"You've got to preserve it and yet you've got to have people use it. The two things are always at odds."

# Architectural Guidelines for Historic Preservation

**Prepared by the Planning and Building Division
City of St. Augustine, Florida
Fourth Edition, October, 2011**

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Purpose and Scope

The Future Land Use Element and the Comprehensive Plan establishes the City's intent and objectives regarding land uses and development. The Historic Preservation Element of the Comprehensive Plan establishes the City's intent and objectives regarding historic preservation.

The City Code implements the Future Land Use Plan by establishing specific zoning districts and development regulations including permitted uses, lot dimensions and area, lot coverage, building size and height, required yards (setbacks), parking, landscaping, outdoor displays of merchandise, building codes and environmental protection.

Architectural guidelines are basic standards used to review, direct and regulate rehabilitation and maintenance, new construction and demolitions in the locally designated historic preservation zoning districts. The purpose of historic preservation in general and of these architectural guidelines in particular is to protect and preserve the rich architectural heritage and the visual public character of St. Augustine. These guidelines do not address the uses of land or the interior of buildings, but do regulate the exterior architectural elements of structures, buildings, objects and sites.

These guidelines are intended to assist property owners, developers and the Historic Architectural Review Board (HARB) by identifying historically appropriate options for rehabilitations, new construction and demolitions that will protect and enhance the historic resources in St. Augustine.

The Secretary of the Interior's *Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings* have been supplemented by specific locally originated guidelines tailored to the unique mix of architectural styles in St. Augustine. For each architectural feature, the guidelines indicate:

- Recommended approaches to historically accurate rehabilitation (Do…);

- Approaches to be avoided (Don't…);

- Specifications for Colonial period buildings (Pre-1821); and

- Specifications for post-Colonial period buildings (Post-1821).

The Architectural Guidelines for Historic Preservation were originally adopted by the City Commission in 1984, were revised in 1989 and again in 1997.

Plan Review and Permitting

The City Zoning Code and Building Code regulate land uses, construction and signs in the City. Developers are required to obtain a permit from the Planning and Building Division prior to commencing construction work or prior to installing signs anywhere in the City. Construction projects involving digging may also require investigation by the City archaeologist before construction can start.

Additionally, in the locally designated historic preservation zoning districts, the City also regulates the style of architecture, the materials used and the appearance of buildings and signs. All construction and demolition activities in these locally designated historic preservation zoning districts must meet the requirements established by these guidelines.

Historic Architectural Review Board

The City has established an Historic Architectural Review Board (HARB). This board is composed of five members with preference to city residents who have training or experience in history, archaeology, architectural history, historic architecture or art history.

The Historic Architectural Review Board reviews all plans for construction projects within the historic preservation zoning districts, except for those projects that meet pre-approved guidelines. The Historic Architectural Review Board reviews all applications for Opinions of Appropriateness, Certificates of Appropriateness, Certificates of Demolition or Relocation, and Appeals of Planning and Building Division decisions related to historic preservation. Any person aggrieved by a decision of the Planning and Building Division may appeal.

Opinion of Appropriateness

An Opinion of Appropriateness is the determination by HARB that the general concept, preliminary construction plans, details or specifications of a project meet the architectural requirements of these guidelines, but that the information submitted is insufficient to meet the requirements for a Certificate of Appropriateness or to obtain a building permit. Plan requirements for an Opinion of Appropriateness are the same as for a Certificate of Appropriateness - the more detail the better.

The applicant may request an Opinion of Appropriateness before completing final detailed drawings.

If a variance to the requirements of the zoning code is required, the applicant may request an Opinion of Appropriateness prior to applying to the Planning and Zoning Board for the zoning variance.

Certificate of Appropriateness

A Certificate of Appropriateness is the determination that the final, complete construction plans, details and specifications for a project meet the architectural requirements in these guidelines. A Certificate of Appropriateness is required before a building permit may be issued. Only those plans and details approved by HARB may be reviewed by the Building Official during the building permit review process.

Certificate of Demolition or Relocation

A Certificate of Demolition or Relocation is the determination that the demolition, removal or relocation of a structure will not adversely impact the city's historic preservation efforts or negatively affect the streetscape. A Certificate of Demolition or Relocation is required to obtain a demolition permit.

You may also be required to submit information on the structural condition of the building from an engineer or architect to justify the need for demolishing the structure.

If the building is going to be relocated on the same site, or moved to a new site in a locally designated historic preservation zoning district, then the process and plan requirements for a Certificate of Appropriateness also apply to the building's proposed new location.

Certificate of Demolitions are required on all structures within all Historic Preservation Zones and National Register Districts. All structures 50 years old or older, or listed on the Florida Master Site File, or which have been designated an historic landmark anywhere in the city also require a Certificate of Demolition.[1]

Within Historic Preservation-One, -Two and -Three (HP-1, HP-2 and HP-3), HARB may approve a Certificate of Appropriateness for a replacement structure before approving a Certificate of Demolition. These applications may be reviewed concurrently. The demolition permit will be issued at the same time as the building permit, unless HARB approves otherwise. Issuing the demolition permit concurrently with the building permit limits speculative demolition. Speculative demolition not only eliminates historical resources but weakens the streetscape and the integrity of the neighborhood.

To prevent negative impacts on the streetscape and the site from a demolition or relocation where a replacement structure is not planned, all debris must be removed and the site sodded within thirty days of the demolition or relocation. Within Historic Preservation Districts, the vacant property must also be enclosed by a solid board fence at least five and one-half feet high to preserve the streetscape.

HARB may delay a demolition or relocation permit for a period not to exceed twelve months after which the owner must reapply. The board may issue a second postponement with the total postponement period not to exceed two, twelve month periods.[2]

The purpose of the delay period is to balance the property rights of the owner with the public desire to protect and preserve the City's historical resources, architectural heritage and quality of life. During the delay period, HARB will determine what the City or other agency may do to preserve the structure.

If the building or structure is of exceptional significance, is a contributing property to a National Register of Historic Places District or has been individually listed on the National Register of Historic Places, the board can deny the demolition if the board finds the removal of such

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[1] Ordinance adopted in 2004 since previous AGHP edition was published

[2] Ordinance 2005-22 adopted in 2005

building or structure will be detrimental to the historic and architectural character of the city and the applicant has not proven the denial will cause an undue economic hardship.[3]

Application Process

Application forms and instructions may be obtained from the Planning and Building Division. Applications must be signed by the property owner. An application fee is required. Completed applications must be submitted to the Planning and Building Division at least three (3) weeks prior to the scheduled HARB meeting date. Supporting documentation, such as plans, drawings, sketches, photographs, samples of materials and specifications should be submitted with the application.

HARB Meetings

The Historic Architectural Review Board (HARB) meets at 2:00 P.M. on the third Thursday of each month in the City Commission Meeting Room. Public notice of the meeting is provided by the Planning and Building Division. Each application is reviewed at a public hearing which is subject to the parts of Florida Statutes concerning the conduct of public meetings. The applicant presents a brief overview of the proposed project and then the public is invited to comment. Following the close of the public hearing, the Board may ask detailed questions related to the application. The Board then votes to approve, deny or table the application.

If an application for a Certificate is approved, the applicant may obtain a building permit. If an application for a Certificate is approved on the condition that the applicant modify the plans, the applicant may accept the recommendation of the Board and submit modified drawings to the Planning and Building Division to obtain a building permit. If the applicant is unwilling to accept the recommendation of the Board, the Board may deny the application for the Certificate.

If an application for an Opinion is approved, the applicant's next step is to apply for a Certificate of Appropriateness submitting the required detail.

If the application for a Certificate or Opinion is denied, the applicant may revise the plans and drawings based upon comments from the Board and submit a new application.

The Board may table an application for a Certificate or Opinion of Appropriateness to a specific future meeting to allow the applicant to submit additional information. Any additional information to be considered by HARB at a future meeting must be submitted to the Planning and Building Division by the application deadline for that meeting. The tabled application, including any additional information submitted, will be presented to HARB at this meeting.

Any decision of the Historic Architectural Review Board may be appealed to the City Commission.

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[3] Ordinance 2005-22 adopted in 2005

Pre-Approved Guidelines

Some projects, while still requiring a permit from the Planning and Building Division, do not require review and approval by the Historic Architectural Review Board (HARB). Projects which meet the following criteria are "pre-approved":

1. Routine maintenance and repairs using the same materials in a way that matches the architectural style of the existing building;

2. Placement or installation of utility services (water meters, electric meters and service risers) or mechanical equipment (gas tanks or air conditioning compressors);

3. Painting or repainting a building to match the existing colors, or using different colors if the new colors are on the pre-approved color charts, provided the colors are appropriate for the architectural style of the building;

4. Installing new signs, or repainting or changing the copy of existing signs using a combination of the colors on the pre-approved color charts; provided the sign contains no graphics or very simple graphics; provided the sign copy uses one of the pre-approved lettering styles; and provided the colors and lettering style are appropriate for the architectural style of the building;

5. Extending an existing fence or wall at the same height, using the same materials and matching the architectural style of the existing fence or wall, provided that the style of the existing fence or wall is appropriate to the architectural style of the building;

6. Any structural maintenance, repair, or remodeling which does not exceed $250;

7. Exterior construction or equipment not visible; and

8. Landscape features, including fences, walls, walks, patios, decks, driveways, plant materials and ornamentation that does not exceed $1000

The HARB has found the following work items to be consistent with the AGHP and are included here for reference[4]:

1. Roofing material: If photographic or physical evidence can be shown that another roofing material had previously existed on a building, that same material can be pre-approved [otherwise the pre-approved roofing material guidelines are as follows]:

   - Galvalume or galvanized steel 5-V crimp, unpainted metal roof (such as Dallas Metal Products, model DMP 5-V crimp with 3/8 inch ribs and 24 inch coverage in the Galvalume Mill finish) for Frame Vernacular and Masonry Vernacular buildings with pitched roofs

   - Corrugated, unpainted galvanized or aluminum metal roof (such as the wavy or S-profile of the 'Patented Galvanised Iron' roofs in an 1854 catalog described by the National Park Service Publication <u>Roofing for Historic Buildings</u> for Frame Vernacular and Garage Apartment buildings.

   - Fiberglass architectural shingles in medium to dark gray or brown colors for Frame Vernacular buildings constructed after 1920 and all Masonry Vernacular buildings.

2. Wood hurricane shutters: Wood shutters reinforced with fiberglass to meet hurricane building code requirements, constructed with mortise and tenon joints, such as Kestrel Exterior Cedar Shutters. Shutter style to need approval unless it matches existing shutters. Shutter closing to be limited to when there is an impending hurricane.

3. Light Fixtures for signs: The following exterior sign lighting fixtures may be pre-approved: simple black, metal, down-facing gooseneck fixtures with domes no larger than a nine (9) inch diameter attached directly to the sign post or supporting members. The bulb is limited to 100 watts and is to be hidden by the shade.

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[4] Refer to Resolution 2005-05

Plan Requirements

Plans submitted to obtain a Certificate of Appropriateness must be neat, legible and drawn to scale. Failure to submit complete plans by the application deadline may result in the application for a Certificate of Appropriateness not being presented to HARB until the appropriately detailed material is submitted. The Planning and Building Division must review all plans prior to submitting them to HARB. Therefore, plans should be submitted as far in advance of the application deadline as possible. The more detail, the better. The plans should contain the following at a minimum:

1. a complete site plan of the property to be developed, showing the locations of all structures and buildings, required yards, required parking, surface drive areas, loading spaces, stacking spaces, landscaping areas (both perimeter and interior), dumpsters, exterior mechanical equipment, storm drainage retention areas, and all trees three (3) inches or larger d.b.h., by species and d.b.h. (both to be removed and to be retained), and any other necessary details required for review (scale preferred: 1" = 20')

2. a clear and detailed description of all proposed construction;

3. elevations of all proposed construction (scale preferred: 1/8" = 1');

4. wall sections (scale preferred: 3/4" = 1');

5. paint colors and locations (including paint chips or samples);

6. photographs of the existing structure (pre-construction) and all adjacent structures;

7. details indicating the following (scale preferred: 1-1/2" = 1'):

   - windows, shutters and shutter hardware;
   - doors, hinges and hardware;
   - light fixtures;
   - gutters and downspouts;
   - exterior surfaces, materials and textures;
   - chimneys;
   - roofing;
   - air conditioning equipment and above ground fuel tanks;
   - electric meters and service risers;
   - satellite dish antennas;
   - exterior porches, landings, stairs, ramps, railings and banisters;
   - fences and walls (height, materials and colors);
   - walks and drive surface materials;
   - patios and decks; and
   - other miscellaneous ornamentation.

8. For new construction, submit a simple elevation depicting the streetscape on the subject block and the facing block to illustrate how the proposed project meets the scale of the surrounding context.

9. For new construction, submit a footprint plan of the subject block and the facing block to illustrate the existing building setback patterns and historic lot coverage patterns adjacent to the proposed project.

10. Provide a summary statement of the proposed new construction or alteration as a separate memorandum or included on the cover sheet of the proposed plans. Include a description of existing and proposed conditions, consistency with the zoning code, and any other details requiring specific attention.

(Numbers 8-10 adopted with Ordinance 2011-16)

Historic Preservation Property Tax Exemption

In 1995 the City Commission adopted an ordinance allowing partial ad valorem tax exemptions for historic property if the property is being restored, rehabilitated or renovated according to specific guidelines[5]. This exemption applies only to improvements to real property.

The exemption for qualifying properties is from ad valorem taxes levied by the City of St. Augustine on 100% of the assessed value of the improvement for 10 years[6].

In order to qualify for this tax exemption, the property must:

1. be individually listed in the National Register of Historic Places; or

2. be a contributing property to a National Register District; or

3. be designated a historic property or be a contributing property in a locally established historic preservation district.

Further, to qualify for this tax exemption, the improvements to a property meeting one of the above criteria must also:

1. be consistent with the United States Secretary of Interior's Standards for Rehabilitation; and

2. be determined by the Historic Architectural Review Board to meet criteria established by the Department of State.

The minimum valuation of the improvement must be $20,000 or 50% of the assessed value of the structure before the improvement, whichever is less.

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[5] Ordinance number 1995-20 and ordinance number 1997-61
[6] Ordinance number 2009-06 changed the exemption period from 5 to 10 years.

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Twenty-five percent (25%) of the proposed improvement must be to the exterior or foundation of the structure.

How to Apply:
Applications for the Historic Preservation Property Tax Exemption must be made prior to the start of any construction work on the property, on forms provided by the Planning and Building Division from the Department of State.

The Historic Architectural Review Board must approve the plans, and the Planning and Building Division must issue a building permit for the proposed improvement before the start of any construction.

The review and approval process for the tax exemption is in addition to the building permit review process already established.

The Planning and Building Division is required to inspect the completed work to ensure that the construction has been completed as indicated on the plans submitted with the application for the tax exemption, and to ensure the continued maintenance of the improvements during the period of time that the exemption is in force.

Activating the Tax Exemption:
The review and approval authority of the Historic Architectural Review Board (HARB) and the Planning and Building Division is administrative only. Final approval for the ad valorem tax exemption rests with the City Commission.

The property owner must sign an Historic Preservation Property Tax Exemption Covenant agreeing to maintain the improvements during the period of the exemption. This covenant must then be approved by resolution of the City Commission. The approved covenant must be recorded with the deed to the property to allow the Property Appraiser to activate the tax exemption.

__Historic Preservation__

Overview

The success of the architectural review process and preservation of architectural and archaeological resources in St. Augustine is primarily due to earlier efforts. These efforts represent the involvement of the City, state and federal governments, as well as private groups and organizations. The following is a partial list of significant events in St. Augustine's historic preservation efforts.

1883 St. Augustine Historical Society
The St. Augustine Historical Society was founded to research and document the history, culture and architectural legacy of St. Augustine.

1884 The United States
The War Department allocated funds to restore the Castillo de San Marcos, then called Fort Francis Marion. This act represents the first instance of federal funds being allocated for restoration and historic preservation.

1918 St. Augustine Historical Society
The Historical Society purchased and opened the Gonzalez Alvarez House ("Oldest House") as a museum.

1923 St. Augustine Historical Society
The Historical Society opened its first independent research library for use by scholars, historians and the public to study the history, culture and architecture of St. Augustine and colonial Florida.

1924 The United States
The Castillo de San Marcos was transferred from the War Department to the National Park Service of the U.S. Department of the Interior.

1936   City of St. Augustine
The City Commission appointed a citizen committee to study the possibility of turning portions of the city into a protected district, and to seek funding for preservation and restoration.

1937   Carnegie Institute
The Carnegie Institute restored the Llambias House as a house museum.

1937   State of Florida
The Florida legislature approved a special act granting St. Johns County and its incorporated cities the power of eminent domain to protect historic sites and landmarks.

1940's United States
During the early 1940's, Historic American Building Survey Teams, as part of the Works Progress Act (WPA), researched and documented many existing Colonial and Territorial buildings and prepared detailed as-built drawings of buildings and features.

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1959   State of Florida
The Florida legislature created the Historic St. Augustine Preservation Board (then called the St. Augustine Historical Restoration and Preservation Commission), the first major historic preservation agency in the state. This agency was created to exercise responsible management of historic and archaeological resources that possess unique state and national importance and "to acquire, restore, preserve, maintain, reconstruct, reproduce and operate for the use, benefits, education, recreation, enjoyment and general welfare of the people…(the)…historical and antiquarian sites" in St. Augustine and its surroundings.

1963   Historic St. Augustine Preservation Board
The Spanish Quarter (then called San Augustin Antiguo), a "living history" museum demonstrating everyday life in 1740's St. Augustine, was opened to the public.

1966   United States
The Congress enacted the National Historic Preservation Act, creating the National Register of Historic Places and calling for the systematic appraisal of historic architectural, archaeological and cultural resources of each state. State Historic Preservation Officers were established to fulfill this mandate. In Florida, the State Historic Preservation Officer is the Director of the Division of Historical Resources.

The State Historic Preservation Officer is responsible for the National Register Program in Florida. This Division prepares the State Historic Preservation Plan, distributes federal grants-in-aid for preservation and survey projects, and assists local governments and preservation organizations.

1968   Historic St. Augustine Preservation Board
During the Governmental Reorganization Act of 1968, the Preservation Board was given its current title and officially placed within the Florida Department of State.

1970   Historic St. Augustine Preservation Board
The Preservation Board nominated the colonial walled city portion of St. Augustine to the National Register.

1971   United States
Executive Order 11593 was passed directing federal agencies to preserve, restore and maintain their cultural properties.

1971   City of St. Augustine
The City Commission established five Historic Preservation Zoning Districts and enacted an ordinance to both control architectural modifications and regulate commercial uses of buildings within these districts.

1974   City of St. Augustine
The City Commission appointed a Historic Architectural Review Board, with the primary function of protecting the architectural character and integrity of historic preservation districts by reviewing proposals for renovation and new construction.

1980   Historic St. Augustine Preservation Board
The Preservation Board completed the Historic Sites and Building Survey. This document contains an inventory of historic structures built before 1930, background information on preservation efforts and recommendations for the improvement and expansions of preservation activities.

1980   City of St. Augustine
The City Commission adopted the St. Augustine Comprehensive Plan. The Comprehensive Plan addressed the need to complete a "Historic and Scenic Preservation Assessment Element". The Plan endorsed the existing ordinances regulating development in historic districts. Review of additional sites, structures and objects for inclusion into preservation was encouraged.

1983   City of St. Augustine
The City was designated a Certified Local Government. This allowed the City to actively review applications for nomination to the National Register and allowed the City to apply for funds specially set aside for Certified Local Governments.

1983   City of St. Augustine
The City Commission adopted Ordinance 83-10 reorganizing the Historic Architectural Review Board and defining the Board's duties and responsibilities.

1983   Historic St. Augustine Preservation Board
The Preservation Board nominated the Model Land Company and Abbott Tract to the National Register.

1986   City of St. Augustine
The City Commission adopted the Historic Preservation Element of the Comprehensive Plan, which was subsequently adopted by the Florida Department of Community Affairs as the model element for historic preservation. The Historic Preservation Element established goals and objectives for the City's historic preservation programs, including protection for archaeological resources, strengthening Ordinance 83-10, updating the *Architectural Guidelines for Historic Preservation* and increasing the role of City staff in the review process.

1986   City of St. Augustine
The City Commission adopted Ordinance 86-42 which established archaeological zones, procedures for review of construction sites within these zones, protection of archaeological resources and added an archaeologist to City staff.

1997   City of St. Augustine
The Historic St. Augustine Preservation Board was abolished by act of the Florida legislature. Local preservation activities including property management, maintenance of buildings and grounds, operation of the Spanish Quarter living history museum and archaeology services became the responsibility of the City of St. Augustine.

2007   University of Florida
The University of Florida to assumed management responsibilities for certain historic properties located in the St. Augustine historic district. The goal of this action was "to ensure long-term preservation and interpretation of state-owned historic properties in St. Augustine while facilitating an educational program at the University of Florida that will be responsive to the state's needs for professionals in historic preservation, archaeology, cultural resource management, cultural tourism, and museum administration and will help meet needs of St. Augustine and the state through educational internships and practicum."

2009   City of St. Augustine
The City of St. Augustine nominated North City Historic District to the National Register.

2010   City of St. Augustine
The City of St. Augustine nominated Fullerwood Park Residential Historic District to the National Register.

2011   City of St. Augustine
The City of St. Augustine nominated Nelmar Terrace Historic District to the National Register.

National Register Districts

The National Register of Historic Places is an official listing of sites and properties throughout the country that reflect the prehistoric occupation and historical development of our nation, states and local communities. The National Register is maintained by the Keeper of the National Register which is part of the National Park Service, a division of the United States Department of the Interior.

Listing in the National Register does not, in itself, impose any obligation on the property owner or restrict the property owner's basic rights to use the property. It does, however, encourage the preservation of historic resources in four ways:

1. by providing official recognition of the historic significance of the property and encouraging consideration of its historic value in future development planning;

2. by imposing limited protection from activities involving funding, licensing or assistance by Federal agencies that could result in damage or loss of the property's historic value;

3. by making the property eligible for Federal financial incentives for historic preservation; and

4. by making the property eligible for the local Historic Preservation Property Tax Exemption which is discussed elsewhere in these guidelines.

The State Historic Preservation Officer and the Keeper of the National Register use the following criteria to evaluate properties for eligibility for listing in the National Register:

1. the quality or significance in American history, architecture, archaeology, engineering, and culture present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling and association; and

2. that are associated with events that have a significant contribution to the broad patterns of our history or;

3. that are associated with the lives of persons significant in our past or;

4. that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or

5. that have yielded or may be likely to yield information important in prehistory or history.

Since the City of St. Augustine is a Certified Local Government, review of applications for nomination begins with the Historic Architectural Review Board (HARB). The findings of the Board are then transmitted to the City Commission for consideration. Upon favorable consideration by the City Commission, the application is forwarded to the Florida Division of Historical Resources in Tallahassee.

The Florida Division of Historical Resources reviews the application for nomination according to the criteria listed above. Following favorable review by the Florida Division of Historical Resources, the application for nomination is presented to the National Register Review Board.

Following favorable review by the National Register Review Board, the nomination is forwarded to the Keeper of the National Register in Washington, D.C. The Keeper of the National Register undertakes the final review, and makes the final decision whether or not to list the property. The property owner is notified in writing of the final decision.

St. Augustine contains seven National Register Districts: 1) City of St. Augustine; 2) Abbott Tract; 3) Model Land Company; 4) Lincolnville; 5) North City; 6) Fullerwood Park; and 7) Nelmar Terrace. Map 1 depicts the boundaries of these National Register Districts.

City of St. Augustine

In April 1970, this area was designated a National Landmark National Register District. The nomination process was initiated by the Historic St. Augustine Preservation Board.

This twenty-two block area incorporates the boundaries of the "Old Walled City" of Spanish and British Colonial St. Augustine, and represents the limits of colonial development from 1565 to 1821.

Designation of this district as a National Landmark recognizes the national historical importance of St. Augustine as the oldest continually occupied European settlement in the United States. The City of St. Augustine district contains all of the city's 16th, 17th, 18th Century structures and building sites, as well as significant archaeological resources. Predominant architectural styles found in this area include Spanish Colonial, British Colonial, Queen Anne, Gothic Revival, Colonial Revival, Masonry and Frame Vernacular, Mediterranean Influence, St. Augustine Colonial Revival, Bungalow, and Spanish and British Colonial reconstructions and reproductions.

The district is generally bounded by: Orange Street (the old Cubo defense line) and the grounds of the Castillo de San Marcos on the north; Cordova Street (the old Rosario defense line) on the west; St. Francis Street on the south; and the Matanzas River on the east.

Abbott Tract

In August 1983, this area was designated a National Register District. The nomination process was initiated by the Historic St. Augustine Preservation Board.

This fifteen block area is listed as being the first development outside of the colonial city boundaries. It is composed of two American Territorial era subdivision plots - the Noda Concession and the Davis Range tracts. The Abbott Tract contains the largest concentration of 19th Century architecture within the city. Predominant architectural styles found in this area include Queen Anne, Colonial Revival, Masonry and Frame Vernacular, and Mediterranean Influence.

The district is bounded by: Pine Street on the north; San Marco Avenue on the west; the north boundary of the Castillo de San Marcos grounds on the south; and the Matanzas River on the east.

Model Land Company

In August 1983, this area was designated a National Register District. The nomination process was initiated by the Historic St. Augustine Preservation Board.

This nineteen block area represents a major area of development during and following the "Flagler Era" of the late 19th and early 20th Centuries. Several of the city's most notable landmark buildings - Flagler college (the Ponce de Leon Hotel), Memorial Presbyterian Church and Grace United Methodist Church - were constructed by Henry Flagler or, as in the case of Markland House, by his partner Dr. Andrew Anderson. Predominant architectural styles found in this area are Queen Anne, Colonial Revival, Mediterranean Influence, Masonry and Frame Vernacular, Romanesque Revival, Italianate and Bungalow.

The district is bounded by: Orange Street on the north; North Ponce de Leon Boulevard and the San Sebastian River on the west; King Street on the south; and Cordova Street on the east.

Lincolnville

In November 1991, this area was designated a National Register District. The nomination process was initiated by the City of St. Augustine.

This forty-five block area primarily reflects the period of development from about 1870 to 1930, but also contains the Yallaha plantation house which was constructed during the Second Spanish Period. The predominant architectural styles found in this area are Frame and Masonry Vernacular, although there are examples of Bungalow, Queen Anne, Mediterranean Influence, Colonial Revival and Gothic Revival. This district was also the focal point of the Southern Christian Leadership Conference campaign to end segregationist practices in St. Augustine and to influence the passage of the Civil Rights Act of 1964.

The district is generally bounded by: Cedar Street and De Soto Place on the north; Riberia Street on the west; Cerro Street on the south; and Maria Sanchez Lake and Washington Street on the east.

North City

In October 2009, this area was designated a National Register District. The nomination process was initiated by the City of St. Augustine.

The district encompasses five historic subdivisions and twenty-four irregularly shaped blocks that signifies the time period between 1879 and 1935. Excluding the colonial city, it contains many of city's earliest subdivisions and one of the greatest concentrations of 19th century buildings. Most historic buildings are residential with a few commercial storefronts concentrated on San Marco Avenue which are characterized as frame vernacular in style but a few exhibit definable features associated with architectural styles such as Moorish Revival, Queen Anne, Colonial Revival or American Four-Square, and Bungalow. The district contains some of the earliest examples of the use of concrete block as a building material in the United States, many of them displaying small-scale classical cast concrete columns on the front porches.

The district is bordered on the east by State Road A1A/Alternative US1 (San Marco Avenue) and on the west by US Highway 1 (Ponce de Leon Boulevard) and extends from Castillo Drive north to Old Mission Avenue.

Fullerwood Park

In August 2010, this area was designated a National Register District. The nomination process was initiated by the City of St. Augustine.

The Fullerwood Park Residential Historic District traces its beginnings as an early 20th-century streetcar subdivision located north of downtown St. Augustine and exhibits development patterns of the two boom periods during 1914-1930 and 1945-1964. It encompasses thirteen blocks in the historic Fullerwood Park Subdivision and a small contiguous portion of Hildreth Back Bay Subdivision. The district includes the Fullerwood School and McDowell Baptist Church, which were integral to the social fabric of the neighborhood. Examples of the Colonial Revival, Bungalow, Mediterranean Revival, Tudor Revival, Modern Contemporary, Four-Square, Spanish

Eclectic, Ranch, Mission, and Masonry Vernacular styles are scattered throughout the district while Frame Vernacular is the predominant architectural classification.

The district is roughly bounded by the marshes of Hospital Creek on the east, San Marco Avenue on the west, Hildreth Street on the north and Macaris Street on the south.

Nelmar Terrace

In March 2011, this area was designated a National Register District. The nomination process was initiated by the City of St. Augustine.

The Nelmar Terrace Historic District reflects a continuous blending of three different developmental periods. Early development began shortly after the subdivision was platted in 1913 but stalled with the onset of World War I. Growth picked back up during the Florida Land Boom of the 1920s. Despite the collapse of the Land Boom, homes continued to be built sporadically in Nelmar Terrace, with acceleration in development occurring after World War II. The district also includes two churches constructed in the post-war era. Examples of the Colonial Revival, Craftsman and Bungalow, Mediterranean Revival, Tudor Revival, Moorish Revival, Frame and Masonry Vernacular, Ranch and Contemporary styles are found in the district. The landscaping and layout of the neighborhood still elucidate the upscale origins of the subdivision.

With the exception of an area of commercial intrusion along San Marco Avenue, the district boundaries correspond to the boundaries of the historic Nelmar Terrace Subdivision plat encompassing all or parts of nine blocks in Nelmar Terrace which is roughly bounded by the marshes of Comanche Creek on the east, San Marco Avenue on the west, San Carlos Avenue on the south, and Milton and Alfred Streets on the north.
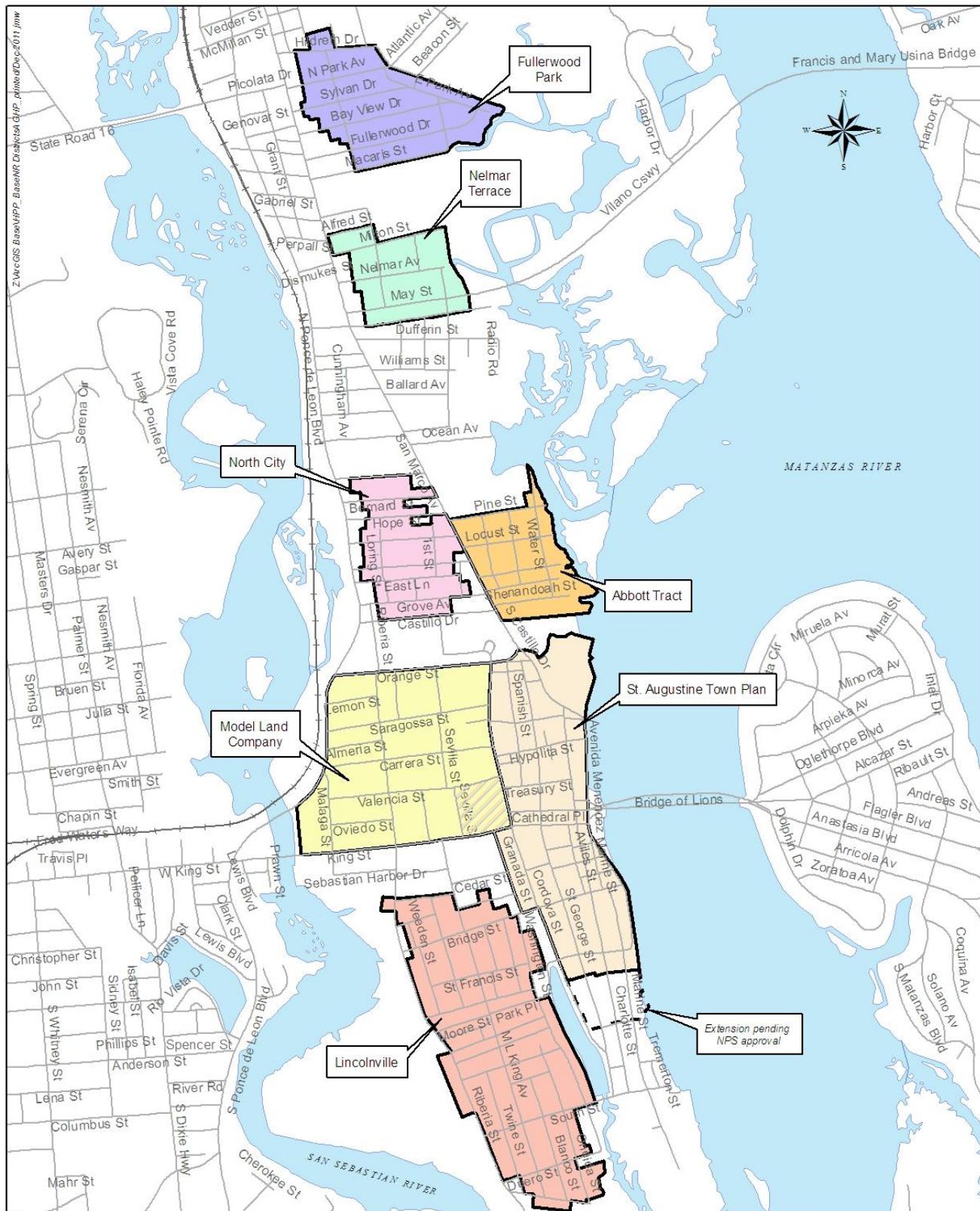
St. Augustine National Register Historic Districts

MAP 1

This map is shown for reference only and is based upon information gathered from multiple sources with varying levels of accuracy.

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Historic Preservation Zoning Districts

The City of St. Augustine has created Historic Preservation (HP) zoning districts to enhance and preserve significant historic buildings, objects, sites and structures, as well as important cultural resources. These districts serve to protect our architectural legacy, cultural heritage and built environment through education, planning and implementation of architectural guidelines. Map 2 depicts the boundaries of these locally designated Historic Preservation zoning districts.

The City Code states that St. Augustine's historical heritage is one of its most valued and important assets. The purposes of the Historic Preservation zoning district regulations are:

1. **to safeguard the heritage of the City of St. Augustine by preserving the districts which reflect noteworthy elements of the cultural, educational, social, economic, political and/or architectural history;**

2. **to educate the citizen to realize, understand and appreciate the city's rich heritage;**

3. **to stimulate a greater awareness of and sense of pride in the founding of the city and the contributions it has made to the state and nation;**

4. **to develop an atmosphere and feeling of old, historic St. Augustine by encouraging the preservation and restoration of historic structures within the districts;**

5. **to improve the environmental quality and overall livability of the historic section of St. Augustine;**

6. **to stabilize and improve property values in the district and to allow uses that encourage the restoration and conservation of historic sites and structures; and**

7. **to promote the use and preservation of the district for the education, welfare and pleasure of residents of St. Augustine, St. Johns County, the state and the nation.**

Historic Preservation-One (HP-1)

This district is generally bounded: on the north by Bridge Street, Cadiz Street and the northern boundary of the Palm Row Subdivision; on the west by Cordova Street; on the south by San Salvador Street; and on the east by the Matanzas River. The predominant existing land uses in this district are public institutions and residential properties.

Institutional uses incorporate almost half of the area of HP-1. Major institutions include churches, schools, military facilities, and museums such as the St. Augustine Historical Society. Single family residential uses dominate south of St. Francis Street and along the bayfront. Multifamily residential uses dominate north of St. Francis Street and west of Marine Street. Existing commercial uses consist of bed and breakfast inns and professional offices.

This district is the southern portion of the City of St. Augustine National Register District. Several of the oldest surviving Spanish Colonial buildings are located within HP-1.

Historic Preservation-Two (HP-2)

This district is generally bounded: on the north by Cuna Street and Hypolita Street; on the west by Cordova Street; on the south by the Palm Row Subdivision, Cadiz Street and Bridge Street; and on the east by the Matanzas River. The predominant existing land uses in this district are commercial and residential.

Most commercial uses are tourist oriented retail, service and lodging establishments. Banking and office uses are also present. Single family residential uses are located mostly south of the Plaza while multifamily residential uses are scattered throughout the district.

This district is the central portion of the City of St. Augustine National Register District. Major landmarks include the Plaza, the Bridge of Lions, the Cordova Hotel building and the Atlantic Bank building. The area around Aviles Street is the oldest in the City and is the site of the first 16th century development.

Historic Preservation-Three (HP-3)

This district is generally bounded: on the north by the northern boundary of the Castillo de San Marcos and Castillo Drive; on the west by Cordova Street; on the south by Hypolita Street and Cuna Street; and on the east by the Matanzas River. The predominant existing land uses in this district are commercial, institutional and residential.

Most commercial uses are tourist oriented retail, service and lodging establishments. Two major museums, the federal Castillo de San Marcos and the City Spanish Quarter, are found here. Most residential uses are west of Charlotte Street, and are often located above retail establishments, on the second floor of buildings.

This district is the northern portion of the City of St. Augustine National Register District. Many original Spanish and British colonial buildings, and many reconstructions, are located in HP-3. Due to the presence of the Castillo de San Marcos, the Spanish Quarter and the City Gates, this district is often referred to as the "Restoration Area."

Historic Preservation-Four (HP-4)

This district is generally bounded: on the north by Valencia Street and the northern boundary of Markland House; on the west by Markland Place and Granada Street; on the south by Bridge Street; and on the east by Cordova Street. The predominant existing land uses in this district are institutional and governmental.

The Ponce de Leon Hotel building now contains Flagler College, with Markland House serving as accessory office space. The Alcazar Hotel building houses both the Lightner Museum and the St. Augustine City Hall. The Cordova Hotel, which formerly housed the St. Johns County Courthouse, is converted back to a hotel.

All of the major buildings in this district represent the zenith of Flagler Era development. These buildings are either individually listed on the National Register or are located within the Model Land Company National Register District.

Historic Preservation-Five (HP-5)

This district is generally bounded: on the north by Grove Avenue; on the west by North Ponce de Leon Boulevard; on the south by Orange Street and West Castillo Drive; and on the east by San Marco Avenue. The predominant existing land uses in this district are commercial and residential.

Commercial uses encompass restaurants, banks, motels, offices, service uses and theaters. Residential uses are generally multifamily.

This district is north of the colonial city, contains buildings from the late 19th and early 20th centuries, and some more recent St. Augustine Colonial Revival style buildings.
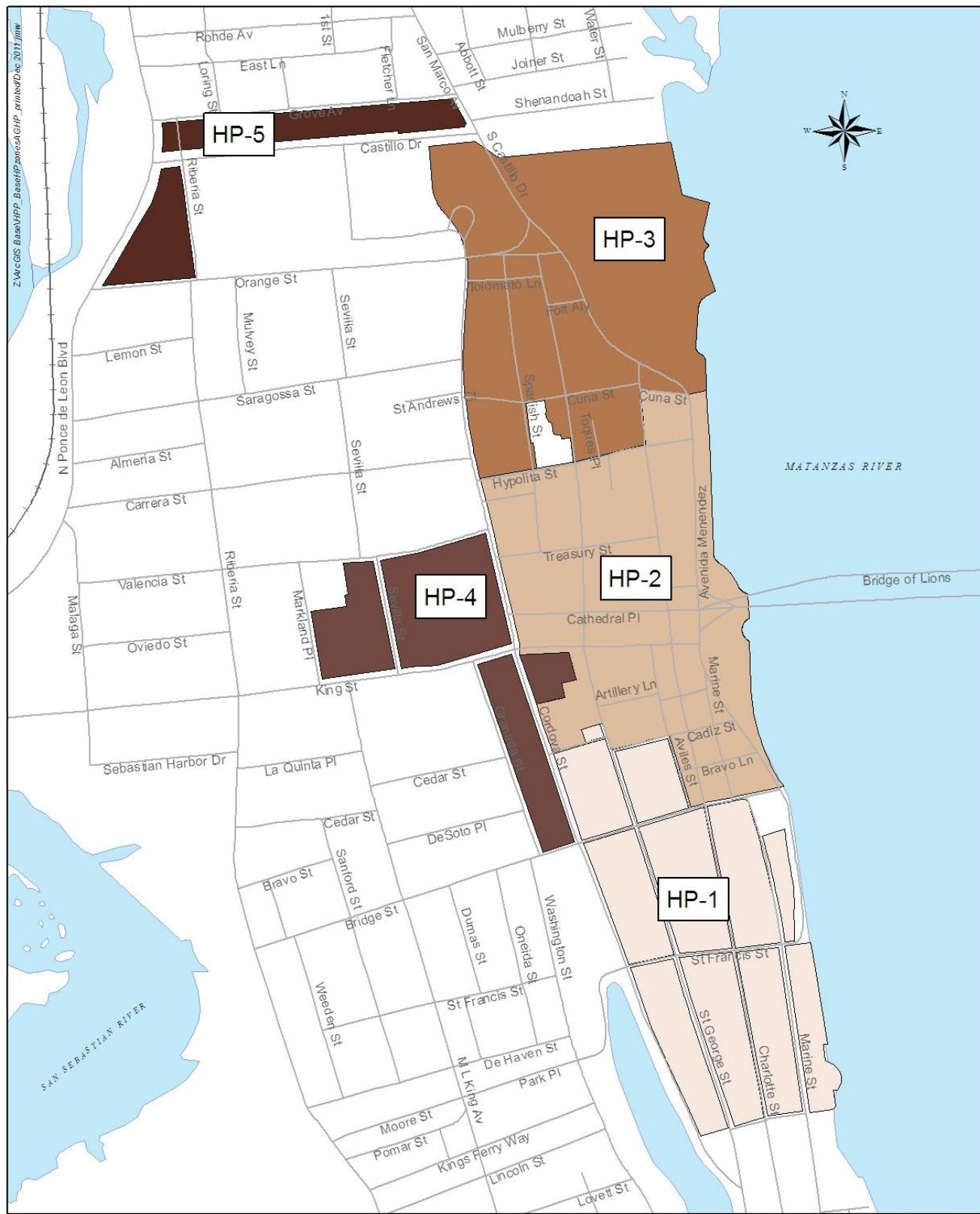
St. Augustine Historic Preservation Zones

MAP 2

This map is shown for reference only and is based upon information gathered from multiple sources with varying levels of accuracy.

Architectural Styles and Periods

This section is a general guide to the predominant architectural styles found in St. Augustine. The purpose is to provide a sense of the buildings, their relationship with the site, general features, architectural form, building details and elements of each style. Illustrations or photographs are provided for visual association and to assist in recognizing and understanding general styles and specific architectural elements.

The intent and the basis for an architectural style must be understood in its historical context. Buildings are products of environment and climate, cultural and social values, technology and available building materials. Each building reflects the culture, economy and technology of its own time. Many design features and considerations in common use in the past are not obvious today. With the advent of central heating and air conditioning, electricity, indoor plumbing and the automobile, many site and design considerations have been greatly modified and some have disappeared.

