CITY OF ST AUGUSTINE EST. 1565

CITY OF ST. AUGUSTINE PLANNING AND ZONING BOARD

SPECIAL MEETING A G E N D A

WEDNESDAY, OCTOBER 12, 2022 - 1:00 PM

ALCAZAR ROOM

1. Roll Call
2. General Public Comments for Items Not on the Agenda
3. Modification and approval of Agenda
4. Architectural Guidelines for Historic Preservation (AGHP) Update
   a) Review the draft update of the AGHP with consultant Jonathan Lammers, Historian, from Bender & Associates Architects
5. Other Business
6. Next Scheduled Meeting Dates
   a) Tuesday, November 1, 2022, 2:00 pm - Planning and Zoning Board (PZB) Regular Meeting
   b) Thursday, November 17, 2022, 1:00 pm - Historic Architectural Review Board (HARB) Regular Meeting
   c) Tuesday, December 6, 2022, 2:00 pm - Planning and Zoning Board (PZB) Regular Meeting
7. Adjournment

Notices: In accordance with Florida Statute 286.0105: "If any person decides to appeal any decision made by the Historic Architectural Review Board with respect to any matter considered at this scheduled meeting or hearing, the person will need a record of the proceedings, and for such purpose the person may need to ensure that a verbatim record of the proceedings is made, which record includes the testimony and evidence upon which the appeal is to be based." In accordance with the Americans with Disabilities Act, persons needing a special accommodation to participate in this proceeding should contact the individual or agency sending notice not later than seven days prior to the proceeding at the address given on the notice. Telephone: (904) 825-1007 or 1-800-955-8771 (TDD).

Please note that one or more members of the City Commission or its appointed boards or committees may attend this meeting and participate, however they may not engage in a discussion or debate amongst themselves on any issue that will likely come before their respective elected or appointed body.

The materials prepared and presented are part of the City's ongoing Florida Public Records and Government in the Sunshine compliance, and are not intended to be relied upon or to reach investors or the trading markets.

CITY OF ST. AUGUSTINE

MEMORANDUM

TO: Planning and Zoning Board
Historic Architectural Review Board

DATE: October 12 (PZB) and October 13 (HARB), 2022

RE: **Item 4a**

Review the Draft Update of the AGHP with consultant, Bender & Associates Architects (Jonathan Lammers, Historian)

This Special Meeting of the Planning and Zoning Board (PZB) (October 12 at 1 pm) and the Historic Architectural Review Board (HARB) (October 13 at 9 am) follows a special Joint Meeting held on September 20, 2022, that provided an opportunity for the Boards to begin to review and discuss draft updates to the Architectural Guidelines for Historic Preservation (AGHP).

For the individual Special Meetings, each Board will have had additional time to review the AGHP update draft with reference to the discussion and issues addressed at the September Joint Meeting. This follow up individual Board meeting is an opportunity for the PZB or HARB to discuss any additional items or concerns and help define the direction of the AGHP update.

Please refer to the September 20, 2022 memo for a background on the AGHP and the update process to date. To reiterate the approval process, the AGHP is adopted by ordinance and is considered a land development regulation by reference; therefore, any amendments to it or updates requires review and recommendation to the City Commission from the PZB. The PZB recommendation is typically based on a review and recommendation from the HARB.

Next Steps

In September, each board member received a printed version of the draft AGHP update to review, as well as a digital copy. The black and white printed copy of the draft is so you can make notes directly in areas where you see any additional potential concerns or suggestions. Please note that this is not in the final design format. The final format will be modified to be in a bound format for printed copies and the colors will likely be changed as further input is provided. The color PDF copy provided to you by email is also available on our city website. Please provide your feedback in areas where you think information is lacking, unclear, or unnecessary. Your feedback will be incorporated into the final version.

Once the boards have provided all final feedback to the consultants, a final draft will be created for each board's review. According to the proposed timeline, the HARB will review the final draft at their November 17, 2022 Regular Meeting and if recommended by the HARB, the PZB will review the final draft at their December 6, 2022 Regular Meeting to make a recommendation to the City Commission.

Please keep the printed copy and binder material for the Meetings and for any subsequent HARB and PZB meetings until a final draft is provided.

Thank you for your continued attention to this matter. Any thoughts and recommendations are greatly appreciated. The consultant will be at the meeting to listen to additional feedback and provide guidance as we work through the update.

If you have any questions, please call me at (904) 209-4320 or email at askinner@citystaug.com, or Julie Courtney at (904) 209-4283 or email at jcourtney@citystaug.com.

Amy McClure Skinner, AICP
Director
Planning and Building Department

Architectural Guidelines for Historic Preservation

Prepared by the Planning and Building Department | City of St. Augustine, Florida

FIFTH EDITION, 2022

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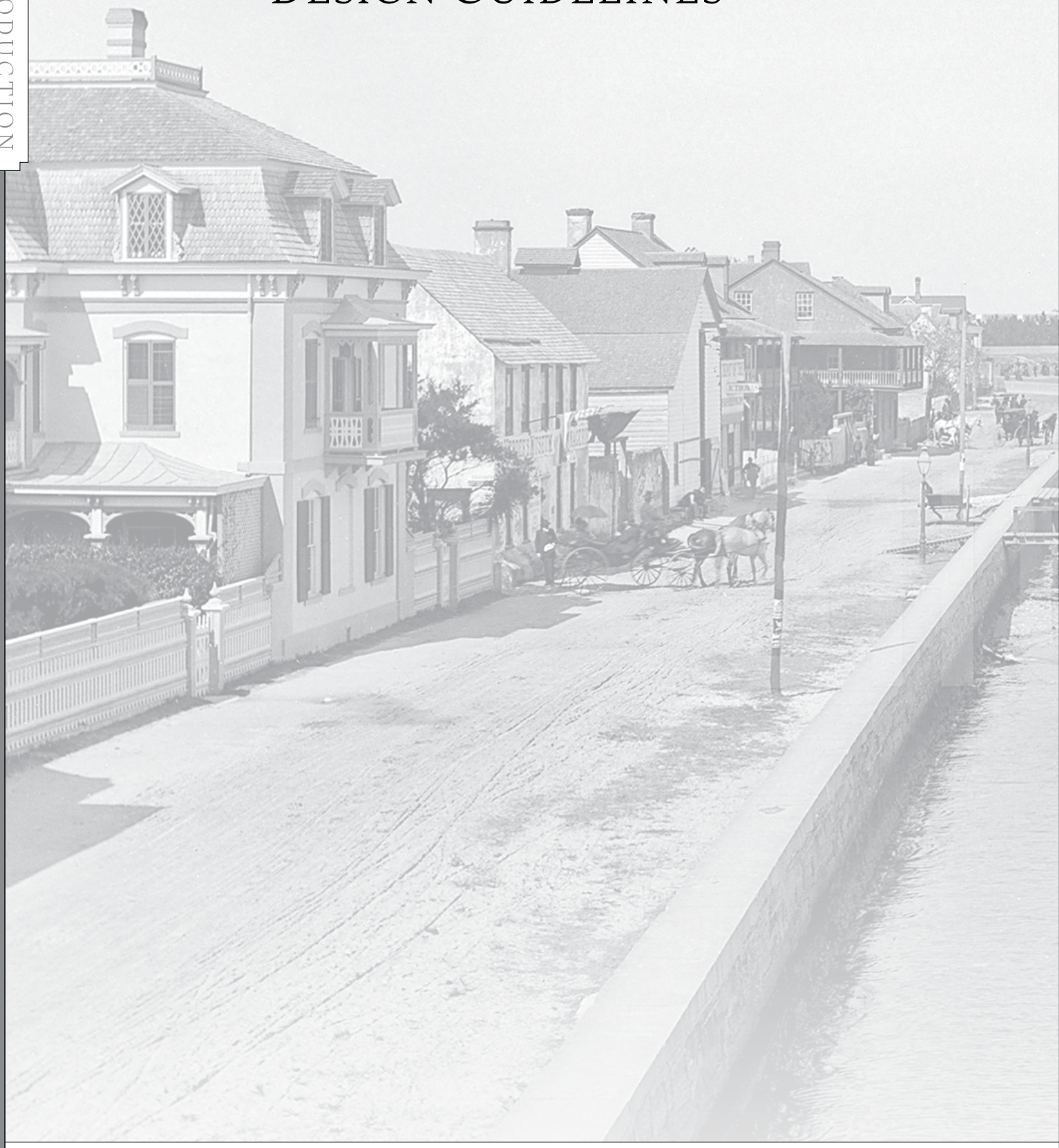
PART 9

Introduction to St. Augustine's Design Guidelines



Architectural Guidelines and Your Property

These architectural guidelines are designed to protect and preserve the rich architectural heritage and visual character of St. Augustine. The city has been continuously occupied since 1565, although all of the buildings except for the Castillo de San Marcos were destroyed in 1702. Thus, the focus of this document is on buildings and architectural styles which were used after 1702. Many subjects are also divided into pre-1821 or post-1821 sections. These dates reference the Spanish and British colonial periods in St. Augustine, followed by the period when Florida becoming a territory of the United States in 1822.

Who Should Use This Document

These guidelines are designed for properties located in any of St. Augustine's Historic Preservation (HP) zoning districts. SEE MAP. Some of these guidelines, such as those regarding demolition and relocation, also apply to buildings located in St. Augustine's National Register historic districts, or elsewhere in the city. The information presented here is intended to assist property owners, contractors, developers, and the Historic Architectural Review Board (HARB), by showing historically appropriate options for projects affecting historic properties. The guidelines do not typically address the interior of buildings, but rather focus on the exterior features of structures, buildings, and sites. These guidelines also apply whether the building is used for residential, commercial, or institutional purposes.

The guidelines are also useful for owners of historic properties outside the local HP zoning districts, especially those in historic districts which have been listed in the National Register of Historic Places. Careful attention to these guidelines will facilitate projects which preserve and celebrate the historic character of your property. The Architectural Guidelines for Historic Preservation were originally adopted by the City Commission in 1984, and were revised in 1989, 1997, 2011 and 2021.

How the Guidelines are Organized

This document contains a number of sections designed to guide you through the process of planning and permitting work on your historic property. It also provides helpful guides for rehabilitation and maintenance, understanding architectural features and materials, and guidelines for new construction.

Part 1
Planning Your Project

- *Historic Preservation Zoning Districts*
- *Find the Right Approach for Your Project*
- *Rehabilitation Principles*
- *Sec of the Interior's Standards for Rehabilitation*
- *Local Standards for Rehabilitation*

Part 2
Permitting Your Project

- *Pre-Approved Guidelines*
- *Historic Architectural Review Board (HARB)*
- *Application and Plan Requirements*
- *Demolition and Relocation*

Part 3
Guidelines For Additions And New Construction

- *Additions*
- *Garages and Accessory Buildings*
- *New Construction*
- *Architectural Styles for New Construction*

Part 4
Signs And Commercial Buildings

- *Signs*
- *Commercial Buildings*
- *Constructing Infill Commercial Buildings*

Part 5
Architectual Materials And Features

- *Doors & Entries*
- *Windows & Window Treatments*
- *Exterior Finishes*
- *Fences, Walls & Gates*
- *Foundations & Crawl Space Screening*
- *Paint Colors & Placement*
- *Porches & Balconies*
- *Roofs & Roofing*
- *Electrical & Mechanical Equipment*
- *Parking*
- *Landscaping & Landscape Features*

Part 6
Storm Preparedness & Flood Mitigation

- *Storm Preparation Strategies*
- *Flood Mitigation Strategies*

Part 7
Preservation Programs In St. Agustine

- *The National Register of Historic Places*
- *Historic Preservation Property Tax Exemption*
- *National Register Districts in St. Augustine*
- *The History of Historic Preservation in St. Augustine*

Part 8
St. Agustine Architectual Styles

- *Overview of Historic Architectural Styles and Common Features*

Part 9
Resources And Bibliography

- *Resources and Further Reading for Owners of Historic Properties*

PART 1

PLANNING YOUR PROJECT

HISTORIC PRESERVATION ZONING DISTRICTS

FIND THE RIGHT APPROACH FOR YOUR PROJECT

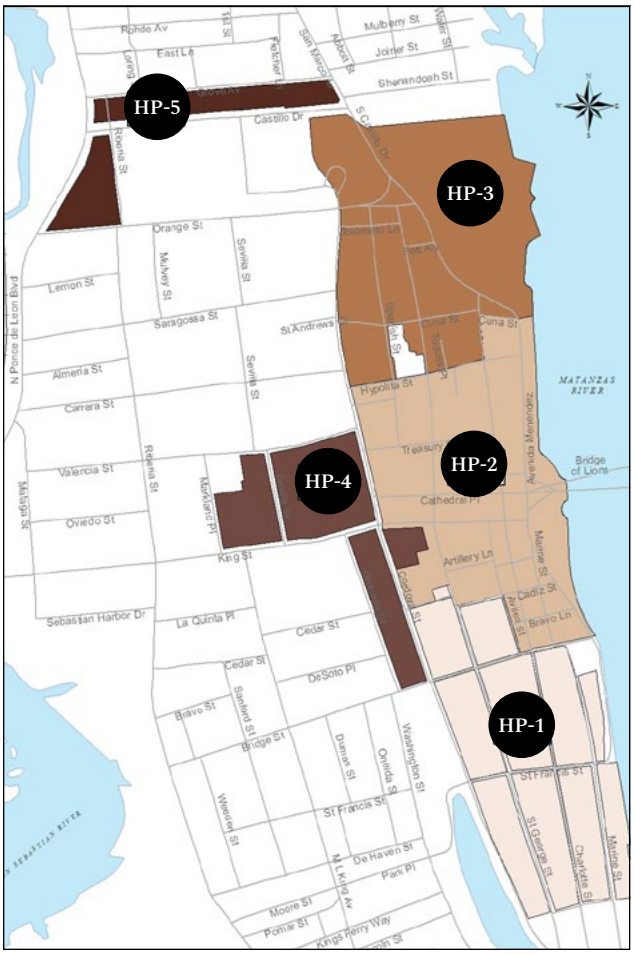
REHABILITATION PRINCIPLES

SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

LOCAL STANDARDS FOR REHABILITATION

Historic Preservation Zoning Districts

These guidelines apply to any property—existing or proposed—which is located in one of St. Augustine's Historic Preservation (HP) Zoning Districts. The City Code states that St. Augustine's historical heritage is one of its most valued and important assets. These districts were created to enhance and preserve significant historic buildings, objects, sites, structures, and other cultural resources.



HP-1 Historic Preservation-One
This district is generally bounded on the north by Bridge Street, Cadiz Street and the north 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. *Several of the oldest surviving Spanish Colonial buildings are located here.*

HP-2 Historic Preservation-Two
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. *Major landmarks include the Plaza, the Bridge of Lions, and the Cordova Hotel. The area around Aviles Street is the oldest in St. Augustine*

HP-3 Historic Preservation-Three
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 district includes the Castillo de San Marcos and many original Spanish and British colonial buildings. It also includes a number of reconstructed colonial buildings, and thus the district is often referred to as the "Restoration Area."*

HP-4 Historic Preservation-Four
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. *All of the major buildings in this district, such as the former Ponce de Leon Hotel and Alcazar Hotel, represent the zenith of Flagler Era development.*

HP-5 Historic Preservation-Five
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. *This district is north of the colonial city and contains buildings from the late 19th and early 20th centuries, as well as some more recent St. Augustine Colonial Revival style buildings.*

Find the Right Approach for Your Project

Thoughtful planning is the most important factor in having a successful historic preservation project. By balancing your goals with the advice provided in these guidelines, you'll be able to design a project that respects the character of your property as well as the historic character of St. Augustine as a whole. From the outset, it's important to understand which approach is appropriate for your property.

The National Park Service defines four different approaches to historic preservation projects. These are known as the Secretary of the Interior's Standards for the Treatment of Historic Properties, or just simply "The Standards." Each treatment is designed to meet a specific goal, and comes with its own individual constraints and opportunities.

Preservation & Stabilization

Preservation is usually a first step in stabilizing a historic building. It is a temporary measure performed to make a building weathertight and ensure its structural integrity, particularly if it is unsafe or deteriorated. Stabilization measures include repairing or covering roofs and windows, shoring up foundations and framing, extermination of wood boring pests, and protecting the property from vandalism. Preservation and stabilization are designed to allow rehabilitation or restoration in the future.

Rehabilitation

Rehabilitation is the most common type of historic preservation project in St. Augustine and provides the most flexibility. It involves the process of repairing or altering a historic building for a contemporary use while still accurately retaining its historic features. Rehabilitation may include the repair of structural systems, roofing, and exterior finishes, along with painting and upgrading mechanical systems. In some cases, these changes may result in physical changes to the property, such as additions or measures to comply with health and safety code requirements. However, when done thoughtfully, rehabilitation results in changes that do not negatively impact the historic character of a building and its setting.

Find the Right Approach for Your Project
continued

This building was previously altered by covering the wood cladding with asbestos shingles and replacing the original wood windows with aluminum windows. It could be a candidate for restoration.

Restoration

Restoration is the process of restoring the form and detail of a building as it appeared at a specific time in the past. It often requires the removal of inappropriate features or finishes that were installed long after the building was constructed. It may also involve replacing historic features that are no longer present. Restoration is the most accurate, and in some cases, expensive, means of preserving a building. Restoration may entail detailed historic research and skilled craftsmanship. The original use of the building is generally maintained or interpreted, as in the case of a museum.

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. This treatment has been used for numerous buildings in St. Augustine's historic core. Reconstruction is recommended only when there is adequate historical, pictorial or physical documentation so that a building or feature can be accurately reproduced. Guesswork reconstruction is not a recommended approach.

Find the Right Approach for Your Project
continued

REHABILITATION VS REMODELING: WHAT'S THE DIFFERENCE?

Remodeling and rehabilitation are not the same thing. Remodeling is an approach in which repairs or changes are made with little or no regard for the historic design or features of a building. Such changes may include installing new door or window openings, using inappropriate materials, or adding on to the structure in a way that significantly changes the historic massing of the property.

Remodeling of this sort is not a recommended approach, and will prevent you from obtaining permits to work on your property. Inappropriate remodeling may also result in the loss of or denial of incentives such as tax credits, grants, or property tax exemptions.

Rehabilitation Principles

As mentioned above, rehabilitation is the most common type of preservation project in St. Augustine. It involves the process of repairing or altering a historic building for a contemporary use while still retaining its historic character. The Secretary of the Interior's Guidelines for Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings are widely used standards for rehabilitation projects. They were issued to assist federal, state, and local agencies plan and carry out preservation work in a consistent manner. Below are some of the most crucial concepts, with language adopted directly from the guidelines.

Identify, Retain and Preserve

Rehabilitation begins with work to identify the form, materials, and features that are important in conveying the building's historic character. These include its overall form and roofline; its exterior cladding materials; features such as doors, windows, porches and balconies; and architectural ornament. These are the types of elements which must be retained in order to preserve the historic character of the building. Interior features can also be crucial to a building's historic character—particularly buildings that were historically meant to be publicly accessible. Such features include wall and flooring materials, moldings and trim work, room configurations, and spatial relationships.

Find the Right Approach for Your Project
continued

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, painting, the reapplication of protective coatings, and other maintenance activities. These activities may also include stabilization work for deteriorated structures, such as installing roofing patches, protective plywood, alarm systems, and other measures.

Repair

Repair of historic material begins with the least degree of intervention possible, such as patching, piecing in, splicing, consolidating, or otherwise reinforcing material according to recognized preservation methods. Repair may also include limited replacement of extensively deteriorated materials. For example, a roof bracket with extensive wood rot may be replaced with a wood bracket based on the design and profile of an undamaged bracket. Although using the same kinds of materials is always the preferred option, substitute materials may be acceptable if the form and design as well as the substitute materials itself convey the visual appearance of the remaining parts of the feature and finish.

Replace

Replacement is appropriate only when an entire character-defining feature is not repairable. For example, if the essential form and detailing of a severely deteriorated porch is still evident, then that physical evidence can be used to rebuild and replace the porch as an integral part of the building. As with the guidance for repair, the preferred option is always replacement of the deteriorated features 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. However, removal and replacement are never recommended if the damaged or deteriorated features could reasonably be repaired.

Design for Missing Historic Features

If an entire interior or exterior feature is missing, it may be appropriate to reconstruct the feature based on historical, pictorial, or physical documentation. If such information is lacking, 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 architectural style, scale, and materials of the historic building. Conjectural features, or ornamental features based on a different architectural style, should not be used.

Find the Right Approach for Your Project
continued

Limit Alterations

Some exterior or interior alterations are often needed to assure the continued use of a historic building. It is important, though, that such alterations do not significantly change or destroy character-defining spaces, materials, features, or finishes. Alterations may include inserting new entrances and windows on secondary elevations, or installing new mechanical systems.

In some cases, the construction of an exterior addition to an historic building may seem to be essential for a new use. These 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 significantly changed, obscured, damaged, or destroyed. See Additions and New Construction.

HISTORIC PRESERVATION AND SUSTAINABILITY

Environmental Sustainability: Historic preservation is an inherently sustainable activity. The preservation and reuse of historic buildings reduces material consumption, puts less waste in landfills, and consumes less energy than new construction.

Economic Sustainability: Historic preservation is the lifeblood of heritage tourism in St. Augustine. This in turn fosters job creation and enhances property values. Historic preservation projects also support local businesses and skilled craftspeople.

Cultural Sustainability: Historic preservation stabilizes neighborhood fabric, and supports everyday connections between residents and the cultural heritage of St. Augustine.

Find the Right Approach for Your Project
continued

Secretary of the Interior's Standards for Rehabilitation

The *Secretary of the Interior's Standards for Rehabilitation* are a set of ten guidelines regarding maintaining, repairing, or making alterations to historic buildings. Together, they provide a framework for ensuring that work on historic buildings is done in such a manner that the essential historic character of the property is preserved. These guidelines are also used by the Historic Architecture Review Board (HARB) to determine whether or not a proposed projects should be approved, modified, or rejected.

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.

   EXAMPLE: A historic bank building is being converted into a clothing store. This change should not significantly alter or remove important features that were present when it was as a bank, such as the main entry, placement of the windows, high ceilings in the lobby, etc.

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.

   EXAMPLE: A historic wooden door with decorative panels and ornamental trim should not be replaced with a modern door.

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

   EXAMPLE: Architectural features such as decorative brackets, turned wood posts, ornamental trim, etc. should not be added to a property that did not have these features originally.

4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

   EXAMPLE: The display area of a commercial building constructed in 1900 was altered in the 1930s with a highly ornamental Art Deco style storefront. This change has now acquired significance in its own right as an important feature of the building's history.

5. Distinctive features, finishes and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.

   EXAMPLE: The decorative railings and brackets used for the porch of a house built in the 1890s should be preserved as they demonstrate the craftsmanship of that era.

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.

   EXAMPLE: Historic wood windows that are not working properly because they were painted shut, have broken sash cords, cracked glass, etc., should be repaired rather than replaced. If a window is missing, it should be replaced by a window that duplicates the design of the surviving historic windows.

FIND THE RIGHT APPROACH FOR YOUR PROJECT
continued

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.

   EXAMPLE: Cleaning wood siding using a pressure washer on a high setting can actually damage the wood by raising the fibers and causing splintering. Instead, use a soft brush and mild detergent.

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

   EXAMPLE: Projects which cause ground disturbance may damage archaeological features. City staff should be consulted about whether or not the property is in an archaeologically sensitive area.

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.

   EXAMPLE: A building addition should respect the scale and design of the historic property. It should not be noticeably taller or wider, or built in such a way that it destroys important historic features.

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.

    EXAMPLE: An addition should be distinct enough from the historic property that if it were removed, the historic building would still look largely as it did before the addition.

This side addition to a historic library meets Secretary's Standards 9 and 10. It is compatible in scale and materials, and if removed the original building would remain intact. (National Park Service)

Find the Right Approach for Your Project
continued

Local Standards for Rehabilitation

The City of St. Augustine has developed its own standards for rehabilitation, many of which deal with the importance of preserving the city's colonial heritage. Others take their cue from the Secretary's Standards.

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.

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.

Find the Right Approach for Your Project
continued

11. Any application to restore, rehabilitate or modify a building must recognize 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. Substitute or alternative building materials are evaluated on a case-by-case basis based on the feature type, building location, and compatibility as evaluated by the HARB. 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.

THE PURPOSES OF ST. AUGUSTINE'S 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.

PART 2

PERMITTING YOUR PROJECT

PRE-APPROVED GUIDELINES

HISTORIC ARCHITECTURAL REVIEW BOARD (HARB)

APPLICATION AND PLAN REQUIREMENTS

DEMOLITION AND RELOCATION

Project Review

The City Zoning Code and Building Code regulate land uses, construction, and signs in St. Augustine. In the locally designated historic preservation (HP) zoning districts, the city also regulates the style of architecture, the materials used, and the appearance of buildings and signs. Many types of projects require review by the Historic Architecture Review Board (HARB). More minor projects, however, may meet pre-approved guidelines and can be approved by city staff.

ARCHAEOLOGICAL REVIEW

A large number of historic properties in St. Augustine are located in archaeologically sensitive areas designated as archaeological zones. Any project that involves digging or excavation in an archaeology zone may require investigation by the City Archaeologist before construction can start. Generally speaking, this includes any ground disturbance more than three inches deep and greater than 100 square feet. See archaeological zones.

Project Review
continued

Pre-Approved Guidelines

Some types of projects do not require review by the HARB. However, most still require a permit from the Planning and Building Department. Be sure to consult with appropriate city staff to ensure your project is eligible under these guidelines prior to commencing work.

The scopes of work on the following pages are eligible for pre-approval—so long as the materials or features are appropriate to the age, architectural style, and historic character of the property.

General Maintenance & Repair

Routine maintenance and repairs will be approved so long as they use the same materials in a way that matches the architectural character of the existing building. This work should be limited in scope. For example, replacing more than 10 percent of the historic siding material, or more than 10 percent of a porch, does not automatically qualify for pre-approval.

Doors

Replacement of doors on primary or visible facades may be acceptable under the following conditions:

- *The existing door is not compatible with the historic character or style of the building (for example, a non-historic replacement door installed in the past). The replacement door must be compatible with the character and architectural style of the building. See Doors and Entries in Section 5.*
- *Doors not visible from any public right-of-way so long as the door fits in the existing opening and is compatible with the architectural style of the building.*

Fences, Walls, and Gates

The installation of fences, walls, and gates can be approved under the following conditions.

- *Installing a new fence, wall, or gate, provided it is compatible in design, style, and materials with the architectural character of the building. Note that this does not apply to the replacement of existing walls or fences.*
- *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—so long as the style of the existing fence or wall is already appropriate to the architectural style of the building. See Fences, Walls, and Gates in Section 5.*

Landscaping

Many landscaping activities qualify for pre-approval:

- *Plant-related landscaping for residential properties so long as it is compatible in design and context. Native Florida plants are highly recommended. See Historic Plant Materials.*
- *Hardscaping for residential properties including walkways and patio spaces when limited to no more than 100 square feet. The materials used for the hardscaping must be compatible with the architectural style of the building.*
- *Commercial landscaping must be reviewed by staff and does not qualify for pre-approval.*

Project Review
continued

Lighting

- *Lighting should be a warm color temperature. LED lights should not be more than 3000 Kelvin temperature. 2700K LED lights are recommended. Colored lights or strip lighting should not be used.*
- *Bulbs should be screened or obscured and not directly visible to passersby.*
- *Light posts and fixtures should accord with the materials and architectural character of the property.*

Paint Colors

- *Building may be repainted to match the existing colors.*
- *Different colors may be used if the new colors are on the pre-approved color charts and are appropriate for the architectural style of the building.*
  See Paint Colors and Placement in Section 5.

Pools

- *The installation of pools and related equipment may qualify so long as the pool and equipment are located entirely behind the primary building in rear yard areas and are not visible from the public right-of-way.*

Roofing

Roofing materials should be compatible with the character and architectural style of the building.

- *For Frame Vernacular buildings constructed after 1920 and all Masonry Vernacular buildings: Fiberglass architectural shingles in medium to dark gray or brown colors.*
- *For Frame Vernacular and Masonry Vernacular buildings with pitched roofs: 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 Garage Apartment buildings: Corrugated, unpainted galvanized or aluminum metal roof (such as the wavy or S-profile of the 'Patent Galvanized Iron' roofs in an 1854 catalog described by the National Park Service publication Roofing for Historic Buildings).*
- *If photographic or physical evidence can be shown that another roofing material previously existed on a building, that same material can be approved.*
  See Roofs and Roofing in Section 5.

Project Review
continued

Signs

Signs can be pre-approved under the following conditions:

- *Installing new signs, or repainting or changing the copy of existing signs, so long as the colors and lettering are appropriate to the age and architectural style of the building. See Signs.*
- *The sign must use a color or combination of colors on the pre-approved color charts.*
- *The sign must contain no graphics or very simple graphics.*
- *The sign copy must use one of the pre-approved lettering styles.*
- *The sign does not use digitized or photo-realistic images.*
- *Only certain types of exterior light fixtures for signs qualify: simple black, metal, down-facing gooseneck fixtures with domes no larger than a nine (9) inch diameter attached directly to the signpost or supporting members. The bulb is limited to a 100 watt equivalent, or 1,600 lumens, and must be hidden by the shade. LED lights should be a warm color tone and no more than 3,000 Kelvin temperature (2700K recommended). Harsh or colored lights should not be used.*

This sign uses the Monotype Old English font for "City of St. Augustine."

Utilities And Mechanical Systems

- *Utility (water meters, electric meters and service risers) or mechanical equipment must be installed so that it does not damage, remove, or obscure character-defining features. See Electrical and Mechanical Equipment. This includes HVAC equipment, cooking vents, refrigerators and freezers, and all rooftop mechanical equipment.*

Project Review
continued

Windows

Windows are among the most important architectural features of any historic building. Replacement of windows on primary or visible facades is only acceptable under certain specific conditions. These are discussed under Replacing Historic Windows in Section 5.

- *Any applicant seeking to replace historic windows must complete a Historic Window Assessment before any approval can be considered.*
- *Windows that have peeling paint, broken glass, are painted or nailed shut, or which have broken sash cords do NOT automatically qualify for replacement. These issues are all repairable.*
- *Any replacement window must match other existing windows as closely as possible including the dimensions, material, glazing pattern, and muntin profiles. If no historic windows are present, the replacement windows must be compatible with the age and architectural style of the building. See Windows and Window Treatments.*

Shutters

The installation of shutters can be pre-approved if they meet certain criteria.

- *Wood hurricane shutters reinforced with fiberglass to increase storm resilience. The window shutters must be constructed with mortise and tenon joints, such as Kestrel Exterior Cedar Shutters. The shutter style requires approval unless it matches the existing shutters.*
- *Hurricane fabric shutter systems using small anchors may be approved with staff review. See Shutters in Section 5.*
- *Roll-down or accordion metal shutters should not be installed as these require tracks or valances which remain attached to the building.*

Project Review
continued

Historic Architectural Review Board

The Historic Architectural Review Board (HARB) reviews all plans for construction projects within the historic preservation zoning districts, except those projects that meet pre-approved guidelines. The 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 HARB makes determinations, called certificates, regarding a variety of historic preservation issues. These include certificates which provide an opinion or approval of project plans, as well as certificates for demolitions or building relocations. The certificates must be approved before an applicant can obtain a building permit. HARB also handles the appeals of Planning and Building Department decisions related to historic preservation. Any person aggrieved by a decision of the Planning and Building Department may appeal.

Opinion of Appropriateness

An Opinion of Appropriateness is a determination by HARB that the general concept, preliminary construction plans, details or specifications of a project meet the requirements of these guidelines. However, an Opinion of Appropriateness is not an approval. Rather, it is a determination made when the project information that has been submitted is not sufficient to meet the requirements for a Certificate of Appropriateness. For example, an applicant may request an Opinion of Appropriateness before completing final detailed drawings. Similarly, if a zoning variance is required, the applicant may request an Opinion of Appropriateness prior to applying to the Planning and Zoning Board for the variance.

It is recommended that sponsors of commercial projects or projects that involve substantial site improvements seek an Opinion of Appropriateness as early as possible during the planning phase. Note that plan requirements for an Opinion of Appropriateness are the same as for a Certificate of Appropriateness—the more detail provided the better.

Project Review
continued

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 of 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. Note that a Certificate of Appropriateness is not open ended. Projects for which construction is delayed for substantial periods of time may be required to go through the approval process again.

Certificate of Demolition

A Certificate of Demolition is the determination that the demolition or removal of a structure will not adversely impact the city's historic character or streetscape. Demolition refers not only to the complete razing of a structure, but also to the permanent removal of significant architectural features. This includes the removal of porches, balconies, steps, dormers, chimneys, and walls. Applicants may be required to submit information on the structural condition of the building from a qualified engineer or architect to justify the need for demolition. Demolition of a Colonial era building additionally requires the approval of the City Commission.

A Certificate of Demolition is required for structures that meet any of the following criteria:

- *All contributing properties in an HP zoning district or National Register District.*
- *All structures 50 years old or older.*
- *All structures recorded in the Florida Master Site File.*
- *All structures which have been designated as an historic landmark.*

For properties in the HP zoning districts, a Certificate of Appropriateness for a replacement structure is required to be submitted with the Certificate of Demolition when applicable. These will be heard concurrently. Unless the building is recognized as a threat to life/safety or a public hazard, the building permit for the demolition will not be issued until the building permit for the new construction is submitted. The demolition and new construction permit can be submitted simultaneously to the Planning and Building Department. The purpose is to limit the speculative demolition of a historic building which reduces the historic integrity of the city and weakens the streetscape.

If a Certificate of Demolition is approved, there is still a mandatory 30-day hold before the applicant can apply for a demolition permit. This is to allow time for an appeal of the Certificate of Demolition approval.

Project Review
continued

Demolition Considerations

When reviewing an application for demolition, the HARB will consider a variety of factors. These include the following:

- *Whether or not the structure is a designated landmark or is eligible for designation.*
- *Whether or not the structure is individually listed in, or eligible for, the National Register of Historic Places, or whether it is a contributor to a National Register District.*
- *Whether or not the structure is within or immediately facing a locally designated historic preservation zoning district.*
- *Whether or not the structure is representative of an architectural style, type, or method of construction, or is one of the last surviving examples of its style or type.*
- *The historical or cultural merit of the structure, and the contribution of the structure to the existing mass and scale of the streetscape.*
- *Whether or not the structure will be replaced and the impact of a replacement structure, or lack thereof, on the streetscape.*
- *The impact that the loss of the structure will have on the historical or cultural integrity of the city, district and neighborhood.*
- *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*

The 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.
See the Certificate of Demolition Application Form for examples of such information.

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. 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 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.

[1]*Ordinance 2005-22 adopted in 2005* | [2]*Ordinance 2005-22 adopted in 2005*

Project Review
continued

Buildings in the process of relocation. (Florida Memory)

Certificate of Relocation

Relocation may refer to removing all or part of a building or structure from one parcel and placing it on a different lot. It may also mean shifting the location or orientation of all or part of a building on the same property.

A Certificate of Relocation is required for structures that meet any of the following criteria:

- *All structures which are individually listed in the National Register of Historic Places.*
- *All structures recorded in the Florida Master Site File.*
- *All structures located in, or immediately facing, locally designated historic preservation zoning districts HP-1, HP-2 and HP-3.*
- *Relocation of a Colonial era building to a different site additionally requires the approval of the City Commission.*

Historic neighborhoods are unique because of the mix of architectural styles they contain, and also because of qualities such as building size, materials, and setbacks that were in fashion 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 building from 1850 into area developed in the 1950s (or vice versa). The key is that the relocated building should not disrupt the streetscape in its new location.

A Certificate of Relocation is the determination that the relocation of a structure will not adversely impact the city's historic character or streetscape. 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. Advice on the proper procedures for moving historic buildings or structures may be found in the National Park Service publication, Moving Historic Buildings.

Project Review
continued

Relocation Considerations

When reviewing an application for demolition, the HARB will consider a variety of factors. These include the following:

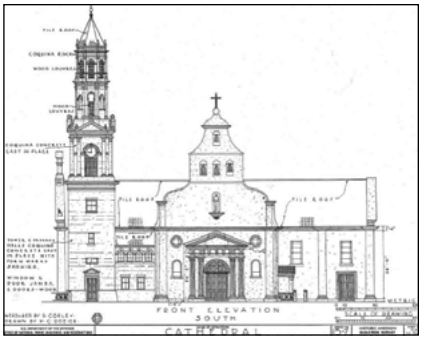
- *Whether or not the structure is a designated landmark or is eligible for designation.*
- *Whether or not the structure is individually listed in, or eligible for, the National Register of Historic Places, or whether it is a contributor to a National Register District.*
- *Whether or not the structure is within or immediately facing a locally designated historic preservation zoning district.*
- *Whether or not the structure is representative of an architectural style, type, or method of construction, or is one of the last surviving examples of its style or type.*
- *The historical or cultural merit of the structure in relation to its existing site, and the contribution of the structure to the existing mass and scale of the streetscape.*
- *Whether or not the structure will be replaced and the impact of a replacement structure, or lack thereof, on the streetscape.*
- *The impact that the relocation of the structure will have on the historical or cultural integrity of the city, district and neighborhood.*
- *The condition of the structure, and the justification for the proposed relocation.*

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 should also be enclosed by a solid board fence at least five and one-half feet high to preserve the streetscape.

[1]*Ordinance 2005-22 adopted in 2005* | [2]*Ordinance 2005-22 adopted in 2005*

Project Review
continued

HARB Meetings



The Historic Architectural Review Board (HARB) meets on the third Thursday of each month in the City Commission Meeting Room, in accordance with the meeting schedule that is approved annually or amended by the HARB as needed. Agendas, meeting packets, and recordings of meetings are available online. These are public hearings which are subject to the procedures laid out in the St. Augustine municipal code, as well as those parts of Florida Statutes concerning the conduct of public meetings.

What to Expect

- The applicant presents a brief overview of the proposed project and then the public is invited to comment. Following the close of public comment, the Board may ask detailed questions related to the application. The Board then votes to approve, deny or continue the application until a future meeting.
- If an application for a Certificate of Appropriateness is approved, the applicant may obtain a building permit.
- If an application for a Certificate of Appropriateness 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 obtain a building permit.
- If an application for an Opinion of Appropriateness 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 of Appropriateness is denied, the applicant may revise the plans and drawings based upon comments from the Board and submit a new application.
- If the applicant is unwilling to accept the recommendation of the Board, the Board may deny the application. Any decision of the Historic Architectural Review Board may be appealed to the City Commission.

The Board may continue an application for a Certificate or Opinion of Appropriateness to a specific future meeting to allow the applicant to submit additional information. This supplemental information must be submitted ten (10) days prior to the next meeting.

Project Review
continued

Application Process

Application forms and instructions may be obtained from the Planning and Building Department. Applications must be signed by the property owner, and an application fee is required. Completed applications must be submitted to the Planning and Building Department thirty (30) days prior to the next scheduled HARB meeting date, in accordance with the application schedule posted annually or amended by the HARB as needed. Supporting documentation, such as plans, drawings, sketches, photographs, samples of materials and specifications must be submitted with the application. See application requirements.

Plan Requirements

Plans are required to obtain a Certificate of Appropriateness. They must be neat, legible and drawn to scale. The more detail, the better. Plans should be submitted as far in advance of the application deadline as possible in order to allow time for adequate review. If plans are not submitted by the application deadline, it will likely delay review by the HARB.

Plans should contain the following at a minimum:

1. A complete site plan of the property showing the locations of all structures and buildings (scale preferred: 1″ = 20’). As applicable, the plans should also include:
   - *Required landscaping, required parking, surface drive areas and storm drainage retention areas*
   - *Loading spaces, stacking spaces, and dumpster locations*
   - *Landscaping areas (both perimeter and interior)*
   - *Exterior mechanical equipment*
   - *All trees three (3) inches or larger in diameter at breast height (d.b.h.) with the tree species noted. The plans should indicate whether the trees are to be removed or retained.*
   - *Any other necessary details required for review*
2. A clear and detailed description of all proposed construction 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.
3. Elevations of all proposed construction, including plans showing exterior openings and details (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.

PROJECT REVIEW
continued

7. Details indicating the following (scale preferred: 1-1/2" = 1'). The dimensions, materials, and colors should be specified.

- *Windows, shutters and hardware*
- *Doors, hinges and hardware*
- *Light fixtures*
- *Gutters and downspouts*
- *Exterior surfaces, materials and textures*
- *Chimneys*
- *Roofing*
- *Air conditioning equipment*
- *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*
- *Above ground fuel tanks*
- *Other miscellaneous ornamentation*

8. For both new construction and additions:
   - *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.*
   - *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.*

ADDITIONAL REQUIREMENTS FOR NEW CONSTRUCTION

There are additional requirements for new construction in any of the HP Zoning Districts. Projects must conform to the architectural style, massing, setback, and other factors which are specific to each zoning district. For an in-depth discussion of these issues, see the New Construction section.

PART 3

GUIDELINES FOR ADDITIONS AND NEW CONSTRUCTION

ADDITIONS

GARAGES AND ACCESSORY BUILDINGS

NEW CONSTRUCTION

ARCHITECTURAL STYLES FOR NEW CONSTRUCTION

Compatible Design

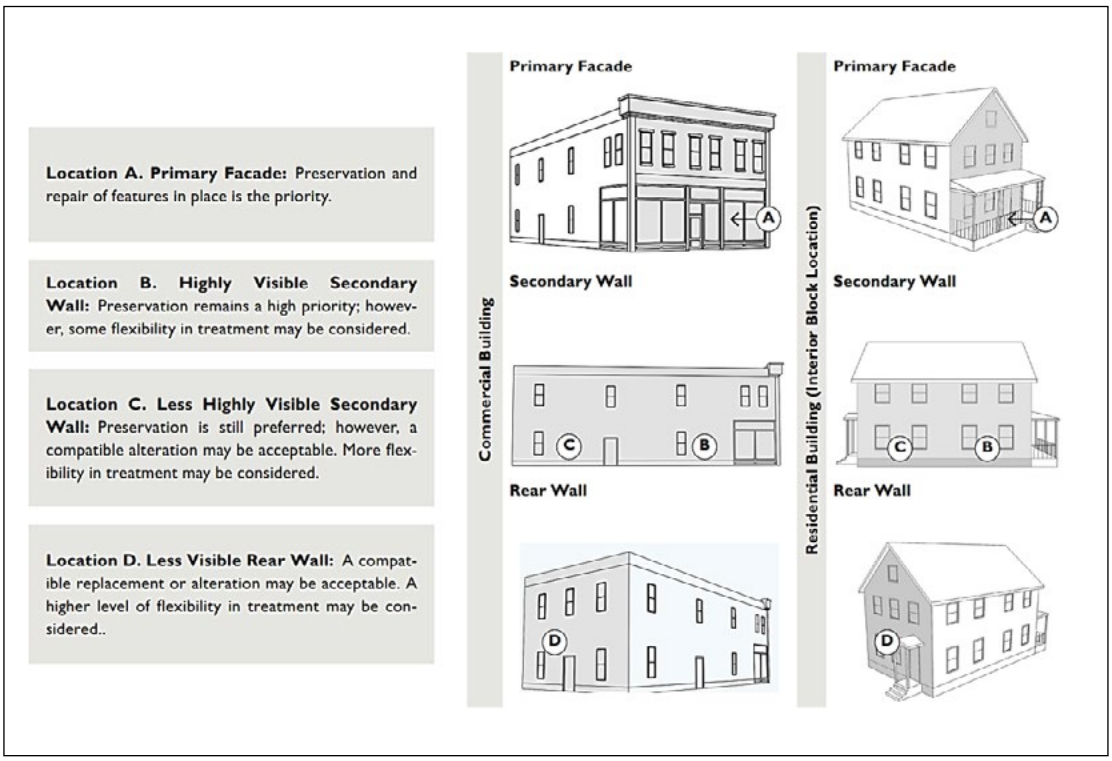
The key to a successful preservation project is having a design that is compatible with the historic building, its neighbors on either side, and the neighborhood as a whole. The guidelines below are informed by the Secretary of the Interior's Standards for Rehabilitation and other recognized design principles. When reviewing an application for a Certificate of Appropriateness, the HARB will consider the following principles.

DESIGN PRINCIPLES	NEW CONSTRUCTION AND ADDITIONS
PRESERVE SIGNIFICANT FEATURES	*Alterations and additions should not significantly change, obscure or destroy character-defining spaces, materials, features, or finishes.*
BUILDING FORM AND SCALE	*The proportions, scale, height, and width of the new building / addition should be compatible with adjacent buildings.*
SETBACK	*The distance from the new building / addition to the street or property line should be consistent with other buildings on the block.*
SITE COVERAGE	*The percentage of the site that is covered by the new building / addition should be consistent with the neighborhood context.*
ORIENTATION	*The location of the front of the new building and its principal entrance should match those of adjacent buildings.*
ARCHITECTURAL ELEMENTS AND PROJECTIONS	*The size, shape, proportions, and location of entrances, porches, galleries, balconies, chimneys, dormers, parapets and other elements should be consistent with the architectural style of the property and neighboring buildings.*
ALIGNMENT, RHYTHM AND SPACING	*The new building / addition should maintain the historic patterns and spatial relationships between buildings and the street.*
WINDOW & DOOR PATTERNS	*The pattern of windows and doors on the new building / addition should be consistent with the architectural style of the building and its context.*
TRIM AND DETAIL	*The trim and architectural features of the new building / addition should be appropriate to the architectural style. False historical elements, such as those from an earlier or later period, should not be installed.*
MATERIALS	*The materials used for new construction or an addition should be compatible with the architectural style of the building and its context.*

Compatible Design
continued

Additions

Additions to historic buildings are sometimes necessary to ensure their continued use. But any changes to the original building should be done in such a way that its historic character is not impaired or overwhelmed. This means respecting the height and massing of the original building, while also preserving its details and architectural features. *Note that any addition to a pre-1821 building must reproduce all elements of the building's architectural style.*



Adopted from the City of Pittsburg Historic Preservation Guidelines.

Where Additions Should (and Should Not) Be Placed

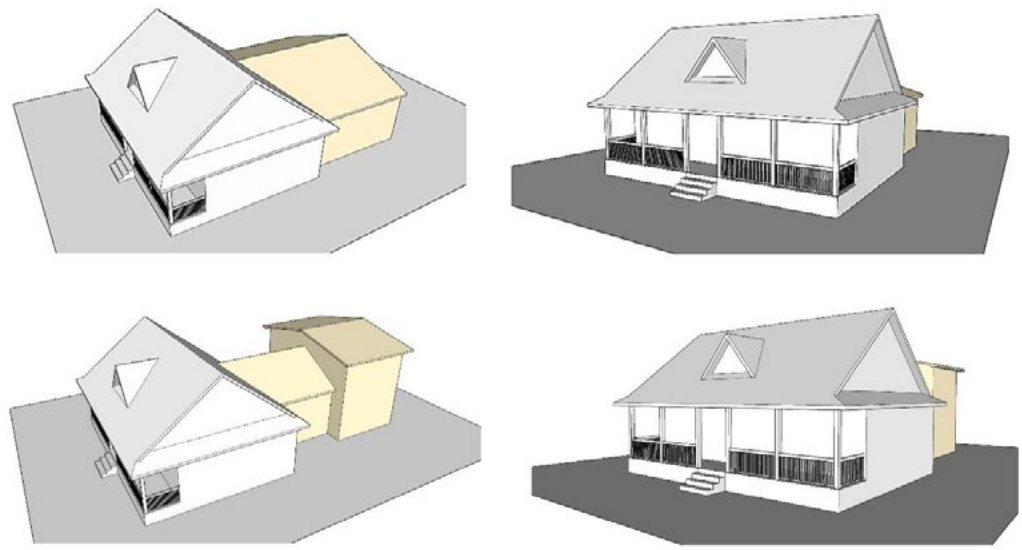
Additions should always be placed on rear or secondary elevations so that they are not visible, or minimally visible, from the street. This is because the primary, or street-facing, portion of buildings generally contains the highest concentration of architectural ornament and other features which characterize the property.

COMPATIBLE DESIGN
continued

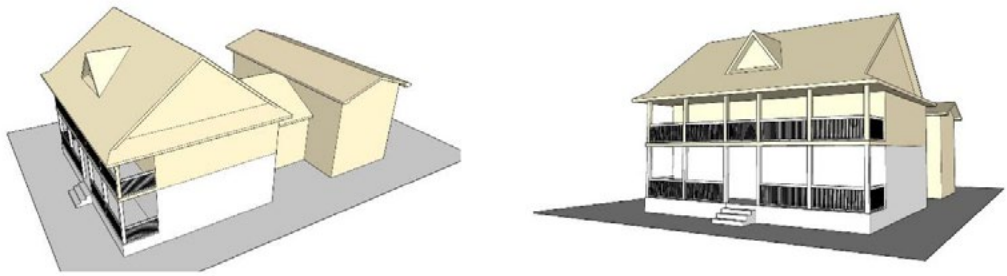
COMPATIBLE REAR ADDITIONS

Rear additions should not overwhelm the original structure in height or width. The recommended approach is for the addition to be inset (not as wide) so that it is less conspicuous. In some cases, this can be accomplished with a hyphen, or connecting element, which connects the mass of the original structure with that of the addition. The roof of the addition should also be lower in height, and compatible in shape, with the roof of the main structure. The roof of the original building should not be enlarged or raised to accommodate the addition.

ACCEPTABLE



NOT ACCEPTABLE

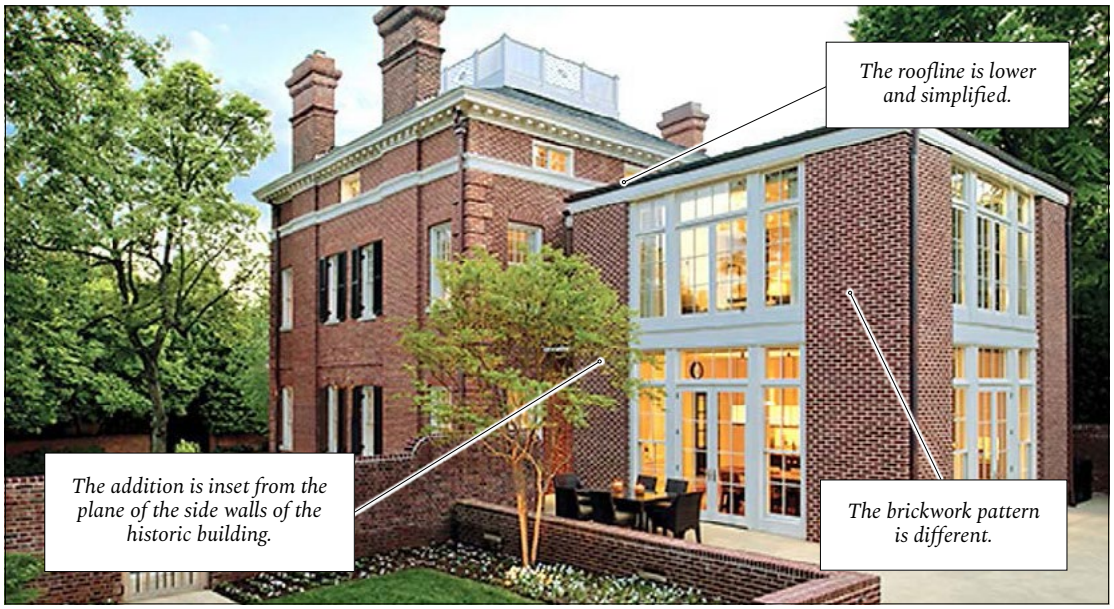


COMPATIBLE DESIGN
continued

DIFFERENTIATED BUT COMPATIBLE

When planning an addition, property owners, architects, and other design professionals may struggle with interpreting Standard 9 of the Secretary's Standards for Rehabilitation. Standard 9 states in part that additions should 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."

Some people interpret "differentiated from the old" to mean that an addition should be completely different in terms of materials and features from the historic building. But "differentiated" can actually be much more subtle. The example below of a successful rear addition is taken from guidelines published by the National Park Service. Note the many ways that the addition is differentiated from the historic building, yet still compatible.



LEARN MORE

Learn More About Additions to Historic Buildings

The following are links to documents produced by the National Park Service's Technical Preservation Services section.

New Exterior Additions to Historic Buildings: Preservation Concerns

New Additions to Mid-size Historic Buildings

Rooftop Additions to Historic Buildings

Compatible Design
continued

Acceptable

- Whenever possible, place functions required for new uses in non-character defining interior spaces rather than constructing a new addition.
- Design a new addition so that there is the least possible loss of historic materials and features.
- Locate additions at the rear or less visible side of an historic building, and limit the size and scale in relationship to the original building.
- Any additional stories should be set back far enough from the wall plane so that they are inconspicuous when viewed from the street.
- Protect architectural details and features during construction.
- Ensure that additions are differentiated from the historic building, yet compatible in terms of mass, color, materials, and relationship of solids to voids.

Not Acceptable

- Do not construct a new addition when project goals can be met by altering non-character-defining interior spaces.
- Do not plan a new addition that will remove or obscure character-defining features of the historic building.
- Do not add height or mass to a building which changes its scale and character as viewed from the street.
- Do not add elements which imitate those of architectural styles different than the style of the historic building.
- Do not use the same wall plane, roofline, or duplicate materials and details so exactly that the addition appears part of the historic building.
- Do not design a new addition with a size and scale out of proportion to the historic building.
- Do not enclose porches or porte cocheres to create an addition.

Compatible Design
continued

Accessory Buildings and Structures

Accessory buildings, also known as outbuildings, are located on the same lot as the principal building. They are smaller and detached. Accessory buildings often include garages and sheds, but may also include carports and other features. The design of accessory buildings should be compatible with the design and materials of the main building. Likewise, the massing, scale, and lot coverage of accessory buildings should all be in proportion to the primary building. See the St. Augustine Zoning Code for specific requirements.

