



AGENDA
HISTORIC DISTRICT COUNCIL
REGULAR MEETING
AUGUST 15, 2024
5:00 PM
CITY HALL COMMISSION CHAMBERS
204 ASH STREET
FERNANDINA BEACH, FL 32034

1. **CALL TO ORDER / ROLL CALL / DETERMINATION OF QUORUM**
2. **PLEDGE OF ALLEGIANCE**
3. **APPROVAL OF MEETING MINUTES**
 - 3.1 Approval of Minutes from the July 18, 2024 Regular Meeting.
4. **OLD BUSINESS**
 - 4.1 **HDC 2024-0015 - CITY OF FERNANDINA BEACH, WATERFRONT LOTS C + D**
CONCEPTUAL Certificate of Approval (COA) to construct pavilion at Waterfront Lots C + D. (*Quasi-Judicial*).
5. **NEW BUSINESS**
 - 5.1 **HDC 2024-0018 - CYNTHIA JENKINS, AGENT FOR ROBERTO PESTANA, 20 S. 4TH STREET**
Certificate of Approval (COA) to demolish a non-contributing section, to construct a 1-story addition to include a restroom, with a new exterior door, stairs and ramp. (*Quasi-Judicial*).
6. **BOARD BUSINESS**
 - 6.1 (*Virtual*) Presentation by Marquis Latimer+ Halback of Downtown Historic District Guidelines Update
7. **STAFF REPORT**
 - 7.1 Staff Certificates of Approval - July 2024
8. **PUBLIC COMMENT**
9. **ADJOURNMENT**

THE NEXT HDC REGULAR MEETING IS SCHEDULED FOR THURSDAY, SEPTEMBER 19, 2024.

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.



**MINUTES
HISTORIC DISTRICT COUNCIL
REGULAR MEETING
JULY 18, 2024
5:00 PM
CITY HALL COMMISSION
CHAMBERS
204 ASH STREET
FERNANDINA BEACH, FL 32034**

1. CALL TO ORDER 5:00 PM

ROLL CALL / DETERMINATION OF QUORUM

Members Present: James Pozzetta, Tim Poynter, Tammi Kosack, Veronica Byrnes (Alt. 2)
Froilan Esclusa (Vice-Chair), Michael Spino (Chair)

Members Absent: Arlene Filkoff (Alt. 1)

Others Present: Kelly Gibson, Planning & Conservation Deputy Director
Tammi Bach, City Attorney
Morgan Ohlendorf, Recording Secretary
Sylvie McCann, Administrative Coordinator

2. PLEDGE OF ALLEGIANCE

Chair Spino asked members to disclose any ex parte communications. Member Kosack, Vice Chair Esclusa, and Chair Spino talked about the two cases. Member Pozzetta spoke with staff about the Downtown Design Guidelines. Member Byrnes spoke with staff about case HDC 2024-0004. No other ex parte communications were disclosed by other Board Members.

Ms. Bach explained the quasi-judicial procedures and appeal process.

3. APPROVAL OF MEETING MINUTES-

3.1 Approval of Minutes from the Regular *Rescheduled* Meeting of June 27, 2024.

Chair Spino noted that a correction is to be made to add Member Byrnes to Members Present.

ACTION TAKEN: A motion was made by Member Poynter, seconded by Vice-Chair Esclusa, to approve the Minutes from the Regular Meeting of June 27, 2024, as amended.

Vote upon passage of the motion was taken by voice vote, being all ayes, carried.

4. OLD BUSINESS

4.1 **HDC 2024-0004 – MICHAEL STAUFFER ARCHITECT, AGENT FOR JAMES & KATHERINE GALLI, 501 CEDAR STREET**
FINAL Certificate of Approval (COA) to construct a 2-story accessory dwelling, renovation of porch.
(*Quasi-Judicial*).

DRAFT

Ms. Gibson presented the Staff Report Analysis for final approval, and recommended approval.

Michael Stauffer, agent for the owner, 422 S. 6th Street, explained any updates made to the project.

Member Byrnes asked for clarification on inconsistencies with windows and the design of the front porch and rear deck guardrails. Mr. Stauffer explained that some of the existing windows were salvaged, and the guardrail was designed to the owner's liking.

Member Kosack spoke of the height of the front porch and the appearance of raised foundation.

Board Members noted that the drawing needs to be corrected to reflect keeping the 24" oak tree on the west side of the property.

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

Board Discussion was opened. Board Members discussed the quality of the design.

ACTION TAKEN: A motion was made by Member Pozetta, seconded by Member Kosack, to approve HDC case 2024-0004 with the following condition that the plans are corrected to show that the 24 inch oak tree located at the west side of the driveway is to be preserved; AND that the HDC make the following findings of fact and conclusions of law part of the record: that the HDC case 2024-0004, 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 approval at this time.

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

- 4.2 **HDC 2024-0015 – CITY OF FERNANDINA BEACH, WATERFRONT LOTS C + D**
CONCEPTUAL Certificate of Approval (COA) to construct restrooms and pavilion at Waterfront Lots C + D. (*Quasi-Judicial*).

**This item has been Continued to a date certain of August 15, 2024. **

ACTION TAKEN: A motion was made by Member Kosack, seconded by Member Poynter, to continue HDC 2024-0015 at a date certain of August 15, 2024.

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

5. NEW BUSINESS

6. BOARD BUSINESS

- 6.1 Presentation of Downtown and CRA Design Guidelines Update by Marquis Latimer + Halback, Inc.

Ms. Gibson gave an update on the Downtown and CRA Design Guidelines updates, noting that the scheduled presentation will be moved to the August 15, 2024 meeting so that there is enough time to add all of the previously suggested changes and revisions by both the consultant and Board Members. She also provided a sample of the new format suggested by the consultant.

Member Kosack, along with other Board Members, commented that this new formatting is much closer to what the updates are expected to be. She also noted that the design team should ensure the vocabulary is easy to read.

Ms. Gibson clarified the deadlines for the final submission being end of September 2024 where the final drafted updated version was sent to the State of Florida for review of the content and their review did not include any changes.

Chair Spino announced that the City Commission approved the funding for the Waterfront project with a 5-0 vote.

DRAFT

Ms. Gibson clarified the next step will be the Historic District Council final approval of the design at the August 15th, 2024.

Member Kosack noted that the OPHA vacant lots on Dade Street in the Historic District are in the process of being listed. She noted that the listing agreement should possibly include some deed restrictions regarding minimum lot size.

7. STAFF REPORT

7.1 Staff Certificates of Approval – June 2024.

No comments by Board Members regarding the Staff Certificate of Approval.

8. PUBLIC COMMENT

Chip Ross, 210 North 3rd Street, brought up the budget discussion in the upcoming City Commission meeting and urged everyone to attend.

9. ADJOURNMENT 5:47PM

Morgan Ohlendorf, Recording Secretary

Michael Spino, Chair

Print

Historic District Council (HDC) Certificate of Approval (COA) Application - Submission #14095

Date Submitted: 6/10/2024

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

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

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

Fees

☐

Certificate of Approval (COA): Staff Review
\$25

☐

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

☒

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

☐

Demolition of a Primary Structure – Non-
Contributing \$1,500

☐

Demolition of a Primary Structure –
Contributing \$7,500

☐

After-the-Fact Certificate of Approval (COA):
Staff Review \$100

☐

After-the-Fact Certificate of Approval (COA):
Board Review \$1,500

☐

Amendment to Previously Approved COA -
First Amendment Free, Subsequent
Amendments = 1/2 cost of original fees

Basis for Review

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



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, right-of-way, or zoning permit (if required).

Application Requirements

Please be sure to upload all necessary documents pertaining to your COA request to your COA application or permit application.



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.fbf.us/LDC

Appeals

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

PROJECT TYPE*

New Construction ▼

APPROVAL TYPE*

Board Approval: Conceptual ▼

See [Certificate of Approval Matrix](#) for details

Previously Approved Case

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

Yes ▼

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

6/10/2024

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*

Waterfront Lots C + D

City*

Fernandina Beach

State*

Florida

Zip Code*

32034

Parcel ID #(s)*

00-00-31-1760-0031-0020 and 00-00-31-1760-0029-0010

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*

Florida

Zip Code*

32034

Telephone Number*

904-310-3100

E-mail Address*

jglisson@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

204 Ash Street

City

Fernandina Beach

State

Florida

Zip

32034

Telephone Number

904-310-3100

E-mail Address

Project Description*

Construct Restrooms and Pavilion at Waterfront

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

Design Vision Statement*

Construct compliant with CRA Design Guidelines

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

Include FL Product Approval # for Windows and
Doors

Color

(Name/Number)

WINDOWS

Manufacturer

Product Description

Include FL Product Approval # for Windows and
Doors

Color

(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
1- Purpose of Review.pdf	2- Restrooms at Waterfront Park - Back Up.pdf	3- Pavillion Back Up Documentation.pdf	Choose File No...en

Upload 5

No...en

Upload 6

No...en

Upload 7

No...en

Upload 8

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 hearing 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*

Jeremiah

Applicant Last Name*

Glisson

Today's Date*

6/10/2024

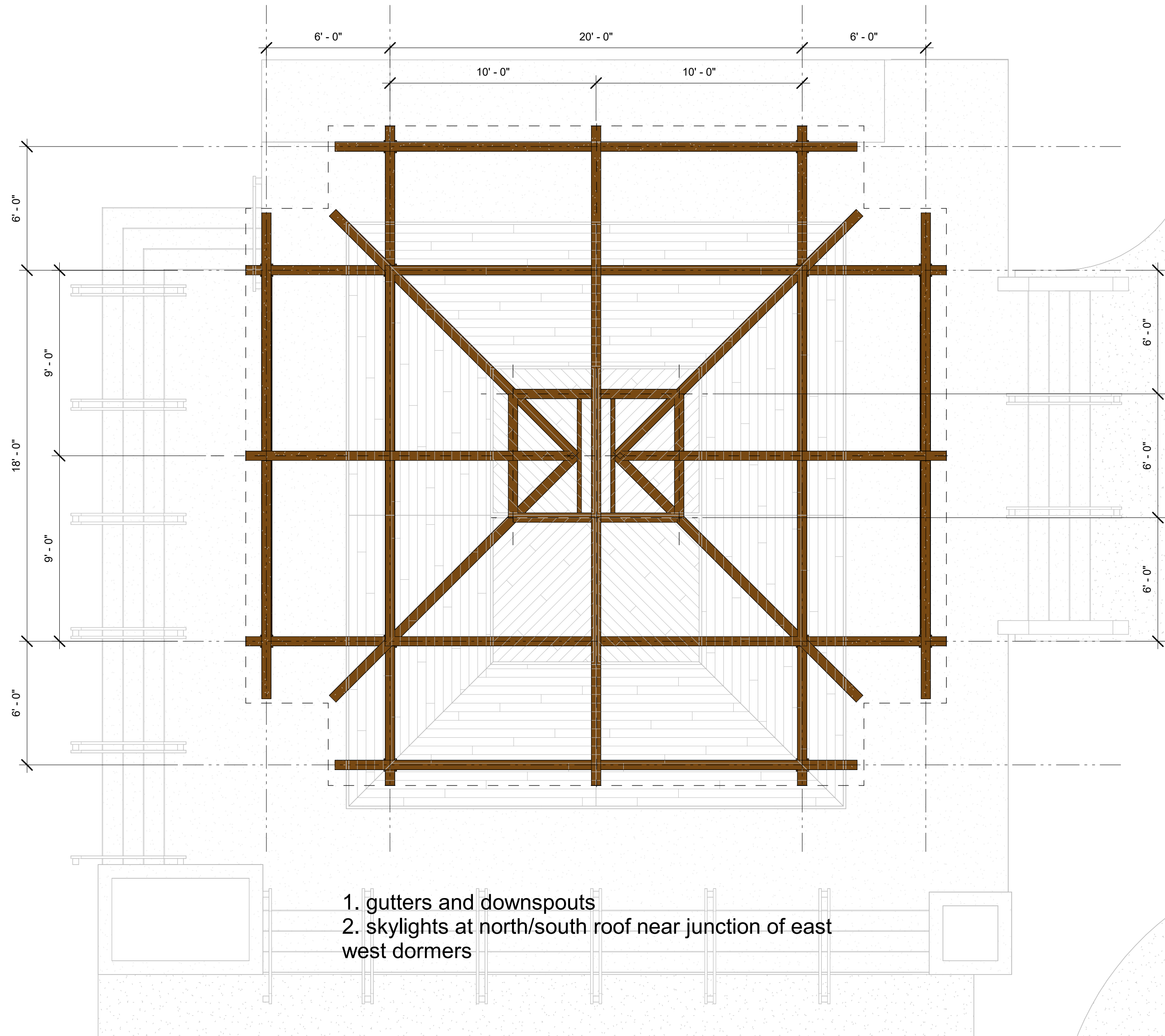
 City of FB logo
NEW Reflex

DEPARTMENT OF PLANNING & CONSERVATION

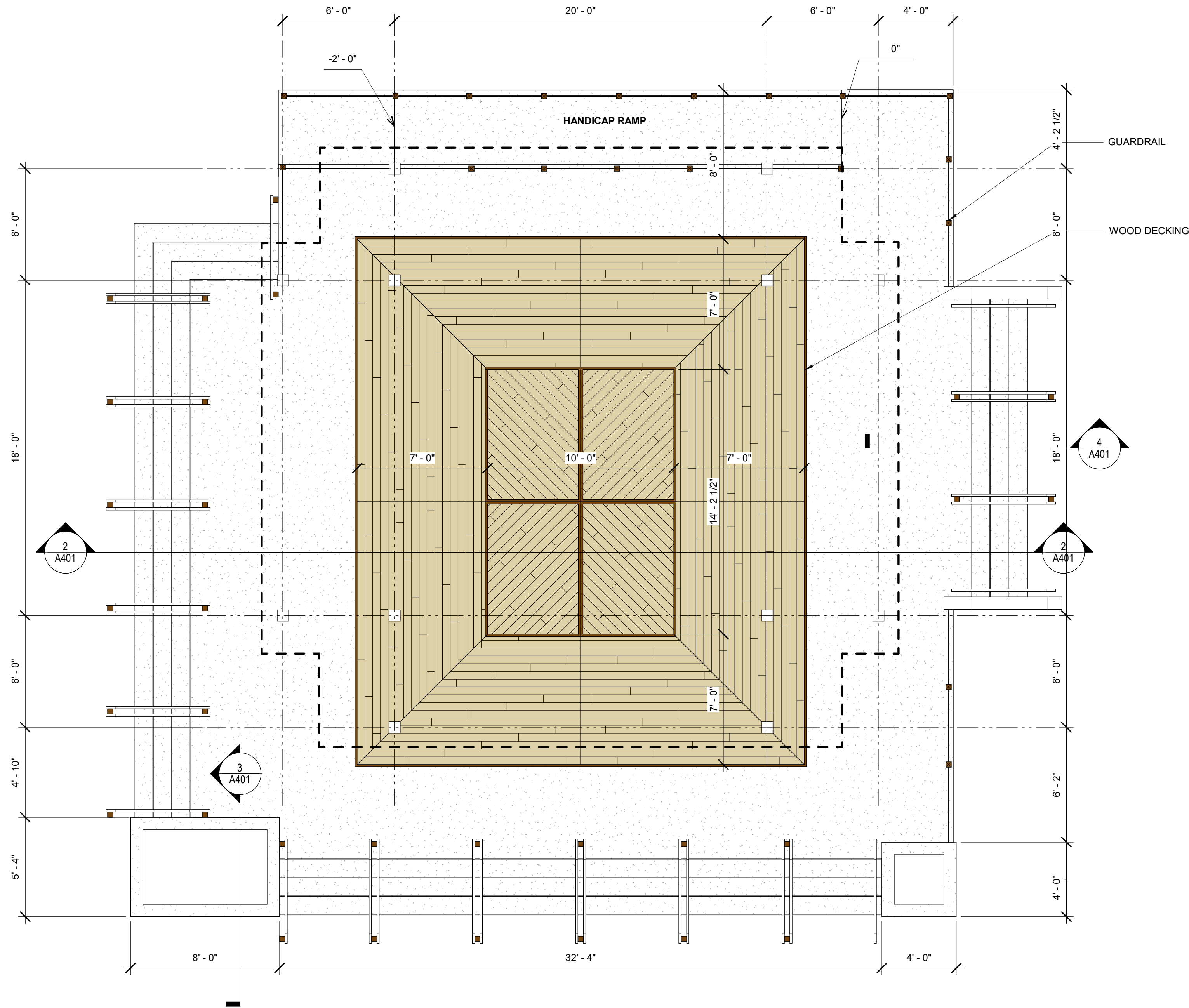
204 Ash Street | Fernandina Beach Florida 32034 | 904 310-3480 |
www.fbfl.us/planning

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

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2 ROOF FRAMING PLAN NEW CONST
A101 ARCH FRAMING PLAN 1/4" = 1'-0"



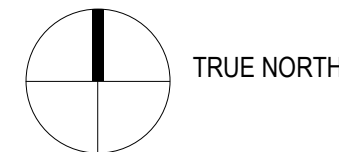
remove northwest corner of deck

colors:
medium gray columns railings and lap siding
light gray fascia cross gbeamns trim
light blue exposed underside of roof

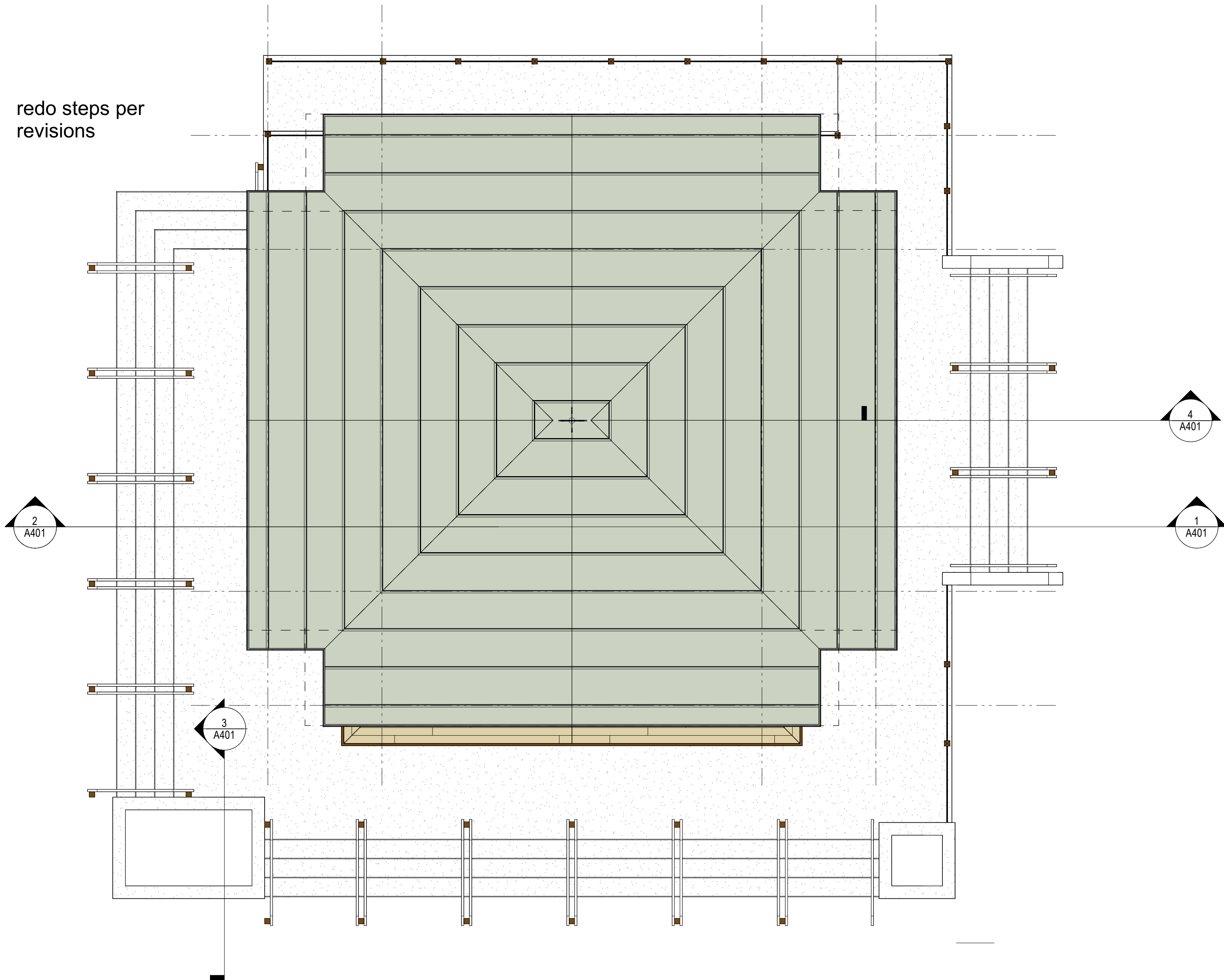
add stud wall at northwest corner for water, electric, wifi

CRAAB pavilion fllor plan and site plan?
CRA DDesign Guidelines?

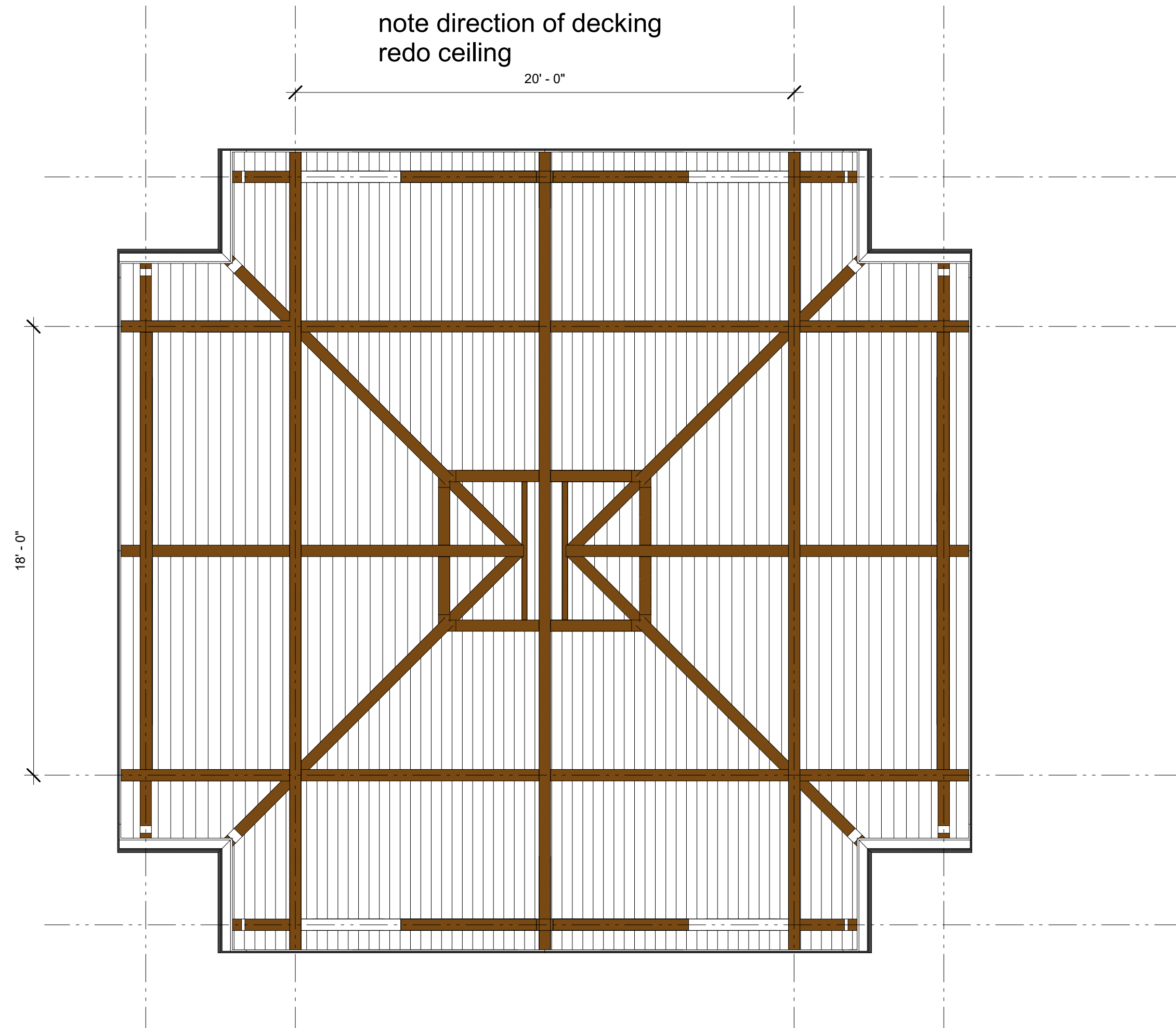
1 FLOOR PLAN NEW CONST
A101 1ST FLOOR PLAN - NEW CONSTRUCTION 1/4" = 1'-0"



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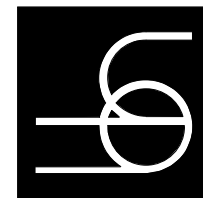
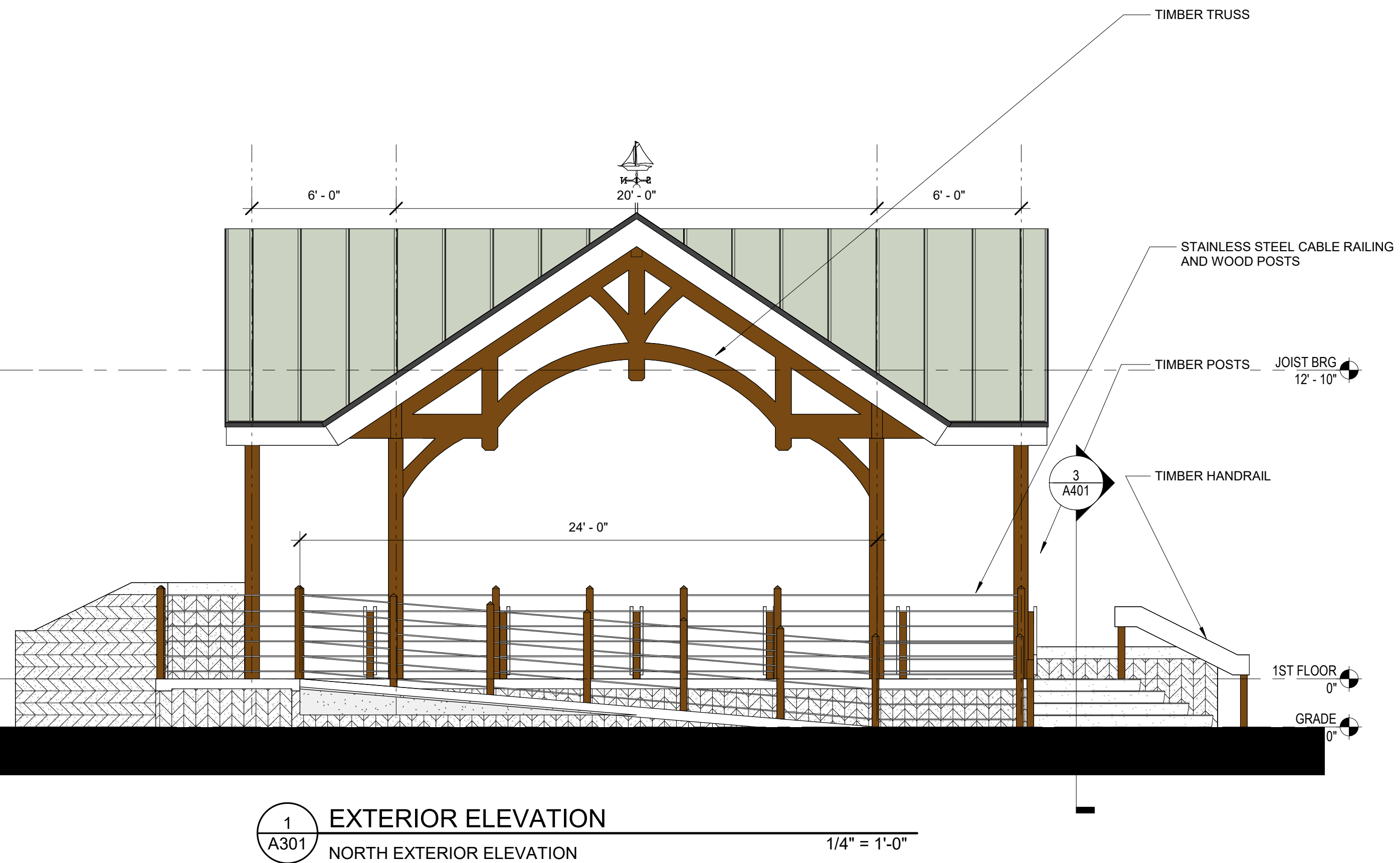
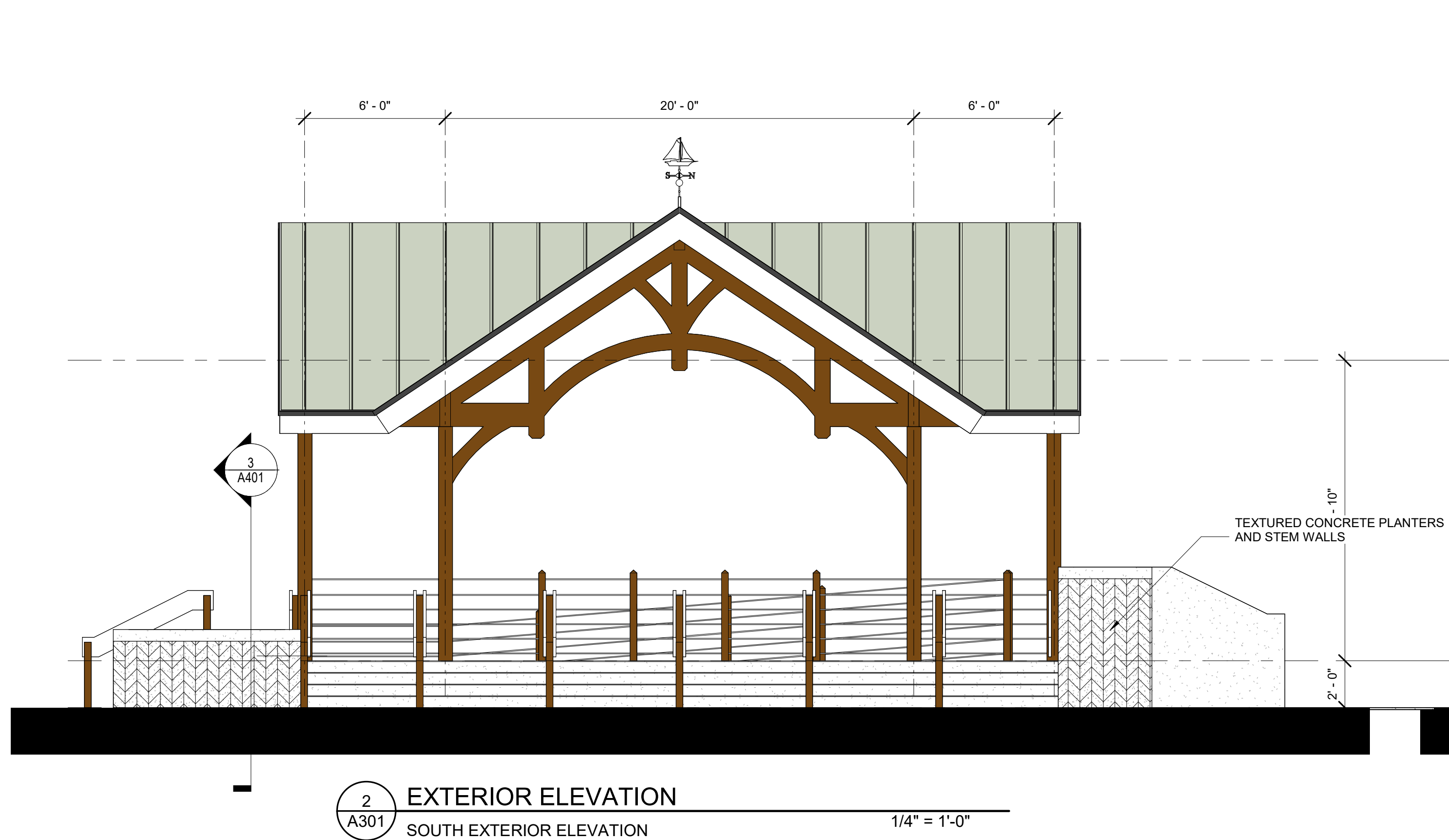
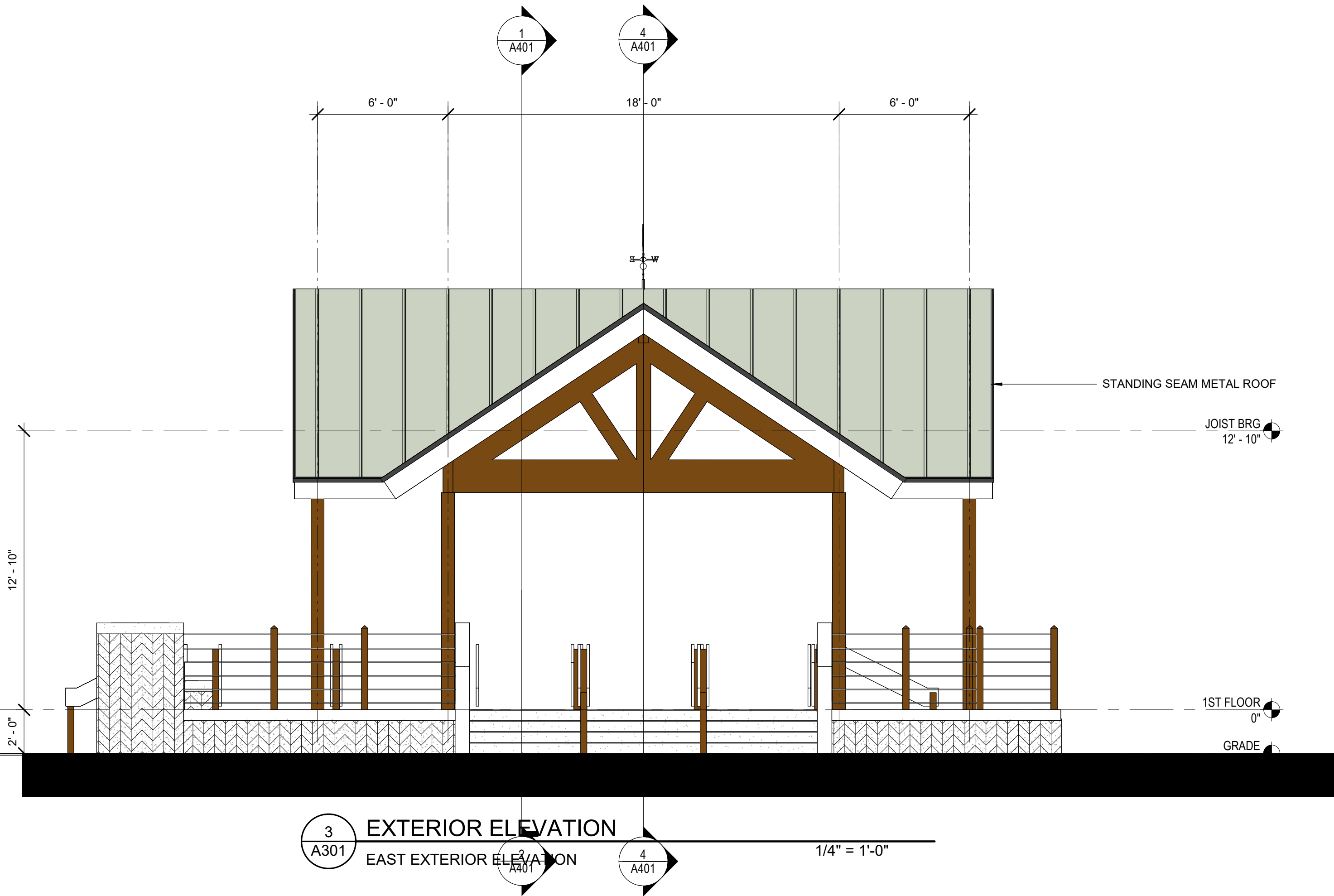
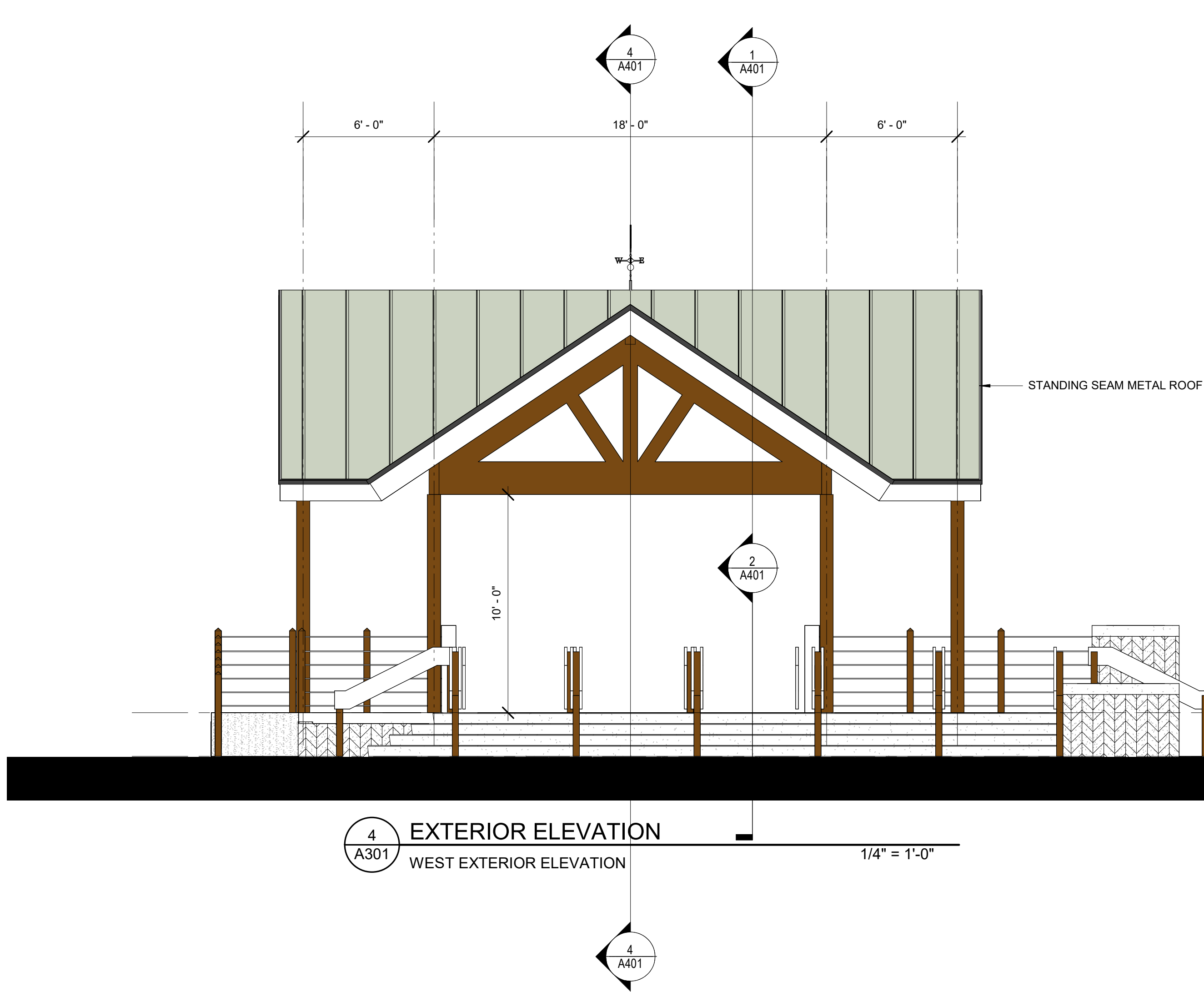


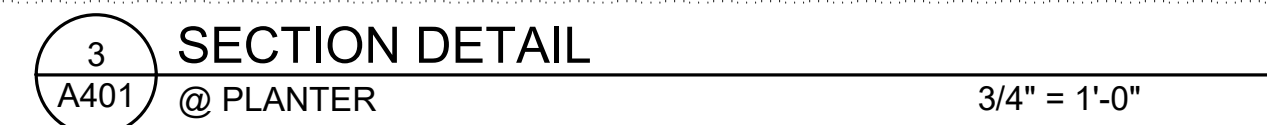
1 ROOF PLAN NEW CONST
A131 ROOF PLAN 1/4" = 1'-0"



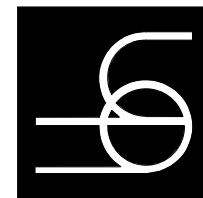
2 REFLECTED CEILING PLAN
A131 1ST FLOOR PLAN - CEILING NEW CONST 1/4" = 1'-0"

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HISTORIC DISTRICT COUNCIL STAFF REPORT
HDC 2024-0015
AUGUST 8, 2024

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:	Vehicle and Boat Trailer Parking, Landscaping, Sun Shelters, Boardwalk, Sports Courts, Atlantic Seafood, Boat Ramp
FL Master Site File #	N/A
Year Built:	N/A
Contributing Status:	N/A
Requested action:	CONCEPTUAL Certificate of Approval (COA) to Construct Pavilion (<i>restrooms deferred to a different meeting for review</i>)

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

BACKGROUND INFORMATION AND SUMMARY OF REQUEST:

The Community Redevelopment Agency Advisory Board (CRAAB) has reviewed the conceptual designs for two structures planned for the new waterfront park: a restroom building (*considered at a future meeting*) and pavilion. These designs were created by Thomas Hutton and Eric Bartelt. The applicant is seeking a Conceptual Certificate of Approval (COA) for these structures.

Site & Design Considerations:

The park is located within the Community Redevelopment Area (CRA) Overlay, a priority area for coordinated development. The specific lots (C & D) are situated in the designated "Public Waterfront Park Design Area."

This area prioritizes:

- Industrial Waterfront Land Use retention
- Preservation of river views
- Public access
- Supporting marina functions, daily use, and special events

Recent Activities:

- The HDC previously approved parking improvements for these sites in November 2023 (HDC 2023-0106).
- In January 2024, the HDC granted conceptual approval for a new seafood market and restaurant replacing Atlantic Seafood at 10 Ash Street (HDC 2023-0111). This new development is situated near the planned restroom and pavilion.
- In June 2024, the HDC continued the case for future action/ decision making so that additional renderings and details could be provided consistent with their feedback

Requested Action:

This HDC review specifically focuses on the conceptual designs for the pavilion. The goal is to provide feedback on these designs to ensure they align with the surrounding aesthetics and functionality for the public waterfront park.

The design objective states that the intent of these improvements is to *“To create an architecturally iconic pavilion that reflects the Victorian architecture of Fernandina’s Historic District (lap siding, steeply pitched roofs) combined with a working waterfront aesthetic (metal roofs, minimal ornamentation, maritime references), consistent with the CRA Design Guidelines.”*

Restroom Building:

- Two pre-fabricated concrete buildings with two separate, ADA-compliant unisex bathrooms each.
- Buildings face each other, separated by a pergola.
- Cladding options include:
 - Simulated lap siding
 - Simulated brick
 - Combination of both

Pavilion:

- A key point of contention is the roof design.
 - Original concept: Low-pitched roof with completely open gable ends.
 - Current design: Steeper pitched roof with partially closed, lap-sided gable ends.
- This change aims to reflect the surrounding architecture:
 - Historic District - known for steep pitched roofs and lap siding.
 - Working waterfront - known for metal roofs and lap siding.
- The closed gable ends offer more weather protection, allowing for a wider range of events.
- Cladding material for the pavilion will be simulated lap siding to match the proposed restroom building and the planned new Atlantic Seafood building.

Overall Goal:

Eric Bartelt, who designed the park's concept, seeks to create a cohesive aesthetic that integrates the various waterfront elements. This includes reflecting the Historic District and working waterfront character.



CRADG

Design Areas

- East of Front Street
- North Waterfront
- Public Waterfront Park
- South Waterfront
- CRA Public ROW Resources



APPLICABLE GUIDELINES:

[CITY OF FERNANDINA BEACH COMPREHENSIVE PLAN](#)

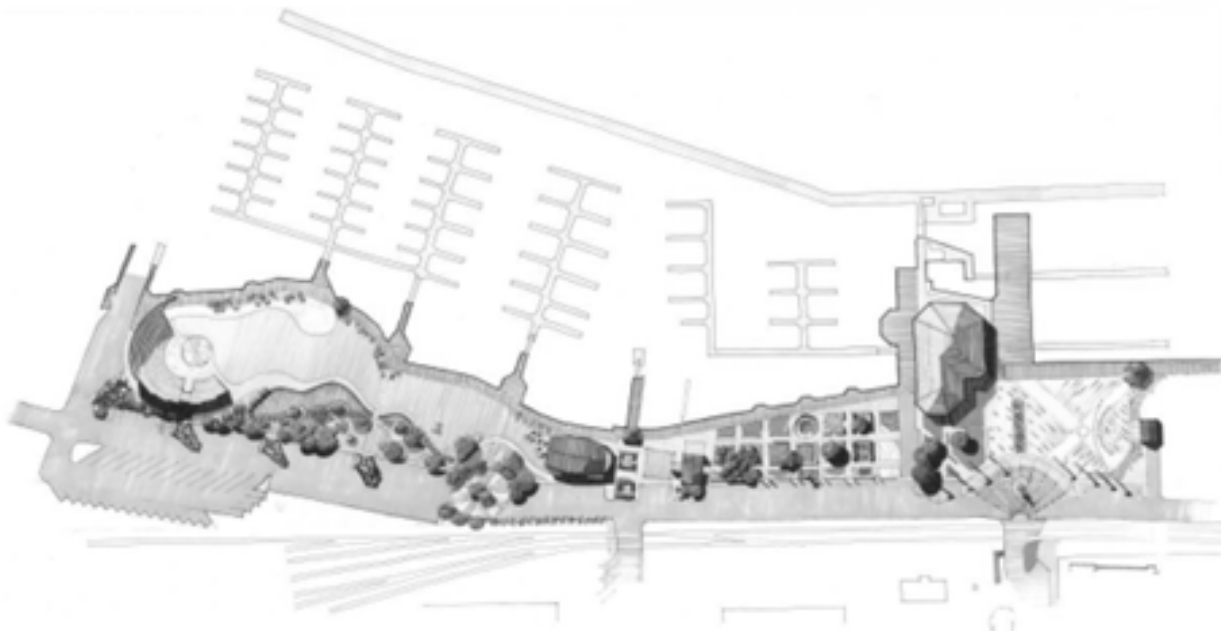
[CITY OF FERNANDINA BEACH LAND DEVELOPMENT CODE](#)

APPLICABLE [CRA DESIGN GUIDELINES](#) SECTIONS:

FINAL CRA SUBMITTAL

General Recommendations

1. The small park at the corner of Second and Ash should be retained as a public green "oasis" that also preserves views of the water from City Hall. The balance of this area is a prime location for city controlled parking areas, but the parking surfaces should be designed as pervious and to function as a public space during events.
2. The proposed Plan for the Waterfront City Park resolves the larger problems of visual and pedestrian access and circulation efficiency along Ash and should be developed with the assistance of a landscape architect (fig. 3.21).



(fig. 3.21) Conceptual Waterfront Park developed by the Waterfronts Florida and Parks and Recreation Committees.

Waterfront Public Space

The Public Waterfront Design Area contains one of the most significant but underdeveloped public spaces on Amelia Island. Its success as a space essential to residents and visitors is dependent on how it supports a multitude of functions under many seasonal conditions. Waterfront programming and design of park elements should provide protection from the radical changes of weather that occur on the Island during the course of the seasons. Waterfronts that can thrive in year-round conditions will reap the benefits of greater economic activity and higher attendance at public facilities.

The waterfront park should be viewed not as a static, self-contained destination, but as an important connection to other places in the city such as the Historic District, Central Park, Main Beach, and the Egan's Creek Greenway. This design area is connected to the most important public space of Fernandina- the Amelia River and the Intracoastal Waterway. All planning, design, and management efforts should reinforce connections to the water and the city to strengthen community identity.

Recommendations

1. Strive for ongoing public involvement in the evolution of the waterfront through continued design workshops conducted by experts.
2. Insure multiple pedestrian connections to the water and the city.
3. Provide more shade and shelter from the elements to improve all-season use.
4. Avoid "light pollution" during the evening which interferes with enjoyment of the waterside.
5. "Manage, manage, manage"- constant attention to maintenance and adherence to guidelines is required.

Pervious Surfaces

The City desires to reduce storm water run-off and water pollution, and to allow for the replenishment of groundwater. For parking areas, the goal is to reduce the amount of run-off generating surface area. Therefore, pervious surfaces for parking and maneuvering areas shall be provided in all CRA Design Areas.

Guidelines

Acceptable permeable surfaces include:

1. Pervious concrete
2. Pervious pavers
3. Gravel, bark or grass when reinforced to provide adequate load-bearing requirements (including prefabricated geotechnical structures shown in figs. 5.12, 5.13)
4. Other permeable surfaces may be approved by Staff as more effective technology evolves. Applicants shall provide documentation and research support for submissions. (Note: Approval of previous surface constructions may require separate approval from the St. Johns River Water Management District).



(fig. 5.12) Pervious parking surfaces.



(fig. 5.13) Grass parking system capable of handling significant vehicle loads.

Accessory Park Structures

The park may eventually contain additional small structures, which include but are not limited to bathrooms, kiosks, pavilions, pergolas, and storage buildings and required railings. The following guidelines apply to new or existing accessory structures that will be replaced.

Guidelines

1. Structures shall be appropriately scaled and strategically located to define public space and support the Waterfront Park Master plan and the CRADG requirements.
2. Structures shall respond to the maritime and industrial history of the waterfront area in terms of style, materials, and detail.



(fig. 4.9) Park pavilion with exposed structural system.



(fig. 4.10) Garden pavilion with trellis.



(fig. 4.11) "Cable rail" style railings that provide minimal view interruption and maintains nautical waterfront theme.

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.

Building Style

The **Industrial Vernacular** style shall be used as a basis for design decisions in this design area. Although the evidence of these types of structures in Fernandina comes principally from archival records, waterfronts the world over demonstrate the functionality, economy, and aesthetic delight of this manner of building which, like all vernacular design, emerges from the necessity and delight of working with what is at hand. The reliance on structural frame construction, for example, expressed in terms of piles, columns, beams, trusses and exposed connections, is an outgrowth of building at the water's edge on infill ground. The direct, almost primal form of the storage building, warehouse, ice packing house, and boatbuilding shed has universal appeal. This style, or "process" of design, is easily adapted to new uses and creative design approaches, while simultaneously recalling the history of Fernandina's connection to the sea.

The Industrial Vernacular is characterized by the use of:

1. Simple geometric forms and simple plans (fig. 4.27)
2. Complexity achieved by composition of simple shapes (fig. 4.28, 4.29)
3. Reliance on frame construction of wood, steel, or concrete, or combinations (fig. 4.30)
4. Expression of construction through exposed connections (fig. 4.31)
5. Building envelope and surfaces of wood, corrugated metal or combinations (figs. 4.32, 4.33)
6. Variety of simple roof forms: gable, shed, hipped, monitor, composite

ANALYSIS:

The pavilion improvement requested generally reflects the design consideration of the CRA design guidelines for the Public Waterfront Park Area. Areas for improvement in the design to more consistently reflect the CRA design guidelines include:

- Modified handrails to be less bulky in design
- Remove the large concrete planters to reduce obstruction of views to the water
- The overall massing of concern as it relates to the goal of minimizing any view obstructions – consider reducing the grade to eliminate the need for a ramp and stairs which will reduce the height and provide a flat surface which supports accessibility without an elevated space
- Select one bracketing style rather than two as drawn (consider a simple design form over an ornate design option to align with CRA Design Guidelines)
- Incorporate cabling and tapered column supports in keeping with the existing sun shelters

- Eliminate the wood stamped concrete as it is not something typically found in the waterfront, shell may be a more suitable alternative surface option and found in the existing sun shelter design
- Consider alternative material to Brazilian Ipe or eliminate entirely in favor of a permeable paver or sustainable material typically found in this area
- Guidelines call for the support of a landscape designer when considering any new elements – *How will the landscaping fit with this improvement?*

The design of the waterfront and these elements have not been provided to the TRC for technical consideration. This is a necessary next step which should be completed before final HDC approval. Staff recommends that more details be provided prior to issuance of final HDC approval.

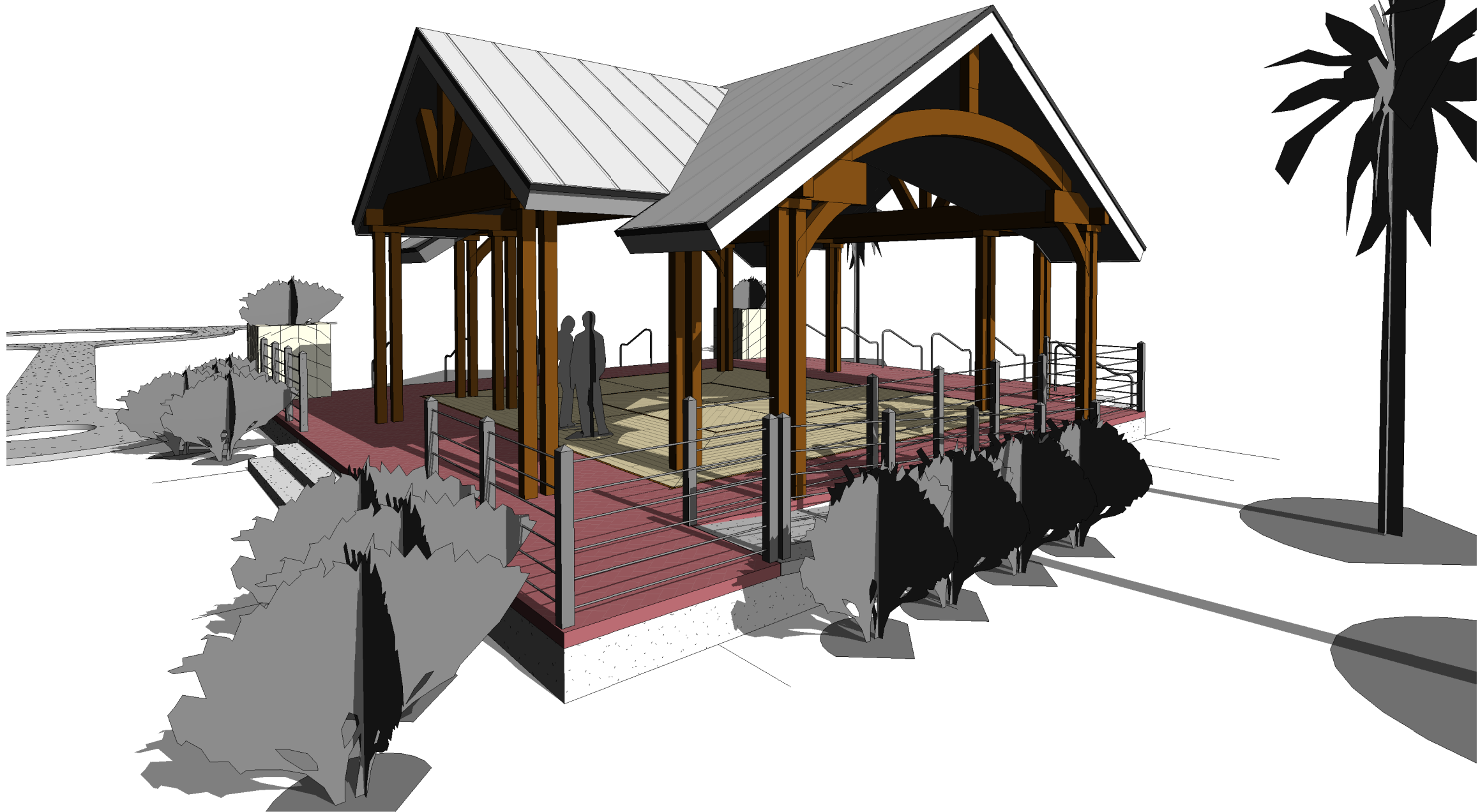
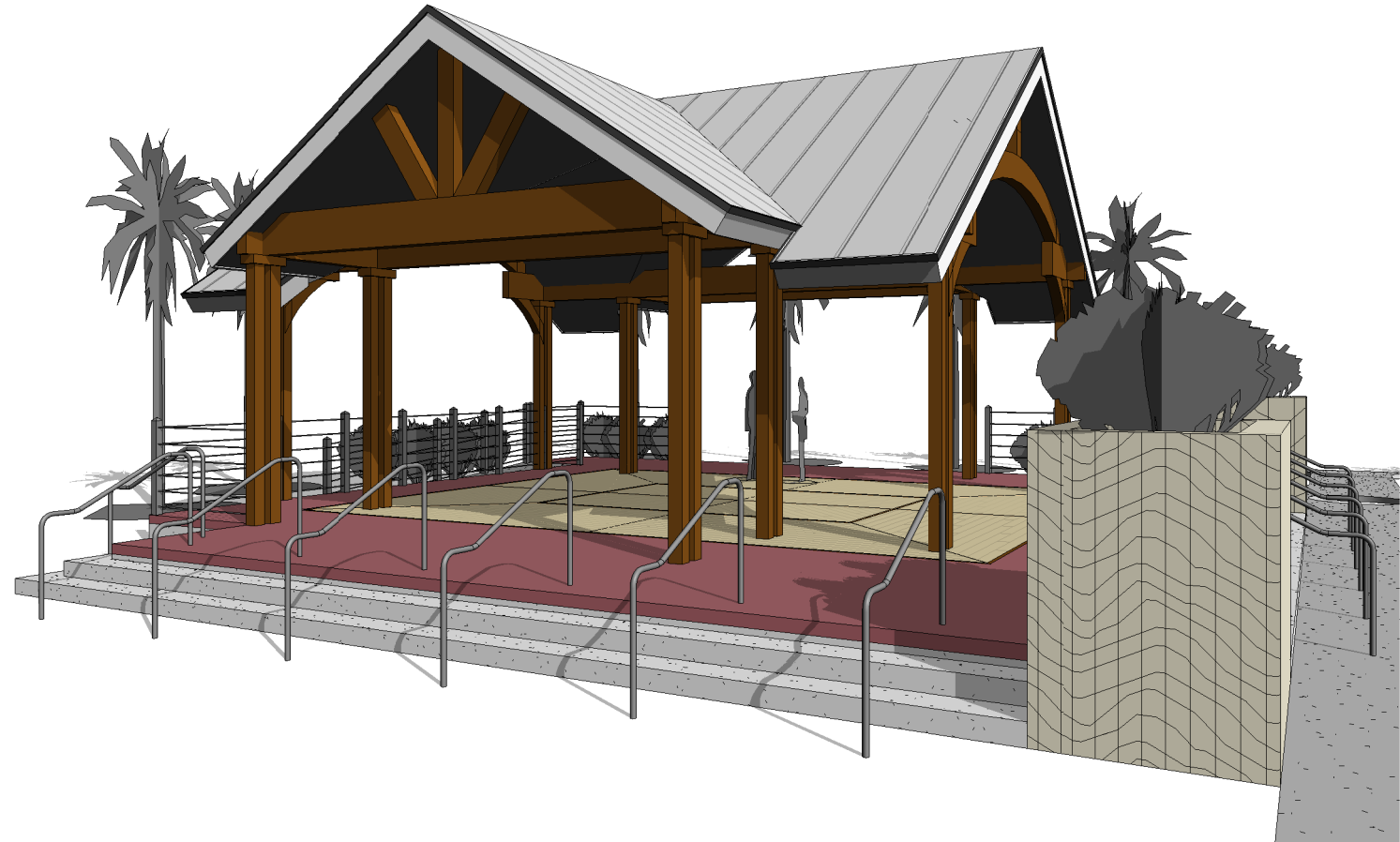
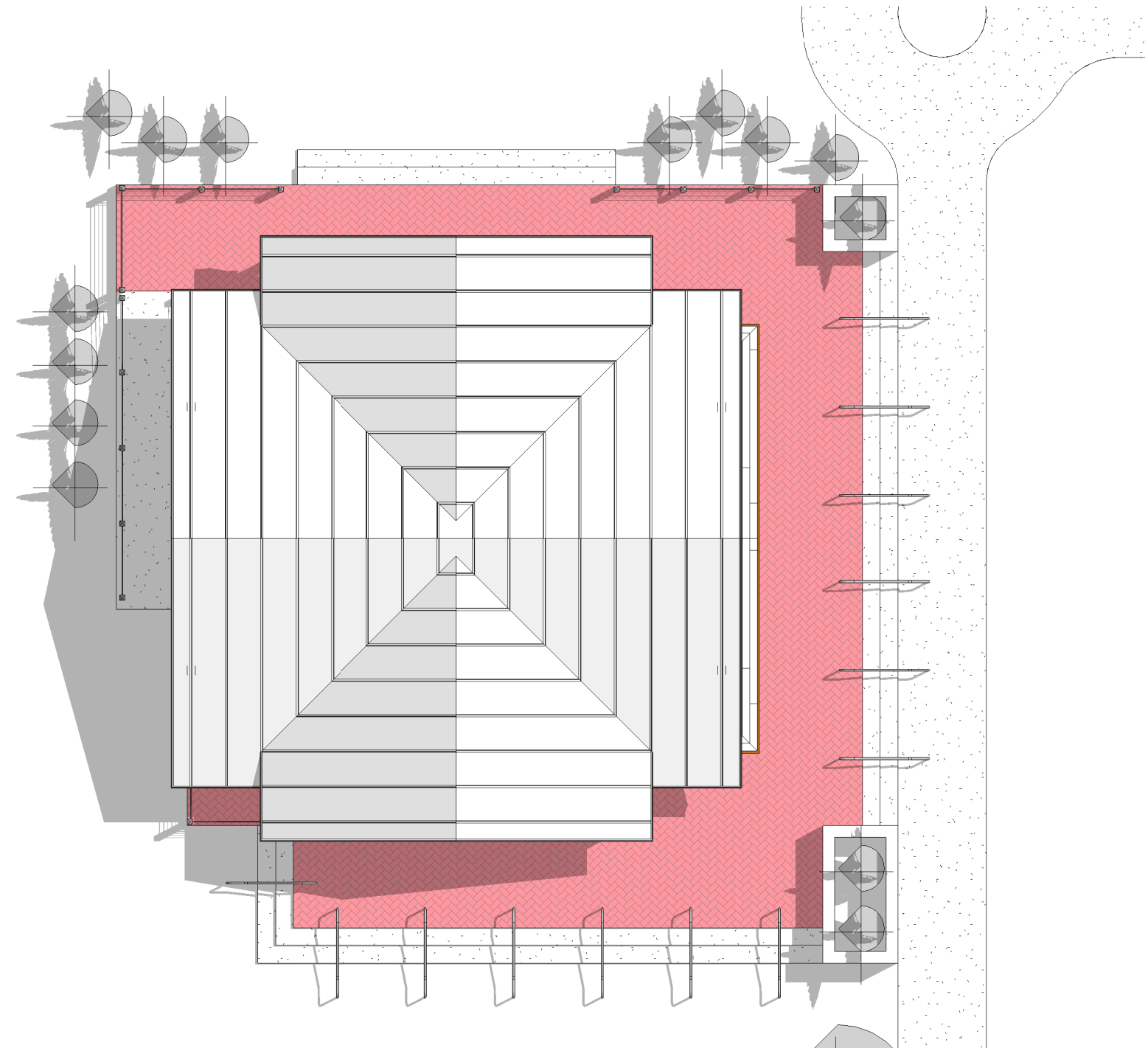
MOTION TO CONSIDER:

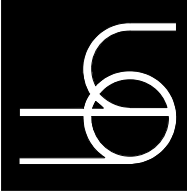
I move to **approve or deny** HDC case number 2024-0015 **with or without** conditions;

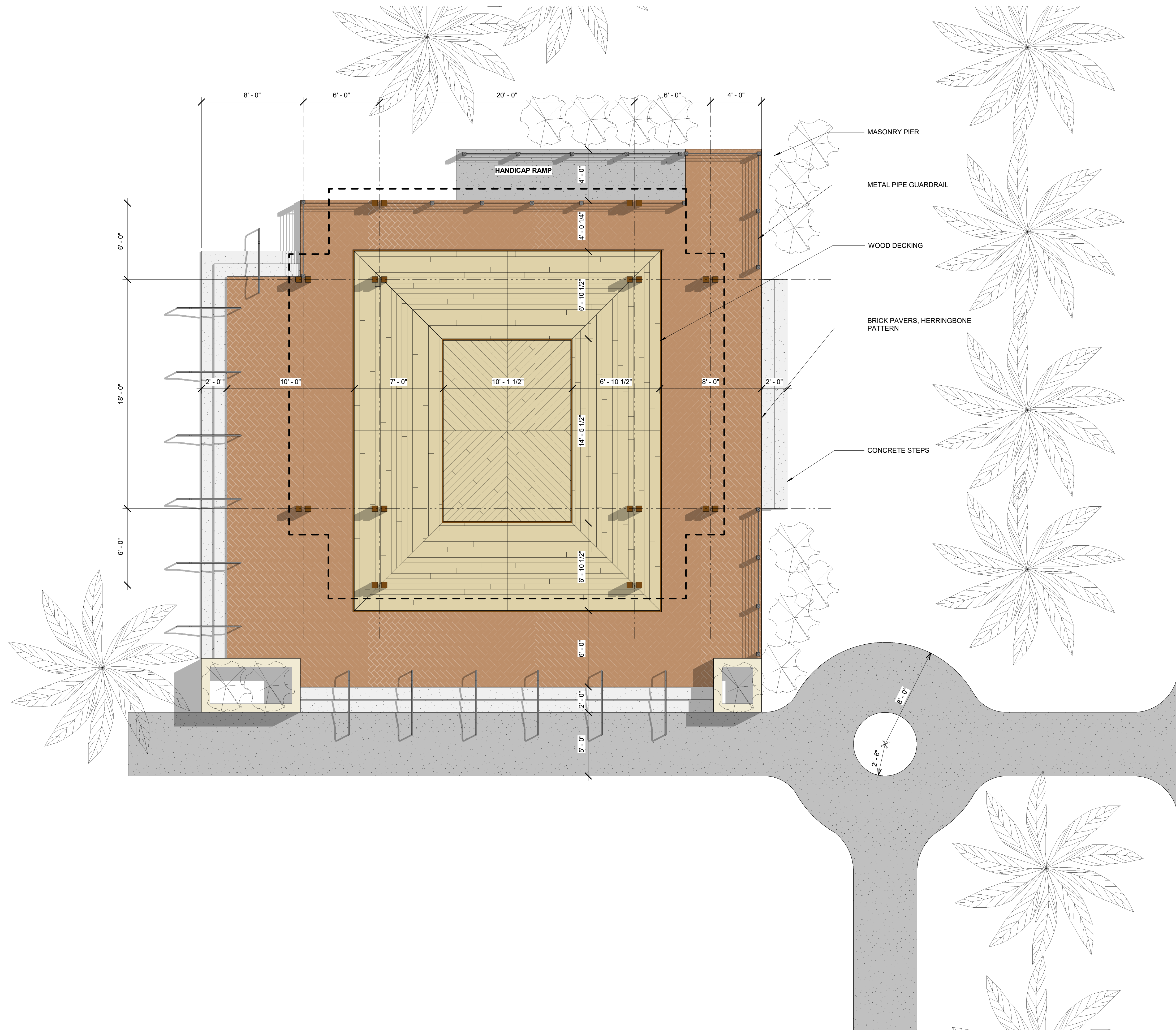
AND I move that the HDC make the following findings of fact and conclusions of law part of the record:

That HDC case 2024-0015, 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.

