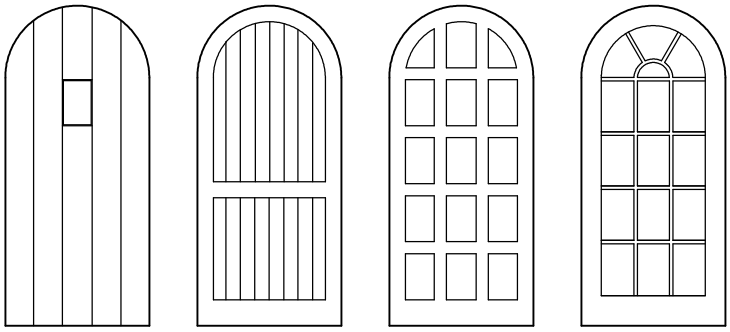
SHUTTERS

- Shutters were historically not added

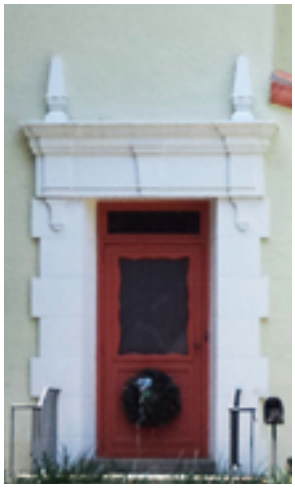
DOOR TYPES

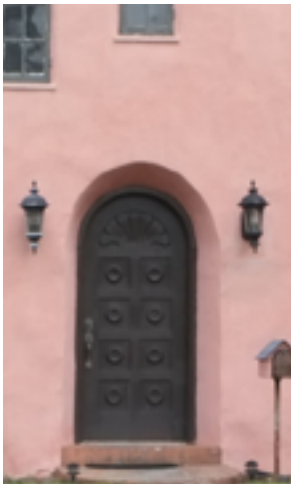


Simple



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

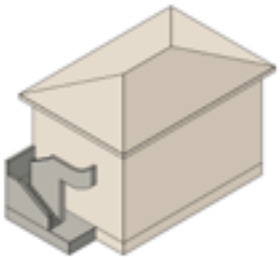


2- story Broad Front

FACADE COMPOSITION DIAGRAMS



POSSIBLE MASSING COMBINATIONS



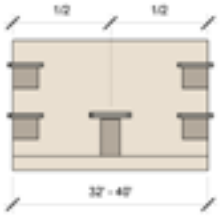


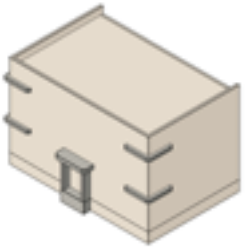


BROAD FRONT MASSING



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.
- 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

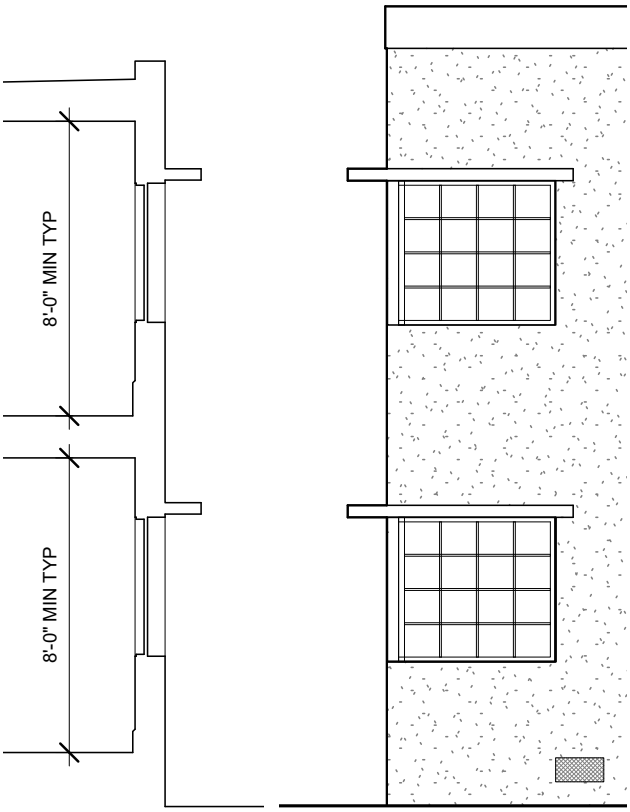
ROOFS

- 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

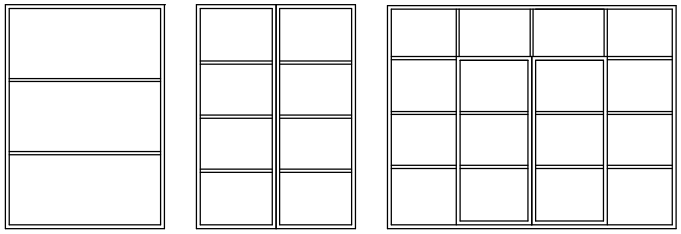
STANDARD WINDOWS

- 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

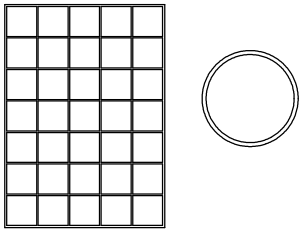
WINDOW ASSEMBLIES & ACCENT WINDOWS

- 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.

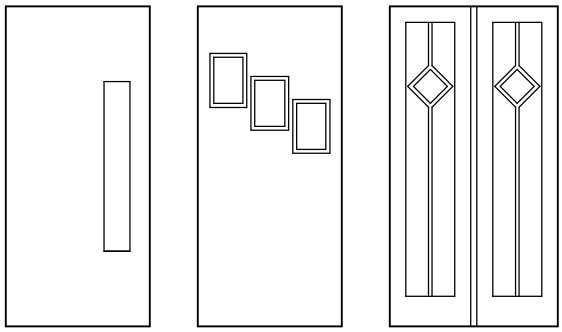
TRIM

- Infrequent, only occurs at entrances to enhance banding motifs

SHUTTERS

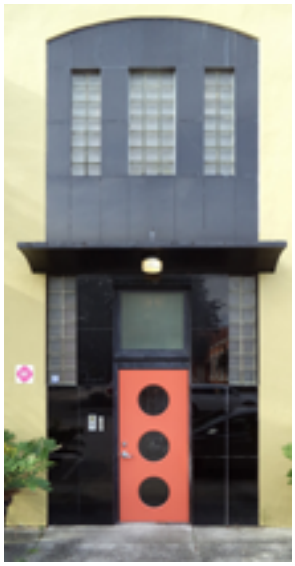
- Decorative, non-operable stucco motifs are occasionally found

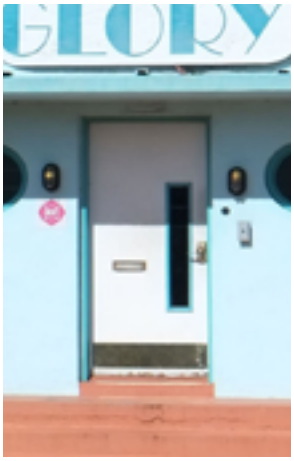
DOOR TYPES



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

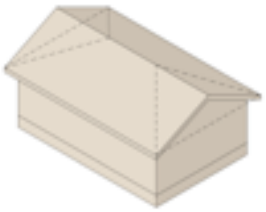
FACADE COMPOSITION

- 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

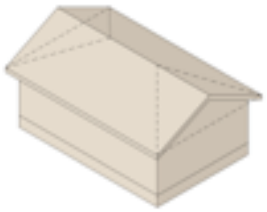
- A simple composition was desired – concentration was placed on scale, window and door locations and simple cladding materials

NARROW FRONT MASSING



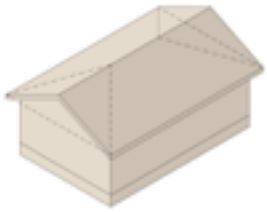
1- story Broad Front

NARROW FRONT MASSING



1- story Broad Front

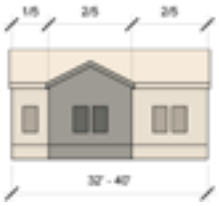
SIDE GABLE MASSING

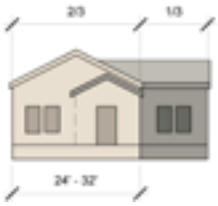


1- story Narrow Front

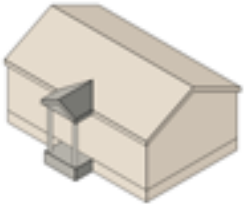
FACADE COMPOSITION DIAGRAMS

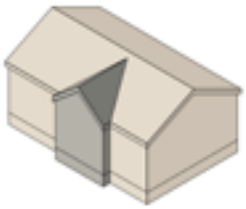






POSSIBLE MASSING COMBINATIONS



















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



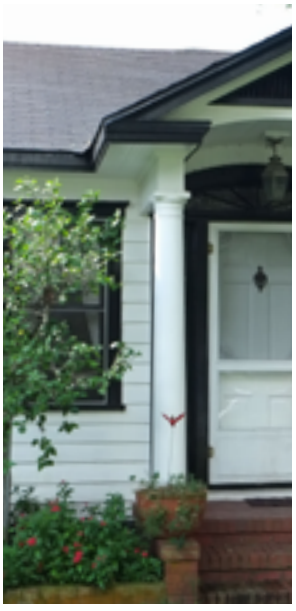
Boxed Eave



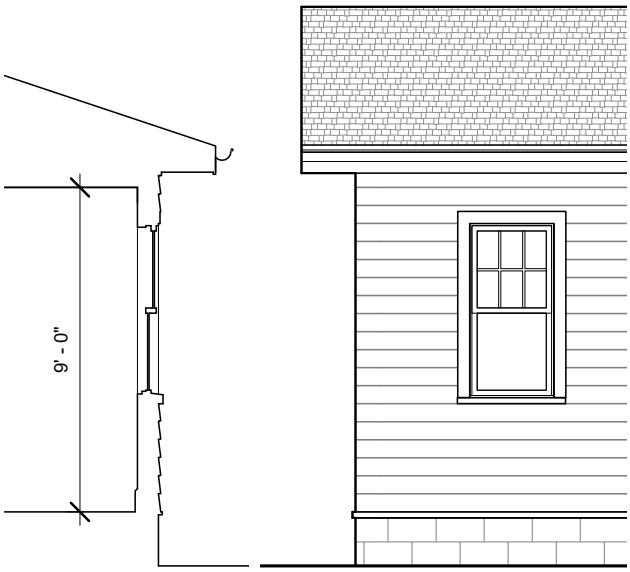
Boxed Eave



Boxed Eave



Corner Vignette





WINDOWS & DOORS

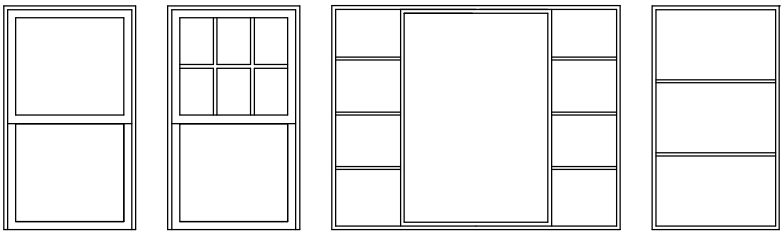
STANDARD WINDOWS

- 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

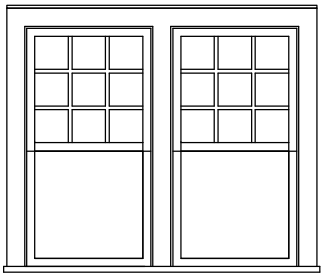
- Paired groupings containing 2 to 3 window units

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.

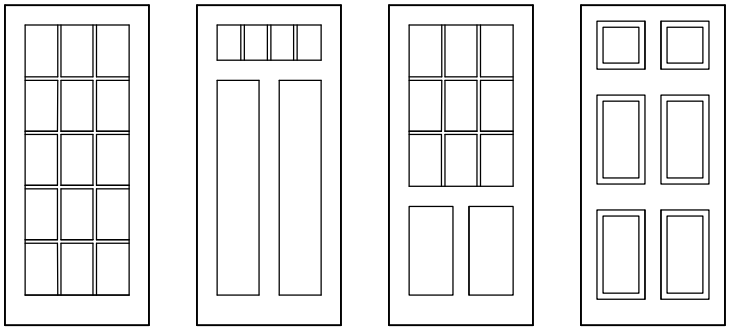
TRIM

- 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

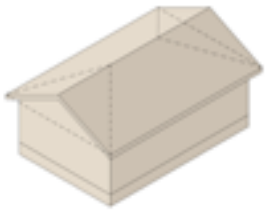
FACADE COMPOSITION

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

MASSING COMBINATIONS

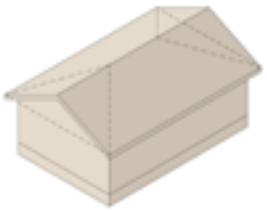
- A simple asymmetrical composition was desired – concentration was placed on scale, window and door locations and simple cladding materials

NARROW FRONT MASSING



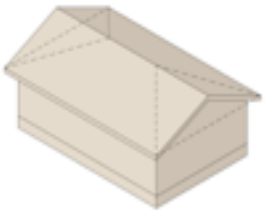
1- story Narrow Front

NARROW FRONT MASSING



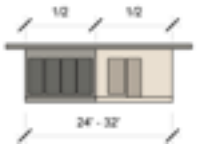
1- to 1 ½- story Narrow Front

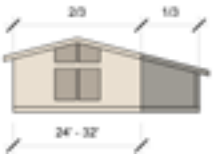
SIDE GABLE MASSING

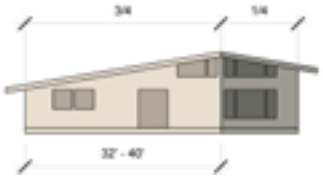


1- to 1 ½- story Broad Front

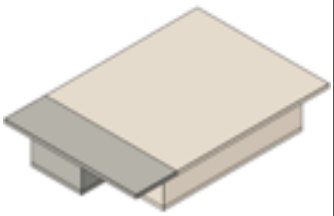
FACADE COMPOSITION DIAGRAMS

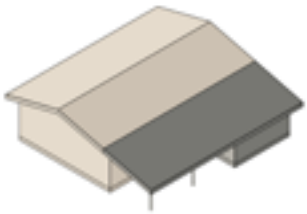


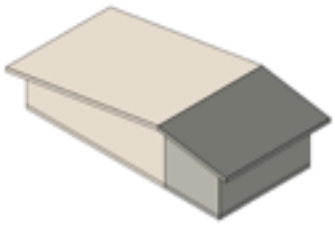




POSSIBLE MASSING COMBINATIONS



















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

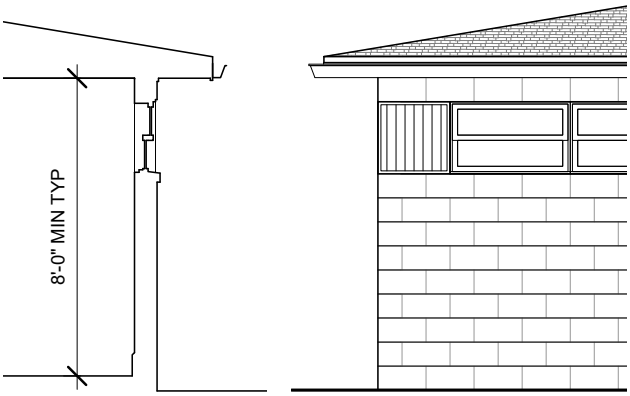
ROOFS

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

TYPICAL EAVE DETAILS



Boxed Eave



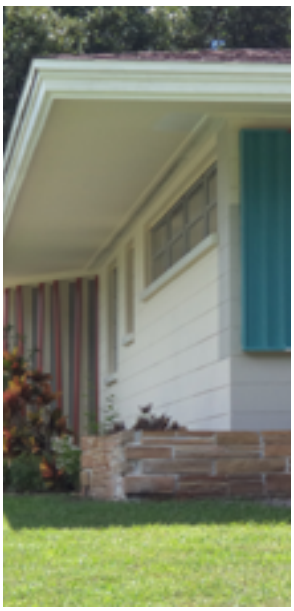






Decorative Details





Corner Vignette

WINDOWS & DOORS

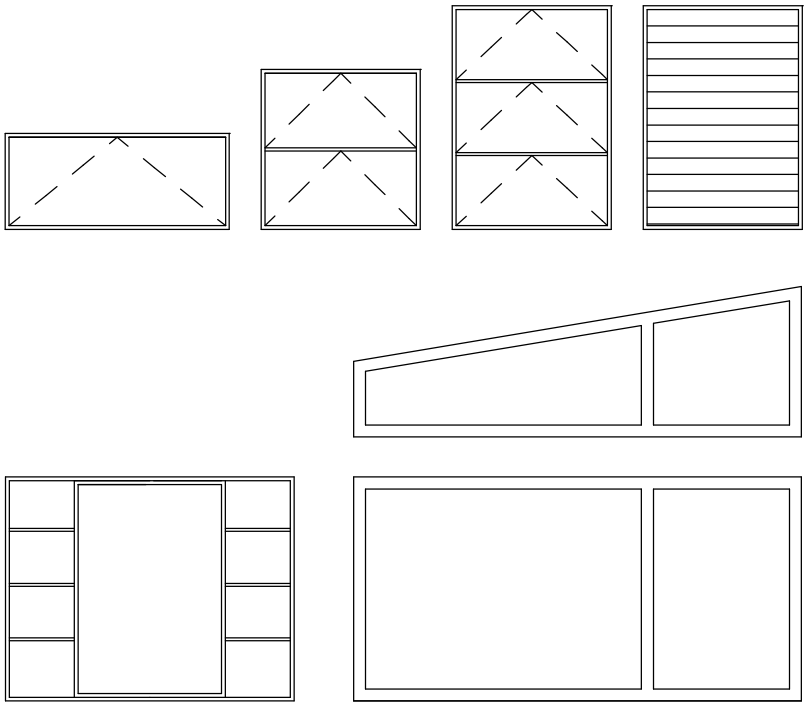
STANDARD WINDOWS

- 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)

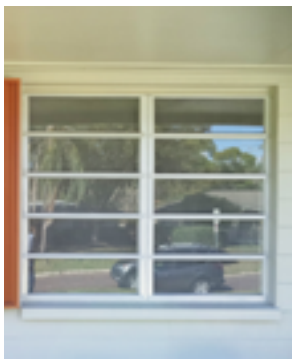
WINDOW ASSEMBLIES & ACCENT WINDOWS

- 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.

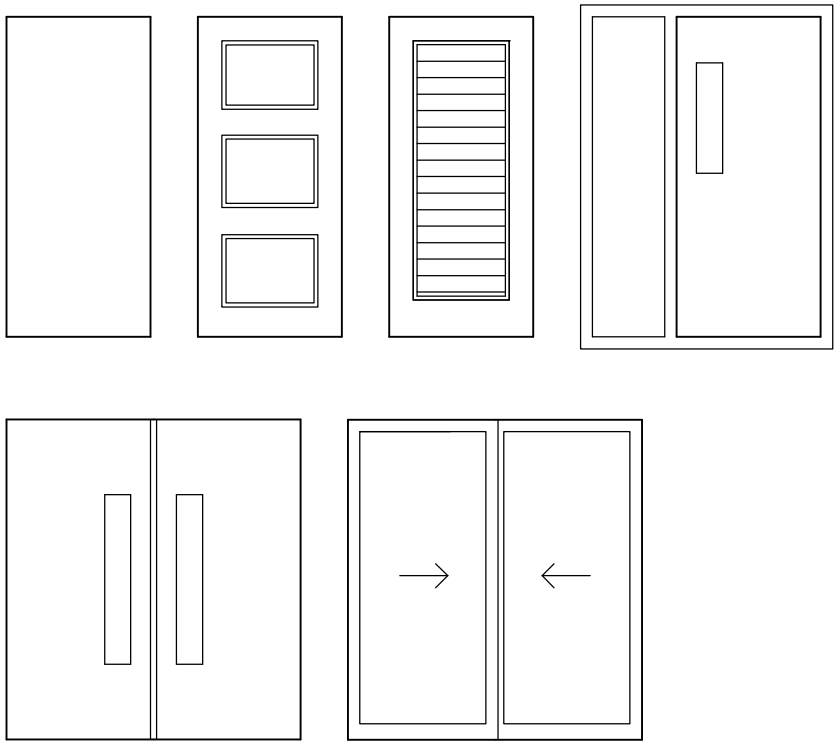
TRIM

- 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

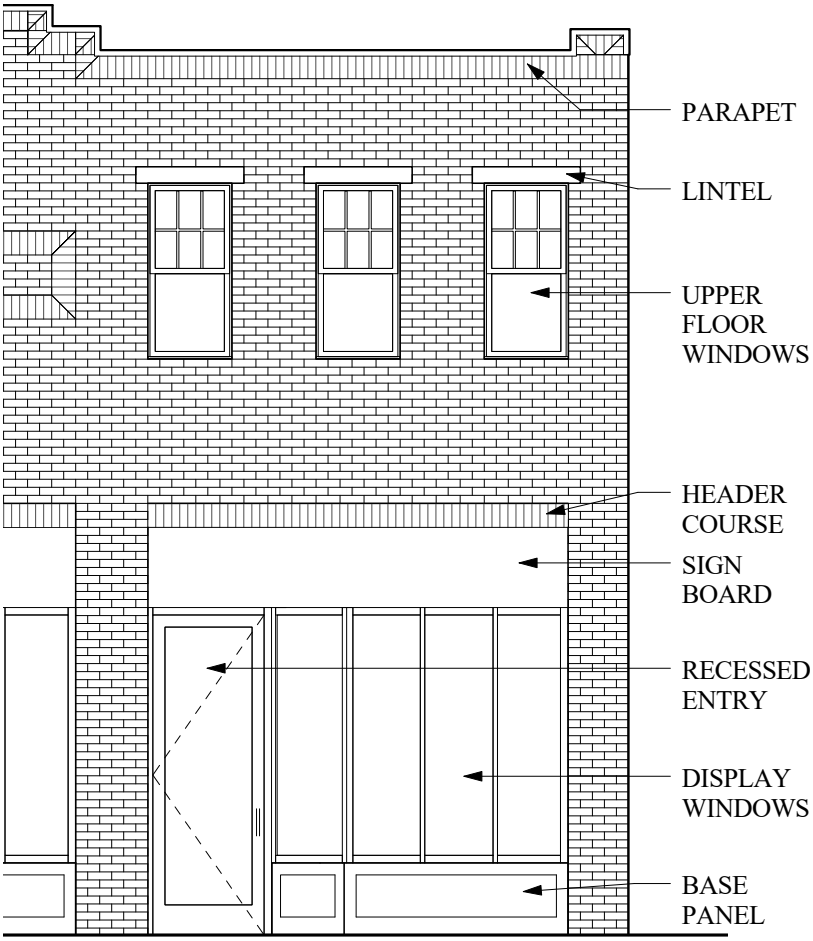


Downtown



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.

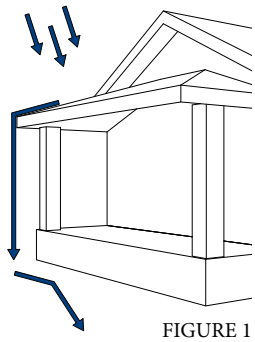


FIGURE 1

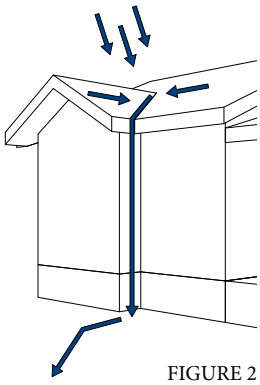


FIGURE 2

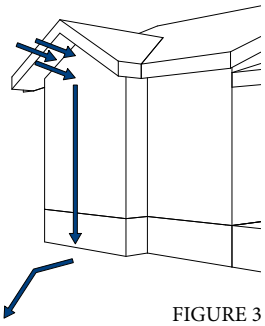


FIGURE 3

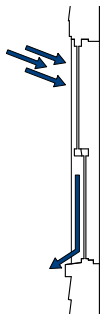


FIGURE 4

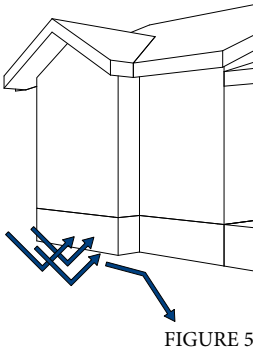


FIGURE 5

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

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.

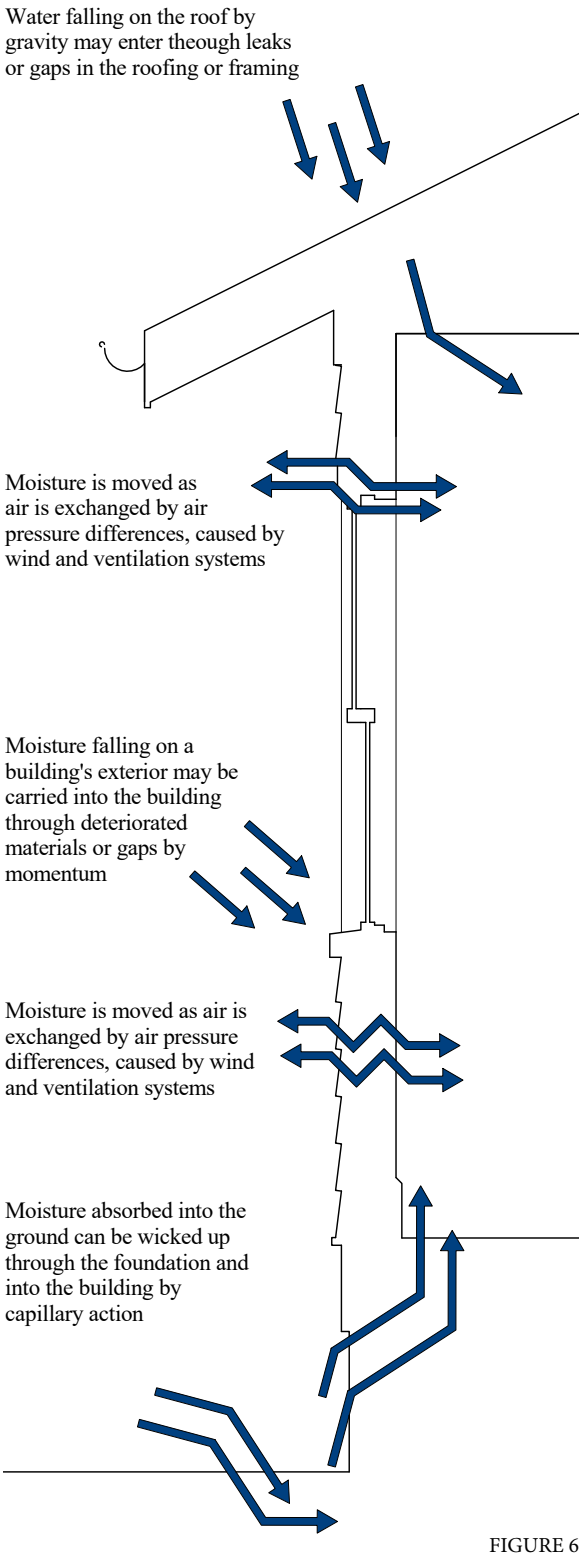


FIGURE 6

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 lacer additions and nonconforming work, and the replacement or reproduction of missing elements based on written, physical of 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: _____

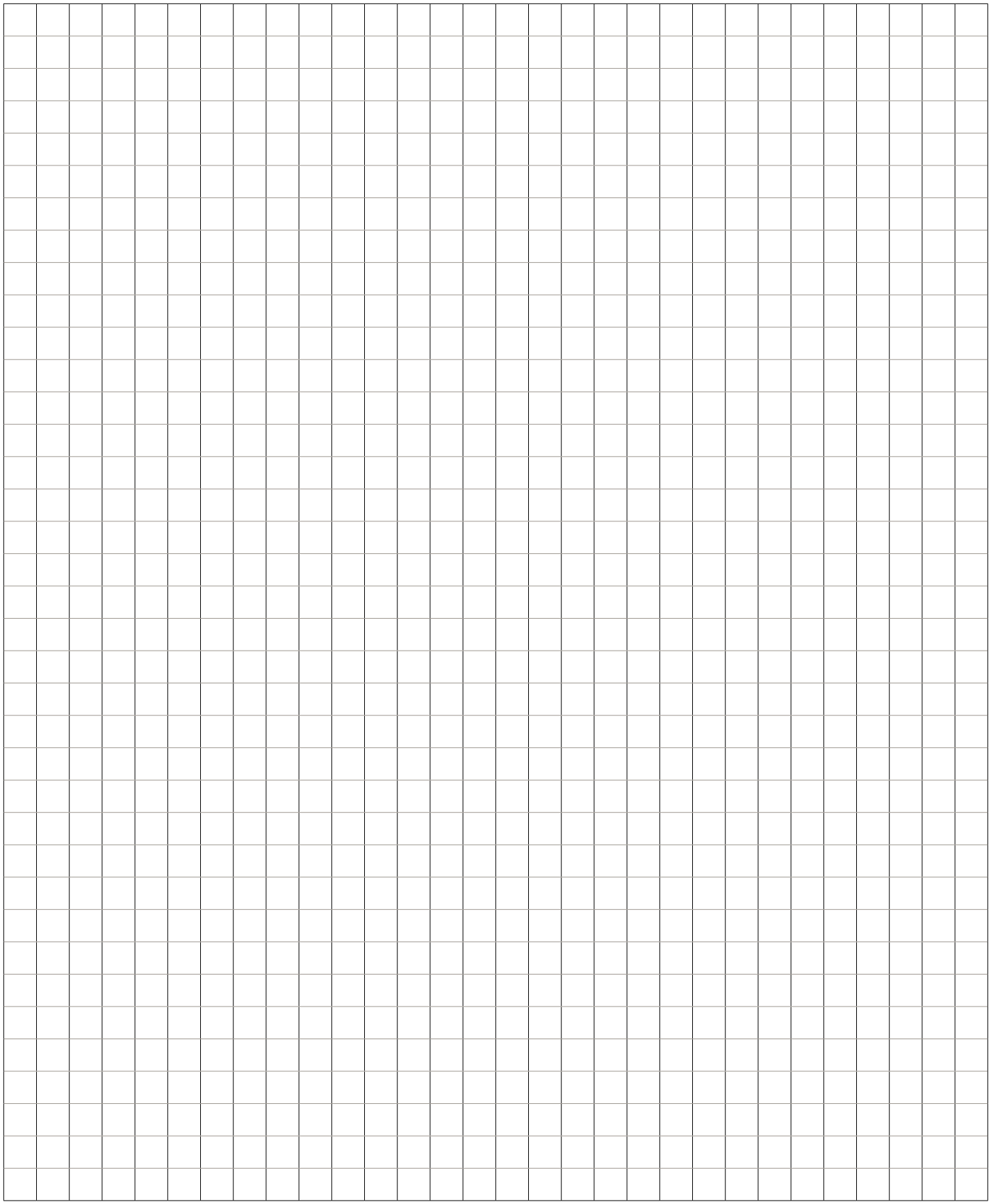
SITE	YES	NO	NOTES
Is there any ponding occurring on the property?			
Are any shrubs or trees too close to the house?			
Do trees or limbs hang over the house's gutters and downspouts?			
ROOF			
Any sign of missing, broken, or warped shingles or tiles?			
Are shingles losing mineral cover, curling, or 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:



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.