Garages And Colonial Period Buildings

Integral garages (garages built into the main structure of the building) were almost never used in buildings constructed prior to the 1930s. However, it was not uncommon for property owners of older buildings to install detached garages once automobiles came into widespread use. These were typically modest structures designed to fit only one car, as few persons owned multiple vehicles. In some cases, old stables or carriage houses were converted into garages.

Colonial Period

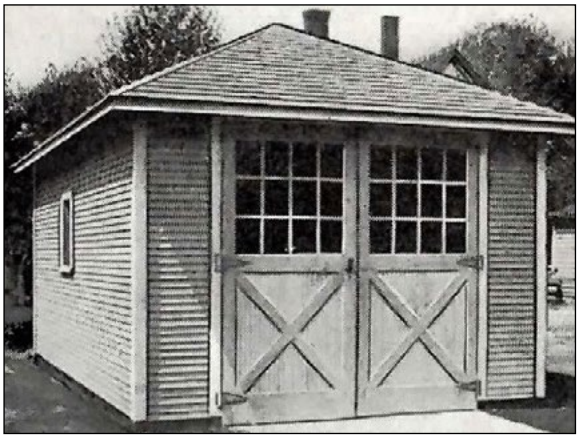
Garages are generally not appropriate for colonial period buildings. They may be allowed in certain cases when existing historic structures will screen their view from the public right-of-way. Such garages must be detached and appear as outbuildings, such as a shed or modest workshop. The doors openings should be as small as possible and whenever possible, not oriented to the street. The garage doors must be made of wood, with the appearance of horizontal and vertical boards, and contain no glazing.

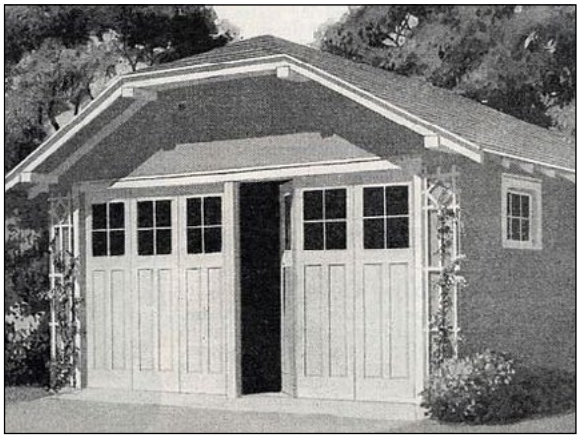
Compatible Design
continued

Garages And Post-1821 Buildings

Many of these same considerations apply to buildings constructed after 1821. The garage should be detached and, whenever possible, screened from view or recessed on the lot. For buildings constructed prior to circa 1900, the garage should resemble a modest historic outbuilding. Garage doors must be relatively simple, and the opening should be as small as possible. The doors must be wood or fiberglass painted to appear as wood. Metal doors are almost always inappropriate unless it can be demonstrated that they were used historically in conjunction with the building type or use. Doors with windows are more appropriate for garages built after 1900. If windows are used, the glazing pattern should be simple. Open sided carports, and attached or modern appearing garages are not appropriate.

Historically, detached garages or outbuildings that were converted into garages were relatively simple structures. Designs for new garages should likewise be modest. Large-scale garages, or garages featuring excessive ornamentation are not appropriate. The overall design should be uncomplicated, with materials and details that are compatible with the primary building on the lot.





Early 20th century garage designs from building catalogs.

New Construction

Since 1971, the City of St. Augustine has maintained policies and regulations to control architectural modifications within its Historic Preservation Zoning Districts. Over time, these regulations have not only helped preserve St. Augustine's unique historic fabric, but also encouraged projects which have enhanced and expanded the city's cultural appeal. The following are guidelines that will help ensure that any new construction is compatible with the character of its site and neighborhood.

New construction should complement the historic architecture and reinforce the existing patterns of development in the neighborhood. 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. New construction is appropriate as long as it does not destroy significant historic features, such as designed landscapes, and complements the size, material, color, and character of adjacent buildings and their historic setting.

It is crucial that the size, scale, and massing of any new building fit within the context of its neighborhood. Buildings which seek to maximize lot coverage can often disrupt the existing patterns of a historic neighborhood.

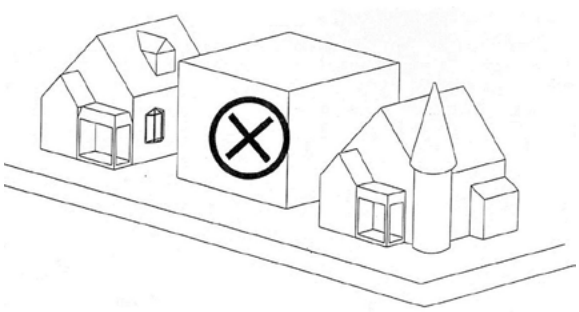
New Construction
continued

Design Elements

Building Form, Massing, and Scale

New construction adjacent to historic buildings can dramatically alter the historic setting of neighboring buildings or the district. The proportions of a new building or an addition should be compatible with the existing buildings on the block. The new construction should neither be visually overwhelming, nor underwhelming, when compared to its neighbors. For example, where 2- and 3-story buildings are the norm in a neighborhood, buildings that digress from these standards will seem out of place. New construction should also take into account whether the buildings in the neighborhood are generally massed horizontally or vertically.

A building's form refers to the shape of its major elements, while the massing refers to its overall "bulk" and how it sits on the site. Elements that are typically used to define building form and massing include the roof form, as well as wings, ells and other projecting elements, such as porches and bay windows. New construction or additions should respect the form and massing of surrounding buildings. By keeping within prevailing patterns, new construction will blend with its surroundings.



New Construction
continued

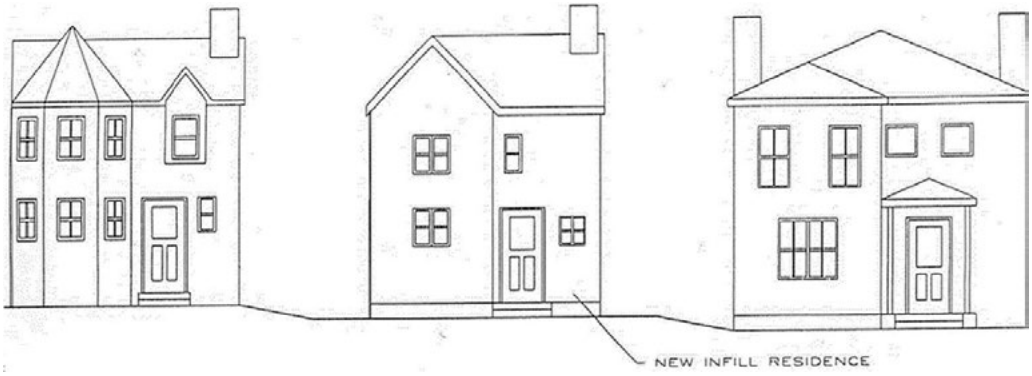
Building Setbacks

Buildings in historic districts often share common front and side setbacks. This means they are the same distance from the street, and evenly spaced with each other along the block. The setback may also include features such as walls, fences, porches, and balconies. In building additions or locating new buildings, the front and side setbacks should be maintained and aligned with the facades of surrounding historic buildings. A consistent setback maintains the visual rhythm of the buildings and makes new construction more compatible in its setting.

In most historic neighborhood buildings have a similar setback (shown in gray) from the property line to the face of the building. New buildings should respect the established setbacks. (Adopted from the City of Suffolk Design Guidelines)

Horizontal Rhythms

Horizontal rhythms are characteristic of historic neighborhoods. These include repeated elements, such as the divisions between upper and lower floors, uniform porch heights, and alignment of windows and window sills. New construction in historic districts should maintain or extend these shared streetscape elements.

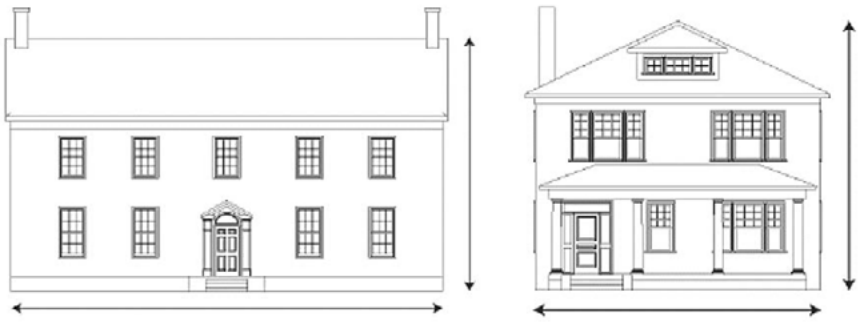


Appropriate horizontal street rhythm.

NEW CONSTRUCTION
continued

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), roofs are also common. 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.



Different architectural styles have characteristic proportions and groupings of building elements. (Suffolk, VA Residential Building Design Considerations)

PROPORTIONS 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.

NEW CONSTRUCTION
continued

SITE COVERAGE

The percentage of a lot that is covered by a building should be similar to adjacent lots. Although zoning typically regulates the maximum allowable coverage area and minimum setbacks, the overall building-to-lot area should be consistent along a streetscape. If parcels are combined for a larger development, the site coverage proportions should be minimized by breaking large building masses into smaller elements to be more compatible with adjacent buildings.

RECOMMENDED DESIGN PRINCIPLES

- *Ensure the addition or new building is similar in height, width, and lot coverage to buildings on adjacent sites.*
- *Use roof forms and roofline heights that are similar to adjacent buildings.*
- *Maintain the existing pattern of vertical or horizontal orientation used in the neighborhood.*

NEW CONSTRUCTION
continued

ARCHITECTURAL STYLES FOR NEW CONSTRUCTION

Compatible new construction can have a positive and revitalizing impact on a neighborhood and the city as a whole. It is crucial, however, that the architectural style, scale, and massing of the new construction fit within the context of its neighborhood. Note that reproducing a historic architectural style has certain constraints. New construction should not create a false sense of historical development by mixing and matching stylistic elements from multiple styles or periods. For example, a Craftsman Bungalow should not include details drawn from earlier Victorian era buildings. In certain cases, such as designing a new Colonial era style building, it may be appropriate to include some details from later periods. This is because many historic buildings in St. Augustine evolved over time. An example might be a First Spanish Period building which incorporates a detail that could have been added by an owner during the British Period.

ARCHITECTURAL STYLES FOR 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 the presence of institutional and military facilities. New construction shall be in the style of adjacent properties or as approved by HARB from the list of styles described below. 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. Permitted styles in HP-1 include the following:

- Spanish and British period Colonial
- Frame Vernacular
- St. Augustine Colonial Revival
- Queen Anne
- Mediterranean Revival
- Craftsman / Bungalow
- Garage Apartment as a secondary main building

New Construction
continued

Architectural Styles for 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 the HP-2 and HP-3 zoning districts. 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, the Historic American Building Survey, or other recognized authority. New construction within these districts must reproduce designs reflecting one of the three distinctive Colonial periods:

- First Spanish Period (1565-1763)
- British Period (1764-1783)
- Second Spanish Period (1784-1821)

Reproductions reflecting First Spanish Period design are recommended. See sections below regarding pre-1821 designs for new construction.

Architectural Styles for HP-4

The only permitted architectural styles for new construction in HP-4 are Spanish Renaissance Revival and the Moorish Revival style. These reflect the architecture of prominent buildings constructed during the Flagler era, such as the Alcazar Hotel, the Ponce de Leon Hotel, Grace United Methodist Church, and the Cordova Hotel.

- Spanish Renaissance Revival
- Moorish Revival

NEW CONSTRUCTION
continued

ARCHITECTURAL STYLES FOR HP-5

The only permitted architectural styles for new construction in HP-5 are the following:

- St. Augustine Colonial Revival for Lots 1 through 8 of the Kingsland Addition Subdivision
- Frame Vernacular for the remaining areas of HP-5.

New Construction
continued

Pre-1821 Designs for New Construction

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 loggias or galleries were usually on the south or east side of the building to provide shade, and shelter doors and unglazed windows from sun and rain.

Pre-1821 Site Plans:

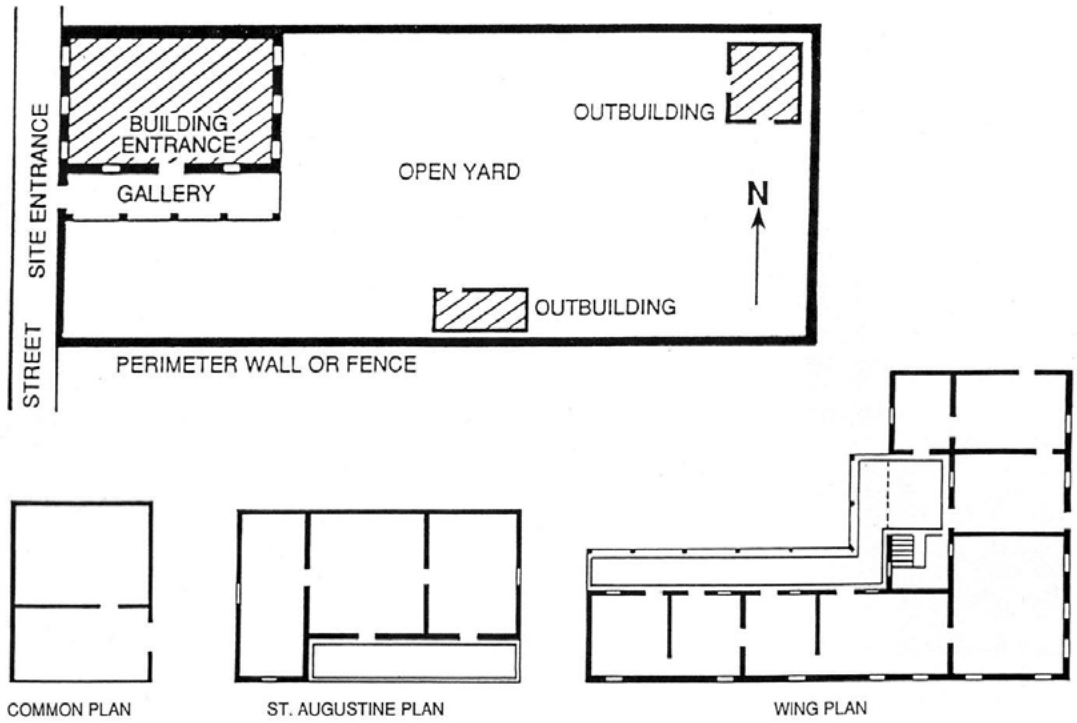
- *Pre-1821 buildings should have the front facade located directly on the street. If the finished floor elevation requires it, the building may be set back the width of one step. If more steps are required, they must be within the building.*
- *The remainder of the front property line should be enclosed 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 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. 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.

- *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.*
- *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.*

NEW CONSTRUCTION
continued



Note that the Spanish and British building traditions often reflected different design impulses. Spanish designs favored large openings, shaded facades, and covered loggias to provide shade and cooling breezes—necessary requirements in the hot climates of both southern Europe and Florida. By contrast, the British building tradition reflected the need for warmth and light, drawn from experiences in the cooler climates of northern Europe and British North America. Thus, British buildings incorporated chimneys, glazed windows, dormers, and direct entries. Nevertheless, the British recognized the advantages of some Spanish design elements which were retained on older buildings or replicated for new ones. Likewise, some features introduced by the British were absorbed into Second Spanish Period designs.

New Construction
continued

Pre-1821 Measurements and Proportions

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 difference in measurements is important to consider in matters of scale and proportion. For example, the heights of exterior walls on Spanish buildings can vary widely from wall heights in British buildings. For example, while the six and one-half vara (18 ft. 1 in.) wall is nearly the same as a British eighteen feet high wall, the four vara (11 ft. 1 in.) wall is nearly one foot off both the British ten feet and twelve feet walls.

Exterior Doors

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

Interior Doors

- *Interior doors on Spanish buildings are commonly one vara (33.33 inches) wide, or one-and-one-third varas (44 inches wide).*
- *Interior doors on British buildings are commonly thirty-three inches wide, or thirty-six inches wide.*

Exterior Walls and Fences

- *A Spanish two-vara wall is five and one-half feet high.*
- *A British two-yard wall resulted in the common six-foot wall or fence.*

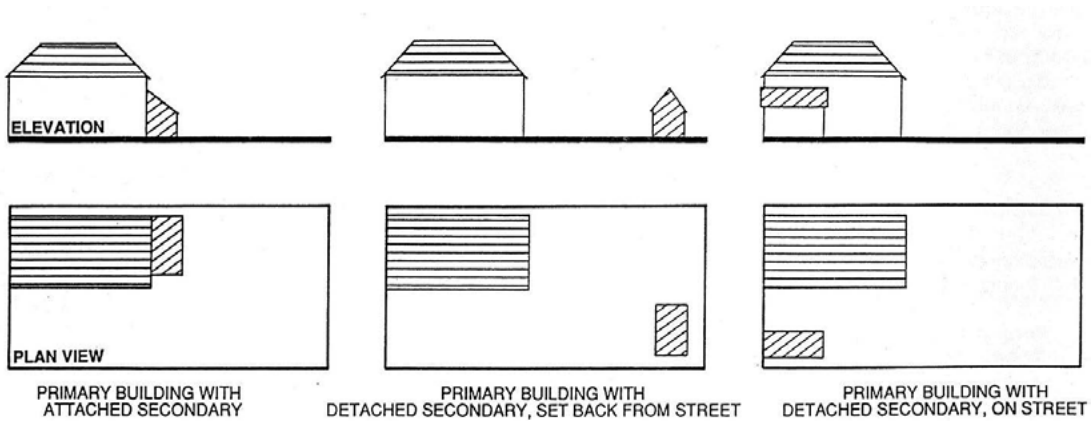
VARAS	INCHES	APPROXIMATE FEET
1	33.33	2 FT. 9 IN.
1.5	50	4 FT. 2 IN.
2	66.66	5 FT. 7 IN.
3	99.99	8 FT. 4 IN.
3.5	116.655	9 FT. 9 IN.
4	133.32	11 FT. 1 IN.
4.5	150	12 FT. 6 IN.
5	166.65	13 FT. 11 IN.

New Construction
continued

Pre-1821 Accessory Buildings and Structures

Pre-1821 accessory buildings must be smaller in mass and scale than the primary building. Whether attached or detached, they may not be more than one story tall. Accessory buildings may not intrude into the courtyard or open space associated with a main building, and should be located near side and rear property lines. See the St. Augustine Zoning Code for specific requirements.

- *Detached accessory buildings should be simplified versions of the main 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.*
- *Principal 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.*



Pre-1821 Accessory Buildings

NEW CONSTRUCTION
continued

LOGGIAS & GALLERIES

Loggias and galleries are distinctive features of the St. Augustine Plan. Both of these features are related. A gallery is a porch or walkway extending along the facade of the buildings. Loggias are inset into the facade (wall plane) and are enclosed by a colonnade (line of posts or masonry columns with archways).

- *Loggias are not appropriate on the street facade of the building.*
- *Floors for loggias and galleries may be either poured coquina concrete or tabby.*
- *Colonnades are usually simple wood posts. Chamfered wood posts are the most appropriate.*
- *All columns are square and may have a square base and capital.*
- *Posts or columns may support a second story wood porch or an extension of the main roof. Columns supporting a second story wall are usually broad, while those supporting only a roof should be lighter.*
- *Masonry columns may be topped with round arches. The appropriate proportion for arched colonnades is for the height to be approximately equal to the width or diameter of the arch. The arches may support a second story wall, either of masonry or wood.*
- *Both loggias and galleries may be two story. Columns and arches on second floors should be shorter than those on the ground floor.*

Loggia and balcony of the Don Pedroy Horruytiner House, 214 St. George Street.

STAIRS

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.

New Construction
continued

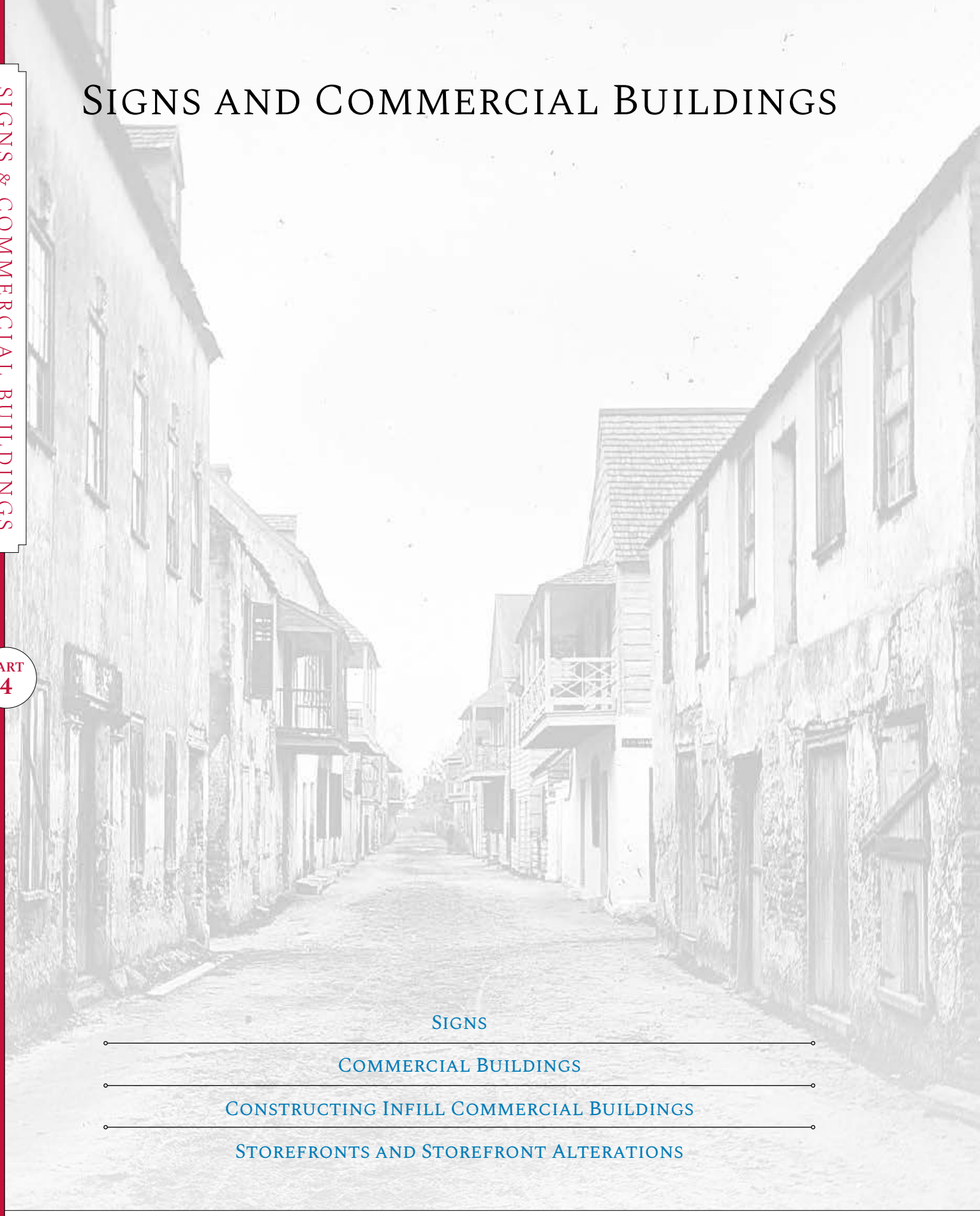
Post-1821 Designs for New Construction

The designs for post-1821 buildings are dictated by the architectural style of the building. (See St. Augustine Architectural Styles.) As opposed to the colonial period, buildings were not typically constructed directly on the street. Instead, the size of the setback and yard varied with the prevailing patterns of the neighborhood where it was located. However, there are certain commonalities.

- Most buildings are rectangular or L-shaped.
- Most buildings are one- to two-stories in height.
- Most buildings have a gable or hip roof.
- Most buildings are wood frame, although masonry vernacular buildings are not uncommon.
- Most buildings are clad with wood siding.
- Most buildings have wood doors.
- Most buildings have double-hung wood windows, although the glazing pattern differs.
- Most buildings have porches and/or a covered entry.

PART 4

Signs and Commercial Buildings



Signs

Commercial Buildings

Constructing Infill Commercial Buildings

Storefronts and Storefront Alterations

Signs

The size, type, number, and locations of signs everywhere in St. Augustine are regulated by the Sign Code. Permits are required to install, repaint, move, or change the copy of any sign. Signs must also be on the same property as the business or use they are advertising, and be permanently mounted to the building or anchored in the ground.

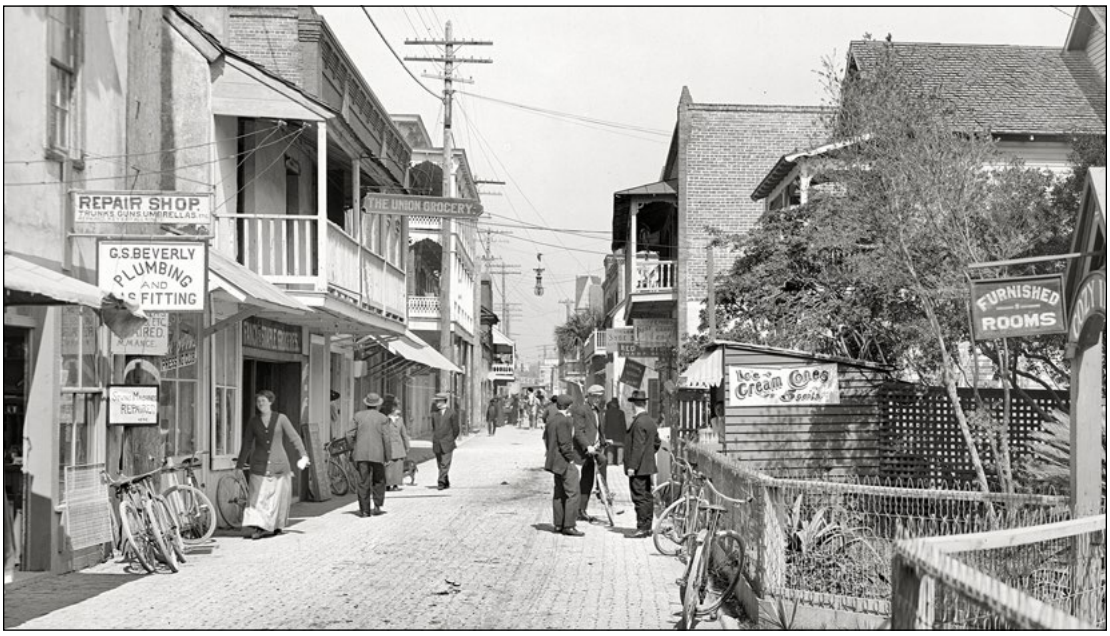
Signage along St. George Street, 1894.

In historic preservation zoning districts, the colors, lettering styles, graphics and materials for signs are also regulated. Signs meeting pre-approved guidelines for colors, lettering style, graphics, materials, and lighting may be approved by the Planning and Building Department. Signs which do not meet the pre-approved guidelines must be approved by the Historic Architectural Review Board (HARB). Pre-approved color charts and examples of pre-approved lettering styles are available from the Planning and Building Department.

Signs
continued

General Sign Recommendations

- Signs should be as simple as possible. Use lettering styles such as block-style and serif style, painted in high contrast to the sign board color.
- Signs must be compatible with the age and architectural style of the building. For example, a sign with 1950s style lettering and graphics should not be used on colonial style buildings.
- Signs using digitized graphics or photo-realistic images are not appropriate.
- It is most appropriate to locate signs on the flat, unadorned parts of a facade, including above doors or windows. Sign panels should be square or rectangular and flush mounted.
- 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.



Signage along St. George Street, 1908.

Sign Guidelines for Specific Eras

The types of signs that should be used often depend on the era when the building was constructed. For example, it would not be appropriate to use a modern style sign on a colonial era building. The guidelines below will help you choose the correct sign for your property.

SIGNS
continued

PRE-1821 SIGN GUIDELINES

- *All signs must be wood. Letters should be painted on, or applied directly to, the sign board.*
- *Appropriate sign shapes are square or rectangular.*
- *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.*
- *Lettering should be very simple and reflect 16th, 17th or 18th century styles.*
- *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.*
- *Graphics are generally not appropriate.*

PRE-1821 LETTERING STYLES & FONTS

The following typefaces and fonts are examples of pre-1821 lettering styles. These include typefaces developed prior to 1821, as well as more recent fonts which imitate the lettering styles used for historic printed documents. There are also calligraphic fonts drawn from historic examples.

1533 Augereau	*Carta Marina*	*Garamond*	*Old Claude LP*
Agincourt	*Caslon*	*Geographica*	*Old English*
Antique Roman	*Caslon Egyptian*	*Gorilla*	*Packard*
Artcraft	*Centaur*	*Goudy*	*Palatino*
Antiquarian	*Century*	*Granjon*	*Perpetua*
Artisan Roman	*Cheltenham*	*Greco*	*Plymouth*
Aviano Didone	*Clairvaux*	*Hadriano*	*Poor Richard*
Baskerville	*Cloister*	*Heck Italic*	*Post Oldstyle*
Bembo	*Cochin*	*Janson*	*Remsen Script*
Benjamin Franklin	*Cooper*	*Jensen*	*San Marco*
Berkeley	*Dante*	*Kennerley*	*Snell Roundhand*
Berhard Modern	*Deepdene*	*Libra*	*Weiss*
Berling	*DeVinne*	*LHF Brushwork*	*Windsor*
Bodoni	*Fraktur*	*Lucian*	
Bulmer	*Friar*	*Mademoiselle*	

SIGNS
continued

LETTERING STYLE EXAMPLES (PRE-1821)

1533 GLC Augereau	Antiquarian	LARGO
AVIANO DIDONE	Baskerville	Lucian
Benjamin Franklin	Bodoni	Old English
CARTA MARINA	Caslon	Poor Richard
CASLON EGYPTIAN	Centaur	San Marco
Clairvaux	Cloister	LIBRA
Cooper	Fraktur	Old Claude LP
FRIAR	Garamond	Plymouth
Geographica	Granjon	Remsen Script
Heck Italic	Janson	Wedding Text

Signs should be simple, with limited graphics and text. Use light lettering on dark backgrounds, or vice-versa.

Signs
continued

General Sign Guidelines for Post-1821 Buildings

- Signs may be wood or metal.
- Appropriate sign shapes are square, rectangular, circular, semi-circular, shield, oval, or a combination of these shapes.
- Letters and graphics should be painted on, or applied directly 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.
- Signs, sign letters, or sign brackets made of polished, anodized or chromed metal are not appropriate.
- Victorian or Flagler lettering styles are appropriate. Lettering styles from the 16th, 17th or 18th century are not appropriate.
- Brackets which are attached to buildings to support signs may be made of wood, brass, copper, bronze, nickel, tin or iron.
- For window signs, the sign copy should be etched into the glass or painted directly on the glass.
- 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.

St. Augustine Colonial Revival (Post-1850) Signs

- *Appropriate sign types are bracket, pole, fascia, wall, and window.*
- *Metal poles which are anchored in the ground to support signs are appropriate.*
- *Although graphics are generally not appropriate, pointing hands and decorative borders may be used.*

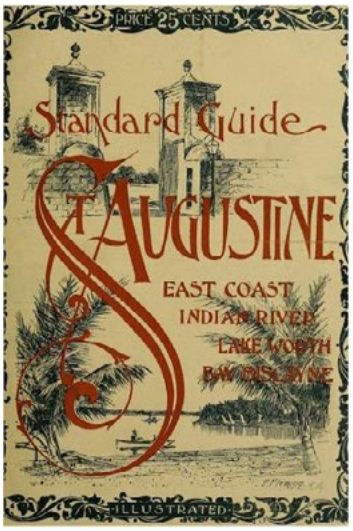
Other Post-1821 Styles

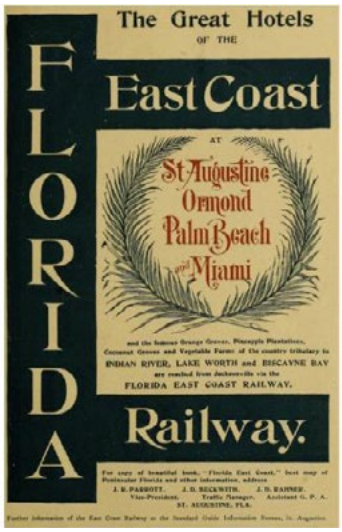
- *Appropriate sign types are bracket, pole, fascia, wall, and window.*
- *Tiles may be fastened to sign boards, or the sign may be routed to result in either raised or recessed letters and graphics.*
- *Wood posts or metal poles which are anchored in the ground to support signs may be appropriate. Other support structures which are anchored in the ground to support signs must be made of coquina, smooth stucco over block, or brick.*
- *Graphics may include appropriate decorative elements, such as flowers, trees, animals, period objects, pointing hands, celestial objects and borders.*

SIGNS
continued

FLAGLER ERA (1885-1905) SIGNS

- *Appropriate sign types are bracket, fascia, wall and window.*
- *Wood posts or metal poles which are anchored in the ground to support signs are generally not appropriate.*
- *Victorian or Flagler lettering styles are appropriate for buildings designed with Mediterranean Revival style influences.*
- *Although graphics are generally not appropriate, pointing hands and decorative borders may be used.*





Examples of lettering styles used during the Flagler era.

SCRIPT LETTERING STYLES

The following are examples of post-1821 script lettering styles approved for use in Historic Preservation Zoning Districts 1 through 5.

Balmoral	*Goudy Cursive*	*Shelley Allegro*
Bellevue	*LeGriffe*	*Stationer's Script*
Blackadder	*LHF Red Sable Script*	*Stuyvesant*
Edwardian Script	*LHF Signkit Script*	*Young Baroque*
Flemish	*Lucinda*	
Florentine Cursive	*Phyllis*	

SIGNS
continued

VICTORIAN AND FLAGLER ERA LETTERING STYLE AND FONTS

The following typefaces and fonts are examples of lettering styles in use during the late Victorian and Flagler era (1885-1905) Most of these styles were developed during this time period. Others are based on historic examples.

Aesthetic
Aetna
Albertus
Algerian
Antique (series)
Antique Tuscan
Apollo
Arnold Boecklin
Arrow
Bank Script
Belwe
Bernhard Antique
Beton
Bijou
Birch
Blackmoor
Bookman
Bostonian
Cabaret
Caprice
Campanile
Cantoria
Caruso
Cathedral
Cavanaugh
Celtic
Chantry (Solotype)
City
Clarendon Ornamented
Copperplate Gothic
Della Robbia
DeVinne Ornamented
Egyptian Two
Elefanta
Eve
Falstaff
Fargo
Flirt
Garrick
Gold Rush
Gothic (sans serif series)
Grange
Grant Antique
Harlech (Type Heritage Project)
Harrington
Hogarth
Houghton
Karnac
Kismet
Koster
Lafayette
Largo
Latin
LHF Antique Shop Regular
LHF Big Top
LHF Boston Truckstyle
LHF Classic Caps
LHF Cafe Corina
LHF Firehouse
LHF Mackinlay
LHF Signmaker
LHF Timberlodge
Lombardic
Miehle Condensed
Nubian
Old Town
Optima
Orbit
Phidian
Playbill
Poplar
Pretoria
Quentin
Renaissant
Rennie Mackintosh
Ringlet
Rococo
Rosewood
Roycroft
Rubens
Runic
Skjald
Spiral
St. Clair
Tintoretto
Trocadero
Tuscan Graille
Wedding Text
Willow

SIGNS
continued

LETTERING STYLE EXAMPLES (VICTORIAN & FLAGLER ERA)

Abbey	Acantha	LEFTFIELD SERIF REGULAR
AESTHETIC	ALGERIAN	Renaissant
Apollo	Arcade	Rococo
Arnold Boecklin	Bookman Old Style	Sentry
Century Schoolbook	CHERRYWOOD JNL	Pretoria
COPPERPLATE GOTHIC	De Vinne	Riviera
De Vinne Ornamented	Eastlake	Schmale Etienne
Egyptian Two	ENGRAVERS	Tintoretto
Franklin Gothic	Gill Sans MT	
GRANGE	Mansard	
HORNDON	Koster	

Signage along St. George Street, 1910.

Commercial Buildings

From the colonial era through the late 1800s, St. Augustine was a modest settlement and its commercial development was limited to a small number of shops concentrated near the waterfront. With the advent of tourism and railroad connections during the Flagler era, however, St. Augustine's commercial fortunes increased considerably. Maps from the 1880s show that then, as now, most commercial development was clustered along Charlotte and St. George streets north of King Street. These businesses included saloons, restaurants, drugstores, banks, clothing and jewelry stores, notion shops, and billiard halls.

The design of commercial buildings in St. Augustine mirrored national trends. Buildings were typically narrow and rectangular, built flush with the sidewalk, and covered most or all of their lot (see Commercial Style). Storefront windows were used to display items, and were sometimes part of elaborate designs designed to lure shoppers into stores.

Constructing Infill Commercial Buildings

From the 1920s through the 1980s, many commercial corridors across the United States struggled to accommodate the growing dominance of private automobile use. In many cities, groups of buildings or even whole blocks were demolished to create surface parking lots or parking garages. Over time, the cohesive streetscapes that characterized these historic commercial areas were increasingly fragmented and chopped up. In recent decades, however, there has been an increasing interest in maintaining and enhancing the pedestrian scale of historic commercial corridors through thoughtful infill construction.

Commercial Buildings
continued

Design Considerations

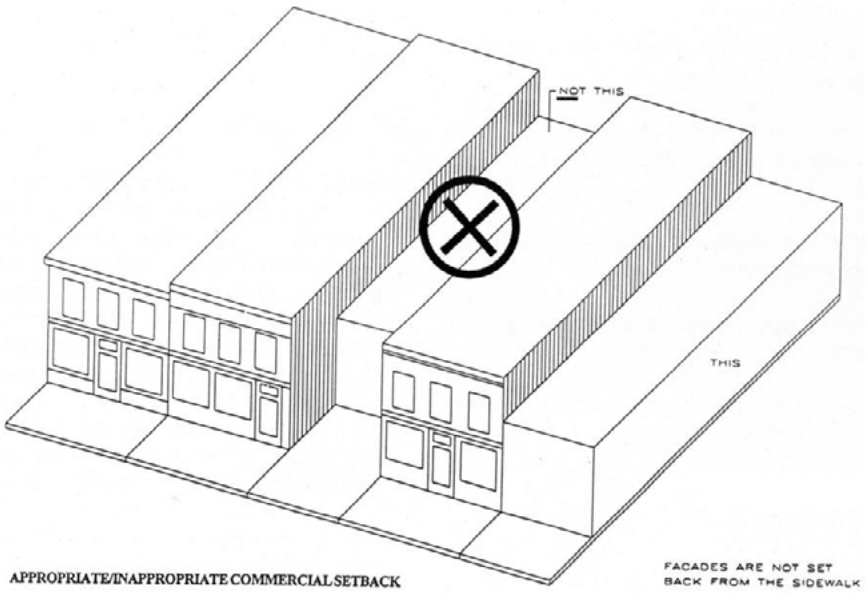
The keys to successful infill construction in historic neighborhoods include respecting the scale and materials of surrounding buildings and reinforcing existing streetscape patterns.

Respect Horizontal Rhythms

Repeated elements on neighboring buildings are a characteristic of historic neighborhoods. New commercial infill construction should maintain or extend these shared streetscape elements.

Maintain Consistent 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.



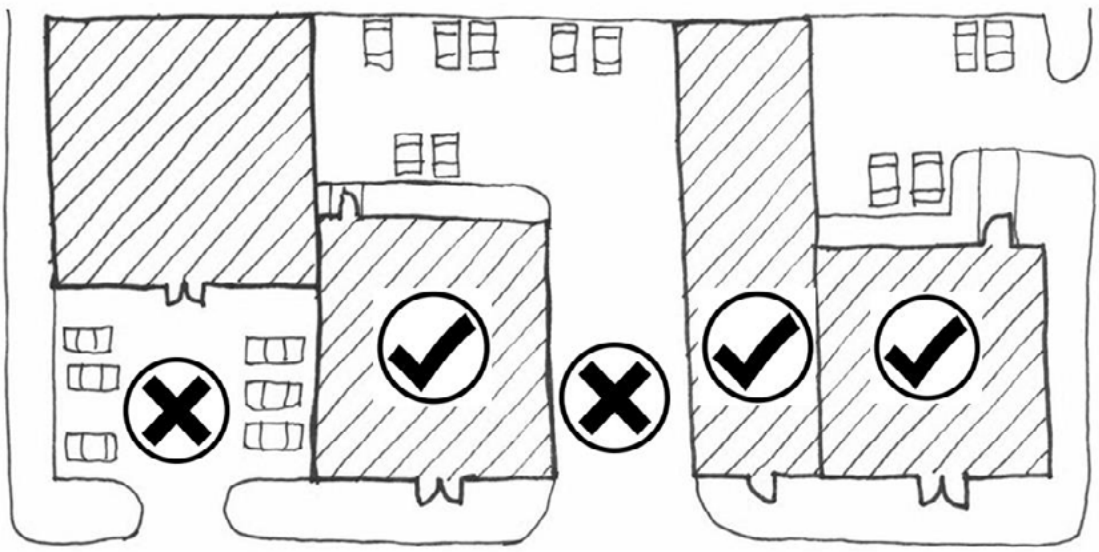
APPROPRIATE/INAPPROPRIATE COMMERCIAL SETBACK

Commercial Buildings
continued

Maintain the Street Edge

As discussed above, the need for surface parking lots has historically led to the fragmentation of commercial areas and the loss of the pedestrian experience.

- *Whenever possible, parking areas should be located in the rear of properties.*
- *Do not place infill buildings at the back of the lot to create a parking area in front.*
- *Driveways which interrupt the streetscape should be avoided.*



Commercial buildings should maintain a street entrance.
A secondary entrance facing a rear parking area may also be appropriate.

Break Up Large Masses

The height, width, and massing of infill buildings, particularly at the block level, should be similar to, and compatible with, the surrounding historic buildings. Where one- and two-story buildings are the norm in a commercial area, buildings that digress from these standards by any great degree can negatively impact the streetscape.

To the extent possible, maintain consistent cornice and roofline heights. If an infill lot is particularly wide, break up the massing into elements that read as a collection of smaller buildings. Similarly, if a taller building is planned—break up the roofline heights so that the overall massing is less bulky in appearance.

Commercial Buildings
continued

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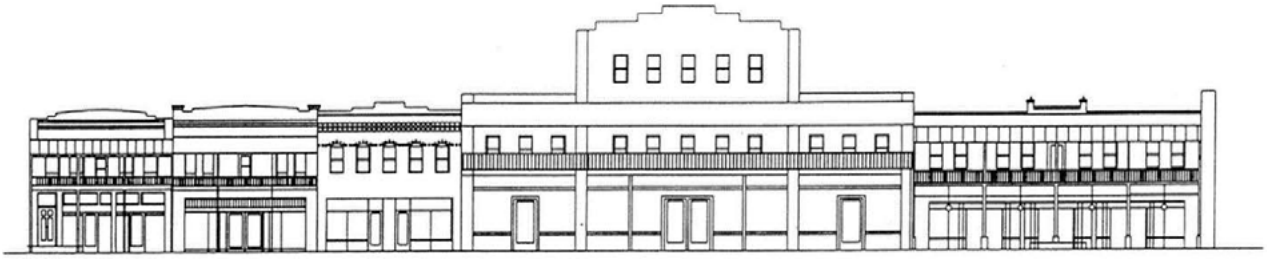
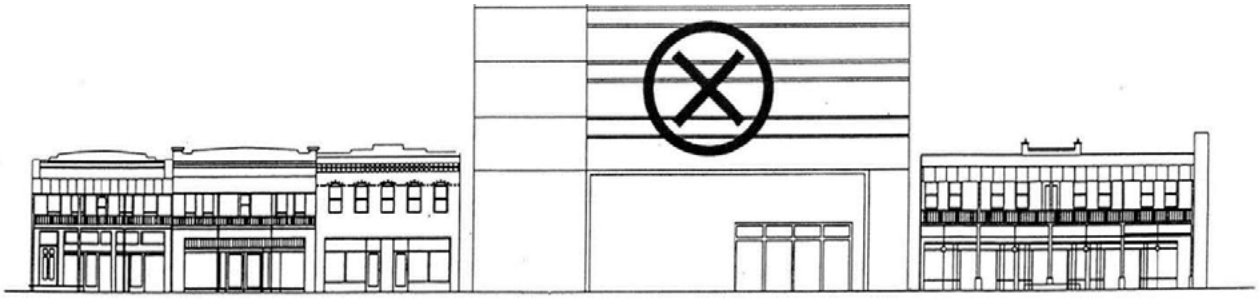


Example of appropriate infill at center. The massing has been broken up into three bays, and the building height steps up.



Example of inappropriate infill. The massing is too blocky and the scale overwhelms its neighbors.

Commercial Buildings
continued

Additions to Commercial Buildings

Additions to historic commercial buildings should meet all of the guidelines described above. The addition should be distinct, yet compatible, with the historic building. It is entirely appropriate to maintain existing patterns of windows and doors, as well as the roofline and general massing characteristics. In some cases, a small connecting element may be used to differentiate new from old.

The addition at right draws from the historic window pattern and maintains the street rhythm.

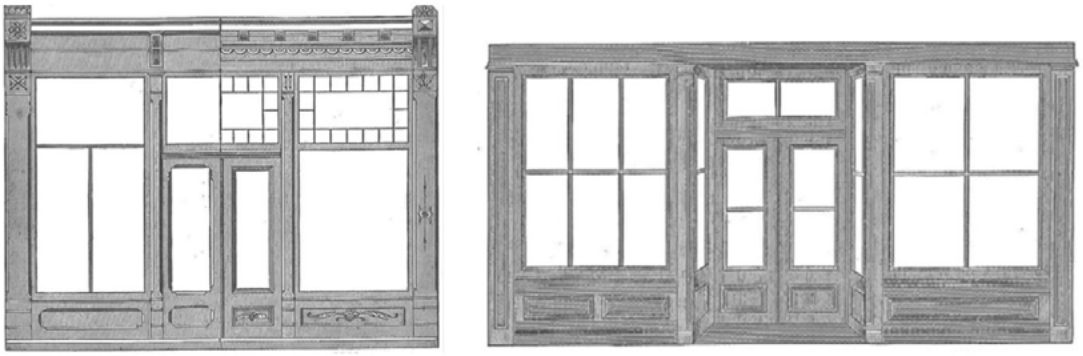
The addition at left picks up on the horizontal lines of the historic building on the corner.

Commercial Buildings
continued

Storefronts and Storefront Alterations

Commercial buildings are characterized by their storefronts, which typically include a combination of a public entrance, window displays, and signage. For one-story commercial buildings, the storefront often defines the overall architectural character. Storefronts can also be a vital component of the overall design of multi-story commercial and mixed use buildings.

The design of storefronts evolved over time in accordance with changing tastes and the availability of new materials. By the late 1800s, store owners could consult catalogs to order storefronts featuring a variety of configurations, glazing patterns, doors, and ornamentation. The most common configuration was a center entry flanked by display windows. The doors were sometimes flush with the sidewalk, but more frequently recessed in a small vestibule.



Circa 1900 examples of wood storefront designs available from building catalogs.

In St. Augustine, as well as across the country, it was common for shop owner to update their storefronts in accordance with merchandising trends. For example, as metal sash display window systems became widespread during the 1910s and 1920s, older wooden storefront systems were often replaced. The shape and depth of storefront entries also changed over time. For example, during the 1920s and 1930s, store owners frequently remodeled storefronts so that shoppers could enter a lobby with display windows on either side. During the 1950s and 1960s, angled storefront layouts became common, in order to "lead" shoppers to the entry.

For these reasons, storefront alterations are among the most common type of alterations made to historic buildings. It also helps explain why historic multi-story commercial buildings may look virtually unchanged on the upper stories, while the storefront appears to be from a completely different era. In some cases, storefront alterations were done with considerable care and detail, and may now have historic architectural significance in their own right.

COMMERCIAL BUILDINGS
continued

This storefront is typical of commercial design trends during the late 1800s and early 1900s.

By the 1920s, ceramic tile bulkheads and plate glass windows were fashionable.

PART 4

A highly ornate Art Deco style storefront. The lobby entry allows more display space.

Aluminum storefront systems with angled walls and windows became popular during the mid-20th century.

Commercial Buildings
continued

Storefront Rehabilitation and Restoration Principles

The first step for any storefront rehabilitation project is to assess the existing storefront. Is it original, or an early alteration? If it is an alteration, does it have architectural significance in its own right? Do any historic photos exist which show changes over time? Answering these questions will help lead to a rehabilitation project which respects significant features and materials of the storefront. Other general guidelines include the following:

- *Retain and repair existing storefronts, including windows, doors, transoms, and decorative features that contribute to the architectural and historic character of the building.*
- *Repair storefronts by salvaging and enhancing historic materials. Areas which are damaged or missing may require the limited replacement of materials and features in kind, or with compatible substitute materials.*
- *Use physical evidence or historic photographs to accurately restore the storefront when the original no longer exists or is too deteriorated for repair.*
- *If no evidence exists regarding the historic storefront, consult the Commercial Architectural Style section of this document. Look for general cues regarding the configuration and character of historic storefronts so that the new storefront is compatible with the scale, design, materials, color, and texture of the historic building. Do not install conjectural features.*
- *Do not install a new storefront which is incompatible in size, or which alters the historic character of the building and its relationship to the street.*
- *Storefronts are not an appropriate feature for pre-1821 architecture.*

LEARN MORE

Learn More About Historic Storefronts

The following are links to documents produced by the National Park Service's Technical Preservation Services section.

Rehabilitating Historic Storefronts

Repair/Replacement of Missing or Altered Storefronts

Federal Tax Credits for Rehabilitating Main Street Commercial Buildings

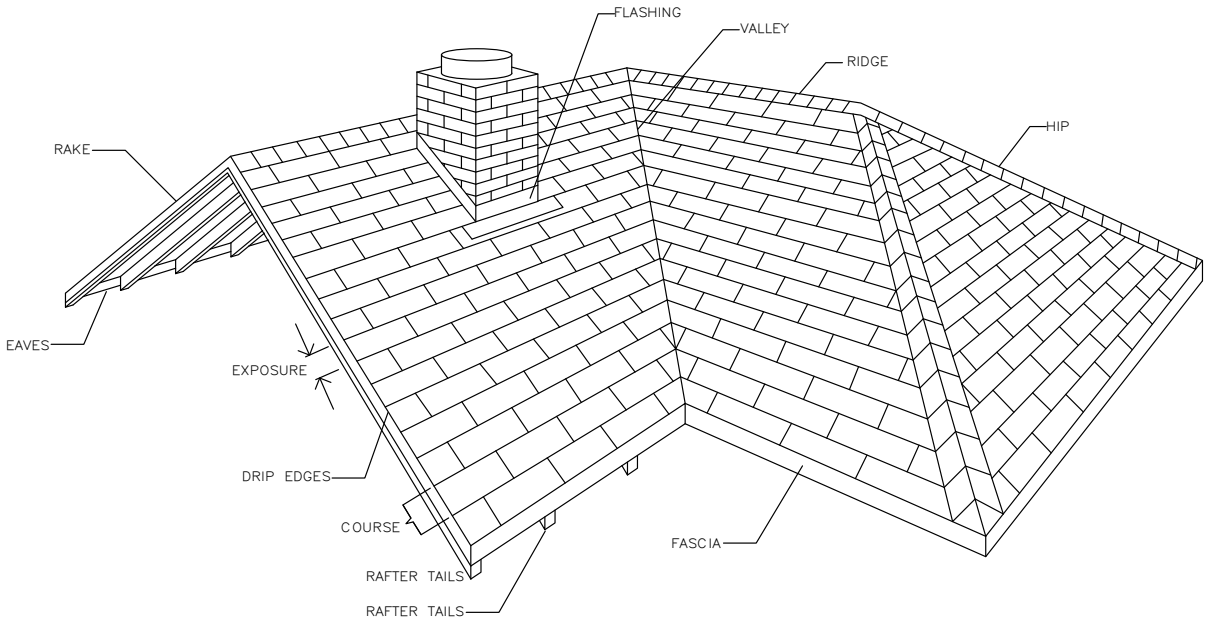
Architectural Materials & Features

PART 5

Roofs & Roofing
Exterior Finishes
Doors & Entries
Windows & Window Treatments
Porches & Balconies
Foundations & Crawl Space Screening
Paint Colors & Placement
Electrical & Mechanical Equipment
ADA Accessibility
Fences, Walls & Gates
Parking
Landscaping & Landscape Features

Roofs and Roofing

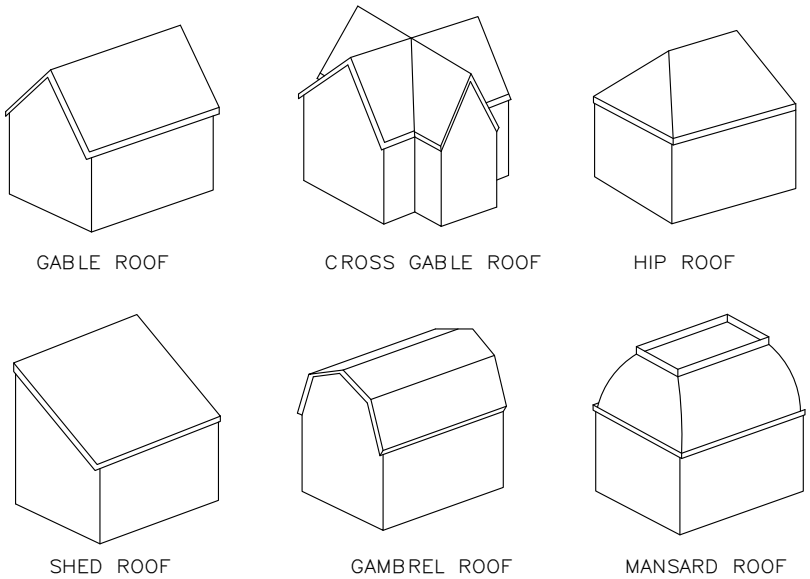
Whether viewed from the Bridge of the Lions or the Castillo de San Marcos, the distinctive rooflines of St. Augustine's colonial quarter are emblematic of the city. The roofs literally define the skyline, and provide color and texture that is unique to St. Augustine. Because the shape and materials used for a roof can dramatically enhance—or detract—from a building's historic character, this section provides details about the types of roofs that are appropriate for St. Augustine's Historic Preservation Zoning Districts. Much of the information is focused on the city's colonial era buildings. Specific details about the types of roofs for buildings constructed after 1821 can be found in the St. Augustine Architectural Styles section.