Each architectural style is characterized by distinguishing features, including the site plan, building plan, foundation, exterior finish, roof type and covering, windows and doors, and other detailing. Many of the buildings in St. Augustine contain only some of the features of a particular style, and may contain features of other design influences.

Historic architecture is not a matter for supposition and conjecture. To preserve our architectural heritage and to protect historic authenticity, we must acknowledge each building as a product of its own place and time, and work to maintain it as such.

Architectural styles, including those discussed in this section, rarely begin or end in a given year. Instead, a style usually begins in one section of the country, gradually spreads to other sections, reaches a peak of popularity, and then gradually phases out under the influence of a multitude of factors. Such factors may include tastes and preferences, construction costs, the local availability of building materials, technology and construction techniques, and the availability of skilled labor.

Figure 1 depicts the time periods when the major architectural styles found in St. Augustine were most popular nationally.

Architectural styles tended to reach St. Augustine later than larger northern cities. This was due in part to the difficulty and cost associated with bringing construction materials to St. Augustine prior to the arrival of the railroad in 1883. Therefore, the dates given for the architectural styles in this section are approximate, and indicate the period when the style was generally prevalent. An individual building in a given style may therefore have been built before or after the dates listed here.

The sections that follow first provide a brief background and the identifying or defining features of each architectural style discussed. This is followed by additional detailed information on the architectural features (site plan, building plan, foundation, exterior finishes, roof type and covering, windows and detailing) locally common to the style.

See Chronological graph of styles and events

Figure 1

Architectural Styles and Periods

Year	1565	1702	1763	1783	1821

Important Local Events	St. Augustine Founded by the Spanish	City Destroyed by the English	St. Augustine ceded to the British	St. Augustine ceded to the Spanish	Florida becomes a U.S. Territory

Architectural Styles

First Spanish Period

British Period

Second Spanish Period

Timeline of architectural styles and historical events, with years marked: 1821, 1845, 1850, 1865, 1870, 1880, 1883, 1885, 1887, 1890, 1900, 1910, 1914, 1920, 1930, 1940.

Eras:
- "Victorian Era" (c. 1850–1910)
- "Flagler Era" (c. 1885–1910)
- "Florida Boom" (c. 1914–1930)

Historical events:
- Florida becomes the 27th State (1845)
- Railroad Arrives in Town (1883)
- First Great Downtown Fire (1887)
- Second Great Downtown Fire (1914)

Architectural styles:
- Frame and Masonry Vernacular (1821–1940)
- Greek Revival (1845–1870)
- Gothic Revival (1850–1920)
- Commercial (1850–1940)
- St. Augustine Colonial Revival (1850–1940)
- Shotgun (1865–1940)
- Italianate (1870–1910)
- Second Empire (1870–1900)
- Romanesque Revival (1870–1910)
- Queen Anne (1880–1910)
- Mediterranean Influence (1885–1940)
- Moorish Revival (1883–1930)
- Italian Renaissance (1920–1940)
- Spanish Colonial Revival (1920–1940)
- Mission (1930–1940)
- Classical Revival (1900–1930)
- Colonial Revival (1910–1940)
- Garage Apartment (1900–1930)
- Bungalow (1910–1940)
- Tudor (1910–1930)

29

Colonial (1565-1821)

St. Augustine has been continuously occupied since 1565. The earliest buildings were crude shelters of wood, thatch and wattle-and-daub. Later, more substantial buildings were constructed of masonry and wood. However, except for the Castillo de San Marcos, none of these buildings survived the burning of the city by the English in 1702. The primary focus of this section is therefore on buildings constructed after 1702.

First Spanish Period (1565-1763)

Spanish St. Augustine was a poor military outpost. Construction was simple, and made use of local materials, such as coquina and wood. The Spaniards lived private lives on courtyards, patios and loggias enclosed by high walls. The St. Augustine Plan is an adaptation to the Florida climate. The loggia or gallery, usually on the south or east side of the building, provided shade, and sheltered doors and unglazed windows from sun and rain. The Spanish believed the devil always came from the north; hence, openings were rare on the north side of buildings.

Buildings are constructed directly on the street. The most common site plan is for the building to be placed on the north property line, providing a sideyard or courtyard to the south. The site is enclosed by a wall or fence. Entry is first through a gate in the wall or fence opening into a loggia, porch or courtyard and then into the building. Loggias and porches, both one and two story, are used for shade and are generally on the south or east facades. These open into courtyards, sideyards and patios. Stairs, if any, are usually located at the end of the loggia.

The most common building plan is a simple rectangle. Proportions vary due to initial design constraints and to additions, but the most common width to length ratio is about 1/1.5 with a range of 1/1.0 to 1/2.5. Dimensions are measured in varas (approximately 33.33 inches) not in feet. Buildings are generally small, and are one, one and one-half or two stories.

Foundations are usually tabby or coquina. Most construction is of masonry. Some buildings are wood frame, or have masonry end walls with wood frame between. To protect the masonry from the weather, all surfaces are covered with plaster or stucco.

Roof types include flat roofs enclosed by a parapet with rain spouts (canales) projecting through the wall plane, gable and hip. Flat and gable roofs are the most common. Roofs are of Medieval design and are distinctively steep, usually pitched greater than 45°. Roof surfaces are covered with split wood shakes, shingles, or boards and thatch. Overhangs are small or non-existent.

Window and door openings are proportionately large. Windows were originally unglazed. Ground floor street windows may have projecting rejas while all other windows have banisters or lattice. All windows have interior shutters. Street doors are usually fifty inches wide, and are either single or double leaf.

Detailing includes roofed balconies, often with corbelled beams, which overhang the street. Balconies extend across most of the face of the building and protect windows from sun and rain.

First Spanish Period
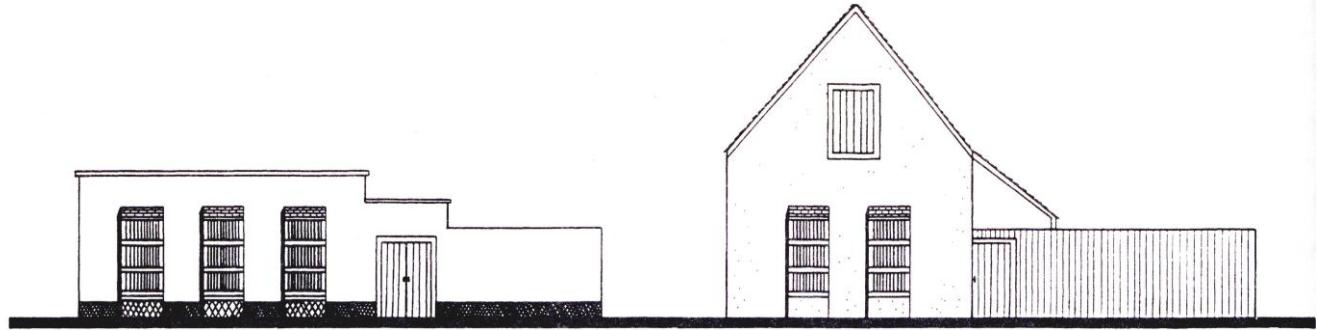
First Spanish Period Architecture Examples:

46 St. George Street – Arrivas House, 1710-1740

56 Marine Street – Gonzalez-Jones House, 1702-1763

82 Marine Street – St. Francis Barracks 1724-1737

First Spanish Colonial Period examples:
44 Avenida Menendez, Espinosa-Sanchez House, 1702-1756
138 Avenida Menendez, Rodriguez House, 1702-1763
12 Aviles Street, Segui House, 1702-1703
1 S. Castillo Drive, Castillo de San Marcos, 1672
56 Marine Street, Espinosa-Sanchez House, 1702-1763
82 Marine Street, St. Francis Barracks, 1724-1737
14 St. Francis Street, Gonzales-Alvares House/Oldest House, 1702-1727
31 St. Francis Street, Llambias House, 1763
41 St. George Street, Avero House/St. Photios Shrine, 1735-1743
43 St. George Street, de Mesa-Sanchez House, 1702-1763
46 St. George Street, Arrivas House, 1710-1740
52 St. George Street, Rodriquez-Avero-Sanchez house, 1753-1762
143 St. George Street, Treasurer's House/Peck House, 1702-1763
214 St. George Street, Horruytner-Lindsley House, 1702-1763*
224 St. George Street, Paredes-Segui-McMillan House, 1702-1763

*also considered a masonry vernacular style

British Period (1764-1783)

St. Augustine was still a poor military outpost when the English arrived in 1764. The St. Augustine Style of architecture was not pleasing to the eighteenth century English, who felt that Spanish had consulted convenience more than taste. The English therefore set about altering the town to suit their tastes. Although they retained many features of Spanish Colonial architecture, the English also introduced design features based on the architecture in their northern colonies. These included street doors directly entering the building, glazed windows with exterior shutters, and chimneys. Many existing buildings were modified and expanded.

New buildings are constructed directly on the street. Street doors provide direct entry into the building. Loggias and porches, and the adjacent yards, are retained. Stairs are often moved to the inside or incorporated within the expanded building. Buildings are one to two and one-half stories.

British Period buildings are often larger than First Spanish Period buildings. The most common plan remains a simple rectangle. Width to length ratios average 1/1.5 with a range of 1/1.0 to 1/2.6. Dimensions vary from the First Spanish Period style because the British measure in feet instead of varas.

Foundations are usually tabby or coquina. Most buildings are of masonry, but wood frame construction greatly increased during this period. The most common examples are wood frame second stories and wood frame extensions of existing masonry buildings. To protect the masonry from the weather, all surfaces are covered with plaster or stucco.

Roof types are gable and hip. Roofs are usually pitched at about 45°. Dormers are used to provide light and air to the upper half story. Roof surfaces are covered with split wood shakes or shingles. Flat roofs are not used.

Door openings are reduced due to the introduction of the British six-panel door. The average door width is thirty-three inches, although thirty-six, forty-two and forty-four inch doors are used. The average door height is seven feet and is seldom less than six feet ten inches.

Window openings are reduced in size and proportion due to glazing. Single panes of glass are no larger than eight inches by ten inches. The most common width to height ratio for windows is 1/2.0, with a range of 1/1.7 to 1/2.5. Windows are double hung sash and may be twelve-over-twelve, nine-over-nine, nine-over-six or six-over-six. A typical arrangement is nine-over-six on the ground floor with six-over-six on the upper floor.

Detailing consists of roofed balconies, often with corbelled beams, which overhang the street. Balconies extend across most of the face of the building and protect windows from sun and rain. Balconies on First Spanish Period buildings are generally retained.

British Period
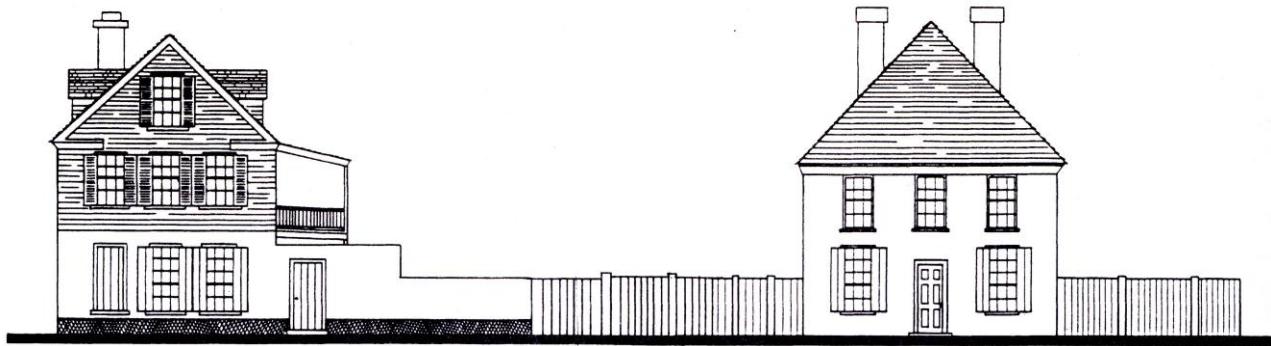
British Period Architecture Examples:

97 Marine Street, King's Bakery, c1771

British Colonial Period Examples:
26 Charlotte Street, Blacksmith Shop, 1969 Reconstruction
206 Charlotte Street, Watson House, 1968 Reconstruction
27 Cuna Street, Wells Print Shop, 1969 Reconstruction
97 Marine Street, King's Bakery, 1771
53 St. George Street, De Burgo-Pellicer House, 1977 Reconstruction
57 Treasury Street, Joaneda House, c1806

Second Spanish Period (1784-1821)

Upon their return, the Spanish retained many of the features introduced by the British including chimneys, glazed windows and exterior shutters.

Buildings are constructed directly on the street. Both courtyard doors and direct access doors are common. The site is enclosed by a wall or fence. Loggias and porches, both one and two story, are used for shade and are generally on the south or east facades. These open into courtyards, sideyards and patios. Stairs, if any, are usually located at the end of the loggia.

Buildings are larger than those of the First Spanish Period. The most common plan remained a simple rectangle, although wing additions are sometimes used. Proportions remained about the same. Width to length ratios average 1/1.5 with a range of 1/1.0 to 1/2.6. Dimensions are again measured in varas (approximately 33.33 inches) instead of feet.

Foundations are usually tabby or coquina. Most buildings are of masonry construction, with wood much less common. Buildings are one to two and one-half stories. To protect the masonry from the weather, all surfaces are covered with plaster or stucco.

Roof types are gable and hip. Roof pitches varied from 30° to 45° with the lower pitches reflecting 19th century design. Flat roofs are not used. Roof surfaces are split wood shakes or shingles, although some larger buildings use slate or barrel tile.

The average door width is thirty-three inches, although thirty-six, forty-two and forty-four inch doors are used. The average door height is seven feet and is seldom less than six feet ten inches.

Window openings are reduced in size and proportion due to glazing. Single panes of glass are no larger than eight inches by ten inches. The most common width to height ratio for windows is 1/2.0, with a range of 1/1.7 to 1/2.5. Windows are double hung sash and may be twelve-over-twelve, nine-over-nine, nine-over-six or six-over-six. A typical arrangement is nine-over-six on the ground floor with six-over-six on upper floors. Exterior shutters are common. Rejas are not used.

Detailing consists of roofed balconies, often with corbelled beams, which overhang the street. Balconies extend across most of the face of the building and protect windows from sun and rain. Balconies on First Spanish Period and British Period buildings were generally retained.

Second Spanish Period
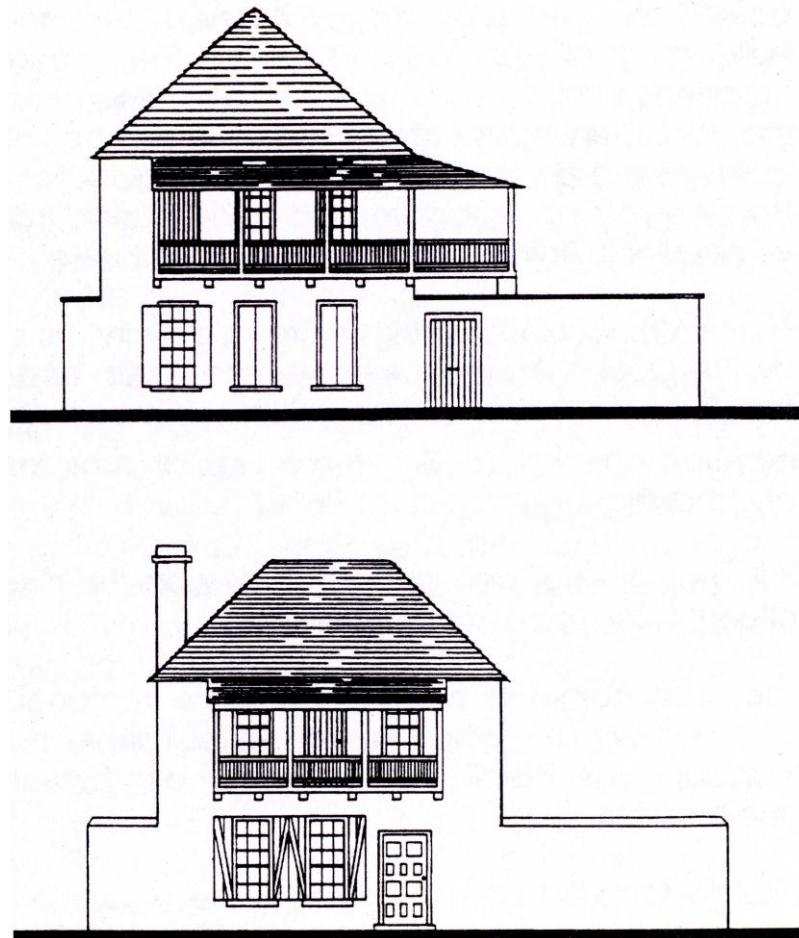
Second Spanish Period Architecture Examples:

53 Marine Street, Puello House, 1812-1821

250 St. George Street, Canova House/Prince Murat House, 1790-1821

22 Aviles Street, Ximenez-Fatio House, 1798

21 Aviles Street, Solana House, 1803-1820

Second Spanish Colonial Period examples:
142 Avenida Menendez, Marin House, 1791-1799
21 Aviles Street, Solana House, 1803-1820
22 Aviles Street, Ximenez-Fatio House, 1807
32 Aviles Street, O'Reilly House, 1801-1817
36 Aviles Street, Papy House, 1801-1817
7 Bridge Street, Sanchez House, 1804-1821
36 Cathedral Place, Basilica Cathedral of St. Augustine, 1797
22 St. Francis Street, Tovar House, 1791
54 St. George Street, Paredes-Dodge House, 1803-1813
105 St. George Street, Sanchez-Burt House, 1809-1829
250 St. George Street, Canova House/Prince Murat House 1790-1821
42 Spanish Street, Triay House, 1807

Vernacular (1821-1940)

Vernacular refers to common buildings that do not display a formal or distinctive style. These buildings do, however, generally display at least some of the design elements and features commonly used in styled buildings constructed during the same era. They may also reflect minor influences such as Chippendale, Arts and Crafts, Pennsylvania Dutch, and Minorcan Cracker. Construction may be frame, masonry or both. Vernacular buildings make up the bulk of St. Augustine's historic building resources. These buildings dominate the streetscape, establish the scale of neighborhoods, create a sense of place, and record the change of construction technology and materials over time. Vernacular buildings represent the history, influence and culture of the middle and lower classes.

Frame Vernacular

Frame Vernacular architecture is the common wood frame construction of self-taught builders, often passed from one generation to the next. Vernacular building traditions resulted from the builder's experience, available resources, and responses to the local environment. Most frame vernacular buildings are dwellings and associated outbuildings. However, churches, commercial and industrial frame vernacular buildings have also been constructed.

Frame Vernacular buildings were heavily influenced by the Queen Anne style in the late 1800s, and by the Bungalow style in the 1920s. Queen Anne influences included two story construction, complex roof forms and irregular massing. Bungalow influences included a return to single story construction and simpler, more regular roof forms and massing.

Buildings are not constructed directly on the street, although the size of yards varies greatly.
The most common building plans are rectangular and L-shaped, although some buildings have irregular plans. Buildings range from one to two-and-one-half stories.

Prior to the Civil War, foundations are usually brick, coquina, lime rock or tabby piers. From 1865 until about 1920 brick and coquina piers were most common; and beginning in the 1920s, brick, coquina or concrete block piers were used. Piers are usually not finished with stucco. Lattice infill is common after 1845. Continuous foundations are rare, and are never used prior to about 1920. Construction is wood frame. Prior to the Civil War, braced frame construction was used; from 1865 until about 1910, balloon framing was used; and after 1910, platform framing became common. Exterior finish is typically drop siding with corner boards, weatherboards with corner boards, butted wood shingles, or board-and-batten siding.

Locally, roof types are usually gable, although hip and pyramidal roofs are common elsewhere. Porches commonly have hip or shed roofs. Prior to 1845, roof surfaces are covered with wood shakes or wood shingles. From 1845 to about 1920, roof surfaces are covered with metal, corrugated metal or metal novelty shingles. Beginning in the 1920s, roof surfaces are covered with composition shingles, diamond composition shingles or asbestos shingles. Chimneys are brick, and are occasionally finished with stucco.

Windows are usually double hung sash two-over-two or one-over-one. Locally, six-over-six and six-over-one are also common, but are seldom used after about 1920. Prior to the turn of the century, nine-over-six and eight-over-eight windows are also used. After the turn of the century, eight-over-one, four-over-one, three-over-one, and less commonly jalousie windows are also used. Attic louvers in the gable ends, and casement windows with various numbers of panes are common in all time periods.

Detailing is simple, usually consisting of jig-sawn woodwork on porches or around eaves, and corbels on chimneys.

CROSS-GABLE EXTENSION
LOUVRED VENT
SIDE GABLE ROOF
VERANDA
2/2 DOUBLE-HUNG SASH
SIMPLE COLUMNS
CLAPBOARD SIDING
BRICK PIER FOUNDATION
OFFSET ENTRANCE
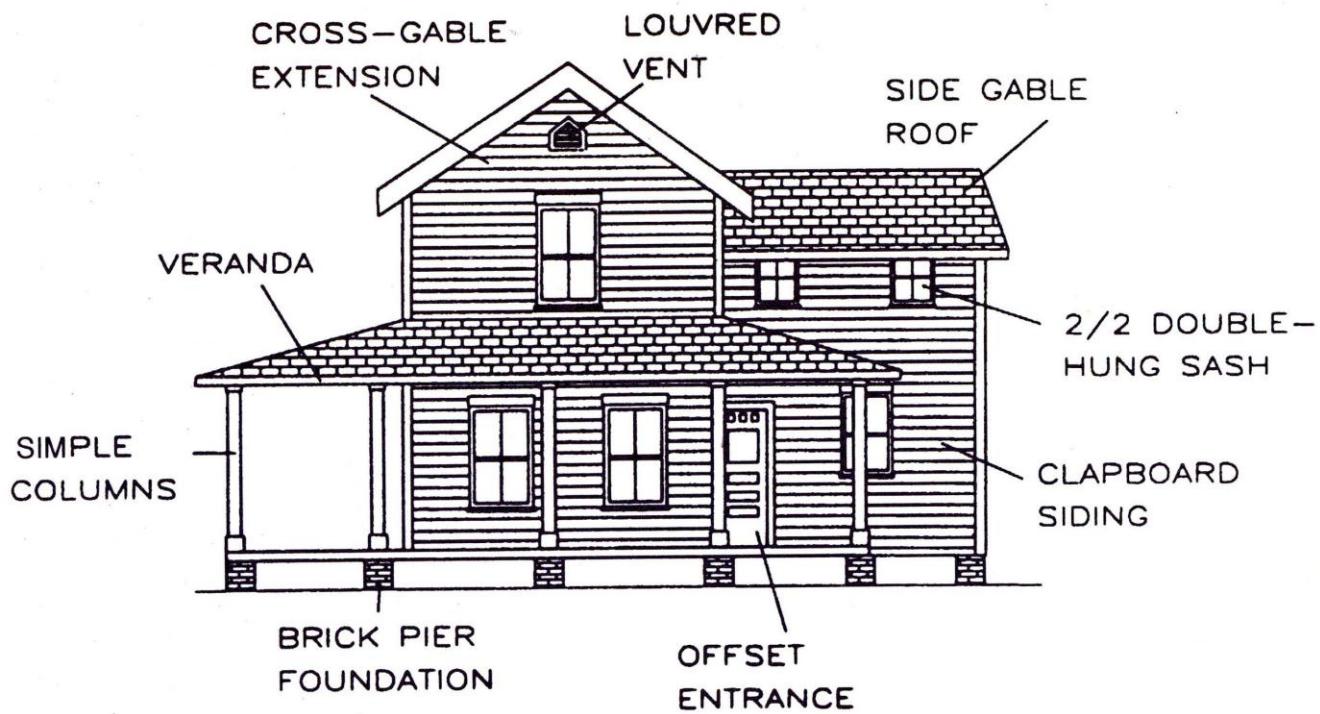
Frame Vernacular

Frame Vernacular Examples

63 Marine Street, 1865-1885

102 San Marco Avenue (at Bernard Street) the Bernard Masters House, 1879-1895

36 Bernard Street, 1924-1930 and 34, 32, 30 Bernard Street 1884-1895 on Masters Tract

38 Marine Street, Kenwood Inn,1865-1885

25 Riberia Street, 1885-1894

5 Rohde Avenue, 1887

320 St. George Street, Meserve House, 1894-1899

28 Cadiz Street, 1904-1910

3 Palm Row, 1905

Frame Vernacular examples:
71 Avenida Menendez, Rovira-Dewhurst House, 1799
142 Avenida Menendez, 1885-1893
172 Avenida Menendez, Rovira-Hernandez House, 1800-1808
75 Cedar Street, 1885-1893
79 Cedar Street, 1893-1899
87 Cedar Street, Dicker Cottage, 1900
155 Cordova Street, 1885-1888
23 Cuna Street, 1899-1904
26 Cuna Street, Cerveau House, 1865-1885
87 Keith Street, Buena Esperanza, c. 1865-1870
175 Oneida Street, Three Oaks, 1890
187 Oneida Street, Villa Rosa, 1899-1904
14 St. George Street, Genoply House, 1788-1810
320 St. George Street, Meserve House, 1894-1899
102 San Marco Avenue, Masters House, 1879-1885
22 Water Street, Abbott House, c. 1861

Masonry Vernacular

Before the Civil War, masonry construction was far less common in Florida than wood frame construction. Brick, the most common masonry material in the United States, was not readily available in Florida because of a scarcity of clay and poor transportation facilities. Coquina was available locally, and had been used since Colonial times. Poured concrete buildings first appeared in St. Augustine in the 1880s. Beginning in the 1920s, hollow tile and concrete block were widely used. Eventually, concrete block virtually replaced brick as a structural material, although brick was frequently used as a veneer in combination with masonry or frame interior walls.

Commercial buildings are usually constructed directly on the street. Residential and other buildings are not usually constructed directly on the street, although the size of yards varies greatly.

The most common building plans are rectangular or L-shaped. Buildings range from one to two stories.

Foundations are usually continuous brick or concrete block, or slab. Construction is wood frame with masonry veneer, or masonry. Exterior finish is usually common or running bond brick, rough texture stucco, scored stucco, rusticated rock-faced concrete block or coquina. Weatherboards or drop siding with corner boards, or prior to 1850, board-and-batten siding are also used.

Roof types on commercial buildings are typically flat with a parapet. Other roof types are gable or hip. Flat roofs are built-up. Pitched roof surfaces are covered with composition shingles, diamond composition shingles, metal, or prior to 1850, wood shakes. Chimneys are coquina or brick and may be finished with stucco.

Windows in commercial buildings are fixed sheet (plate glass). Other windows are fixed multi-pane, double hung sash six-over-six, three-over-one, two-over-two or one-over-one. Transoms, fanlights and attic louvers are common. Jalousie windows, French doors and simple balconies are used occasionally. Prior to 1850, double hung sash eight-over-eight and 15 pane casement windows were also used.

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

MASONRY BLOCK
FREQUENTLY RUSTICATED CONCRETE
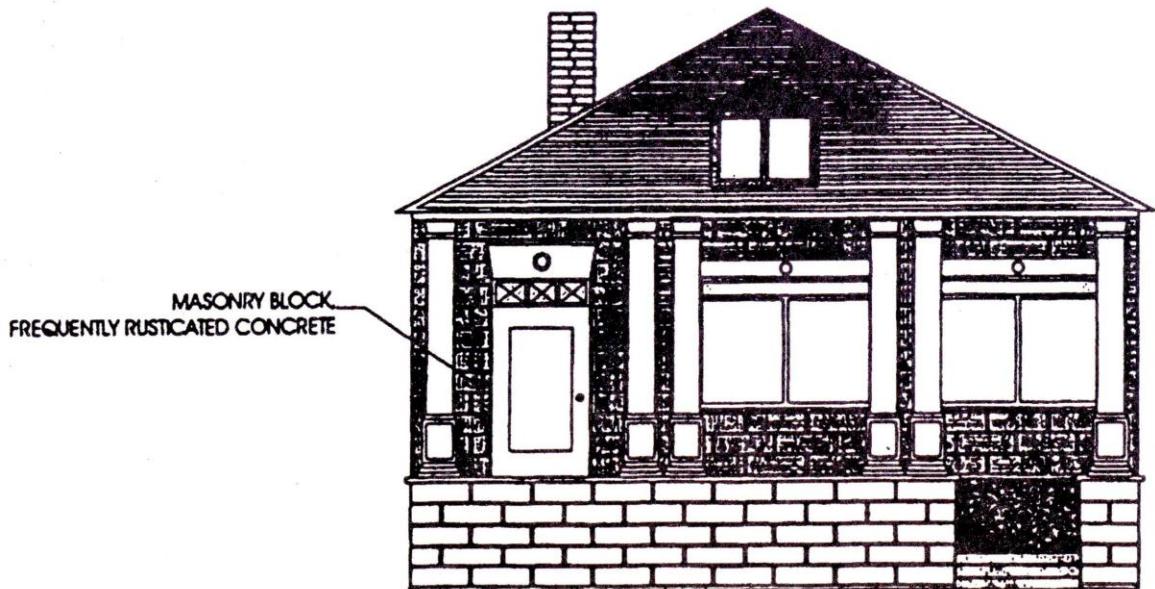
Masonry Vernacular

Masonry Vernacular Examples

115 Bridge Street, Yallaha, c. 1845
*also Frame Vernacular

100 Old Beach Road, Lightkeeper's House, 1872-1880

17 Old Mission Avenue, 1905-1910

Masonry Vernacular examples:
115 Bridge Street, Yallaha, c. 1845
100 Old Beach Road, Lightkeeper's House, 1872-1880
94 South Street, 1917-1924
226 Riberia Street, 1917-1924
214 St. George Street, Horruytiner-Lindsley House, 1702-1763*

*also First Period Spanish Colonial

Greek Revival (1830-1870)

Greek Revival was the dominant architectural style in the country from 1830 until 1860, and symbolized the United States as the spiritual successor to the democratic traditions of ancient Greece. The Greek Revival was an adaptation of the classic Greek temple front, employing details from Doric, Ionic and Corinthian orders. This style was popularized by carpenters, pattern books and architects such as Benjamin Latrobe, Robert Mills and William Strickland. Examples of this style in Florida are generally simpler than those found in more urban and prosperous states. There is only one local example of this style.

Identifying features of the Greek Revival Style include low pitched gable or hip roofs, and a cornice line emphasized by a wide band of trim representing a classical entablature. Most examples feature an entrance porch or a full width porch supported by square or round columns drawn from Doric, Ionic or Corinthian orders. A narrow line of sidelights often surrounds the primary entrance.

Buildings are not constructed directly on the street, although the size of yards varies.

The most common building plans are rectangular or nearly square with symmetrical facades. Buildings range from one to two and one-half stories. Columns or pilasters support an entablature. Front porticoes are modeled after Greek temples.
Foundations are usually brick or masonry piers. Construction is wood frame. Exterior finish is usually horizontal wood siding.

Roof types are low pitched hip or gable. Roof surfaces are covered with wooden shingles, sheet metal or composition shingles. Chimneys are brick.

Windows are double hung sash six-over-six. Transoms, sidelights and fanlights are common.

Detailing is extensive and includes classically derived columns, balustrades, modillions and dentils. Entrance detailing includes transoms, sidelights, fanlights, and an entry porch or full width porch supported by square or round columns. The cornice line is emphasized by a wide band of trim. Buildings are commonly painted white with dark green trim.
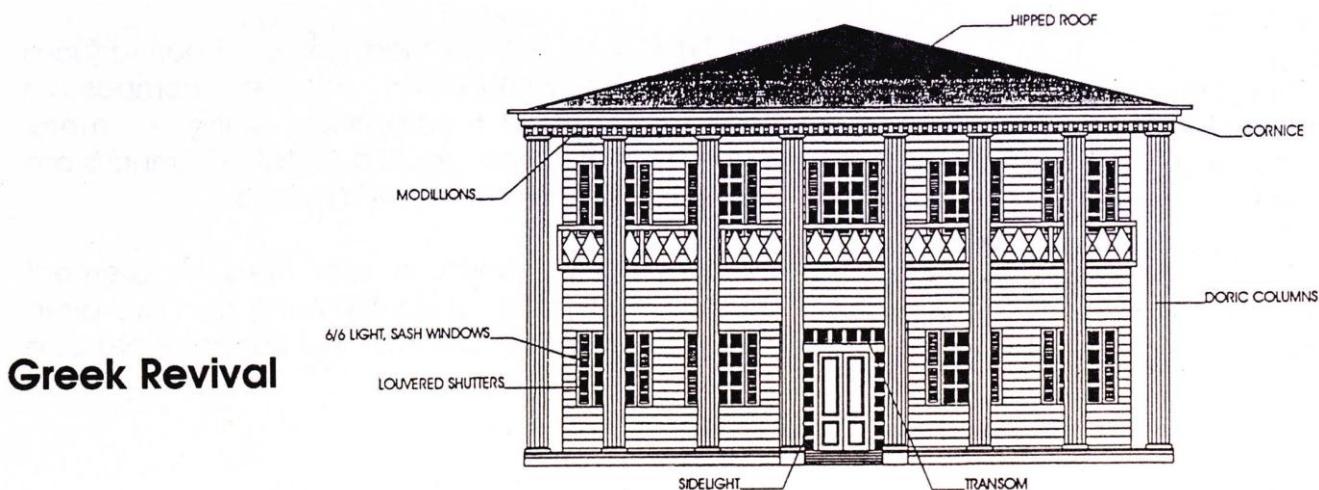
Greek Revival

<u>Only Existing Greek Revival Example Listed in the Master Site File</u>

65 Fullerwood Drive, 1865-1871

Gothic Revival (1850-1920)

This style reached a height of popularity in the United States from 1840 to 1870. It remained a favored style for religious and educational buildings well into the twentieth century. There are several variations on this style including **Carpenter Gothic** and Collegiate Gothic. Architects Andrew Jackson Downing, Alexander Jackson Davis and Richard Upjohn produced several pattern books adapting this style for modest domestic uses. These pattern books, published in the 1830s, 1840s and 1850s, led to the development of the Carpenter Gothic style.

Identifying features of the **Gothic Revival** style include steeply pitched gable roofs, often with one or more intersecting cross-gables; decorative bargeboard work in the gables; open eaves; wood siding, often board-and-batten; one story entrance or end porch; and varied window treatments including lancet, cantilevered oriels, and double hung sash windows, often with diamond pane glazing. Shutters are common.

Identifying features of the **Carpenter Gothic** style include extensive use of sawn wood ornamentation on the bargeboards, eaves, and porch and balcony railings; steeply pitched gables and diagonal paned windows of Gothic architecture combined with the intricate decorative woodwork of the early Victorian Era; and multi-hued paint schemes. The steeply pitched gables lend pronounced vertical emphasis to these buildings. The term "carpenter" refers both to the extensive use of sawn wood ornamentation and the fact that these buildings were usually designed by craftsmen, not architects.

Buildings are not constructed directly on the street, although the size of yards varies.

The most common building plans are rectangular, L-shaped and U-shaped. Buildings range from one and one-half to two and one-half stories. Buildings feature tall, narrow windows and doors, often with pointed arches. The style emphasizes vertical elements in the facade.

Foundations are coquina, brick or continuous masonry which may be finished with stucco. Construction is masonry or wood frame. Exterior finishes are plain or ashlar joint stucco, brick, marble, stone, drop siding, weatherboards or board-and-batten siding with corner boards. A local church tower is finished with wood shingles.

Roof type is steeply pitched gable. Roof surfaces are covered with wood shingles, composition shingles, diamond composition shingles, metal standing seam, or corrugated metal. Chimneys are brick, and may be finished with stucco.

Windows may be lancet or oriel, fixed or casement diamond multi-pane, or double hung sash two-over-two. Attic louvers, transoms and sidelights are also used. Leaded stained glass may be used. Exterior shutters are common.

Detailing is extensive and includes prominent gables, oriel windows, massive chimneys, pointed elliptical arches, towers and battlements, crenelation, jigsawn trim on eaves and gable ends, and leaded stained glass.

Gothic Revival

CORNER TOWER

PARAPETTED GABLE END

OCULUS WINDOW

LOUVRED LANCET VENTS

LANCET WINDOW

ARCADED LOGGIA

RECESSED FACADE

RECESSED PANEL

STOOP
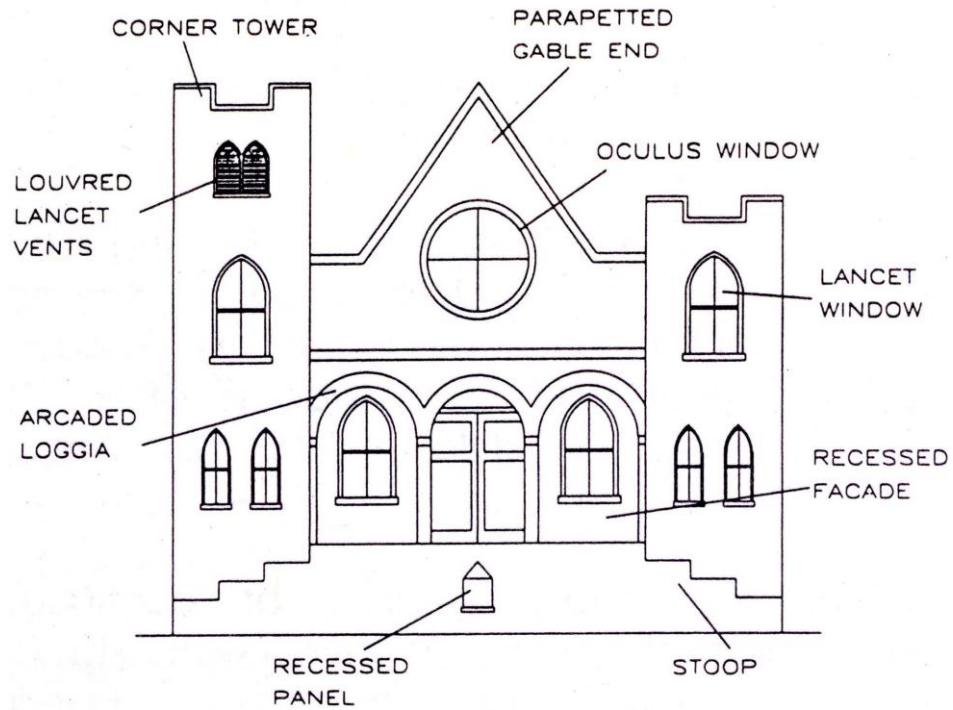
Gothic Revival Examples

215 St. George Street, Trinity Episcopal Church, 1825-1831

241 St. George Street, Sisters of St. Joseph Convent, 1874-1876

Carpenter Gothic

CENTER GABLE
EXTENSION

STEEPLY–PITCHED
SIDE GABLE ROOF

DECORATIVE
BRACKETS

ORNAMENTAL
SPINDLEWORK

DOUBLE–HUNG
SASH WINDOWS

DOUBLE–DOOR
WITH TRANSOM
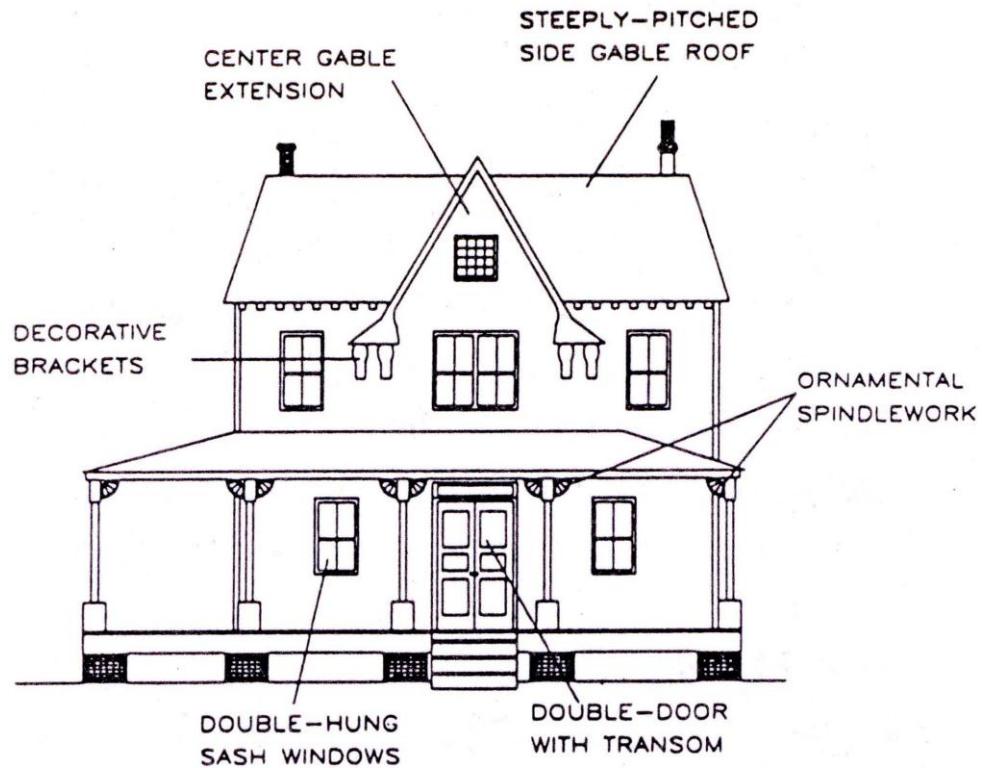
Carpenter Gothic Examples

232 St. George Street, Stanbury Cottage/ Gingerbread House, 1857-1869

Commercial (1850-1940)

Design of commercial buildings in Florida mirrored national trends. Most commercial buildings are concentrated in districts with high land values. To exploit land values to the full, commercial buildings are constructed in close proximity to one another, and are designed to cover most of the lot. The side walls of one commercial building often form party walls with adjacent buildings.

Identifying features of the Commercial style include a rectangular building plan, and one narrow elevation facing the street which is the focus of the design and provides the building's identifying features. Facades are organized into distinct zones or sections, commonly containing one or two parts.

The one-part facade generally is a one story building. The structural framework consists of columns, bulkheads or kick-panels, and a cornice topped by a parapet. Large show windows are generally placed within this framework, both to display merchandise and to light the interior. The wall area between windows and cornice provides a place for signs and makes the facade appear taller. This framework forms a basic compositional arrangement. Materials, doors and windows, and decorative and stylistic details constitute secondary characteristics that can be organized in a variety of ways.

The two-part facade is a multi-story building organized into upper and lower zones, containing distinct uses in each zone. The lower zone is essentially the same as the one part facade, and houses public spaces such as retail stores, banks, offices and hotel lobbies. The upper zone provides space for more private uses such as apartments, offices, hotel rooms and meeting halls.