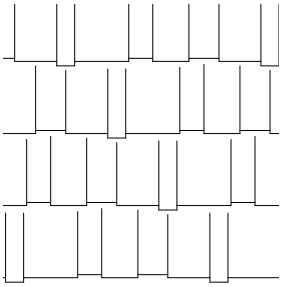
There are four basic types of roofing materials; all were commonly used in the construction of St. Petersburg's historic structures. These four types include organic, mineral, metal and human-made.

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.

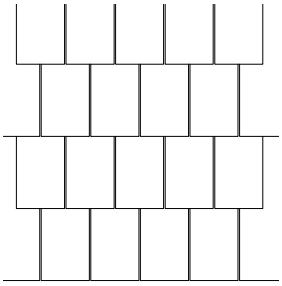
MINERAL ROOFING includes naturally occurring mineral substances such as slate, clay or asbestos fiber. Since slate roofs had to be imported to St. Petersburg, they are quite rare. Clay roofing tiles were a very popular roofing material and remain so. They are associated with several architectural styles 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.

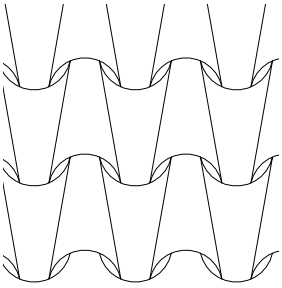
HUMAN-MADE ROOFS consist of built up roofing, rolls of composition sheeting and composition shingles. Built up roofs are typically laid on flat or gently sloping roofs and consist of a number of layers of tar paper laid down with hot liquid tar. Composition roll material usually consists of a thick tar 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.



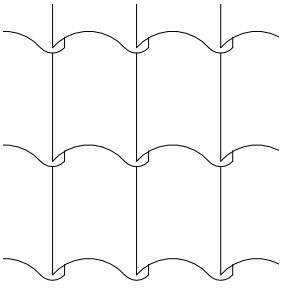
HAND SPLIT WOODEN SHINGLES



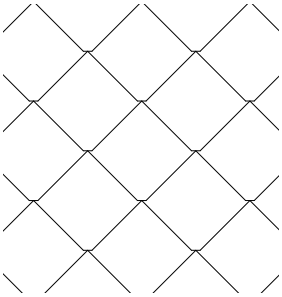
MACHINE CUT WOODEN SHINGLES



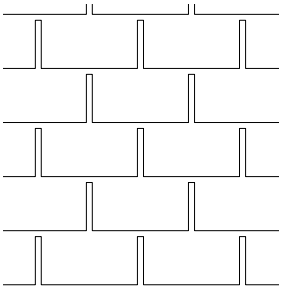
TROUGH AND CAP CLAY BARREL TILE



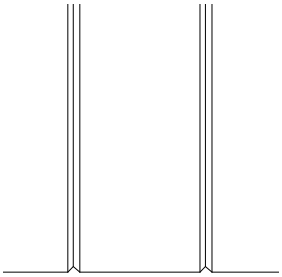
"S" BARREL TILE



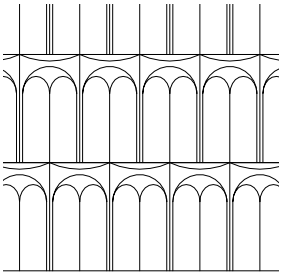
DIAMOND PATTERN ASBESTOS SHINGLES



THREE-TAB COMPOSITE SHINGLES



"V" GROOVE STANDING SEAM METAL



METAL SHINGLES

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.

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.

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

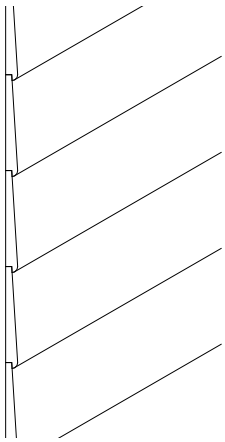
× Do not cover exposed wood, masonry, stone or other surfaces with stucco unless historically documented.






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.



ROUNDED CLAPBOARD SIDING

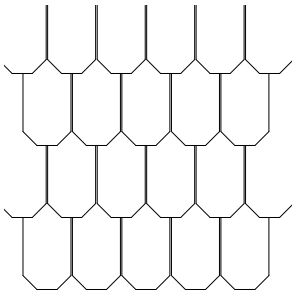
SIDING

There are numerous shapes and profiles to wood siding.

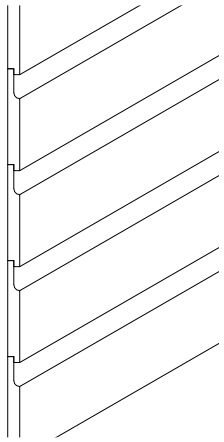
WOODEN SHINGLES are prevalent on many older homes throughout St Petersburg, used mostly for decoration on dormers and gables.

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.

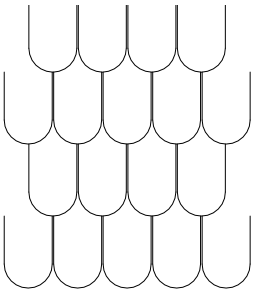


HEXAGONAL WOODEN SHINGLES

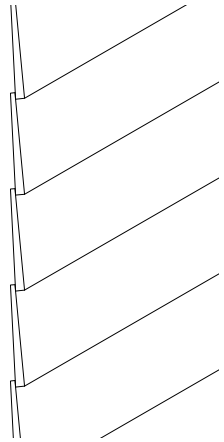


NOVELTY SIDING

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.

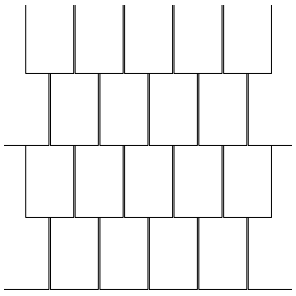


"FISHSCALE" WOODEN SHINGLES



BEVELED SIDING

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.



MACHINE CUT WOODEN SHINGLES



ASBESTOS SIDING

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

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.

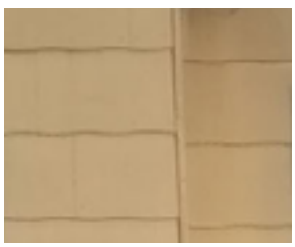
THINK SUSTAINABLY

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.









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.

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 cladding. 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.

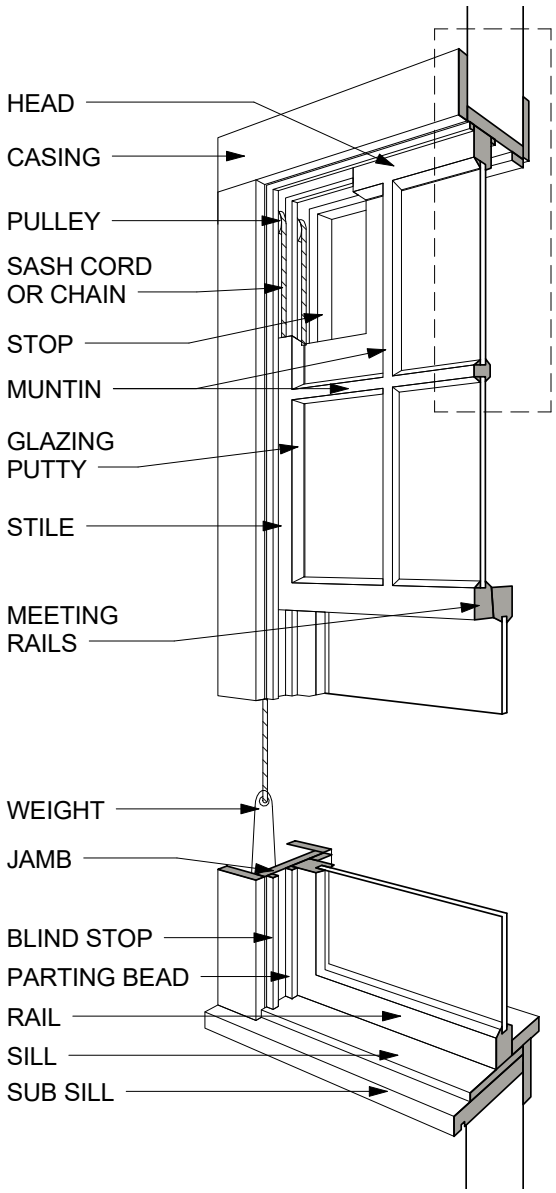
WEATHERING. Weathering will naturally degrade window components, especially those that are not well maintained. Wood can crack and splinter, paint can deteriorate, and metal hinges and other components can corrode.

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.

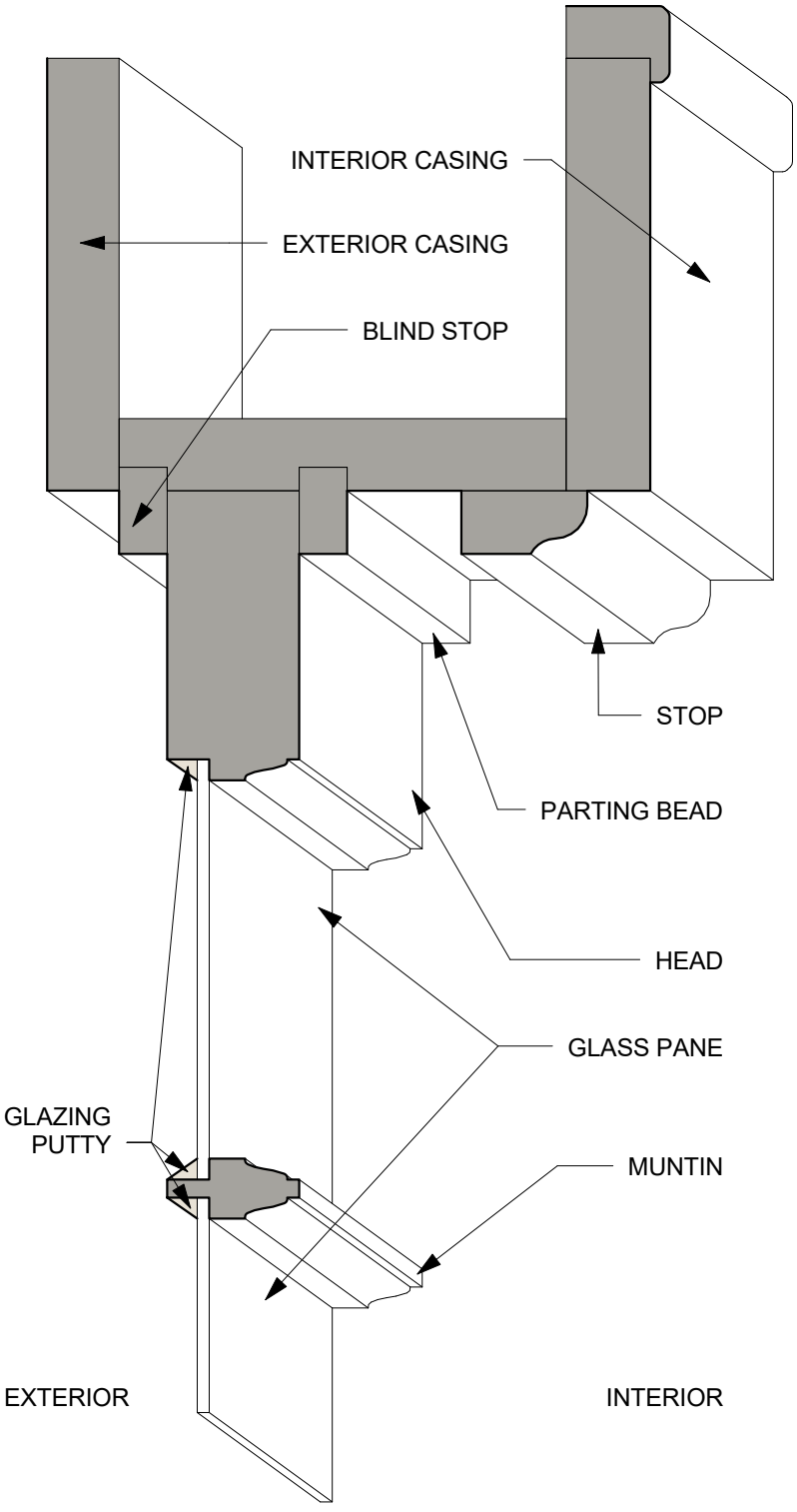
CAULKING, WEATHER-STRIPPING, AND FLASHING. Caulking, weather-stripping, and flashings around windows should be maintained to prevent moisture and air infiltration.

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.

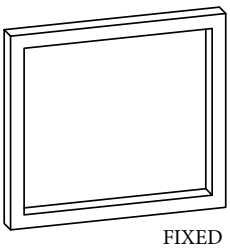
The Standards also state,

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

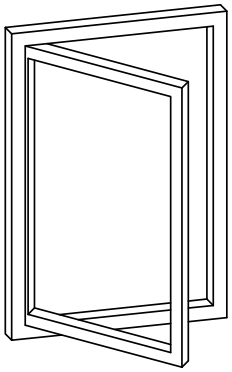
While most windows are significant to the character of a property, every window on all properties is not, and it is in these cases that considerations beyond deterioration as described below are appropriate.

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.

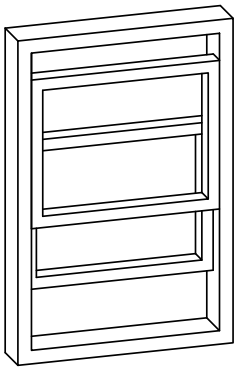
Questions about the feasibility of repair or the quality of the repaired window can usually be best answered by doing a sample repair. The appearance, cost of the repair, and other factors may be considered. Where particular performance levels are critical, testing of the repaired window may provide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



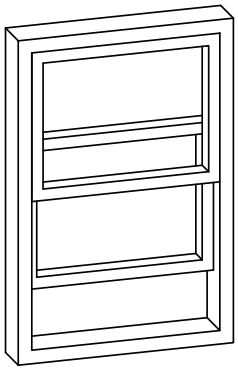
FIXED



CASEMENT



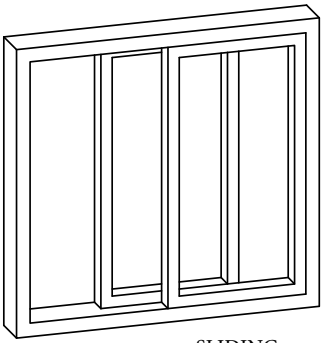
DOUBLE-HUNG



SINGLE-HUNG

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.



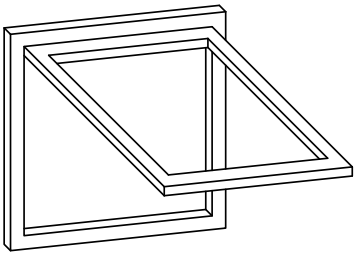
SLIDING

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.

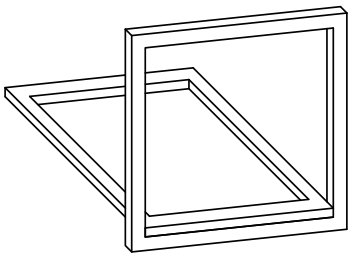
By adding or replacing the weather stripping on your window, you can reduce infiltration by as much as 50%. Weather stripping comes in a variety of materials and sizes and is an inexpensive way to increase energy efficiency.

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.

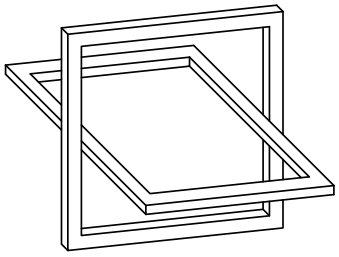
INSTALL STORM WINDOWS. Installing a storm window grants historic windows the greatest energy efficiency. In fact, the combination of a historic window and a storm window may provide better insulation than a brand new, double-pane window. Exterior storms are operational and can easily be removed. They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



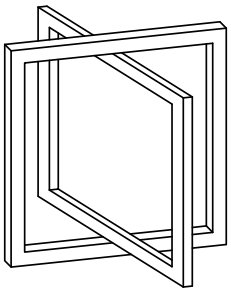
AWNING



HOPPER



PIVOT, HORIZONTAL



PIVOT, VERTICAL

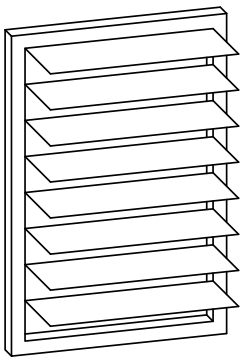
REPLACING YOUR WINDOWS

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.



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.

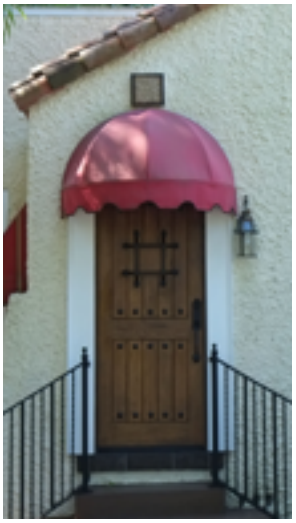
RECOMMENDED

+ 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.

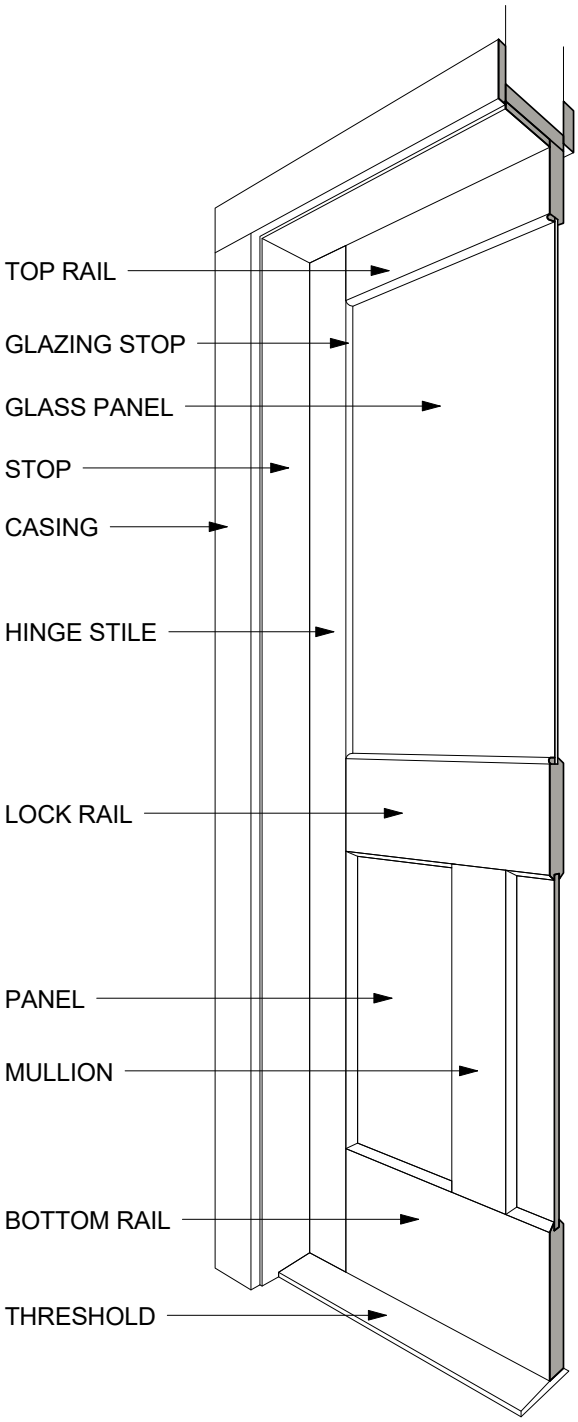
DIRT AND DEBRIS. Like on windows, dirt, debris, and paint buildup can compromise the smooth operation of doors.

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.

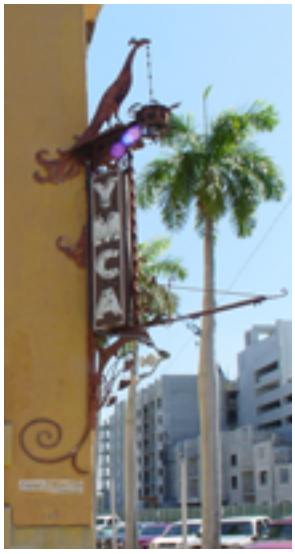
The following suggestions will help business owners locate signage on their historic buildings in an appropriate manner. Remember, however, that St. Petersburg has a local Sign Ordinance. The rules and regulations of the Sign Ordinance will need to be met as well as approvals based on the architectural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









Central Avenue view East, 1950. Courtesy, Tampa-Hillsborough County Public Library System.

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 addictions 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



A) Closed Louvered Shutters, B) Open Louvered Shutters, C) Aluminum Awning Shutter, D) Removable Clear Polycarbonate Storm Panel, E) Solid Board Shutter, F) Concealed track above, G) Metal Storm Panel, H) Permanent 3/8" lexan® storm panels from the Southernmost Prayer and Faith Center Church, Key West, I) Track above & below, J) Painted Storm Track K) Direct mount storm panel attachment points can be hidden with colored plugs when not in use.

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

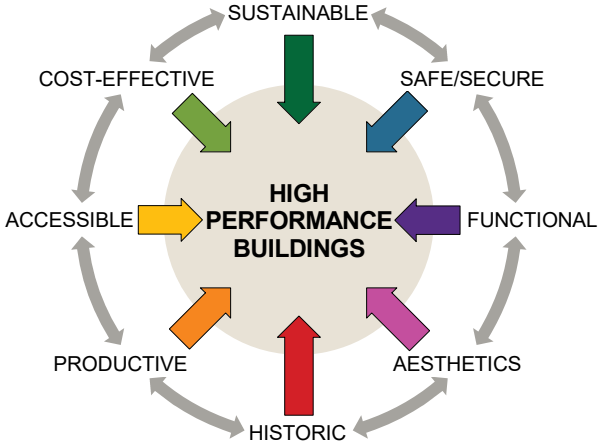


Diagram based on Whole Building Design Guide's: Integrated Design Approach

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.

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.

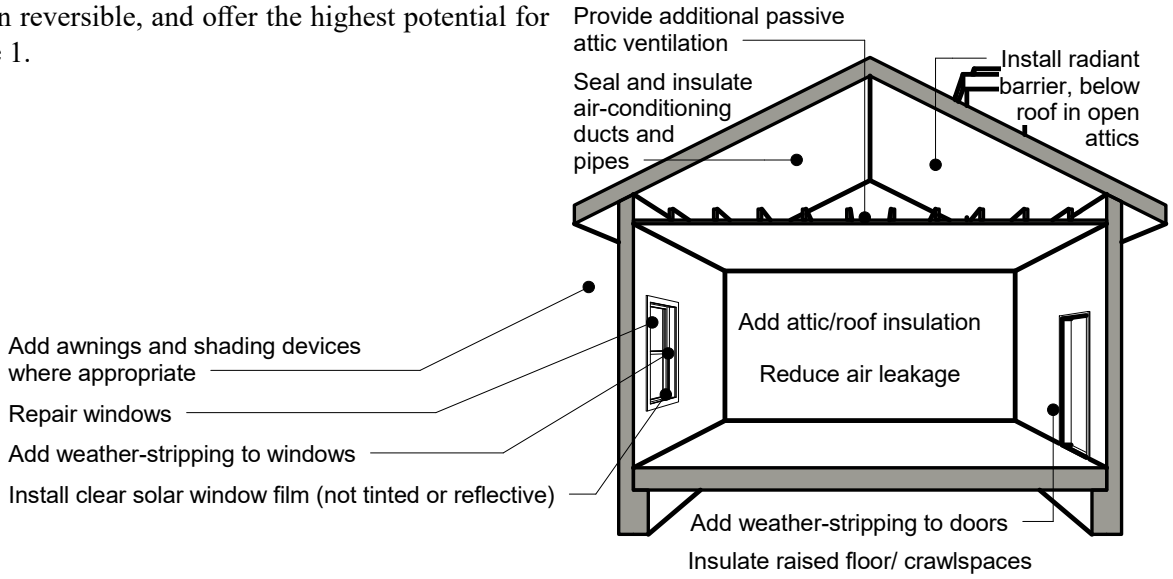


Figure 1

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.

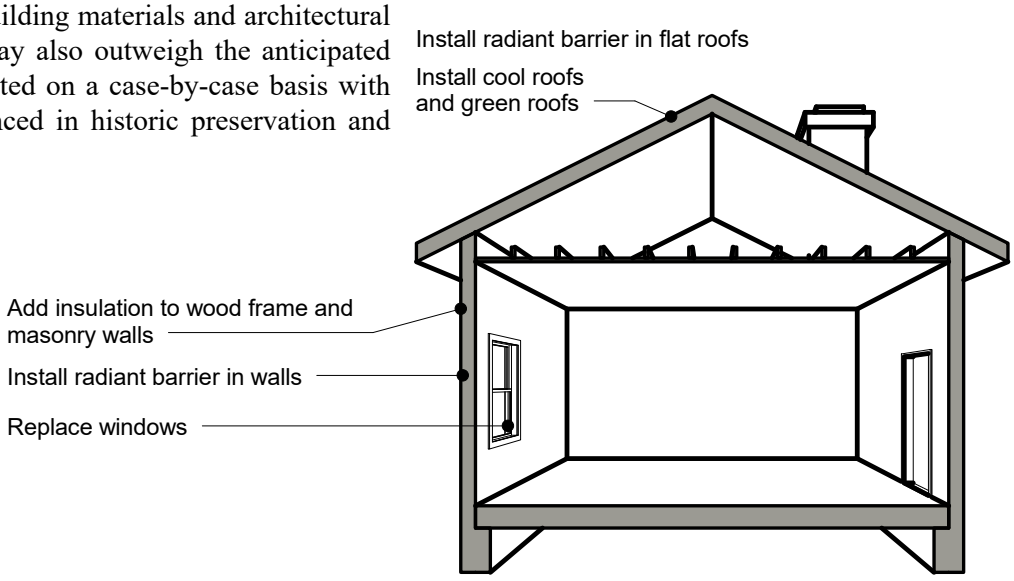


Figure 2

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 convened 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 I 992 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.







Above images Courtesy, Tampa-Hillsborough County Public Library System.

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

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 round in the Roser Park Historic District and surrounding neighborhoods.



Image Courtesy, Tampa-Hillsborough County Public Library System.

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.



Photo by Paul Anater

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

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.



Above images Courtesy, Tampa-Hillsborough County Public Library System.



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.

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.