Roofs and Roofing
continued

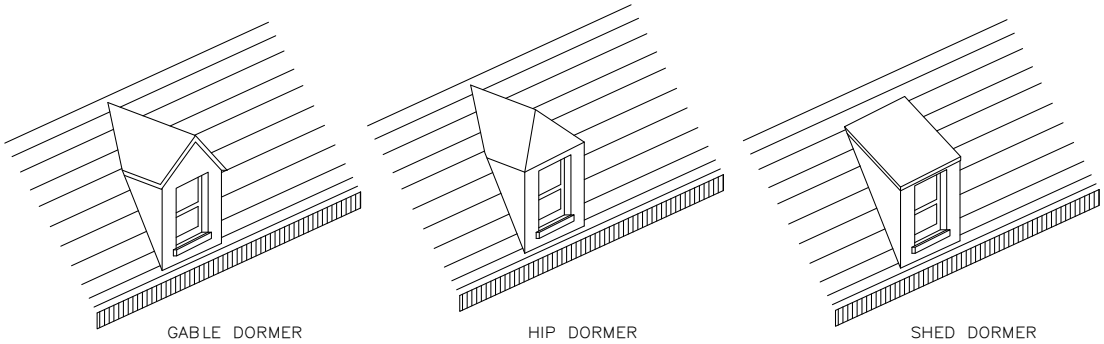
Types of Roofs

Roofs come in a variety of shapes and configurations. In St. Augustine, the most common types are gable and hip roofs. Other, less common types are frequently associated with specific architectural styles. Keep in mind that some buildings may include more than one type of roof. For example, a historic house may include a gable roof over the main part of the structure, but have a shed roof over a porch.



Dormers

A dormer is a small projection above a sloping roof, most often consisting of a window or a vent covered by a small roof. Gable, hip, and shed-roofed dormers are most common, while other types are generally associated with certain architectural styles. Historic dormer windows are typically double-hung or casement style wood windows. Attic vents contained in dormers typically feature wood slats.



Roofs and Roofing
continued

Historic Roofing Materials

Historic roofing materials were selected based on the climate and the availability of suitable materials. During the colonial period in St. Augustine, thatched, wood, and tile roofs were most common. By the early 1800s, wood shake or shingle roofs were the norm. The development of railroad connections during the late 1800s made a variety of roofing materials cheaper and easier to obtain. These included slate, metal, asbestos, and terra cotta roofing. Asphalt shingles came into widespread use by the 1920s, and remain the most common type of roofing material today. Roll or built-up roofing systems were most commonly used in commercial applications on flat roofs.

Wood shakes or shingles were the most common type of roofing material prior to the late 1800s. The natural variations in the shingles create unique textures and shadow lines which greatly enhance the visual authenticity of historic buildings.

Terra cotta tiles, often called clay tiles, were commonly used for roofs throughout the Americas during the Spanish Colonial Era. They experienced a revival in popularity in St. Augustine during the Flagler era, when they were used for monumental buildings such as the Ponce de Leon and Alcazar hotels. For private residences, they were most commonly used prior to 1940. Barrel and "S" tiles are common shapes.

Metal roofing, most often tin-coated iron or galvanized steel, was made in both sheets and shingles. It did not come into widespread use until after the Civil War, and was most commonly used in the decades immediately before and after 1900. More recently, it has become popular again owing to its durability.

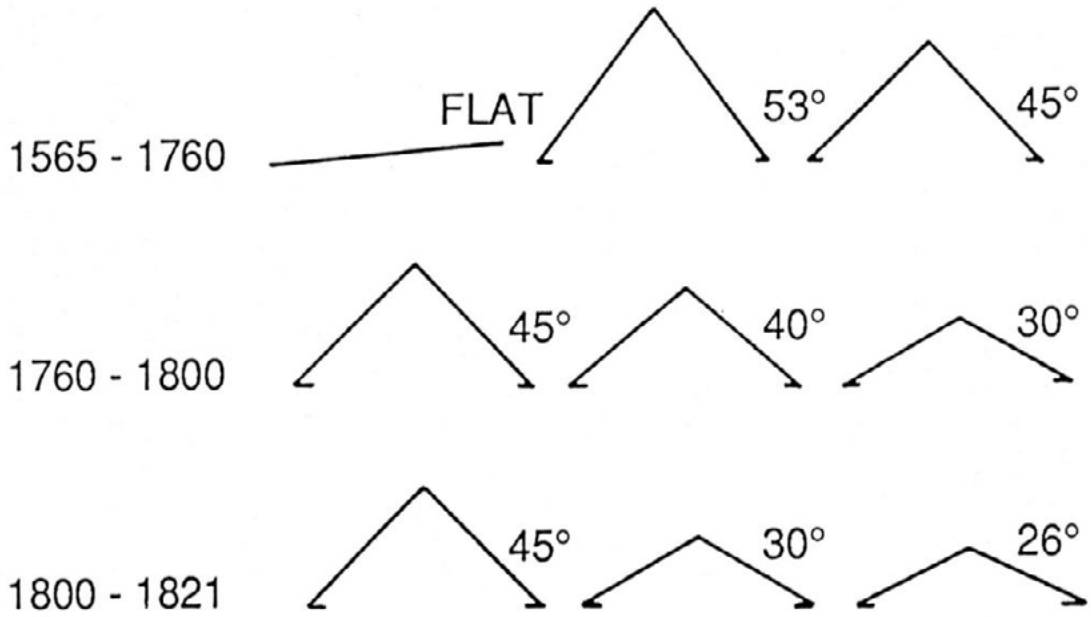
Asbestos cement roofing shingles were developed as a long-lasting and fireproof alternative to wood shingles. They were most frequently used for home construction during the 1920s and 1930s. Asbestos roofing shingles could be made in a variety of shapes and textures, including shingles that imitated slate. Much more common were shingles arranged in a diamond or hexagonal pattern. If asbestos roofing must be removed, it should only be done by professionals with experience in asbestos abatement. Replacement roofing should match the original pattern and texture as closely as possible. Any such project requires consultation with city preservation staff.

Roofs and Roofing
continued

Colonial Period Roofs (Pre-1821)

First Spanish Period

- *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 degrees and 53 degrees, 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. Wood shingles should be installed with adequate ventilation to prolong their life.*
- *Modern composition shingles are appropriate only if they replicate the color, texture and shape of historically documented material.*
- *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.*
- *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.*



Appropriate Colonial Era Roof Pitches

Roofs and Roofing
continued

British Period

- *British Period roofs may be gable, hip, gable-hip, or bell hip.*
- *Roofs are pitched between 40 degrees and 45 degrees. 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.*
- *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

- *Second Spanish Period roofs may be gable, hip, or gable-hip.*
- *Roofs are generally pitched between 40 degrees and 45 degrees, but may be as low as 30 degrees. 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.*
- *Second Spanish Period buildings may have dormers in the style of First Spanish Period buildings or British Period Buildings.*

Colonial Era Roof Components

Eaves & Rain Gutters

- *Colonial era eaves 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. The last shingle course should be raised 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 when they are 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.*

Roofs and Roofing
continued

Chimneys

- *Chimneys were rare before 1763 and are never appropriate on flat-roofed buildings.*
- *First Spanish Period buildings do not usually have chimneys. British and Second Spanish Period buildings may have chimneys outside or inside of the walls, or built flush with the wall.*
- *Chimneys should be of documented pre-1821 designs.*
- *All chimneys should be stuccoed, with either a smooth finish or an ashlar joint finish. 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.*

Skylights

- *Skylights are not appropriate.*
- *Dormers or gable end windows should be used to provide light and air to upper half stories.*

Roofs and Roofing
continued

Acceptable

- Retain roof shape and preserve or repair historic roof materials such as slate, wood, and clay tile.
- Retain and repair historic features such as dormers, parapets, brackets, chimneys, etc. Replace deteriorated materials in kind to match existing.
- Reuse intact slate or tile when only the roofing substrate needs replacement.
- Replace damaged roofing with materials that match the size, shape, color, and texture of the historic material.
- Reconstruct missing roof features if physical or photographic evidence is available.
- Inspect the roof annually and perform regular maintenance on gutters and downspouts. Seal any leaks immediately.

Not Acceptable

- Do not change the roof shape or pitch.
- Do not remove historic roofing materials that remain in good shape.
- Do not add features that were not there historically, such as dormers or cupolas.
- Do not install skylights, vents, HVAC equipment, or solar panels in areas visible from the public right-of-way.
- Do not use replacement materials that are different in size, shape, color, or texture than the historic material. For example, hexagonal shingles should not be replaced with rectangular shingles.
- Do not remove a deteriorated roof feature and not replace it.
- Do not permit a leaking roof to remain unprotected so that it accelerates damage to historic building materials.

LEARN MORE

Learn More About Historic Roofs

The following are links to documents produced by the National Park Service's Technical Preservation Services section.

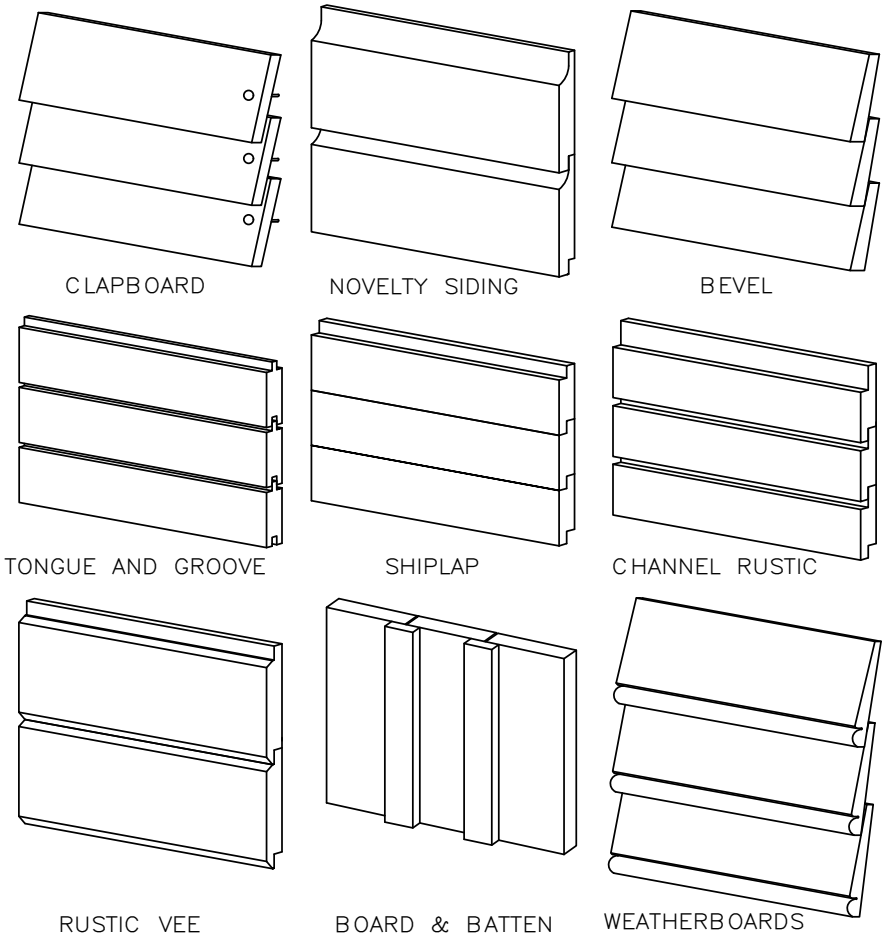
- Roofing for Historic Buildings
- The Repair and Replacement of Historic Wooden Shingle Roofs
- From Asbestos to Zinc: Roofing for Historic Buildings — DEAD LINK
- The Preservation and Repair of Historic Clay Tiles Roofs

Exterior Finishes

Exterior finishes relate to the type of cladding materials used on the outside of the building. In St. Augustine, this is typically wood, masonry, or both. The type of cladding used is often closely related to the age and architectural style of the buildings. See the Architectural Styles Section for more information about the appropriate exterior finish for different styles of buildings.

Wood Siding: Boards

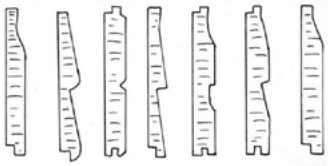
Most historic buildings in St. Augustine have wood exterior cladding, either boards or shingles (or both). Whenever and wherever possible, historic wood siding and related features should be retained and protected. These are essential components of a building's appearance and architectural style. There are three main types of board siding, although they can be milled to produce a wide variety of profiles.



EXTERIOR FINISHES
continued

- *CLAPBOARDS, or lap siding, typically refers to narrow boards which are thinner at one end. They are laid out horizontally in rows our courses, with each course nailed in place so that it overlaps the one beneath it. Clapboards can be milled to create different profiles, textures, and shadow lines. In St. Augustine, clapboards are also sometimes referred to as "weatherboards." Historically, this term was used for a type of clapboard which has a rounded bead along the lower edge.*

- *DROP SIDING consists of boards that have milled edges to fit together in specific ways, such as tongue-and-groove siding. Rabbets are milled in the wood so that each piece "drops" into place with the board beneath it. This helps ensure a consistent pattern. Shiplap siding fits together so that only a very thin edge is visible between boards. However, drop siding can also be milled to create various kinds of channels or rounded profiles between boards.*



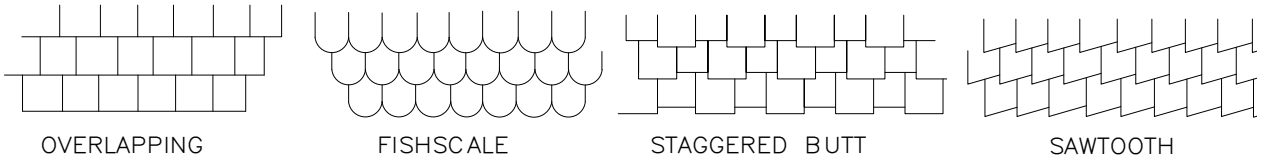
- *BOARD AND BATTEN siding consist of vertical boards laid edge to edge. The spaces between the boards are covered with a narrow wood batten.*

Repairs should be made with siding that matches the style and dimensions of the original siding.

Exterior Finishes
continued

Wood Siding: Shingles

Wood shingles were used as exterior cladding for many of St. Augustine's historic buildings. By far, the most common use of shingle siding was a simple pattern of overlapping shingles applied to frame vernacular buildings. Only a single style of shingle was used, which was applied in straight rows. Beginning in the late 1800s, however, some architectural styles, especially the Queen Anne style, were noted for their exuberant use of patterned shingle work. Between about 1880 and 1910, patterned shingles were often used to create textured bands on building facades, and for accents in specific areas, such as within gable ends or to accent bay windows. The use of fish scale shingles, in particular, is overwhelmingly associated with Queen Anne style buildings.



Patterns of wood shingles.

Buildings influenced by the Arts & Crafts movement, such as Craftsman or Mission style buildings, also sometimes used patterned shingle work. However, in these cases the shingles were more commonly applied in ribbon courses to create alternating wide and narrow bands. Double courses might also be used to create deeper shadow lines. This technique was uncommon in St. Augustine, though. Occasionally, wood shingles were used as accents around porches or in gable ends, while another type of horizontal wood siding was used for the rest of the building. For most wood frame buildings in St. Augustine, a simple overlapping pattern is the most historically accurate.

Wood shingles used in the gable end with novelty siding below.

Replacement Siding Materials

Asbestos shingles applied in a fish scale pattern to 11 Bridge Street.

Asbestos Shingles

Beginning around 1920, asbestos cement products became increasingly popular as both a roofing and siding material. The shingles could be painted, did not rot, and offered a degree of fire resistance. Asbestos shingles were sometimes used as the original siding for new construction, although this was relatively rare in St. Augustine. Far more often, asbestos shingles were used to cover the siding on older buildings. Indeed, for decades, building owners willingly re-clad their buildings in asbestos shingles, believing that it would help reduce maintenance costs. However, their installation often required removing significant ornamental features, such as brackets, pediments, and decorative trim. Moreover, the shingles were not immune to problems. They could be cracked or broken when struck by hard objects. Their manufacture could also lead to lung cancer and other chronic respiratory issues.

Replacement Siding Materials
continued

Missing asbestos singles reveal the historic wood siding underneath, as well as the outline of a window that has been infilled.

Asbestos shingles are generally safe when well-maintained. However, any project that involves removing the shingles, or has the potential to damage the shingles, should only be carried out under the supervision of a qualified contractor with experience in asbestos abatement.

- *If asbestos shingle siding is removed, the original wood siding underneath should be repaired, not replaced or covered with new siding.*
- *Not infrequently, removing asbestos shingles reveals the outlines of missing historic elements, which can often be recreated to restore the historic appearance of the building.*
- *If asbestos shingle siding is the original material on the building and must be removed, the building should be reclad with siding materials which are consistent with the age and architectural style of the building. Examples of appropriate materials can be researched by examining other buildings in St. Augustine of a similar age and style which were not originally clad with asbestos shingles. Such a project should only be undertaken in consultation with city preservation staff.*

Aluminum and Vinyl Siding

Like asbestos shingles, aluminum and vinyl siding were marketed as a cost-effective way to re-clad the exterior of a building and reduce maintenance costs. Aluminum siding first came into widespread use after 1950, and could be installed already painted. While popular for many years, it has since been replaced by vinyl siding as the most popular and inexpensive siding product.

- *Aluminum and vinyl siding are not appropriate as siding materials for historic buildings. Their installation often necessitates removing, or covering over, character-defining features and finishes.*
- *For historic buildings already covered in these materials, it is recommended that the siding be removed as part of any rehabilitation plan.*
- *Removing inappropriate siding will expose the original exterior finish, and in many cases reveal the outlines of missing historic features.*

Replacement Siding Materials
continued

FIBER-CEMENT SIDING VS. REAL WOOD SIDING

In recent decades, fiber-cement siding has become increasingly popular as an alternative to traditional wood siding. Often called "Hardie board" after the name of a well-known manufacturer, fiber-cement boards are marketed as a more durable and rot resistant siding than wood. While fiber-cement products can offer good protection, they must be maintained and painted just like real wood, and are not immune to moisture absorption problems due to cracking and improper installation.

Thus far, the Historic Architecture Review Board has determined that fiber-cement projects are generally not appropriate for use in any of the Historic Preservation Zoning Districts. Historically, St. Augustine's preservation program has emphasized the importance of using authentic materials to convey the greatest degree of authenticity possible. Any application to use alternative building materials must be reviewed by the Historic Architecture Review Board.

Acceptable

- Repair or replace, when necessary, deteriorated siding. The new siding should replicate the original in material, size, shape and texture. Closely match elements such as board width, length, exposure, and trim detailing when selecting replacement material.
- Retain wooden features such as brackets, soffits, moldings, pediments and door and window trim. If features must be replaced, match surviving elements.
- Apply chemical preservatives to wood features such as beam ends or outriggers that are exposed to decay hazards and are traditionally unpainted.
- Evaluate and treat the causes of wood deterioration such as faulty flashing, leaking gutters, deteriorated caulking in joints and seams, and plant material growing too close to wood surfaces.
- Clean wood using the gentlest means possible, such as water and detergent with a natural bristle brush.
- Remove loose paint using commercial strippers, electric heat guns or plates, wire brushes, and scrapers. Seal holes, caulk cracks, and treat for wood fungus. Hand sand to reduce paint layer differential.

NOT Acceptable

- Do not replace deteriorated or missing boards with siding that is incompatible in material, size, or configuration, or which alters the existing pattern of siding.
- Do not remove large sections of siding and replace with new material in order to achieve a uniform or "improved' appearance. Replace only those boards which are not repairable or missing.
- Do not strip historically painted surfaces and then apply clear finishes or stains to create a "natural" look.
- Do not create a false historical appearance by installing new wood features unless they are documented as having been present earlier.
- Do not use abrasive cleaning methods, such as rotary sanding or rotary wire brushing, sand blasting, or extreme high pressure washing (more than 100 PSI). These methods irreversibly damage historic woodwork.
- Do not use chemical preservatives, such as creosote, which can change the appearance of wood features (unless they were used historically).

Masonry

Masonry construction, especially the use of coquina stone and coquina concrete, is emblematic of St. Augustine. It defines both the city's oldest structures, such as the Castillo de San Marcos, as well as its greatest architectural monuments, such as the Ponce de Leon and Alcazar hotels. In fact, St. Augustine is famed for introducing a new masonry material to the United States: coquina cement. Because of its importance to the city's historic fabric, the following guidelines are designed to aid in the preservation and use of masonry elements.

Pre-1821 Masonry

Tabby

The earliest masonry construction in St. Augustine employed tabby. This is a primitive shell-based concrete made by mixing lime, sand, and shell aggregate in equal parts. The lime was made by burning shells—typically oyster shells mined from Native American middens (garbage heaps). The tabby could be cast in place, or cast in cradles to create tabby blocks.

Most First and Second Spanish Period buildings are tabby 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 during that era. The most common examples are wood frame second stories and wood frame extensions of existing tabby masonry buildings.

- *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 materials include exposed, course-squared coquina stone; smooth finish or ashlar joint stucco; poured coquina concrete; and tabby.*
- *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.*
- *Masonry materials and treatments not documented as being used in pre-1821 construction are not appropriate. Documented material not in common use, such as stone or slate, may be appropriate on a case specific basis.*

Masonry
continued

Coquina Stone

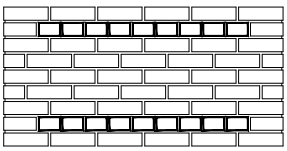
Coquina stone is a sedimentary rock formed from accumulated layers of crushed shell from tiny coquina clams. It is found in very few places in the world, but the northeast coast of Florida proved ideal for the formation of coquina deposits. The Spanish first began quarrying coquina in large quantities for the construction of Castillo de San Marcos in the late 1600s. It was likewise adapted for walls, building foundations, and structures such as the City Gates. The surface of coquina is porous and susceptible to retaining moisture. Thus, during the colonial era, coquina was always covered with stucco and a coating of whitewash. All of the coquina used in colonial St. Augustine was obtained from quarries located in what is today Anastasia State Park.

Post-1821 Masonry

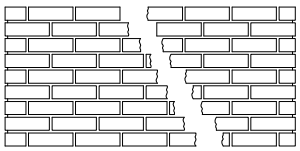
A variety of masonry finishes were used after 1821. These often depended on the style of the building. See the St. Augustine Architectural styles section to learn more about the appropriate masonry finishes for buildings from various eras.

Brick

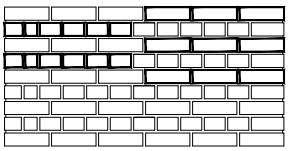
During the late 19th century, brick became the dominant masonry material in St. Augustine. It was most commonly used for commercial and institutional buildings, but was also employed for some private residences. Brick may be laid in many patterns. Among the most popular patterns are Common Bond and Running Bond. However, during the mid-20th century, Stack Bond was often used.



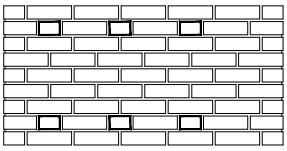
COMMON BOND
FULL HEADERS EVERY 6TH COURSE



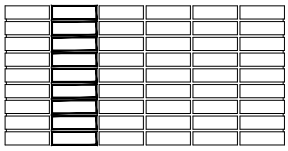
RUNNING BOND
1/2 BOND 1/3 BOND



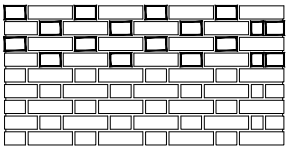
ENGLISH CORNER DUTCH CORNER
ENGLISH BOND



COMMON BOND
FLEMISH HEADERS EVERY 6TH COURSE



STACK BOND



DUTCH CORNER ENGLISH CORNER
FLEMISH BOND

MASONRY
continued

Villa Zorayda, the first coquina concrete house in Florida. (Florida Memory)

COQUINA CONCRETE

Coquina concrete was first developed in St. Augustine by Franklin Smith. Smith had earned his fortune as a Boston hardware merchant, and during the 1880s decided to build a winter home in St. Augustine. Smith was fascinated by materials, and the coquina stone blocks of colonial St. Augustine soon captured his interest. In 1882, he began experimenting by mixing coquina shell as an aggregate with Portland cement. The mixture was poured into wooden cradles and allowed to cure for a few days until a new course could be cast on top of it. The result was Villa Zorayda, the first concrete block house in Florida.

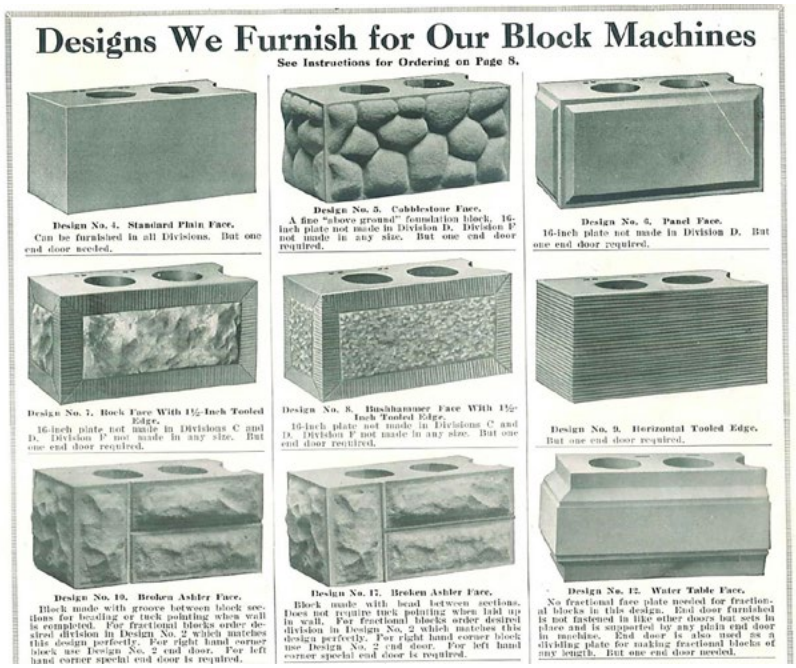
The visual aesthetic qualities of coquina concrete seemed eminently suited to St. Augustine, fitting in with older constructions such as the Castillo de San Marcos and the City Gates. It was also fireproof and its strength had obvious advantages in an area subject to hurricanes. Thus, Villa Zorayda served as a model for a raft of new monumental construction commissioned by Henry Flagler, including the Ponce de Leon and Alcazar hotels.

CAST CONCRETE BLOCK

Cast concrete blocks, also called "cast stone" or "artificial stone," are a very common feature of historic buildings in St. Augustine. Like the coquina concrete blocks pioneered by Franklin Smith, cast stone was first developed as an inexpensive method of creating masonry units that had the appearance of stonework. Their use expanded rapidly during the late 1800s along with parallel improvements in Portland cement.

17 Cincinnati Street, built c. 1905 using cast concrete block.

Different mixes could approximate the appearance of different types of stone. For example, a light cement matrix using a crushed marble aggregate could be used to imitate limestone. Cast concrete was made into blocks using a variety of molds. The blocks had hollow cavities inside, much like today's "cinder blocks." Depending on the needs of the builder, finishes could include everything from blocks with the appearance of tooled stones, to blocks that looked like cobblestones. The cement mixes could also be poured into molds for various architectural features, such as columns, pediments, and quoins. These could be joined to the blocks using iron or steel rods.



Designs We Furnish for Our Block Machines

See Instructions for Ordering on Page 8.

Design No. 4. Standard Plain Face. Can be furnished in all Divisions. But one end door needed.

Design No. 5. Cobblestone Face. A fine "above ground" foundation block. 16-inch plate not made in Division D. Division F not made in any size. But one end door required.

Design No. 6. Panel Face. 16-inch plate not made in Division D. But one end door required.

Design No. 7. Rock Face With 1½-Inch Tooled Edge. 16-inch plate not made in Divisions C and D. Division F not made in any size. But one end door required.

Design No. 8. Bushhammer Face With 1½-Inch Tooled Edge. 16-inch plate not made in Divisions C and D. Division F not made in any size. But one end door required.

Design No. 9. Horizontal Tooled Edge. But one end door required.

Design No. 10. Broken Ashler Face. Block made with groove between block sections for beading or tuck pointing when wall is completed. For fractional blocks order desired division in Design No. 2 which matches this design perfectly. For right hand corner block use Design No. 2 end door. For left hand corner special end door is required.

Design No. 11. Broken Ashler Face. Block made with bead between sections. Does not require tuck pointing when laid up in wall. For fractional blocks order desired division in Design No. 2 which matches this design perfectly. For right hand corner block use Design No. 2 end door. For left hand corner special end door is required.

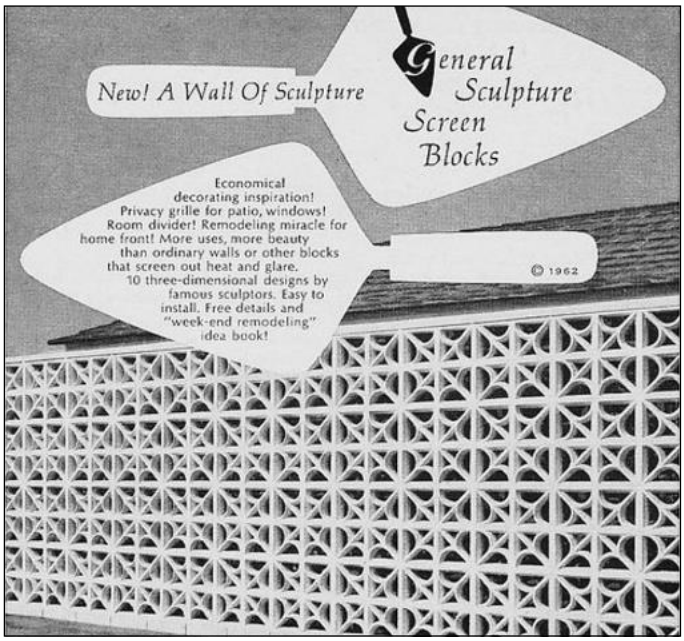
Design No. 12. Water Table Face. No fractional face plate needed for fractional blocks in this design. End door furnished is not fastened in like other doors but sets in place and is supported by any plain end door in machine. End door is also used as a dividing plate for making fractional blocks of any length. But one end door needed.

Detail from a 1915 Sears catalog showing examples of decorative cast concrete block.

MASONRY
continued

CINDER BLOCK AND SCREEN BLOCK

While cast concrete blocks remain in use today, they have largely been supplanted by standardized concrete blocks, also called concrete masonry units (CMU), which first came into common use in the early 1900s. They are also commonly called "cinder blocks" although that name was first used specifically for concrete blocks made using cinders derived from coal ash.



1962 advertisement for screen block.

During the mid-20th century, "screen blocks" or "breeze blocks" came into common use in Florida. These are concrete blocks, typically narrower than conventional blocks, which are cast with decorative patterns made up of solids and voids. They offered an economical method to provide screening in areas where structural masonry was not necessarily required, such as around patios and carports. These blocks remain in production today.

PART 5

LEARN MORE

Learn More About Historic Masonry

The following are links to documents produced by the National Park Service's Technical Preservation Services section.

- **The Maintenance and Repair of Historic Cast Stone**
- **Removing Exterior Dirt, Paint, Stains and Graffiti from Masonry Buildings**
- **The Preservation and Repair of Historic Stucco**
- **Preservation of Historic Concrete**
- **Repointing Mortar Joints in Historic Masonry Buildings**

Masonry
continued

Acceptable

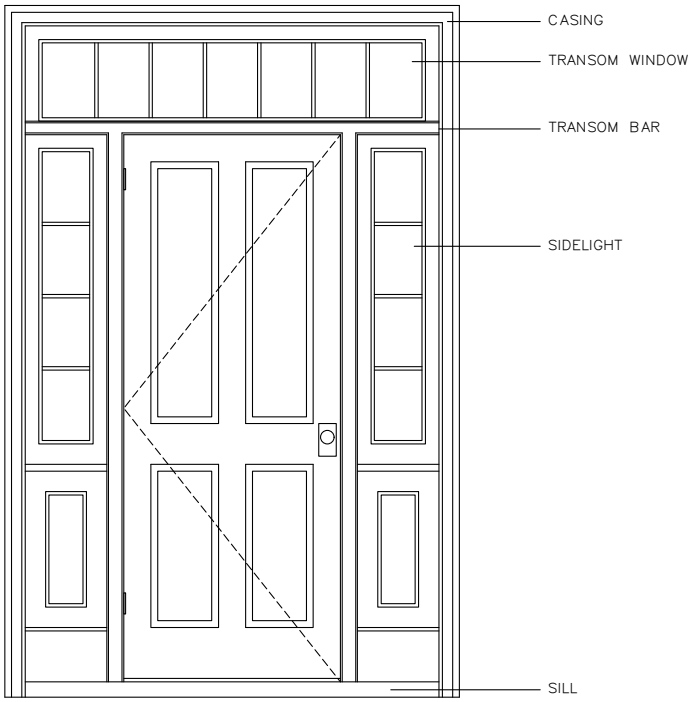
- Identify, retain and preserve masonry features that are important to the overall character of the building. This includes walls, railings, steps, columns, and ornamental features.
- Clean masonry only when necessary to halt deterioration or to remove heavy soiling. Use the gentlest methods possible, such as water and detergents and natural bristle brushes. Pressure washers should be used only at low settings. Never clean masonry surfaces by sandblasting.
- When necessary, repair masonry walls by repointing the mortar joints. Deteriorated mortar should be removed by carefully hand raking the joints to avoid damaging the masonry.
- Duplicate the original mortar in strength, composition, color and texture. Also duplicate the old mortar joints in width and in joint profile.
- Damaged or missing masonry elements should be replaced in kind.
- Retain stucco finishes that are important decorative or stylistic features. Repair by patching with new stucco that duplicates the old in strength, composition, color and texture.
- Consult with experienced masonry professionals when dealing with water penetration problems.

Not Acceptable

- Do not remove or alter masonry features which are important to the historical character of the building.
- Do not clean masonry using destructive methods, such as sandblasting, high pressure washing, or harsh chemicals. Such methods erode the surface of the material and accelerate deterioration.
- Do not apply stucco over brick or masonry that has been historically uncoated.
- Do not use electric saws and hammers rather than hand tools to remove deteriorated mortar from joints prior to repointing.
- Do not repoint with mortar with a high Portland cement content, unless it matches 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 porosity of the material and mortar.
- Do not remove mortar from sound joints and repoint the entire building to achieve a uniform appearance.
- Do not repoint with a synthetic caulking compound.
- Do not apply water-repellent coatings as a substitute for repointing and masonry repairs.

Doors & Entries

Doors and entries are among the most important architectural features of any historic building. As observed by the National Center for Cultural Resources, "The front door to a house, a store, or an office is an integral feature of the entrance to the building and it should reflect accurately the building's style, period of architectural significance, and its use."



Entries typically incorporate a variety of different features. Even the simplest entry will include a door, the door hardware, and the casing and trim. More elaborate entries may feature a transom, fanlight, or sidelights—sometimes with leaded or colored glazing. They may also feature elaborate trim work, including pilasters, hoods, and pediments.

All of these features are integral to the historic authenticity of the building. Unless they are destroyed or missing, components should always be repaired, rather than replaced. The replacement features should match the original as closely as possible in terms of material, design, dimensions, and details.

Pre-1821 Historic Doors in St. Augustine

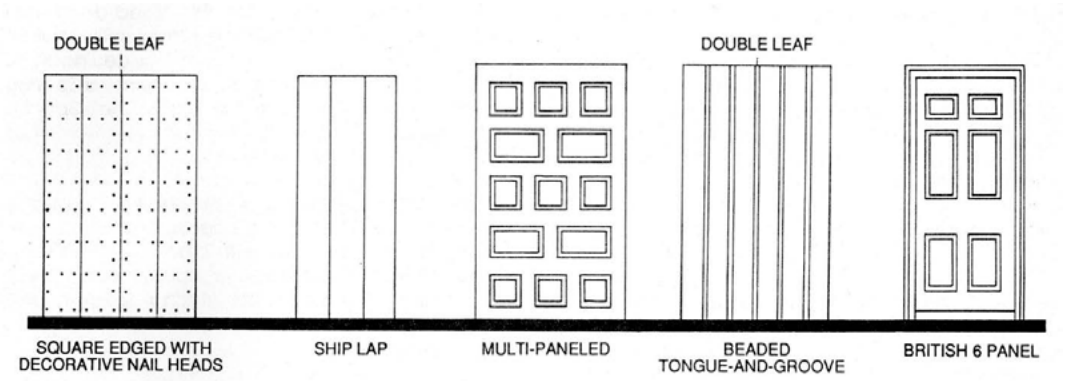
Historic door types in St. Augustine can roughly be divided into colonial and post-colonial period configurations. Depending on the period, doors will vary in width, height, and configuration. The following are guidelines for choosing an appropriate door.

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

See National Center for Cultural Resources ITS Number 4: https://www.nps.gov/tps/standards/applying-rehabilitation/its-bulletins/ITS04-Doors-Replacement.pdf

DOORS & ENTRIES
continued

- *British Period and Second Spanish Period doors may be located in the street facade or may open onto a courtyard. The 33-inch-wide English 6-panel door is the most appropriate. Second Spanish Period doors may also be similar to First Spanish Period design. All doors should be 6′-10″ to 7′-0″ high whenever possible.*
- *Appropriate materials include pine, oak, cypress and cedar boards, either square edged, ship-lap, tongue-and-groove, or beaded.*
- *Doors may be either single or double leaf. Street doors should not contain any glazing. 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. Courtyard doors may be partially or fully glazed, with wood sash and muntins.*
- *Balcony doors on upper floors can be unglazed, or have glazing over paneled bases. A single French door may also be used, but double French doors on upper floors are not historically accurate.*
- *Hardware should be black iron in a documented pre-1821 design. In some instances, brass, tin or leather may be appropriate. Black iron medallions are appropriate ornamentation for more ornate First Spanish Period and Second Spanish Period doors.*
- *Door hardware may be simple wood pulls, iron thumb latches, levers or small 18th century doorknobs. Door hinges are black iron and should not appear machine stamped or flimsy.*
- *Modern locks should be black and mounted flush with the door face to be as unobtrusive as possible. Exposed nail heads must reflect the design of 18th Century handmade nails. Modern nail heads should not be visible.*

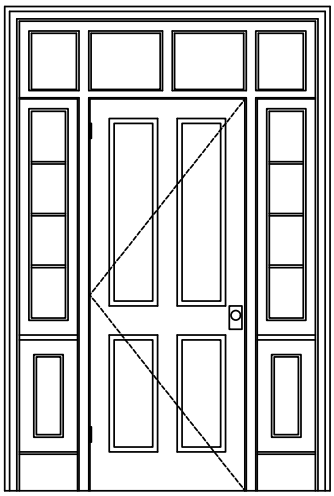


Examples of colonial era style doors.

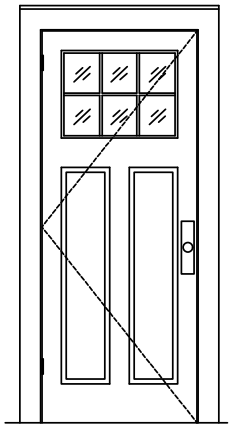
Doors & Entries
continued

Door Design After 1821

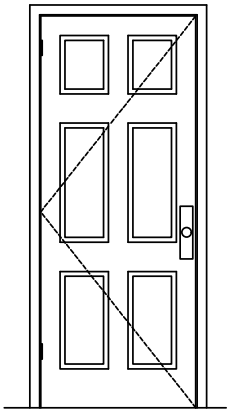
Post-1821 historic doors are almost universally wood. Generally, paneled doors were used prior to the 1860s, but afterward a combination of panels and glazed openings become more common. Ornamentation and detailing often corresponded with the architectural style and character of the building. Related elements, such as the door trim, sidelights and transom windows are also important features that should be maintained and preserved.



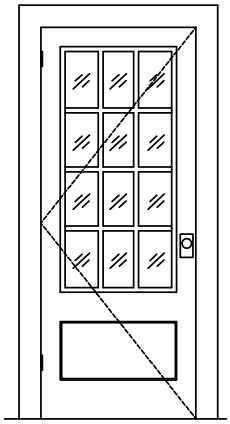
DOOR WITH TRANSOM AND SIDELIGHTS



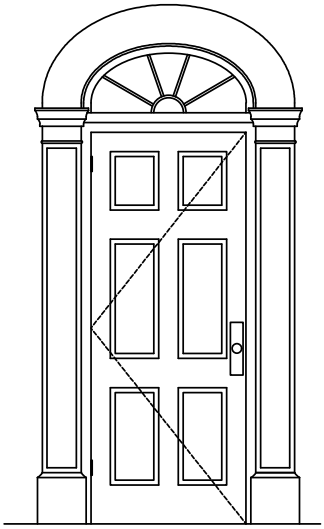
PANELED DOOR WITH GLASS PANES



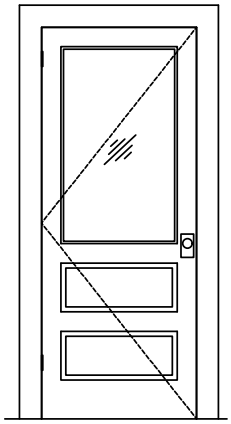
PANELED DOOR



PERIOD REVIVAL DOOR



COLONIAL REVIVAL DOOR



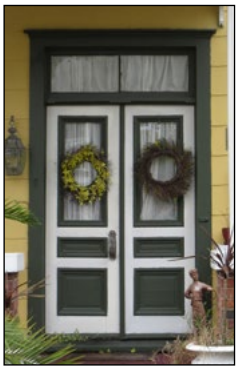
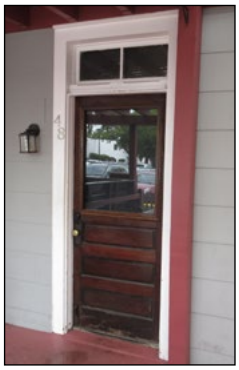
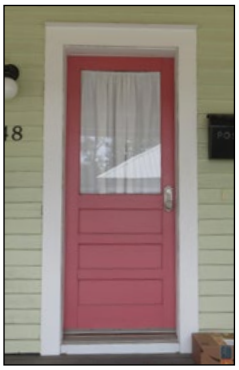
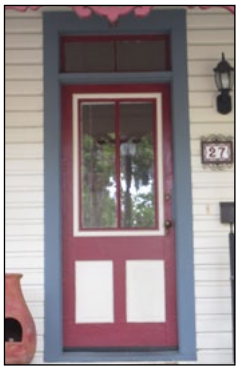
HALF–GLASS DOOR

DOORS & ENTRIES
continued

REPAIRING AND MAINTAINING HISTORIC DOORS

Doors are among the most heavily used feature of any historic building, and thus require periodic maintenance. This will greatly prolong the lifetime of the door, and help ensure that the building's historic character remains intact.

- *Ensure that exterior paint is kept in good condition. Do not paint over hardware, such as hinges. Remove built-up paint layers at the jams and other areas.*
- *Checked or split wood elements can be repaired using wood consolidants or other techniques.*
- *Deteriorated wood elements, such as trim pieces and stops, can be replaced with identical piece. Replacement components should be the same material and match the original in profiles and dimensions.*
- *If a door no longer closes properly, it can be adjusted or even rehung. Consult qualified repair persons with experience working with historic doors.*
- *If the door glazing is broken or cracked, replace it in-kind. Clear glass should only be replaced with clear glass. Do not use frosted, beveled, or colored glass unless that was part of the historic door.*

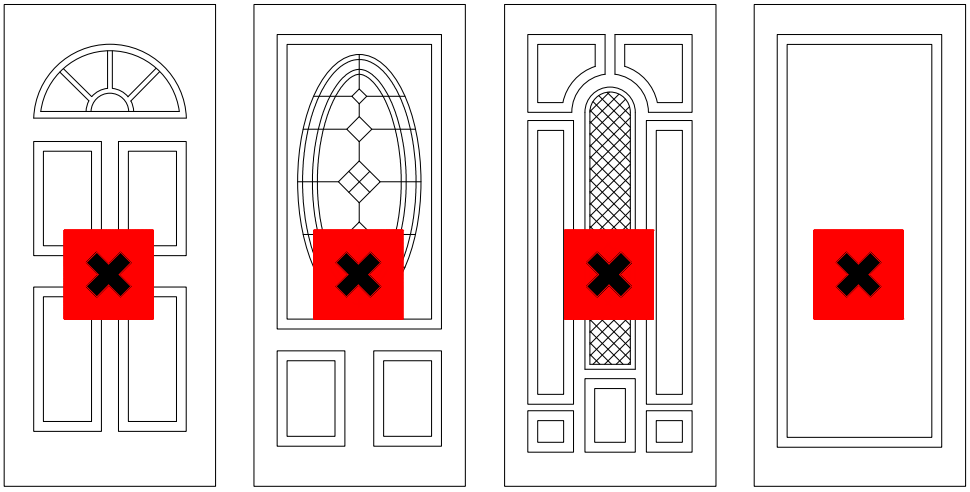
Examples of post-1821 historic paneled wood doors.

DOORS & ENTRIES
continued

REPLACING DOORS

If a historic door is missing, or if the existing door is not historically appropriate, choose a suitable replacement door. The design should be appropriate to the age and architectural style of the building. This includes matching the historic material, profiles, and dimensions, as well as the overall configuration of panels and glazed openings.

- *Do not change or increase the door size to accommodate an "off the shelf" door. Replacement doors should fit within the existing opening.*
- *Retain historic door trim, transoms, and related elements. Do not destroy or remove features to install the new door.*
- *Ensure that the replacement door harmonizes with the building's architectural character. For example, a highly ornate Victorian style door would be out of place on a modest frame vernacular house.*
- *Architecturally salvaged doors are sometimes an option. Because of the quality of the wood used historically, a salvaged door can often outlast a new replacement door.*
- *Avoid stock replacement doors that are not historically appropriate. These include fully glazed doors, or designs that feature modern leaded or frosted glass. Modern stock metal doors, metal frame screen doors and sliding glass doors are generally inappropriate.*



(City of New Orleans Guidelines for Windows and Doors)

LEARN MORE

Learn More About Historic Doors & Entries

The following are links to documents produced by the National Park Service's Technical Preservation Services section.

Inappropriate Replacement Doors

Entrance Treatments

Adding New Entrances to Historic Buildings

Adding New Openings on Secondary Elevations

Doors & Entries
continued

Acceptable

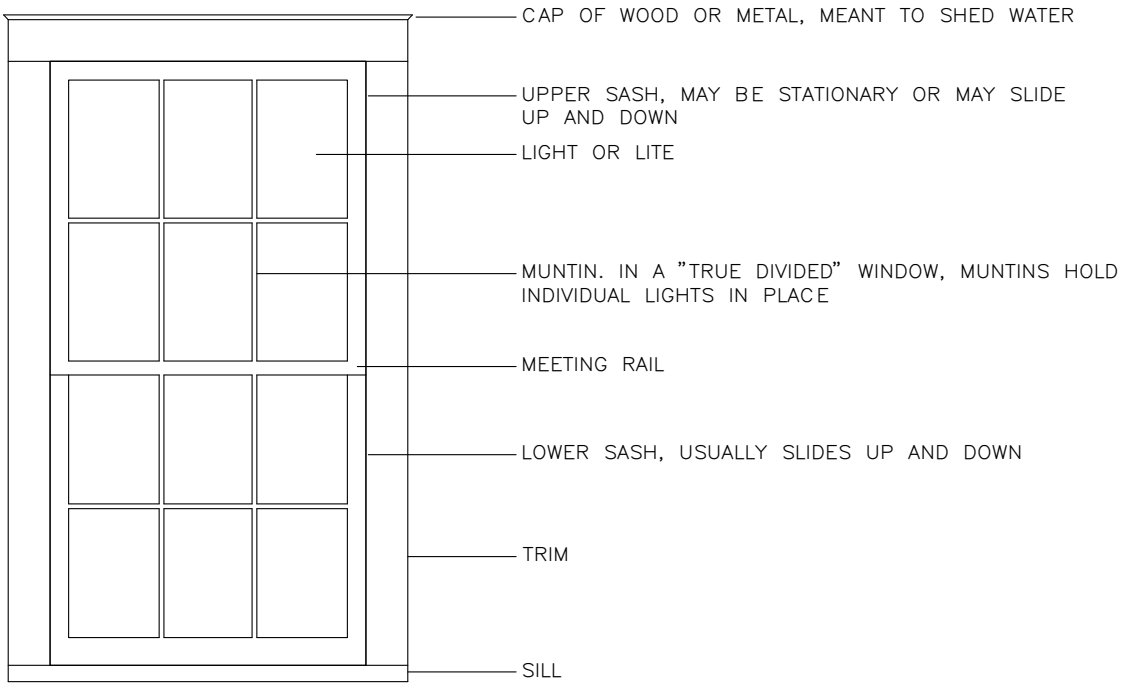
- If the historic door is still present, it should be retained and repaired.
- If a door is too deteriorated for repair, it should only be replaced with a door that closely matches the original, or with a design that is appropriate to the age and style of the building.
- Retain and repair historic door openings whenever possible, including trim and details such as transoms, sidelights, hoods, and hardware.
- Add simple or compatibly-designed screen doors where appropriate that match the historic materials and architecture of the building.
- Place new entrances on secondary elevations away from the primary facade of the building. Preserve non-functional entrances that are architecturally significant.
- Protect and maintain the masonry, wood, and metal components that make up the entry. Use appropriate surface treatments such as cleaning, rust removal, limited paint removal, and reapplication of protective coatings.

NOT Acceptable

- Do not replace deteriorated or missing doors with stock doors or doors that do not match the materials and design suitable to a building's age and style.
- Do not remove or replace significant door or entrance features, such as transoms, sidelights, and hardware that can be repaired.
- Do not install modern style doorknobs, handles and latches.
- Do not introduce or change the location of entries such that it alters the character of the building. Buildings with entries through a courtyard door should not have a new entry directly on the street.
- Do not install secondary service entrances that are incompatible in size and scale with the historic building, or which obscure, damage or destroy character-defining features.
- Do not alter utilitarian or service entrances so that they appear to be formal entrances.
- Do not remove an entrance because the building has been reoriented to accommodate a new use.
- Do not add aluminum or other inappropriate screen doors.

Windows and Window Treatments

Windows are often described as the "eyes" of a building, and are among the most important features of any historic structure. In addition to providing light and ventilation, windows help define the historic character and architectural style of the building. Historic windows have many elements. These include the sash, glazing, casing, and trim. More elaborate windows may include detailed moldings, and incorporate pilasters, hoods, pediments, and balconies. All of these features are integral to the historic authenticity of the building. Unless they are missing or destroyed, these components should always be repaired, rather than replaced. And if they must be replaced, the new windows or window components should match the original as closely as possible.

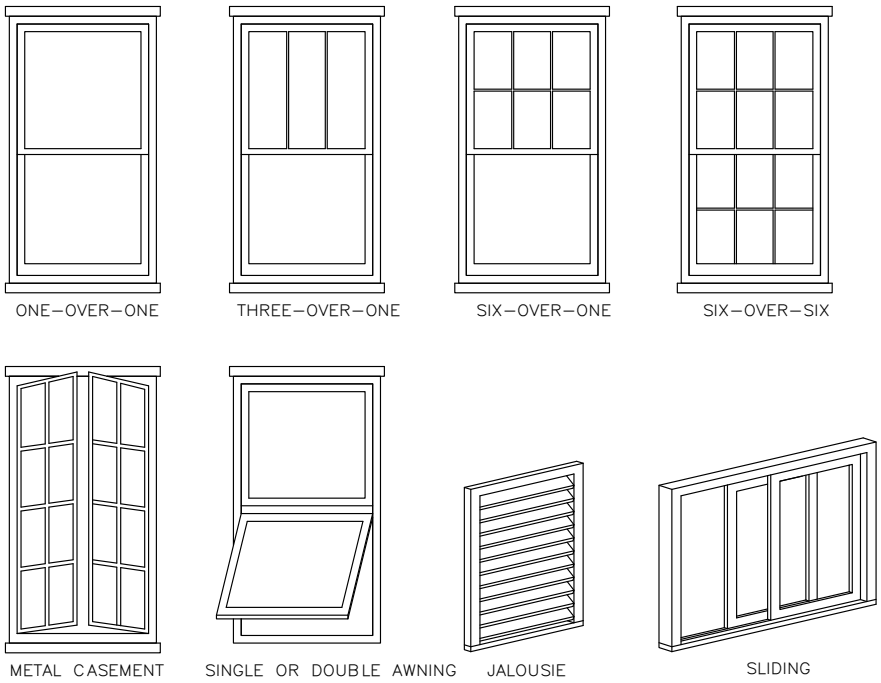


Windows and Window Treatments
continued

Types of Windows

There are several types of historic windows in St. Augustine. Most common are double-hung, wood windows. Double-hung windows have an upper and lower sash, and both are designed to move. Sometimes there is only one pane of glass (light) in each window sash. However, it is common for the upper sash to contain more lights than the lower. These may be described by the number of panes, such as a "3-over-1" window. Also common are windows with an equal number of windowpanes, such as a "6-over-6" multi-light window.