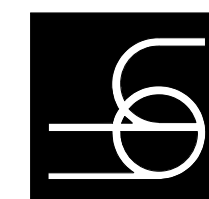




BHIDE & HALL ARCHITECTS, P.A. 1339 KINGSLEY AVENUE, SUITE C ORANGE PARK, FLORIDA 32073 PH. (904) 364-1919 LIC. NO. AB0011549	
	
CITY OF FERNANDINA BEACH LOT C AND D AMELIA RIVER WATERFRONT PARK NEW OPEN PAVILION	
ARCHITECT	LICENSE NO.
DATE	
DESCRIPTION	
SYM	
3D VIEWS	
DATE: 05/07/24	
D.B.: Author	
C.B.: Checker	
JOB NO: 202411	
A901 PRELIMINARY	



1 FLOOR PLAN NEW CONST
A102 1ST FLOOR PLAN - NEW CONSTRUCTION 1/4" = 1'-0"



CITY OF FERNANDINA BEACH
LOT C AND D
AMELIA RIVER WATERFRONT PARK
NEW OPEN PAVILION

ARCHITECT	LICENSE NO
-----------	------------

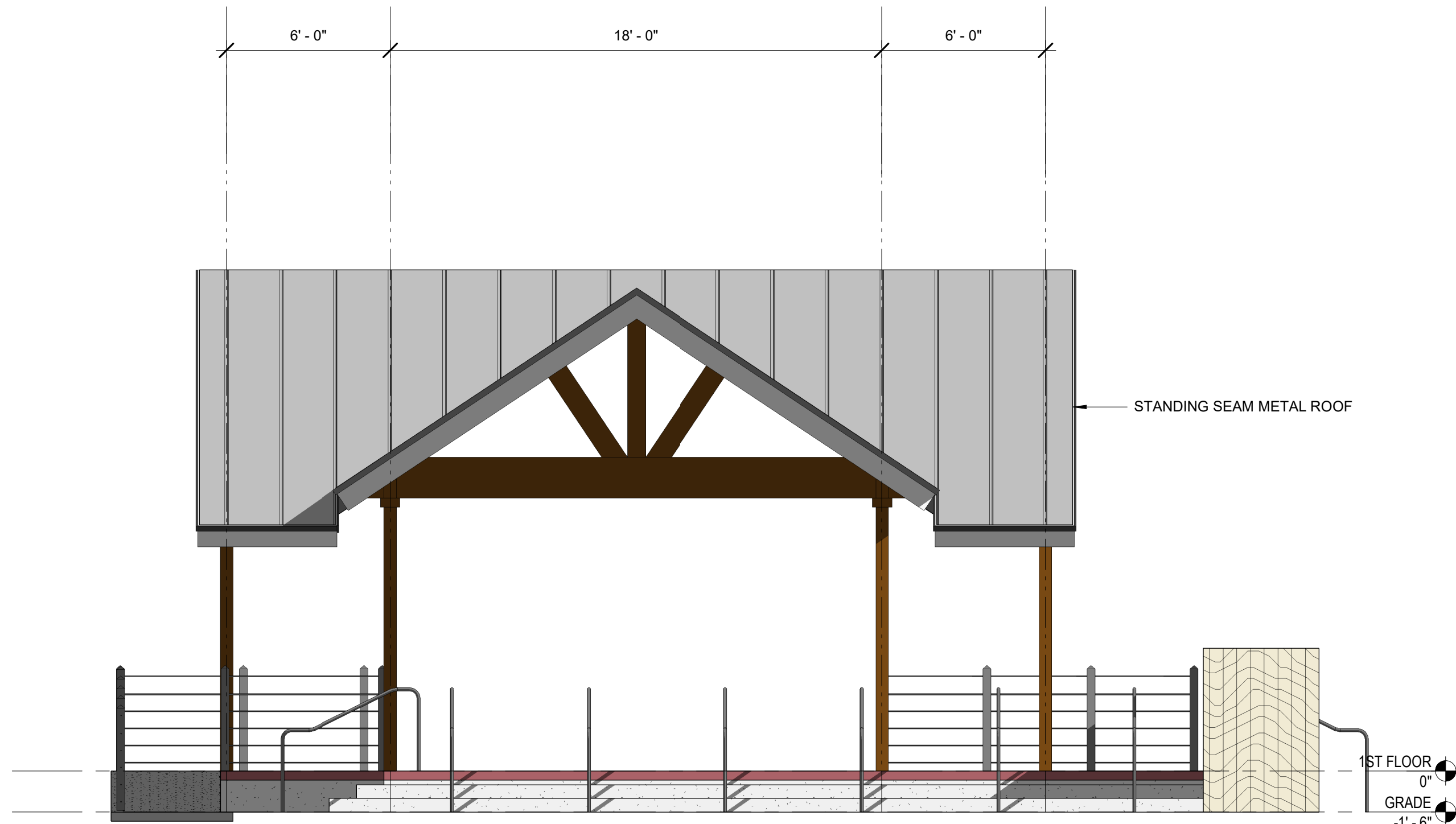
SYM	DESCRIPTION	DATE
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FLOOR PLAN -
FIRST FLOOR

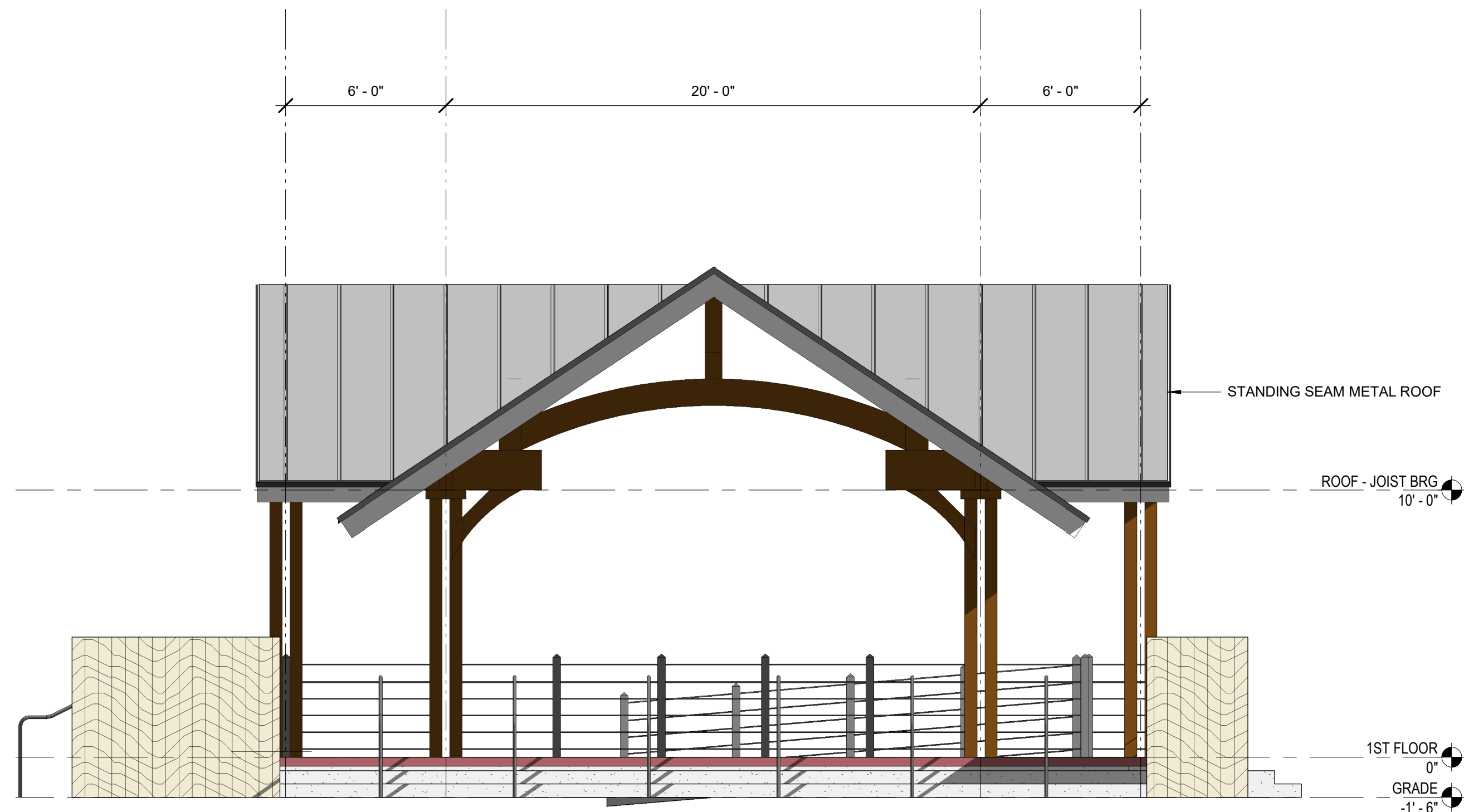
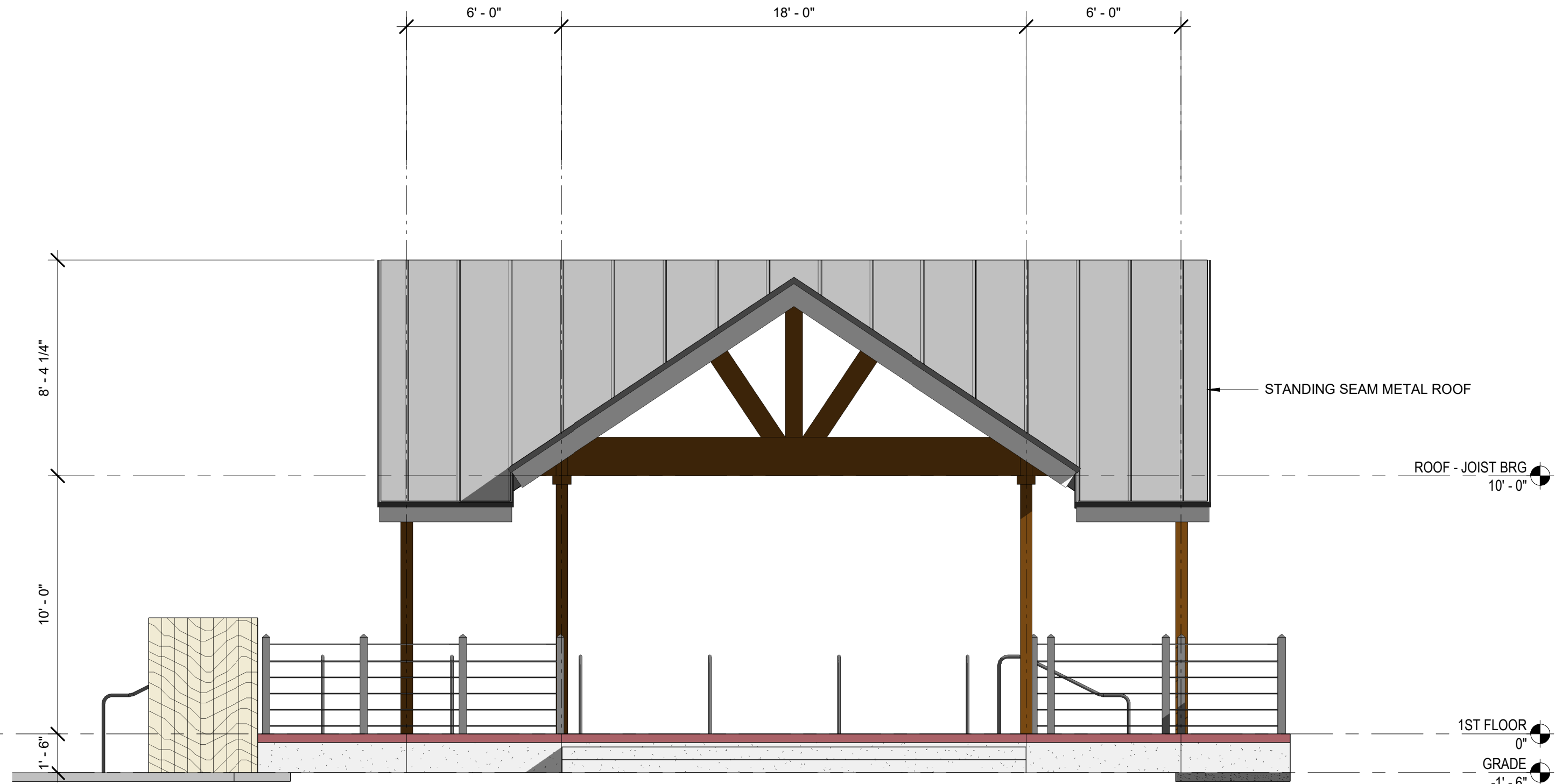
DATE:	NOT ISSUED
D.B.:	Author
C.B.:	Checke
JOB NO:	20241

A102
PRELIMINARY

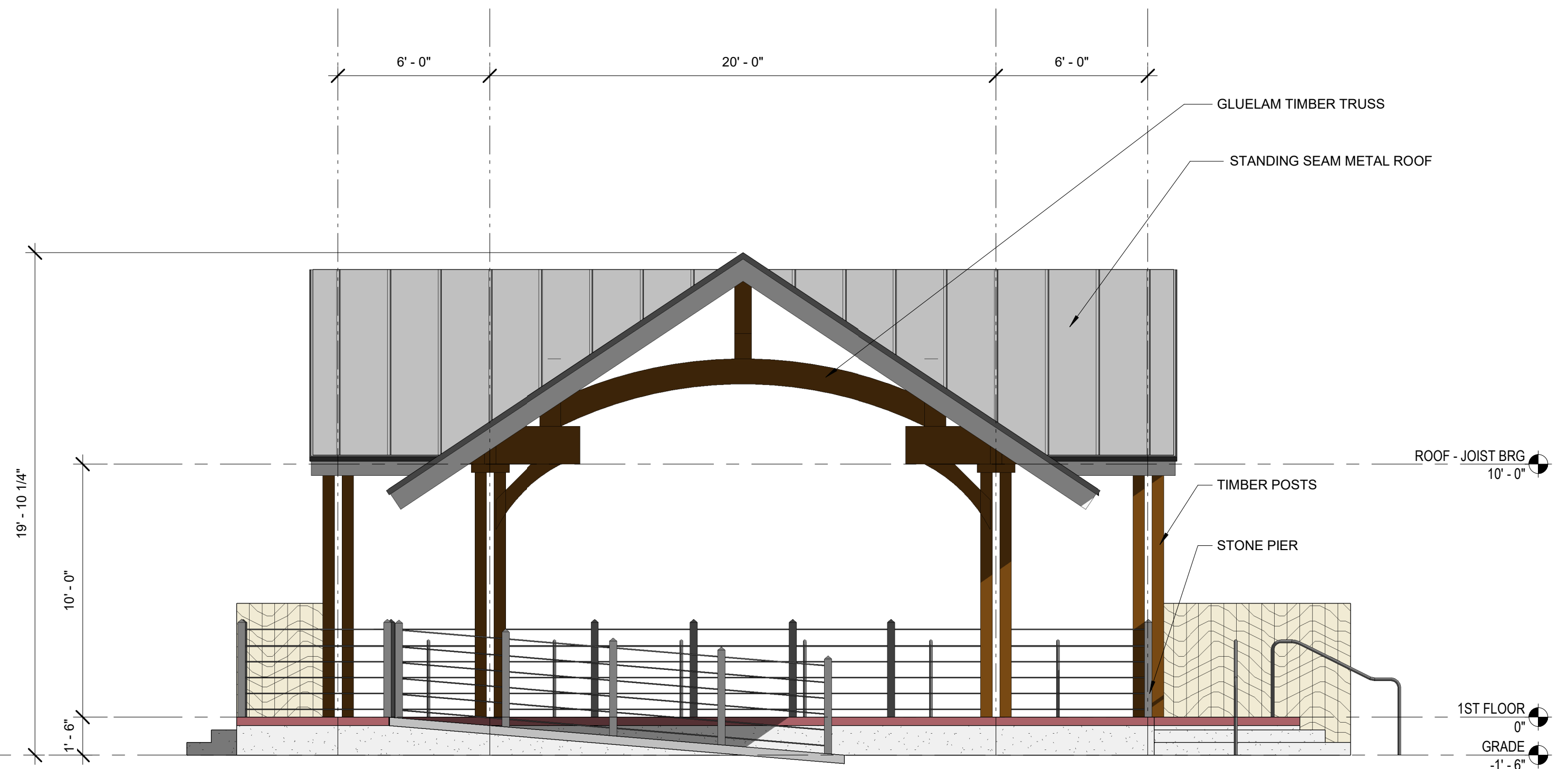
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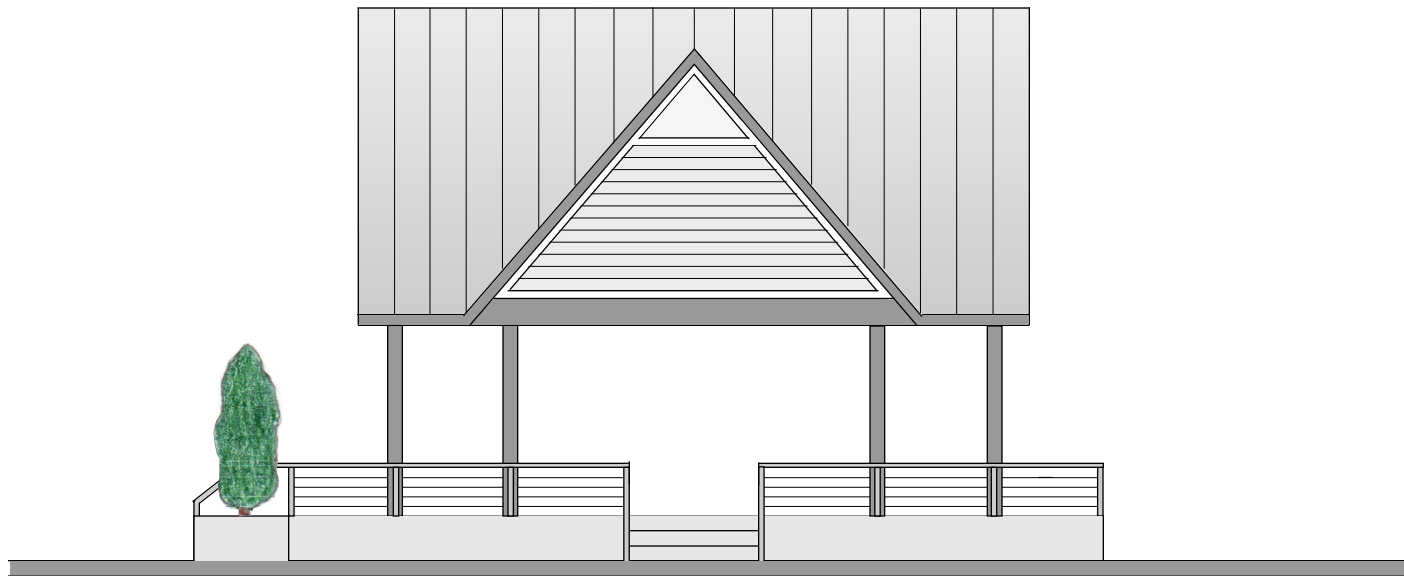
3
A301
EXTERIOR ELEVATION
EAST EXTERIOR ELEVATION
1/4" = 1'-0"



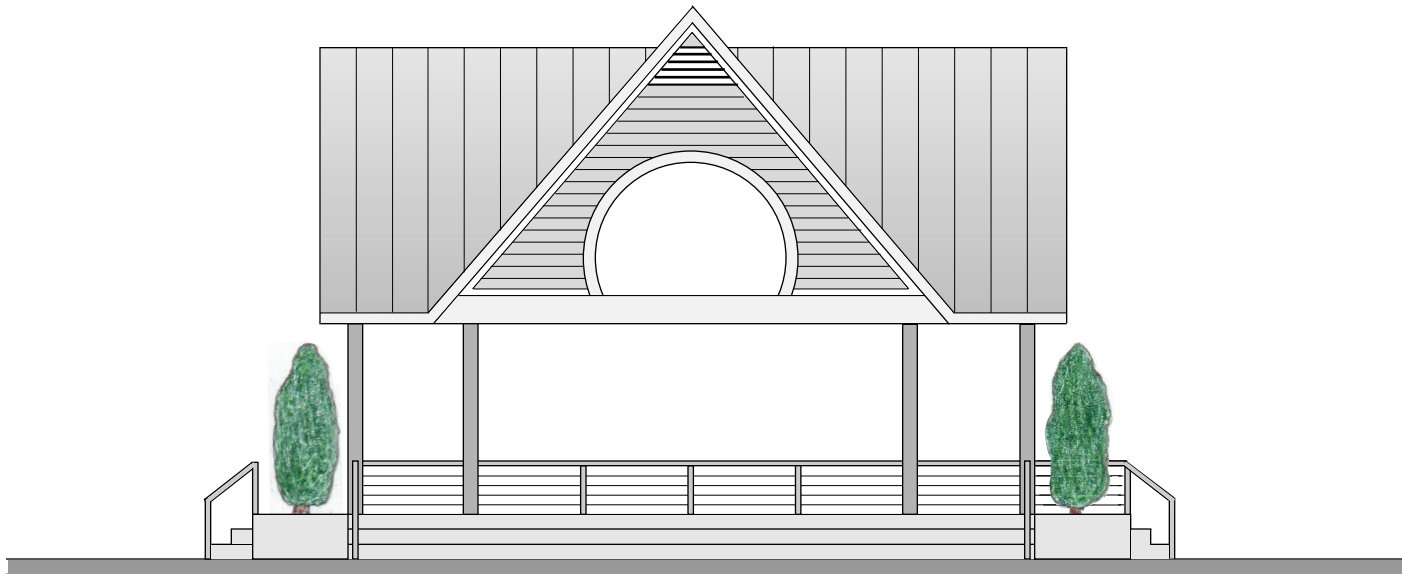
2
A301
EXTERIOR ELEVATION
SOUTH EXTERIOR ELEVATION
1/4" = 1'-0"



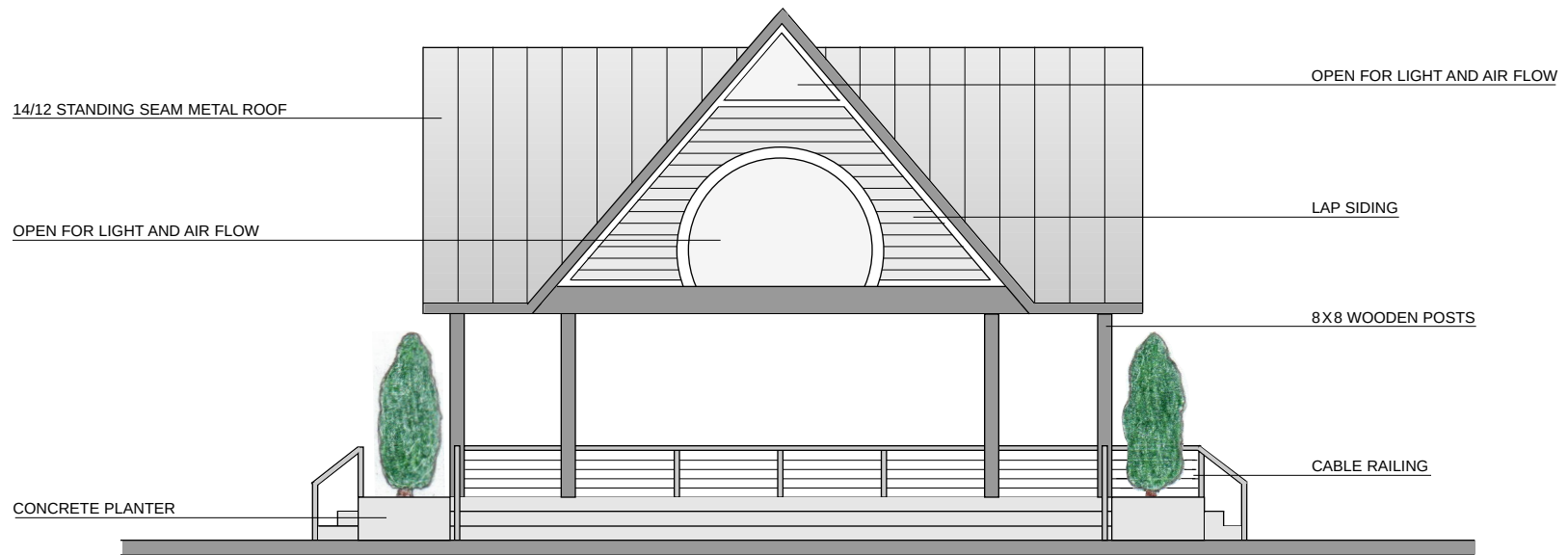
1
A301
EXTERIOR ELEVATION
NORTH EXTERIOR ELEVATION
1/4" = 1'-0"



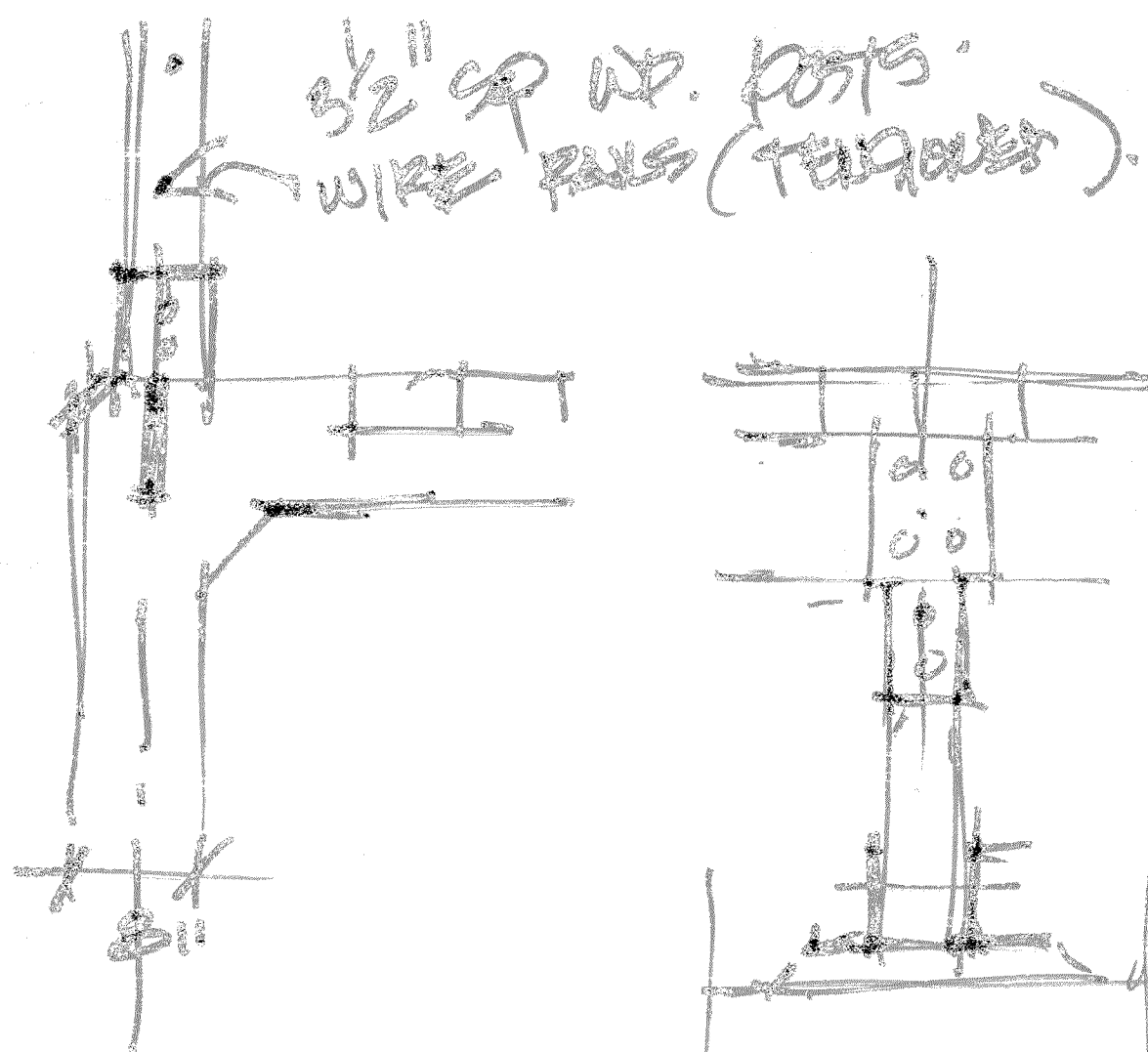
EAST ELEVATION



South Elevation



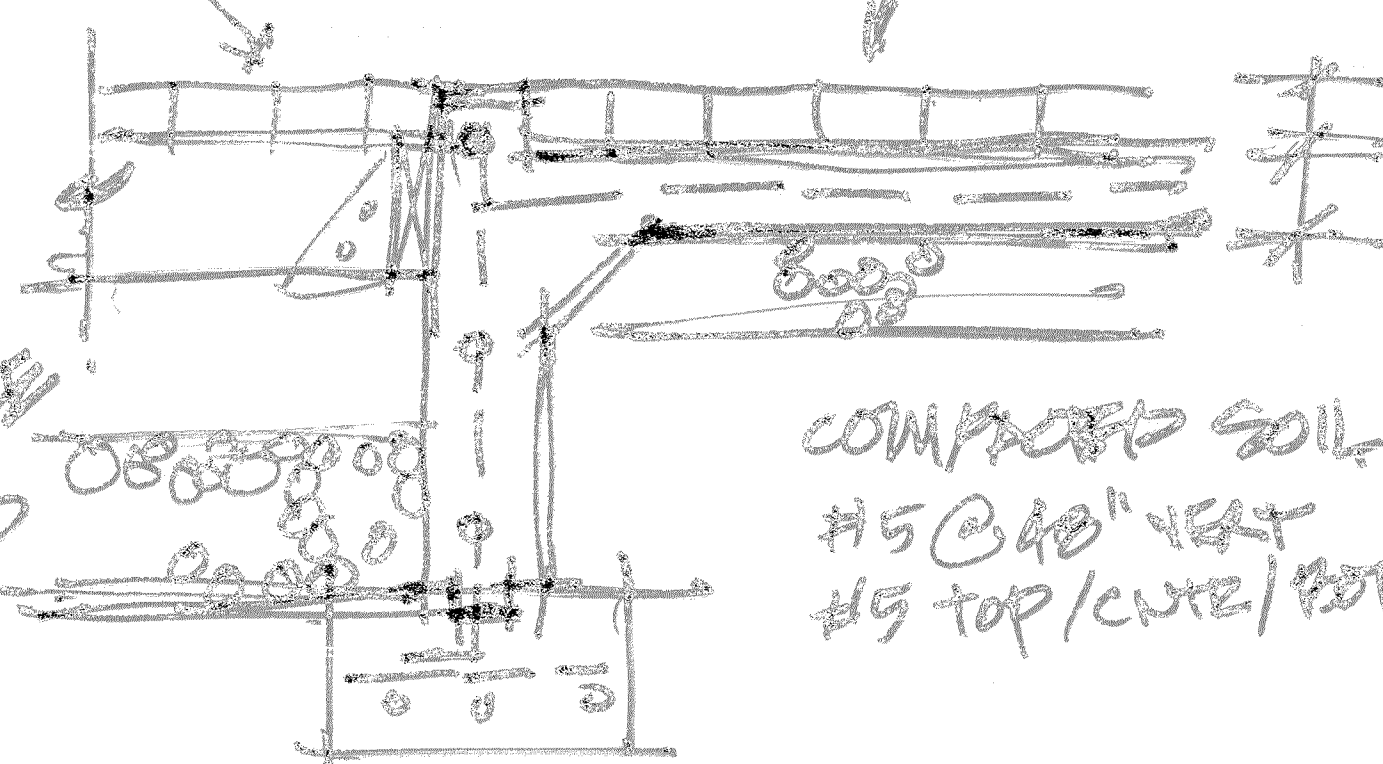
SOUTH ELEVATION



WOOD DECKING $5/4 \times 4$ (10" ON CENTER)
PAVERS

2x12 @ 16" OC
12" ARC CR
12" CRUSHED GRADL.

COMPACTED SOL.

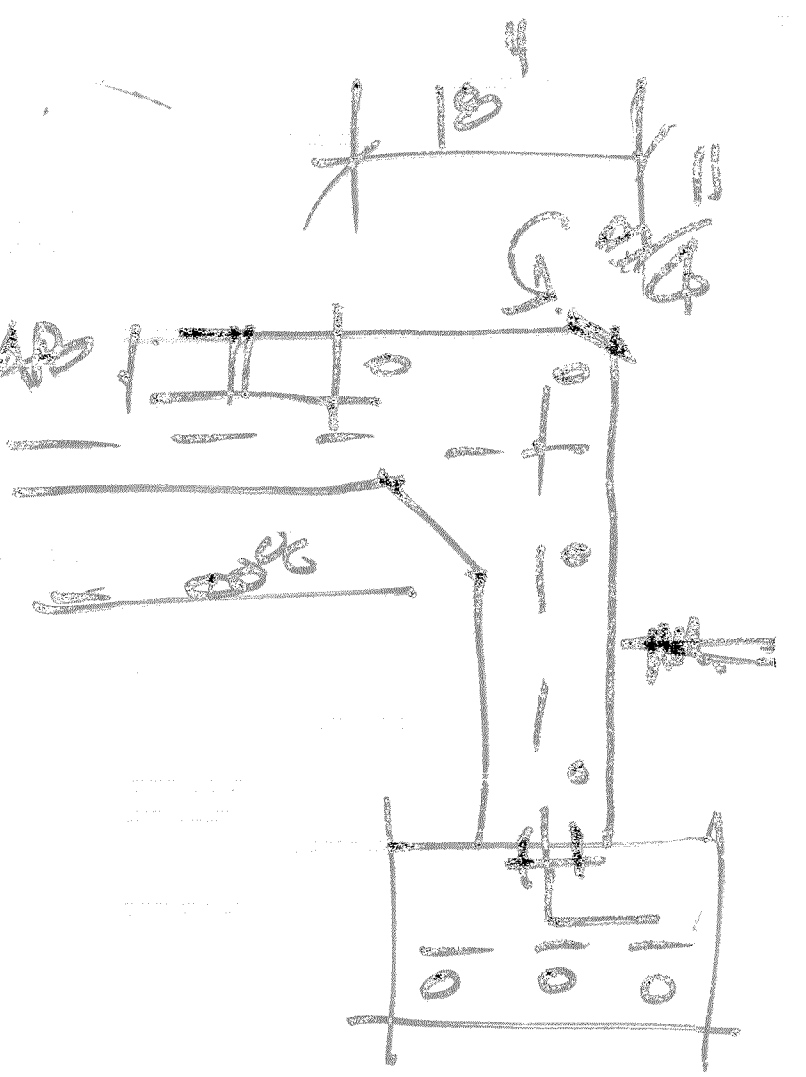


COMPACTED SOIL
#5 @ 48" VERT
#5 TOP/CENT/BOT

(5) #5 CONT.
#5 TRANS @ 24"

SLAB ON GRADE
MIN 5" TH WITH
6x6 10% WUM @ CNTR OF SLAB
PROVIDE DBL LAYER AT SLAB
PERIMETER. 60" DEEP.

5" REINF SLAB



DESIGN OBJECTIVE	To create an architecturally iconic pavilion that reflects the Victorian architecture of Fernadina's Historic District (lap siding, steeply pitched roofs) combined with a working waterfront aesthetic (metal roofs, minimal ornamentation, maritime references), consistent with the CRA Design Guidelines.
COMPATIBILITY	These recommendations will make the pavilion & restroom building architecturally compatible.
SITE PLAN	Site plan shows stairs on the west side overlapping the floodwall. Adopt CRAAB pavilion floor plan and site plan
BUILDING HEIGHT	25' from grade.
ROOF	PITCH - 12/12. EAVES - Bottom edge of roof should align around all four sides. OVERHANGS - 18" minimum. STANDING SEAM METAL - Style and color OK. GUTTERS & DOWNSPOUTS (or rain chains) - Add at each corner. Downspouts should go through the deck to ground below. (Match to Train Depot pavilion gutters and downspouts). SKYLIGHTS - Add four skylights to north/south roof near junction of east west dormers, to bring light into the interior.
GABLES	To reduce rain incursion into the pavilion and to make the design compatible with Historic District architecture, infill gable ends with lap siding and triangular openings at top of gables for light and air flow. Infill south gable end with a circular opening in the lap siding. (Circular opening establishes the front of the pavilion and is a metaphorical sunset).
COLUMNS	8x8s, no double columns.
DECK	Remove northwest corner of deck per CRAAB floor plan. Brazilian Ipe wood decking OK. Eliminate brick and make entire deck Ipe.
STAIRS	Concrete Steps and Edge Ribbon OK. Three steps with 7" risers, so deck height is 21". (Since pavilion will be used for stage performances, increased height of the stage and deck is needed).
ADA RAMP	Should be 21' long x 5' wide. Ramp will also be used to move equipment for stage performances, so wider width is necessary.
RAILINGS	Cable OK, with 4x4 posts. Add minimal top rail.
HANDRAILS	Eliminate the multiple handrails on the steps so only two handrails remain, one at each end of each set of steps. Minimize design to be compatible with railings.
PLANTERS	One at each corner of the stage, both square. Reduce height to 21" (trees to be planted in them to frame the stage). No reveal. Chamfered edge OK.
COLOR	Medium Gray - columns, railings, lap siding Light Gray - fascia, cross beams, trim Light Blue - exposed underside of roof (to deter mosquitoes)
UTILITIES	Add stud wall (up to railing height) at northwest corner for water, electric, wifi.

PAVILION (PROPOSED BY BARTELT)

CONSTRUCTION - Wood framing with wood decking

HEIGHTS - Building: 25' or 30' if allowable.
- Floor: 21" above grade.
- 10' clearance between the deck and cross beams

ROOF - North/ South Gable roof with one west dormer and one east dormer.
- 12/12 pitch.
- Standing seam metal.
- 18" overhangs minimum.
- Gutters and downspouts (or rain chains) at each corner.
- Eaves on gable and dormers to match.
- Skylights (4) at the roof peak to bring light into the interior.
(Gable, dormers and roof pitch reference Historic District architecture)
(Metal roof references "working waterfront")

GABLES & DORMERS - Ends of the gables and dormers infilled with lap siding to reduce rain incursion into the pavilion.
- South-facing gable end to have a circular opening in the lap siding to establish the "front" of the pavilion and suggest a metaphorical sunset.
- Triangular openings with louvers, in the lap siding, at the tops of gables and dormers, for air flow.
(Lap siding references Historic District architecture and "working waterfront")

COLUMNS - 8x8s, wood

DECKING - Brazilian Ipe wood with concrete ribbon around perimeter of deck.

STAIRS - 3 steps with 7" risers, concrete.

ADA RAMP - 21' long, concrete.

RAILINGS - Cable with 4x4 wood posts.
(Cable railings reference railings along shoreline walkway.)

HANDRAILS - As few as allowable. Minimal design to be consistent with railings.

PLANTERS - Square planters at corners of the stage, concrete, 21" high, planted with evergreen trees to frame the stage.
(Concrete planters reference Sun Shelters' concrete cable anchors)

UTILITIES - Water, electricity, WIFI

COLOR PALETTE - To match Restroom buildings.

From: [Eric Bartelt](#)
To: [Kelly Gibson](#)
Cc: [Jeremiah Glisson](#)
Subject: Re: Pavilion Elevation Drawings
Date: Friday, June 14, 2024 2:36:54 PM
Attachments: [image270104.png](#)
[image269377.png](#)
[image631635.png](#)

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

Kelly -

It's not my intent to replace the drawings done by the architecture firm. It's only to add visuals that match the written description of the pavilion I provided to Commissioner Ross and which I gather will be included in the HDC packet. Those visuals reflect my initial conceptualizing of the pavilion, restrooms, and park as a whole, which HDC has approved. We have the architect's drawings and my written description, but they don't match. I would think that would cause confusion at the HDC meeting.

The architect's drawings show a low pitched roof and gable ends that are completely open. The drawings I sent you this morning have a steeper pitched roof and partially closed, lap sided gable ends. That is what is described in the written description.

The steeper roof and gable ends shown in the drawings I sent are meant to reflect the architecture of the Historic District (with its steeply pitched roofs and lap siding) as well the "working waterfront" (with its metal roofs and lap siding - typical of marine environments). In addition, the closed gable ends provide more enclosure for the pavilion, expanding the range of events that could be held there (due to better weather protection).

Also, the proposed restroom buildings have simulated lap siding which would tie in to the lap siding on the Pavilion, and the proposed plans for the new Atlantic Seafood building are for a lap sided building with a metal roof.

Just trying to integrate the various architectural elements on the waterfront and tie them together into a broader Historic District and working waterfront aesthetic.

So, I'm hoping Lisa Finklestein and I will have the opportunity to make that case to HDC. And hopefully, HDC will suggest a direction. Much of what the architect has done is good and useful, helping to bring to the forefront these design issues. Their renderings have evolved as they get new information, and we're getting closer. Basically, the difference between what they show and what I show is roof pitch and gable ends, and the shaping of the design to reflect the Historic District and working waterfront. Everything else is details.

I appreciate this is more complicated than you and HDC may prefer, but I think by discussing this at their meeting a path forward can be found. And there is still much the architect's will need to do, like the construction drawings.

Eric

On Fri, Jun 14, 2024 at 10:11 AM Kelly Gibson <kgibson@fbfl.org> wrote:

Hi Eric,

I had an opportunity to look at the updated drawings. They seem to indicate a second elevation option for board consideration. Is that the intent or are you looking to replace the current file with these new elevations? I know the HDC has struggled with having "options" in the past and would prefer to have one selection only for their review.

Here is the current packet for the pavilion structure. Please let me know how to proceed.

Sincerely,



Kelly Gibson, AICP
Deputy Director Planning and Conservation
City of Fernandina Beach
204 Ash Street
Fernandina Beach, Florida 32034
(904) 310-3481 | kgibson@fbfl.org
www.fbfl.us

If this email is related to the Board, Committee or Commission that you serve on, please DO NOT REPLY TO ALL.

Disclaimer: According to Florida Public Records Law, email correspondence to and from the City of Fernandina Beach, including email addresses and other personal information, is public record and must be made available to the public and media upon request, unless otherwise exempted by the Public Records Law. If you do not want your email address released in response to a public records request, do not send electronic mail to this entity. Instead, contact this office by phone or in writing.

From: Eric Bartelt <ericbartelt@gmail.com>

Sent: Friday, June 14, 2024 8:01 AM

To: Kelly Gibson <kgibson@fbfl.org>

Subject: Pavilion Elevation Drawings

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

Here are the pavilion elevation drawings that I hope you can add to the HDC packet.

Thanks,

Eric

From: noreply@civicplus.com
To: [Planning Info](#)
Subject: Online Form Submittal: Historic District Council (HDC) Certificate of Approval (COA) Application
Date: Sunday, July 21, 2024 12:36:33 PM

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

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

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

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

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

Fees	Certificate of Approval (COA): Staff Review \$25
------	--

Basis for Review

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

IMPORTANT NOTES

Conceptual Approvals

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

Pre-Application Meeting

To guide you through the process and to ensure that your application is

properly processed, you'll need to meet with the Preservation Planner prior to submitting your application. 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, right-of-way, or zoning permit (if required).

Application Requirements	A complete/ signed application;
--------------------------	---------------------------------

Please see the Land Development Code (LDC) for detailed information:	<i>Field not completed.</i>
--	-----------------------------

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	Staff Approval
---------------	----------------

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

Historic District	Downtown
-------------------	----------

Site Address	20 S 4th Street
--------------	-----------------

City	Fernandina Beach
------	------------------

State	FL
-------	----

Zip Code	32034
----------	-------

Parcel ID #(s)	00-00-31-1800-0138-0040
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OWNER OF RECORD

As recorded with the Nassau County Property Appraiser

First Name	Roberto
------------	---------

Last Name	Pestana
Mailing Address	2181 E LAKESIDE DR
City	Fernandina Beach
State	FL
Zip Code	32034
Telephone Number	9047530367
E-mail Address	bigpaella2020@gmail.com

OWNER'S AGENT

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

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

Yes

First Name	cynthia
Last Name	Jenkins
Company (if applicable)	4th Street Restaurant Group, LLC
Street Address	20 S 4th Street
City	Fernandina Beach
State	FL
Zip	32034
Telephone Number	6785969082
E-mail Address	cindy@espanaamelia.com

Project Description Demolition of non-historically significant section of Salvador house as well as miscellaneous structures to include planters and fencing, removal of dead tree and plants in accordance with city permit guidelines.

Construction of addition to existing structure to provide new restrooms with a new exterior door, stair and ramp to provide

access from the existing Salvador House. New structure will be one story wood framed construction with new shingle roof over plywood decking to match existing structure, as well as hard siding and trim painted to match the existing color scheme.

Design Vision Statement

The project vision is to create an addition that adds value to the business and the community with modern and handicap accessible compliant restroom facilities, as well as storage capacity. The addition design is intended to complement the existing historical structure while including sufficient differentiation to honor and preserve the authenticity of the original Salvador house and its history. In doing so, the design will incorporate the same paint colors and finishes and basic architectural design with small distinguishing features such as in the hardie siding and other miscellaneous details as appropriate.

Requirements for Demolition Applications *Per LDC 8.03.03.01*

MATERIALS

List all proposed materials and colors, as applicable

EXTERIOR FABRIC

Manufacturer	sherwin williams
Product Description	exterior paint
Color	match existing yellow

DOORS

Manufacturer	<i>Field not completed.</i>
Product Description	<i>Field not completed.</i>
Color	<i>Field not completed.</i>

WINDOWS

Manufacturer	<i>Field not completed.</i>
Product Description	<i>Field not completed.</i>
Color	<i>Field not completed.</i>

ROOFING

Manufacturer	GAF- Timberline
--------------	-----------------

Product Description	Asphalt shingles to match existing
Color	basis of design weathered wood, match existing
FASCIA/TRIM	
Manufacturer	sherwin williams
Product Description	exterior trim paint
Color	white match existing
FOUNDATION	
Manufacturer	Dura-chip Resinous
Product Description	Epoxy Floor
Color	Macro chip-LOW VOC - COLOR: PEWTER TOPCOAT: ARMOR-TOP
SHUTTERS	
Manufacturer	<i>Field not completed.</i>
Product Description	<i>Field not completed.</i>
Color	<i>Field not completed.</i>
PORCH/DECK	
Manufacturer	<i>Field not completed.</i>
Product Description	<i>Field not completed.</i>
Color	<i>Field not completed.</i>
FENCING	
Manufacturer	<i>Field not completed.</i>
Product Description	<i>Field not completed.</i>
Color	<i>Field not completed.</i>
DRIVEWAYS/SIDEWALKS	
Manufacturer	Basis of design Tremron
Product Description	concrete pavers

Color	color blend match existing
SIGNAGE	
Manufacturer	Field not completed.
Product Description	Field not completed.
Color	Field not completed.
OTHER	
Manufacturer	Field not completed.
Product Description	Field not completed.
Color	Field not completed.
Please upload supplemental documentation and all product brochures, paint color samples, etc.	
Upload 1	Field not completed.
Upload 2	Field not completed.
Upload 3	Field not completed.
Upload 4	Field not completed.
Upload 5	Field not completed.
Upload 6	Field not completed.
Upload 7	Field not completed.
Upload 8	Field not completed.
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 hearing 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 cynthia

Applicant Last Name jenkins

Today's Date 7/19/2024

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.

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ADDITION TO SALVADOR HOUSE
AT ESPANA RESTAURANT, FOR
PESTANA INVESTMENTS, INC.
20 S 4TH STREET
FERNANDINA BEACH, FL 32034

(IFP) ISSUE FOR PERMIT



RENDERING

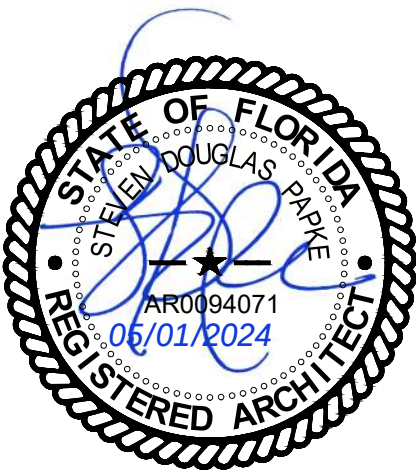
SHEET INDEX	
SHEET NUMBER	SHEET NAME
00 GENERAL	
G001	COVER SHEET
G002	GENERAL NOTES, ABBREVIATIONS AND SYMBOLS
G100	SURVEY / SITE PLAN / CODE SUMMARY
07 ARCHITECTURAL	
AD101	DEMOLITION - FLOOR AND ROOF PLANS
AD111	DEMOLITION - ELEVATIONS AND EXISTING CONDITIONS
A101	RENOVATION - OVERALL AND SLAB PLANS
A111	RENOVATION - CEILING AND ROOF PLANS
A112	RENOVATION - ENLARGED PLAN INTERIOR ELEVS
A113	RENOVATION - ENLARGED PLAN INTERIOR ELEVS
A201	BUILDING ELEVATIONS
A301	BUILDING SECTION (TRANSVERSE)
A302	BUILDING SECTION (LONGITUDINAL)
A311	SECTIONS AND DETAILS



AERIAL MAP



LOCAL MAP



SDP DESIGNS, LLC
ARCHITECTURE INTERIOR DESIGN GRAPHICS
2657 LONG BOAT DRIVE
FERNANDINA BEACH, FLORIDA 32032
904.887.8318 L24000091189
sdpdesignsai@gmail.com



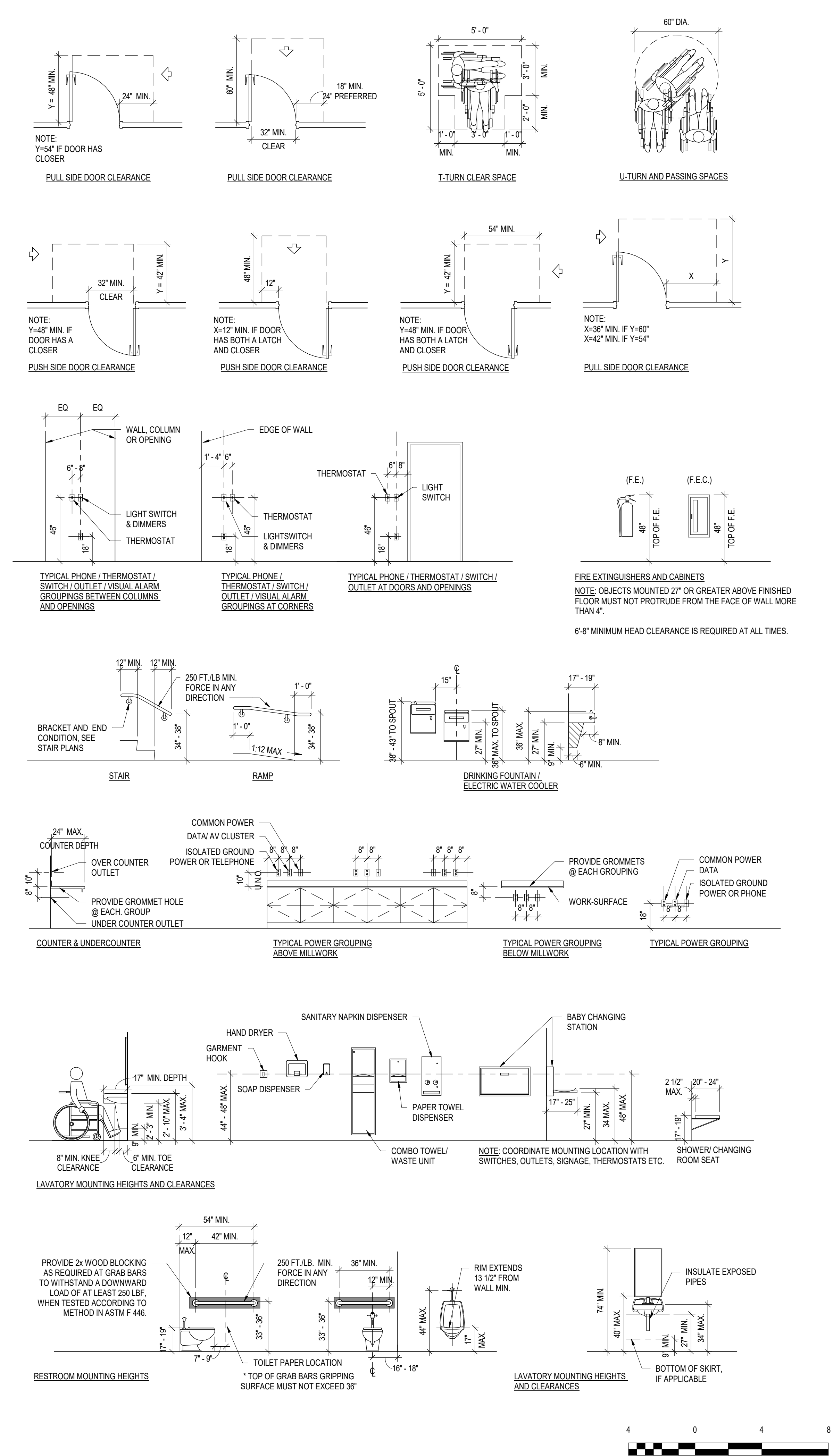
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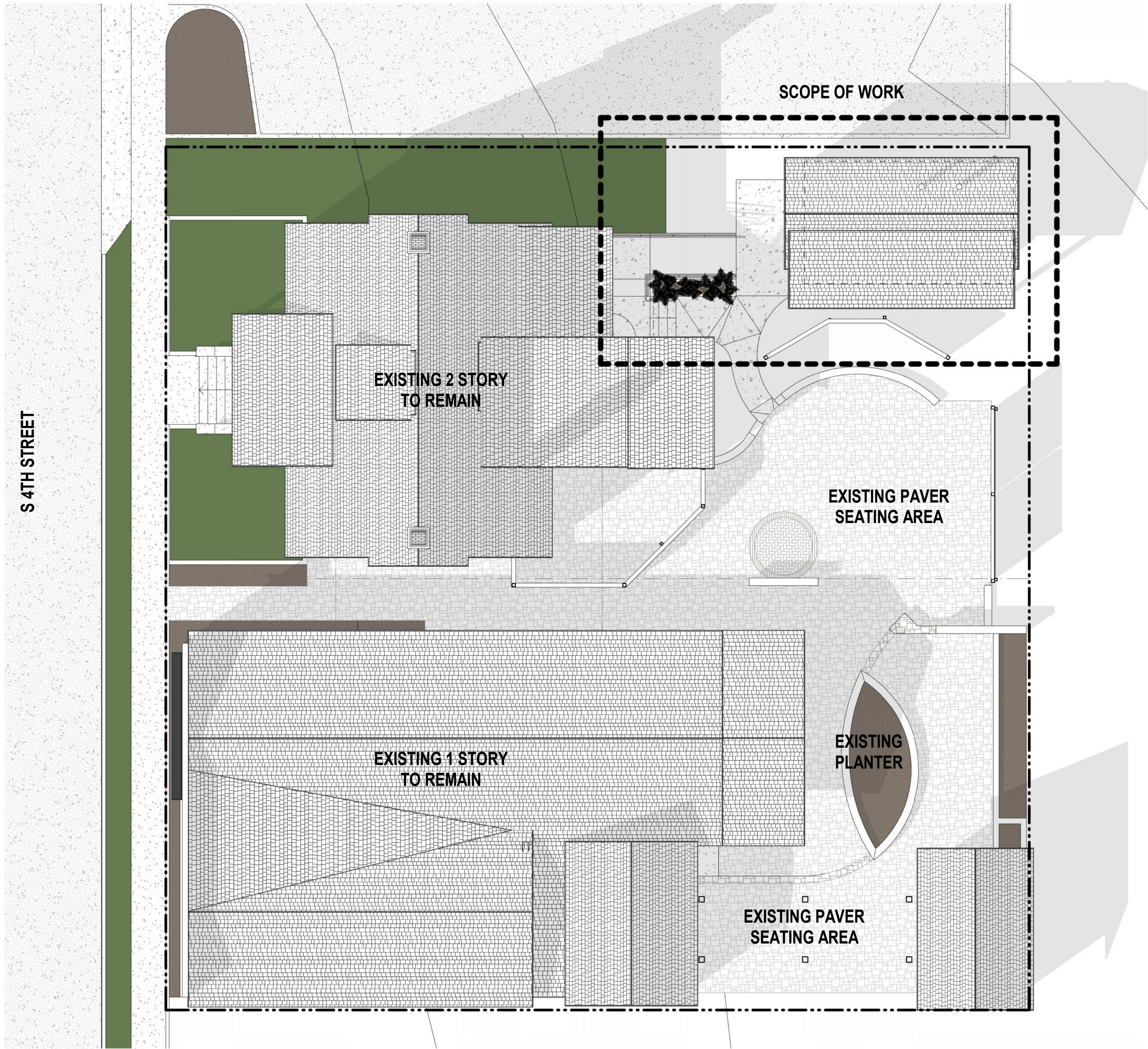
PLAN SYMBOLS	
VIEW TITLE	
XX View Name SCALE: 1/8" = 1'-0"	
BUILDING SECTION	
A1 A101 SIM A1 A101 SIM	
ELEVATION - EXTERIOR	
1 A101	
WALL SECTION	
A1 A101 SIM	
LEVEL HEAD	
--- Name Elevation	
DETAIL SECTION	
A1 A101 SIM	
CEILING TAG	
CEILING TYPE (XXX) 12'-0" AFF CEILING HEIGHT	
CALLOUT HEAD & REGION	
A1 A101 SIM	
WALL TAG	
*NOTE - REFER TO PARTITION TYPE SHEET FOR INFO ON TAG 1 A1 A1 1	
DOOR TAG	
WINDOW & STOREFRONT TAG	
XXX	XX
KEYNOTE	FURNITURE & EQUIPMENT TAG
0	fi
NORTH ARROW	ROOM TAG
N	ROOM NAME 101
REVISION TAG	MATERIAL TAG
1	PT-1
ELEVATION - INTERIOR	VIEW REFERENCE / MATCHLINE
1 2 3 4 A101 NUMBERING IS CLOCKWISE RELATIVE TO PLAN	▼ SEE 1/A101 ▲ SEE 1/A101
MATERIAL SYMBOLS	
1-HOUR RATED WALL	
3-HOUR RATED WALL	
2-HOUR RATED WALL	
SMOKE RATED WALL	

- # GENERAL NOTES
1. ALL DIMENSIONS ARE IN FEET / INCHES UNLESS NOTED OTHERWISE.
 2. THESE GENERAL NOTES ARE NOT INTENDED TO REPLACE SPECIFICATIONS - IF SPECIFICATIONS ARE ASSOCIATED WITH SCOPE OF WORK OR PART OF THE CONSTRUCTION DOCUMENT SUBMISSION, REFER TO SPECIFICATIONS FOR REQUIREMENTS IN ADDITION TO GENERAL NOTES.
 3. THE TERMS RENOVATE AND REHABILITATE ARE USED INTERCHANGEABLY IN THESE DOCUMENTS.
 4. ROOM AREAS AND PERIMETERS ARE APPROXIMATE AND FOR REFERENCE ONLY. VERIFY QUANTITIES AND DIMENSIONS IN FIELD.
 5. NO DEVIATIONS FROM THESE CONTRACT DOCUMENTS MUST BE MADE WITHOUT THE PRIOR WRITTEN APPROVAL OF THE ARCHITECT.
 6. DO NOT SCALE DIMENSIONS FROM DRAWINGS - THE CONTRACTOR MUST REQUEST NECESSARY DIMENSIONS NOT SHOWN ON THE DRAWINGS FROM THE ARCHITECT. GRAPHIC SCALES ARE PROVIDED ONLY FOR REPRODUCTION - NOT FOR VERIFICATION OF DIMENSIONS.
 7. ALL DIMENSIONS ORIGINATE FROM EXISTING FACE OF WALLS & ARE TO FACE OF FRAMING AT NEW WORK OR CENTER OF DOORS, WINDOWS AND OPENINGS UNLESS NOTED OTHERWISE. ALL NON-DIMENSIONED DOOR LOCATIONS MUST BE OFFSET 4" FROM THE ADJACENT WALL TO THE HINGE SIDE OF THE DOOR OPENING. ALL DOORS MUST BE INSTALLED TO MEET ALL APPLICABLE CODES, INCLUDING ADA.
 8. DETAILS SHOWN ON DRAWINGS ARE TYPICAL FOR ALL SIMILAR CONDITIONS.
 9. DRAWING NOTES AND SPECIFICATIONS ARE INSTRUCTIONS TO THE CONTRACTOR AND APPLY TO ALL THE WORK UNLESS MORE SPECIFIC INFORMATION IS SHOWN ELSEWHERE ON THE DRAWINGS OR WRITTEN IN THE SPECIFICATIONS - IN THE EVENT OF CONFLICTING INSTRUCTIONS, THE ARCHITECT MUST DETERMINE WHAT CONTROLS THE CONTRACT DOCUMENTS ARE COMPLEMENTARY WHAT IS REQUIRED BY ONE MUST BE REQUIRED BY ALL.
 10. PRINCIPAL OPENINGS IN THE STRUCTURE ARE SHOWN ON THESE DRAWINGS - THE GENERAL CONTRACTOR MUST EXAMINE THE ARCHITECTURAL, MECHANICAL, ELECTRICAL, AND PLUMBING DRAWINGS FOR REQUIRED OPENINGS. GENERAL CONTRACTOR MUST VERIFY SIZE AND LOCATION OF ALL OPENINGS WITH ALL SUB-CONTRACTORS PRIOR TO CONSTRUCTION.
 11. CONTRACTOR MUST BE RESPONSIBLE FOR SCHEDULING AND COORDINATING THE WORK OF THE SUB-CONTRACTORS - THE CONTRACTOR MUST BE RESPONSIBLE TO COORDINATE WITH THE BUILDING OWNER, TENANT OR HIS REPRESENTATIVES THE DELIVERY AND INSTALLATION OF ITEMS BEING PROVIDED AND INSTALLED BY OTHERS. THIS INCLUDES STAGING, STORAGE AND MOBILIZATION OF CREW DURING THE CONSTRUCTION PERIOD.
 12. MECHANICAL, PLUMBING AND ELECTRICAL WORK RELATED TO DEMOLITION AND NEW INSTALLATION OF COMPONENTS MUST COMPLY WITH ALL APPLICABLE CODES.
 13. ALL MATERIALS, FABRICATION AND INSTALLATION MUST COMPLY WITH THE APPLICABLE REQUIREMENTS AND SPECIFICATIONS FOR EACH DIVISION OF WORK. CONSTRUCTION MUST COMPLY WITH APPLICABLE CODES AND ORDINANCES, LAWS AND SAFETY ORDERS AS DIRECTED BY LOCAL JURISDICTION.
 14. CONTRACTOR MUST BE RESPONSIBLE FOR THE TIMELY ORDERING OF MATERIALS INCLUDED IN THESE CONTRACT DOCUMENTS - SOME ITEMS IN THESE DOCUMENTS MAY REQUIRE LONG LEAD TIMES OR SPECIAL COORDINATION. SUBSTITUTIONS WILL NOT BE ALLOWED FOR MATERIALS NOT ORDERED IN A TIMELY FASHION.
 15. CONTRACTOR MUST CHECK AND VERIFY ALL DIMENSIONS AND EXISTING CONDITIONS, (BOTH NEW AND EXISTING) REPORTING ANY DISCREPANCIES TO THE ARCHITECT PRIOR TO ORDERING MATERIALS OR PROCEEDING WITH ANY PHASE OF THE WORK.
 16. CONTRACTOR MUST CHECK AND VERIFY ALL DIMENSIONS PRIOR TO COMMENCING CONSTRUCTION - ALL DISCREPANCIES MUST BE NOTED AND SENT TO THE ARCHITECT WITH ADEQUATE TIME TO REVIEW PRIOR TO STARTING THAT PORTION OF THE WORK IN ORDER TO AVOID PROJECT DELAYS.
 17. CONTRACTOR MUST CLEAN, PATCH AND REPAIR ALL SURFACES DAMAGED BY DEMOLITION, ALTERATION OR INSTALLATION OF THE WORK.
 18. CONTRACTOR MUST PREPARE ALL WALLS AND PARTITIONS AS REQUIRED BY THE FINISH MANUFACTURER TO RECEIVE THE FINISHES SPECIFIED. FIELD MEASURE AND CONFIRM DIMENSIONS FOR OWNER PROVIDED EQUIPMENT AND FURNISHINGS.
 19. CONTRACTOR MUST PROVIDE ADDITIONAL FURRING (THE ENTIRE LENGTH OF THE WALL) TO FULLY CONCEAL ALL MECHANICAL, ELECTRICAL, PLUMBING AND STRUCTURAL ITEMS THAT PROJECT FROM THE FACE OF THE WALL OR PARTITION AND ARE NOT SPECIFICALLY NOTED TO BE SURFACE MOUNTED.
 20. CONTRACTOR TO PROVIDE PORTABLE FIRE EXTINGUISHERS IN ACCORDANCE WITH LOCAL JURISDICTION AND NFPA 10. MAXIMUM TRAVEL DISTANCE TO NEAREST FIRE EXTINGUISHER FROM ANY POINT IN THE BUILDING MUST NOT EXCEED 75 FEET. EXISTING FIRE EXTINGUISHERS MUST BE TESTED AND RE-USED IF FULLY OPERATIONAL. FIRE EXTINGUISHERS MUST BE SIZED FOR NO LESS THAN ORDINARY HAZARD.
 21. ALL REQUESTS FROM INFORMATION PROMPTED BY THE BUILDING OFFICIALS MUST INCLUDE A COPY OF THE BUILDING OFFICIALS' COMMENTS AND THE BUILDING INSPECTORS FIELD REPORT TO ENSURE AN ACCURATE AND TIMELY RESPONSE.
 22. CONTRACTOR AND SUBCONTRACTOR MUST ALL BE LICENSED TO PERFORM THEIR REQUESTED DUTIES AS REQUIRED IN ACCORDANCE WITH LOCAL STANDARDS.
 23. CONTRACTOR MUST COMPARE STRUCTURAL SECTIONS WITH ARCHITECTURAL SECTIONS AND REPORT ANY DISCREPANCY TO THE ARCHITECT PRIOR TO FABRICATION OR INSTALLATION OF STRUCTURAL MEMBERS.
 24. ALL EXISTING EQUIPMENT AND FINISHES THAT ARE SCHEDULED OR NOTED TO REMAIN WILL BE PROTECTED BY THE CONTRACTOR. PHOTOGRAPHS OF EXISTING CONDITIONS MUST BE PROVIDED BY THE CONTRACTOR TO DOCUMENT PRE-EXISTING DAMAGE & FINISH CONDITIONS.
 25. WHERE DEMOLITION IS A PART OF THE SCOPE OF WORK, THE CONTRACTOR MUST COORDINATE ALL DEMO AND NEW WORK ACTIVITIES WITH THE OWNER PRIOR TO PROCEEDING.
 26. THE CONTRACTOR IS TO PROTECT EXISTING FINISHES, AND MAKE REPAIRS TO THE EXISTING FINISHES AND FIRE PROOFING WHERE DAMAGED OR REQUIRED FOR UNDER SLAB WORK AND CORES, AS PART OF THE NEW WORK ASSOCIATED WITH THIS PROJECT.
 27. WHERE MATERIALS ARE APPLIED TO, OR ARE IN DIRECT CONTACT WITH WORK INSTALLED BY ANOTHER SUBCONTRACTOR, COMMENCEMENT OF WORK IMPLIES ACCEPTANCE OF THE SUBSTRATE AS SUITABLE FOR THE APPLICATION INTENDED.

A. ISOLATE DISSIMILAR METALS TO PREVENT GALVANIC CORROSION.
 28. OPENINGS IN RATED WALL, FLOOR, CEILING AND ROOF ASSEMBLIES MUST BE SEALED WITH PENETRATION SEALANT SYSTEMS MEETING OR EXCEEDING THE REQUIRED FIRE RESISTIVE RATINGS.
 29. MAINTAIN THE FIRE RATING OF CONSTRUCTION AROUND CABINETS, PANELS, AND BOXES RECESSED IN FIRE RATED WALL, FLOOR, AND CEILING ASSEMBLIES.
 30. PROVIDE STIFFENERS, BRACING, BACKING PLATES AND BLOCKING REQUIRED FOR SECURE INSTALLATION OF TOILET PARTITIONS, DOORS AND DOOR HARDWARE INCLUDING WALL-MOUNTED DOOR STOPS, HANDRAILS, WALL-MOUNTED SHELVES, OPERABLE PARTITIONS, MISCELLANEOUS EQUIPMENT, AND SUSPENDED MECHANICAL AND ELECTRICAL EQUIPMENT.
 31. COORDINATE ALL BASE AND HOUSEKEEPING PADS WITH MECHANICAL, PLUMBING AND ELECTRICAL EQUIPMENT.
 32. LOCATE ACCESS PANELS AS INDICATED ON DRAWINGS. FOR ACCESS PANELS NOT SHOWN BUT REQUIRED BY PROVISIONS OF THE CONTRACT DOCUMENTS, LOCATED IN ACCORDANCE WITH APPLICABLE CODES. SUBMIT PROPOSED LOCATIONS TO THE ARCHITECT FOR REVIEW AND ACCEPTANCE PRIOR TO INSTALLATION.
 33. ALL NON-GALVANIZED EXTERIOR EXPOSED STEEL TO RECEIVE HIGH PERFORMANCE COATING.
 34. DO NOT OBSTRUCT ACCESS TO EXISTING EXITS, OR REDUCE THE WIDTH OF PUBLIC ACCESS. WORK PERFORMED SHALL BE COORDINATED WITH OWNER TO LIMIT IMPACT TO BUSINESS OPERATIONS.
 35. FULLY LAY OUT GRID, WALL, AND OPENING PLACEMENT IN AN AREA PRIOR TO START OF PARTITION CONSTRUCTION. VERIFY THAT DIMENSIONS ARE CONSISTENT WITH REQUIREMENTS INDICATED IN THE DOCUMENTS. REFER ANY DIMENSIONAL INCONSISTENCIES TO THE ARCHITECT FOR RESOLUTION PRIOR TO THE START OF PARTITION CONSTRUCTION.
 36. FINISH FLOOR ELEVATIONS ARE TO TOP OF CONCRETE UNLESS OTHERWISE NOTED.
 37. LEVEL FLOORS THAT EXCEED 1/4" VARIANCE IN A 10'-0" RADIIUS.
 38. EXIT SIGNS AND SMOKE DETECTORS LOCATED IN HARD CEILINGS MUST BE POSITIONED AS REQUIRED BY THE FIRE MARSHAL OR AUTHORITY HAVING JURISDICTION AND MUST BE CENTERED IN CORRIDORS AND LOCATED A DISTANCE OF 1'-0" FROM THE WALL TO THE CENTER OF THE FIXTURE UNLESS OTHERWISE NOTED.
 39. GANG MULTIPLE SWITCHES TOGETHER INTO ONE BOX WITH A SINGLE COVER PLATE WHENEVER POSSIBLE. MULTIPLE SWITCHES, WHICH CANNOT BE GANGED TOGETHER IN THE SAME BOX, MUST BE LOCATED & CLOSE TOGETHER AS POSSIBLE AND MOUNTED AT THE SAME HEIGHT.
 40. APPROVE FLOOR OUTLET LOCATIONS WITH ARCHITECT AND BUILDING MANAGEMENT PRIOR TO CORE DRILLING.
 41. WALL OUTLETS MUST BE INSTALLED AT 18" AFF UNLESS OTHERWISE NOTED. INSTALL SWITCH PLATES AT 42" AFF UNLESS OTHERWISE NOTED.
 42. DO NOT INSTALL OUTLET OR J-BOXES BACK-TO-BACK ON OPPOSITE SIDES OF THE WALL. BOXES MUST BE SEPARATED BY A STUD.
 43. DO NOT INSTALL WALL CLOSETS BACK-TO-BACK ON OPPOSITE SIDES OF WALL. OFFSET BY MINIMUM OF 6 INCHES.
 44. ALL ROOF PENETRATIONS REQUIRED FOR INSTALLATION OF MECHANICAL UNITS, EQUIPMENT CURBS, VENTS, ETC. MUST BE DONE PER MANUFACTURER'S RECOMMENDATIONS TO ENSURE ALL ROOF WARRANTIES ARE MAINTAINED. PROVIDE FLASHING, COUNTER FLASHING, SEALANT, ETC. AS REQUIRED TO PROVIDE WATERPROOF CONDITION, TYPICAL AT ALL ROOF PENETRATIONS.

ACCESSIBILITY REQUIREMENTS AND STANDARD MOUNTING HEIGHTS

[illegible]



ARCHITECTURAL SITE PLAN
SCALE: 1/8" = 1'-0"

BUILDING CODE CRITERIA

GOVERNING CODES: 2023 FLORIDA BUILDING CODE (FBC), 8TH EDITION
FLORIDA BUILDING CODE 8th ED (2023) - BUILDING
FLORIDA BUILDING CODE 8th ED (2023) - ACCESSIBILITY
FLORIDA BUILDING CODE 8th ED (2023) - EXISTING BUILDING
FLORIDA BUILDING CODE 8th ED (2023) - PLUMBING
FLORIDA BUILDING CODE 8th ED (2023) - MECHANICAL
NFPA 70 - 2023 NATIONAL ELECTRIC CODE (NEC)
FLORIDA FIRE PREVENTION CODE, 8th ED (2023)
LIFE SAFETY CODE - NFPA CURRENT EDITIONS
* ADOPTED WITH FLORIDA AMENDMENTS
** PARTIALLY ADOPTED THROUGH FLORIDA AMENDMENTS

EXISTING CLASSIFICATION OF OCCUPANCY (NO CHANGE):
ASSEMBLY GROUP A-2, OCCUPANTS EXCEED 50, AREA EXCEEDS 750 SQ FT

ALTERATION LEVEL 2: CHAPTER 6, SECTION 603 AND CHAPTER 8
LEVEL 2 ALTERATIONS INCLUDE THE ADDITION OR ELIMINATION OF ANY DOOR OR WINDOW, THE RECONFIGURATION OR EXTENSION OF ANY SYSTEM, OR THE INSTALLATION OF ANY ADDITIONAL EQUIPMENT AND SHALL APPLY WHERE THE WORK AREA IS EQUAL TO OR LESS THAN 50 PERCENT OF THE BUILDING AREA.

CONSTRUCTION TYPE:
TYPE V-B, NOT SPRINKLERED

EXISTING AREA:
2,216 GROSS
2,085 HEATED
(PER NASSAU COUNTY PROPERTY APPRAISER'S)

SITE / PROJECT CRITERIA

CITY OF FERNANDINA BEACH, LAND DEVELOPMENT CODE, AS AMENDED APRIL 18TH, 2023 (ORDINANCE 2023-02)

ZONING: C-3, CENTRAL BUSINESS DISTRICT W/ HISTORICAL DISTRICT OVERLAY

SITE AREA: 0.11 ACRES (SALVADOR HOUSE PROPERTY BOUNDARY)

PARCEL NUMBER: 00-00-31-1800-0024-0040

ALL ACCESSORY STRUCTURES: COFB LDC, CHAPTER 5 SECTION 5.01.03 (H) A DETACHED ACCESSORY BUILDING IN A RESIDENTIAL ZONING DISTRICT MUST BE LOCATED BEHIND THE FRONT FAÇADE OF THE PRINCIPAL STRUCTURE AND MUST BE SET BACK FROM THE SIDE LOT LINE A MINIMUM OF THREE (3) FEET, AND FROM THE REAR LOT LINE A MINIMUM OF THREE (3) FEET, EXCEPT WITHIN THE C-3 ZONING DISTRICT WHEREBY THE BUILDING STANDARDS SET FORTH IN SECTION 4.02.03(E) APPLY. EAVES MAY ENCRoACH UP TO TWELVE (12) INCHES INTO THE SIDE OR REAR YARD SETBACK.

SECTION 5.01.03 (J) A DETACHED ACCESSORY BUILDING MUST NOT EXCEED A BUILDING AREA OF 625 SQUARE FEET.