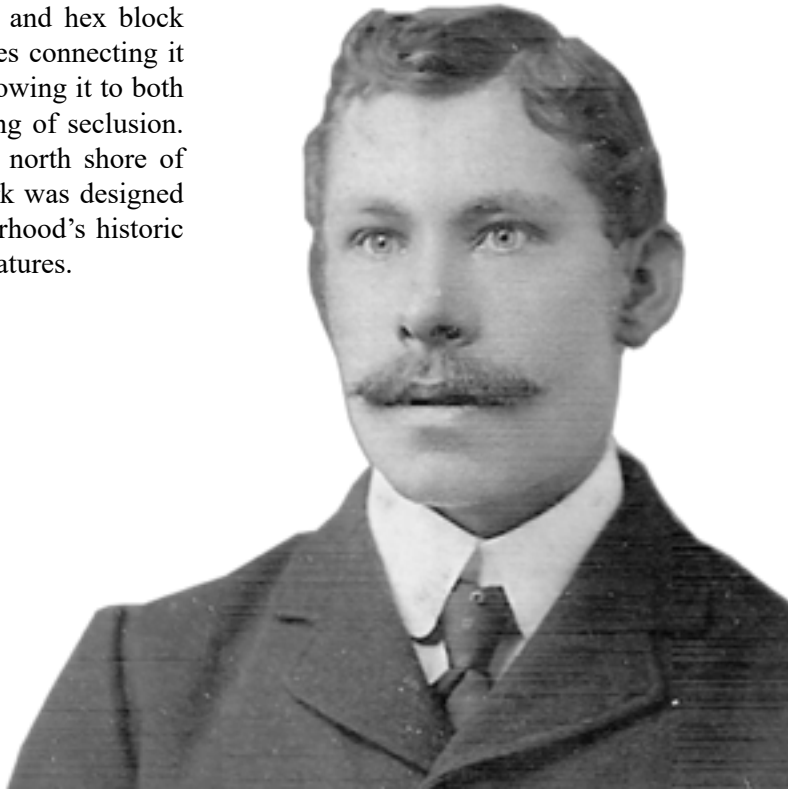
LOCAL HISTORIC DISTRICT

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

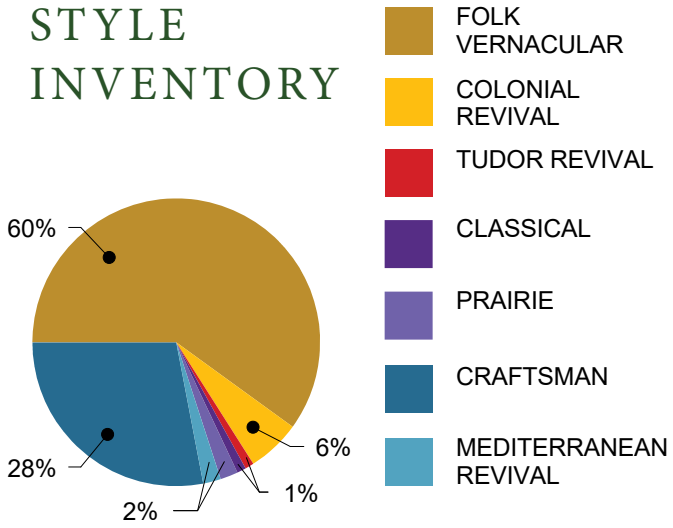
PERIOD OF SIGNIFICANCE: 1910-1926

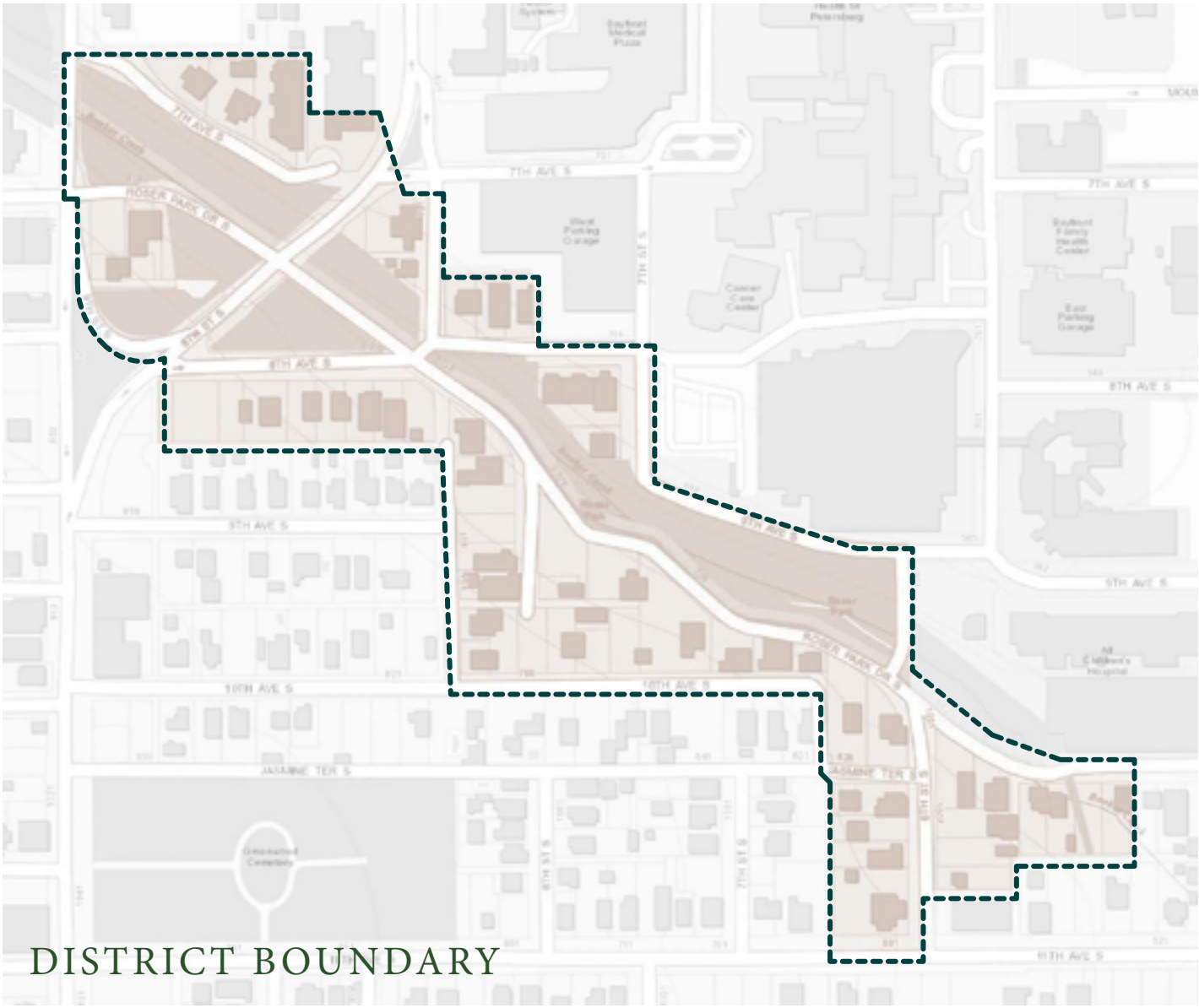
AREAS OF SIGNIFICANCE: Community Planning & Development, Architecture, and Landscape Architecture

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.

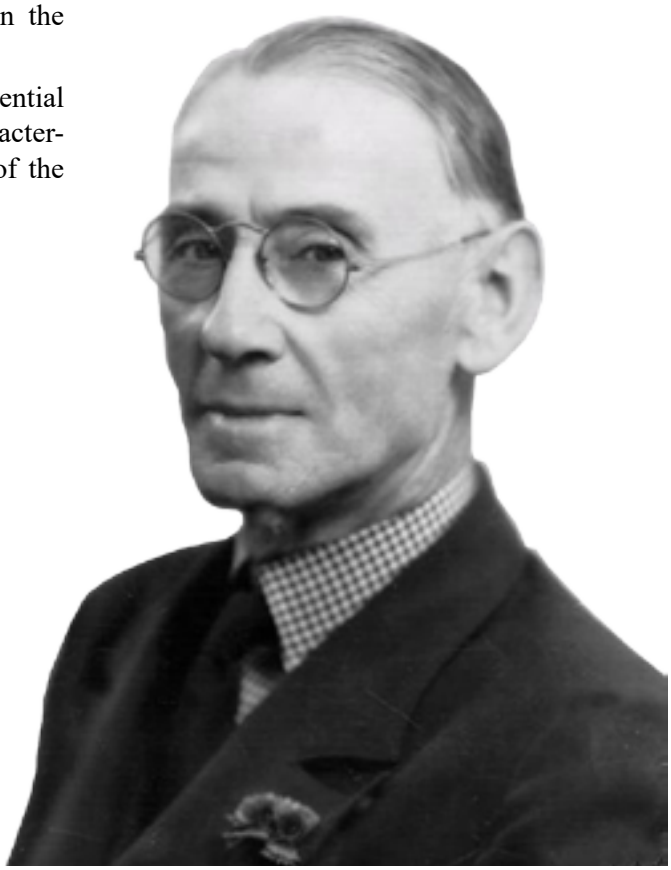
LOCAL HISTORIC DISTRICT

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

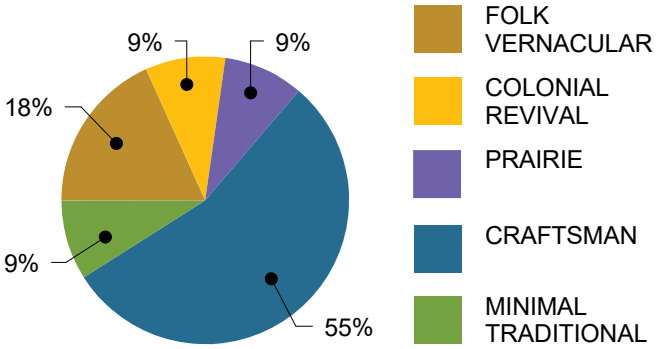
PERIOD OF SIGNIFICANCE: 1912-1956

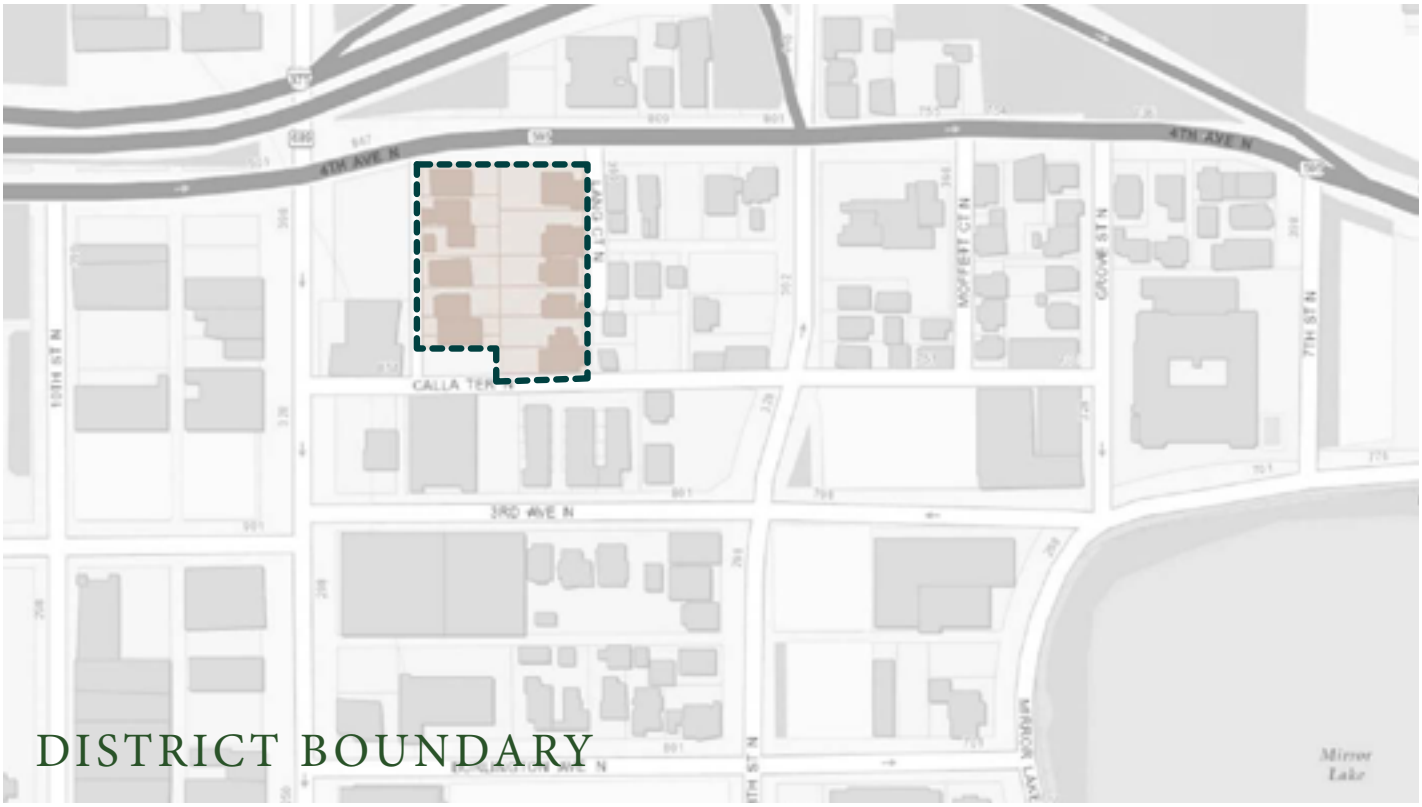
AREAS OF SIGNIFICANCE: Community Planning & Development, Architecture, and Association with Al Lang as an individual significant to St. Petersburg's history

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 BOUNDARY

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

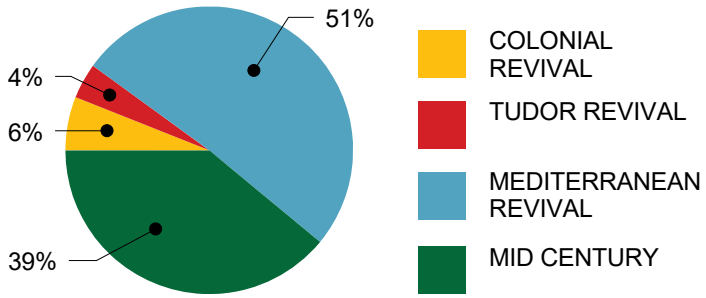
PERIOD OF SIGNIFICANCE: 1923-1939

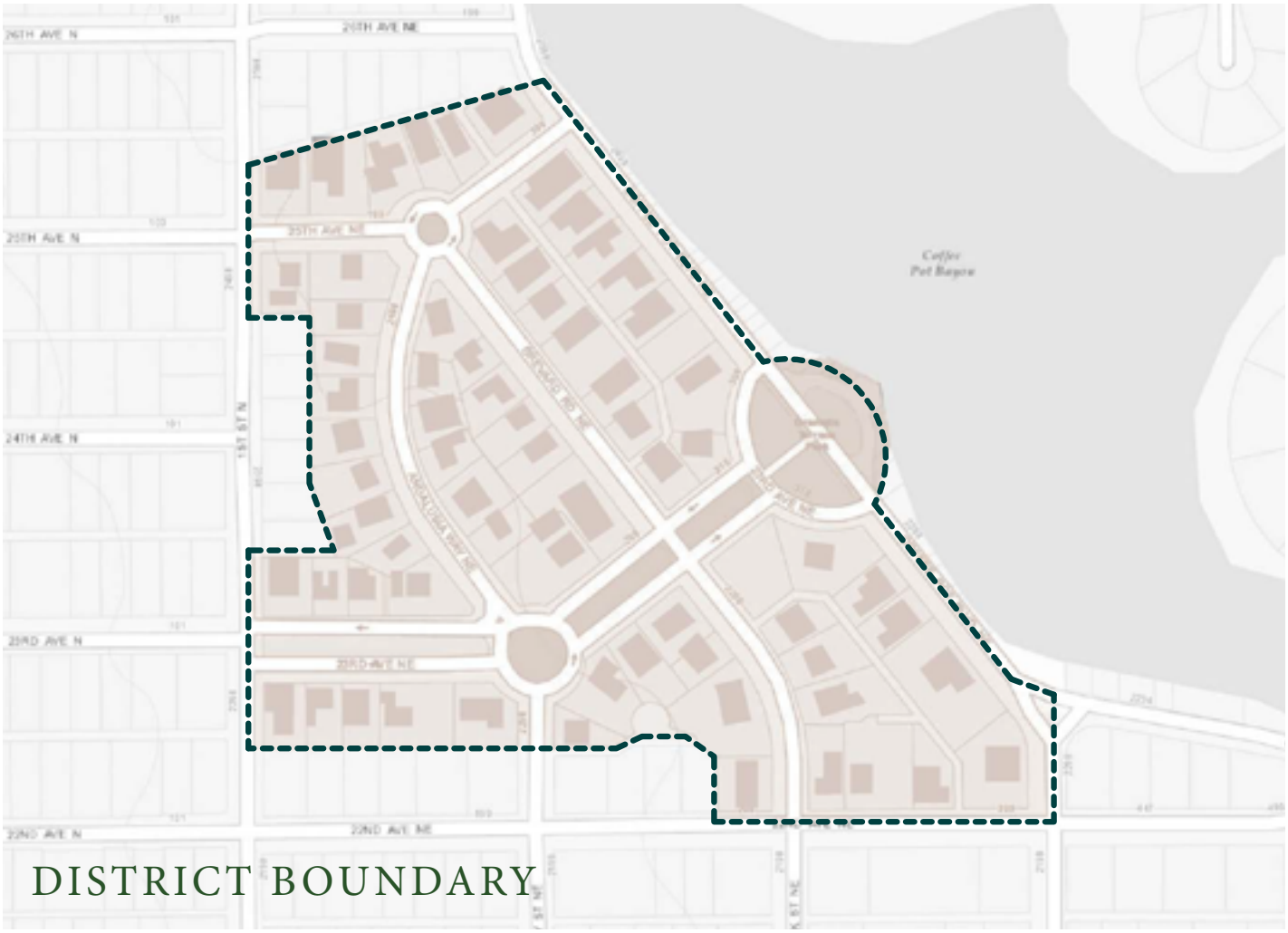
AREAS OF SIGNIFICANCE: Architecture, Community Planning & Development, and Landscape Architecture

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 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 of 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 and 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.

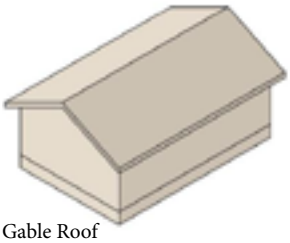
GAMBREL ROOF is most noted in barn design. It consists of a steeply pitched gable roof that flattens at the top. These roofs are typically connected to the Dutch Colonial Revival style of architecture, popular in St. Petersburg during the 1920's and 1930's. These roofs allowed for almost the entire area under the roofline to be used for living space while still maintaining the appearance of a one-story building.

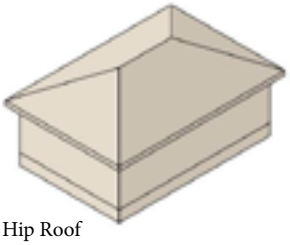
JERKIN ROOF or "clipped gable" roof is a variation of the gabled roof where the comer is chamfered (cut at an angle).

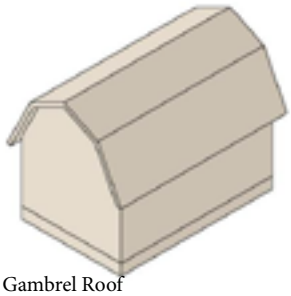
MANSARD ROOF is derived from the French. It appears similar to a hipped roof as all sides slope; however, instead of rising to a peak, the Mansard roof is capped by a flat or a slightly sloping cap. This style of roof is most often associated with the French Second Empire style of architecture which had fallen out of favor prior to 1he 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.

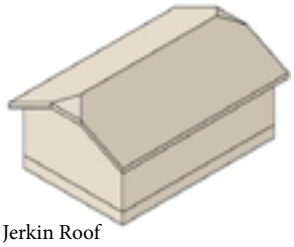
SHED ROOFS resemble half of a gable roof. Shed roofs are not typically used for the main roofs of historic structures, but were used for appendages to buildings such as porches and additions.

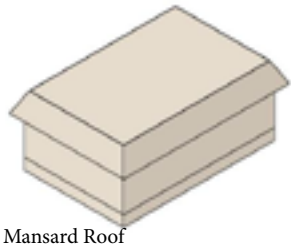
FLAT ROOFS were not actually flat, but slightly tapered to allow for water to run off. Flat roofs were associated with commercial buildings. However, they are also characteristic of Mission Revival style homes. Flat roofs were surrounded on the sides by a parapet wall, (a low wall of two to four feet in height). These walls, often decorated with curvilinear shapes or decorative tiles or carvings, accentuate, the architectural style of a building.

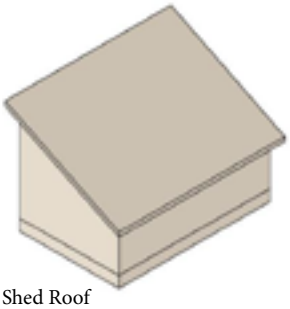

Gable Roof

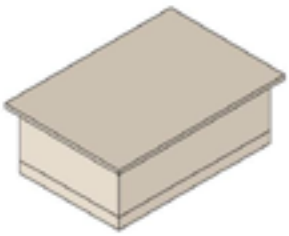

Hip Roof


Gambrel Roof


Jerkin Roof


Mansard Roof


Shed Roof


Flat Roof

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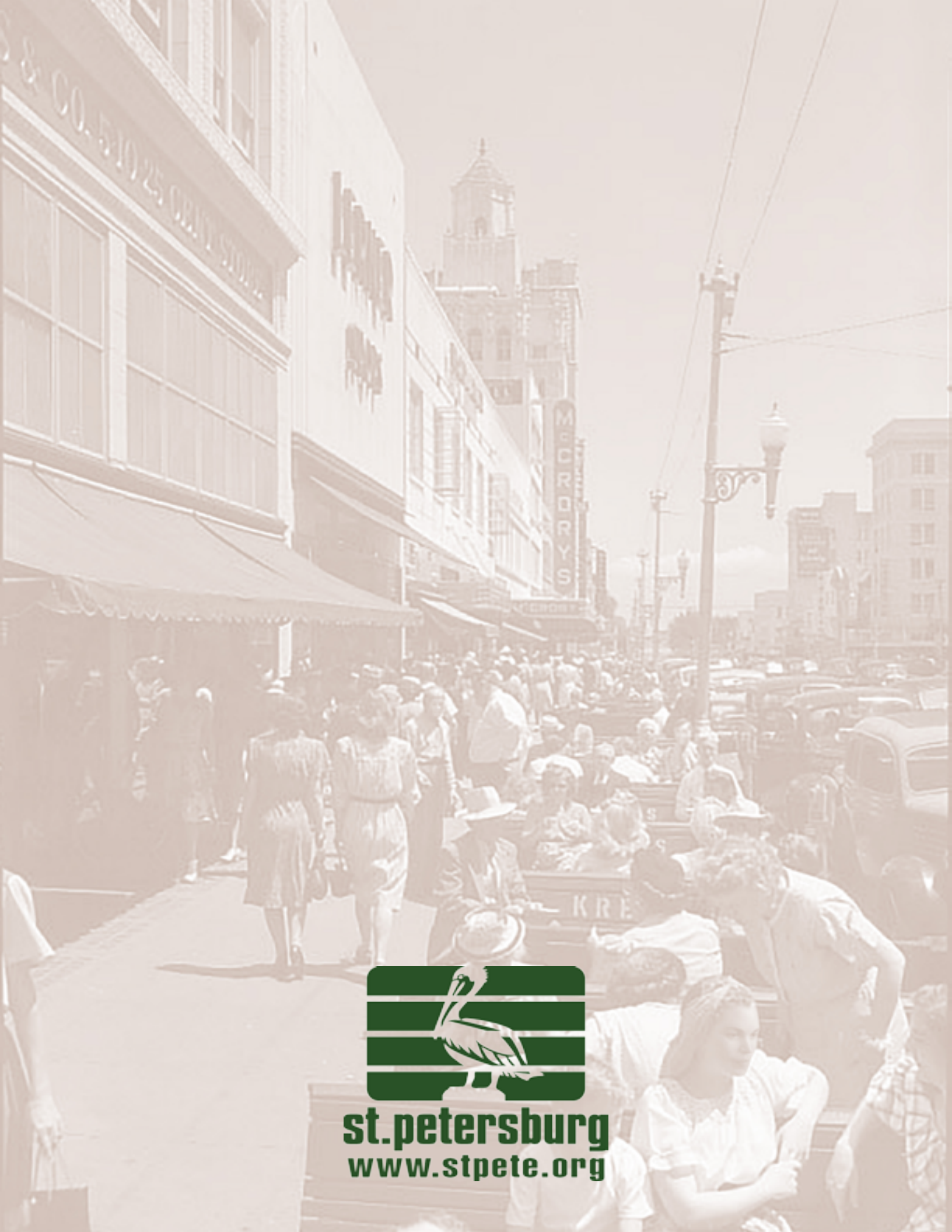
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LOUISIANA SPEAKS: PATTERN BOOK



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.

Paid for by private funds dontated to
the LRA Support Foundation.

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Louisiana Recovery Authority and the LRA Support Foundation
This document is the intellectual property of the LRA Support Foundation.

A special thanks to all participants, too many to name, who gave their time, input, and energy to this effort.

PUBLICATION MADE POSSIBLE BY A GRANT FROM

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.



Raising houses in the rebuilding effort



Citizens discussing essential qualities during the Pattern Book workshops

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.

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.

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.



Courtesy of Duany Plater-Zyberk & Company

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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A Louisiana neighborhood corner lot

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.

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

STEP 2:
IDENTIFY NEIGHBORHOOD TYPE AND CHARACTER

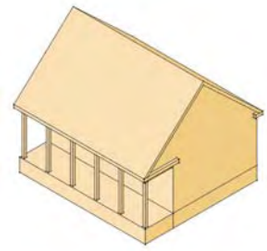
Within the Community Patterns section, you'll find a discussion of Neighborhood Patterns that includes an overview of the unique characteristics of each type of traditional neighborhood street, each keyed to the Transect Zone which identifies the range of appropriate building types and architectural character.



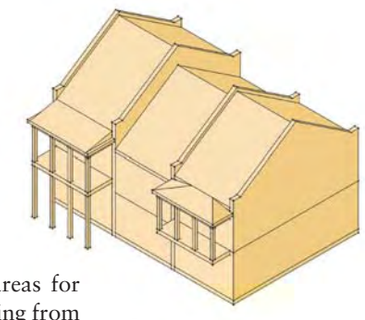
Step 2: Identify Neighborhood Type and Character

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.



Single-Family House

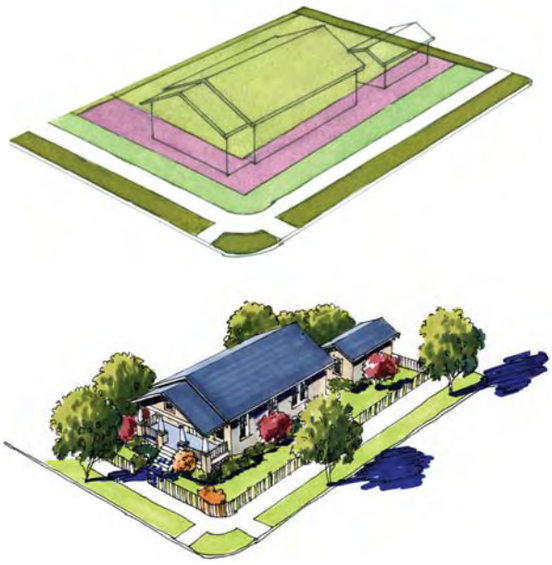


Rowhouse

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

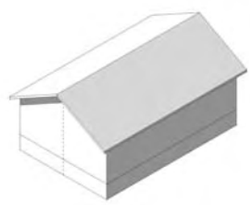
The window and door spacing is related to both the shape and the style of the house. Typical window and door compositions are illustrated as part of the massing illustrations for each style. Typical window and door proportions, trim details, and special window or door elements are illustrated on a separate 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.



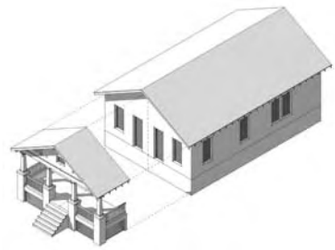
Lake Charles Arts & Crafts



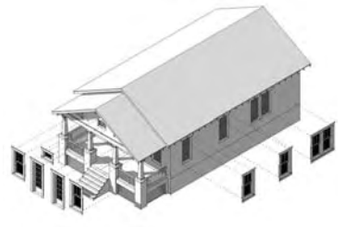
Massing



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.



St. Martinville



Thibodaux



New Orleans

GALLERY OF EXAMPLES



Baton Rouge



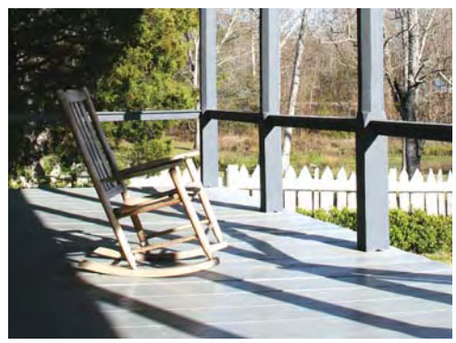
Lake Charles



Baton Rouge



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 distributaries) 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



Photo courtesy of Suzanne Turner

Lowlands



Photo courtesy of Suzanne Turner

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.



St. Francisville: Terrace



New Iberia



Baton Rouge

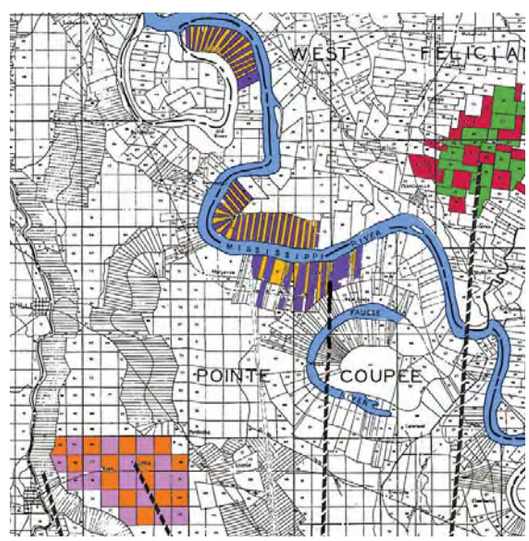
SETTLEMENT PATTERNS

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.



Courtesy of Jay Edwards

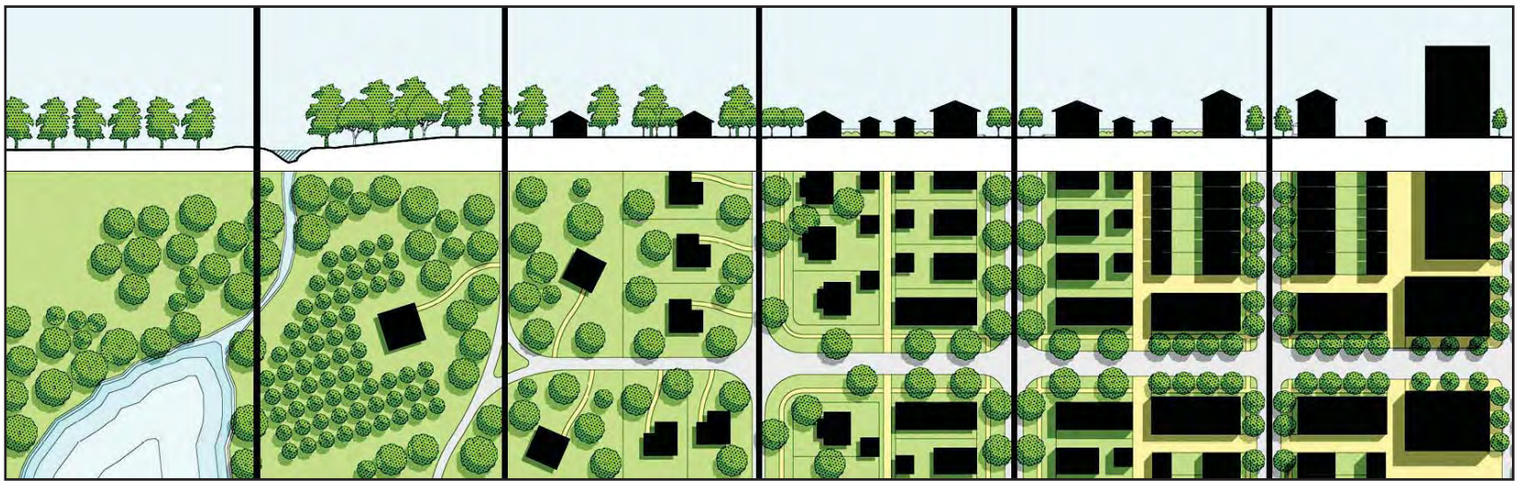
Land Survey Systems

French and Spanish Arpent

English Metes and Bounds

American

TRANSECT OF SOUTH LOUISIANA AND DEMONSTRATION PLANS



T1	T2	T3	T4	T5	T6
NATURAL ZONE	RURAL ZONE	SUB-URBAN ZONE	GENERAL URBAN ZONE	URBAN CENTER ZONE	URBAN CORE ZONE

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





Photo courtesy of Sandy Sorlein

T3 **SUB-URBAN ZONE SECTION**

Abbeville





T4 **GENERAL URBAN ZONE SECTION**

Baton Rouge





T5 **URBAN CENTER ZONE SECTION**

Covington





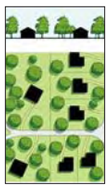
Photo courtesy of Sandy Sorlein

T6 **URBAN CORE ZONE SECTION**

New Orleans

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.

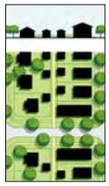


T3 SUB-URBAN ZONE

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.