Other types of windows are defined principally by their method of operation. These include casement windows, which swing out instead of moving up and down. Windows can also be designed to pivot on a hinge, such an awning-style window. Depending on the period, windows can vary in width, height, and configuration.



Examples of colonial era style doors.

Pre-1821 Windows

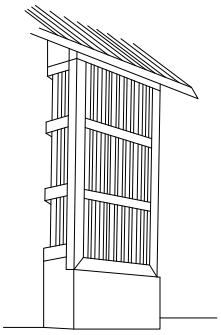
- *First Spanish Period building windows should be 1-over-1, double-hung wood sash windows. On larger buildings, wood 12-over-12 double-hung wood sash windows, without rejas or banisters may be appropriate.*
- *British Period and Second Spanish Period windows may be wood double-hung sash with 9-over-9, 9-over-6 or 6-over-6 glazing patterns. A common arrangement is 9-over-6 on the ground floor and 6-over-6 on upper floors. Window and pane proportions must follow the historic models. Rejas are not appropriate.*

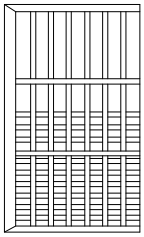
Windows and Window Treatments
continued

Pre-1821 Window Treatments

Rejas and Bannisters

- *First Spanish Period buildings may have rejas. These are modest projections with wooden grillwork used to protect exterior windows. Other early windows may be screened with wood banisters or possibly with lattice.*
- *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. 1-over-1 double-hung wood sash windows are also appropriate.*
- *Multi-pane windows behind rejas and banisters are not appropriate.*





Shutters

- *Shutters should be functional, and located inside for rejas and windows screened with bannisters, or outside for glazed windows.*
- *Shutters should be louvered, square edged, beaded, tongue-and-grooved or paneled.*
- *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.*
- *Appropriate materials are wood for the shutters and iron for the hardware.*
- *Shutter hinges are black iron and should not appear machine stamped or flimsy. Shutter tie-backs or "shutter dogs" should be fairly simple and functional.*
- *Exposed nail heads must reflect the design of 18th Century handmade 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 by city staff.*

Shutter designs used for Colonial era buildings. The shutters at left and center are constructed of boards. The shutter at right is louvered.

Windows and Window Treatments
continued

Pre-1821 Window Awnings

- *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 Windows

St. Augustine's historic preservation program has traditionally focused on using materials which are as historically accurate as possible. Generally, post-1821 windows should be made of wood, unless another type of material is appropriate to that era or architectural style. Specific details about the types of windows used for buildings constructed after 1821 can be found in the St. Augustine Architectural Styles section.

- *Under certain circumstances, such as additions or new construction, aluminum-clad wood or metal windows may be approved if they duplicate the design, size, and overall appearance of wood and are painted to appear as wood. Such windows are considered on a case-by-case basis.*
- *Windows with an unpainted metal sash and sliding glass doors are generally not appropriate.*
- *Awnings for post-1821 windows 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.*
- *Storm or screen windows may be appropriate if they do not alter, damage or obscure window frames and features.*
- *Stained glass windows are appropriate on religious buildings in any architectural style.*

Examples of post-1821 historic wood windows.

Windows and Window Treatments
continued

Repairing Historic Windows

As with any exterior element of a historic building, windows need periodic maintenance. When components wear out or are damaged, they can usually be repaired by skilled craftspeople. This is a sustainable approach that maximizes the retention of historic building fabric and ensures that historic character remains intact. If some components are destroyed or missing, the replacement materials should match the original as closely as possible.

- *Deteriorated wood window elements, such as sills, sashes, or muntins, can be repaired using wood consolidants, or by replacing the element with an identical piece.*
- *Replacement components should be the same material and match the original in profiles and dimensions.*
- *Broken windowpanes can be replaced, and windows can be reglazed by removing the old the old glazing putty and installing new glazing putty.*
- *Historic double hung windows use sash cords which connect to pulleys and weights contained within the window casing. This system makes opening and closing the window easier. If the sash cords are broken, they can be replaced with new cordage. This is best done by tradespeople experienced in historic window repair.*

WINDOW MATERIALS: PAST VS PRESENT

Historic wood windows were typically manufactured from high quality, straight-grained wood. In St. Augustine, a significant number of buildings have wood windows that have lasted more than a century. So long as they are properly maintained, these historic wood windows can continue to provide generations of service.

By contrast, modern replacement windows tend to have much shorter life spans than historic wood windows. Vinyl windows break down in ultraviolet light and often begin to deteriorate in just 15 to 20 years. The same is true of the seals and gaskets used for double-glazed or insulated glass. In some cases, lower cost insulated window glazing may need to be replaced after just a decade of use.

Windows and Window Treatments
continued

Improving Energy Efficiency

Weather stripping and caulk are two low-cost options which can greatly reduce air infiltration and drafts around historic windows. They are also relatively easy to apply. For more advanced energy efficiency, consider installing interior storm windows.

Weather Stripping

Weather Stripping is typically placed atop the upper window sash where it meets the top of the window casing, and on the bottom of the lower sash where it meets the sill. Weather stripping can also be placed in the middle between the two sashes if the window is not opened frequently. There are a variety of weather stripping options, including felt, foam, rubber, and other products. Because weather stripping is used between the moving parts of windows, it can become loose or deteriorate over time. It is important to inspect weather stripping on a regular basis, preferably during seasonal changes, and replace it as needed.

Caulking

Caulk should be used on both the exterior and interior. It should be placed in any location where expansion and contraction occur, such as around window frames, casing, and trim. It is important to select the appropriate type of caulk for each location. Some types of caulks can be painted to make them blend in with the rest of the building.

Interior Storm Windows

Even more energy efficiency can be gained by installing interior storm windows. These typically come as inserts which mount inside the interior side of the window frame. This creates a "dead air" space between the historic window and the interior of the building. One of the great advantages of this system is that it requires no modification of the existing window and is virtually invisible on the outside.

Some types of interior storm windows mount inside tracks which must be attached to the window frame. Other types feature a gasket that allows them to be installed without any modification to the frame. Depending on the manufacturer, the inserts may be available in various colors.

Interior storm windows can improve energy efficiency without changing the exterior look of your historic windows. (National Park Service)

LEARN MORE

Learn More About Historic Windows

The following are links to documents produced by the National Park Service's Technical Preservation Services section.

- **The Repair of Historic Wooden Windows**
- **Replacement Windows that Meet the Standards**
- **The Preservation and Repair of Historic Stained and Leaded Glass**
- **Repairing Steel Casement Windows**
- **Maintenance and Repair of Historic Aluminum Windows**

Windows and Window Treatments
continued

Replacing Historic Windows

Windows are a key feature in conveying the character and authenticity of any historic building. For this reason, the Historic Architecture Review Board places a great deal of emphasis on the retention of historic windows. Note that any replacement window must match other existing windows as closely as possible including the dimensions, material, glazing pattern, muntin profiles, and any ornamental features.

Historic wood window compared to an aluminum-clad wood window. Although similar, the profiles, depth, and textures of the historic window are more prominent.

Window Replacement Criteria

The replacement of windows on primary or visible facades is only acceptable under certain conditions outlined below.

- *The existing window is missing, or so damaged and deteriorated that it is considered unrepairable. Keep in mind, however, that most historic windows can be repaired by experienced craftspeople.* ***For damaged or deteriorated windows, applicants must supply a window assessment that includes photos of the existing window(s) before any approval can be considered.*** *See below.*
- *The existing window is not compatible with the historic character or style of the building (for example, a non-historic replacement window installed in the past). The replacement window must be compatible with the character and architectural style of the building, including the glazing pattern and muntin profiles.*
- *Windows which have repairable issues, such as peeling paint, broken glass, torn sash cords, or which are painted or nailed shut, do NOT automatically qualify for replacement.*
- *Windows not visible from any public right-of-way may be considered for replacement provided the new windows fit within the existing opening and are compatible with the architectural style of the building.*

Windows and Window Treatments
continued

HISTORIC WINDOW ASSESSMENT CHECKLIST

The following must be provided to preservation staff for any proposed window replacement:

- Photos of the building elevation where the window (or windows) is located. All of the windows on each elevation photo should be numbered. Windows in pairs or grouping should each be assigned separate numbers.
- Clear and close-up photos of any window proposed for replacement, keyed to the number on the elevation photo. The photos must be detailed enough to clearly show any deterioration or damage that is being used to justify the replacement.
- Measurements of the existing window (height and width).
- Product brochure or cut sheet that includes the company's drawing or photograph of the actual window that will be used for replacement. The image should clearly depict the exterior appearance so that the muntin and sash profiles are readily apparent.

Acceptable

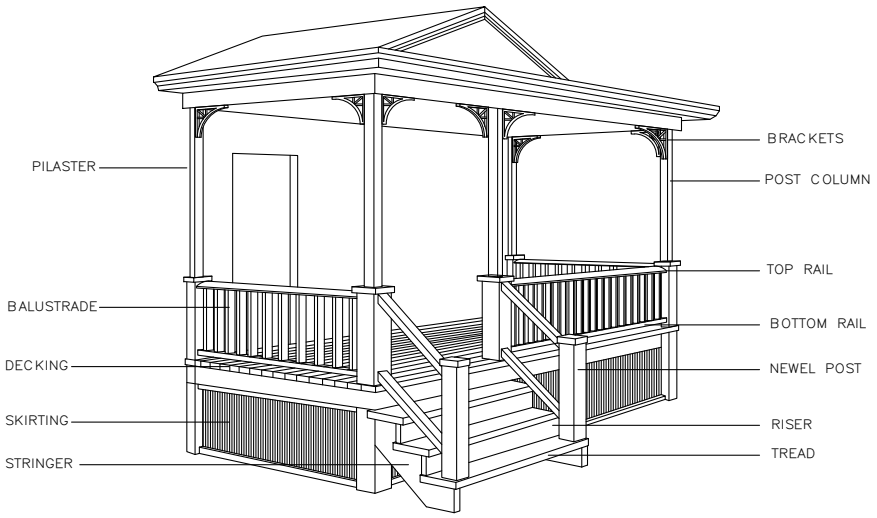
- If the historic window is still present, it should be retained and repaired.
- If a window is destroyed or missing, it should only be replaced with one that closely matches the original in material, size, muntin and mullion proportion and configuration, and reflective qualities of the glass.
- Retain and repair window trim, casing, and associated architectural ornament such as pediments. If such elements cannot be repaired, they should only be replaced with ones that that match the original in material, detailing, size, general proportion and configuration, hardware, and color.
- Maintain 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.

NOT Acceptable

- Do not replace deteriorated or missing windows with windows that are incompatible in size, configuration, materials, glazing pattern, or reflective qualities, or which alter the setback relationship between window and wall.
- Do not introduce or change the location or size of windows or openings such that it alters the building's character
- Do not remove or replace significant window features or materials that can be repaired.
- Do not install inappropriate balconies, shutters, screens, or security grills on significant facades.
- Do not install metal or fiberglass awnings, or awnings that obscure architecturally significant details.
- Window air conditioning or heating units should only be considered when other viable systems would result in significant damage to historic materials. Window units should not be placed on primary elevations.

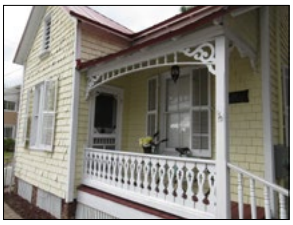
Porches and Balconies

Porches and balconies are prominent aspects of St. Augustine's historic fabric. They are also character-defining features of many architectural styles. To the maximum extent possible, these features should be preserved and maintained.



Porches

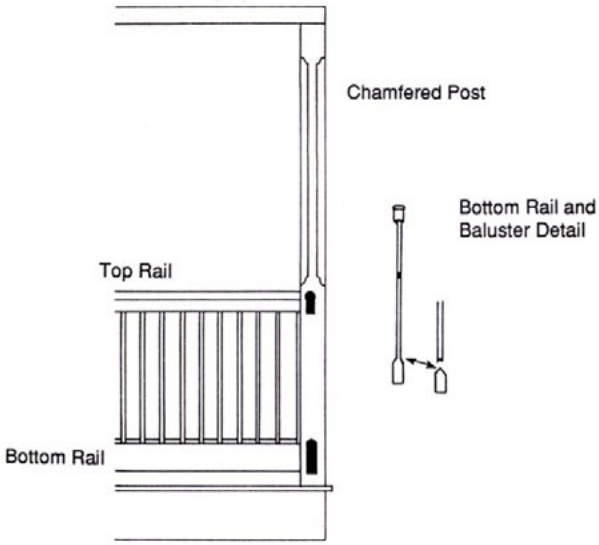
- *Retain important features such as posts, balusters and brackets. Replace missing or deteriorated features in kind.*
- *If a historic porch is completely missing, it is appropriate to replace it based on pictorial and physical documentation. If such documentation is missing, use a new design that is compatible with the historic character and architectural style of the building.*
- *Avoid enclosing porches. If enclosure is deemed a necessity, maintain the openness of the porch through the use of transparent materials such as glass or screens. Place enclosures behind significant detailing so that the detailing is not obscured.*



Porches and Balconies
continued

Balconies

Balconies are a common feature of St. Augustine's colonial era. Balconies should be wood and in proportion to the building facade, as well as compatible with the architectural style of the building. They must be deep enough to be functional, and should extend across the facade to protect windows and doors.

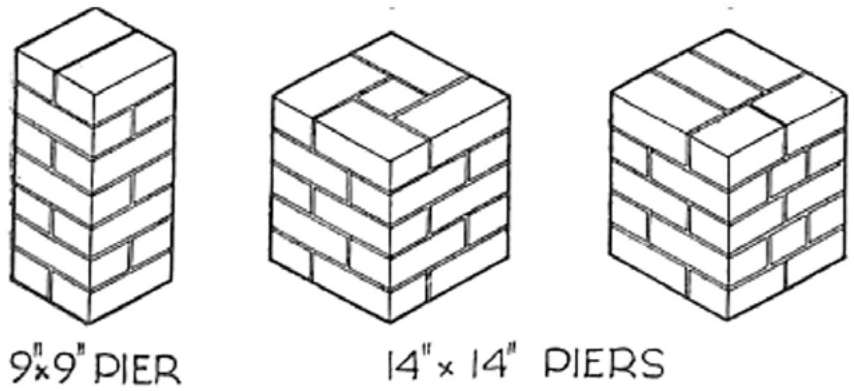


- *First Spanish Period balconies often have corbelled beams. "Canary Island" balconies, with a carved board replacing the bottom rail, are also used. These balconies should have turned spindle balusters. Other balusters may be simple two-by-two-inch spindles. Handrails must have rounded tops. Bottom rails should be angled to prevent rot.*
- *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.*
- *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.*
- *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.*

Foundations and Crawl Space Screening

Foundations are essential to the structural integrity of a building. While the foundation may not be readily visible in some types of buildings, for others the foundation and/or foundation elements can be an important part of the building's historic visual aesthetic and appeal. Generally speaking, the two most visible types of foundations in St. Augustine are structural piers and continuous foundations raised above the ground level.

Foundation piers in St. Augustine are often coquina, brick, or concrete block. All convey association with the technology and fashions of the eras when they were installed. Coquina foundations are especially emblematic of the city, as they were rarely used elsewhere. The city also has an important and highly visible tradition of buildings constructed using decorative cast-concrete block. The elements should be preserved and maintained.



Methods of laying bricks to make various sized foundation piers.

Foundations

Pre-1821

For Colonial era buildings, the existing foundations should be retained to the maximum extent feasible and the foundation plan should be followed. 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

The appropriate foundation type and materials depends on the era and architectural style of the building. *See St. Augustine Architectural Styles.*

Foundations and Crawl Space Screening
continued

Crawl Space Screening

Foundation elements such as piers and raised perimeter foundations create a crawlspace underneath the building. This area may be screened to prevent access or damage to the underside of the building. However, it should still be open enough to allow air to flow beneath the structure. The two most common methods for screening crawl spaces are the use of lattice or masonry units with dedicated openings. Lattice should be wood and set at a 90-degree angle. Slatted boards may also be appropriate in some cases.

Lattice should be placed between piers. However, the lattice should also be placed at a 90 degree angle.

Do not use foundation screening in such a way that it entirely obscures structural piers.

Acceptable

- For pier foundations, the screening material should go between the piers and not cover them.
- Wood lattice set at a 90-degree angle should be used, not vinyl.
- Masonry screens should be compatible with any masonry already present on the building. Concrete blocks should not be used.

Not Acceptable

- Do not remove historic foundation enclosures unless they are deteriorated and unrepairable.
- Do not enclose a crawl space with infill that prevents ventilation and destroys the openness of the feature.
- Do not use historically inappropriate material such as concrete block, stucco or plywood as infill.
- Do not use modern materials, such as cement block or stone veneer, to repair, reface or replace existing foundations.

Paint Colors and Placement

Proper use of paint is perhaps the most important and highly visible method of illustrating the architectural style and details of a building. Paint colors are regulated in St. Augustine's historic preservation zoning districts. Generally, no Certificate of Appropriateness is required to repaint a building to match the existing colors. Different colors may be used if the new colors are on the pre-approved color charts, and are appropriate for the age and architectural style of the building. Note that the HARB recommends that properties with more than one main building obtain approval for master paint schemes.

Pre-1821 Paint Colors

Pre-1821 Colors for Masonry

During the colonial era in St. Augustine, the majority of buildings were painted with a whitewash or limewash. Whitewash was made with a white pigment (historically white lead mixed with linseed oil), while limewash was primarily made from lime extracted from seashells. 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. On masonry surfaces, thicker paints may be used so that brush marks will be evident in the surface. Note that building walls constructed of coquina should not be painted, but left natural.

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. More information on documented pre-1821 paint colors is contained in the Historic Colors of Spanish St. Augustine brochure available in the Planning and Building Department.

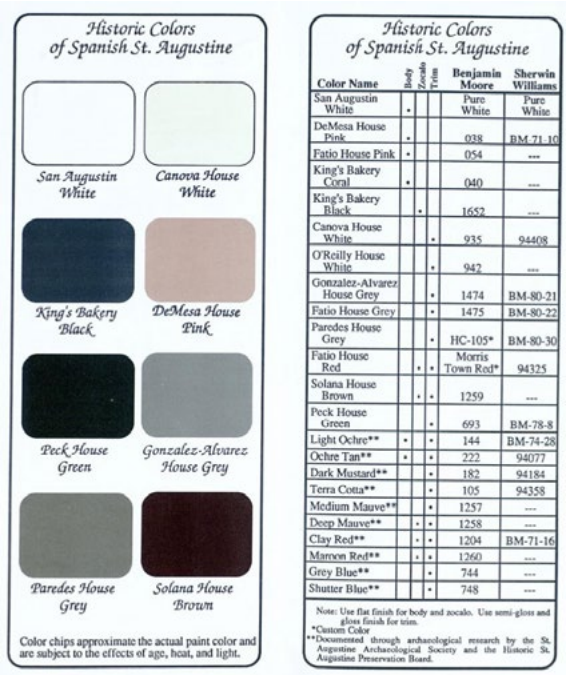
Paint Colors and Placement
continued

Pre-1821 Colors for Wood

Wood may be left unpainted, whitewashed or painted. Walls should usually be San Augustin White, but on finer buildings, walls may be painted to match the base color of the building. Fences and simple outbuildings, if painted, should be painted San Augustin White.

Post-1821 Paint Colors

Paint colors should be appropriate for both the historical period and architectural style of the building. Note that building walls constructed of coquina, coquina concrete, or poured concrete should not be painted, but should be left natural.



Historic Colors of Spanish St. Augustine

Color Name	Body	Zocalo	Trim	Benjamin Moore	Sherwin Williams
San Augustin White	•			Pure White	Pure White
DeMesa House Pink	•			038	BM-71-10
Fatio House Pink	•			054	---
King's Bakery Coral	•			040	---
King's Bakery Black		•		1652	---
Canova House White			•	935	94408
O'Reilly House White			•	942	---
Gonzalez-Alvarez House Grey			•	1474	BM-80-21
Fatio House Grey			•	1475	BM-80-22
Paredes House Grey			•	HC-105*	BM-80-30
Fatio House Red		•	•	Morris Town Red*	94325
Solana House Brown		•	•	1259	---
Peck House Green			•	693	BM-78-8
Light Ochre**	•		•	144	BM-74-28
Ochre Tan**	•		•	222	94077
Dark Mustard**			•	182	94184
Terra Cotta**			•	105	94358
Medium Mauve**			•	1257	---
Deep Mauve**		•	•	1258	---
Clay Red**		•	•	1204	BM-71-16
Maroon Red**		•	•	1260	---
Grey Blue**			•	744	---
Shutter Blue**			•	748	---

Note: Use flat finish for body and zocalo. Use semi-gloss and gloss finish for trim.
*Custom Color
**Documented through archaeological research by the St. Augustine Archaeological Society and the Historic St. Augustine Preservation Board.

Paint colors from the Historic Colors of Spanish St. Augustine brochure.

Colors Before Circa 1900

Buildings constructed between 1821 and 1860 usually feature lighter, earth toned base colors with darker trim. A "whitewash" white base color is also appropriate. Later paint schemes often featured darker and more subdued colors. White paint is appropriate only for fences and outbuildings.

Examples of paint colors from the pre-approved color chart.

Gothic and Italianate style 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 style buildings should be painted in the style of pre-1821 buildings using paint colors contained in the Historic Colors of Spanish St. Augustine brochure.

Queen Anne and other later Victorian period vernacular styles feature medium gray, dark red, dark blue, or dark green, base colors. Historic trim colors included dark gray, dark brown, olive green, and dark red. Doors are unpainted, varnished or grained.

Paint Colors and Placement
continued

A thoughtful paint scheme can highlight a building's architectural elements.

Colors After 1900

Except as noted below, most architectural styles after circa 1900 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 often highlighted by paint color. Paint colors may differ inside gable ends or other features. The intent is for the building to appear as a box within a frame, and for the architectural features to be differentiated.

- *Colonial Revival style 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.*
- *Craftsman / Bungalow style buildings 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.*

Paint Colors and Placement
continued

Acceptable

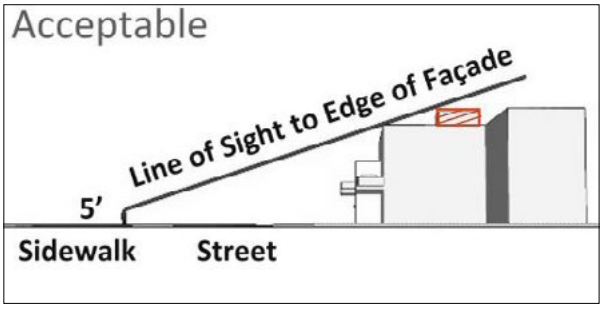
- Preserve and restore painted and unpainted surfaces as they traditionally existed on the building. This includes decorative painting such as stenciling, graining, marbleizing and trompe l'oeil.
- Choose colors appropriate to the period and style of the building, or attempt to discover the historic paint colors via non-destructive methods.
- Generally, the use of one base color and a maximum of three trim colors is most appropriate.
- Remove damaged or deteriorated paint only to the next sound layer using the gentlest method possible, such as hand scraping, prior to repainting.
- Paint historic masonry only if it has been previously painted, or as a protective measure to prevent further deterioration
- All paints used on masonry should be semi-gloss. Paints used on wood trim should be either flat or semi-gloss. Do not use high gloss paints

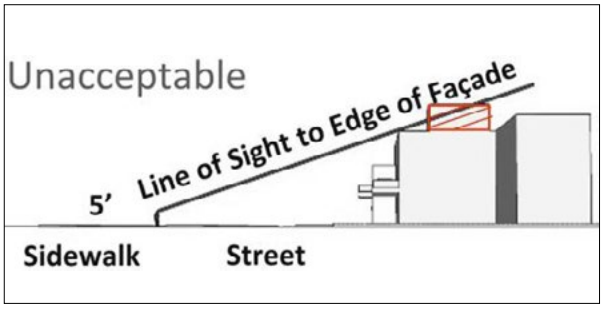
NOT Acceptable

- Do not use colors which are not appropriate for the age or style of the building.
- Do not damage, cover or remove historic decorative painting.
- Do not remove paint by destructive means, such as sandblasting, applying caustic solutions, or high pressure water blasting.
- Do not remove paint that is firmly adhering to, and thus protecting, surfaces.
- Do not paint a traditionally unpainted surface or remove paint from a traditionally painted surface
- Do not strip historically painted surfaces to bare wood, and then apply clear finishes or stains to create a "natural" look.
- Do not use different colors for individual units in a multiple unit building. They should all use the same base color and trim colors.

Electrical and Mechanical Equipment

Modern electrical and mechanical equipment can intrude on the historic character of a site and its neighborhood. Such equipment should not be visible, or minimally visible, from the public right-of-way. This section provides guidance on how these elements can be successfully incorporated within a site without compromising its historic features.





Examples electrical and mechanical equipment include the following:

- *Antennas and satellite dishes*
- *Trash and refuse containers*
- *Air conditioning compressors and window air-conditioning units*
- *Above ground fuel tanks*
- *Solar panels*
- *Electric meters, panels and risers*
- *Vents and stacks*
- *Swimming pools, pumps & filters*
- *Vending machines*
- *Automated teller machines (ATMs)*
- *Modern light fixtures*
- *Cable/Internet wiring and boxes.*

New mechanical and electrical equipment should only be installed in such a way that it causes the least alteration possible to the building's floor plan and exterior elevations, while also avoiding damage to historic building materials. On the interior, vertical runs of ducts, pipes and cables should be placed in closets, service rooms, chases, or wall cavities. Avoid installing dropped ceilings to hide mechanical equipment when this destroys the proportions of character-defining interior spaces.

Keep in mind that some mechanical and electrical equipment may be integral to the historic character of the building. This applies especially to early interior mechanical systems that are important in defining the overall character of a building. These include items such as radiators, vents, fans, grilles, plumbing fixtures, switch plates and light fixtures.

Electrical and Mechanical Equipment
continued

LEARN MORE

Learn More About Mechanical & Electrical Equipment

The following are links to documents produced by the National Park Service's Technical Preservation Services section.

Heating, Ventilating, and Cooling Historic Buildings—Problems and Recommended Approaches

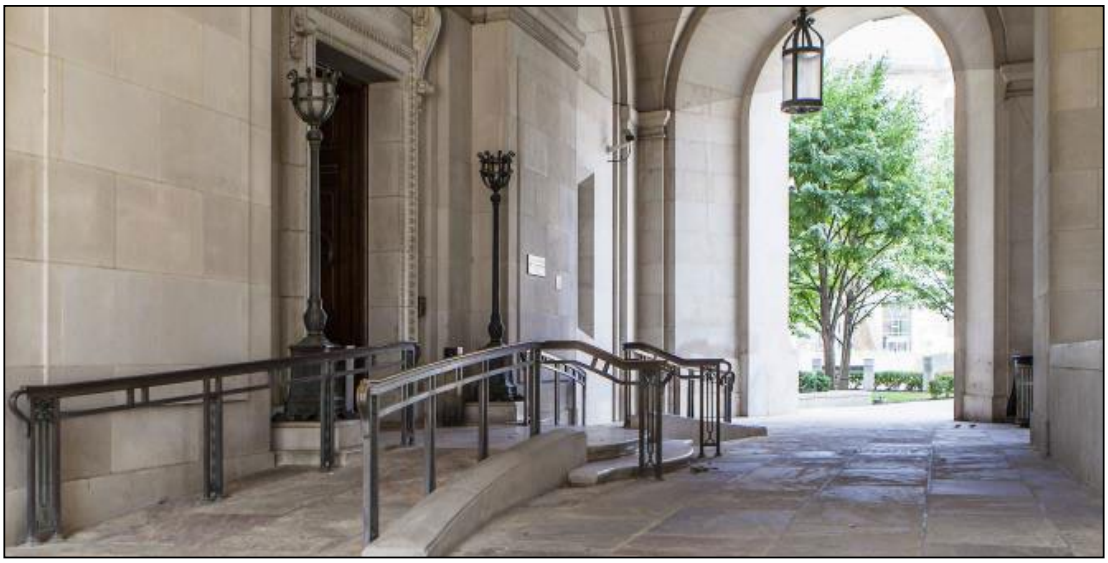
Acceptable

- Place equipment in inconspicuous locations behind buildings or where it is screened by walls, fences, or lattice. Equipment may be located on the roof if it is completely screened by a parapet wall or lattice.
- Meters and boxes located on a street facade must be placed in a wall niche with an opaque wood door or cover.
- Exterior pipes, vents, and wiring should be painted to match the building color and/or roof color.
- Use simple colonial light fixtures made of pierced tin or black metal with glass. Attach to walls or posts, or suspend under loggia or balcony roofs.
- Fixtures mounted in trees, on the ground or inside a wall or fence below the top may be appropriate.
- Light levels should be kept low to preserve the historic ambiance. The most appropriate lighting color is soft white.
- Locate vents as unobtrusively as possible and away from the street.
- Pool equipment should be screened by fences, walls, outbuildings, or landscaping.

Not Acceptable

- Do not place equipment where it is visible from the street. It should not be located on street facades, adjacent to galleries or loggias, or within patios.
- Do not install mechanical equipment where it damages or obscures character-defining features of the building.
- Do not install flashing, flickering or blinking lights.
- Do not install modern lighting fixtures on street facades unless completely screened. Modern fixtures are not permitted in any location where they are visible from the street.
- Do not install vents where they disrupt roof lines or project into the profile of the building.
- Do not install above-ground swimming pools, or extend decks from buildings to in-ground swimming pools.
- Do not damage windows or window frames, or cut through features such as masonry walls to install air-conditioning units.
- Do not enclose mechanical systems in areas that are not adequately ventilated.

ADA Accessibility



This accessible ramp uses materials that harmonize with the rest of the building.

The 1990 Americans with Disabilities Act (ADA) mandated that all places of public accommodation be accessible to everyone. This includes historic structures that are used for commercial, rental, multi-family, and public uses. The Florida Accessibility Code for Building Construction contains detailed requirements implementing both the ADA 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. It's also important to note that both federal and state regulations also provide for a consultation process with the State Historic Preservation Officer when accessibility requirements would "threaten or destroy" the significance of a building or facility.

ADA Accessibility
continued

Accessibility Priorities

The National Park Service publication, Making Historic Properties Accessible, discusses procedures for planning accessibility modifications to historic buildings. Among the first steps are assessing the property's existing level of accessibility, and what additional features are needed. The building's character-defining features should also be evaluated. Once these assessments are complete, various options can be considered to improve the building's accessibility while still preserving critical features.

The following are the most important priorities for accessibility.

1. *Make the main entrance and primary public spaces accessible, including a path to the main entrance or a prominent secondary public entrance.*
2. *Provide access to goods, services, and programs.*
3. *Provide accessible restroom facilities.*
4. *Create access to amenities and secondary spaces.*

Persons with disabilities should have independent access to all public areas inside historic buildings. The extent to which a historic interior can be modified depends on the significance of its materials, spaces, features, and finishes. Some primary spaces may be more difficult to modify without changing their character. Secondary spaces may generally be changed without compromising a building's historic character. Signs should clearly mark the route to accessible restrooms, exits, and other accessible areas.

Exceptions

You may enter into a consultation process with the State Historic Preservation Officer (SHPO) if providing barrier-free access threatens significant features of a qualified historic property. This consultation may allow project sponsors to use alternative methods to achieve accessibility goals. 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. 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.

In addition, the Florida Building Commission 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 Chapter 9N-4 of the Florida Building Code Handicapped Accessibility Standards.

ADA Accessibility
continued

Acceptable

- Design for barrier-free access that promotes independence for disabled persons to the highest degree practical.
- Work with local groups, accessibility specialists and historic preservation staff to determine the most appropriate solution to access problems.
- Design accessibility features so that there is the least possible loss of character-defining spaces, materials, and finishes.
- Design new or additional means of access that are compatible with the property and its setting.
- Protect significant features and finishes during construction.

Not Acceptable

- Do not plan changes without identifying those spaces, features, or finishes which must be preserved.
- Do not design new or additional means of access without considering the impact on the historic property and its setting.
- Do not make changes without first seeking expert advice from access specialists and preservation planners for advice about options.
- Do not install access ramps that damage or remove character-defining features.
- Do not significantly alter historic landscapes to provide accessibility.

LEARN MORE

Learn More About Accessibility Options

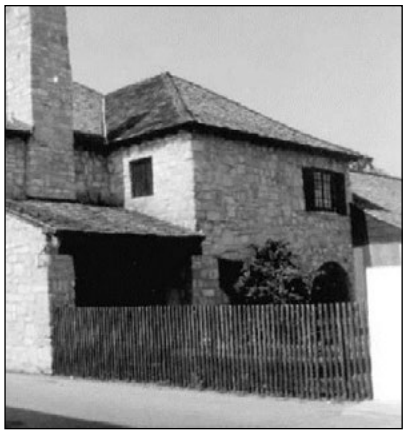
The following are links to documents produced by the National Park Service's Technical Preservation Services section.

Preservation Brief 32: Making Historic Buildings Accessible

State of Florida Accessibility Exceptions

ITS Number 53: Designing New Additions to Provide Accessibility

Fences, Walls, and Gates



Circa 1900 photos of St. Augustine showing historic walls, fences, and gates.

Colonial St. Augustine was literally a walled city. But the inhabitants also lived cloistered lives set apart from the street. Many lots were enclosed with walls, providing for a private courtyard. Fences were also used to demarcate lot boundaries, as well as exclude wandering livestock. Later, site walls and fences were used in a more ornamental fashion, adding another layer to St. Augustine's historic fabric.

Historic walls and fences should be retained and preserved. Wooden elements, such as fences and gates, which deteriorate over time should be replaced in kind, and in a manner which duplicates their historic appearance and configuration. Because these elements frequently border the street or lot boundaries, care should be taken in their maintenance. In particular, careless use of string trimmers ("weed whackers") can cause permanent damage to historic wood and masonry features.

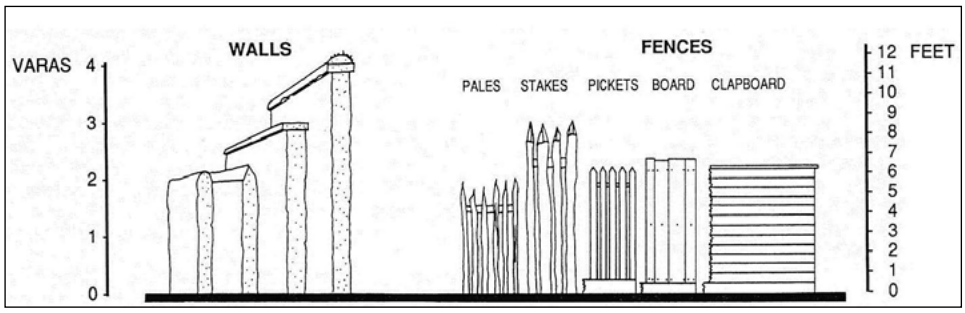
Colonial Era (Pre-1821)

- *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.*
- *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.*
- *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.*
- *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*

Fences, Walls, and Gates
continued

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.*
- *Gates in fences should reflect the design of the fence. The most appropriate gate width is fifty inches with the smallest opening being forty-four inches. 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.*
- *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 handmade nails. Modern nail heads should not be visible.*



Pre 1821 wall and fence heights.

Post-1821

- *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.*
- *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, rusticated cast concrete blocks, 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.*

Fences, Walls, and Gates
continued

Examples of fences and walls.

Parking

A gravel driveway with landscaped borders blends into its historic surroundings.

A driveway constructed of brick with a fence screening the parking area.

Most of St. Augustine's historic districts developed long before the private automobile became the dominant form of transportation. Often these areas feature narrower streets and a more intimate, pedestrian scale. The charm of these streetscapes is part of St. Augustine's visual appeal. But these historic areas were not laid out with parking as a primary concern. Thus, there is an ongoing tension between the need for parking and the need to preserve the city's historic character.

- *Parking areas should not be adjacent to, or easily viewed from, public rights-of-way. Provide buffers around driveways and parking to prevent accidental collisions and damage to historic structures.*
- *Whenever possible, parking should occur behind or within a building. Do not create parking areas directly in front of buildings.*
- *Entries and exits should be as small as possible. In colonial areas, entries and exits should not exceed 20 feet in width.*
- *Fences, walls, gates, landscaping and buildings should screen parking areas. In colonial areas, parking must be completely screened by a solid board fence or wall at least five and one-half feet high, and all openings should have functional gates.*
- *Garages are addressed in the Accessory Buildings section of these guidelines.*
- *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.*

Landscaping & Site Features

Part of the appeal of historic neighborhoods is that they frequently feature mature landscaping. In St. Augustine, the intermingling of moss-draped live oaks, palm trees, and flowering shrubs is almost as emblematic of the city as its architecture. Thoughtful landscaping can enhance the visual appeal and historic character of a site or neighborhood. It's important to remember, however, that the modern concept of tidy flower beds and a perfectly manicured lawn are relatively recent fashions. Thus, historic landscapes should ideally reflect the period when the properties were developed.

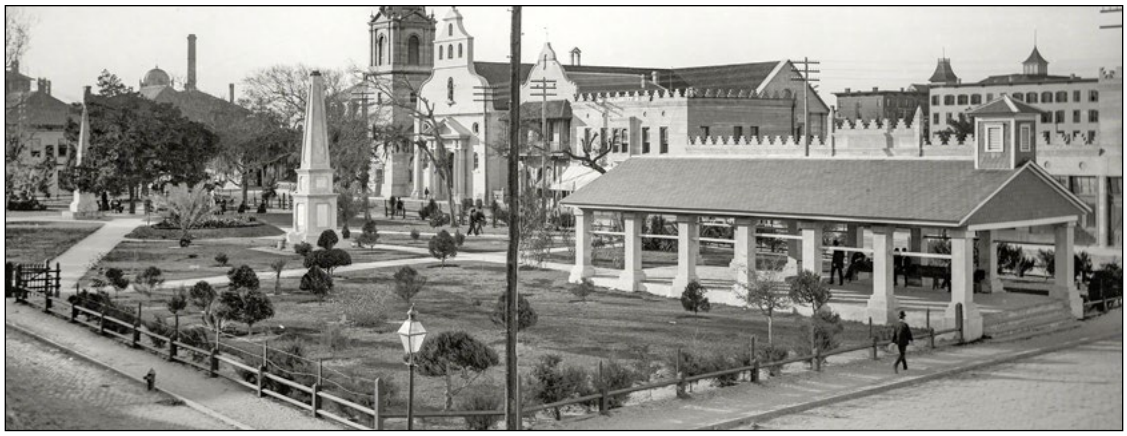
Guidelines

The following guidelines apply to both Colonial era properties and those constructed after 1821. During any landscaping activity, be sure to minimize ground disturbance to reduce the possibility of destroying or damaging archaeological resources.

Vegetation

- *Identify and retain plants, trees, paths, walls, and fences that reflect a property's history and development.*
- *Use trees to frame both building and views and provide shade. The use of mid-yard planting beds, coarse textured plants, and colorful flowers is also appropriate.*
- *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.*
- *Choose plant materials that are appropriate to the age, scale, and style of the building. Use native plants whenever possible.*
- *Remove or trim plants in close proximity to the building that may cause deterioration of historic fabric.*

Landscaping & Site Features
continued



1897 view of the Plaza de la Constitución. Note that much of the landscaping is recently planted.

Site Features

- *Site features of modern design and materials (plastic, aluminum, vinyl and similar materials) are not appropriate in public spaces.*
- *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.*
- *Fountains are not appropriate in spaces open to the public.*
- *Floors for loggias and galleries may be either poured coquina concrete or tabby. Masonry bench seating is appropriate within loggias.*
- *Appropriate paving materials for paths are poured coquina concrete, tabby, loose coquina, crushed shells, river gravel, and brick or stone on sand. Asphalt and plain concrete are not appropriate.*
- *Wells should be masonry finished with stucco. 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.*

Evolving Landscape Design

Colonial Era

For decades, the City of St. Augustine has placed a premium on the use of authentic materials and features in the colonial areas of the city. This includes a renewed interest in using landscape design that is appropriate to the age of the buildings. During the colonial era, most landscaping in St. Augustine consisted of herb and vegetable gardens, flower gardens, fruit trees, and vines grown on trellises or walls. As most buildings were located immediately adjacent to the street, landscaping was typically confined to courtyards or the rear yard.

- *Trees and shrubs should be native plants or documented as having been introduced prior to the mid-19th century.*
- *Landscaping should reflect the smaller scale of most pre-1821 buildings.*
- *Foundation plantings are not appropriate.*

Landscaping & Site Features
continued

Post-1821 Landscaping

During the 19th century, increasing world trade brought a flood of exotic plants to American shores. Landscaping fashions evolved in tandem. For the very affluent, the grand formal gardens of Italy and France remained a strong influence—such as those used at the Ponce de Leon and Alcazar hotels. But other design forces were also at work. In particular, the English landscape garden, with its emphasis on creating an informal, yet idealized, landscape was highly popular for landscape designers. Among the most influential was Andrew Jackson Downing, who believed that buildings should fit into the surrounding landscape and blend with its natural state.

In St. Augustine, there were relatively few formally landscaped gardens prior to the Flagler era of mass tourism. Instead, early photos of the city show streets that are largely devoid of trees and shrubs. In part, this was for practical reasons. Having too much vegetation adjacent to structures could spread fire. Animals such as horses, cows, and goats were also likely to crop new growth. By the early 1900s, however, landscaping efforts were widespread across the city. Palm trees were greatly favored, both native species such as the sabal palm, as well as more exotic species including sago and date palms. Flowering species that reinforced the romantic ideal of a tropical paradise were also widely planted, such as hibiscus, oleander, and Japanese wisteria. Later, manicured lawns became highly fashionable, especially as mechanized mowers became widely available.

Evolving tastes in landscaping are evident in these historic postcard images of the Gonzalez-Alvarez House.

Historic Plant Materials

The following list of trees, shrubs, vines, and flowers is provided to assist St. Augustine residents and property owners design landscapes which are both historically appropriate and environmentally sustainable. This list groups plants by their type, and by their general era of introduction to the United States, not necessarily when they were introduced to St. Augustine.

The planting of species native to Florida is highly encouraged. Heirloom plants and vegetable seeds can also be used to faithfully reproduce an historic landscape or setting. These plants are the same varieties used by our ancestors, and are often hardier and tastier than modern varieties. They may also have a different appearance and habit of growth.

Note that this 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.

Choosing Native Species

The most historically accurate species are those which were already present at the time of St. Augustine's founding. While early settlers brought many species from outside Florida, these native plants were part of the state's historic landscape, and evolved in tandem with native birds, animals, and pollinator species. Native plants tend to be both drought and disease resistant, and often thrive with minimal care once established. One of the best resources for learning about Florida's native plants is the University of Florida's Institute of Food and Agriculture (UF/IFAS) online library.

Historic Plant Materials
continued

Choosing Native Species

Native Trees

- American Holly *(Ilex opaca)*
- American Elm *(Ulmus americana)*
- Bald Cypress *(Toxodium distichum)*
- Cabbage Palm *(Sabal palmetto)*
- Catalpa *(Catalpa bignonioides)*
- Cherry Laurel *(Prunus caroliniana)*
- Chickasaw Plum *(Prunus angustifolia)*
- Dahoon Holly *(Ilex casine)*
- Dogwood *(Cornus florida)*
- Eastern Red Cedar *(Juniperus virginiana)*
- Florida Maple *(Acer barbatum)*
- Hawthorns *(Crataegus spp)*
- Hickory *(Florida Carya spp)*
- Live Oak *(Quercus virginiana)*
- Loblolly Pine *(Pinus taeda)*
- Longleaf Yellow Pine *(Pinus palustris)*
- Pawpaw *(Asimina triloba)*
- Persimmon *(Diospyros virginiana)*
- Red Maple *(Acer rebrum)*
- Redbud *(Cercis canadensis)*
- Sassafrass *(Sassafrass albidum)*
- Slash Pine *(Pinus ellioti)*
- Sourwood *(Oxydendrum arboreum)*
- Southern Crabapple *(Malus angustifolia)*
- Southern Magnolia *(Magnolia grandiflora)*
- Southern Red Cedar *(Juniperus silicicola)*
- Sweetgum *(Liquidambar styraciflua)*
- Sycamore *(Plantanus occidentalis)*
- Tuliptree *(Liriodendrum tulifera)*
- Winged Elm *(Ulmus alata)*

Native Shrubs. Left to right: Oakleaf Hydrangea, Beautyberry, Prickly Pear, Firebush (IFAS)

Native Shrubs

- Beauty Berry *(Callicarpa americana)*
- Burning Bush *(Euonymus atropurpureus)*
- Coontie *(Zamia integrifolia)*
- Dahoon Holly *(Ilex cassine)*
- Firebush *(Hamelia patens)*
- Inkberry *(Ilex glabra)*
- Oakleaf Hydrangea *(Hydrangea quercifolia)*
- Ocala Anise *(Illicium parviflorum)*
- Prickly Pear *(Opuntia humifusa)*
- Sea Grape *(Coccoloba uvifera)*
- Spanish Bayonet *(Yucco aloifolia)*
- Spirea *(Spiraea tormentosa)*
- St. John's Wort *(Hypercium spp)*
- Star Anise *(Illicium floridanum)*
- Sweetshrub *(Calycanthus floridus)*
- Walter's Viburnum *(Viburnum obovatum)*
- Waxmyrtle *(Myrica cerifera)*
- Wild Coffee *(Psychotria nervosa)*
- Yaupon Holly *(Ilex vomitoria)*

Historic Plant Materials
continued

Choosing Native Species

Native Vines

- American Wisteria *(Wisteria frutescens)*
- Coral Honeysuckle *(Lonicera sempervirens)*
- Crossvine *(Bignonia capreolata)*
- Passion Flower *(Passiflora incarnata)*
- Trumpet Creeper *(Camposis radicans)*
- Virginia Creeper *(Parthenocissus quinquefolia)*
- Yellow Jessamine *(Gelsemium sempervirens)*

Native Wildflowers. Left to right: Scarlet Rosemallow, Lanceleaf Coreopsis, Blanket Flower, Bee Balm, (IFAS)

Native Wildflowers

- Black-Eyed Susan *(Rudbeckia hirta)*
- Blanket Flower *(Gaillardia pulchella)*
- Blue Mistflower *(Conoclinium coelestinum)*
- Blue Flag Iris *(Iris versacolor)*
- Butterfly Weed *(Asclepias tuberosa)*
- Cardinal Flower *(Lobelia cardinalis)*
- Carolina Rose *(Rosa carolina)*
- Coreopsis species *(Coreopsis spp.)*
- Dune Sunflower *(Helianthus debilis)*
- Goldenrod *(Solidago spp.)*
- Joe Pye Weed *(Eutrochium purpureum)*
- Meadow Beauty *(Rhexia mariana)*
- Native Azaleas *(Rhododendron spp.)*
- Oxeye Daisy *(Heliopsis helianthoides)*
- Partridge Pea *(Casia fasciculata)*
- Powderpuff mimosa *(Mimosa strigillosa)*
- Purple Coneflower *(Echinacea purpurea)*
- Rosin Weed *(Silphium integrifolium)*
- Spotted Beebalm *(Monarda punctata)*
- Scarlet Rosemallow *(Hibiscus coccineus)*
- Scarlet Salvia *(Salvia coccinea)*
- Swamp Mallow *(Hibiscus moscheutos)*
- Swamp Milkweed *(Asclepias incarnata)*
- Swamp Rose *(Rosa palustris)*
- White Wild Indigo *(Baptisia alba)*
- Woodland Sunflower *(Helianthus strumosus)*
- Yarrow *(Achillea millefolium)*

Historic Plant Materials
continued

Introduced Species Before 1880. Left to right: Camellia, Canary Island Date Palm, Oleander, Daffodil (IFAS)

Introduced Species Pre-1850

Introduced Trees Pre-1850

- Bay Laurel *(Laurus nobilis)*
- Date Palms *(Phoenix spp)*
- Planetree *(Plantanus orientalus)*
- Cedar of Lebanon *(Cedrus libani)*
- Flowering Peach *(Prunus perscia)*
- Japanese Cherry *(Prunus serrulata)*
- Japanese Magnolia *(Magnolia soulangiana)*
- Japanese Maple *(Acer palmatum)*
- Lombardy Poplar *(Populus nigra var. italica)*
- Silk Mulberry *(Morus multicaulis)*
- Weeping Willow *(Salix babilonica)*

Introduced Shrubs Pre-1850

- Camellia *(Camelia japonica)*
- Coffee *(Coffee arabica)*
- Common Boxwood *(Buxus sempervirens)*
- Fatsia *(Fatsia japonica)*
- Hydrangea *(Hydrangea arborescens)*
- India Azalea *(Rhododendron indicum)*
- Oleander *(Nerium oleander)*
- Poinsettia *(Euphorbia pulcherrima)*
- Rose-of-Sharon *(Hibiscus syriacus)*
- Sweet Vibernum *(Viburnum odoratissium)*

Fruits and Nuts Pre-1850

- Almond (Prunus amygdalus)
- Apricot (Prunus armeniaca)
- Banana (Musa spp)
- Fig (Ficus corica)
- Muscadine Grape (Vitis rotundifolia)
- 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)
- Persimmon (Diospyrus virginiana)
- Red Mulberry (Morus rubra)
- Southern Crabapple (Malus angustifolio)
- White Mulberry (Morus alba)

Historic Plant Materials
continued

Introduced Species Pre-1850

Introduced Flowers Pre-1850

- Anemone *(Anemone spp)*
- Batchelors Button *(Gomphrena globosa)*
- Carnations *(Dianthus caryophyllus)*
- Chrysanthemum *(Chrysanthemum spp)*
- Crocus *(Crocus vernus)*
- Daffodil or narcissus *(Narcissus spp)*
- English Daisy *(Bellis perennis)*
- English Primrose *(Primula vulgaris)*
- Four-O-Clock *(Mirablis jalapa)*
- Yellow Amaryllis *(Sternbergia lutea)*
- Foxglove *(Digitalis purpurea)*
- Forget-Me-Not *(Myosotis arvensis)*
- Gladiolus *(Gladiolus spp)*
- Grass Pinks *(Dianthus plumaris)*
- Indigo *(Baptsia spp)*
- Iris *(Iris spp)*
- Jonquil or Poets Narcissus *(Narcissus spp)*
- Larkspur *(Delphinium spp)*
- Lily *(Lilium spp)*
- Marigold *(Tagetes spp)*
- Nasturtium *(Tropacolum majous)*
- Pansy *(Viola Tricolor)*
- Periwinkle *(Vinca minor)*
- Phlox *(Phlox spp)*
- Sunflower *(Helianthus annus)*
- Sweet Alyssum *(Lobularia maritima)*
- Violet *(Viola spp)*
- Yellow Daylily *(Hemerocallis flava)*
- Zinnia *(Zinnia spp)*

Historic Plant Materials
continued

Introduced Species After 1850

ntroduced Species After 1880. Left to right: Hibiscus, Century Plant, Sago Palm, Bougainvillea (IFAS)

Introduced Shrubs Post-1850

- Azalea (Rhododendron spp)
- Century Plant (Agave americana)
- Chinese Hibiscus (Hibiscus rosasinensis)
- Copper Leaf (Acalypha wilkesiana)
- Japanese Wisteria (Wisteria floribunda)
- Tea Olive (Osmanthus spp)
- Sago Palm (Cycas revoluta)

Introduced Flowers Post-1850

- Bouganvillea *(Bouganvillea glabra and spectabilis)*
- Confederate Jasmine *(Trachelospermum jasminoides)*
- African Lily *(Agapnathus africanus)*
- Ajuga or Bugleweed *(Ajuga reptans)*
- Aloe *(Aloe spp)*
- Anemone *(Anemone spp)*
- Annual Poppy *(Papaver spp)*
- Begonia *(Begonia spp)*
- Caldium *(Caladium bicolor)*
- Calla *(Zantedeschia spp)*
- Canna *(Canna ehemannii)*
- Coleus *(Coleus spp)*
- Common Petunia *(Petunia hybrida)*
- Crinum Lily *(Crinum spp)*
- Croton *(Codiaeum variegatum)*
- Dahlias *(Dahlias spp)*
- Daylily *(Hemerocalis spp)*
- Dusty Miller *(Centaurea gymnocarpa)*
- Giant Rhubarb *(Rheum palmatum)*
- Gladiolus *(Gladiolus hortalanus)*
- Lantana *(Lantana spp)*
- Lavender Cotton *(Santolina chamaecyparissus)*
- Madagascar Periwinkle *(Vinca rosea)*
- Nicotiana *(Nicotiana alata)*
- Partridge Berry *(Mitchella repens)*
- Peony *(Paenia spp)*
- Perennial Flax *(Linum perenne)*
- Plantain Lily *(Hosta spp)*

Historic Plant Materials
continued

Avoid Invasive Exotic Plants

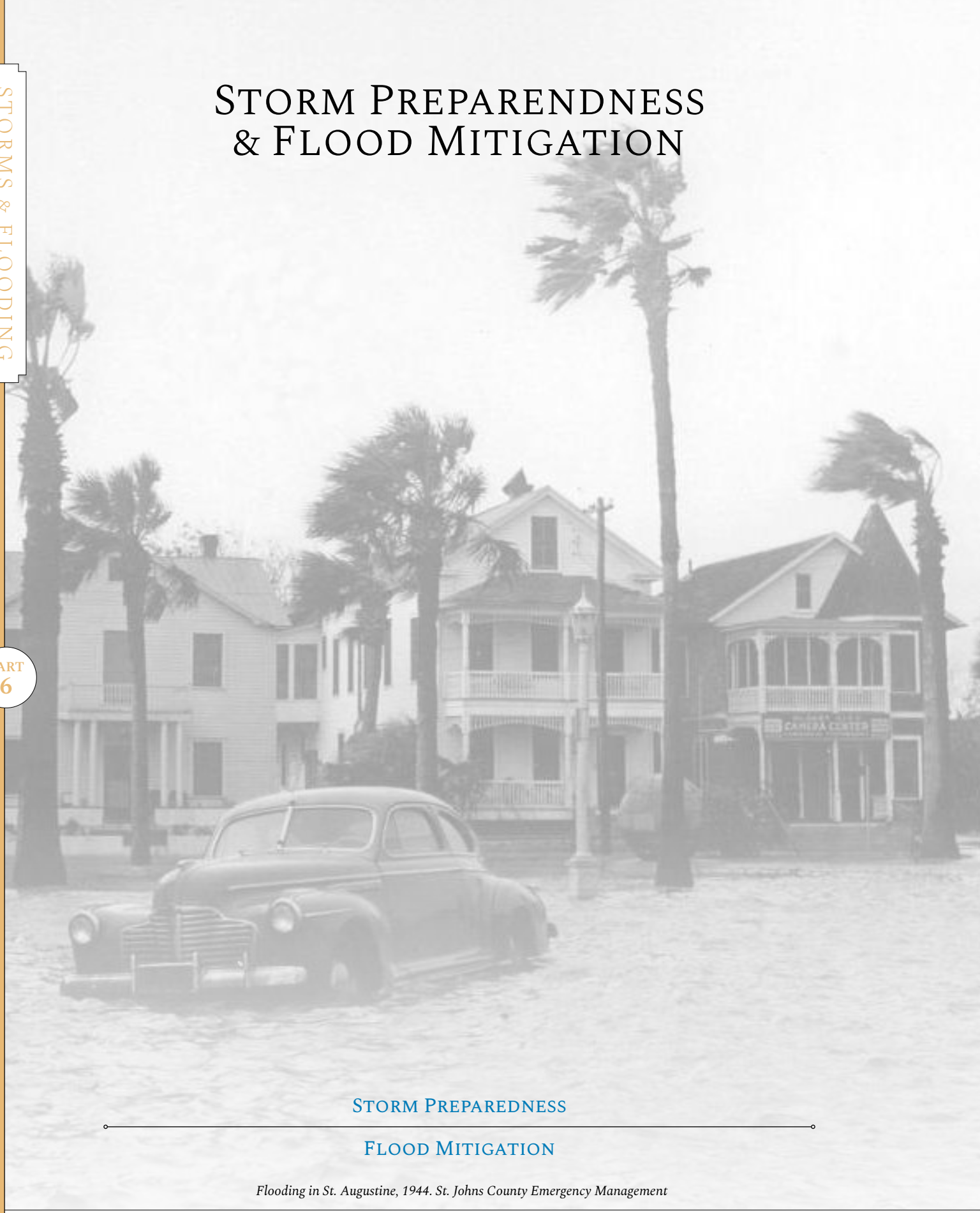
Some plants which are not native to Florida can easily spread to other areas and cause serious ecological damage. These are called invasive exotic plants. One of the most famous examples in the kudzu vine, which can smother trees, fences, and even buildings.