SETBACKS:
FRONT: NONE (THERE IS NO CHANGE PROPOSED IN THIS SCOPE)
REAR: NONE (THERE IS NO CHANGE PROPOSED IN THIS SCOPE)
SIDE: NONE

MAXIMUM HEIGHT: 45'-0", EXISTING IS TWO STORIES

SCOPE OF WORK NOTES

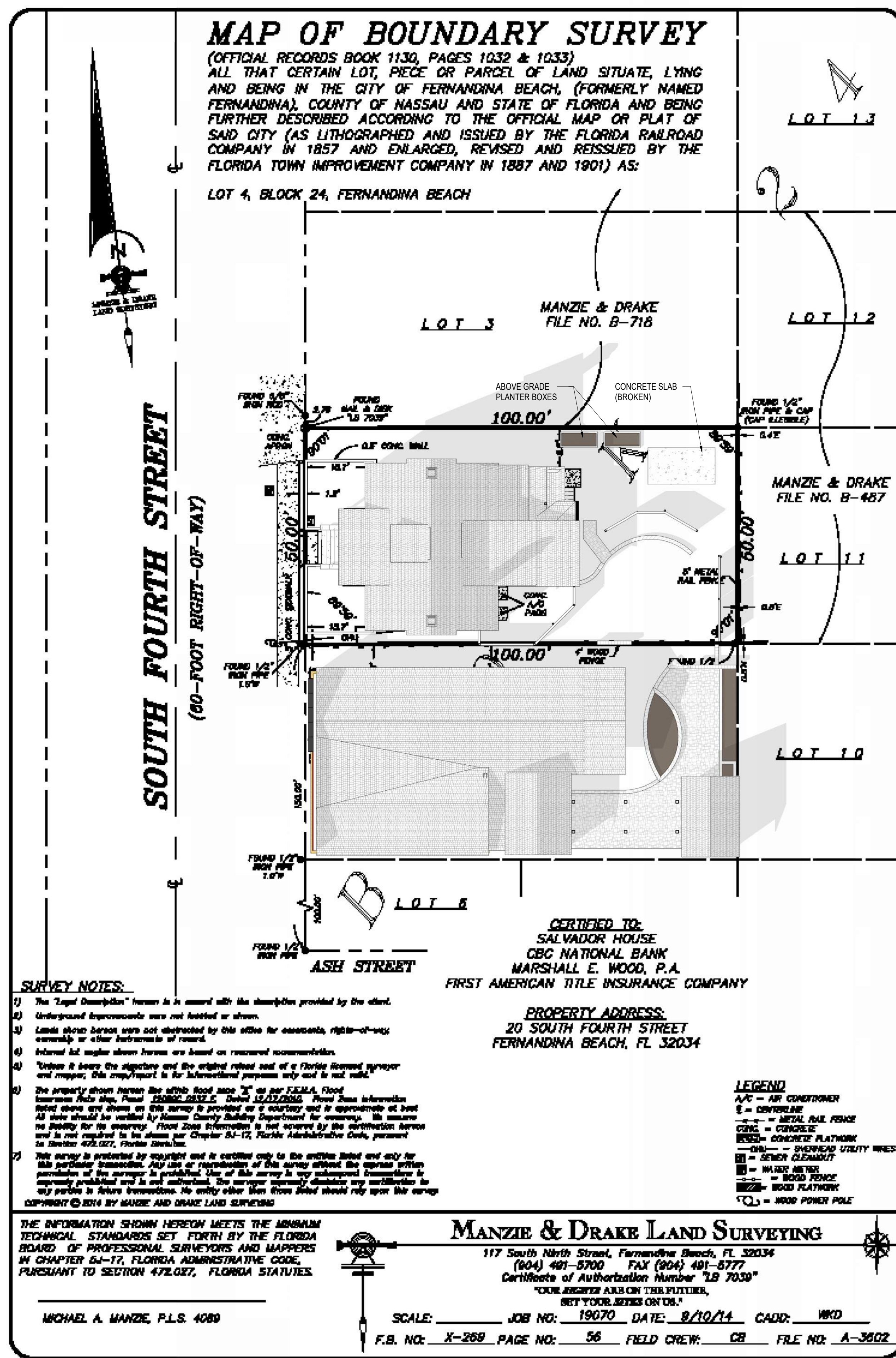
DEMOLITION SCOPE

- INVESTIGATE AND PHOTOGRAPHICALLY DOCUMENT OFF GRADE PIERS AND BUILDING ADDITION FRAMING. ENSURE INTEGRITY OF PIERS TO WITHSTAND DEMOLITION IN AREAS INDICATED. HIRE A PROFESSIONAL ENGINEER TO PROVIDE SHORING CRITERIA PRIOR TO DEMOLITION.
- CAREFULLY DEMOLISH BY HAND AREAS INDICATED AND REMOVE FROM SITE. NO HAZARDOUS MATERIALS ARE ANTICIPATED, HOWEVER IF ANYTHING IS ENCOUNTERED STOP WORK IMMEDIATELY AND NOTIFY OWNER FOR FURTHER DIRECTION.
- REMOVE DEAD TREE (SEE PHOTOS AD111), ABOVE GRADE PLANTERS AND BROKEN CONCRETE SLAB AND REGRADE.

CONSTRUCTION SCOPE

- NEW FOUNDATIONS DUG, REBAR AND CAST IN PLACE CONCRETE. FOOTERS POURED OVER COMPACTED SUBGRADE TO 95% MODIFIED PROCTOR.
- NEW EXTERIOR DOOR, STAIR AND RAMP TO ACCESS NEW RESTROOMS FROM THE EXISTING SALVADOR HOUSE.
- REBUILD EXISTING WALLS ARE REQUIRED FOR NEW FINISH.
- NEW 1 STORY WOOD FRAMED CONSTRUCTION:
 - 2X6 WOOD FRAMED WALLS WITH P.T. SILL PLATE
 - 2X6 WOOD STUDS TO DOUBLE 2X TOP PLATE
 - ANCHOR SILL STUD @ 32" O.C.
 - TIE-DOWN CORNERS AND WALLS WITH ROD AND FASTENER OR EVER 4FT
- 2X JOIST FRAMING (NO TRUSSES)
 - CENTER RIDGE BEAM WITH SIMPSON HANGERS AND HURRICANE STRAPS. STRAPPING AS REQUIRED BY CODE.
- NEW SHINGLE ROOF OVER APA RATED PLYWOOD DECKING TO MATCH EXISTING.
- HARDIE SIDING AND TRIM PAINTED TO MATCH EXISTING COLOR THEME.

1. CONTRACTOR IS RESPONSIBLE FOR ACQUIRING ALL APPLICABLE PERMIT AND ASSOCIATED FEES, INSPECTIONS TO COMPLY WITH CITY REQUIREMENTS.



SURVEY (COURTESY OF MANZIE & DRAKE LAND SURVEYING)
SCALE: 1/16" = 1'-0"



SDP DESIGNS, LLC
ARCHITECTURE INTERIOR DESIGN GRAPHICS
2657 LONG BOAT DRIVE
FERNANDINA BEACH, FLORIDA 32032
904.887.8318 L24000091189
sdpdesignsal@gmail.com

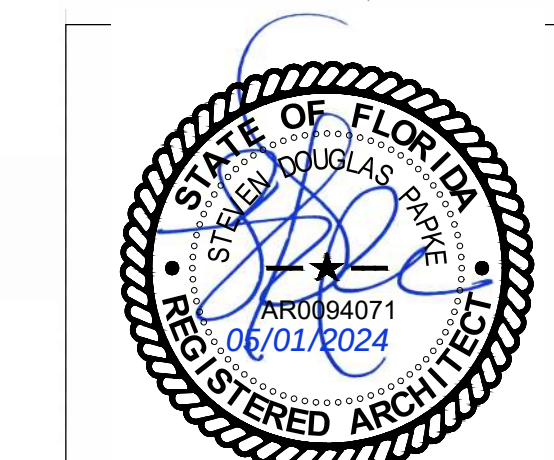


Restaurant & Tapas
Amelia Island
ADDITION TO
SALVADOR
HOUSE

AT ESPANA RESTAURANT, FOR
PESTANA INVESTMENTS, INC.
20 S 4TH STREET
FERNANDINA BEACH, FL 32034

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TO THE BEST OF THE ARCHITECT'S OR ENGINEER'S
KNOWLEDGE, THE PLANS AND/OR SPECIFICATIONS HEREIN,
COMPLY WITH THE APPLICABLE MINIMUM BUILDING CODES
AND THE APPLICABLE FIRE SAFETY STANDARDS AS
DETERMINED BY THE LOCAL AUTHORITY IN ACCORDANCE WITH
THIS SECTION AND CHAPTER 633, FLORIDA STATUTES.



Steven D. Papke (SDP)
Professional Engineer
License No. AR0094071
State of Florida
Expiration Date: 06/01/2024

STEVEN D. PAPKE LICENSE NO. AR0094071

THIS DRAWING IS AN INSTRUMENT OF SERVICE AND IS THE
PROPERTY OF SDP DESIGNS, LLC. THIS SHALL NOT BE
REPRODUCED IN WHOLE OR IN PART WITHOUT WRITTEN
PERMISSION OF THE ARCHITECT OF RECORD

#	DATE	DESCRIPTION

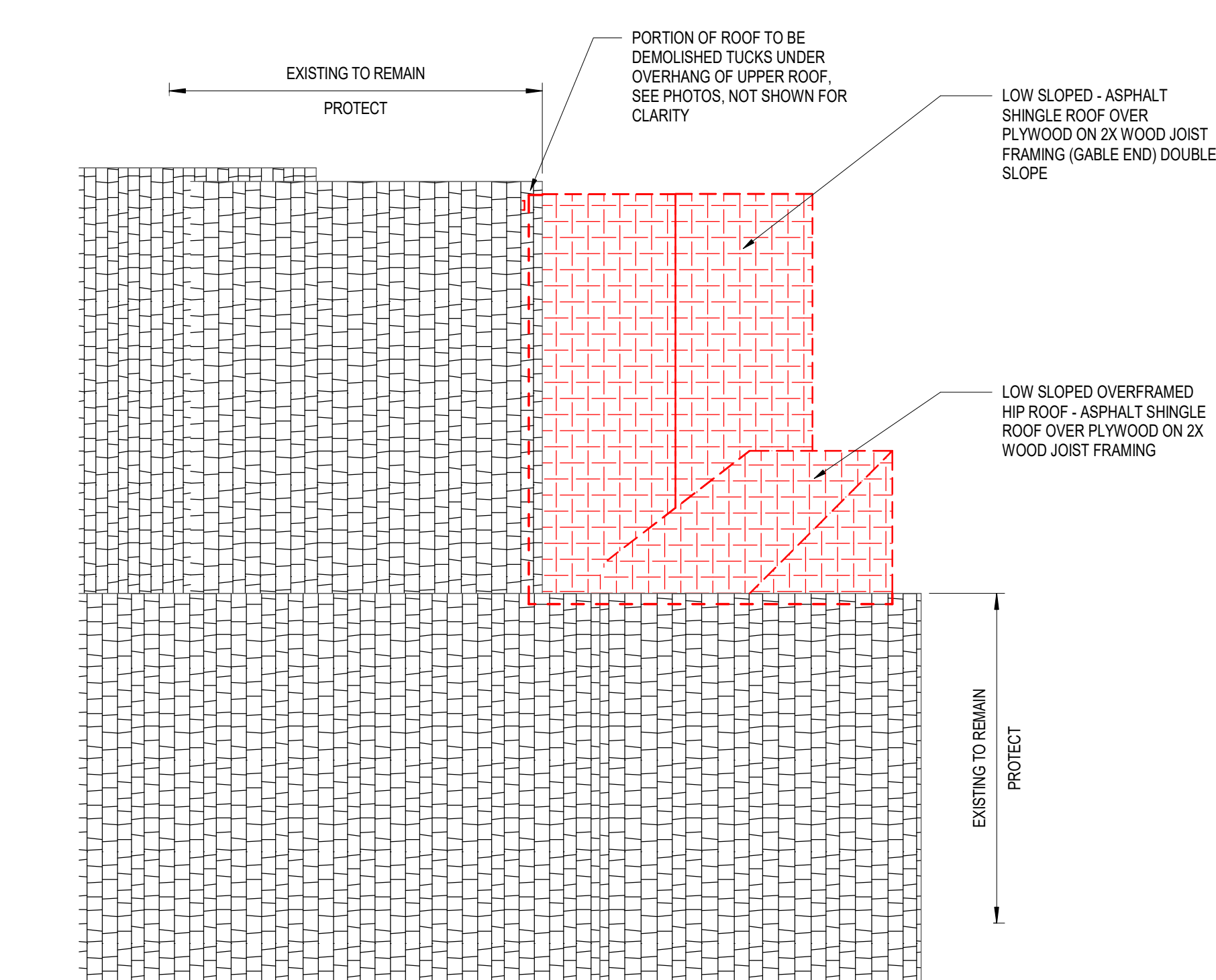
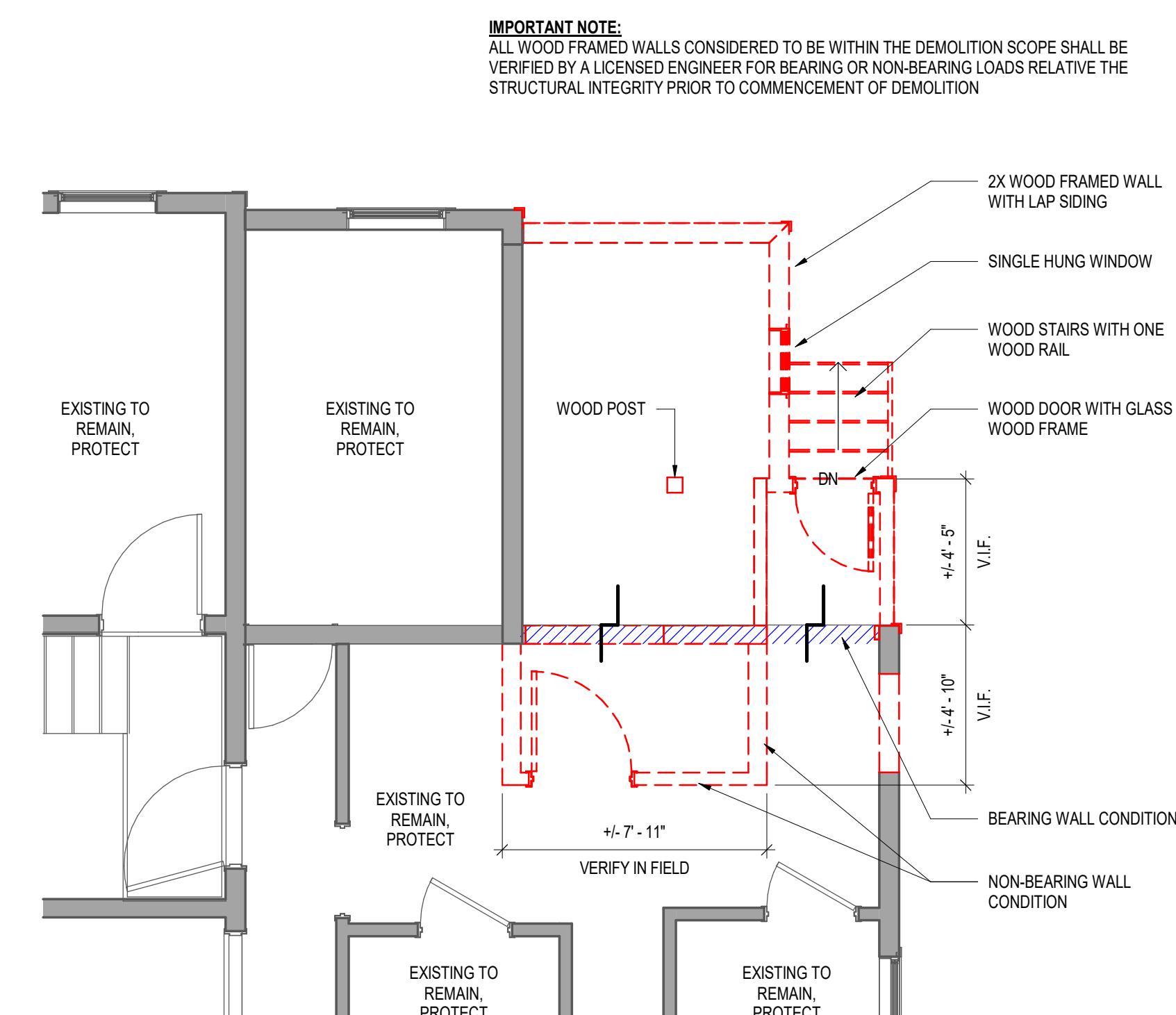
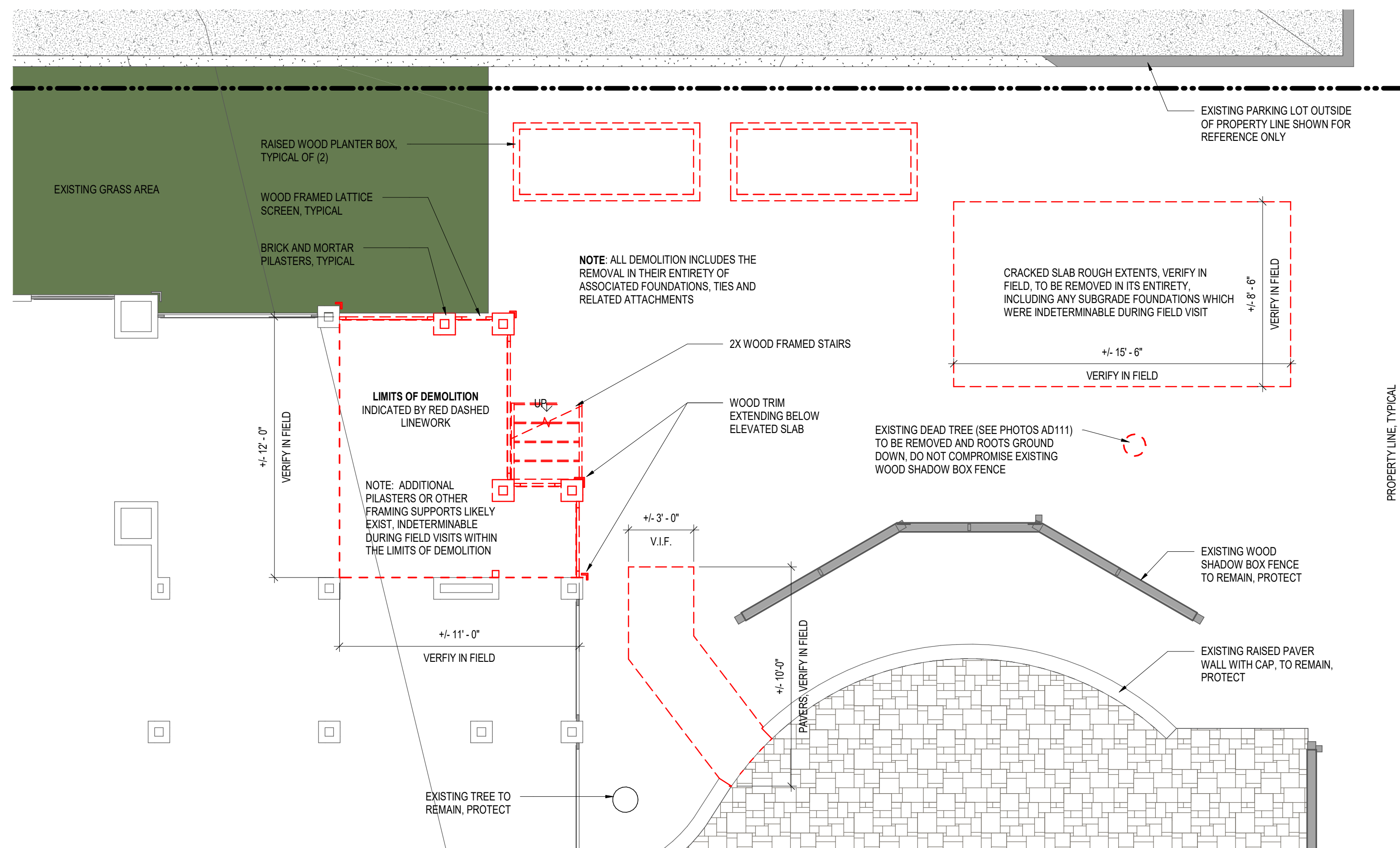
DATE: 5/1/24

SURVEY / SITE PLAN
/ CODE SUMMARY

PRJ #: 20240216

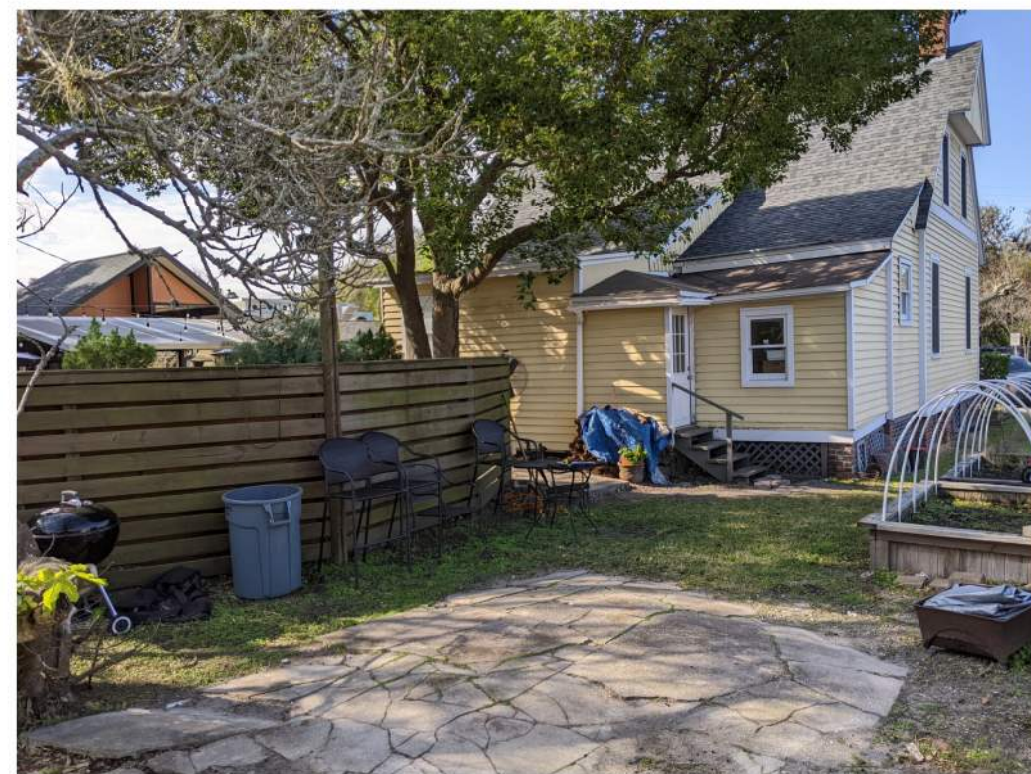
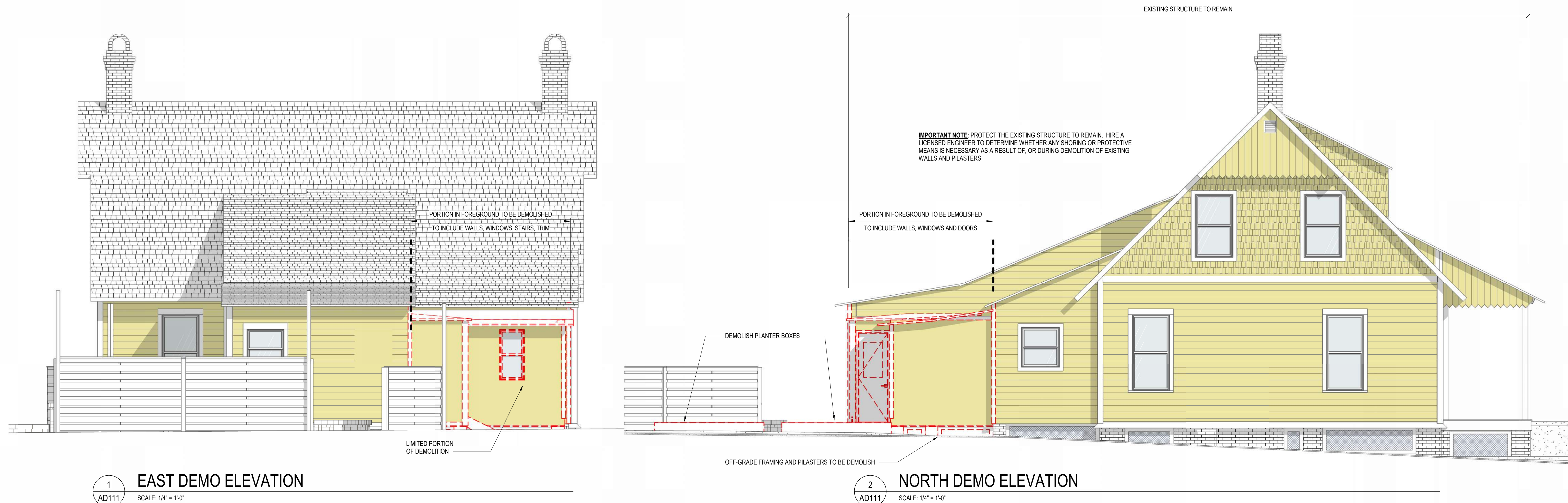
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(IFP) ISSUE FOR PERMIT



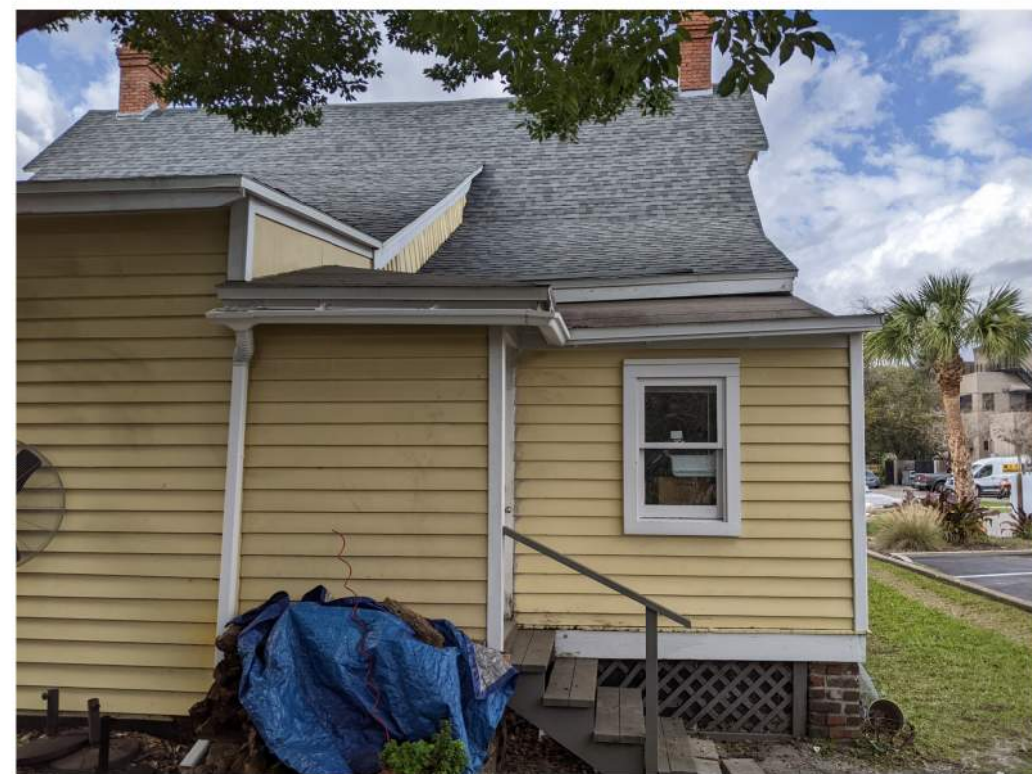
DEMOLITION PLAN LEGEND	
	EXISTING CONSTRUCTION TO BE DEMOLISHED
	EXISTING CONSTRUCTION TO REMAIN, PROTECT ALL AREAS NOT IN THE LIMITS OF DEMOLITION
	EXISTING BEARING WALL TO BE VERIFIED BY A LICENSED ENGINEER
GENERAL DEMOLITION NOTES	
1. THE SITE IS AN ACTIVE BUSINESS AND SERVES PATRONS. THE WORK AREA SHALL BE KEPT CLEAN. THE CONTRACTOR SHALL WORK THE PROPERTY EACH DAY AND IS RESPONSIBLE FOR THE REMOVAL OF CONSTRUCTION MATERIALS AND DEBRIS. 2. THE CONTRACTOR IS RESPONSIBLE FOR LOCKABLE, CONTROLLED ACCESS TO THE WORK AREA. THE CONTRACTOR SHALL SECURE THE CONSTRUCTION SITE EACH DAY. 3. AT THE DISCRETION OF THE OWNER, WHERE INDICATED, THE CONTRACTOR SHALL CONSTRUCT 8' TEMPORARY WOOD SCREEN WALLS TO VISUALLY BLOCK PATRONS FROM WORK AREA. 4. CONTRACTOR TO SCHEDULE AND COORDINATE WITH OWNER PRIOR TO BEGINNING DEMOLITION WORK. MAINTAIN EXISTING OPERATIONS, PROTECT EXISTING FINISHES AND EQUIPMENT, AND RESTORE FINISHES AND EQUIPMENT IF DAMAGED) REMOVED OR DAMAGED AS PART OF THE WORK OF THIS PROJECT. 5. NEITHER THE A/E OR OWNER GUARANTEE THE ACCURACY OF THE EXISTING CONDITIONS DEFINED WITHIN THE CONTRACT DOCUMENTS OR RECORD DRAWINGS. THE CONTRACTOR MUST VERIFY ALL EXISTING CONDITIONS. THIS INCLUDES GRADING AND SITE ELEVATIONS AS WELL. 6. DEMOLITION WORK MUST BE TEMPORARILY ENCLOSED AT THE END OF EACH DAY UNTIL BEING DRIED IN. CONTRACTOR TO PROVIDE ZONED CONTROL WITH TEMPORARY WALLS AND ZIP ENCLOSURES TO LIMIT MIGRATION OF DUST AND DEBRIS. CONTRACTOR SHALL PLACE FILTRATION ON VENTS AND REPLACE FILTERS FOR CONDITIONING UNITS WEEKLY TO LIMIT MIGRATION OF DUST AND DEBRIS VIA DUCTWORK. 7. ALL DEMOLITION WORK, TEMPORARY REMOVAL OF EXISTING ELEMENTS, AND REINSTALLATION OF TEMPORARILY REMOVED ELEMENTS, FOR INSTALLATION OF NEW WORK MUST BE INCLUDED IN THE GENERAL CONTRACTORS BID. ANY STRUCTURAL SHORING AND FRAMING TO BE DEMOLISHED BY GENERAL CONTRACTOR MUST BE REVIEWED IN THE FIELD BY A LICENSED STRUCTURAL ENGINEER PRIOR TO DEMO WORK PROCEEDING, AS PART OF PRE-DEMOLITION MEETING. 8. WHEN ITEMS ARE SHOWN AS DEMOLISHED, ALL ASSOCIATED ABANDONED CONDUIT, DUCTWORK, DIFFUSERS, PIPING, FLOORING, BEAMS, LIGHTS, DOORS, WINDOWS, OUTLETS, CEILING, ROOFING, FLASHING, STRAPS, AND POST SUPPORTS MUST ALSO BE REMOVED. 9. EXISTING UTILITIES, PLUMBING, SANITARY LIGHTING, ETC. ARE TO BE MAINTAINED DURING CONSTRUCTION. THE CONTRACTOR MUST NOTIFY THE OWNER OF ANY DISRUPTIONS 72 HOURS IN ADVANCE AND PROVIDE INTERIM UTILITIES AS REQUIRED. 10. THE OWNER'S BUSINESS OPERATIONS MUST BE MAINTAINED AT ALL TIMES. THE CONTRACTOR'S WORK MAY BE INTERRUPTED IF OWNER'S OPERATIONS ARE IMPACTED. THE CONTRACTOR'S SCHEDULE & SEQUENCE OF WORK MUST BE COORDINATED WITH THE OWNER PRIOR TO COMMENCEMENT. 11. THE CONTRACTOR IS TO PROTECT EXISTING FINISHES, AND MAKE REPAIRS TO THE EXISTING FINISHES WHERE DAMAGED OR REQUIRED FOR OFF GRADE WORK, INCLUDING WOOD JOISTS OR BRICK PLASTER, AS PART OF THE NEW WORK ASSOCIATED WITH THIS PROJECT. 12. NOTES APPEAR ON VARIOUS DRAWINGS FOR DIFFERENT SYSTEMS AND MATERIALS. REVIEW ALL SHEETS AND APPLY NOTES TO RELATED BUILDING COMPONENTS. REFER TO COMPLETE SET OF ISSUED CONTRACT DOCUMENTS FOR OTHER APPLICABLE NOTES, ABBREVIATIONS, AND SYMBOLS. 13. DEMOLITION NOTES ARE TO DEFINE INTENT. DEMOLITION MUST INCLUDE ALL ITEMS INDICATED ON THE PLANS AND ALL OTHER ITEMS REQUIRED TO BE DEMOLISHED IN ORDER TO ACCOMPLISH NEW CONSTRUCTION AND FINISHES INDICATED ELSEWHERE ON THE ENTIRE SET OF CONTRACT DOCUMENTS. ALL CONTRACTOR(S), SUBCONTRACTORS AND VENDORS MUST FIELD VERIFY ALL PRIOR TO DEMOLITION. 14. AS A PART OF THE PRE-DEMOLITION MEETING, THE CONTRACTOR MUST VERIFY WITH THE OWNER WHICH, IF ANY ITEMS ARE TO BE SALVAGED AND TURNED OVER TO THE OWNER. 15. CONTRACTOR IS RESPONSIBLE FOR ALL CUTTING, FITTING AND PATCHING OF THE WORK NECESSARY TO MAKE ITS SEVERAL PARTS FIT TOGETHER PROPERLY AND PERMIT INSTALLATION OF REPLACEMENT WORK BY HIS OWN FORCES OR HIS SUBCONTRACTORS, AND TO FULLY REPAIR AND REFINISH DISTURBED STRUCTURE AND SURFACES. 16. CONSTRUCTION TYPE FOR ANY TEMPORARY OR PERMANENT PUBLIC OCCUPIED SPACES MUST MEET THE REQUIREMENTS OF TYPE V-B OF THE 2023 FLORIDA BUILDING CODE, 6TH EDITION. 17. CONSTRUCTION WASTE DUMPSTER LOCATION SHALL BE COORDINATED AND APPROVED WITH AHJ. DEMOLITION MATERIALS AND DEBRIS MUST BE DISPOSED OF IN ACCORDANCE WITH APPLICABLE LOCAL, STATE AND FEDERAL CODE REQUIREMENTS. 18. CORRIDOR WIDTH OF 80' MUST BE MAINTAINED THROUGHOUT CONSTRUCTION DURATION FOR ANY PUBLIC OCCUPIED SPACE U.N.O. 19. HEIGHT CLEARANCE OF 90' MUST BE MAINTAINED THROUGHOUT CONSTRUCTION DURATION FOR ANY PUBLIC OCCUPIED SPACE U.N.O.	

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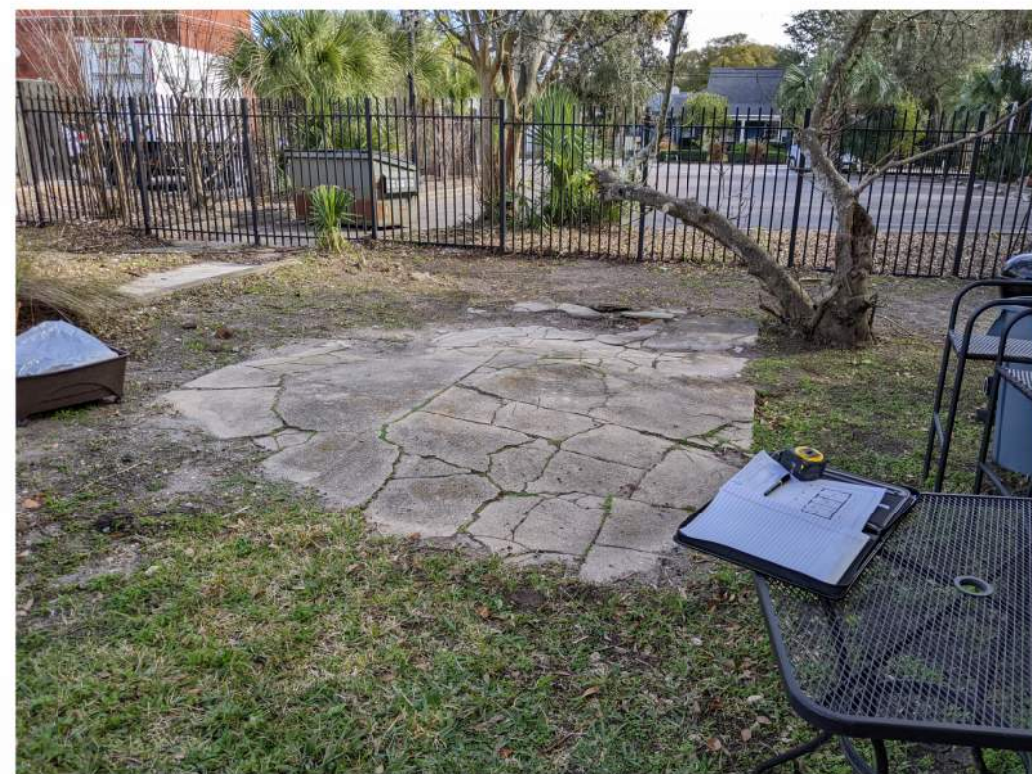


VIEW FROM NE PROPERTY CORNER

VISUALLY APPARENT ADDITIONS OVER TIME THAT DIFFER FROM ORIGINAL STRUCTURE; ALSO SHOWN IS CRACKED SLAB IN THE FOREGROUND AND TWO WOOD RAISED PLANTER BOXES ON RIGHT. EXISTING SHADOW BOX FENCE ON LEFT TO REMAIN



VIEW LOOKING AT DEMOLITION SCOPE, CLOSE UP FROM EAST
SHOWN IS WOOD FRAMED STEPS, DETERIORATING WALL, TRIM AND PILASTERS. ROOF IS SINKING



VIEW FROM STEPS TOWARDS NE PROPERTY CORNER
SHOWN IS THE CRACKED SLAB EXTENTS AND PROXIMITY TO EXISTING PROPERTY LINE. THE TREE IS DEAD AND WILL BE REMOVED.



INTERIOR VIEW FROM INSIDE STAIR
VIEW OF SHORTENED DOOR HEIGHT TO ACCOMMODATE
LOW FRAMED CEILING OFF OF 2X FRAMING.



INTERIOR VIEW FROM STORAGE ROOM
THIS ALSO HAS A POST COLUMN, NOTE EXTERIOR WALL FINISH AND DIFFERENCE IN FLOOR ELEVATIONS AT THIS LOCATION, MECHANICAL IS FED BELOW ELEVATED FLOOR FRAMING. BEYOND THE DOOR, THIS WALL APPEARS TO BE THE BEARING WALL CONDITION.



INTERIOR VIEW FROM CORRIDOR
THE WALL SHOWN LEFT, PARALLEL TO THE CORRIDOR IS LIKELY NON-BEARING 2X WOOD FRAMED WALL AND WILL BE THE DEMOLISHED AS PART OF THIS NEW WORK.



VIEW FROM NE PROPERTY CORNER, CLOSE UP
SAME NOTES FROM ABOVE. THE VERTICAL T-11 INFILL IN THE GABLE IS COMPROMISED AND WILL REQUIRE REPLACEMENT WHEN THE WALL IS RECONSTRUCTED.



VIEW FROM NORTH PROPERTY LINE
MORE OF A DIRECT VANTAGE SHOWING THE SHINGLE ROOFS AND EAVES, TRIM AND SAGGING FLOOR CONDITION



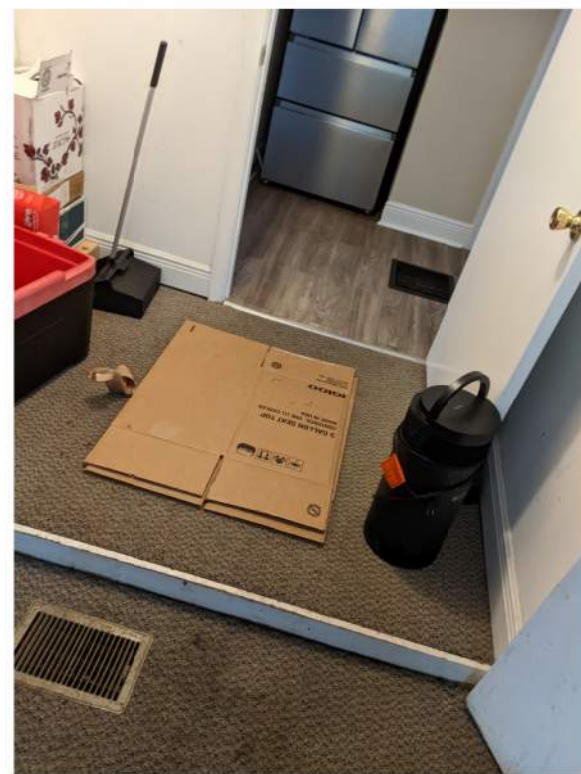
VIEW CLOSEUP OF PILASTERS AND LATTICE SCREEN
REFERENCE OF THE SCOPE OF WORK THAT REQUIRES INSPECTION BY A LICENSED
ENGINEER PRIOR TO DEMOLITION COMMENCEMENT TO LIMIT RISK TO THE EXISTING
STRUCTURE.



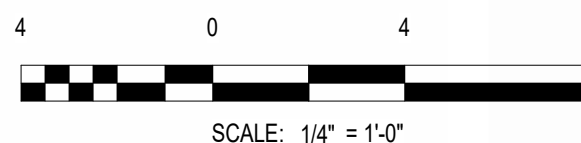
INTERIOR VIEW FROM INSIDE STAIR
THERE IS A BUMP IN THE WALL LIKELY A POST COLUMN
NOTE EXTERIOR WALL FINISH AND DIFFERENCE IN
FLOOR ELEVATIONS AT THIS LOCATION



INTERIOR VIEW FROM INSIDE STORAGE
REFERENCE PHOTO SHOWING SAGGING FLOOR TO THE
RIGHT

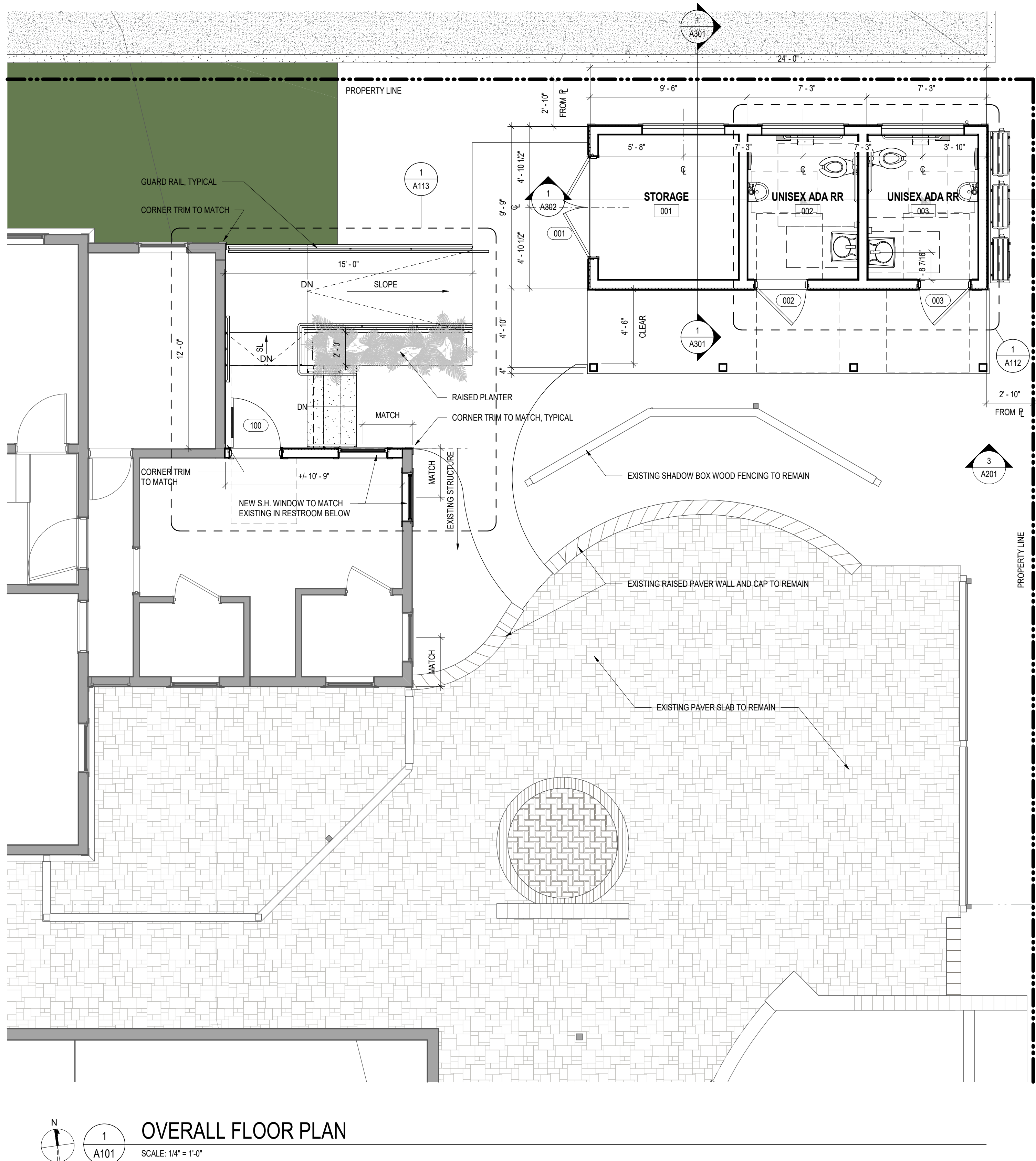


INTERIOR VIEW FROM INSIDE STORAGE
NOTE THE DIFFERENCE IN FLOOR ELEVATIONS AT THIS LOCATION, THIS APPEARS TO ALIGN WITH THE BEARING WALL LINE. THE WALL IN THE CORRIDOR WITH THE DOOR IS NON-BEARING AND TO BE DEMOLISHED



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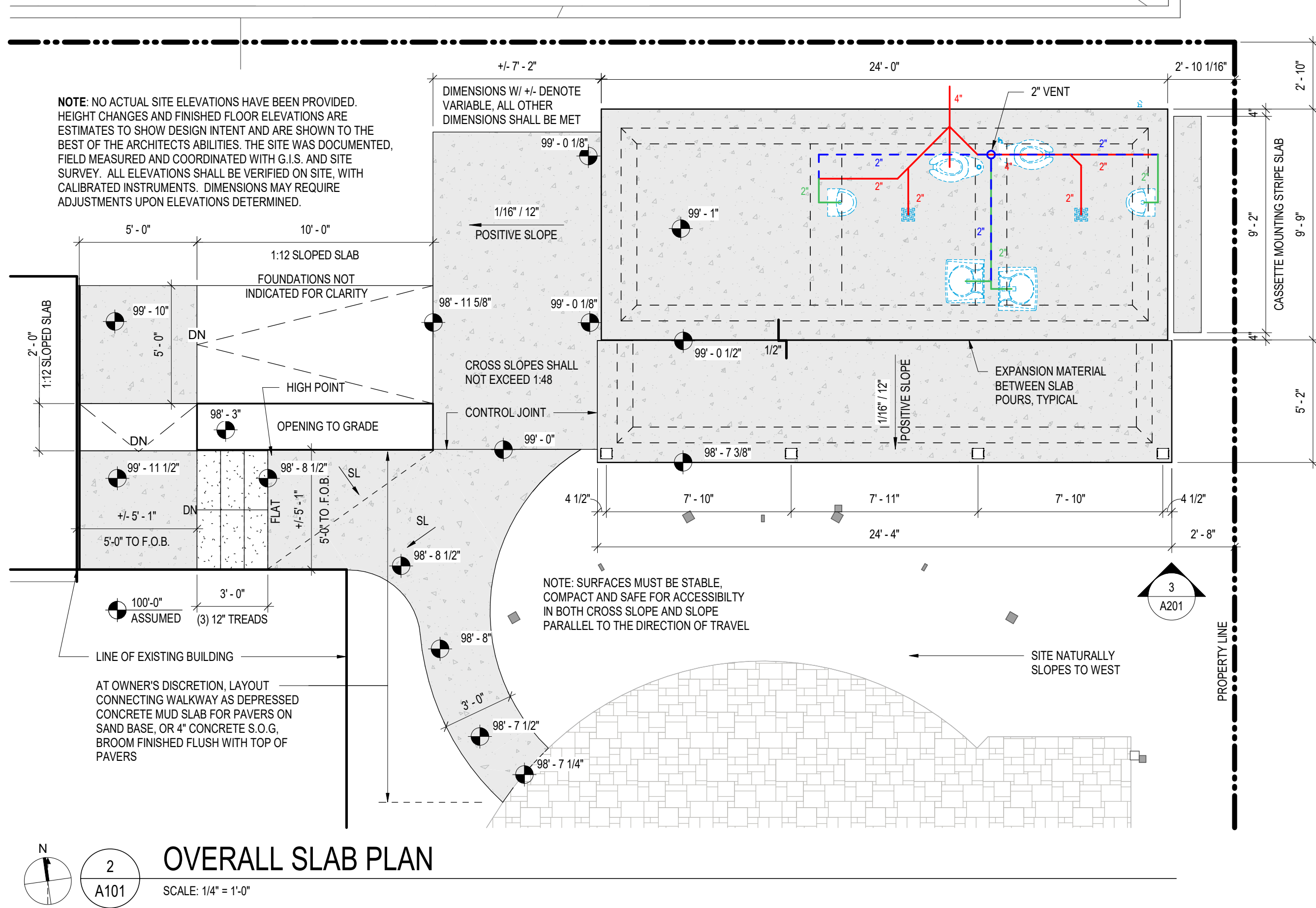
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OVERALL FLOOR PLAN

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

IMPORTANT NOTE
DO NOT CARRY ANY CONSTRUCTION MATERIALS OR HEAVY EQUIPMENT OVER THE EXISTING PAVER AREAS.



OVERALL SLAB PLAN

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

IMPORTANT NOTE
PLUMBING IS DIAGRAMMATIC TO INDICATE INTENT, LICENSED PLUMBING ENGINEER TO VERIFY FIELD CONDITIONS AND SUBMIT PERMIT DRAWINGS UNDER SEPARATE SCOPE OF WORK

COORDINATE WITH ENLARGED PLANS FOR DIMENSIONAL LOCATIONS OF PLUMBING FIXTURES AND TYPES.

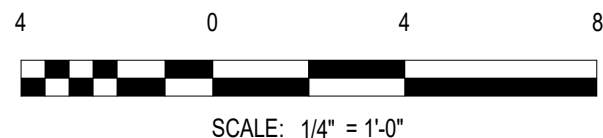
GRADING AROUND NEW STRUCTURE SHALL BE SLOPED AWAY FROM BUILDING AND MIN. 4" BELOW F.FLOOR ELEVATION

RED - INDICATES BELOW GRADE
GREEN - INDICATES ABOVE GRADE IN THE WALL
BLUE DASHED - VENT PIPING IN WALL OR ABOVE CEILING

DOOR SCHEDULE											
DOOR NO.	ROOM NAME	DOOR INFORMATION						FRAME INFORMATION		HARDWARE SET	COMMENTS
		DOOR DIMENSIONS			TYPE	MATERIALS		FRAME			
		WIDTH	HEIGHT	THICKNESS		MATERIAL	FINISH	TYPE	MATERIAL		
FLR (NEW)											
001	STORAGE	6' - 0"	7' - 0"	1 3/4"	F-P	MTL	Paint - White	F1	MTL	LOCKSET	KEYED WITH DEADBOLT
002	UNISEX ADA RR	3' - 0"	7' - 0"	1 3/4"	F	MTL	Paint - White	F1	MTL	PRIVACY	
003	UNISEX ADA RR	3' - 0"	7' - 0"	1 3/4"	F	MTL	Paint - White	F1	MTL	PRIVACY	
1ST FLOOR											
100	EXISTING STRUCTURE	3' - 0"	7' - 0"	1 3/4"	FG	MTL/GLASS	Paint - White	F1	MTL	LOCKSET	KEYED WITH DEADBOLT

DOOR TYPES	FRAME TYPES	DOOR AND FRAME GENERAL NOTES
 F SINGLE FLUSH	 F-P DOUBLE FLUSH	 FG SINGLE FLUSH W/ FULL LITE
 F1 H.M. FRAME		

IMPORTANT NOTE
DOORS IN THE UNISEX RESTROOMS 002 AND 003 REQUIRE ACCESSIBLE EXTENDED SADDLES/THRESHOLDS



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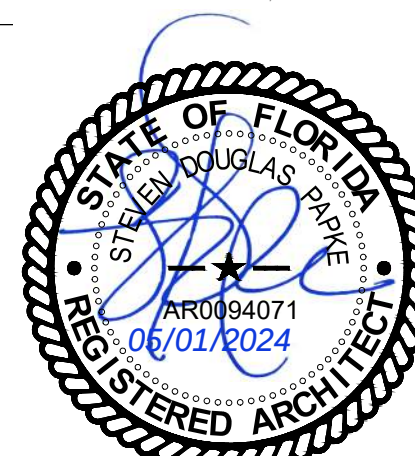
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Amelia Island

ADDITION TO
SALVADOR
HOUSE

AT ESPANA RESTAURANT, FOR
PESTANA INVESTMENTS, INC.
20 S 4TH STREET
FERNANDINA BEACH, FL 32034

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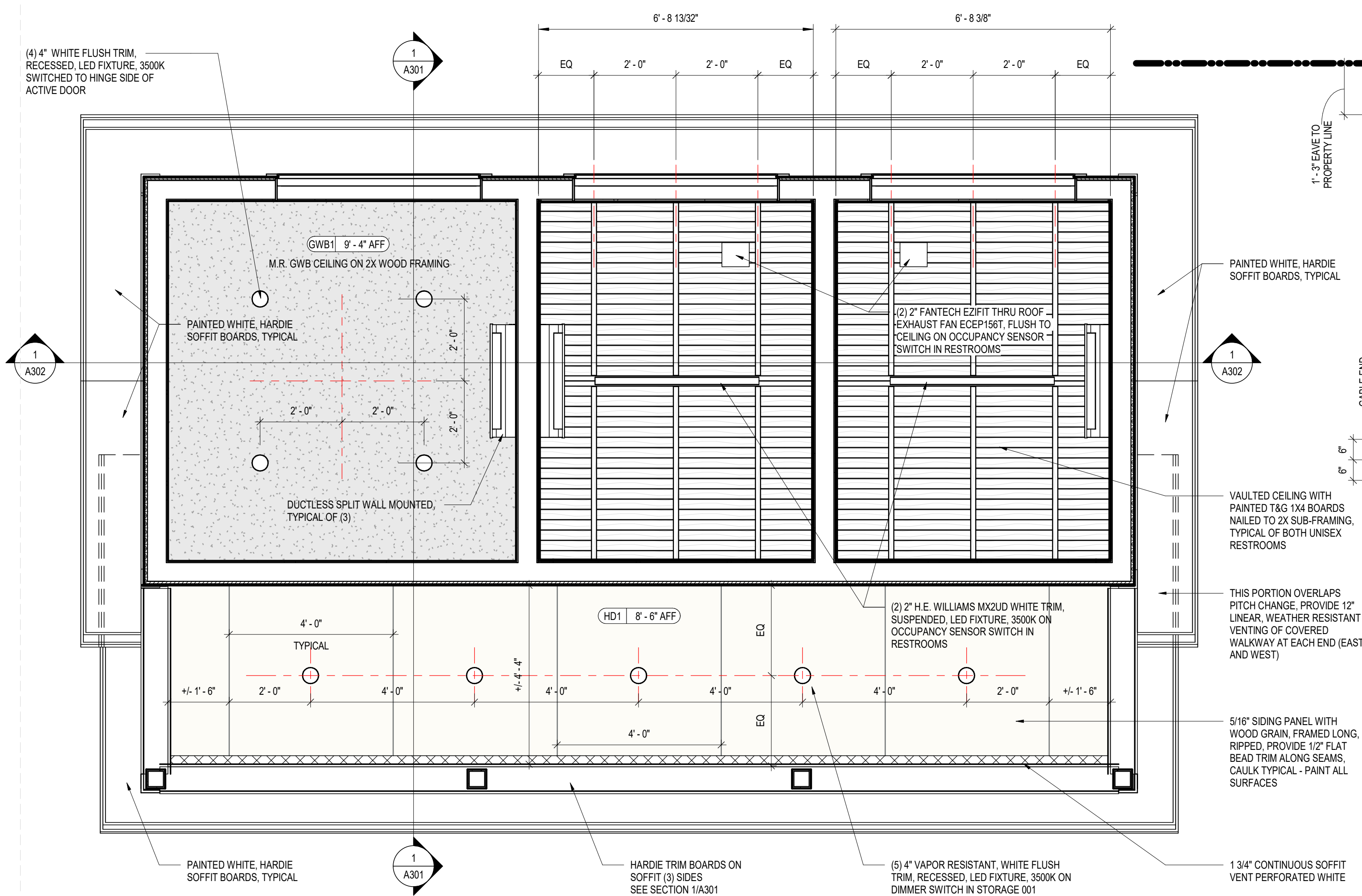
DATE: 5/1/24

RENOVATION -
OVERALL AND SLAB
PLANS

PRJ #: 20240216

A101

(IFP) ISSUE FOR PERMIT



1 OVERALL CEILING PLAN

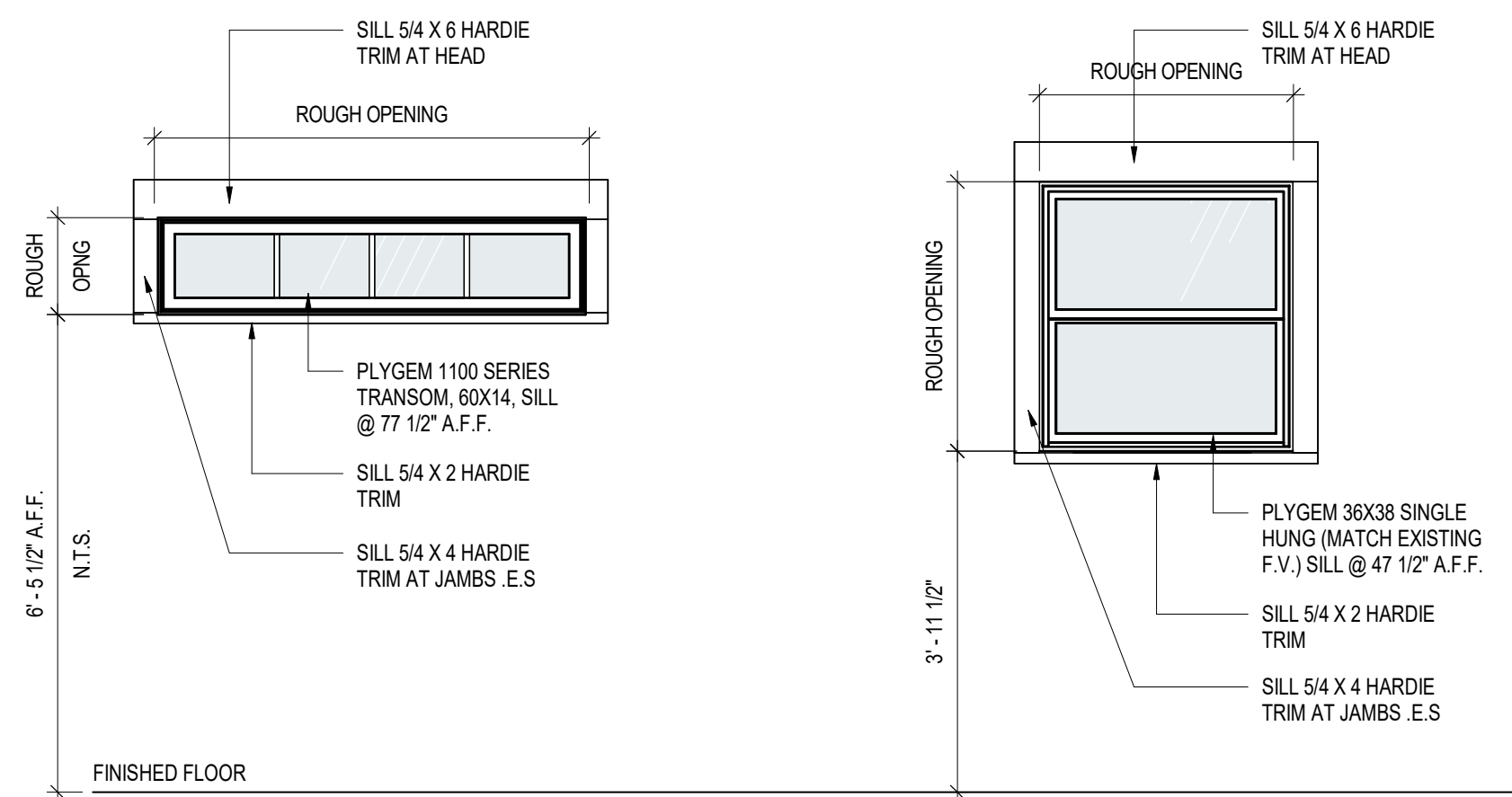
SCALE: 1/2" = 1'-0"

IMPORTANT NOTE:

DUCTLESS SPLITS MUST HAVE CONDENSATE DRAIN LINES COLLECTED IN 1/2" PIPING AND ROUTED OUT TO NORTH SIDE

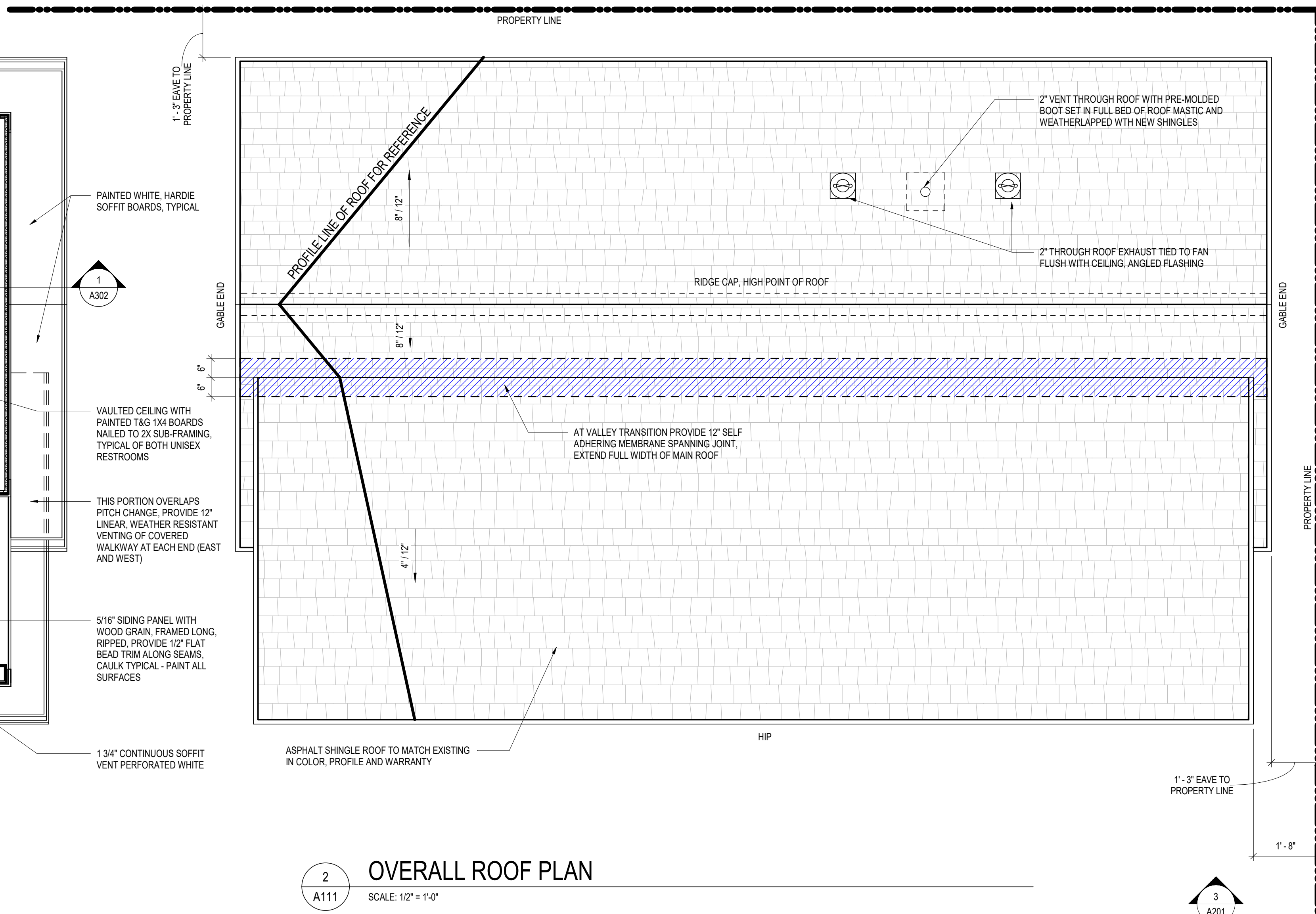
PROVIDE CODE COMPLIANCE 70CFM EXHAUST PER RESTROOM

(1) TAMPER RESISTANT OCCUPANCY SENSOR PER RESTROOM TIED TO LIGHTS AND VENTILATION



3 TYPICAL WINDOW ELEVATION

SCALE: 1/2" = 1'-0"

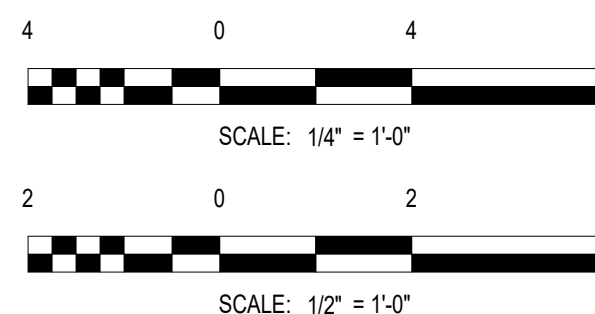


2 OVERALL ROOF PLAN

SCALE: 1/2" = 1'-0"

IMPORTANT NOTE:

THE CONTRACTOR SHALL CARRY IN THE COST, ALL FLASHING, FASCIA BOARD, ROOF EDGE FLASHING, BOOTS AND MASTICS AND MATERIALS NECESSARY TO ACHIEVE A MANUFACTURER'S INSPECTED 20 YR WARRANTY FOR THE ROOF. PROVIDE RIDGE VENT IN MANUFACTURER REQUIRES.