Buildings are often constructed directly on the street, are in close proximity to one another and usually cover most of the lot. Yards, if provided, are small.

Buildings are usually rectangular, and range from one to three stories.

Foundations are continuous concrete or brick, or concrete slab. Construction prior to the Civil War was wood frame. Brick was used following the Civil War. Hollow terra cotta tile or concrete block was used beginning in the 1920s. Exterior finish is usually common or running bond brick, concrete block, or rough texture stucco. Cast iron storefronts, although common to the style, are not used in St. Augustine.

Roof types are flat with a parapet. Roof surfaces are built-up.

Windows are fixed sheet (plate glass) on the ground floor. Transoms are common. Windows on upper floors are double hung sash two-over-two, one-over-one, or less commonly jalousie.
Detailing is simple, usually consisting of cast concrete or ornamental brick corbels.

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Commercial

One-part Block

CORNICE

TRANSOM

PARAPET COPING

DISPLAY WINDOW

KICK PANELS

SILL

Two-part Block

PARAPET

CORNICE

DOUBLE–HUNG SASH WINDOW

LINTEL

SILL

STRING COURSE

FIXED PLATE GLASS DISPLAY WINDOW

KICK PLATES

DOUBLE DOOR ENTRANCE
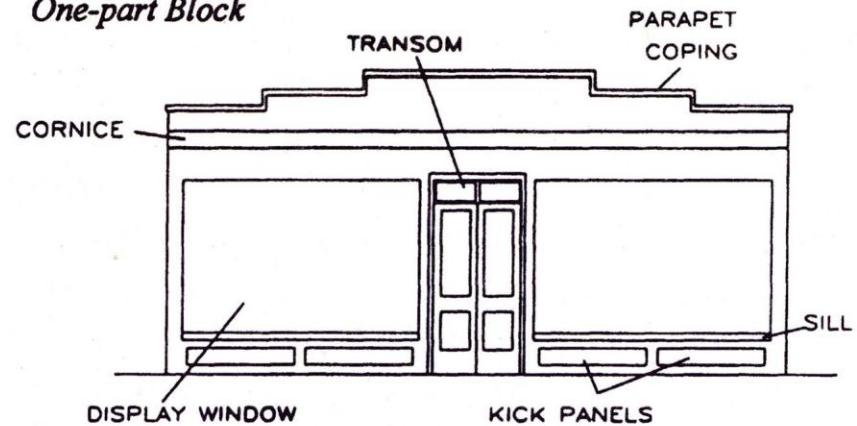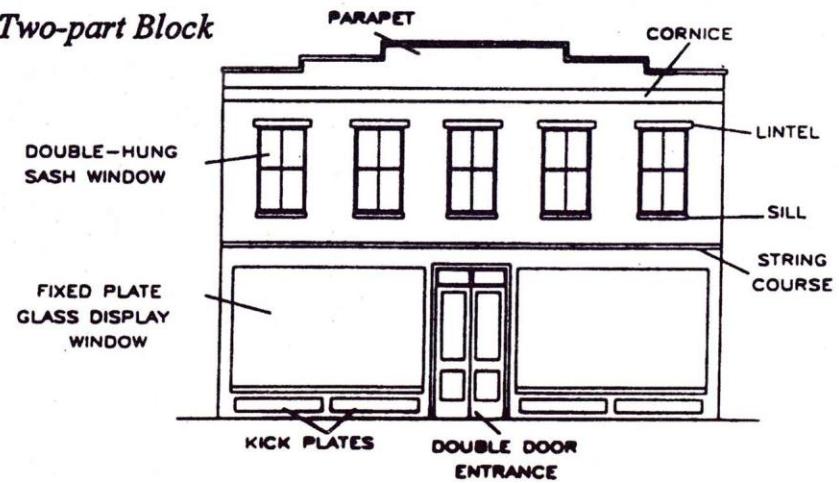
Commercial Examples

1 King Street, 1888

72-74 San Marco Avenue, 1917-1924

143-145 San Marco Avenue, 1927

17 (AKA 31) King Street, (old Woolworths), 1955

Commercial architecture examples:

1 King Street, 1888

31 King Street, 1955

157 King Street, 1923

199-203 W. King Street, Post-1930

1 Malaga Street, 1923-1924

110 Riberia Street, 1917-1924

118-124 St. George Street, 1904-1910

162 St. George Street, Post-1930

74 San Marco Ave, 1917-1924

147 San Marco Ave, 1927

179-187 San Marco Avenue, 1924-1930

St. Augustine Colonial Revival (Post-1850)

The St. Augustine Colonial Revival style is unique to St. Augustine, and combines elements of the Spanish Colonial and the various Mediterranean Influence styles as locally interpreted. This style involves both new construction and the conversion of older buildings into this style during the "Mediterranean Revival" craze of the 1920s. Buildings in this style more accurately reflect changes to colonial buildings over the years rather than how colonial buildings originally appeared.

Identifying features of this style usually include stucco exterior finish, tile roofs, wood balconies, ornamental ironwork and exterior shutters.

Buildings may or may not be constructed directly on the street, although the size of yards varies.

Common building plans are L-shaped and rectangular. Buildings are two to two and one-half stories. Walled yards are common, although the heights of the walls vary considerably. True loggias are not used but galleries or porches are common. An arch motif is common. Balconies may be wood or ornamental iron, and may have corbels. If balconies are roofed, a shed roof or hip roof is common.

Foundations may be continuous brick or poured concrete, or less commonly, brick or concrete block piers. Construction may be poured concrete or coquina concrete, coquina block or wood frame. Exterior finishes include stucco, brick, rusticated brick, unfinished poured concrete or coquina concrete, drop siding or weatherboards with corner boards, and wood shingles.

Roof types are gable, hip or flat with a parapet. Pitched roofs are covered with composition shingles, diamond composition shingles, corrugated metal, metal v-crimp, clay tile, wood shakes and wood shingles. Flat roofs are built-up. Chimneys are common, and may be brick or coquina, with or without a metal cap, and may be finished with stucco.

Windows are double hung sash twelve-over-twelve, six-over-six, two-over-two, fixed multi-pane, or less commonly sixteen-over-sixteen, nine-over-nine, nine-over-six or eight-over-eight. Fixed sheet (plate glass) windows are often used on commercial buildings. Attic louvers, sidelights, fanlights, transoms, metal jalousies and moveable blinds are occasionally used. Windows are sometimes covered with iron grill work or rejas. Functional exterior wood shutters may also be used.

Detailing consists of exterior shutters, rejas or lattice, iron grill work, wood or iron balconies, galleries with an arch motif, and walled yards.

St. Augustine Colonial Revival Examples

12 Cuna Street, 1899-1904

35 Spanish Street, 1865-1885

36 Charlotte Street, 1894-1899

48 Charlotte Street, 1893-1899

50 Charlotte Street, 1914-1917

15 Hypolita Street, 1910-1917

20 Hypolita Street, 1924-1930

St. Augustine Colonial Revival examples:

46 Avenida Menendez, Carr Cottage/Drysdale house, 1888
15 Bridge Street, 1889
24 Bridge Street, 1924-1930
36 Charlotte Street, 1894-1899
48 Charlotte Street, 1893-1899
50 Charlotte Street, 1914-1917
355 Charlotte Street, 1968-1969
115 Cordova Street, Ammidown Cottage, 1873-1896
149 Cordova Street, 1899-1904
12 Cuna Street, 1899-1904
29 Cuna Street, 1899-1904
15 Hypolita Street, 1910-1917
20 Hypolita Street, 1924-1930
59 Hypolita Street, c. 1850
10 Marine Street, 1924-1930
56 St. George Street, 1924-1930
119 St. George Street, 1917-1924
121 St. George Street, St. George Pharmacy, 1917-1924
159 San Marco Avenue, 1910-1917
35 Spanish Street, 1865-1885

Shotgun (1866-1940)

The Shotgun House in the United States dates to the early nineteenth century when blacks from Haiti introduced the style to New Orleans and other parts of Louisiana. The Shotgun drew its name from its long rectangular shape: supposedly a shotgun blast would travel through the building without striking a wall. Typically one room wide, a Shotgun House might be accommodated on a small lot or half lot at minimal cost. Although initially concentrated in the South, the Shotgun House, because of its utility and modest construction cost, became a common dwelling for the working class in urban areas and in agricultural and industrial communities throughout the United States. Shotgun houses first became common in Florida after the Civil War when newly freed slaves began to establish their own communities and neighborhoods. This style appears throughout urban and rural areas of Florida.

Identifying features of the style are one room wide, and a front facade containing a doorway on one side and a window on the other. Although generally austere, many shotgun houses feature decorative jig-sawn woodwork on doors, porches and under eaves. Windows are often oversized to admit air and light.

Buildings are not constructed directly on the street, although the size of yards varies.

The most common building plans are rectangular. Buildings are one story.

Foundations are usually brick, coquina or block piers. Piers are not finished with stucco. Lattice infill is used occasionally. Construction is wood frame. Exterior finish consists of weatherboards or drop siding, with or without corner boards, or less commonly board-and-batten siding.

Roof types are usually gable, or less commonly hip, with a shed roof over the porch. Roof surfaces are covered with wooden shingles, metal v-crimp or composition shingles. Chimneys are brick.

Windows are usually double hung sash one-over-one or two-over-two. Attic louvers in the gable ends are common.

Detailing is simple jig-sawn woodwork on porches, doors or under the eaves.

Shotgun architecture examples:
169 Gault Street, 1917-1924
94 Park Place, 1904-1910
117 Twine Street, Post-1930
173 Riberia Street, 1924-1930
175 Riberia Street, 1924-1930

Shotgun

DROP OR CLAPBOARD SIDING

DOUBLE-HUNG SASH WINDOWS

OFFSET ENTRANCE

BRICK OR CONCRETE PIER FOUNDTATION
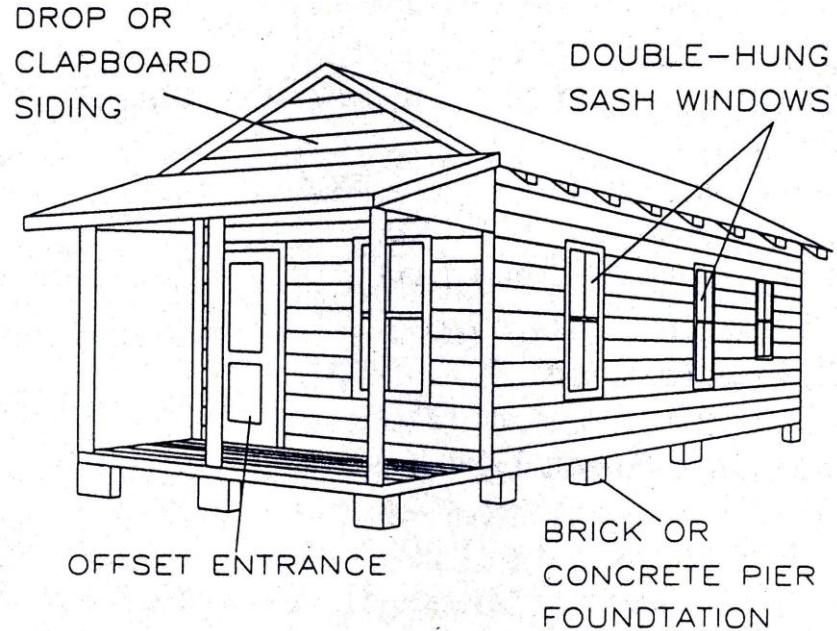
Shotgun Examples

169 Gault Street, 1917-1924
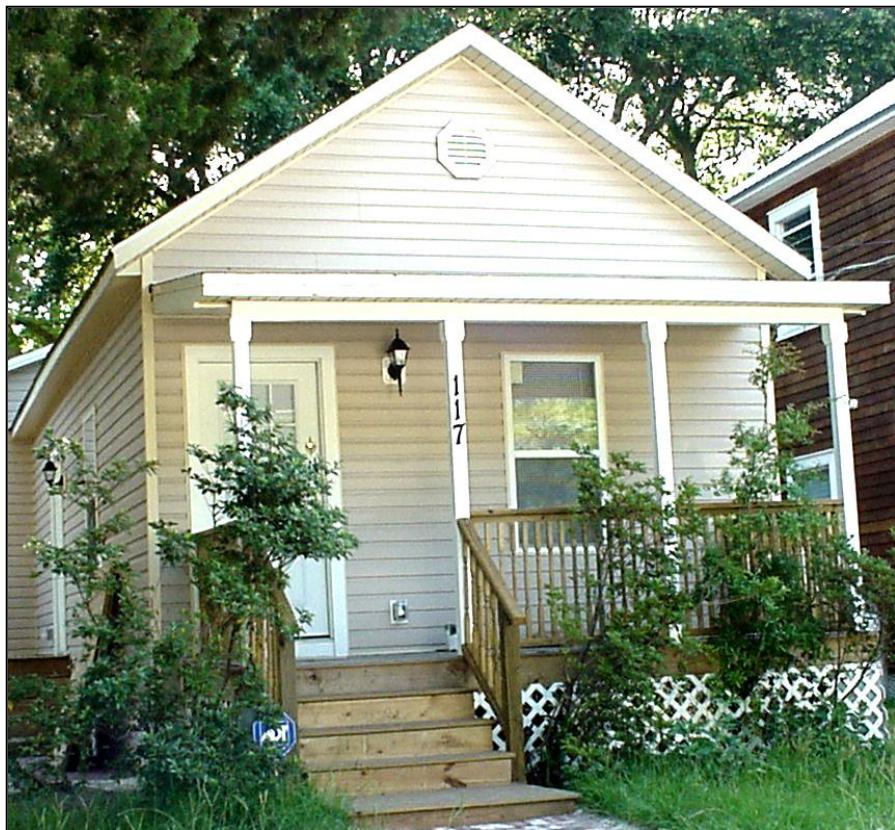
117 Twine Street, 1910-1917

21 Bernard Street, 1885-1894

Italianate (1870-1890)

The Italianate style, primarily a domestic style in the United States, was promoted by architects Andrew Jackson Downing, Alexander Jackson Davis and Calvert Vaux. Many Italianate buildings are constructed with cast iron facades. This style is not common in Florida.

The defining features of this style include a height of two to three stories, capped by a low-pitched roof with wide, overhanging eaves supported by decorative brackets. A square cupola or tower often rises above the roof line. Tall, narrow windows are commonly arched and frequently display elaborated crowns, usually an inverted U-shape.

Buildings are not constructed directly on the street, although the size of yards varies.
The most common building plans are rectangular, square or L-shaped. Buildings range from two to three stories.

Foundations are brick piers or continuous brick. Construction is wood frame. Exterior finishes are drop siding with corner boards, weatherboards, brick, or rusticated concrete block veneer. Cast iron storefronts, although common to commercial buildings in this style, are not used in St. Augustine.

Roof types are gable or low-pitched hip, frequently with a square cupola or tower. Roofs on commercial buildings are flat with a parapet. Pitched roof surfaces are covered with wooden shingles, composition shingles, diamond composition shingles or corrugated metal. Flat roof surfaces are built-up. Chimneys are brick.

Windows are tall and narrow double hung sash six-over-six or two-over-two. Transoms and sidelights are common.

Detailing includes a low-pitched roof with wide, overhanging eaves and brackets beneath; tall, narrow windows commonly arched or curved above; windows with elaborated crowns, usually of inverted U-shape; and a square cupola or tower.

Italianate
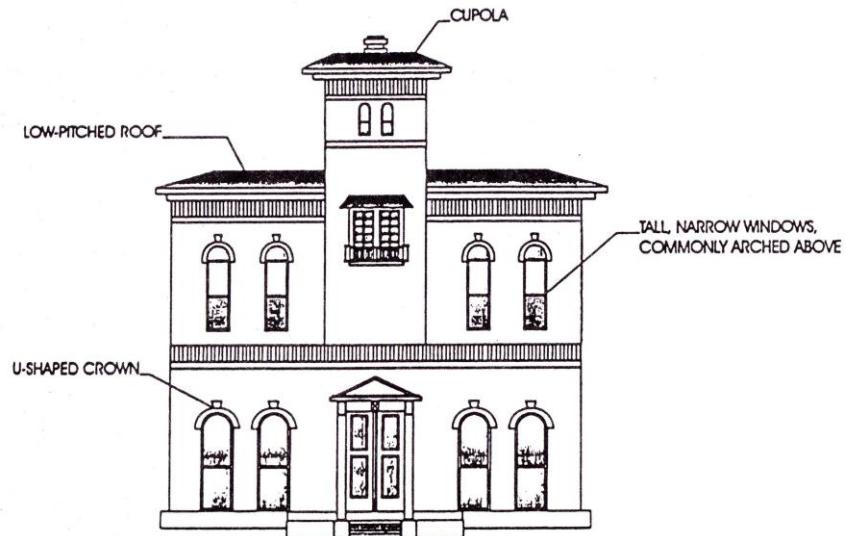
Italianate Examples

34 St. Francis Street, 1885-1893

20 Rohde Avenue, 1885

Second Empire (1870-1907)

The Second Empire style is French in origin, and is named for the second empire of Napoleon III (1852-1870). This style was most popular in the United States immediately following the Civil War. It is often referred to as the "General Grant Style" because of its association with the presidency of Ulysses S. Grant (1869-1877).

The defining feature of this style is the double-pitched four-sided mansard roof, with dormers projecting from the lower steeply pitched section. This type of roof permitted a usable attic story without the mass of a full upper story. Other features of this style include prominent projecting and receding surfaces, paired columns, a projecting central bay, classical pediments and balustrades, windows flanked by columns or pilasters, arched windows with pediments and molded surrounds, and tall first floor windows.

Buildings may or may not be constructed directly on the street. The size of yards varies. The most common building plans are rectangular, L-shaped or T-shaped. Buildings range from one and one-half to two and one-half stories.

Foundations are usually brick or concrete piers or continuous coquina. Exterior finish is usually weatherboards, drop siding, stucco or occasionally, stone. Roof type is mansard, occasionally with gable dormers. Roof surfaces are covered with wooden shingles, composition shingles or pressed metal shingles. Chimneys are brick, and may be finished with stucco.

Windows are arched with pediments and molded surrounds, and are usually double hung sash two-over-two. French doors are common. Detailing includes eaves with decorative brackets; classical pediments and balustrades, arched windows with pediments and molded surrounds; and cast iron cresting.
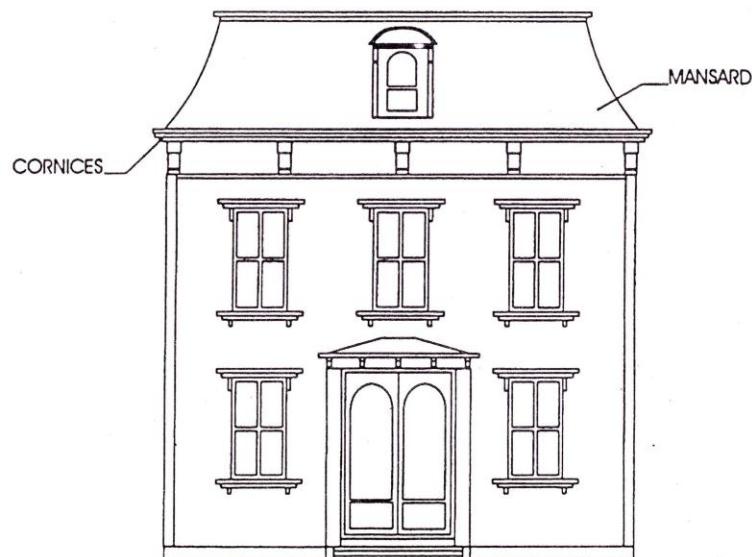
Second Empire

8 Arenta Street, Barbour House, 1877-1894

279 St. George Street, Garcia-Dummet House, 1791-1795

Romanesque Revival (1870-1910)

The Romanesque revival was inspired by the medieval architecture of Europe, particularly France and Spain. As interpreted in the United States, the style was primarily applied to churches and other public buildings. Buildings in this style were constructed of solid masonry, were expensive to build, and usually required professional design. For these reasons, this style did not gain wide application. There is only one local example of this style.

The defining features of this style are semi-circular or round arches and polychromatic (i.e., multicolored) finishes. Arches circle above windows, porch supports and entrances. Buildings in Florida use multi-colored bricks especially for window trim, arches, quoins and belt courses. Towers and pavilions are also common.

Buildings are not constructed directly on the street, although the size of yards varies. The most common building plans are rectangular or irregular. Buildings range from two to three stories. Foundations are usually continuous brick. Exterior finish is brick or asbestos shingles.

Roof type is gable or hip, frequently with secondary roof structures such as cross gables, towers or pavilions. Roof surfaces are covered with composition shingles. The only local example of this style does not have chimneys. Windows are double hung sash one-over-one or two-over-two, and fixed multi-pane. Transoms are also used. Detailing includes semi-circular arches; polychromatic exterior finish highlighted by quoins; window trim; arches; and belt courses.

Romanesque Revival
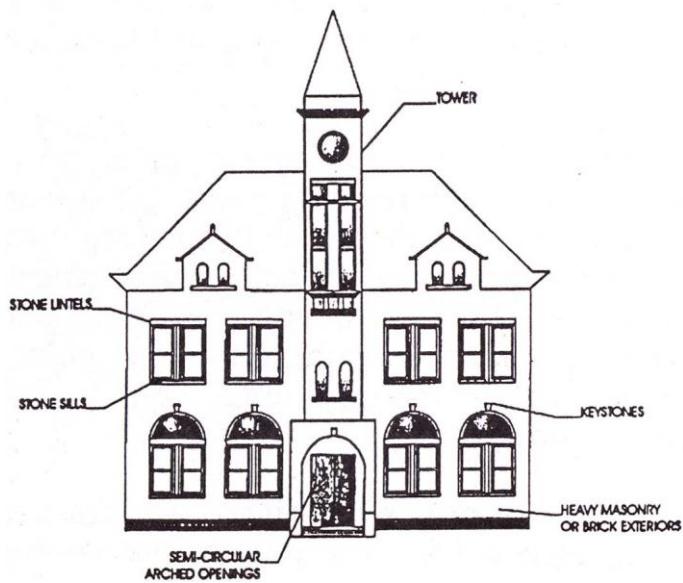
Only existing Romanesque Revival Example Listed in the Master Site File

30 Carrera Street, Ancient City Baptist Church, 1895

Queen Anne (1880-1910)

The Queen Anne style was arguably the most picturesque of the late nineteenth century domestic styles, and exhibited a variety of forms, textures, colors and materials. Although initially popularized in England by architect Richard Norman Shaw, the style developed a distinctive character in the United States. The Queen Anne style in Florida was exclusively applied to residential buildings.

Identifying features of this style are irregular massing of building and roof forms. Architectural details include extensive decorative woodwork; ornamental brick work on chimneys; and combinations of siding materials such as horizontal clapboard, vertical board, novelty siding and decorative shingles.

Different types of siding are used to delineate different stories, emphasize turrets and towers, and decorate gable ends. Queen Anne buildings feature asymmetrical window placement and double-hung sash windows in multiple configurations. Multi-hued paint schemes are used to pick out architectural features. Often each story and the gable ends are painted in different hues, so that the horizontal bands contrast with vertical trim elements. A few roofs are decorated with different color shingles.

Buildings are not constructed directly on the street, although the size of yards varies.

Common building plans are irregular, rectangular, L-shaped, T-shaped. Buildings range from one and one-half to two and one-half stories.

Building foundations are brick piers, continuous concrete, continuous brick, concrete block piers with concrete block infill. Pier foundations may also contain lattice infill. Construction is wood frame.

Exterior finishes vary and include drop siding with corner boards, weatherboard with corner boards, novelty shingles, wood shingles, diamond wood shingles, asbestos shingles, running bond brick, and stucco.

The most common roof type is gable, although hip and jerkinhead are also used. Towers, gables and turrets are common secondary roof structures. Roof surfaces are covered with wooden shingles, asbestos shingles, composition shingles, diamond composition shingles, novelty shingles, corrugated metal, metal v-crimp, embossed sheet metal, or slate. Chimneys are brick, and may have a metal cap.

Window placements are asymmetrical. Windows are double hung sash twelve-over-twelve, twelve-over-four, six-over-six, six-over-four, four-over-one, three-over-one, two-over-two, one-over-one, and multi-pane casement. Fixed round windows are also used. Attic louvers, transoms and French doors are also common. Movable louvers and blinds on windows are common. Awnings may be used.

Detailing includes woodwork finial, pendants, brackets, scrollwork, trusses, verge boards, panels; multiple textures, fish scale and other shingles; and a variety of colors.

Queen Anne

MULTIPLE ROOF PANES

DECORATIVE VERGEBOARD

TOWER

MULTIPLE WALL FABRICS

TURNED POSTS

MULTI-PANED UPPER SASH
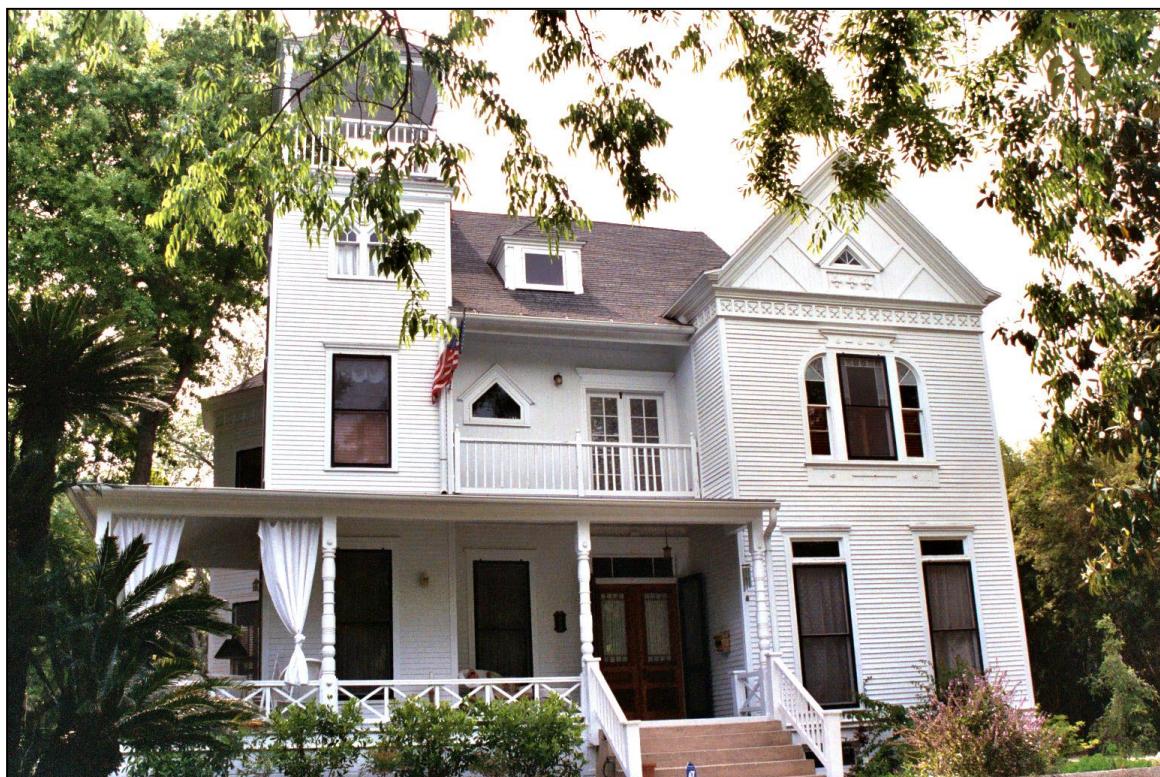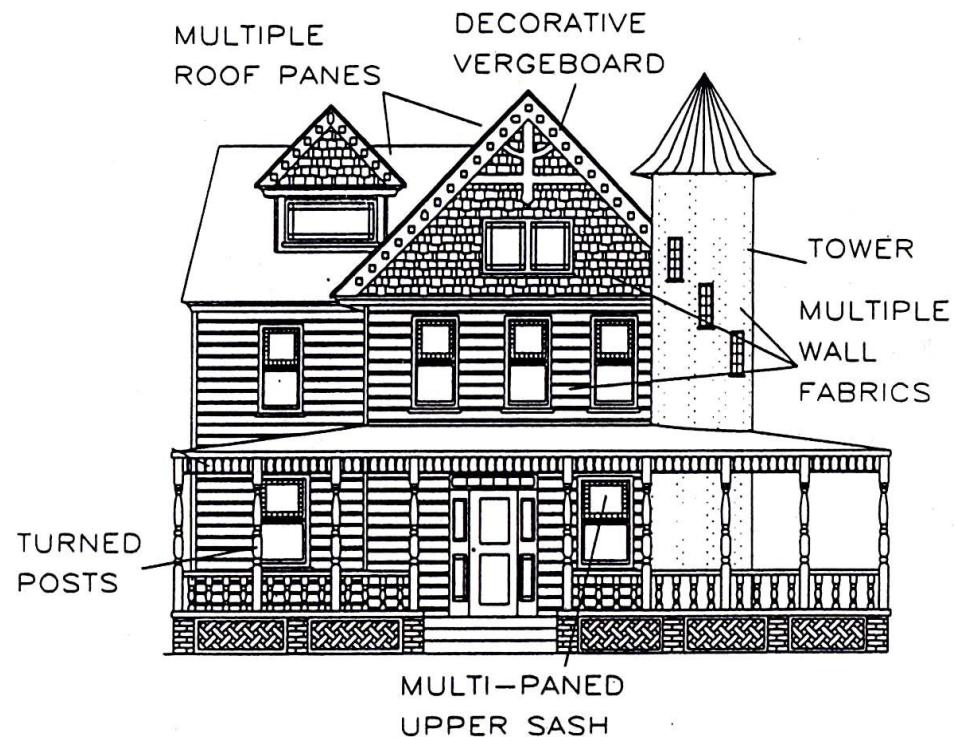
272 St. George Street, Magnolia Inn/Hibbard Cottage, c. 1887

28 Saragossa Street, 1891

268 St. George Street, Colonel Upham Cottage, 1892-1893

32 Saragossa Street, 1899-1904

Queen Anne architecture examples:
93 ½ King Street, Xavier-Lopez House/Dunn House, 1903
212 W. King Street, Clark House/Worley House, 1882
61 Orange Street, Bruer House, 1885-1894
25 St. Francis Street, 1885-1893
268 St. George Street, Colonel Upham Cottage, 1892-1893
272 St. George Street, Magnolia Inn/Hibbard Cottage, c. 1887
167 San Marco Avenue, Old County Jail, 1885-1894
32 Saragossa Street, 1899-1904
23 Water Street, 1830
80 Water Street, Dismukes house, 1885-1891

Mediterranean Influence Styles (1885-1940)

Mediterranean-influenced styles of architecture include **Mediterranean Baroque, Spanish Renaissance Revival, Moorish Revival, Italian Renaissance (Venetian Renaissance), Spanish Colonial Revival and Mission**. Florida's Spanish heritage and semi-tropical climate favored the use of Mediterranean designs. The roots of Mediterranean-influenced architecture in Florida can be traced to the Spanish Renaissance Revival, Italian Renaissance and Moorish Revival churches and hotels built in St. Augustine in the 1880s.

Identifying features of Mediterranean-influenced architecture include clay tile roofs; stucco exterior walls; straight or arched windows; iron window grilles and balconies; arcades; ceramic tile decoration; and ornate, low relief carvings highlighting arches, columns, window surrounds, cornices and parapets. In St. Augustine, windows are usually tall casements or double hung sash. Fanlights are sometimes used over doors. An arch motif is common on windows, doors and porch colonnades.

The Spanish Renaissance Revival style was brought to St. Augustine by Henry Flagler, and makes extensive use of poured coquina concrete walls, red terra cotta tile roofs, complex building massing, monumental entries, towers, turrets, vertical windows and doors, galleries, loggias and balconies, intricate detailing, and rounded arches.

Buildings are not usually constructed directly on the street, although the size of yards varies.

Building plans are rectangular or irregular. Buildings are two to four stories.

Foundations are continuous masonry or brick. Construction is unfinished poured coquina concrete or masonry. Exterior finishes are brick, stucco or the unfinished coquina concrete.

Roofs are gable, hip, or flat with a parapet. Pitched roof surfaces are covered with composition shingles, barrel tile or interlocking tile. Flat roof surfaces are built up. Chimneys are brick.

Windows are double hung sash five-over-five or one-over-one, or fixed multi-pane casement. Fanlights and transoms are common. Iron window grilles and balconies are common.

Detailing includes plaster and terra cotta highlighting on arches, columns, window surrounds, cornices, and parapets; wrought iron grilles, balconies and balconets. Decorative carving on the facade is also common.

Only Existing Mediterranean Baroque Example Listed in the Master Site File

161 Cordova Street, Jewish Synagogue, 1923

<u>Spanish Renaissance Revival Examples</u>

8 Carrera Street, Grace United Methodist Church, 1887

74 King Street, Hotel Ponce de Leon/ Flagler College, 1887

75 King Street, Alcazar Hotel/ City Hall and Lightner Museum, 1889

Moorish Revival (1883-1928)

The Moorish Revival style resulted from Victorian interest in the Middle and Far East. Boston architect Franklin Smith introduced this style to Florida in 1883 with the construction of the Villa Zorayda in St. Augustine which was inspired by the Alhambra Castle in Grenada, Spain.

The defining features of this style include a flat roof surrounded by a parapet heavily decorated with cast concrete crenelations. The design often features a pavilion tower, onion dome or minaret. Exterior walls are generally covered by stucco or unfinished concrete, and seldom feature ornament. Door and window surrounds frequently reveal a variety of decorative treatments including a horseshoe arch motif. Other common features are wood and metal balconies and ornamental tile work.

Buildings are not constructed directly on the street, although the size of yards varies. Building plans are rectangular, square, U-shaped or irregular. Buildings range from two to four stories.

Foundations are continuous, and may be poured concrete, coquina or brick. Construction is masonry or wood frame. Exterior finishes include unfinished poured concrete or concrete block, brick, coquina, rusticated concrete block, stucco or drop siding.

The most common roof type is flat with a parapet; although stepped gable, shed and hip are also used. Parapets are heavily decorated with cast concrete ornamentation. Secondary roof structures include towers, minarets and onion domes. Flat roofs are built-up. Pitched roofs are covered with composition shingles, clay tile or metal. Chimneys are poured concrete, brick or stone.

Windows are double hung sash six-over-six, six-over-two, four-over-one, two-over-two, two-over-one, one-over-one, five pane casement and two pane casement. Other multi-pane and fixed plate windows are also used. French doors, transoms, sidelights and attic louvers are also common. Stylized wood and metal balconies are used.

Detailing includes decorative parapets, towers, onion domes or minarets; horseshoe arches; decorative door and window surrounds; stylized balconies; and ornamental tile work.
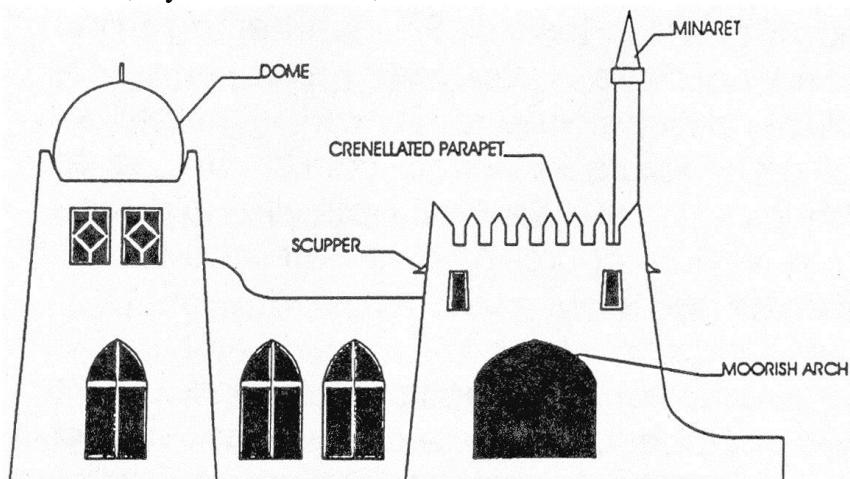
Moorish Revival

Moorish Revival Examples

33 Old Mission Avenue, 1885-1894

206 St. George Street, Lyon Building, 1886-1887

95 Cordova Street, Casa Monica Hotel, 1886-1887

19 San Marco Avenue, Castle Warden, 1887

240 St. George Street, Villa Flora, 1898

Moorish Revival architecture examples:
174 Avenida Menendez, Brooks Villa/Oriel House, 1891
95 Cordova Street, Cordova Hotel, 1886-1887
83 King Street, Zorayda Castle, 1883
33 Old Mission Avenue, 1885-1894
152-156 St. George Street, Mission Building/Tarlinski Building, 1885-1888
206 St. George Street, Lyon Building, 1886-1887
234 St. George Street, Villa Flora, 1898
19 San Marco Avenue, Castle Warden, 1887
15 Shenandoah Street, 1887

Italian Renaissance (1914-1930)

This style, also known as Italian Renaissance Revival, was inspired by the Italian Renaissance palaces and estates of Florence, Venice and Rome. Although Florida contains fine examples of Italian Renaissance, this style did not match the popularity of the contemporary Spanish styles.

Identifying features of this style include a low-pitched hip roof, usually covered with ceramic tiles; wide, overhanging boxed eaves commonly containing decorative brackets beneath them; a symmetrical facade; second story windows that are generally smaller and less elaborate than the first story windows; and a recessed central entrance, usually displaying an arched opening that is sometimes accentuated by small classical columns or pilasters.

The **Venetian Renaissance** Revival style was brought to St. Augustine by Henry Flagler, and makes extensive use of poured coquina concrete walls, white and gold terra cotta tile roofs, complex building massing, monumental entries, towers, turrets, vertical windows and doors, galleries, loggias and balconies, intricate detailing, and both rounded and ogee arches.

Buildings are not constructed directly on the street, although the size of yards varies. Building plans are regular or rectangular. Buildings are two to four stories.

Foundations are continuous concrete. Exterior finishes are buff brick, stone or stucco. Roof types are gable, or low-pitched hip with eaves. Roof surfaces are covered with interlocking tile. Chimneys are brick.

Windows are double hung sash or fixed multi-pane, both in a multitude of configurations. Second story windows are generally smaller and less elaborate than first story windows.

Detailing includes broad overhanging roof with boxed eaves supported by decorative brackets; roof surfaced by terra cotta tile; arched doors, windows and porches; entrance accented by small classical columns or pilasters; quoins; pedimented windows; classical door surrounds; belt courses; rusticated first story.
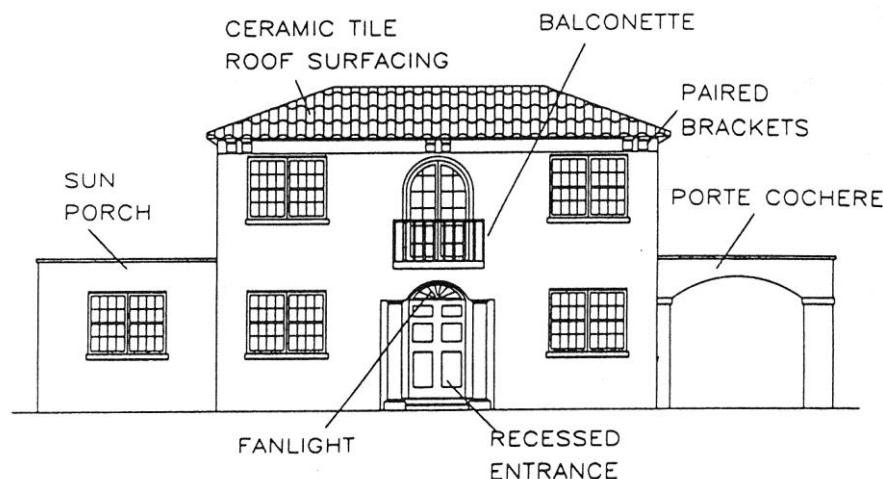
Italian Renaissance

36 Valencia Street, Memorial Presbyterian Church, 1889-1890

38 Sevilla Street, Presbyterian Church House, 1890

Spanish Colonial Revival (1915-1940)

Spanish Colonial Revival, also known as Spanish Revival and Spanish Eclectic, drew from the architecture of Spain and its New World colonies. Architect Bertram Grosvenor Goodhue studied prototypes in Spain and Spanish America and developed the sophisticated, accurate interpretation of Spanish architecture. This style was popular in the southwest, California and Florida during the 1920s, and virtually defined the 1920s Florida Boom. *Locally, this style is often erroneously referred to as "Mediterranean Revival."*

Identifying features of the style include red clay barrel tile or Spanish tile; wrought iron work, including balconies and balconets; stucco exterior finishes; paneled doors; decorative vents and rondels; arcades; and low-pitched, usually gable roofs with little or no eave overhang.

Buildings are not usually constructed directly on the street, although the size of yards varies.
Building plans are rectangular or irregular. Buildings are typically two to four stories.
Foundations are continuous masonry or brick. Construction is unfinished poured coquina concrete or masonry. Exterior finishes are brick, stucco or the unfinished coquina concrete.

Roofs are gable, hip, or flat with a parapet. Pitched roof surfaces are covered with composition shingles, barrel tile or interlocking tile. Flat roof surfaces are built up. Chimneys are brick.
Windows are double hung sash five-over-five, one-over-one, and fixed multi-pane casement. Fanlights and transoms are common. Iron window grilles, balconies and balconets are common.