In the St. Augustine area, one of the most troublesome invasive exotic plants is the Brazilian Pepper tree. Other invasive tree species include Chinaberry, Mimosa, Australian Pine, Camphor, and Chinese Tallow trees. These should never be used for landscaping.

Other common invasive plants include Coral Ardesia and Asparagus Fern. Wild Taro is a serious problem in area waterways. Avoid using these plants for landscaping. When possible, remove these plants if they are already present and replace them with native plants.

Invasive Exotic Species. Left to right: Brazilian Pepper, Wild Taro, Coral Ardesia

Storm Preparendness & Flood Mitigation



Storm Preparedness

Flood Mitigation

Flooding in St. Augustine, 1944. St. Johns County Emergency Management

Storm Preparedness

St. Augustine is vulnerable to storm events that may include high winds, excessive rainfall, and rising flood waters. Protecting historic buildings from storms requires a balancing act between maintaining structural integrity and preserving historic integrity. Fortunately, there are a number of ways, many of them relatively simple, that can help protect a property without compromising its historic authenticity.

Building Maintenance

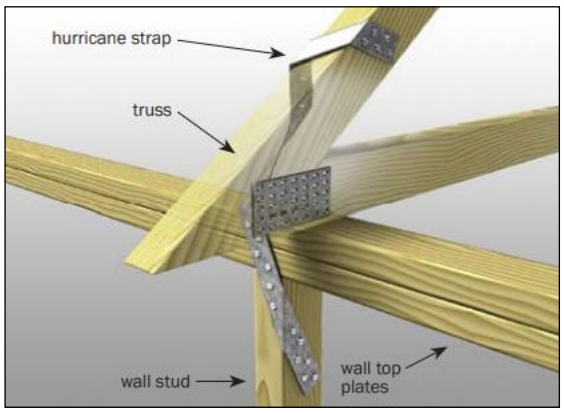
Proper building maintenance is among the best strategies to reduce the risk of damage from storms and, more importantly, prevent the loss of life. The following are examples of simple maintenance procedures that can enhance your property's storm resilience.

- *Maintain roofing, flashing, gutters and downspouts to direct stormwater away from buildings.*
- *Maintain shutters in good operational condition to protect windows from airborne debris.*
- *Trim overhanging tree limbs that might crash through a roof or take down utility lines.*
- *Repoint masonry, including chimneys, walls, and foundations to prevent collapse and prevent water infiltration.*
- *Repair siding to prevent water infiltration and protect against windborne debris.*
- *Caulk gaps around windows, doors, soffits, and other areas that may allow wind-driven rain to infiltrate the structure.*
- *Secure outdoor furnishings to prevent them from becoming waterborne or airborne.*

Roof Protection

Some of the most severe damage that can occur during a windstorm is the failure of the roof system due to lateral or uplift forces. The following are recommended protective measures.

- *Strengthen connections between roof framing elements using hurricane ties, straps, clips, sheathing, etc. This may include adding bracing, blocking, or structural elements to the roof framing and gable ends. These activities should be done in consultation with an architect or engineer.*
- *Seal and protect skylights, cupolas, and roof vents, including gable-end vents, prior to the storm to minimize wind-driven rain and uplift damage.*
- *Review the underside of a roof from the attic for signs of moisture or daylight indicating a potential crack or hole. Pay particular attention at roof penetrations such as around plumbing vents or chimneys.*



Storm Preparedness
continued

Window Protection

Historic property owners may be concerned whether their windows will offer adequate protection during a storm. The key element, however, is often not the window itself, but whether or not the window can be shielded from wind and debris. In St. Augustine, exterior shutters have long been the most traditional method for protecting windows during storms. So long as they are maintained in good condition, they remain an excellent form of protection.

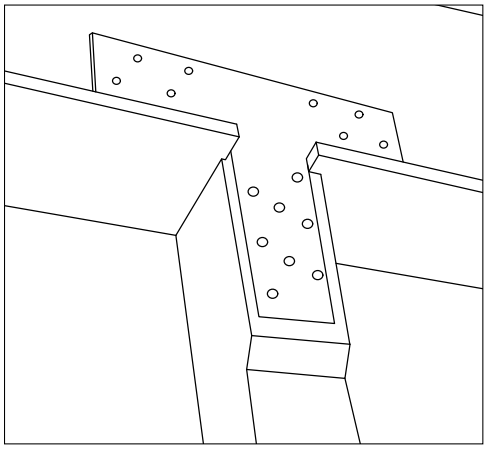
More recently, hurricane fabric shutter systems have been introduced which are made from tough, yet flexible, impact-resistant fabric. These attach to the building using anchors and can be put up and taken down relatively quickly. While placing the anchor does require drilling into the window surround or side of the building, the anchor points are relatively small and can be painted to match the exterior. Thus, they are not nearly as visually obtrusive as systems such as roll-down or accordion shutters, which remain attached to the building.

- *Any exterior shutter installation, including fabric systems, requires staff approval.*
- *Roll-down or accordion shutter systems which remain attached to the building should not be installed.*
- *Closing exterior shutters or putting up temporary shutters is limited to times when there is an impending storm.*

Porch and Balcony Protection

Much like roofing systems, porches and balconies can be susceptible to the stresses caused by high winds. Damage is most often caused by the wind pulling the porch or balcony away from the main structure. This, in turn, can make other parts of the building much more vulnerable.

- *Install connectors, such as ties between all structural elements. This is especially crucial where elements such as porch posts meet the roof and floor, and where the porch attaches to the main structure.*
- *Conceal connections by placing the ties or straps in areas not easily viewed from the public right-of-way and painting them to match adjacent parts of the structure. Do not try to encase them by using new, non-historic trim.*
- *Ensure that elements such as porch railings or spindlework are in good repair and secure so that these elements do not become flying debris*



Flood Mitigation

Flooding in St. Augustine from the hurricane of October 1944.

St. Augustine is a low-lying city, crisscrossed by waterways. In recent years, several notable flooding events have increased awareness of the need for flood mitigation. Not only have storms become more frequent and intense, but rising sea levels are pushing up coastal water tables. This can worsen flooding in areas already subject to periodic flooding, as well as create new flooding problems in areas well away from the shoreline. To help mitigate this risk, the City of St. Augustine has identified a number of strategies for dealing with flooding.

Assessing the Risk

An important first step is understanding the flood risk to your property. This can be done by acquiring an Elevation Certificate, typically prepared by a licensed surveyor or engineer. The certificate will identify the height of the lowest floor relative to past or potential flooding events. This can help owners identify and prioritize the best flood mitigation strategies for their property.

Keep in mind that the practice of flood mitigation has not traditionally taken a building's historic character into account. Flood mitigation strategies tend to require change, sometimes significant change, which can damage the historic integrity of the property. Thus, when selecting flood mitigation options, every effort should be made to minimize the impacts on the building's historic character.

Flood Mitigation
continued

Mitigation Strategies: Basic Improvements

In some cases, basic improvement can improve the flood resiliency of your property. These include the following:

- *Installing backflow valves that are deigned to close when needed, preventing water from entering a structure through the sewer lines and flooding the interior.*
- *Improving the property's ability to absorb water by reducing the amount of area covered by impervious surfaces, such as paving.*
- *Elevating critical mechanical systems, such as heating, air conditioning, and electrical equipment, so that they are less likely to be affected by a flooding event. This includes appliances, such as hot water heaters and laundry machines. Even short-term exposure to floodwaters can permanently damage these systems.*
- *Using temporary barriers and shields to prevent water from entering the structure. This may be as simple as installing sandbags around the base of garage doors or other exterior openings during minor flooding events.*

Mitigation Strategies: Elevating Buildings

For properties subject to enhanced flood risk, a common mitigation strategy is to physically elevate the building above the flood heights demonstrated by FEMA flood maps or as regulated by the city's floodplain ordinance. This typically includes placing supports beneath the building and then lifting it using jacks until it can be placed on a new foundation. Depending on how much elevation is needed, lifting a historic building can alter its relationships to its site and surrounding properties. The proportions of the building may also seem "off," as a building that once hugged the ground now seems to float above it.

- *In some cases, the enlarged crawlspace beneath the house can be screened by installing a skirt using the same or a similar type of material as the exterior cladding on the building. This can help tie the structure to its site.*
- *Consider using a beltcourse or trim element to differentiate between the original building and the new skirt.*
- *Whenever possible, avoid leaving the new piers or foundation exposed so that the crawl space appears as a large void. Screen the crawl space with dark-colored lattice to help visually tie*

At left: a building recently lifted for flood mitigation. One method to soften the new proportions is to draw design cues from the historic building at right which will help tie the building to its site.

Flood Mitigation
continued

The front porch and entry were raised on concrete block piers which were veneered with brick. The main portion of the house rests on a new perimeter concrete block foundation. (FEMA)

This house was elevated six feet, necessitating new stairs and piers. The historic porch materials were retained. The dark lattice below helps to visually tie the building to the ground. (National Park Service)

the building to the ground. The lattice should be wood, not vinyl, and set at a 90 degree angle. Further screening with thoughtful foundation plantings can also make the overall proportions of the building look more appropriate.

- *Be sure that exterior mechanical equipment, such as air conditioning and heating systems, and utility and cable equipment, is also appropriately elevated.*

Mitigation Strategies: Retrofitting for Floods

In some cases, it may not be practical and/or economically feasible to raise the building. In these cases, modifications can be made which make the building more resilient during a flooding episode, and the interior more easily repaired following the flood. Measures may include installing openings that let floodwater enter and exit the building automatically, which reduces the risk of collapse from the pressures of standing water.

Conversely, coatings and coverings impervious to floodwater may be able to be installed to prevent low floods from affecting the interior. In especially flood-prone locations, installing flooring and wall materials which are less easily affected by floodwaters can also reduce the impact of a flood.

LEARN MORE

Learn More About Flood Mitigation

The City of St. Augustine has prepared several publications on flood mitigation. The city's Resilient Heritage also includes a section on Flooding and Historic properties.

Flood Mitigation Design Guidance for Historic Resources

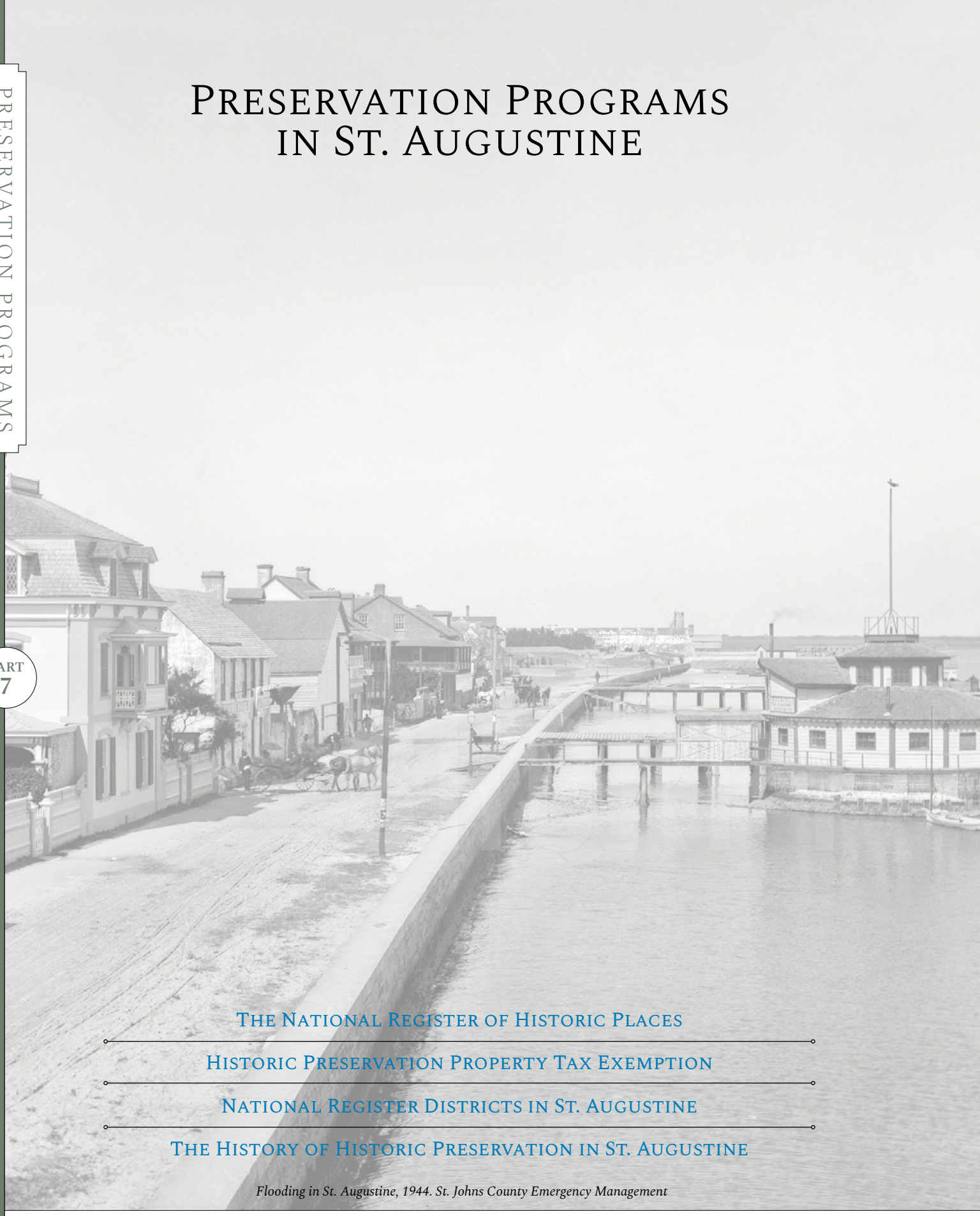
Flood Mitigation Design Guidance for Historic Coquina Buildings

Flood Guidance for Historic Properties

Flood Guidance for Historic Coquina Structures

Preservation Programs in St. Augustine

PART 7



The National Register of Historic Places

Historic Preservation Property Tax Exemption

National Register Districts in St. Augustine

The History of Historic Preservation in St. Augustine

Flooding in St. Augustine, 1944. St. Johns County Emergency Management

Historic Registers

The successful preservation of architectural and archaeological resources in St. Augustine is the result of policies and programs developed by the city, state, and federal governments, as well as private groups and organizations. One of the most important programs for identifying significant cultural resources in the city is the National Register of Historic Places. Properties listed in the National Register are not only recognized as important to our local and national history, but may also enjoy benefits such as the Historic Preservation Property Tax Exemption.

The National Register of Historic Places

The National Register of Historic Places (National Register) is the nation's most comprehensive listing of significant sites and properties that reflect both the prehistoric and historical development of our nation. The National Register is maintained by the Keeper of the National Register in Washington, D.C. The office is administered by the National Park Service, a division of the United States Department of the Interior.

At the state level, the National Register program is managed by a State Historic Preservation Officer (SHPO). In Florida, the SHPO is the Director of the Division of Historical Resources. This Division reviews National Register nominations prior to forwarding them to the Keeper. The Division also prepares the State Historic Preservation Plan, distributes federal grants-in-aid for preservation projects, and assists local governments and preservation organizations.

Significance

National Register properties may be significant in local, regional, or national history. They include buildings, as well as sites, structures, objects, landscapes, and districts. Archaeological sites may also be listed in the National register. The State Historic Preservation Officer and the Keeper of the National Register evaluate properties using the criteria listed below. A property must be significant under at least one the following:

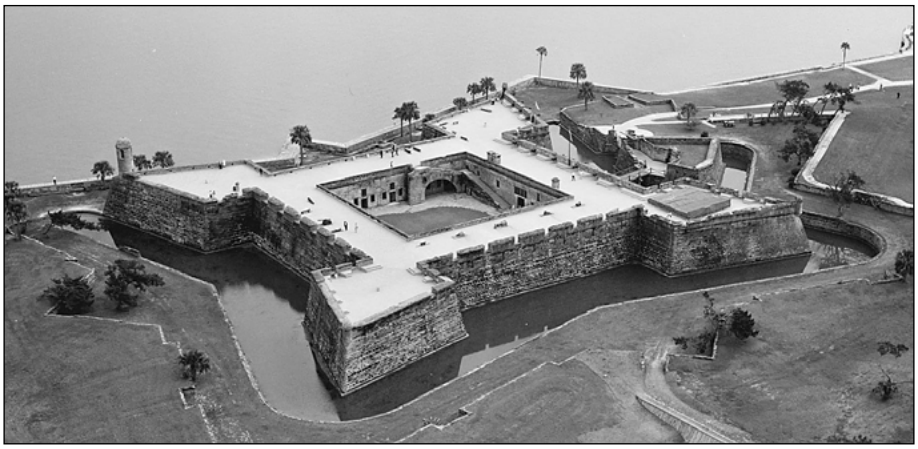
A. Associated with events that have a significant contribution to the broad patterns of our history or;

B. Associated with the lives of persons significant in our past or;

C. 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

D. Have yielded or may be likely to yield information important in prehistory or history.

Historic Registers
continued



The Castillo de San Marco was listed in the National Register in 1966.

Integrity

Integrity is the ability of a site or property to convey its significance. To be listed in the National Register, a property must not only be significant, but it must also have integrity. The National Register defines seven aspects of integrity:

- *LOCATION is the place where the historic property was constructed or the place where the historic event occurred.*
- *DESIGN is the combination of elements that create the form, plan, space, structure, and style of a property.*
- *SETTING is the physical environment of a historic property.*
- *MATERIALS are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.*
- *WORKMANSHIP is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.*
- *FEELING is a property's expression of the aesthetic or historic sense of a particular period of time.*
- *ASSOCIATION is the direct link between an important historic event or person and a historic property.*

The evaluation of integrity is grounded in an understanding of a property's physical features and how they relate to its significance. To retain historic integrity, a property will always possess several, and usually most, of the aspects. However, which aspects are most important may depend on the reason why the property is significant. For example, integrity of design, materials, and workmanship is critical for properties found significant for their architecture. Conversely, critical aspects for a historic landscape will include location, setting, and feeling.

To learn more about evaluating significance and integrity, consult *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*.

Historic Registers
continued

The National Register Listing Process

In St. Augustine, the initial review of National Register nominations is made by the Historic Architectural Review Board. 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 (DHR) in Tallahassee.

The application is reviewed by DHR staff according to the significance and integrity criteria listed above. Following favorable review by DHR, 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 makes the final decision whether or not to list the property. The property owner is notified in writing of the final decision.

Benefits of National Register Listing

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.*

Historic Registers
continued

Historic Preservation Property Tax Exemption

In 1995 the City Commission adopted an ordinance allowing partial ad valorem tax exemptions for historic properties if the property is being restored, rehabilitated, or renovated according to specific guidelines. 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.

This exemption applies only to improvements to real property. 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. Twenty-five percent (25%) of the proposed improvement must be to the exterior or foundation of the structure.

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 Florida Department of State.*

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

Historic Registers
continued

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, Florida Department of State.

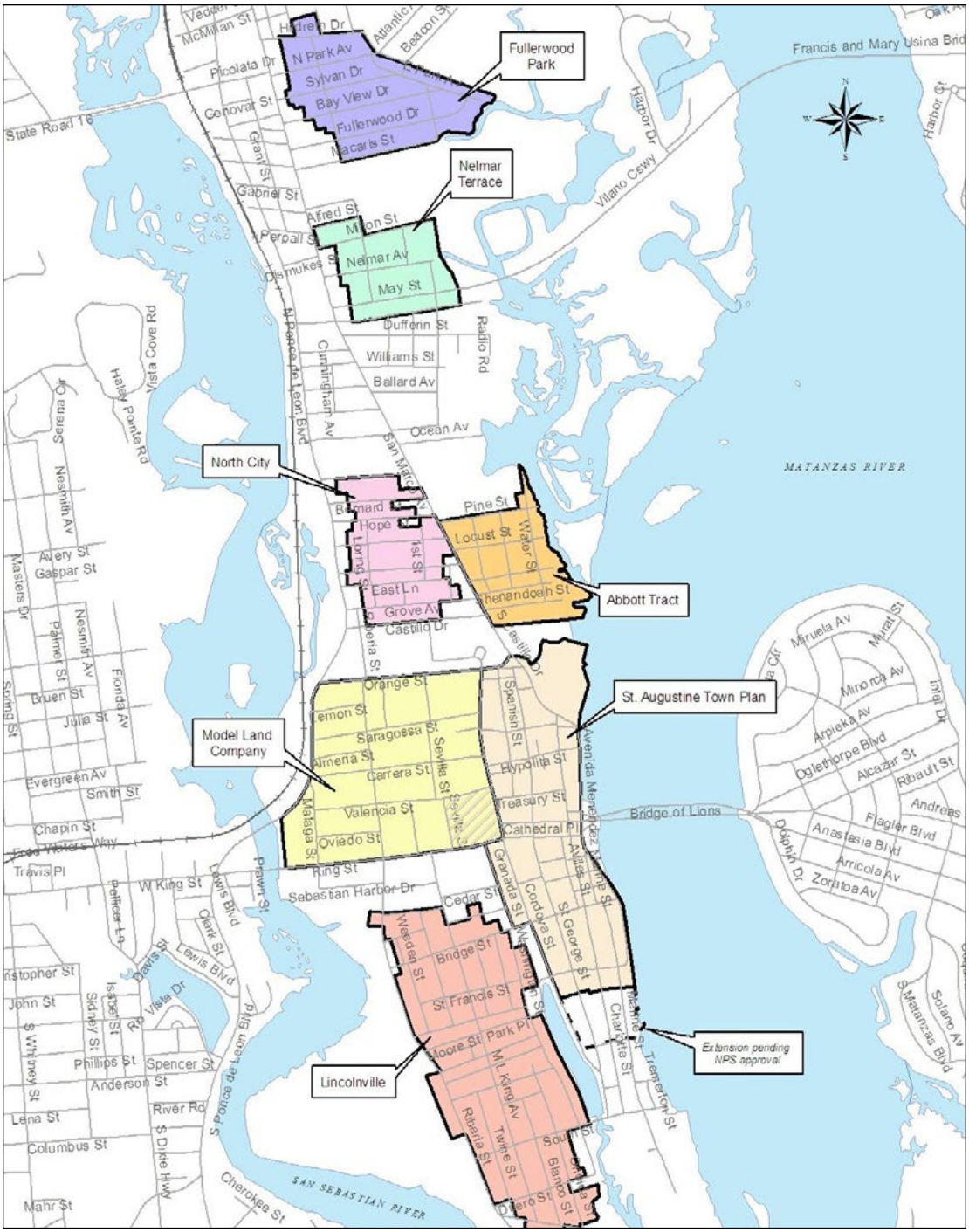
1. *The Historic Architectural Review Board must approve the plans, and the Planning and Building Department must issue a building permit for the proposed improvement before the start of any construction.*
2. *The review and approval process for the tax exemption is in addition to the building permit review process already established.*
3. *The Planning and Building Department 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 Department 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.

National Register Districts in St. Augustine



National Register Districts in St. Augustine
continued

Individual Districts

The City of St. Augustine is home to seven historic districts listed in the National Register of Historic Places. Each district features its own unique collection of buildings and sites which represent different eras in the development of St. Augustine.

Photos by National Park Service and Ebyabe, CC BY-SA 3.0.

City of St. Augustine Town Plan

In April 1970, the City of St. Augustine Town Plan area was designated a National Historic Landmark District. This designation recognizes the national significance of St. Augustine as the oldest continually occupied European settlement in the United States. The 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. The nomination process was initiated by the Historic St. Augustine Preservation Board.

> As noted in the National Register Update for the District:
>
> Two themes—the military and religion—dominated the history of St. Augustine during the First Spanish Period from 1565 until 1763. St. Augustine was a classic example of a Spanish presidio military settlement. Under Spanish rule neither St. Augustine nor the surrounding geographic area that became Spanish Florida were densely settled or intensively developed.... Instead of a mining, agricultural, or commercial settlement, St. Augustine served as a military outpost and a point of departure for Spanish missionaries seeking to Christianize Indians living in outlying areas.

Predominant architectural styles found in this area include Spanish Colonial, British Colonial, Queen Anne, Masonry and Frame Vernacular, and Mediterranean Revival style buildings, along with 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.

National Register Districts in St. Augustine
continued

Building in the Abbott Tract National Register District. Photos by Ebyabe, CC BY-SA 3.0

Abbott Tract

The Abbott Tract was listed as a National Register Historic District in August 1983. This fifteen block area is significant as the first organized 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 nomination process was initiated by the Historic St. Augustine Preservation Board.

> As noted in the National Register Nomination for the Abbott Tract:
>
> Abbott Tract has the highest percentage of pre-1930 buildings in St. Augustine. Of the 149 buildings in the area, only 13 were constructed within the last half century. And as the first development outside the colonial city boundaries, the tract possesses the largest concentration of nineteenth century architecture in the city, with eighty of the buildings having been built between 1839 and 1899. Three residences, the 1839 Beach Cottage, the 1840 Joyner House, and the ca. 1861 Abbott House date from the pre-Civil War period ....
>
> As a result of a long period of development, Abbott Tract exhibits a diverse architectural legacy. Reflecting the mixed economic and social backgrounds of the residents, buildings in the area range from modest 1- and 1 ½-story frame dwellings to a grandiose and monumental 4 ½-story poured concrete former residence. Most buildings are small vernacular houses built to fit on the narrow, and in some cases shallow lots platted in the original subdivisions.

Predominant architectural styles found in this area include Queen Anne, Colonial Revival, Masonry and Frame Vernacular, and Mediterranean Revival style buildings.

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.

National Register Districts in St. Augustine
continued

Buildings in the Model Land Company National Register District. Photos by Ebyabe, CC BY-SA 3.0.

Model Land Company

The Model Land Company District was listed as a National Register Historic District in August 1983. This nineteen block area represents a major area of development during and following the "Flagler Era" in St. Augustine. The nomination process was initiated by the Historic St. Augustine Preservation Board.

> As described in the National Register Nomination for the Model Land Company District:
>
> The neighborhoods immediately to the west of the National Historic Landmark District, known today collectively as the Model Land Co. tract, are the finest Flagler era developments of St. Augustine. The most outstanding examples of late nineteenth and early twentieth century architecture in the city generally are located here, particularly the monumental poured concrete hotels and churches designed by noted architects Carrere and Hastings and the spacious winter residences of prominent northerners. Two such buildings, the Hotel Ponce de Leon (now Flagler College) and Grace United Methodist Church, are listed in the National Register of Historic Places. Model Land Co. tract also boasts of other significant buildings, most importantly Markland, another National Register building, and the Florida East Coast Railway offices. In addition to the area's impressive architectural legacy, the tract contains the sites of an early eighteenth century Creek Indian village and the late eighteenth and nineteenth century Tolomato cemetery.

Predominant architectural styles found in this area are Spanish Renaissance Revival, Mediterranean Revival, Queen Anne, Colonial Revival, 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.

National Register Districts in St. Augustine
continued

Buildings in the Lincolnville National Register District. Photos by Ebyabe, CC BY-SA 3.0.

Lincolnville

Lincolnville was listed as a National Register Historic District in November 1991. This forty-five block area primarily reflects the period of development from about 1870 to 1930, but was originally home to Indian villages and some of Florida's pioneer citrus groves. It is St. Augustine's most significant historic African American neighborhood, and was a 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 nomination process for this district was initiated by the City of St. Augustine.

As noted in the National Register Nomination for Lincolnville:

The first residential development of the Southwest Peninsula began in 1838, when Peter Smith consolidated and subdivided three Spanish grants which later became the Dumas Homestead Tract. However, the depression of the early 1840s that followed the end of the Second Seminole War curtailed further development until after the Civil War. In 1866, former black slaves began settling a three block area of the Dumas Tract at first known as "Africa" but later renamed Lincolnville. The new community was developed in the marshes bounding the banks of Maria Sanchez Creek. At first the residents rented property from the city, but by the early 1870s, blacks had begun buying lots and building homes along Central Avenue (now Martin Luther King Avenue) and Benedict Street. Construction along Oneida and Bridge streets commenced later in the decade. By 1885, Lincolnville was a rapidly growing black community.

The predominant architectural styles found in this area are Frame and Masonry Vernacular, although there are examples of Bungalow, Queen Anne, Mediterranean Revival, Colonial Revival and Gothic Revival.

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.

National Register Districts in St. Augustine
continued

Buildings in the North City National Register District. Photos by Ebyabe, CC BY-SA 3.0.

North City

North City was listed as a National Register District in October 2009. The district encompasses five historic subdivisions and twenty-four irregularly shaped blocks that were developed between 1879 and 1935. Excluding the colonial city, it contains many of St. Augustine's earliest subdivisions and one of the greatest concentrations of 19th century buildings. The National Register nomination process was initiated by the City of St. Augustine.

The overwhelming majority of buildings in the district are Frame Vernacular residences, although there are also numerous examples of buildings designed with Craftsman/Bungalow influences. The district also includes a number of two-story American Foursquare residences, so named because of their blocky, square massing.

The district features several good examples of Masonry Vernacular buildings, including the North City Baptist Church on Bernard Street, which is constructed with cast concrete blocks. In fact, the district contains some of the earliest examples of the use of concrete block as a building material in the United States. In several cases, Frame Vernacular buildings in the district include classical cast concrete columns on their front porches.

The district is bisected by several east-west alleys, such as East Lane, which lend an intimate, pedestrian scale to the area. The district also includes some good examples of early 20th century commercial buildings along San Marco Avenue. These are intermixed with a few residences which have been repurposed for commercial use.

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.

National Register Districts in St. Augustine
continued

Buildings in the Fullerwood Park National Register District. Photos by Ebyabe, CC BY-SA 3.0.

Fullerwood Park

Fullerwood Park was designated a National Register District in August 2010. It encompasses thirteen blocks in the historic Fullerwood Park Subdivision and a small contiguous portion of Hildreth Back Bay Subdivision. The area represents development patterns of two boom periods: 1914-1930 and 1945-1964. The National Register nomination process was initiated by the City of St. Augustine.

Fullerwood Park originally developed as an early 20th-century streetcar suburb located north of downtown St. Augustine. At that time, a trolley line ran from approximately the Old City Waterworks on San Marco Avenue into the city. The land was subdivided in 1913 by Charles M. Fuller and Frank E. Wood, who advertised the new development as "The Garden Spot of St. Augustine." At the same time, they also developed the nearby Nelmar Terrace Subdivision.

The area developed rapidly during the Florida Land Boom of the 1920s, with more than 100 houses built between 1924 and 1930. The area attracted a variety of residents, including employees from the nearby Florida School for the Deaf and Blind, as well as winter vacationers and St. Augustine professionals. One of the early anchors of the neighborhood was McDowell Baptist Church, completed in 1924.

Another period of rapid development occurred after World War II, driven by the return of military personnel. Many had trained at the Coast Guard facility in St. Augustine, or nearby at Camp Blanding or the Jacksonville Naval Air Station. With veterans given preference for low-interest loans available via the Federal Housing Administration, many soldiers chose to return to Florida and make St. Augustine their permanent home.

The pre-war buildings in the district include examples of the Colonial Revival, Mediterranean Revival, Frame Vernacular, and Craftsman/Bungalow styles, among others. After the war, buildings designed with Ranch style influences were most popular.

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.

National Register Districts in St. Augustine
continued

Buildings in the North City National Register District. Photos by Ebyabe, CC BY-SA 3.0.

Nelmar Terrace

Nelmar Terrace was designated a National Register Historic District in March 2011. The National Register nomination process was initiated by the City of St. Augustine. Nelmar Terrace shares much in common with the nearby Fullerwood Park Historic District. It was also subdivided in 1913 by Charles M. Fuller and Frank E. Wood, and planned as a street-car suburb. For various reasons, the district developed in an uneven fashion, such that it today reflects a blend of three different developmental periods: 1913-1920, 1924-1945, and 1948-1961.

> Nelmar Terrace was marketed as the first exclusive subdivision in St. Augustine, "a beautiful site for the homes of discriminating people." As noted in the National Register nomination:
>
> Covenants declared that no more than one dwelling could be erected on an individual lot and the dwelling had to cost more than $1,500, a considerable sum for the time. Uses were limited to single-family residences, and flats or apartment houses for tenants; mercantile or manufacturing businesses were prohibited. The covenants for Nelmar Terrace also practiced a policy of segregation and only allowed white residents in the neighborhood.

A few homes were built in the early years of the subdivision, but construction stalled with the onset of World War I. Growth picked back up during the Florida Land Boom of the 1920s, and again following World War II. The older homes in the district include a number of Colonial Revival style residences, as well as examples of Craftsman/Bungalow, Mediterranean Revival, and Frame Vernacular homes. Later buildings include examples of Masonry Vernacular and Ranch style construction. The landscaping and layout of the neighborhood still conveys the upscale origins of the subdivision.

With the exception of an area along San Marco Avenue, the district corresponds to the boundaries of the historic Nelmar Terrace Subdivision plat encompassing all or parts of nine blocks. These are 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.

National Register Districts in St. Augustine
continued

The History of Historic Preservation in St. Augustine

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

1884 ***The War Department allocates 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 ***The St. Augustine Historical Society purchases and opened the Gonzalez Alvarez House*** ("Oldest House") as a museum.

1923 ***The St. Augustine Historical Society opens 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 Castillo de San Marcos is transferred*** from the War Department to the National Park Service of the U.S. Department of the Interior.

1936 The City Commission appoints 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. This results in the establishment of the St. Augustine Historical Preservation and Restoration Association.

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

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

1940s Historic American Building Survey teams, as part of the Works Progress Act (WPA), ***research and document many existing colonial and territorial period buildings*** and prepare detailed as-built drawings of buildings and features.

1954 The St. Augustine Restoration and Preservation Association in cooperation with the St. Augustine Historical Society ***restores the Llambias House***. This is the first truly professional restoration of a colonial residence in St. Augustine.

The rear of the Llambias House during the 1954 restoration. (National Park Service)

National Register Districts in St. Augustine

continued

The Arrivas House prior to restoration in 1961-1963. (National Park Service)

1959 ***The Florida legislature creates the Historic St. Augustine Preservation Board*** (then called the St. Augustine Historical Restoration and Preservation Commission). As the first major historic preservation agency in the state, the agency was created to "acquire, restore, preserve, maintain, reconstruct, reproduce and operate" the historical sites of St. Augustine.

1963 ***The Spanish Quarter (then called San Augustin Antiguo), is opened to the public*** as a "living history" museum demonstrating everyday life in 1740s St. Augustine.

1966 ***The U.S. Congress enacts 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.

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

1970 The Preservation Board ***nominates the colonial walled city portion*** of St. Augustine (City of St. Augustine Town Plan) to the National Register of Historic Places.

1971 ***Executive Order 11593 is issued*** directing federal agencies to preserve, restore, and maintain their cultural properties.

1971 ***The City Commission establishes five Historic Preservation Zoning Districts*** and enacts an ordinance to both control architectural modifications and regulate commercial uses of buildings within these districts.

1974 ***The City Commission appoints a Historic Architectural Review Board*** to protect the character of the Historic Preservation Zoning Districts by reviewing proposals for renovation and new construction.

1980 ***The Preservation Board completes 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 ***The City Commission adopts the St. Augustine Comprehensive Plan*** to address the need for a "Historic and Scenic Preservation Assessment Element." The Plan endorses the existing ordinances regulating development in historic districts.

1983 ***The City is designated a Certified Local Government (CLG).*** This allows the City to review National Register nominations and apply for funds set aside for Certified Local Governments.

1983 ***The City Commission adopts Ordinance 83-10*** reorganizing the Historic Architectural Review Board and defining the Board's duties and responsibilities.

1983 The Preservation Board ***nominates the Model Land Company and Abbott Tract to the National Register of Historic Places.***

1986 ***St. Augustine become one of the first local governments in Florida to have a full-time historic preservation staff member supporting the Historic Architectural Review Board (HARB)."***

1986 ***The City Commission adopts the Historic Preservation Element of the Comprehensive Plan.*** The Element establishes 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. The Element is subsequently adopted by the Florida Department of Community Affairs as the model element for historic preservation.

1986 ***The City Commission adopts Ordinance 86-42*** which establishes archaeological zones, procedures for review of construction sites within these zones, and protection of archaeological resources.

1987 ***The State of Florida abolishes the Historic St. Augustine Preservation Board*** (HSAPB). The City of St. Augustine assumes control of HSAPB's historic properties.

1990 ***The City of St. Augustine establishes an Archaeology Program*** with a dedicated City Archaeologist on staff.

1997 ***The Historic St. Augustine Preservation Board is abolished*** by act of the Florida Legislature. Local preservation activities and archaeology services become the responsibility of the City of St. Augustine.

1998 ***The St. Augustine Planning***

National Register Districts in St. Augustine
continued

Department sponsors an update survey of historic buildings.

2004 ***St. Augustine is designated as a Preserve America Community.***

2007 ***The University of Florida assumes management responsibilities*** for certain historic properties located in the St. Augustine National Landmark District. The goal of this action is "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."

2009 The City of St. Augustine nominates the ***North City Historic District to the National Register of Historic Places***.

2010 The City of St. Augustine nominates ***Fullerwood Park to the National Register of Historic Places.***

2011 The City of St. Augustine ***nominates Nelmar Terrace to the National Register of Historic Places.***

2011 ***The Dr. Sue A. Middleton Archaeology Center is established.***

2011 ***Restoration work on the Bridge of the Lions is completed.***

2015 St. Augustine ***commemorates the 450th anniversary of its founding*** with a visit from King Felipe VI and Queen Letizia of Spain.

2015 St. Augustine's ***Archaeology Program is designated a Preserve America Steward*** by the Advisory Council for Historic Preservation. This honor recognized the efforts of the Archaeology Program and its volunteers in preserving cultural resources for the benefit of present and future generations.

2015 ***An architectural and historic resource study is completed for Anastasia Island.***

2016 ***Hurricane Matthew causes flooding*** throughout Davis Shores, Lincolnville, the Historic Districts, and parts of Abbott Tract, impacting many historic buildings.

2017 ***Hurricane Irma causes flooding*** throughout Davis Shores, Lincolnville, the Historic Districts, and parts of Abbott Tract, which causes widespread damage to historic buildings.

2017 ***The Historic Preservation Division is created*** under the City's Planning and Building Department.

2017 ***Design standards are adopted*** for King Street and Anastasia Boulevard.

2018 ***Design standards are adopted*** for San Marco Avenue.

2018 ***The Historic Preservation Master Plan is adopted.***

2020 An ***architectural and historic resources survey is completed*** for West Augustine and the subdivisions of Fort Moosa Gardens and Saratoga Lakes.

2020 ***The St. Augustine Resilient Heritage Report is prepared*** for the City to address flood mitigation and other issues.

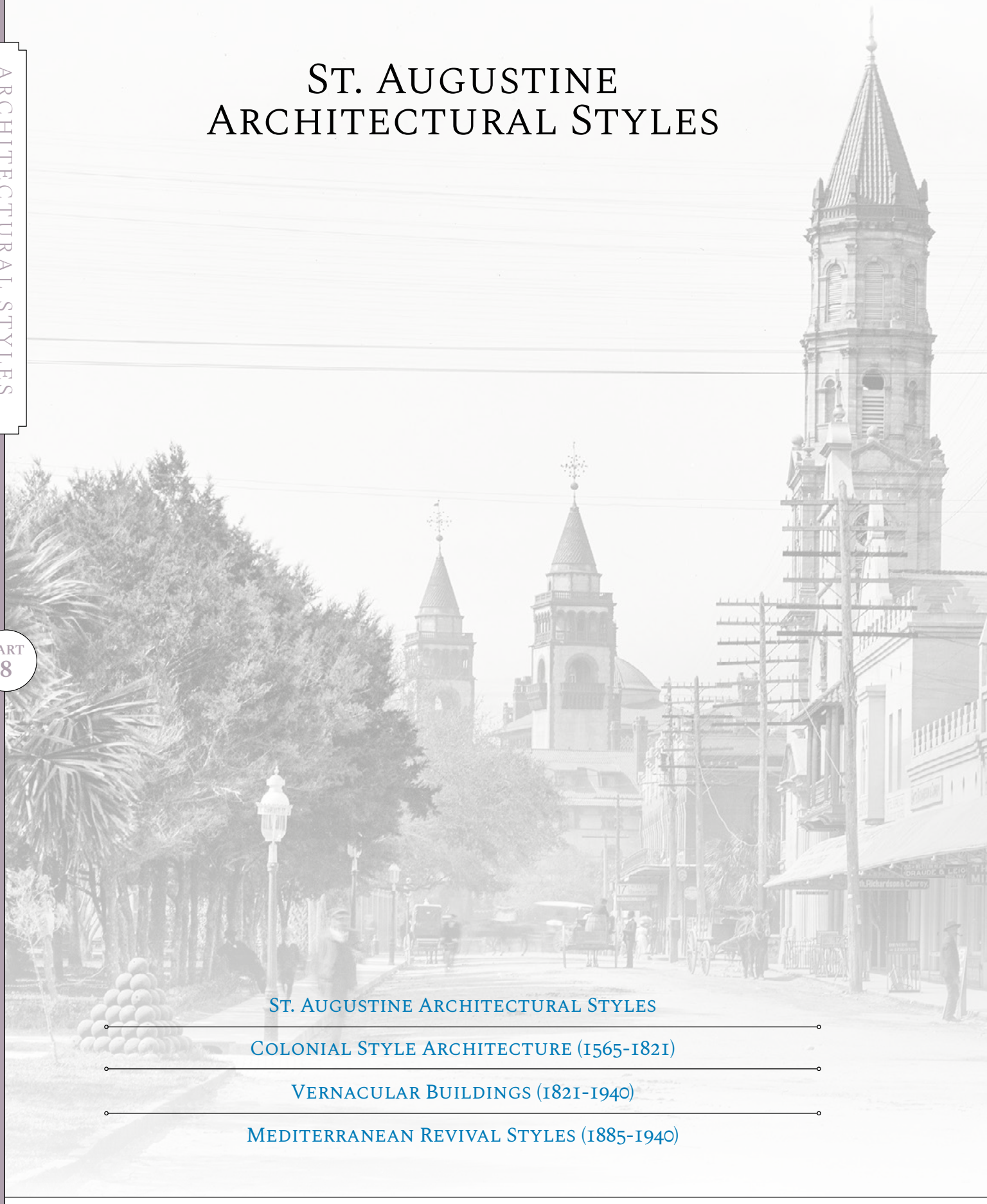
2021 The City of St. Augustine ***commissions two publications dealing with flood mitigation:*** Flood Mitigation Design Guidance for Historic Residences, and Flood Mitigation Design Guidance for Historic Coquina Buildings.

2021 ***Updated surveys are completed*** for the Lincolnville, Abbott Tract, and Model Land Company National Register Historic Districts.

2021 An ***updated survey is completed*** for the St. Augustine Town Plan National Historic Landmark.

PART 8

St. Augustine Architectural Styles



St. Augustine Architectural Styles

Colonial Style Architecture (1565-1821)

Vernacular Buildings (1821-1940)

Mediterranean Revival Styles (1885-1940)

St. Augustine Architectural Styles

This section is a general guide to the most common historic architectural styles found in St. Augustine. The purpose is to provide an overview of the form, features, materials and architectural details associated with each style. These include elements such as the site plan and building plan, the foundation, exterior cladding, roof type, windows and doors, and other detailing.

Architectural styles are products of their historical context and thus reflect the culture, economy and technology of their time. They also demonstrate evolving responses to environment and climate, social values, and available building materials. Many of the buildings in St. Augustine contain only some of the features of a particular style, while others may feature design elements and influences of more than one style. This is because architectural styles evolve along a continuum, and rarely begin or end in a given year. Instead, a style usually gains favor in one section of the country, and then gradually spreads to other sections before peaking in popularity.

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.

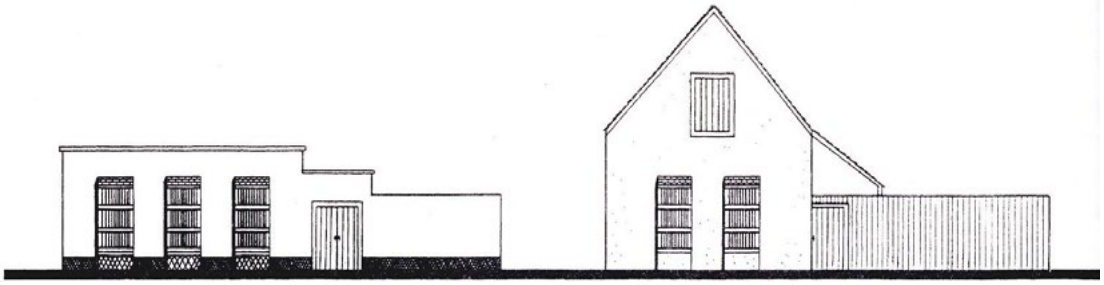
Many design features and considerations commonly used in the past are not obvious today. With the advent of central heating and air conditioning, electricity, indoor plumbing, and the automobile, many historic design considerations have been modified or abandoned. Nevertheless, elements of a particular historical style may come back into popular taste, with newer examples referred to as “revival” style.

Colonial Style Architecture (1565-1821)

St. Augustine has been continuously occupied since 1565. The earliest buildings were crude shelters of wood, thatch, and a mixture of mud and sticks known as 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)

The St. Augustine Plan of the First Spanish Period is an adaptation to Florida's climate. Designs of the period were designed to maximize shade, shed rainfall, and provide a sense of privacy. Buildings are typically placed on the north property line and include a courtyard or side yard enclosed by a wall or fence. A loggia, or porch gallery, is usually found on the south or east side of the building. Historically, these provided shade and sheltered doors and unglazed windows from the elements. Buildings were entered through a gate in the wall or fence, then into a loggia or courtyard. Stairs, if any, were usually located at the end of the loggia. The Spanish believed the devil always came from the north; hence, openings were rare on the north side of buildings.



Typical Features

- *PLAN & MASSING:* Buildings are constructed directly on the street, are generally small, and are one, one and one-half or two stories. Simple, rectangular design is common. Proportions may vary, 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 not measured in feet but in varas, a Spanish unit measuring approximately 33.33 inches. Buildings are generally small, and are one, one and one-half or two stories.
- *FOUNDATION:* Foundations are usually tabby or coquina.

Colonial Style Architecture (1565-1821)
continued

- *FRAMING & CLADDING:* Masonry construction is most common. 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:* Gable, hip, and flat roofs are most common.
  - *Gable roofs are 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.*
  - *Flat roofs are enclosed by a parapet with rain spouts (canales) projecting through the wall plane, gable and hip.*
- *FEATURES & DETAILING:* Detailing includes roofed balconies, often with corbelled beams, which overhang the street.
- *DOORS:* Door and window openings are proportionately large. Street doors are usually fifty inches wide, and are either single or double leaf
- *WINDOWS:* Windows were originally unglazed. Ground floor street windows may have projecting rejas (window boxes enclosed by bars) while other windows feature bannisters or lattice. All windows have interior shutters.

Examples of First Spanish Period Architecture

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

31 St. Francis St., Llambias House, before 1763

The Gonzalez-Jones House, 56 Marine St., pre-1763

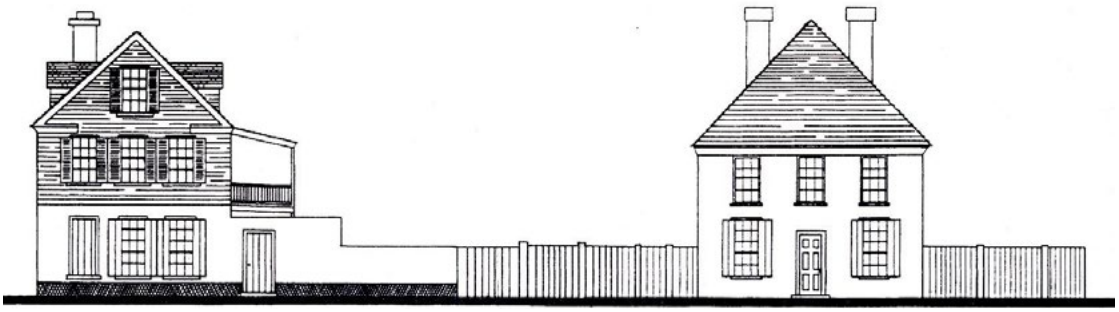
22 St. Francis St., Tovar House, before 1763

Colonial Style Architecture (1565-1821)
continued

British Period (1764-1783)

St. Augustine was still a poor military outpost when England acquired Florida. The new English settlers did not consider the existing Spanish Colonial architecture fashionable, and soon began remodeling efforts to suit their tastes. Many existing buildings were modified and expanded, while new structures were also built according to English conventions.

Whereas the Spanish building tradition of shaded facades and covered loggias reflected the need for shade and cooling, the British favored designs drawn from examples in the cooler, northern colonies. Thus, the English introduced features such as glazed windows with exterior shutters, chimneys, and street doors entering directly into the building. Due to the climate in St. Augustine, however, 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.



Typical Features

- *PLAN & MASSING:* Buildings are one to two and one-half stories, and 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.
- *FOUNDATION:* Foundations are usually tabby or coquina.
- *FRAMING & CLADDING:* 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:* Roof types are gable and hip. Gable 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.

Colonial Style Architecture (1565-1821)
continued

- *FEATURES & DETAILING:* Loggias, porches, and the adjacent yards are retained. Stairs are often moved to the inside or incorporated within an expanded building. Balconies on First Spanish Period buildings are generally retained.
- *DOORS:* Street doors provide direct entry into the building and are narrower than Spanish doors due to the introduction of the British six-panel door. The average door width is 33 inches, although 36, 42, and 44 inch doors are used. The average door height is 7 feet and is seldom less than 6′ – 10″.
- *WINDOWS:* Window openings are reduced in size and proportion due to glazing. Single panes of glass are no larger than 8″ x 10″. 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 with panes arranged in 12-over-12, 9-over-9, 9-over-6, or 6-over-6 patterns. A typical arrangement is 9-over-6 on the ground floor with 6-over-6 on the upper floor.

Examples of British Period Architecture

97 Marine Street, King's Bakery, ca. 1771.

57 Treasury Street, Joaneda House, c. 1806.

Colonial Style Architecture (1565-1821)
continued

Second Spanish Period (1784-1821)

With the resumption of Spanish control of Florida, the returning Spanish retained most of the features introduced by the British. These included features such as chimneys, glazed windows and exterior shutters.

Typical Features

- *PLAN & MASSING:* Buildings are constructed directly on the street and are larger than those of the First Spanish Period. The site is enclosed by a wall or fence. The most common plan remains a simple rectangle, although wing additions were 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.
- *FOUNDATION:* Foundations are usually tabby or coquina.
- *FRAMING & CLADDING:* 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:* Roof types are gable and hip. Roof pitches varied from 30° to 45° with the low-

er 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.