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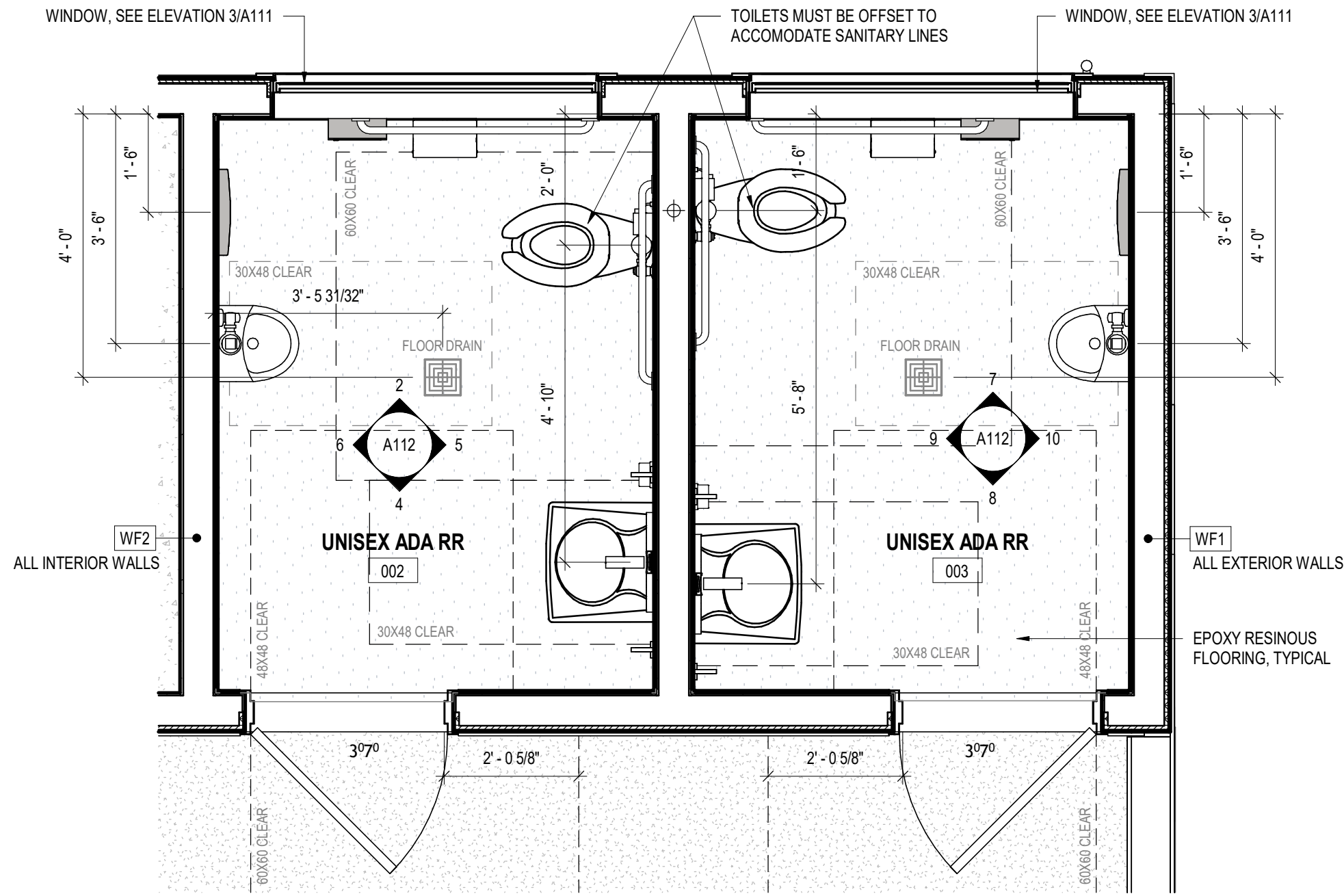
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RENOVATION -
CEILING AND ROOF
PLANS

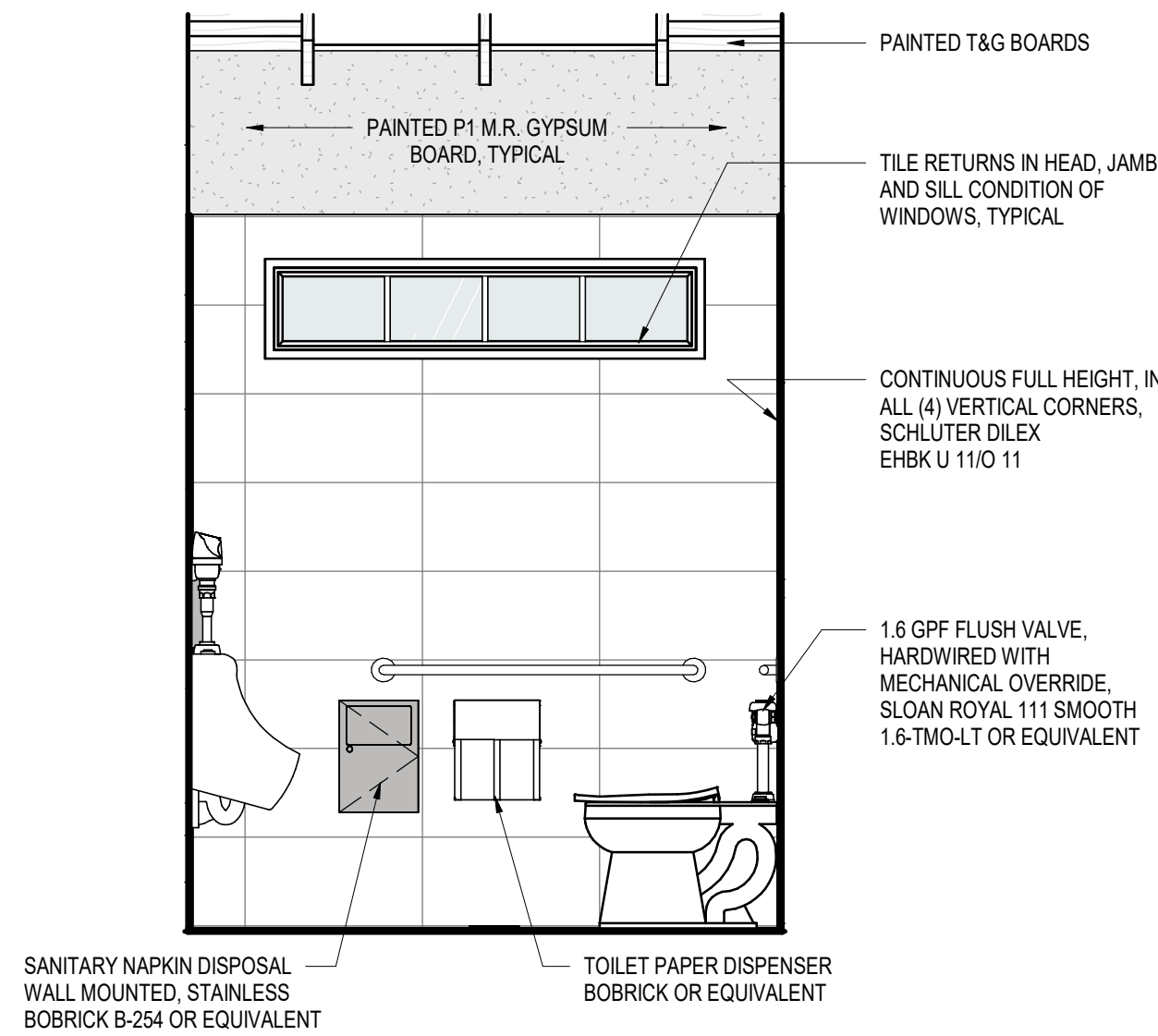
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A111

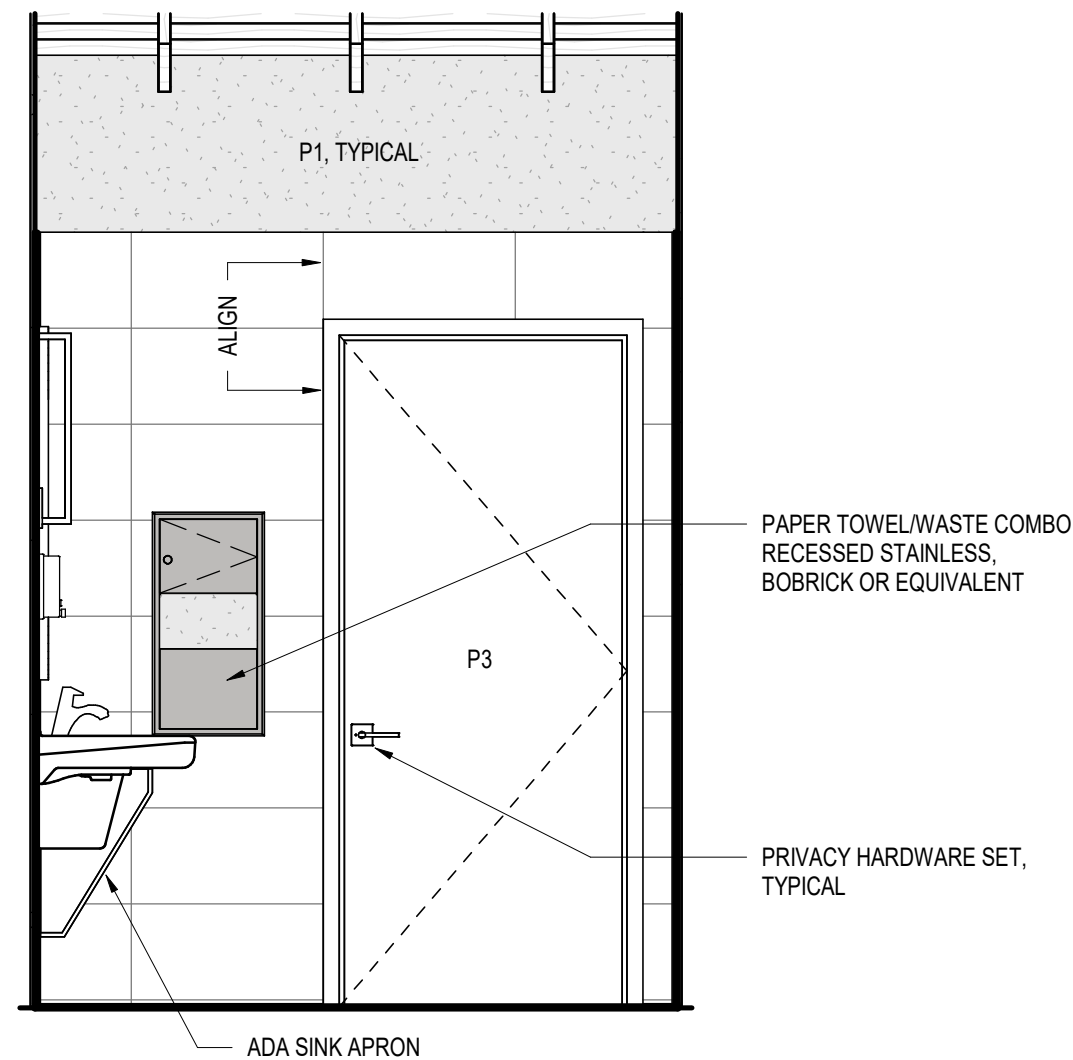
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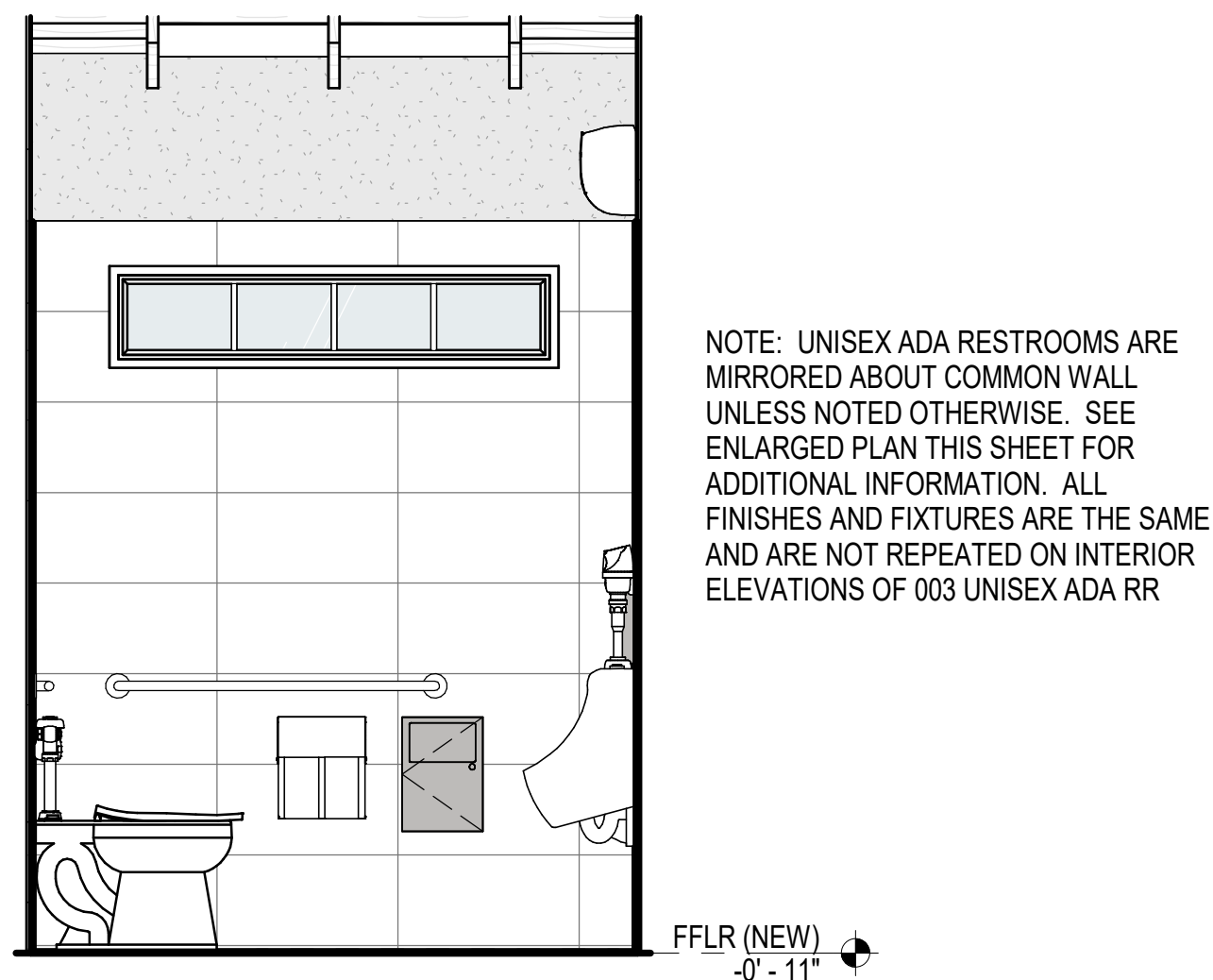
1
A112
ENLARGED RESTROOM PLAN
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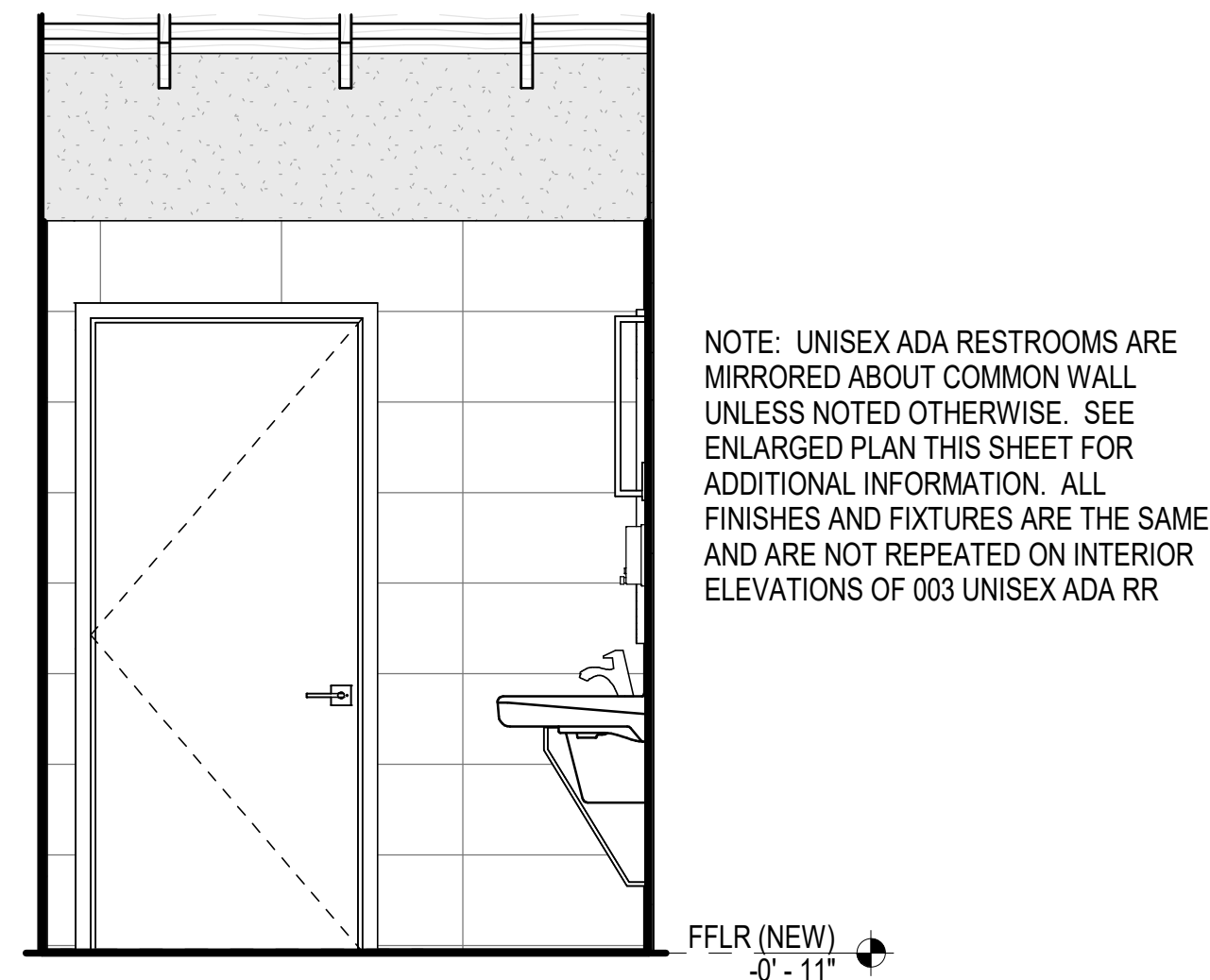
2
A112
002-NORTH
SCALE: 1/2" = 1'-0"



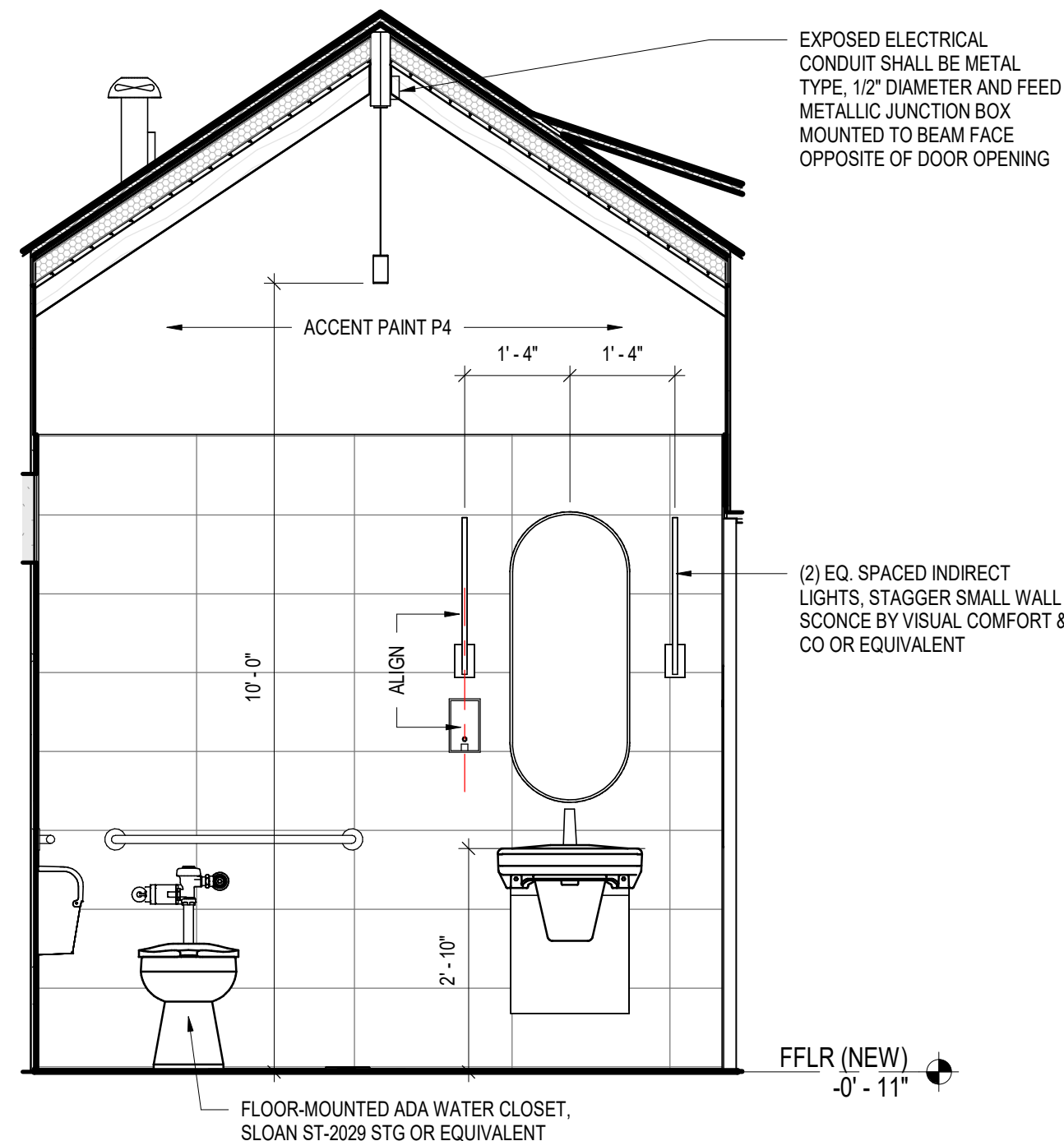
4
A112
002-SOUTH
SCALE: 1/2" = 1'-0"



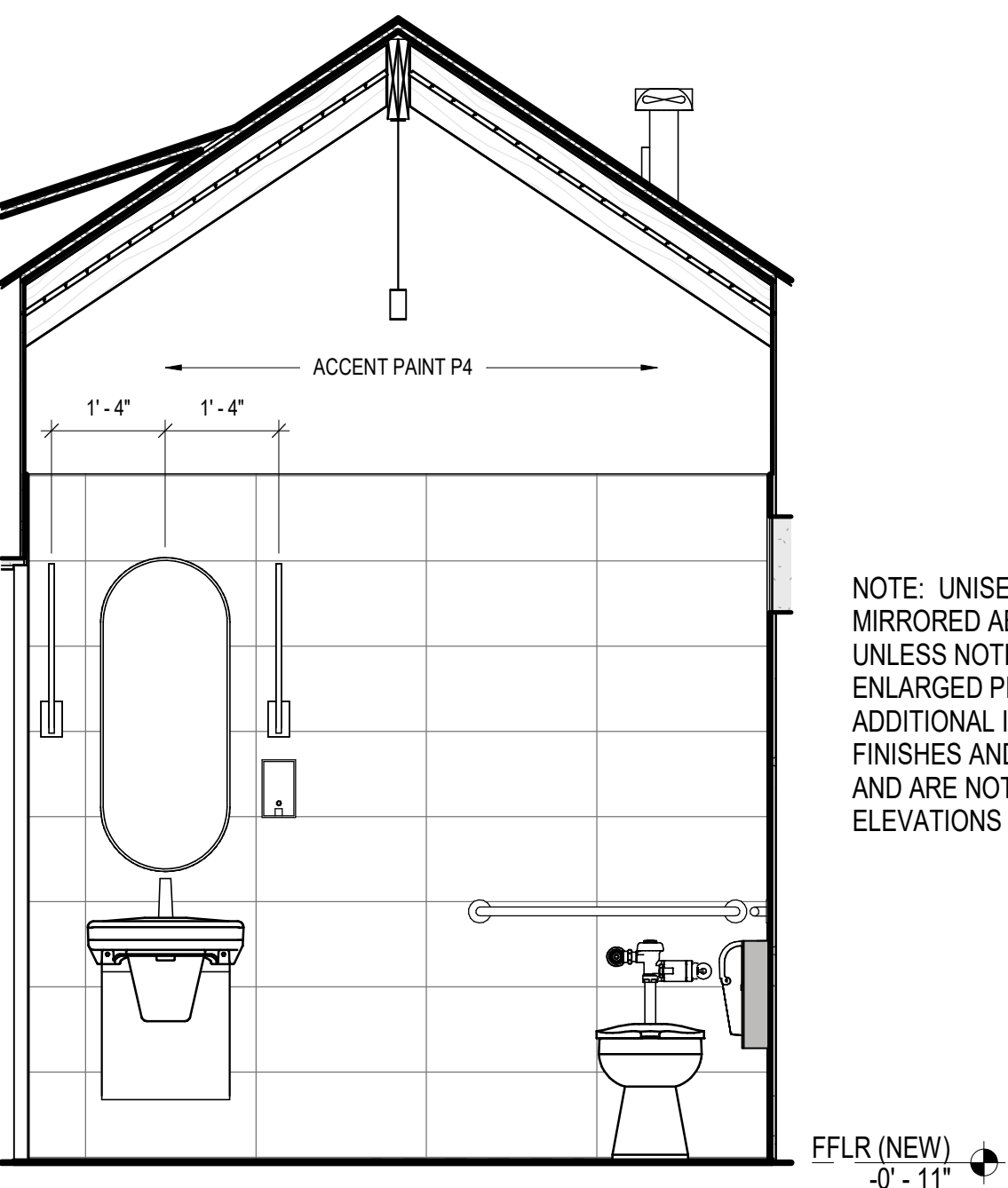
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A112
003-NORTH
SCALE: 1/2" = 1'-0"



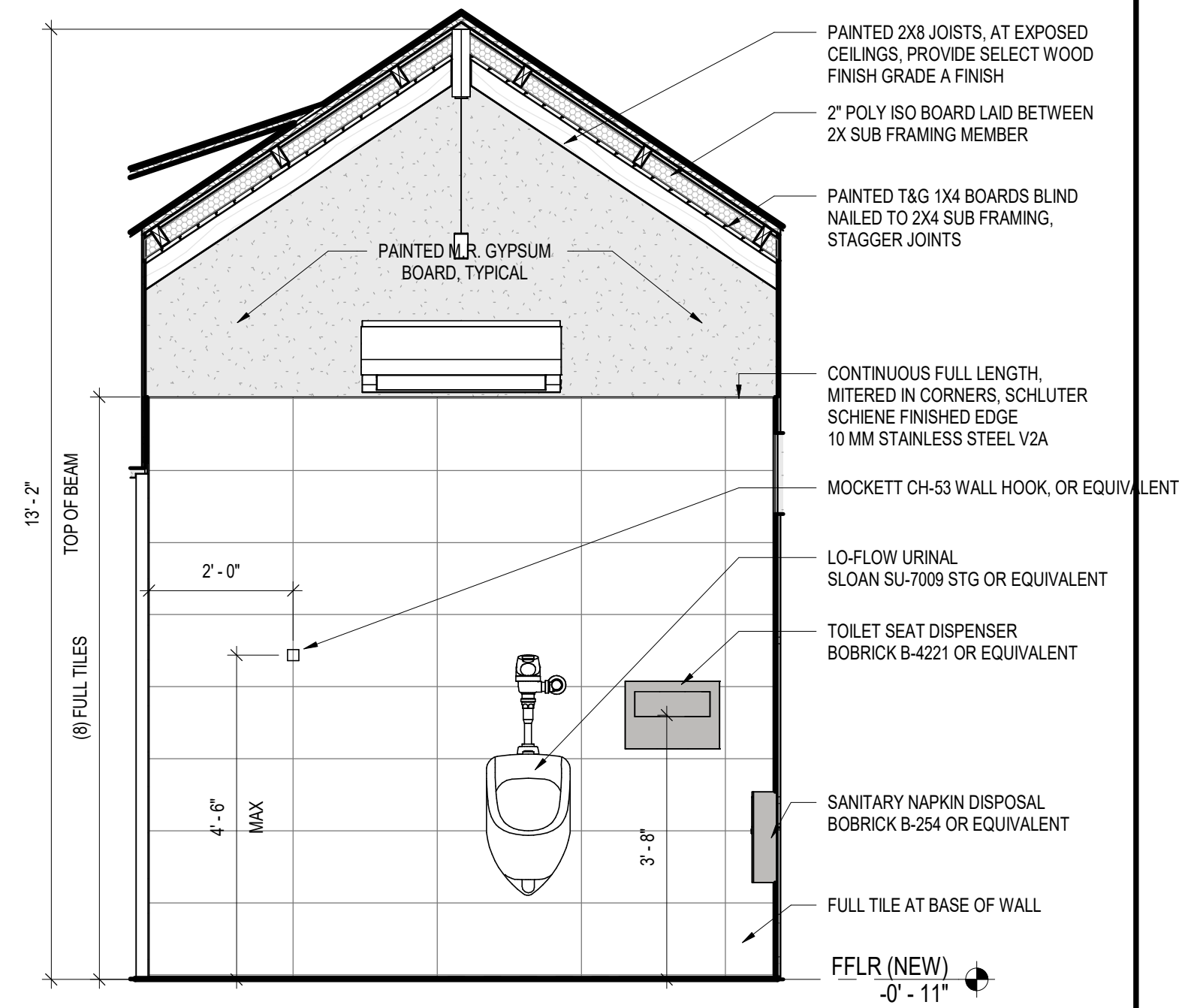
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A112
003-SOUTH
SCALE: 1/2" = 1'-0"



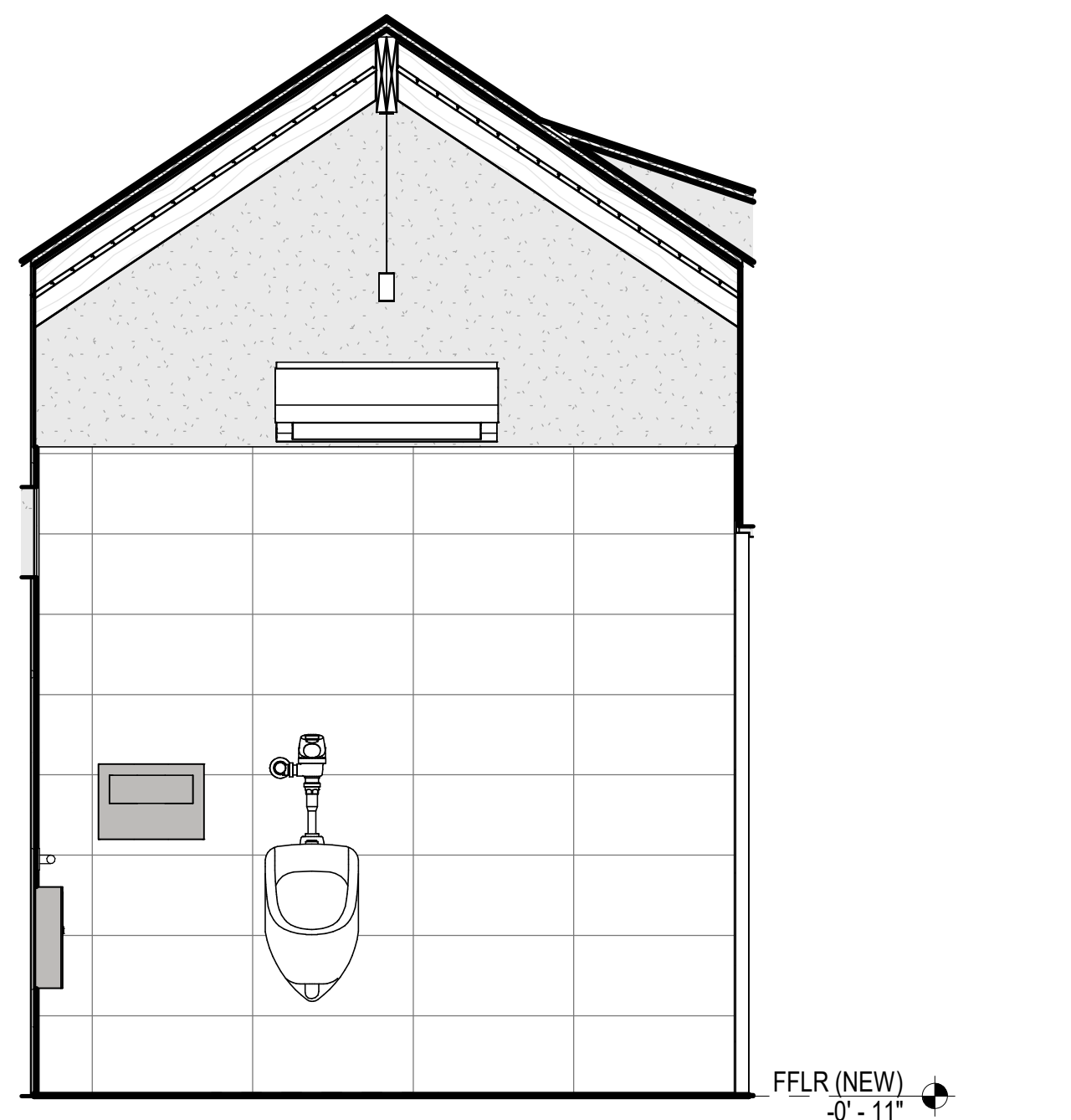
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A112
002-EAST
SCALE: 1/2" = 1'-0"



9
A112
003-WEST
SCALE: 1/2" = 1'-0"



6
A112
002-WEST
SCALE: 1/2" = 1'-0"



10
A112
003-EAST
SCALE: 1/2" = 1'-0"



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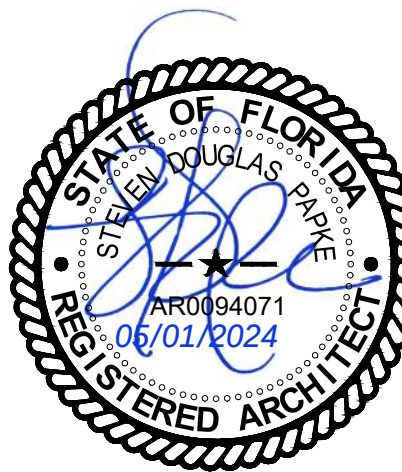
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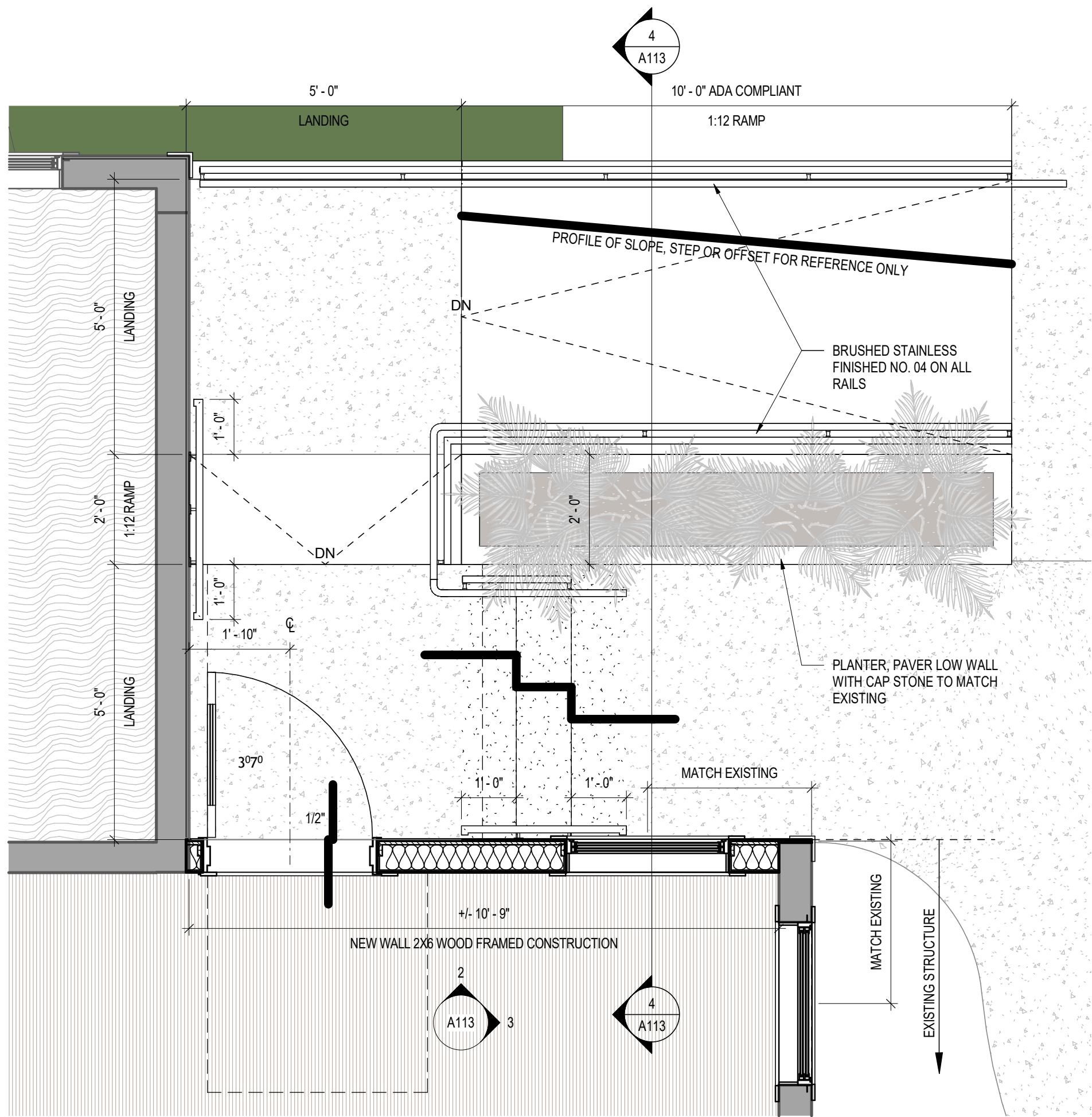
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RENOVATION - ENLARGED PLAN INTERIOR ELEVS

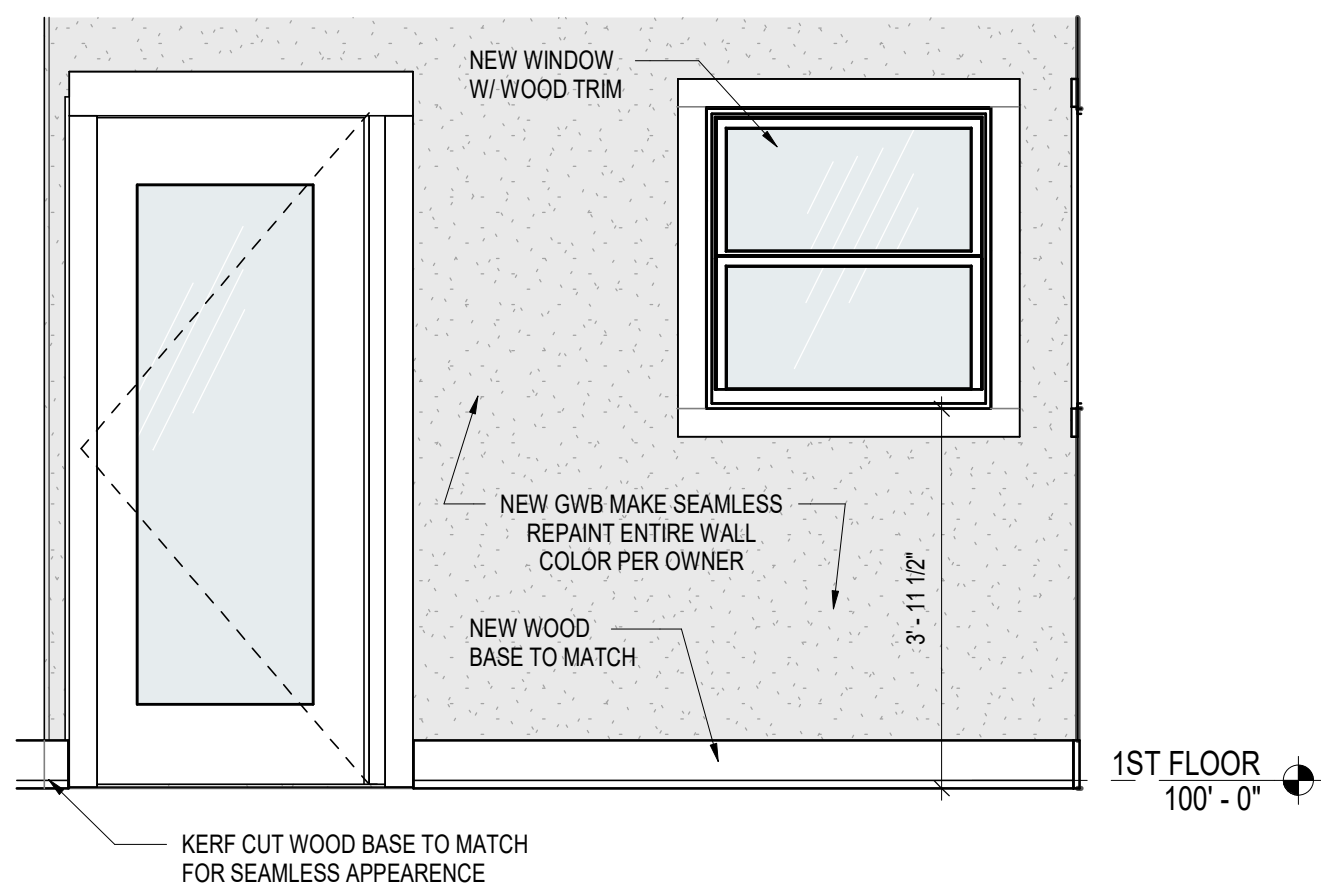
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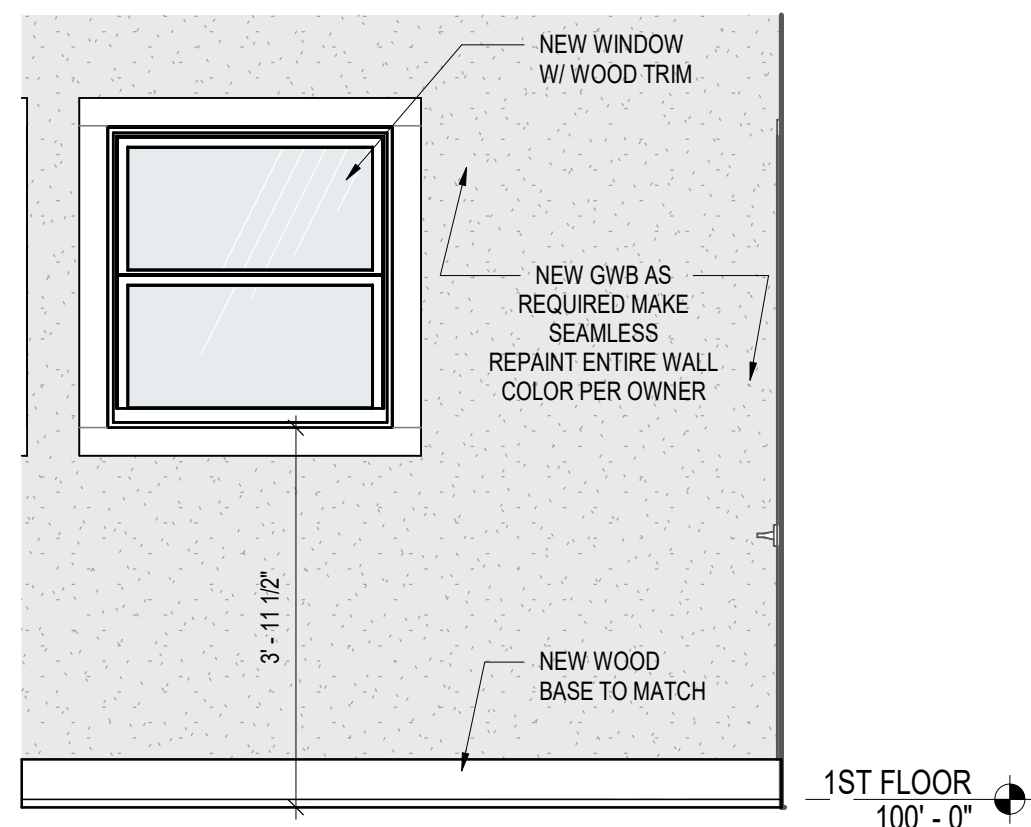
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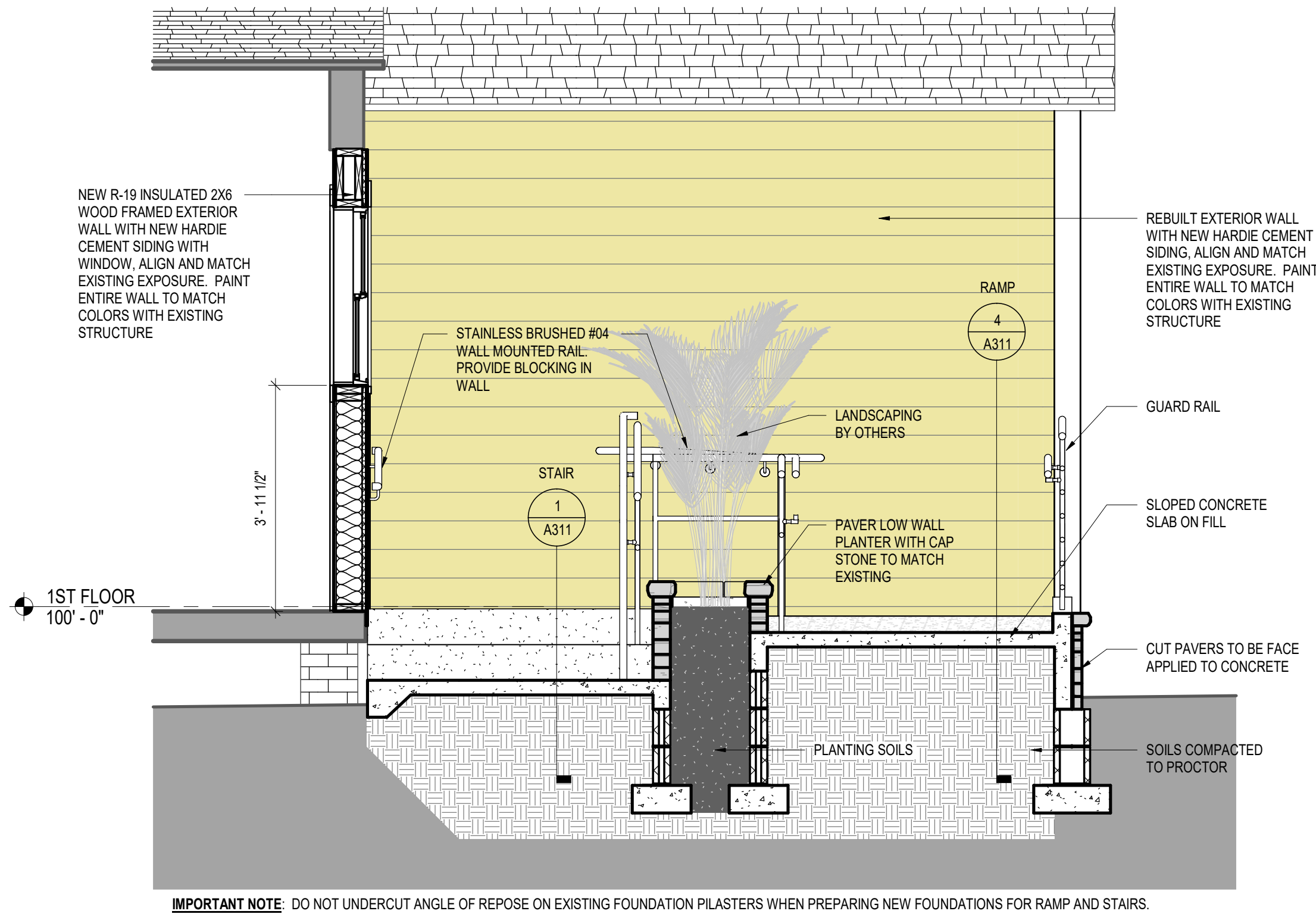
1 MAIN HOUSE FLOOR PLAN
SCALE: 1/2" = 1'-0"



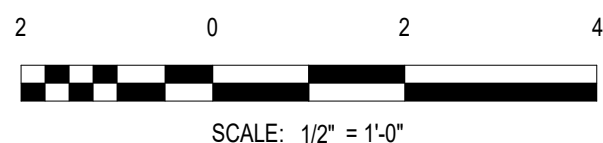
2 MAIN HOUSE 1
SCALE: 1/2" = 1'-0"



3 MAIN HOUSE 2
SCALE: 1/2" = 1'-0"



4 CROSS SECTION @ STAIR & RAMP
SCALE: 1/2" = 1'-0"



EPOXY FINISH NOTES	
EPOXY FLOORING (DUR-A-FLEX OR EQUIVALENT) GENERAL NOTES	
1. AREAS TO RECEIVE LIQUID APPLIED FLOORING (MMA) SHALL BE CLEANED AS REQUIRED FOR ANY HEAVY CONTAMINATED WITH OIL/PETROLEUM OR OTHER PRODUCTS PRESENT.	
2. ALL MATERIAL USED SHALL BE PREPARED, INSTALLED AND FINISHED PER MANUFACTURERS RECOMMENDATIONS. ANY VARIANCE FROM MANUFACTURERS RECOMMENDATIONS MUST BE APPROVED BY OWNER PROJECT MANAGER AND ARCHITECT PRIOR TO PROCEEDING.	
3. THE ARCHITECT SELECTION OF MATERIALS AND DETAILS DOES NOT RELIEVE THE CONTRACTOR FROM VERIFYING WITH THE MATERIAL SUPPLIERS THAT THE PROPOSED MATERIALS ARE CORRECT AND PROPER THE INTENDED APPLICATION AND USE.	
4. FOLLOW ALL MANUFACTURERS RECOMMENDATIONS FOR VENTILATION, PROVIDING PROPER VENTILATION DURING THE APPLICATION AND DRYING PROCESS.	
5. ALL AREAS OF WORK ARE FULL WIDTH OR DIMENSIONS OF AREA INDICATED UNLESS OTHERWISE NOTED, TO STUD. NOTIFY ARCHITECT IN WRITING OF ANY QUESTIONS AND/OR DISCREPANCIES.	

GENERAL FIXTURE AND MOUNTING NOTES	
1. NOTE: ALL MOUNTING HEIGHTS, AND DIMENSIONAL REQUIREMENTS FOR FIXTURES TO COMPLY WITH G002, OR WITH THE FLORIDA BUILDING CODE FOR ACCESSIBILITY, 2023 (8TH EDITION).	
2. PROVIDE 2X WOOD BLOCKING IN WALLS TO MEET LOADING REQUIREMENTS.	
3. PROVIDE CLEANOUTS AS REQUIRED BY CODE IN FLOOR, FINISH TO MATCH FLOOR.	
4. RESTROOMS SHALL HAVE SIGNAGE THAT HAS UNIVERSAL SYMBOLOLOGY FOR ADA COMPLIANCE AND BRAILLE	

WINDOW MOUNTING NOTES	
1. NOTE: ALL MOUNTING FASTENERS, TEMPERING AND DIMENSIONAL THICKNESSES FOR GLAZING TO COMPLY WITH DESIGN PRESSURES AND WITH THE FLORIDA BUILDING CODE, 2023 (8TH EDITION).	
2. SEE 3/A111 FOR ADDITIONAL INFORMATION.	
3. PROVIDE 2X WOOD BLOCKING IN WALLS TO MEET LOADING REQUIREMENTS.	
4. BASIS OF DESIGN (NEW STRUCTURE): 1" INSULATED LOW E, PLYGEM FLANGED WINDOW, WITH (4) VERTICAL INTERNAL MUNTINS TRANSON STYLE, 60" W X 14" T, FLUSH TO EXTERIOR FACE OF SHEATHING	
5. BASIS OF DESIGN (EXISTING STRUCTURE): 1" INSULATED LOW E, PLYGEM FLANGED SINGLE HUNG WINDOW, 36" W X 36" T, FLUSH TO EXTERIOR FACE OF SHEATHING	
6. WINDOWS SHALL HAVE ALL ASSOCIATED FLASHING AND SELF-ADHERING MEMBRANES, TAPED IN ACCORDANCE WITH MANUFACTURER'S STANDARD DETAILING FOR CEMENTITIOUS SIDING. PROVIDE FLASHING AT HEAD, WEEP AT BASE.	

ROOM FINISH SCHEDULE						
ROOM NO.	ROOM NAME	FLOOR FINISH	BASE FINISH	WALL FINISH	CEILING FINISH	REMARKS
001	STORAGE	DUR-A-FLEX	B1	PAINT P1	P2 ON MR GVB	
002	UNISEX ADA RR	DUR-A-FLEX	SCHLUTER-DILEX AHKA	PAINT P1/TILE PT1G1	P2 ON TG WOOD	SCHLUTER-DILEX EHK AT VERTICAL CORNERS, FULL TILE HEIGHT
003	UNISEX ADA RR	DUR-A-FLEX	SCHLUTER-DILEX AHKA	PAINT P1/TILE PT1G1	P2 ON TG WOOD	SCHLUTER-DILEX EHK AT VERTICAL CORNERS, FULL TILE HEIGHT

FINISH LEGEND				
MATERIAL	DESCRIPTION	MANUFACTURER	SPECIFICATION	REMARKS
EXTERIOR OTHER				
PVR	CONCRETE PAVERS	BASIS OF DESIGN: TREMRON	COLOR BLEND: MATCH EXISTING	(OWNER DISCRETION)
PAINT				
EP1	EXTERIOR PAINT - MAIN HOUSE	SHERWIN WILLIAMS	BASIS OF DESIGN: MATCH EXISTING	(YELLOW)
EP2	EXTERIOR PAINT - TRIM	SHERWIN WILLIAMS	BASIS OF DESIGN: MATCH EXISTING	(WHITE)
EP3	EXTERIOR PAINT - SOFFITS	SHERWIN WILLIAMS	COLOR: WHITE CEILING BRIGHT WHITE SW 7007, SEMI-GLOSS	
ROOFING				
ASP1	ASPHALT SHINGLES TO MATCH EXISTING	GAF - TIMBERLINE HDZ	BASIS OF DESIGN: WEATHERED WOOD - MATCH EXISTING	ARCHITECTURAL SHINGLE
INTERIOR CEILINGS				
GWB/P2	GYPSUM WALL BOARD - PAINTED	SHERWIN WILLIAMS	COLOR: WHITE CEILING BRIGHT WHITE SW 7007, EG-SHEL	SMOOTH FINISH ONLY
TG WOOD/P2	T&G WOOD BOARDS, BEAMS - PAINTED	SHERWIN WILLIAMS	COLOR: WHITE CEILING BRIGHT WHITE SW 7007, SEMI-GLOSS	
ETR				
ETR	EXISTING TO REMAIN	-	-	
FLOORING				
EF1	EPOXY FLOOR	DUR-A-CHIP RESINOUS	MACRO CHIP, LOW VOC - COLOR: PEWTER TOPCOAT: ARMOR-TOP	PROVIDE PRIMER FOR ADHESION
GROUT				
G1	GROUT 1/8" JOINTS	MAPEI	COLOR:	
WALL				
P1	PAINT - GENERAL	SHERWIN WILLIAMS	PROMAR 200 HP LG, B41-1900 SERIES, COLOR: GREEK VILLA SW 7551 EG-SHEL	
P2	PAINT - GVB CEILINGS / TG WOOD CEILINGS (MATCH)	SHERWIN WILLIAMS	PRO IND MULTI-SURFACE ACRYLIC B88-1560 SERIES, COLOR: TBD, EG-SHEL	
P3	PAINT - DOORS/FRAMES	SHERWIN WILLIAMS	PRO IND WB ALKYD URETHANE LS, B53-2250 SERIES GREEK VILLA SW 7551, EG-SHEL	
P4	PAINT - ACCENT	SHERWIN WILLIAMS	PROMAR 200 HP LG, B41-1900 SERIES, COLOR: ILLUSIVE GREEN SW 9164 EG-SHEL	OVER SINK WALL (RESTROOMS ONLY)
PT1	TILE - PORCELAIN - RESTROOMS	MSI NARIICE 1224P	ARIA PORCELAIN COLLECTION, COLOR: ICE 12" X 24", POLISHED	STACKED JOINTS (INSTALLED)
WALL BASE				
B1	RUBBER BASE (FOR CARPET AND RESILIENT FLOORING)	TARKETT	4" ROLLED GOOD, USE PREFORMED CORNERS, COLOR: STERLING SILVER 69	

SHERWIN WILLIAMS REP: CONTACT CHRIS OLDEN 407-494-7997, chris.m.olden@sherwin.com

SCHLUTER STRIPS AT ALL TILE LOCATIONS, TOP, CORNERS, AND BASE OF WALL WITH PAINTABLE CAULK TRANSITION TO OTHER MATERIALS - ALL SCHLUTER STRIPS TO BE BRUSHED NICKEL

ALL FAUCETS AND ACCESSORIES TO BE BRUSHED NICKEL FINISH OR STAINLESS SATIN

ALL PLUMBING FIXTURES TO BE PORCELAIN WHITE BY SLOAN OR EQUIVALENT



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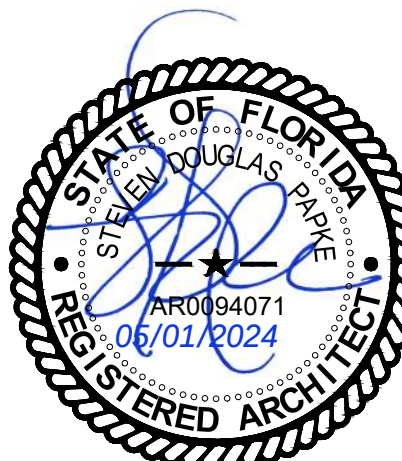
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Amelia Island

ADDITION TO
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HOUSE

AT ESPANA RESTAURANT, FOR
PESTANA INVESTMENTS, INC.
20 S 4TH STREET
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RENOVATION -
ENLARGED PLAN
INTERIOR ELEVS

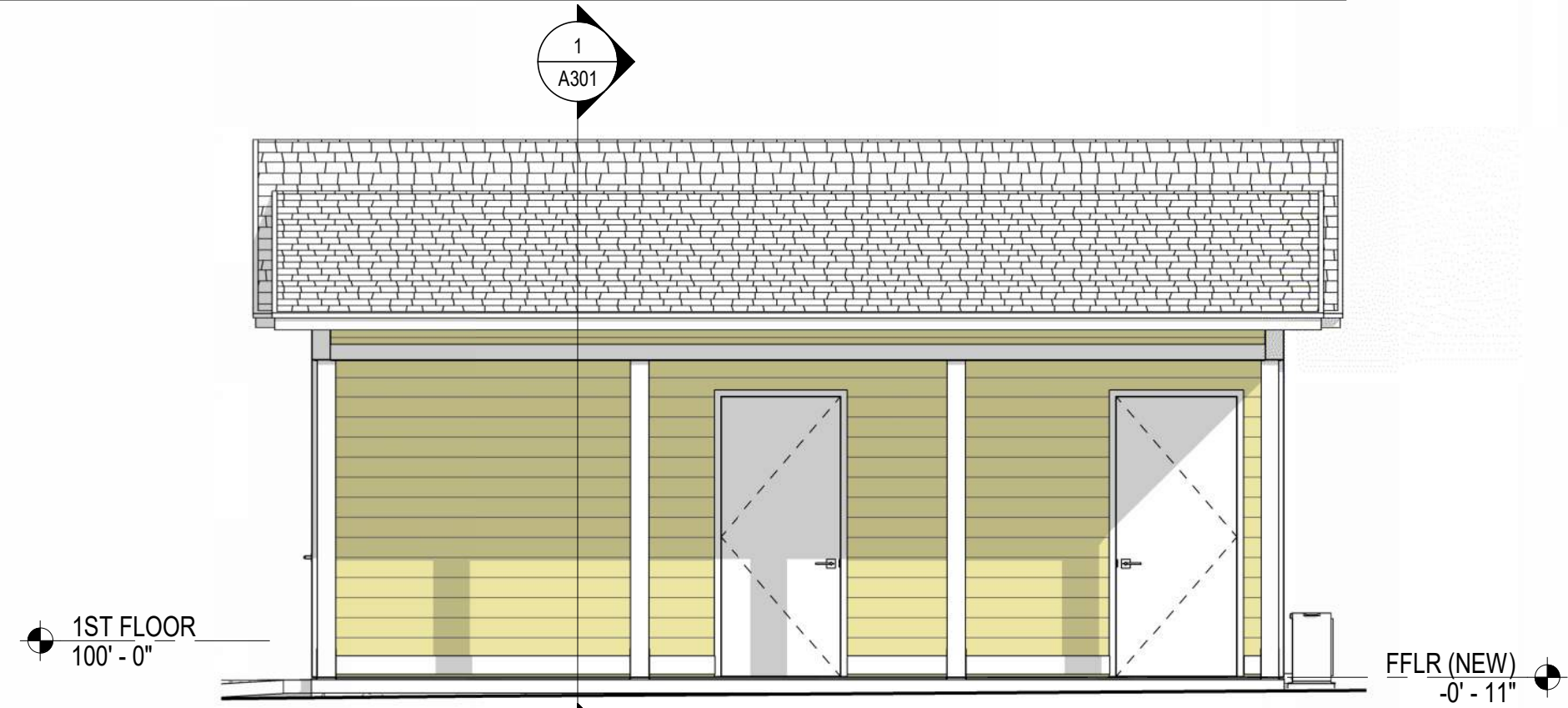
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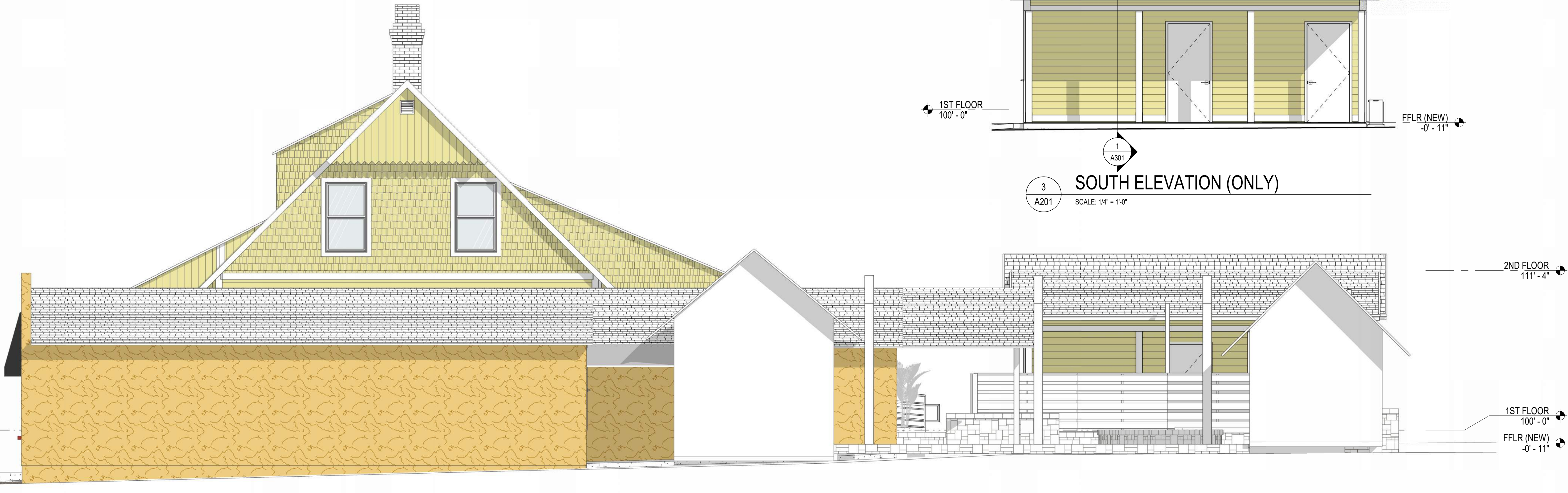
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1 NORTH ELEVATION (IN CONTEXT OF PROPERTY)
SCALE: 1/4" = 1'-0"



3 SOUTH ELEVATION (ONLY)
SCALE: 1/4" = 1'-0"



2 SOUTH ELEVATION (IN CONTEXT OF PROPERTY)
SCALE: 1/4" = 1'-0"



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**BUILDING
ELEVATIONS**

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A201

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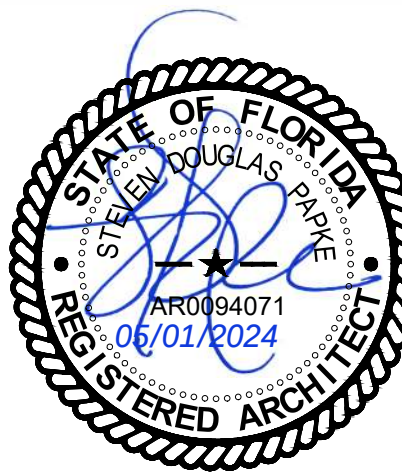
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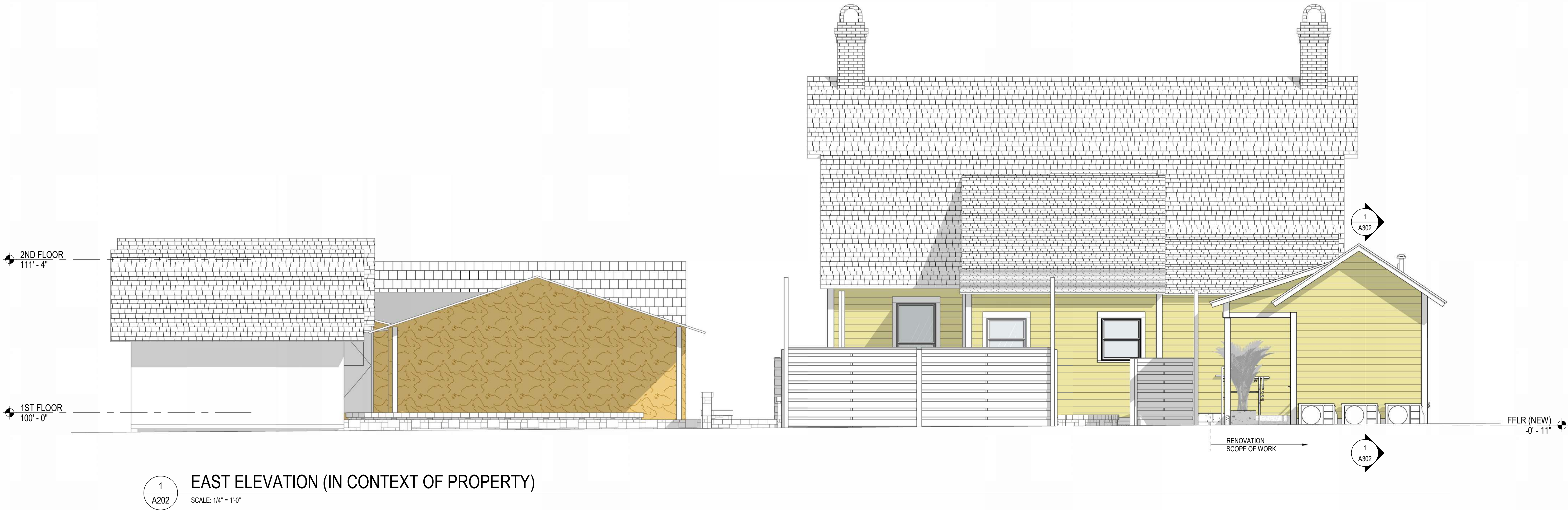
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**BUILDING
ELEVATIONS**

PRJ #: 20240216

A202

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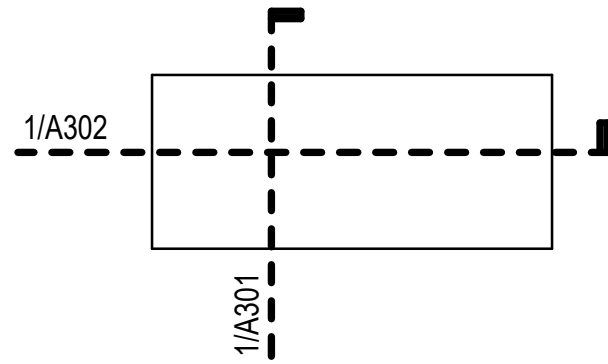
1 EAST ELEVATION (IN CONTEXT OF PROPERTY)
SCALE: 1/4" = 1'-0"



2 WEST ELEVATION (IN CONTEXT OF PROPERTY)
SCALE: 1/4" = 1'-0"



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



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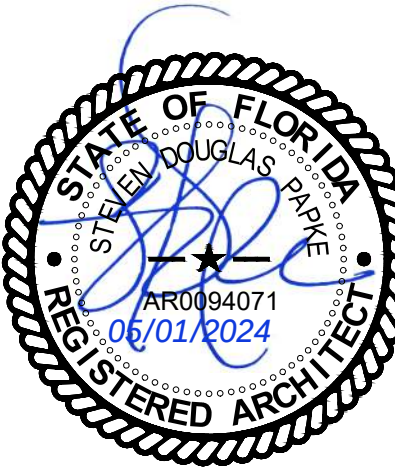
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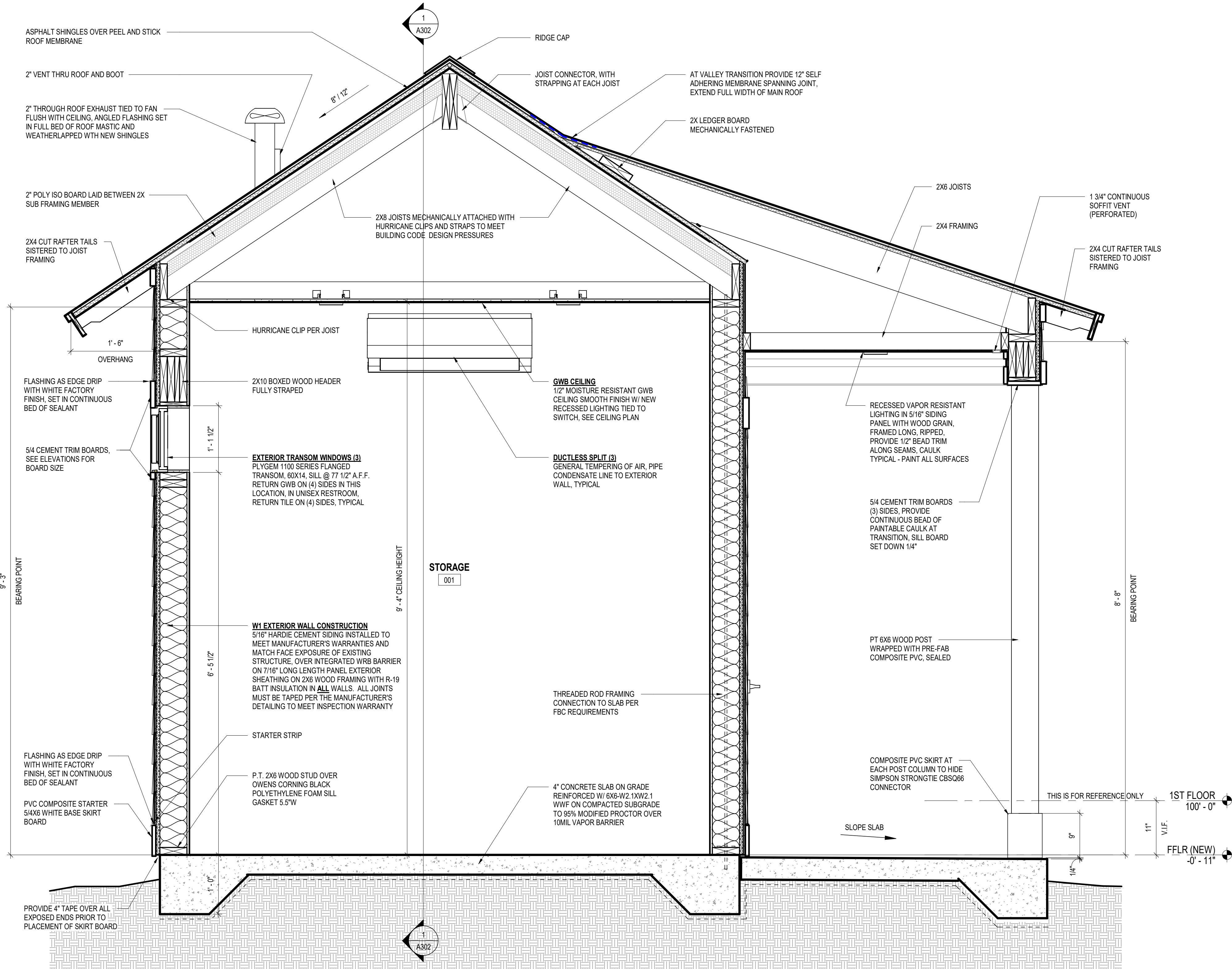
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**BUILDING SECTION
(TRANSVERSE)**

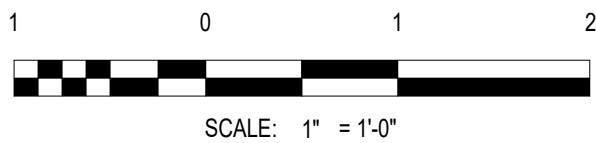
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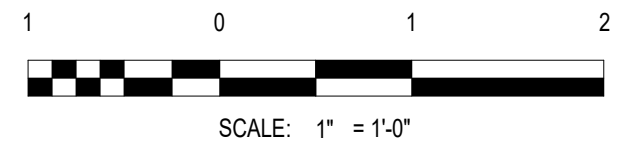
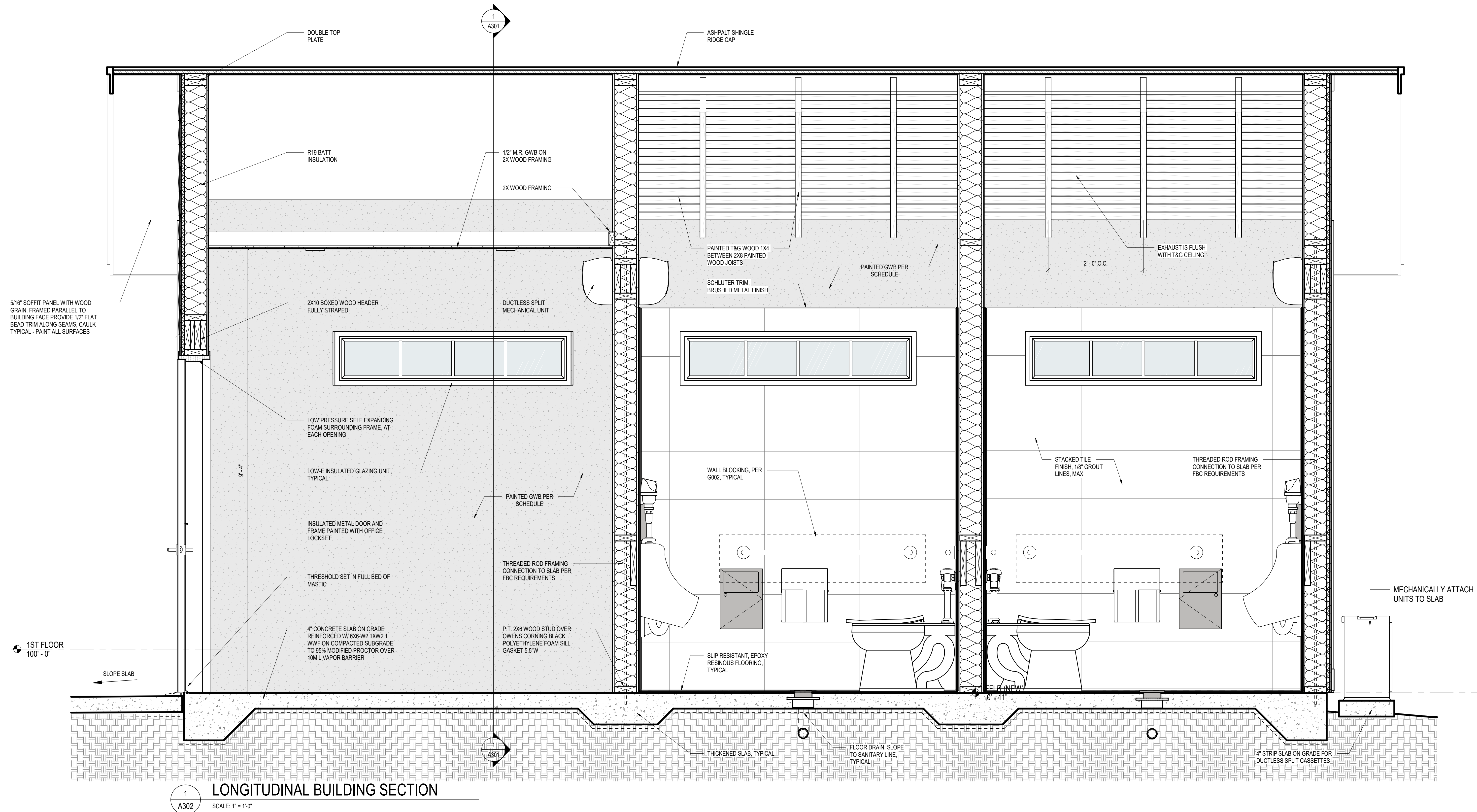
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TRANSVERSE BUILDING SECTION
SCALE: 1" = 1'-0"