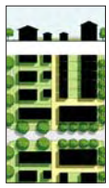
T4 GENERAL URBAN ZONE

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.







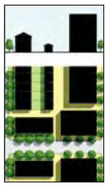


T5 URBAN CENTER ZONE

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.

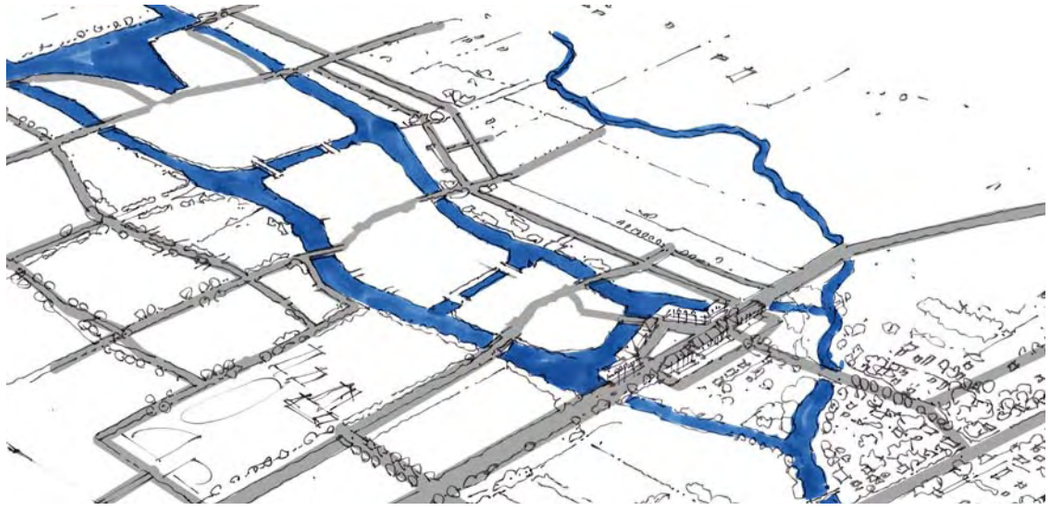
To illustrate the relationship among these elements, we have used the new neighborhood plan as proposed in the Erath Demonstration Charrette as an example and have drawn the key elements separately.



Existing Site and Town

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.



Canals, Lakes, and Street Connections

FRAMEWORKS

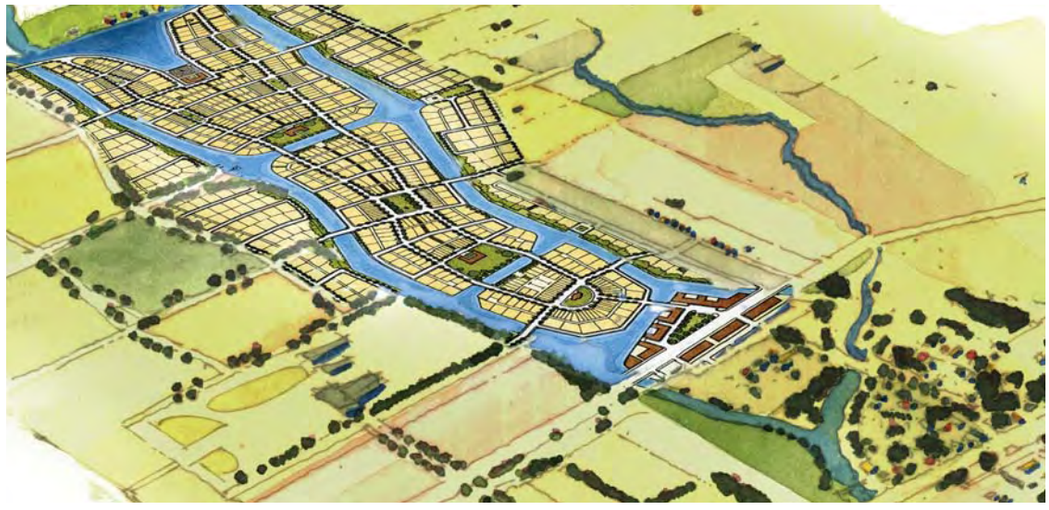
WATER SYSTEMS: CANALS, LAKES, AND STREET CONNECTIONS

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.



Neighborhoods



Streets



Lot Requirements: Setbacks and facade zones at the neighborhood scale



Landscape: Streetscapes and Public Open Space

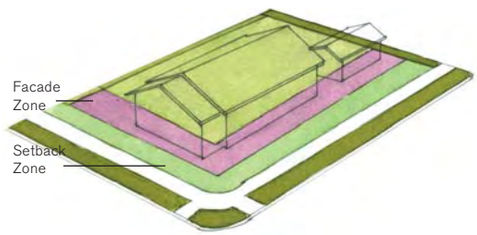


Buildings placed on lots



Blocks with Lot Types





Lot Requirements: Lot scale



A Louisiana house on its lot

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

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 home owners 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.

Background sketch by John Desmond, FAIA

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.



Courtesy of Duany Plater-Zyberk & Company

LOUISIANA ARCHITECTURAL STYLES



LOUISIANA VERNACULAR



Abbeville



New Orleans



LOUISIANA VICTORIAN



Abbeville



New Orleans



LOUISIANA CLASSICAL



Crowley



Crowley



LOUISIANA ARTS & CRAFTS



Baton Rouge



Natchitoches

Photo courtesy of Steve Mouzon



MODERN



Hammond

Photo courtesy of Michael Desmond



Baton Rouge

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.



Deep overhangs for shade



Operable windows & shutters



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

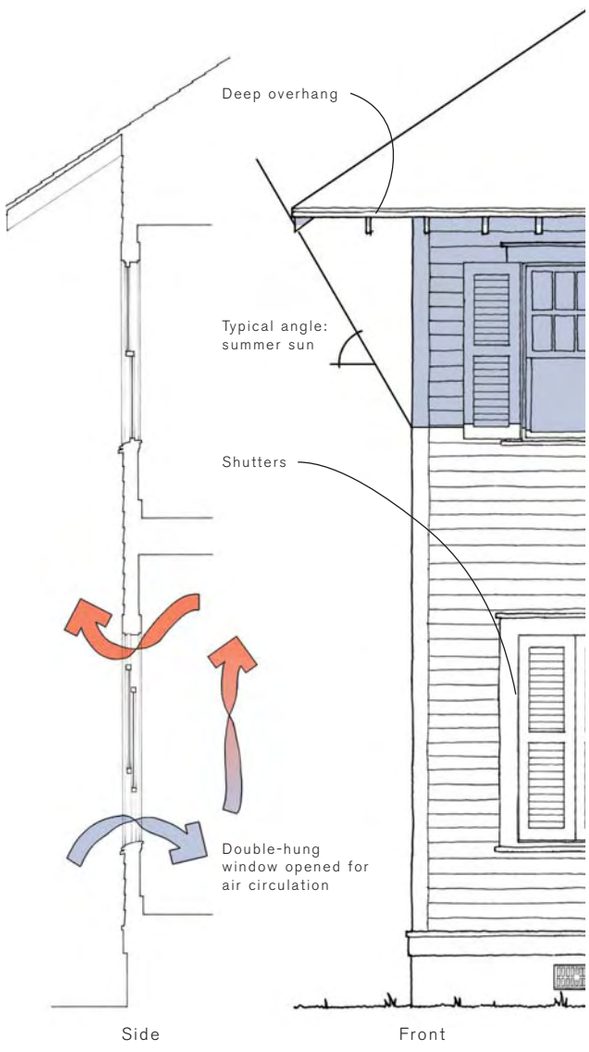
To achieve the highest energy efficiency, mechanical units must be sized properly for a given house or building. Under- or oversized systems do not achieve the desired balance of heating, cooling, and dehumidification for human comfort. In Louisiana's hot and humid climate, a high efficiency, central 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.



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.



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.

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.

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

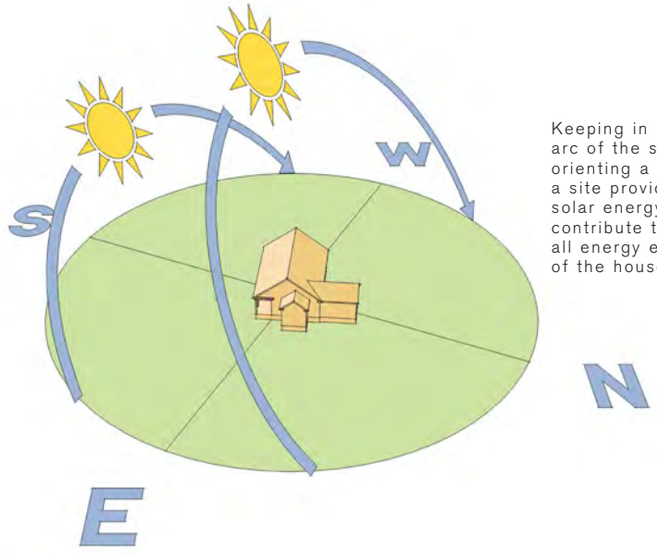
The placement, size, number, and type of windows are important factors in the comfort and energy efficiency of any house. Reduce the size and number of windows on the heat-intensive west side, and use larger windows for greater ventilation and day lighting on the north and east sides. Choose double-pane, 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



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)

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 cementatious 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.

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:

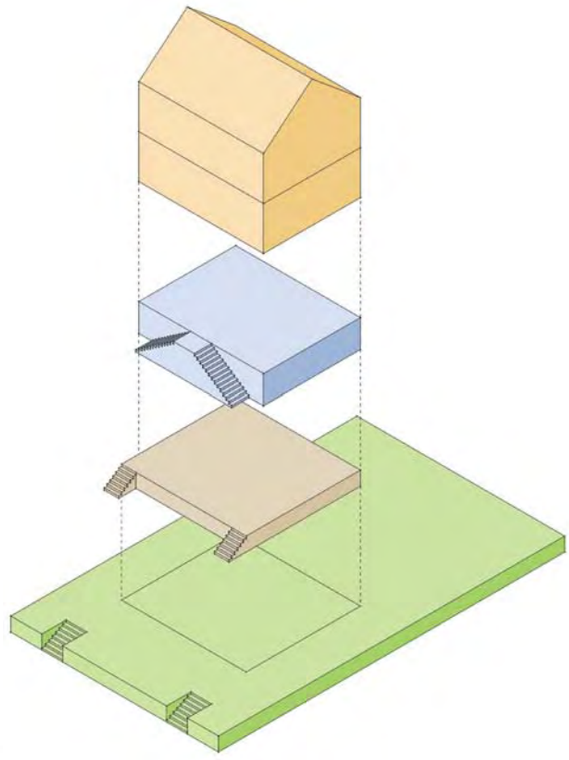
>> Raising the site with fill
>> Using a base to raise the floor elevation
>> Incorporating a sub-story with a grand stair

SUBMERSIBLE BUILDINGS

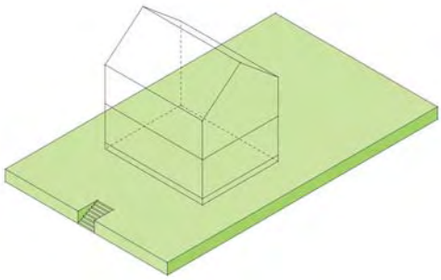
As this Pattern Book goes to press, there are discussions taking place about the feasibility of using construction techniques that would enable a house to be more easily re-used after it was flooded. The major challenge with current houses that are flooded is the penetration of water into dry wall and 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

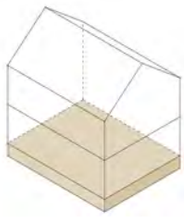
The Louisiana coast has been divided into several Velocity Zones (V-Zones) which start with a 150 mph wind zone at the extreme southeastern coast and decrease in 10 mph increments as you move northward. A chart in the International Residential Code (IRC) identifies the V-Zones. The IRC 2003 Edition, 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.



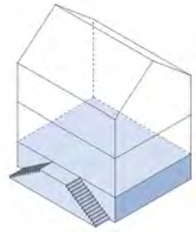
These options can be used individually or in combination.



Raised Site Using Fill



Raised Base



Sub-Story with Grand Stair



St. Francisville



Donaldsonville



Baton Rouge

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.

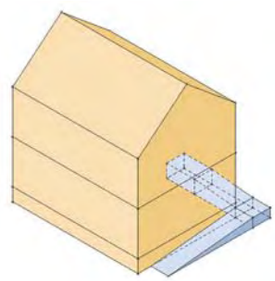
FEMA produced 31 Technical Fact Sheets that provide guidance and recommendations concerning the construction of coastal residential buildings. The Fact Sheets present information aimed at improving the performance of buildings subject to flood and wind forces in coastal environments. Photos and drawings 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

VISITABILITY AND ACCESSIBILITY

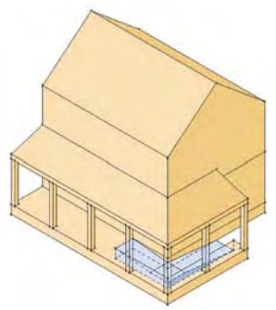
Houses, like neighborhoods and public buildings, should be accessible for persons with physical disabilities, especially since many people displaced by Katrina have disabilities or are aged. This requires careful thought when faced with the need to raise the first floor above grade to meet flood plain 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.

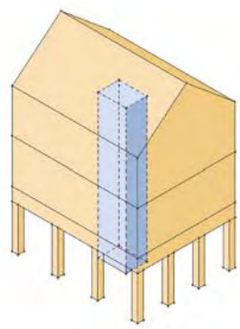
Inside the house, visitability—the most basic level of accessibility—includes circulation on the entry floor and into one bathroom that is accessible by a person in a wheelchair, with doorways offering 32 inches clear passage. When carefully investigated, there is rarely a need to add space to the floor 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.



Exterior Ramp



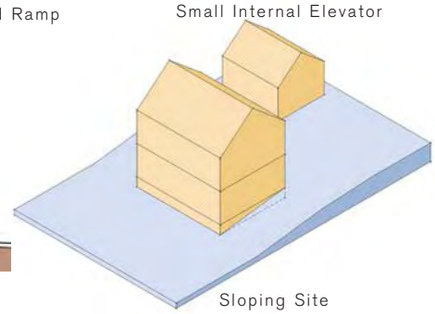
Embedded Ramp



Small Internal Elevator



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.



Sloping Site



Interior Stair Lift



Interior Chair Lift

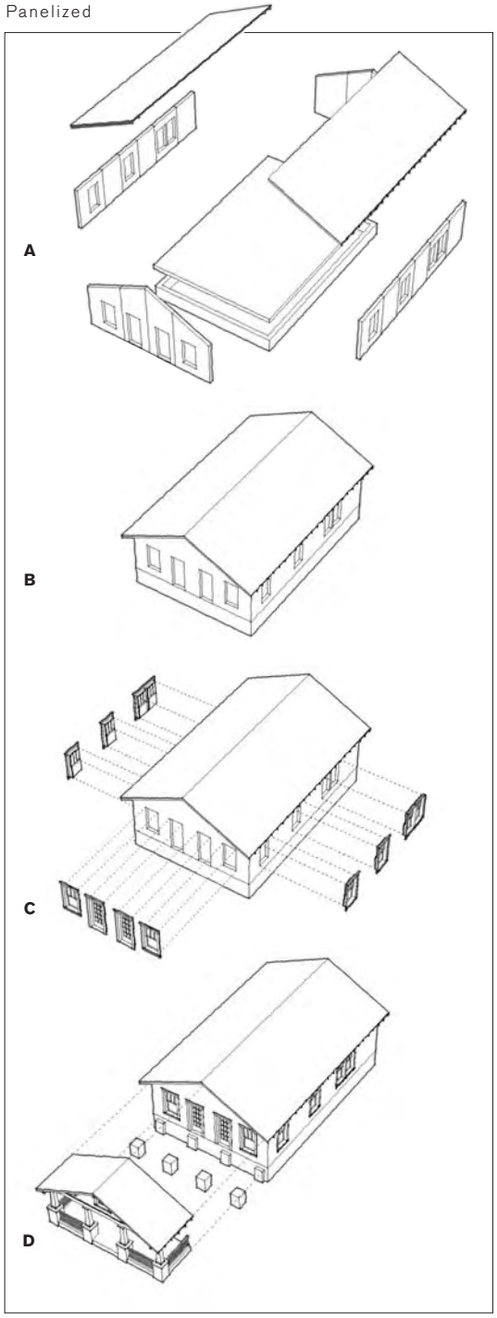


Elevator

ALTERNATIVES TO CONVENTIONAL CONSTRUCTION

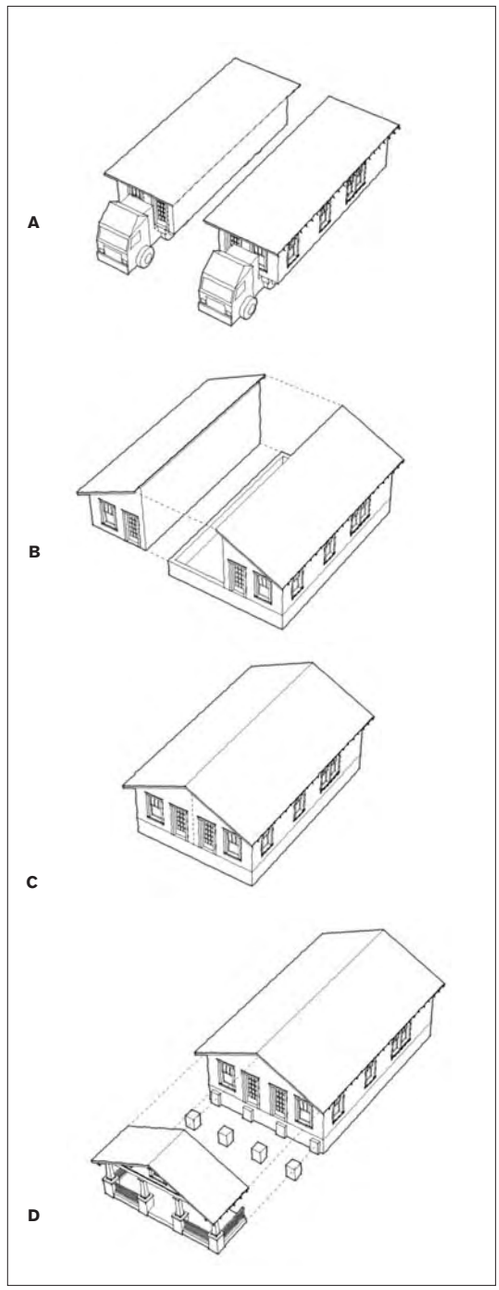
Timely replacement of the more than 200,000 homes that were lost in the wake of Hurricanes Katrina and Rita will require a variety of production methods. Conventional construction techniques alone cannot keep pace with the enormous need for housing because they require on-site skilled labor, efficient 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



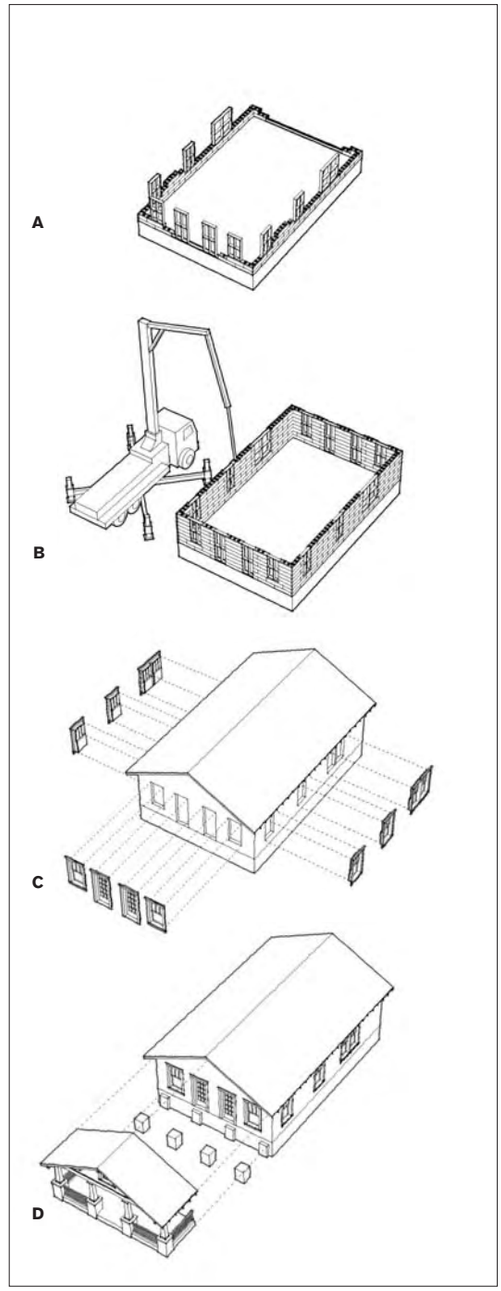
A Panels Arrive
B Panels Assembled and Finishes Applied
C Windows and Doors Installed
D Porches Constructed

Alternative 2:
Manufactured



A Pre-Constructed House Shipped to Site
B House Assembled
C House Sealed
D Porches Constructed

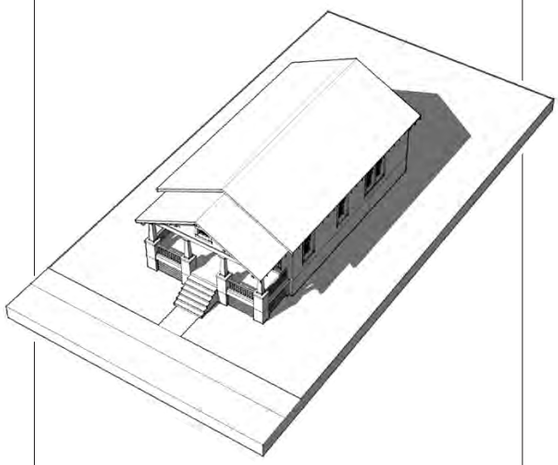
Alternative 3:
Insulating Concrete Forms (ICF)



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 neighbohoods, 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.

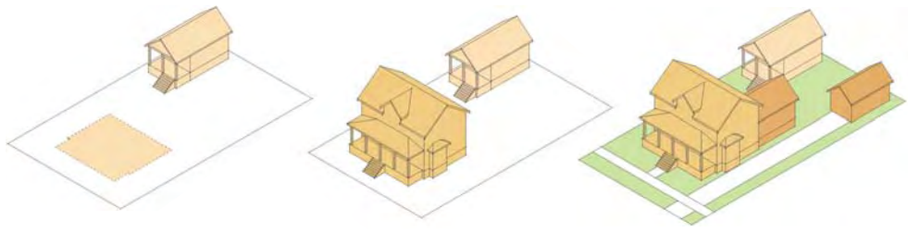




Timely replacement of the more than 200,000 homes that were lost in the wake of Hurricanes Katrina and Rita will require a variety of production methods. These three alternatives, as well as conventional construction, can be used to produce the house illustrated here.

Katrina Cottage I

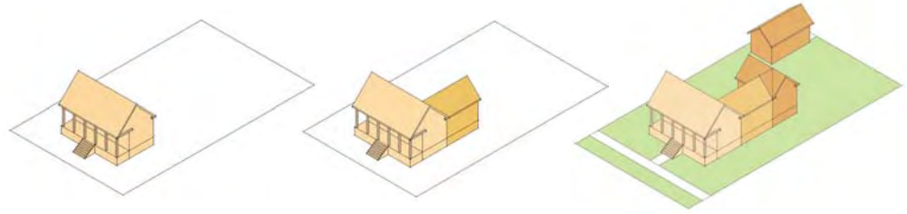




Immediate Near Term Long Term

Katrina Cottage II





Immediate Near Term Long Term



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, Mattew 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.



Photo courtesy of Steve Mouzon

New Orleans



Beauregard

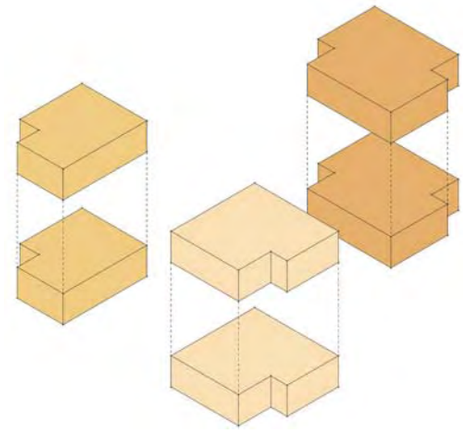


Example of 6-Unit Mansion Apartment Building

UNIT PLAN

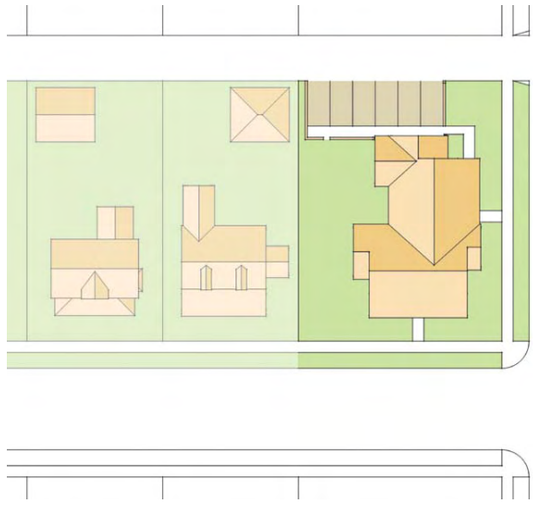


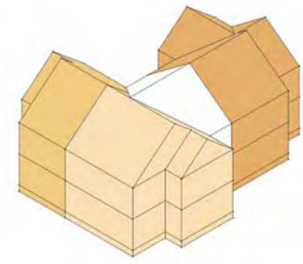
MASSING



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.



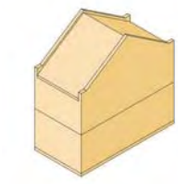
Photo courtesy of Steve Mouzon

New Orleans

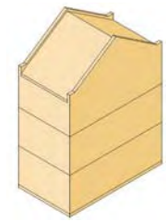
ROWHOUSE MASSING >>



1-story Rowhouse



2-story Rowhouse



3-story Rowhouse



New Orleans



Photo courtesy of Steve Mouzon

New Orleans



Photo courtesy of Steve Mouzon

New Orleans

ROOF & PORCH OPTIONS >>

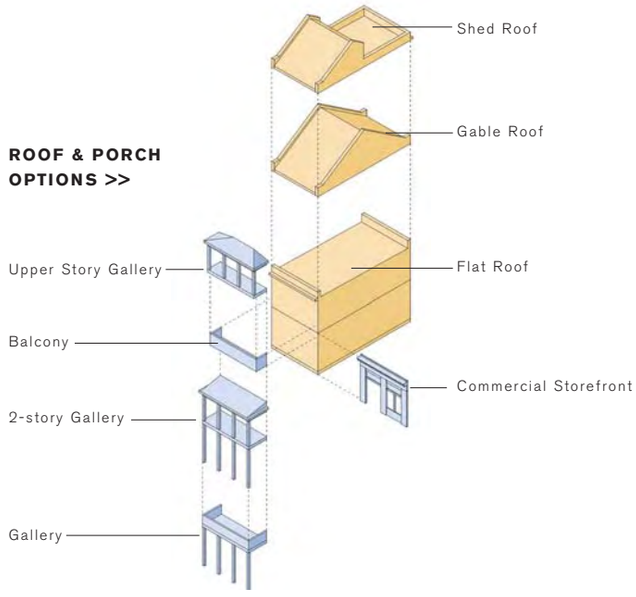






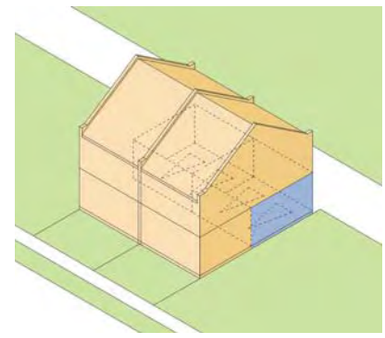
Photo courtesy of Steve Mouzon

New Orleans

PARKING OPTIONS >>



Attached and Detached Garages



Tuck-Under Parking

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.

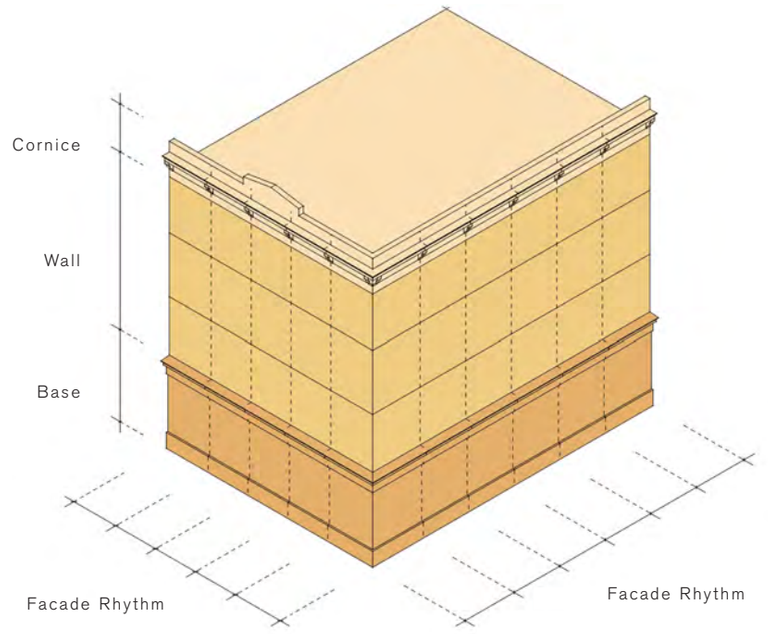
>> Appropriate architectural styles include Louisiana Classical, Louisiana Victorian, and Modern.