- *FEATURES & DETAILING:* Loggias and porches, both one and two story, are used for shade and are generally on the south or east facades. Stairs, if any, are usually located at the end of the loggia. Detailing consists of roofed balconies, often with corbelled beams, which overhang the street. Balconies extend across most of the face of the building. Balconies on First Spanish Period and British Period buildings were generally retained.
- *DOORS:* Both courtyard doors and direct access doors are common. The average door

Colonial Style Architecture (1565-1821)
continued

width is 33 inches, although 36, 42, and 44 inch doors are used. The average door height is 7 feet and is seldom less than 6′ – 10″.

- *WINDOWS:* 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 with panes of glass no larger than 8″ x 10″. The most common arrangement is 12-over-12, 9-over-9, 9-over-6, or 6-over-6 patterns. As before, a typical arrangement is 9-over-6 on the ground floor with 6-over-6 on the upper floor. Exterior shutters are common. Rejas (boxed windows with bars) are not used.

Examples of Second Spanish Period Architecture

42 Spanish Street, Triay-Hall House, 1807

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

22 Aviles Street, Ximenez-Fatio House, 1798

21 Aviles Street, Solana House, 1803-1820

Colonial Style Architecture (1565-1821)
continued

St. Augustine Colonial Revival (Post-1850)

The St. Augustine Colonial Revival style is unique to St. Augustine. It became popular during the Flagler era, when wealthy tourists flocked to St. Augustine to enjoy the mild winters and local scenery. The style employs various elements of the early Spanish Colonial period designs as interpreted by local builders. These buildings may have been constructed new, or represent the remodeling of older buildings into this style. One of the interesting facets of this style is that it provides a good sense of how colonial buildings were modified over time, rather than show how colonial buildings originally appeared.

Typical Features

- *PLAN & MASSING:* Common building plans are L-shaped and rectangular. Buildings are one- to two-and-one-half stories tall. Buildings may or may not be constructed directly on the street, although the size of setback varies. Walled yards are common, although the heights of the walls vary considerably.
- *FOUNDATION:* Foundations may be continuous brick or poured concrete, or less commonly, brick or concrete block piers.
- *FRAMING & CLADDING:* Construction may be poured concrete or coquina concrete, coquina block, or wood frame. A stucco finish is most common, but buildings may also be clad with brick, rusticated brick, unfinished poured concrete or coquina concrete, drop siding or clapboards with corner boards, and wood shingles.
- *ROOF:* 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, or 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.
- *FEATURES & DETAILING:* Identifying features of this style usually include a stucco exterior finish, wood balconies, and multi-pane windows. Balconies may be wood or ornamental iron, and may have corbels. If balconies are roofed, a shed roof or hip roof is common.
- *DOORS:* Typically, paneled wood doors are used.
- *WINDOWS:* Windows are double-hung sash with a variety of glazing patterns, including 12-over-12, 6-over-6, 2-over-2, as well as fixed multi-pane windows. Rejas (box windows), or windows covered by grill work may be used. Functional exterior wood shutters may also be used.

Colonial Style Architecture (1565-1821)
continued

Examples of St. Augustine Colonial Revival Architecture

12 Cuna Street, 1899-1904.

36 Charlotte Street, 1894-1899.

15 Hypolita Street, 1910-1917.

35 Spanish Street, 1865-1885.

48 Charlotte Street, 1893-1899.

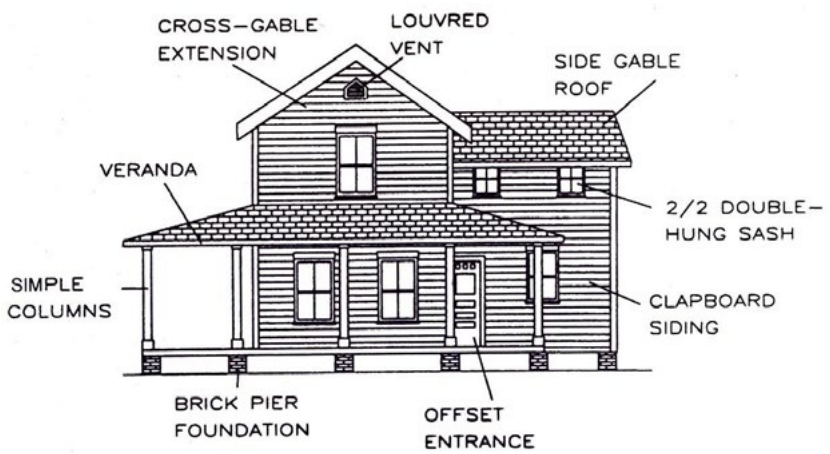
20 Hypolita Street, 1924-1930.

Vernacular Buildings (1821-1940)

The term "vernacular" refers to buildings that do not display a formal or distinctive architectural style. Nevertheless, vernacular buildings were the most common type of building constructed in the United States during the 19th and early 20th centuries. Generally speaking, these buildings represent the work of individual owners or modest builders working without architects. They make up the bulk of St. Augustine's historic building stock, establishing the scale of neighborhoods, creating a sense of place, and recording the change of construction technology and materials over time.

Frame Vernacular

Vernacular buildings may be constructed of wood or masonry, but wood frame examples are by far the most common. Prior to the Civil War, lumber for building was typically sourced locally. But the growth of railroad networks during the late 1800s, coupled with widespread logging in Florida and elsewhere, made milled lumber both more affordable and widely available. As a result, frame vernacular buildings dominated the American landscape during this era, and remained widely popular through World War II.



Frame vernacular buildings often show influences from the popular architectural styles of their day. For example, during the late 1800s, design cues were often borrowed from the Stick and Queen Anne styles, leading some to call these buildings "Folk Victorian." In the early 20th century, many vernacular buildings borrowed elements from the Prairie and Bungalow styles. Another popular variation during this period is called American Foursquare, named for the square shape of the main building mass. Most of St. Augustine's frame vernacular buildings are dwellings. However, churches, commercial, and industrial frame vernacular buildings were also constructed.

Vernacular Buildings (1821-1940)
continued

Typical Features of Frame Vernacular Buildings

- *PLAN & MASSING:* The most common building plans are rectangular and L-shaped, although some buildings have irregular plans. Buildings typically range from one to two and one-half stories. Buildings are not constructed directly on the street, but rather feature a setback to allow for landscaping. In urban areas, the setbacks may be modest, although they were often adjusted in proportion to the scale of the lot.
- *FOUNDATION:* Prior to the Civil War, foundations are usually on piers made from brick, coquina, lime rock or tabby. From about 1865 until 1920, brick and coquina piers were most common, usually not finished with plaster or stucco. Lattice infill of the crawl space becomes common after 1845. Beginning in the 1920s, concrete block piers are sometimes used. Continuous foundations are rare, and are never used prior to about 1920.
- *FRAMING & CLADDING:* 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, clapboard with corner boards, wood shingles, or board-and-batten siding.
- *ROOF:* In St. Augustine, vernacular roof types are usually gable or hip, although 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 usually brick, and are occasionally finished with stucco.
- *FEATURES & DETAILING:* Detailing is often concentrated around the porch and/or entry. This may include turned columns and jig-sawn woodwork, especially around the upper portions of the porch and at the roofline. Louvered attic vents are common in gable ends. French doors and simple balconies are used occasionally.
- *DOORS:* Universally made of wood and usually paneled. This may include fully paneled doors, but more often with glazing in the upper part of the door with a paneled portion beneath. Transoms above the door are common, and were used to aid ventilation.
- *WINDOWS:* Windows are typically double hung sash, usually glazed with panes in a 2-over-2 or 1-over-1 pattern. However, a variety of glazing patterns were also used, including 6-over-1, 9-over-6 and 8-over-8. In the early 1900s, 8-over-1, 4-over-1, 3-over-1 become more common. Casement windows with various numbers of panes may also be used.

Vernacular Buildings (1821-1940)
continued

Examples of Frame Vernacular Architecture

9 Cincinnati Avenue, 1900

6 Perpall Street, 1916. Note the use of molded concrete blocks and columns for the porch.

21 Sevilla Street, 1914.

32 Grove Avenue, 1910.

85 Park Place, circa 1920. This boxy main massing shows influences of the Prairie style ("Prairie box"), sometimes called "American Foursquare."

30-34 Bernard Street, 1884-1895.

Vernacular Buildings (1821-1940)
continued

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 much of Florida because of a scarcity of suitable clay and poor transportation networks. In early St. Augustine, coquina stone was frequently the masonry material of choice.

Poured concrete buildings first appeared in St. Augustine in the 1880s, but these were overwhelmingly commercial or institutional buildings. More common were frame dwellings with a masonry veneer. Beginning around 1900, precast concrete blocks—usually designed to look like stone—were made on site using molds. Stucco finishes were also sometimes scored (or "rusticated") to look like stonework. 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.

Typical Features of Masonry Vernacular Buildings

Generally speaking, the plan, massing, and features of masonry vernacular buildings are quite similar to those used for frame vernacular buildings. The main difference is that masonry vernacular buildings will incorporate masonry as the primary exterior surface—whether structural or as a veneer. For brick buildings, common or running bond patterns are most common. Veneered surfaces include rough texture stucco, scored stucco, rusticated concrete blocks, or coquina.

Vernacular Buildings (1821-1940)
continued

Examples of Masonry Vernacular Architecture

24 Cincinnati Street, 1905-1910

17 Old Mission Avenue, 1905-1910

87 South Street, 1905-1910

15 Bernard Street, North City Baptist Church, 1928-1933

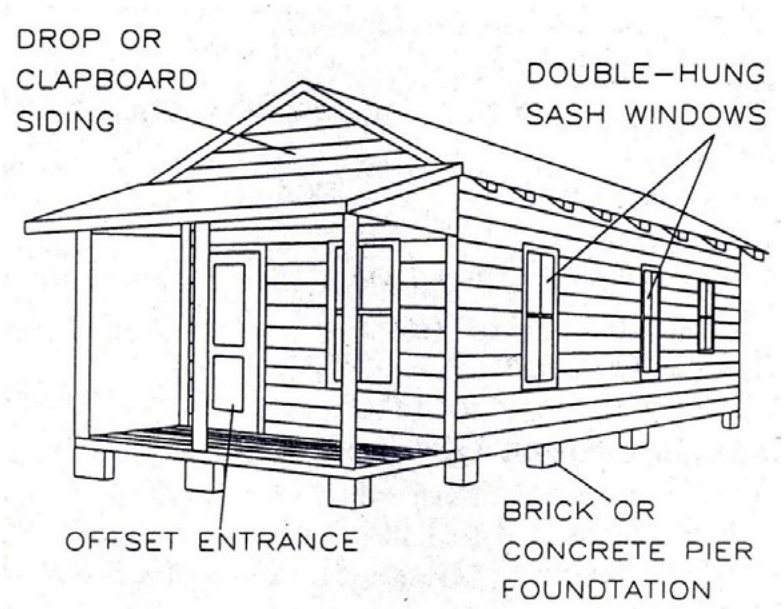
96 South Street, 1924.

179 Cordova Street, 1924. Part of a pair of twin houses.

Vernacular Buildings (1821-1940)
continued

Shotgun House (1800s-1940)

The term "Shotgun House" refers to a subtype of Frame Vernacular construction that is notably long and narrow. Typically, these houses are only one room wide and feature a single hallway running from front to back. Supposedly, this meant that a shotgun blast could travel straight through the building without striking a wall. The earliest examples in the U.S. are thought to have been built by Haitian immigrants living in New Orleans, where such houses could be built inexpensively on small lots. However, because of their utility and modest construction cost, Shotgun Houses became a common dwelling type for the working class in both agricultural and industrial communities across the country. Shotgun houses first became common in Florida after the Civil War, when formerly enslaved African Americans began to establish their own communities and neighborhoods. Today, examples of this style may be found throughout urban and rural areas of Florida.



Typical Features

- *PLAN & MASSING:* Shotgun houses are overwhelmingly rectangular in plan, narrow, and only one-story tall. In St. Augustine, they are not constructed directly on the street, although the size of the setback varies.
- *FOUNDATION:* Foundations are typically brick, coquina, or concrete block piers. The piers are not finished with stucco.
- *FRAMING & CLADDING:* Shotgun houses are wood-framed and usually clad with clapboards or drop siding, with or without corner boards. Less commonly, board-and-batten siding is used.

Vernacular Buildings (1821-1940)
continued

- *ROOF:* Roofs are typically front-facing gables, 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.
- *FEATURES & DETAILING:* Identifying features of the style are one room width, with a front facade containing a doorway on one side and a window on the other. Although generally simple, shotgun houses may feature decorative jig-sawn woodwork on porches and under eaves. Louvered attic vents in the gable ends are common.
- *DOORS:* Generally paneled wood doors, sometimes with glazed portions and jig-sawn trim.
- *WINDOWS:* Windows are usually double-hung wood sash with 1-over-1 or 2-over-2 glazing patterns. Flat board trim is most common.

Examples of Shotgun Houses

169 Gault Street, 1917-1924.

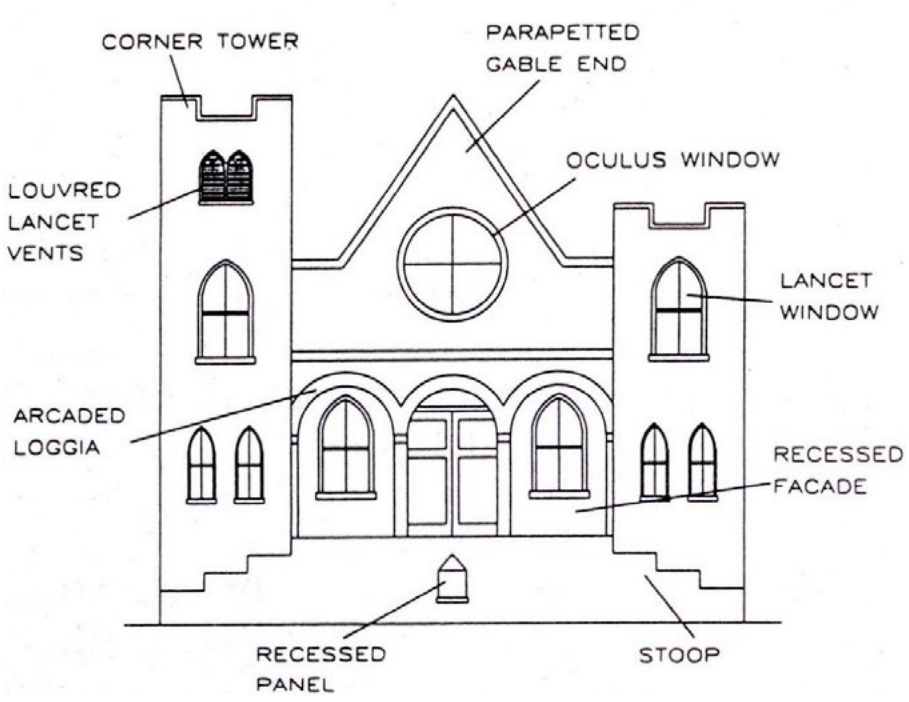
117 Twine Street, 1910-1917

21 Bernard Street, 1885-1894.

The Demps family outside their home, c. 1925.
(St. Augustine Historical Society)

Gothic Revival (1830-1940)

The Gothic Revival Style was inspired by buildings constructed in Europe during the Middle Ages. Some of the hallmarks of the style are steeply-pitched roofs, pointed arches as a decorative element, and castle-like towers or parapets. The style has enjoyed several periods of popularity in the U.S. For houses, the style was most popular from the 1840s through the 1870s. These buildings are sometimes characterized as "Carpenter Gothic." 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. The style was also favored for institutional buildings, and Gothic Revival style schools and religious buildings continued to be built well into the 20th century.



Typical Features

- *PLAN & MASSING:* Rectangular, L-shaped and U-shaped plans are most common. Houses typically range from one and one-half to two and one-half stories. Institutional buildings may be taller. Buildings are not constructed directly on the street, although the size of the setback varies.
- *FOUNDATION:* Foundations are typically coquina, brick or continuous masonry which may be finished with stucco.

Gothic Revival (1830-1940)
continued

- *FRAMING & CLADDING:* Construction is masonry or wood frame. Exterior finishes vary. Carpenter Gothic houses are often clad with distinctive board-and-batten siding with corner boards, but may also feature drop siding or weatherboard. Institutional buildings more often feature masonry finishes, such as plain or ashlar joint stucco, brick, marble and stone.
- *ROOF:* Roofs are typically steeply-pitched gables, often with one or more intersecting cross-gables featuring decorative bargeboards. Roofs may be covered with wood shingles, composition shingles, diamond composition shingles, standing seam metal, or corrugated metal. Chimneys are brick, and may be finished with stucco.
- *FEATURES & DETAILING:* The use of arches as a decorative motif is most common. Carpenter Gothic buildings make extensive use of sawn wood ornamentation—especially "drip" pendants for bargeboards and eaves. Institutional buildings frequently feature towers or embattled parapets.
- *DOORS:* Doors are wood and often feature pointed arches or an arched surround.
- *WINDOWS:* Arched lancet windows are most common. Also common are fixed, casement, or double-hung wood windows with diamond-shaped glazing. Leaded stained glass may also be used. Attic louvers, transoms and sidelights are also used. Exterior shutters are common.

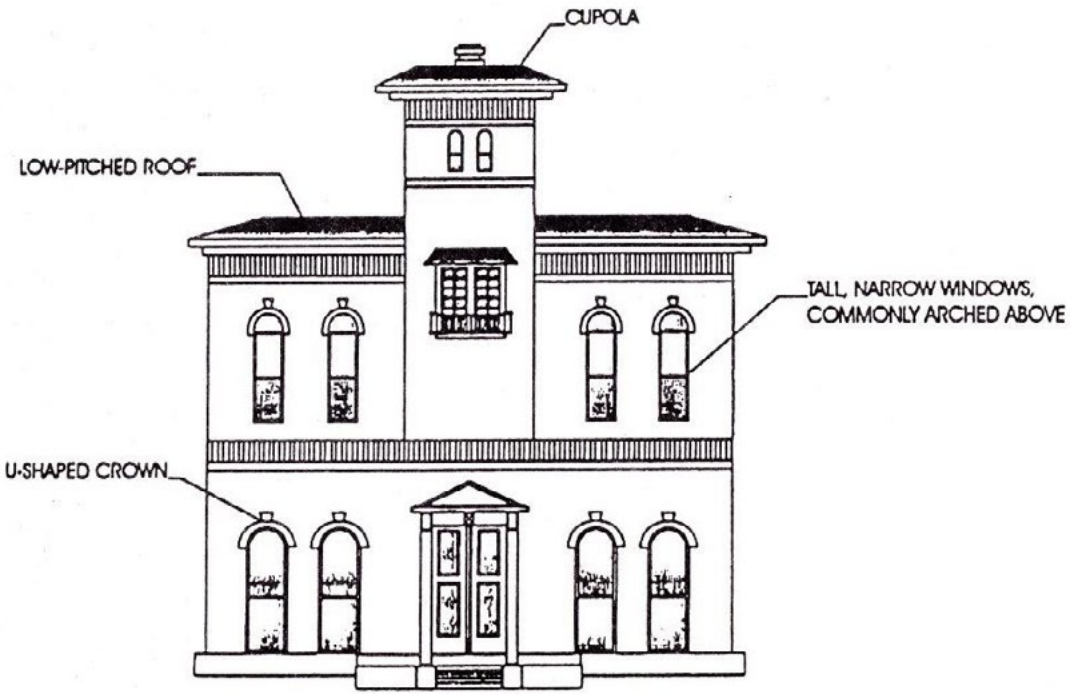
Examples of Gothic Revival Architecture

118 King Street, First United Methodist, 1911.

232 St. George Street, Stanbury House, 1857-1869.

Italianate (1850s-1890s)

The Italianate style drew inspiration from Italian villa architecture and was heavily promoted for domestic use in the U.S. through pattern books. The style could be employed on a variety of scales, from grand country estates to urban rowhouses. This style is not common in St. Augustine or Florida as a whole. Those buildings that do exist in St. Augustine are not classic examples of the style, but rather show an intermingling of Italianate influences with other styles.



Typical Features

- *PLAN & MASSING:* The most common building plans are rectangular, square, or L-shaped. Irregular plans are also used. Heights typically range from two to three stories. Buildings are not constructed directly on the street, although the size of the setback varies.
- *FOUNDATION:* Foundations are typically brick piers or continuous brick.
- Framing & Cladding: Construction is wood frame. Exterior finishes are commonly drop siding with corner boards, clapboards, brick, or rusticated concrete block veneer.

Italianate (1850s-1890s)
continued

- *ROOF:* Roof types are gable or low-pitched hip, frequently with a square cupola or tower. Rooflines of classic examples have overhanging eaves supported by decorative brackets. Roofs may be covered with wooden shingles, composition shingles, diamond composition shingles, or corrugated metal. Chimneys are brick.
- *FEATURES & DETAILING:* Buildings emphasize vertical lines, often punctuated by a square tower or belvedere. Arched window and door hoods, along with bracketed rooflines, are typical of the style. Buildings corners may be rusticated with "quoins," or false blocks designed to imitate masonry. Turned wooden porch columns and bay windows, often only on a single story, are common.
- *DOORS:* Wood paneled doors, often with a pair of rectangular or rounded arch windows, are typical of the style. Transoms and sidelights are common.
- *WINDOWS:* Windows may be tall and narrow with hoods. Double-hung wood sashes with varying glazing patterns are typical.

Examples of the Italianate Style

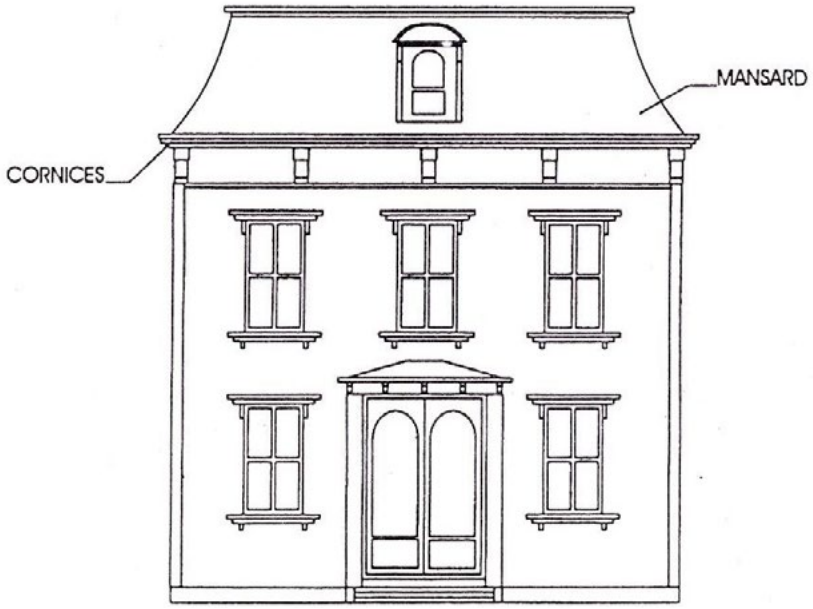
34 St. Francis Street, 1885-1893. Note the quoins on the building corners.

20 Rohde Avenue, 1885.

Second Empire (1855-1885)

The Second Empire style is French in origin, and is named for the "Second Empire" during the reign 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. The key 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.

This style is quite rare in St. Augustine, although it is worth noting that the mansard roofline experienced a revival in the 1960s through the 1980s, particularly in Florida. It was widely used for homes and apartments, as well as commercial buildings. The mansard roofline is still used today, particularly for residences employing French architectural devices.



Typical Features

- *PLAN & MASSING:* The most common building plans are rectangular, L-shaped or T-shaped, sometimes with a projecting central bay, Buildings range from one and one-half to two and one-half stories. Buildings may or may not be constructed directly on the street. The size of the setback varies.
- *FOUNDATION:* Foundations are usually brick or concrete piers, or sometimes continuous coquina.

Second Empire (1855-1885)
continued

- *FRAMING & CLADDING:* Buildings are wood frame and typically clad with clapboard, drop siding, stucco, or occasionally, stone.
- *ROOF:* Roof type is always mansard, most often with dormers. Roof surfaces may be covered with wooden shingles, composition shingles or pressed metal shingles. Chimneys are brick, and may be finished with stucco.
- *FEATURES & DETAILING:* Features of this style may include eaves with decorative brackets, classical columns, pediments, and balustrades.
- *DOORS:* Partially glazed and paneled wood doors are common, as are French doors.
- *WINDOWS:* Windows are typically double-hung wood sash with a 2-over-2, or 4-over-4 glazing pattern. Windows frequently have molded surrounds, sometimes flanked by columns or pilasters. Tall first floor windows may be used.

Examples of Second Empire Architecture

8 Arenta Street, Barbour House, 1877-1894

279 St. George Street, Garcia-Dummet House, built in 1791-1795 with a third floor addition in the Second Empire style.

Romanesque Revival (1870-1910)

Romanesque Revival, also known as Richardsonian Romanesque, was inspired by the medieval architecture of Europe, particularly France and Spain. In the United States the style was primarily applied to churches and other institutional buildings. These solid masonry buildings were expensive to build and are relatively rare in Florida. There is only one local example of this style.

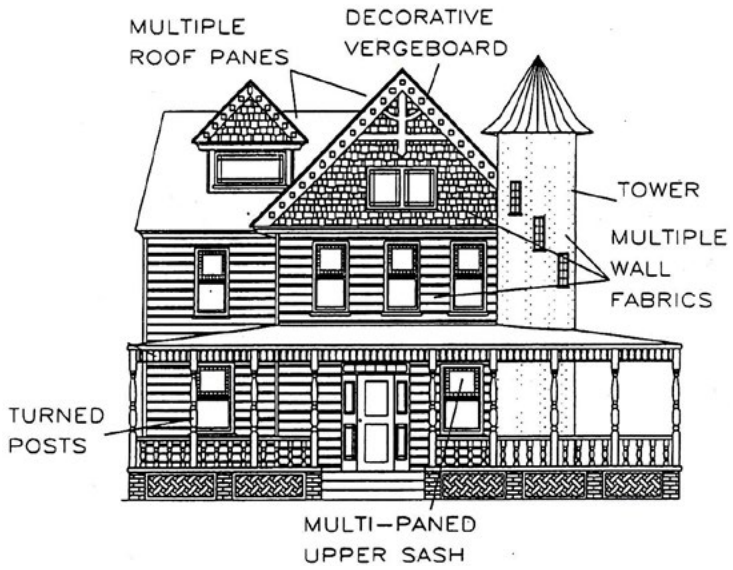
Typical Features

- *PLAN & MASSING:* The most common plans are rectangular or irregularly massed buildings ranging from two to three stories. Institutional buildings are typically built at the street.
- *FOUNDATION:* Foundations are usually continuous brick.
- *FRAMING & CLADDING:* Buildings are typically masonry construction. Typically, two or more colors or textures of stone and brick are used to create patterns on the exterior walls.
- *ROOF:* Roofs are gable or hip, frequently with secondary roof structures such as cross gables, towers or pavilions.
- *FEATURES & DETAILING:* Arches are a frequent decorative motif for entries and above windows. Other Classical details include columns, pilasters, quoins, and masonry belt courses.
- *DOORS:* Wood paneled doors are most common.
- *WINDOWS:* Windows are typically wood double-hung sash with a 1-over-1 glazing pattern. Transoms are often used, as are arched window surrounds.

30 Carrera Street, Ancient City Baptist Church, 1895.

Queen Anne (1880s-1910)

The Queen Anne style was arguably the most picturesque of the late-19th century domestic styles, and exhibited a variety of forms, textures, colors, and materials. Although initially popularized in England, the style developed a distinctive character in the United States. The grandest Queen Anne style homes often feature exuberant architectural details, including towers, elaborate porches, and patterned shingle siding. However, the style was also applied to more modest residences. Most Queen Anne style houses in St. Augustine were constructed between 1885 and 1895. However, some older buildings were also remodeled using aspects of the style.



Typical Features

- *PLAN & MASSING:* Irregular building plans based on an overall rectangular shape are most common. Buildings range from one and one-half to two and one-half stories and are set back from the street.
- *FOUNDATION:* Foundations are typically brick piers or continuous brick.
- *FRAMING & CLADDING:* Buildings are most often wood frame, although brick masonry was also used.
- *ROOF:* Complex roof forms characterize the style, usually with gable and hip roofs in combination. Conical towers or turrets are also common. Roofs may be covered with a variety of materials, although asbestos shingles, composition shingles, and diamond composition are most common. High style examples may have multi-colored patterns of shingles. Chimneys are brick and often feature corbeling or other decorative details.

Queen Anne (1880s-1910)
continued

- *FEATURES & DETAILING:* Extensive decorative woodwork is characteristic of the style, often concentrated around porches and within gable ends. Porches often feature turned columns and "spindlework" screens, while gable ends often feature patterned fish scale shingles. Buildings are often clad with a combination of wood siding materials including horizontal clapboard, vertical boards, novelty siding, and wood shingles. Other decorative details include pendants, brackets, scrollwork, and verge boards.
- *DOORS:* Partially paneled and glazed doors with decorative moldings and transoms are common.
- *WINDOWS:* Windows are double-hung wood sash, with 1-over-1 and 2-over-2 glazing patterns most common. Also common are "Queen Anne window" with a square pane in the upper sash framed by small, multi-colored panes of glass.

Examples of the Queen Anne Style

272 St. George Street, c. 1887.

28 Saragossa Street, 1891.

32 Saragossa Street, 1899-1904.

268 St. George Street, 1893.

Mediterranean Revival Styles (1885-1940)

Mediterranean Revival is an umbrella term for buildings based on historic designs used in southern Europe, particularly in Spain and Italy. Given Florida's Spanish heritage and semi-tropical climate, such designs were favored for monumental churches and hotels built in St. Augustine beginning in the 1880s. Identifying features common to Mediterranean Revival architecture include clay tile roofs, stucco exterior walls, and ceramic tile decoration. Other common features include arcades, arched openings, wing walls, and windows with balconettes. The Mediterranean Revival style includes a number of sub-styles including Spanish Renaissance Revival, Moorish Revival, Italian Renaissance, Spanish Colonial Revival, and Mission Revival.

Spanish Renaissance Revival (1880s-1930s)

The Spanish Renaissance Revival style was introduced to St. Augustine by architects working for Henry Flagler. The style features complex building massing, monumental entries, towers, arches, loggias, balconies, and intricate detailing. It is exemplified by several of the most prominent buildings in St. Augustine, including the Ponce de Leon Hotel / Flagler College, the Alcazar Hotel / Lightner Museum, and Grace United Methodist Church.

Typical Features

- *PLAN & MASSING:* Buildings are rectangular or irregular in plan and range from two to four stories. They are set back from the street, often with courtyards, and surrounded by site walls.
- *FOUNDATION:* Foundations are continuous masonry or brick.
- *FRAMING & CLADDING:* Construction is unfinished poured coquina concrete or masonry. Exterior finishes are brick, stucco or the unfinished coquina concrete.
- *ROOF:* Hip roofs covered with red clay tiles are most common. Chimneys are brick and often include decorative masonry details.
- *FEATURES & DETAILING:* Monumental entries with loggias, towers and turrets, and arched motifs are common. Buildings typically make extensive use of terra cotta highlighting on arches, columns, window surrounds and towers. Balconies and porches are common.
- *DOORS:* Wood paneled doors with an arched motif are most common.
- *WINDOWS:* Windows are wood double-hung sash with multi-light glazing patterns, along with multi-light casement windows. An arch motif is common.

Mediterranean Revival Styles (1885-1940)
continued

Examples of the Spanish Renaissance Revival Style

8 Carrera Street, Grace United Methodist, 1887.
Photo by Yakin559, CC By-SA 3.0.

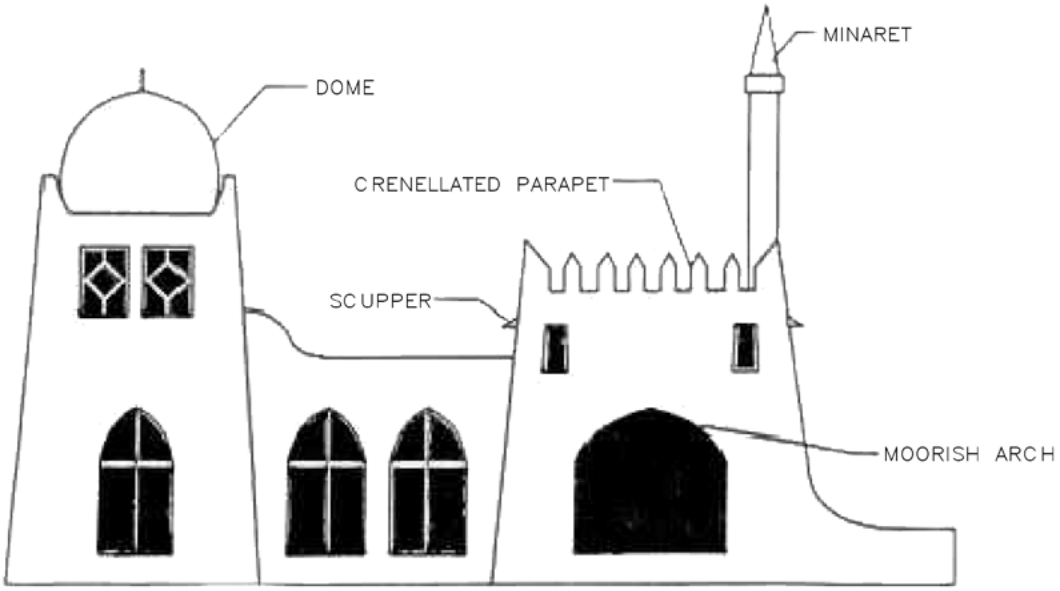
74 King Street, Hotel Ponce de Leon/ Flagler College, 1887.
Photo by Leonard J. DeFranisci, CC By-SA 3.0

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

Mediterranean Revival Styles (1885-1940)
continued

Moorish Revival (1880-1930)

The Moorish Revival style resulted from Victorian interest in historic designs used in Islamic Spain by the Moors. 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. Some of the defining features of this style include a flat roof surrounded by a parapet decorated with crenelations. This style also often features a pavilion tower, dome, or minaret. Perhaps the most outstanding example of the style in St. Augustine is the Casa Monica Hotel at 95 Cordova Street (1886-1887).



Typical Features

- *PLAN & MASSING:* Typical building range from two to four stories and are rectangular, square, U-shaped, or irregular in plan. Buildings are not constructed directly on the street, although the size of setback varies.
- *FOUNDATION:* Foundations are continuous, and may be poured concrete, coquina or brick.
- *FRAMING & CLADDING:* Buildings may be masonry or wood frame. Exterior walls are generally covered by stucco or may feature unfinished concrete, rusticated concrete block, brick, and coquina.

Mediterranean Revival Styles (1885-1940)
continued

- *ROOF:* 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. Louvered attic vents are common.
- *FEATURES & DETAILING:* Common features include arcades, decorative parapets, towers, onion domes, or minarets; horseshoe arches; decorative door and window surrounds; stylized balconies; and ornamental tile work.
- *DOORS:* Wood paneled doors are most typical and often include decorative treatments such as a horseshoe arch motif. French doors, transoms, and sidelights are common.
- *WINDOWS:* Windows are wood double-hung sash with a variety of glazing patterns including 6-over-6, 6-over-2, 4-over-1, 2-over-2, 2-over-1, 1-over-1. Multi-light wood casement windows are also used, along with fixed plate glass windows. Window surrounds frequently reveal a variety of decorative treatments including a horseshoe arch motif.

Examples of Moorish Revival Architecture

33 Old Mission Avenue, 1885-1894.

19 San Marco Avenue, Castle Warden, 1887.

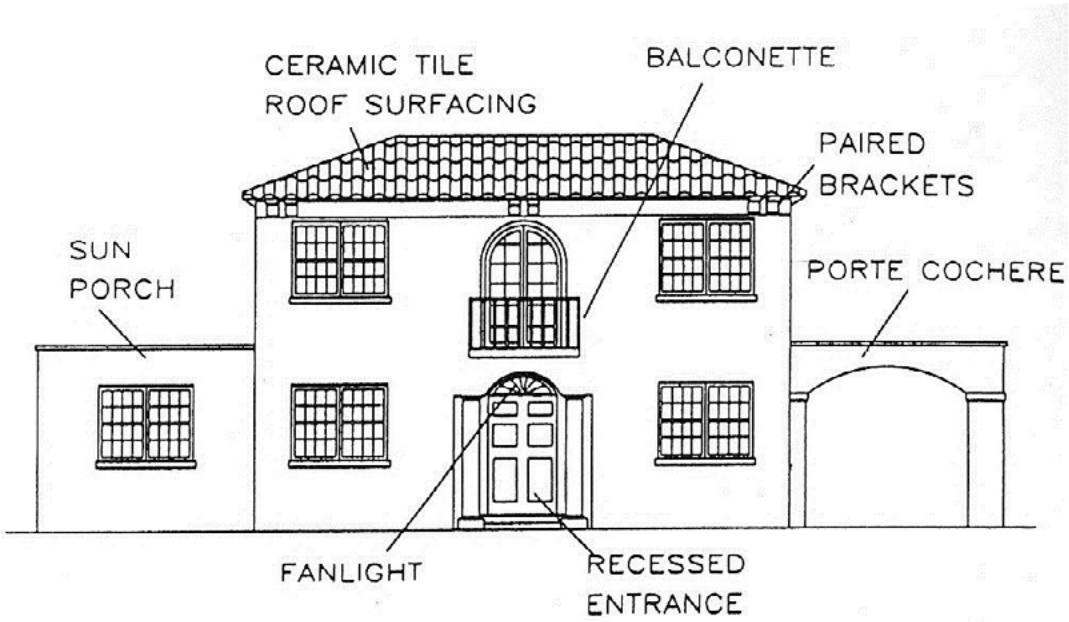
206 St. George Street, Lyon Building, 1886-1887.

254 St. George Street, Villa Flora, 1898.

Mediterranean Revival Styles (1885-1940)
continued

Italian Renaissance (1910-1940)

The Italian Renaissance Revival style was inspired by palaces and estates of Florence, Venice, and Rome. The style is characterized by low-pitched roofs covered with ceramic tiles, recessed entries, and stucco exterior walls. Although many fine examples of this style exist in Florida, it is rare in St. Augustine.



Typical Features

- *PLAN & MASSING:* Buildings are overwhelming rectangular in plan, two or three stories in height, and feature a symmetrical facade. One-story projecting porches and porte-cocheres are also common. Buildings are set back from the street, although the size of the setback varies.
- *FOUNDATION:* Foundations are typically concrete.
- *FRAMING & CLADDING:* Buildings may be wood frame or masonry. Stucco finishes are typical, although rusticated concrete and brick may be used.
- *ROOF:* Low-pitched hip roofs are most common and are covered with terra cotta tiles. The roofline features broad eaves, most often boxed and featuring decorative brackets. Chimneys are brick and frequently finished with stucco.
- *FEATURES & DETAILING:* Entries are recessed and frequently feature an arched opening(s), sometimes with Classical columns or pilasters. Window balconettes are also common.

Mediterranean Revival Styles (1885-1940)
continued

- *DOORS:* Wood paneled doors, often with glazed portions, are most common, often with sidelights and a fanlight above the door.
- *WINDOWS:* Wood double-hung windows with 6-over-6 and 8-over-8 glazing patterns are common. Multi-light wood casement windows are also typical. Second story windows are often smaller and less elaborate than the first story windows.

Examples of Italian Renaissance Architecture

282 St. George Street, 1926.

271 St George Street, 1938.

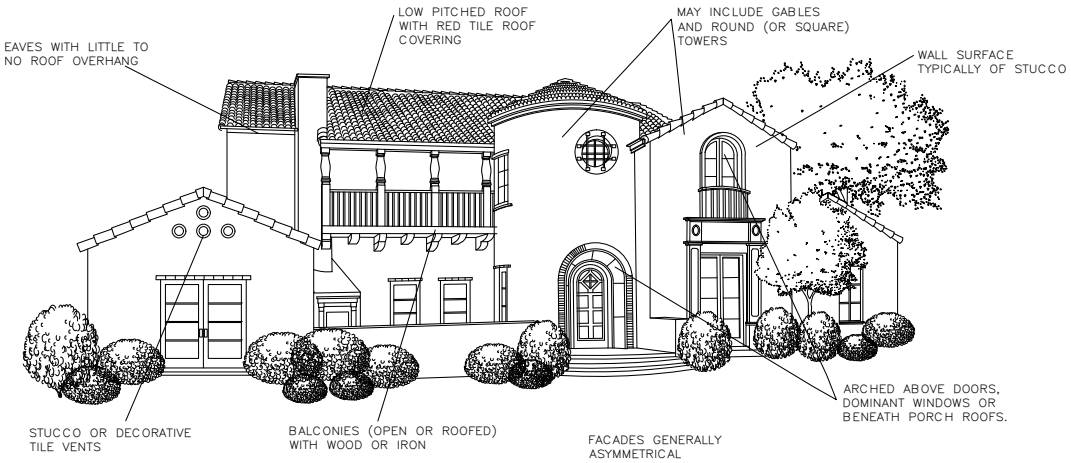
48 Sevilla Street, 1920.

126 Marine Street, 1920.

Mediterranean Revival Styles (1885-1940)
continued

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. The style first gained widespread attention in the U.S. during the 1915 Panama California Exhibition held in San Diego, California. The style was extremely popular in the southwest, California and Florida during the 1920s and 1930s, and virtually defined the 1920s Florida Boom.



Typical Features

- *PLAN & MASSING:* Buildings are often rectangular, ranging from one to two stories in height, and set back from the street. Facades are most often asymmetrical.
- *FOUNDATION:* Foundations are commonly concrete.
- *FRAMING & CLADDING:* Wood-framed construction is most common. Wall surfaces are typically finished with stucco, either smooth or textured.
- *ROOF:* Roofs are typically low-pitched gables, or less commonly hip or flat. Eaves are often small with little or no overhang. Roofs are covered with red clay barrel tiles or S-shaped tiles. Chimneys are brick and finished with stucco. Decorative chimney caps are often used.
- *FEATURES & DETAILING:* Common decorative features include the use of arched motifs or arcades, wood or iron balconies or balconettes, stucco wing walls, clay pipe vents, and ceramic tile accents. Windows or projecting bays are often covered by small pent roofs with red clay tiles.

Mediterranean Revival Styles (1885-1940)
continued

- *DOORS:* Wood paneled doors are most common, often set within an arched portico.
- *WINDOWS:* Wood multi-light casement windows are common, as are wood double-hung windows with a variety of glazing patterns.

Examples of the Spanish Colonial Revival Style

24 Nelmar Street, 1924-1930.

22 Martin Luther King Avenue, 1925.

24 Fullerwood Drive, 1924-1930

39 Magnolia Avenue, 1935

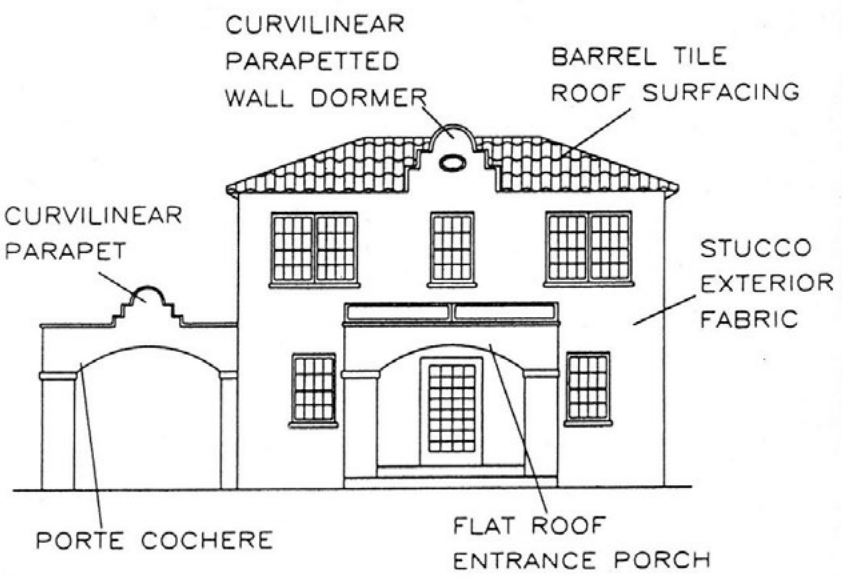
20 Cordova Street, remodeled in the style c. 1920s

32 Cordova Street, 1989.

Mediterranean Revival Styles (1885-1940)
continued

Mission Revival (1890-1940)

The Mission Revival style originated in California during the 1890s in response to increased interest in that state's Spanish colonial heritage. The style became popular in Florida during the 1910s, and reached the height of its popularity during the Florida Land Boom of the 1920s. The style was used for a wide variety of buildings, including churches, train stations, government buildings, and private residences. The most characteristic feature of the style is a curvilinear parapet.



Typical Features

- Plan & Massing: Building plans vary, but most are based on an overall rectangular shape. Two-story buildings are most common. Institutional buildings may be constructed directly at the street or feature a setback, while nearly all residential buildings are set back from the street.
- Foundation: Foundations are typically continuous brick or concrete.
- Framing & Cladding: Institutional buildings may be wood-framed or masonry. Residences are overwhelmingly wood framed. The exterior finish varies, and may include brick, stone, and wood siding, although stucco finishes are most common to the style. The St. Augustine Civic Center / Visitor Welcome Center is finished in coquina.
- Roof: Mission style roofs may be hip, gable, or flat, although hip roofs are most common. Pitched roofs are often covered with red clay tiles. Flat roofs are built-up. Chimneys are typically brick or coquina block and are often finished with stucco. Decorative chimney caps are also used.

Mediterranean Revival Styles (1885-1940)
continued

- Features & Detailing: The distinctive curvilinear parapet is a defining feature of the style. Others include the use of rounded arches and arcades, often associated with columns, pilasters, or piers for entry porches. Small, cantilevered roofs covered with red clay tiles are common, and quatrefoil windows are sometimes used. High-style examples may include towers.
- Doors: Wood paneled doors with glazing in the upper half are most common. Sidelights and transoms may be used.
- Windows: Windows are typically double-hung wood sash with a variety of glazing patterns including, 1-over-1, 6-over-6, and other variations. Multi-light wood casement windows are also used.

Examples of the Mission Revival Style

86 Martin Luther King Avenue, St. Benedict Catholic Church, 1915.

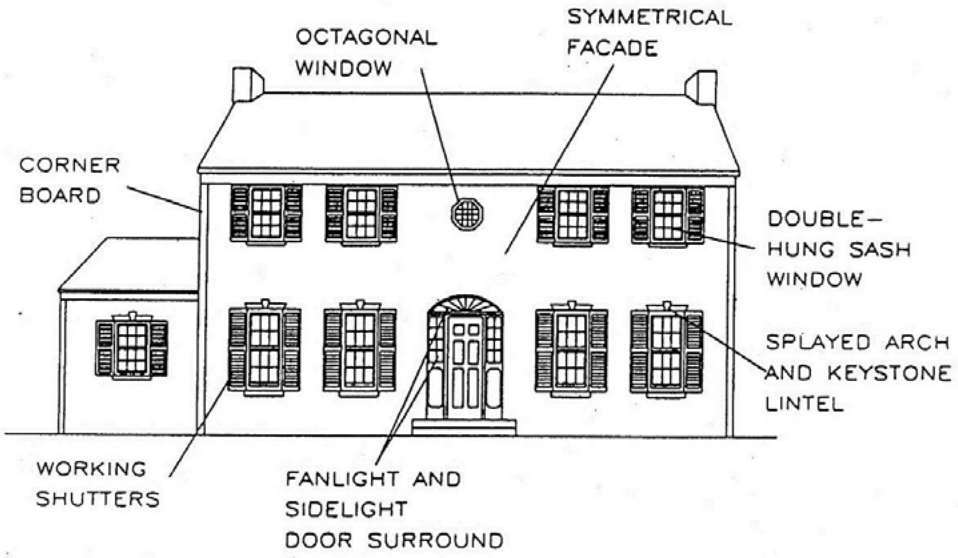
18 Saragossa Street, c. 1915.

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

Sisters of St. Joseph Convent, 1874. The Mission Revival parapet is a later addition.

Colonial Revival (1890s-1950s)

The Colonial Revival style grew from a desire to reinterpret historic "colonial" architecture, and was principally inspired by Georgian, Adam, and Dutch Colonial examples from 18th and early 19th century America. The style was extremely popular nationwide during the early 20th century, and was among the strongest influences on vernacular architecture in Florida during this period. In St. Augustine, examples of this style are generally set apart by entry and window details, along with the overall massing and a symmetrical organization of the primary facade.



Typical Features

- *PLAN & MASSING:* A two-story rectangular plan with a symmetrical facade is most common. A central block with one-story wings is a common variation. Buildings are set back from the street.
- *FOUNDATION:* Foundations may be continuous brick, brick piers, concrete, or (rarely) coquina.
- *FRAMING & CLADDING:* Buildings are typically wood frame or brick masonry. The most common finishes are clapboards and brick. Stucco finishes are rare.
- *ROOF:* Side gable and hip roofs are most common, often with hip or gable dormers. Gambrel roofs are indicative of Dutch Colonial influence. Pitched roof surfaces are most often covered with composition shingles, diamond composition shingles, and asbestos shingles. Chimneys are brick and usually set off to one side or flank the main massing. Chimneys may feature corbels.
- *FEATURES & DETAILING:* Entry details are emblematic of the style, including centered porticoes crowned with gabled or arched hoods, the use of pediments (especially broken pediments), doors with sidelights and fanlights, and an overall symmetrical arrangement. Classical elements including balustrades, dentils, modillions, and keystones are also common. Dutch Colonial examples are marked by gambrel roofs.

Colonial Revival (1890s-1950s)
continued

- *DOORS:* Entries are most often located in porticoes or central porches flanked by columns or pilasters and capped by pediments. Paneled, or partially-glazed and paneled, wood doors are most common. Sidelights are very common, along with fanlights.
- *WINDOWS:* Wood double-hung sash windows are typical, often with a 6-over-6, or 6-over-1 glazing pattern. Many variations are possible. Windows are almost always flanked by wood shutters.

Examples of the Colonial Revival Style

32 Sevilla Street, Ingraham House, 1894.

40 Water Street, 1906.

23 Nelmar Avenue, c. 1925. The gambrel roof is indicative of Dutch Colonial Revival influences.

14 Nelmar Avenue, c. 1925.

51 Magnolia Avenue, c. 1930.

20 Nelmar Avenue, 1926.

Garage Apartment (1910-1930)

A garage apartment is more of a type than a style. The design is based on carriage houses used during previous eras, with storage for a vehicle below and living space above. Garage apartments may be either primary or accessory buildings. In St. Augustine, garage apartments which are accessory buildings are commonly located on the same lot with houses of varying styles built during the early 20th century.

18 Nelmar Avenue, c. 1925.

Typical Features

- *PLAN & MASSING:* Garage apartments are two-stories tall, with single or multiple garage bays occupying most of the first floor. The most common building plan is rectangular, although some buildings are L-shaped. Garage apartments are usually set at the rear of the lot, typically at the side of the primary structure.
- *FOUNDATION:* Foundations are commonly continuous concrete or brick, or brick piers. Piers may be finished with stucco.
- *FRAMING & CLADDING:* Garage apartments may be masonry or wood frame, or feature a masonry first story with a frame second story. Second story porches or roofed balconies are common. Exterior finishes vary and may include drop siding or clapboards with corner boards, wood shingles, asbestos shingles, composition shingles, concrete block, coquina, or stucco.

Garage Apartment (1910-1930)
continued

- *ROOF:* The most common roof types are hip and gable. Flat roofs with a parapet, and jerkinhead roofs are also used, but less common. 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. Louvered attic vents are common. Chimneys are brick, with or without metal caps, and may be finished with stucco.
- *FEATURES & DETAILING:* Detailing is usually simple and may include battered porch piers, wood balustrades, and molded window surrounds.
- *DOORS:* Entry doors are typically paneled wood. Garage doors are wood and may be constructed of boards or feature a paneled wood base with glazed openings above.
- *WINDOWS:* Windows are usually double-hung wood sash with 2-over-2 or 1-over-1 glazing patterns. Multi-light casement windows may also be used.

Examples of Garage Apartments

79 Park Place, c. 1935.

15 ½ Hope Street

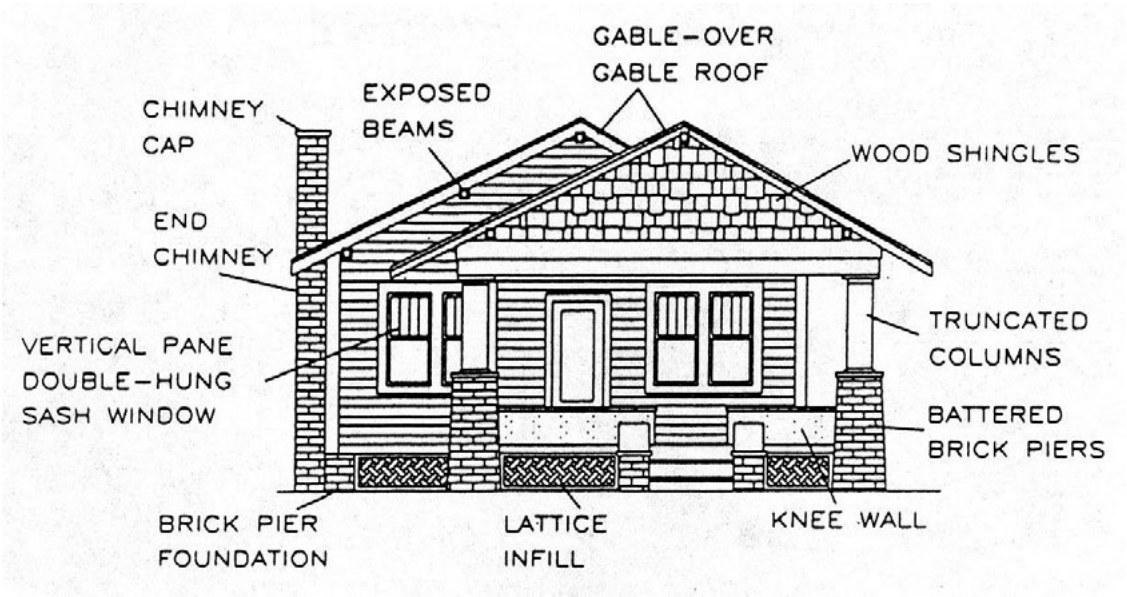
2 First Street

Rear of 26 Hope Street

Craftsman / Bungalow (1910-1940)

The Craftsman style, sometimes called the Bungalow style or Mission style, was the most popular choice for new residential architecture in the U.S. during the early 20th century. The style derives from a variety of influences, including a growing interest in Japanese architecture, the English Arts & Crafts Movement, and housing forms in India. Generally speaking, a bungalow is a type of house—usually a simple cottage with a porch, while Craftsman refers to a style. So many Craftsman style bungalows were built, however, that the names are often used interchangeably. The name "Mission style" is also commonly applied to the style.