Detailing includes plaster and terra cotta highlighting of arches, columns, window surrounds, cornices, and parapets; wrought iron grilles, balconies and balconets. Decorative carving on the facade, fountains, arcades and patios are also common.
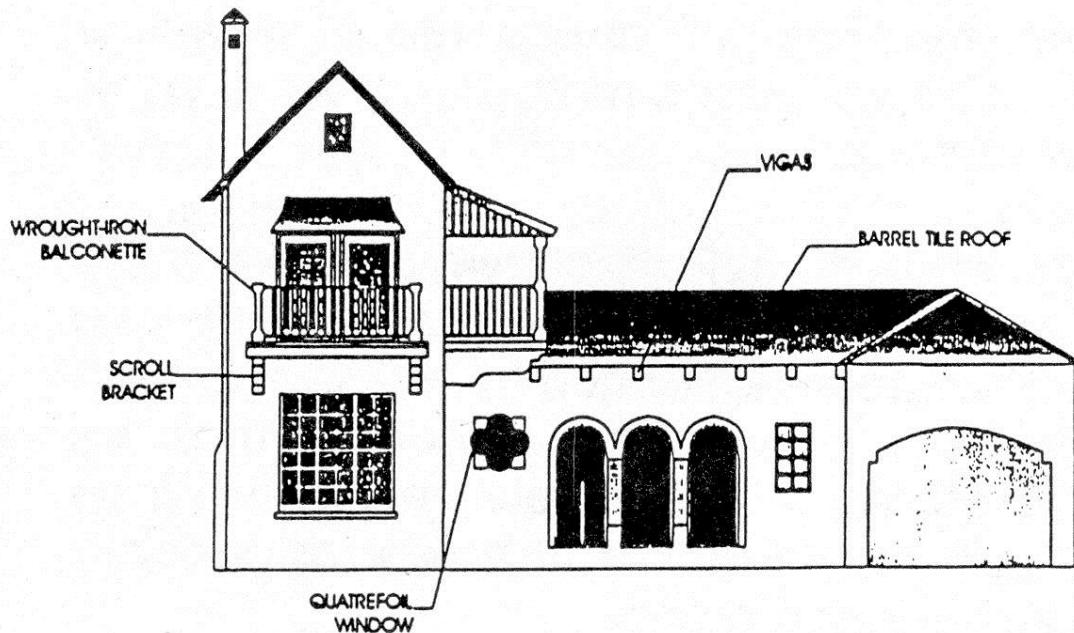
Spanish Colonial Revival

Spanish Colonial Revival Examples

24 Nelmar Street, 1924-1930
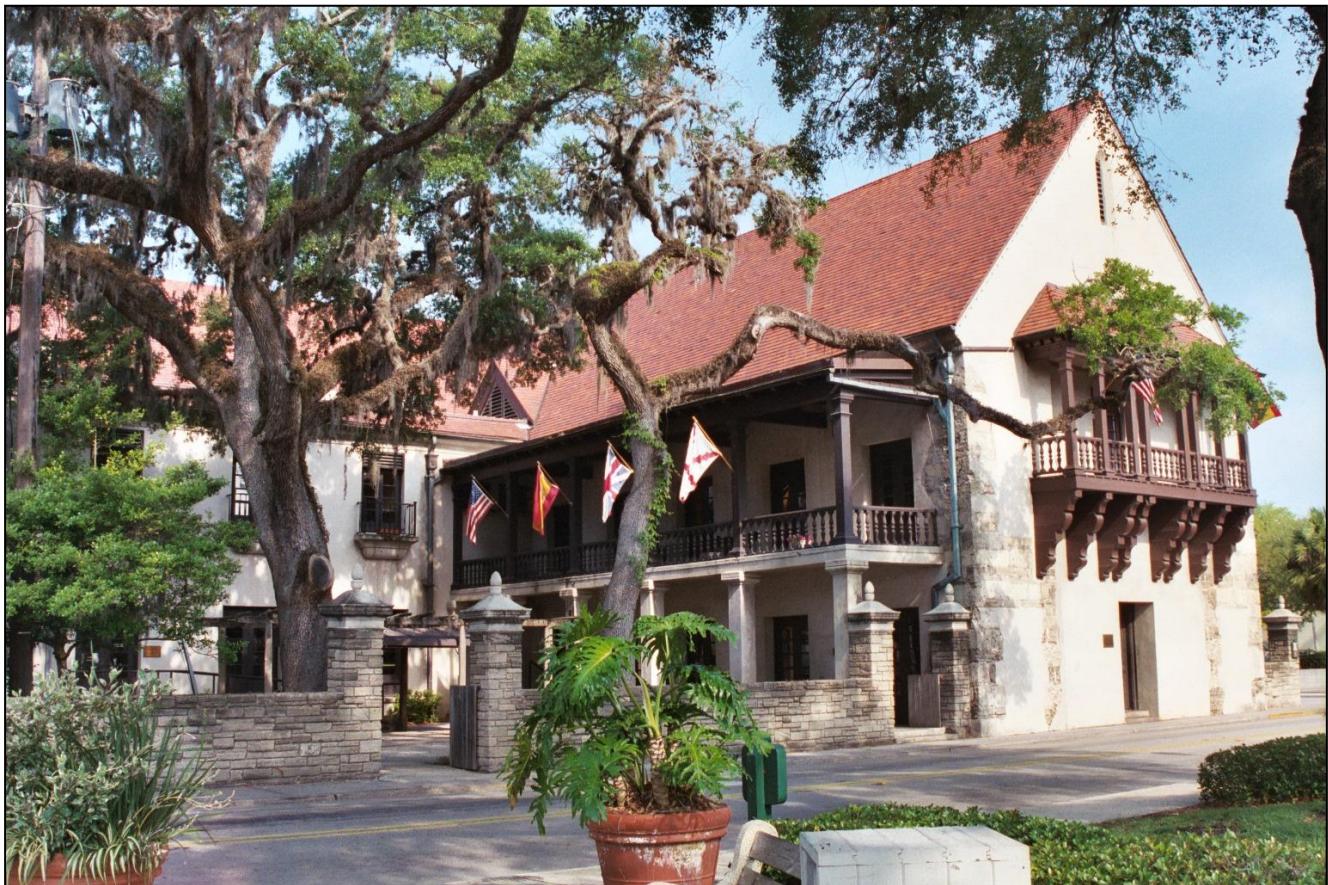
48 King Street, Government House, 1716/1936

88 Riberia Street, Solla-Carcaba Cigar Factory, 1907-1910

Spanish Colonial Revival architecture examples:
48 King Street, Government House, 1936
53 Marine Street, Puello House, 1812-1821
24 Nelmar Avenue, 1924-1930
88 Riberia Street, Solla-Carcaba Cigar Factor, 1907-1910

Mission (1919-1940)

The Mission style originated in California during the 1880's in response to increased interest in that state's Spanish colonial heritage. The Mission style became popular in Florida during the Land Boom of the 1920s. It is associated with a wide variety of buildings including churches, train stations, government buildings and private residences. Elements of the style, particularly the shaped parapet and the quatrefoil window, are frequently found on less formally designed buildings.

Identifying features of the Mission style are shaped parapets with coping; bell towers; quatrefoil windows; red barrel tile; and arcades.

Buildings are not constructed directly on the street, although the size of yards varies.

Building plans are L-shaped, T-shaped or irregular. Buildings are one or two stories.

Foundations are continuous concrete or coquina. Construction is masonry or wood frame. Exterior finishes are stucco or unfinished coquina blocks.

Roof types are hip or flat with a shaped parapet and towers. Flat roof surfaces are built-up. Pitched roof surfaces are covered with barrel tile. Chimneys are brick or coquina block.

Windows are double hung sash six-over-six, three-over-one, one-over-one, or multi-pane casement. Quatrefoil windows, fanlights and sidelights are common.

Detailing includes plaster and terra cotta detailing, and quatrefoil windows.
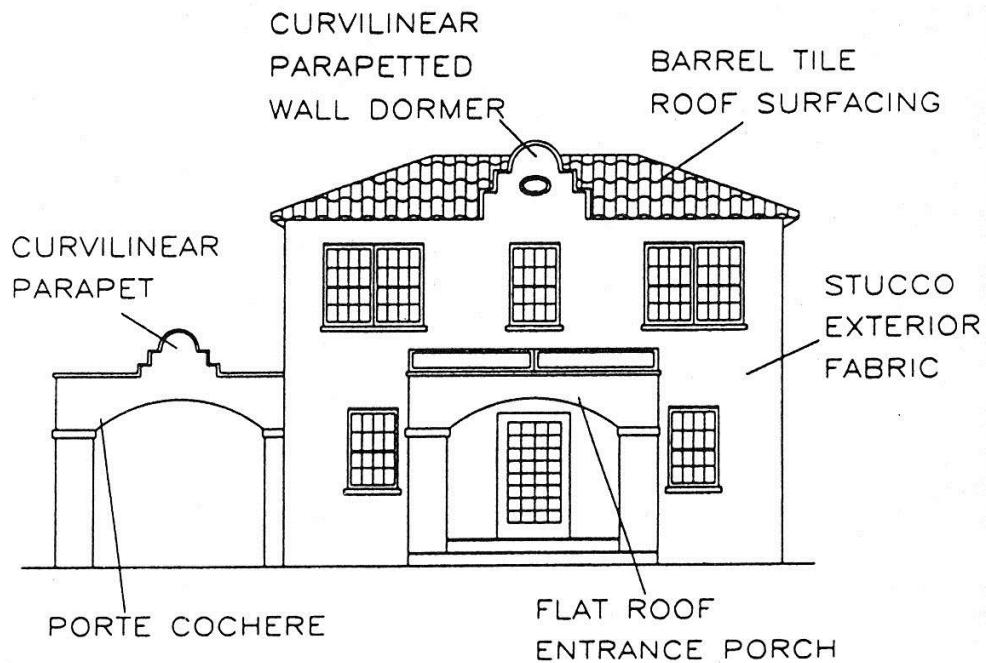
Mission

20 Dufferin Street, 1924-1930

24 Fullerwood Drive, 1924-1930

124 Marine Street, Del Castillo, 1925-1927

10 S. Castillo Drive, Civic Center/Visitor Information Center, 1938 (WPA project)

Classical Revival (1890-1930)

Classical Revival, also known as Neoclassical or Neoclassical Revival, resulted from an adaptation of the Greek temple front and other details from a variety of buildings. This style is frequently associated with major public buildings and private residences designed by formally trained architects. The only local example of this style is a school.

Examples of this style in Florida feature two story porticos with monumental columns that support a full entablature. The second floor may contain a centrally placed balcony. Dentils or modillions may decorate the cornices. Windows are generally one-over-one wood double hung sash. The main entrance, often beneath a transom, usually opens at the center of the facade. Exterior walls of residences are usually finished with weatherboards or drop siding. Exterior walls of commercial or government buildings are finished with smooth masonry.

Buildings are not constructed directly on the street, although the size of yards varies. The most common building plan is regular, rectangular or nearly square. Buildings range from two to two and one-half stories. Foundations are piers, or continuous brick or concrete. Construction is masonry. Exterior finishes include horizontal wood siding, running bond brick, Italian limestone or smooth masonry.

The most common roof type is low-pitched hip with a balustrade, although flat roofs are also used. Pitched roof surfaces are covered with embossed sheet metal, metal shingles or composition shingles. Flat roofs are built-up. Chimneys are brick. Windows are double hung sash six-over-six. Transoms and sidelights are common. Detailing includes classically derived full-facade height Ionic columns, balustrades, modillions and dentils. Entrance detailing includes transoms, sidelights, and ornamental woodwork.

Classical Revival
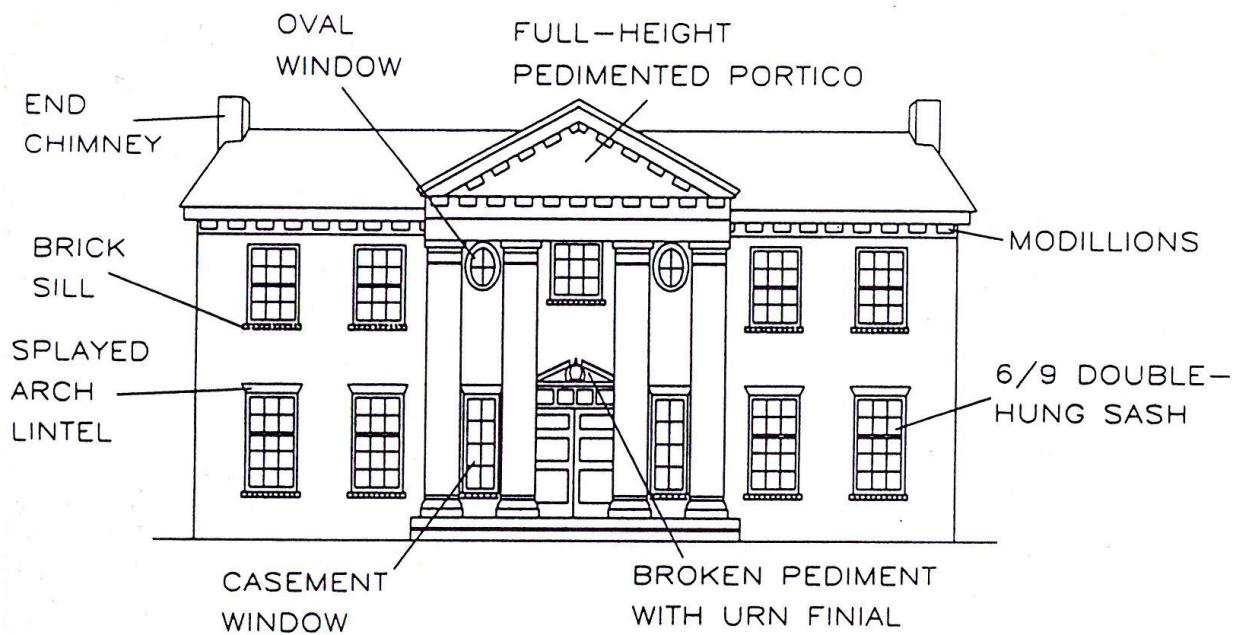
<u>Only Existing Classical Revival Example listed in the Master Site File</u>

47 Orange Street, Yates Exceptional Student Center, 1938

Colonial Revival (1900-1930)

The Colonial Revival style is based on the desire to reinterpret historic "colonial" architecture. This style reflects the classical tradition that also produced the Georgian, Federal, and Jeffersonian styles. The Colonial Revival style exerted a strong influence over vernacular architecture in Florida.

Identifying features of this style include symmetrical massing, tall hip roofs and hip dormers, and usually a one story full facade entrance porch or veranda. Decorative elements include columns of various orders, balustrades, modillions and dentils. Centrally placed entrances feature transoms, fanlights, sidelights, fluted pilasters, hoods, pediments and other detailing. Exterior fabrics include brick, weatherboards, drop siding and shingles.

In St. Augustine, Colonial Revival buildings sometimes have "Victorian" porches or porticos with round wooden columns. Roofs are often sawn wood shingles. Windows may be six-over-six or six-over-one, with functional shutters. Exterior finish is usually clapboards or weatherboards. The most common paint scheme is white with dark green shutters and trim. Other common colors are ivory, light gray, light blue and yellow.

Buildings are not constructed directly on the street, although the size of yards varies.

The most common building plans are rectangular, L-shaped, T-shaped or a central block with rectangular wings. Buildings range from two to two and one-half stories.

Foundations are brick, coquina or concrete block piers, and continuous brick or concrete. Foundations may be finished with stucco. Lattice infill is common; brick infill is less common. Exterior finishes include weatherboards or drop siding with corner boards, wood shingles, stucco, and less frequently, brick.

The most common roof types are hip, gable and gambrel. Flat roofs with a parapet are less common. Hip dormers are a frequent secondary roof type. Pitched roof surfaces are covered with composition shingles, diamond composition shingles, metal v-crimp, or metal novelty shingles. Embossed sheet metal and asbestos shingles are common to this style, but are rarely used in St. Augustine. Flat roofs are built-up. Chimneys are brick and may have a metal cap.

The most common window configuration is double hung sash one-over-one. Double hung sash nine-over-one, eight-over-eight, eight-over-one, six-over-six, six-over-one, four-over-one, three-over-one, two-over-two and two-over-one are also used. Five and eight pane casement windows are used. Transoms, sidelights and fanlights are common. Attic louvers are also common. Shutters are common. Bay windows are used occasionally. French doors and glass doors are also used frequently.

Detailing includes classically derived columns, balustrades, modillions, dentils and ornamental woodwork.

Colonial Revival

CORNER BOARD

OCTAGONAL WINDOW

SYMMETRICAL FACADE

DOUBLE-HUNG SASH WINDOW

SPLAYED ARCH AND KEYSTONE LINTEL

WORKING SHUTTERS

FANLIGHT AND SIDELIGHT DOOR SURROUND
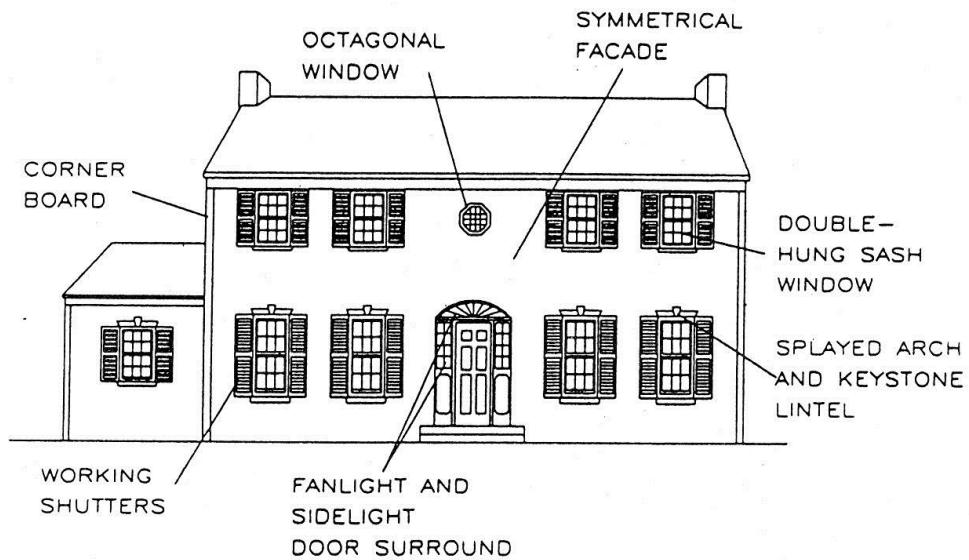
Colonial Revival Examples

102 King Street, Markland, 1839

252 St. George Street, Bronson Cottage, 1876

32 Sevilla Street, Ingraham House/ Presbyterian Manse, 1894

32 Sevilla Street, Spades House, 1899

<u>Colonial Revival architecture examples:</u>
10 Carrera Street, Carrera Gallery – Flagler College, 1910-1917
14 Joiner Street, Abbott Mansion, 1872-1885
102 King Street, Markland, 1839
252 St. George Street, Bronson Cottage, 1876
32 Sevilla Street, Ingraham House/Presbyterian Manse, 1894
6 Valencia Street, Casa Amarylla, 1898

Garage Apartment (1900-1930)

Garage apartments are the first style to attempt to provide indoor parking in residential buildings. Garage apartments may be either primary or accessory buildings. In St. Augustine, garage apartments which are accessory buildings are located on the same lot with Bungalows, Colonial Revival and Mission style buildings, and with Frame Vernacular and Masonry Vernacular buildings.

Identifying features of the style include two story construction, with single or multiple garage bays occupying most of the first floor. Buildings are usually set at the rear of the lot. Construction may be masonry or wood frame, or a masonry first story with a frame second story. Second story porches or roofed balconies are common. Detailing is usually simple.

Buildings are usually constructed on the rear of the lot. The most common building plan is rectangular, although some buildings are L-shaped. Buildings are two stories.

Foundations are usually continuous concrete or brick, or less commonly brick piers. Piers may be finished with stucco. Construction is masonry or frame, or masonry on the lower story and frame on the second story.

Exterior finishes are drop siding or weatherboards with corner boards, asbestos shingles, composition shingles, wood shingles, concrete block, coquina or stucco.

The most common roof types are hip and gable. Flat roofs with a parapet, and jerkinhead roofs are also used. Shed porch roofs are common. Pitched roof surfaces are covered with composition shingles, diamond composition shingles, corrugated metal or metal v-crimp. Flat roofs are built-up. Chimneys are brick, with or without metal caps, and may be finished with stucco.

Windows are usually double hung sash two-over-two or one-over-one. Double hung sash eight-over-one, three-over-one, and three or eight pane casement windows are also used. Fanlights are used occasionally. Attic louvers in the gable ends are common.

Detailing is usually simple and may include battered porch piers, wood balustrades, finials, arched window surrounds and crenelation.

Garage Apartment Examples
118 ½ Bravo Street, 1885-1894
40 ½ Carrera Street, 1899-1904
89 Cedar Street (rear), 1899-1904
249 Charlotte Street, 1917-1924
43 ½ Cordova Street, 1924-1930
18 Nelmar Avenue, 1924-1930
79 Park Place, Post-1930
38 Saragossa Street, 1917-1924

photos of examples on following pages

38 Saragossa Street, 1917-1924

18 Nelmar Avenue, 1924-1930

Bungalow (1910-1940)

The Bungalow style originated in East Asia as a wayside shelter for British travelers in India in the eighteenth and nineteenth centuries. During the first part of the twentieth century, the bungalow became the most common style of residential architecture in the United States. Bungalows come in various shapes and forms, but small size, simplicity and economy generally characterize the style.

Identifying features of the style include gently sloping gable-over-gable roofs that face the street, and porches dominated by short, oversized, tapered or square columns which rest on massive brick piers connected by a balustrade. Front porches typically extend across the width of the building. Rafter ends are usually exposed and are often carved in decorative patterns to combine structure and ornament. In St. Augustine, foundation piers and porch bases are often made of coquina concrete, while palm trunks are used as porch posts. Another common porch post is an elongated pyramid rising from a square base and topped with a small square capital.

Buildings are not constructed directly on the street, although the size of yards varies.

The most common building plan is rectangular, usually oriented with the narrow side facing the street, although other buildings are irregular or L-shaped. Buildings are one, one and one-half or two stories.

Foundations are brick, coquina or concrete block piers; or continuous brick or concrete block. Piers may be finished with stucco. Pier foundations may have lattice infill, or less commonly, concrete block infill. Exterior finishes are usually drop siding or weatherboards with corner boards; or less frequently, stucco, coquina brick, artificial stone or rusticated concrete block.

The most common roof type is a gable main roof over a gable porch roof. Multiple gables, gable on hip, hip or gambrel are less common. Secondary roof types include shed porch roofs, and gable, shed or hip dormers. Roof surfaces are covered with composition shingles, diamond composition shingles, corrugated metal, metal v-crimp, or much less frequently built-up or roll. Chimneys are brick, with or without metal caps, and may be finished with stucco.

Windows are double hung sash ten-over-one, nine-over-nine, eight-over-one, six-over-six, six-over-one, four-over-one, three-over-one, two-over-two, two-over-one, one-over-two, one-over-one. Fixed sheet and single or multi-pane casement windows are also used. Jalousie windows are also common. Transoms and sidelights are used occasionally. Shutters may be used. Lattice vents or attic louvers in the gable ends are common.

Detailing is simple and includes exposed structural elements (ridge beams, truss work, rafters, purlins); knee braces; battered porch piers; and tapered chimneys.

Bungalow architecture examples:
9 Arenta Street, 1910-1917
84 Bridge Street, Trinity Methodist House, 1924-1930
181 Cordova Street, 1917-1924
287 St. George Street, George L. Estes House, 1910-1917
290 St. George Street, Henderich House, 1904-1910
322 St. George Street, 1910-1917

Bungalow

Diagram labels:
- CHIMNEY CAP
- EXPOSED BEAMS
- GABLE-OVER GABLE ROOF
- WOOD SHINGLES
- END CHIMNEY
- VERTICAL PANE DOUBLE-HUNG SASH WINDOW
- TRUNCATED COLUMNS
- BATTERED BRICK PIERS
- BRICK PIER FOUNDATION
- LATTICE INFILL
- KNEE WALL
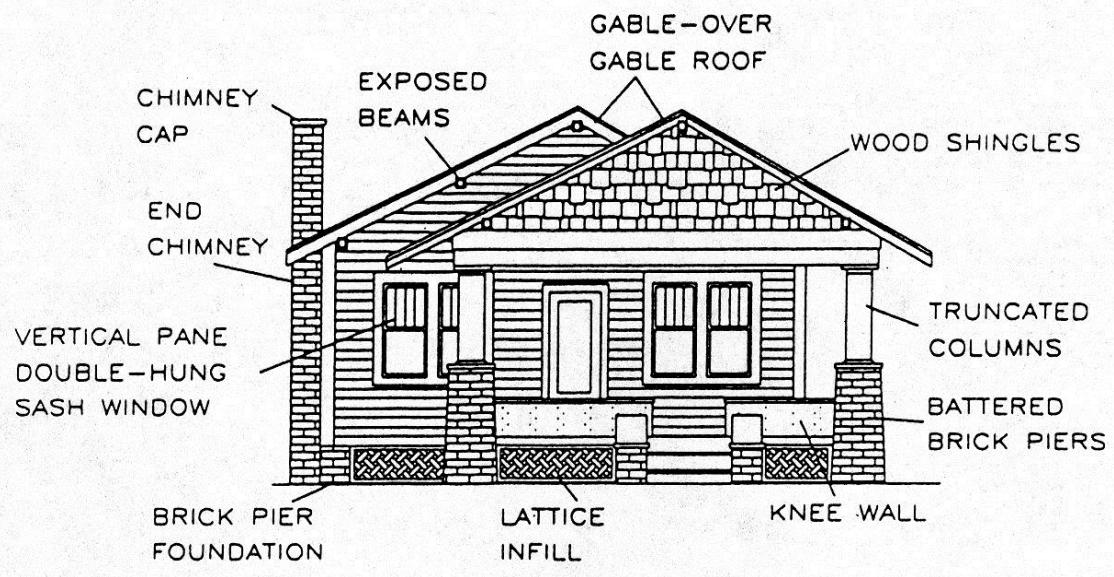
Bungalow Examples

290 St. George Street, Henderich House, 1904-1910

322 St. George Street, 1910-1917

287 St. George Street, George L. Estes House, 1910-1917

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Tudor (1915-1930)

The Tudor style, also known as Tudor Revival, was loosely based on several late Medieval English prototypes. The American expression of the Tudor emphasized steeply pitched, front facing gables which were almost universally present as the dominant facade element. Many Tudor style buildings feature ornamental half-timbering, executed in stucco, masonry or masonry veneer walls. The earliest and best examples of this style, professionally designed and built in middle and upper class suburbs, were reasonably accurate expressions of the features and materials of the style. Later examples tended to be smaller, more modest and less detailed as the style was applied to middle class houses.

Identifying features of the style include decorative half-timbering, steeply pitched side gable roofs, a facade with a steeply pitched cross gable, tall casement windows, and tall and wide decorative chimneys placed in a prominent location. Buildings are not constructed directly on the street, although the size of yards varies. Building plans are regular, rectangular or L-shaped. Buildings are one to two-and-one-half stories.

Foundations are continuous brick or concrete block. Exterior finishes are brick or stucco on the first story, and stucco and wood half timbers on the second story. Roof types are hip or gable. Roof surfaces are composition shingles or, less frequently, slate. Chimneys are brick, and may be finished with stucco.

Windows are oriel, double hung sash six-over-six, six-over-one, or two-over-two. Casement windows with one to eight panes are used. Attic louvers and awnings are common.
Detailing includes half timbering; prominent gables; oriel windows; massive chimneys; and pointed elliptical arches.

Tudor
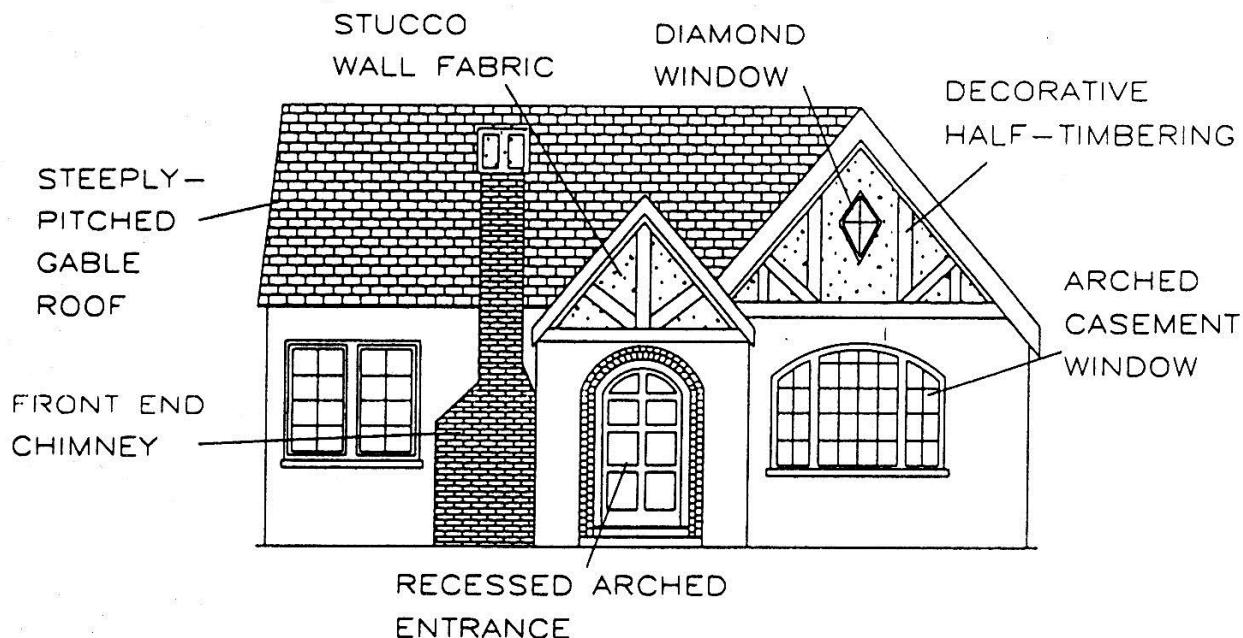
Tudor Examples

22 East Park Avenue, 1924-1930

Tudor architecture example:
57 Weeden Street, 1910-1917
22 E. Park Avenue, 1924-1930

Rehabilitation and Maintenance

Approaches to Alterations and Repairs
This section addresses rehabilitation of existing historic buildings and their sites. It addresses the major approaches to altering or repairing historic buildings, the steps to use in developing a rehabilitation plan, and the Secretary of the Interior's Standards.

Restoration
Restoration is accurately recovering the form and detail of a building and its setting as it appeared at a specific time in the past. Restoration often requires the removal of later work or the replacement of missing earlier work. Restoration is the most accurate, and expensive, means of preserving a building. Restoration entails detailed research into the history, development and physical form of a building, skilled craftsmanship, and attention to detail. The original use is generally maintained or interpreted, as in the case of a museum.

Remodeling
Remodeling is an approach in which alterations or repairs are undertaken with little or no regard for the overall design and individual features of an historic building. During the course of remodeling, the historic character of a building is usually lost or diminished. Remodeling is not a recommended approach, and will result in a denial of a Certificate of Appropriateness. Remodeling may also result in the loss of or denial of tax credits, grants or property tax exemptions.

Stabilization
Stabilization is usually the first step in preserving an historic building. It is done to re-establish the weathertight and structural integrity of the building, particularly if the building is unsafe or deteriorated. It is a temporary measure designed to allow rehabilitation or restoration in the future. Stabilization measures include repairing or covering roofs and windows so that rain cannot penetrate the interior, extermination of termites and other wood boring pests, protecting the property from vandalism, addressing structural problems, and other work that will prevent further deterioration.

Reconstruction
Reconstruction entails reproducing, by new construction, the exact form and detail of a vanished building or part of a building, to its appearance during a specific time in its history. Reconstruction is recommended only when there is adequate historical, pictorial or physical documentation so that a building or feature can be adequately reproduced. Conjectural reconstruction is not a recommended approach and conflicts with contemporary preservation standards.

Rehabilitation
Rehabilitation is a practical approach to historic preservation. It is the process of repairing or altering an historic building for an efficient contemporary use while retaining its historic features. Rehabilitation represents a compromise between remodeling, which has no sensitivity to the historic features of a building, and restoration, which is a more accurate but costly approach to repair, replacement and maintenance.

Rehabilitation includes structural repairs, repairing roofs and exterior finishes, painting and upgrading mechanical systems. It frequently involves changes of use. These changes may result in physical

alterations, such as additions, expanded parking, and measures to comply with contemporary health and safety code requirements. Sensitive rehabilitation results in changes that do not negatively impact the historic character of a building and its setting.

Secretary of the Interior's Guidelines

The Secretary of the Interior has suggested a series of steps to rehabilitation, beginning with the least intrusive treatments. These steps in sequence are described below.

Identify, Retain and Preserve
The first step, identifying, retaining and preserving the form and detailing of architectural materials and features is basic to the sensitive treatment of all historic buildings. The guidelines which follow recommend measures to accomplish this goal while avoiding actions which will cause the removal of features that form the historic character of a building.

Protect and Maintain
Protection generally involves the least degree of intervention and precedes other work. Protective measures include the maintenance of historical materials through treatments such as rust removal, caulking, limited paint removal, reapplication of protective coatings, and cyclical cleaning of roof gutter systems; or stabilization through installation of fencing, protective plywood, alarm systems and other measures. Although an historic building will usually require more extensive work, an overall evaluation of its physical condition should begin at this level.

Repair
Repairs are warranted when the physical condition of character-defining materials and features requires it. Repair of historic material begins with the least degree of intervention possible, such as patching, piecing in, splicing, consolidating, or otherwise reinforcing or upgrading material according to recognized preservation methods. Repair also includes the limited replacement in kind with a compatible substitute material of extensively deteriorated or missing parts of features when there are surviving prototypes. Although using the same kind of materials is always the preferred option, substitute materials are acceptable if the form and design as well as the substitute materials themselves, convey the visual appearance of the remaining parts of the feature and finish.

Replace
Replacement is appropriate when an entire character-defining feature is not repairable. If the essential form and detailing are still evident so that the physical evidence can be used to re-establish the feature as an integral part of the rehabilitation project, then its replacement is appropriate. Like the guidance for repair, the preferred option is always replacement of the entire feature with the same material. Because this approach may not always be technically or economically feasible, provisions are made to consider the use of a compatible substitute material.

Design for Missing Historic Features
A new feature is appropriate when an entire interior or exterior feature is missing. Under these circumstances the original feature no longer plays a role in physically defining the historic character of the building unless it can be accurately recovered in form and detailing through the process of carefully

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documenting the historical appearance. Where an important architectural feature is missing, its recovery is always recommended in the guidelines as the preferred course of action. Thus, if adequate historical, pictorial and physical documentation exists so that the feature may be accurately reproduced, and if it is desirable to reestablish the feature as part of the building's historical appearance, then designing and constructing a new feature based on such information is appropriate. However, a second acceptable option for the replacement feature is a new design that is compatible with the remaining character-defining features of the historic building. The new design should always take into account the size, scale and material of the historic building itself, and most importantly, should be clearly differentiated so that a false historical appearance is not created.

Alterations and Additions to Historic Buildings

The final step involves alterations and additions. Some exterior and interior alterations to an historic building are generally needed to assure its continued use. It is, however, generally important that such alterations do not radically change, obscure or destroy character-defining spaces, materials, features or finishes. Alterations may include providing additional parking space on an existing historic building site; cutting new entrances and windows on secondary elevations; and installing an entirely new mechanical system.

The construction of an exterior addition to an historic building may seem to be essential for a new use. The guidelines emphasize, however, that such new additions should be avoided, if possible, and considered only after it is determined that those needs cannot be met by altering secondary, non-character-defining interior spaces. If it is still judged to be needed, an exterior addition should clearly be distinguished from the historic building and constructed so that character-defining features are not radically changed, obscured, damaged or destroyed.

Secretary of the Interior's Standards for Rehabilitation

The summaries of the applicable *Secretary of the Interior's Standards for Rehabilitation and Maintenance of Historic Buildings* are included directly under the heading of each architectural feature. In addition, specific locally originated guidelines apply to each of the specific architectural styles in St. Augustine. These are listed under the specific architectural style or era subheadings, which are in turn listed under the architectural feature headings.

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. [Compatible New Use]

2. The historic character of the property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided. [Retention of Distinguishing Architectural Character]

3. Each property shall be recognized as a physical record of its time, place and use. Changes that create false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken. [Recognition of Historic Period]

4. Most properties change over time; those changes have acquired historic significance in their own right shall be retained and preserved. [Retention of Significant Later Alterations and Additions]

5. Distinctive features, finishes and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved. [Sensitive Treatment of Distinctive Features and Craftsmanship]

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of the deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence. [Repair or Replacement of Deteriorated or Missing Architectural Features Based on Historic 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. [Cleaning with the Gentlest Possible Method]

8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken. [Protection and Preservation of Significant Archaeological Resources]

9. New additions, exterior alterations, or related new constructions 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. [Compatible Contemporary Design for New Alterations and Additions]

10. New additions and related or adjacent 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. [Reversibility of New Alterations and Additions]

Local Standards for Rehabilitation

1. Any renovation of or addition to a Colonial period (1565-1821) building shall reflect the original architectural design.

2. No Colonial period building shall be modified to reflect a different Colonial style, nor shall it be modified to reflect the style of any later architectural period.

3. Exterior features on Colonial Period buildings shall conform with the definition of "St. Augustine Architecture" as described in the book The Houses of St. Augustine 1565-1821 by Albert Manucy, and by documented evidence of pre-1821 structures in the City or its environs. Manucy's book, including additional evidence documented by the St. Augustine Historical Society or other professional sources, shall be the final source in matters of design, proportion, scale, colors, materials, exterior fabric and texture.

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4. All post-1821 modifications that disguise, disrupt or intrude upon the original Colonial style shall be removed rather than replaced or repaired.

5. No building reflecting an architectural style from 1821 through 1930, may be modified to reflect an earlier or later architectural style.

6. No building shall either be modified to reflect another architectural style, or be modified to such an extent that the original style is not clearly evident.

7. Buildings must maintain as much of the original building as possible. Additions and alterations should be kept to a minimum.

8. All modifications, alterations and additions must reflect the historical era of the building and be compatible with the original architectural design.

9. Existing inappropriate modifications to the building may not be repaired or expanded, but must be removed whenever possible.

10. When the existing elements and features of a building are not sufficient to make the historic design self-evident or when existing design elements and features of a structure are proposed to be altered, the design shall comply with the historical documentation of the original appearance of the building. If documentation is not available, the design shall reflect the prior and general architectural style of the original construction.

11. Any application to restore, rehabilitate or modify a building must include all available documentation of the history of that building. In restoration, the design must reflect an accurate replication of the building design at a particular time period. In rehabilitation, the design must be compatible with the overall historic character of the building so that this character is not diminished. Any modification to an historic building must enhance the architectural style and be subordinate to the original design.

12. Alternative construction methods or materials allowable under some codes should be considered to preserve the architectural integrity of the building. Sensitively installed life safety equipment and systems, such as fire sprinklers or fire retardant roof and wall coatings are preferable to renovations which damage or obscure important architectural features.

13. Miscellaneous historic objects that are located throughout the City must be noted and protected from removal, demolitions, inappropriate modification and from intrusive new construction.

<u>New Construction</u>

Secretary of the Interior's Standards 2, 3 and 9 apply.

2.   Retention of Distinguishing Architectural Characteristics.

3.   Recognition of Historic Period.

9.   Compatible Contemporary Design for New Alterations and Additions.

New construction should complement historic architecture. Through sound planning and design, it can respect and reinforce the existing patterns of development in the local historic preservation zoning districts. Successful infill design does not have to imitate demolished or existing buildings to be successful. Rather, it picks up significant themes such as height, materials, roof form, massing, setbacks, and the rhythm of openings to ensure that a new building blends with its context.

The setting of existing historic buildings should be preserved when new construction is undertaken. The relationship of the new construction to adjacent buildings, landscape and streetscape features, and open spaces should be considered. New construction adjacent to historic buildings can dramatically alter the historic setting of neighboring buildings or the district. Such construction should not create a false sense of historical development through the use of conjectural features or stylistic elements drawn from other buildings. New construction is appropriate as long as it does not destroy significant historic features, including designed landscapes, and complements the size, color, material, and character of adjacent buildings and their historic setting.

Site Plans and Building Setbacks

Buildings in historic districts often share common front and side setbacks. Commercial buildings are generally set directly on the property lines, creating a wall effect. In locating new buildings, the front and side setbacks should be maintained and aligned with the facades of surrounding historic buildings.

Figure 2 depicts appropriate and inappropriate residential site plans.

Residential Site Plans   Figure 2

APPROPRIATE RESIDENTIAL PLAN

TOO FAR BACK   DO NOT ANGLE   TOO FAR FORWARD
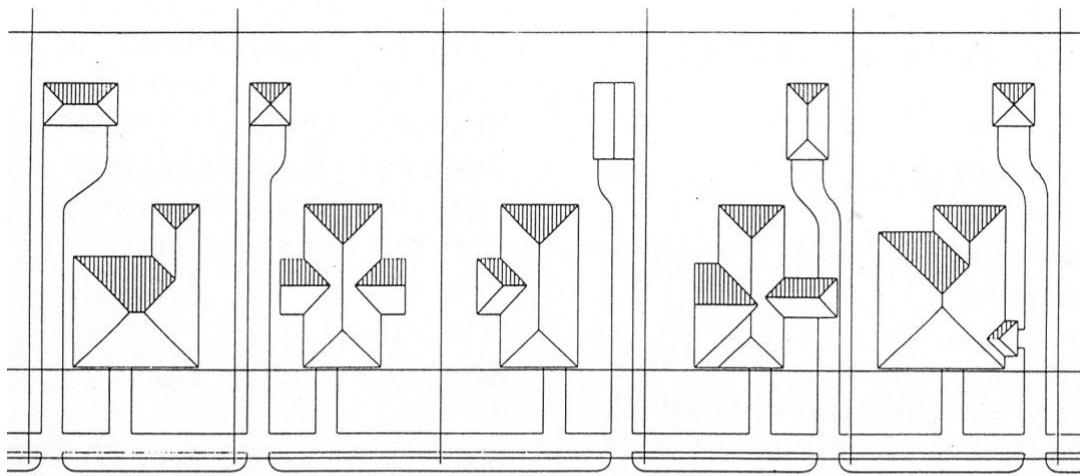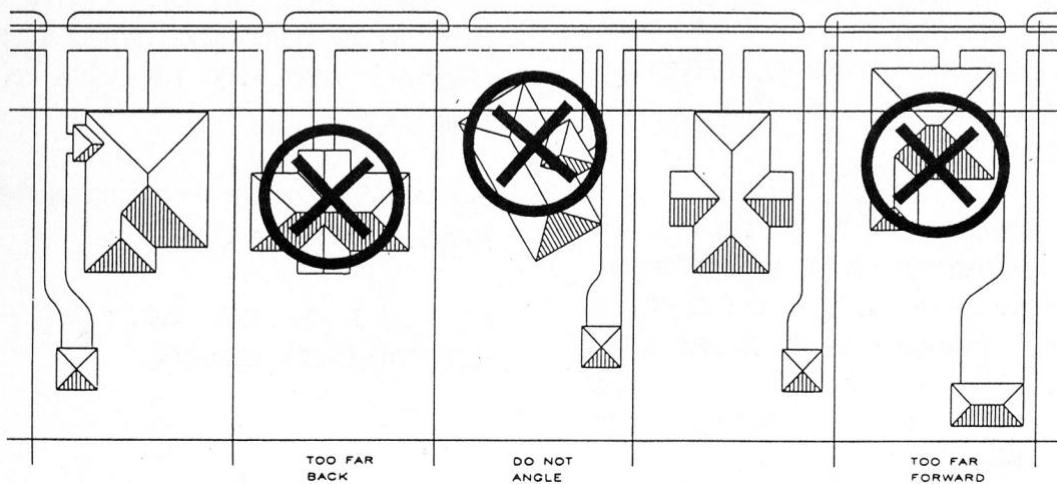
INAPPROPRIATE RESIDENTIAL PLAN

Figure 3 depicts appropriate and inappropriate commercial site plans.