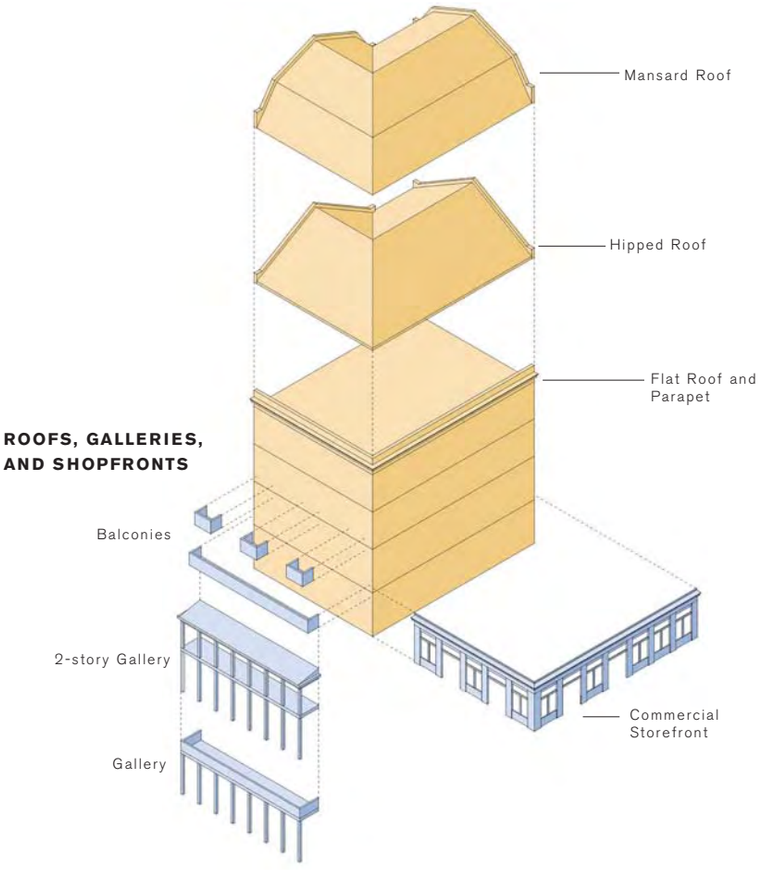
New Orleans



New Orleans

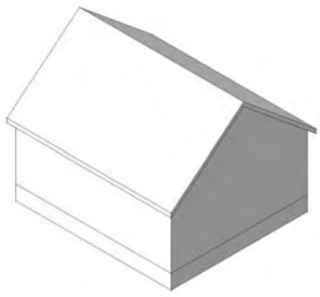


ROOFS, GALLERIES, AND SHOPFRONTS



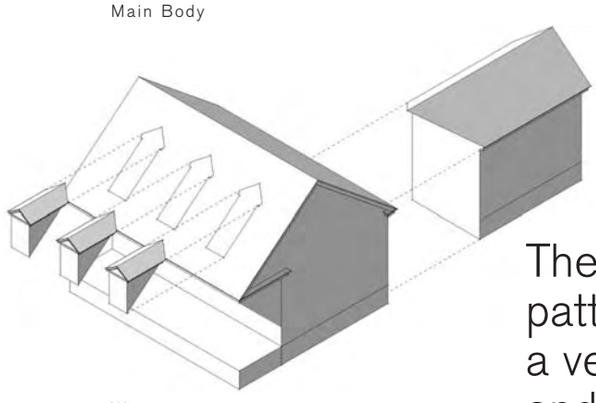
DESIGNING A LOUISIANA HOUSE

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.



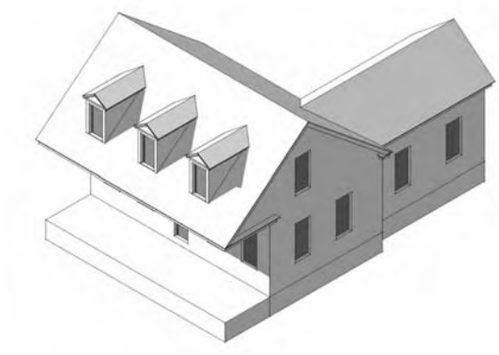
Main Body

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.



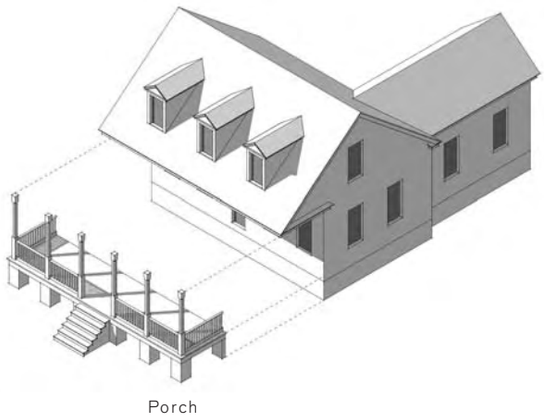
Wings

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.



Window and Door Composition

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.



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

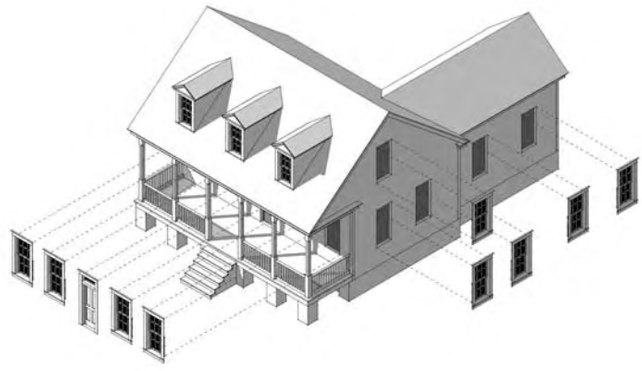


Photo courtesy of Jay Edwards

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.

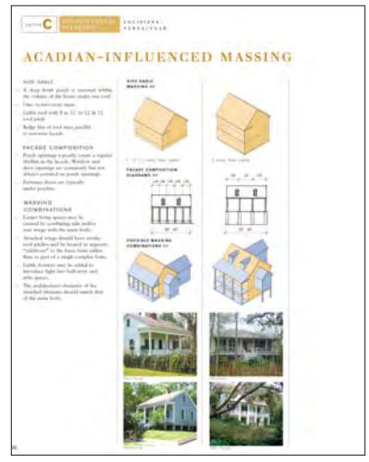
The **FINAL ASSEMBLY** of the various components should produce a house of recognized character and quality, no matter what the size. A series of illustrated possibilities within each style section demonstrates the effective application of the Pattern Book guidelines.



Windows and Doors



Final Assembly



Acadian-Influenced
Massing & Composition page



Porches & Galleries page

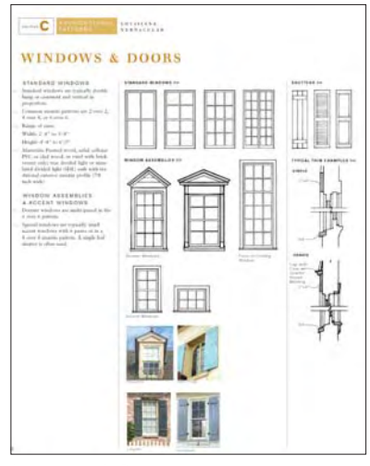




Baton Rouge



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.

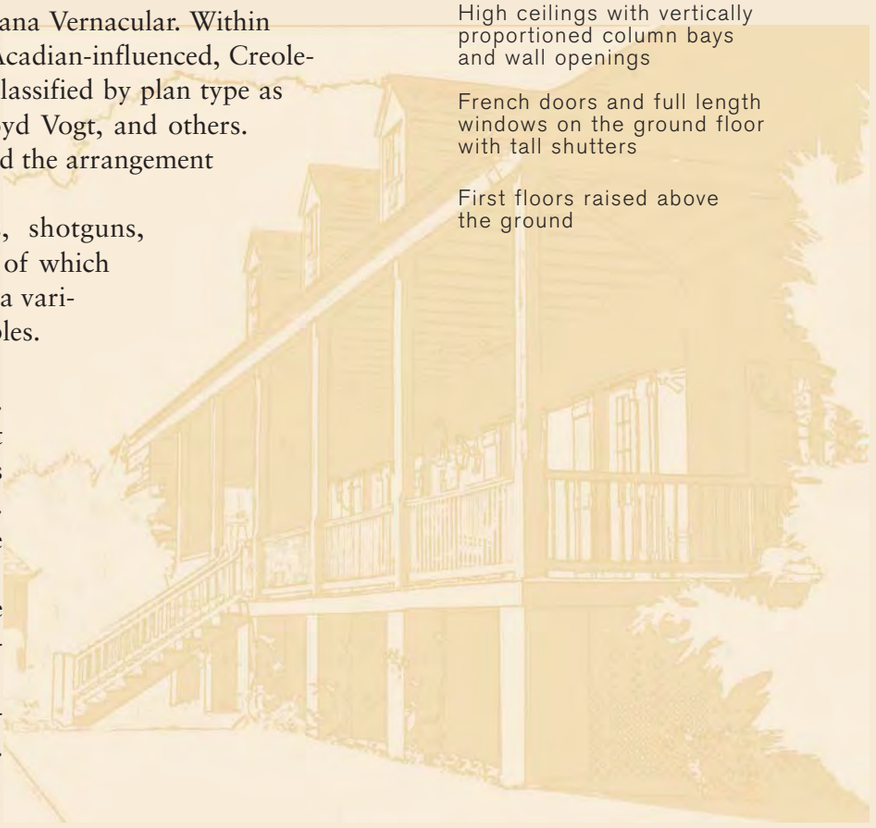
ESSENTIAL ELEMENTS

Deep one- and two-story porches

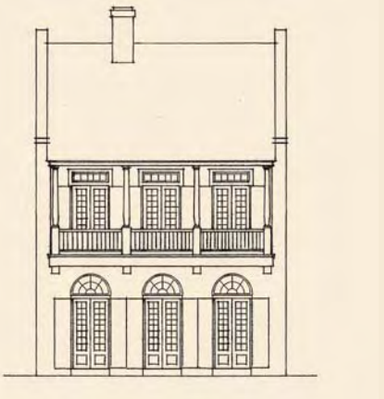
High ceilings with vertically proportioned column bays and wall openings

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



St. Francisville



New Orleans



Lafayette



New Orleans



Baton Rouge



Baton Rouge

ACADIAN-INFLUENCED STYLE



Photo courtesy of Steve Oubre

Vermilionville



Baton Rouge



Thibodaux



New Iberia



Baton Rouge

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

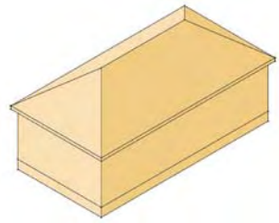
FACADE COMPOSITION

- 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

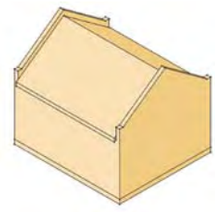
- Larger living spaces may be created by combining side and/or rear wings with the main body.
- Attached wings should have similar roof pitches and be treated as separate "additions" to the basic form rather than as part of a single complex form.
- Gable dormers may be added to introduce light into half-story and attic spaces.
- The architectural character of the attached elements should match that of the main body.

NARROW FRONT MASSING



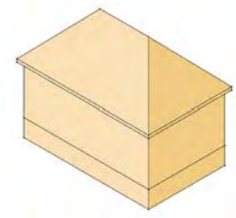
1-story Narrow Front

ROWHOUSE MASSING



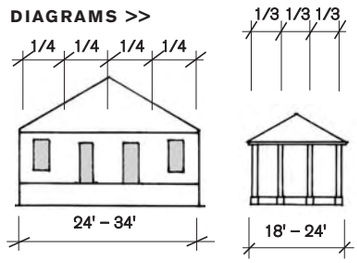
1- to 1½-story Rowhouse

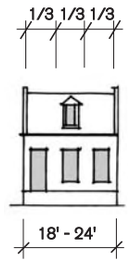
BROAD FRONT MASSING

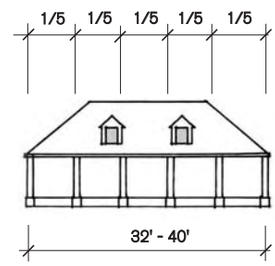


1- to 2-story Broad Front

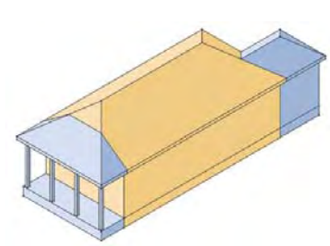
FACADE COMPOSITION DIAGRAMS >>

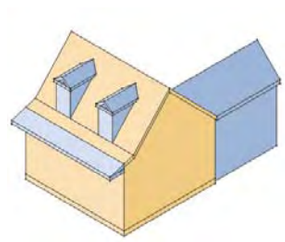


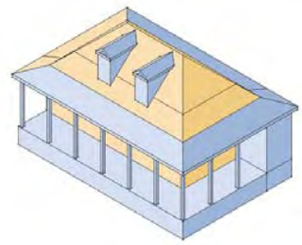




POSSIBLE MASSING COMBINATIONS >>









Baton Rouge



Lafayette



Baton Rouge



Lake Charles

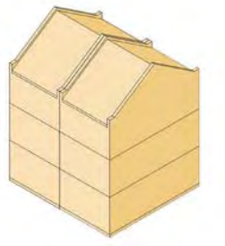


New Orleans



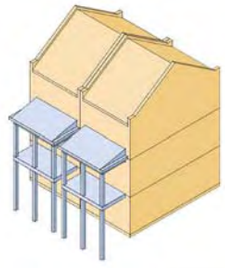
Hammond

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

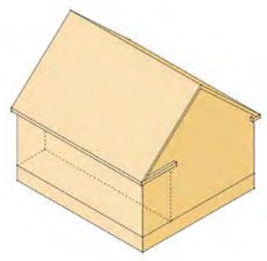
>> Larger living spaces may be created by combining side and/or rear wings with the main body.

>> 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.

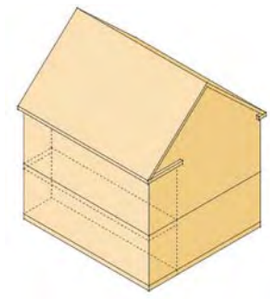
>> Gable dormers may be added to introduce light into half-story and attic spaces.

>> The architectural character of the attached elements should match that of the main body.

SIDE GABLE MASSING >>

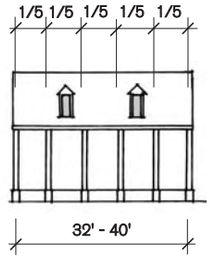


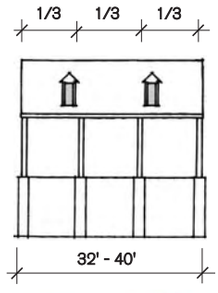
1- to 1½-story Side Gable



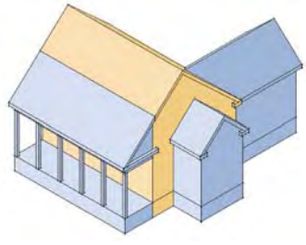
2-story Side Gable

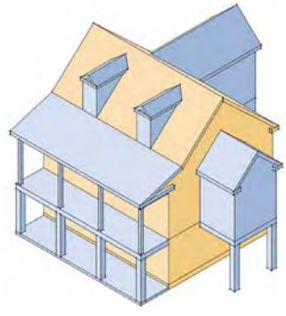
FACADE COMPOSITION DIAGRAMS >>





POSSIBLE MASSING COMBINATIONS >>







Baton Rouge



Mandeville



Vermilionville



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.

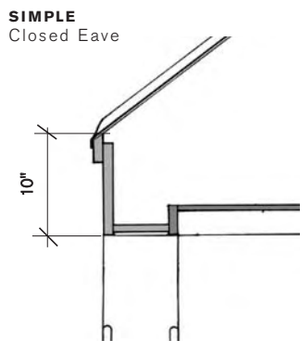
ROOFS

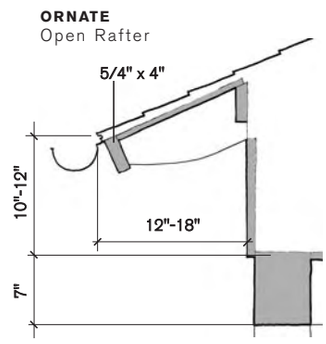
- Typically laminated asphalt or composition shingle, wood shingle, 5V crimp or standing seam metal panels

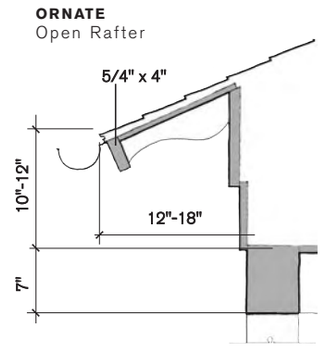
GREEN BUILDING

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.





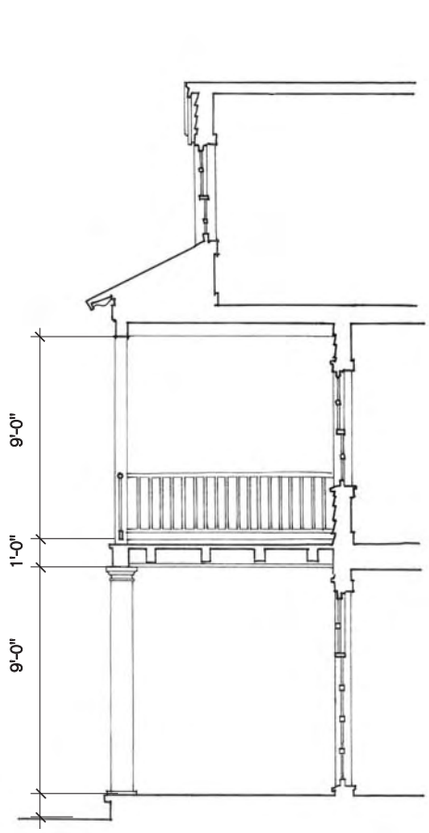


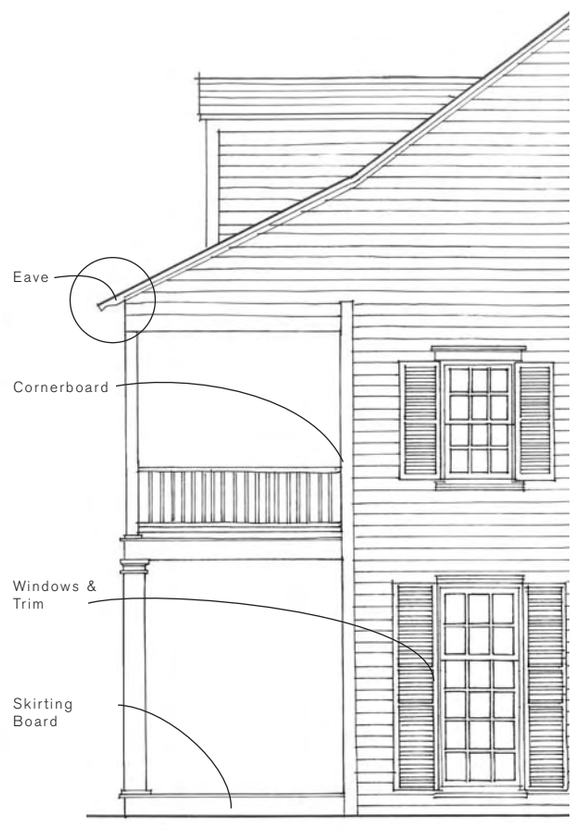


Simple closed eave



Common open rafter eave





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.

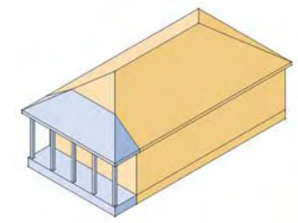
>> Columns have a regular spacing of between 8 to 12 feet on center.

>> Porches are frame construction set up on masonry piers. The space between piers may remain open without infill.

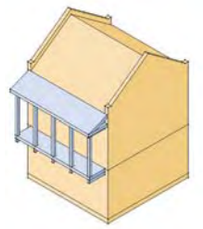


Single-story Porch Partial Elevation

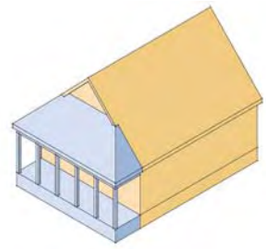
TYPICAL PORCH TYPES & LOCATIONS >>



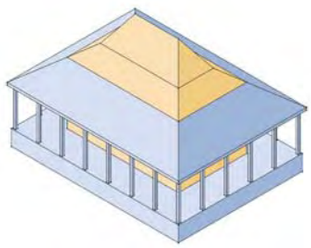
1-story Narrow Front



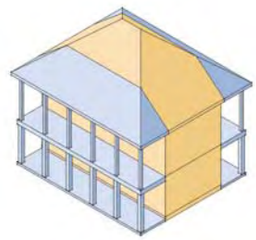
1- to 1½-story Townhouse



1- to 2-story Narrow Gable Front



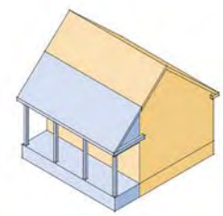
1-story Broad Front Hip Roof



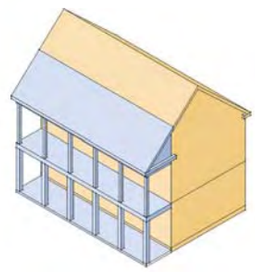
2-story Broad Front Hip Roof



Baton Rouge



1- to 1½-story Side Gable



2-story Side Gable



Baton Rouge



Donaldsonville



Baton Rouge

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).

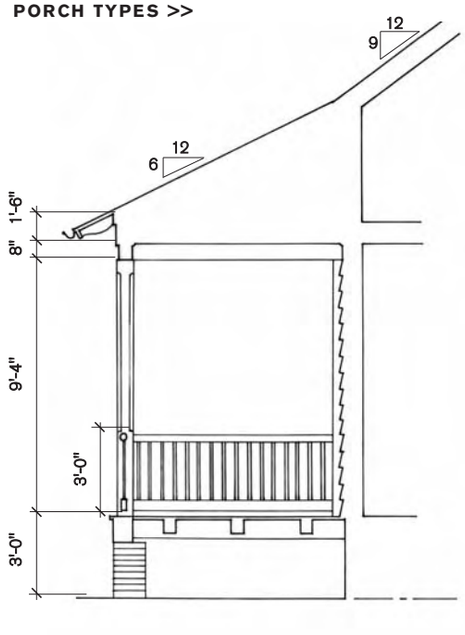
COLUMNS

- >> 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

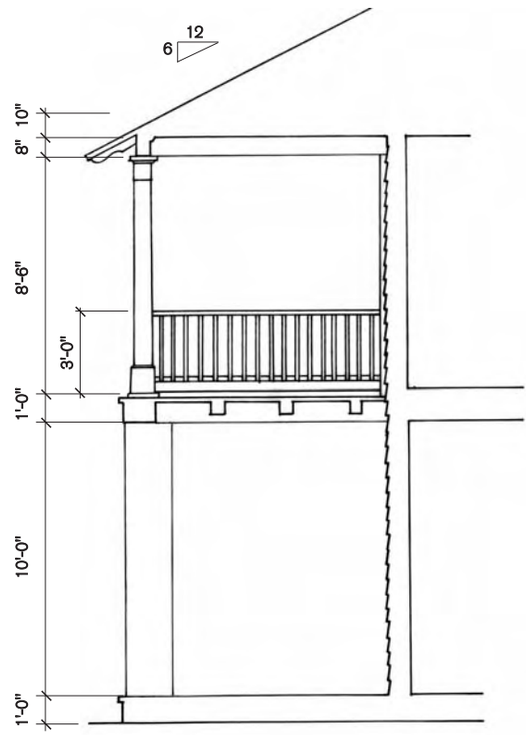
RAILINGS

- >> 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 >>

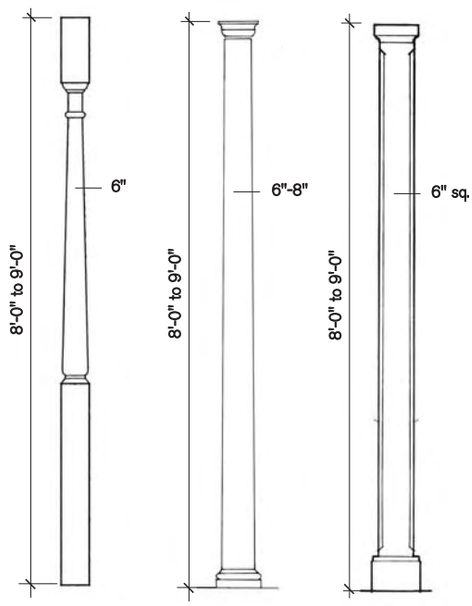


One-story Porch Section

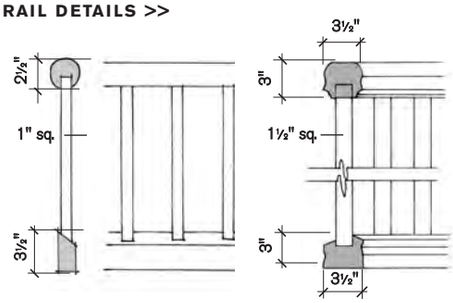


Two-story Porch Section

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"

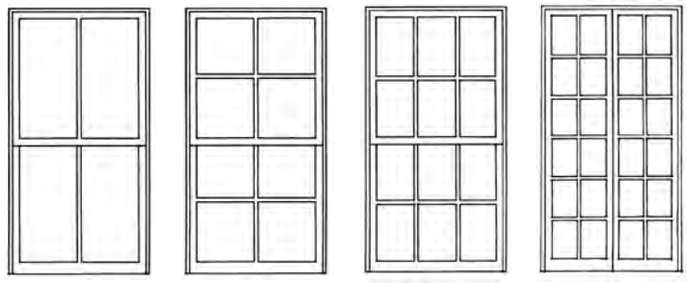
>> Materials: Painted wood, solid cellular PVC or clad wood, or vinyl with brick veneer only; true divided light or simulated divided light (SDL) sash with traditional exterior muntin profile (7/8 inch wide)

WINDOW ASSEMBLIES & ACCENT WINDOWS

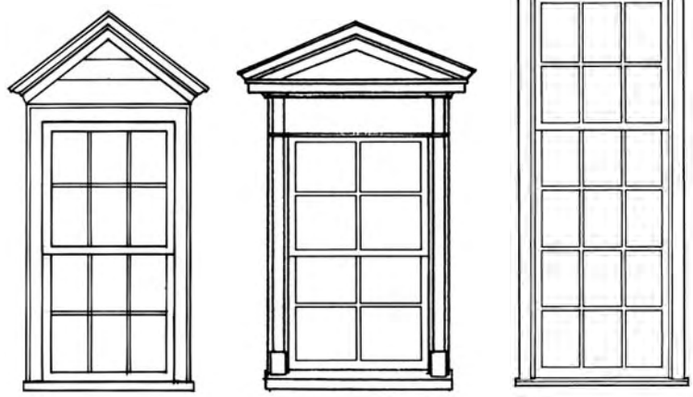
>> Dormer windows are multi-paned in the 6 over 6 pattern.

>> 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 >>

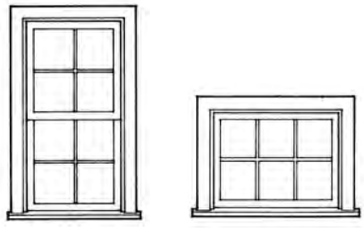


WINDOW ASSEMBLIES >>



Dormer Windows

Floor-to-Ceiling Window



Accent Windows



Plaquemine



Baton Rouge

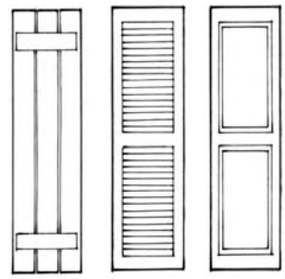


Lafayette



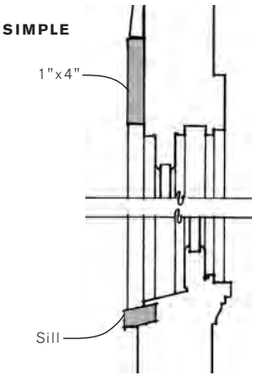
Vermilionville

SHUTTERS >>

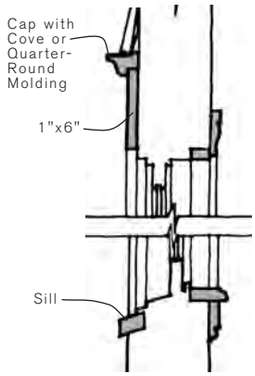


TYPICAL TRIM EXAMPLES >>

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.

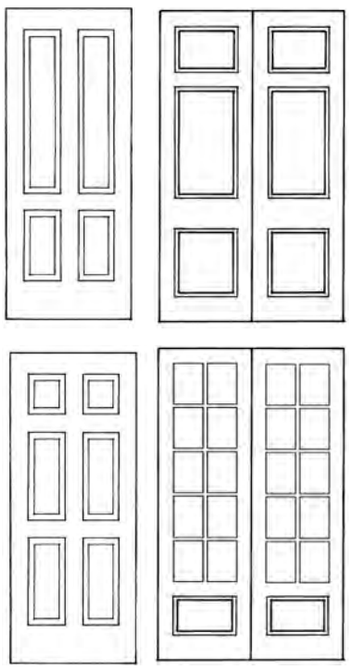
>> Stone or wood lintels are common elements clad in brick or stucco.

SHUTTERS

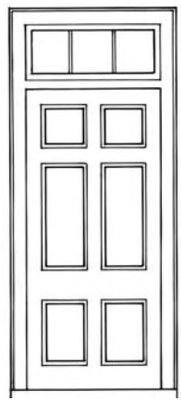
>> Shutters can be louvered, raised panel, or batten.

>> Wood or composite, sized to match window sash or door frame and mounted with hardware so that they are operable

DOOR TYPES



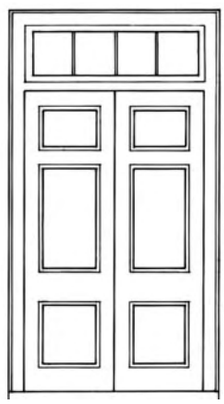
DOOR ASSEMBLIES >>



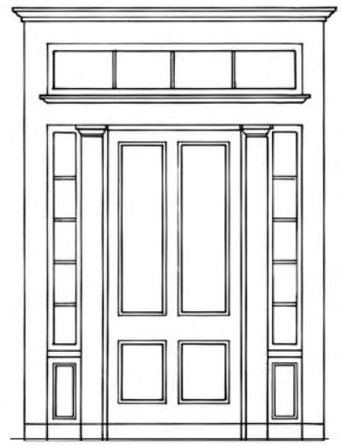
COMMON
Single Door with Transom



Baton Rouge



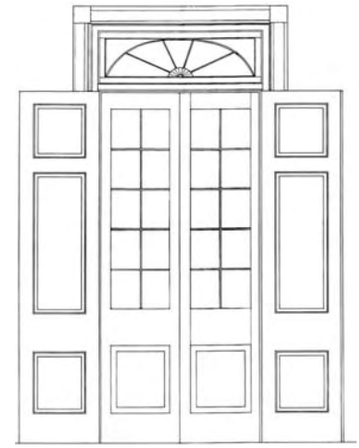
COMMON
Double Door with Transom



ORNATE
Single Door with Transom and Side Lights



New Orleans



ORNATE
Double Door with Transom and Shutters



New Orleans

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.