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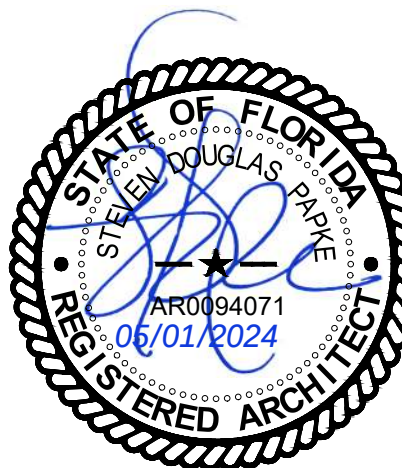
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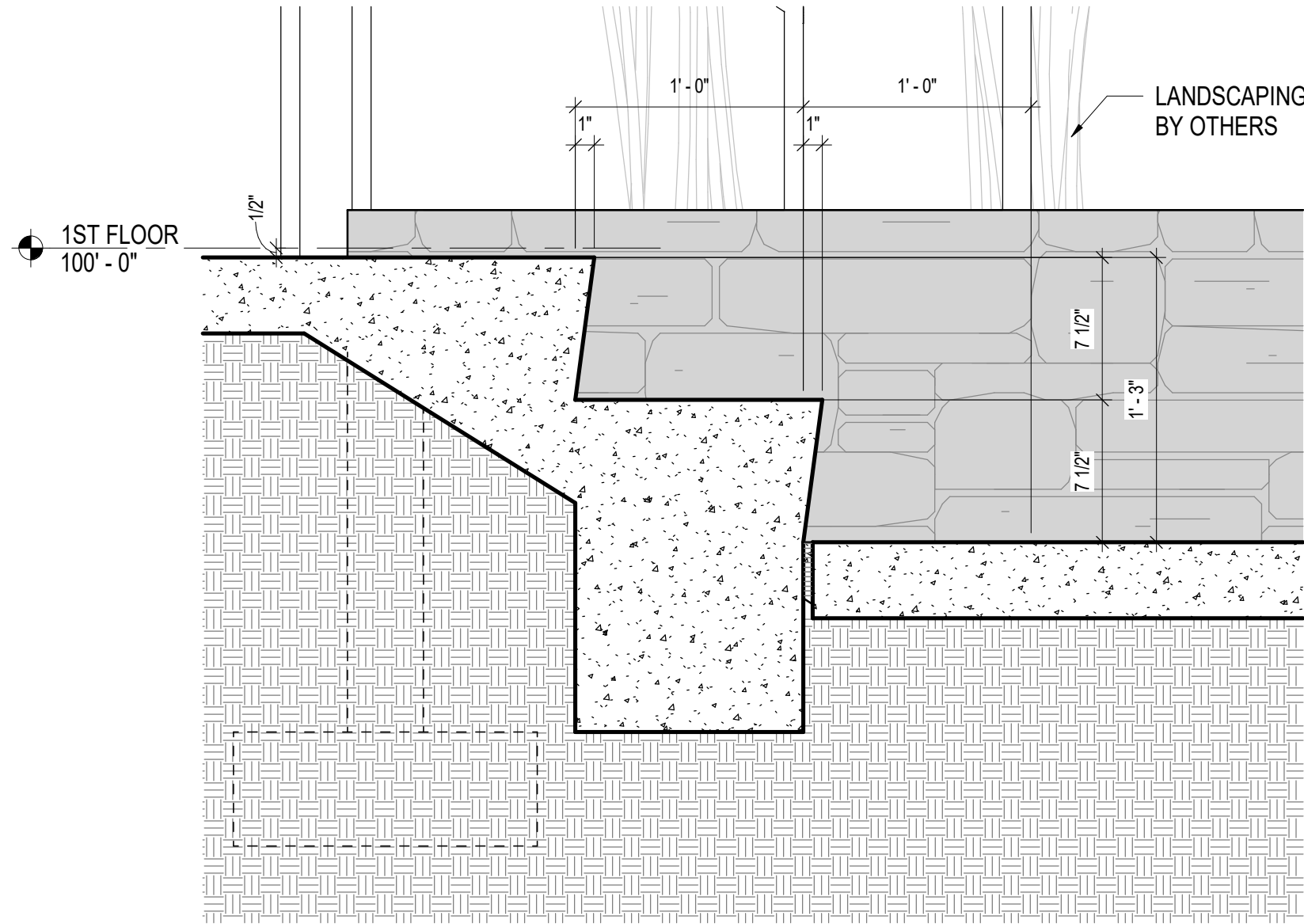
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**BUILDING SECTION
(LONGITUDINAL)**

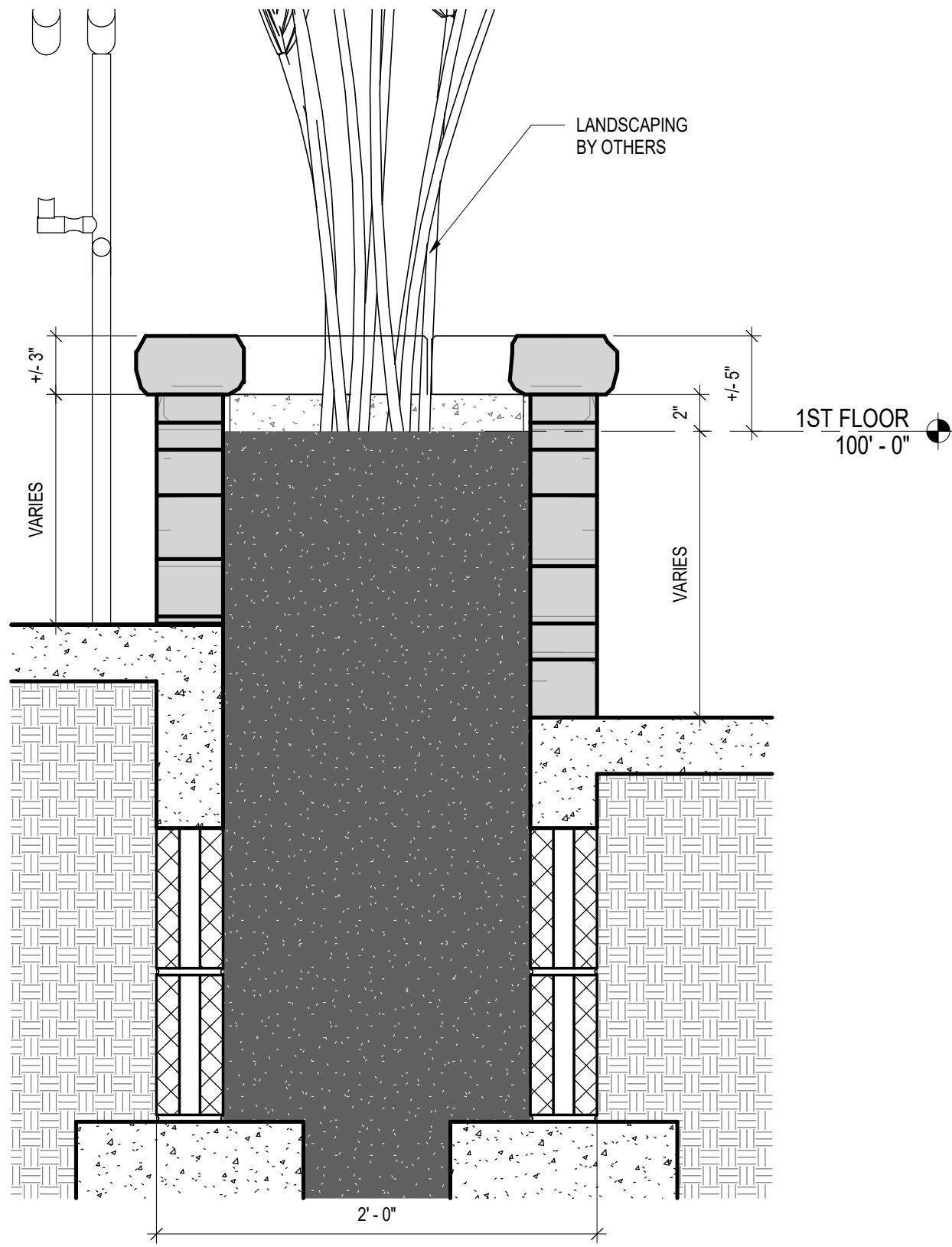
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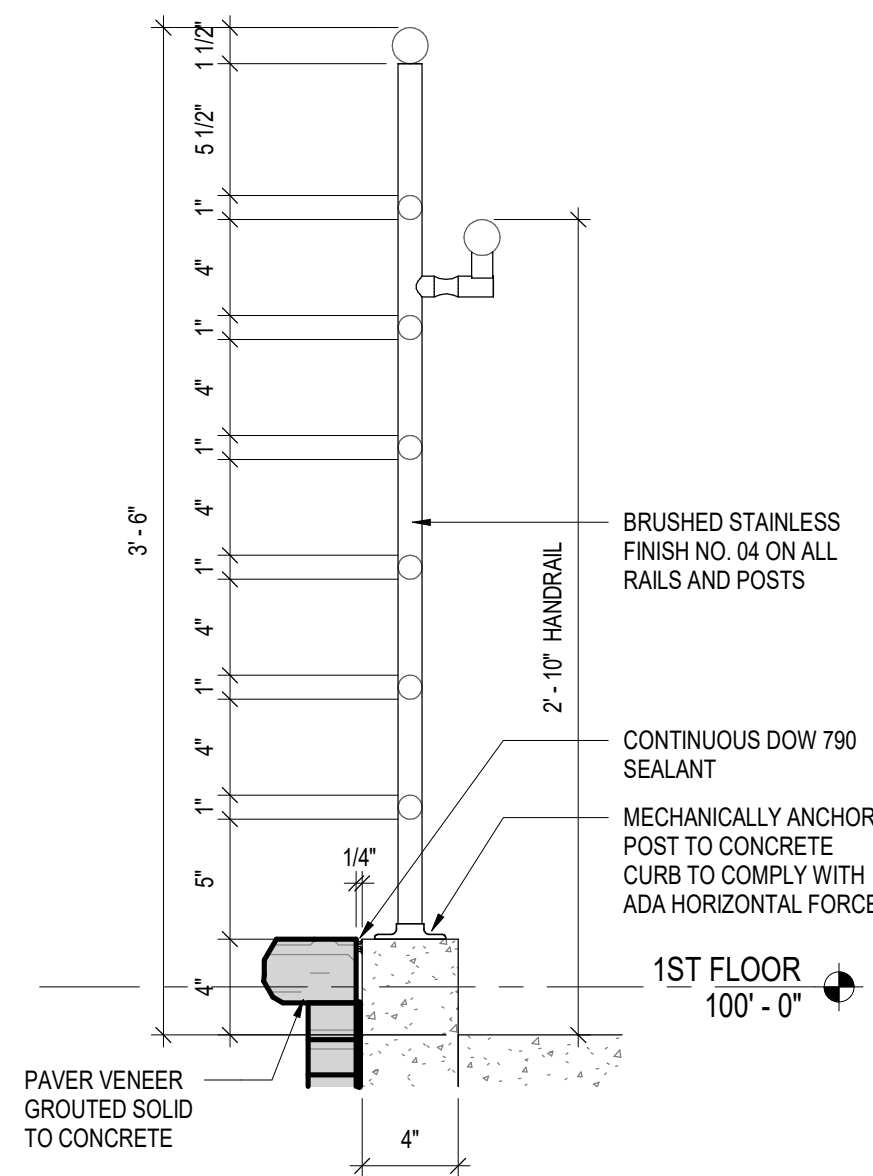
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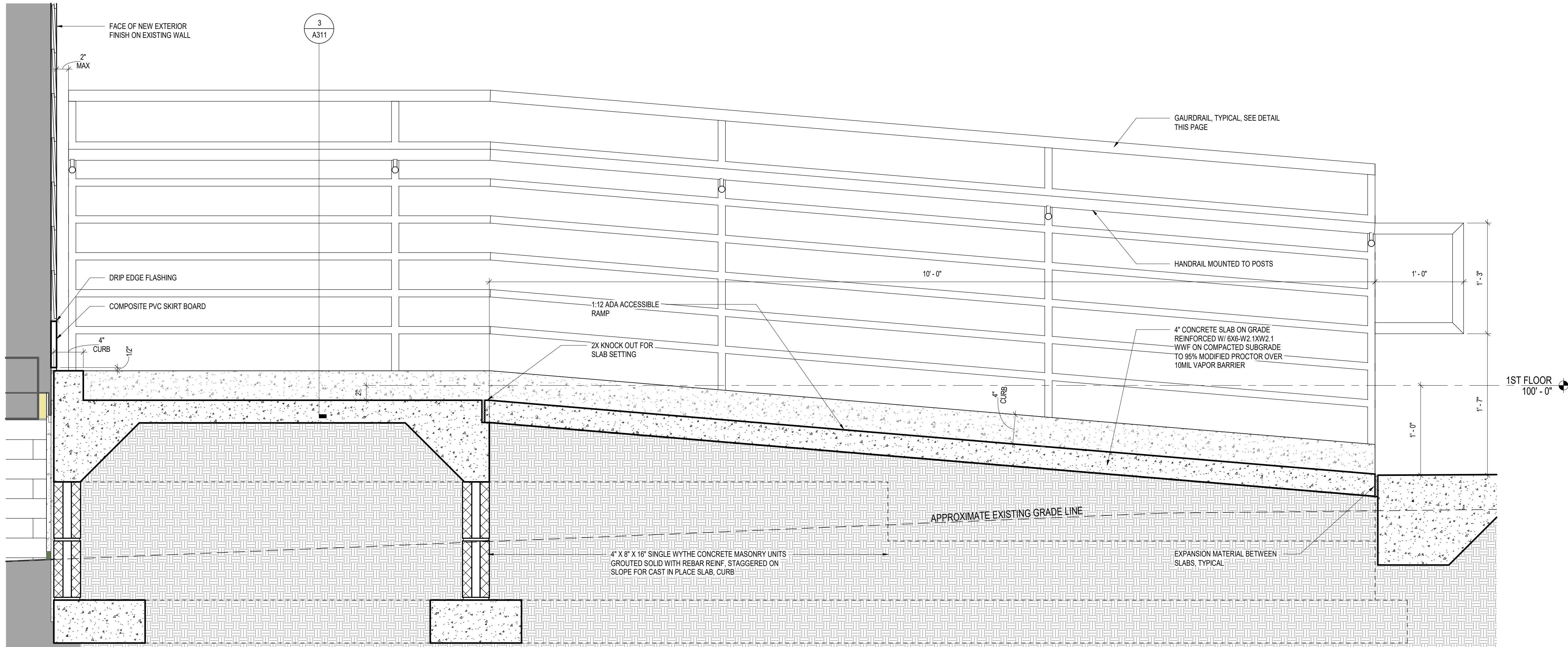
1
A311
STAIR SECTION
SCALE: 1 1/2" = 1'-0"



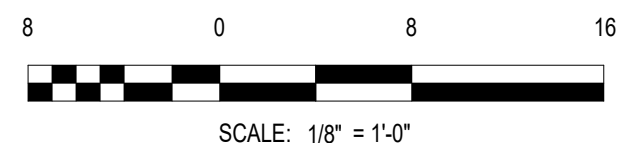
2
A311
PLANTER SECTION
SCALE: 1 1/2" = 1'-0"



3
A311
SECTION AT GUARD RAIL
SCALE: 1 1/2" = 1'-0"



4
A311
ACCESSIBLE RAMP SECTION
SCALE: 1 1/2" = 1'-0"



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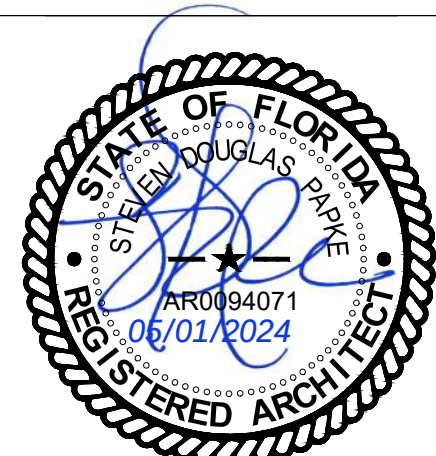
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SECTIONS AND
DETAILS

PRJ #: 20240216

A311

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HISTORIC DISTRICT COUNCIL STAFF REPORT
HDC 2024-0018
AUGUST 15, 2024

Owner/Applicant:	CYNTHIA JENKINS, AGENT FOR PESTANA INVESTMENTS, INC
Property Address:	20 S. 4 th Street (Salvador House)
Parcel ID #	00-00-31-1800-0024-0040
Current zoning:	C-3
FLUM land use category:	Central Business District
Existing uses on the site:	Restaurant (Salvador House)
FL Master Site File #	8NA00309
Year Built:1870	1870 (FMSF)
Contributing Status:	Contributing
Requested action:	Conceptual Certificate of Approval (COA) to demolish a non-contributing section, to construct a 1-story addition to include a restroom, with a new exterior door, stairs and ramp. (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 FINAL approval for “*demolition of non-historically significant section of Salvador house as well as miscellaneous structures to include planters and fencing, removal of dead tree and plants in accordance with city permit guidelines. Construction of addition to existing structure to provide new restrooms with a new exterior door, stair and ramp to provide access from the existing Salvador House. New structure will be one story wood framed construction with new shingle roof over plywood decking to match existing structure, as well as hard siding and trim painted to match the existing color scheme. The accessory structure will be located in the rear yard in the northeast corner of parcel.*”

The design vision is to “*create an addition that adds value to the business and the community with modern and handicap accessible compliant restroom facilities, as well as storage capacity. The addition design is intended to complement the existing historical structure while including sufficient differentiation to honor and preserve the authenticity of the original Salvador house and its history. In doing so, the design will incorporate the same paint colors and finishes and basic architectural design with small distinguishing features such as in the hardie siding and other miscellaneous details as appropriate.*”

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

ANALYSIS:

Staff finds that the proposed accessory structure, addition, and ramp improvements are compatible with the Downtown Historic District and meets requirements including height, scale, massing, setbacks, and materials. Next steps will involve a submittal to the technical review committee for compliance with technical standards before any building permits can be issued.

STAFF RECOMMENDATION:

Staff recommends:

Final Approval of HDC 2024-0018

MOTION TO CONSIDER:

I move to approve or deny HDC case number 2024-0018 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 2024-0018, 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.

LIST OF EXHIBITS:

- EXHIBIT 1 Application & Backup Materials
- EXHIBIT 2 Plans & Elevations
- EXHIBIT 3 FL Master Site File 8NA00309



City of Fernandina Beach, Florida

HISTORIC DOWNTOWN DESIGN GUIDELINES UPDATE

Last Updated August 8, 2024

 **Marquis Latimer + Halback**
LANDSCAPE ARCHITECTURE · PLANNING



Acknowledgements

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

2024 Guidelines Updates

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Vice Mayor David Sturges
Ronald “Chip” Ross, *City Commissioner*
James Antun, *City Commissioner*
Darron Ayscue, *City Commissioner*
Charles George, *City Manager*

Planning Department Staff

Kelly Gibson, *Deputy Planning Director*
Sylvie McCann, *Administrative Coordinator*
Taylor Hartmann, *City Planner*
David Neville, *Urban Forester*
Kathy Russell, *Conservation Manager*

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Veronica Brynes, *Alternate Member #2*
James Pozzetta, *Member*
Tammi Kosack, *Member*
Frolian Esculsa, *Vice-Chair*
Time Poynter, *Member*
Arlene Filkoff, *Alternate #1*
Kelly Gibson, *Staff Liaison*

2013 Guidelines

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

Planning Department Staff

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

Historic District Council Members

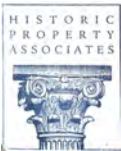
Jennifer Cascone
Christian Rasch, *Vice Chairperson*
Suanne Thamm
Bruce Meger
Jose Miranda, *Chairperson*
George Sheffield, *Alternate #1*

Design Consultants

2024 Consultant Team



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



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

LES THOMAS ARCHITECT

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

2013 Consultant Team

Thomason and Associates, Nashville, Tennessee



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ONE PAGE GUIDE

PROJECT PROCESS

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

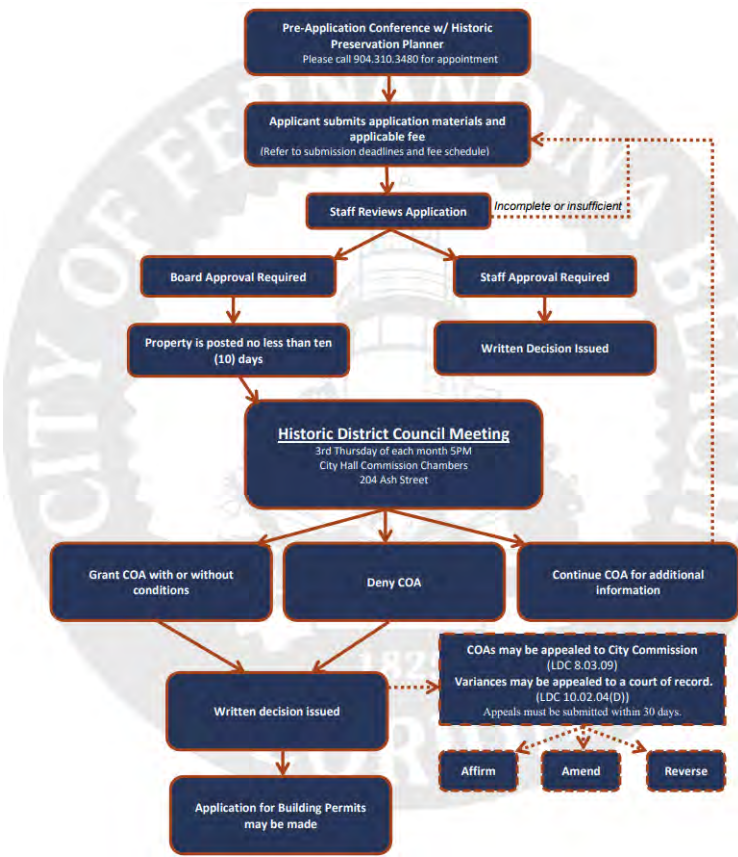
The Fernandina Beach Historic District Guidelines are to be used by:

- Applicants
- Staff reviewer(s)
- The Historic District Council

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

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

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



City of Fernandina Beach

INTRODUCTION & OVERVIEW

PROJECT TYPE & CATEGORIZATION

TITLE

DIAGRAMS & DRAWINGS

NEW CONSTRUCTION

COMMERCIAL

INFILL BUILDINGS

OVERVIEW

Ensuring the integrity of the historic district requires attention to new construction and its compatibility with respect to visual and historic characteristics. The following guidelines address the many factors involved in determining the appropriateness of proposed new buildings. Apply each guideline in terms of the new building's relationship to adjacent historic buildings. For instance, if brick walls are the dominant characteristic in the existing streetscape, the compatibility of color and materials of the new building is highly important. In other areas, where colors and materials vary, conformity of materials is less significant, and other factors such as height and roof shape may be more important.

GUIDELINES

1. Construct new buildings to a height compatible with existing adjacent buildings. New buildings should have the same number of stories and be within **ten percent of the average height of existing buildings** as seen from the street and publicly accessible areas.
2. Construct new buildings with façade proportions, including the height-to-width ratio, similar to and compatible with others on existing adjacent buildings.
3. New buildings should be compatible with adjacent buildings in terms of set back.
4. Match the degree of new design's complexity with that of existing adjacent buildings. The area's dominant architecture should dictate the degree of simplicity or complexity for a new building.
5. With respect to height-to-width ratios, design new buildings' windows and doors in **relation to the proportions of existing adjacent buildings visible from public areas**.
6. Design new buildings with **solid-to-void rhythms and open-to-solid proportions** compatible with those used in existing adjacent buildings.
7. Select materials and textures for new buildings that relate to the extent such materials and textures are used in the surrounding area and on existing adjacent buildings. In areas where strong continuity of materials and textures is a factor, the continued use of those materials should be strongly considered.
8. Select colors for a new building that relate to the use of color in the surrounding area and on existing adjacent buildings. In areas where strong continuity of color is a factor, the continued use of existing colors should be strongly considered.
9. Relate architectural details and articulation to that of

existing buildings. Such details may include **lintels, cornices, arches, chimneys, and ironwork**.

10. Design new buildings to be compatible with the historic and architectural character of the area while also recognizing them as products of their own time. By following a majority of the above guidelines, a new building can be designed that respects its historic neighbors without simply duplicating them.



INFILL BUILDINGS 200 Block of Centre Street



INFILL COMMERCIAL BUILDING 105-107 Centre Street



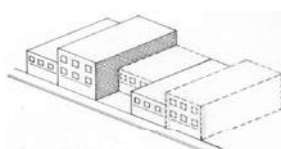
INFILL BUILDINGS 100 Block of Centre Street



INFILL BUILDINGS 100 Block of Centre Street



INFILL BUILDING 203 Centre Street



ML+H/Les Thomas Architect

GUIDELINES & REQUIREMENTS

PHOTOGRAPHIC EXAMPLES

GUIDELINE PAGE EXAMPLE

NEW CONSTRUCTION
COMMERCIAL
Infill Buildings

21

Fernandina Beach Downtown Historic District Design Guidelines



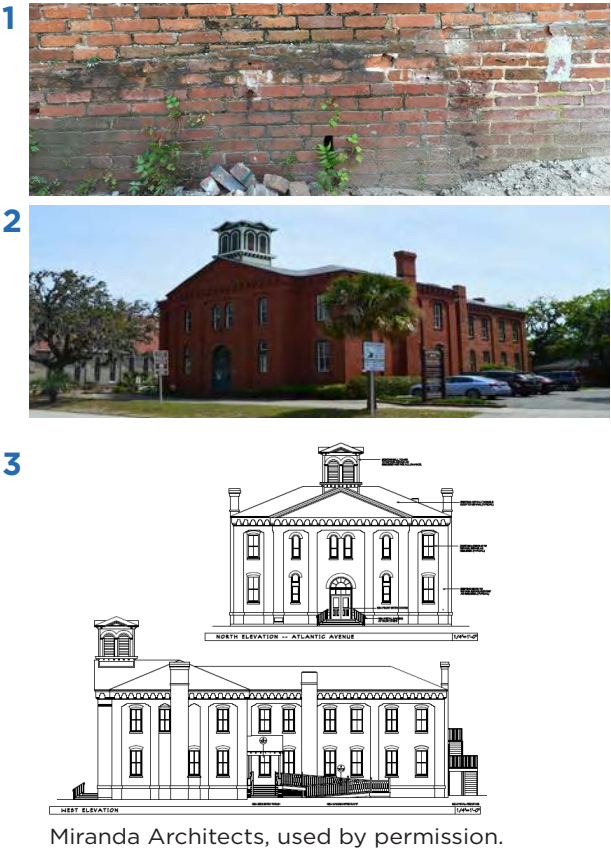
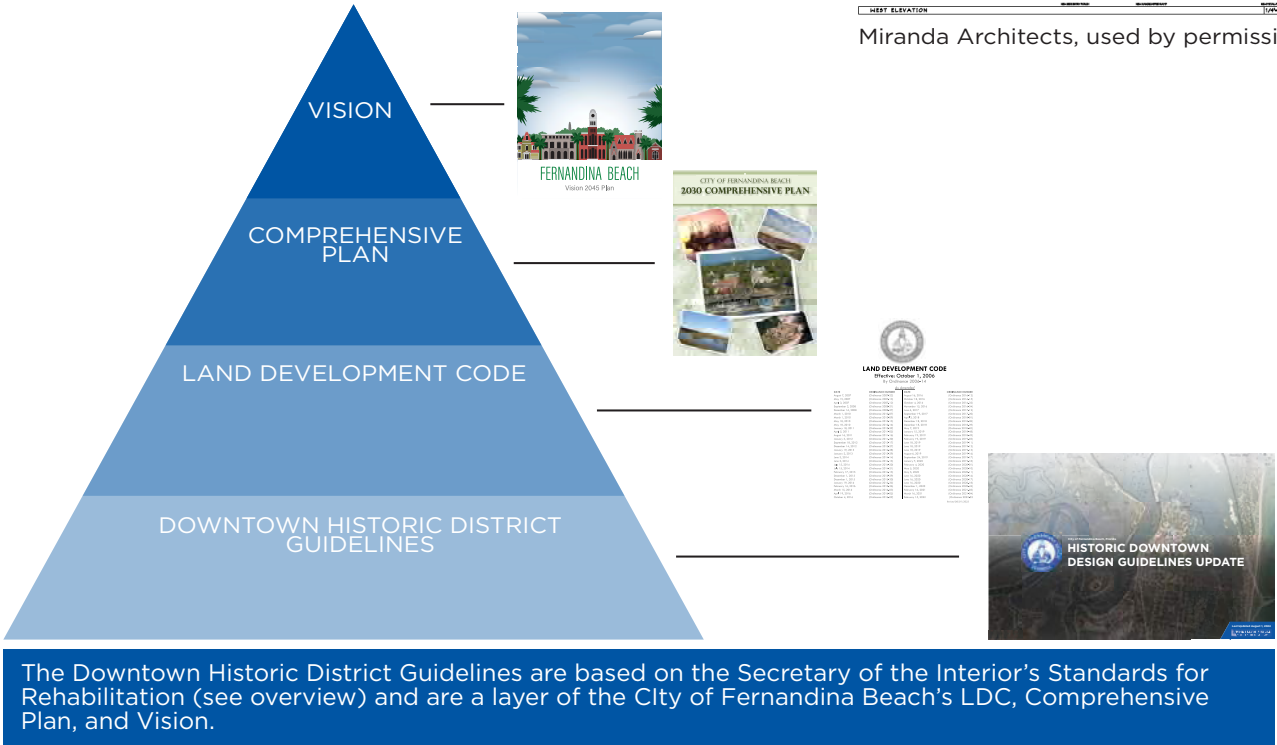
CHECKLIST & GETTING STARTED

GETTING STARTED WITH 4 STEPS:

To begin a successful rehabilitation or infill project, it is important to identify the current conditions and architectural character of the building and site.

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

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



THE FOLLOWING CHECKLIST IS PROVIDED FOR USE OF THE APPLICANTS:

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

CHECKLIST

FORMS & APPLICATIONS

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

The main application and checklist are also provided as on Appendix.



GETTING STARTED: STEP 1 “SETTING”

ZONING & SETTING

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

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

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

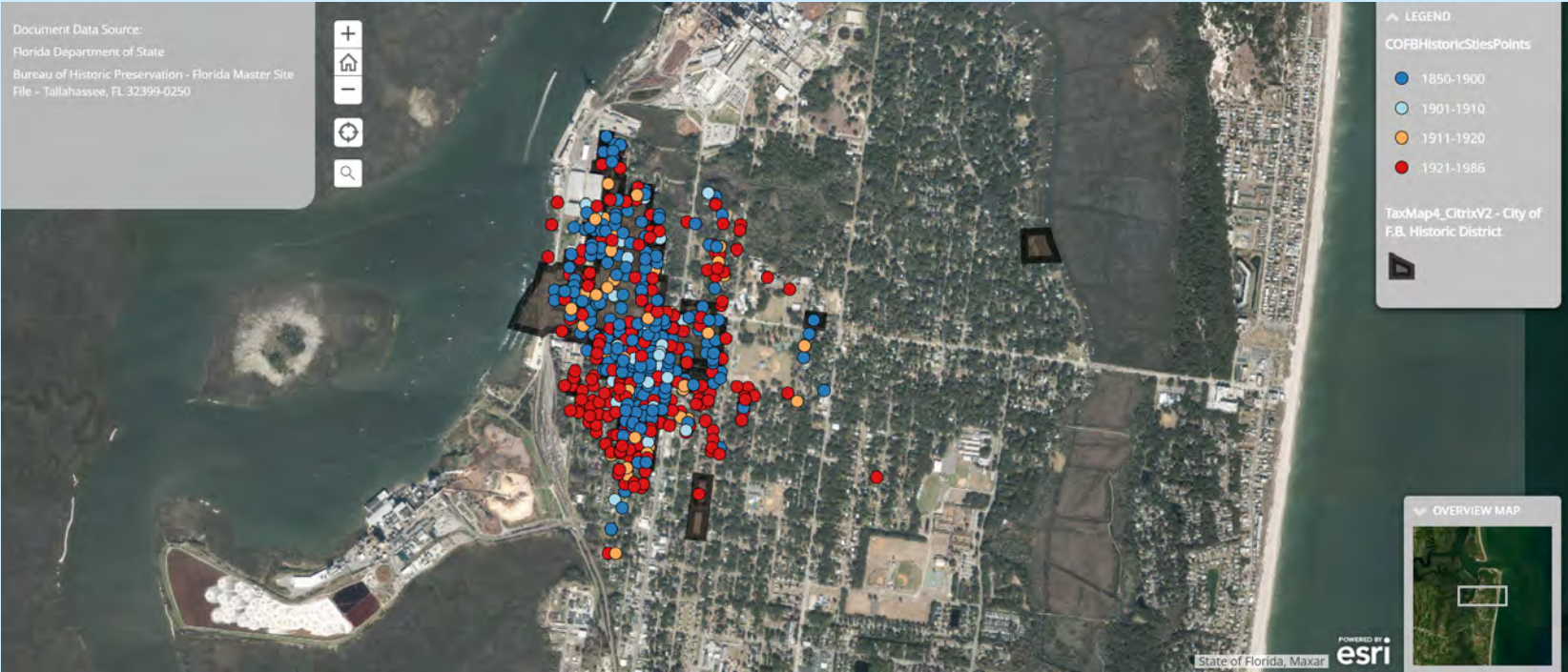
HELPFUL HINT

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

INFORMATION PROVIDED:

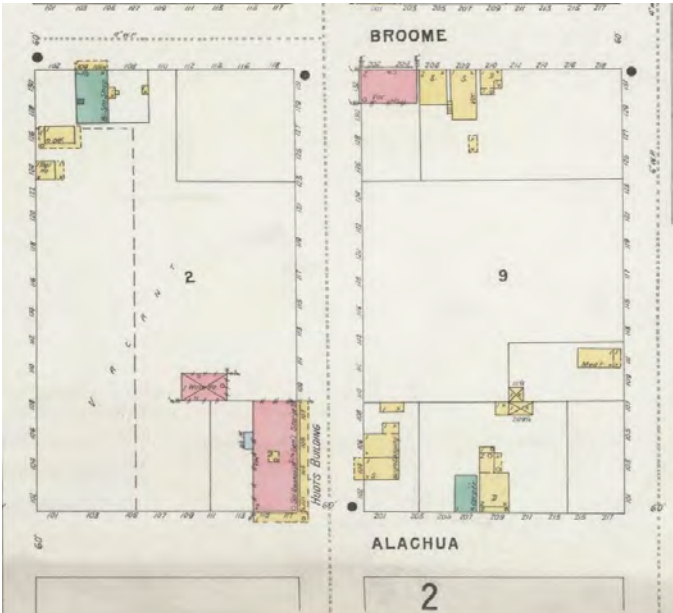
- Full Address
- Date/Time Period Built
- Architectural Style
- Building Type
- Florida Master Site File
- Historical Structure Form
- Photos

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



NASSAU COUNTY GIS MAP

SUGGESTED HISTORIC MAPS & OVERVIEW



SANBORN MAP SHOWING C.H. HUOT BUILDING

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



HISTORIC PHOTOS

<https://www.floridamemory.com/>

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

FLORIDA MASTER SITE FILE
Site Inventory Form

SITE NO. 8 NA 244

SURVEY DATE: 09/30/85

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

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

COUNTY: Nassau

DISTRICT NAME IF APPLICABLE: Fernandina Beach Historic

OWNER OF SITE: NAME:
ADDRESS:
ADDRESS:

TYPE OF OWNERSHIP: corporate RECORDING DATE: / /

RECORDED 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

EXCELLENT x ALTERED ORIGINAL USE commercial
GOOD x UNALTERED PRESENT USE commercial
FAIR x ORIGINAL SITE DATES +1882
DETERIORATED x RESTORED: / / CULTURE/PHASE American
MOVED: / / PERIOD: 19th Century

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

THREATS TO SITE: Check one or more

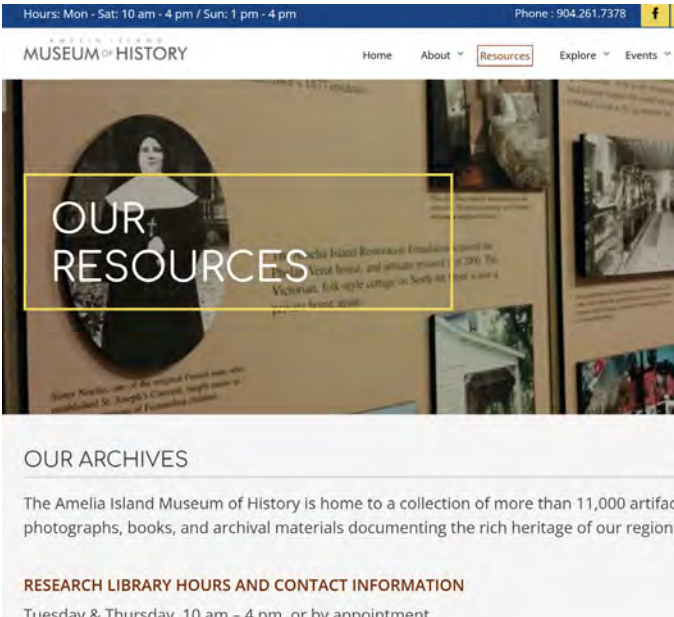
ZONING TRANSPORTATION
DEVELOPMENT FILL
DETERIORATION DREDGE
BORROWING
OTHER (See Remarks Below)

AREAS OF SIGNIFICANCE: architecture

SIGNIFICANCE

FLORIDA MASTER SITE FILE

Nassau County GIS



AMELIA ISLAND MUSEUM OF HISTORY

<https://ameliamuseum.org/resources/>

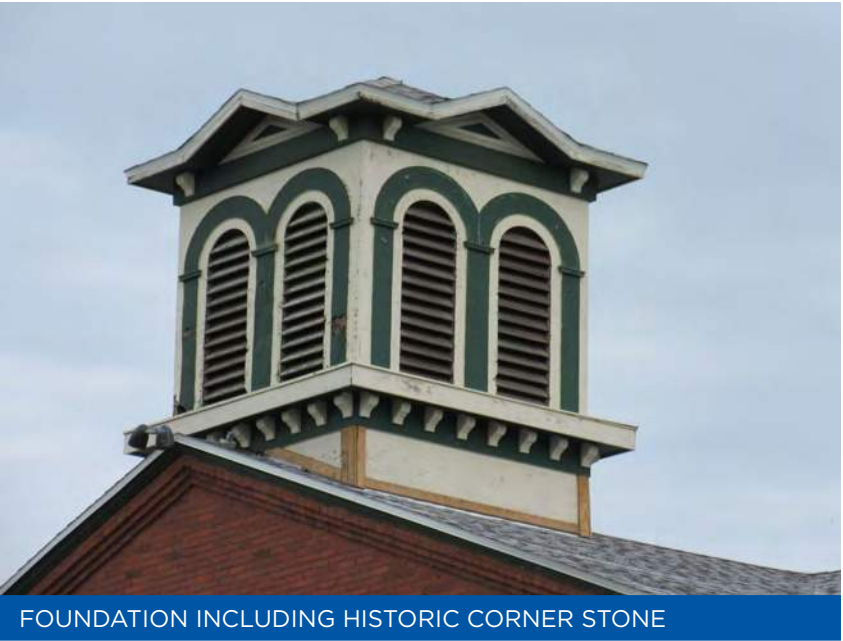


GETTING STARTED: STEP 2 “CONDITION”

STEP 2:
Evaluate the condition of the building and/or individual features where work is needed

- Foundation
- Exterior Walls
- Roof
- Doors & Windows
- Mechanical Systems
- Individual Features

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



GETTING STARTED: STEP 3 “CHARACTER”

STEP 3:

Identify the architectural character of the Building.

Observe the building from afar to identify:

- Shape
- Mass
- Scale
- Pattern of window and door openings
- Primary and Secondary roof features and porches

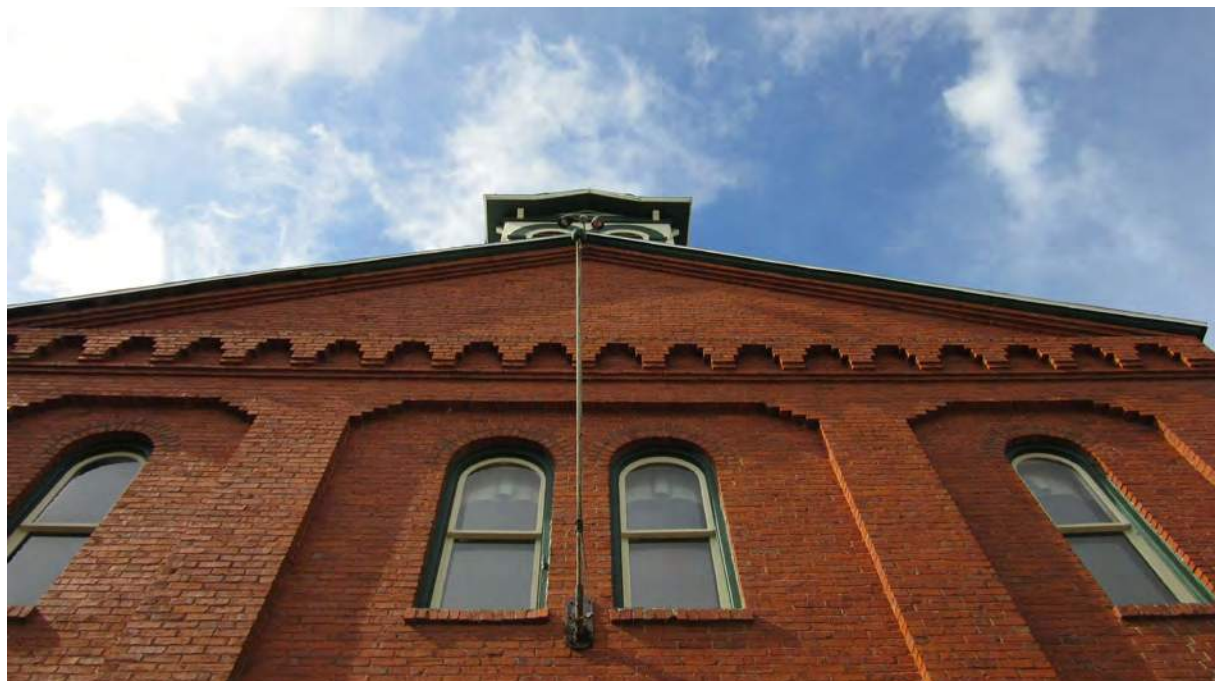
Move closer to the building and identify:

- Color
- Texture
- Surface Features
- Materials

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



SHAPE, MASS, SCALE



COLOR & TEXTURE

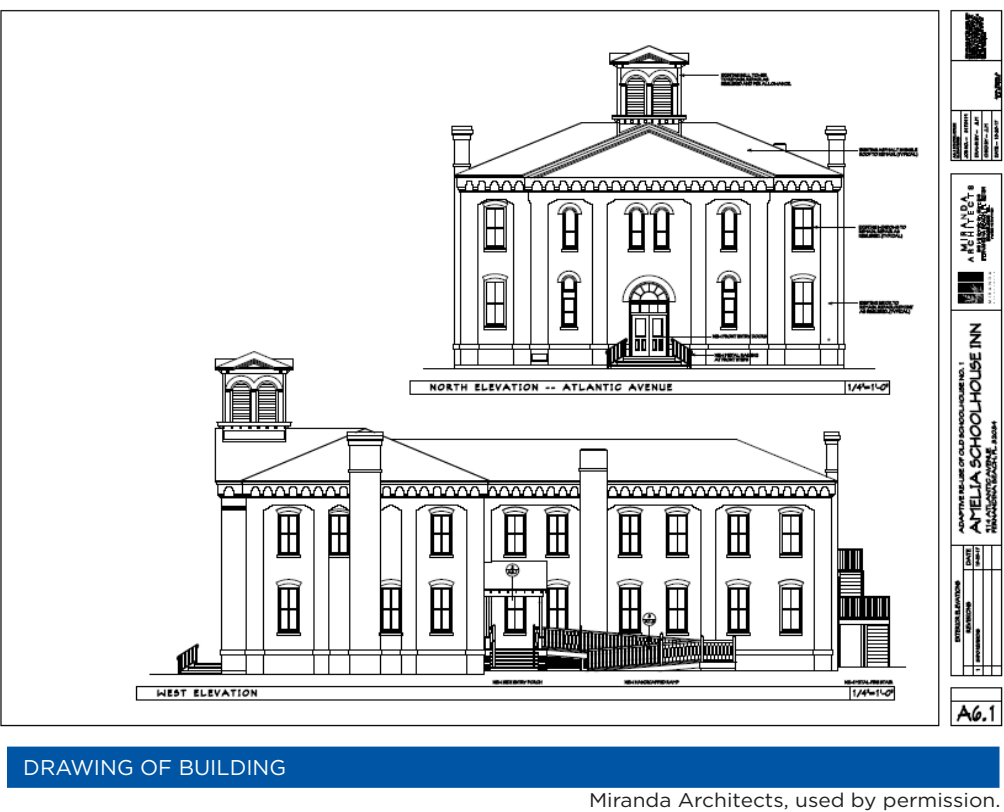
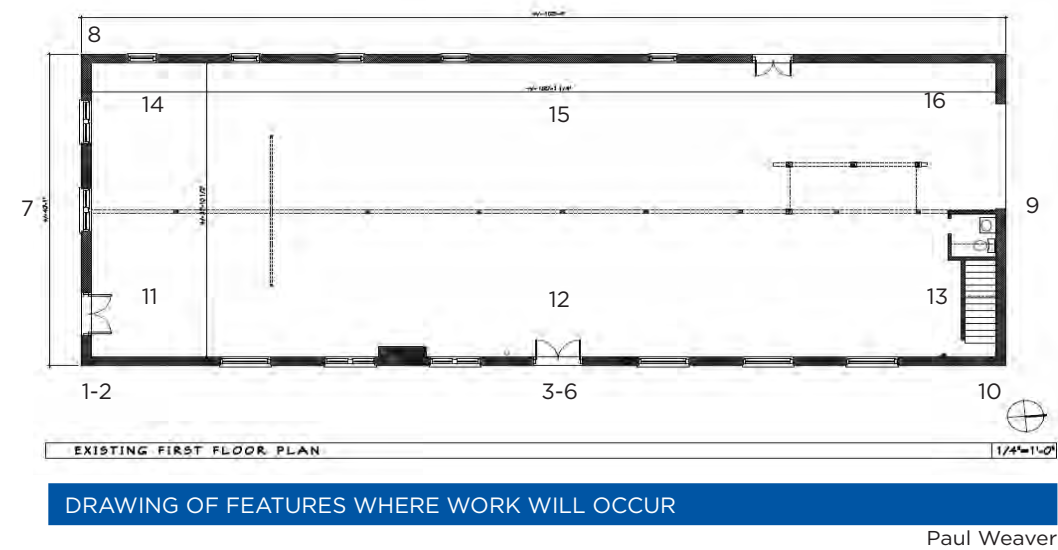


SURFACE FEATURES & MATERIALS



GETTING STARTED: STEP 4 “ANALYSIS”

- STEP 4:**
Integrate work to be done with analysis of architectural character
- Prepare a brief written description of the scope of work
 - Photograph features where work will occur, provide key to photos
 - Prepare drawings of features where work will occur
 - Consult city planning staff with questions about documentation needed bases on scope of work/each application is reviewed on a case by case basis
- Examples for C.H. Huot and Old School House Inn are provided as reference.



GUIDELINES OVERVIEW

WHO SHOULD USE THE GUIDELINES?

The Fernandina Beach District Guidelines were developed to assist property owners, members of the preservation commission, city staff, architects and contractors. The guidelines address the character of the Fernandina Beach Historic District and properties in general and anyone who rehabilitates an older building can find relevant information. While the guidelines are specifically directed to those involved in the City of Fernandina Beach Certificate of Appropriateness process, they can be useful to anyone involved in the rehabilitation of a historic building in Fernandina Beach.

HOW ARE THE DESIGN GUIDELINES ADMINISTERED?

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

WHY HAVE DESIGN GUIDELINES?

Fernandina Beach began to focus on historic preservation efforts in the early 1970s. Since then, historic preservation has made significant progress in Fernandina Beach as well as in the state of Florida as a whole. Historic preservation **strengthens a community**. The character of Fernandina Beach will be uncertain without a formal plan that both preserves historic resources and accommodates growth in any community with a healthy economy. Design guidelines enable Fernandina Beach to protect its unique identity.

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

Since the 1970s there has been an increasing awareness that **historic buildings, districts, and sites are economic resources**, attracting tourists. Studies by the Florida Division of Tourism, the National Trust for Historic Preservation, Southern Living magazine, and the Florida Department of Commerce all confirm that historic resources rank very high in tourist appeal among Americans. In 2006, the University of Florida completed a study linking historic preservation not only to positive economic impact but quality of life for Floridians. Fernandina Beach served as the case study demonstrating the **compatibility of historic preservation and economic development**.

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

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

THINK RESILIENCY

INTRODUCTION TO 'THINK RESILIENCY'

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

A brief overview of strategies includes:

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



DO:



C.H. HUOT BUILDING IN 1882



C.H. HUOT BUILDING NOW

DON'T:



AMELIA SCHOOLHOUSE INN BUILDING IN 1915



AMELIA SCHOOLHOUSE INN NOW



SECRETARY OF THE INTERIOR STANDARDS

BASIS IN NPS/SECRETARY OF THE INTERIOR STANDARDS

The Fernandina Beach Design Guidelines are based on the United States National Park Service, Secretary of the Interior’s Standard for Rehabilitation. These long-standing national guidelines have passed the test of time and have been adapted to the unique needs of communities throughout Florida, including Fernandina Beach.

The 10 items in the Secretary of Interior Standards are below. These are also referenced within the document.

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



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



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



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



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



UNIQUELY FERNANDINA

THE HISTORIC DISTRICT

The Fernandina Beach Historic District is composed of buildings reflecting a variety of uses, styles, materials, and several periods of development. The district consists primarily of **one and two-story masonry commercial buildings** and **one and two-story frame residences**. Its earliest building dates to 1857 and its period of significance extends to 1927. The district has lost some of its integrity due to fire and demolition, but overall, it retains to a remarkable degree the physical characteristics which convey its historical significance.

Contributing buildings pre-date 1927, retain their historic character and add to the sense of time, place, and historic development of the district.

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

- **C.W. Lewis House** (Tabby House);
- The **Bailey House**;
- The **Fairbanks House**; and
- The **Merrick-Simmons House**.

Moreover, there are many other buildings which are individually significant and could be considered landmarks or individually eligible for listing in the National Register of Historic Places. The demolition of these individually significant buildings would be a significant loss to the district and should be avoided. An inventory of these individually significant buildings is provided in the appendix of the guidelines.



218 Centre Street



319 Centre Street

Paul Weaver



31 North 2nd Street

Paul Weaver



207 Centre Street

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

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



UNIQUELY FERNANDINA

THE HISTORIC DISTRICT

CHARACTER DEFINING FEATURES: COMMERCIAL AREAS

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

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

Characteristics of Individual Buildings

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



10 North 2nd Street

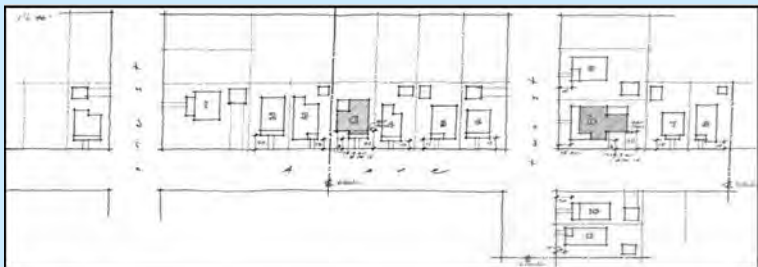


118 Centre Street

Paul Weaver

4.02.03 F. CONTEXT SENSITIVE SETBACK DETERMINATION

1. Authority and Limitation The City Manager is authorized to alter setback standards in Table 4.02.03(E) of this LDC based on context sensitive review of setbacks in the vicinity of the subject property. Accessory structure setbacks are not eligible for context sensitive setback determinations. The authority to alter setback standards is limited to the following: a. If at least half of the lots on the same block face are occupied by principal structures and at least 50% of those principal structures do not comply with minimum front yard setbacks, property owners may elect to apply for a context sensitive front yard setback determination. i. The front setback of other principal structures on the block face must be measured from the property line to the closest vertical element of the roofed portion of the principal structure, such as porch supports or the building face. Block Face shall be defined as one (1) side of a street between two (2) intersecting streets. The orientation of structures on corner lots determines the applicable block face. ii. On properties seeking a context sensitive setback determination, principal structures must be set back from the front property line a distance equal to the average front setback depth of all principal structures on the same block face, using measurements obtained in 4.02.03(F)(1)(a)(i). iii. Buildings that front on a different street than the subject lot or that are separated from the subject lot by a street or alley may not be used in computing the average. iv. In using a context sensitive setback determination, front-loaded garages must be setback at least twenty-five (25) feet in all cases.



Example of Context Sensitive Setback Determination

CHARACTER DEFINING FEATURES: RESIDENTIAL AREAS

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

- Setback: 15-20 foot range. Should be measured from the surrounding building. Use Sanborn Fire Insurance Maps as a guide.
- Lot coverage: See Land Development Code. Approximately 30% on a typical lot
- Streetscape: Typical pattern is building façade, landscaped front yard, five-foot-wide concrete sidewalk some with historic hexagonal pavers, grassed green strip planted with live oak trees, sections of historic granite curbing, and most streets paved with modern asphalt.
- Landscape: Landscape including foundation plantings, live oak trees (particularly along streetscape), other trees, and lawn. Consider native and Florida Friendly landscape. Note Land Development Code requires specific landscape for parking lots, if included.

Characteristics of Individual Buildings

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



705 Ash Street

Paul Weaver





A detailed historical map of Fernandina, Florida, showing the city layout, surrounding waterways, and various landmarks. The map includes labels for 'WOODLANDS ISLAND', 'OLD FERNANDINA', 'FERNANDINA', 'McLURE'S HILL', 'Indian Mound', 'Light House', and 'Kingsley's Bank'. A large red watermark reading 'COMMERCIAL' is centered over the map.

COMMERCIAL

COMMERCIAL

INTRODUCTION & BUILDING TYPES

OVERVIEW

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

ONE-PART COMMERCIAL BLOCK

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



ONE-PART 110 Centre Street

TWO-PART COMMERCIAL BLOCK

Several commercial buildings in downtown Fernandina Beach can be characterized in form as **"Two-Part" commercial blocks**. These are buildings that have two primary components: **storefronts and upper facades**. Original storefronts are largely transparent and consist of display windows resting on bulkheads, transoms, and entrances with glass and wood doors. Upper facades have one or more floors of windows and decorative detailing such as brick corbelling, or terra cotta panels and cornices at rooflines. (301 Centre Street)



TWO-PART 801 West Main Street

COMMERCIAL BUILDING DETAILS

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

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

The use of **cast iron** for storefronts extended into the early 20th century. After 1910, most storefronts were built with steel lintels to support the upper facade masonry. Various materials were used in storefront construction, including glass along with brick piers, marble, glazed tile, and brick bulkheads, and metals like copper and bronze. Upper facades of commercial buildings generally became more functional and less decorative. Arched windows became rectangular windows, and the use of sheet metal for window and roof cornices

gradually declined. Different patterns, colors, and textures of brick and concrete provided decoration. Where modern storefronts have been added, restoration is encouraged, or remodeling that is inkeeping with historic storefront configurations. **Upper facade changes** have often included covering windows with brick or wood panels, removal of cornices, and concealment of details beneath added metal panels. Future rehabilitation of commercial buildings should include the repair or replacement of upper floor elements to maintain and enhance the building's character.

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



COMMERCIAL BUILDING DETAILS



ARCHITECTURAL STYLES

ITALIANATE (1870-1890)

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

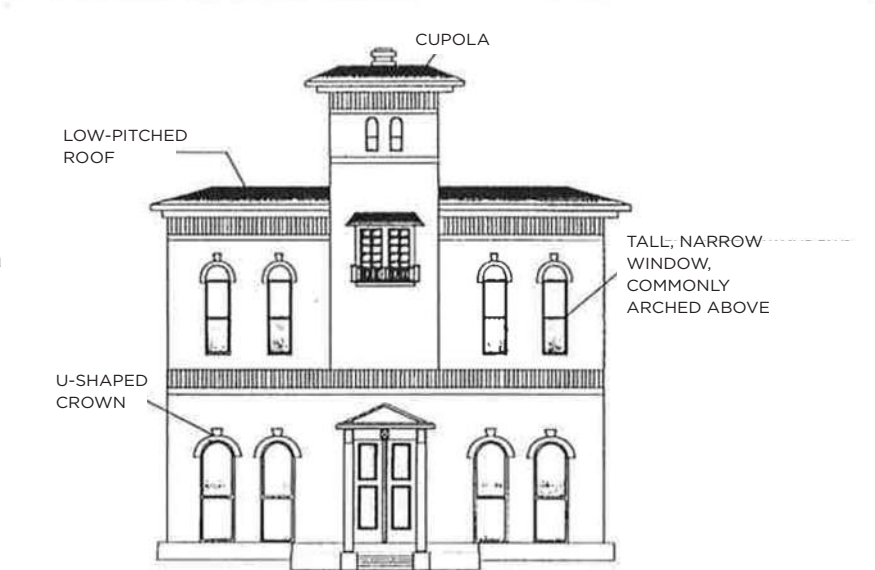
In Fernandina Beach, the Italianate style was the principle influence on late nineteenth-century commercial architecture of Centre Street. The Kydd and Hoyt Buildings and the Palace Saloon exemplify the Italianate influence within the commercial district. Common stylistic details found among these examples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



ITALIANATE Hoyt Building, 201-203 Centre Street

CHARACTERISTICS

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



Florida State Model Guidelines.

SECOND EMPIRE (1870-1900)

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

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



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

CHARACTERISTICS

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



Florida State Model Guidelines.



COMMERCIAL ARCHITECTURAL STYLES

GOTHIC REVIVAL (1880-1920)

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

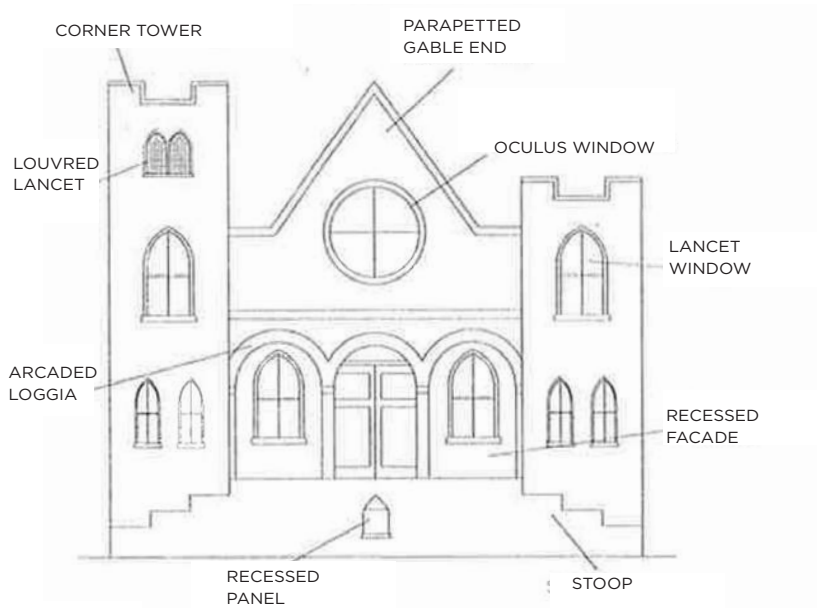
In Fernandina Beach, there are no pure examples of the style among residential architecture, though its influence can be found in steep-pitched roofs and cross-bracing under eaves. The best example of the Gothic Revival style in Fernandina Beach is St. Peter's Episcopal Church, built ca. 1893. It features stylistic elements including pointed-arch windows, a tower with a castellated parapet, buttressed walls, and a high-pitch roof.



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

CHARACTERISTICS

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



Florida State Model Guidelines.

NEO-CLASSICAL (1900-1940)

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

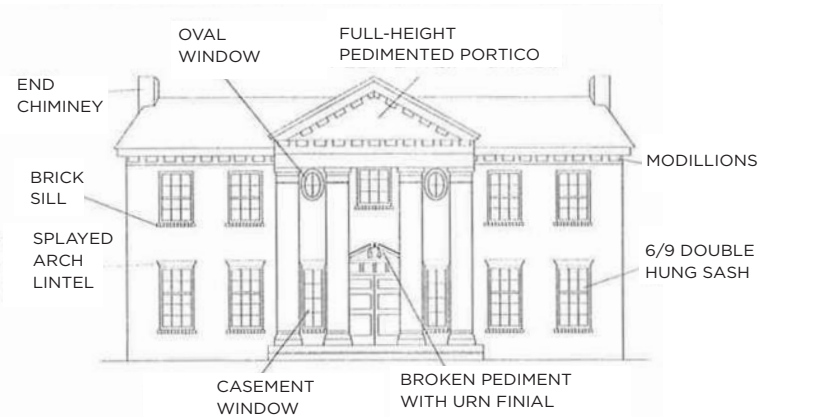
In Fernandina Beach, the Neo-Classical style is exemplified notably in two churches, the First Baptist Church at the corner of North Fifth and Alachua Avenues and the Memorial Methodist church at 601 Centre Street. Both buildings date from the 1930s and feature characteristic full-eight porticos with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



NEO-CLASSICAL Methodist Church, 601 Centre Street

CHARACTERISTICS

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



Florida State Model Guidelines.



ARCHITECTURAL STYLES

SPANISH REVIVAL (1910-1930)

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

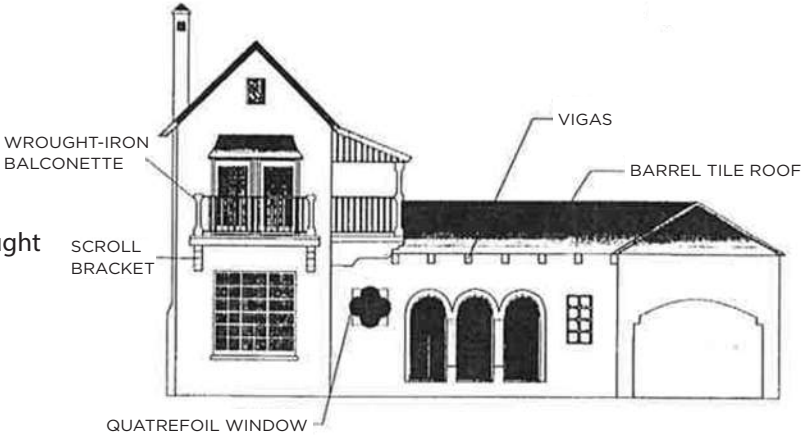
During the land boom of 1920s Florida, the Spanish Revival styles grew in popularity. The style can be found applied to churches, residences, train depots, and public buildings. Its most notable characteristics include a masonry (mainly stucco) exterior and a roof with terra cotta tiles and/or a parapet.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



SPANISH REVIVAL 202 North Third Street

CHARACTERISTICS

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



Florida State Model Guidelines.

MEDITERRANEAN INFLUENCE (1900-1930)

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

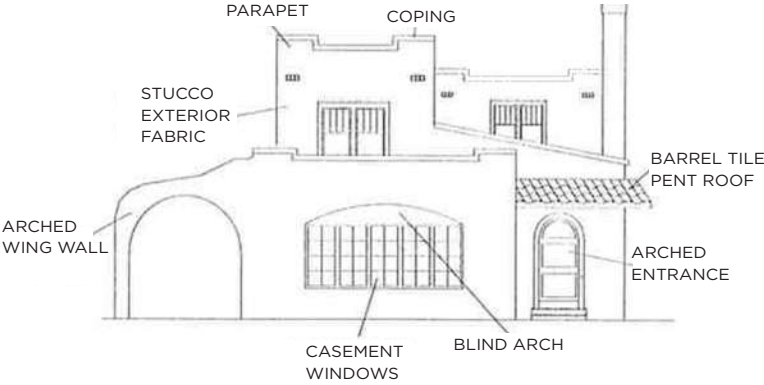
Fernandina Beach's excellent example is the U.S. Post Office at 401 Centre Street. The square plan embodies symmetry and order with stylistic elements of the Mediterranean, including its low-pitched, barrel-tile roof and series of uniform arches, resembling a loggia. Second floor window openings have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



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

CHARACTERISTICS

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



Florida State Model Guidelines.



ARCHITECTURAL STYLES

**MID-TWENTIETH CENTURY
(MID-CENTURY)**

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



MID CENTURY 602 Centre Street



MID CENTURY City Hall, 204 Ash Street



MID CENTURY 508 Centre Street



COMMERCIAL

ADDITIONS

OVERVIEW

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

GUIDELINES

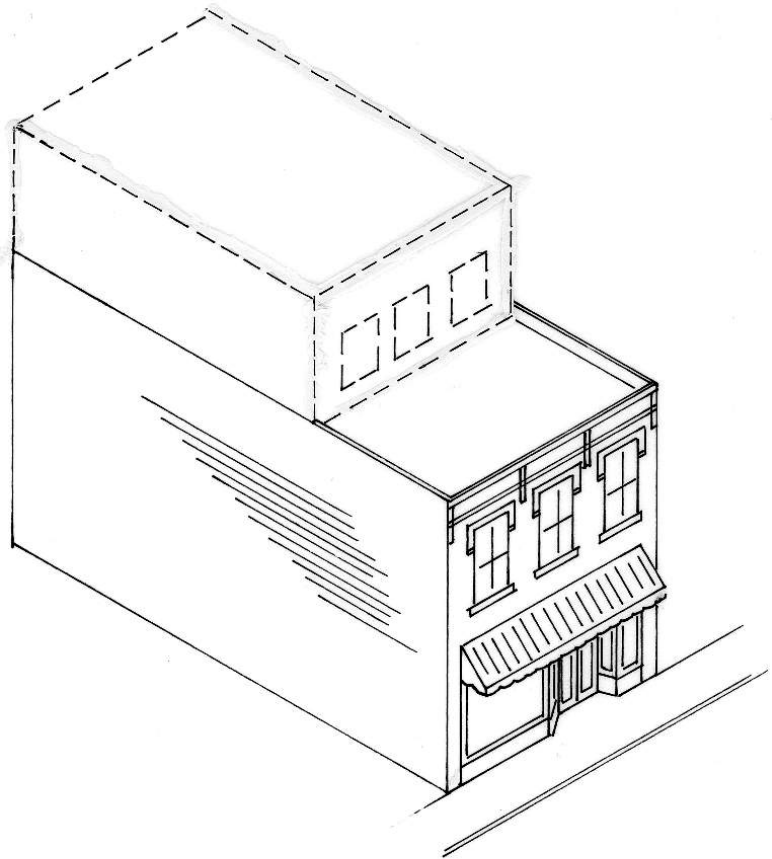
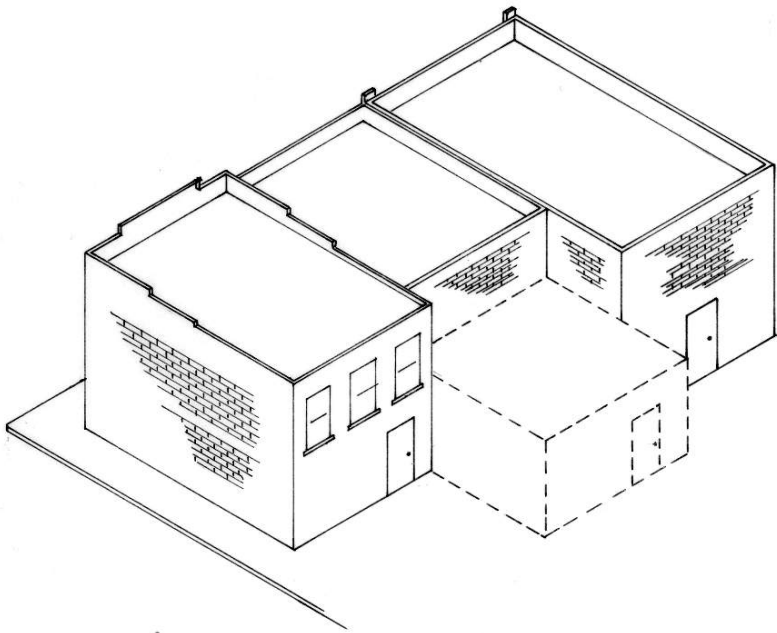
- 1. Additions should cause minimal damage or removal of **historic walls, roofs, and features from historic buildings**. Existing openings should be used to connect the building and the addition.
- 2. Additions should have **little or no** visibility from the primary street façade.
- 3. Additions should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

HELPFUL HINT

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

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

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



Thomason and Associates

NEW ADDITIONS EXAMPLES



COMMERCIAL ARCHITECTURAL DETAILS

OVERVIEW

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



STAR-SHAPED VENT 213 Centre Street



BRICK CORBELLING + SEGMENTAL ARCH 215-217 Centre Street



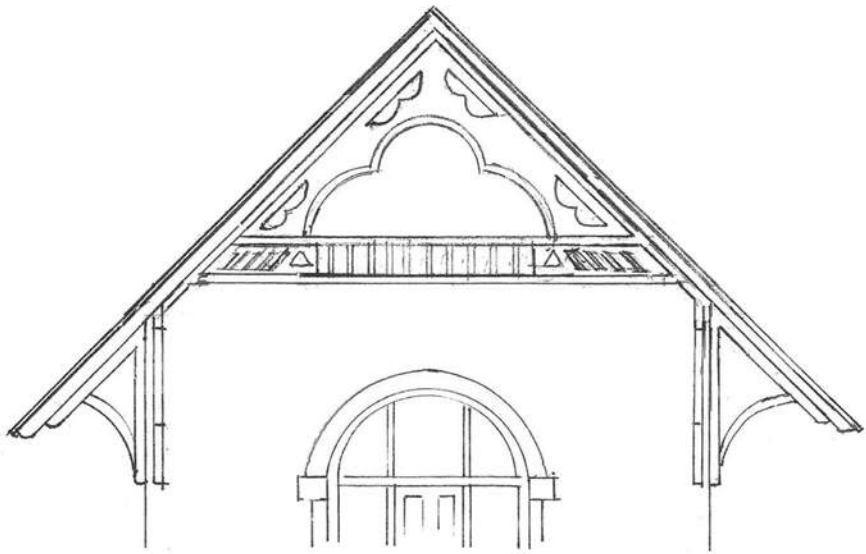
METAL CORNICE 117 Centre Street



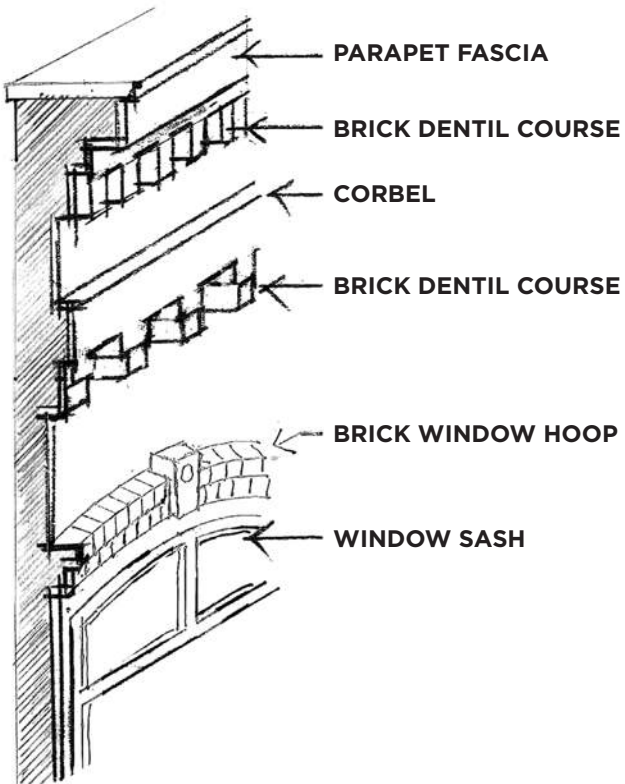
CAST IRON COLUMNS 204 Centre Street

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

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



BARGEBOARD EXAMPLE



EXTERIOR FACADE DETAIL EXAMPLES

ML+H/Les Thomas Architect



COMMERCIAL AWNINGS

AWNINGS

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

Retain and keep in good repair any existing historic awnings. Add appropriately designed new awnings as desired.

GUIDELINES

1. Retain and maintain **historic awnings**, including metal ones.
2. Ensure that the **installation of new awnings does not damage the building**. Appropriate materials for new awnings include canvas duck or cotton and polyester blends; these may be treated with acrylic. Select awnings in colors that complement the building and mimic the shape of their opening.
3. Now awnings should either **fit exactly over display windows**, not spanning across wall surface in between display windows or should span across windows without impacting architecturally important features. If spanning multiple windows, review and approval is with HDC only.
4. Preserve and maintain **mid-20th century metal awnings**.
5. Repair **damaged historic metal** awnings.