Commercial Site Plans   **Figure 3**

NOT THIS

THIS

APPROPRIATE/INAPPROPRIATE COMMERCIAL SETBACK

FACADES ARE NOT SET
BACK FROM THE SIDEWALK
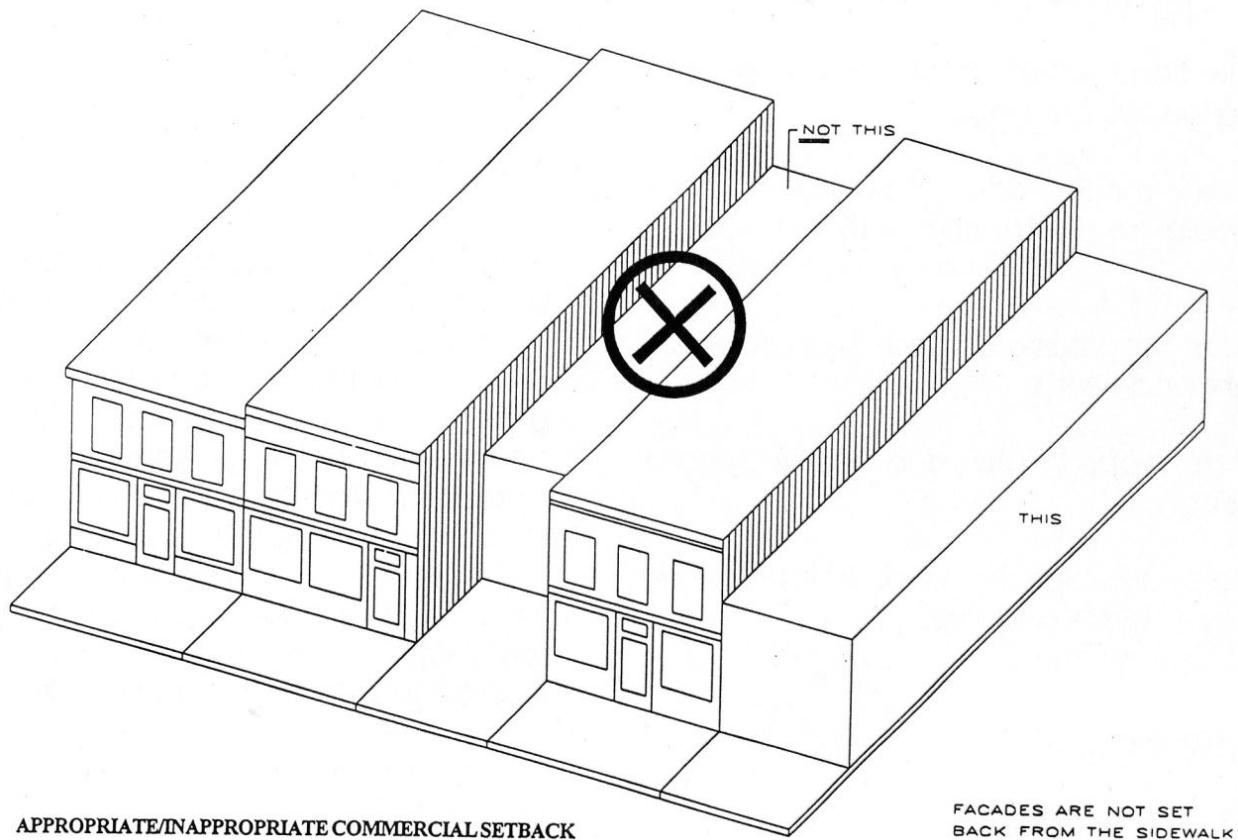
Height, Width and Massing

The height of buildings, particularly at the block level, should be similar. The height of new construction should be compatible with surrounding historic buildings.

The width of new construction should be compatible with surrounding historic buildings.

The overall size, shape and massing of new construction should be compatible with surrounding historic buildings.

Figure 4 depicts appropriate and inappropriate residential height and width.

Residential Height and Width   Figure 4
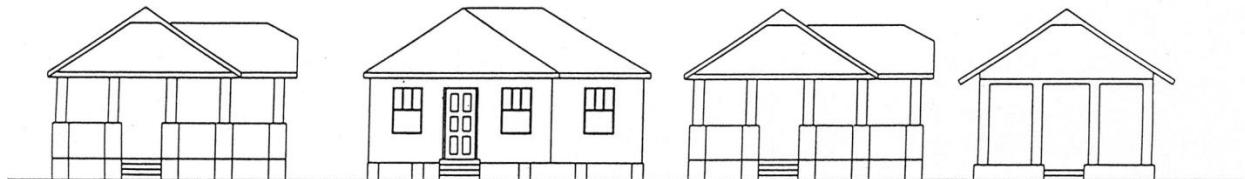
APPROPRIATE RESIDENTIAL HEIGHT AND WIDTH

INAPPROPRIATE RESIDENTIAL HEIGHT AND WIDTH

Figure 5 depicts appropriate and inappropriate residential massing.

Residential Massing　　　　　　　　　　**Figure 5**

APPROPRIATE RESIDENTIAL MASSING
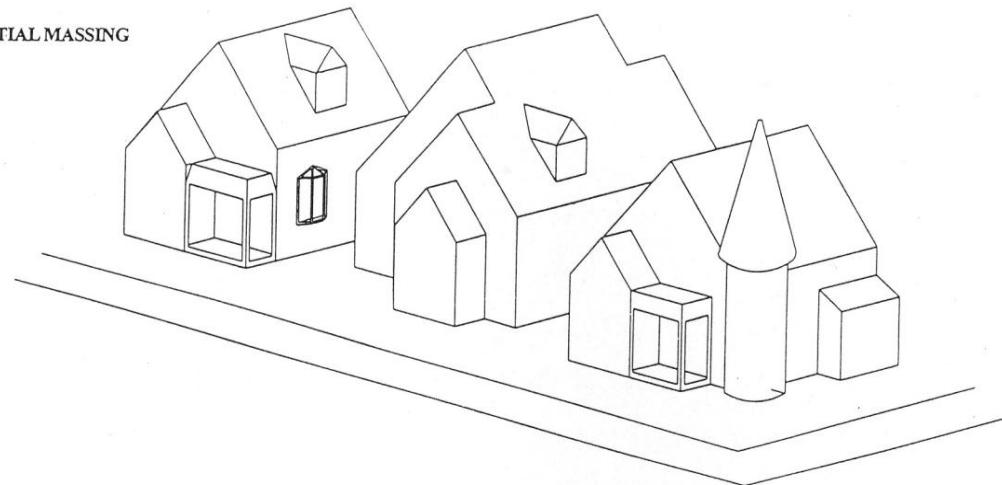
INAPPROPRIATE RESIDENTIAL MASSING
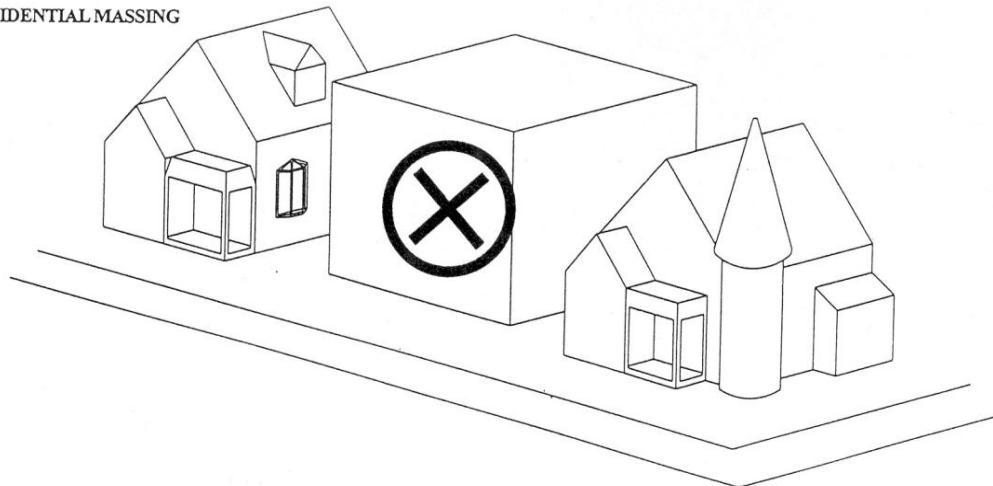
Figure 6 depicts appropriate and inappropriate commercial height, width and massing.

Commercial Height, Width and Massing   Figure 6
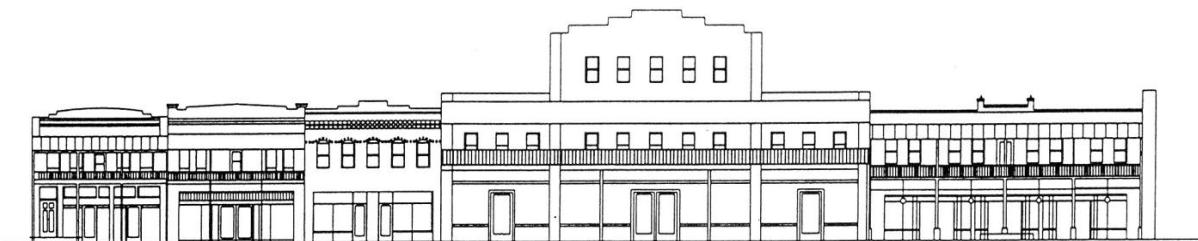
COMMERCIAL BUILDING, APPROPRIATE HEIGHT AND WIDTH
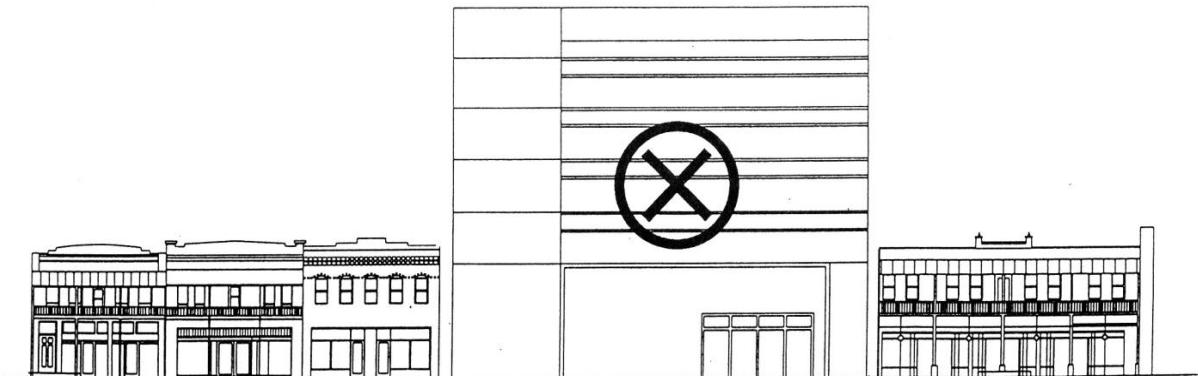
COMMERCIAL BUILDING, INAPPROPRIATE HEIGHT AND WIDTH

Horizontal Rhythms

Repeated elements on neighboring buildings is characteristic of buildings in Florida. Divisions between upper and lower floors, uniform porch heights, and alignment of windows and window sills are examples of such rhythms. New construction in historic districts should maintain or extend these strong shared streetscape elements in blocks where they appear.

Figure 7 depicts appropriate and inappropriate residential horizontal rhythms.

Residential Horizontal Rhythms   **Figure 7**

APPROPRIATE RESIDENTIAL HORIZONTAL RHYTHMS

NEW INFILL RESIDENCE

INAPPROPRIATE RESIDENTIAL HORIZONTAL RHYTHMS

Figure 8 depicts appropriate and inappropriate commercial horizontal rhythms.

Commercial Horizontal Rhythms   Figure 8

APPROPRIATE COMMERCIAL HORIZONTAL RHYTHMS
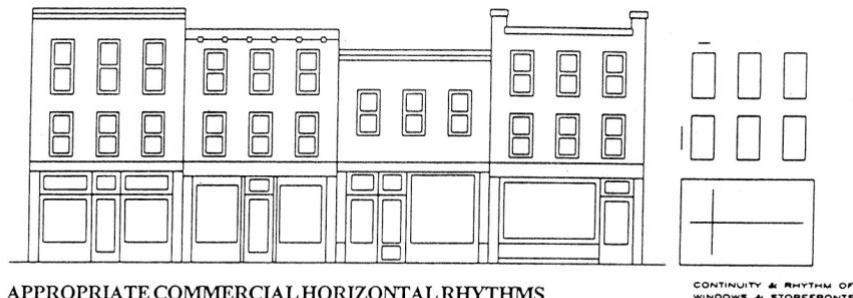
CONTINUITY & RHYTHM OF
WINDOWS & STOREFRONTS

WINDOW RHYTHM

RHYTHM OF STOREFRONTS

APPROPRIATE COMMERCIAL HORIZONTAL RHYTHMS

INAPPROPRIATE COMMERCIAL HORIZONTAL RHYTHMS
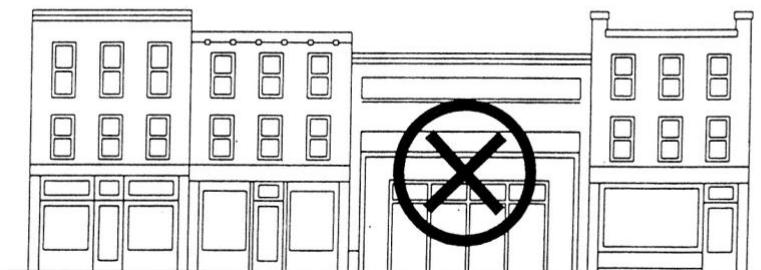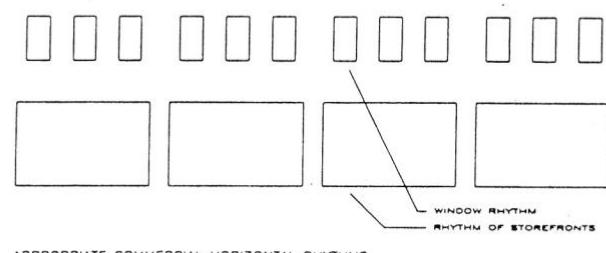
Roof Forms

Similar roof form and pitch are characteristics of buildings in historic districts. Nearly all residential buildings have pitched roofs, with gable or hip the predominant type. Gambrel, pyramidal and clipped gable (jerkinhead) are also found. In contrast, commercial buildings generally have flat roofs with parapets. Roof designs should be compatible with surrounding buildings. Sloped roofs with pitches similar to those of nearby buildings are appropriate for new residential construction. Flat roofs with the roof plane hidden from view on the front facade are appropriate for new commercial buildings.

Figure 9 depicts appropriate and inappropriate residential roof forms.

Residential Roof Forms   **Figure 9**

APPROPRIATE RESIDENTIAL ROOF FORMS

INAPPROPRIATE RESIDENTIAL ROOF FORMS
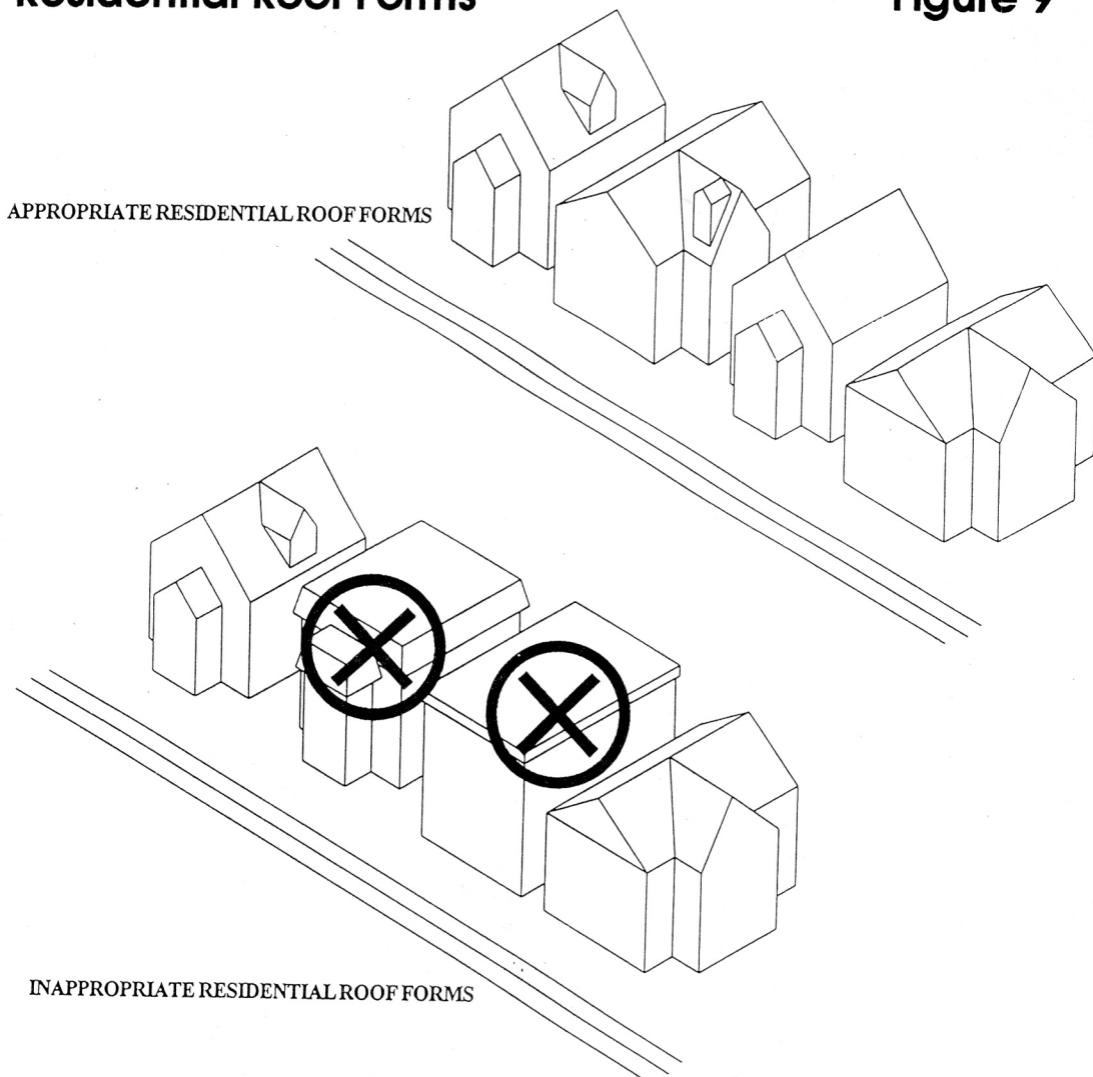
Proportion of Openings

Window openings in historic districts often share similar size, spacing and shape. On many buildings, particularly the Colonial Revival and other classically inspired styles, windows are stacked, with a narrow space between them. Other styles, particularly the Queen Anne, exhibit randomly placed openings. Storefronts have wide horizontal windows and little or no spacing between openings, providing a greater transparent area. In designing new construction, the proportion of spacing to openings on adjacent buildings should be maintained.

Materials

Materials that are compatible in quality, color, texture, finish and dimension to those common to the district should be used.

Architectural Styles for New Construction

Buildings may not use distinctive design elements and features from a period different from the one being reproduced. While it may be appropriate for some later period details to be included on an earlier period building to reflect its evolution over time, it is never appropriate to place earlier period features on a later period building.

HP-1
The diversity of styles exhibited in this district reflects historic development patterns which includes colonial settlement, single family residences, vacation homes for seasonal residents, and an institutional and military presence. Permitted styles in HP-1 include: Spanish and British period Colonial, Frame Vernacular, St. Augustine Colonial Revival, Queen Anne, Mediterranean-influenced styles including Moorish Revival, Italian Renaissance, Spanish Colonial Revival, Mission, Mediterranean Baroque and Spanish Renaissance; Garage Apartment as a secondary main building; and Bungalow. New construction shall be in the style of the adjacent properties or as approved by HARB from the list of styles described above and represented in the HP-1 District. For the purpose of this section, immediately adjacent refers only to properties located along the same street, or for corner lots, only properties located along the streets which comprise the intersection.

HP-2 and HP-3
Reconstructions in the St. Augustine Style with all the permutations of development from 1565 to 1821, are the only forms of new construction permitted in Historic Preservation-Two and -Three (HP-2 and HP-3). All new structures, regardless of use, shall conform to the design characteristics described in *The Houses of St. Augustine 1565-1821*, by Albert Manucy, or as documented and verified for pre-1821 St. Augustine structures by the St. Augustine Historical Society, Historic American Building Survey or other accredited authority. * New construction within these districts must reproduce designs reflecting one of the three distinctive Colonial periods: First Spanish (1702-1763), British (1764-1783) or Second Spanish (1784-1821). Reproductions reflecting First Spanish Period design are recommended. See sections below regarding pre-1821 designs for new construction.

HP-4
Flagler Era architecture, as represented by the Alcazar Hotel, the Ponce de Leon Hotel and Grace United Methodist Church (Spanish Renaissance Revival), and the Cordova Hotel (Moorish Revival) are the only styles of new construction permitted on the west side of Cordova Street between Bridge Street and Carrera Street, and within Historic Preservation-Four (HP-4).

HP-5
St. Augustine Colonial Revival is the only style of new construction permitted in the eastern part of Historic Preservation-Five (HP-5). This area includes Lots 1 though 8 of the Kingsland Addition Subdivision. Frame Vernacular architecture is the only style of new construction permitted in the remaining areas of Historic Preservation-Five (HP-5).

Pre-1821 Designs for New Construction

* Pre-1821 Site Plans
For buildings constructed in the St. Augustine Style, the front facade is located directly on the street. If the finished floor elevation requires it, the building may be set back the width of one step. If more steps are required, they must be within the building.

The remainder of the front property line is enclosed by a wall or fence. Most properties should be completely enclosed by a wall or fence.

Buildings are usually oriented to the south or east, with the building constructed on the north or west property line. This arrangement provides both shade and a usable side yard.

On all First Spanish Period and most Second Spanish Period buildings, the entrance to the house is through a gate into the yard, loggia or porch. The door into the building itself is under the loggia or porch or faces the yard. The British introduced doors into the street facade, although in many instances the Spanish style entry was retained.

* Pre-1821 Building Plans
There are three basic building plan types in the St. Augustine Style. These are the Common Plan, St. Augustine Plan and the Wing Plan.

The Common Plan is a simple one or two room building used by both the Spanish and the British. Quite often, the longer dimension of the building was perpendicular to the street. This type of building grew and expanded with the fortune and family of the owner, usually in single file.

The St. Augustine Plan is an adaptation of the Common Plan to the Florida climate. A loggia or gallery, usually located on the south or east facade, provides shade and shelters doors and windows. A Common Plan building could be converted to the St. Augustine Plan by the addition of a loggia or gallery. The British retained this building plan and adapted it for several new buildings.

The Wing Plan is an expansion of a Common Plan or St. Augustine Plan building through the addition of a wing. This plan may be L-shaped or (less commonly) U-shaped. Usually, a gallery on the inside of the building connects the rooms.

In general, facades should be simple and balanced, often symmetrical, and almost devoid of decoration. There is a rhythm of solids and voids, with a greater proportion of solid wall to doors and windows.

Figure 10 depicts a typical pre-1821 site plan and building plan.

COMMON PLAN   ST. AUGUSTINE PLAN   WING PLAN
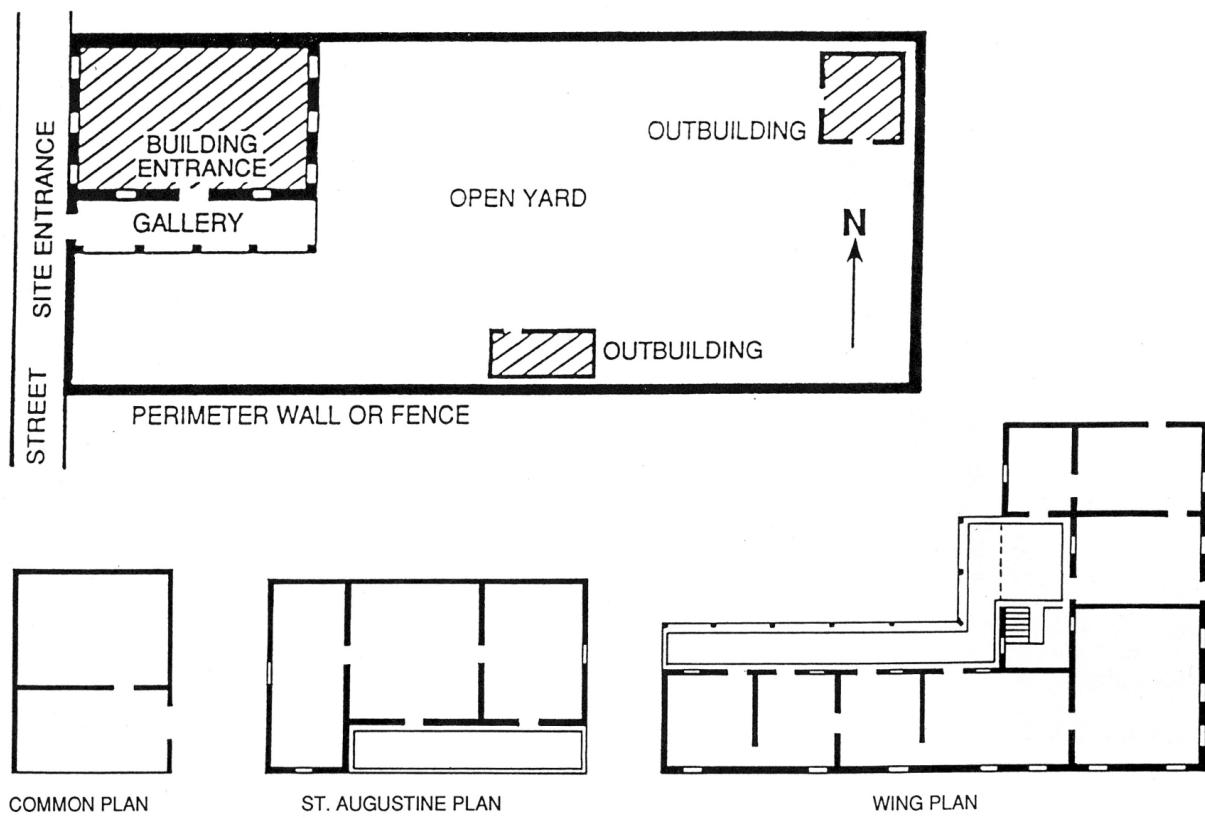
Pre-1821 Design Considerations

In Colonial St. Augustine, the design tools of the builder were the compass and tradition. The use of T-squares, angles and grids was unknown. Proportions were often determined by circles, arcs and the tradition of the "Golden Rectangle" of classical Greece.

The Spanish building tradition - the large openings, shaded facades and covered loggias serving as outdoor rooms - reflects the need for shade and cooling breezes in the hot climates of both southern Europe and Florida. The British building tradition - chimneys, glazed windows and dormers, and direct entries - reflects the need for warmth and light in the cooler climates of northern Europe and British North America.

Due to the climate in St. Augustine, some Spanish design elements were retained and replicated by the British. Likewise, some features introduced by the British were absorbed into Second Spanish Period design.

Pre-1821 Spanish buildings exhibit different proportions than pre-1821 British buildings. This is caused by the use of different systems of measurement. The British system is based on the English foot and yard that are familiar to us today. The Spanish system is based on the *vara*, which is approximately 33.33 inches. The British system has given us expressions of measurement such as the "ten foot pole" and "six feet under," and the common six feet high privacy fence. The Spanish equivalent, the two vara wall, is five and one-half feet high. The difference in measurements is

important to consider in matters of scale and proportion. In massing and in height-to-width ratios, historically correct measurements and proportions are essential.

Wall heights of Spanish buildings can vary widely from wall heights in British buildings. While the six and one-half vara (eighteen feet, one-half inch) wall is within half an inch of a British eighteen feet high wall, the four vara (eleven feet, one inch) wall is nearly one foot off both the British ten feet and twelve feet walls.

Interior doors on Spanish buildings are commonly one vara (33.33 inches) wide, while interior doors on British buildings are commonly thirty-three inches wide. However, the next larger size British door is thirty-six inches wide, while the next larger size Spanish door is one and one-third varas (44 inches wide).

The most common street doors on Spanish buildings are one and one-half varas (50 inches) wide, while the most common street doors on British buildings are forty-two or forty-eight inches wide.

To avoid confusion, all dimensions in these guidelines are provided in inches and feet.

Post-1821 Designs for New Construction

Post-1821 Site Plans
Commercial buildings are constructed directly on the street, in close proximity to one another, and frequently cover the entire lot.

Buildings in all of the other post-1821 styles are usually not constructed directly on the street, although the size of yards varies from style to style, from building to building in the same style, and from neighborhood to neighborhood.

Post-1821 Building Plans
Vernacular (Frame and Masonry) buildings are usually regular, rectangular or L, and less commonly, irregular; one to two and one-half stories.

Greek Revival buildings are regular, rectangular or nearly square; one to two and one-half stories.

Gothic Revival buildings are rectangular or L; one and one-half to two and one-half stories.

Commercial buildings are usually rectangular; one to three stories.

St. Augustine Colonial Revival buildings are regular, rectangular or L; two to two and one-half stories.

Shotgun houses are rectangular; one story.

Italianate buildings are rectangular or square; two to three stories.

Second Empire buildings are rectangular or L; one and one-half to two and one-half stories.

<u>Romanesque Revival</u> buildings are rectangular or irregular; two to three stories.

<u>Queen Anne</u> buildings are irregular; one and one-half to two and one-half stories.

<u>Mediterranean Influence</u> buildings are irregular; typically two stories.

<u>Moorish Revival</u> buildings are irregular; two to four stories.

<u>Italian Renaissance</u> buildings are regular or rectangular; two to four stories.

<u>Spanish Colonial Revival</u> buildings are irregular; one or two stories.

<u>Mission</u> buildings are irregular; two stories.

<u>Classical Revival</u> and <u>Colonial Revival</u> buildings are regular, rectangular or nearly square; two to two and one-half stories.

<u>Garage Apartments</u> are usually rectangular, or less commonly L-shaped; two stories.

<u>Bungalows</u> are regular or rectangular with the narrow end oriented toward the street; one or two stories.

<u>Tudor</u> buildings are regular or rectangular; one to two and one-half stories.

Post-1821 Design Considerations
All post-1821 buildings are designed based on the inches, feet and yards familiar to us today.

__Accessibility__

Secretary of the Interior's Standards 2, 9 and 10 apply.

2.   Retention of Distinguishing Architectural Characteristics.

9.   Compatible Contemporary Design for New Alterations and Additions.

10.   Reversibility of New Alterations and Additions.

The Florida Accessibility Code for Building Construction contains detailed requirements implementing both the federal Americans with Disabilities Act of 1990 and the more stringent Florida Americans with Disabilities Accessibility Implementation Act of 1993.

Historic sites and buildings, replicas, reproductions and reconstructions are not exempt from these regulations. However, historic properties and new buildings can generally be made accessible while preserving their architectural character through careful planning and sensitive design.

Do...

- Review the historical significance of a property and identify character-defining features.

- Assess the property's existing and required level of accessibility.

- Evaluate accessibility options within a preservation context.

- Comply with barrier-free access requirements in such a manner that character-defining spaces, features and finishes are preserved.

- Work with local disability groups, access specialists and historic preservation specialists to determine the most appropriate solution to access problems.

- Provide barrier-free access that promotes independence for the disabled person to the highest degree practical, while preserving significant historic features.

- Provide barrier-free access through removable or portable, rather than permanent, ramps.

- Design new or additional means of access that are compatible with the historic property and its setting.

- If providing barrier-free access threatens the integrity of an historic property, consult with the State Historic Preservation Officer (SHPO) about using alternative minimum requirements. These alternative minimum requirements have been established for qualified historic properties that cannot be made physically accessible without threatening or destroying their significance. Qualified historic properties include those listed or eligible to be listed in the National Register of Historic Places, those in locally designated historic preservation zoning districts HP-1 through HP-5, or those abutting HP-1, HP-2 or HP-3. Owners of qualified historic properties must first consult

with the SHPO before using the alternative minimum requirements. If the SHPO determines that compliance with the full accessibility requirements would threaten or destroy the significance of the building, then the alternative minimum requirements may be used.

The Florida Board of Building Codes and Standards of the Department of Community Affairs may grant individual modifications to, or exceptions from, the literal requirements of the Florida Accessibility Code for Building Construction. These waivers or exceptions must be based on a determination of unnecessary or extreme hardship. The waivers shall not violate federal accessibility laws or regulations, and must be reviewed by the Handicapped Accessibility Advisory Council. Criteria for reviewing applications for waivers are established by Rule 9B-7 Florida Administrative Code.

Don't...

- Undertake code-required alterations before identifying those spaces, features or finishes which are character-defining and must therefore be preserved.

- Alter, damage or destroy character-defining spaces, features and finishes while making modifications to a building or site to comply with barrier free access.

- Make changes to buildings without first seeking expert advice from access specialists and historic preservationists to determine solutions.

- Install permanent access ramps that damage or diminish character-defining spaces.

- Provide access modifications that do not provide a reasonable balance between independent, safe access and preservation of historic features.

- Design new or additional means of access without considering the impact on the historic property and its setting.

- Provide barrier free access which destroys significant features of an historic property without first consulting the State Historic Preservation Officer.

__Demolition and Relocation__

Demolition

Secretary of the Interior's Standards 2 and 4 apply.

2.   Retention of Distinguishing Architectural Characteristics

4.   Retention of Significant Later Additions and Alterations

Demolition refers not only to the complete razing of a structure but to the permanent removal of significant architectural features. This includes the removal of porches, balconies, steps, dormers, chimneys, walls, additions and similar major features. The destruction of significant archaeological features, such as foundations and wells, also constitutes demolition.

The Historic Architectural Review Board (HARB) reviews all applications for demolitions of buildings and structures which are listed on the Florida Master Site File, which are 50 years old or older, or which have been designated an historic landmark anywhere in the city and all structures in a National Register district and Historic Preservation zoning districts. The demolition can be postponed for up to 24 months and the demolition can also be denied if the structure is of exceptional significance, is a contributing property to a National Register Historic District, or is individually listed on the National Register.

Demolition of a Colonial building additionally requires the approval of the City Commission.

When reviewing an application for demolition, the Historic Architectural Review Board (HARB) will not take financial considerations or costs of rehabilitation into account unless the owner claims an undue economic hardship as provided for in Section 28-89, 3(b) and submits evidence in support of such claim, and will use the following criteria:

- Whether or not the structure is a designated landmark or is eligible for designation.

- Whether or not the structure is individually listed on the National Register of Historic Places.

- Whether or not the structure is a contributing property to a National Register District.

- Whether or not the structure is within or is immediately facing a locally designated historic preservation zoning district.

- The contribution of the structure to the mass and scale of the streetscape.

- The impact of the loss of the structure on the streetscape.

- Whether or not the structure will be replaced and the impact of a replacement structure, or lack thereof, on the streetscape.

- The historical or cultural merit of the structure.

- The impact of the loss of the structure on the historical or cultural integrity of the city, district and neighborhood.

- Whether or not the structure is representative of a style or type of architecture or a method of construction.

- Whether or not the structure is one of the last surviving examples of its style or type of architecture or a method of construction.

- Whether or not the structure is of such design, craftsmanship or materials that it either could not be reproduced, or could be reproduced only with great difficulty or expense.

- The condition of the structure, and the possibility of rehabilitating or relocating the structure.

- The justification for the proposed demolition.

Relocation

Secretary of the Interior's Standard 2 applies.

2.   Retention of Distinguishing Architectural Characteristics

Relocation refers both to removing all or part of a building or structure from one property and placing it on a different property, and also to shifting the location or orientation of all or part of a building or structure on the same property.

Historic neighborhoods are unique because of the mix of predominant architectural styles of the buildings and structures they contain, and also because of the site development characteristics in vogue at the time they were developed. Therefore, it may not be appropriate to relocate a large structure into neighborhood of small structures (or vice versa), or to move a mid 19th Century building into an area developed during the 20th Century, or to place a building on a site in such a manner that it disrupts the streetscape.

The Historic Architectural Review Board (HARB) reviews all applications to relocate buildings and structures which are:

- individually listed in the National Register of Historic Places;

- located in or immediately facing locally designated historic preservation zoning districts HP-1, HP-2 and HP-3; or

- which are listed on the Florida Master Site File.

Relocation of a Colonial building to a different site additionally requires the approval of the City Commission.

When reviewing an application to relocate a building or structure on the same site or to move a building or structure to a new site, the Historic Architectural Review Board (HARB) will use the following criteria:

- Whether or not the structure is a designated landmark or is eligible for designation.

- Whether or not the structure is individually listed on the National Register of Historic Places or is eligible to be individually listed.

- Whether or not the structure is a contributing property to a National Register District.

- Whether or not the structure is within or is immediately facing a locally designated historic preservation zoning district.

- The contribution of the structure in its existing location to the mass and scale of the streetscape.

- The impact that the loss of the structure or the relocation of the structure on the site will have on the streetscape.

- Whether or not the structure will be replaced and the impact of a replacement structure, or lack thereof, on the streetscape.

- The historical or cultural merit of the structure in relation to its existing site.

- The impact that the loss of the structure or the relocation of the structure on the site will have on the historical or cultural integrity of the city, district and neighborhood.

- Whether or not the structure is representative of a style or type of architecture or a method of construction.

- Whether or not the structure is one of the last surviving examples of its style or type of architecture or a method of construction.

- Whether or not the structure is of such design, craftsmanship or materials that it either could not be reproduced, or could be reproduced only with great difficulty or expense.

- The condition of the structure.

- The justification for the proposed relocation.

<u>Signs</u>

Secretary of the Interior's Standards for Rehabilitation 2, 4 and 9 apply.

2. Retention of Distinguishing Architectural Character

4. Retention of Significant Later Alterations and Additions

9. Compatible Contemporary Design for New Alterations and Additions

The sizes, types, numbers and locations of signs everywhere in the city are regulated by the Sign Code. Permits are required to install, repaint, move or change the copy of any sign. Signs must be on the same property as the business or use they are advertising.

Installing or altering signs without a sign permit, or violating the terms and conditions of a sign permit will result in a Stop Work Order, a citation or an appearance before the Municipal Code Enforcement Board. All of these actions may result in fines.

Specific regulations and restrictions such as sign zones, sign types, dimensions and locations are addressed in Chapter 3 of the City Code.

Additionally, in historic preservation zoning districts, the colors, lettering styles, graphics and materials for signs are also regulated. All signs in historic preservation zoning districts must be approved by the Historic Architectural Review Board (HARB) prior to issuance of a permit or must meet pre-approved guidelines. Signs meeting pre-approved guidelines for colors, lettering style, graphics, materials, and lighting may be approved by the Planning and Building Division.

Pre-approved color charts and examples of pre-approved lettering styles are available in the Planning and Building Division.

All signs must be permanently mounted to the building or anchored in the ground. Surface graphics (signs painted directly on the facade of a building), portable signs, internally illuminated signs, streamers and pennants are specifically prohibited in the Historic Preservation Districts.

Generally

- It is most appropriate to locate new signs on the flat, unadorned parts of a facade, including above doors or windows.

- Use simple design and lettering styles such as block-style and serif style, painted in high contrast to the sign board color.

- Sign panels should be square or rectangular and flush mounted.

- Highly ornate signs are inappropriate.

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- Signs that obscure architectural details such as windows, cornice, decorative brickwork and storefronts are inappropriate.

- Signs that interfere with the sight lines of adjoining buildings are inappropriate.

Pre-1821

All signs must be wood. Letters should be painted on or applied directly to the sign board.

Appropriate sign types are bracket, facia and wall.

Brackets which are attached to buildings to support signs should be made of wood, and should be very simple in design.

Appropriate sign shapes are square or rectangular.

Paint colors should be those documented as used in St. Augustine during the Spanish and British Colonial period or similar colors. Generally, the sign should have a dark border, a light sign board and dark letters. As an alternative, the sign could have a dark sign board and light letters.

Lettering should be very simple and reflect 16th, 17th or 18th century styles.

Graphics are generally not appropriate.

St. Augustine Colonial Revival (Post-1850)

Signs may be wood or metal, and the letters and graphics should be painted on or applied directly to the sign board. Signs made of polished, anodized or chromed metal are not appropriate.

Individual sign letters made of wrought iron or other similar metal are also appropriate, and may be fastened directly to the facade of the building. Sign letters made of polished, anodized or chromed metal are not appropriate.

Appropriate sign types are bracket, pole, facia, wall and window.

Brackets which are attached to buildings to support signs may be made of wood, brass, copper, bronze, nickel, tin or iron. Painted, polished, anodized or chromed metals are not appropriate.

Metal poles which are anchored in the ground to support signs are appropriate.

For window signs, the sign copy should be etched into the glass or painted directly on the glass.

Appropriate sign shapes are square, rectangular, circular, semi-circular, oval, shield, or a combination of these shapes.

Victorian or Flagler lettering styles are appropriate. Lettering styles from the 16th, 17th or 18th century are not appropriate. The lettering style should be simple and easily readable.

Paint colors should reflect the historical era and architectural style of the building. Generally, the sign should have a dark border, a light sign board and dark letters. As an alternative, the sign could have a dark sign board and light letters.

Although graphics are generally not appropriate, pointing hands and decorative borders may be used.

Flagler Era (1885-1905)

Signs may be wood, and the letters and graphics may be painted on or applied directly to the sign board; or separate carved letters may be fastened to the sign board.

Individual sign letters made of wrought iron or other similar metal are also appropriate, and may be fastened directly to the facade of the building. Sign letters made of painted, polished, anodized or chromed metal are inappropriate.

Signs made of pounded metal (copper or brass) are also appropriate.

Appropriate sign types are bracket, facia, wall and window.

Brackets which are attached to buildings to support signs may be made of wood, brass, copper, bronze, nickel, tin or iron. Painted, polished, anodized or chromed metals are prohibited. The bracket itself may be more complex or ornate.

Wood posts or metal poles which are anchored in the ground to support signs are generally not appropriate.

For window signs, the sign copy should be etched into the glass or painted directly on the glass.

Appropriate sign shapes are square, rectangular, circular, semi-circular, shield, oval or a combination of these shapes.

Victorian or Flagler lettering styles are appropriate for Mediterranean Influence (Moorish Revival, Italian Renaissance, Spanish Colonial Revival, Mission, Mediterranean Baroque and Spanish Renaissance Revival) buildings. Lettering styles from the 16th, 17th or 18th century are not appropriate. The lettering style should be simple and easily readable.