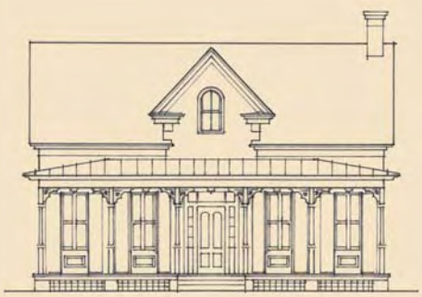
ESSENTIAL ELEMENTS

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.

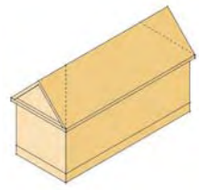
BROAD FRONT

- 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

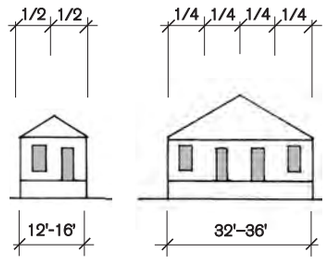
- Complex forms and larger living spaces may be created by combining side wings and/or rear wings with the main body.
- Gabled dormers may be added to introduce light into half-story and attic spaces.
- The character of the attached parts should match that of the main body.

NARROW FRONT MASSING

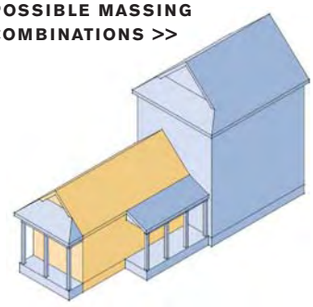


1-to 2-story Narrow Front

FACADE COMPOSITION DIAGRAMS >>



POSSIBLE MASSING COMBINATIONS >>



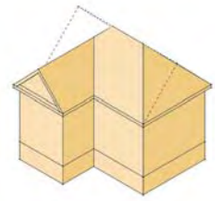


Baton Rouge



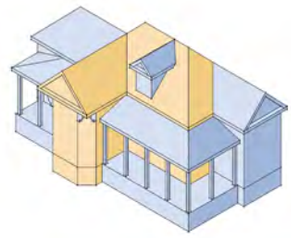
Old Turnerville

GABLE L MASSING



1- to 2-story Gable L





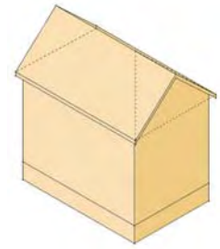


Abbeville



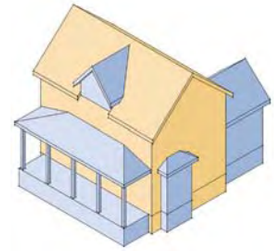
Abbeville

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 recommened 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.

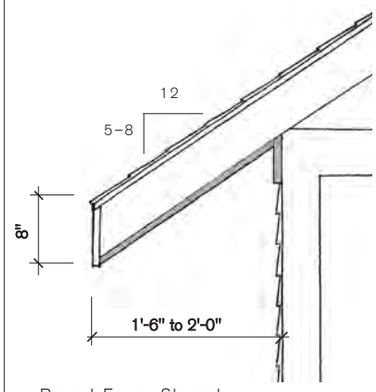
BOXED EAVE

>> A 12- to 16-inch frieze board either touching or at least 8 inches above the window head trim

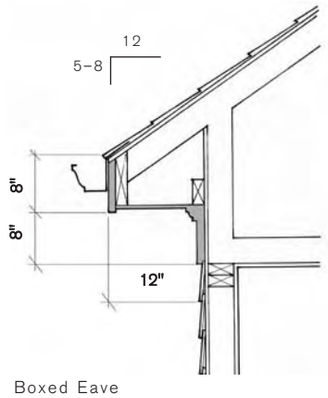
>> Eave returns should have metal flashing back to the wall at a maximum slope of 2 in 12.

>> The rake features an overhang with a simple decorative vergeboard with a sloped soffit.

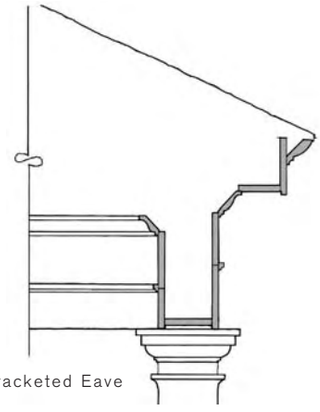
TYPICAL EAVE DETAILS >>



Boxed Eave–Sloped



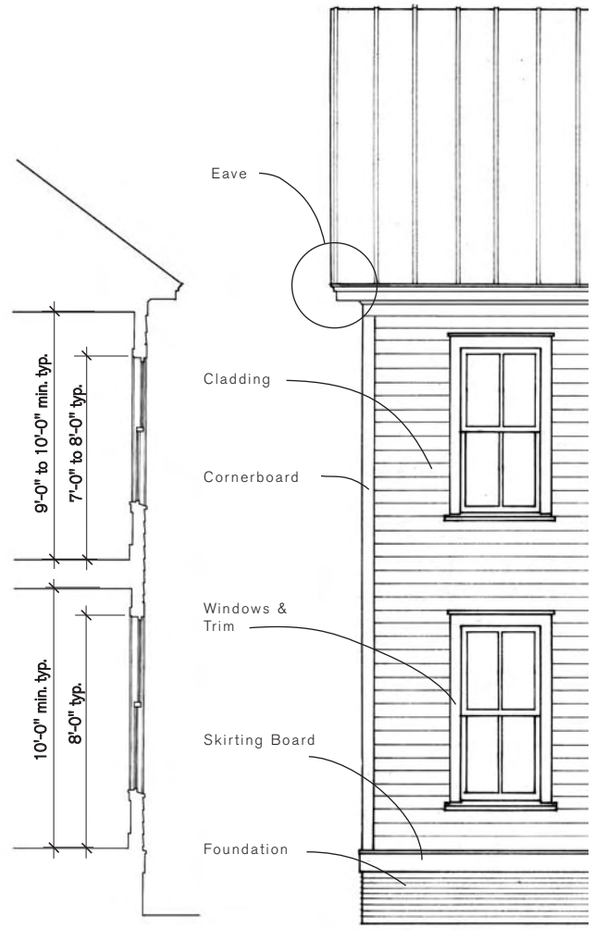
Boxed Eave



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 then 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.

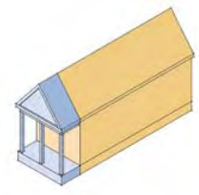
>> Broad Front massing types typically have shallow, hip-roofed porches or take on the Acadian-influenced massing type (see Louisiana Vernacular) or Victorian details. Porches are typically 1-story and run the full length of the facade.

>> Minimum recommended porch depth is 8 feet.

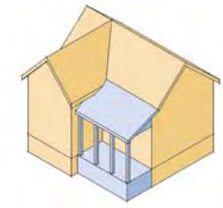


One-story, hipped porch partial elevation

TYPICAL PORCH TYPES & LOCATIONS >>



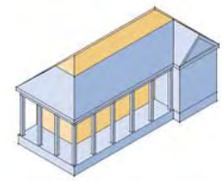
1-story Narrow Front



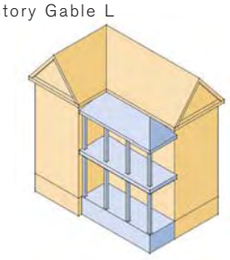
1-story Gable L



2-story Broad Front



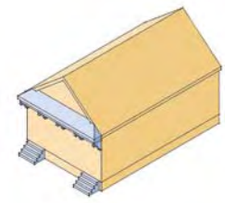
1-story Narrow Front



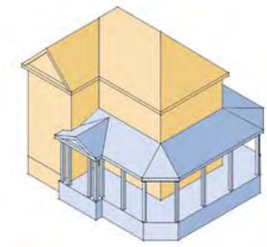
2-story Gable L



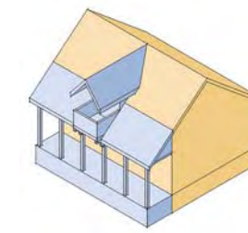
1-story Broad Front



1-story Narrow Front



2-story Gable L



1 ½-story Broad Front



New Iberia



New Orleans



Arabi

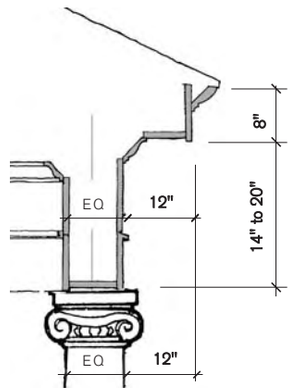
PORCH ROOFS & EAVES

- >> 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

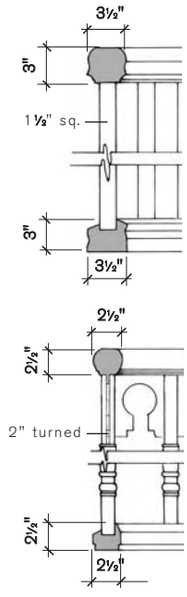
- >> Eight-inch-square posts, 8- to 10-inch-diameter Doric and Ionic columns, chamfered square posts, & turned ornamental posts
- >> First-floor columns are 9- to 10-feet tall.
- >> Second-floor columns are 8- to 9-feet tall.
- >> Brackets range from simple designs cut from boards, to more elaborate 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 >>

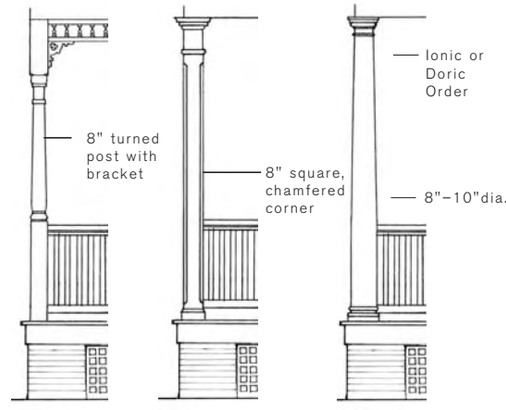


Typical Porch Entablature

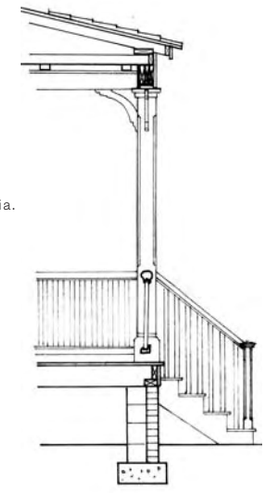
RAIL DETAILS >>



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

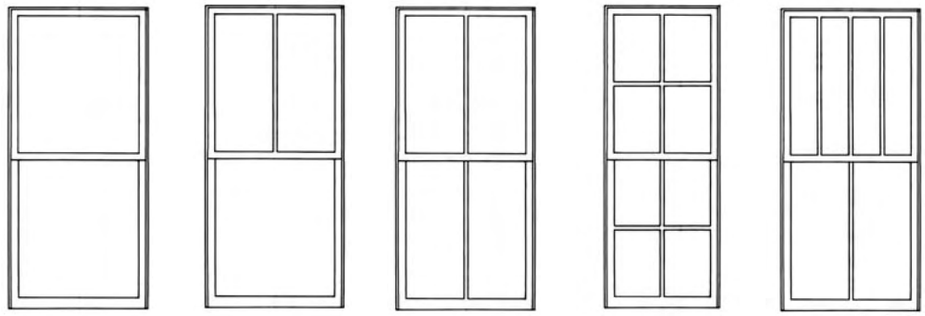
- Louisiana Victorian houses feature round-top windows, dormers, and box and angled bay windows.
- Bay windows must project a minimum of 8 inches from the main structure.
- Bay windows typically have a continuous base to the ground; two-story bays are common.



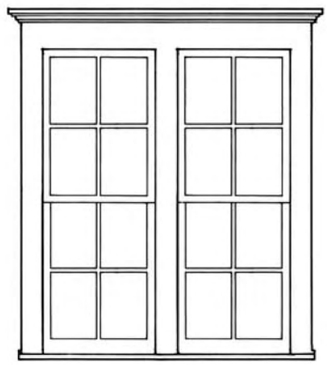




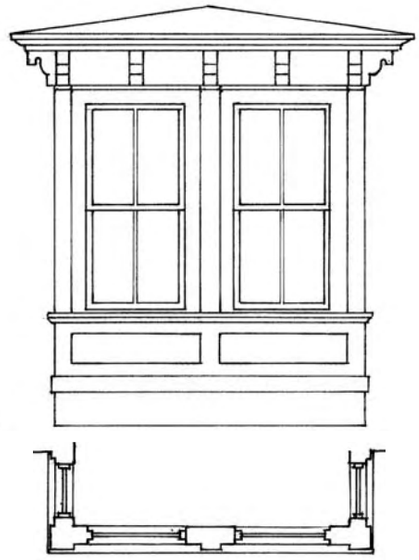
STANDARD WINDOWS >>



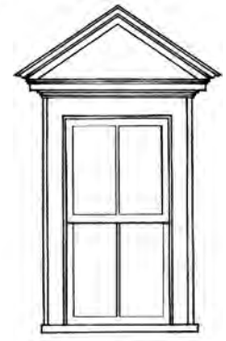
WINDOW ASSEMBLIES >>



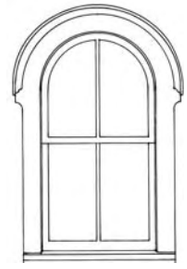
SIMPLE
Window Pair



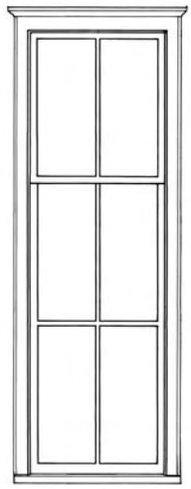
ORNATE
Box Bay Window



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

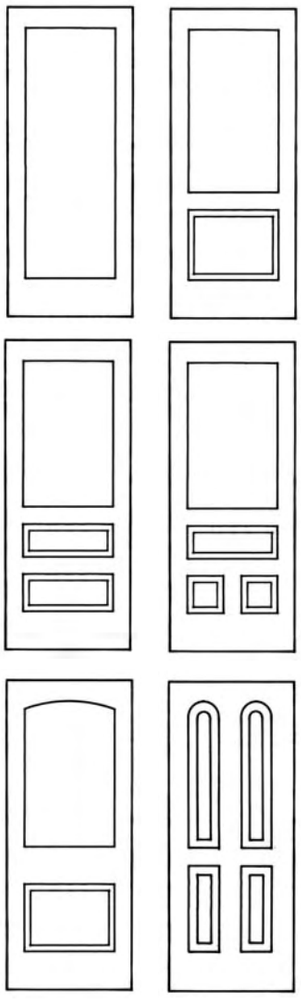
>> Carries a decorative crown and cap above; windows may feature an ornate hood

SHUTTERS

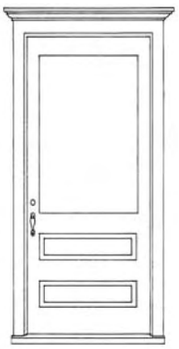
>> Shutters can be louvered, raised panel, or flat panel.

>> Wood or composite, sized to match window sash and mounted with hardware so that they are operable

DOOR TYPES

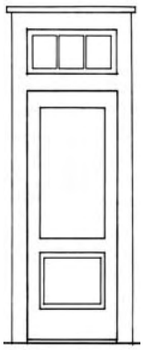


DOOR ASSEMBLIES >>



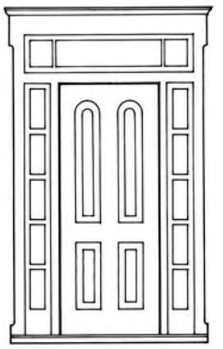
COMMON





COMMON

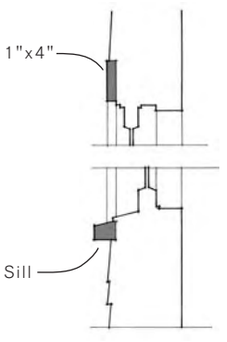




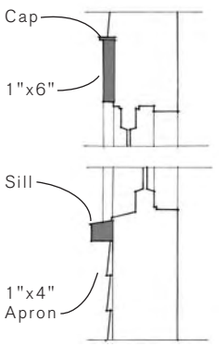
ORNATE



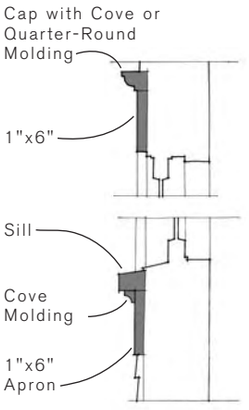
TYPICAL TRIM EXAMPLES >>



SIMPLE



COMMON



ORNATE

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

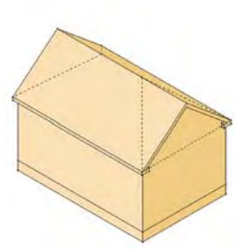
FACADE COMPOSITION

- >> 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

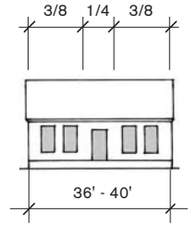
- >> Complex forms and larger living spaces may be created by combining side and/or rear wings with the main body.
- >> Gabled or hipped dormers may be added to introduce light into half-story and attic spaces.
- >> The architectural character of the attached parts should match that of the main body.

BROAD FRONT MASSING

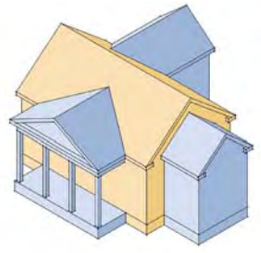


1- to 1½-story Broad Front

FACADE COMPOSITION DIAGRAMS >>



POSSIBLE MASSING COMBINATIONS >>



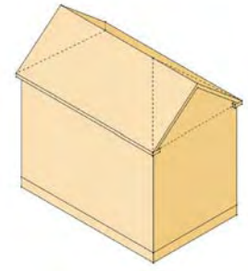


New Iberia

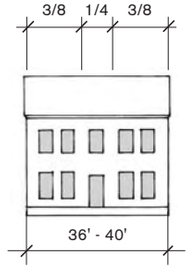


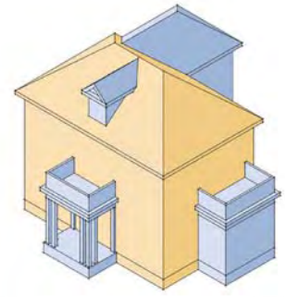
Crowley

BROAD FRONT MASSING



2-story Broad Front





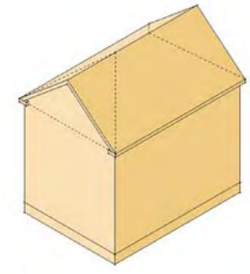


Baton Rouge

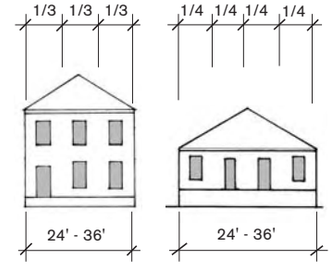


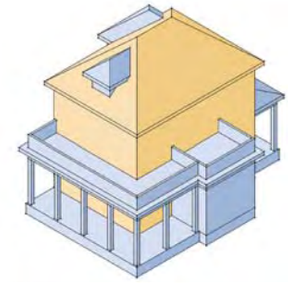
Baton Rouge

NARROW FRONT MASSING



1- to 2-story Narrow Front







New Orleans



Lake Charles

Photo courtesy of Jay Edwards

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

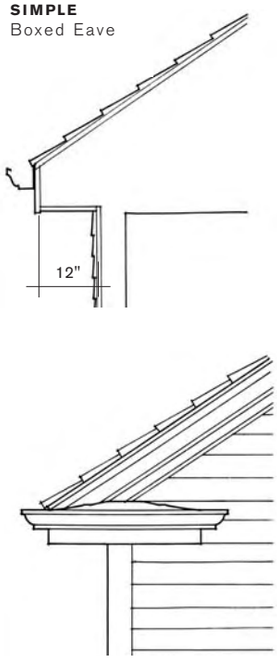
- Typically laminated asphalt or composition shingle, occasionally clay tile with flat or barrel profile, or 5-V crimp metal panels

GREEN BUILDING

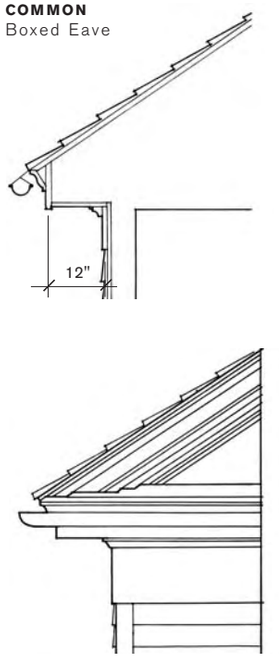
Overhangs

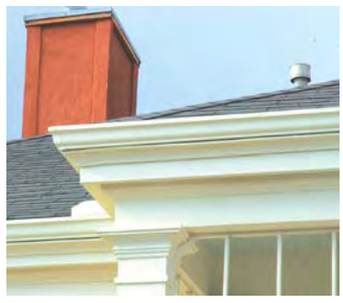
Roof overhangs on the south side of a house can be sized to provide shade in the summer when the sun is high in the sky, and direct sunlight and warmth in the winter when the sun is at a lower altitude. Overhangs also prevent water from draining directly onto the house and its foundation.

SIMPLE
Boxed Eave



COMMON
Boxed Eave





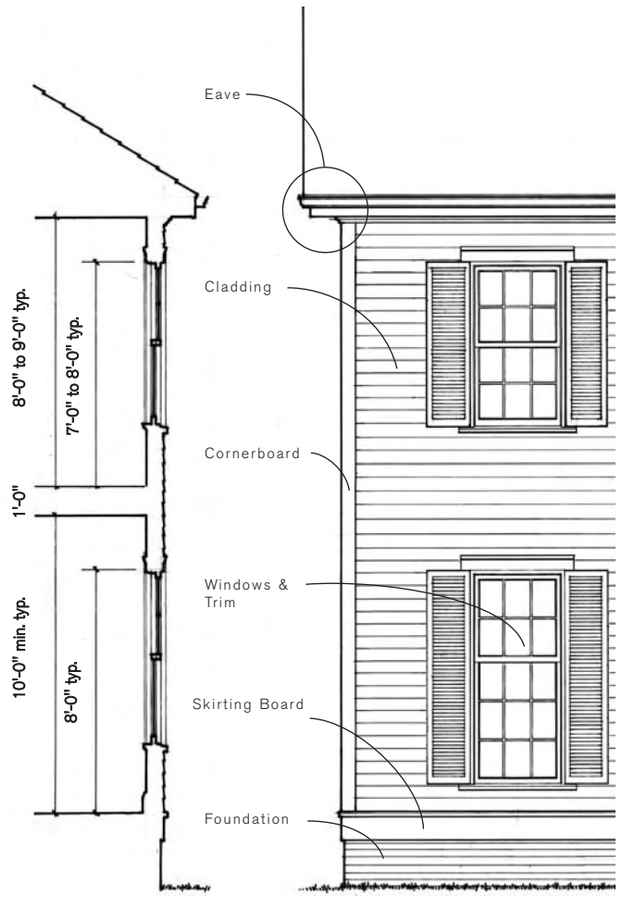
Common Boxed Eave



Baton Rouge



Ornate Boxed Eave



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.

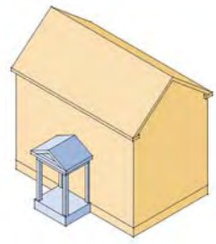
>> Porches are generally centered in the facade composition.

>> The minimum recommended porch depth is 8 feet.

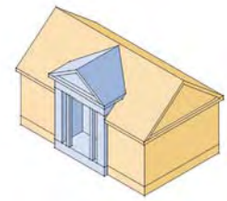


One-story, Hipped Porch Partial Elevation

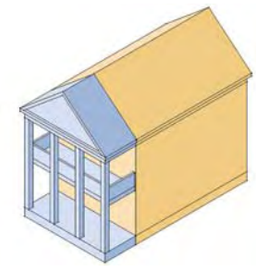
TYPICAL PORCH TYPES & LOCATIONS >>



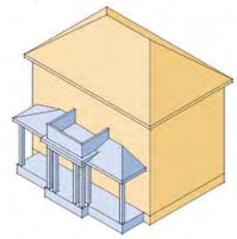
2-story Broad Front



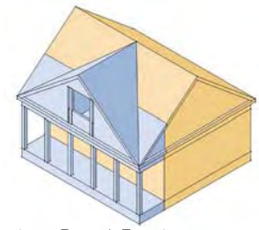
1-story Broad Front



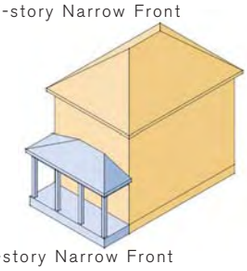
2-story Narrow Front



2-story Broad Front



1-story Broad Front



2-story Narrow Front



Crowley

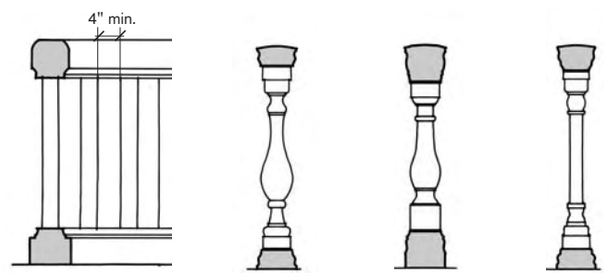


New Orleans



Thibodaux

RAIL DETAILS >>





New Orleans

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

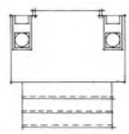
- >> Single-story porches have 9- to 10-foot-tall columns, 10 to 12 inches in diameter.
- >> 2-story porches have 9- to 10-foot-tall columns, 10 to 12 inches in diameter on the first floor, and 8- to 9-foot columns on the second floor. Two-story grand order columns are much larger in dimension, and should 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 >>

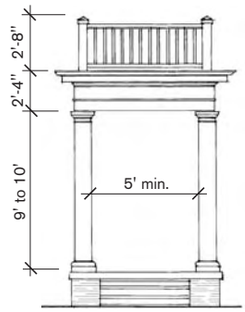


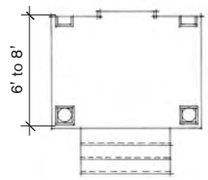


Aedicule



Aedicule

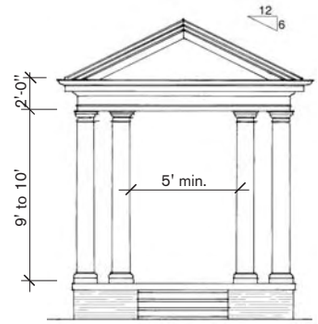


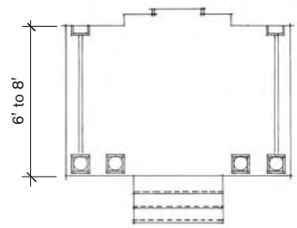


Portico with Railing



Portico with Railing





Pediment Porch



Pediment Porch

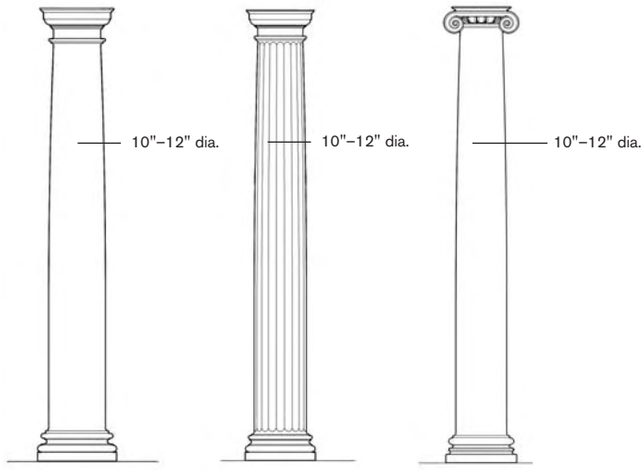
COLUMN TYPES >>



New Orleans



Lake Charles

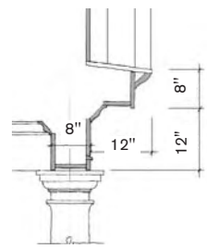


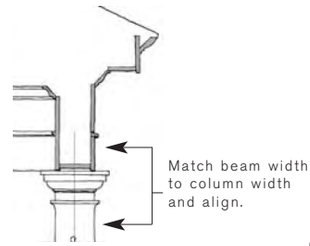
Doric

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

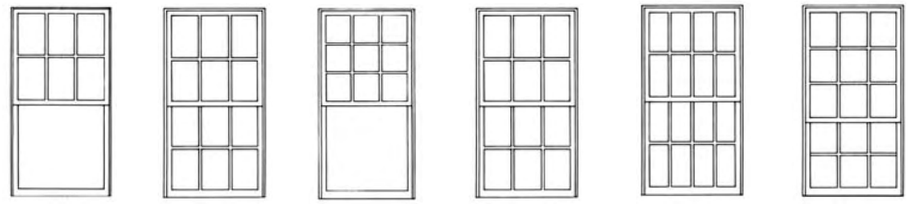
>> Palladian arched accent windows in gabled ends, dormers with gable or hipped roof, and the triple window with broad center sash (a hallmark of the Louisiana Classical style house)

GREEN BUILDING

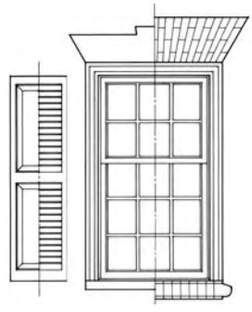
Shutters

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.