Bungalows were among the first housing type to be built in large numbers by contractor builders. But architectural plans and materials for bungalows could also be purchased by homeowners directly from companies such as Sears. Bungalows come in various shapes and forms, but a covered front porch or stoop is nearly universal. The style emphasizes simplicity, with low-pitched roofs and exposed wooden elements—especially exposed rafter tails at the roofline.



Typical Features

- *PLAN & MASSING:* Buildings may be irregular or L-shaped, but the most common building plan by far is rectangular, with the narrow side facing the street. Buildings are most often one story, but may also be one and one-half or two stories tall. Buildings are not constructed directly on the street, although the size of the setback varies.

Craftsman / Bungalow (1910-1940)
continued

- *FOUNDATION:* Foundations are most often brick, concrete block, or coquina piers, although continuous brick or concrete block may be used. Piers may be finished with stucco. Pier foundations may have lattice infill, or less commonly, concrete block infill.
- *FRAMING & CLADDING:* Buildings are wood framed, and typically clad with wood shingles, drop siding, or clapboard with corner boards. Less frequently, stucco, coquina brick, or rusticated concrete block may be used.
- *ROOF:* Roofs are typically front facing gables, most often with a gable main roof set back above a gable porch roof. Multiple gables, gable on hip, or hip roofs are less common. Secondary roof types include shed porch roofs, and gable, shed, or hip dormers. Exposed rafter tails are a common feature at the roofline. Roof surfaces are covered with composition shingles, diamond composition shingles, corrugated metal, metal v-crimp, or much less frequently with built-up or roll roofing. Chimneys are brick and typically placed on a side elevation.
- *FEATURES & DETAILING:* Porches are characteristic of the style, and often feature short, oversized, tapered (or "battered") columns which rest on brick piers. Front porches typically extend across the width of the building. In St. Augustine, porch bases are sometimes made of decorative concrete block, while palm trunks were sometimes used as porch posts. Detailing frequently includes exposed structural elements such as purlins, ridge beams, and truss work, sometimes with ends cut into decorative shapes.
- *DOORS:* Paneled or partially-glazed and paneled wood doors are most common. Some doors may include dentils beneath the glazing. Transoms and sidelights are used occasionally.
- *WINDOWS:* Windows are typically double-hung wood sash, with a variety of glazing patterns, including 1-over-1, 3-over-1, 4-over-1, 6-over-1, or other configurations. Single or multi-pane casement windows are also used. Shutters may be used.

Plans for Bungalows sold by Sears during the 1920s.

Craftsman / Bungalow (1910-1940)
continued

Examples of the Craftsman / Bungalow Style

19 Saragossa Street, 1910.

322 St. George Street, c. 1915. This house displays strong Japanesque influences.

72 South Street, c. 1915.

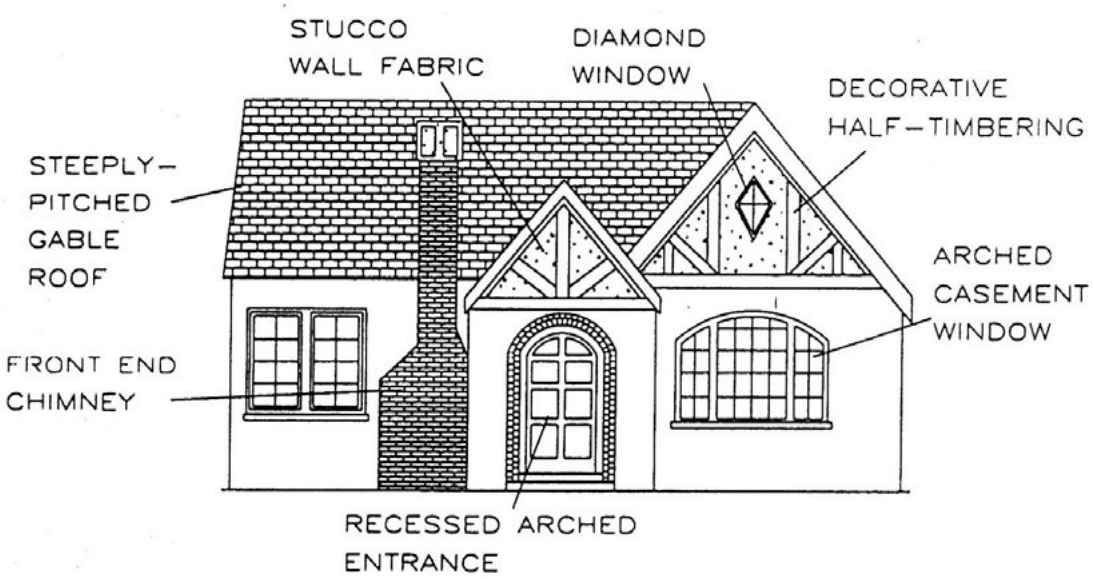
25 Cincinnati Avenue, c. 1890. The Craftsman style details are the result of a later alteration.

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

32 Hope Street, c. 1920.

Tudor Revival (1915-1940)

The Tudor Revival style was loosely based on late Medieval English architecture. In the U.S., the style emphasized steeply pitched, front facing gables and ornamental half-timbering, frequently executed in stucco or masonry veneer walls. A prominent "shouldered" chimney is also often present on the primary facade. The earlier and best examples of the style are often present in affluent suburbs featuring a mix of Period Revival style houses, such as Colonial Revival, French Provincial, and Mediterranean Revival style designs. Later examples tended to be smaller, more modest, and less detailed as the style was applied to middle class houses. This style is quite rare in St. Augustine



Typical Features

- *PLAN & MASSING:* Building plans are typically rectangular or L-shaped and range from one to two and one-half stories. Buildings are not constructed directly on the street, although the size of the setback varies.
- *FOUNDATION:* Foundations are typically continuous brick or concrete block.
- *FRAMING & CLADDING:* Buildings are typically wood frame. Most exterior finishes are brick or stucco on the first story, and stucco and wood half timbers on the second story.
- *ROOF:* Roofs are most often side-gables, sometimes with dormers. Hip roofs are less common. Roof surfaces are typically covered with composition shingles, or less frequently, slate. Chimneys are often massive, brick, and may be finished with stucco.

Tudor Revival (1915-1940)
continued

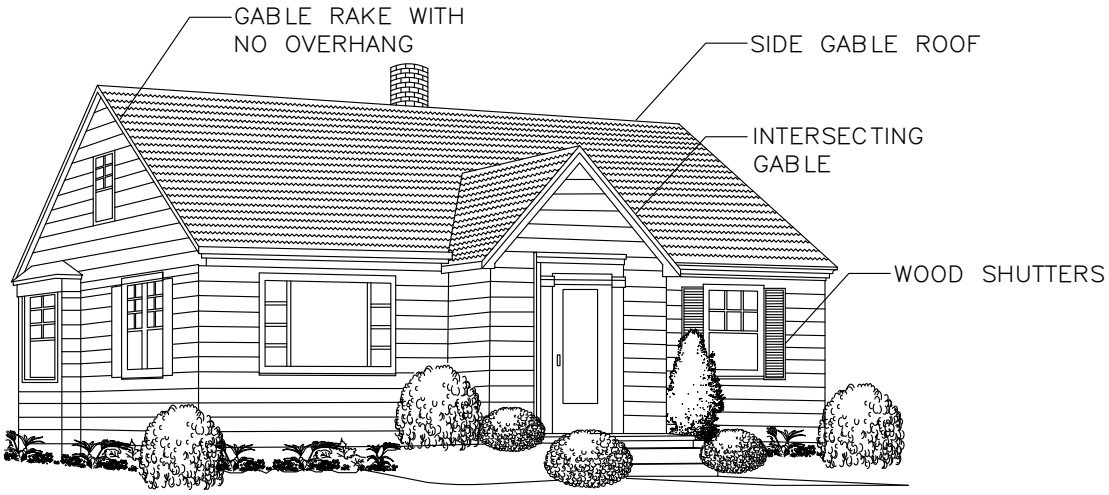
- *FEATURES & DETAILING:* Key features of the style include decorative half-timbering, side gable roofs with a steeply pitched cross gable, and tall and wide decorative chimneys placed in a prominent location. Elliptical arches are also used as a detail ornament.
- *DOORS:* Doors are typically paneled and recessed in a small vestibule. Arched doors are common.
- *WINDOWS:* Windows are typically double-hung wood sash with a variety of glazing patterns, including 6-over-6, 6-over-1, or 2-over-2. Casement windows with one to eight panes are also commonly used on the primary facade. Oriel and diamond light windows are also used as accents.

Examples of the Tudor Revival Style

22 East Park Avenue, 1924-1930

Minimal Traditional (1930s-1950s)

The Minimal Traditional style evolved during the Great Depression. As the name implies, the style emphasized simplicity and economy in detailing and construction. Although somewhat rare in St. Augustine, the style was widely used in many areas of the U.S., especially for large housing tracts developed just before and after World War II. As discussed in *A Field Guide to American Houses*, the basic massing and design of Minimal Traditional buildings often drew from earlier Tudor Revival and Colonial Revival style precedents, but the rooflines were lower pitched and the finishes much simpler in detail. A simplified roofline, with minimal or no eaves, is characteristic of the style.



Typical Features

- *PLAN & MASSING:* Minimal Traditional houses are typically one-story tall, rectangular in plan, and stretched horizontally on the lot. A common variation is an L-shaped plan with a shallow projecting gable at one end.
- *FOUNDATION:* Foundations are typically concrete slab.
- *FRAMING & CLADDING:* Minimal Traditional houses are generally wood-framed or brick and may feature a variety of finishes including wood, brick, stucco, or stone—sometimes in combination. Asbestos shingles were also used.
- *ROOF:* Roofs are typically low-pitched side-gables with minimal or no eaves. An intersecting gable at one end is a common variation. Roof surfaces are most often covered with composition shingles.

[6]*Virginia & Lee McAlester, A Field Guide to American Houses, (New York: Alfred A. Knopf, 1997), 478.*

Minimal Traditional (1930s-1950s)
continued

- *FEATURES & DETAILING:* Detailing is typically minimal, but may include a prominent chimney, often located to one side of the house. Gable ends may include slatted wood vents.
- *DOORS:* Paneled wood doors are most common. They may be located in a shallow vestibule or covered by a small shed or flat projection of the main roof.
- *WINDOWS:* Windows are usually wood multi-light sashes. Decorative shutters may be used.

Examples of the Minimal Traditional Style

107 Arpieka Ave., 1938.

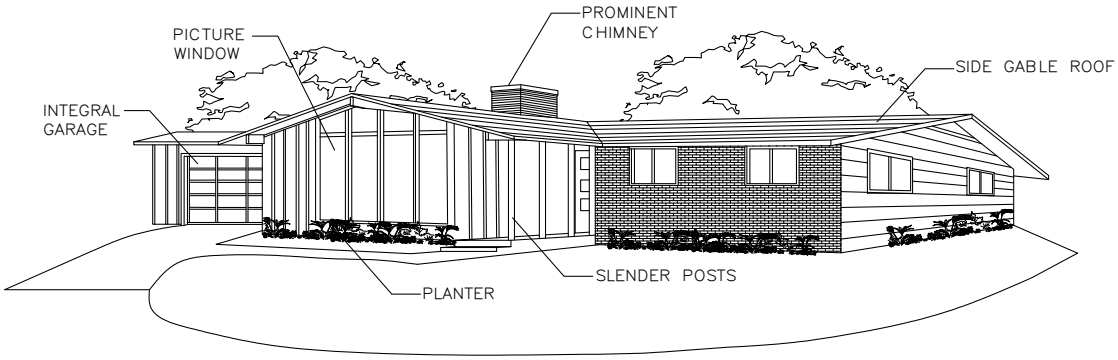
105 Arredondo Ave., 1949.

42 Magnolia Drive, 1949.

40 St. Augustine Blvd, 1940.

Ranch & Midcentury Modern (1940s-1970s)

The period following World War II was characterized by widespread suburban expansion fueled by low-interest government loan programs and the growing dominance of private automobiles. Perhaps the most-popular design for new homes during this period was the "ranch" or "California ranch" house, so-called because it drew inspiration from Spanish ranch houses. The style emphasized simple horizontal lines, minimal ornament, and importantly, garage or carport parking. Relatively inexpensive to build, these houses were well-suited to a growing middle class and proliferated across the country.



Various permutations of the Ranch style were also highly popular. What is today sometimes called the "Contemporary style" or "Midcentury Modern style" borrowed from a variety of sources, including the highly-modernistic International Style, as well as older design conventions from the Craftsman style. A number of Midcentury Modern houses were built with post-and-beam construction, which allowed for large expanses of windows or window walls. The post-war Baby Boom also fueled the need for more space, leading to widespread adoption of split-level designs during the 1960s and 1970s. Most split-level designs were a simple variation of the ranch house design, but with a two-story wing at one end.

These houses were frequently built by tract developers with modern materials just coming into widespread use, such as aluminum windows, plywood decking, concrete masonry unit "cinder blocks," and drywall. They also employed modern features such as wall ovens, recessed lighting, and intercom systems. Perhaps the most influential factor in Midcentury design—especially in Florida—was the use of central heating and cooling. This allowed for lower ceiling heights, and reduced the need for large windows and cross ventilation. Nevertheless, many Ranch and Midcentury Modern homes emphasized a connection to the outdoors, frequently through the use of integral planters, a large "picture window," and sliding aluminum doors opening onto a patio.

Ranch & Midcentury Modern (1940s-1970s)
continued

Typical Features

- *PLAN & MASSING:* Ranch houses are typically one-story tall, rectangular in plan, and stretched horizontally on the lot. A very common variation is an L-shaped plan with a projecting gable at one end, or a two-story wing at one end for split-level designs. These houses are the first in the U.S. history to regularly incorporate garages and carports as a common design feature.
- *FOUNDATION:* Foundations are typically concrete slab or continuous concrete block.
- *FRAMING & CLADDING:* Ranch houses are typically wood-framed, although concrete block exterior walls are common. Stucco finishes are likewise common, although frequently used in combination with contrasting materials, such as vertical boards in gable ends, board-and-battens, and Roman stack brick veneers. A brick or masonry veneer used on the lower portions of walls, sometimes called a "dado," was frequently used to contrast with the finish used above.
- *ROOF:* Roofs are typically low-pitched side-gables or low-pitched hip. An intersecting gable at one end is a common variation. Midcentury Modern designs may also employ a combination of roof forms, including gable, flat, and shed roofs. In some cases, this includes an asymmetrical gable roof which is longer on one side. Roof surfaces are most often covered with composition shingles.
- *FEATURES & DETAILING:* Detailing is typically minimal, but may include features such as planter walls, contrasting masonry patterns, and decorative concrete blocks with open patterns called "screen block"(see Masonry). Slender metal columns (pilotis) were often used as supports for carports. Ornamental ironwork, often with a floral pattern, may be used as porch supports. Large and prominent chimneys, often perpendicular to a gable end, are sometimes used.
- *DOORS:* Paneled wood doors are most common, often with fanlights. Diamond or slit glazing patterns may be present on the doors used for both Ranch and Midcentury Modern examples. Glass sliding doors are typically used to access back patios.
- *WINDOWS:* Windows are usually aluminum awning style, sliding, or single hung. Aluminum jalousie windows were popular for porches and "Florida rooms." Glass blocks, plate glass transoms, and single or multi-light picture windows are also common. Windows may vary in size and are not always symmetrically placed. Decorative shutters may be used.

Ranch & Midcentury Modern (1940s-1970s)
continued

Examples of the Ranch & Midcentury Modern Style

66 Park Place, 1946

80 Comares Avenue, 1951.

19 Park Ave, 1958.

168 Inlet Drive, 1955.

124 Inlet Drive, 1955.

111 Inlet Drive, 1978.

Commercial (1850-1960)

Commercial buildings in the United States developed in association with transportation infrastructure such as roads, wharves, and railroad depots. As such, they were concentrated in districts with relatively high land values. To maximize the value of their location, commercial buildings were constructed in close proximity to one another, and usually covered most or all of their lot. The side walls of one commercial building often formed party walls with adjacent buildings.

The design of commercial buildings in Florida mirrored national trends. Buildings were typically narrow and rectangular, and faced directly onto the sidewalk or street. Large storefront windows were used to showcase items for sale. Long narrow transom windows, also called clerestory windows, were often installed above the storefront to admit additional light. Above that was a lintel used for signage and/or awnings. Two-story buildings might include a residential unit above for the owner or as a rental unit. In other cases, the upstairs might be used for offices.

Commercial (1850-1960)
continued

Typical Features

- *SCALE & MASSING:* Buildings are usually rectangular and occupy most or all of their lot. Commercial buildings typically open directly onto the street and range from one to three stories.
- *FOUNDATION:* Foundations are typically continuous brick or, for 20th century buildings, concrete slab. Hollow terra cotta tile or concrete block was also used beginning in the 1920s.
- *FRAMING & CLADDING:* Most historic commercial buildings were wood frame or brick masonry construction. Exterior finishes were often common or running bond brick, wood drop siding, or stucco. Cast iron storefronts, although historically common in many parts of the U.S., were not used in St. Augustine.
- *ROOF:* Commercial roofs are almost always flat with a parapet (low wall at the roofline). Roof surfaces are sealed with materials such as tar and gravel, or other materials.
- *FEATURES & DETAILING:* 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. Storefronts typically feature a paneled wood or tile kickplate (or bulkhead) at the base, with display windows above. The area between the display windows and roofline (or upper floors) provides a place for signs and makes the facade appear taller. Decorative and stylistic details often varied with the tastes and budget of the store owner.
- *DOORS:* Commercial doors are often paired, double doors. Historically, doors were made of wood and either paneled at the base and glazed at the top, or fully glazed to maximize light entering the store. Entry vestibules typically feature terrazzo or ceramic tiles. Transoms above doors are common. Around 1950, aluminum doors became standard for most commercial buildings.
- *WINDOWS:* Storefront windows are typically fixed plate glass, allowing shoppers to see items on display. Prior to around 1910, window frames were wood. Afterward, metal sash systems such as those pioneered by the Kawneer Company became widespread. Windows on upper floors are typically double-hung wood sash with 1-over-1 or 2-over-2 glazing patterns.

Commercial (1850-1960)
continued

Examples of the Commercial Style

1 King Street, 1888.

72-74 San Marco Avenue, ca. 1920.

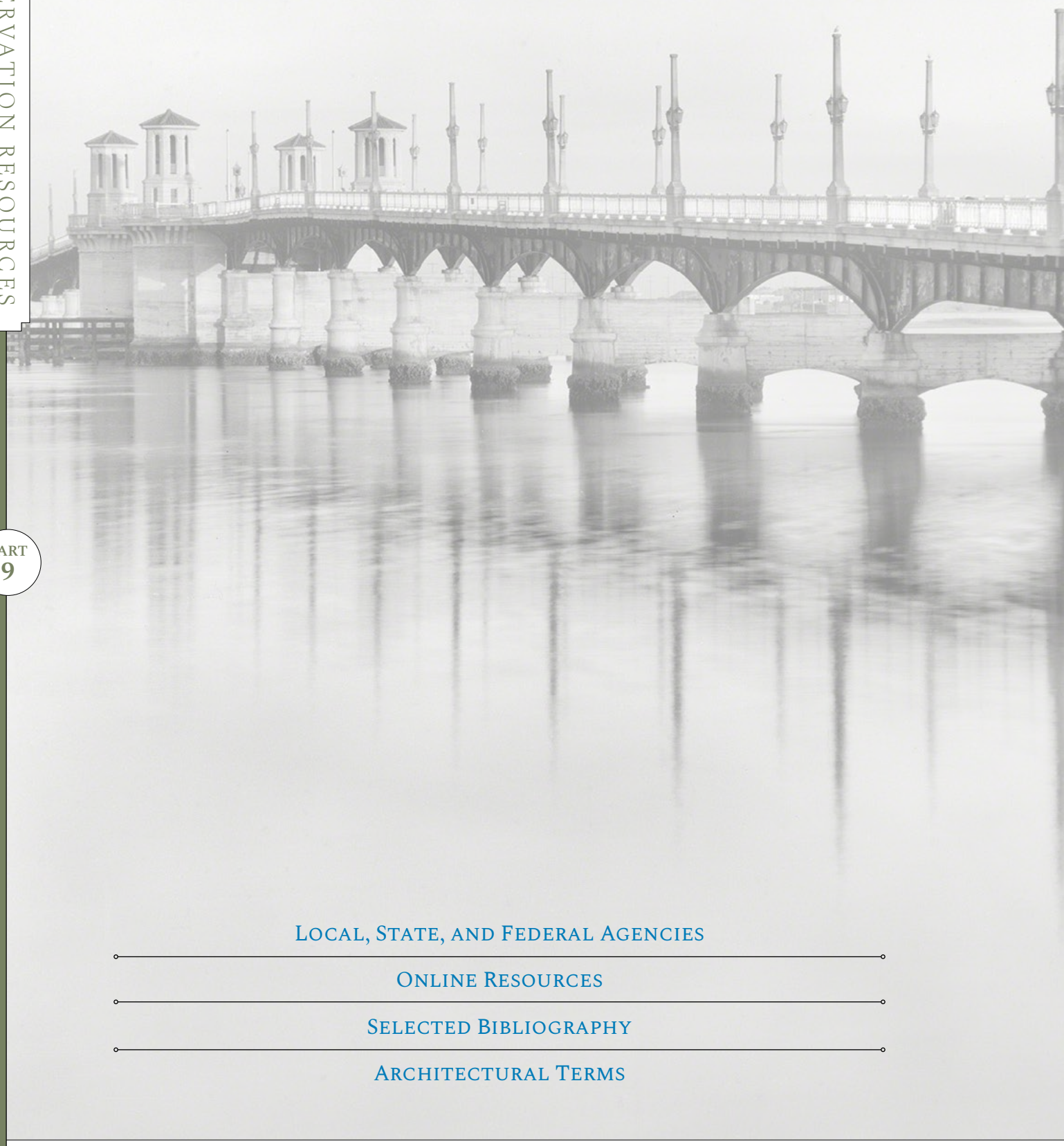
133-135 St. George Street, 1925.

30-34 Treasure Street, 1915. This Mission Revival style building includes numerous storefronts.

56-58 San Marco Avenue, ca. 1920.

107 St. George Avenue, ca. 1925.

PESERVATION RESOURCES



PART 9

LOCAL, STATE, AND FEDERAL AGENCIES

ONLINE RESOURCES

SELECTED BIBLIOGRAPHY

ARCHITECTURAL TERMS

Local, State and Federal Agencies

City of St. Augustine Planning and Building Department

City Hall
75 King Street
Fourth Floor Lobby B
(904) 825-1065

https://www.citystaug.com/164/Planning-Building

Mailing Address:
P.O. Box 210, St. Augustine, FL 32085-0210

HARB Application Forms

Planning Documents and Permits

Zoning Atlas

City of St. Augustine Geographic Information System (GIS) Maps

City of St. Augustine Approved Historic Paint Colors

How to Paint Your Historic House (Pre Approved Color Charts)

Historic Colors of Spanish St. Augustine

City of St. Augustine Municipal Codes

Historic Architectural Review Board Responsibilities and Procedures

Lot, Yard and Height Requirements for Historic Preservation Districts 1, 2 and 3

St. Augustine Historical Society

271 Charlotte Street
St. Augustine, FL 32084
https://staughs.com/

ST. AUGUSTINE HISTORICAL SOCIETY REFERENCE LIBRARY

6 Artillery Lane
St. Augustine, FL 32084
(904) 825-2333 ext. 2

Florida Division of Historical Resources

R. A. Gray Building
500 S. Bronough Street
Tallahassee, FL 32399-0250
https://dos.myflorida.com/historical/

Bureau of Historic Preservation

National Register Program

Florida Master Site File

Florida Trust for Historic Preservation

906 E. Park Ave
Tallahassee, Fla. 32301

www.floridatrust.org

National Park Service

SOUTHEAST REGIONAL OFFICE

Cultural Resources Division
Atlanta Federal Center,
1924 Building
100 Alabama Street, SW
Atlanta, GA 30303

www.nps.gov/hdp/regions.htm

National Register of Historic Places

NATIONAL PARK SERVICE

National Register of Historic Places
1849 C Street, NW (7228)
Washington , DC 20240

www.nps.gov/subjects/nationalregister/index.htm

National Trust for Historic Preservation

The Watergate Office Building
2600 Virginia Avenue NW, Suite 1100
Washington, DC 20037
savingplaces.org

National Main Street Center

53 West Jackson Blvd., Suite 350
Chicago, IL 60604
www.mainstreet.org/home

Online Resources

National Park Service Technical Preservation Library

The National Park Service's Technical Preservation Services section maintains an extensive Preservation Library with detailed information on a wide variety of subjects. This should be a primary resource for property owners and preservation professionals alike.

Building Technology Heritage Library

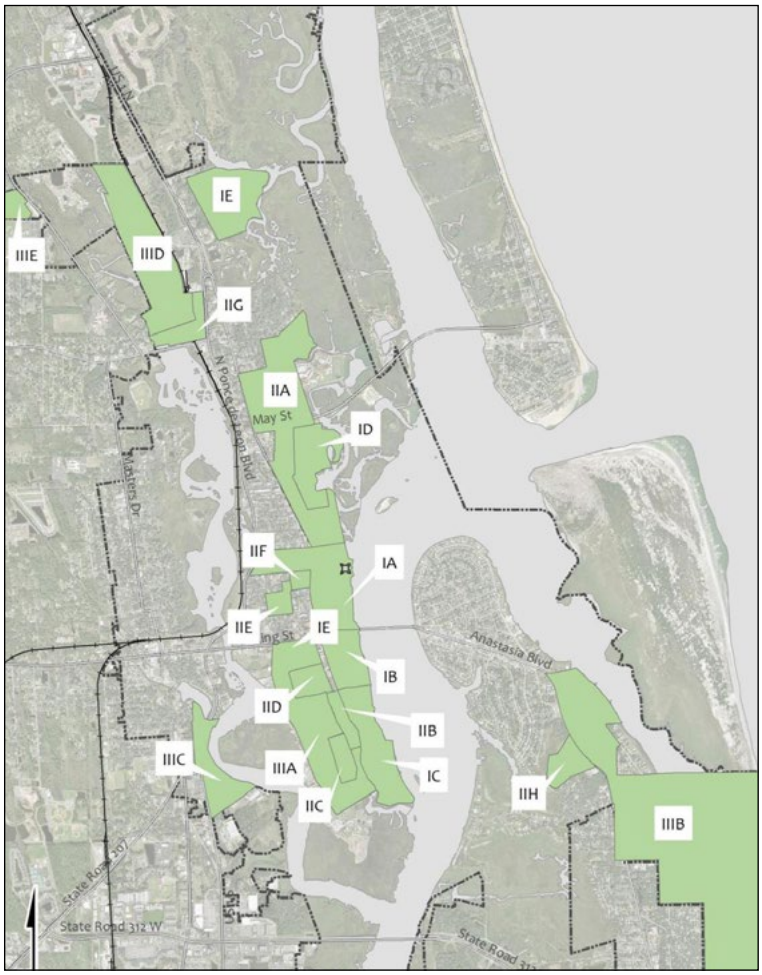
The Internet Archive maintains the Building Technology Heritage Library. This is a collection of scanned materials related to historic building technology. These include thousands of catalogs covering an extensive array of subjects including doors, windows, flooring, siding, roofing materials, plaster, plumbing, lighting, mechanical equipment, and many additional subjects.

St. Johns County Geographic Information Systems (GIS) Maps

National Register of Historic Places Listings in St. Johns County, Florida (Wikipedia)

Archaeological Zones

St. Augustine has a number of archaeologically sensitive areas which have been designated as archaeology zones. These are an outgrowth of St. Augustine's Archaeological Preservation Ordinance (APO). Enacted in 1986, the APO was one of the first in the United States and is unique because it evaluates and protects archaeological deposits on both public and private properties. There are a total of 18 archaeological zones within the City limits. Each zone encompasses an area known or thought to contain buried archaeological resources dating back 4,000 years ago. Each of the zones are categorized into three tiers: I, II, and III. These tiers correspond to the density of cultural deposits, the amount of time it takes to document resources, and review fee.



Per the ordinance, archaeological review is part of the City's permitting process. If a building, utility, or right-of-way project occurs within a defined archaeological zone, spans 100 square feet or more in size, and extends at least 3 inches deep, the work requires archaeological review. Additionally, the ordinance outlines the responsibilities of the City Archaeologist, standards for the curation of artifacts, and governance of the excavation on public property. The combination of the APO along with Architectural Guidelines for Historic Preservation create a more wholistic Historic Preservation plan for the community.

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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, which is entirely supported by the exterior wall of a building, and which is composed of non-rigid materials except for supporting framework

Balconette: 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

Architectural Terms
continued

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

Elevation: an exterior face of a building. Also, a type of architectural drawing that shows the vertical face of one side of a building.

Entablature: a horizontal superstructure supported by columns composed of architrave, frieze and cornice

Facade: the exterior face of a building, especially the front or principal face

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 into 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: a 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 pyramidal or trapezoidal 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 or Lite: 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 vertical dividing bar that adjoins two windows or panels in a door

Muntin: a slender piece of wood or other material that divides the lights in the sash of a multi-pane window

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

Architectural Terms
continued

Pilaster: an 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

Rafter tail: the exposed end of a rafter at the eaves.

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 windowpane 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

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 rainwater away from a building

Weatherboard: narrow boards, which may be beveled or non-beveled, used for siding. Also known as clapboard.

Zocalo: a horizontal band of dark paint at the base of an exterior building wall

CITY OF ST. AUGUSTINE

MEMORANDUM

TO: Historic Architectural Review Board
Planning and Zoning Board

DATE: September 20, 2022

RE: **Item 4a**

Review the Draft Update of the AGHP with consultants, Bender & Associates Architects (Bert Bender, Principal Architect and Jonathan Lammers, Historian)

This Joint Meeting of the Historic Architectural Review Board (HARB) and the Planning and Zoning Board (PZB) provides an opportunity for the Boards to begin to review and discuss draft updates to the Architectural Guidelines for Historic Preservation (AGHP).

The AGHP was originally adopted by the City Commission in 1984, revised in 1989, and 1997, with the last update, the Fourth Edition, adopted in October 2011. It has obviously been several years since the last update. The AGHP is adopted by ordinance and is considered a land development regulation by reference, therefore any amendments to it or updates requires review and recommendation to the City Commission from the PZB. The PZB recommendation is typically based on a review and recommendation from the HARB.

Process to Date

The update process was initiated by a special AGHP Workshop conducted on May 18, 2021, when the AGHP consulting team and scope of work was introduced. The HARB members were present, as well as several local contractors and architects and members of the general public.

At that time the HARB discussion covered (and included comment from others in the audience):

a) Identifying any missing components of the current AGHP or areas that are too vague;
b) Consideration of amending thresholds of administrative approvals and/or expedited agenda items;
c) Prioritizing the most significant materials and features that should be preserved to a high degree; and
d) Opportunities for use of substitute or composite materials and new technologies.

On September 11, 2021, the City hosted Part I of a Preservation Forum at the Galimore Center and posted the presentation portion online. This was in conjunction with the City's evaluation at that time of changes to the current architectural and demolition design guidelines, which was recognized to potentially affect other older and historic areas of the city. The workshop was to provide an opportunity to gather information and community feedback.

The presentation addressed the basics of design guideline documents, how they are used in the preservation process, national review standards, and trends in guidelines as demonstrated by other communities.

See https://staugustinefl.new.swagit.com/videos/139371 to view the presentation.

A second online presentation from September 28, 2021 was recorded and is available for review at this link: https://staugustinefl.new.swagit.com/videos/140933

A two-part public survey was also available online during that timeframe. Results were provided to our AGHP consulting team to consider while drafting the update.

Since September 2021 there has been a change of city preservation staff, legislative action at the Florida State legislature that has impacted historic preservation policy, and discussion related to demolition and partial demolition implications within the city that all potentially impact the AGHP update.

General Background

Taken from the existing AGHP the general basis and need for the AGHP is described in the City's Comprehensive Plan.

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 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 City's 2014 Vision statement summarized from the Vision Plan, the Historic Preservation section from the 2040 Comprehensive Plan Future Land Use Element and the Historic Preservation Element adopted Goals, Objectives and Policies are provided for your information as background while you review the update.

Next Steps

Staff is sending a digital version of the draft AGHP update for your review, as well as, a printed copy.

The black and white printed copy of the draft is so you can make notes directly in areas where you see any potential concerns or suggestions. Please note that this is not in the final design format. The final format will be modified to be in a bound format for printed copies. The color PDF copy provided to you by email is also available on our city website. The colors will likely be changed as further input is provided.

Please provide your feedback in areas where you think information is lacking, unclear, or unnecessary. Each board will also meet with the consultants separately to have more time to go into concerns and recommendations. Staff is anticipating scheduling special workshop meetings with each board in October. Your feedback will be incorporated into the final version.

Please keep this printed copy, and binder material for the Joint Meeting on September 20 and for the subsequent HARB and PZB special meetings in October.

Thank you for your attention to this matter. Any thoughts and concerns are greatly appreciated. The consultants will be at the meeting to describe the draft updates up to this point.

If you have any questions, please call me at (904) 209-4320 or email at askinner@citystaug.com, or Julie Courtney at (904) 209-4283 or email at jcourtney@citystaug.com.

Amy McClure Skinner, AICP
Director
Planning and Building Department

City of St. Augustine

Vision Plan – 2014 and Beyond

The Vision Statement

St. Augustine will be a livable, authentic, waterfront city that builds upon rich history and environment to create a distinctive community character founded on a healthy vibrant economy, a diverse mix of people and experiences, and a valuing of its natural assets.

Guiding Principle: Balance

The development and execution of the Vision Plan will consistently seek to develop and use a set of governing principles, practices, and processes that balance the interests of residents, businesses, institutions, and visitors which contribute to a livable, authentic, character based, and vital community.

The first priority identified is livability. Residents, businesses, and visitors all want a City that is livable, a City that retains those important quality of life aspects critical for resident and visitors alike. This first priority also includes mobility which means developing and implementing a holistic solution that encompasses parking solutions, alternative means of transport, creative uses of existing assets, and accessibility.

The need for balance is a value recognized throughout the community as a living community and the need to manage the tensions and pressures that all living communities, such as, St. Augustine have as they seek choices about their future.

St. Augustine experiences the natural tension present in communities with an extensive tourism industry, the pressures of large numbers of visitors vs. the daily experience of residential life in such a community.

Tourism undergirds much of our economy, bringing both benefits and costs, and while tourism generates much of the tension mentioned before, we also recognize that the industry brings economic benefits and is the source of the many quality of life features that would not otherwise exist in a similar sized city.

Therefore we stress as our core principle the practice of balance where the values and needs of all community members be heard, understood and considered as decisions are made and policies established.

Summarized from Vision Plan
Prepared by the Vision 2014 & Beyond Steering Committee
Completed June 2015

Strategic Results

The Vision Plan is intended to produce four results:

LIVABILITY

The City of St. Augustine is a safe and pleasant place to live where the experiences and services that make life enjoyable and rewarding are accessible. It is a welcoming and compassionate community that embraces diversity in all senses of that term. The intent of this theme is that St. Augustine be an even more desirable place to live by offering the full range of experiences that make a city highly livable.

AUTHENTICITY

The City of St. Augustine has protected its rich layers of history while adding to those layers as a living and dynamic community which is fully engaged in today's world. The intent of this theme is that St. Augustine remain a work, live, play city that is multi-generational and culturally diverse and that it will manage change while also protecting its distinctive features.

CHARACTER

The City of St. Augustine has protected its historic physical character by maintaining its built scale, its architecture, its intensity and density of uses, and its natural environment. It has also maintained and strengthened its social and cultural character through continued development as an arts and culture hub, a culinary destination, and a small town of both historical and architectural depth. It is the intent of the Vision Plan to protect, retain, or enhance those features of the city (be they natural, built or human) which make St. Augustine a historic and distinctive community.

VITALITY

It is the Vision Plan's intent to enhance the level of economic activity in the City so as to encourage the development of diverse existing and new entrepreneurial economic drivers, maintain and restore a rich and healthy physical eco-system, and support a diverse group of people who find St. Augustine home.

Summarized from Vision Plan
Prepared by the Vision 2014 & Beyond Steering Committee
Completed June 2015

FLUE Goal 3 Historic Resources

Promote St. Augustine's distinct character and authenticity by preserving and protecting the City's historic resources including cultural and archaeological resources including identification of new resources and to encourage public and private preservation efforts in the City.

FLUE Objective 3.1

Important historic, cultural and archaeological resources of the City of St. Augustine shall be protected through identification, designation and regulation of development consistent with the degree of protection required for the resource.

FLUE Policy 3.1.1

The City shall continue to evaluate the effectiveness of its historic preservation and archaeological ordinance(s), related to designating and protecting significant historic, cultural and archaeological resources.

FLUE Policy 3.1.2

The City shall continue to identify and inventory sites of historic and cultural significance.

FLUE Policy 3.1.3

The City shall support private, nonprofit groups that endeavor to preserve historic resources and request the assistance of the Florida Department of State, Division of Historical Resources, Bureau of Historic Preservation, in identifying sources of funding and programs as a means to identify, designate, protect and preserve archaeological sites and historic resources in St. Augustine.

FLUE Policy 3.1.4

The City's land development code shall continue to provide for the protection of significant historic resources from the impacts of development and redevelopment.

FLUE Policy 3.1.5

Historic resources, archaeological sites and their environments shall be considered for inclusion in public acquisition programs for appropriate interactive or passive recreation and for open space and conservation.

FLUE Policy 3.1.6

Adaptive reuse of historic structures shall be given priority over activities that would harm or destroy the historic value of such resources.

FLUE Policy 3.1.7

The city shall continue to refer to the adopted Historic Preservation Master Plan for guidance regarding preservation efforts, priorities, perspective and potential projects.

FLUE Objective 3.2

The City shall encourage redevelopment and renewal of areas that are exhibiting evidence of decline (i.e., disproportionate number of vacant, dilapidated and/or substandard structures) or blight through redevelopment programs and through maintaining land development codes that contain standards and procedures to encourage redevelopment where desirable.

FLUE Policy 3.2.1

The City shall continue to work with the policies of any established Community Redevelopment Area(s) (CRA).

FLUE Policy 3.2.2

Redevelopment activities shall be completed independently by the CRA(s) or through public-private partnerships and include, but not be limited to:

- Infrastructure improvements;
- Beautification and appearance improvements;
- Residential blight mitigation;
- Economic development and job creation;
- Environmental clean-up;
- Community mobility planning;
- Historic preservation;
- Creation of recreational facilities;
- Site acquisition; and
- Cultural conservation and heritage conservation.

FLUE Policy 3.2.3

The City shall actively pursue and participate in redevelopment projects that will add to the City's quality of life and economic vitality while balancing the city's character and authenticity.

FLUE Policy 3.2.4

The City shall encourage the establishment of Brownfield designations in conjunction with St. Johns County and other entities in an effort to promote environmental protection and site redevelopment.

FLUE Policy 3.2.5

The City shall utilize available government programs such as, but not limited to, the community development block grant program, for renewal and revitalization of substandard housing sites if identified in the Housing Element, and also to upgrade or replace existing infrastructure.

FLUE Policy 3.2.6

The City shall encourage economic development in all areas within the city limits by establishing standards in the LDC to:

- Provide a variety of uses in close proximity;
- Increase activity and community involvement;
- Create a pleasant ambiance through design standards and scale; and,
- Improve mobility for alternative modes of transportation and pedestrians.

FLUE Policy 3.2.7

The City shall support and encourage the reestablishment of a railroad station consistent with the City's mobility planning, as regional, state and federal agencies evaluate potential options on the east coast of Florida, as well as, access to central Florida by rail.

FLUE Policy 3.2.8

The City shall support and encourage the establishment of a trail system in and through the city consistent with the City's mobility planning, as regional, state and federal agencies evaluate potential options.

FLUE Policy 3.2.9

The City shall support and encourage multimodal forms of transportation in and through the city including the use of a water taxi, circulators and other forms of mobility consistent with the City's mobility plan.

FLUE Objective 3.3

As part of the City's continued planning efforts the City shall encourage uses consistent with the community's authentic and distinctive character.

FLUE Policy 3.3.1

As part of the required evaluation and appraisal report process an existing land use survey will be completed in an effort to identify nonconforming uses.

City of St. Augustine
Comprehensive Plan 2040

Historic Preservation Element
Goals, Objectives and Policies

Note: Unless indicated proposed Goals, Objectives and Policies replace previously adopted.

July 2020

Historic Preservation Element

Goals, Objectives and Policies

Chapter 163.3177 F.S. Optional Element

Historic Preservation Summary

The Historic Preservation Element is an optional comprehensive plan element under Florida's Local Government Community Planning Act (Chapter 163, Florida Statutes). The City is recognized as the oldest, continuously occupied European settlement in the continental United States. Its colonial connections to Spain and England are unique. The desire to protect, preserve, understand, and promote the unique cultural crossroads that St. Augustine represents prompted the City to include a Historic Preservation Element as part of the City's Comprehensive Plan. To this end, the Historic Preservation Element contains a historical development outline, inventory of cultural resources, and a set of Goals, Objectives, and Policies to establish preservation needs.

The Historic Preservation Element serves as a guide for the development and use of land within the City of St. Augustine. This includes recognizing all aspects of preservation of the city and identifies the very real threats to the historic built environment, archaeological record, and its unique characteristics. The historic Spanish Colonial Town Plan, and the surrounding historic residential neighborhoods, and commercial corridors need to be considered from a preservation perspective as time moves forward.

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Historic Preservation Element

Goals, Objectives and Policies

Chapter 163.3177 F.S. Optional Element

Overall HP Goal

The overall goal of the City's historic preservation program is to protect and preserve the historic resources of the city's built and archaeological environment, understand and enhance the City's historic integrity, and promote an authentic, livable community amid changing economic and environmental circumstances.

Cultural Resource Inventory

HP Goal 1

Update and maintain a cultural resource inventory of the city to evaluate the status of known cultural resources, identify undocumented cultural resources, identify threatened resources, and to prioritize documentation needs and designation recommendations.

HP Objective 1.1

Conduct a phased inventory of the city's cultural resources to include a historic structure survey, archaeological sites survey, and windshield survey to evaluate the condition of existing resources and assess the significance of unrecorded cultural resources within the next five (5) years.

HP Policy 1.1.1

New historic structure surveys will include West Augustine, Oyster Creek, and neighborhoods in the Fort Mose area where there is little existing documentation, while previous surveys in the National Register Historic Districts will be updated.

HP Policy 1.1.2

Identify locations of potential archaeological remains, including submerged resources, and inventory all the previous archaeological investigations completed by the City.

HP Policy 1.1.3

Complete a comprehensive windshield survey of the city to identify unrecorded cultural resources such as potential historic districts and landmarks, objects and scenic vistas, and viewsheds.

HP Policy 1.1.4

Resources formally surveyed will be documented in professional survey programs and geospatial databases.

HP Objective 1.2

Evaluate and prioritize resource designation, documentation, and preservation planning efforts in accordance with significance, threat, and institutional capacity.

HP Policy 1.2.1

Establish a method to identify historic and archaeological resources as either significant, contributing, or non-contributing, and apply the data towards current local historic districts or future designations.

HP Policy 1.2.2

Develop and maintain an endangered sites and properties list to include properties facing deterioration, properties and archaeological sites within areas subject to greater development pressures, flooding and erosion hazards, properties transferred from a tax sale, and unique buildings which may have a historic use that is not viable in its current zoning designation. The list can be compiled from resource surveys, building inventories, demolition permits, and other inspections or citations.

HP Policy 1.2.3

Plan a strategy for prioritized documentation of the most significant and/or threatened resources which may include partnerships with the St. Augustine Historical Society, Florida Division of Historical Resources, the University of Florida Preservation Institute: St. Augustine, Florida Public Archaeology Network, and St. Augustine Neighborhood Associations. Resources may include original Spanish colonial structures, unique structures threatened from flooding (such as the D.P. Davis buildings), architecturally significant mid-century modern buildings, and archaeological resources.

HP Policy 1.2.4

Prioritize national and local designation of historic districts and landmarks based on physical or environmental threats and/or cultural significance, which may include concentrations of post-WWII neighborhoods, structures associated with the Civil Rights Movement, and Native American and Spanish colonial archaeological sites, other themes deemed important to the City's heritage.

HP Goal 2

Promote the city's diverse history in a manner that is inclusive and accessible by using information from cultural resource inventories to increase local pride and community support of historic preservation activities.

HP Objective 2.1

Encourage community participation and broaden the documentation methods in user-friendly platforms to provide community members with information and tools to support preservation of the city's diverse cultural resources.

HP Policy 2.1.1

Provide survey inventories and related information to city staff and the public in an interactive geospatial web application which can be used in public and private planning projects, excluding specific locations of archaeological resources in accordance with state law.

HP Policy 2.1.2

In partnership with the oral history program of the St. Augustine Historical Society, efforts should be made to collect oral histories representing the diverse role St. Augustine's citizens have played in shaping the city's history.

HP Policy 2.1.3

Develop character studies for historic neighborhoods to build on the neighborhood workbooks that identify important physical and historical development patterns of an area, which can be presented to the public in a digital platform for user-friendly access.

HP Policy 2.1.4

Identify and document thematic surveys to document cultural histories that are tied to more than one geographic location. Thematic surveys may include African American cultural and development patterns, mid-century modern architecture, and the city's first major historic preservation movement.

Preserving Historic Structures

HP Goal 3

Preserve and protect the historic and authentic character of St. Augustine to minimize the demolition of older, historic buildings and structures.

HP Objective 3.1

Increase threshold requirements for certificate of demolition applications for buildings that meet the criteria for exceptional significance and supplement the review process for undue economic hardship.

HP Policy 3.1.1

Applications for demolition may require documentation that reasonable efforts were made to explore whether an alternative use could support preservation of the structure without requiring substantial modification to the historic character of the property.

HP Policy 3.1.2

Applications for demolition may require documentation demonstrating the sale of the property or relocation of the structure is not technically or financially feasible to support preservation of the structure.

HP Policy 3.1.3

Applications for demolition may require documentation that an undue economic hardship exists, which includes evidence that is supplied by the applicant and evaluated on its own merit.

HP Policy 3.1.4

For more complex projects, the city may conduct an independent assessment of a property proposed for demolition and seek reimbursement from the applicant(s). This assessment could evaluate overall condition and structural soundness, the potential costs associated with rehabilitation or adaptive reuse, and the evidence provided for the undue economic hardship.

HP Policy 3.1.5

To encourage preservation through rehabilitation and compatible additions, replacement of new construction can be limited to a 10 to15% increase in footprint or gross floor area of the existing structure.

HP Objective 3.2

Encourage compliance with demolition review requirements considering community awareness and limitations on after-the-fact demolition applications for all applicable properties.

HP Policy 3.2.1

Implement a process to provide notice to new business tenants and new property owners of the demolition review requirements and historic preservation incentives if they occupy buildings subject to the certificate of demolition requirement, which can be informed with data collected when new utility accounts are opened.

HP Policy 3.2.2

An owner may be required to reconstruct the building envelope including its footprint, height (with possible adjustment for floodplain elevation), form, materials and details when demolition is undertaken prior to receiving approval for demolition that is subject to the certificate of demolition requirement. To be effective, this requirement would need to be tied to a property's deed.

HP Policy 3.2.3

Consider adopting in the Land Development Code the authority to require a waiting period between the date of the demolition and the date that a building permit and/or a Certificate of Occupancy can be issued on the property when a demolition is undertaken prior to receiving approval for demolition that is subject to the certificate of demolition requirement. The delay period could be waived if the Building Department is satisfied that the demolished building posed a threat to public safety.

HP Objective 3.3

Reduce demolition-by-neglect typically associated with a building or structure that is determined to be in a hazardous condition. Examples may include a building or feature subject to collapse and cause injury, unstable structural elements that are no longer able to carry loads safely, or conditions that make a building susceptible to water damage.

HP Policy 3.3.1

Apply provisions in the building code that require correction of unsafe conditions for older and historic structures, and provide notice to property owners or business tenants related to the demolition review requirements and historic preservation incentives.

HP Objective 3.4

Provide assistance for properties identified on the endangered properties list that are in distress due to deterioration.

HP Policy 3.4.1

Identify the most severely deteriorated structures and attempt to contact the property owner to determine the obstacles that prevent maintenance and rehabilitation. Potential assistance may include design and technical preservation recommendations as well as providing information regarding economic incentives, preservation funding programs, and zoning opportunities that can support the long-term preservation of the structure.

HP Objective 3.5

Evaluate financial mechanisms that could support the preservation and rehabilitation of privately owned historic properties that are culturally significant or are fifty years old or older.

HP Policy 3.5.1

A mechanism, such as a mitigation bank or historic preservation trust fund, should be created. Potential funding sources may include contributions from property owners seeking new construction that adversely impacts historic buildings or archaeological remains. Financial contributions would partially offset the community's loss by providing funding for the preservation of properties with equal cultural value elsewhere in the City. Adverse impacts can include cases of demolition-by-neglect or an after-the-fact demolition application, which will be officially recorded in the deed until satisfied.

HP Objective 3.6

Provide zoning opportunities to encourage adaptive reuse of properties that meet the criteria of exceptional significance, which would allow an alternative use outside the limitations set by zoning designations. In these cases, there must be a balance between preservation of the building's historic integrity and the character of the surrounding context.

HP Policy 3.6.1

A process to request a historic preservation re-zoning application or variances can be created which requires the property owner to document that the building faces unique threats to its continued preservation within the current zoning requirements. There must be documentation that the new use provides a greater financial benefit and does not require substantial modification to the historic character of the property.

HP Policy 3.6.2

Properties which are not designated as historic within the criteria of exceptional significance may be required to seek designation as a local landmark or contributing to a local district which will designate the building as eligible for financial incentives and apply regulatory review of building alterations.

Preserving Archaeological Resources

HP Goal 4

Preserve and interpret St. Augustine's fragile and irreplaceable archaeological resources by providing sufficient support to the Archaeology Program, and also enhance opportunities to minimize or offset adverse impacts to archaeological resources.

HP Objective 4.1

To improve the staff's ability to meet the goals of the Archaeology Program and meet professional standards in accordance with the Archaeological Preservation Ordinance, the City shall maintain a staff of archaeologist(s) and seek future funding for additional curatorial and collection management staff to meet the US Department of the Interior curation standards.

HP Policy 4.1.1

Sustain and grow the Archaeology Program's volunteer efforts, which is essential to support the city's responsibilities for historic preservation through excavation, lab analysis, and long-term curation. Opportunities for training volunteers to perform advanced archaeological skills will be pursued.

HP Policy 4.1.2

Explore funding options and academic partnerships to supplement staff with internships, post-doctoral research candidates, and part-time staff who can be integrated within the existing field and laboratory work schedules.

HP Policy 4.1.3

Enhance access to Archaeology Program data by creating digital inventories, maintaining geospatial databases, producing timely reports summarizing archaeological investigations, and curating older collections of artifacts and records to meet professional standards for the ethical custodianship of St. Augustine's cultural resources.

HP Objective 4.2

Implement opportunities to minimize the adverse impacts of development projects on archaeological resources.

HP Policy 4.2.1

Conduct archaeological assessments early in a project's planning phase to provide an opportunity for the City Archaeologist(s) to comment on potential adverse project impacts that can be avoided with acceptable project alternatives.

HP Policy 4.2.2

Based on data obtained from an updated archaeological survey and inventory, an evaluation of the current Archaeological Zones can determine whether the geographic boundaries of each zone should be updated to reflect current archaeological knowledge and historic information.

HP Policy 4.2.3

To minimize impacts to significant archaeological resources in Zone I, which is the oldest and highest concentrated area of below-ground resources, the city should consider limiting some types of construction. Significant disturbance includes underground garages, basements, and excessively destructive foundation systems. Consideration should also include an evaluation of the impacts to archaeological remains created by underground stormwater retention.

HP Policy 4.2.4

Provide information to business tenants and property owners within archaeological zones about review requirements for project planning and new construction, which is regulated by the Archaeological Preservation Ordinance. The creation of new utility accounts may be a way to gauge when notices should be sent.

HP Policy 4.2.5

For projects that require an archaeological review within the parameters set by the Archaeological Preservation Ordinance, the City will explore mechanisms to discourage and deter applicants who complete projects without notification and/or approval from the City Archaeologist(s).

HP Objective 4.3

Provide a financial mechanism to support the preservation and interpretation of archaeological resources.

HP Policy 4.3.1

A mechanism, such as mitigation bank or historic preservation trust fund, should be created. Potential funding sources may include contributions from property owners seeking new construction on a parcel that adversely impacts archaeological features to offset the community loss by providing funds for the preservation and interpretation of resources. Adverse impacts can include cases of an after-the-fact archaeology review applications or conducting work without complying with archaeological monitoring stipulations.