Paint colors should reflect the historical era and architectural style of the building. Generally, the sign should have a dark border, a light sign board and dark letters. As an alternative, the sign could have a dark sign board and light letters.

Although graphics are generally not appropriate, pointing hands and decorative borders may be used.

Other Post-1821 Styles

Appropriate materials are wood and metal. Letters and graphics may be painted directly on the sign board; separate carved letters or graphics, or tiles may be fastened to the sign board; or the sign may be routed to result in either raised or recessed letters and graphics. Signs made of polished, anodized or chromed metal are not appropriate.

Appropriate sign types are bracket, pole, post, wall, facia and freestanding.

Brackets or chains which are attached to buildings to support signs may be made of wood, brass, copper, bronze, nickel, tin or iron. Painted, polished, anodized or chromed metals are not appropriate.

Wood posts or metal poles which are anchored in the ground to support signs may be appropriate. Other support structures which are anchored in the ground to support signs must be made of coquina, smooth stucco over block, or brick.

Appropriate sign shapes are square, rectangular, circular, semi-circular, oval, shield, or a combination of these shapes. Edges may be routed.

Victorian or Flagler lettering styles are appropriate. Lettering styles from the 16th, 17th or 18th century are not appropriate. The lettering style should be simple and easily readable.

Paint colors should reflect the historical era and architectural style of the building. Generally, the sign should have a dark border, a light sign board and dark letters. As an alternative, the sign could have a dark sign board and light letters.

Graphics may include appropriate decorative elements, such as flowers, trees, animals, period objects, pointing hands, celestial objects and borders.

Architectural Features

Accessory Buildings including porches

Accessory buildings, also known as secondary buildings, are located on the same lot as the primary building, are smaller than the primary building and are customarily incidental to the primary building. Accessory buildings may be attached or detached. Accessory buildings include garages, carports, porte cocheres, loggias, porches, galleries, porticoes, colonnades and other outbuildings.

Secretary of the Interior's Standard's for Rehabilitation 2, 4, 5, 6, 9 and 10 apply.

2. Retention of Distinguishing Architectural Character

4. Retention of Significant Later Alterations and Additions

5. Sensitive Treatment of Distinctive Features and Craftsmanship

6. Repair or Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence

9. Compatible Contemporary Design for New Alterations and Additions

10. Reversibility of New Alterations and Additions

Do...

- Preserve existing accessory buildings that are significant to the primary building or to the site.

- Identify, retain and preserve porches and their functional and decorative features that are important in defining the overall historic character of the building such as columns, balustrades and stairs.

- Protect and maintain the masonry, wood and architectural metal that comprise porches through appropriate surface treatments such as cleaning, rust removal, limited paint removal and re-application of protective coatings.

- Evaluate the overall condition of materials to determine whether repairs to porch features will be necessary.

- Retain porches and steps that are appropriate to a building and its subsequent development. Porches and additions reflecting later architectural styles are often important to the building's historical development and should be retained.

- Repair and replace, where necessary, deteriorated architectural features of wood, terra cotta, tile, brick and other historic materials.

- Repair will also generally include the limited replacement in kind, or with compatible substitute material, of those extensively deteriorated or missing parts of repeated features where there are surviving prototypes such as balustrades, columns and stairs.

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- Replace in kind an entire porch that is too deteriorated to repair, if the form and detailing are still evident, using the physical evidence as a model to replicate the feature. If using the same type of material is not technically or economically feasible, then a compatible substitute material may be considered.

- If enclosures are undertaken, maintain the openness of porches through the use of transparent materials such as glass or screens. Place enclosures behind significant detailing so that the detailing is not obscured.

- Design and construct a new porch when the historic porch is completely missing. It may be a restoration based on historical, pictorial and physical documentation; or it may be new design that is compatible with the historic character of the building.

- Design and install additional porches when required for the new use in a manner that preserves the historic character of the building, such as by limiting such alterations to non-character-defining elevations.

- Retain garages and porte cocheres. If enclosures of garages and porte cocheres are undertaken, preserve significant features. Use materials similar in size, proportion and detail to the original.

- If additional interior space is needed or desired, place the addition at the rear of the building rather than enclosing a porch or porte cochere.

Don't...

- Fail to provide adequate protection to materials on a cyclical basis so that deterioration of porches results.

- Fail to undertake adequate measures to assure the protection of porches.

- Use a substitute material that does not convey the visual appearance of the surviving parts of the porch or that is physically or chemically incompatible. This includes replacing spindles or band-sawn balusters with square cut lumber, rounded railings with flat, chamfered posts and round columns with square, or wooden railing with ornamental iron for a "Spanish" appearance.

- Remove or alter porches and steps that are appropriate to the building's development and style.

- Remove a porch that is unrepairable and not replace it; or replace it with a new porch that does not convey the same visual appearance.

- Strip porches and steps of original material and architectural materials such as hand rails, balusters, columns, brackets and roof decorations.

- Create a false historical appearance because the replaced porch is based on insufficient historical, pictorial and physical documentation.

- Introduce a new porch that is incompatible in size, scale, material and color.

- Enclose porches, porte cocheres, garages and steps in a manner that destroys their historical appearance.

- Install porches that are incompatible in size and scale with the historic building or which obscure, damage or destroy character-defining features.

Pre-1821

Accessory buildings must be smaller in mass and scale than the primary building. These buildings should have a foot print no greater than 40% of the foot print of the primary building, and whether attached or detached, may not be more than one story high. Accessory buildings may not intrude into the yard or open space associated with a primary building, and should be located near side and rear property lines to enclose open space.

Detached accessory buildings should be simplified versions of the primary building in design, materials, detail and ornamentation. For non-habitable buildings, windows should be kept to a minimum whenever possible.

Simple outbuildings should be painted white.

Primary and accessory buildings on the same lot may be connected. This connection is considered an accessory building. The connecting structure may be completely enclosed or may be an open sided gallery or loggia. The connecting structure may not be used for second story access or walkways, and should not cross lot lines.

Open sided carports, and attached or modern appearing garages are not historically appropriate. Garages should be detached buildings whenever possible and must match the architectural style of the primary building. The visual impact of garage doors should be lessened by orienting them away from the street or by placing the garage near the rear property line. Garage door openings should be as small as possible. Garage doors must be made of wood, with the appearance of horizontal or vertical boards, and contain no glazing.

Loggias and galleries are the distinctive feature of the St. Augustine Plan. They serve as outdoor rooms, and protect windows and doors from sun and rain. Loggias are inset into the facade and are enclosed by a colonnade. Loggias are not appropriate on the street facade of the building. The colonnade usually is in the same plane as the building wall. Floors for loggias and galleries may be either poured coquina concrete or tabby. Galleries project out from the facade, often with a distinctly separate roof. A gallery is also enclosed by a colonnade.

Colonnades are usually simple wood posts, but masonry columns may be appropriate. Masonry columns may be topped with arches. The appropriate proportion for arched colonnades is for the height to be approximately equal to the width or diameter of the arch. Posts and columns may be plain or have simple chamfers or moldings. Columns supporting an upper story wall are usually broad while those supporting only a roof should be lighter. All columns are square and may have a square base and capital.

Both loggias and galleries may be two story. Columns and arches on second floors should be shorter than those on the ground floor.

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Chamfered wood posts are the most appropriate but masonry columns may be used. Posts or columns may support a second story wood porch or an extension of the main roof. Masonry columns may carry round arches which may support a second story wall, either of masonry or wood. Arches should be of appropriate proportion, with the height approximately equal to the width.

Stairs on most First Spanish Period and Second Spanish Period buildings are on the exterior, usually at the end of a loggia or gallery. Spindles and posts should be turned wood, and be both light and graceful. Buildings with flat roofs may have stairs leading to the roof. Stairs on British Period buildings may be interior or exterior. Exterior stairs should reflect First or Second Spanish Period design.

Pre-1821 Accessory Buildings   **Figure 11**

ELEVATION		
PLAN VIEW		
PRIMARY BUILDING WITH ATTACHED SECONDARY	PRIMARY BUILDING WITH DETACHED SECONDARY, SET BACK FROM STREET	PRIMARY BUILDING WITH DETACHED SECONDARY, ON STREET
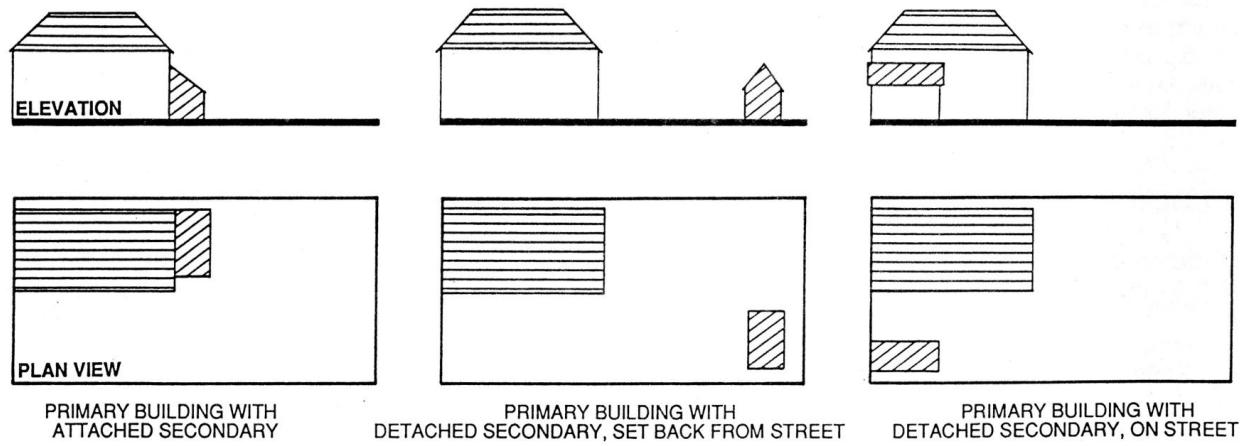
Post-1821

Accessory buildings should be compatible with the primary building in both design, materials and level of detail and ornamentation. The mass, scale and lot coverage of accessory buildings must be in proportion to the primary building. Accessory buildings should not be more than one story high.

Open sided carports, and attached or modern appearing garages are not appropriate. Garages should be detached buildings whenever possible and must match the architectural style of the primary building. Garages are not appropriate for buildings constructed prior to 1861. Whenever possible, garages should appear as outbuildings with the garage doors not oriented to the street. Garage door openings should be as small as possible. Garages doors should be simple and unglazed, and should be wood or fiberglass painted to appear as wood. Metal doors may be appropriate for some later post-1880 buildings.

Additions

Secretary of the Interior's Standards for Rehabilitation 2, 3, 9 and 10 apply.

2.   Retention of Distinguishing Architectural Character

3.   Recognition of Historic Period

9.   Compatible Contemporary Design for New Alterations and Additions

10. Reversibility of New Alterations and Additions

Do...

- Place functions and services required for a new use in non character defining interior spaces rather than constructing a new addition.

- Keep new additions to historic buildings and adjacent new construction to a minimum.

- Protect architectural details and features that contribute to the character of the building during construction.

- Construct the new addition so that there is the least possible loss of historic materials and so that character-defining features are not obscured, damaged or destroyed.

- Locate an attached exterior addition at the rear or on an inconspicuous side of an historic building, and limit its size and scale in relationship to the historic building.

- Design additional stories, when required for a new use, that are set back from the wall plane and are as inconspicuous as possible when viewed from the street.

- Design for new work should always be clearly differentiated from the historic building and should be compatible in terms of mass, materials, relationship of solids to voids, and color.

Don't...

- Expand the size of an historic building by constructing a new addition when the requirements of the new use could be met by altering non-character-defining interior spaces.

- Attach a new addition so that the character-defining features of the historic building are obscured, damaged or destroyed.

- Design a new addition so that its size and scale are out of proportion to the historic building, thus diminishing its historic character.

- Duplicate the exact form, material, styling and detailing of the historic building in the new addition so that the new work appears to be part of the historic building.

- Imitate a historic style or period of architecture in new additions, especially those used for contemporary uses.

- Design and construct new additions that result in the diminution or loss of the historic character of the building including its design, materials, workmanship, location or setting.

- Use the same wall plane, roof line, cornice height, materials, siding lap or window type to make the new addition appear to be part of the historic building.

- Add height to a building that changes its scale and character. Changes in height should not be visible when viewing the principal facades.

- Design new additions such as multi-story greenhouse additions that obscure, damage or destroy character-defining features of the historic building.

Pre-1821

Additions to pre-1821 buildings must reproduce all elements of the St. Augustine Style.

Post-1821

Additions to post-1821 buildings should reference design motifs from the historic building.

Doors and Entrances

Secretary of the Interior's Standards for Rehabilitation 2, 3, 4, 6 and 9 apply.

2. Retention of Distinguishing Architectural Character

3. Recognition of Historic Period

4. Retention of Significant Later Alterations and Additions

6. Repair of Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence

9. Compatible Contemporary Design for New Alterations and Additions

Do...

- Retain and repair historic door openings, doors, screen doors, trim and details such as transom, sidelights, pediments, frontispieces, hoods and hardware where they contribute to the architectural character of the building.

- Protect and maintain the masonry, wood and architectural metal that comprise entrances through appropriate surface treatments such as cleaning, rust removal, limited paint removal, and reapplication of protective coatings.
- Evaluate the overall condition of materials to determine whether repairs to entrance features will be necessary.

- Replace missing or deteriorated doors with doors that closely match the original, or that are of compatible contemporary design.

- Place new entrances on secondary elevations away from the main elevation. Preserve non-functional entrances that are architecturally significant.

- Add simple or compatibly designed screen doors where appropriate that match the historic materials of the building.

Don't...

- Introduce or change the location of doors and entrances that alter the architectural character of the building. Buildings in the St. Augustine style entered through a courtyard door should not have an entry introduced directly into the street facade.

- Strip entrances of historic materials such as wood, cast iron, terra cotta tile and brick.

- Remove an entrance because the building has been reoriented to accommodate a new use.

- Alter utilitarian or service entrances so they appear to be formal entrances by adding paneled doors, fanlights and sidelights.

- Fail to provide adequate protection to materials on a cyclical basis so that deterioration of entrances results.

- Remove significant door or entrance features that can be repaired.

- Replace deteriorated or missing doors with stock doors or doors of inappropriate designs or constructed of inappropriate materials.

- Remove historic doors, transom, sidelights and replace them with blocking.

- Add aluminum or other inappropriate screen doors.

- Remove an entrance that is unrepairable and not replace it; or replace it with a new entrance or porch that does not convey the same visual appearance.

- Create a false historical appearance because the replaced entrance is based on insufficient historical, pictorial and physical documentation.

- Install secondary service entrances that are incompatible in size and scale with the historic building, or which obscure, damage or destroy character-defining features.

Pre-1821

First Spanish Period doors are similar to gates in design but are between thirty-three inches and forty-four inches wide.

British Period and Second Spanish Period doors may be located in the street facade or may reflect the St. Augustine Plan. The thirty-three inch wide English six panel door is the most appropriate. Second Spanish Period doors may also be similar to First Spanish Period design. All doors should be six feet, ten inches to seven feet high whenever possible.

Appropriate materials include pine, oak, cypress and cedar boards, either square edged, shiplap, tongue-and-grooved or beaded, with black iron hardware. Doors may be either single or double leaf. Street doors should not contain any glazing. Balcony and courtyard doors may be partially or fully glazed, with wood sash and muntins.

Hardware should be black iron in a documented pre-1821 design. In some instances, brass, tin or leather may be appropriate. Door hardware may be simple wood pulls, iron thumb latches, levers or small 18th Century doorknobs. Modern door knobs, handles and latches are not appropriate, and are not permitted on street facades. Modern locks should be black and mounted flush with the door face to be as unobtrusive as possible. Door hinges are black iron and should not appear machine stamped or flimsy. Exposed nail heads must reflect the design of 18th Century hand made nails. Modern nail heads should not be visible. Black iron medallions are appropriate ornamentation for more ornate First Spanish Period and Second Spanish Period doors.

If direct entry street doors swing out, it is appropriate to use double leaf doors inset into the wall. It may be simpler on commercial buildings to use courtyard entries so that doors may swing into the property instead of into the public right-of-way.

Pre-1821 Doors   **Figure 12**

| DOUBLE LEAF | | | DOUBLE LEAF | |
| SQUARE EDGED WITH DECORATIVE NAIL HEADS | SHIP LAP | MULTI-PANELED | BEADED TONGUE-AND-GROOVE | BRITISH 6 PANEL |
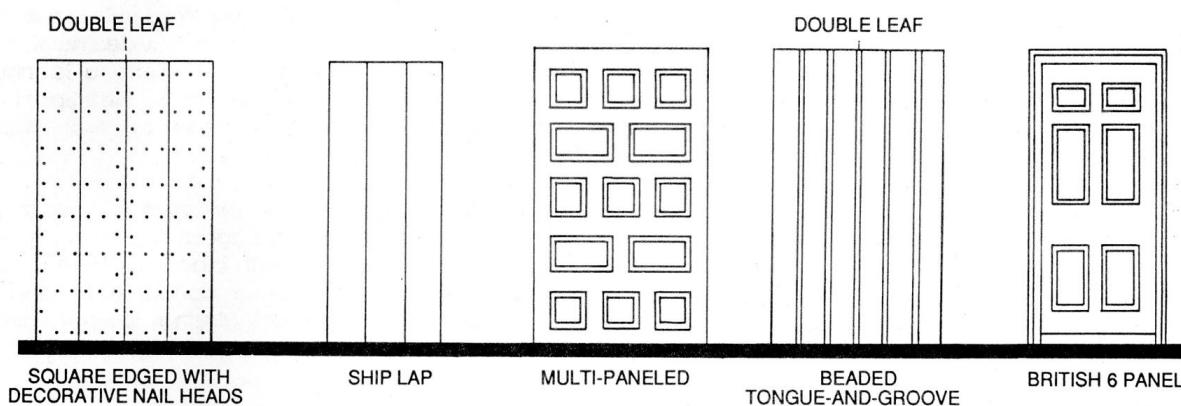
Post-1821

Doors are generally wood. Ornamentation and detailing should be based on historic precedent and be in keeping with the character of the building and entrance design. Modern stock metal doors, metal frame screen doors and sliding glass doors are generally inappropriate.

Electrical and Mechanical Equipment

Modern electrical and mechanical equipment can be intrusive on both the site and the neighborhood. Electrical and mechanical equipment includes: antennas; trash and refuse containers; air conditioning compressors; above ground fuel tanks; solar heating panels; electric meters, panels and risers; light fixtures; vents and stacks; swimming pools, pumps and filters; vending machines; automated teller machines (ATMs); and similar electrical and mechanical devices.

Secretary of the Interior's Standard's for Rehabilitation 2, 5, 8 and 9 apply.

2.   Retention of Distinguishing Architectural Character

5.   Sensitive Treatment of Distinctive Features and Craftsmanship

8.   Protection and Preservation of Significant Archaeological Resources

9.   Compatible Contemporary Design for New Alterations and Additions

Do...

- Identify, retain and preserve visible features of early mechanical systems that are important in defining the overall character of a building such as radiators, vents, fans, grilles, plumbing fixtures, switch plates and lights.

- Protect and maintain mechanical, plumbing and electrical systems and their features through cyclical cleaning and other appropriate measures.

- Prevent accelerated deterioration of mechanical systems by providing ventilation of attics, crawl spaces and ceilings so moisture problems are avoided.

- Repair mechanical systems by augmenting or upgrading system parts, such as installing new pipes and ducts; rewiring; or adding new compressors or boilers.

- Replace in kind with compatible substitute materials those visible features that are either extensively deteriorated or are missing when there are surviving prototypes such as ceiling fans, switch plates, radiators, grilles or plumbing fixtures.

- Install a completely new mechanical system if required for the new use so that it causes the least alteration possible to the building's floor plan and exterior elevations, and the least damage to historic building materials.

- Install vertical runs of ducts, pipes and cables in closets, service rooms, chases and wall cavities.

- Install air conditioning units, if required by the new use, in such a manner that the historic materials and features are not damaged or obscured.

- Install heating and air conditioning units in window frames in such a manner that the sash and frames are protected. Window installations should be considered only when all other viable heating and cooling systems would result in significant damage to historic materials.

Don't...

- Remove or radically change features of mechanical systems that are important in defining the overall historic character of the building so that, as a result, the character is diminished.

- Fail to provide adequate protection of materials on a cyclical basis so that deterioration of mechanical systems and their visible features results.

- Enclose mechanical systems in areas that are not adequately ventilated so that deterioration of the system results.

- Replace a mechanical system or its functional parts when it could be upgraded and retained.

- Install a replacement feature that does not convey the same visual appearance.

- Install a new mechanical system so that character-defining structural or interior features are radically changed, damaged or destroyed.

- Install vertical runs of ducts, pipes and cables in places where they will obscure character-defining features.

- Install dropped acoustical ceilings to hide mechanical equipment when this destroys the proportions of character-defining interior spaces.

- Cut through features such as masonry walls in order to install air conditioning units.

- Radically change the appearance of an historic building, or damage or destroy windows by installing heating or air conditioning units in historic window frames.

Pre-1821

Electrical and mechanical equipment should be placed in an inconspicuous location behind buildings or where it is screened by walls, fences, gates or lattice. This equipment should not be visible from the street and should not be located on street facades, adjacent to galleries or loggias, or within patios. This equipment may be located on the roof if it is completely screened by a parapet wall or lattice. Meters and connection boxes located on a street facade must be placed in a wall niche with an opaque

wood door or cover. Pipes and wiring mounted on the exterior of the building should be painted to match the color of the building.

Lighting fixtures must be simple colonial fixtures, usually rectangular, and made of pierced tin or black metal with glass. They may be attached to walls or posts, or suspended under loggia or balcony roofs. Modern fixtures are permitted only to supplement colonial fixtures and must be as unobtrusive as possible. Modern lighting fixtures are not permitted on street facades unless completely screened, and are not permitted in any location where they are visible from the street. Fixtures mounted in trees, on the ground or on the inside of a wall or fence below the top of the wall or fence may be appropriate. Light levels should be kept low to preserve the historic ambiance. Flashing, flickering or blinking lights are not appropriate. The most appropriate lighting color is soft white. Heavily toned light colors and the use of colored glass in light fixtures are not appropriate.

Vents should be as unobtrusive as possible. Whenever possible, vents should be located on the side of the building opposite the street. Vents and flashing should be painted to match the color of the building or the roof. Vents should not interrupt roof lines or project into the silhouette of the building.

Above ground swimming pools are not appropriate. In ground swimming pools may be appropriate if screened by fences, walls, buildings or landscaping. Ground level decks should not extend from the building to the swimming pool.

Post-1821
Electrical and mechanical equipment should be covered or screened to be as inconspicuous as possible, and may only be installed when it does not damage or conceal important architectural features, is not visible from the street and is not located on significant facades. This equipment is not appropriate on visible roof locations.

Lighting fixtures should be compatible with the architectural style of the primary building. Light intensity levels must be as low as possible to preserve the historic ambiance and to reflect levels of gas lights and early electric lights. Inconspicuous modern fixtures may be installed where more light is required as a supplement to historical fixtures. Flashing, flickering or blinking lights are not appropriate. The most appropriate lighting color is soft white. Heavily toned light colors and the use of colored glass in light fixtures are not appropriate.

Vents should be as unobtrusive as possible. Vents should not be visible in the silhouette of the building and should be made unobtrusive by shape, color and location.

Above ground swimming pools are generally not appropriate. In ground swimming pools may be appropriate if screened by fences, walls, buildings or landscaping. Ground level decks should not extend from the building to the swimming pool.

Exterior Finishes

Secretary of the Interior's Standards for Rehabilitation 2, 3, 7 and 9 apply.

2.   Retention of Distinguishing Architectural Character

3.   Recognition of Historic Period

7.   Cleaning with Gentlest Possible Method

9.   Compatible Contemporary Design for New Alterations and Additions

Masonry

Do...

- Identify, retain and preserve masonry features that are important to defining the overall character of the building such as walls, brackets, railings, cornices, window architraves, door pediments, steps and columns; and joint and unit size, tooling and bonding patterns, coatings and color.

- Protect and maintain masonry by providing proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in carved decorative features.

- Evaluate and treat the various causes of mortar joint deterioration such as leaking roofs and gutters, differential settlement of the building, capillary action or extreme weather exposure.

- Evaluate the overall condition of the masonry to determine whether repairs rather than protection and maintenance are required.

- Clean masonry only when necessary to halt deterioration or to remove heavy soiling.

- After determining that cleaning is necessary, carry out surface testing to determine the gentlest method possible.

- Clean masonry surfaces with the gentlest method possible, such as water and detergents and natural bristle brushes.

- Repair masonry walls and other masonry features by repointing the mortar joints where there is evidence of deterioration such as disintegrating mortar, cracks in mortar joints, loose bricks, damp walls or damaged plaster work.

- Remove deteriorated mortar by carefully hand raking the joints to avoid damaging the masonry.

- Duplicate the original mortar in strength, composition, color and texture.

- Duplicate old mortar joints in width and in joint profile.

- Repair masonry features by patching, piecing in or consolidating the masonry using recognized preservation methods. Repair may include the limited replacement in kind or with compatible substitute materials of those extensively deteriorated or missing parts of masonry features when there are surviving prototypes.

- Apply new or non-historic surface treatments such as water-repellent coatings to masonry only after repointing and only if masonry repairs have failed to arrest water penetration problems.

- Replace in kind an entire masonry feature that is too deteriorated to repair, if the overall form and detailing are still evident, using the physical evidence to guide the new work. Examples can include large sections of a wall, a cornice, balustrade, column or stairway. If using the same kind of material is not feasible, then a compatible substitute material may be considered.

- Repair stucco by removing the damaged material and patching with new stucco that duplicates the old in strength, composition, color and texture.

- Retain stucco that is an important decorative or stylistic feature of the building.

Don't...

- Remove or substantially alter masonry features which are important in defining the overall historical character of the building so that the character is diminished.

- Replace or rebuild major portions of exterior walls that could be repaired, which would make the building essentially new construction.

- Clean masonry to create a new appearance, thus needlessly introducing chemicals or moisture to historic materials.

- Clean without first testing to determine the effects of the method.

- Sandblast brick or stone surfaces using dry or wet grit or other abrasives. Such methods of cleaning permanently erode the surface of the material and accelerate deterioration.

- Clean with water or liquid chemical solutions when there is a possibility of freezing temperatures. Don't clean with chemical products that will damage masonry or leave chemicals on masonry surfaces.

- Use high-pressure water cleaning that will damage historic masonry and mortar joints.

- Create a new appearance by applying stucco over brick or masonry that has been historically uncoated.

- Remove non-deteriorated mortar from sound joints, then repoint the entire building to achieve a uniform appearance.

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- Use electric saws and hammers rather than hand tools to remove deteriorated mortar from joints prior to repointing.

- Repoint with mortar with a high portland cement content, unless it is the content of the historic mortar. Portland cement can often create a bond that is stronger than the historic material and can cause damage as a result of differing coefficient of expansion and the differing porosity of the material and mortar.

- Repoint with a synthetic caulking compound.

- Use a "scrub" coating technique to repoint instead of traditional repointing methods.

- Replace an entire masonry feature such as a cornice or balustrade when repair of the masonry and limited replacement of deteriorated parts are appropriate.

- Use a substitute material for the replacement part that does not convey the visual appearance of the remaining parts of the masonry feature or that is physically or chemically incompatible.

- Apply waterproof, water-repellent or non-historic treatments such as stucco over masonry as a substitute for repointing and masonry repairs. Coatings are frequently unnecessary, expensive and may change the appearance of historic masonry as well as accelerate its deterioration.

- Remove a masonry feature that is not repairable and not replace it, or replace it with a new feature that does not convey the same visual appearance.

- Remove sound stucco or repair it with new stucco that is stronger than the original material or that does not convey the same visual finish.

- Remove or improperly treat decorative stucco.

Figure 13 depicts typical brick patterns.

Brick Patterns   **Figure 13**

COMMON BOND
Full Headers Every 6th Course

½ Bond   RUNNING BOND   ⅓ Bond

ENGLISH CORNER   DUTCH CORNER
ENGLISH BOND

COMMON BOND
Flemish Headers Every 6th Course

STACK BOND

DUTCH CORNER   ENGLISH CORNER
FLEMISH BOND
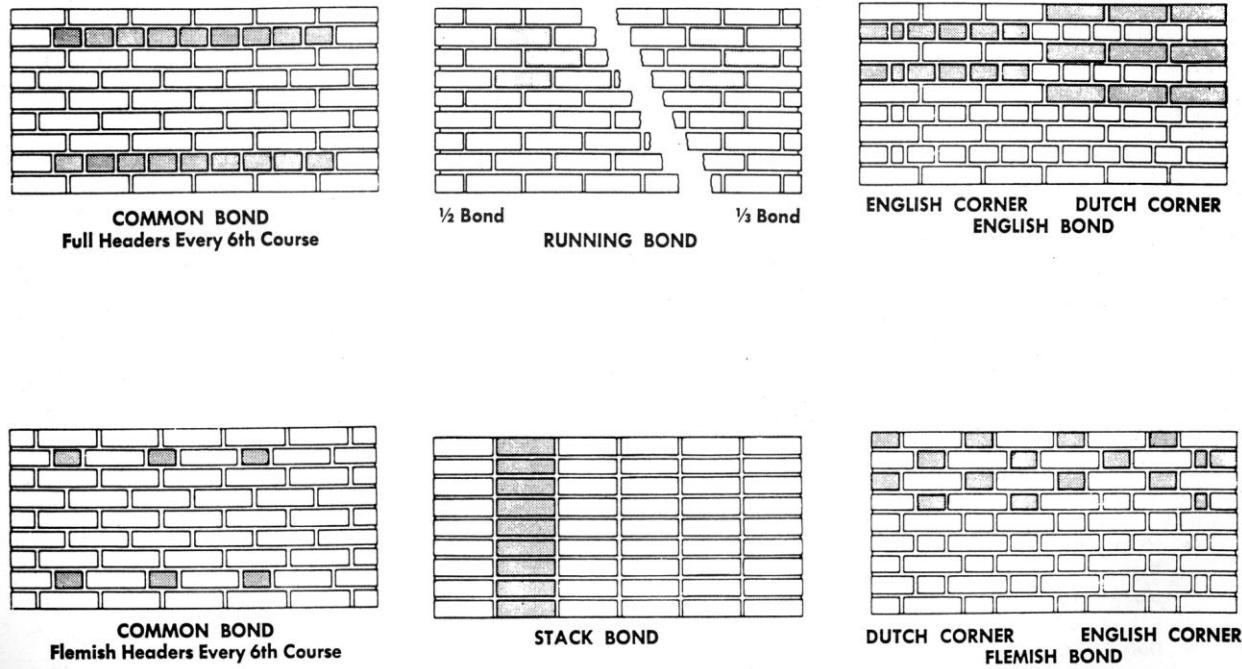
Wood

Do...

- Retain wood materials and features such as siding, cornices, brackets, soffits, fascia, window architrave, and doorway pediments whenever possible. These are essential components of a building's appearance and architectural style.

- Protect and maintain wood features by providing proper drainage so that water is not allowed to stand on flat, horizontal surfaces or accumulate on decorative features.

- Apply chemical preservatives to wood features such as beam ends or outriggers that are exposed to decay hazards and are traditionally unpainted.

- Retain coatings such as paint that help protect the wood from moisture and ultraviolet light. Paint removal should be considered only where there is paint surface deterioration and as part of an overall maintenance program which involves repainting or applying other appropriate protective coatings.

- Inspect painted wood surfaces to determine whether repainting is necessary or if cleaning is all that is required.

- Evaluate the overall condition of the wood to determine whether repairs to wood features will be necessary.

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- Clean wood using the gentlest means possible. Repair trim and siding before applying paint. Seal holes, caulk cracks, and treat for wood fungus. Remove loose paint using commercial strippers, electric heat guns or plates, wire brushes and scrapers. Hand sand to reduce paint layer differential.

- Use electric hot air guns with care on decorative wood features, and use electric heat plates with care on flat wood surfaces when paint is so deteriorated that total removal is necessary prior to repainting.

- Use chemical strippers primarily to supplement other methods such as hand scraping, hand sanding and the previously recommended thermal devices. Detachable wood elements such as shutters, doors and columns may, with proper safeguards, be chemically dip-stripped.

- Repair or replace, when necessary, deteriorated material that replicates the original in size, shape and texture. Consider original characteristics such as board width, length, exposure and trim detailing when selecting replacement material.

- Repair may also include limited replacement in kind, or with a compatible substitute material, of those extensively deteriorated or missing parts of features where there are surviving prototypes such as brackets, molding or sections of siding.

- Replace in kind an entire wood feature that is too deteriorated to repair, if the overall form and detailing are still evident, using the physical evidence as a model to reproduce the feature. Examples of wood features include a cornice, entablature or balustrade. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

- Design and install a new wood feature such as a cornice when the historic feature is completely missing. It may be an accurate restoration using historical, pictorial and physical documentation; or be a new design that is compatible with the size, scale, material and color of the historic building.

Don't...

- Remove or radically change wood features which are important in defining the overall character of the building so that, as a result, the character is diminished.

- Remove a major portion of the historic wood from a facade instead of repairing or replacing only the deteriorated wood, and then reconstruct the facade with new material in order to achieve a uniform or "improved' appearance.

- Radically change the type of finish or its color or accent scheme so that the historic character of the exterior is diminished.

- Strip historically painted surfaces to bare wood, and then apply clear finishes or stains to create a "natural" look.

- Strip paint or varnish to bare wood rather than repairing or reapplying a special finish, such as a grained finish to an exterior wood door.

- Fail to identify, evaluate and treat the causes of wood deterioration which include: faulty flashing, leaking gutters, cracks and holes in siding, deteriorated caulking in joints and seams, plant material growing too close to wood surfaces, and insect or fungus infestation.

- Use chemical preservatives, such as creosote, which can change the appearance of wood features unless they were used historically.

- Strip paint or other coatings to reveal bare wood, exposing historically coated surfaces to the effects of accelerated weathering.

- Remove paint that is firmly adhering to and thus protecting wood surfaces.

- Replace an entire wood feature, such as a cornice or wall, where repair of the wood and limited replacement of deteriorated or missing parts are appropriate.

- Resurface frame buildings with new material that is inappropriate or was unavailable when the building was constructed, such as artificial stone, brick veneer, asbestos or asphalt shingles, rustic shakes, and vinyl or aluminum siding.

- Use abrasive cleaning methods, rotary sanding or rotary wire brushing, sand blasting or extreme high pressure washing (more than 100 PSI) or harsh thermal methods such as propane or butane torches. These methods irreversibly damage historic wood work.

- Remove an entire wood feature that is unrepairable and not replace it; or replace it with a new feature that does not convey the same visual appearance.

- Create a false historical appearance because the replicated wood feature is based on insufficient historical, pictorial and physical documentation.

- Introduce a new wood feature that is incompatible in size, scale, material and color.

Figure 14 depicts types of horizontal wood siding

Horizontal Wood Siding   **Figure 14**
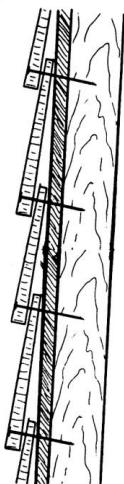
Weatherboards

Clapboards
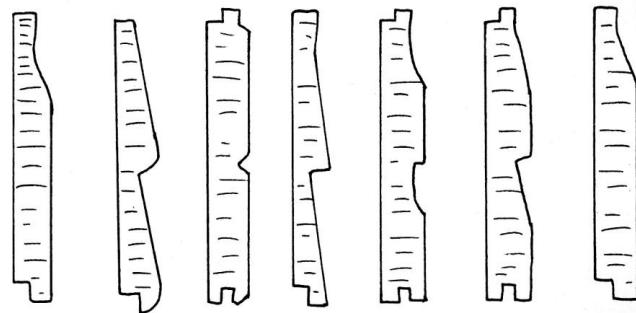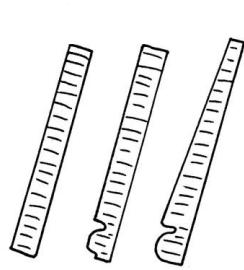
Drop Siding

Figure 15 depicts wood shingle patterns

Wood Shingle Patterns   **Figure 15**
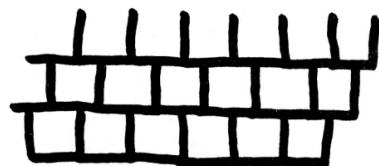
Overlapping
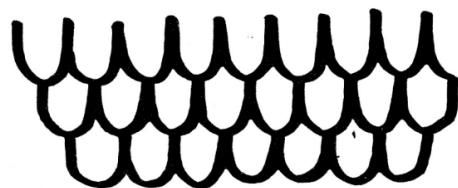
Fishscale
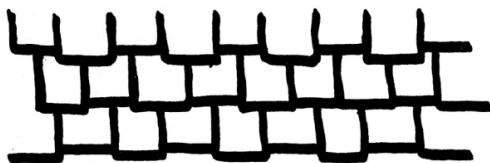
Staggered Butt
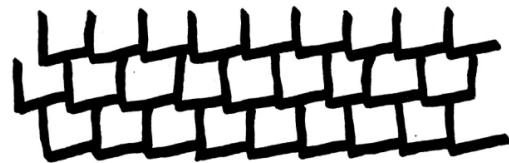
Sawtooth

Pre-1821

Most First and Second Spanish Period buildings are masonry, although some are wood frame and some have masonry end walls with wood frame between. Most British Period buildings are masonry, although the use of wood frame construction increased. The most common examples are wood frame second stories and wood frame extensions of existing masonry buildings.

Most buildings should have masonry walls covered with plaster or stucco. The final coat must be smooth finish stucco, although an ashlar joint finish may be appropriate for larger and more detailed British Period and Second Spanish Period buildings. Pieces of coquina stone should not project out of the stucco to create a false "time worn" appearance.

Aluminum or vinyl siding, shelldash and other materials and treatments not documented as used in pre-1821 construction are not appropriate. Documented material not in common use, such as slate and tile, may be appropriate on a case specific basis.

The exterior fabric and materials should effectively reproduce the texture and appearance of materials on existing or documented pre-1821 buildings. Depending on the period of the building, acceptable

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materials include: exposed, course-squared coquina stone; smooth finish or ashlar joint stucco; poured coquina concrete; tabby; feathered or square lap siding; vertical wood siding; board-and-batten riven board siding or split wood shakes. Recommended woods are red cedar, native pine, cypress and oak. Weatherboard or clapboard are appropriate on the upper stories.

Chimneys were rare before 1763. First Spanish Period buildings do not usually have chimneys. Any chimney used must be on the facade opposite the street and must be as unobtrusive as possible. Chimneys are never appropriate on flat-roofed buildings. British and Second Spanish Period buildings may have chimneys outside or inside of the walls, or built flush with the wall. Chimneys should reproduce documented pre-1821 designs. All chimneys should be stuccoed, with either a smooth finish or an ashlar joint finish. Mouldings, if used, should be simple. Stacks should not be massive in scale. Caps or covers must be of appropriate materials that are compatible with the design of the building and chimney.

Post-1821

Frame Vernacular buildings are finished with drop siding with corner boards, weatherboards with corner boards, butted wood shingles, or board-and-batten siding.

Masonry Vernacular buildings are usually finished with common or running bond brick, rough texture stucco, scored stucco, rusticated rock-faced concrete block or coquina. Frame additions, wings or second stories may be finished with weatherboards or drop siding with corner boards, or prior to 1850, board-and-batten siding.

Greek Revival buildings are finished with horizontal wood siding.

Gothic Revival buildings may be finished with plain or ashlar joint stucco, brick, marble, stone, drop siding, weatherboards, or board-and-batten siding with corner boards. A local church tower is finished with wood shingles.

Commercial buildings are usually finished with common or running bond brick; concrete block; or smooth texture stucco.

St. Augustine Colonial Revival buildings are finished with stucco, brick, rusticated brick, unfinished poured concrete or coquina concrete, drop siding or weatherboards with corner boards, or wood shingles.

Shotgun buildings are finished with weatherboards or drop siding, with or without corner boards, or less commonly, board-and-batten siding.

Italianate buildings are finished with drop siding with corner boards, weatherboards, brick, or rusticated concrete block veneer. Cast iron is also appropriate to the style, but was not historically used in St. Augustine.

Second Empire buildings are usually finished with weatherboards, drop siding, stucco or less frequently, stone.

Romanesque Revival buildings are usually finished with brick, or less frequently asbestos shingles.

Queen Anne buildings are finished with drop siding or weatherboards with corner boards, novelty shingles, wood shingles, diamond wood shingles, asbestos shingles, running bond brick, or stucco.

Mediterranean Influence buildings are finished with brick, stucco or unfinished coquina concrete.

Moorish Revival buildings are finished with unfinished poured concrete or concrete block, brick, coquina, rusticated concrete block, drop siding, or stucco.

Italian Renaissance buildings are finished with buff brick, stone or stucco. Venetian Renaissance buildings feature unfinished poured coquina concrete walls.

Spanish Colonial Revival buildings are finished with stucco.

Mission buildings are usually finished with stucco, although the only local example is constructed of unfinished square cut coquina stone.

Classical Revival buildings are finished with horizontal wood siding, running bond brick, Italian limestone or smooth masonry.

Colonial Revival buildings finishes include weatherboards or drop siding with corner boards, wood shingles, stucco, and less frequently, brick.

Garage Apartments are usually finished with drop siding or weatherboards with corner boards, asbestos shingles, composition shingles, wood shingles, concrete block, coquina or stucco. Masonry finish on the first story with wood on the second story is common.

Bungalows are usually finished with drop siding or weatherboards with corner boards; or less frequently, stucco, coquina brick, artificial stone or rusticated concrete block.

Tudor buildings are finished with brick or stucco on the first story; with stucco and wood half timbers on the second story.

Chimneys are brick, stone or poured concrete. Caps or covers should be compatible with the design of the building.

Fences, Walls and Gates

Secretary of the Interior's Standards for Rehabilitation 2, 3 and 9 apply.

2.   Retention of Distinguishing Architectural Character

3.   Recognition of Historic Period

9.   Compatible Contemporary Design for New Alterations and Additions

Do...
- Retain and repair existing historic fences, walls and gates.

Don't...
- Remove historic fences and walls.

- Install cinder block walls; or ornate iron or wood, rough cedar, chain link, wire or post and rail fences.

- Install fences of inappropriate scale that obscure the overall design of the building or its individual features.

Pre-1821
The fence or wall is an extension of the building along the front property line. All front property lines must be enclosed by a fence or, more commonly, a masonry wall. All First Spanish Period and most Second Spanish Period buildings are entered first through a gate in the front wall and then through a door in the side of the building facing the yard. This is one of the defining features of St. Augustine Plan architecture. All exposed side and rear yards must be enclosed as well.