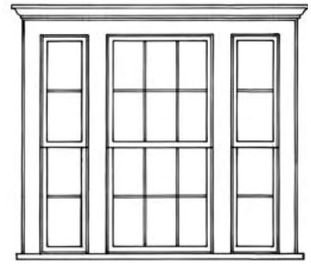
STANDARD WINDOWS >>



WINDOW ASSEMBLIES >>



SIMPLE
Window



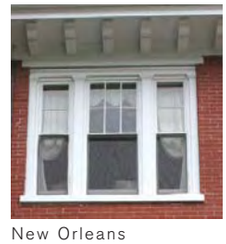
COMMON
Triple Window



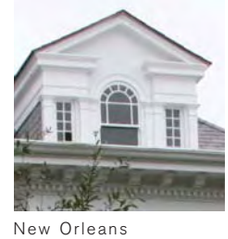
ORNATE
Palladian Window



Baton Rouge

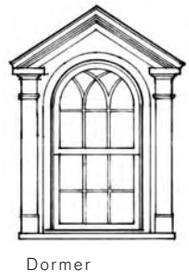


New Orleans



New Orleans

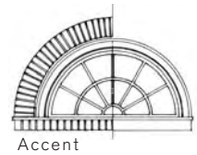
SPECIAL WINDOWS >>



Dormer



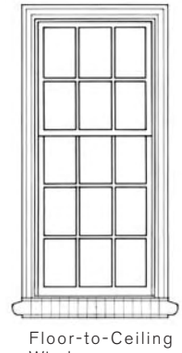
Crowley



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

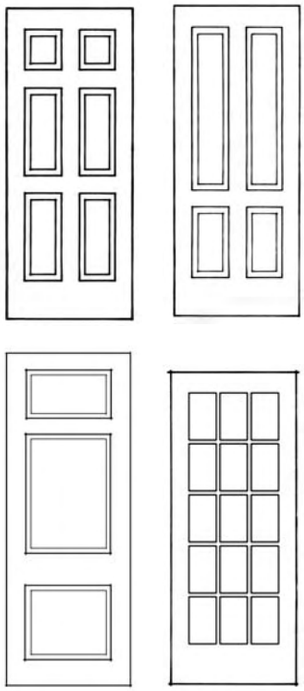
>> Wood, composite, cellular PVC, or polyurethane millwork in configurations illustrated below

SHUTTERS

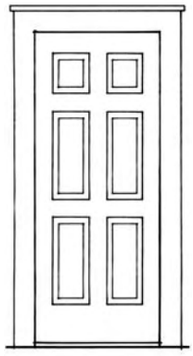
>> Shutters can be louvered, raised panel, or flat panel

>> Wood or composite, sized to match window sash and mounted with hardware so that they are operable

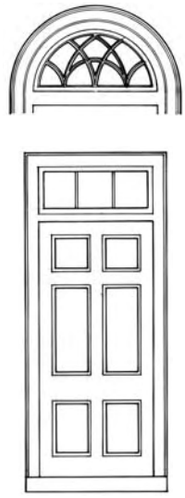
DOOR TYPES



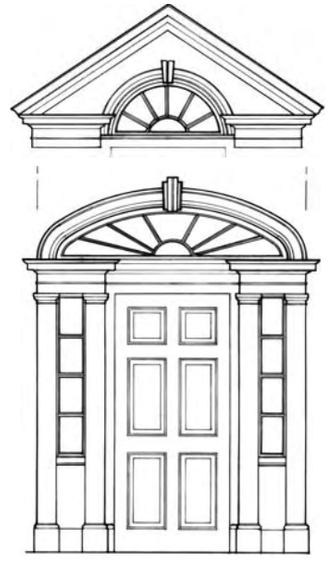
DOOR ASSEMBLIES >>



SIMPLE
Door



COMMON
Door with Transom



ORNATE
Door with Transom and Sidelights



Baton Rouge

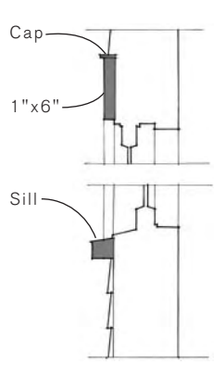


Baton Rouge

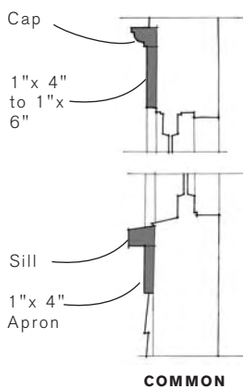


Baton Rouge

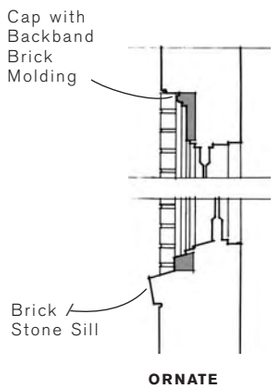
TYPICAL TRIM EXAMPLES >>



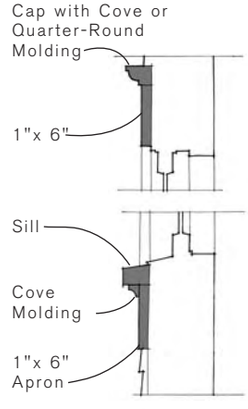
SIMPLE
Wood



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



Photo courtesy of Jay Edwards

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

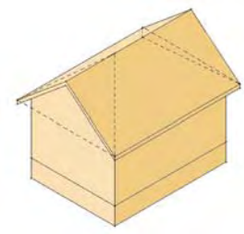
FACADE COMPOSITION

- 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

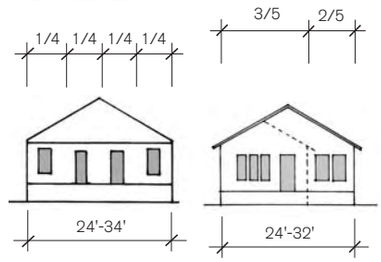
- Larger living space forms may be created by combining side and/or rear wings with the main body.
- Gabled, hipped, or shed dormers may be added to introduce light into half-story and attic spaces.
- The architectural character of the attached elements should match that of the main body.

NARROW FRONT MASSING



1- to 1½-story Narrow Front

FACADE COMPOSITION DIAGRAMS >>



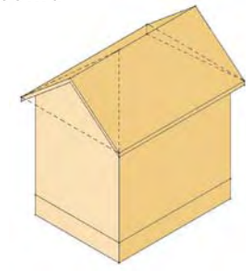
POSSIBLE MASSING COMBINATIONS >>







NARROW FRONT MASSING



2-story Narrow Front



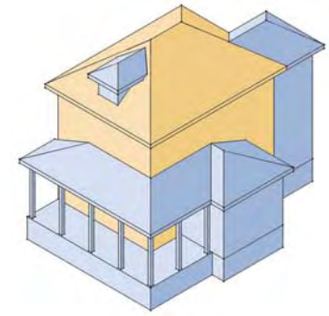
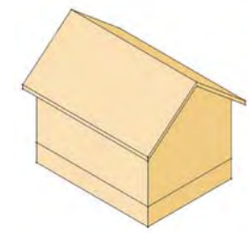




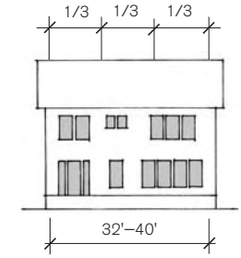


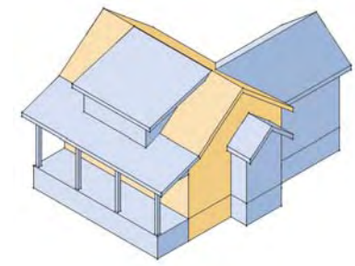
Photo courtesy of Jay Edwards

SIDE GABLE MASSING



1- to 1½-Story Side Gable









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.

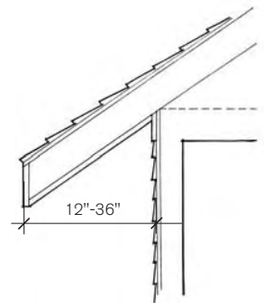
EAVES

- 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.

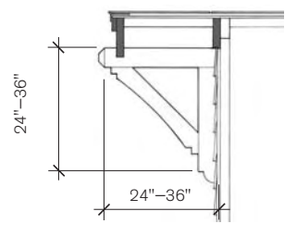
ROOFS

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

SIMPLE

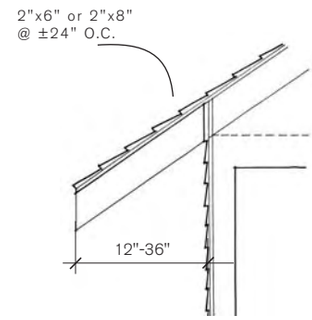


Closed Eave

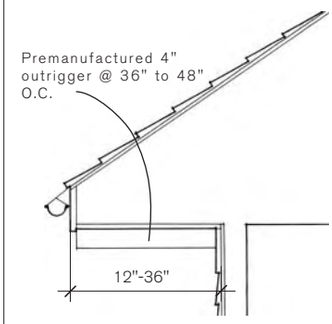


COMMON
Gable End Bracket

COMMON

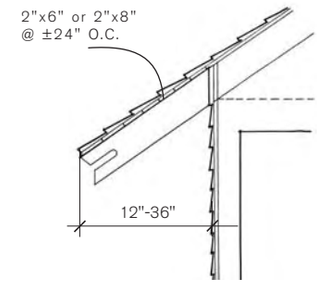


Exposed Rafter Tail

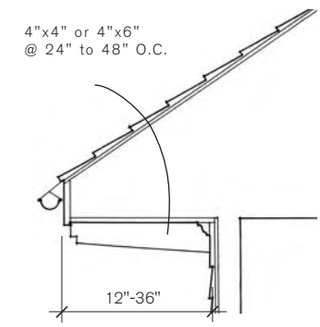


Boxed Eave with Outriggers

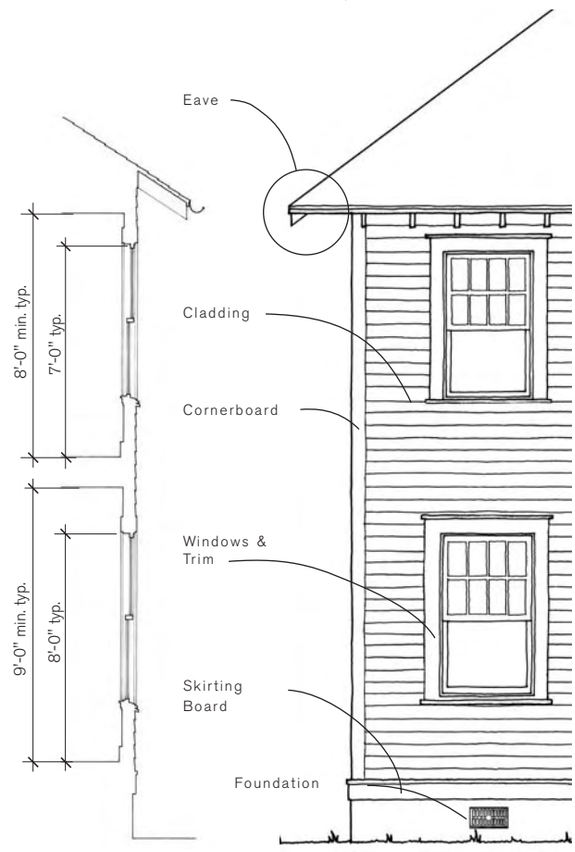
ORNATE

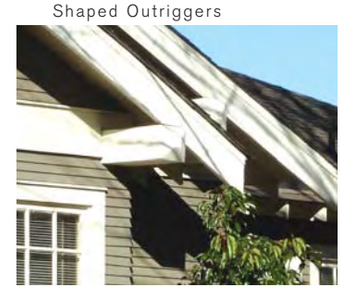


Shaped Rafter Tail



Boxed Eave with Shaped Outriggers





Typical gable end condition



Boxed eave with shaped outriggers in hipped-roof condition

Photo courtesy of Jay Edwards



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

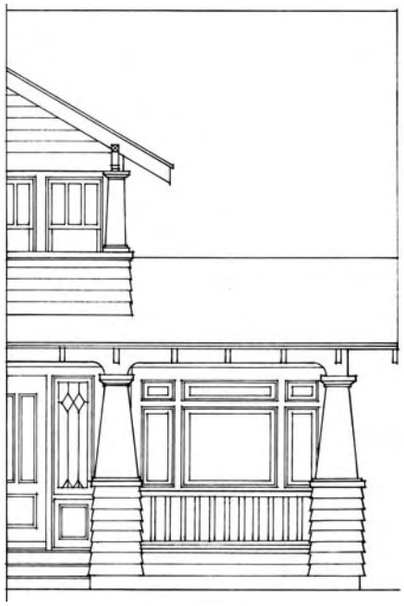
>> Narrow Front massing types, 1- to 1 1/2-stories, may have gable or hip-roofed porches that read as part of the main roof mass, or as separate elements; the porches can run the full length of the facade, or part of it and be symmetrically or asymmetrically placed.

>> 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.

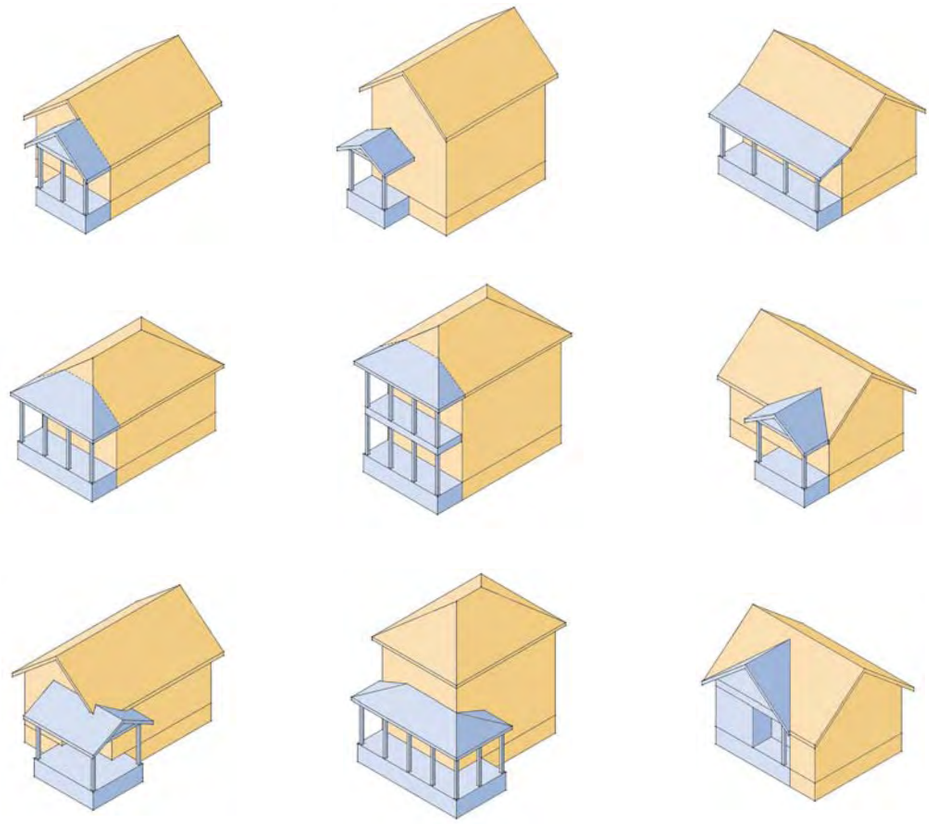
>> Minimum recommended porch depth is 8 feet.

>> 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

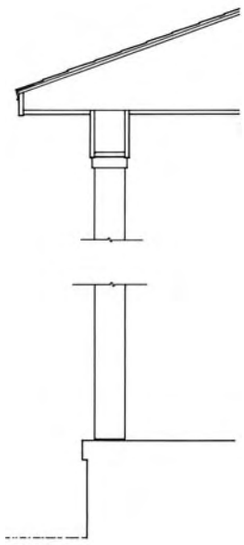


Example of one-story engaged porch

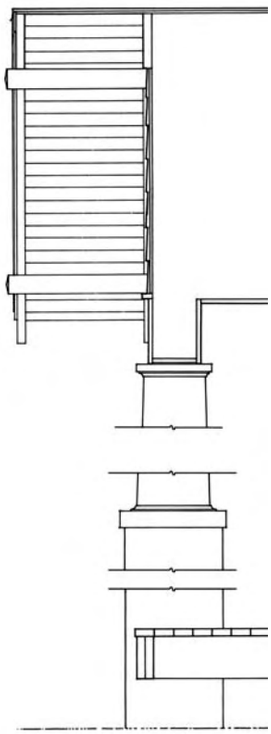


Entry porch on a two-story massing

PORCH SECTIONS >>

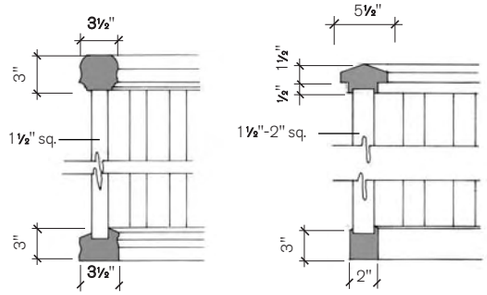


SIMPLE
Hipped Roof



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

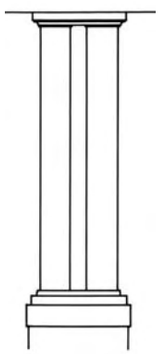
COLUMNS

>> 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

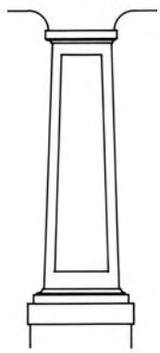
RAILINGS

>> Wood top and bottom rails with square balusters
>> Solid rails clad in siding, shingles, stucco, or brick veneer

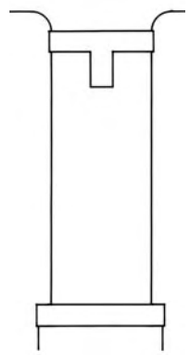
COLUMN TYPES >>



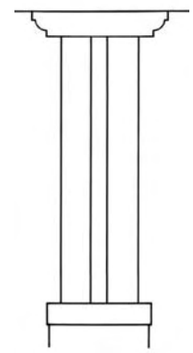
Half-Height Double Post on Pier



Half-Height Tapered, Paneled Box Column on Pier



Stucco Pier



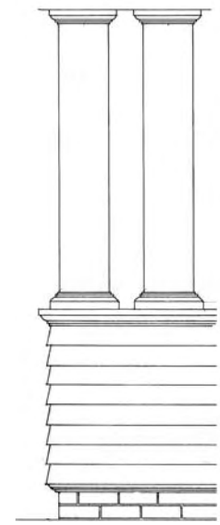
Half-Height Double Post on Pier



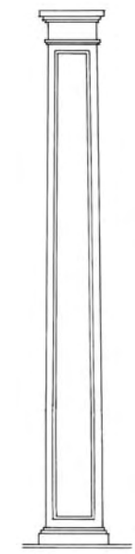








Half-Height Double Box Column on Solid Rail



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

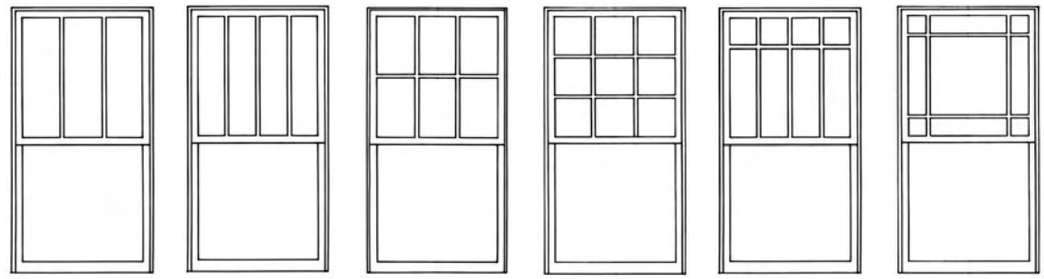
- >> Paired or triple windows, box bay windows supported on wood brackets, and dormers are typical.
- >> Windows are often ganged together in large gabled or shed dormers.
- >> Small accent windows are used in gables and small dormers.

GREEN BUILDING

Windows

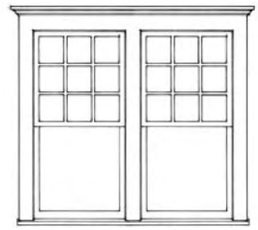
The type, placement, size, and number of windows are important determinants of energy efficiency and comfort. Larger windows are best on the north and east sides for greater ventilation and day lighting. The size and number of windows should be reduced on the heat-intensive west side. Double-pane, insulated, and Low-E coated windows also mitigate radiant heat gain.

STANDARD WINDOWS >>

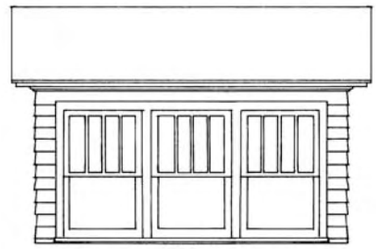


SIMPLE **ORNATE**

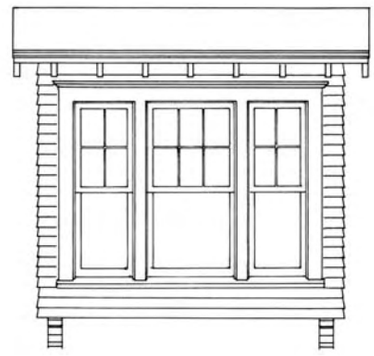
WINDOW ASSEMBLIES >>



SIMPLE
Double Window

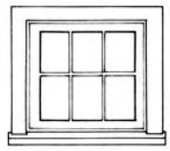


COMMON
Dormer



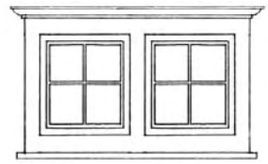
ORNATE
Box Bay with Triple Window

ACCENT WINDOWS >>



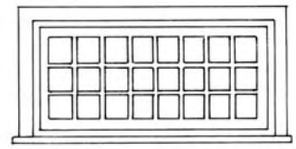
SIMPLE





COMMON





ORNATE



DOORS

>> Wood, fiberglass, or steel with traditional stile and rail proportions, panel profiles, and glazing patterns as illustrated below

TRIM

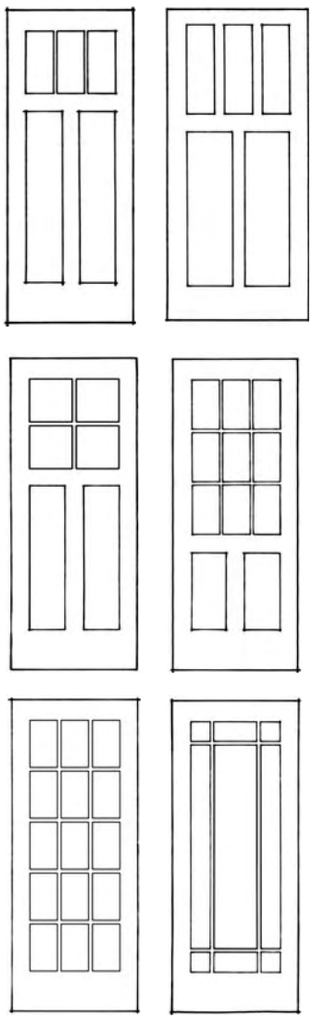
>> Wood, composite, cellular PVC, or polyurethane millwork

SHUTTERS

>> Shutters can be louvered, raised panel, or flat panel.

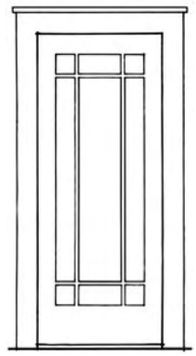
>> Wood or composite, sized to match window sash and mounted with hardware so that they are operable

DOOR TYPES

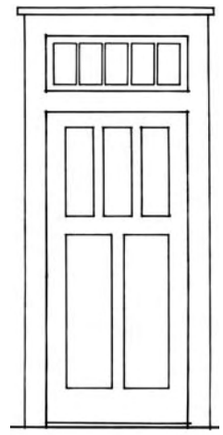


ORNATE

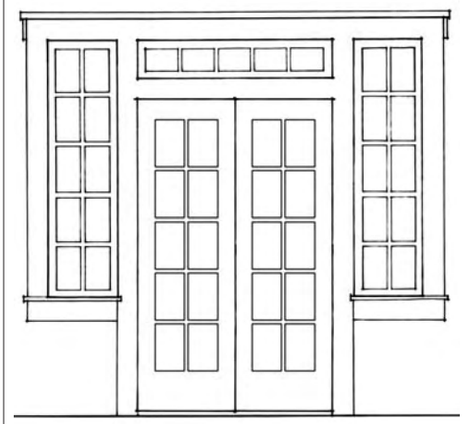
DOOR ASSEMBLIES >>



SIMPLE
Single Door



COMMON
Single Door with Transom



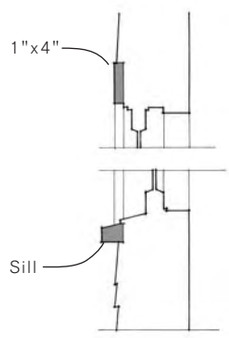
ORNATE
Double Door with Transom and Sidelights



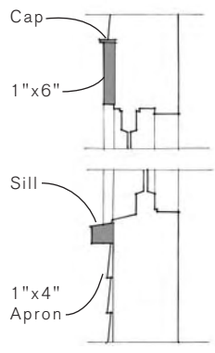




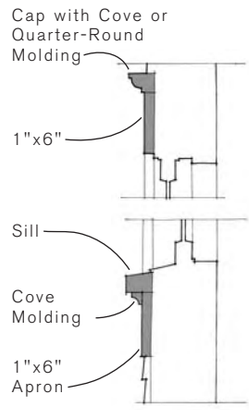
TYPICAL TRIM EXAMPLES >>



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

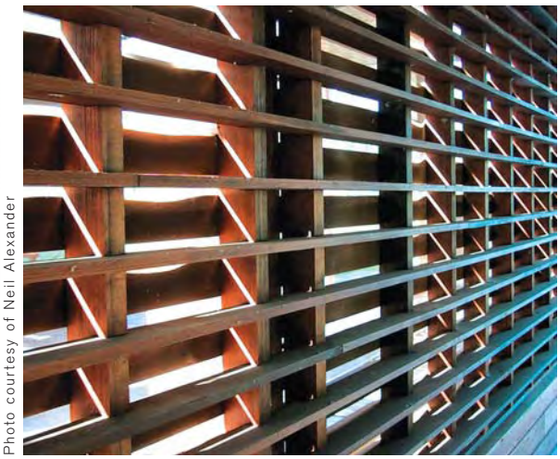


Photo courtesy of Lake|Flato



Photo courtesy of Neil Alexander

GREEN DESIGN Buildings respond to climate.





Photo courtesy of Michael Desmond

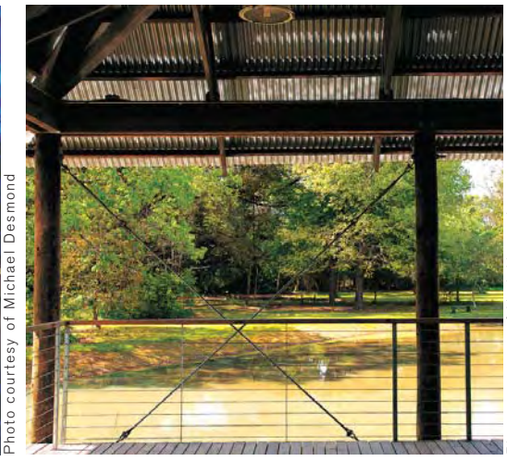


Photo courtesy of Neil Alexander

CULTURE AND CHARACTER Buildings express traditions of the region.

GALLERY OF ELEMENTS AND DETAILS

WALLS

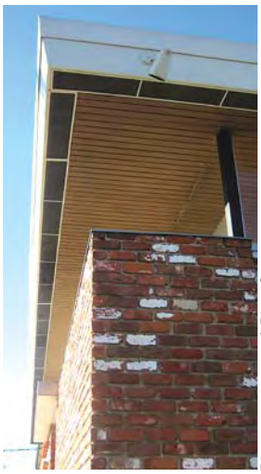

Photo courtesy of Plus One


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





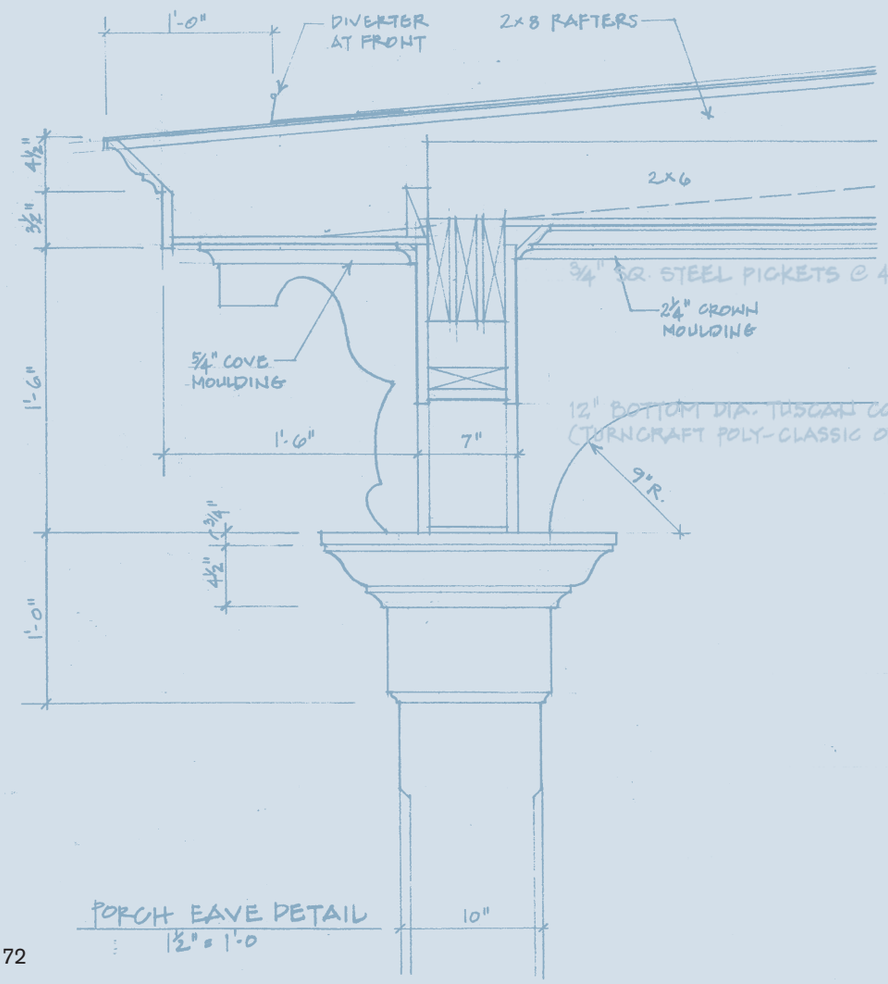
Photo courtesy of Plus One

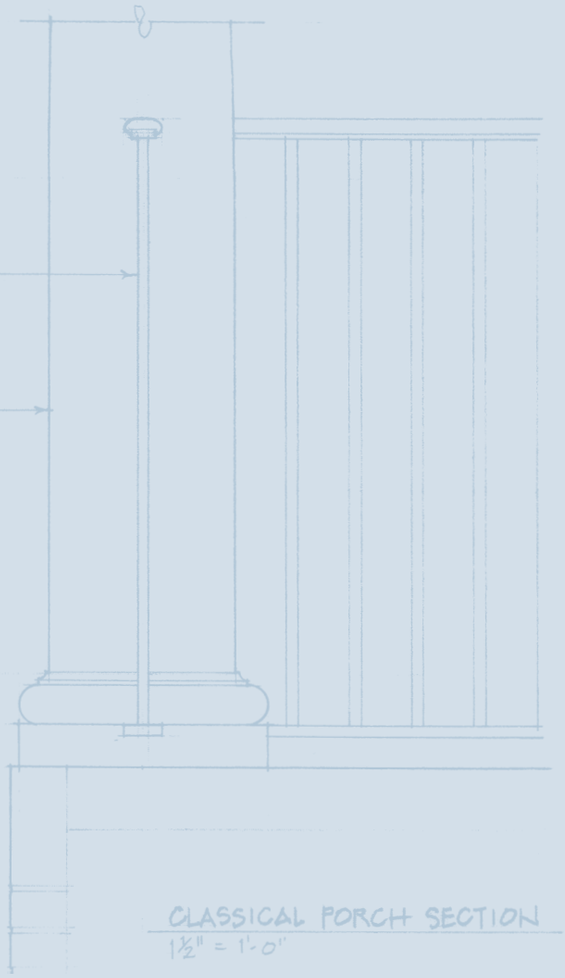
DEMONSTRATION PLANS

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.