CANVAS AWNING 213 Centre Street



CANVAS SHED AWNING 213 Centre Street

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

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



AWNINGS 313-319 Centre Street



COMMERCIAL BRICK & MASONRY

BRICK & MASONRY

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

GUIDELINES

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

CLEANING OF MASONRY

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

CHEMICAL CLEANING OF MASONRY

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

MACHINE CLEANING OF MASONRY

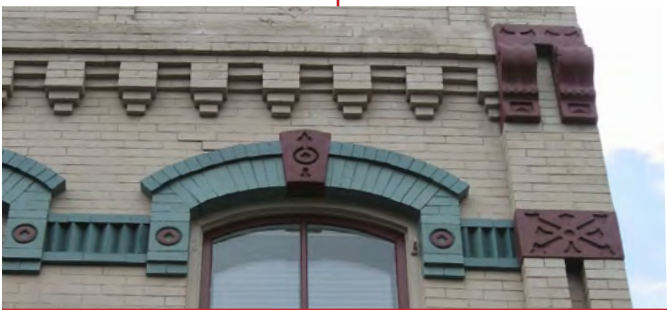
1. **Do not use abrasive or high-pressure cleaning methods like sand blasting or high-pressure water;** these methods cause rapid deterioration of the brick and mortar.
2. Do not use electric saws or hammers to remove mortar.

MORTAR ISSUES WITH MASONRY

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

PAINTING OF MASONRY

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



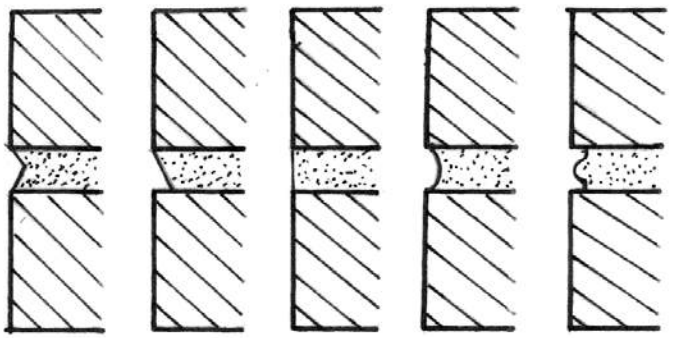
PAINTED BRICK 306 Centre Street



BRICK EXTERIOR William Henderson Peck High School



BRICK EXTERIOR 102 Centre Street



Thomason and Associates

TYPICAL MORTAR PROFILE EXAMPLES



BRICK CORBELLING 309-311 Centre Street

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

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



COMMERCIAL

CAST IRON & METAL

CAST IRON & METAL

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

GUIDELINES

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

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



METAL DOOR HANDLES 201 North 4th St.



CAST IRON FENCING 601 Ash Street



PAINTED METAL SURFACE 218 Centre Street



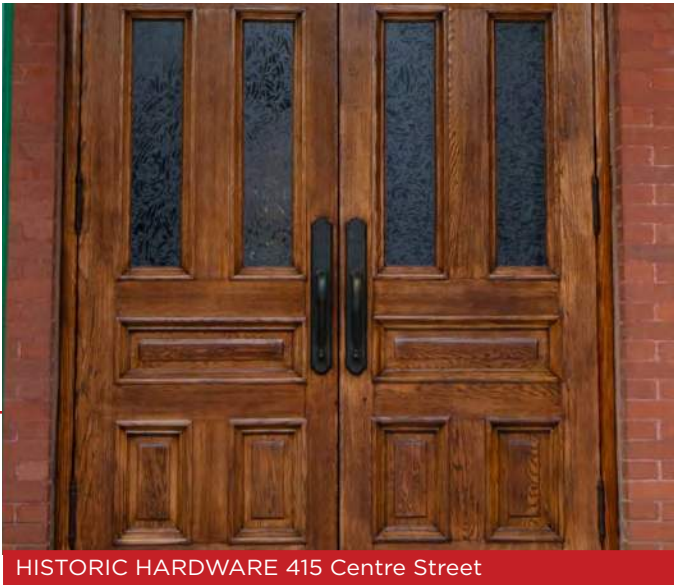
COMMERCIAL ENTRANCES & DOORS

ENTRANCES & DOORS

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

GUIDELINES

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



HISTORIC HARDWARE 415 Centre Street



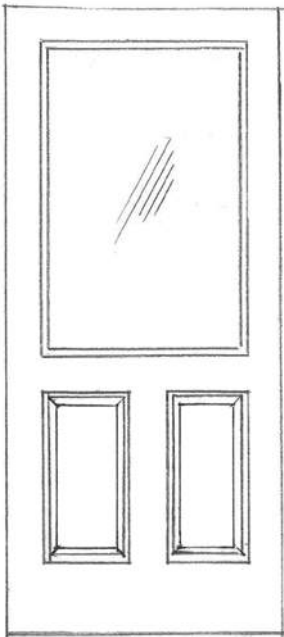
ENTRANCE 117 Centre Street



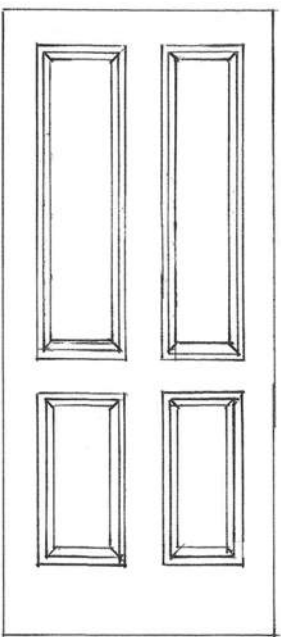
ENTRANCES 228 North 4th Street

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

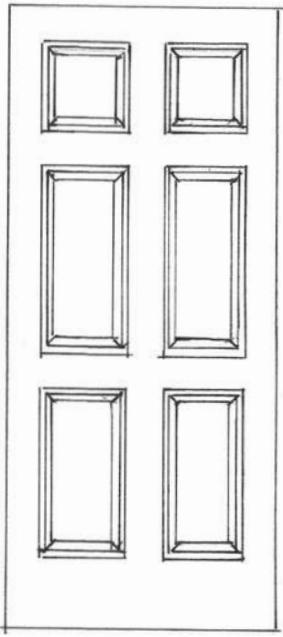
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| 2. Retention of Distinguishing Architectural Character | 6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence |
| 3. Recognition of Historic Period | 9. Compatible Contemporary Design for New Alterations/Additions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



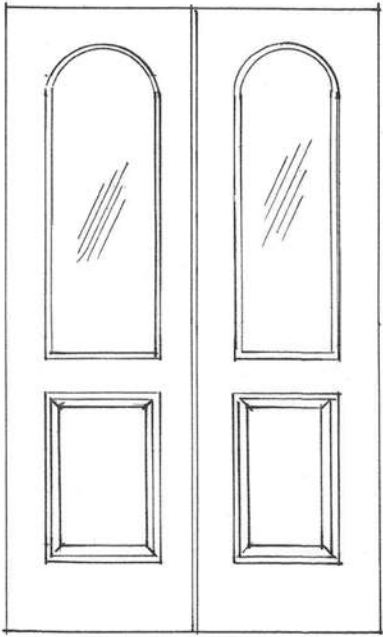
GLASS PANEL DOOR



FOUR PANEL DOOR



SIX PANEL COLONIAL



SINGLE ARCHED LIGHTS IN DOUBLE WOODS

ML+H/Les Thomas Architect

THINK RESILIENCY

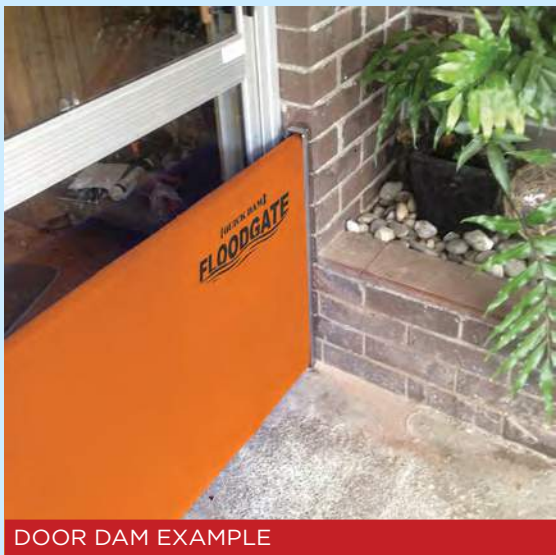
DOOR DAMS

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

ADAPTING TO THE HISTORIC DISTRICT

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

EXAMPLE



DOOR DAM EXAMPLE



FIRE ESCAPES & STAIRWELLS

OVERVIEW

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

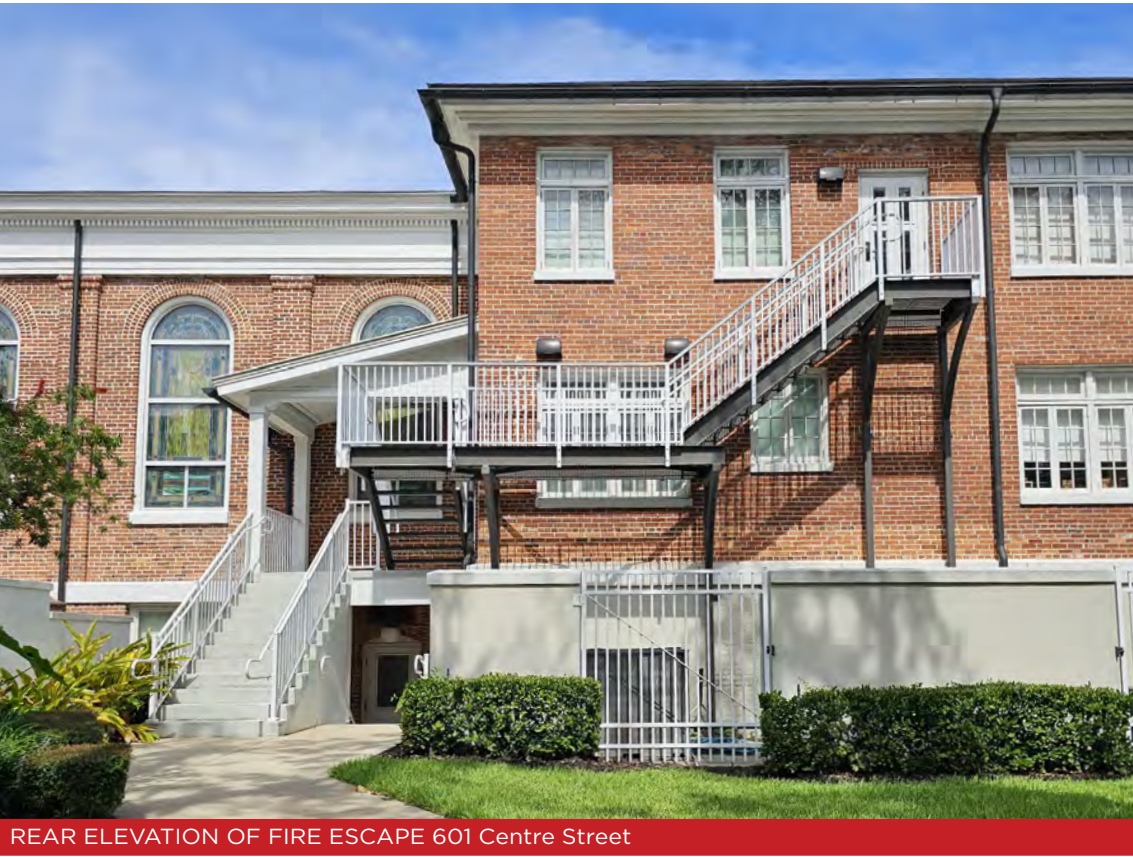
GUIDELINES

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

Review and comply with State of Florida Fire Code as well.



REAR ELEVATION OF DECK & STAIRWELL 303 South 8th Street



REAR ELEVATION OF FIRE ESCAPE 601 Centre Street

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

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



COMMERCIAL GUTTERS & DOWNSPOUTS

OVERVIEW

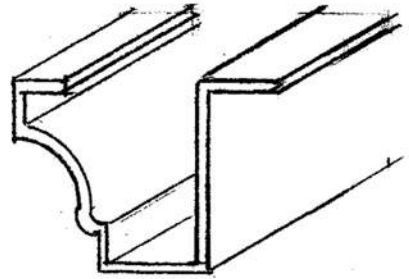
Keeping gutters and downspouts in good repair helps to protect buildings from water damage. If new gutters are required, half-round designs are the most appropriate for historic buildings.

GUIDELINES

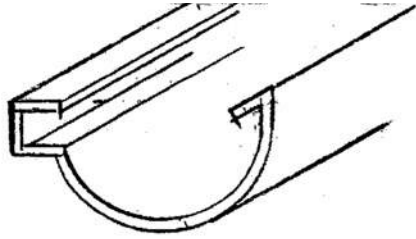
1. Install and maintain gutters, downspouts, and splash-blocks.
2. Retain and maintain existing boxed or built-in gutters.
3. Repair deteriorated or damaged boxed or built-in gutters.
4. If late nineteenth- or early twentieth-century buildings are in need of gutters, the most appropriate design for hanging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



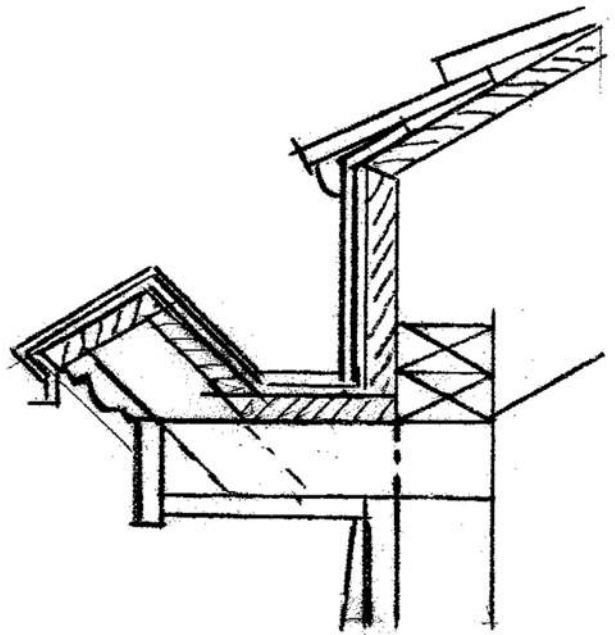
GUTTER & DOWNSPOUT MODEL



OGEE OR K-STYLE GUTTER



HALF ROUND GUTTER



WOOD OR YANKEE GUTTER

ML+H/Les Thomas Architect

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

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

THINK RESILIENCY

EXAMPLES

RAIN CHAINS + RAIN BARRELS

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

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

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



RAIN CHAIN 111 South Sixth Street



RAIN CHAIN
111 South Seventh Street



RAIN BARREL MODEL



COMMERCIAL

LIGHTING

OVERVIEW

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

GUIDELINES

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



LAMPPOST 401 Centre Street



LIGHTING 1 South 3rd Street



LIGHT FIXTURE 19 South 2nd Street



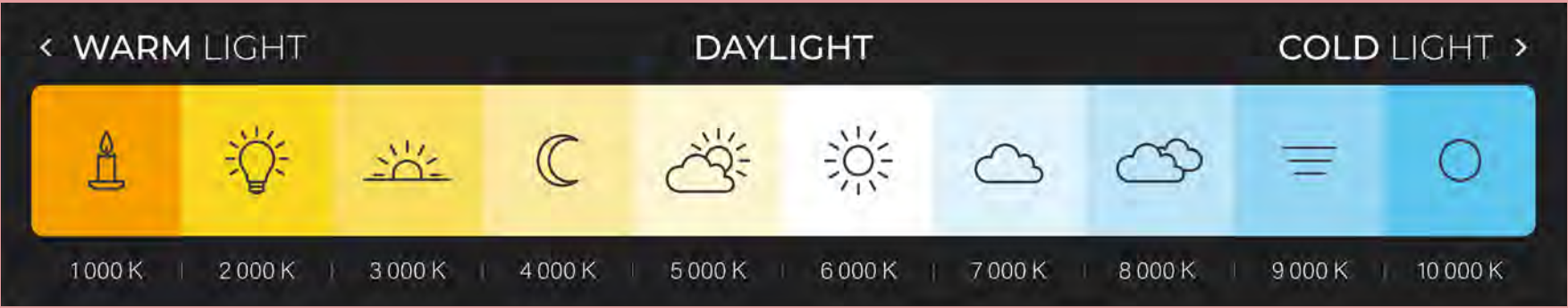
LIGHT FIXTURE 114 Centre Street

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

- | | |
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COLOR TEMPERATURE

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



Shutterstock



COMMERCIAL
PAINT

OVERVIEW

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

GUIDELINES

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

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

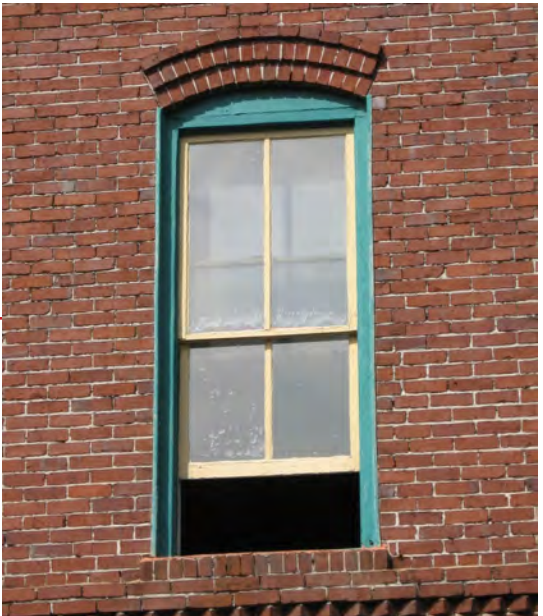
2. Retention of Distinguishing Architectural Character
5. Sensitive Treatment of Distinctive Features and Craftsmanship



PAINTED EXTERIOR 516 Ash Street



UNPAINTED MASONRY 215-217 Centre St.



PAINTED TRIM 215-217 Centre Street



PAINTED EXTERIOR 204 Centre Street



PAINTED EXTERIOR 110 Centre Street



PAINTED EXTERIOR 214 Centre Street



COMMERCIAL ROOFS

OVERVIEW

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

GUIDELINES

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

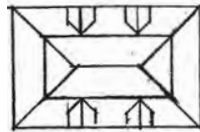


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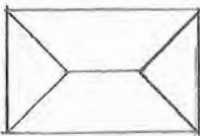
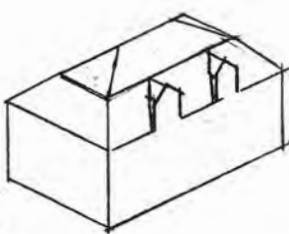
2. Retention of Distinguishing Architectural Character
4. Retention of Significant Later Alterations/Additions
5. Sensitive Treatment of Distinctive Features and Craftsmanship
6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
9. Compatible Contemporary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



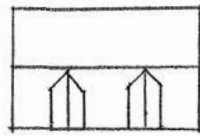
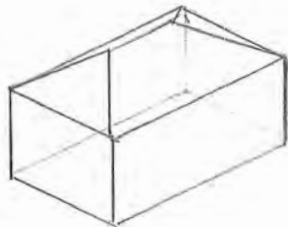
GABLE ROOF



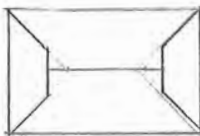
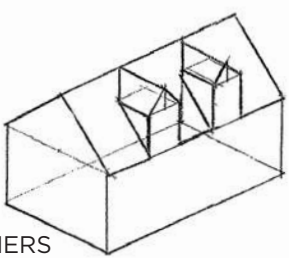
CROSS GABLE ROOF



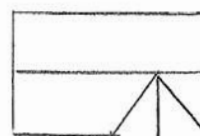
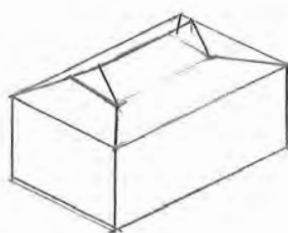
HIP ROOF



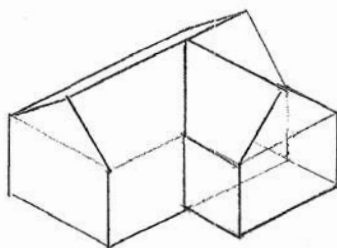
GABLE ROOF WITH DORMERS



DUTCH GABLE ROOF

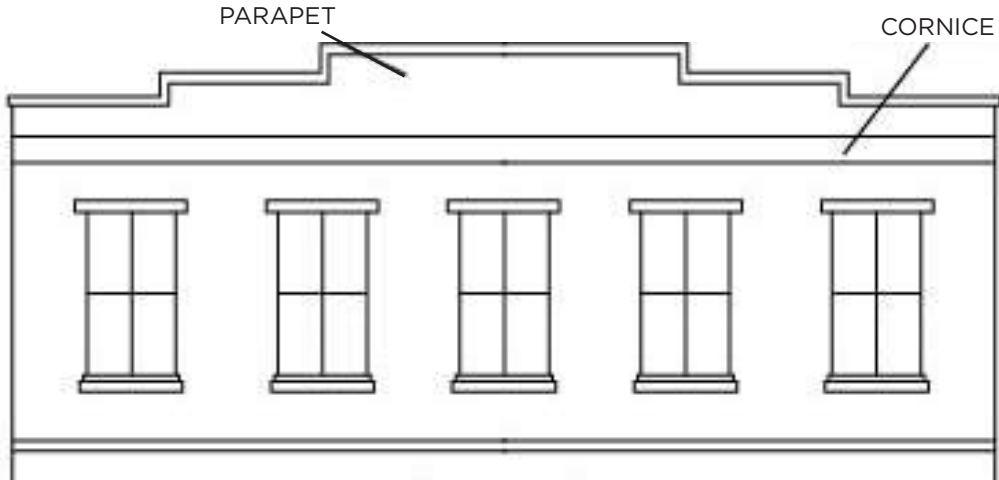


MANSARD ROOF



ML+H/Les Thomas Architect

ROOF STYLE EXAMPLES



ML+H

ROOF ELEMENTS EXAMPLE



COMMERCIAL SIGNS

OVERVIEW

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

GUIDELINES

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

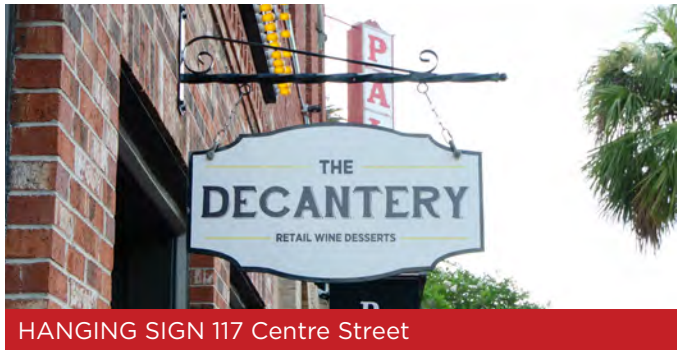
SEE EXAMPLES



BELTCOURSE SIGN 516 Ash Street



HANGING SIGN 214 Centre Street



HANGING SIGN 117 Centre Street



WINDOW SIGN 214 Centre Street

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

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



SERIF EXAMPLES

Garamond
Baskerville
Times New Roman

SAN SERIF EXAMPLES

Gotham
TW Cen MT
Arial

SCRIPT EXAMPLES

Monotype Corsiva
Gabriola

ML+H

LETTERING & FONTS



COMMERCIAL

STOREFRONTS

OVERVIEW

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

GUIDELINES

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

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

- | | |
|---|--|
| 2. Retention of Distinguishing Architectural Character | 6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence |
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| 4. Retention of Significant Later Alterations/Additions | |



STOREFRONT BULKHEADS 218 Centre Street



REBUILT STOREFRONT 216 Centre Street



BRICK STOREFRONT 212 Centre Street



HISTORIC STOREFRONT FACADE 306 Centre Street



COMMERCIAL

WINDOWS

OVERVIEW

Windows are functional and aesthetic, helping to define a building’s particular style. Windows allow light into the interior of a building, provide ventilation, and allow a visual connection to the outside. Street-level windows allow passersby to view into the building. In the historic district there are numerous types and sizes of windows in addition to a variety of designs of **sills, lintels, decorative caps, and shutters**. Preserving windows and their components helps uphold the architectural integrity of the district as a whole.

GUIDELINES

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

14. Do not install bars in windows visible from the street.
15. The installation of temporary storm shutters to protect windows is appropriate **as long as they are reversible and do not result in damage to historic elements**.



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PRESERVING HISTORIC WOOD WINDOWS

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

GENERAL MAINTENANCE

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



STREETSCAPE ELEMENTS

OVERVIEW

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

GUIDELINES

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

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

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

For more details on the City's Tree Ordinance, please refer to the Land Development Code.



BENCH EXAMPLE



GARBAGE RECEPTACLE EXAMPLE



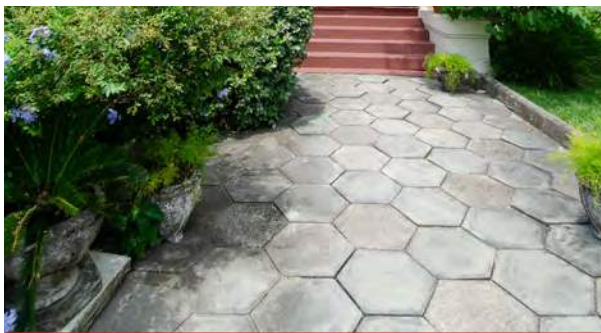
LANDSCAPING EXAMPLE



BRICK CROSSWALK EXAMPLE



STREET LAMP EXAMPLE



HEXAGON BLOCK WALKWAY 315 Alachua Street

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

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FOUNTAIN Historic Courthouse 416 Centre Street

PROTECTION OF HISTORIC STREETSCAPE ELEMENTS

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



PARKING & OPEN LOTS

OVERVIEW

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

GUIDELINES

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



SHELL PARKING LOT EXAMPLE



SHELL PARKING LOT EXAMPLE

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

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FENCED CORNER PARKING South 4th Street



LANDSCAPED VACANT LOT 100 Centre Street

THINK RESILIENCY

SHELL & PVIOUS PARKING SURFACES

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

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

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

EXAMPLE



SHELL PARKING LOT EXAMPLE



SITE FEATURES
COMMERCIAL

WALKWAYS

OVERVIEW

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

GUIDELINES

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



ADA CURBING South 8th Street & Beech Street



HEXAGON BLOCK WALKWAY 2 North 6th Street



ADA CURBING South 7th Street



HISTORIC WALKWAY SURFACE 800 Block of Atlantic Ave.

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

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UTILITIES & ENERGY RETROFITTING

OVERVIEW

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

GUIDELINES

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



FENCED UTILITIES PLACEMENT EXAMPLE



SOLAR PANELS EXAMPLE



UTILITIES PLACEMENT EXAMPLE

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

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A detailed historical map of Fernandina, Florida, showing the city's layout, surrounding waterways, and various landmarks. The map is oriented with North at the top. The word "RESIDENTIAL" is overlaid in large, bold, yellow capital letters across the center of the map. The map includes labels for "WOODLANDS ISLAND", "OLD FERNANDINA", "FERNANDINA", "McLure's Hill", "Indian Mound", "Light House", "Kingsley's Bank", "S. Breese", and "Florida". The map also shows numerous depth soundings and navigational markers.

RESIDENTIAL

RESIDENTIAL

ARCHITECTURAL STYLES

FRAME VERNACULAR OR FOLK VICTORIAN (1870-1910)

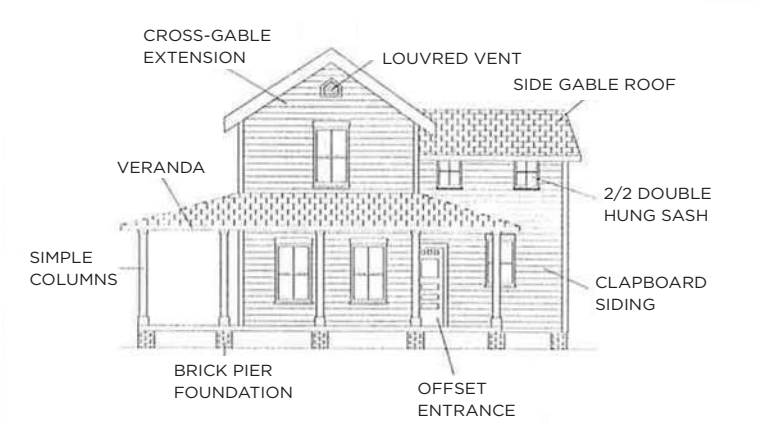
The Folk Victorian style is a vernacular version of more elaborate late-nineteenth-century styles. These frame dwellings are modest in scale and decoration, but may contain **spindlework porch details or milled wood posts**. They are, to some extent, defined by their forms. The forms include **gabled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



FRAME VERNACULAR 126 South 6th Street

CHARACTERISTICS

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



Florida State Model Guidelines.

GREEK REVIVAL (1855-1880)

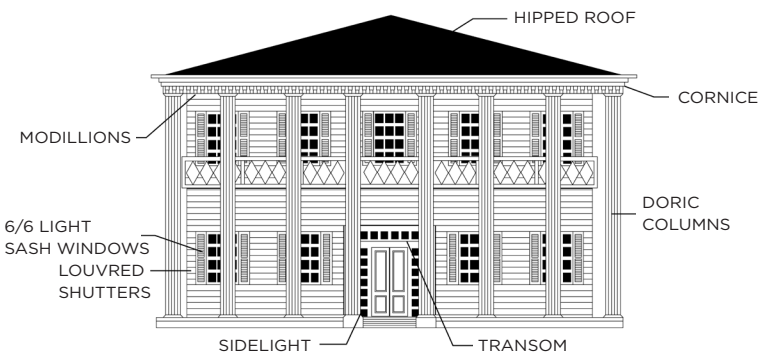
The Greek Revival style was a popular architectural style across the country as early as the **1830s**. As Americans increasingly embraced democratic roots, they turned towards classical antecedents in philosophy as well as architecture. The Greek and Roman cultures of ancient periods provided templates for nineteenth-century architectural design. Characterized by **symmetry and order**, the style was embellished with restrained classical features such as full-height columns in Doric, Ionic, or Corinthian orders. The Greek Revival style was equally prevalent for residential buildings as for churches, banks, and courthouses. In Fernandina, the Greek Revival style gained a hold during the 1850s, and its influence persisted as late as 1880. Traditionally, the residential use of the style was applied to **a side-gable form with a central entrance anchoring symmetrical bays** (e.g., 111 South Ninth Street, shown below). However, in Fernandina, a second form arose where narrow urban lots were predominant. A gable-front form echoed the **“temple front” design** of ancient Greece. An example is the Merrick-Simmons House at 102 South Tenth Street (below). This variation has a façade with distinct Greek Revival influences, but with an offset entrance.



GREEK REVIVAL 111 South 9th Street

CHARACTERISTICS

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



Florida State Model Guidelines.



ARCHITECTURAL STYLES

ITALIANATE (1870-1890)

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

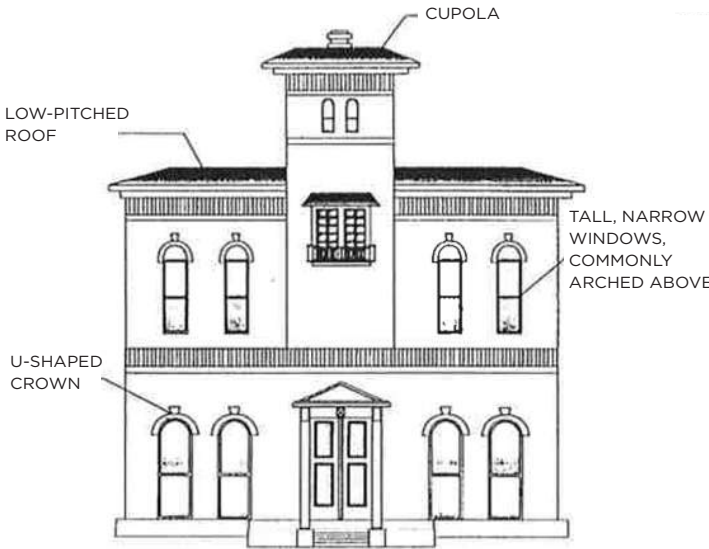
In Fernandina Beach, the Italianate style is represented in high-style residential examples, as well as in several vernacular dwellings that illustrate its influence. The dwelling known as the Fairbanks House at 227 South Seventh Street and the Hirth House at 103 North Sixth Street feature characteristic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



ITALIANATE 103 North 6th Street

CHARACTERISTICS

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



Florida State Model Guidelines.

QUEEN ANNE (1880-1905)

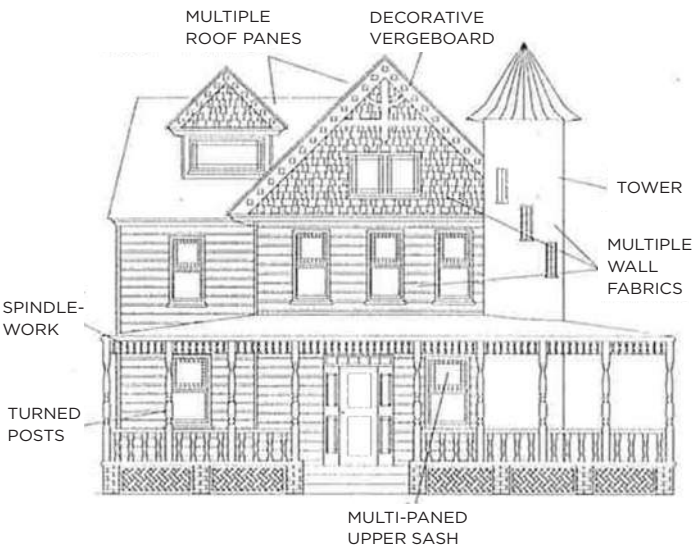
The emergence of the Queen Anne style coincided with the rise of balloon framing and mass production of wood ornamental features. These developments allowed for extravagant architectural designs with asymmetrical floor plans and irregular roof planes. These houses are typically of **asymmetrical floor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



QUEEN ANNE 214 South 7th Street

CHARACTERISTICS

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



Florida State Model Guidelines.



RESIDENTIAL

ARCHITECTURAL STYLES

COLONIAL REVIVAL (1895-1955)

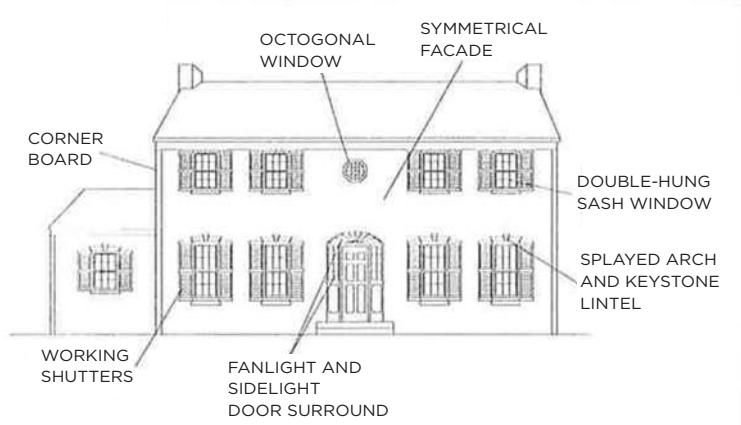
By the end of the nineteenth century, American architects began to look towards the country’s own architectural roots. The Colonial Revival style reflects the nation’s embrace of its colonial past. The style is characterized by **simplicity, symmetry, and unadorned order**, as a movement away from asymmetrical,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



COLONIAL REVIVAL 714 Beech Street

CHARACTERISTICS

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



Florida State Model Guidelines.

CRAFTSMAN/BUNGALOW (1905-1930)

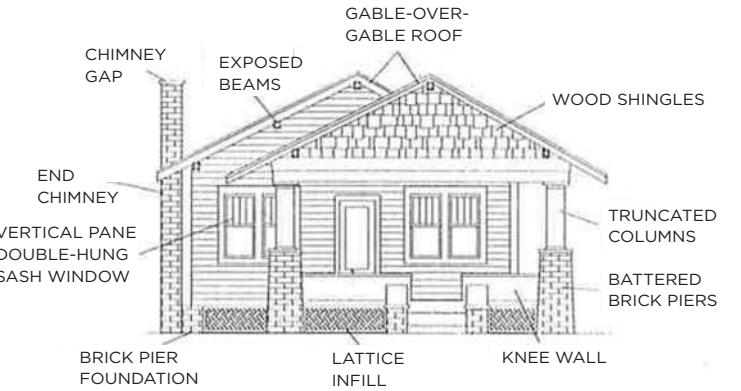
The Bungalow plan has roots in British India during the eighteenth and nineteenth centuries. The house type, **melded with Japanese building techniques**, exhibited at late nineteenth-century American expositions. Craftsman bungalow buildings typically have **low-pitched gabled roofs with a wide eave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



CRAFTSMAN/BUNGALOW 202 South 7th Street

CHARACTERISTICS

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



Florida State Model Guidelines.



ARCHITECTURAL STYLES

TUDOR REVIVAL (1910-1940)

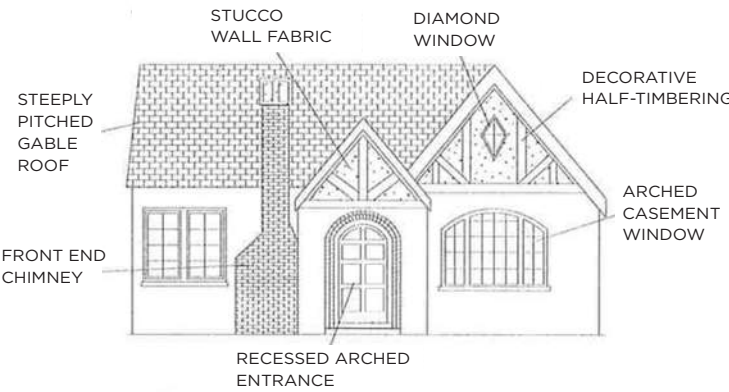
The Tudor Revival style is based loosely on Medieval architecture. Peaking in popularity during the 1920s, the style was fashionable for single-family dwellings as well as small apartment buildings. The plans often feature **cross gable, high-pitched roofs**. Exteriors can be of **stucco with false half-timbering,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



TUDOR REVIVAL 330 South 7th Street

CHARACTERISTICS

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



Florida State Model Guidelines.

MEDITERRANEAN INFLUENCE (1900-1930)

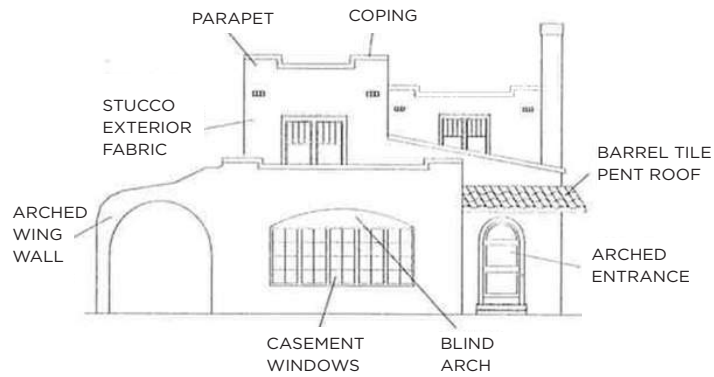
As noted for commercial buildings in Fernandina Beach, the influence of Mediterranean architectural styles is fitting in this coastal region with its Spanish heritage. At 315 Alachua Street, Villa Las Palmas represents a formal, symmetrical design and plan that incorporates elements of Spanish Mission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



MEDITERRANEAN INFLUENCE 315 Alachua Street

CHARACTERISTICS

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



Florida State Model Guidelines.



RESIDENTIAL

ADDITIONS

OVERVIEW

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

GUIDELINES

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

HELPFUL HINT

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

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

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



GARAGE WIND ADDITION 31 South 10th Street



NEW ADDITION EXAMPLE



ML+H/Les Thomas Architect

REAR ADDITION EXAMPLE



LATERAL WING ADDITION 31 South 10th Street



REAR PORCH ADDITION 120 North 6th Street



ARCHITECTURAL DETAILS

OVERVIEW

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

GUIDELINES

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

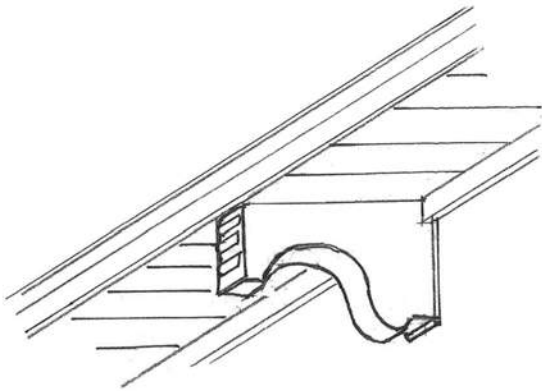
APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:	
2. Retention of Distinguishing Architectural Character	6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
3. Recognition of Historic Period	9. Compatible Contemporary Design for New Alterations/Additions



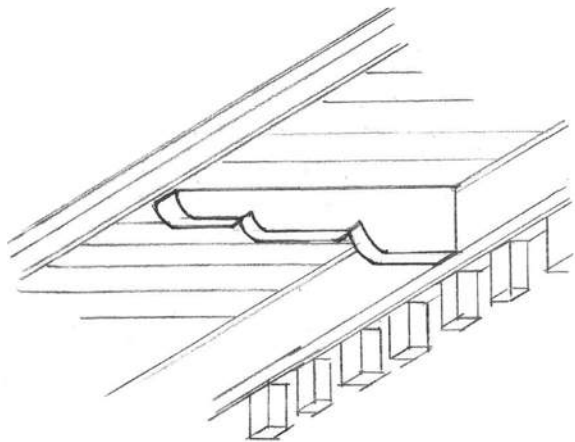
PORCH TRIM 614 Ash Street



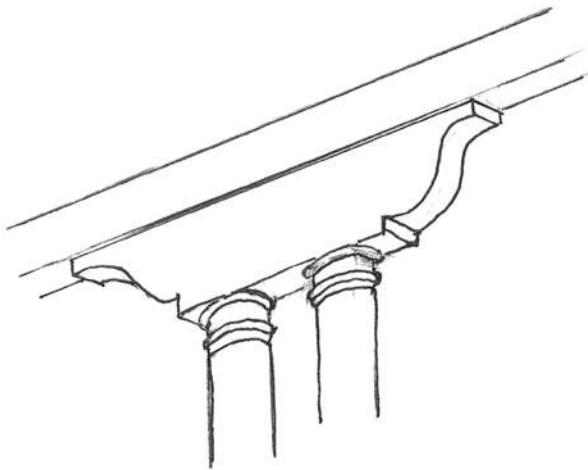
DECORATIVE TRIM 601 Ash Street



ROOF BRACKET EXAMPLE

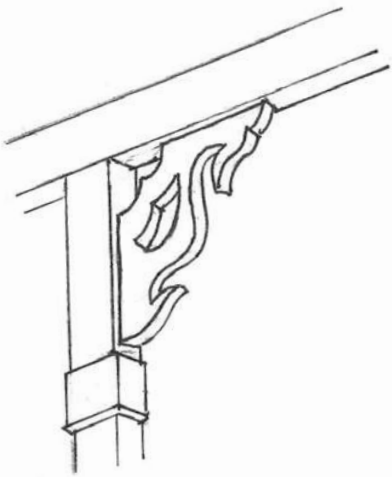


ROOF BRACKET WITH BRICK CORBELS



PORCH BRACKET EXAMPLE

ML+H/Les Thomas Architect



SCROLL SAWN PORCH BRACKET



RESIDENTIAL

AWNINGS

OVERVIEW

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

GUIDELINES

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

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



AWNING 304 Calhoun Street



SHED-TYPE AWNING 114 North 3rd Street



METAL AWNINGS 306 South 7th Street



RESIDENTIAL

CHIMNEYS

OVERVIEW

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

GUIDELINES

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

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



CORBELLED CHIMNEYS 227 South 7th Street



CORBELLED CHIMNEY 415 Centre Street



ROUNDED CHIMNEY 129 North 4th Street



RESIDENTIAL ENTRANCES & DOORS

OVERVIEW

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

GUIDELINES

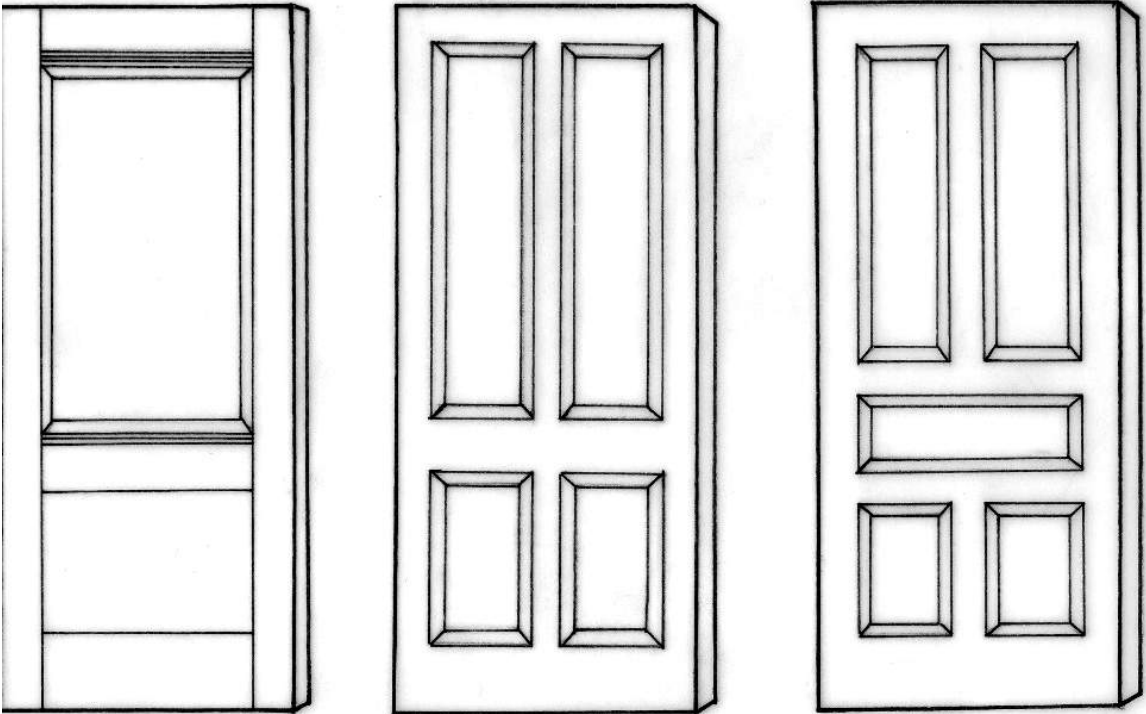
1. Maintain entrances, doors, and related elements.
2. Follow guidelines for wood to keep entrances, doors, and related elements in good repair. **Reuse historic hardware and locks.**
3. If an entrance element suffers from deterioration, **salvage as much historic material as possible.** Replace an entrance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



ENTRANCE 614 Beech St.



ENTRANCE 319 South 3rd Street



ML+H/Les Thomas Architect

APPROPRIATE DESIGNS FOR REPLACEMENT DOORS



CRAFTSMAN DOOR 126 South 6th Street



PANEL DOOR 204 South 6th St.



SIDELIGHTS 102 10th Street

THINK RESILIENCY

DOOR DAMS

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

ADAPTING TO THE HISTORIC DISTRICT

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

EXAMPLE



DOOR DAM EXAMPLE



RESIDENTIAL

FOUNDATIONS

OVERVIEW

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

GUIDELINES

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

SEE SKETCH



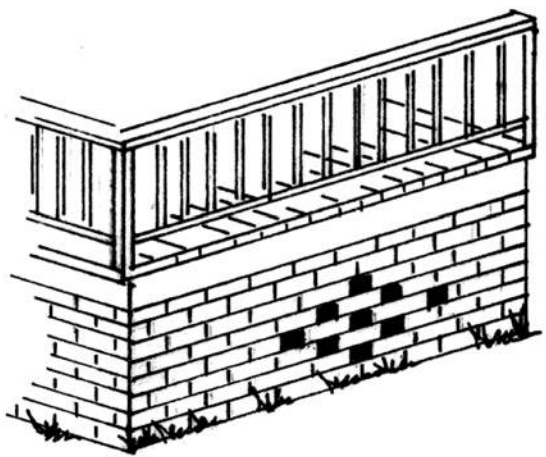
VISIBLE FOUNDATIONS 601 Ash Street



WOOD LATTICE PANELS 319 South 3rd Street



WOOD PANELS 322 North 3rd Street



Thomason and Associates

PIERCED BRICK PANELS EXAMPLE

THINK RESILIENCY

PIER CONSTRUCTION & FLOOD VENTS

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

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

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

EXAMPLE



FLOOD VENT 204 South 6th Street



RESIDENTIAL

LIGHTING

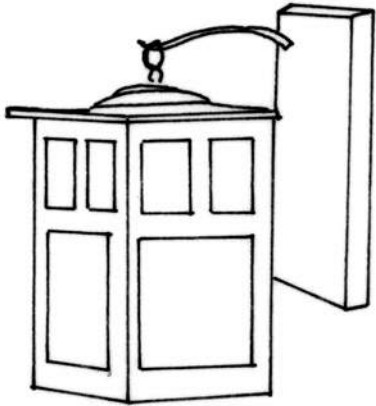
OVERVIEW

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

GUIDELINES

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

SEE NOTE
SEE EXAMPLES



ML+H/Les Thomas Architect

LIGHT FIXTURE EXAMPLE



HISTORIC PORCH LIGHT FIXTURE 319 South 3rd Street



PORCH LIGHT FIXTURE 603 Centre Street



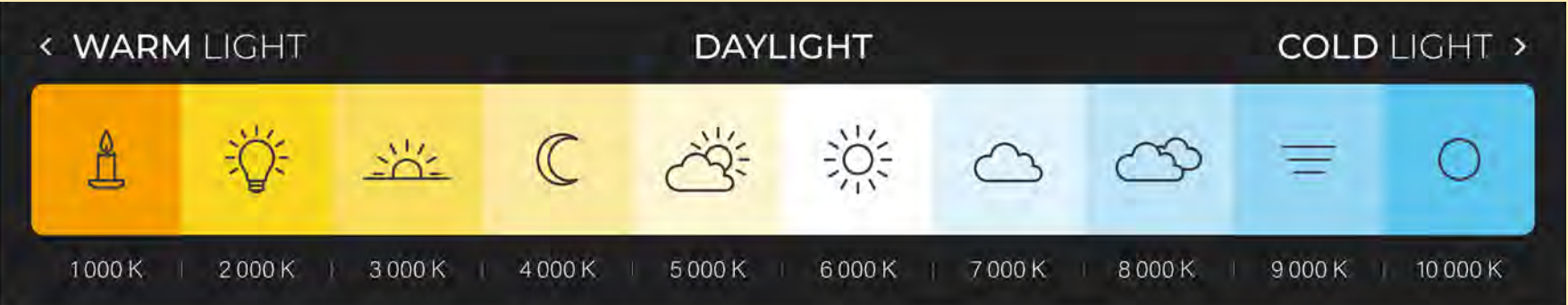
4 ARM VICTORIAN LIGHT POSTS 227 South 7th St.

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

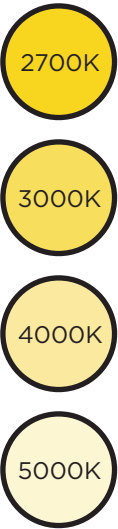
- 2. Retention of Distinguishing Architectural Character
- 3. Recognition of Historic Period
- 6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence
- 9. Compatible Contemporary Design for New Alterations/Additions

COLOR TEMPERATURE

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



Shutterstock



RESIDENTIAL PAINT

OVERVIEW

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

GUIDELINES

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

12. Use **the same color** for trim boards, porch framing and columns, and window framing; **a contrasting color** for walls; and a darker color for doors, shutters, and window sashes.
13. Limit the number of colors used to three.



CONTRASTING PAINT COLORS 601 Ash Street



CONTRASTING PAINT COLORS 117 North 6th Street



PAINTED EXTERIOR 310 South 6th Street

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

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



PAINTED EXTERIOR & TRIM 102 North 6th Street



PAINTED EXTERIOR & TRIM 303 South 8th Street



RESIDENTIAL

PORCHES

OVERVIEW

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

GUIDELINES

1. Follow wood and masonry guidelines to retain, maintain, and repair wooden and masonry porches.
2. Porches on rear elevations are mainly **functional** and are **less crucial** to historic character. Their treatment can be more flexible and may include alteration, replacement, or removal.
3. When a porch is damaged or deteriorated beyond repair, replace it using a design that matches the **original porch in design and materials**, supporting the historic character of the district **to the greatest extent possible**.
4. Because porches were originally designed to be open and semi-transparent, their enclosure is **not recommended**. If enclosure is desired, use **glass or screens with minimal structural elements** instead of solid materials.
5. The use of **substitute materials for porch floors such as wood and plastic composites may be appropriate** under some circumstances. If these treatments are used ensure they are not easily seen from the street, or paint them to blend with the house colors.
6. The addition of vinyl porch columns is not appropriate for porches readily visible from the street and are discouraged for rear elevations. The use of fiberglass columns may be appropriate for certain architectural styles such as **Colonial Revival**.
7. Porch depth is recommended to be **between 6’ and 8’ in depth**.

SEE EXAMPLES



MILLED WOOD PORCH 123 South 7th Street



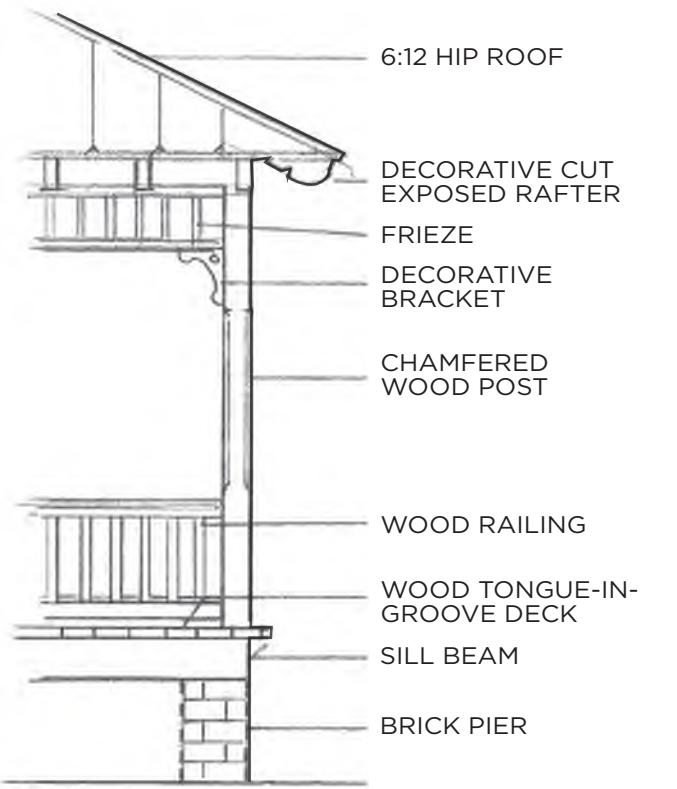
PORCH FEATURES 28 North 4th Street



SCREENED PORCH 301 South 6th Street



BUNGALOW PORCH 213 South 6th Street



ML+H/Les Thomas Architect

PORCH TERMINOLOGY



DECORATIVE BRACKETS 215 South 7th Street

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

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



PORCH STAIRS & RAILINGS

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

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

OVERVIEW

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

GUIDELINES

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



REBUILT PORCH STAIRS & RAILING 604 Ash Street



PORCH STAIRS & RAILING 322 N 3rd Street



JIGSAW PORCH RAILING DESIGN 27 South 7th Street



PORCH STAIRS & RAILING 414 South 7th Street



PORCH STAIRS & RAILING 302 South 7th Street



RESIDENTIAL

ROOFS

OVERVIEW

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

GUIDELINES

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

SEE EXAMPLES



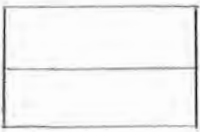
SCALLOPED ROOFING 102 North 6th Street



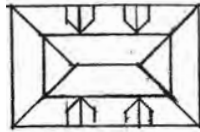
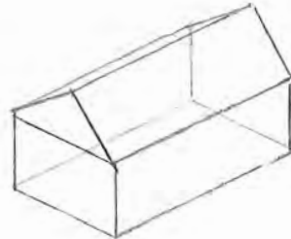
QUEEN ANNE ROOF 117 North 6th Street



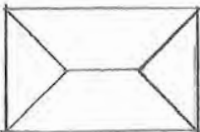
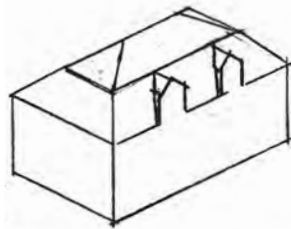
PAINTED METAL ROOF 116 North 4th Street



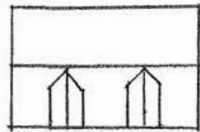
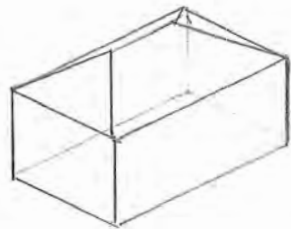
GABLE ROOF



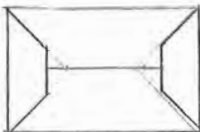
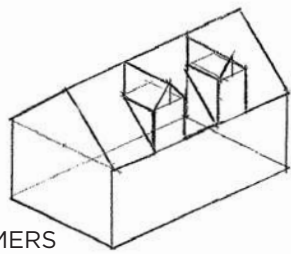
CROSS GABLE ROOF



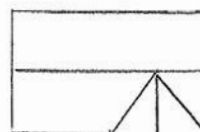
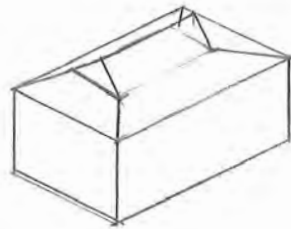
HIP ROOF



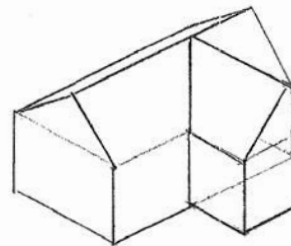
GABLE ROOF WITH DORMERS



DUTCH GABLE ROOF



MANSARD ROOF



ML+H/Les Thomas Architect

ROOF STYLE EXAMPLES



SCALLOPED SLATE ROOFING 214 South 7th Street

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

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



RESIDENTIAL

SIDING

OVERVIEW

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

GUIDELINES

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



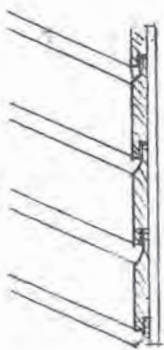
WOODEN SHINGLES 214 South 7th Street



ORIGINAL WOOD SIDING 502 Broome Street



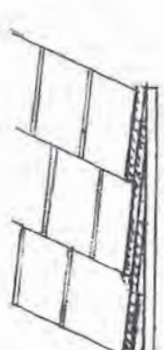
LAP



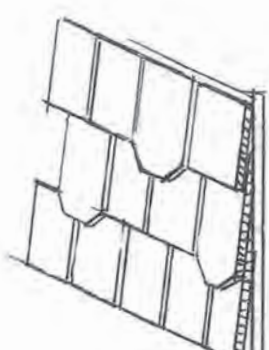
CHANNEL (NOVELTY)



BOARD & BATTEN



SHINGLES



FISH SCALE SHINGLES

WOOD SHINGLE PATTERNS

ML+H/Les Thomas Architect

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

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

WOOD VERSUS SYNTHETIC SIDING

- Vinyl and aluminum are still too new to definitely say whether they are more or less economical than wood. In terms of resale value, wood siding has the economic advantage; a recent study by Remodeling Magazine judges that property owners lose one out of every three dollars invested in aluminum siding when they sell their house.
- Wood and synthetic materials perform fairly equally in terms of energy conservation since most heat leaves houses through roofs, basements, windows, and doors.
- Any claims that synthetic siding is “maintenance-free” are untrue. Owners of 15 to 20 year old aluminum and vinyl siding often find that it, like wood, requires painting.
- Vinyl siding is a toxic material and is not considered “green” and friendly to the environment.
- Synthetic siding is likely to trap moisture and condensation between it and the wood underneath, leading to rotted wood and structural problems.
- Synthetic siding can keep the problem hidden until major damage is done.
- If you decide to use synthetic siding, you can minimize its visual impact by choosing a siding that matches the dimensions of the original siding as closely as possible. Leaving historic trim and features in place and visible also helps. Make sure that the siding is as well ventilated as possible to avoid water damage.

MAINTAINING WOOD SIDING

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



RESIDENTIAL

WINDOWS & SHUTTERS

OVERVIEW

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

GUIDELINES

1. Preserve historic windows.
2. **Patch, paint, putty, and weather strip** historic windows as needed in order to restore them to their original conditions. See guidelines for wood for more detailed repair information.
3. If damage to a historic window is beyond repair, replace it entirely. However, when possible, replace only damaged components and retain as much historic material as possible. To test for condition, stick an ice pick into the sill or bottom rail of the frame; if it penetrates more than half an inch into the wood, the frame may require replacement.
4. If the majority of windows are beyond reasonable repair, wood windows should be replaced with wood windows to match the original.
5. To boost energy conservation, opt for the **installation of storm windows** over replacement of historic windows.
6. Window tinting should be limited and allow the window to be largely transparent.
7. Retain historic shutters and blinds.
8. If new blinds or shutters are installed, use ones that are constructed of wood and sized and installed like historic working ones and are based on physical or photographic evidence. **Operable shutters are preferred.**
9. The installation of vinyl shutters is not appropriate. Vinyl is not a sustainable material and its plastic appearance is not similar to wood.
10. The installation of “bahama” style shutters is appropriate if the property owner can demonstrate the dwelling originally had such shutters through photographic or physical evidence.
11. Do not change **the number, location, size, or glazing pattern** of windows by cutting new openings, blocking in windows, or installing replacement sashes that do not fit the historic openings.

SEE TERMINOLOGY, NEXT PAGE

SEE EXAMPLES

12. Do not install bars in windows visible from the street.
13. Do not use snap-in or flush muntins on historic buildings or new infill.
14. While the windows do not need to be true divided lights, raised muntins should be used on the **exterior and interior** of the window pane.
15. Re-use serviceable hardware and locks as long as they are reversible and do not result in damage to historic elements.
16. The installation of temporary storm shutters to protect windows is appropriate as long as they are reversible and do not damage the historic fabric of the property.



1X1 WINDOWS 121 North 6th Street



2X2 WINDOW 17 South 7th Street

APPROVED FOR USE ON HISTORIC STRUCTURE PROJECTS				
Note: If window muntins are used, they must match profile of existing historic muntins and must include exterior raised muntins (grilles).				
Wood:	Aluminum-Clad Wood:	Vinyl-Clad Wood:	Cellular PVC/Ultrex:	Composite:
Hurd Jeld-Wen (Siteline) Marvin Pella (Reserve)	Hurd Jeld-Wen (Siteline) Marvin Pella (Architect, Designer, Reserve) Weather Shield	Anderson (400 Series, Architectural, 200 Series)	Marvin Elevate (Previously known as Integrity Wood-Ultrex) Windsor	Renewal by Andersen
APPROVED FOR USE ON NEW CONSTRUCTION PROJECTS ONLY				
Any product line approved for use on historic structures can also be used on new construction. Window style and light pattern are at the discretion of the applicant. Note: If window muntins are used, they must include exterior raised muntins (grilles).				
Aluminum-Clad Wood:			All Vinyl/Plastic/Fiberglass:	
Pella (ProLine)			Pella (Impervia, 350 Series, Encompass)	

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



ARCHED WINDOWS 102 North 6th Street

HDC WINDOW APPLICATION

Applications are available on the City of Fernandina Beach website:

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

Historic District Council Windows List

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

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

APPROVED FOR USE ON HISTORIC STRUCTURE PROJECTS				
Note: If window muntins are used, they must match profile of existing historic muntins and must include exterior raised muntins (grilles).				
Wood:	Aluminum-Clad Wood:	Vinyl-Clad Wood:	Cellular PVC/Ultrex:	Composite:
Hurd Jeld-Wen (Siteline) Marvin Pella (Reserve)	Hurd Jeld-Wen (Siteline) Marvin Pella (Architect, Designer, Reserve) Weather Shield	Anderson (400 Series, Architectural, 200 Series)	Marvin Elevate (Previously known as Integrity Wood-Ultrex) Windsor	Renewal by Andersen

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

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

Window Survey Submission Requirements

Purpose
The windows on many historic buildings are an important aspect of the architectural character of those buildings. Their design, craftsmanship, or other qualities may make them worthy of preservation. ... Evaluating the significance of these windows and planning for their repair or replacement can be a complete process involving both objective and subjective considerations. The Secretary of the Interior's Standards for Rehabilitation and the accompanying guidelines, call for respecting the significance of original materials and features, repairing and retaining them wherever possible, and when necessary, replacing them in kind.

Overview
Before windows can be replaced in a rehabilitation project, the existing condition of each window should be documented. This should be undertaken in the form of a window survey. The survey is intended to identify the extent of deterioration in each window and to provide a decision base as to whether the windows should be repaired or replaced.

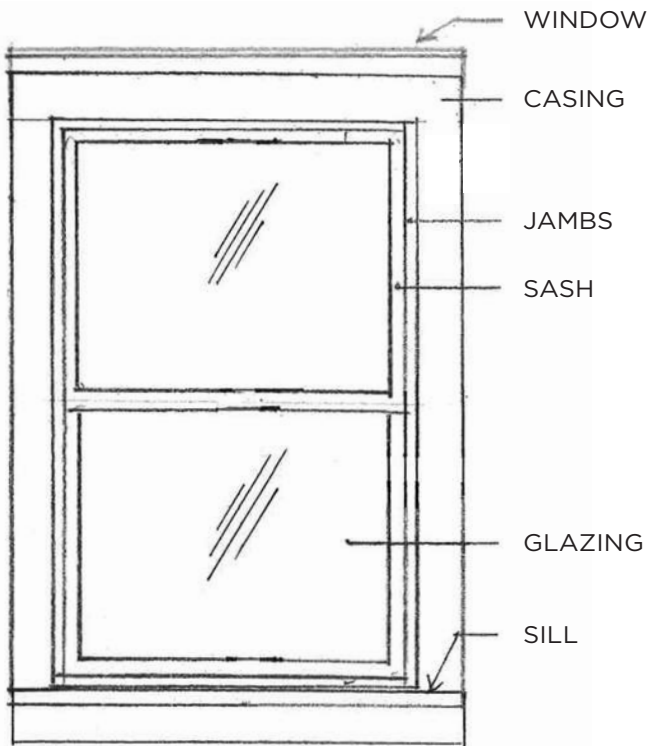
Physical Evaluation
The key to successful planning for window treatments is a careful evaluation of existing physical conditions on a unit-by-unit basis. A graphic or photographic system may be devised to record existing conditions and illustrate the scope of any necessary repairs.