First Spanish Period fences may be poles, stakes or random width boards. Masonry walls are covered with smooth finish stucco or plaster with a rounded or steeply angled cap.

British Period and Second Spanish Period fences may be poles, stakes, pickets, board or clapboard. Masonry walls are covered with smooth finish or ashlar joint stucco, or plaster. Caps may be round, steeply angled or flat with a slight overhang.

Fences must be nailed or pegged, not stapled. Exposed nail heads must appear as hand wrought colonial nails. Boards should be substantial, not flimsy. Board fences are generally flat topped, while poles, pickets and stakes have sharply angled tops. Wood fences may be painted white or left unpainted.

Walls may be constructed of poured coquina concrete, tabby, course squared coquina stone, or masonry finished with smooth stucco or plaster. Walls may be painted to match the structure or painted white. A zocalo may also be used.
Gates in fences should reflect the design of the fence. Gates may be single or double leaf, ship lap, tongue-and-groove, beaded boards, square edged boards, or multi-paneled. Fences and walls continue

over the gate at a higher elevation. Gates in walls should be topped by a substantial lintel two to three feet higher than the wall.

First and Second Spanish Period fences and walls must be a minimum of five and one-half feet high. British Period fences and walls must be a least six feet high.

The most appropriate gate width is fifty inches with the smallest opening being forty-four inches.

Hardware should be made of wood, leather or iron. Iron must be painted black. Brass generally is not appropriate for St. Augustine. Modern locks must be installed flush with the gate face and painted black. Hinges are black iron and should not appear machine stamped or flimsy. Exposed nail heads must reflect the design of 18th Century hand made nails. Modern nail heads should not be visible.

Figure 16 depicts pre-1821 walls and fences.

Post-1821

Fences, walls and gates must match the architectural style of the primary building. Original fences and walls should be replicated.

The only materials permitted are stucco over masonry, poured coquina or tabby concrete, coquina stone, wood and iron. The level of detail should be appropriate for style of the primary building. Fences should be painted white or left unpainted. Walls may be painted white or left natural.

Modern wood vertical board privacy fences are generally appropriate only on side and rear elevations. These privacy fences should be recessed from the wall plane on street side elevations.

Simple vertical picket fences are appropriate for Frame Vernacular buildings.

Ornate cast iron fences are appropriate only for Queen Anne, Colonial Revival, Classical Revival and other highly styled buildings.

Masonry walls are appropriate for Spanish Renaissance Revival and Moorish Revival buildings.

American Territorial period (1821-1845) fences and walls should be at least five and one-half feet high. Later period fences should be at least four feet high, but should be less than five feet high adjacent to the street.

WALLS   FENCES   12 FEET

VARAS 4   PALES STAKES PICKETS BOARD CLAPBOARD

Foundations and Infill

Secretary of the Interior's Standards 2, 3, 6 and 9 apply.

2.   Retention of Distinguishing Architectural Character

3.   Recognition of Historic Period

6.   Repair or Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence

9.   Compatible Contemporary Design for New Alterations and Additions

Do...

- Retain, repair as needed, or replace historic foundations and enclosures with matching or historically appropriate materials.

- Maintain open spaces between piers.

- Enclose foundation spaces with appropriate materials, such as lattice or pierced brick, if foundation enclosures are missing.

Don't...

- Remove historic foundation enclosures unless they are deteriorated and unrepairable.

- Enclose a pier foundation with continuous infill that prevents ventilation and destroys the openness of the feature.

- Use a replacement infill material which is inappropriate to the style of the building.

- Use historically inappropriate material such as concrete block, stucco or plywood as infill.

- Use modern materials, such as cement block or stone veneer, to repair, reface or replace existing foundations, unless such material can be documented to be part of the original construction.

Pre-1821

Retain existing foundations and follow the existing foundation plan.

Buildings should have continuous piers of ashlar joint or smooth finish stucco. Exposed cement block may not be used as foundation material. Foundations should not be faced with modern materials such as stone veneer, brick, shell dash or concrete.

Post-1821

Foundation types and materials depend on the architectural style of the building.

Frame Vernacular foundations are usually brick, coquina, lime rock or tabby piers. From 1865 until about 1920 brick and coquina piers were most common. Beginning in the 1920s brick, coquina and concrete block piers were used. Piers are usually not finished with stucco. Lattice infill is common after 1845. Continuous foundations are rare, and are never used prior to about 1920.

Masonry Vernacular foundations are continuous brick or concrete, or slab.

Greek Revival foundations are brick or masonry piers.

Gothic Revival foundations are coquina or brick piers or continuous masonry.

Commercial foundations are continuous brick or concrete block, or concrete slab.

St. Augustine Colonial Revival foundations are continuous brick or poured concrete, or less commonly brick or concrete block piers.

Shotgun foundations are brick, coquina or block piers. Piers are not finished with stucco. Lattice infill is used occasionally.

Italianate foundations are brick piers or continuous brick.

Second Empire foundations are brick or concrete piers, or continuous coquina.

Romanesque Revival foundations are continuous brick.

Queen Anne foundations are brick piers, continuous concrete, continuous brick, concrete block piers with concrete block infill. Brick pier foundations may contain lattice infill.

Mediterranean Influence foundations are continuous brick or masonry.

Moorish Revival foundations are continuous poured concrete, coquina or brick.

Italian Renaissance foundations are continuous concrete.

Spanish Colonial Revival foundations are continuous poured concrete.

Mission foundations are continuous concrete or coquina.

Classical Revival foundations are piers, or continuous brick or concrete.

Colonial Revival foundations are brick piers, coquina block piers, concrete block piers; or continuous brick or concrete. Foundations may be finished with stucco. Lattice infill is common; brick infill is less common.

Garage Apartment foundations are usually continuous concrete or brick, or less commonly brick piers. Piers may be finished with stucco.

Bungalow foundations are brick, coquina or concrete block piers; or continuous brick or concrete block. Piers may be finished with stucco. Pier foundations may have lattice infill, or less commonly, concrete block infill.

Tudor foundations are continuous brick or concrete block.

Paint Colors and Placement

The Secretary of the Interior's Standards for Rehabilitation 2 and 5 apply.

2.   Retention of Distinguishing Architectural Character

5.   Sensitive Treatment of Distinctive Features and Craftsmanship

Do...
- Preserve painted and unpainted surfaces as they traditionally existed on the building.

- Preserve and restore decorative painting such as stenciling, graining, marbleizing and trompe l'oeil.

- Remove damaged or deteriorated paint only to the next sound layer using the gentlest method possible, such as hand scraping, prior to repainting.

- Apply compatible paint coating following proper surface preparation.

- Inspect painted masonry to determine whether repainting is necessary.

- Follow manufacturer's product and application instructions when repainting masonry.

- Paint historically unpainted masonry only if it has been previously painted, or as a protective measure to prevent further deterioration caused by poor quality materials or prior abrasive cleaning.

- Attempt to discover the historic paint colors and finishes of the building and use this information to repaint with colors that illustrate the distinctive character of the property.

- Choose colors appropriate to the period and style of the building.

- Generally, the use of one base color and a maximum of three trim colors is appropriate.

- All paints used on masonry should be semi-gloss. Paints used on wood trim should be either flat or semi-gloss. High gloss paints are inappropriate.

- All of the units in a multiple unit building should be painted using the same base color and trim colors. Different base colors or trim colors should not be used to differentiate the units.

Don't...
- Remove paint that is firmly adhering to, and thus protecting, surfaces.

- Remove paint by destructive means, such as sandblasting, applying caustic solutions, or high pressure water blasting.

- Paint a traditionally unpainted surface or remove paint from a traditionally painted surface.

- Fail to follow the manufacturer's product and application instructions when repainting.

- Strip historically painted surfaces to bare wood, and then apply clear finishes or stains to create a "natural" look.

- Damage, cover or remove decorative painting.

- Strip paint or varnish to bare wood rather than repairing or reapplying a special finish, such as a grained finish to a wood front door.

- Use bright or gaudy colors, radically different types or colors of paints, or colors without historical basis.

See also Resolution 2005-05 for reference where HARB recommended that all properties with more than one main building in the Historic Preservation zones obtain approval for master paint schemes.

Pre-1821

The majority of buildings were originally painted with a whitewash or limewash. The most appropriate paint color for masonry is San Augustin White. Larger and more detailed buildings may also be painted De Mesa House Pink, Fatio House Pink, King's Bakery Coral, Light Ochre or Ochre Tan.

It is appropriate to use a dark horizontal band of paint, called a zocalo, two to three feet high to prevent dirt and mud from showing on white or light colored walls. Documented zocalo colors include King's Bakery Black, Fatio House Red, Solana House Brown, Deep Mauve, Clay Red and Maroon Red.

Wood may be left unpainted, whitewashed or painted. Documented trim colors include Canova House White, O'Reilly House White, Gonzalez-Alvarez House Gray, Fatio House Gray, Paredes House Gray, Fatio House Red, Solana House Brown, Peck House Green, Light Ochre, Ochre Tan, Dark Mustard, Terra Cotta, Medium Mauve, Deep Mauve, Clay Red, Maroon Red, Gray Blue and Shutter Blue. Simple outbuildings should be painted San Augustin White.

Fences, if painted, must be San Augustin White. Walls should usually be San Augustin White, but on finer buildings, walls may be painted to match the base color of the building.

On masonry surfaces thicker paints may be used so that brush marks will be evident in the surface.

Information on documented pre-1821 paint colors is contained in the *Historic Colors of Spanish St. Augustine* brochure available in the Planning and Building Division.

Post-1821

Proper use of paint is perhaps the most important and highly visible method of illustrating the architectural style and details of post-1821 buildings. Paint colors should be appropriate for both the historical period and architectural style of the building.

Building walls constructed of coquina, coquina concrete or poured concrete should not be painted, but should be left natural.

Buildings constructed between 1821 and 1860 usually feature lighter, earth toned base colors with darker trim. A "whitewash" white base color is also appropriate.

Greek Revival (1830-1870) buildings typically have a white base with green shutters.

Gothic and Italianate (1840-1920) buildings feature pale earth tones for both base and trims, especially yellow, gray, tan and pink. Colors became darker late in the nineteenth century, with an increased emphasis on contrasts.

St. Augustine Colonial Revival (Post-1850) buildings should be painted in the style of pre-1821 buildings using paint colors contained in *the Historic Colors of Spanish St. Augustine* brochure.

Other buildings constructed between 1850 and 1900 feature darker and more subdued colors. White paint is appropriate only for fences and outbuildings.

Queen Anne (1880-1910) and other later Victorian period vernacular styles feature medium gray, dark red, dark blue or dark green base colors. Trims are dark gray, dark brown, olive green and dark red. Doors are unpainted, varnished or grained.

Colonial Revival (1900-1930) buildings feature white, light yellow, tan or medium gray base colors. Trim colors are cream, warm white or dark green. Doors are unpainted, varnished or grained, or are painted olive green. Shutters, blinds and screens are olive green.

Bungalows (1910-1940) often feature earth tones such as stain (for buildings with shingle cladding), soft greens, gray, brown or dark red base colors. Trims are white, light yellow, gray or light green. Doors were unpainted or varnished.

Except as noted above, following the turn of the century, most other styles use lighter and brighter paint colors. Paint colors and usage during this period are not as intricate or flamboyant as during earlier periods, but the use of color to call attention to architectural elements is still evident. As a general rule, trim elements and recessed surfaces, such as door panels and shutter louvers are "picked out" in a different color from the base color of the building. Window sashes are usually the darkest color so that windows appear to be recessed. Changes in material, such as bands of shingles or novelty siding, are highlighted by paint color. Paint colors are often different for each story and inside gable ends. The intent is for the building to appear as a box within a frame, and for the architectural features to be further differentiated.

Parking, Landscaping and Site Features

The Secretary of the Interior's Standard's for Rehabilitation 2, 8 and 9 apply.

2.   Retention of Distinguishing Architectural Character

8.   Protection and Preservation of Significant Archaeological Resources

9.   Compatible Contemporary Design for New Alterations and Additions

Do...
- Retain distinctive features such as size, scale, mass, color and materials of buildings, including roofs, porches and stairways.

- Retain landscape features such as parks, gardens, street lights, benches, walkways, streets, alleys, and setbacks that have traditionally linked buildings to their environment.

- Use new plant materials, fencing, walkways, street lights, and benches that are compatible with the character of the district or neighborhood in size, scale, materials and color.

- Identify and retain plants, trees, fencing, walkways, street lighting and benches that reflect a property's history and development.

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- Base new site work on documentation or physical evidence. Avoid conjectural changes to the site.

- Remove or trim plants in close proximity to the building that may cause deterioration of historic fabric.

- Provide proper site and roof drainage to assure that water does not splash against the building or foundation walls, or drain toward the building.

- Landscape to provide shade, privacy, screening of non-historic features and erosion control.

- Minimize disturbance of terrain around buildings or elsewhere on the site, thus reducing the possibility of destroying or damaging important landscape features or archaeological resources.

- Survey and document areas where the terrain will be altered to determine the potential impact to important landscape features or archaeological resources.

- Provide continued protection of wood, masonry and architectural metals which comprise site features through appropriate cleaning, rust removal, limited paint removal, and re-application of protective coatings.

- Evaluate the overall condition of materials and features to determine whether more than protection and maintenance are required.

- Repair features of the site by reinforcing historic materials.

- Replace in kind an entire feature of the site that is too deteriorated to repair if the overall form and detailing are still evident. Physical evidence from the deteriorated feature should be used as a model to guide the new work. This could include a walkway or fountain. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

- Replace deteriorated or damaged landscape features in kind.

- Design and construct a new feature of a site when the historic feature is completely missing, such as an outbuilding, terrace or driveway. It may be based on historical, pictorial and physical documentation; or be a new design that is compatible with the historic character of the building and the site.

- Design new onsite parking, loading docks or ramps when required by the new use so that they are as unobtrusive as possible and assure the preservation of the historic relationship between the buildings or buildings and the landscape.

Don't...
- Remove or radically change site features which are important in defining the overall historic character of the property so that the character is diminished.

- Introduce heavy machinery into areas where it may disturb or damage important landscape features or archaeological resources.

- Fail to survey the building site prior to the beginning of rehabilitation work which may result in damage to or destruction of important landscape features or archaeological resources.

- Use a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the site feature or that is physically or chemically incompatible.

- Construct a new site feature that is incompatible with the district or building because of its size, scale or materials.

- Destroy the relationship between buildings and their setting by widening historic streets, changing paving material or by introducing inappropriately located new streets and parking lots that are incompatible with the character of the historic area.

- Install street lighting, benches, new plant materials, fencing, walkways, and paving material such as asphalt and pebble that are out of scale or are inappropriate to the historic district.

- Change the appearance of a building or site by removing historic plants, trees, fencing, walkways, outbuildings and other features before evaluating their importance.

- Add conjectural landscape features to the site such as period reproduction lamps, fences, fountains or vegetation that is historically inappropriate, thus creating a false sense of historic development.

- Create a false historic appearance because the replacement feature is based on insufficient historical, pictorial or physical documentation.

- Introduce a new landscape feature, including plant material, that is visually incompatible with the site, or that alters or destroys the historic site patterns or vistas.

- Locate any new construction of the building where important landscape features will be damaged or destroyed, such as removing a lawn and walkway and installing a parking lot.

- Place parking facilities directly adjacent to historic buildings where automobiles may cause damage to the buildings or to important landscape features.

- Introduce new construction onto the building site which is visually incompatible in terms of size, scale, design, materials, color and texture; which destroys historic relationships on the site; or which damages or destroys important landscape features.

Pre-1821

Traditionally, most landscaping consisted of herb and vegetable gardens, flower gardens, fruit trees, and vines grown on a trellis or wall. Trees and shrubs should be native or documented as having been introduced prior to 1821, and must reflect the small scale of pre-1821 buildings. Design concepts from the 18th Century should be used for flower, vegetable and herb gardens. Foundation plantings are not appropriate.

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Trees, shrubs and vine covered trellises are appropriate and effective ways of providing shade for patios and buildings.

Trellises should be constructed of simple round wooden posts and poles.

Wells should be masonry finished with stucco. Fountains are not appropriate in spaces open to the public. Wells may have splashing water that is not visible above the lip of the well to provide interest, but should not contain visible water jets or fountains.

Masonry bench seating is appropriate within loggias.

Canopies and umbrellas must be white, natural canvas or sailcloth, and must be supported on a wooden structure.

Flag poles and similar fixtures may be wood or metal. Metal must be painted white, brown or black.

Site features of modern design and materials (plastic, metal, vinyl and similar materials) are not appropriate in public spaces.

Floors for loggias and galleries may be either poured coquina concrete or tabby.

Appropriate paving materials are poured coquina concrete, tabby, loose coquina, crushed shells, river gravel, and brick or stone on sand. Asphalt and plain concrete are not appropriate.
Parking areas must be completely screened by a solid board fence or wall at least five and one-half feet high. Entries and exits should be as small as possible and should not exceed twenty feet in width. All openings should have functional gates to screen parking areas from the street. Residential parking should be designed so that vehicles are screened by fences, walls or buildings. Unscreened parking adjacent to the street is inappropriate.

Garages are addressed in the Accessory Buildings section of these Guidelines.

Post-1821
Plant materials should reflect the scale of the building. Only those plant materials known to have been introduced around the date of construction of the primary building should be planted. Design concepts that reflect the architectural style of the building should be used for landscape and garden design. Trees should be used to frame views and provide shade. The use of mid-yard planting beds, coarse textured plants and colorful flowers is appropriate for 19th century buildings. Foundation plantings are not appropriate for pre-1930 buildings.

Trees, shrubs and vine covered trellises are appropriate and effective ways of providing shade for patios and buildings.

Trellises should be constructed of simple round wooden posts and poles.

Wells should be masonry finished with stucco. Fountains are not appropriate in spaces open to the public. Wells may have splashing water that is not visible above the lip of the well to provide interest, but should not contain visible water jets or fountains.

Masonry bench seating is appropriate within loggias.

Canopies and umbrellas must be white, natural canvas or sailcloth, and must be supported on a wooden structure.

Flag poles and similar fixtures may be wood or metal. Metal must be painted white, brown or black.

Site features of modern design and materials (plastic, metal, vinyl and similar materials) are not appropriate in public spaces.

Floors for loggias and galleries may be either poured coquina concrete or tabby.

Appropriate paving materials are poured coquina concrete, tabby, loose coquina, crushed shells, river gravel, and brick or stone on sand. Asphalt and plain concrete are not appropriate.

Parking areas should not be adjacent to or easily viewed from public rights-of-way. Paved areas and curb cuts must be kept to a minimum. Fences, walls, gates, landscaping and buildings must screen parking areas. Whenever possible, parking should occur behind or within a building. Appropriate paving materials include loose coquina, crushed shell, gravel, stone or brick pavers on sand, coquina or tabby concrete, or concrete with a slate appearance. Asphalt and plain concrete are not appropriate.

Garages are addressed in the Accessory Buildings section of these Guidelines.

Roofs and Roofing

Secretary of the Interior's Standards for Rehabilitation 2, 4, 5, 6 and 9 apply.

2.   Retention of Distinguishing Architectural Character

4.   Retention of Significant Later Alterations and Additions

5.   Sensitive Treatment of Distinctive Features and Craftsmanship

6.   Repair of Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence

9.   Compatible Contemporary Design for New Alterations and Additions

Do...

- Identify, retain and preserve roofs and their functional and decorative features that are important in defining the overall historic character of the building. This includes the roof's shape, such as hip, gambrel and mansard; decorative features such as parapets, cornices, eaves, dormers, cupolas, towers, brackets, cresting, gutters and downspouts, chimneys, weather vanes and lightning rods; roofing material such as slate, wood, clay tile and metal; and the size, color and patterning of the material.

- Provide adequate roof drainage and ensure that the roofing material provides a weathertight covering for the building.

- Protect a leaking roof with plywood and building paper until it can be properly repaired.

- Replace deteriorated roof surfacing with matching materials or new materials, such as composition shingles or tabbed asphalt shingles in dark shades that match the original in composition, size, shape, color and texture.

- Repair or replace when necessary dormer windows, cupolas, cornices, brackets, chimneys, cresting, weather vanes and other distinctive architectural or stylistic features that give a roof its essential character.

- Repair a roof by reinforcing the historic materials which comprise roof features. Repairs will also generally include the limited replacement in kind, or with compatible substitute material, of those extensively deteriorated or missing parts of features when there are surviving prototypes such as cupola louvers, dentils, and dormer roofing; or slates, tiles or wood shingles on the main roof.

- Replace in kind an entire feature of the roof that is too deteriorated to repair, if the overall form and detailing are still evident, using the physical evidence as a model to reproduce the feature. Examples can include a large section of roofing, a dormer or a chimney. If using the same kind of

material is not technically or economically feasible, then a compatible substitute material may be considered.

- Design and construct a new feature when the historic feature is completely missing, such as a chimney or a cupola. It may be an accurate restoration using historical, pictorial and physical documentation; or may be a new design that is compatible with the size, scale, material and color of the historic building.

Don't...
- Radically change, damage or destroy roofs which are important in defining the overall historic character of the building so that, as a result, the character is diminished. Examples of such changes are converting a gable roof to a hip roof, or a flat roof to a pitched roof. Such changes should only be considered as part of a documented restoration to recreate the original appearance of the building.

- Remove a major portion of the roof or roofing material that is repairable, then reconstruct it with new material in order to create a uniform or "improved" appearance.

- Change the essential character of a roof by adding inappropriate features such as dormers, vents, skylights, air conditioners and solar collectors which are visible from public rights-of-way.

- Strip the roof of sound historic material such as slate, clay tile, wood or architectural metal.

- Install new materials, such as roll roofing, whose composition, size, shape, color and texture alter the appearance of the building. Examples of such changes are replacing hexagonal singles with rectangular shingles, replacing wood shingles with fiberglass shingles, or replacing sheet metal with shingles. Such changes should only be considered as part of a documented restoration to recreate the original appearance of the building.

- Fail to clean and maintain gutters and downspouts properly so that water and debris collect and cause damage to roof fasteners, sheathing and the underlying structure.

- Permit a leaking roof to remain unprotected so that accelerated deterioration of historic building materials such as masonry, wood, plaster, paint and structural members occurs.

- Replace an entire roof feature such as a cupola or dormer when repair of the historic materials and limited replacement of deteriorated or missing parts are appropriate.

- Fail to reuse intact slate or tile when only the roofing substrate needs replacement.

- Use a substitute material for the replacement part that does not convey the visual appearance of the surviving parts or the roof, or that is physically or chemically incompatible.

- Remove a feature of the roof that is unrepairable, such as a chimney or dormer, and not replace it; or replace it with a new feature that does not convey the same visual appearance.

- Construct additional stories so that the historic appearance of the building is radically changed.

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Pre-1821

First Spanish Period roofs may be either flat or pitched. Simple parapets with tile or wood canales (rain spouts) must be used with flat roofs. Pitched roofs may be either gable or hip, with gables more common. Roofs are steeply pitched between 45° and 53°, giving the building a medieval appearance. Roofs may be covered with either split wood shakes or wood shingles preferably of cedar or cypress, or wood shingles giving the appearance of thatch. Modern composition shingles are appropriate only if they replicate the color, texture and shape of historically documented material.

British Period roofs may be gable, hip, gable-hip or bell hip. Roofs are pitched between 40° and 45°. Flat roofs are not used. Roofs may be covered with either split wood shakes or wood shingles preferably of cedar or cypress. In some instances, slate roofs may be appropriate.

Second Spanish Period roofs may be gable, hip or gable-hip. Roofs are generally pitched between 40° and 45°, but may be as low as 30°. Flat roofs are not used. Roofs may be covered with either split wood shakes or wood shingles preferably of cedar or cypress. In some instances, slate or barrel tile roofs may be appropriate.

Eaves of this period should be narrow or nonexistent. The fascia is a narrow weatherboard, possibly beaded. The British box cornice is appropriate with plain, beaded or molded fascia and eave returns.

Gutters are generally not appropriate on pre-1821 buildings. It is appropriate to raise the last shingle course about an inch to "kick" water away from the walls. If guttering must be used, it should effectively reproduce the appearance of documented pre-1821 gutter types. Modern gutters may be used when placed inside, and if effectively screened by, a V-shaped wood trough, preferably cypress. Gutters may also be disguised behind parapets. On some buildings, a half-round gutter may be used when painted to match the patina of copper. To reduce the need for gutters, gable roofed buildings should be oriented with the gable end adjacent to the street. Gutters are not appropriate on balcony roofs.

Skylights are not appropriate. Dormers or gable end windows should be used to provide light and air to upper half stories.

First Spanish Period buildings should not have dormers on the street facade. It is more appropriate for windows to be placed in the gable ends. Dormers on the facade opposite the street should be low, with a shed roof. With British Period buildings, dormers are quite common. Dormers on one and one-half story buildings should have shed roofs. Dormers on two or two and one-half story buildings may use either gable or shed roofs. Second Spanish Period buildings may have dormers in the style of First Spanish Period buildings or British Period Buildings.

Chimneys were rare before 1763. First Spanish Period buildings rarely have chimneys. Any chimney used must be on the facade opposite the street and must be as unobtrusive as possible. Chimneys are never appropriate on flat-roofed buildings. British and Second Spanish Period buildings may have chimneys outside or inside of the walls, or built flush with the wall. Chimneys should reproduce documented pre-1821 designs. All chimneys should be stuccoed, with either a smooth finish or an ashlar joint finish. Mouldings, if used, should be simple. Stacks should not be massive in scale. Caps or covers must be of appropriate materials that are compatible with the design of the building and chimney.

Pre-1821 Roof Pitches   **Figure 17**

1565 - 1760   FLAT   53°   45°

1760 - 1800   45°   40°   30°

1800 - 1821   45°   30°   26°

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SHED DORMER   WALL DORMER
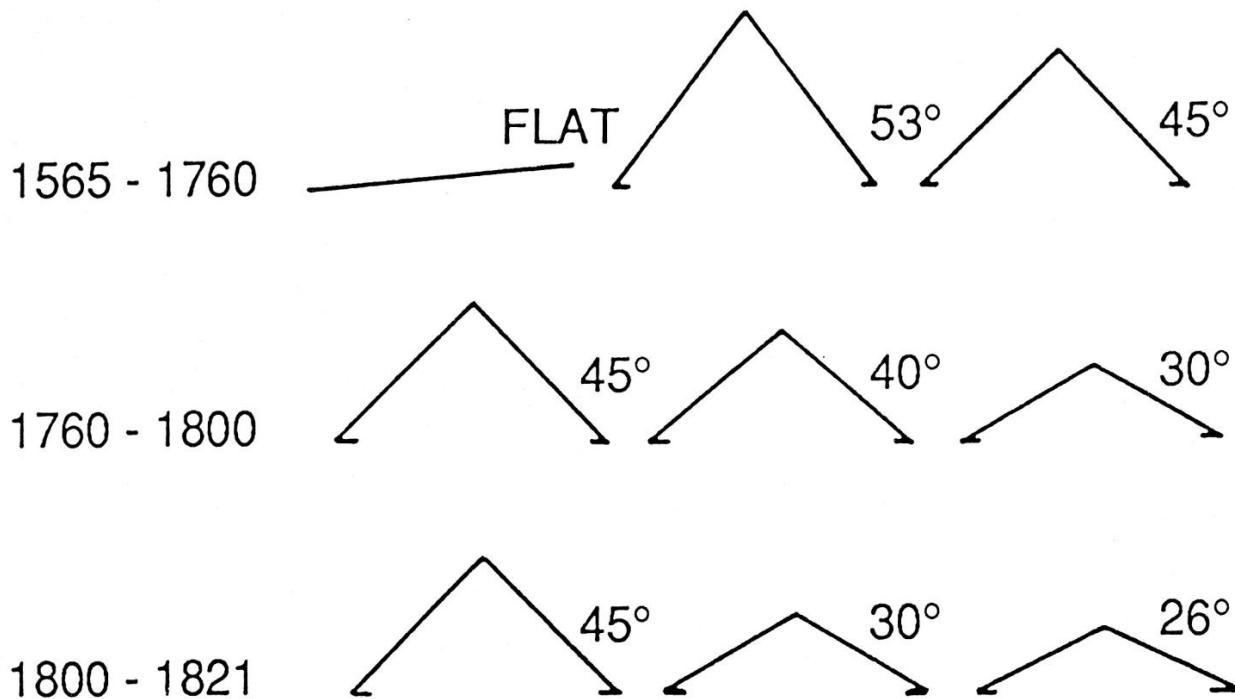
GABLE DORMER
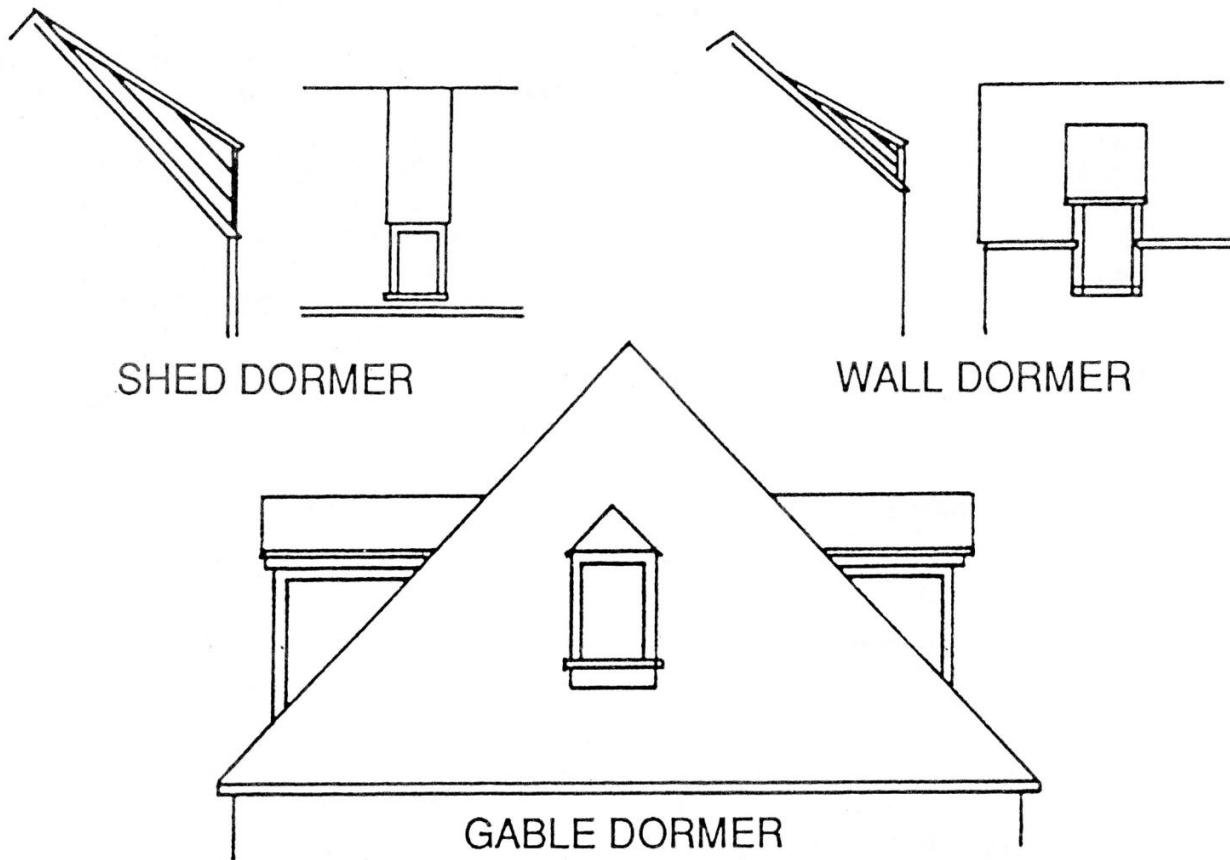
Post-1821

Frame Vernacular roofs locally are usually gable, although hip and pyramidal roofs are common elsewhere. Porches commonly have hip or shed roofs. Prior to 1845, roof surfaces are covered with wood shakes or wood shingles. From 1845 to about 1920, roof surfaces are covered with metal, corrugated metal or metal novelty shingles. Beginning in the 1920s, roof surfaces are covered with composition shingles, diamond composition shingles or asbestos shingles. Chimneys are brick, and are occasionally finished with stucco.   Refer to the Pre-Approved Guidelines when considering replacement roof materials for a list of materials that are acceptable and can be approved with a building permit by City Staff.

Masonry Vernacular roofs on commercial buildings are flat with a parapet. Roof surfaces are built-up. Masonry Vernacular roofs on other buildings are gable or hip. Pitched roof surfaces are covered with composition shingles, diamond composition shingles, metal, or prior to 1850, wood shakes. Chimneys are coquina or brick, and may be finished with stucco.

Greek Revival roofs are low pitched hip or gable. Roofs are covered with wood shingles, sheet metal or composition shingles. Chimneys are brick.

Gothic Revival roofs are steeply pitched gable. Roofs are covered with wood shingles, composition shingles, diamond composition shingles, metal standing seam or corrugated metal. Chimneys are massive, brick, and may be finished with stucco.

Commercial roofs are flat with a parapet. Roof surfaces are built-up.

St. Augustine Colonial Revival roofs are gable, hip or flat with a parapet. Pitched roofs are covered with composition shingles, diamond composition shingles, corrugated metal, metal v-crimp, clay tile, wood shakes or wood shingles. Flat roofs are built-up. Chimneys may be brick or coquina, with or without a metal cap, and may be finished with stucco.

Shotgun roofs are usually gable, or less commonly hip, with a shed roof over the porch. Roof surfaces are wood shingles, metal v-crimp or composition shingles. Chimneys are brick.

Italianate roofs are gable or low pitched hip, frequently with a square cupola or tower. Roofs are covered with wood shingles, composition shingles, diamond composition shingles or corrugated metal. Roofs on commercial buildings are flat with a parapet, and are built-up. Chimneys are brick.

Second Empire roofs are mansard, occasionally with gable dormers. Roofs are covered with wood shingles, composition shingles or pressed metal shingles. Chimneys are brick, and may be finished with stucco.

Romanesque Revival roofs are gable or hip, frequently with secondary roof structures such as cross gables, towers or pavilions. Roofs are covered with composition shingles. The only local example of this style does not have chimneys.

Queen Anne roofs are usually multi-planed gable with towers, gables or turrets, although hip and jerkinhead roofs are also used. Roofs are covered with wood shingles, asbestos shingles, composition shingles, diamond composition shingles, novelty shingles, corrugated metal, metal v-crimp, embossed sheet metal or slate. Chimneys are brick, and may have a metal cap.

Mediterranean Influence roofs are gable, hip, or flat with a parapet. Pitched roofs are covered with composition shingles, barrel tile or interlocking tile. Flat roofs are built-up. Chimneys are brick.

Moorish Revival roofs are usually flat with a heavily decorated cast concrete parapet, although stepped gable, shed and hip roofs are also used. Secondary roof structures include towers, minarets and onion domes. Flat roofs are built-up. Pitched roofs are covered with composition shingles, clay tile or metal. Chimneys are poured concrete, brick or stone.

Italian Renaissance roofs are gable or low pitched hip with eaves. Roofs are covered with interlocking terra cotta tile. Chimneys are brick.

Spanish Colonial Revival roofs are gable, or less commonly hip or flat. Roofs are covered with barrel tile or S-shaped tile.

Mission roofs are hip or flat. Pitched roofs are covered with barrel tile. Flat roofs are built-up. Chimneys are brick or coquina block.

Classical Revival roofs are flat with a parapet, or low pitched hip with a balustrade. Flat roofs are built-up. Pitched roofs are covered with embossed sheet metal, metal shingles or composition shingles. Chimneys are brick.

Colonial Revival roofs are usually hip, gable and gambrel. Flat roofs with a parapet are less common. Hip dormers are a frequent secondary roof type. Pitched roof surfaces are covered with composition shingles, diamond composition shingles, metal v-crimp, or metal novelty shingles. Embossed sheet metal and asbestos shingles are common to this style, but are rarely used in St. Augustine. Flat roofs are built-up. Chimneys are brick, and may have a metal cap.

Garage Apartment roofs are usually hip or gable. Flat roofs with a parapet, and jerkinhead roofs are also used, but are less common. Shed roofs on porches are common. Pitched roof surfaces are covered with composition shingles, diamond composition shingles, corrugated metal, metal v-crimp. Flat roofs are built-up. Chimneys are brick, with or without metal caps, and may be finished with stucco.

Bungalow roofs are usually a gable main roof over a gable porch roof. Multiple gables, gable on hip, hip or gambrel are less common. Secondary roof types include shed porches and gable, shed or hip dormers. Roof surfaces are composition shingles, diamond composition shingles, corrugated metal, metal v-crimp, or much less frequently built-up or roll. Chimneys are brick, with or without metal caps, and may be finished with stucco. Chimney stacks may be tapered.

Tudor roofs are hip or gable. Roof surfaces are covered with composition shingles, or less frequently, slate. Chimneys are massive, brick, and may be finished with stucco.

Storefronts

Secretary of the Interior's Standards for Rehabilitation 2, 3, 4, 6 and 9 apply.

2.   Retention of Distinguishing Architectural Character

3.   Recognition of Historic Period

4.   Retention of Significant Later Alterations and Additions

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

Do...
- Retain and repair existing storefronts, including windows, sash, doors, transoms and decorative features where such features contribute to the architectural and historic character of the building.

- Evaluate the overall condition of storefront materials to determine whether more than protection and maintenance are required.

- Repair storefronts by reinforcing the historic materials. Repairs will also generally include the limited replacement in kind, or with compatible substitute materials, of those extensively

deteriorated or missing parts of storefronts where there are surviving prototypes such as transoms, kick plates and pilasters.

- Where original or early storefronts no longer exist or are too deteriorated to save, retain the commercial character of the building through contemporary design which is compatible with the scale, design, materials, color and texture of the historic buildings; or an accurate restoration of the storefront based on historic research and physical evidence.

Don't...
- Remove or radically change storefronts and their features which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

- Introduce a storefront or new design element on the ground floor, such as an arcade, which alters the architectural and historic character of the building and its relationship with the street or its setting, or which causes destruction of significant historic fabric.

- Use materials which detract from the historic or architectural character of the building.

- Alter the entrance through a significant storefront.

- Fail to provide adequate protection of materials on a cyclical basis so that deterioration of storefronts results.

- Strip storefronts of historic material such as wood, cast iron, terra cotta, pigmented structural glass or brick.

- Replace an entire storefront when repair of materials and limited replacement of its parts are appropriate.

- Use substitute material for the replacement parts that does not convey the same visual appearance as the surviving parts of the storefront or that is physically or chemically incompatible.

- Remove a storefront that is unrepairable and not replace it; or replace it with a new storefront that does not convey the same visual appearance.

- Create a false historical appearance because the replaced storefront is based on insufficient historical, pictorial and physical documentation.

- Introduce a new design that is incompatible in size, scale, material and color.

Pre-1821
Storefronts are not an appropriate feature of pre-1821 architecture.

Post-1821
Storefronts on post-1821 commercial buildings should be consistent with the architectural and historic character of the building and the streetscape.

Windows and Window Treatments

Secretary of the Interior's Standards for Rehabilitation 2, 3, 6 and 9 apply.

2.   Retention of Distinguishing Architectural Character

3.   Recognition of Historic Period

6.   Repair of Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence

9.   Compatible Contemporary Design for New Alterations and Additions

Do...

- Retain and repair window openings, frames, sash, glass, lintels, sills, pediments, architraves, hardware, shutters and balconies where they contribute to the architectural and historic character of the building.

- Conduct an in-depth survey of the conditions of existing windows, shutters and balconies early in rehabilitation planning so that repair and upgrading methods and possible replacement options can be fully explored.

- Protect and maintain the wood and architectural metal which comprise the windows (including frame, sash, muntins and surrounds), shutters and balconies through appropriate surface treatments such as cleaning, rust removal, limited paint removal and re-application of protective coating systems.

- Repair windows, shutters and balconies by patching, splicing, consolidating or otherwise reinforcing. Such repair may include replacement in kind of those parts that are either excessively deteriorated or are missing when there are surviving prototypes.

- Improve the thermal performance of existing windows through adding or replacing weatherstripping and adding storm windows which are compatible with the character of the building and which do not damage window frames.

- Replace missing or irreparable windows on significant elevations with new windows that match the original in material, size, general muntin and mullion proportion and configuration, and reflective qualities of the glass.

- Replace missing or irreparable shutters and balconies on significant elevations with new shutters and balconies that match the original in material, detailing, size, general proportion and configuration, hardware and color.

- Maintain balcony hand rail heights. If higher rails are required for the new use, install an unobtrusive and compatible upper rail above or behind the existing hand rails.

- Design and install new windows, shutters and balconies when the historic windows, shutters and balconies are completely missing. The replacement may be an accurate restoration using historical, pictorial and physical documentation; or may be a new design that is compatible with the window openings and the historic character of the building.

- Design and install additional windows, shutters and balconies on rear or other non-character-defining elevations if required by the new use. New window openings may also be cut into exposed party walls. Such design should be compatible with the overall design of the building, but not duplicate the fenestration pattern and detailing of a character-defining elevation.

- Provide a setback in the design of dropped ceilings when they are required for the new use to allow for the full height of the window opening.

- Install awnings that are historically appropriate to the style of the building or that are of compatible contemporary design. Awnings should follow the lines of window or door openings they are intended to cover.

Don't...
- Introduce or change the location or size of windows and other openings that alter the architectural and historic character of the building.

- Replace window features on significant facades with historically and architecturally incompatible materials such as anodized aluminum, mirrored or tinted glass.

- Remove window features that can be repaired where such features contribute to the historic and architectural character of the building.

- Change the size or arrangement of window panes, muntins and rails where they contribute to the architectural and historic character of the building.

- Install balconies, shutters, screens, blinds, security grills and awnings on significant facades which are historically inappropriate and which detract from the building's character.

- Replace windows that contribute to the character of a building with those that are incompatible in size, configuration and reflective qualities or which alter the setback relationship between window and wall.

- Install heating and air conditioning units in window frames when the sash and frames may be damaged. Window installations should only be considered when all other viable heating and cooling systems would result in significant damage to historic materials. If installations proves necessary, window units should be placed on secondary elevations not visible from the public right-of-way.

- Install metal or fiberglass awnings.

- Install awnings that obscure architecturally significant detailing or features.

- Replace architecturally significant detailing, such as commercial canopies, with awnings.

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Pre-1821

Windows on First Spanish Period buildings should have banisters, possibly with lattice on the lower half. Rejas projecting twelve to eighteen inches on a masonry base are appropriate only for ground level street windows. Banisters or lattice must be used on all other windows. Windows with rejas and banisters may have single expanse glazing giving the impression of an unglazed window. One-over-one double hung sash windows are also appropriate. On larger buildings, wood twelve-over-twelve double hung sash windows, without rejas or banisters, may be appropriate. Multi-pane windows behind rejas and banisters are not appropriate.