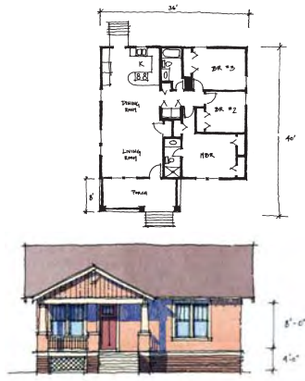
DEMONSTRATION 1:

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

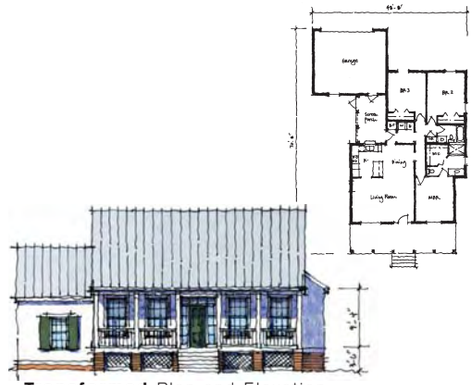
DEMONSTRATION 2:

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

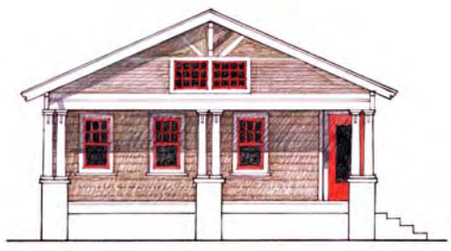


Front Elevation

Single Family Detached House
2025 sf
3 bedrooms
2 bathrooms
Architect: Eric Moser
info@moserdesigngroup.com



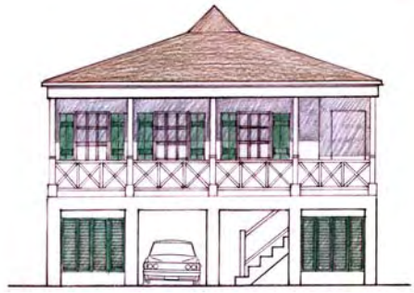
Floor Plan



Arts & Crafts Elevation



Victorian Elevation



Louisiana Vernacular Elevation

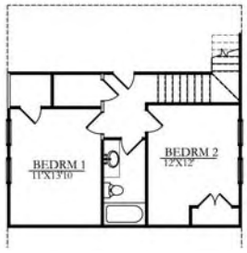
Modular Single Family Detached House
1400 sf
3 bedrooms
2 bathrooms
Architect: Stephanie Eugster
seugster@houston.rr.com



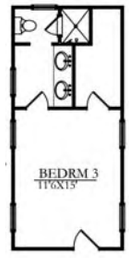
First Floor



Side Elevation



Second Floor



Second Floor Addition



Front Elevation

Single Family Detached House
2560 sf
3 bedrooms
2.5 bathrooms
Architect: Eric Moser
info@moserdesigngroup.com



Side Elevation

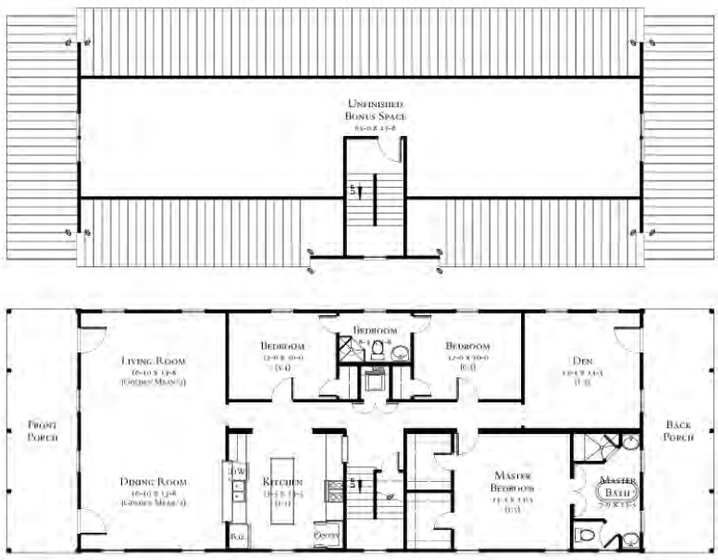


Floor Plan



Front Elevation

Single Family Detached House
512 sf
2 bedrooms
1 bathroom
Architect: Marianne Cusato
mcusato@aol.com

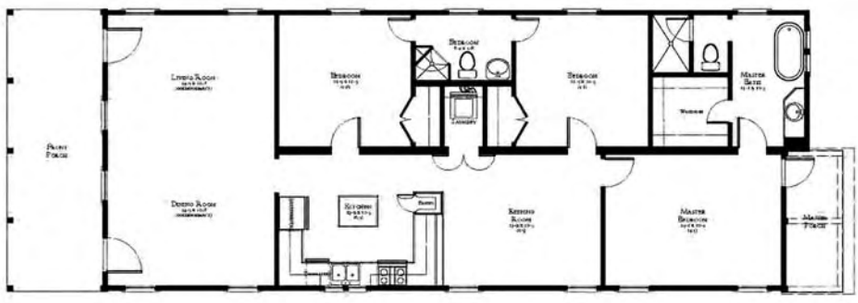


Floor Plan



Front Elevation

Single Family Detached House
1836 sf (987 sf bonus)
3 bedrooms
2 bathrooms
Architect: Steve Mouzon
www.mouzon.com

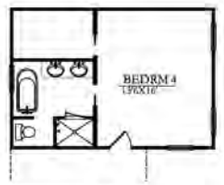


Floor Plan



Front Elevation

Single Family Detached House
1432 sf
3 bedrooms
2 bathrooms
Architect: Steve Mouzon
www.mouzon.com





Floor Plan First Floor

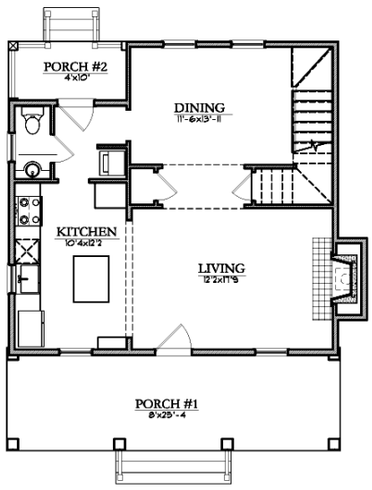


Floor Plan Second Floor

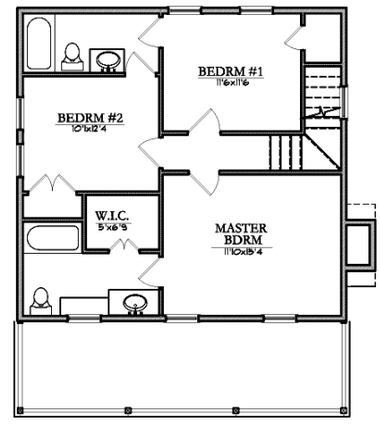


Sidewalk Elevation

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.

Courtesy of New Orleans Notarial Archives

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.

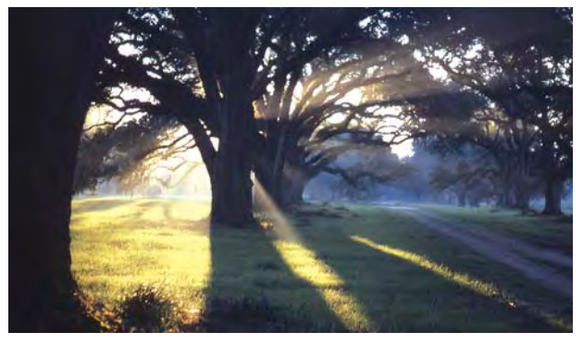
Because these patterns were based upon sound principles of environmental fit and resource conservation, they are critical to the rebuilding effort. As the landscape of Louisiana takes on the look of health and renewal, residents will be able to return to places that feel like home and know that recovery 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.

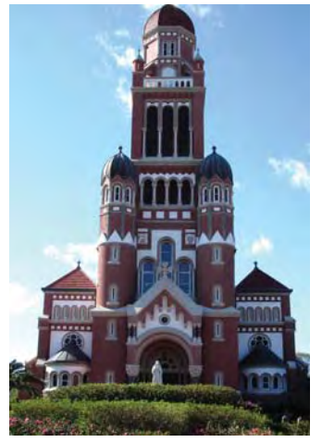
CANALS & WATERWAYS

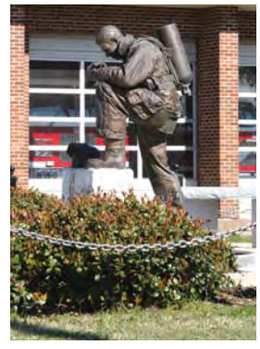
Canals and waterways extend into many settlements as a seamless connection to the surrounding bayous and bodies of water. Many local communities are centered around the various forms of fishing or farming for crawfish and shrimp. This waterway system creates another interconnected network much like the 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

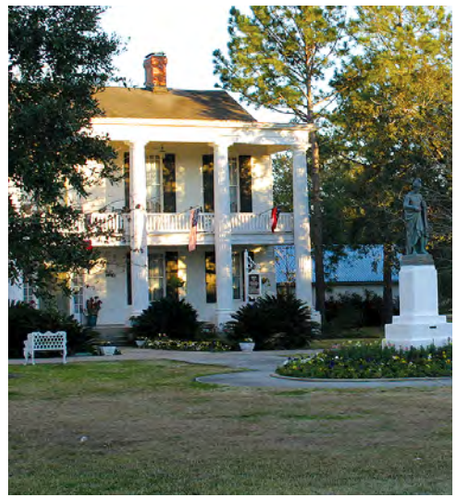
Churches (above) also play an important role in civic landscapes of South Louisiana. Churchyards are often used as recreational areas. In St. Martinsville, (below) an ancient oak, purported to be the setting for Longfellow's poem "Evangeline," has become an important community gathering spot.



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.



Photo courtesy of John Welch

Trees are important elements in most civic spaces of South Louisiana.



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.



Photo courtesy of John Welch

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

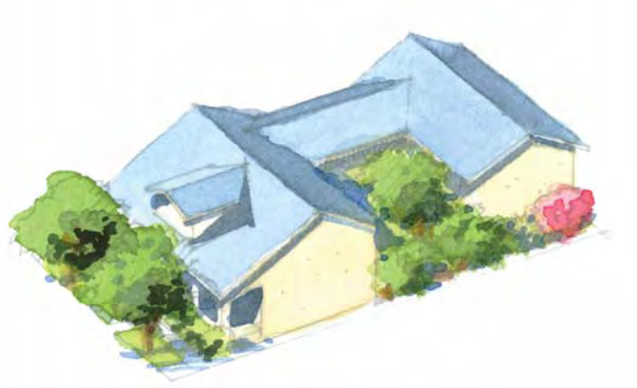
These lots are ideal for creating great public and private yard spaces in the Louisiana climate. The house wraps around a courtyard in the middle of the lot with a minimum front and back yard. This is the heart of the private space and has direct access from several rooms within the house. The courtyards 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 >>



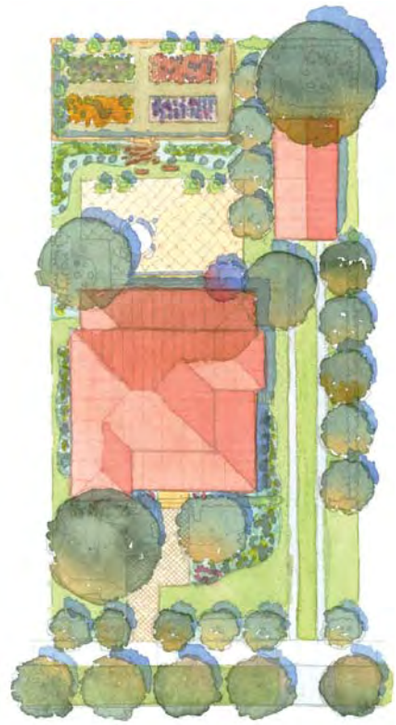






Front garden plantings include a traditional palette of evergreen shrubs, ground cover, and live oak (left). Courtyards (right) provide opportunity for a mixture of vines on trellises and arbors,container plantings, and protected tropicals.

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	vomitoria	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	elatior	Cast Iron Plant	I	E	Terrace
	Cyrtomium	falcatum	Holly Fern	I	E	Terrace
	Liriope	muscari	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


Crape Myrtle


Little Gem Magnolia


Live Oak


Live Oak as Street Tree

Photos courtesy of Suzanne Turner

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 (ft^2 h °F)/Btu (English) or (m^2 °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 ridgeline) 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

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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 Lousiana 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/rdonlyres/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 CarrØ 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

CERTIFICATE OF APPROVAL (COA) HDCSA2023-0281
FOR CITY OF FERNANDINA BEACH

Plan Type:	HDC - Staff Review	**Project:**		**App Date:**	05/03/2023
Work Class:	HDC Staff Review	**District:**	Default	**Exp Date:**	06/02/2023
Status:	Approved	**Square Feet:**	0.00	**Completed:**	05/09/2023
Valuation:	$0.00	**Assigned To:**	Salvatore Cumella	**Approval Expire Date:**	05/08/2024

Description: Certificate of Approval (COA) to install a wood fence

Parcel:	**Address:**	**Zone:**
00-00-31-1800-0039-0071 Main	211 S 7Th St Main Fernandina Beach, FL 32034	

Owner	Contractor	Applicant
Jeanne C Fox	Wolfe Fencing	Jeanne Fox
211 S 7th ST	77097 cobblestone DR	211 S 7 ST
Fernandina Beach, FL 32034	yulee, FL 32097	Fernandina Beach, FL 32034
Mobile: 512-497-7278		Mobile: 512-497-7278

Note	Created By	Date and Time Created
1. Email rec'd customer switched contractor from Gaines Turf to Wolfe Fence	Sylvie McCann	10/05/2023

Invoice No.	Fee	Fee Amount	Amount Paid
INV-00026509	COA - Staff Residential Fee	$25.00	$25.00
	Total for Invoice INV-00026509	$25.00	$25.00
	Grand Total for Plan	**$25.00**	**$25.00**

CERTIFICATE OF APPROVAL (COA) HDCSA2023-0321
FOR CITY OF FERNANDINA BEACH

Plan Type:	HDC - Staff Review	**Project:**		**App Date:**	09/21/2023
Work Class:	HDC Staff Review	**District:**	Default	**Exp Date:**	10/23/2023
Status:	Approved	**Square Feet:**	0.00	**Completed:**	10/11/2023
Valuation:	$0.00	**Assigned To:**	Salvatore Cumella	**Approval Expire Date:**	10/10/2024

Description: COA to Repair/replace deteriorated wood elements on front (main & 2nd story) and side porches, with like materials. Items include but may not be limited to decking, pickets, railings and post details. Replace deteriorated screening on side porch, in-kind. Adjust 2nd floor porch railing height from 42" to 36". Repair/replace exterior wood damaged areas, including but may not be limited to siding, trim, window trim and sills. Replace deteriorated soffits & fascia. Replace wood lattice foundation panels with square wood lattice. All materials, in-kind.
Repaint with the following colors -
Body - Valspar 7006-1 Homestead Resort Jefferson White
Attic front (dog-eared detail) - Valspar 7007-24 Heritage Gray
Trim - Behr Ultra Pure White
Porch ceilings - Benjamin Moore HC-150 Yarmouth Blue (25% lighter)
Porch floors - Valspar 3011-9 Cooper Adobe Brown
Windows & Porch post details - Valspar 7007-24 Heritage Gray
Doors - Gloss Black
Foundation lattice - Flat Black
Install new fence along south side, inside property line. Replace existing rear and side fences. New fence to be 6' cedar shadowbox. Height to change to 4' as required in front yard. Replace 2 gates. Both gates to be 4' W X 6' H.
Approved by Kelly Gibson - Must apply for separate fence permit. KG 10/10/23

Parcel: 00-00-31-1800-0126-0130 Main	**Address:** 309 S 6Th St Main Fernandina Beach, FL 32034	**Zone:**

Owner	Applicant
Joseph Fragano	Joseph Fragano
Post Office Box 441	Post Office Box 441
Fernandina Beach , FL	Fernandina Beach , FL
32035-0441	32035-0441
Home: 904-277-2017	Home: 904-277-2017

Invoice No.	Fee	Fee Amount	Amount Paid
INV-00029575	COA - Staff Residential Fee	$25.00	$25.00
	Total for Invoice INV-00029575	$25.00	$25.00
	Grand Total for Plan	**$25.00**	**$25.00**

CERTIFICATE OF APPROVAL (COA) HDCSA2023-0323
FOR CITY OF FERNANDINA BEACH

Plan Type:	HDC - Staff Review	**Project:**		**App Date:**	09/26/2023
Work Class:	HDC Staff Review	**District:**	Default	**Exp Date:**	10/26/2023
Status:	Approved	**Square Feet:**	0.00	**Completed:**	10/05/2023
Valuation:	$0.00	**Assigned To:**	Salvatore Cumella	**Approval Expire Date:**	10/04/2024

Description: Certificate of Approval (COA) to reroof flat roof behind parapet with Certainteed Modified Bitumen (white)

Parcel: 00-00-31-1800-0028-0140 Main	**Address:** 516 Ash St Main Fernandina Beach, FL 32034	**Zone:**

Applicant Daniel L Britt Mobile: 9043710882	Owner Andrew P Palmisano 5338 Great Oak CT Fernandina Beach, FL 32034 Business: 9042616604	Applicant Danny Britt 9985 Hood Rd 9985, Hood Rd Jacksonville, FL 32257	Applicant Domestic Design Roofing 9985 Hood RD Jacksonville, FL 32257 Business: 9043210248 Mobile: 9043710882

Invoice No.	Fee	Fee Amount	Amount Paid
INV-00029640	COA - Staff Residential Fee	$25.00	$25.00
	Total for Invoice INV-00029640	$25.00	$25.00
	Grand Total for Plan	**$25.00**	**$25.00**

MUST BE POSTED IN A CONSPICUOUS PLACE

CERTIFICATE OF APPROVAL (COA) HDCSA2023-0324
FOR CITY OF FERNANDINA BEACH

Plan Type:	HDC - Staff Review	**Project:**		**App Date:**	09/26/2023
Work Class:	HDC Staff Review	**District:**	Default	**Exp Date:**	10/26/2023
Status:	Approved	**Square Feet:**	0.00	**Completed:**	10/02/2023
Valuation:	$0.00	**Assigned To:**	Salvatore Cumella	**Approval Expire Date:**	10/02/2024

Description: Certificate of Approval (COA) to reroof 3 sections of structure with a standing seam metal roof (green)

Parcel: 00-00-31-1800-0244-0010 Main	**Address:** 1305 Atlantic Av Main Fernandina Beach, FL 32034	**Zone:**

Owner	Applicant	Contractor	Applicant
Heard Leasing LLC	Cost Plus Roofing Inc	Cost Plus Construction and Roofing	Cost Plus Construction and Roofing
1305 Atlantic AVE	1438 Lewis St	5443 Waldron ST	5443 Waldron ST
Fernandina Beach, FL 32034	Fernandina Beach, FL 32034	Fernandina Beach, FL 32034	Fernandina Beach, FL 32034
Home: 9042613644	Business: 9046268824	Mobile: 9042196062	Mobile: 9042196062

Invoice No.	Fee	Fee Amount	Amount Paid
INV-00029641	COA - Staff Residential Fee	$25.00	$25.00
	Total for Invoice INV-00029641	$25.00	$25.00
	Grand Total for Plan	**$25.00**	**$25.00**

CERTIFICATE OF APPROVAL (COA) HDCSA2023-0325
FOR CITY OF FERNANDINA BEACH

Plan Type:	HDC - Staff Review	**Project:**		**App Date:**	10/10/2023
Work Class:	HDC Staff Review	**District:**	Default	**Exp Date:**	11/09/2023
Status:	Approved	**Square Feet:**	0.00	**Completed:**	10/16/2023
Valuation:	$0.00	**Assigned To:**	Kelly Gibson	**Approval Expire Date:**	10/15/2024

Description: Certificate of Approval (COA) to install 3 helical piers on right side of front porch

Parcel: 00-00-31-1800-0032-0150 Main	**Address:** 511 Broome St Main Fernandina Beach, FL 32034	**Zone:** R-2(Medium Density Residential)

Owner	Contractor	Applicant
Joseph T & Emily T Peterson	Matt Shanley	LAURA MARSHALL
511 Broome ST	55 Industrial Loop Drive North	66 Industrial Loop Drive N
Fernandina Beach, FL 32034	Orange Park, FL 32073	Orange Park, FL 32073
		Mobile: 904-504-0316

Invoice No.	Fee	Fee Amount	Amount Paid
INV-00029825	COA - Staff Residential Fee	$25.00	$25.00
	Total for Invoice INV-00029825	**$25.00**	**$25.00**
	Grand Total for Plan	**$25.00**	**$25.00**

CERTIFICATE OF APPROVAL (COA) HDCSA2023-0326
FOR CITY OF FERNANDINA BEACH

Plan Type:	HDC - Staff Review	**Project:**		**App Date:**	10/17/2023
Work Class:	HDC Staff Review	**District:**	Default	**Exp Date:**	11/16/2023
Status:	Approved	**Square Feet:**	0.00	**Completed:**	10/23/2023
Valuation:	$0.00	**Assigned To:**	Salvatore Cumella	**Approval Expire Date:**	10/22/2024

Description: Certificate of Approval (COA) to repair/replace siding to include removal of metal siding; installation of plywood sheathing, and installation of HardiPlank siding (touch of gray)

Parcel: 00-00-31-1800-0127-0070 Main	**Address:** 315 S 7Th St Main Fernandina Beach, FL 32034	**Zone:** R-2(Medium Density Residential)

Owner
Jean Goulden
111 S 6th ST
Fernandina Beach, FL 32034
Home: 978-501-0968

Agent
James Companion
97292 Pirates Point Rd
Yulee, FL 32097
Business: 9047531675
Mobile: 9044910161

Invoice No.	Fee	Fee Amount	Amount Paid
INV-00029908	COA - Staff Residential Fee	$25.00	$25.00
	Total for Invoice INV-00029908	**$25.00**	**$25.00**
	Grand Total for Plan	**$25.00**	**$25.00**

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CERTIFICATE OF APPROVAL (COA) HDCSA2023-0327
FOR CITY OF FERNANDINA BEACH

Plan Type:	HDC - Staff Review	**Project:**		**App Date:**	10/18/2023
Work Class:	HDC Staff Review	**District:**	Default	**Exp Date:**	11/17/2023
Status:	Approved	**Square Feet:**	0.00	**Completed:**	10/19/2023
Valuation:	$0.00	**Assigned To:**	Salvatore Cumella	**Approval Expire Date:**	10/18/2024

Description: Certificate of Approval (COA) to renovate existing rear addition.

Parcel: 00-00-31-1800-0039-0082 Main	**Address:** 612 Beech St Main Fernandina Beach, FL 32034	**Zone:** R-2(Medium Density Residential)

Agent
Jose Miranda
309 1/2 CENTRE Suite 206
FERNANDINA BEACH, FL 32034
Business: 9042614586
Mobile: 9047533099

Owner
Douglas & Kimberly Geib
612 Beech ST
Fernandina Beach, FL 32034

Invoice No.	Fee	Fee Amount	Amount Paid
INV-00029912	COA - Staff Residential Fee	$25.00	$25.00
	Total for Invoice INV-00029912	$25.00	$25.00
	Grand Total for Plan	**$25.00**	**$25.00**

CERTIFICATE OF APPROVAL (COA) HDCSA2023-0328
FOR CITY OF FERNANDINA BEACH

Plan Type:	HDC - Staff Review	**Project:**		**App Date:**	10/18/2023
Work Class:	HDC Staff Review	**District:**	Default	**Exp Date:**	11/17/2023
Status:	Approved	**Square Feet:**	0.00	**Completed:**	10/19/2023
Valuation:	$0.00	**Assigned To:**	Salvatore Cumella	**Approval Expire Date:**	10/18/2024

Description: Certificate of Approval (COA) to remove and replace TPO roof

Parcel: 00-00-31-1800-0269-0330 Main	**Address:** 206 Centre St Main Fernandina Beach, FL 32034	**Zone:** C-3(Central Business District)

Applicant
Shorebreak, Inc.
Business: 9046240225

Contractor
Charlie DeBerry
96041 Nassau Pl
Yulee, FL 32097
Business: 9046240225
Mobile: 9045746422

Owner
Riverfront Crab LLC
PO Box 16496
Fernandina Beach, FL 32034

Invoice No.	Fee	Fee Amount	Amount Paid
INV-00029916	COA - Staff Residential Fee	$25.00	$25.00
	Total for Invoice INV-00029916	**$25.00**	**$25.00**
	Grand Total for Plan	**$25.00**	**$25.00**

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CERTIFICATE OF APPROVAL (COA) HDCSA2023-0329
FOR CITY OF FERNANDINA BEACH

Plan Type:	HDC - Staff Review	**Project:**		**App Date:**	10/19/2023
Work Class:	HDC Staff Review	**District:**	Default	**Exp Date:**	11/20/2023
Status:	Approved	**Square Feet:**	0.00	**Completed:**	10/20/2023
Valuation:	$0.00	**Assigned To:**	Salvatore Cumella	**Approval Expire Date:**	10/21/2024

Description: Certificate of Approval (COA) to replace 61 feet of 6' wood shadowbox fence on west property line.

Parcel: 00-00-31-1800-0042-0050 Main	**Address:** 715 Ash St Main Fernandina Beach, FL 32034	**Zone:** C-3(Central Business District)

Owner	Applicant	Applicant
TRINITY UNITED METHODIST CHURCH 715 Ash ST Fernandina Beach, FL 32034 Mobile: 904-887-2434	TRINITY UNITED METHODIST CHURCH 715 ASH FERNANDINA BEACH, FL 32034 Business: 9048872434	Granardo Felix 715 Ash ST Fernandina Beach, FL 32034 Mobile: 9048872434

Invoice No.	Fee	Fee Amount	Amount Paid
INV-00029930	COA - Staff Residential Fee	$25.00	$25.00
	Total for Invoice INV-00029930	**$25.00**	**$25.00**
	Grand Total for Plan	**$25.00**	**$25.00**

MUST BE POSTED IN A CONSPICUOUS PLACE

CERTIFICATE OF APPROVAL (COA) HDCSA2023-0330
FOR CITY OF FERNANDINA BEACH

Plan Type:	HDC - Staff Review	**Project:**		**App Date:**	10/20/2023
Work Class:	HDC Staff Review	**District:**	Default	**Exp Date:**	11/20/2023
Status:	Approved	**Square Feet:**	0.00	**Completed:**	10/20/2023
Valuation:	$0.00	**Assigned To:**	Salvatore Cumella	**Approval Expire Date:**	10/21/2024

Description: Certificate of Approval (COA) to replace shingle roof with standing seam metal roof (Evergreen).

Parcel: 00-00-31-1320-000K-0000 Main	**Address:** 24 N 13Th St Main Fernandina Beach, FL 32034	**Zone:** MU-1(Mixed Use)

Owner	Contractor	Applicant
Heard Leasing LLC	Cost Plus Roofing Inc	Cost Plus Construction and Roofing
1305 Atlantic AVE	1438 Lewis St	5443 Waldron ST
Fernandina Beach, FL 32034	Fernandina Beach, FL 32034	Fernandina Beach, FL 32034
Home: 9042613644	Business: 9046268824	Mobile: 9042196062

Invoice No.	Fee	Fee Amount	Amount Paid
INV-00029951	COA - Staff Residential Fee	$25.00	$25.00
	Total for Invoice INV-00029951	**$25.00**	**$25.00**
	Grand Total for Plan	**$25.00**	**$25.00**

MUST BE POSTED IN A CONSPICUOUS PLACE

CERTIFICATE OF APPROVAL (COA) HDCSA2023-0331
FOR CITY OF FERNANDINA BEACH

Plan Type:	HDC - Staff Review	**Project:**		**App Date:**	10/25/2023
Work Class:	HDC Staff Review	**District:**	Default	**Exp Date:**	11/27/2023
Status:	Approved	**Square Feet:**	0.00	**Completed:**	10/26/2023
Valuation:	$0.00	**Assigned To:**	Salvatore Cumella	**Approval Expire Date:**	10/25/2024

Description: Certificate of Approval (COA) to re-roof with GAF Timberline HDZ architectural shingles "slate"

Parcel: 00-00-31-1800-0042-0040 Main	**Address:** 28 S 7Th St Main Fernandina Beach, FL 32034	**Zone:** C-3(Central Business District)

Applicant	Contractor	Applicant	Owner
Brian Vick	Brian H Vick	Joseph W Baker	Joseph W Baker
6956 Philips Parkway DR N	11323 Phillips Parkway Drive E.	28 S 7th ST	28 S 7th ST
Jacksonville, FL 32257	Jacksonville, FL 32256	Fernandina Beach, FL 32034	Fernandina Beach, FL 32034
Business: 9042626636	Business: 9042626636	Mobile: 904-844-2393	Mobile: 904-844-2393
Mobile: 904-504-5963	Mobile: 9046625830		

Invoice No.	Fee	Fee Amount	Amount Paid
INV-00029990	COA - Staff Residential Fee	$25.00	$25.00
	Total for Invoice INV-00029990	$25.00	$25.00
	Grand Total for Plan	**$25.00**	**$25.00**

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