Clear, colored, detailed photographs, including at least one of each:

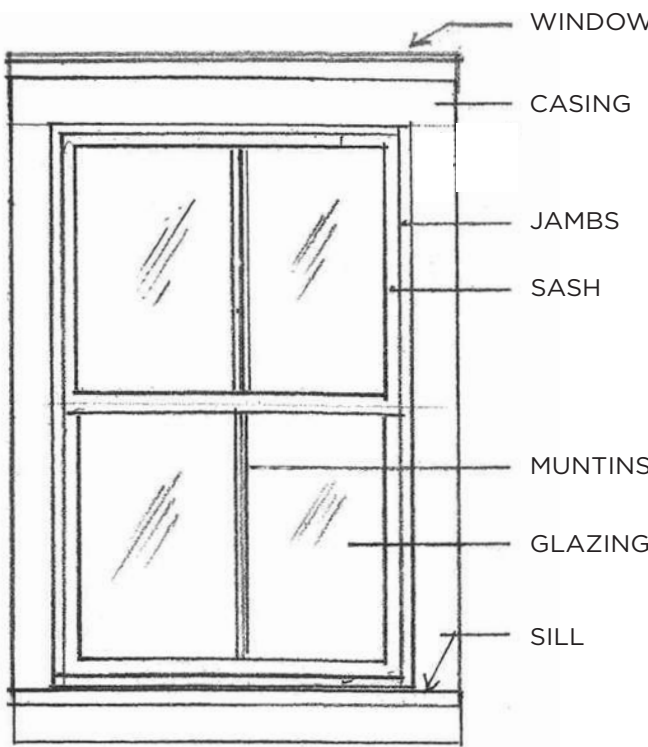
- Full-frame shot of the entire building
- Full-frame shot of individual windows from the exterior
- Full-frame shot of individual windows from the interior
- Close-up views of intersection of sills and frames
- Close-up views of sash, focusing on bottom rail and muntins (if existing)
- Close-up view of sills and bottom rails from the interior



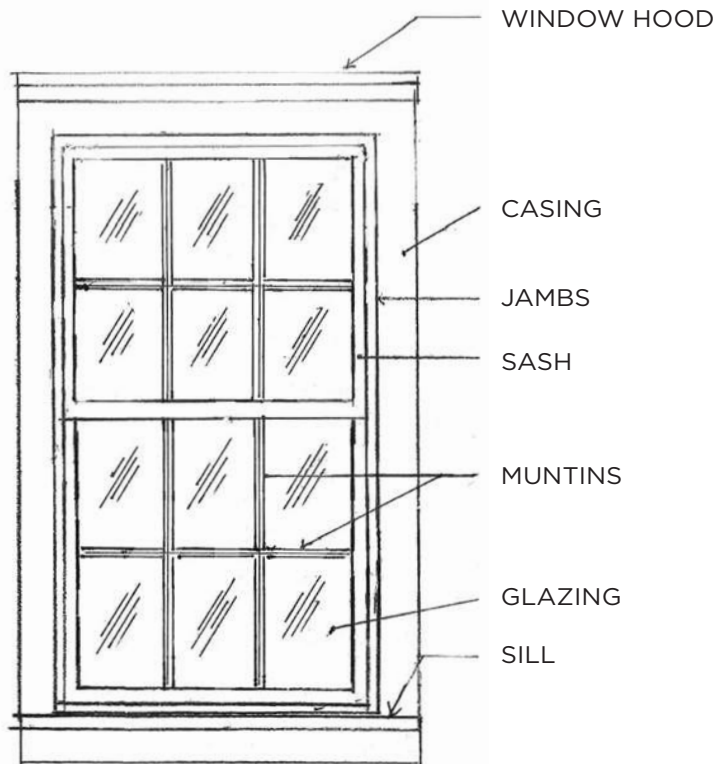
WINDOW TERMINOLOGY



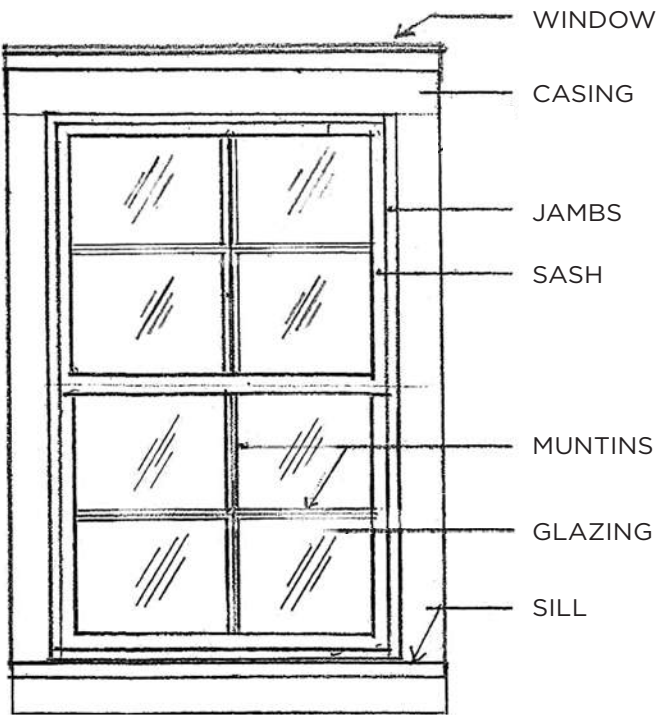
1X1 DOUBLE HUNG WINDOW



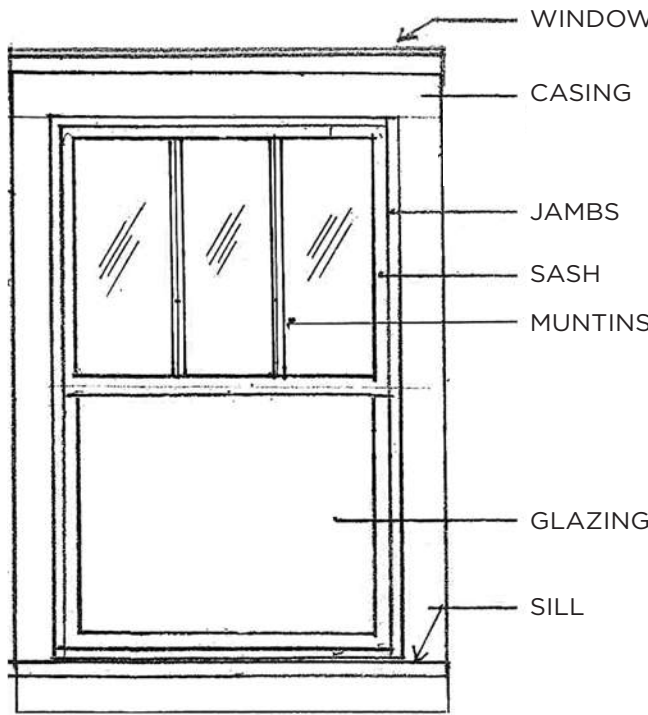
2X2 DOUBLE HUNG WINDOW



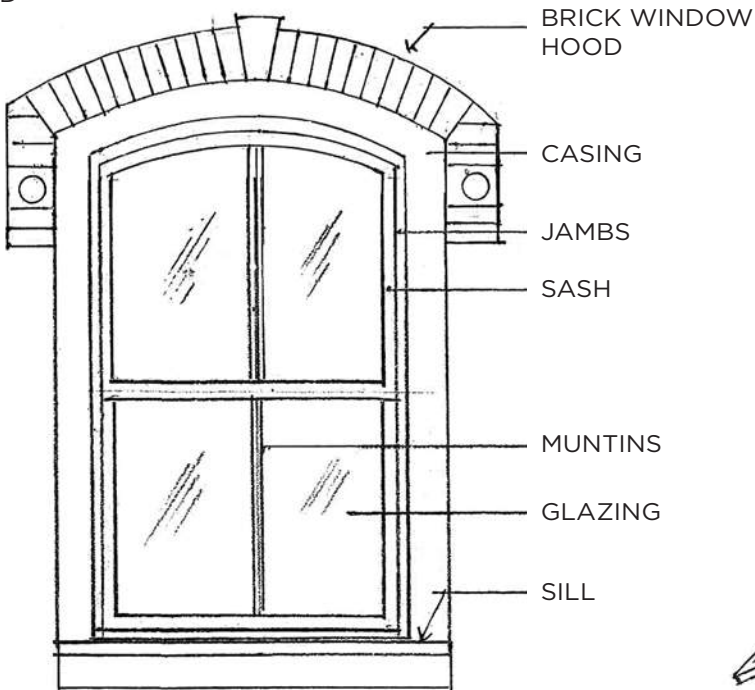
6X6 DOUBLE HUNG WINDOW



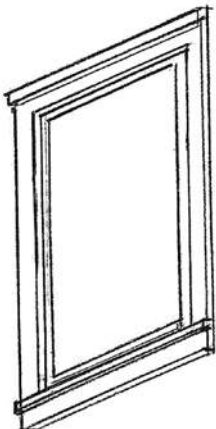
4X4 DOUBLE HUNG WINDOW



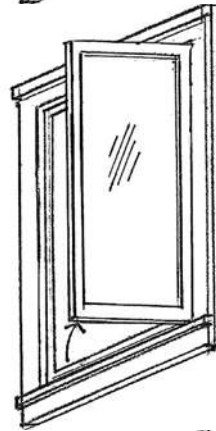
3X1 DOUBLE HUNG WINDOW



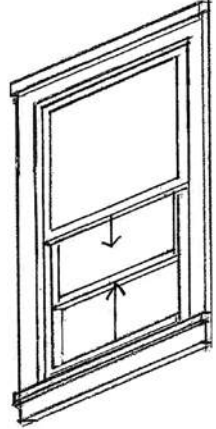
2X2 WITH ROUND TOP DOUBLE HUNG



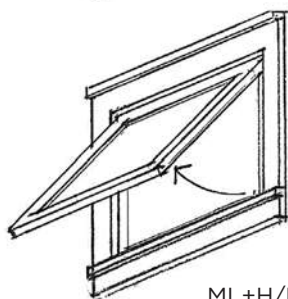
FIXED SASH



CASEMENT WINDOW



DOUBLE HUNG WINDOW



AWNING WINDOW

ML+H/Les Thomas Architect



RESIDENTIAL WOOD MAINTENANCE

OVERVIEW

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

GUIDELINES

1. Follow the guidelines for paint to keep all wood surfaces protected from the elements. **Paint prevents deterioration from moisture.**
2. Use pest-control products with caution; conduct regular inspections for termites.
3. Maintain landscaping so that it does not cause damage to wood.
4. Inspect for **leaking roofs, gutters, and downspouts** and make needed repairs to eliminate excessive moisture issues. Secure or replace loose or deteriorated flashing and insure proper ventilation.
5. Check for proper drainage around the foundation to eliminate standing water.
6. Re-caulk where rainwater can penetrate such as in junctions of dissimilar materials or at corner boards. First remove old caulk and dirt and use a high quality caulk such as one made with polyurethane. **Refrain from caulking under individual siding boards or windowsills.**
7. If wood is beginning to rot, dry it thoroughly and treat it with fungicide. Waterproof it (two to three applications of boiled linseed oil with **24 hours of drying time between coats** has been quite successful), then fill any cracks and holes with putty and sand. Caulk between the wood members when necessary, then prime and paint the wood.
8. If wood is partially decayed, fill and strengthen it by applying **semi-rigid epoxy** into the decayed wood and allowing it to harden. Then **fill, patch, sand, and paint** the consolidated wood. Caulk between the wood members when necessary, then prime and paint the wood.
9. Wood boards with wide splits likely cannot be fixed with putty; however, pry the crack apart wide enough to apply a strong exterior glue, then press the sections back together. Secure with finishing nails to hold it together while the glue dries.

ALSO SEE 'PAINT'

10. For convex warped boards, drill several holes along the centerline of the board. Insert countersunk screw (countersink enough so that screw heads end up below the surface of the board) and gradually tighten the screws to pull the board flush. **Wet the board down during this procedure to avoid splitting.** The procedure should be **gradual**, perhaps even taking days.
11. For concave warped boards, use a row of finishing nails at both the top and bottom edges to pull the edges back down. **Countersink the nail heads and fill the holes with putty.**
12. When a portion of a wooden board is too deteriorated for repair, use a circular or hacksaw to **remove** the damaged portion as close to the edge of the board above as possible. Then **replace** the section with a section or board that matches the existing boards in size and profile by nailing it in place, countersinking the nails, putting the nail holes and any cracks, and painting the area.



DETAILED WOOD TRIM 121 North 6th Street



PAINTED WOOD 614 Ash Street



WOOD SIDING 304 North 5th Street



PAINTED WOOD SIDING 221 South 5th Street



PAINTED WOOD SIDING 701 Beech Street



PAINTED WOOD SIDING 511 Cedar Street

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

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



FENCES & WALLS

OVERVIEW

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

GUIDELINES

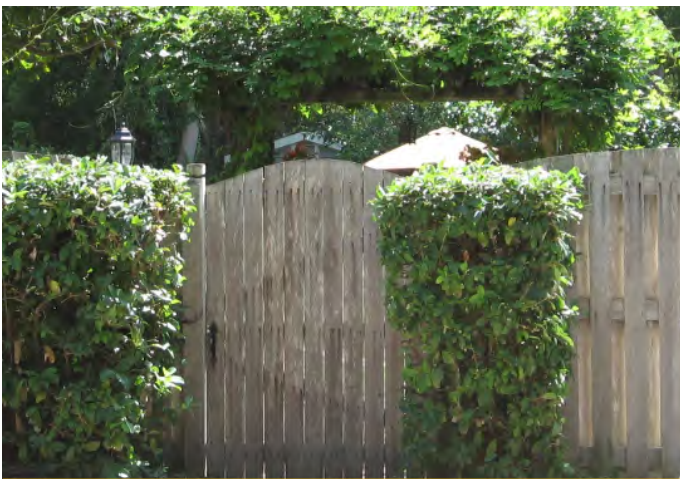
1. Preserve historic fences and walls.
2. Construct new fences and walls using materials that predominated historically or that visually match these materials. **Wood or metal** for new fences and brick for new walls are generally appropriate materials.
3. Consider **new site walls and low berms** to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



HOOP & DART IRON FENCE 605 Ash Street



PICKET FENCE 414 Broome Street



WOOD PRIVACY FENCE & SHRUBS 102 South 7th St.

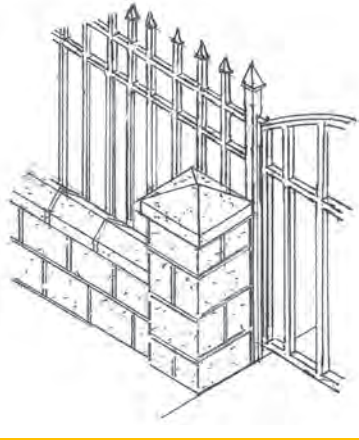


CONCRETE RETAINING WALL 112 North 6th Street

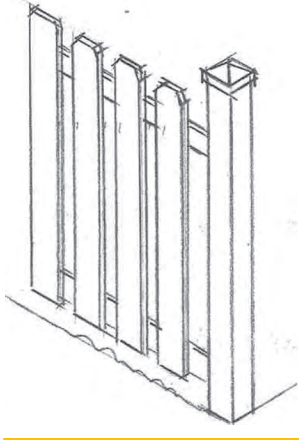
APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

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

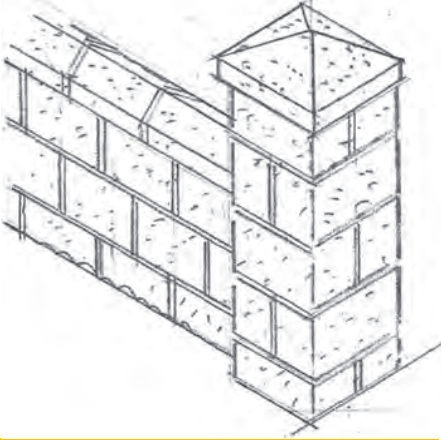
ML+H/Les Thomas Architect



4 FOOT FENCING GUIDELINE



PICKET FENCE



CONCRETE BLOCK WALL



PERMANENT SITE WALL 402 South 7th Street



CONCRETE RETAINING WALL 117 North 6th Street



SITE WALLS FOR STORM SURGE MANAGEMENT

Permanent site walls can be used as a barrier for storm surge events if built properly. To ensure flooding is prevented, these walls will need to be tall enough to rise above flood water levels and have sufficient strength to counteract the pressure of flooding in a storm surge. A large benefit of site walls is the low to no impact that building these will have on the home, however you will need sufficient land and fill to create a flood proof site wall. Site walls have been used for numerous purposes: **to emphasize lot lines, create privacy, and to help fight against storm surges.** Some popular materials may be **coquina, brick, or another local stone.** These can blend into a historic home site with ease. Additional Information can be found here: www.nps.gov/subjects/ncptt/upload/2018-04.pdf

EXAMPLE



PERMANENT SITE WALL 801 Beech Street



GROUND SURFACES

OVERVIEW

Historic sidewalks, driveways, planting patterns, and grades should be preserved. If replacements or new elements are required, patterns of placement and material should be retained.

GUIDELINES

1. Follow guidelines for masonry to retain and maintain historic placement, materials, and design for ground surface elements like **walkways and drives**.
2. Keep landscaping maintained so that vegetation does not cause damage to masonry features.
3. Maintain compatibility between private ground materials like walkways and drives and public materials like sidewalks.
4. Traditional materials such as **brick pavers, oyster shell, gravel, and concrete** are recommended for new ground surfaces. **Permeable concrete** is also acceptable. Concrete ribbons, versus complete coverage of a driveway area, were commonly used. Their design is traditional and also decreases the amount of water run-off.



BRICK DRIVEWAY 404 Broome Street



BRICK WALKWAY 410 South 7th Street

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

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



RIBBON DESIGN DRIVEWAY 221 North 4th Street



BRICK WALKWAY 415 Centre Street

THINK RESILIENCY

PERVIOUS PAVING MATERIALS, SHELL & PERVIOUS PARKING SURFACES

Shell parking lots are an option for non-ADA pervious parking. The involve putting crushed shells on top of a prepared plot of land. Pervious pavers are another material option to help with runoff. Pervious refers to the ability for rainwater to seep through the material. This helps **reduce flooding, excess soil compaction, chemical runoff from cars** and keeps water on the same lot. Pervious pavement has been used throughout history. It was first noted during the '18th century when porous concrete was employed to construct load-bearing walls or pavement surfaces due to heightened cement costs.' More information at: www.sciencedirect.com/science/article/abs/pii/S0950061823030258

EXAMPLE



HISTORICAL PERVIOUS SURFACE 103 South 10th St.



OUTBUILDINGS

OVERVIEW

Historic outbuildings such as garages and sheds should be retained where they remain. New outbuildings should be designed to be complimentary to the dwelling's architectural style.

GUIDELINES

1. Preserve and maintain original outbuildings such as **garages and sheds** as long as possible. Regular use of outbuildings and application of rehabilitation guidelines for dwellings will help ensure their longevity.
2. Design new outbuildings to be compatible with the architectural style and scale of the associated dwelling.
3. Locate new outbuildings appropriately, such as to the **rear of a house or set back from the side elevations.**
4. Both one- and two-story accessory outbuildings are permitted for a **primary dwelling.**

SEE EXAMPLES



OUTBUILDING DWELLING 432 North 3rd Street



OUTBUILDING SHED 416 North 3rd Street



GARAGE OUTBUILDING 302 South 7th Street

HELPFUL HINT

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

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

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



UTILITIES & ENERGY RETROFITTING

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:
2. Retention of Distinguishing Architectural Character
5. Sensitive Treatment of Distinctive Features and Craftsmanship
9. Compatible Contemporary Design for New Alterations/Additions

OVERVIEW

Appliances such as dish antennae, external heating and air conditioning units, utility meters, garbage receptacles, utility wires, and ramps are modern additions to dwellings. These amenities should not be obtrusive.

GUIDELINES

1. Retain plants, trees, and landscape features to perform **passive solar energy functions** like **shading and wind breaks**.
2. Use inconspicuous placement and the smallest size possible for dish antennae.
3. Screen **garbage cans, HVAC units, and utility meters** from view through inconspicuous placement, landscaping, or fencing designed to blend with the building.
4. Locate window air-conditioning units on **side or rear elevations**.
5. Compliance with health and safety codes should not negatively affect character- defining features and finishes of the building.
6. Energy-saving devices such as solar panels may be reviewed, but not to the extent that their placement renders them ineffective. Property owners are encouraged to place solar panels, wind turbines or other energy saving measures on elevations that are **not readily visible from the street** and do not detract from a dwelling's architectural character.



DISH ANTENNAE PLACEMENT 214 South 7th Street



DISH ANTENNAE PLACEMENT 229 South 8th Street



SOLAR PANEL PLACEMENT 322 North 3rd Street



SITE FEATURES

RESIDENTIAL

SIGNS

OVERVIEW

Private signs on houses converted to office or retail use should be of appropriate size, style, and colors and placement.

GUIDELINES

1. Use historic materials like finished **wood, glass, iron, copper, or bronze** for modern signs in a residential area, or modern materials that replicate them.
2. Use small signs with proportions that complement those of the building. Home-occupation signs may have a maximum sign area of **one square feet** per the LDC.
3. Simple designs and content are most effective and least intrusive. Use no more than **three colors** that complement the building.
4. Install signs in locations historically used for signs like on awnings, inside windows, projecting from the building façade, or standing in the yard. Do not obscure architectural features. Anchor mounting equipment in mortar, **not bricks or stones**.
5. Use only gooseneck lamps or concealed lighting sources.
6. Use no more than **two signs** per building, not counting window or easel type signs.

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

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



FREESTANDING SIGN 10 South 7th Street



FREESTANDING SIGN 406 Ash Street



GROUPED HANGING SIGNS 20 South 4th Street







NEW CONSTRUCTION

RELOCATION, HANDICAP ACCESS, DEMOLITION



NEW CONSTRUCTION
COMMERCIAL

ADA COMPLIANCE & ACCESSIBILITY RAMPS

OVERVIEW

Most commercial buildings have entrances that meet Americans with Disabilities Act (ADA) requirements. Entrances can also be retrofitted with new hardware and automatic door openers if desired. To incorporate accessibility ramps and chair lifts, they should be designed to minimize their visual impact on the primary facade.

GUIDELINES

1. Americans with Disabilities Act (ADA) curb cuts should be installed to minimize damage to the original concrete sidewalks and be consistent with the existing concrete **color and texture**.
2. Ramps should be incorporated seamlessly into the hardscape. If monumental stairs cannot be modified, the nearest entry to the main entrance should be modified for the ramp.
3. Use landscaping where appropriate to screen accessibility ramps.
4. Temporary access ramps which will not **remain over 365 days** may be built out of unpainted wood. Structure and site should be restored following the 1 year timeframe.
5. More permanent (over 365 days) ramps and lifts should be made of compatible materials and, when applicable, painted to blend.

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

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



ADA RAMP 218 Ash Street



ADA RAMP 14 South Second Street



ADA RAMP EXAMPLE



ADA LIFT 201 Alachua Street



AUTOMATIC DOOR OPENER



ADA LIFT 19 South Second Street



INFILL BUILDINGS

OVERVIEW

Ensuring the integrity of the historic district requires attention to new construction and its compatibility with respect to visual and historic characteristics. The following guidelines address the many factors involved in determining the appropriateness of proposed new buildings. Apply each guideline in terms of the new building's relationship to adjacent historic buildings. For instance, if brick walls are the dominant characteristic in the existing streetscape, the compatibility of color and materials of the new building is highly important. In other areas, where colors and materials vary, conformity of materials is less significant, and other factors such as height and roof shape may be more important.

GUIDELINES

1. Construct new buildings to a height compatible with existing adjacent buildings. New buildings should have the same number of stories and be within **ten percent of the average height of existing buildings** as seen from the street and publicly accessible areas.
2. Construct new buildings with façade proportions, including the height-to-width ratio, similar to and compatible with others on existing adjacent buildings.
3. New buildings should be compatible with adjacent buildings in terms of set back.
4. Match the degree of new design's complexity with that of existing adjacent buildings. The area's dominant architecture should dictate the degree of simplicity or complexity for a new building.
5. With respect to height-to-width ratios, design new buildings' windows and doors **in relation to the proportions of existing adjacent buildings visible from public areas.**
6. Design new buildings with **solid-to-void rhythms and open-to-solid proportions** compatible with those used in existing adjacent buildings.
7. Select materials and textures for new buildings that relate to the extent such materials and textures are used in the surrounding area and on existing adjacent buildings. In areas where strong continuity of materials and textures is a factor, the continued use of those materials should be strongly considered.
8. Select colors for a new building that relate to the use of color in the surrounding area and on existing adjacent buildings. In areas where strong continuity of color is a factor, the continued use of existing colors should be strongly considered.
9. Relate architectural details and articulation to that of

existing buildings. Such details may include **lintels, cornices, arches, chimneys, and ironwork.**

10. Design new buildings to be compatible with the historic and architectural character of the area while also recognizing them as products of their own time. By following a majority of the above guidelines, a new building can be designed that respects its historic neighbors without simply duplicating them.



INFILL BUILDINGS 200 Block of Centre Street



INFILL COMMERCIAL BUILDING 105-107 Centre Street



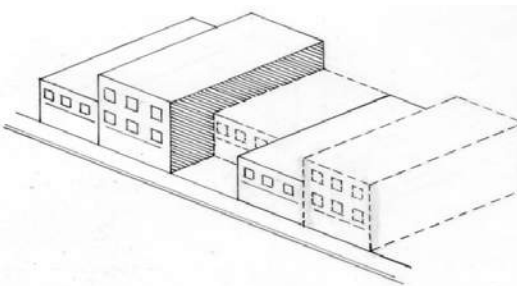
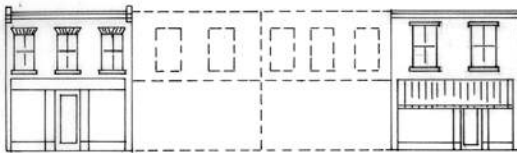
INFILL BUILDINGS 100 Block of Centre Street



INFILL BUILDINGS 100 Block of Centre Street



INFILL BUILDING 203 Centre Street



Thomason and Associates

HELPFUL HINT

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

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

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

NEW CONSTRUCTION
COMMERCIAL
DECKS

OVERVIEW

Decks are not historic elements. As modern features, they should be designed and placed to minimize their impact on district appearance.

GUIDELINES

- 1. Place decks on **rear elevations or in other locations that are out of view from the street.**
- 2. Paint decks in **modest colors** as to not be obtrusive.
- 3. Design decks that are simple in appearance.



REAR DECK EXAMPLE



REAR DECK EXAMPLE



NEW CONSTRUCTION

OVERVIEW

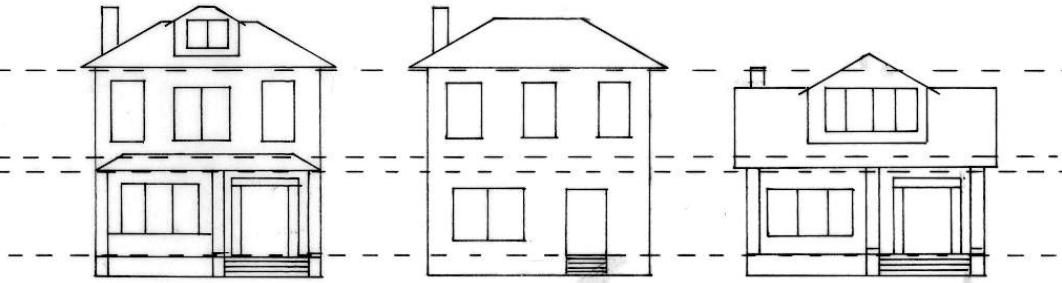
The protection of the historic and architectural resources of the district includes new construction and requires compatible new buildings to respect visual and historic characteristics. New construction of primary buildings should maintain the existing historic pattern of a neighborhood in terms of characteristics such as **setback, distance between homes, scale, materials, and colors.** New outbuildings and detached garages are addressed in the section for outbuildings.

GUIDELINES

1. New buildings should be compatible with adjacent buildings in terms of **height.**
2. New buildings should be compatible with adjacent buildings in terms of **materials.**
3. New buildings should be compatible with adjacent buildings in terms of **set back.**
4. New buildings should be compatible with adjacent buildings in terms of **width, scale, and proportions.**
5. New buildings should be compatible with adjacent buildings in terms of **roof form.**
6. New construction should be **oriented toward the major street.**
7. New construction should have **raised foundations.**



COMPATIBLE INFILL EXAMPLE



Thomason and Associates

HEIGHT APPROXIMATION EXAMPLE

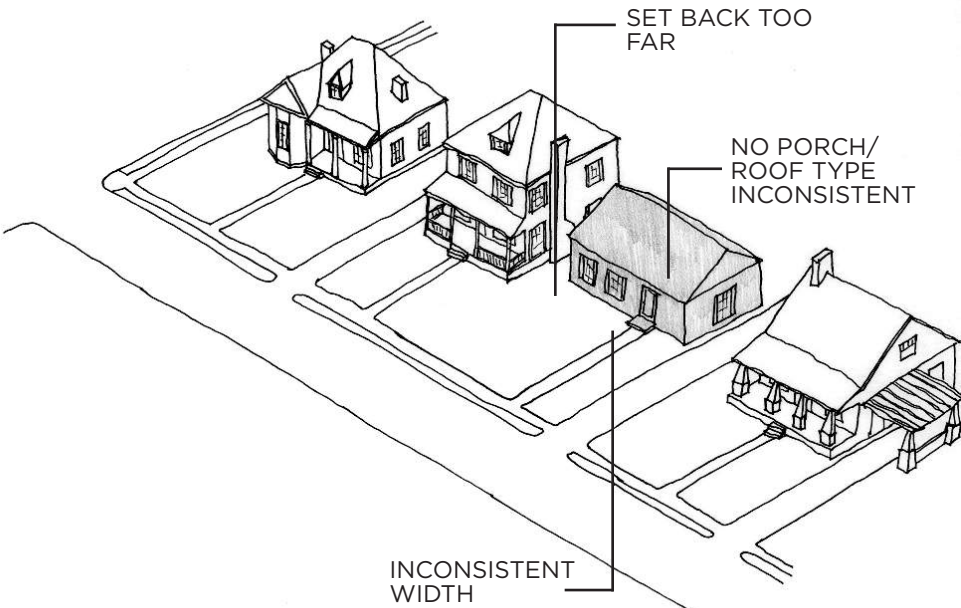


Thomason and Associates

FACADE ELEMENTS EXAMPLE

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

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



Thomason and Associates

INCOMPATIBLE INFILL DWELLING EXAMPLE



ACCESSIBILITY RAMPS

OVERVIEW

Because ramps are modern elements, they should use placement and design to minimize their visual impact.

GUIDELINES

1. Blend a ramp into the existing design of the building and its architectural features.
2. Chair lifts may also be approved if they are not readily visible from the street and their installation has minimal removal of historic fabric.
3. Ramps should be incorporated seamlessly into the hardscape. If monumental stairs cannot be modified, **the nearest entry to the main entrance** should be modified for the ramp.
4. Use landscaping where appropriate to screen accessibility ramps.
5. Temporary access ramps which **will not remain over 365 days** may be built out of unpainted wood. Structure and site should be restored following the 1 year timeframe.
6. More permanent (over 365 days) ramps and lifts should be made of **compatible materials** and, when applicable, **painted to blend**.

SEE SKETCH SEE EXAMPLES



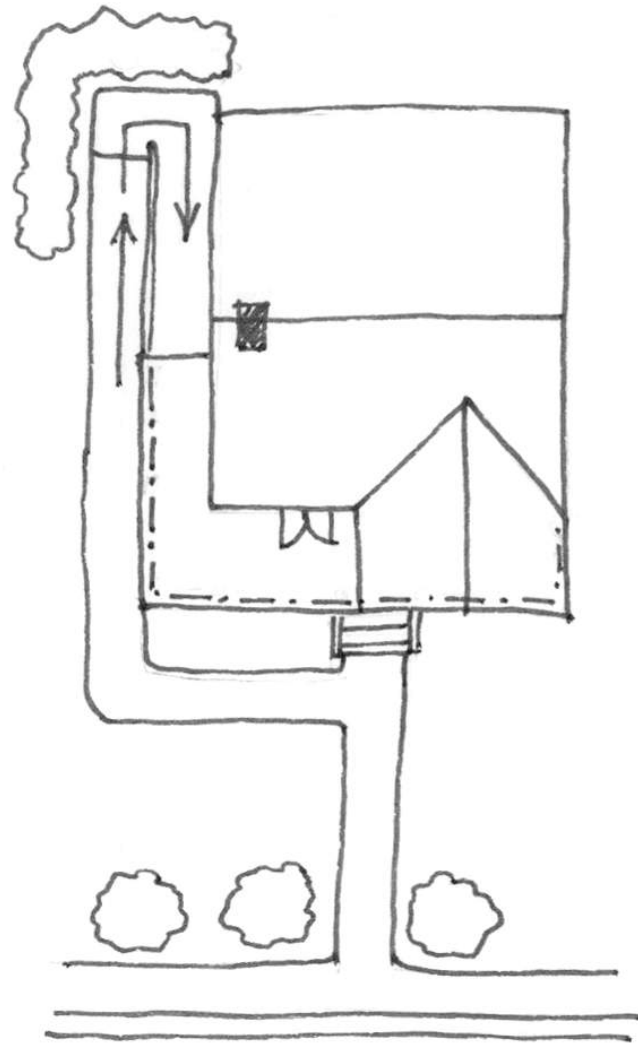
ACCESSIBILITY RAMP 22 South Ninth Street



ACCESSIBILITY RAMP 218 Ash Street

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

- 2. Retention of Distinguishing Architectural Character
- 9. Compatible Contemporary Design for New Alterations/Additions
- 10. Reversibility of New Alterations/Additions



STREET
Thomason and Associates

SIDE ELEVATION RAMP PLACEMENT EXAMPLE



DECKS

OVERVIEW

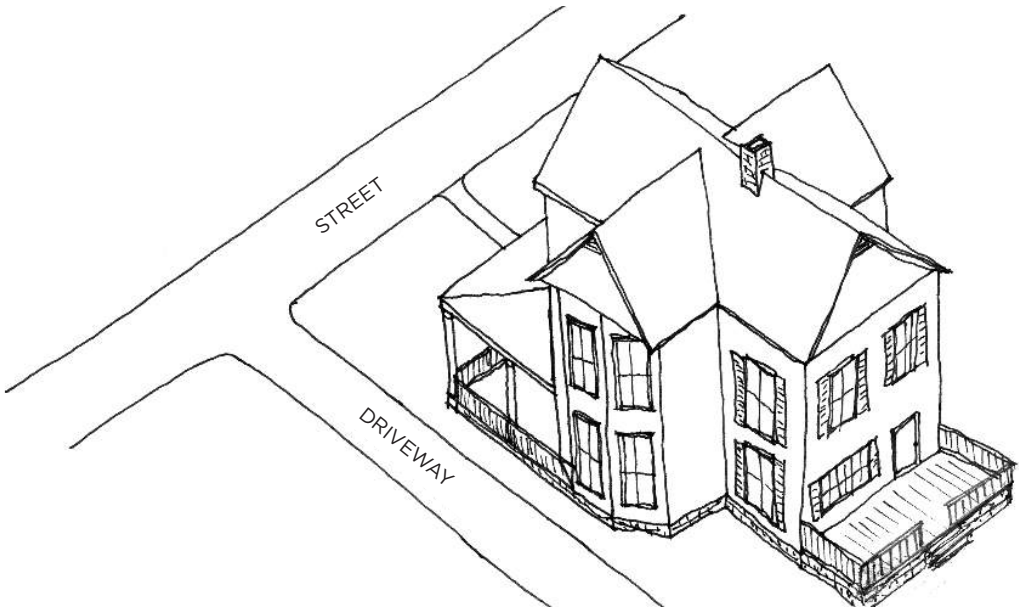
Because decks are modern features, design and locate them to **minimize their visual impact on district appearance.**

GUIDELINES

1. Place decks on rear elevations or in other locations that are out of view from the street.
2. Paint and design decks to blend **closely with the house.**
3. Keep deck designs simple in appearance. If visible from the street, ensure that decks have square balusters set no **more than three inches apart** and **no more than two inches in width and depth.**

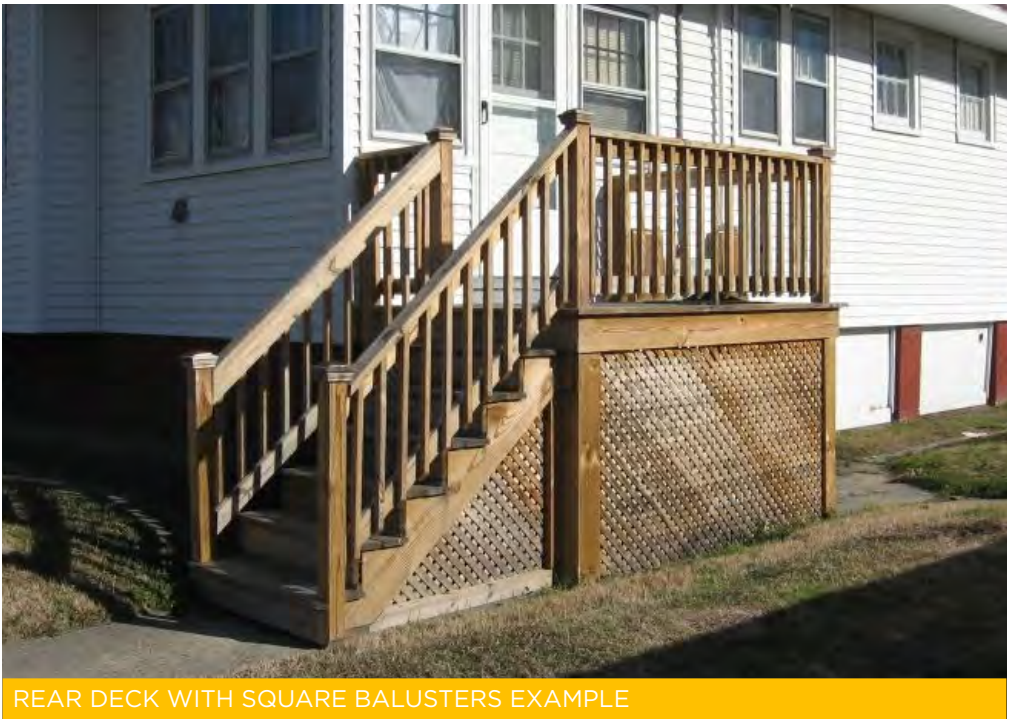


REAR DECK EXAMPLE



Thomason and Associates

REAR DECK PLACEMENT EXAMPLE



REAR DECK WITH SQUARE BALUSTERS EXAMPLE



DEMOLITION

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:

- 2. Retention of Distinguishing Architectural Character
- 4. Retention of Significant Later Alterations/Additions

OVERVIEW

Application for a Certificate of Approval for any demolition of a primary building or structure (contributing or noncontributing) located within a locally designated historic district or the CRA shall be submitted by the property owner to the HDC. **No building or structure in a locally designated historic district or the CRA shall be demolished without approval by the HDC, unless by a superseding order of a government agency or a court of competent jurisdiction.**

GUIDELINES

- Demolition should only occur **after all other options have been considered** and retention of the building is found not to be feasible due to structural or economic reasons.
- Demolition may occur to ensure the **public safety and welfare**.

SEE DEMOLITION MATRIX ON NEXT PAGE

DEMOLITION

- Demolition exerts a negative impact on a historic district. Either a void is created, or the replacement building is less well-designed and constructed than the original. Moreover, vacant lots can become unsightly and create nuisance abatement problems.
- Demolition of significant buildings, outbuilding and individual features conflicts with Standards 2 and 4 of the Secretary of the Interior's Standards. Demolitions alters the essential character and integrity of a building and the district in which it is located in violation of Standard 2. Standard 4 recommends the retention of long-standing and significant later additions to historic buildings.
- In some instances, selective demolition may be appropriate and may even enhance a historic district, building or site. Non-historic buildings whose designs and materials are not in character with their surroundings can be removed with no negative impact. Likewise, under certain circumstances, non-historic or non-significant features of a building can be removed. Measures to consider are whether the features are non-character defining; are located on secondary or rear facades; or lack architectural significance.
- Demolition of non-significant additions may also be appropriate. Demolitions may be undertaken if the addition is less than fifty years old; does not exhibit stylistic details or fine workmanship or materials; was added after the period of significance of the building or district; is so deteriorated it would require reconstruction; or obscure earlier significant features.
- Avoid demolition of important outbuildings and additions. Carriage houses and garages can be significant components of building complexes. Many buildings in a district historic district have additions, new ornament, storefronts, porches, windows, wings, and added stories. If long-standing, these alterations may have gained significance in their own right and should be retained under Standard 4. Assessing the significance of later additions requires careful professional review and should be done on a case-by-case basis.

Recommendations:

- Identify, retain and preserve buildings, particularly landmark buildings, which are important in defining the overall historic character of a historic district.
- Retain the historic relationship between buildings and landscape and streetscape features.
- Remove non-significant buildings, additions, or site features which detract from the historic character of a site or the surrounding district.
- Demolition should occur only after all prudent and feasible options have been considered and retention of the building is found not to be feasible due to the loss of structural integrity, economic hardship, or public safety

Avoid:

- Removing buildings which are important in defining the overall historic character of a district so that the character is diminished
- Removing buildings thus destroying the historic relationship between, site features and open space
- Removing a historic outbuilding in a complex, significant site features, or significant later addition which is important in defining the historic character of an individual site or the surrounding district.

DEMOLITION BY NEGLECT

The term demolition by neglect occurs when a building is allowed to decay through lack of maintenance, to the point of becoming a liability. The following shall apply to maintenance and repair to structures in the locally designated historic districts, as well as any structure or property in the City that has been listed individually or deemed eligible for individual listing in the National Register:

- The owner, lessee, or other person in physical control of the structure shall comply with all applicable codes, laws and regulations governing the maintenance and safety of property including but not limited to City Codes, as applicable. It is the intent of this section to preserve from deliberate or inadvertent neglect of the exterior features of a building designated as a contributing structure to a historic district, and the interior portions thereof when such maintenance is necessary to prevent deterioration and decay of the exterior. All such buildings shall be preserved against such decay and deterioration and shall be free from structural defects through prompt correction of any of the following defects:
 - Facades which may fall and injure members of the public or property;
 - Deteriorated or inadequate foundation, defective or deteriorated flooring or floor supports, deteriorated walls or other vertical structural supports;
 - Members of ceilings, roofs, ceiling and roof supports or other horizontal members which sag, split, or buckle due to defective material or deterioration;
 - Deteriorated or ineffective waterproofing of exterior walls, roofs, foundations or floors, including broken windows or doors;
 - Defective or insufficient weather protection for exterior wall covering, including lack of paint or weathering due to lack of paint or other protective covering,;
 - Any fault or defect in the building which renders it not properly watertight or structurally unsafe; and
 - Any fault or defect in the building rendering such structure an unsafe structure as defined under the provisions of Chapter 22, City Code of Ordinances.
- Where the property is an archaeological site, the owner shall be required to maintain his property in such a manner so as not to adversely affect the archaeological integrity of the site.
- It shall be the joint responsibility of the Building Department, Planning Department, and Code Enforcement staff to enforce the provisions of this section, and the divisions may refer violations to the Code Enforcement and Appeals Board for enforcement proceedings pursuant to Chapter 2, City Code of Ordinances.



DEMOLITION MATRIX WORKSHEET

Four General Standards for alterations, new construction, demolition, or relocation (307.106(l)):

- ___ **1. The effect of the proposed work on the landmark, landmark site or property within an historic district upon which such work is to be done.**
1 – A contributing property that has been severely altered or significantly deteriorated, as well as has little contribution to the ambiance of the district.
5 – Demolition of contributing property with high degree of original or early architectural integrity and soundness and significantly contributes to the ambiance of the district.
- ___ **2. The relationship between such work and other structures on the landmark site or other property in the historic district.**
1 – Although contributing has very little importance to the district due to location, and relationship if any with surrounding buildings.
5 – Having high importance to the ambiance of the landmark site or historic district due to architectural or historical significance, location, and relationship with surrounding buildings.
- ___ **3. The extent to which the historic, architectural, or archaeological significance, architectural style, design, arrangement, texture, and materials of the landmark or property will be affected.**
1 – The property has lost its historic or architectural significance due to insensitive and irreversible alterations, additions, or deterioration.
5 – The property continues to contribute to the district, or maintains its significance as an historic, architectural, or archaeological landmark.
- ___ **4. Whether the plans may be carried out by the applicant within a reasonable period of time.**
1 – Applicant provides detailed rendered plans of new construction on the site after demolition.
5 – Applicant provides no information on use of property after demolition or state intent to hold for an unspecified time as a vacant parcel.

In considering an application for a certificate of appropriateness for demolition, the Commission shall consider the following additional standards (307.106(o)) :

- ___ **1. The historic or architectural significance of the building or structure.**
1 – Although contributing has very little historic or architectural significance due to alterations, incompatible additions, limited amount of original exterior & interior fabric.
5 – Having extreme historic or architectural significance (individual landmark quality).
- ___ **2. The importance of the building or structure to the ambiance of the historic district.**
1 – Although contributing has very little importance to the district due to incompatible alterations & additions, location, and relationship if any with surrounding buildings.
5 – Having high importance to the ambiance of the historic district due to architectural or historical significance, location, and relationship with surrounding buildings.

Demolition Matrix Worksheet for COA-_____

- ___ **3. The difficulty or the impossibility of reproducing such a building or structure because of its design, texture, material, detail or unique location.**
1 – Easily replicated due to design, texture, material, detail, or location.
5 – Very difficult or impossible to reproduce due to design, texture, material, detail, unique location, or current code restrictions.
- ___ **4. Whether the building or structure is one of the last remaining example of its kind in the neighborhood, the county or the region.**
1 – The building is not a rare or significant example of its kind in the neighborhood or county.
5 – Building is a rare or significant example of its kind in the neighborhood or county.
- ___ **5. Whether there are definite plans for reuse of the property if the proposed demolition is carried out, and what effect of those plans on the character of the surrounding area would be.**
1 – Provide detailed rendered plans of new construction on the site after demolition.
5 – Provide no information on use of property after demolition.
- ___ **6. The difficulty or the impossibility of saving the building or structure from collapse.**
1 – The building has a high probability of collapsing due to severe deterioration.
5 – The building is in no danger of collapsing due to soundness of walls, roofs and structural systems.
- ___ **7. Whether the building or structure is capable of earning economic return on its value.**
1 – The building is not capable of earning economic return on its value due to such demonstrated factors as condition & rehabilitation cost, local code restrictions, or financial encumbrances specific to the property.
5 – The building is currently earning economic return on its value.
- ___ **8. Whether there are other feasible alternatives to demolition.**
1 – There are no feasible alternatives to demolition due to location, condition, size, and lack of appropriate sites to relocate.
5 – There are feasible alternatives to demolition.
- ___ **9. Whether the property no longer contributes to an historic district or no longer has significance as an historic, architectural or archaeological landmark.**
1 – The property has lost its historic or architectural significance due to insensitive and irreversible alterations, additions, or deterioration.
5 – The property continues to contribute to the district, or maintains its significance as an historic, architectural, or archaeological landmark.
- ___ **10. Whether it would be undue economic hardship to deny the property owner the right to demolish the building or structure.**
1 – Applicant has demonstrated an undue economic hardship based on criteria in 307.106(p).
5 – Applicant has not provided any evidence to establish a case for undue economic hardship based on criteria in 307.106 (p).
- ___ **TOTAL FOR DEMOLITION MATRIX (34 or less - Recommend approval 35 or above - Recommend deny demolition)**



MOVING & NON-CONTRIBUTING BUILDINGS

OVERVIEW

Moving buildings is recommended only in instances where all other means of preservation have failed. Vacant lots may be appropriate locations for new construction or the relocation of buildings fifty years old or older. Moving commercial buildings is expensive and is generally considered a last resort to demolition.

Residential and commercial buildings that are **less than fifty years of age or no longer display their historic character are considered to be non-contributing to the district.** While these properties are still required to go through design review, the guidelines are applied with more flexibility regarding additions and replacement and repair of materials.

GUIDELINES

1. Explore **all other avenues of preservation** before moving a building or feature from its historic location.
2. Moving buildings into the downtown district may be appropriate if the building is compatible with the district's architectural character in **style, period, height, scale, materials, setting, and placement** on the lot.
3. Avoid moving buildings out of the district that contribute to the historic and architectural character of a district. This should occur only as an **alternative to demolition.**
4. Perform a structural assessment by a qualified professional to ensure the structure can be moved without failure.



RECENTLY BUILT DWELLING EXAMPLE 504 Beech Street

APPLICABLE SECRETARY OF THE INTERIOR STANDARDS:
2. Retention of Distinguishing Architectural Character



A detailed historical map of Fernandina, Florida, and its surrounding waterways. The map shows the city of Fernandina with a grid of streets, and the nearby town of Old Fernandina. The St. Johns River is prominent on the left, flowing into the Atlantic Ocean. Various islands and banks are labeled, including Woodlands Island, Kingsley's Bank, and S. Brecken. The word "APPENDIX" is overlaid in large, bold, green capital letters across the center of the map.

APPENDIX



BASIC MAINTENANCE ADVICE

MATERIALS

1. Prevent water from making contact with exterior wood siding. Of particular importance is keeping all gutters and downspouts in good repair to keep water from infiltrating the wood surface.
2. All exposed wood should be kept painted, stained or treated with preservatives.
3. Repairs for wood siding such as cracks can be made through the use of waterproof glue. Large cracks may be filled with caulk followed by putty. The surface should then be sanded, allowed to dry, and painted.
4. Where exterior siding has to be replaced the use of siding to match in dimension, size and profile is recommended.
5. Use paints consistent (oil or latex) with the existing paint surface for exterior siding.
6. Keep exterior brick clean of mildew, efflorescence and dirt. Also keep exterior brick clean of vines, ivy, and other plant materials. Washing with detergents and water are best for exterior masonry and mortar. Sandblasting, water-blasting and other abrasive cleaning methods are detrimental to historic buildings and should not be used.
7. Re-pointing of historic mortar should be with a mortar which matches the original in appearance and composition. Most mortar from before 1900 was composed of lime and sand and a mortar with similar content should be applied. The use of Portland cement is not appropriate due to the hardness of the mortar versus the softness of the brick.
8. Most silicone based or waterproof coatings have limited effectiveness and may actually add to moisture problems by not allowing the brick to breathe. The use of these products is not appropriate.

ROOFS, CORNICES, CHIMNEYS

1. Check the roof regularly for leaks, deterioration of flashing, and worn roof surfaces such as rolled or asphalt shingles. An inspection of the upper floor or attic space during or following a rainstorm can also assist in detection of water related problems.
2. Know what metals are used in the cornice or roof flashing and use only similar metals during replacement or repair. Different metals should not touch each other or a galvanic reaction may occur leading to corrosion.
3. Metal roofs and cornices should be kept painted to prevent rust and deterioration. Appropriate paints include those with an iron oxide oil base. Asphalt based paints and aluminum paints should not be used on historic metals as they could accelerate the rusting process.
4. Chimneys should be regularly checked for cracking, leaning, spalling, and infestation by birds and insects. The use of chimney caps over chimneys or flue openings is recommended to keep out moisture. Refer to the chimney section – only certain types of caps and colors are acceptable.

GUTTERS & DOWNSPOUTS

1. Keep gutters and downspouts in good repair. Make sure they are properly connected, are clean of leaves and other debris, and channel water effectively away from the building. Seal all cracks in downspouts with silicone caulk or sealants.
2. The use of splash blocks to keep water away from the foundation is recommended.
3. Gutters and downspouts which are deteriorated should be replaced with new gutters and downspouts. Half-round gutters and round downspouts are preferable to corrugated designs.

FOUNDATIONS

1. All water should drain away from a building and should not enter the foundation.
2. Trees, shrubs, and other plants should be kept well away from the foundation to prevent damage from moisture and root movement. Typically a minimum distance of 2’ between the plantings and the foundation wall is recommended

PORCHES & EXTERIOR ORNAMENTATION

1. Keep all porch and trim elements painted.

ENTRANCES

1. Doors, transoms, and sidelights should be kept clean.
2. Original locks and hardware should be kept oiled and in good repair. If original hardware is missing or is deteriorated, the use of reproduction locks and hardware suitable for the building is recommended.
3. Doors with a stained wood finish should be kept varnished; painting over the wood finish is not recommended

WINDOWS

1. Windows should be kept clean and free of dirt and grime. Wood sash surfaces should be painted regularly.
2. Windows should be kept caulked and sealed to aid in energy conservation.
3. Shutters should be kept painted and in good repair.

AWNINGS

1. Canvas awnings should be washed periodically and kept in good repair.
2. Awning hardware should be regularly checked for rust or loose mechanisms.
3. Awnings which become torn or otherwise deteriorated should be replaced.

SIGNS

1. Abandoned signs and sign hardware should be removed from buildings, unless historic.
2. Signs should be kept painted and mounting bolts should be checked periodically to make sure they are secure.
3. Light fixtures, conduits, and wiring for signs should be inspected and replaced when necessary



APPENDIX B

DEFINITIONS & TERMS

TECHNICAL DEFINITIONS

- Adaptive Use** Rehabilitation of a historic structure for use other than its original use such as a residence converted into offices.
- Acceptable** Work that will be approved.
- Addition** New construction added to an existing building or structure.
- Alteration** Work which impacts any exterior architectural feature including construction, reconstruction, repair, or removal of any building element.
- Appropriate** Especially suitable or compatible.
- Building** A structure used to house human activity such as a dwelling or garage.
- Character** The qualities and attributes of any structure, site, street or district.
- Configuration** The arrangement of elements and details on a building or structure which help to define its character.
- Contemporary** Reflecting characteristics of the current period. Contemporary denotes characteristics which illustrate that a building, structure, or detail was constructed in the present or recent past rather than being imitative or reflective of a historic design.
- Compatible** In harmony with location and surroundings.
- Context** The setting in which a historic element, site, structure, street, or district exists.
- Demolition** Any act which destroys in whole or in part a building or structure.
- Demolition by Neglect** The destruction of a building or structure through abandonment or lack of maintenance.
- Design Guidelines** Criteria developed to identify design concerns in an area and to help property owners ensure that rehabilitation and new construction respect the character of designated buildings and districts.
- Element** A material part or detail of a site, structure, street, or district.
- Elevation** Any one of the external faces or facades of a building.
- Fabric** The physical material of a building, structure, or community, connoting an interweaving of component parts.
- Façade** Any one of the external faces or elevations of a building.
- Harmony** Pleasing or congruent arrangement.
- Height** The distance from the bottom to the top of a building or structure.
- Historic District** A geographically definable area with a significant concentration of buildings, structures, sites, spaces, or objects unified by past events, physical development, design, setting, materials, workmanship, sense of cohesiveness or related historical and aesthetic associations. The significance of a district may be recognized through listing in a local, state, or national landmarks register and may be protected legally through enactment of a local historic district ordinance administered by a historic district board or commission.
- Historic Imitation** New construction or rehabilitation where elements or components mimic an architectural style but are not of the same historic period as the existing buildings (historic replica).
- Infill** New construction in historic districts on vacant lots or to replace existing buildings.
- Landmark** A building, structure, object or site which is identified as a historic resource of particular significance.
- Landscape** The totality of the built or human-influenced habitat experienced at any one place. Dominant features are topography, plant cover, buildings, or other structures and their patterns.
- Maintain** To keep in an existing state of preservation or repair.
- Material Change** A change that will affect either the exterior architectural or environmental features of an historic property or any structure, site, or work of art within an historic district.
- New construction** Construction which is characterized by the introduction of new elements, sites, buildings, or structures or additions to existing buildings and structures in historic areas and districts.
- Obscured** Covered, concealed, or hidden from view.
- Preservation** Generally, saving from destruction or deterioration old and historic buildings, sites, structures, and objects and providing for their continued use by means of restoration, rehabilitation, or adaptive use.
- Proportion** Harmonious relation of parts to one another or to the whole.
- Reconstruction** The act or process of reproducing by new construction the exact form and detail of a vanished building, structure, or object, or a part thereof, as is appeared at a specific period of time.
- Rehabilitation** The act or process of returning a property or building to usable condition through repair, alteration, and/or preservation of its features which are significant to its historical, architectural, and cultural values.
- Restoration** The act or process of accurately taking a building’s appearance back to a specific period of time by removing later work and by replacing missing earlier features to match the original.
- Retain** To keep secure and intact. In the guidelines, “retain” and “maintain” describe the act of keeping an element, detail, or structure and continuing the same level of repair to aid in the preservation of elements, sites and structures.
- Reuse** To use again. An element, detail, or structure might be reused in historic districts.
- Rhythm** Movement or fluctuation marked by the regular occurrence or natural flow of related elements.
- Scale** Proportional elements that demonstrate the size, materials, and style of buildings.
- Setting** The sum of attributes of a locality, neighborhood, or property that defines its character.
- Significant** Having particularly important associations within the contexts of architecture, history, and culture.
- Stabilization** The act or process of applying measures essential to the maintenance of a deteriorated building as it exists at present, establishing structural stability and a weather-resistant enclosure.
- Streetscape** The distinguishing character of a particular street as created by its width, degree of curvature, paving materials, design of the street furniture, and forms of surrounding buildings.
- Style** A type of architecture distinguished by special characteristics of structure and ornament and often related in time; also a general quality of a distinctive character.



DEFINITIONS & TERMS

GLOSSARY OF COMMON PRESERVATION TERMS

- Addition** New construction added to an existing building or structure.
- Alteration** Work which impacts any exterior architectural feature including construction, reconstruction, or removal of any building or building element.
- American bond** A brickwork pattern where most courses are laid flat, with the long “stretcher” edge exposed, but every fifth to eighth course is laid perpendicularly with the small “header” end exposes, to structurally tie the wall together.
- Apron** A decorative, horizontal trim piece on the lower portion of an architectural element.
- Arch** A curved construction of wedge-shaped stones or bricks which spans an opening and supports the weight above it. (see flat arch, jack arch, segmental arch and semi-circular arch).
- Attic** The upper level of a building, not of full ceiling height, directly beneath the roof.
- Baluster** One of a series of short, vertical, often vase-shaped members used to support a stair or porch handrail, forming a balustrade.
- Balustrade** An entire rail system with top rail and balusters.
- Bargeboard** A board which hangs from the projecting end of a gable roof, covering the end rafters, and often sawn into a decorative pattern.
- Bay** The portion of a facade between columns or piers providing regular divisions and usually marked by windows.
- Bay window** A projecting window that forms an extension to the floor space of the internal rooms; usually extends to the ground level.
- Belt course** A horizontal band usually marking the floor levels on the exterior facade of a building.
- Board and batten** Siding fashioned of boards set vertically and covered where their edges join by narrow strips called battens.
- Bond** A term used to describe the various patterns in which brick (or stone) is laid, such as “common bond” or “Flemish bond.”
- Bracket** A projecting element of wood, stone or metal which spans between horizontal and vertical surfaces (eaves, shelves, overhangs) as decorative support.
- Bulkhead** The structural panels just below display windows on storefronts. Bulkheads can be both supportive and decorative in design. 19th century bulkheads are often of wood construction with rectangular raised panels. 20th century bulkheads may be of wood, brick, tile, or marble construction. Bulkheads are also referred to as kickplates.
- Bungalow** Common house form of the early twentieth century distinguished by horizontal emphasis, wide eaves, large porches and multi-light doors and windows.
- Carrara Glass** Tinted glass widely used for storefront remodeling during the 1930s and 1940s. Carrara glass usually came in black, tan, or dark red colors.
- Capital** The head of a column or pilaster.
- Casement window** A window with one or two sashes which are hinged at the sides and usually open outward.
- Clapboards** Horizontal wooden boards, thinner at the top edge, which are overlapped to provide a weather-proof exterior wall surface.
- Classical order** Derived from Greek and Roman architecture, a column with its base, shaft, capital and entablature having standardized details and proportions, according to one of the five canonized modes: Doric, Tuscan, Ionic, Corinthian, or Composite.
- Clipped gable** A gable roof where the ends of the ridge are terminated in a small, diagonal roof surface.
- Colonial Revival** House style of the early twentieth century based on interpretations of architectural forms of the American colonies prior to the Revolution.
- Column** A circular or square vertical structural member.
- Corbel** In masonry, a projection, or one of a series of projections, each stepped progressively farther forward with height and articulating a cornice or supporting an overhanging member.
- Corinthian order** Most ornate classical order characterized by a capital with ornamental acanthus leaves and curled fern shoots.
- Cornice** The uppermost, projecting part of an entablature, or feature resembling it. Any projecting ornamental molding along the top of a wall, building, etc.
- Cresting** A decorated ornamental finish along the top of a wall or roof, often made of ornamental metal.
- Cross-gable** A secondary gable roof which meets the primary roof at right angles.
- Dentils** A row of small tooth-like blocks in a classical cornice.
- Doric order** A classical order with simple, unadorned capitals, and with no base.
- Dormer window** A window that projects from a roof.
- Double-hung window** A window with two sashes, one sliding vertically over the other.
- Eave** The edge of a roof that projects beyond the face of a wall.
- Elevation** Any of the external faces of a building.
- Ell** The rear wing of a house, generally one room wide and running perpendicular to the principal building.
- Engaged column** A column attached to a wall.
- Entablature** A part of a building of classical order resting on the column capital; consists of an architrave, frieze, and cornice.
- Facade** The face or front elevation of a building.
- Fanlight** A semi-circular window usually over a door with radiating muntins suggesting a fan.
- Fascia** A projecting flat horizontal member or molding; forms the trim of a flat roof or a pitched roof; also part of a classical entablature.
- Fenestration** The arrangement of windows on a building.
- Finial** A projecting decorative element, usually of metal, at the top of a roof turret or gable.
- Fishscale shingles** A decorative pattern of wall shingles composed of staggered horizontal rows of wooden shingles with half-round ends.



APPENDIX B

DEFINITIONS & TERMS

GLOSSARY OF COMMON PRESERVATION TERMS

- Flashing** Thin metal sheets used to prevent moisture infiltration at joints of roof planes and between the roof and vertical surfaces.
- Flat arch** An arch whose wedge-shaped stones or bricks are set in a straight line; also called a jack arch.
- Flemish bond** A brick-work pattern where the long “stretcher” edge of the brick is alternated with the small “header” end for decorative as well as structural effectiveness.
- Fluting** Shallow, concave grooves running vertically on the shaft of a column, pilaster, or other surface.
- Foundation** The lowest exposed portion of the building wall, which supports the structure above.
- Frieze** The middle portion of a classical cornice; also applied decorative elements on an entablature or parapet wall.
- Gable** The triangular section of a wall to carry a pitched roof.
- Gable roof** A pitched roof with one downward slope on either side of a central, horizontal ridge.
- Gambrel roof** A ridged roof with two slopes on either side.
- Ghosts** Outlines or profiles of missing buildings or building details. These outlines may be visible through stains, paint, weathering, or other residue on a building’s facade.
- Guardrail** A building component or a system of building components located at or near the open sides of elevated walking surfaces that minimizes the possibilities of a fall from the walking surface to a lower level.
- Handrail** A horizontal or sloping rail intended for grasping by the hand for guidance or support.
- Hipped roof** A roof with uniform slopes on all sides.
- Hood molding** A projecting molding above an arch, doorway, or window, originally designed to direct water away from the opening; also called a drip mold.
- Ionic order** One of the five classical orders used to describe decorative scroll capitals.
- Infill** New construction where there had been an opening before, such as a new building between two older structures; or block infill between porch piers or in an original window opening.
- Jack arch** (see Flat arch)
- Keystone** The wedge-shaped top or center member of an arch.
- Knee brace** An oversize bracket supporting a cantilevered or projecting element.
- Lattice** An openwork grill of interlacing wood strips used as screening.
- Lintel** The horizontal top member of a window, door, or other opening.
- Luxfer glass** A glass panel made up of small leaded glass lights either clear or tinted purple. These panels were widely used for storefront transoms during the early 20th century.
- Mansard roof** A roof with a double slope on all four sides, with the lower slope being almost vertical and the upper almost horizontal.
- Masonry** Exterior wall construction of brick, stone or adobe laid up in small units.
- Massing** The three-dimensional form of a building.
- Metal standing seam roof** A roof composes of overlapping sections of metal such as copper-bearing steel or iron coated with a terne alloy of lead and tin. These roofs were attached or crimped together in various raised seams for which the roof are named.
- Modillion** A horizontal bracket, often in the form of a plain block, ornamenting, or sometimes supporting, the underside of a cornice.
- Mortar** A mixture of sand, lime, cement, and water used as a binding agent in masonry construction.
- Mullion** A heavy vertical divider between windows or doors.
- Multi-light window** A window sash composed of more than one pane of glass.
- Muntin** A secondary framing member to divide and hold the panes of glass in multi-light window or glazed door.
- Neo-classical Revival style** Early twentieth century style which combines features of ancient, Renaissance, and Colonial architecture; characterized by imposing buildings with large columned porches.
- Oriel window** A bay window which emerges above the ground floor level.
- Paired columns** Two columns supported by one pier, as on a porch.
- Palladian window** A window with three openings, the central one arched and wider than the flanking ones.
- Paneled door** A door composed of solid panels (either raised or recessed) held within a framework of rails and stiles.
- Parapet** A low horizontal wall at the edge of a roof.
- Pediment** A triangular crowning element forming the gable of a roof; any similar triangular element used over windows, doors, etc.
- Pier** A vertical structural element, square or rectangular in cross-section.
- Pilaster** A square pillar attached, but projecting from a wall, resembling a classical column.
- Pitch** The degree of the slope of a roof.
- Portico** A roofed space, open or partly enclosed, forming the entrance and centerpiece of the facade of a building, often with columns and a pediment.
- Portland cement** A strong, inflexible hydraulic cement used to bind mortar. Mortar or patching materials with a high Portland cement content should not be used on old buildings. The Portland cement is harder than the masonry, thereby causing serious damage over annual freeze-thaw cycles.)
- Preservation** The act of maintaining the form and character of a building as it presently exists. Preservation stops deterioration and stabilizes the structure.



DEFINITIONS & TERMS

GLOSSARY OF COMMON PRESERVATION TERMS

- Pressed tin** Decorative and functional metalwork made of molded tin used to sheath roofs, bays, and cornices.
- Pyramidal roof** A roof with four identical sides rising to a central peak.
- Quoins** A series of stone, bricks, or wood panels ornamenting the outside of a wall.
- Reconstruction** The accurate recreation of a vanished, or irreplaceably damaged structure, or part thereof; the new construction recreates the building’s exact form and detail as they appeared at some point in history.
- Rehabilitation** The act of returning a building to usable condition through repair, alteration, and/or preservation of its features.
- Restoration** The process of accurately taking a building’s appearance back to a specific period of time by removing later work and by replacing missing earlier features to match the original.
- Ridge** The top horizontal member of a roof where the sloping surfaces meet.
- Rusticated** Roughening of stonework of concrete blocks to give greater articulation to each block.
- Sash** The moveable framework containing the glass in a window.
- Segmental arch** An arch whose profile or radius is less than a semicircle.
- Semi-circular arch** An arch whose profile or radius is a half-circle the diameter of which equals the opening width.
- Sheathing** An exterior covering of boards of other surface applied to the frame of the structure. (see Siding)
- Shed roof** A gently-pitched, almost flat roof with only one slope.
- Sidelight** a vertical area of fixed glass on either side of a door or window.
- Siding** the exterior wall covering or sheathing of a structure.
- Sill** The bottom crosspiece of a window frame.
- Spindles** Slender, elaborately turned wood dowels or rods often used in screens and porch trim.
- Stabilization** The essential maintenance of a deteriorated building as it exists at present, establishing structural stability and a weather-resistant enclosure.
- Streetscape** The general appearance and configuration of the many buildings which define the street.
- Stretcher bond** A brickwork pattern where courses are laid flat with the long “stretcher” edge exposed.
- Surround** An encircling border or decorative frame, usually at windows or doors.
- Swag** Carved ornament on the form of a cloth draped over supports, or in the form of a garland of fruits and flowers.
- Terra cotta** Decorative building material of baked clay. Terra cotta was often glazed in various colors and textures. Terra cotta was widely used for cornices, inset panels, and other decorative façade elements from ca. 1880 to 1930.
- Transom** A horizontal opening (or bar) over a door or window. (see Overlight)
- Trim** The decorative framing of openings and other features on a facade.
- Turret** A small slender tower.
- Veranda** A covered porch or balcony on a building’s exterior.
- Vergeboard** The vertical face board following and set under the roof edge of a gable, sometimes decorated by carving.
- Vernacular** A regional form or adaptation of an architectural style.
- Wall dormer** Dormer created by the upward extension of a wall and a breaking of the roofline.
- Water table** A projecting horizontal ledge, intended to prevent water from running down the face of a wall’s lower section.
- Weatherboard** Wood siding consisting of overlapping boards usually thicker at one edge than the other.



APPENDIX C

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ML+H



INCENTIVES & ASSISTANCE FOR REHABILITATION

FEDERAL REHABILITATION TAX CREDITS

Over the past twenty-five years, more than 29,000 buildings have been rehabilitated across the country, generating over \$25 billion in private investment in historic buildings nation-wide. In Washington, 29 projects with expenditures totaling \$131 million benefited from the Investment Tax Credit (ITC) program between 2000 and 2004. There are two types of ITCs available: 20% for a certified historic structure or 10% for a non-historic structure. Investment Tax Credits are available to the owners or certain long-term renters of income-producing properties.

The 20% ITC reduces the cost of restoration and rehabilitation to the owner of an income producing historic property as an income tax credit. The credit is 20% of what an owner spends rehabilitating the building, not including acquisition costs.

To qualify for the 20% Credit:

1. The building must be listed on the National Register of Historic Places, or listed as a contributing structure within a National Register Historic District.
2. The rehabilitation project must meet the “substantial rehabilitation test,” which means you must spend the adjusted value of the building or \$5000, whichever is greater. The figure is derived by subtracting the value of the land from the cost of the building and land together.
3. After rehabilitation, the structure must be income producing for five years (commercial, rental, B&B).
4. The rehabilitation must meet *The Secretary of the Interior’s Standards for Rehabilitation and Guidelines for Rehabilitation of Historic Buildings*.

To qualify for the 10% credit:

1. The structure must have been built before 1936 and not “historic” (must not be listed or eligible for listing on the National Register of Historic Places).
2. The structure must retain 50-70% of external walls and 75% of internal walls.
3. The rehabilitation must meet the “substantial rehabilitation test” as in the 20% credit.
4. The structure must be used for five years as income producing but NOT housing.
5. For additional general information on the Investment Tax Credit program, see the National Park Service’s ITC web-site at <http://www2.cr.nps.gov/tps/tax/>.

LOCAL PROPERTY TAX EXEMPTIONS FOR HISTORIC PROPERTIES

There are two local ad valorem tax exemptions for historic properties in Fernandina Beach.

The **first** allows for an exemption on City ad valorem taxes only for 50% of the assessed value of a property which meets criteria related to certain commercial or nonprofit uses and historic property status. To qualify, a property must:

1. Be used for a commercial or nonprofit purpose; AND
2. Be listed in the National Register of Historic Places, be a contributing property to a National Register district, or be designated as a contributing property under terms of a local preservation ordinance; AND
3. Be regularly open to the public—minimum of 40 hours per week, 45 weeks a year, or an equivalent of 1800 hours per year.

Applications are made through the Nassau County Property Appraisers Office, and are due by March 1st of each year.

For more information, please contact (904) 491-7300. This exemption is authorized under § 196.1961, Fla. Stat.

The **second** is authorized by Section 196.1997 of Florida Statutes and allows counties and municipalities to adopt ordinances allowing a property tax exemption for up to 100% of the increase in assessed improvements resulting from an approved rehabilitation of a qualified historic property. The exemption may remain in effect for up to ten years. The exemption applies only to that portion of the property tax levied by the unit of government granting the exemption.

Qualified properties may be residential or commercial and must either be individually listed in the National Register of Historic Places, a contributing building in a National Register District or designated as historic under the provisions of a local preservation ordinance. The rehabilitation work must be in accordance with the Secretary of the Interior’s Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings.

Applications for the property tax exemption are reviewed by the Historic Preservation Officer in Fernandina Beach. To qualify for an exemption a covenant is required for the term of the exemption.



APPENDIX E

RESOURCES

Historic District Council (HDC)
City of Fernandina Beach
204 Ash Street
Fernandina Beach, FL 32034
(904) 310-3135
www.fbfl.us/historicdistrict

Florida State Historic Preservation Office
Director, Division of Historical Resources
Bureau of Historic Preservation
500 South Bronough Street
R.A. Gray Building, Room 305
Tallahassee, FL 32399-0250
(800) 847-7278
(850) 245-6333
<http://www.flheritage.com>

National Park Service
Southeast Regional Office
100 Alabama Street NW
1924 Building
Atlanta, GA 30303
(404) 507-5600
<http://www.nps.gov>

National Trust for Historic Preservation Southern Field Office
William Aiken House
456 King Street
Charleston, SC 29403
(843) 722-8552
<http://preservationnation.org>



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BRIEF HISTORY OF FERNANDINA BEACH

The buildings of the Fernandina Beach Historic District embody a period when the city served as an important transportation center of North Florida. They reflect a variety of romantic and revival architectural styles typical of national and state trends of architecture associated with the late nineteenth and early twentieth centuries. They are associated with persons and events of local, and in some cases state-wide, significance.

The City of Fernandina Beach has served as the seat of Nassau County since 1824, except for the period from 1835 to 1850. Nassau County was originally one of the earliest counties founded in the state, and the city functioned as an important transportation, commercial, and political center for Northeast Florida until it was eclipsed by Jacksonville after the Civil War. The city has one of the best concentrations of nineteenth-century residential architecture in Florida and has a wider variety of romantic and revival styles than any community of comparable size in the state. Many of its buildings are associated with persons who made important contributions to both local and state history.

The original town of Fernandina was founded by the Spanish and named for King Ferdinand VII in 1811. During the 1850s, construction of the Florida Railroad, for which Fernandina served as a railhead, marked a turning point in the history of transportation in Florida. This event served as a catalyst for the development of a new town to the south of the original town of Fernandina.

David Levy Yulee, United States Senator and president of the newly-formed railroad, was among the most influential men in Florida. Yulee chose Fernandina as the starting point of the Florida Railroad because of its fine natural harbor on the Amelia River. Construction began in 1855 near the site of Old Fernandina. The starting point of the railroad had, however, to be moved farther south because of marshy land surrounding the original town. The rail line was completed from New Fernandina to Cedar Key on the west coast of Florida in 1861.



Florida State Library & Archives

Real estate development in New Fernandina commenced with construction of the railroad. Though most historic buildings in Fernandina Beach date from the 1880s to 1920s, some antebellum buildings remain. These include the Lesesne House on Centre Street, the First Presbyterian Church on North Sixth Street, the Florida House on South Third Street, and the Marcellus Williams House on South Ninth Street. During the late 1850s, the town grew rapidly and by 1860 had a population estimated at several thousand.

The Civil War and the occupation of Fernandina by federal forces temporarily halted development of the town and operation and expansion of the Florida Railroad. By the 1870s and 1880s, Fernandina was again prospering as a rail town from both passenger and freight traffic as well as from the growing tourist industry. The building most associated with rail development in Fernandina Beach is the Old Depot, built in 1899. The depot now houses offices of the Fernandina Beach Tourist Development Council.

During the post-Civil War boom, brick buildings began replacing wooden commercial structures along Centre Street. Fires, which struck the district in 1876 and 1883, mandated this change in architectural materials. The 1873 Kydd Building was the first brick building in downtown Fernandina. It housed the dry goods business of James and Thomas Kydd. The 1876 Hoyt Building was a grocery store later used for a ship's chandlery. The Palace Saloon originally housed Prescott's Shoe Store when built in 1878, but in 1903 it was converted to a saloon owned by Louis G. Hirth, a German immigrant. The Dotterer Building, also constructed in 1878, housed Dotterer Grocery Store and the offices of Samuel Swann, another key figure in the development of Fernandina. A hurricane in 1898 required some new construction to the downtown area.

Swann came to Fernandina in 1855 to work for the Florida Railroad. During the two decades following the Civil War, Swann served the state of Florida as a special advisor to the governor on real estate promotion and development. In this capacity, Swann was appointed one of the trustees of the State Improvement Fund. In Fernandina, he erected the Swann Building and a number of residences. His own home, once located at the corner of Centre and Sixth Streets, has been demolished.

Other businessmen were also instrumental in the development of Fernandina following the Civil War. In 1877, the Seydel brothers built a general store at 29-31 North Second Street. They lived above their store in second-floor apartments, a common practice among store owners of the period. Another prominent business owner at this time was C. H. Huot, who built three impressive store buildings on Second Street. From these, Huot operated his general merchandise business. One of the most important buildings on Centre Street was the Duryee Building. Major William C. Duryee had been a Union officer serving at Fernandina during the Civil War and had settled there at the end of hostilities. He became the United States Custom Collector for the Port of Fernandina. The 1882 building housed Duryee's offices, those of his grain business, the local newspaper, and the principal bank. Another building of the same period was that of Jeffreys and Angel & Friend, at 215 Centre Street.