Windows on British Period and Second Spanish Period buildings may be nine-over-nine, nine-over-six or six-over-six wood double hung sash. A common arrangement is nine-over-six on the ground floor and six-over-six on upper floors. Window and pane proportions must follow the historic models. Rejas are not appropriate.

Shutters should be functional, and located inside for rejas and bannistered windows, and outside for glazed windows. They should be louvered, square edged, beaded, tongue-and-grooved or paneled. Appropriate materials are wood for the shutters and iron for the hardware. It is historically appropriate for solid shutters to be used on the ground floor, with louvered shutters on the upper floor. Shutters may be painted or left natural. Shutter hinges are black iron and should not appear machine stamped or flimsy. Shutter tiebacks or "shutter dogs" should be fairly simple and functional. Exposed nail heads must reflect the design of 18th Century hand made nails. Modern nail heads should not be visible. Hardware must be black and in a documented pre-1821 design. Brass is generally not appropriate for St. Augustine. Refer to the Pre-Approved Guidelines when considering wood hurricane shutters for requirements that can be approved with a building permit by City Staff.

Balconies are a common feature of all Colonial periods. Balconies should be wood and in proportion to the building facade. Balusters should reflect a height appropriate to the period of the building, with additional top rails as required. Balconies must be deep enough to be functional and should extend across the width of the facade to protect windows and doors.

First Spanish Period balconies often have corbelled beams. "Canary Island" balconies, with a carved board replacing the bottom rail, are also used. These balconies should have turned spindle balusters. Other balusters may be simple two by two inch spindles. Handrails must have rounded tops. Bottom rails should be angled to prevent rot.

Balcony roofs may be extensions of the main roof or may be below the eave. Pitches may be more shallow than the main roof. The most appropriate roof type is a simple shed roof, although hip and gable roofs may be appropriate for some balconies.

Balconies should not project more than three feet into the public right-of-way. If a deeper balcony is desired, the back wall may be inset. Balconies should not be enclosed with screen or glass.

Awnings should be white or natural canvas or sailcloth, and they should be supported on poles or a trellis, or made to roll up and down as balcony or loggia screens. Awnings are not appropriate on the street facade of a building.

Post-1821
(Refer to the Pre-Approved Guidelines when considering wood hurricane shutters for requirements that can be approved with a building permit by City Staff)

Frame Vernacular windows are usually double hung sash two-over-two or one-over-one. Locally, six-over-six and six-over-one are also common, but are seldom used after about 1920. Prior to the turn of the century, nine-over-six and eight-over-eight windows are also used. After the turn of the century, eight-over-one, four-over-one, three-over-one, and less commonly jalousie windows are also used. Attic louvers in the gable ends, and casement windows with various numbers of panes are common in all time periods.

Masonry Vernacular windows may be fixed multi-pane, double hung sash six-over-six, three-over-one, two-over-two, or one-over-one. Windows in commercial buildings may be fixed sheet (plate glass). Transoms, fanlights and attic louvers are common. Jalousie windows, French doors and simple balconies are used occasionally. Prior to 1850, double hung sash eight-over-eight and 15 pane casement windows were also used.

Greek Revival windows are double hung sash six-over-six.

Gothic Revival windows may be lancet or cantilevered oriels. Windows may be fixed multi-pane, diamond multi-pane casement, or double hung sash two-over-two. Attic louvers, transoms and sidelights are also used. Exterior shutters and awnings are common.

Commercial windows are fixed sheet (plate glass) on the ground floor. Transoms are common. Windows on upper floors are double hung sash two-over-two, one-over-one, or less commonly jalousie.

St. Augustine Colonial Revival windows may be double hung sash twelve-over-twelve, six-over-six, two-over-two, fixed multi-pane, or less commonly, sixteen-over-sixteen, nine-over-nine, nine-over-six or eight-over-eight. Fixed sheet (plate glass) windows are often used on commercial buildings. Attic louvers, sidelights, fanlights, transoms, metal jalousies and moveable blinds are occasionally used. Windows are sometimes covered with iron grillwork or rejas. Functional exterior wood shutters are common. Wood or iron balconies are common.

Shotgun windows are usually double hung sash one-over-one or two-over-two. Attic louvers in the gable ends are common.

Italianate windows are double hung sash six-over-six or two-over-two. Transoms and sidelights are common. Tall, narrow windows which are commonly arched or curved above, and windows with elaborate crowns, usually of inverted U-shape are common.

Second Empire windows are double hung sash two-over-two. French doors are common. Windows are taller on the first floor. Arched windows with pediments and molded surrounds are common.

Romanesque Revival windows are double hung sash two-over-two or one-over-one, or fixed multi-pane. Transoms are also used.

Queen Anne windows are double hung sash twelve-over-twelve, twelve-over-four, six-over-six, six-over-four, four-over-one, three-over-one, two-over-two, two-over-one, and multi-pane casement. Fixed round windows are also used. Attic louvers, transoms and French doors are common. Moveable louvers and blinds on windows are also common. Awnings are common.

Mediterranean Influence windows are double hung sash five-over-five or one-over-one. Tall multi-pane fixed and casement windows are also used. Fanlights and transoms are common. An arch motif is common. Balconies should be wrought iron.

Moorish Revival windows are double hung sash six-over-six, six-over-two, four-over-one, two-over-two, two-over-one, one-over-one, two pane casement and five pane casement. Fixed multi-pane and plate windows are also used. French doors, transoms, sidelights and attic louvers are also common. Stylized wood or iron balconies are common.

Italian Renaissance windows are frequently pedimented and arched, with upper story windows smaller and less detailed than lower story. Windows are double hung sash in a variety of configurations, or fixed multi-pane. Balconies are common.

Spanish Colonial Revival windows are double hung sash five-over-five, one-over-one, and fixed multi-pane casement. Fanlights and transoms are common. Iron window grilles, balconies and balconets are common.

Mission windows are double hung sash six-over-six, three-over-one, one-over-one, or multi-pane casement. Quatrefoil windows, fanlights and sidelights are common.

Classical Revival windows are double hung sash six-over-six or one-over-one. Transoms and sidelights may also be used. Balconies are centrally located on the second story.

Colonial Revival windows are usually double hung sash one-over-one. Double hung sash nine-over-one, eight-over-eight, eight-over-one, six-over-six, six-over-one, four-over-one, three-over-one, two-over-two and two-over-one are also used. Five and eight pane casement windows are used. Transoms, sidelights and fanlights are common. Attic louvers are also common. Shutters are common. Bay windows are used occasionally. French doors and glass doors are also used frequently. Awnings are common.

Garage Apartment windows are usually double hung sash two-over-two or one-over-one. Double hung sash eight-over-one, three-over-one, and three or eight pane casement windows are also used. Fanlights are used occasionally. Attic louvers in the gable ends are common.

Bungalow windows are double hung sash ten-over-one, nine-over-nine, eight-over-one, six-over-six, six-over-one, four-over-one, three-over-one, two-over-two, two-over-one, one-over-two or one-over-one. Fixed sheet and single or multi-pane casement windows are also used. Jalousie windows are also common. Transoms and sidelights are used occasionally. Shutters may be used. Lattice vents or attic louvers in the gable ends are common.

Tudor buildings often feature oriel windows. Windows may be double hung sash six-over-six, six-over-one or two-over-two. Casement windows with one to eight panes are used. Attic louvers are common. Awnings are also used.

Generally Post-1821 windows should be wood. Under certain circumstances, metal and aluminum sash windows may be used if they duplicate the design, size and overall appearance of wood and are painted to appear as wood. Windows with an unpainted metal sash and sliding glass doors are generally not appropriate. Storm or screen windows may be appropriate if they do not alter, damage or obscure window frames and features. On significant facades, wood shutters must be used; on other facades, non-wood shutters may be used.

Stained glass windows are appropriate on religious buildings in any architectural style.

Fabric and canvas awnings are permitted if the design is representative of the style and period of the building. The awning should not conceal important architectural features. The design, color, edging and hardware should reflect the style and period of the building.

Balcony design and materials should be compatible with the style of the building. The balcony should be in proportion to the building facade. Balusters should reflect a height appropriate to the period of the building, with additional top rails as required. Balconies should not be enclosed with screen or glass.

Only post-1850 buildings may use canvas to cover wood decking. Such canvas decking cover should be installed so as to prevent rotting and mildew of wood members, and should not interfere with the appearance of the balcony from the street.

Figure 19 depicts various window configurations and treatments.
Figure 20 depicts balcony details.
Figure 21 depicts various types of arches.

Windows   Figure 19

REJAS

BANNISTERS AND LATTICE

DOUBLE-HUNG

CASEMENT

QUEEN ANNE

4/1 BUNGALOW

2/2 LIGHTS

6/6 LIGHTS

6/1 LIGHTS

3/1 BUNGALOW

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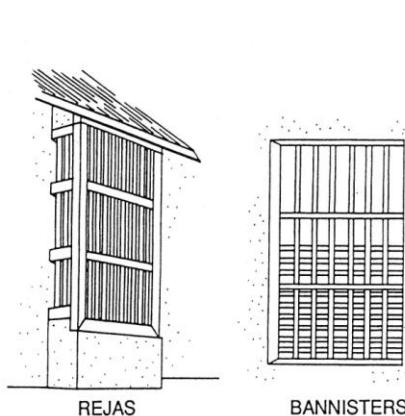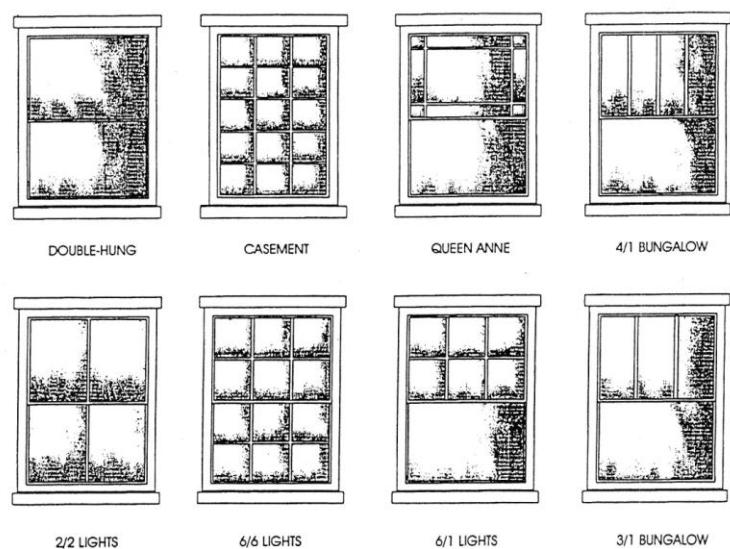
Balcony Detail

Figure 20

Chamfered Post

Bottom Rail and
Baluster Detail

Top Rail

Bottom Rail

Arches

Figure 21

Horseshoe

Lancet

Ogee
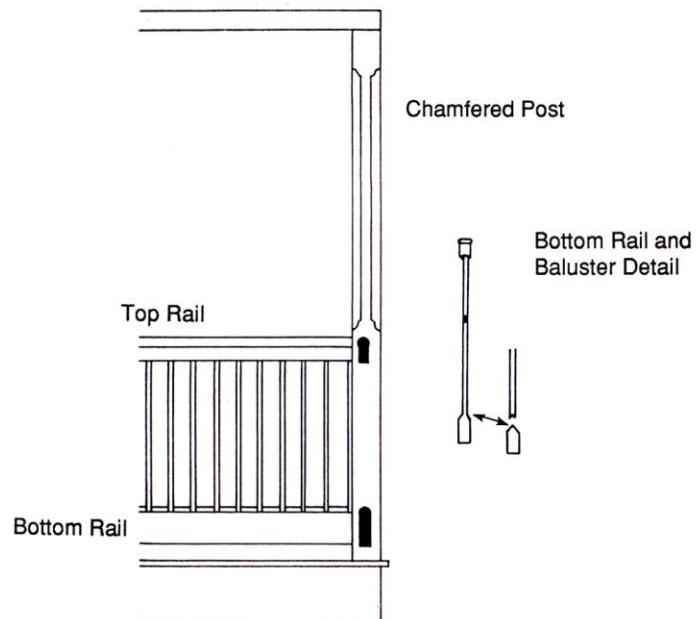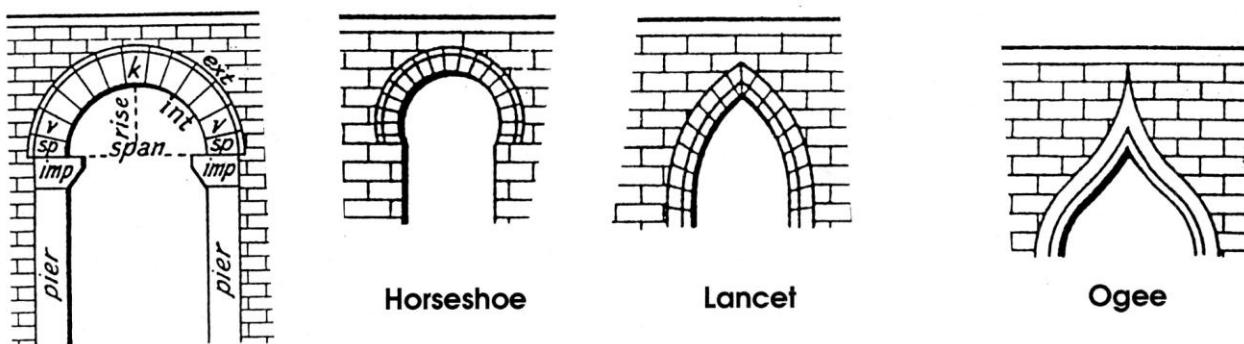
Round

imp   impost
sp   springer
v   voussoir
k   keystone
ext   extrados
int   intrados
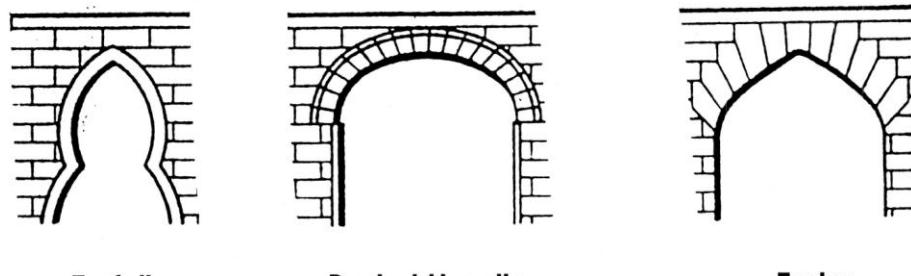
Trefoil

Basket Handle

Tudor

Resources

Local, State and Federal Agencies

St. Augustine Historical Society

Main office and Mailing Address:
271 Charlotte Street, St. Augustine, FL 32084
telephone 904-824-2872

Reference Library:
6 Artillery Lane
telephone 904-824-2333

Resources Available:
Reference Library
Archive of historic photographs and other records

City of St. Augustine

Planning and Building Division
City Hall
75 King Street
Fourth Floor Lobby B
Telephone 904-825-1065

Mailing Address:
PO Drawer 210, St. Augustine, FL 32085-0210

Resources Available:
www.staugustinegovernment.com
Land use and zoning information and maps
City Comprehensive Plan (including Historic Preservation Element)
Paint Color Binder and chips
Lettering Style Binder
Construction and permitting records and information

Archaeology program brochures

Florida Trust for Historic preservation
PO Box 11206
Tallahassee, FL 32302

State Historic Preservation Officer
Division of Historical Resources
R. A. Gray Building
500 S. Bronough Street
Tallahassee, FL 32399-0250

National Park Service
Southeast Regional Office
Preservation Services Division
75 Spring Street, NW
Atlanta, GA 30303

National Trust for Historic Preservation
1785 Massachusetts Avenue
Washington, DC 20036

National Trust for Historic Preservation
South Regional Office
456 King Street
Charleston, SC 29403

U.S. Department of the Interior
National Parks Service
P.O. Box 37127
Washington, DC 20013-7127

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Historic Plant Materials

The following list of plant materials is provided for use by developers so that when landscaping is required by the City Code for a construction project, historically appropriate plant materials can be used. This list groups plants by their type (trees, shrubs, vines, flowers, bedding plants, herbs, vegetables and field crops, and fruits and nuts) and by their general era of introduction to the United States, although not necessarily to St. Augustine. Whenever known, the exact date of introduction is indicated.

The plant list is not a complete summary of historic landscape materials, but provides sufficient information to create a period landscape. Other documented plants may also be appropriate. Knowledge and understanding of historic landscape design styles will result in a more accurate period landscape.

Heirloom seeds and plants can also be used to faithfully reproduce an historic landscape or setting. These plants are the exact species and used by our ancestors. These plants are often hardier and tastier than modern varieties. They may also have a completely different appearance and habit of growth.

Please note that some plants are listed under more than one category.

Trees

1600-1699

American Elm	*Ulmus americana*
Bald Cypress	*Toxodium distichum*
Cabbage Palm	*Sabal palmetto*
Cherry Laurel	*Prunus caroliniana*
Dahoon Holly	*Ilex casine*
Date Palm	*Phoenix spp*
Dogwood	*Cornus florida*
Florida Maple	*Acer barbatum*
Loblolly Pine	*Pinus taeda*
Longleaf Yellow Pine	*Pinus palustris*
Planetree	*Plantanus orientalus*
Red Maple	*Acer rebrum*
Redbud	*Cercis canadensis*
Sassafrass	*Sassafrass albidum*
Slash Pine	*Pinus ellioti*
Southern Red Cedar	*Juniperus silicicola*
Sweetgum	*Liquidambar styraciflua*
Sycamore	*Plantanus occidentalis*
Tuliptree	*Liriodendrum tulifera*
Winged Elm	*Ulmus alata*
Yaupon Holly	*Ilex vomitoria*

1700-1776

Catalpa	*Catalpa bignonioides*
Cedar of Lebanon	*Cedrus libani*
Crepe Myrtle	*Lagerstroemia indica*
Damson Plum	*Prunus domestica var. institia*
Flowering Almond	*Prunus glandulosa*
Golden Rain Tree	*Koelreuteria paniculata*
Hickory	*Carya spp*
Lilac Chaste Tree	*Vitex agnus-castus*
Pawpaw	*Asimina triloba*
Persimmon	*Diospyros virginiana*
Sourwood	*Oxydendrum arboreum*
Weeping Willow	*Salix babilonica*

1776-1850

Dwarf Elm	*Ulmus pumila*
Flowering Peach	*Prunus perscia*
French Tamarix	*Tamarix gallica*
Ginko	*Ginko biloba*
Japanese Flowering Cherry	*Prunus serrulata*
Japanese Maple	*Acer palmatum*
Lombardy Poplar (1784)	*Populus nigra var. italica*
Mimosa	*Albizzia julibressen*
Monkey Puzzle Tree	*Araucaria araucana*
Silk Mulberry	*Morus multicaulis*
Southern Crabapple	*Malus angustifolia*
Tree of Heaven	*Ailanthus altissima*

1850-1900

Chinese Redbud	*Cercis chinensis*
Eastern Red Cedar	*Juniperus virginiana*
Japanese Black Pine	*Pinus thunbergii*
Palms (various)	*Palmaceae*
Saucer Magnolia	*Magnolia soulangiana*

Shrubs

1600-1699

Common Boxwood	*Buxus sempervirens*
Common Privet	*Ligustrum vulgare*
Dahoon Holly	*Ilex cassine*
Guelder Rose	*Vibernun opulus var. roseum*
Native Deciduous Azaleas	*Rhododendron spp*
Pyracantha	*Pyracantha coccinea*
Rose-of-Sharon, Shrub Althea	*Hibiscus syricus*
Roses	*Rosa spp*

 (Apple, Cabbage, Cherokee, Damask,
 Dog, Evergreen, Musk, Sweet Briar,

York and Lancaster)

Sassafrass	*Sassafrass albidum*
Spanish Bayonet	*Yucco aloifolia*
St. John's Wort	*Hypercium spp*
Yaupon Holly	*Ilex vomitoria*

1700-1776

American Holly	*Ilex opaca*
Beauty Berry	*Callicarpa americana*
Burning Bush	*Euonymus atropurpureus*
Chinese Juniper	*Juniperus chinensis*
Dwarf Boxwood	*Buxus sempervirens suffruiticosa*
English Holly	*Ilex aquifolium*
Hawthorn	*Crataegus spp*
Hydrangea	*Hydrangea arborescens*
India Azalea	*Rhododendron indicum*
Inkberry	*Ilex glabra*
Oleander	*Nerium oleander*
Pomegranate	*Punica granatum*
Roses (Scoth, Swamp)	*Rosa spp*
Russian Olive	*Eleagnus angustifolia*
Spirea	*Spiraea tormentosa*
Sweet Bay of Laurel	*Laurus nobilis*
Sweetshrub	*Calycanthus floridus*
Tree Boxwood	*Buxus sempervirens arborescens*
Vibernum	*Viburnum spp*
Waxmyrtle	*Myrica cerifera*

1776-1850

Acuba	*Acuba japonica variegata*
Autumn Eleagnus (1830)	*Eleagnus umbellata*
Camellia (1797)	*Camelia japonica*
Chinese Wisteria	*Wisteria sinensis*
Coffee	*Coffee arabica*
Evergreen Euonymous	*Euonymous japonicus*
Fatsia (1838)	*Fatsia japonica*
Glossy Privet	*Ligustrum lucidum*
Holly Grape (1822)	*Mahonia aquifolium*
Japanese Privet	*Ligustrum japonicum*
Lauristinus	*Viburnum tinus*
Nandina (1804)	*Nandina domestica*
Poinsettia (1833)	*Euphorbia pulcherrima*
Reeve's Spirea (1824)	*Spiraea cantoniensis*
Thorny Eleagnus (1830)	*Eleagnus pungens*
Yellow Jasmine	*Jasminum fruiticans*

1850-1900

Amure Privet	*Ligustrum amurense*
Anthony Waterer Spirea	*Spiraea bumalda "anthony* waterer"
Azalea	*Rhododendron spp*
(Ghent, Japanese, Korean, Pinxter, Torch)	
Bouganvillea	*Bouganvillea spp*
Bridal Wreath	*Spiraea prunifolia*
California Privet	*Ligustrum ovalifolium*
Chinese hibiscus	*Hibiscus rosasinensis*
Chinese Holly	*Ilex cornuta*
Creeping Juniper	*Juniperus horizontalis*
Japanese Barberry	*Berberis thunbergii*
Japanese Beauty Berry	*Callicarpa japonica*
Japanese Holly	*Ilex Crenata*
Japanese Quince	*Chaenomeles spp*
Japanese Spirea	*Spiraea japonica*
Japanese Wisteria	*Wisteria floribunda*
Kousa Dogwood	*Cornus kousa*
Little Leaf Boxwood	*Buxus microphylla*
Oakleaf Hydrangea	*Hydrangea quercifolia*
Osmanthus	*Osmanthus spp*
Peegee Hydrangea	*Hydrangea paniculata grandiflora*
Photinia	*Photinia spp*
Procubent Juniper	*Juniperus procumbens*
Rose	*Rosa spp*
(Crimson Rambler, Memorial (1891), Multiflora, Tea)	
Rosy Weigela	*Weigela florida*
Sago Palm	*Cycas revoluta*
Saucer Magnolia	*Magnolia soulangiana*
Star Magnolia	*Magnolia stellata*
Thunberg Spirea	*Spiraea thunbergii*
Trumpet Honeysuckle	*Lonicera sempervirens*
Vanhoutta Spirea	*Spiraea vanhoutti*
Winged Euonymous	*Euonymous alatus*
Winter Honeysuckle	*Lonicera fragrantissima*

Vines

1600-1699

Carolina Jasmine	*Gelsemium sempervirens*
Trumpet Creeper	*Camposis radicans*
Trumpet Honeysuckle	*Lonicera sempervirens*
Virginia Creeper	*Parthenocissus quinquefolia*

1700-1776

American Wisteria	*Wisteria frutescens*
Cross Vine	*Bignonia capreolata*
English Ivy	*Hedera hedix*

1776-1850

Chinese Wisteria	*Wisteria sinensis*
Clematis	*Clematis spp*
Japanese Honeysuckle	*Lonicera japonica* (1806)

1850-1900

Boston Ivy	*Parthenocissus tricuspidata*
Bouganvillea	*Bouganvillea glabra and spectabilis*
Climbing Roses	*Rosa spp*
Confederate Jasmine	*Tracheluspermum jasminoides*
Crimson Rambler	*Rosa cathayensi var. crimson rambler*
Japanese Wisteria	*Wisteria floribunda*

Flowers

1600-1699

Anemone	*Anemone spp*
Batchelors Button	*Gomphrena globosa*
Crocus	*Crocus vernus*
Daffodil or narcissus	*Narcissus spp*
Daisies	*Chrysanthemum leucantheum*
English Daisy	*Bellis perennis*
Four-O-Clock	*Mirablis jalapa*
Foxglove	*Digitalis purpurea*
French Marigold	*Tagetes patula*
Gladiolus	Gladiolus spp
Grape Hyacinth	Muscari botroides
Iris (English, Mourning, Spanish)	*Iris spp*
Larkspur	*Delphinium* spp
Lily (Meadow, Turkscap, White)	*Lilium spp*
Marigold	*Tagetes spp*
Nasturtium or Indian Cress	*Tropacolum majous*
Pansy	*Viola Tricolor*
Pinks or Gilliflowers	*Dianthus spp*
Sensitive Plants	*Mimosa pudica*
Sunflower	*Helianthus annus*
Sweet William	*Dianthus barbatus*
Tawny Daylily	*Hemerocallis fulva*
Tomato, Love Appal	*Pomum amoris lycopersicum esculentum*
Violet	*Viola spp*
Yarrow	*Achillea millefolium*
Yellow Daylily	*Hemerocallis flava*

1700-1776

Black-eyed Susan	*Rudebeckia hirta*
Carnations	*Dianthus caryophyllus*
China Aster	*Callistephus chinensis*
Cockscomb	*Aquilegia canadensis*
Coreopsis	*Coreopsis spp*
Creeping Charley	*Lysimachia nummularia*
English Primrose	*Primula vulgaris*
Evening Primrose	*Oenothera biennis*
Fall Daffodil or Yellow Amaryllis	*Sternbergia lutea*
Flax-leaved St. John's Wort	*Hypericum linarifolia*
Grass Pinks or Cottage Pinks	*Dianthus plumaris*
Iris (Bearded, Dwarf, Yellow)	*Iris spp*
Jonquil or Poets Narcissus	*Narcissus spp*
Oriental Poppy	*Papaver oriental*
Periwinkle	*Vinca minor*
Phlox	*Phlox spp*
Purple Hyacinth	*Hyacinthus orientalis*
Rose Mallow	*Hibiscus moscheutos*
Spanish Bluebell or Squill	*Scilla hispanica*
Sweet Pea	*Lathyrus spp*

1776-1850

Chrysanthemum	*Chrysanthemum spp*
Double Marsh Marigold	*Caltha palustris*
Dwarf Cassia	*Casia fasciculata*
Dwarf Morning Glory	*Convolvulus tricolor*
Forget-Me-Not	*Myosotis arvensis*
Garlic (Purple Striped, Rose, Yellow)	*Allium spp*
Hibiscus	*Hibiscus spp*
Indigo	*Baptsia spp*
Iris (Dwarf Flag, Red, Siberian)	*Iris spp*
Morning Glory	*Ipomoea purpurea*
Safflower	*Carthamus tinctorius*
Sage	*Salvia spp*
Spanish Sage	*Salvia Hispanica*
St. John's Wort	*Hypercium spp*
Sweet Alyssum	*Alyssum halimifolium*
Zinnia	*Zinnia spp*

1850-1900

African Lily	*Agapnathus africanus*
Ajuga or Bugleweed	*Ajuga reptans*
Aloe	*Aloe spp*
Anemone	*Anemone spp*
Annual Poppy	*Papaver spp*
Caldium	*Caladium bicolor*
Calla	*Zantedeschia spp*

Castor Oil Plant	*Ricinus communis*
Common Petunia	*Petunia hybrida*
Crinum Lily	*Crinum spp*
Croton	*Codiaeum variegatum*
Dahlias	*Dahlias spp*
Daylily	*Hemerocalis spp*
Giant Rhubarb	*Rheum palmatum*
Iris (Florentine, German, Japanese)	*Iris spp*
Lily (Japanese, Lemon, Leopard, Tiger)	*Lillium spp*
Nicotiana	*Nicotiana alata*
Pampas Grass	*Cortaderia seloana*
Papyrus	*Cyperus papyrus*
Partridge Berry	*Mitchella repens*
Peony	*Paenia spp*
Perennial Flax	*Linum perenne*
Plantain Lily	*Hosta spp*
Sedum	*Sedum spectabile*

Bedding Plants

1850-1900

Ageratum	*Ageratum spp*
Banana	*Musa spp*
Begonia	*Begonia spp*
Canna	*Canna ehemannii*
Century Plant	*Agave americana*
Coleus	*Coleus spp*
Copper Leaf	*Acalypha wilkesiana*
Dusty Miller	*Centaurea gymnocarpa*
Elephant Ear	*Colocasia esculenta*
Gladiolus	*Gladiolus hortalanus*
Hens-and-chickens	*Echevaria gibbiflora*
Lantana	*Lantana spp*
Lavender Cotton	*Santolina chamaecyparissus*
Madagascar Periwinkle	*Vinca rosea*

Herbs

1600-1776

Basil	*Ociumum basilicum*
Boarage	*Borago officinalis*
Calendula	*Calenduala officicalis*
Caraway	*Carum carvi*
Chamomile	*Anthemis noblilis*
Chervil	*Anthriscus cerefolium*
Chives	*Allium schoenoprasium*

Confrey	*Symphytum officnale*
Corriander	*Coriandrum sativum*
Dill	*Anethum graveolens*
Fennel	*Foeniculum vulgare*
Flax	*Linum usitatissimum*
Lavender	*Lavandula officinalis*
Mints	*Mentha spp*
Mustard	*Brassica juncea*
Purslane	*Portulaca oleracea*
Rhubarb	*Rheum rhaponticum*
Rosemary	*Rosemarinus officinalis*
Rue	*Ruta graveolens*
Saffron	*Crocus sativus*
Sage	*Salvia officinalis*
Santolina	*Santolina chamaecyparissus*
Savory (Summer)	*Satureja hortensis*
Savory (Mountain)	*Satureja mantana*
Sorrel	*Rumex acetose*
Tarragon	*Autemisia dracunculus*
Thyme	*Thymus gerpyllum*
Yarrow	*Achillea millefolium*

1776-1850

Castor Bean	*Ricinus communis*
Common Thyme	*Thymus vulgare*
Horehound	*Marrubium vulgare*
Mandrake	*Mandragora spp*
Opium Poppy	*Papaver somniferum*
Pot Marjoram	*Majoran onites (Origanum onites)*
Sweet Yarrow	*Achillea ageratum*

Vegetables and Field Crops

1600-1699

Artichoke	*Cynara scolymus*
Bean	*Phaseolus vulgaris*
Carrot	*Daucus carota*
Cauliflower	*Brassica oleracea var. botrytis*
Corn	*Zea mays*
Cucumber	*Cucumis sativus*
Garlic	*Allium sativum*
Hemp	*Cannabis sativa*
Leek	*Allium porrum*
Lettuce	*Lectuca sativa*
Melon	*Citrullus vulgaris*
Musk Melon	*Cucumis melo*
Onion	*Allium cepa*

Parsnip	*Pastinaca sativa*
Pea	*Pisum sativum*
Potato	*Solanum tuberosum*
Pumpkin	*Cucrbita pepo*
Savory Cabbage	*Brassica oleracea var, capitata*
Squash	*Cucurbita spp*
Swamp Cabbage or Cabbage Palm	*Sabal Palmetto*
Tobacco	*Nicotiana tabacum*
Turnip	*Brassica rapa*
Wild Endive	*Cicorium intybus*

1700-1776

Black-eyed Peas	*Vigna sinensis*
Cayenne Pepper	*Capsicum frutescens var. longum*
Cotton	*Gossypium harbaceum*
Indigo	*Indigofera tinctoria*
Lentil	*Lens esculenta*
Okra	*Hibiscus esculenta*
Pepper Grass	*Lepidium satiuum*
Scruy Grass	*Cochlearia officinalis*
Squash	*Lagenaria spp*
West Indian Indigo	*Indigofera anil*
Yam	*Discorea alata*

1776-1850

Common Garden Bean	*Vicia faba*
Egg Plant	*Solanum melongena*
Gherkin	*Cucumis anguria*
Horse Radish	*Armoracia rusticana*
Peanut or Goober	*Arachis hypogoea*
Rice	*Onyza sativa*
Shallot	*Allium ascalonium*
Sweet Potato	*Ipomaea batatas*
Tomato	*Pycopersicon asculentum*

Fruits and Nuts

1600-1699

Almond	*Prunus amygdalus*
Apricot	*Prunus armeniaca*
Fig	*Ficus corica*
Nectarine	*Prunus persica var. nectarina*
Orange (Seville and Sour)	*Citrus spp*
Peach	*Prunus persica*
Pear	*Pyrus communis*
Plum	*Prunus domestica*
Pomegranate	*Prunica granatum*

Quince	*Cydonia oblonga*
Sour Cherry	*Prunus cerasus*
Strawberry	*Fragaria virginiana*

1700-1776

Persimmon	*Diospyrus virginiana*
Red Mulberry	*Morus rubra*
Southern Crabapple	*Malus angustifolio*
White Mulberry	*Morus alba*

1776-1850

Grapefruit	*Citrus paradisi*
Navel Orange	*Citrus sinensis*
Pineapple	*Anana comusus*

Architectural Terms

arbor a shelter of vines or branches, or a latticework covered with climbing shrubs or vines

arcade a series of arches supported on piers or columns and attached or detached from the building wall

arch a typically curved structural member spanning an opening and serving as a support for the wall or other weight above the opening

architrave the lower division or chief beam of an entablature which rests immediately on the column

ashlar a square hewn stone used in building

ashlar joint stucco grooves cut into stucco to create the appearance of ashlar stone, commonly in a running bond pattern

atrium an open court within a building

awning a roof-like cover extending from a building over a door or window, that is entirely supported by the exterior wall of a building, and which is composed of non-rigid materials except for supporting framework

balconet a low ornamental railing or balustrade covering a door or window which projects only slightly beyond the threshold or sill

balcony a roofed or unroofed platform, enclosed by a railing or balustrade, which projects or is cantilevered from the wall of a building

baluster a post or upright supporting a handrail

balustrade a series of balusters with a top and bottom rail

bargeboard a decorative board covering the projecting and sloping portion of a gable roof

batten a narrow strip of wood nailed over the vertical joints of boards in board-and-batten siding allowing the boards to expand and contract

bead a projecting rim, band or molding

beltcourse a flat horizontal member of relatively slight projection, marking the division in a wall plane

board-and-batten a type of siding characterized by the use of wide vertical boards as cladding with narrow vertical boards nailed over the joints

bracket a decorative support feature located under eaves, balconies and other overhangs

butt a joint which fastens boards or shingles end to end or edge to edge; also, a type of hinge allowing the door edge to butt into the jamb

buttress a vertical masonry or concrete support which projects from a wall

canale a wood or tile water spout used to drain water from the roof

canopy a structure constructed of rigid materials including, but not limited to, metal, wood, concrete, plastic or glass which is attached to and supported by a building or by columns, poles or braces extended to the ground

cantilever a projecting beam or structural member anchored at only one end, such as on a balcony

casement a window sash that opens on hinges at the side; also, a window with such a sash

chamfer a beveled edge formed by removing the sharp corner of a material

clapboard narrow beveled boards, used for siding

cladding an outer veneer of materials applied to the exterior walls of a building

colonnade a series of columns supporting an entablature

column a vertical supporting member, generally consisting of a base, shaft and capital

composition shingles a modern roofing material composed of asphalt, fiberglass or asbestos

coping the covering course of a wall, parapet, chimney or pilaster, usually having a sloping top

corbel an architectural member that projects from within a wall and supports a weight, especially one that is stepped upward and outward from the wall

corner board vertical boards at the intersection of two exterior walls, extending from the top of the foundation to the soffit, commonly used with horizontal wood siding

cornice the upper division of an entablature, resting on the frieze

court an unroofed area wholly or partly surrounded by buildings or walls

crenelation a decorative feature that replicates the pattern of openings of a defensive parapet

cresting the decorative railing along the ridge of a roof

cricket a small gable-like roof structure used to divert water and debris from the intersection at sloping roofs and chimneys; also called a saddle

cupola a small vaulted structure attached to the roof of a building and supported by either solid walls or four arches

deck a flat, floored roofless area adjoining a building

dentil a tooth-like ornament occurring originally in columns of the Ionic and Corinthian orders, usually at the cornice line

dormer a window or vent set vertically in a building projecting through a sloping roof; or the roofed structure containing such a window or vent

drop siding narrow boards, with matched edges which are either shiplapped or tongue-and-groove, used for siding; also known as novelty, rustic or German siding

eave the projecting edge of a roof overhanging the walls

entablature a horizontal superstructure supported by columns composed of architrave, frieze and cornice

facade the elevation or face of a building

facia or fascia outside horizontal face or board on the edge of a roof or cornice

fanlight a semi-circular window over a door or window with a radiating glazing bar system

feather a projecting strip; also, to join by tongue and groove

fenestration the arrangement and sizing of doors, windows and other openings in a building

finial an ornament at the top of a spike, gable or pinnacle

flashing sheet-metal work used to prevent water from seeping in a building

frieze a horizontal member, usually decorated with sculpture, between the architrave and the cornice of a building; also, any sculptured or ornamental band in a building

frontispiece the principal front of a building; or a decorated pediment over a portico or window

gable the triangular shaped end wall of a gable-roofed building

gallery an porch or walkway extending along the facade of a building

gambrel roof a roof with a lower steeper slope and an upper steeper slope on each of its two sides

glazing the installation of or fitting of glass in windows; or the glass installed or fitted in windows

half-timbering a method of construction in which vertical structural members are infilled with brickwork or plaster

hip roof a roof with four sloping sides

jalousie a type of window comprised of a series of horizontal slats connected to a mechanical device operated by a crank

jamb vertical structural member of a door or window opening

knee brace a wooden triangular brace that supports the eaves of a building, frequently used in bungalows

knee wall a low wall in an upper story resulting from one and one-half story construction

lancet an acutely pointed arch

lancet window a high narrow window with an acutely pointed head and without tracery

lattice grill work made by crossing or interlacing small wooden strips

leaf the part of a door or gate that is mounted on hinges

light a single pane of glass in a window

lintel a horizontal structural support member over a window, door or gate opening

loggia a gallery enclosed within or a part of a building

louver a small opening comprised of overlapping, downward-sloping slats, which shed rain while admitting light and air

mansard roof a roof having two slopes on all four sides, with the lower slope steeper than the upper slope

modillion an ornamental block or bracket under the cornice

molding or moulding a continuous decorative strip of material applied to a surface

mullion a slender vertical member dividing the lights in the sash of a multi-pane window

muntin a vertical piece between two panels in a door

newel the post in which a handrail is framed

novelty siding see drop siding

ogee a pointed arch having a reversed curve on each side near the apex

oriel a large bay window projecting from a wall and supported by a corbel or bracket

parapet a low solid wall or railing at the edge of a roof and extending above roof level

pavilion a tower-like projecting element on an exterior wall, usually at the center or at each end of a building

pediment a gable above a portico or door

pendant a hanging ornament on roofs or ceilings

pergola a structure usually consisting of parallel colonnades supporting an open roof of girders and cross rafters

pier a masonry structure, usually made of brick or concrete block, which elevates and supports a building or part of a building

pilaster a upright architectural member that is structurally a pier but architecturally treated as a column

pitch the steepness of the slope of a roof, usually expressed as ratio of vertical rise to horizontal distance

point or repoint to rake out the old mortar from the joints and fill in with new material

porch a covered, visually open space, projecting from the facade of a building, which serves as a transition between the inside and the outside

porte cochere a covered entrance, projecting so automobiles, carriages or other wheeled vehicles may easily pass through

portico a roofed space or walkway enclosed by columns

quatrefoil a four lobe or leaf-shaped curve

quoins large stones or other materials used to decorate and accentuate the corners of a building, laid vertically, usually with alternating large and small blocks

rabbet a channel, groove or recess cut out of the edge or face of a board to form a joint with another board

rafter an inclined structural roof member sloping from the ridge to the eaves, establishing the pitch, the ends or tails of which may be left exposed or covered

rehabilitation the process of returning a building to a state of usefulness through repair or alteration which preserves those features that are historically or architecturally significant

rejas projecting wooden grillwork protecting exterior windows

reveal the side of an opening for a window or door visible from the outside

ridge the highest part of a roof

rise the vertical height of a roof or stairs

sash a frame that encloses the panes of a window; also, the movable part of a double hung window

shake a hand-split wood shingle

shed roof a roof with a single sloping pitch

shingle a small thin piece of building material, often with one end thicker than the other, for laying in overlapping rows as a covering for the roof or sides of a building

shiplap wooden sheathing in which the boards are rabbeted so that the edges of each board lap over the edges of adjacent boards to make a flush joint

shutter dog or shutter tieback hardware used to secure shutters against a wall in an open position

sidelight a glass window pane located at the side of a main entranceway

sill a horizontal member below a window or door; also, the lowest structural member of a building which rests immediately on the foundation

soffit the underside of an overhang such as the eave, a second floor, or stairs

stile a vertical framing member of a panel door

stoop an unroofed platform, usually made of cement, concrete or brick, located at the entrance to a building

stucco a type of plaster or masonry applied as an exterior wall fabric

tabby a primitive form of concrete made by mixing equal parts of sand, lime, water and oyster shell

tongue-and-groove a joint made by a tongue on one edge of a board fitting into a corresponding groove on the edge of another board

tracery architectural ornamental work with branching lines; or decorative openwork in the head of a Gothic window

transom window a glass pane, usually rectangular, which is located above a door or window

tromp l'oeil a style of painting in which objects are depicted with photographically realistic detail; or the use of this technique in interior decorating

turret a small, slender tower, usually set at the corner of a building and often circular in shape

vara the basic unit of measurement used in Spanish Colonial architecture, equal to approximately 33.33 inches

veranda or verandah a usually roofed open gallery or portico attached to and extending along the outside of a building

verge the edge of a roof projecting over the gable

viga a projecting rounded roof beam

water table a horizontal band visually separating the building from the foundation; also, a horizontal member projecting from a wall to throw rain water away from a building

weatherboard narrow boards, which may be beveled or non-beveled, used for siding

zocalo a horizontal band of dark paint at the base of an exterior building wall