The development of Centre Street was largely complete with the construction of the Nassau County Courthouse in 1891. Alfred E. McClure, then residing in Jacksonville, designed this local landmark. McClure was one of Florida's pioneer architects, moving to Jacksonville in 1869 to open an architectural firm with Robert Naudin Ellis. The team of McClure and Ellis designed many landmark buildings in Jacksonville, including the Duval County Courthouse, the city waterworks, and the Park Opera House. The firm designed the Clay County Courthouse, which was listed on the National Register in 1975.

Two of the last historic buildings constructed on Centre Street were the Allan Building, a dry goods store, and the United States Post Office and Customs House. The latter was built in 1910. The former is located at 303 Centre Street and was built in 1911. Farther east on Atlantic Avenue was Public School No. 1, designed by architect Robert S. Schuyler. Before becoming an architect, the New York City-native had served as a Union Army captain. He settled in Fernandina in 1881. Among his other designs are St. Peter's Episcopal Church, the Fairbanks House, and the Lewis House, all listed on the National Register.



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APPENDIX F

BRIEF HISTORY OF FERNANDINA BEACH

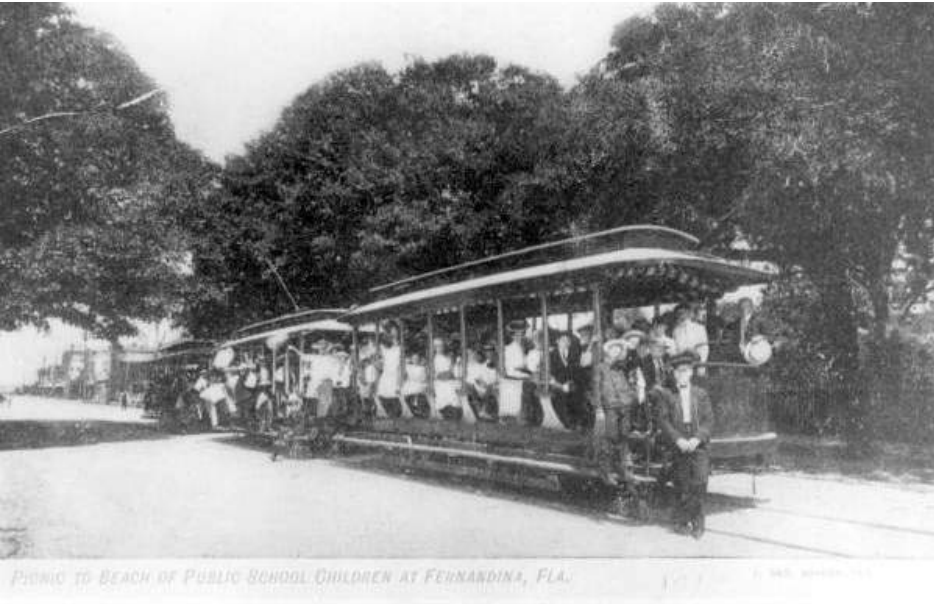
Another famous architect of the period whose designs are represented in Fernandina is George W. Barber. Barber designed the Bailey House on South Seventh Street for Effingham Bailey, a local steamship agent and lumber and phosphate broker. Barber also designed the T. G. Henderson House in Lake City, Florida. Both of these houses are listed on the National Register.

Several local builders made noteworthy contributions to the historic built environment of Fernandina Beach. James and William Bell were harbor pilots who additionally worked as building contractors. In addition to his own home at 121 North Third Street, James Bell constructed residences at 130 South Seventh Street and 303 South Eighth Street. His brother William constructed a personal residence at 801 Beech Street, as well as dwellings at 125 and 131 South Eighth Street and 714 Beech Street, his son's home.

John R. Mann was also an important local contractor. He owned a company dealing in marine hardware and groceries. He also built some of Fernandina's finer residences, including the John Denham Palmer House, now the Oxley-Heard Funeral Home. His credits also include Villa Las Palmas, the Horsey House, and the Hinton, Baker, and Humphrey Houses on North Sixth Street. In addition to residential buildings, Mann built the afore-mentioned Allan Building and the Memorial Methodist Church, both on Centre Street.

By 1900, the economic character of Fernandina was well defined. The port continued to ship lumber, cotton, naval stores, and phosphate, but the town has ceased growing to any significant degree. The extension of rail lines, and port development elsewhere, resulted in diversion of shipping and tourism to more southern destinations of the peninsula. One bright spot in the local economy was the development of the shrimp industry during this period. At Fernandina Beach, the shrimping industry evolved from inshore, net-casting using rowboats to offshore trawling on motorized vessels. The Huot Building was used as a net-making facility for shrimping. The National Container Corporation also opened a factory on the river during these years. Fernandina was a major shrimping-fishing and distribution center from 1900 until the 1940s.

In the late 1930s, the Kraft Corporation of America built a \$7 million paper mill to produce newsprint and paper bags. This was followed by several other industries which used the city's harbor and rail connections for manufacturing and shipping. By 1960, the city's population reached over 7,000 residents and its population continued to increase in the late 20th century. Fernandina Beach and Amelia Island grew rapidly as new housing developments took place to the east of Downtown towards the ocean. Today, the city is recognized for its tourism industry and commitment to historic preservation.



Florida State Library & Archives



OVERVIEW OF HISTORIC GUIDELINES

EXPANDED FROM
OVERVIEW

INTRODUCTION

Fernandina Beach began to focus on historic preservation efforts in the early 1970s. Since then, historic preservation has made significant progress in Fernandina Beach as well as in the state of Florida as a whole. The impetus for this gain has been an increasing awareness that historic buildings, districts, and sites are economic resources, attracting tourists. Studies by the Florida Division of Tourism, the National Trust for Historic Preservation, Southern Living magazine, and the Florida Department of Commerce all confirm that historic resources rank very high in tourist appeal among Americans. In 2006, the University of Florida completed a study linking historic preservation not only to positive economic impact but quality of life for Floridians. Fernandina Beach served as the case study demonstrating the compatibility of historic preservation and economic development.

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

The initiation of federal tax incentives for historic rehabilitation, followed within a few years by improved state funding of historic preservation grants, greatly broadened support of historic preservation throughout Florida. Through grants-in-aid from the Florida Department of State, many local governments and preservation organizations such as the Amelia Island-Fernandina Restoration Foundation, sponsored surveys to identify resources important to local history. Subsequently, again with state financial and technical assistance, local governments and non-profit organizations, including those in Fernandina Beach, supported the creation of local and National Register historic districts.

The next step in the preservation process was the establishment through the state of local design review boards as regulatory authorities over historic districts and landmarks. Those boards and their staffs require assistance in reviewing development activities in locally designated historic districts. Design guidelines provide such assistance, helping to direct planning that also embraces the preservation of significant historic and cultural resources.



The creation of design guidelines was a logical outgrowth of the local preservation movement in Fernandina Beach. The loss of several key buildings, such as the Keystone Hotel, during the 1960s and 1970s was a catalyst for preservation efforts. In 1972, the community's preservation efforts began in earnest when the Florida Division of Archives performed a survey of the city and prepared the 1973 National Register nominations for the Bailey, Fairbanks, and Lewis (Tabby) Houses and a thirty-block district encompassing the Centre Street core and outlying areas. The Amelia Island Company initiated fund raising for the restoration program, contributing \$5,000. On top of this seed money, local merchants raised \$13,500 for the creation of a master plan of preservation. The Amelia Island-Fernandina Restoration Foundation was organized and incorporated to raise and dispense funds for preservation activities.

In 1975, the City Commission passed an ordinance establishing the Fernandina Beach Historic District Council (HDC) to be the primary agency responsible for furthering historic preservation within in the city. The HDC functions to protect sites of historical and architectural significance by acting as a design-review board for new construction and rehabilitation of historic buildings in the National Register district. Included in the HDC's purview are exterior alterations, repairs, moving or demolition of structures or historic landscape features, as well as new construction within the city's local historic districts.

The HDC is responsible at the local level for ensuring compliance with the Secretary of the Interior's Standards for Rehabilitation. The purpose of the review process is to ensure that any proposed construction or changes are compatible with existing historic features and/or design guidelines in terms of design, textures, material, siting, and location.

In July of 1975 the National Endowment for the Arts awarded the City a grant to implement its master plan. At the same time, the Historic American Buildings Survey (HABS) program of the United States Department of the Interior and the Bicentennial Commission of Florida sponsored a team of architectural students in Fernandina. The HABS team made scale drawings of the Railroad Depot, St. Peter's Episcopal Church, the First Presbyterian Church, and the C. W. Lewis House, also called the Tabby House. The team also measured and noted the Lesesne House. This collection of media, along with histories of the houses, were placed in the Library of Congress. In 1975, local preservationists prevented the demolition of the 1882 Convent of the Sisters of St. Joseph.

In 1976, the Nassau County Board of Commissioners appropriated \$200,000 for the restoration of the 1891 County Courthouse. The following year, the Economic Development Administration awarded the City of Fernandina Beach a \$1.3 million grant for street improvements to Centre Street. The City officially dedicated the street improvements on April 29, 1978. In May of 1984, recognizing the lack of survey and registration activity in the city since 1973, the Restoration Foundation sponsored a comprehensive survey of the standing structures of the city, an expansion of the original historic district, and the nomination of individual eligible buildings outside the district to the National Register of Historic Places. As a result of the survey completed in September of 1985, the John D. Palmer House (Oxley-Heard Funeral Home), the site of the original Town of Fernandina (Old Town), and the expanded Fernandina Beach Historic District were listed in the National Register.

Since then, preservation has become part of the mainstream in the community life in Fernandina Beach. A number of property owners of National Register-listed properties have taken advantage of the federal tax credit for rehabilitation. State grants-in-aids have funded preservation projects such as restoration of St. Michael's Catholic School and the Peck Center. Renovations to commercial buildings on Centre Street and of residential buildings in the surrounding historic neighborhoods of the city have continued.



APPENDIX G

OVERVIEW OF HISTORIC GUIDELINES

In 2007 a re-survey of Downtown was undertaken, and Fernandina Beach was designated a Preserve America community in 2009. A reconnaissance survey studied the remainder of the city 2010, and in 2011 an archaeological predictive model was developed. A beachfront development survey was conducted in 2012. The City also established an advisory board for the Community Redevelopment Area (CRA), which includes the historic working waterfront. The CRA board is charged with stewardship of this historic area. A section of the Community Redevelopment Area overlaps the Historic District boundaries (see map in this document). Consequently, additional development guidelines and architectural restrictions are applied to all projects within this area. Proposed projects that lie within this overlap shall also be reviewed for compliance with the Downtown Historic District Design Guidelines. All projects within the Historic District must undergo design review through the Historic District Council (HDC) to ensure design is consistent with the City's historic character.

The CRA Design Guidelines maintain and support the Historic District Council's role in guiding redevelopment within its boundaries in the CRA. Along the waterfront area of this overlap, which lies within city property, no historic or contributing structures remain. Therefore, the CRA Design Guidelines provide appropriate guidance since they support the "compatibility" language of the Historic District Guidelines. In the areas east of Front Street that about the Historic District and a fabric of historic and contributing buildings, the Historic District Guidelines must be followed. In either case, the two documents are complementary and shall be consulted simultaneously. The review of proposed development within any part of the CRA Overlay shall be based upon compliance with the CRA Design Guidelines. All plans for development within the CRA Overlay shall be reviewed by the Historic District Council.

HISTORIC DISTRICT COUNCIL

The mission of the Historic District Council is to preserve and protect the cultural and architectural heritage of the city of Fernandina Beach as set forth in the City's Charter and Land Development Code. The goals of the Historic District Council include:

- Safeguarding the City's historic architectural resources by applying The Secretary of the Interior's Standards for Rehabilitation, the City's Land Development Code and applicable design guidelines fairly and consistently in reviewing applications for Certificates of Approval;
- Seeking or assisting others seeking National Register listing for historic properties;
- Monitoring the health of the City's historic districts through periodic re-surveys;
- Recommending administrative changes as required to strengthen code and guidelines for dealing with matters that affect preservation of historic properties, districts and sites, and other cultural and archaeological resources; and
- Fostering and encouraging the preservation of private and public historic, cultural, and archaeological resources through public education.

These guidelines enable the HDC to uphold its mission of stewardship in providing information on recommended rehabilitation, new construction and streetscape improvements. The guidelines include real examples from within the historic district to assist property owners in identifying architectural styles and components. Design guidelines are intended to help property owners with decisions about maintaining and enhancing the appearance of their properties, as well as provide the city of Fernandina Beach with a framework for evaluating proposed changes. This framework brings together private and municipal partners using the guidelines as a tool for the preservation of significant resources. Design guidelines help property owners understand the purpose and proper methods for rehabilitation. Through a concerted effort of participation, the private and public benefits of preserving are realized in the perpetuation of the historic character and architectural integrity of individual properties and the district as a whole.

WHY DEVELOP GUIDELINES?

Architectural guidelines are criteria for making reasoned decisions with regard to proposed alterations, demolition, or new construction in a locally designated historic district. Without sound guidelines, design review can be an arbitrary and capricious process, subject to legal and political challenge. The Fernandina Beach Downtown Historic District Design Guidelines were created to be consistent with contemporary state and federal preservation standards. Design guidelines should insure the preservation of architectural resources through measures that are cost-effective and consistent. Administrative overlap and conflicts among local, state, and federal guidelines should be avoided or minimized. Federal and state guidelines emphasize rehabilitation, which is the process of repairing or altering a historic property while retaining its historic features. A practical approach to preservation, rehabilitation is a compromise between remodeling, which can be insensitive to the historic features of a building, and restoration, which is a more accurate, but costly approach to repair, replacement and maintenance.

The Secretary of the Interior, under which the National Park Service administers the National Register program, has developed Standards for Rehabilitation that serve as the basis for the Fernandina Beach Design Guidelines. The Standards are used for reviewing all federal and state preservation projects in Florida. The intent of the Standards is to encourage the retention and preservation of historic buildings as expressed in their architectural design, materials, and workmanship. The result of any project reviewed under the Standards should be the preservation of a building's historic materials and distinguishing character. Important characteristics of a building include its overall shape, materials, craftsmanship, decorative details, interior spaces and features, and its site and setting.

The reason for using the Secretary of the Interior Standards are numerous. The first and most important is consistency. Rehabilitation projects in Fernandina Beach receiving federal or state funding or tax credits already must comply with the Standards. Furthermore, property owners seeking a historic preservation property tax exemption under Section 196.1997, Florida Statutes, must also comply with them. Consistent guidelines will result in savings of time and money and help avoid administrative overlap and conflicting regulations.

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



OVERVIEW OF HISTORIC GUIDELINES

DESIGN GUIDELINES

In an effort to provide detailed guidance to building owners and the Fernandina Beach Historic District Council, these guidelines have been developed for specific application in the Fernandina Beach Downtown Historic District. The guidelines are based on The Secretary of the Interior's Standards for Rehabilitation, a document created in 1977 and revised in 1990. The Department of the Interior describes the standards as ten basic principles created to help preserve the distinctive character of a historic building and its site, while allowing for reasonable change to meet new needs. They are used for the review of rehabilitation projects involving federal funding or requiring federal licenses or permits, and local preservation commissions and boards throughout the country use them as a basis for their design guidelines and for reviewing local preservation projects. The Secretary of the Interior's Standards for Rehabilitation are:

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



SUBSTITUTE OR REPLACEMENT MATERIALS

In general, substitute or replacement materials for siding, roofs, windows, and similar elements will be permitted where original materials have been removed or fully covered prior to the adoption of the overlay of the Fernandina Beach Historic District. This allowance is made in recognition of the fact that many buildings have previously been altered or repaired using substitute materials. Accordingly, in making changes to such a building, the owner will not be required to restore original materials. On buildings that have retained their original materials following the adoption of the overlay, the Historic District Council may require that those original materials other than asbestos shall be maintained. If original materials are damaged or deteriorated beyond repair, substitute materials will be permitted. In either case of substitute materials, they should promote the historic character of the district to the greatest extent possible.



WHAT GUIDELINES DO & DO NOT DO

Generally, these guidelines consist of recommendations regarding repairs to and maintenance of historic buildings and structures. Historic building owners are strongly encouraged to seek the expertise of a qualified architect when making major renovations and construction decisions. Assistance of a professional is especially recommended if the building owner plans to apply for federal tax credits for rehabilitation of an income-producing property. Design Guidelines are meant to assist owners of historic properties in determining if a project is appropriate for the historic district. The homeowner can refer to the guidelines to apply specific criteria, a simple list of general statements developed to ensure that the project complements or does not detract from the existing character of the area.

These guidelines are intended to:

- Provide guidance to property owners voluntarily undertaking changes or planning additions to their building or lot,
- Assist the HDC by providing minimum standards to guide decision making,
- Result in more appropriate changes that reinforce the distinctive character of the district,
- Help identify and resolve specific design concerns frequently raised in the district,
- Assist the local building industry, including architects, contractors, and suppliers, as well as city officials such as building inspectors and public works officials, to understand the nature of these historic areas and how to reinforce their special character,
- Improve the design quality of future developments and growth within the district,
- Protect current property values and public investment in the district by discouraging poorly designed and inappropriate projects, and
- Increase the overall public awareness of the unique character of the district.

These guidelines will not:

- Require involuntary rehabilitation or restoration of existing buildings or structures in the district,
- Regulate the amount or location of growth and development within the district,
- Regulate changes to the interior of any building within the district, or
- Absolutely ensure the highest quality design in every instance. The purpose of design guidelines is to assist property owners. Therefore, guidelines flexible enough to allow a certain level of decision making by the property owner will be easier to administer and more widely accepted by the public. This factor is especially important in new construction guidelines where overly specific criteria stifles architectural creativity and often results in mediocre designs.



APPENDIX G

OVERVIEW OF HISTORIC GUIDELINES

THE EFFECTS OF HISTORIC PRESERVATION

Historic preservation strengthens a community. The character of Fernandina Beach in 10 or 20 years would be uncertain without a formal plan that both preserves significant historic resources and considers the natural growth and development that occurs in a thriving community. Design review guidelines enable Fernandina Beach to demonstrate a clear commitment and direction for ongoing community evolution and protection of Fernandina Beach’s unique identity. The use of design guidelines assures property owners that the integrity of the district will not be compromised and that their investment will be protected.

Promotes Quality of Life

The historic buildings and landscape of a community distinguish it from all other places. Historic buildings tend to attract new tenants that offer cultural attractions, such as museums, theaters, and libraries. Outlets of the arts and entertainment provide enjoyment for residents and draw tourists. A community’s self image is embodied in the quality and condition of its buildings and landscape. Historic, well-maintained streetscapes rife with a variety of commercial and cultural offerings invite visitors and enhance community life.

Attracts Visitors to Cities

One of the most rapidly growing segments of the tourism industry is heritage tourism, which focuses on historic sites. Florida has a long history of tourism, which continues to be a major economic base across the state. A community like Fernandina Beach, rich with a unique quality and quantity of the historic architecture, stands out among the many possible tourist destinations in Florida. The City actively augments its tourism potential by encouraging rehabilitation of historic buildings that embody the local historic identity. Heritage tourists tend to stay longer and spend more than other types of tourists, which benefits small business owners and the local economy.

Increases Property Values

Nationally, studies consistently indicate that a historical designation increases property value. Properties within historic districts tend to have higher real estate values than those in adjoining neighborhoods not designated as historic, even those of similar architecture and landscape. This advantage holds for both National Register-listed districts and especially for districts that also have an overlay of a local historic ordinance with design review.

Historic Buildings Often Outlast New Ones

Inexpensive building materials and construction during the last 50 years allowed for rapid growth and expansion across the country. However, many of the buildings from this period are so poorly made that updating and improving them is generally not a cost-effective proposition. By contrast, buildings constructed before 1960 embody durability and opportunity for continued active use, with some rehabilitation. Thus, a standing historic building has the potential for prolonged life and lesser capital outlay than the construction of a new building.

Supports Taxpayers’ Investments

Over time, a city invests in its infrastructure system, including roads and streets, water and sewer lines, gutters and curbs, telephone and electrical service, lights, and sidewalks. Therefore, permitting the deterioration of downtown and working neighborhoods represents neglect of this financial investment. In contrast, the regular maintenance and occasional upgrade of infrastructure in existing neighborhoods, versus outward sprawl, reduces financial expenditure. Nationally, studies have consistently illustrated the negative financial gain of sprawl on a municipality’s tax base. Outward expansion actually burdens a city with capital investment greater than the corresponding tax revenue derived from such development, which would require new infrastructure from roads and traffic lights to water and sewer lines to schools and fire stations. A city’s commitment to revitalize and reuse historic neighborhoods is among local government’s most effective acts of responsibility, and the savings are passed on to residents in stabilized property taxes.

Creates Jobs

New construction is often used as an indication of the health of a local economy. However, rehabilitation and revitalization of existing building stock actually create thousands of construction jobs annually. In fact, historic preservation creates more jobs than new construction. Consider that in the typical new construction project, about half of the expenditures are for labor and half for materials. In a rehabilitation project, it is more typical that 60-70% of expenses go towards labor. Since labor is often local, the economic benefits are felt within the community. Contractors of rehabilitation projects often buy their materials locally, as well, whereas supplies for new construction are typically brought in from outside the area.

Benefits Property Owners

Design guidelines help to prevent the intrusion of inappropriate new construction, remodeling, or demolition in a historic area, which represents a protection of investments for property owners in the area. The alteration, neglect, or loss of a neighboring building will often have a detrimental effect on the market value of nearby properties. Thus, the consistent treatment and guidance of design review for one property helps protect the overall value and character of a neighborhood. Additionally, an income-producing property that is listed on the National Register of Historic Places is eligible for a 20% federal tax credit for rehabilitation projects.



OVERVIEW OF HISTORIC GUIDELINES

HISTORIC PRESERVATION & SUSTAINABILITY

Introduction

While a chief purpose of historic preservation is to embrace and showcase a city’s unique heritage, its by-product is sustainable development. Preservation encourages the maintenance and re-use of existing buildings, embracing the philosophy of recycling, making it inherently “green.” Preservation’s traditional focus on the aesthetic and cultural significance of historic buildings is expanding to highlight the inherent energy-efficient values of historic properties as well.

Embodied Energy

While many architects and developers today point to new “green” practices and materials used in constructing contemporary buildings, the fact is construction of a new building requires a new expense of energy. From the extraction of raw natural materials, to their transportation, manufacture, and distribution, to the physical act of construction, energy is spent. An existing building represents an embodiment of this cumulative energy, already in place. This energy, in the inert form of a building, remains in place as long as the building stands. If razed, the building’s embodied energy is lost; this demolition represents an expenditure of new energy. Loading and hauling the building debris to a landfill requires additional energy and loss of resources. Thus, embodied energy can be viewed as the existing investment in a building. Demolishing a sound building wastes that investment.

Working with Nature: Site Orientation

Buildings constructed before World War II were designed, constructed, and sited with respect to the advantages available via the natural environment, optimizing ventilation, insulation, and use of daylight. Banks of windows on a south elevation, for example, optimize natural light on the interior and also passive solar heat during winter months. During summer months, these windows could be shaded with removable awnings to block heat. Indigenous trees of Fernandina Beach help create shade. Evergreen hedges can be added on north-western exposures to serve as wind blocks during winter. In construction, thick masonry walls of older buildings help retain interior heat in the winter and also help lengthen the time it takes for summer heat to penetrate the building. Architectural elements with form-to-function design include operable transoms and high ceilings, both allowing the escape of hot air. Over the past sixty years, as electricity, synthetic insulation, and central heating and air conditioning systems became standard installations in modern construction, architectural design no longer required attention to the natural environment. Quality and longevity of building materials also became less important, as these modern conveniences could control the interior climate of buildings, and materials were readily available to build anew.

Inherent Energy Efficiency of Older Buildings

Due to advantageous siting and superior construction, historic buildings are often as energy-efficient as new ones. Data from the U.S. Energy Information Agency found that buildings constructed before 1920 are actually more energy-efficient than those built at any time until the past decade, when home builders began a concerted effort to design more energy-efficient buildings. Yet, contrary to common thought, these newer buildings use more energy because they are not designed to take advantage of the natural benefits of their site.

Retro-fitting and Weatherization

Buildings of the late nineteenth and early twentieth centuries often have inherent energy-efficient design features. However, older buildings with numerous windows and minimal insulation, pose particular challenges in the face of rising energy costs. Some homeowners have resorted to covering the building’s original exterior with synthetic sidings, replacing original windows, and enclosing porches. These actions result in the loss of a property’s historic character. However, historic character need not be compromised for improved energy efficiency. Common upgrades to historic buildings include the addition of attic insulation, installation of storm windows, and more efficient heating and cooling systems. In particular, repairing and weatherstripping historic wood windows and adding storm windows often results in energy performance equal to or exceeding new vinyl or aluminum windows and at much less cost. Every building will benefit from a systematic assessment of its energy-efficiency. Historic buildings can also be adapted to benefit from new technology such as geo-thermal heating/cooling systems and solar roof tiles. Furthermore, many of the methods for improving energy efficiency of a historic or older building can be performed without the need for review by the Historic District Council, whereas requests for replacement and removal of historic architectural components may require review.

Windows

As noted, original windows in a historic building are often considered the first culprits of inefficiency. Many homeowners are too quick to consider replacement over weatherization options. Sealing air leaks is as simple and inexpensive as caulking around window and door frames and installing storm windows. In fact, rebuilding historic wood windows and adding storm windows can make them as efficient as new vinyl windows and more than offsets the cost of replacement. The concept of embodied energy as applies to a whole building translates to its components. The old growth lumber used in historic wood windows can last indefinitely. Removal and replacement of original windows represents the loss of embodied energy. Further more, vinyl replacement windows are not as durable and will eventually require wholesale replacement. All windows expand and contract with temperature change. However, vinyl expands more than twice as much as wood, resulting in failed seals between the frame and glass and a significant performance reduction. Vinyl windows have a high failure rate – more than one-third of all windows being replaced today are less than ten years old. Any energy savings from replacing wood windows with vinyl seldom justifies the costs of installation. Vinyl windows cannot be recycled and are detrimental to the environment when discarded. Therefore, retaining and weatherizing historic windows eliminates potential waste, increases their energy efficiency, and allows the building to retain an important architectural component that helps convey its character and style. The design guidelines embrace the philosophies of preserving historic character, energy efficiency, and retaining embodied energy.

New Construction

While the re-use of existing buildings is a priority, design guidelines must also address and promote sustainable practices and materials in new buildings. Recommendations for new buildings begin with assessing the site and designing the building to maximize the natural benefits of the existing environment. For example, keeping the site’s natural contour intact reduces erosion. Preserving existing trees or adding shade trees to shield the southern elevation from summer heat will reduce energy consumption within the building. Additionally, the design of the new building should include porches for shade and should be oriented for optimum ventilation. The use of recycled building materials is highly encouraged, and interior appliances should meet high energy-efficiency standards.



APPENDIX G

OVERVIEW OF HISTORIC GUIDELINES

THE HISTORIC DISTRICT - DESCRIPTION & CHARACTER

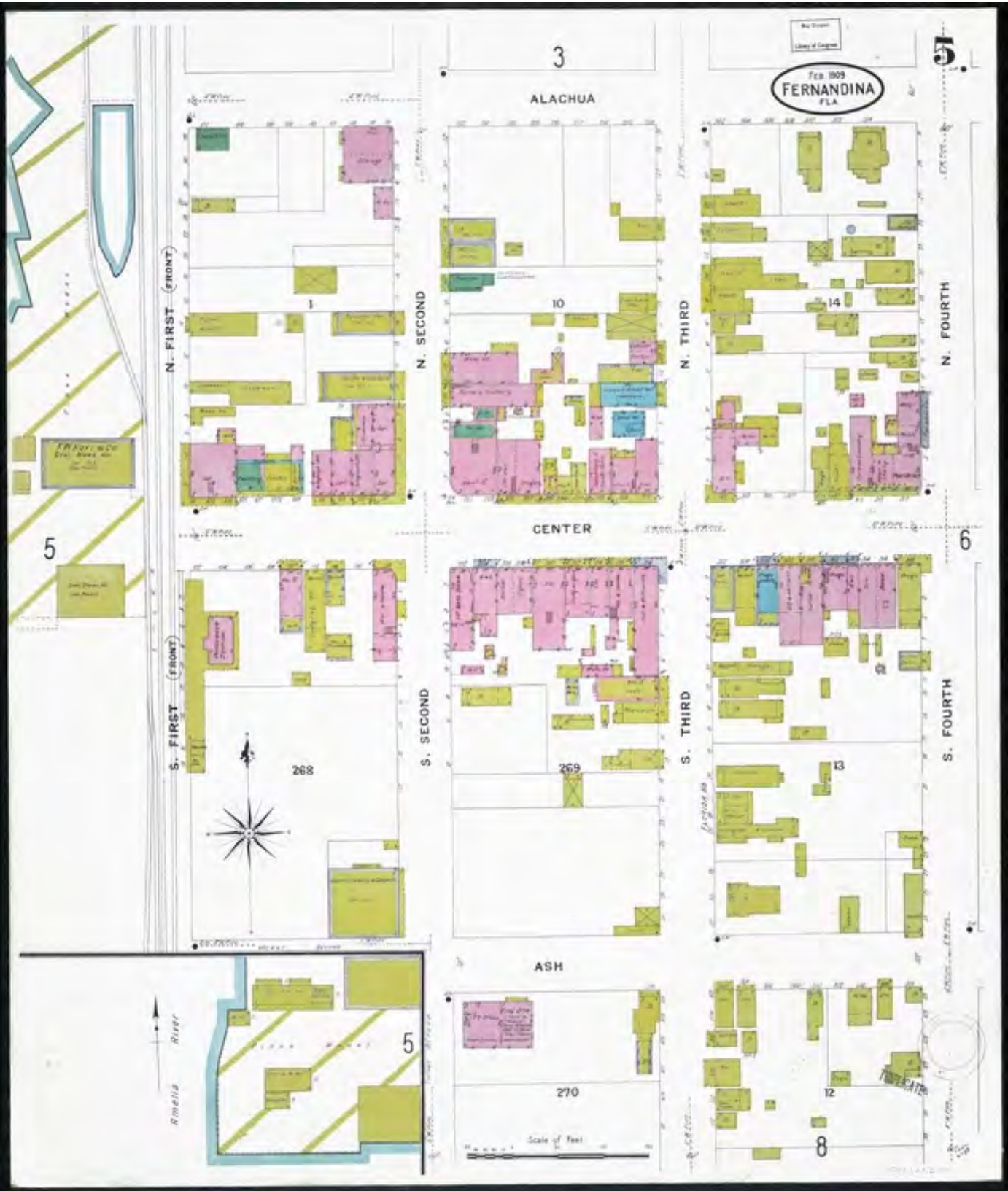
The Fernandina Beach Historic District is composed of buildings reflecting a variety of uses, styles, materials, and several periods of development. The district consists primarily of one- and two-story masonry commercial buildings and one- and two-story frame residences. Its physical development began in the mid-1850s, the time from which the earliest contributing buildings date, and extends to the late 1920s. The district has lost some of its integrity due to poor maintenance and the alteration and destruction of a number of buildings, but overall it retains to a remarkable degree the physical characteristics that convey its historic significance.

The historic district extends over an area of approximately 97 acres. Its rough boundaries are Front Street on the west, Elm Street on the south, Tenth Street on the east, and Escambia Street on the north. The boundaries are irregular in form, however. Helping to define the boundaries of the district are a number of natural and man-made features, some of which historically served as logical margins to the downtown area. To the north are marshlands, the port, and a massive industrial complex. On the east are a large community park, a city water treatment facility, woodlands, and a non-contributing residential area. The southern boundary is marked by non-contributing buildings, and the western boundary, by rail lines and the Amelia River.

The historic district is located with the limits of several land grants dating from the Second Spanish Period. The Florida Railroad Company acquired the town site in 1851 and subdivided it to form a plat, recorded in 1857 as the Original Town of Fernandina. The Florida Town Improvement Company revised the original plat in 1887 and 1901. The town plan is composed of a grid with streets running north-south and east-west. With the exception of Front Street on the Amelia River, the north-south streets are ordered numerically, from Second Street to Twentieth Street, from west to east. The principal east-west street through the commercial area is Centre Street. Parallel to and south of Centre, the east-west streets are named for trees and proceed alphabetically. To the north of Centre, the east-west streets are named in alphabetical order for Florida counties, except for Broome Street, named for James E. Broome, governor of Florida at the time Fernandina was founded.

City blocks within the district are rectangular in shape. All or part of fifty of these blocks are found within the historic area. East-west blocks are 400 feet in length, while north-south blocks are 225 feet long. The majority of streets in the districts have modern asphalt surfaces, though some do retain their granite curbstones, which were installed during the district's period of significance. Centre Street was originally brick.

At the time the Fernandina Historic District was listed on the National Register in 1973, there were 347 buildings, of which approximately 85% were contributing. The district is both listed on the National Register and designated under a local district ordinance. It also contains buildings individually listed on the National Register. These are the John Denham Palmer House, the Bailey House, the Fairbanks House, the Tabby House, the Merrick-Simmons House, and the Amelia Island Lighthouse. Non-contributing buildings in the district are those that were built after the period of significance or those that have lost architectural integrity due to drastic alteration, such as insensitive additions, installation of inappropriate exterior siding materials, replacement of historic windows with examples that are incongruous with the building's character, and major transformation of roof shape. Usually, non-contributing buildings incorporate a combination of these alterations. All the buildings dating from the period of significance that are known to have been moved in the past remain contributing.



Sanborn Insurance Map, University of Florida



OVERVIEW OF HISTORIC GUIDELINES

Centre Street between Front and 5th Street forms the focal point of the district. This area contains nearly all the historic commercial and governmental buildings in Fernandina Beach. Nearly all are masonry buildings constructed primarily during the last quarter of the nineteenth century. Centre Street east of Fifth Street is an area of mixed use. It consists of one- and two-story, wood frame residential buildings dating from the end of the nineteenth century and beginning of the twentieth century, a former school, several historic churches, and recent, single-story commercial buildings. This section of Centre Street was at one time more residential, but in most cases the houses were destroyed or moved, such as the Fred Lohman House, now at 19 South Sixth Street. However, a few landmarks remain, the most significant of which is probably the Queen Anne-style Horsey House, built in 1902, at 603 Centre Street. Another important property is the Lesesne House, from 1856, at 415 Centre Street. Other important landmarks contributing to the mixed character of the area include the 1926 Memorial Methodist Church at 601 Centre Street; the 1893 St. Peter’s Episcopal Church at 801 Atlantic Avenue; and Public School No. 1, built in 1886 at 914 Atlantic Avenue.

North and south of Centre Street, buildings contributing to the character of the historic district are primarily residential, with a scattering of commercial and religious structures. The 100 block of North Sixth Street, locally referred to as the “Silk Stocking district,” contains seven large, wood frame houses constructed between 1859 and 1900. These dwellings exhibit features of the Italianate, Queen Anne, and Stick styles. The group includes the Hinton Baker House, ca. 1891, at #102; the Hirth House, ca. 1886, at #103; the Baker House, ca. 1859, at #112; the Humphrey House, ca. 1900, at #117; the Prescott House, ca. 1876, at #120; the Chadwick House, ca. 1884, at #121; and the Meddaugh House, ca. 1872, at #130.

The 400 and 500 blocks of North Third Street also contain a number of historic buildings. These include the William J. David House, ca. 1907, at #421; the Morse House, ca. 1901, at #424; and the J. H. P. Merrow House, ca. 1888, at #501. The houses in these blocks are in a historically important location known as “Yellow Bluff,” the site of the plantation of Domingo Fernandez, an early settler whose land holdings formed much of the new town of Fernandina.

Another important group of buildings within the historic district is located within the streets of Centre, Beech, Seventh, and Tenth. Among these prominent buildings are the First Missionary Baptist Church, ca. 1874, at #20 Ninth Street; the Marcellus Williams House, ca. 1859, at #103 Ninth Street; the Rutishauer House, ca. 1893, at 28 South Tenth Street; the Epps House, ca. 1891, at 31 south Tenth Street; and the New Zion Baptist Church, ca. 1907, at #10 S. 10th Street. The Merrick-Simmons House on South Tenth Street and Public School No. 1 on Atlantic Avenue are also in this area.



West of 8th Street is another concentration of residential buildings dating primarily from the latter part of the nineteenth century. This area includes the Bailey, Lewis, and Fairbanks Houses on Seventh Street. Also in this area is the ca. 1897 Trinity United Methodist Church at 715 Ash Street. Other house types in the area include one-story, frame, vernacular houses and bungalows and two-story, gable-front houses with two-story porches. Much of the rest of the district south of Centre Street and west of Seventh Street also contains frame, vernacular residences and bungalows dating from the turn of the twentieth century to the 1920s.

The density of development in the historic district is moderate. There are also vacant lots. Some large residential buildings, such as those in the 100 block of North Sixth Street, those along South Seventh Street, and those on North Third Street beyond Dade Street, occupy two or more lots. The majority of the buildings in the district, however, are sited on only one lot. Some lots have been historically vacant, while others are vacant due to demolition. Even along Centre Street between Front and Fifth Streets, where development is most dense, there are gaps in the streetscape. There are a number of architectural styles and building traditions in the historic district. The most prevalent is wood frame vernacular; however, there are excellent examples of high style architecture, including Greek Revival, Italianate, Queen Anne, and Second Empire. Additionally, there are examples of Gothic Revival, Colonial Revival, Spanish Mission Revival, Renaissance Revival, Tudor Revivals, Bungalows, and Mediterranean Revival styles.

The Fernandina Beach Historic District has one of the best concentrations of Victorian period architecture in Florida. The architecture of the late Victorian period, versus the more conservative antebellum architecture, was exotic and eclectic. It was characterized by flamboyant use of decoration, irregular form, multiple roof types, and a variety of materials and colors. Classically-influenced architecture prior to the Civil War yielded to these flamboyant Revival styles. Commercial buildings favored the Italianate style in particular and included the use of cast iron. In general, the period witnessed a flowering of a variety of materials, methods of construction, and architectural styles and types.



APPENDIX G

OVERVIEW OF HISTORIC GUIDELINES

SIGNIFICANT CHARACTERISTICS OF THE HISTORIC DISTRICT

- Setting
- Entrances: Centre Street at Eighth Street
- Parks, monuments, and green spaces; Fernandez Reserve, pocket parks, statues
- Streetscape features such as tree-lined streets and granite curbing
- Subdivision layout: rectangular blocks and lots
- Façade lines, front and side setbacks: Commercial buildings solid wall of facades with no front and side setbacks; residential buildings, detached with similar side and front setbacks
- Lot size and density of development: generally small, rectangular lots; development dense in commercial areas around Centre Street; increasingly diffuse in outlying residential areas
- Block patterns: rectangular, 400 feet in length on east and west side; 225 feet on north and south ends
- Patterns of development such as age, size, use of buildings: masonry commercial, industrial, transportation, and government buildings concentrated on Centre Street and adjoining streets; older wooden residential buildings also near downtown
- Patterns of vacant lots and open spaces: none

SIGNIFICANT CHARACTERISTICS OF INDIVIDUAL BUILDINGS

- Height: one- to three-stories
- Width: three to five bays
- Roofs: Commercial buildings, flat roof with parapet; Residential buildings, gable, hip, gable and hip combo, pyramidal, mansard
- Foundations: Commercial buildings, continuous brick or slab; Residential, continuous masonry or raised piers
- Materials: Commercial, brick and other masonry, cast iron; Residential, wood, brick, tabby
- Styles and design influences: Commercial storefronts with Italianate influences on Centre Street and adjoining streets; Greek Revival, Italianate, Queen Anne, Bungalow, Colonial Revival, Classical Revival, Tudor Revival, Renaissance Revival, Spanish Mission primarily associated with residential buildings
- Repetitive features: Storefront are common on Commercial buildings; porches are common on most residential buildings
- Decoration: Commercial buildings, brick corbelling, panels; cast iron pillars, panels and brackets; Residential buildings, wood millwork such as brackets, spindles, fretwork, and modillions; churches, stained glass



FERNANDINA BEACH LANDMARKS



Railroad Depot, 102 Centre Street, 1899: Florida's first cross-state railroad extended from Fernandina to Cedar Key and was built between 1855 and 1861. The original depot was west of the tracks along the riverfront and north of Centre Street. When the depot was destroyed by a hurricane in 1898, the present depot was constructed the following year.



The Palace Saloon, 117 Centre Street, 1878: This highly detailed brick commercial building was originally built in 1878 by Josiah Prescott as a shoe store and haberdashery. In 1903 Louis G. Hirth, a German immigrant, converted it to a saloon. It is believed to have served as the oldest saloon in Florida since with the exception of the Prohibition Era when it was an ice cream parlor.



Hoyt Building, 201 Centre Street, 1876, 1901: Originally built in 1876 by A.E. Noyes as a grocery, the building is best known for the ownership of Fred W. Hoyt and its use as a ship's chandlery. After a fire in 1901 it was renovated and a third story was added.



Three Star Saloon, 213 Centre Street, 1877: Noted for the three star studded motif on its façade, this building was constructed in 1877 by William Marson. It was later used as a clothing and jewelry store.



Kydd Building, 301 Centre Street, 1873: The Kydd Building is believed to be the first brick structure on Centre Street. It was constructed in 1873 for James and Thomas Kydd and used as a dry goods store.



Swann Building, 313-319 Centre Street, 1880: Pioneer Fernandina developer Samuel Swann financed construction of this building in 1880. In 1890, when an adjacent building was erected, the two buildings were linked by a highly detailed metal façade. The upper floor was the location of Fernandina's first library.



FERNANDINA BEACH LANDMARKS



The Amelia Island Lighthouse, 215 O Hagan Ln, 1838: Built in 1838, the lighthouse has been an island landmark for over 150 years. The lighthouse has been upgraded several times and continues to be operated by the U.S. Coast Guard. The building is open for tours on a periodic basis.



Nassau County Courthouse, 416 Centre Street, 1892: Believed to be Florida's finest Victorian era courthouse, the red brick structure with cast-iron columns, cast iron balcony and steeple was completed in 1892.



Post Office and Customs House, 401 Centre Street, 1912: Completed in 1912, the Post Office and Custom House is a beautiful example of Italian Renaissance Revival architecture. The architect was John Know Taylor, a relative of the 12th President of the United States, Zachary Taylor.



The Horsey House, 603 Centre Street, 1902: One of Fernandina's finest Queen Anne style residences, the house was built for Dr. H.J. Horsey by local master builder George Watts in 1902.



Florida House Inn, 22 S. 3rd Street, 1859, 1882: The Florida House is the state's oldest extant hotel. The original building was constructed between 1857 and 1859 by the Florida Railroad Company headed by Senator David Levy Yulee. In 1882 former Union officer Thomas Leddy purchased the hotel and added a smaller addition on the north side.



Lesesne House, 415 Centre Street, c. 1850: Built by Dr. John F. Lesesne prior to the Civil War, the Lesesne House is one of Fernandina's oldest buildings. It was individually listed in the National Register of Historic Places in 1973.



FERNANDINA BEACH LANDMARKS



St. Michael's Catholic Church, 505 Broome Street, 1872, 1888: Fernandina's principal historic Catholic church, St. Michael's was constructed in 1872 and remodeled in 1888 to its present appearance.



St. Peter's Episcopal Church, 801 Atlantic Avenue: Fernandina's most outstanding example of the Gothic Revival, St. Peter's was rebuilt in 1892 following a fire in 1892. Designed by master architect Robert S. Schuler, the church includes numerous stained-glass windows including one memorializing Yellow Fever doctors.



St. Peter's Claver Catholic Church, 302 North 3rd Street, 1910: Built in 1910, this Mission Style building was a highly appropriate design for Fernandina's Black Catholic congregants. Its main façade features a character defining curvilinear parapet and arched windows.



First Presbyterian Church, 19 North 6th Street, 1860: One of Florida's oldest churches, First Presbyterian was completed c. 1860 on land donated by Senator David Levy Yulee. It is an outstanding example of Greek Revival Architecture and has been recorded in the Historic American Building Survey (HABS).



Memorial United Methodist American Church, 601 Centre Street, 1926: Begun during the Florida Boom of the 1920s, the Memorial United Methodist Church is one of the best examples of the Classical Revival style in Fernandina Beach.



First Missionary Baptist Church, 1874: This Carpenter Gothic Church was completed in 1874 for Fernandina's African American community. It features a bell tower, steeple and a circular spoked window on its main façade.



FERNANDINA BEACH LANDMARKS



Humphreys House, 117 N. 6th Street, c. 1900: Built c. 1900 by master builder George Watts, who also built the strikingly similar Horsey House, the Humphreys’s House is an outstanding local example of the Queen Anne style. The original owner was Dr. D.G. Humphrey who shared a practice with Dr. H.J. Horsey.



Bell House, 801 Beech Street, 1889: Constructed in 1889 by master builder Captain William Bell, the Bell House is an outstanding example of local millwork. The balustrades on first and second floor porches were inspired by Chinese Chippendale furniture design.



Williams House, 103 S. 9th Street, 1856: One of Fernandina’s oldest buildings, the house was built in 1856 and purchased by Marcellus Williams in 1859. Williams became a wealthy timber baron in partnership with Samuel Swann. Master architect Robert Schuyler designed the wood gingerbread detailing on the porch in the 1880s.



Villa Las Palmas, 304 Alachua Street, 1910: This Mediterranean styled mansion breaks with Fernandina’s Victorian period architecture. Constructed in 1910 for lumber baron Nathniel B. Borden, Villa Las Palmas has massive proportions and features multiple arched openings, multiple tile roofs, a widow’s walk, and a multitude of surface detailing.



Merrick-Simmons House, 102 S. 10th Street, 1856: This Greek Revival style, antebellum residence was constructed in 1856. It was the home for many years of John Simmons, owner of an ice plant, a business which was key to the local fishing and shrimp industry. The Merrick-Simmons House is individually listed in the National Register.



Hirth House, 103 N. 6th Street, 1885: Robert Schuyler, Fernandina’s premier historic architect designed this outstanding example of the Italianate Style in 1885. It was similar to Fairbanks Folly but reduced in scale. Originally owned by Norman Bowman of the Florida Mirror newspaper, it became known as the Hirth House following its acquisition by Louis G. Hirth and family in the 1890s.



FERNANDINA BEACH LANDMARKS



Charles E. Lewis/Tabby House, 27 S. 7th Street, 1885: The Tabby House was another example of architect Robert Schuyler’s work. Completed in 1885, the house was constructed for local businessman Charles W. Lewis. It’s significant Tabby construction uses oyster shell, sand, and lime to form structural walls, and is the only example in Fernandina, and one of few in Florida.



Bailey House, 28 S. 7th Street, 1895: An outstanding example of the Queen Anne Style, the Bailey House was designed in 1895 by prominent architect George W. Barber for Effingham W. Bailey, a steam ship agent. Its turrets, gables, bays, decorative wood shingles and irregular features are character defining features of the Queen Anne style.



Fairbanks House, 227 S. 7th Street, 1885: Recognized as Florida’s most outstanding example of the Italianate Style, the house know as “Fairbanks Folly,” was designed in 1885 by architect Robert S. Schuyler for George Rainsford Fairbanks. Fairbanks was a pioneer citrus grower, founder and first President of the Florida Historical Society.



St. Michael’s Academy, 228 N. 4th Street, 1882: Formerly known as St. Joseph Academy and convent school, this building is an excellent example of the Second Empire School. Built in 1882, the third-floor mansard roof was restored in 1998.



Peck High School, 516 S. 10th Street, 1928: This school was built in 1928 and served as the main city school for African-American students. The two-story brick building was designed in the Colonial Revival style and was used as a school until 1969. The building has been restored into a community center by the City.



Amelia Schoolhouse Inn, 914 Centre Street, 1886: This robust brick Romanesque Revival school building was another example of the work of Master Architect Robert S. Skylar. It served as a school until 1927. It was adapted for use as offices in the 1980s and is presently a bed and breakfast inn.



FERNANDINA BEACH LANDMARKS



Seydel Building, 29-31 N 2nd Street, 1877: Constructed in 1877, this handsome brick building housed the millinery and general store of A. Seydel and Brother, German immigrants.



Huot's 1882 Building, 101-107 N. 2nd Street, 1882: This second building of C.H. Huot of France also housed his lumber and merchandise businesses. For most of the 20th century it housed Standard Marine Supply Company, a well-known business serving Fernandina's shipping and shrimping industry.



The Oxley-Heard Funeral Home, 1305 Atlantic Ave, 1891: This funeral home is located in the John Denham Palmer House which was built ca. 1891 at 1305 Atlantic Avenue. This two-story frame building is distinguished by its wraparound porch with elaborate millwork. Joseph Oxley established his funeral home in the former residence in 1948.



Salvador House, 20 S. 4th Street, c. 1880: Constructed in the early 1880s, by Captain James Bell, a contractor and boat builder, the Salvador House was the home of pioneer Fernandina shrimper Mike Salvador.



The Lohman House, 19 S. 6th Street: Originally located on Centre Street, the Lohman House was moved to S. 6th Street in the 1940s. It is named for local businessman and owner Fred Lohman.



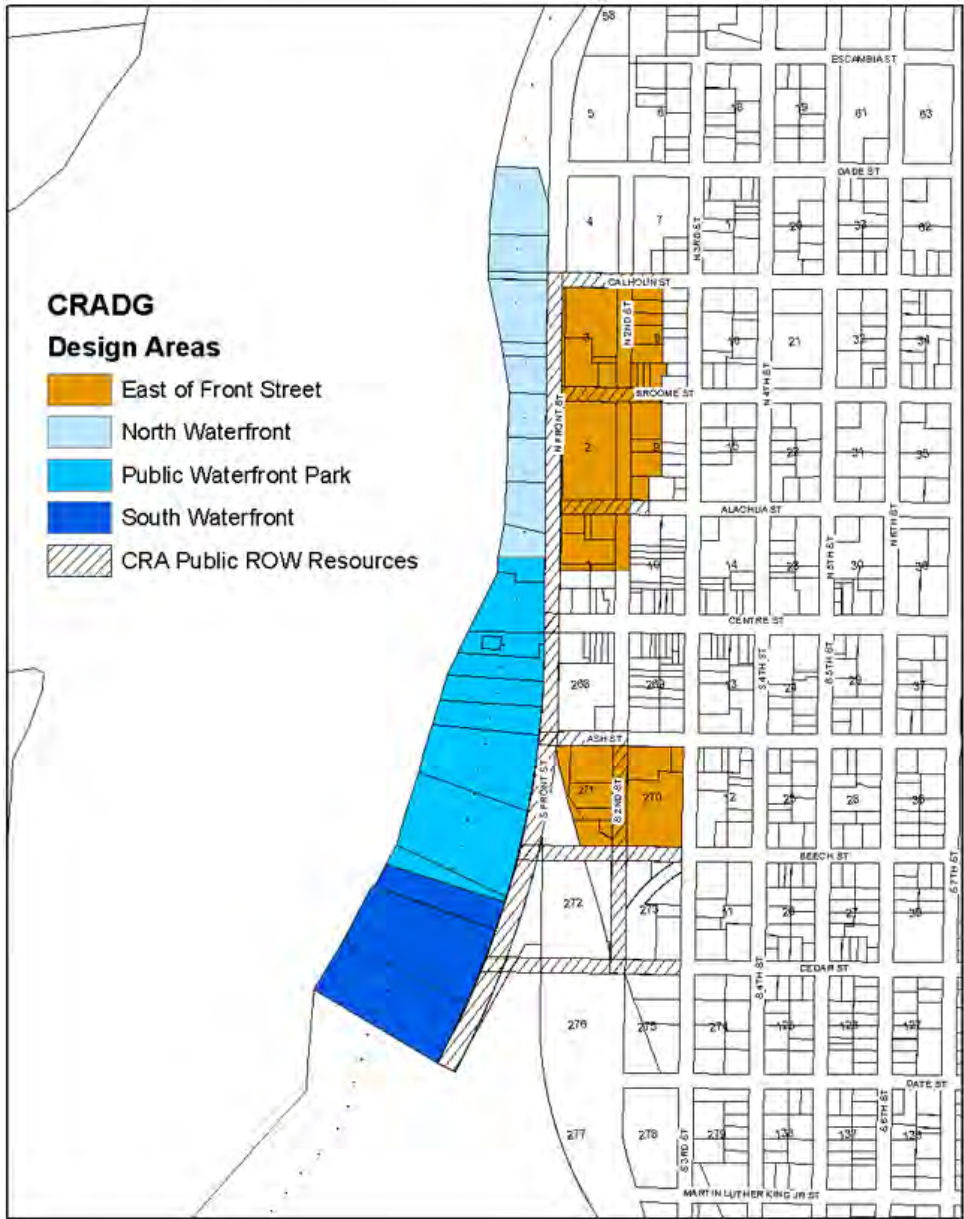
J.H.P. Merrow House, 501 N. 3rd Street, c. 1870: This beautifully restored Italianate Style residence is located on a prominent hill in Fernandina. It was built c. 1870 for Josiah H.P. Merrow, a lumber inspector.



CRA HISTORIC GUIDELINES

6.0 HISTORIC GUIDELINES

The CRA Development Area overlaps with portions of Fernandina Beach’s Historic District. To help maintain design continuity, we ask that you use the Historic District guidelines as a reference. This appendix is a brief summary of the full-length document.



(fig. 5.1) General Standards apply to all CRA Design areas.

6.1 HISTORIC DISTRICT DESCRIPTION AND CHARACTER

BASIC PRINCIPLES BEHIND THE DESIGN GUIDELINES

The Fernandina Beach Design Guidelines are based on the United States National Park Service, Secretary of the Interior’s Standard for Rehabilitation. These long-standing national guidelines have passed the test of time and have been adapted to the unique needs of communities throughout Florida, including Fernandina Beach.

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

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

Repair rather than replace: Always try to repair deteriorated features first.

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

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

CHARACTER DEFINING FEATURES

Commercial Areas (Get measurables from COFB):

Setting:

Setback: Main façade set on property line with zero setback.

Lot coverage: Approximately 70% on a typical lot

Streetscape: Typical pattern is building façade set directly on street.

Characteristics of Individual Buildings

Height: 1-3 stories

Type: One and two-part commercial blocks

Styles: Various, mostly Masonry Vernacular; formal styles, Beaux Art Classical and Italianate influences.

Materials: Masonry, particularly high-quality brick, is the most common material. Cast iron storefronts.

Roof form: Flat, built-up with decorative parapet

Roof pitch: N/A

Massing: Most buildings have regular, boxy massing.

Details: Arched cornices and windows with hood molds; string courses; transom above recessed storefront; cornice with corbelled brick.



APPENDIX I

CRA HISTORIC GUIDELINES

Setting:
Setback: 15-20 foot range. Should be measured from the surrounding building. Use Sanborn Fire Insurance Maps as a guide.
Lot coverage: Approximately 30% on a typical lot
Streetscape: Typical pattern is building façade, landscaped front yard, five-foot-wide concrete sidewalk some with historic hexagonal pavers, grassed green strip planted with live oak trees, sections of historic granite curbing, and most streets paved with modern asphalt.

Characteristics of Individual Buildings

Height: 1-2.5 stories
Type: Single-family, detached dwellings
Styles: Various, most frame vernacular; formal styles, Greek Revival, Queen Anne, Italianate, Gothic Revival, Classical Revival, Mission, Mediterranean Revival and Bungalow.
Materials: Wood, particularly high quality first cut heart pine, cedar and cypress, is the most common building material used for siding, trim, porches and railing. Shingle siding is found on several buildings. Brick and stucco are found on several buildings. A rare example of tabby construction is the C.W. Lewis House, 27 S. 7th Street.
Roof form: Gable, hip. Front facing gable roofs are one of the most repetitive features in the district.
Roof pitch: (any information on roof slope?) The more steeply pitched roofs are on Gothic Revival and Queen Anne style buildings. More common are gentler slopes on Bungalows and Frame Vernacular buildings.
Massing: Most buildings have regular, boxy massing. Some styles, such as the Queen Anne, have characteristic highly irregular massing.



CRA Design Guidelines General Standards Section 6 Page 3

6.2 GUIDELINES FOR COMMERCIAL BUILDINGS

Downtown Fernandina Beach retains many original storefronts and storefront elements that should be preserved. Where modern storefronts have been added, restoration is encouraged, or remodeling that is in keeping with historic storefront configurations. Upper facade changes have often included covering windows with brick or wood panels, removal of cornices, and concealment of details beneath added metal panels. Future rehabilitation of commercial buildings should include the repair or replacement of upper floor elements to maintain and enhance the building's character.

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



CRA Design Guidelines



General Standards Section 6 Page 4



CRA HISTORIC GUIDELINES

6.3 GUIDELINES FOR NEW CONSTRUCTION

Guidelines

1. ADA: Most commercial buildings have entrances that meet Americans with Disabilities Act (ADA) requirements. Entrances can also be retrofitted with new hardware and automatic door openers if desired. To incorporate accessibility ramps and chair lifts, they should be designed to minimize their visual impact on the primary facade.
2. Additions: Rear and roofline additions provide owners with flexibility in their building use. Additions should use design, materials, and placement that minimize their effect on the district's historic character.
3. Infill Buildings: Ensuring the integrity of the historic district requires attention to new construction and its compatibility with respect to visual and historic characteristics. The following guidelines address the many factors involved in determining the appropriateness of proposed new buildings. Apply each guideline in terms of the new building's relationship to adjacent historic buildings. For instance, if brick walls are the dominant characteristic in the existing streetscape, the compatibility of color and materials of the new building is highly important. In other areas, where colors and materials vary, conformity of materials is less significant, and other factors such as height and roof shape may be more important.
4. Decks: Decks are not historic elements. As modern features, they should be designed and placed to minimize their impact on district appearance.
5. Streetscape Elements: Fernandina Beach has invested in improvements to the downtown area with the installation of streetscape elements. Continued expansion of this program is encouraged.
6. Parking and Open Lots: Surface parking areas added to downtown Fernandina Beach should be screened through landscaping or fencing. Owners are encouraged to add appropriate landscape features to their lots.
7. Walkways: Sidewalks are streetscape elements that should incorporate ADA requirements into their design. Historic walkway surfaces should be maintained and preserved, while new ones should be ADA-compliant.
8. Utilities and Energy retrofitting: Utilities such as garbage containers and mechanical systems are important to the functionality of buildings and the district. Locate these mechanical systems, solar panels and also air conditioning and heating units at rear facades or on rooftops, where they are not readily visible from the street. Paint conduits to blend with the color of the building.



6.4 GUIDELINES FOR RESIDENTIAL BUILDINGS

1. Architectural Details: The best form of preservation is to help define individual building styles and contribute to overall district character. Common architectural details in the district include bargeboards, brackets, cornices, dentils, and other decorative or trim elements. Materials include wood, metal, and masonry.
2. Awnings: Repair and/or Maintain historic metal awnings. Select new awnings that are a traditional design and fit the openings to which they are applied. For new awnings, select those made of canvas, cotton and polyester blends. Ensure their installation does not damage the building. Choose colors to complement the building.
3. Chimneys: Follow masonry guidelines for repairing chimneys. If original chimneys are missing or too severely damaged for repair, consider replacement using appropriate designs for the style and period of the building. Retain extant chimney pots of terra cotta and brick. Replace in kind, do not substitute other non-historic materials such as sheet metal or concrete block.
4. Entrances and doors: Maintain entrances, doors, and related elements. Reuse historic hardware and locks. If an entrance element suffers from deterioration, salvage as much historic material as possible. Replace an entrance door, or related element only when damage is beyond reasonable repair. Match the replacement to the historic original.
5. Foundations: Retain and maintain foundations according to masonry guidelines. Do not cover or conceal foundations; allow them to remain visible if they were historically visible. For pier foundations, use sections of lattice installed between the piers. Do not cover the piers. Flood vents are encouraged. See the next page for more on resiliency.
6. Lighting: Retain historic light fixtures. Repair damaged historic light fixtures or replace damaged pieces with similar replacements. If original fixtures are missing or beyond repair, new fixtures should either replicate historic examples appropriate for the period and style of the building or use unobtrusive design and materials and traditional placement.
7. Paint: 1. Maintain the painted finish of building and landscape elements that were historically painted, such as wood siding and fences. Adding a painted finish to historically unpainted masonry or other surfaces may be appropriate under extenuating circumstances. Paint color guidelines based on the home style is noted in the guidelines.
8. Porches: Follow wood and masonry guidelines to retain, maintain, and repair wooden and masonry porches. Porches on rear elevations are mainly functional and are less crucial to historic character. Their treatment can be more flexible and may include alteration, replacement, or removal. Because porches were originally



CRA HISTORIC GUIDELINES

designed to be open and semi-transparent, their enclosure is not recommended. If enclosure is desired, use glass or screens with minimal structural elements instead of solid materials. The addition of vinyl porch columns is not appropriate for porches readily visible from the street and are discouraged for rear elevations. The use of fiberglass columns may be appropriate for certain architectural styles such as Colonial Revival. Porch depth is recommended to be between 6' and 8' in depth.



9. Porch Stairs and Railings: All elements of a historic porch, including steps and railings are important to the architectural integrity of the building. Retain these components when possible. The use of materials such as brick, concrete, or wrought iron steps for wooden front porches is not recommended. Do not use pre-cast concrete steps on entrances that are in public view. If desired, adding wooden or metal handrails may be appropriate if they are compatible with the style and design of the building. In most cases, balusters or railings must be a minimum of finished dimensions of three inches by three inches. Simple painted wood railings with balusters between the top and bottom rail are generally appropriate.
10. Roofs: Retain, maintain, and repair historic roof forms and materials. Inspect regularly for leaking roofs, gutters, and downspouts, and make repairs. Regularly check for and secure loose or missing flashing; if flashing is deteriorated, replace it with high-quality materials. While repair is preferred when possible, it is understood that in Florida and especially in coastal communities, roofs need more frequent replacement. The new roof must be based on the existing materials, or historic documentation and pictorial evidence; or it must be compatible with the historic character of the building. Fasten aluminum flashing with aluminum nails and paint. Ensure proper ventilation to prevent condensation. Provide adequate anchorage for the roofing material to guard against wind and water damage. Check seams of metal roofs and keep metal surfaces painted except for copper.
11. Siding: Preserve historic siding and exterior materials. Re-nail warped or loose wood shingles. If feasible, remove synthetic siding and restore the historic siding material.
12. Windows and Shutters: To boost energy conservation, opt for the installation of storm windows over replacement of historic windows. All windows are prone to



damage and rot especially after storm events. Please inspect windows, especially wooden windows annually for damage. Window tinting should be limited and allow the window to be largely transparent. If new shutters are installed, operable shutters are preferred. The installation of vinyl shutters is not appropriate. Vinyl is not a sustainable material and its plastic appearance is not similar to wood. Do not change the number, location, size, or glazing pattern of windows by cutting new openings, blocking in windows, or installing replacement sashes that do not fit the historic openings.

13. Wood: Follow the guidelines for paint to keep all wood surfaces protected from the elements. Paint prevents deterioration from moisture. Use pest-control products with caution; conduct regular inspections for termites. Maintain landscaping so that it does not cause damage to wood.



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City of Fernandina Beach
204 Ash Street, Fernandina Beach, Florida
32034

Permit

Permit NO. **BLDR-2024-0320**

Permit Type: **General Building - Residential**

Work Classification: **Repair/Replace/Remodel**

Permit Status: **Issued**

Issue Date: **07/18/2024**

Expiration: **01/14/2025**

Location Address

Parcel Number

22 S 6TH ST, FERNANDINA BEACH, FL 32034

00-00-31-1800-0037-0032

Contacts

Dana McCoy
22 S. 6th Street S 6, Fernandina Beach, FL 32034
dana.mccoy@ameliacm.com
Owner/Builder

Dana McCoy
22 S. 6th Street S 6, Fernandina Beach, FL 32034
dana.mccoy@ameliacm.com
Owner

Dana McCoy
22 S. 6th Street S 6, Fernandina Beach, FL 32034
dana.mccoy@ameliacm.com
Applicant

Description: Repair front porch that has rotting wood

Valuation: **\$3,000.00**

Total Sq Feet: **113.00**

Inspection Requests:

Building 904-310-3135
Zoning 904-310-3480

Fees	Amount
Administrative Fee -Residential (non refundable)	\$35.00
Building Dept Permit Fee	\$45.00
COA - Staff Residential Fee	\$25.00
DBPR Surcharge	\$2.00
DCA Surcharge	\$2.00
Total:	\$109.00

Payments	Amt Paid
Total Fees	\$109.00
Check # n3VhZ8HQuTfo	\$109.00
Amount Due:	\$0.00

Available Inspections:	
Inspection Type	
HISTORIC DISTRICT FINAL (VIRTUAL W/PICTURES)	
BUILDING FINAL	

PERMIT VOID SIX MONTHS AFTER DATE OF ISSUE WITHOUT A PASSED INSPECTION. ALL PERMITS SUBJECT TO INSPECTION. INSPECTIONS MUST BE MADE BEFORE PROCEEDING WITH SUBSEQUENT WORK.

WARNING TO OWNER: "YOUR FAILURE TO RECORD A NOTICE OF COMMENCEMENT MAY RESULT IN YOU PAYING TWICE FOR IMPROVEMENTS TO YOUR PROPERTY. A NOTICE OF COMMENCEMENT MUST BE RECORDED AND POSTED ON THE JOB SITE BEFORE THE FIRST INSPECTION. IF YOU INTEND TO OBTAIN FINANCING, CONSULT WITH YOUR LENDER OR AN ATTORNEY BEFORE RECORDING YOUR NOTICE OF COMMENCEMENT."

NOTICE: IN ADDITION TO THE REQUIREMENTS OF THIS PERMIT, THERE MAY BE ADDITIONAL RESTRICTIONS APPLICABLE TO THIS PROPERTY THAT MAY BE FOUND IN THE PUBLIC RECORDS OF THE COUNTY, AND THERE MAY BE ADDITIONAL PERMITS REQUIRED FROM THE OTHER GOVERNMENTAL ENTITIES, SUCH AS WATER MANAGEMENT DISTRICTS, STATE AGENCIES, OR FEDERAL AGENCIES.

THE APPROVED PLANS AND THIS PERMIT MUST BE POST IN THE DOCUMENT BOX OR AN OTHERWISE CONSPICUOUS PLACE FOR INSPECTION.
(See Chapter 1 Building Code)



City of Fernandina Beach
204 Ash Street, Fernandina Beach, Florida
32034

Permit

Permit NO. **ROFR-2024-0211**

Permit Type: **Roof - Residential**

Work Classification: **Reroof**

Permit Status: **Issued**

Issue Date: **07/31/2024**

Expiration: **01/27/2025**

Location Address

501 BEECH ST, FERNANDINA BEACH, FL 32034

Parcel Number

00-00-31-1800-0028-0060

Contacts

BEECH AND 5TH LLC
6536 MORET DR S, JACKSONVILLE, FL 32244

Owner

Chris Stephenson
1949 Jersey St suite b, Jacksonville, FL 32210
(904)514-0041

Applicant

chris@jbl-roofing.com

Chris Stephenson
1949 Jersey St suite b, Jacksonville, FL 32210
(904)514-0041

Contractor

chris@jbl-roofing.com

Description: Remove existing metal roof . Sheet existing structure with 1/2" sheathing for nailable substrate. Install new architectural shingles with synthetic underlayment.

Valuation: **\$0.00**

Total Sq Feet: **0.00**

Inspection Requests:

Building 904-310-3135
Zoning 904-310-3480

Fees	Amount
Administrative Fee -Residential (non refundable)	\$35.00
Base Roof Fee	\$90.00
COA - Staff Residential Fee	\$25.00
DBPR Surcharge	\$2.00
DCA Surcharge	\$2.00
Total:	\$154.00

Payments	Amt Paid
Total Fees	\$154.00
Check #	\$154.00
ZyVTdQ0rVqeM	
Amount Due:	\$0.00

Available Inspections:	
Inspection Type	
NOTICE OF COMMENCEMENT	
VIRTUAL NAIL OFF/SHEATHING	
VIRTUAL FLASHING/DRY-IN	
VIRTUAL ROOF IN PROGRESS	
HISTORIC DISTRICT FINAL (VIRTUAL W/PICTURES)	
ROOF FINAL	

PERMIT VOID SIX MONTHS AFTER DATE OF ISSUE WITHOUT A PASSED INSPECTION. ALL PERMITS SUBJECT TO INSPECTION. INSPECTIONS MUST BE MADE BEFORE PROCEEDING WITH SUBSEQUENT WORK.

WARNING TO OWNER: "YOUR FAILURE TO RECORD A NOTICE OF COMMENCEMENT MAY RESULT IN YOU PAYING TWICE FOR IMPROVEMENTS TO YOUR PROPERTY. A NOTICE OF COMMENCEMENT MUST BE RECORDED AND POSTED ON THE JOB SITE BEFORE THE FIRST INSPECTION. IF YOU INTEND TO OBTAIN FINANCING, CONSULT WITH YOUR LENDER OR AN ATTORNEY BEFORE RECORDING YOUR NOTICE OF COMMENCEMENT."

NOTICE: IN ADDITION TO THE REQUIREMENTS OF THIS PERMIT, THERE MAY BE ADDITIONAL RESTRICTIONS APPLICABLE TO THIS PROPERTY THAT MAY BE FOUND IN THE PUBLIC RECORDS OF THE COUNTY, AND THERE MAY BE ADDITIONAL PERMITS REQUIRED FROM THE OTHER GOVERNMENTAL ENTITIES, SUCH AS WATER MANAGEMENT DISTRICTS, STATE AGENCIES, OR FEDERAL AGENCIES.

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(See Chapter 1 Building Code)



City of Fernandina Beach
204 Ash Street, Fernandina Beach, Florida
32034

Permit

Permit NO. **ROFR-2024-0211**

Permit Type: **Roof - Residential**

Work Classification: **Reroof**

Permit Status: **Issued**

Issue Date: **07/31/2024**

Expiration: 01/27/2025



City of Fernandina Beach
204 Ash Street, Fernandina Beach, Florida
32034

Permit

Permit NO. **ZON-000143-2024**

Permit Type: **Zoning Permit**

Work Classification: **Fence (non-structural)**

Permit Status: **Issued**

Issue Date: **07/24/2024**

Expiration: **01/21/2025**

Location Address

Parcel Number

310 N 5TH ST, FERNANDINA BEACH, FL 32034

00-00-31-1800-0033-0020

Contacts

Anthony Scalies

310 N 5th St N 5th, Fernandina Beach, FL 32034

(610)842-3099

Owner

tony356@comcast.net

Anthony Scalies

310 N 5th St N 5th, Fernandina Beach, FL 32034

(610)842-3099

Applicant

tony356@comcast.net

Description: Replace rotted fence on the north side of the back yard. See survey.

Valuation: **\$1,000.00**

Total Sq Feet: **0.00**

Inspection Requests:

Building 904-310-3135

Zoning 904-310-3480

Fees	Amount
COA - Staff Residential Fee	\$25.00
Zoning Review Fee - Fence + Concrete Pad	\$50.00
Total:	\$75.00

Payments	Amt Paid
Total Fees	\$75.00
Check #	\$75.00
gM8BQxMs7dAE	
Amount Due:	\$0.00

Available Inspections:

Inspection Type

FINAL PLANNING/ZONING
(VIRTUAL W/PICTURES)

DRIVEWAY PRE POUR

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City of Fernandina Beach
204 Ash Street, Fernandina Beach, Florida
32034

Permit

Permit NO. **ZON-000146-2024**

Permit Type: **Zoning Permit**

Work Classification: **Fence (non-structural)**

Permit Status: **Issued**

Issue Date: **07/24/2024**

Expiration: **01/21/2025**

Location Address

Parcel Number

1012 WHITE ST, FERNANDINA BEACH, FL 32034

00-00-31-1580-0011-0050

Contacts

Owner
Wilhelmina Neal
1012 White Street, Fernandina Beach, FL 32034
wilhelmina.neal@outlook.com

Applicant
Wilhelmina Neal
1012 White Street, Fernandina Beach, FL 32034
wilhelmina.neal@outlook.com

Description: wood fence on west side of the property line -
50 feet of wood fence

Valuation: **\$500.00**

Total Sq Feet: **0.00**

Inspection Requests:

Building 904-310-3135
Zoning 904-310-3480

Fees	Amount
COA - Staff Residential Fee	\$25.00
Zoning Review Fee - Fence + Concrete Pad	\$50.00
Total:	\$75.00

Payments	Amt Paid
Total Fees	\$75.00
Check # efE3bmGqBYnf	\$75.00
Amount Due:	\$0.00

Available Inspections:

Inspection Type	
HISTORIC DISTRICT FINAL (VIRTUAL W/PICTURES)	
FINAL PLANNING/ZONING (VIRTUAL W/PICTURES)	

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