Preserving Community Character

HP Goal 5

Preserve and enhance the authentic features of St. Augustine's heritage and scale of the built environment in the distinctive neighborhoods, districts, structures, buildings, and vistas to strengthen St. Augustine's ability to convey the heritage of the city's diversity and development patterns.

HP Objective 5.1

Encourage preservation of the overall character of historic areas by evaluating opportunities to designate each of the National Register of Historic Places neighborhoods as local historic preservation conservation districts and implement overlay or supplemental land development regulations designed to maintain the relationship of buildings along the streetscape and to each other. This approach can guide and encourage compatible new construction without requiring review by HARB to potentially address the form, mass and scale of buildings relative to adjacent properties and established patterns of the neighborhood.

HP Policy 5.1.1

The use of zoning tools is a community driven option and requires neighborhood participation and input. If supported by each neighborhood through the public meeting process, the zoning requirements can be expanded to include basic design elements such as materials and fenestration patterns.

HP Policy 5.1.2

The boundaries of zoning overlay districts, and what is regulated, should be identified with support of the neighborhood and include support from property owners, HARB, the PZB and the City Commission.

HP Policy 5.1.3

Provide clearly illustrated design guidelines to assist property owners in understanding building terminology and the character-defining features of the neighborhoods to build on a neighborhood character study when overlay or historic preservation conservation districts are established.

HP Objective 5.2

Encourage the preservation and protection of the overall character of older and historic areas by maintaining visual continuity along streetscapes and scenic vistas.

HP Policy 5.2.1

Consideration should be given to incorporating skyline, vista and viewshed restrictions to mitigate the impact of new development on historic resources including districts, sites, and individually designated National Register historic properties.

HP Objective 5.3

Influence redevelopment patterns to be compatible with the scale of the surrounding built environment through zoning designations that promote consistency with the streetscape or district's existing character and use zoning to promote adaptive re-use of older and historic structures.

HP Policy 5.3.1

Use information gathered in the neighborhood character studies to identify buildings or areas with a distinct character and evaluate whether the current zoning designation promotes new construction that is consistent with that character in terms of building footprint, setbacks, and height to evaluate the potential for changes to the zoning designation.

HP Policy 5.3.2

Use information gathered to identify properties that may have a historic use that is not viable in its current zoning designation based on the building character which contrasts with the surrounding character or building uses in the zoning district to provide a list of potential properties that may seek zoning incentives to support their long-term preservation.

HP Objective 5.4

Integrate preservation into the commercial thoroughfares and nodes which already includes King Street, San Marco Avenue and Anastasia Boulevard as important commercial and transportation thoroughfares through the city identified in the Design Standards.

HP Policy 5.4.1

Provide design and planning assistance to encourage revitalization of the major thoroughfares and other, smaller commercial connectors in a manner that recognizes the unique character of these areas to preserve broader aspects of the city's authentic heritage.

HP Policy 5.4.2

A variation on the Main Street program tailored to unique needs of the city could be developed to encourage façade improvements and supplement the Design Standards and Architectural Guidelines for Historic Preservation where they are already in place.

Economic Incentives

HP Goal 6

Provide financial tools and economic incentives to encourage more voluntary participation in preservation and rehabilitation of cultural resources.

HP Objective 6.1

Develop a strategy to establish a funding mechanism that promotes preservation and conservation of cultural resource activities that may include property acquisition or conservation, maintenance and rehabilitation of older or historic structures, and interpretation programs.

HP Policy 6.1.1

Pursue amendments to the Tourist Development Tax and Tourist Impact Tax programs that would allow municipal administration and authority within the collection area and to expand the allowable expenditures to include broader historic preservation and archaeological activities.

HP Policy 6.1.2

Develop the framework to allow implementation of a preservation mitigation bank where funds are contributed from required mitigation assessments and other allowable sources to enable financial support for rehabilitation of privately owned older and historic structures.

HP Policy 6.1.3

Determine whether a revolving fund or similar program that purchases endangered historic properties for resale to owners with preservation covenants can be developed and operated. This program could be supplemented with low-interest loans or grants to new owners for the costs of rehabilitation, as well as design assistance by volunteer architects and design professionals.

HP Objective 6.2

Property owners in St. Augustine have access to economic incentive programs including the Historic Preservation Property Tax Exemption (ad valorem) program, the Federal Rehabilitation Tax Credit program for commercial properties, and the 2013 Lincolnville Community Redevelopment Area (LCRA) for qualifying properties. The city will continue to support and promote these programs and will also continue to evaluate opportunities to provide additional incentives.

HP Policy 6.2.1

Reducing development and permit fees is an incentive that should be considered to encourage redevelopment of distressed historic properties or to simply reward compatible rehabilitation work. A fund may need to be established to offset building permit fees for projects that take advantage of the city's financial incentive programs.

HP Policy 6.2.2

The city should create preservation reinvestment opportunities and identify and promote other financial incentive programs that can benefit historic preservation, economic development, and neighborhood revitalization which can include strategically pairing funding available through the St. Johns County Housing and Community Development Division or other affordable housing programs with local funding incentives to encourage reinvestment.

HP Policy 6.2.3

Any new incentives should be focused to address specific areas so that they serve to generate private growth and investment in the surrounding area in a manner that fits the larger planning goals of the city.

HP Policy 6.2.4

Historic preservation incentive brochures should be made available that can be shared with new tenants and property owners.

HP Policy 6.2.6

An education session should be conducted annually or biannually on available incentive programs. HARB member participation should be encouraged and reported to the Florida Division of Historical Resources CLG division on the annual CLG report.

Community Awareness and Promotion

HP Goal 7

Increase community awareness of the city's historic preservation program and celebrate the value and diversity of the city's heritage with support from local institutions, organizations, groups and community members.

HP Objective 7.1

Improve the visible identity and documentary efforts of St. Augustine's cultural resources and increase access to the city's cultural resource inventory.

HP Policy 7.1.1

The installation of signage identifying each historic neighborhood or place should be expanded beyond the locally-designated Historic Districts and Lincolnville. This can include decorative street signs, directional signs, gateway signs, historical markers at significant sites, etc., and should be undertaken utilizing consistent graphics for clear visual identity. Descriptive information and labels will be based on documentary information to ensure its authentic representation of St. Augustine heritage.

HP Policy 7.1.2

Signage can be linked to digital media and supplemented by mobile access to the city's cultural resource inventory. Archaeological sites will be excluded to avoid unintended exposure that can pose risks to the site's preservation.

HP Policy 7.1.3

The City will use the cultural resource inventory and previous survey recommendations to support new nominations of significant archaeological sites, historic structures, objects and districts to be listed in the National Register of Historic Places which provides formal documentation of the city's cultural resources, enhances their appreciation and understanding as well as demolition review under local ordinance. The properties identified as eligible for potential National Register designation will be shared with the community to determine if property owners support moving forward with the formal designation process.

HP Policy 7.1.4

Given the enormity of the remaining archaeological resources in the city and particularly in the Town Plan Historic District, a prioritized list should be developed based upon clearly defined parameters including recognition of unique spatial and temporal boundaries. When appropriate, this task should include updating listed properties, specific districts, to include contributing archaeological resources as well.

HP Objective 7.2

Improve existing print and multi-media materials and develop new materials and programming to share general historic preservation resources and information about the city's preservation program across multiple audiences.

HP Policy 7.2.1

Increase opportunities for public interpretation programs adjacent to current archaeological excavation sites which can include digital media accessible from remote mobile devices.

HP Policy 7.2.2

St. Augustine historic preservation division staff should work closely with organizations and educational institutions to expand resources for lecture topics such as neighborhood history and revitalization; available historic preservation incentive programs; flood and hazard preparedness; and what to do in the event of an archaeological find.

HP Policy 7.2.3

Provide training to educate realtors, builders, and architects or other professionals on the city's historic districts and neighborhoods, preservation procedures, preservation incentives and financial benefits. This can be implemented by the historic preservation staff as part of realtor board training.

HP Policy 7.2.4

Develop hands-on workshops focused on building preservation topics such as window restoration, masonry repointing, and architectural design. This can be completed in conjunction with professional consultants, contractors, and architects in coordination with local non-profits and filmed or streamed for web viewing.

HP Policy 7.2.5

Print materials should be made available to the general public and also provided directly to new tenants and property owners that includes information about HARB, historic designation, preservation incentives, the Certificate of Appropriateness and Certificate of Demolition processes, hazard mitigation resources, as well as archaeological review requirements and the protocol for unexpected archaeological finds. A similar pamphlet can be developed for any adopted Historic Preservation Districts or similar areas. These pamphlets could be distributed by realtors and the city to new property owners as part of a welcome package.

HP Policy 7.2.6

Walking tours and podcasts describing the Historic Districts and publicly accessible archaeological sites should be developed. This same information should be included in tour brochures made available at the Visitor's Center and City Hall.

HP Policy 7.2.7

Develop a social media presence with accounts for historic preservation activities to provide posts of preservation accomplishments and archaeological findings and news. Solicit print and broadcast outlets for opportunities to share information on current events and activities in addition to their requests for comments on specific projects.

HP Policy 7.2.8

Improve the information and organization of the city's website and multi-media resources for the historic preservation division to include links for preservation-related activities and events, current excavations under the city's archaeology program, archaeological review procedures, preservation incentives, current development reviews under the HARB, helpful preservation resources such as the Florida Master Site File, National Park Service Preservation Briefs, and information on National Register listings, among others.

HP Objective 7.3

Increase awareness of how historic preservation positively affects the city and celebrate historic preservation achievements in the community.

HP Policy 7.3.1

Recognize the achievements of successful projects, individuals and groups that have had a positive impact on preserving the city's architectural, archaeological and cultural heritage through an awards ceremony.

HP Policy 7.3.2

Provide a recap of the city's historic preservation efforts. This can include a report on completed surveys, new Historic Districts, the number of applications processed, archaeological digs completed, artifacts conserved and other city-sponsored initiatives. This recap should be posted on the City website and shared in the opening remarks at a preservation themed event.

HP Policy 7.3.3

The city should continue applying for grant funds through the Florida Division of Historical Resources and awards from the Florida Trust for Historic Preservation while seeking to diversify and broaden these opportunities. There are also multiple national programs and designations beyond the National Register that could enhance the city's visibility and distinction which increases funding considerations. Wider promotion of the city's resources will help generate awareness of its significance and increase the opportunity to address potential threats facing the city with state and national leaders.

Hazard Mitigation

HP Goal 8

Prioritize the protection of cultural resources in the larger context of the city's disaster management and resiliency planning efforts to include hazard mitigation, preparedness, response, and recovery methods that support the long-term protection and preservation of the historic structures, objects, and sites in the city.

HP Objective 8.1

Continue to incorporate historic preservation as a priority into the city's disaster planning and resiliency strategies while accumulating data and analysis that can be used to develop a historic preservation hazard mitigation plan.

HP Policy 8.1.1

Expand the cultural resource inventory to identify cultural resources threatened by natural hazards including tropical cyclone events, flooding, erosion, and sea level rise based on previous studies, maps, and any new information that is developed. Prioritize documentation of the most severely threatened resources. Include identifying the key historical and physical attributes of a property or site and/or identification of the area's sensitivity to potential hazards.

HP Policy 8.1.2

Evaluate the potential financial impacts of a disaster to the community's cultural resources including the potential impacts to the community's heritage tourism economy.

HP Policy 8.1.3

The historic preservation division staff should participate in the task force meetings of the St. Johns County Emergency Management Division and Local Mitigation Strategy development to identify the vulnerability of cultural resources to hazards and help prioritize mitigation projects that are eligible for funding.

HP Policy 8.1.4

Specific protection measures for cultural resources under stewardship of the City of St. Augustine will be developed to mitigate the impact of a potential hazard and provide leadership to encourage other property owners to follow suit. A specific plan should be undertaken for the archaeological laboratory which contains archival documentation and sensitive artifacts.

HP Policy 8.1.5

Update and maintain information that is readily available to communities and property owners to better understand their level of risk from the specific hazards that have a higher likelihood in St. Augustine, including flooding and storms to encourage community support and participation in disaster planning programs. Geospatial data can be an important tool to convey multiple layers of information.

HP Objective 8.2

Identify clear policies that address flood mitigation and historic preservation in the community to recognize the significant vulnerability of the city to flooding and sea level rise.

HP Policy 8.2.1

Prepare Design Guidelines for Flood Mitigation as a stand-alone document or a chapter in the AGHP. If incorporated into the existing AGHP, the AGHP should be reviewed and updated so its recommendations and requirements are consistent and do not conflict with flood and wind mitigation recommendations.

HP Policy 8.2.2

Define acceptable building elevation heights relative to the Base Flood Elevation (BFE) or Design Flood Elevation (DFE) and/or construction types.

HP Policy 8.2.3

Identify appropriate materials and design considerations for higher foundations and extended stairs as well as acceptable water-resistant materials for flood prone areas.

HP Objective 8.3

Develop procedures to respond and recover from a disaster that preserves historic fabric and character.

HP Policy 8.3.1

Identify preservation partners from adjacent communities, volunteers and the county or state representatives who will be able to assist in the review of preservation issues and provide information regarding preservation assistance programs in the event of an impending disaster.

HP Policy 8.3.2

In the aftermath of a disaster, it is important to identify opportunities for historic preservation advocates and emergency management personnel responsible for recovery activities to protect historic resources. Sharing the cultural resource inventory and disaster mitigation techniques for historic structures can help inform recovery personnel of the city's preservation goals.

HP Policy 8.3.3

To better protect historic resources, building inspection staff will be familiar with historic preservation requirements and be able to access preservation representatives in an emergency in an effort to process expedited permit reviews.

HP Policy 8.3.4

Planning and Building Department staff can be authorized to approve minor repairs and stabilization measures without formal HARB review to expedite stabilization and provision of a weather-tight building enclosure and reduce the administrative burden on property owners. The AGHP or hazard mitigation design guidelines can provide specific examples of appropriate stabilization measures and repairs.

HP Policy 8.3.5

Establish a plan that promotes repair and re-use of historic materials and components vulnerable to high winds and flooding such as porches, railings, windows, shutters, fences, and decorative plaster and wood interior features, etc. This can also be promoted as a sustainable option to disposal. To be effective, training collection personnel and providing educational materials or programs will be a key component.

HP Policy 8.3.6

The City will develop information to guide property owners during the recovery phase including what they should and can do to protect their properties and return to normal. Websites, brochures and/or pamphlets should be readily available for distribution during preparation of an impending hazard and in the immediate aftermath of an event.

HP Policy 8.3.7

Recommended strategies for mitigation and repairs of historic resources should be provided as well as information regarding the availability of historic preservation technical and financial assistance to encourage property owners to conduct sensitive repairs and reduce the unnecessary loss of historic materials.

Administration of Programs and Policies

HP Goal 9

Preserve and enhance St. Augustine's cultural resources and collections with continued leadership and stewardship within the city administration when evaluating future development for city projects.

HP Objective 9.1

Integrate preservation into all aspects of city planning initiatives that may impact cultural resources in older neighborhoods, historic districts, archaeological sites and heritage tourism programs and resources under city stewardship.

HP Policy 9.1.1

Include historic preservation staff in planning initiatives to help determine the potential impact of the city's proposed development activity on resources identified in the cultural resource inventory. Following an assessment of the proposed project and potential level of impact, it can then be brought to HARB for review as appropriate and/or further research by the archaeology staff to determine if any alternatives or mitigation actions can be considered.

HP Policy 9.1.2

Inter-departmental cooperation will be facilitated when structures or sites will be impacted from development activities to include Public Works and Utility Department permits with ground penetrating activity that requires review by and coordination with the City Archaeologist(s).

HP Policy 9.1.3

The City of St. Augustine is a steward of many cultural resources including the archaeological collections and archives, terrestrial and submerged sites, historic buildings and structures, objects, and landscape features. Historic preservation will continue to be a goal when considering the planning and design of public properties, facilities, spaces, and infrastructure including condition assessments, documentation measures, and management plans.

HP Policy 9.1.4

A restrictive covenant should be required on property sold by the City of St. Augustine to protect historical architectural and archaeological resources. Based upon the nature of the property. The covenant could include limiting construction areas to protect archaeological resources from damage, requiring HARB review of exterior alterations and/or prohibition of demolition of significant features or elements.

HP Policy 9.1.5

Continue to support staff positions of the Historic Preservation Division and professional development opportunities to manage the responsibilities outlined herein while advancing their ability to implement programs and policies that meet or exceed professional standards in the cultural resource preservation field.

HP Policy 9.1.6

Financial resources to supplement the city's budget and staff will continue to be pursued including state and national grant programs, partnerships with educational institutions, and related cultural organizations.

HP Objective 9.2

Maintain designation as a Certified Local Government with the Florida Division of Historical Resources and the National Park Service under the Department of the Interior.

HP Policy 9.2.1

Perform responsibilities of the Certified Local Government guidelines and agreement and maintain a positive standing by submitting monthly reports and meeting grant reporting requirements when applicable.

HP Goal 10

Facilitate a balance of economic growth and the preservation, continued use, and adaptive use of cultural resources with programs and policies that are user-friendly and responsive to the needs of the community.

HP Objective 10.1

Conduct a regular evaluation of the city's historic preservation program to include tasks in the Historic Preservation Master Plan as a means of identifying priorities and measuring the program's progress.

HP Policy 10.1.1

An annual report and work plan for the upcoming year will be developed by HARB and/or PZB in a public workshop. Tasks from the work plan and other identified needs can be assessed for human resources and budget needs while providing a public forum each year to ensure the priorities of the preservation program are achieved.

HP Objective 10.2

Promote preservation programs to encourage affordable housing in historic neighborhoods.

HP Policy 10.2.1

Partnerships should be developed with community housing organizations to encourage affordable and low-income housing in historic neighborhoods including possible incentive programs.

HP Policy 10.2.2

Compliance with historic preservation standards can place an undue economic burden on low and moderate income households by requiring the installation of specific materials when there are less costly options available. Provide a means for HARB approval in instances where conformance would place a financial hardship to individuals meeting income standards when the basic form and rhythm can be preserved and the work will not irreversibly affect the building's historic character.

HP Objective 10.3

Continue administration of the municipal tax exemption for historic properties and seek other opportunities to encourage private investment in historic preservation.

HP Policy 10.3.1

See also other specific policies related to other opportunities for historic preservation investment and community revitalization and other methods to increase awareness about historic preservation incentives.

HP Objective 10.4

Revise the Historic Architectural Review Board ordinance and zoning chapter definitions, historic preservation applications, demolition review procedures, and associated meeting procedures to incorporate proposed revisions of the Historic Preservation Master Plan as they are approved or implemented. Other updates generated from changes to the Architectural Guidelines for Historic Preservation or other new policies may be required.

HP Policy 10.4.1

Historic resources should be easily identified in a city-wide, geo-spatial database indicating the need for HARB and/or archaeological review as part of a permit or HARB application process.

HP Policy 10.4.2

Clarify preservation standards and definitions that are not clearly defined in the ordinance such as definitions, process of designation of local and national historic districts, designation and administration of local landmarks, demolition review thresholds, corresponding implications from other ordinances, documentation of undue economic hardship, and procedures for identifying and pursuing a case of demolition-by-neglect.

HP Policy 10.4.3

Provide clear explanations of review requirements and processes associated with a demolition application to include a worksheet with a submission checklist and requirements for a building condition assessment and economic hardship when required.

HP Policy 10.4.4

Provide clear details on the variety of requirements that may be attached as a condition to approval of a demolition application including instructions for the Florida Master Site File, measured archival drawings, photography. The level of required documentation may be adjusted based upon the significance of the historic resource.

HP Policy 10.4.5

The demolition review procedures may be modified for buildings that are not designated which may include a preliminary determination as whether or not a property that is 50 years old or older is potentially eligible for local Landmark listing prior to HARB review. If HARB concurs during the public meeting that the property is not eligible for local landmark or other designation, the building may be granted demolition approval with or without conditions. Alternatively, if the HARB determines the property may be eligible for designation the full demolition review will be required.

HP Policy 10.4.6

Design review by HARB may be required for designated local landmarks in order to balance the property's eligibility for zoning and financial incentives with historic preservation goals.

HP Policy 10.4.7

The administrative review authority of the historic preservation staff may be expanded for minor applications based on the type of alteration and its conformance with the AGHP, significance of the property, location of the property, and existing conditions with the provision that staff may determine that HARB review is required.

HP Policy 10.4.8

A requirement for applicants to provide both paper and digital photographs and application materials at the time of submission should be put in place to facilitate sharing of information with HARB members and the public, while minimizing staff time associated with scanning. For applicants who do not or are unable to comply consistent with department procedure.

HP Policy 10.4.9

HARB application materials should be posted online to allow neighbors to understand proposed property alterations and choose whether or not to attend and participate in the HARB meeting, voicing either support or opposition. This would increase the transparency associated with the HARB review process and, in cases in which HARB recommends design alterations, also serves to demonstrate the benefits of the process.

HP Objective 10.5

Revise the Architectural Guidelines for Historic Preservation (AGHP) to include changes in materials and technology and additional design guidelines and requirements to incorporate proposed revisions of the Historic Preservation Master Plan as they are approved or implemented. Other updates generated from changes to the city ordinances or other new policies may be required.

HP Policy 10.5.1

The AGHP should provide property owners an expectation of what will and will not be approved by HARB as part of the review process by addressing the issues relevant to today's property owners. This is often best accomplished via illustrations of appropriate and inappropriate alternatives, supplemented by descriptions in layman's language. Historic district guidelines written specifically for a district can often best address local character and issues and can be chapters added to the city-wide AGHP or a stand-alone document.

HP Policy 10.5.2

New building materials and technologies have either been introduced or gained in popularity increasing the likelihood that they will be considered by owners, design professionals, and contractors as they make improvements to properties. These include alternative wood and window products as well as technology such as generators. Although perhaps not appropriate in all locations, instances in which they might be appropriate should be identified in the AGHP.

HP Policy 10.5.3

The AGHP can provide review criteria using design principles in a manner consistent with the building and/or context area when architectural style is not prescribed as the method of regulating new construction. Using architectural style can promote a specific ambience within a district, however it can create imitations of historic buildings and a false sense of history in conflict with the Secretary of the Interior's Standards for Rehabilitation.

HP Policy 10.5.4

Hazard mitigation or flood mitigation design guidelines for historic preservation that may be adopted can be incorporated into the AGHP or as a stand-alone document.

HP Policy 10.5.5

Sustainable practices and design methods should be incorporated in the AGHP wherever possible to assist property owners in making educated decisions to improve their property's energy performance and reduce environmental impact.

HP Policy 10.5.6

The implementation of recommendations that promote the preservation of historic properties should be evaluated in tandem with the city's overall environmental conservation goals and approach to sea level rise (perils of flood).

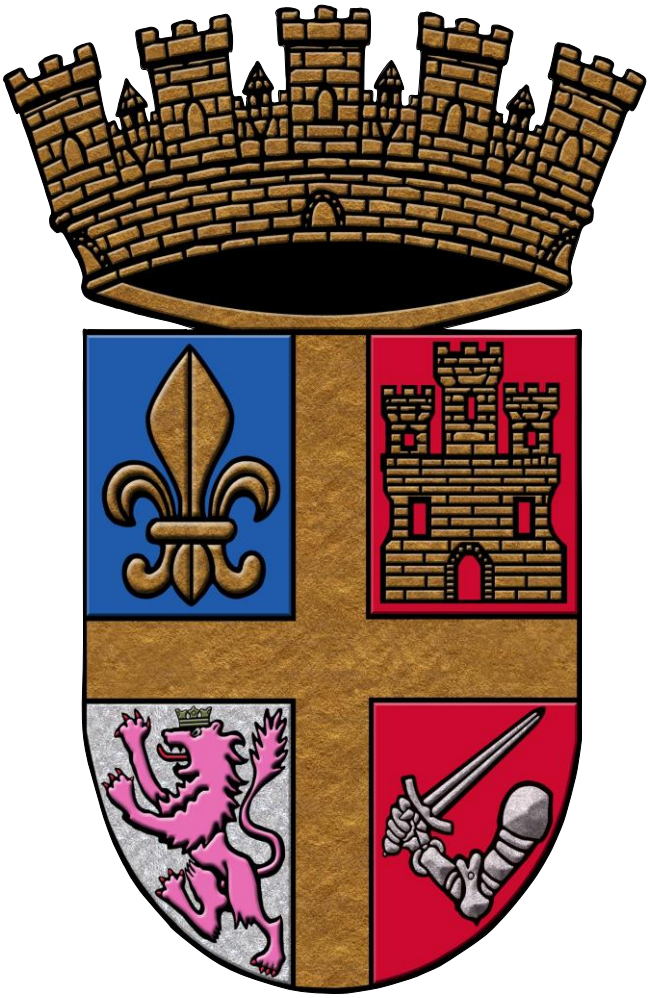
HP Policy 10.5.7

The administrative review authority of the historic preservation staff may be expanded for minor applications and will need to be added to the AGHP to provide staff the detailed review criteria.

"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

[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.

[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 Roofing for Historic Buildings 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.

[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.

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.

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.

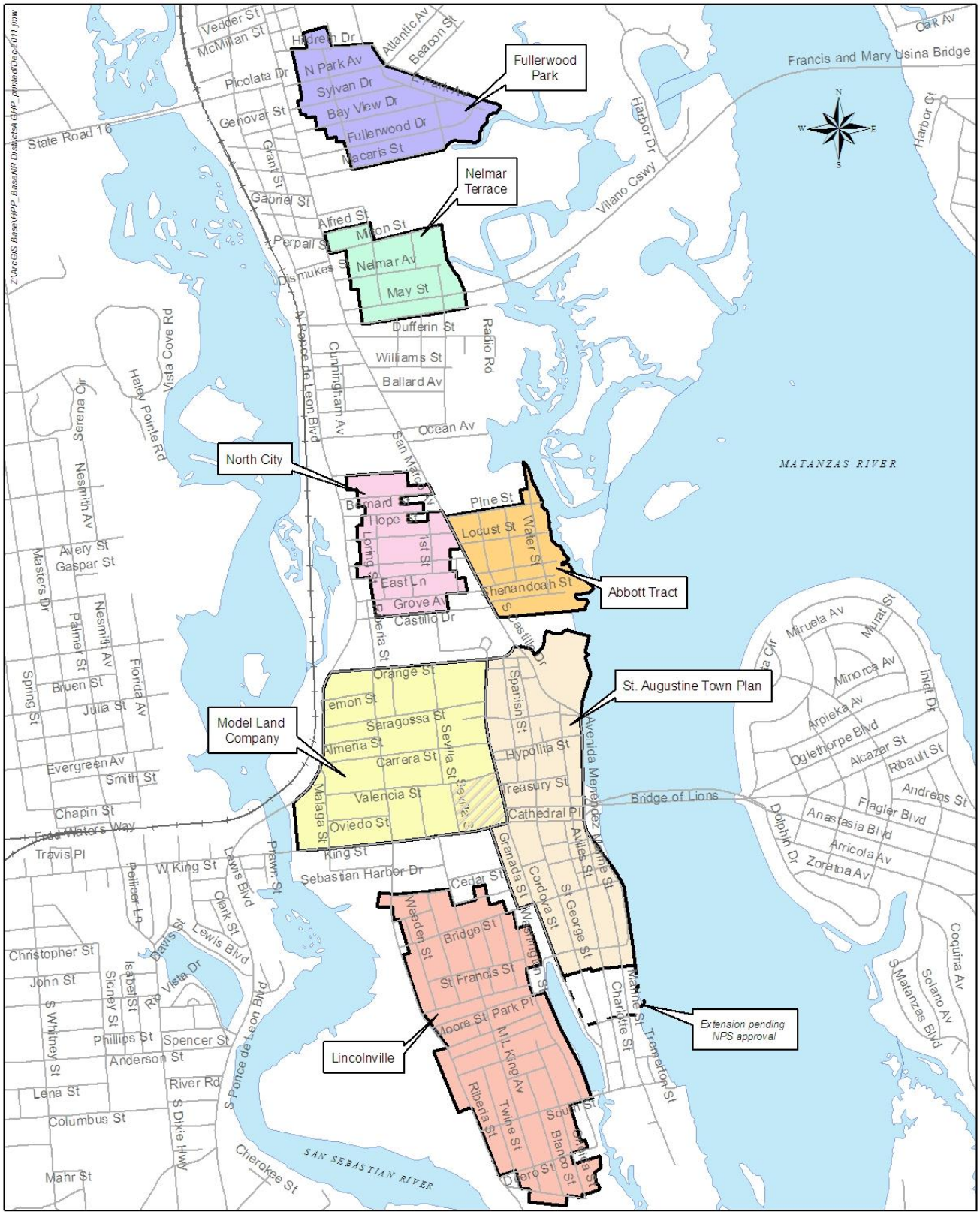
The district is roughly bounded by the marshes of Hospital Creek on the east, San Marco Avenue on the west, Hildreth Street on the north and Macaris Street on the south.

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.

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.

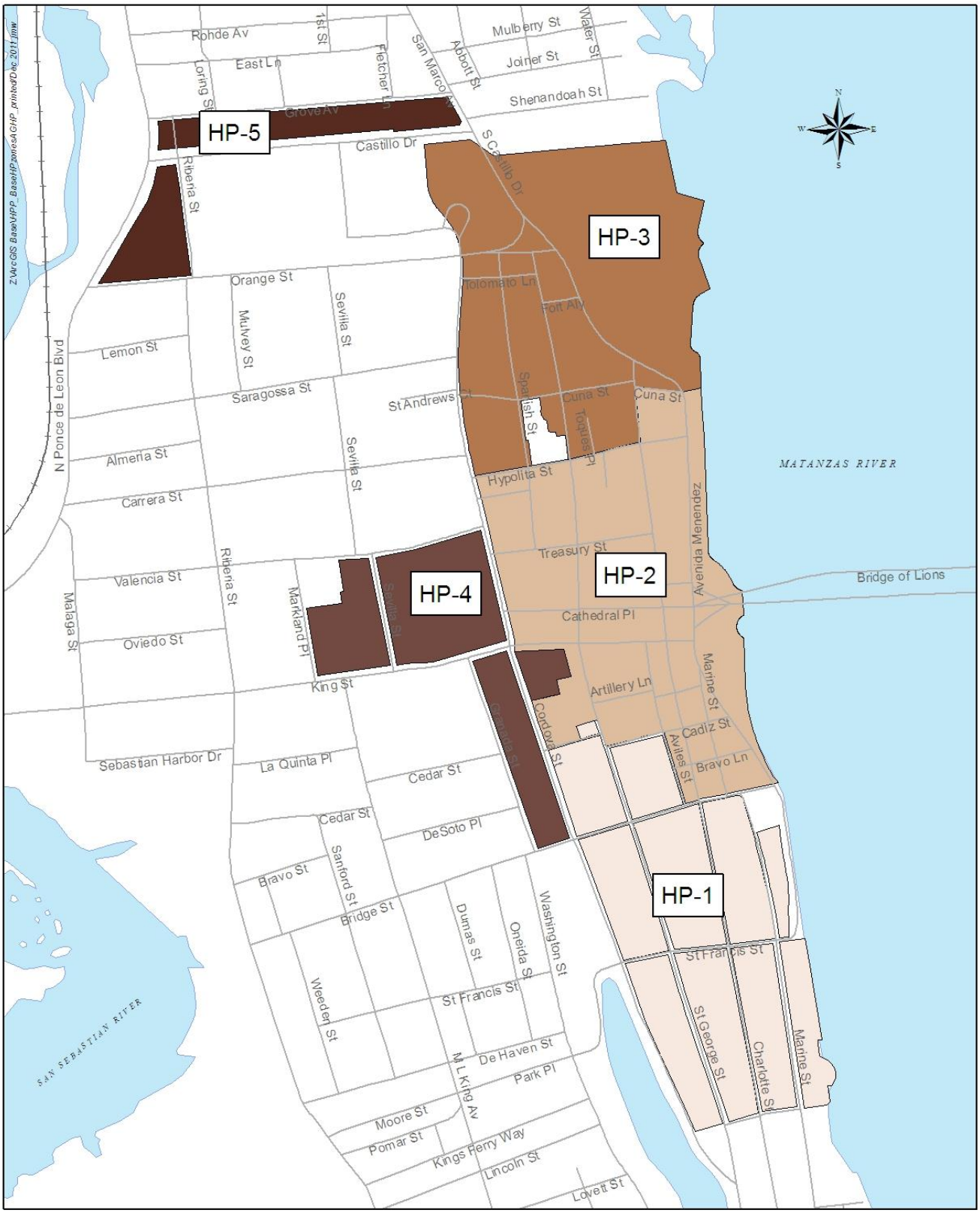
All of the major buildings in this district represent the zenith of Flagler Era development. These buildings are either individually listed on the National Register or are located within the Model Land Company National Register District.

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.

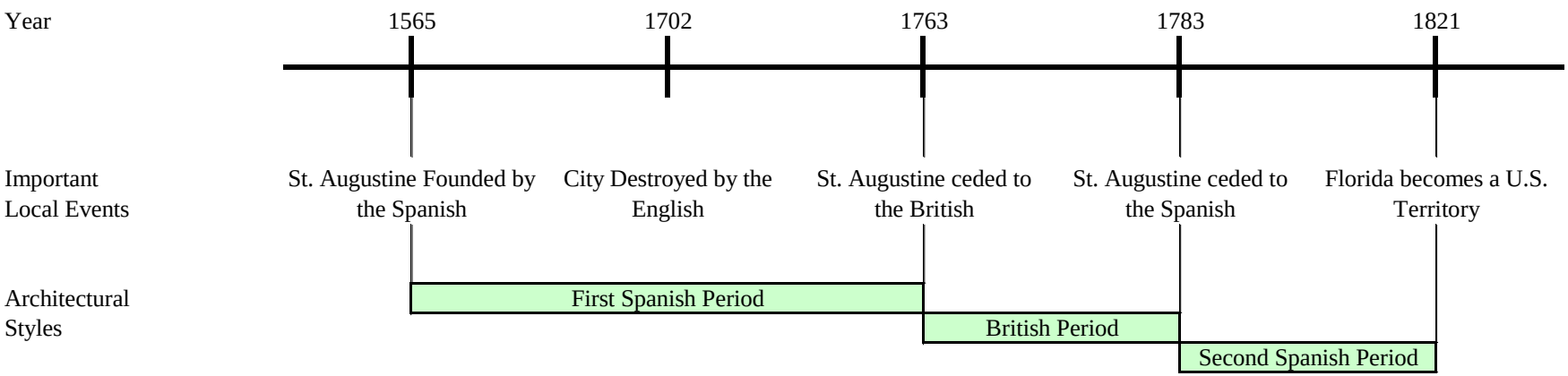
Architectural styles tended to reach St. Augustine later than larger northern cities. This was due in part to the difficulty and cost associated with bringing construction materials to St. Augustine prior to the arrival of the railroad in 1883. Therefore, the dates given for the architectural styles 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.

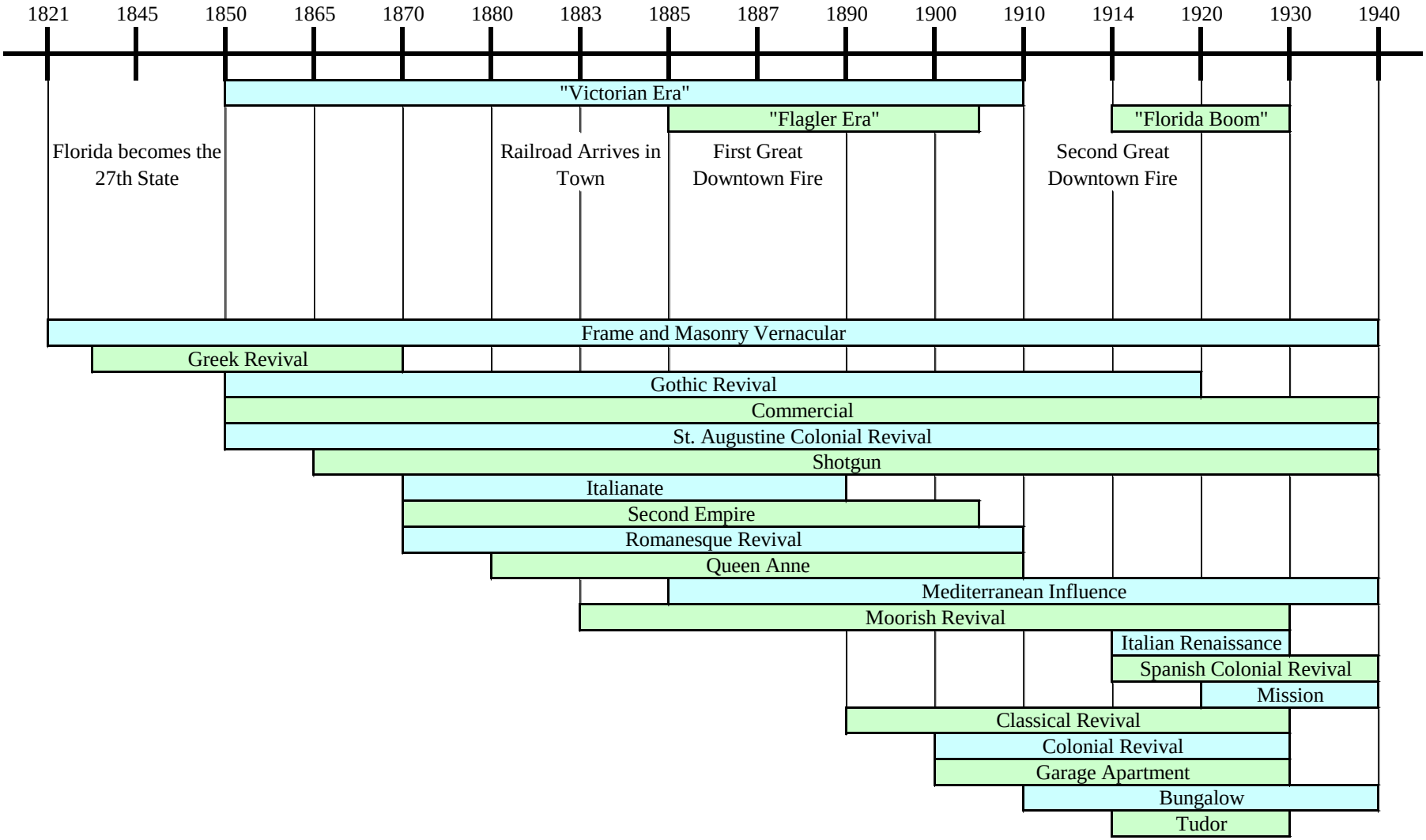
The sections that follow first provide a brief background and the identifying or defining features of each architectural style discussed. This is followed by additional detailed information on the architectural features (site plan, building plan, foundation, exterior finishes, roof type and covering,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

See Chronological graph of styles and events

Figure 1

Architectural Styles and Periods




1821
1845
1850
1865
1870
1880
1883
1885
1887
1890
1900
1910
1914
1920
1930
1940
"Victorian Era"
"Flagler Era"
"Florida Boom"
Florida becomes the 27th State
Railroad Arrives in Town
First Great Downtown Fire
Second Great Downtown Fire
Frame and Masonry Vernacular
Greek Revival
Gothic Revival
Commercial
St. Augustine Colonial Revival
Shotgun
Italianate
Second Empire
Romanesque Revival
Queen Anne
Mediterranean Influence
Moorish Revival
Italian Renaissance
Spanish Colonial Revival
Mission
Classical Revival
Colonial Revival
Garage Apartment
Bungalow
Tudor

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.

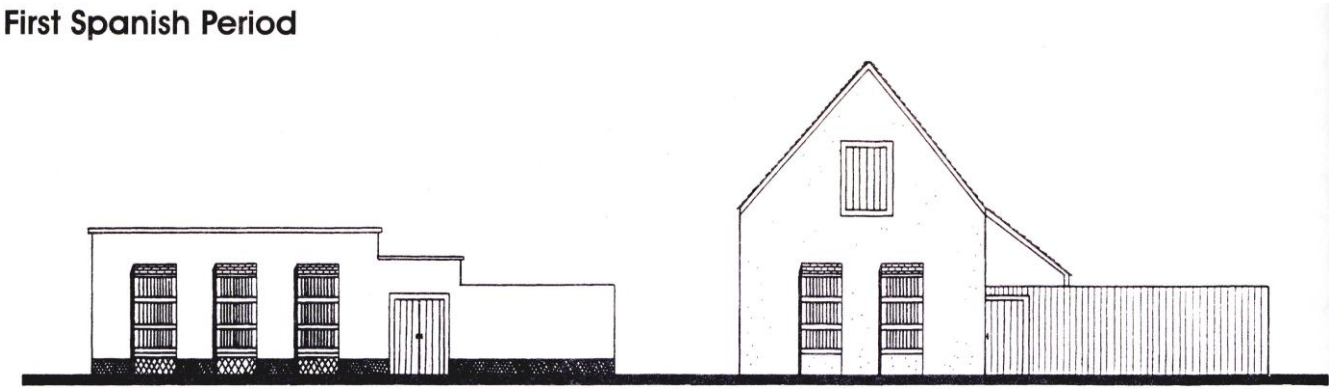
The most common building plan is a simple rectangle. Proportions vary due to initial design constraints and to additions, but the most common width to length ratio is about 1/1.5 with a range of 1/1.0 to 1/2.5. Dimensions are measured in varas (approximately 33.33 inches) not in feet. Buildings are generally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

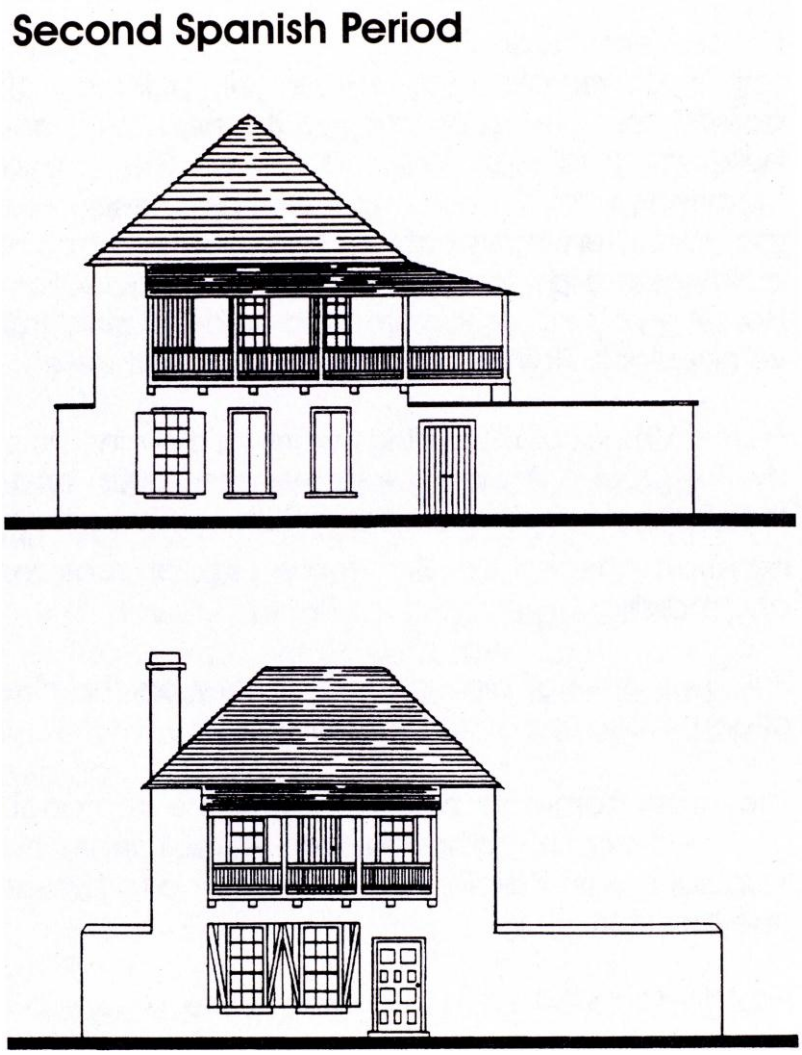
Foundations are usually tabby or coquina. Most buildings are of masonry construction, with wood much less common. Buildings are one to two and one-half stories. To protect the masonry from the weather, all surfaces are covered with plaster or stucco.

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 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

<u>Second Spanish Colonial Period examples:</u>
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.

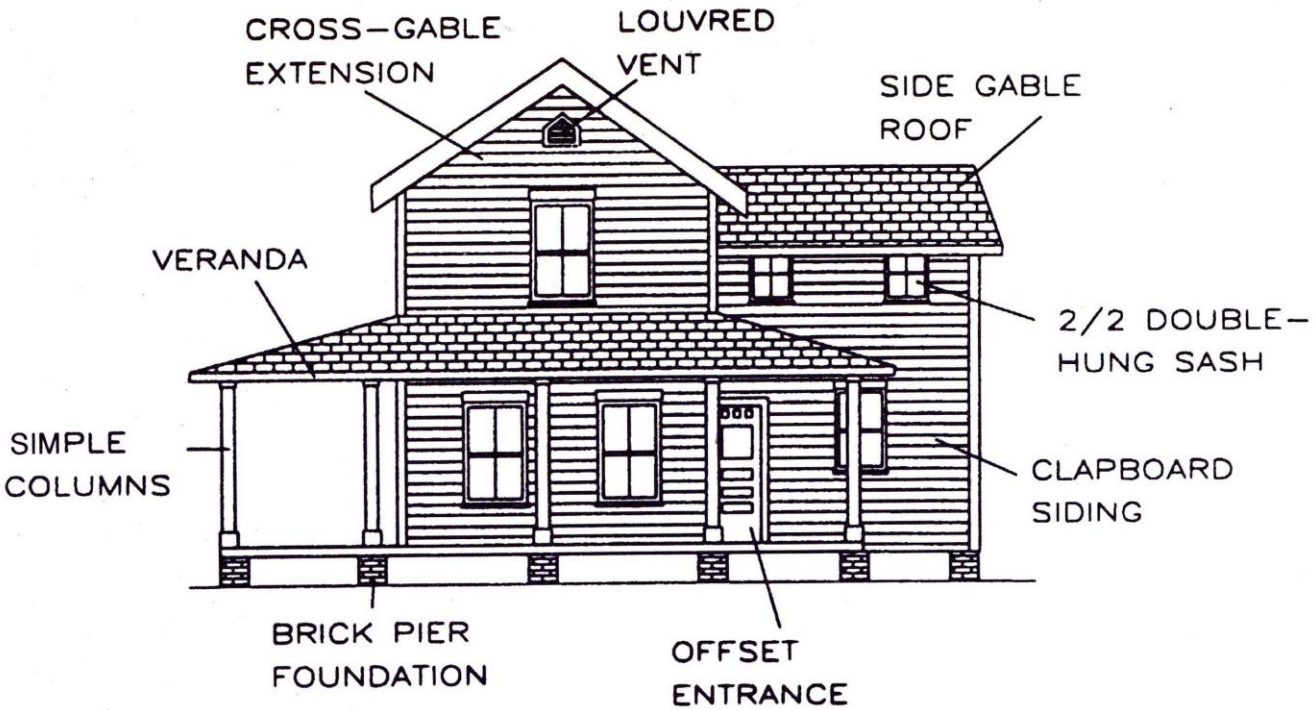
Buildings are not constructed directly on the street, although the size of yards varies greatly.
The most common building plans are rectangular and L-shaped, although some buildings have irregular plans. Buildings range from one to two-and-one-half stories.

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.



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.

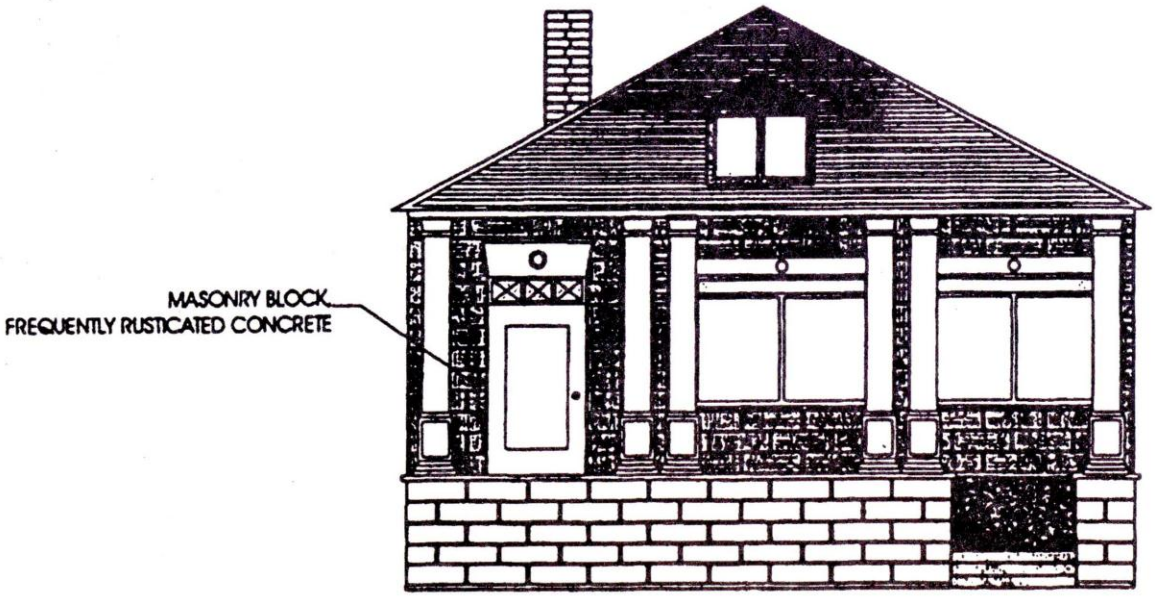
The most common building plans are rectangular or L-shaped. Buildings range from one to two stories.

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 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.

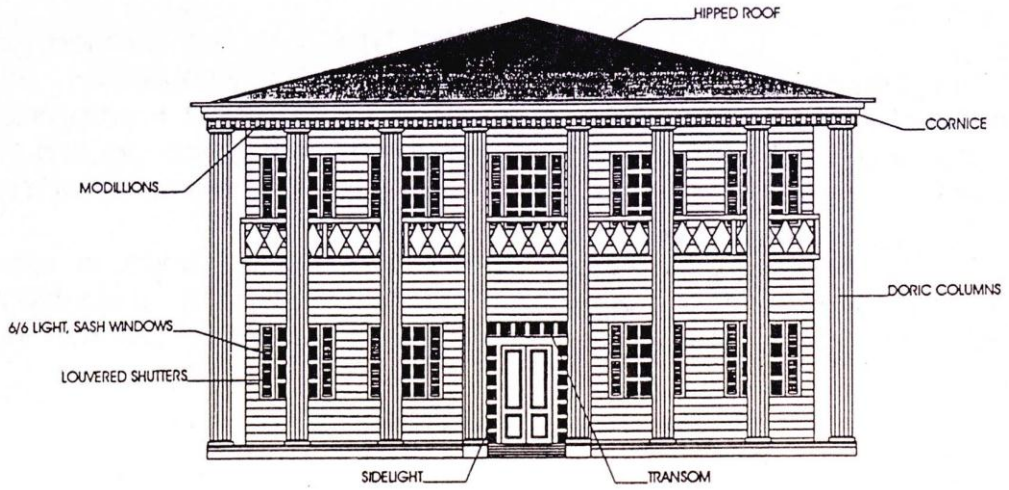
Buildings are not constructed directly on the street, although the size of yards varies.

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

Only Existing Greek Revival Example Listed in the Master Site File

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.

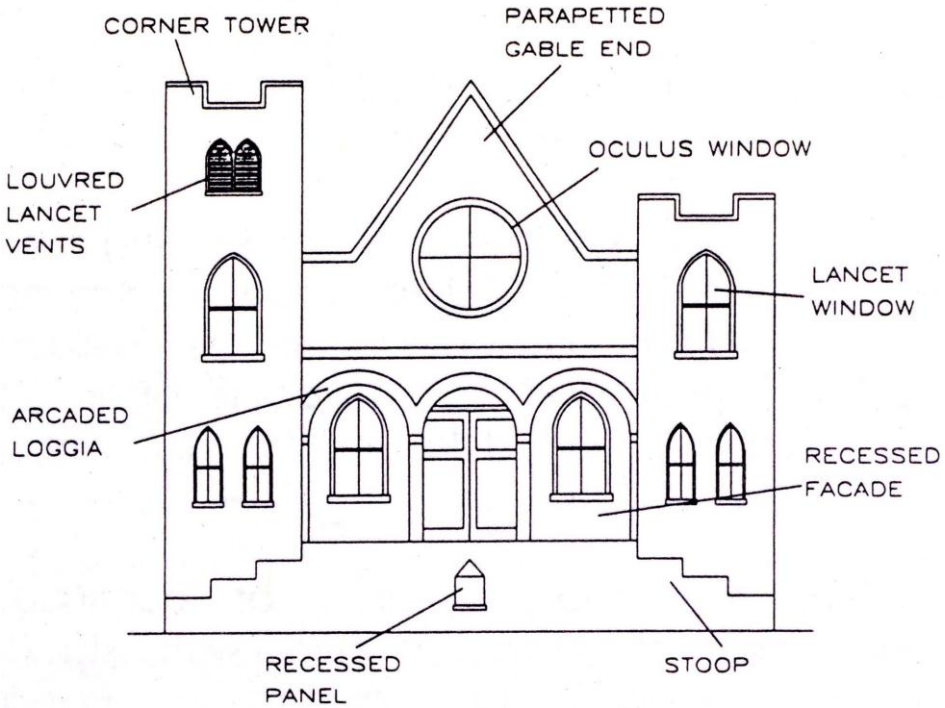
Foundations are coquina, brick or continuous masonry which may be finished with stucco. Construction is masonry or wood frame. Exterior finishes are plain or ashlar joint stucco, brick, marble, stone, drop siding, weatherboards or board-and-batten siding with corner boards. A local church tower is finished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

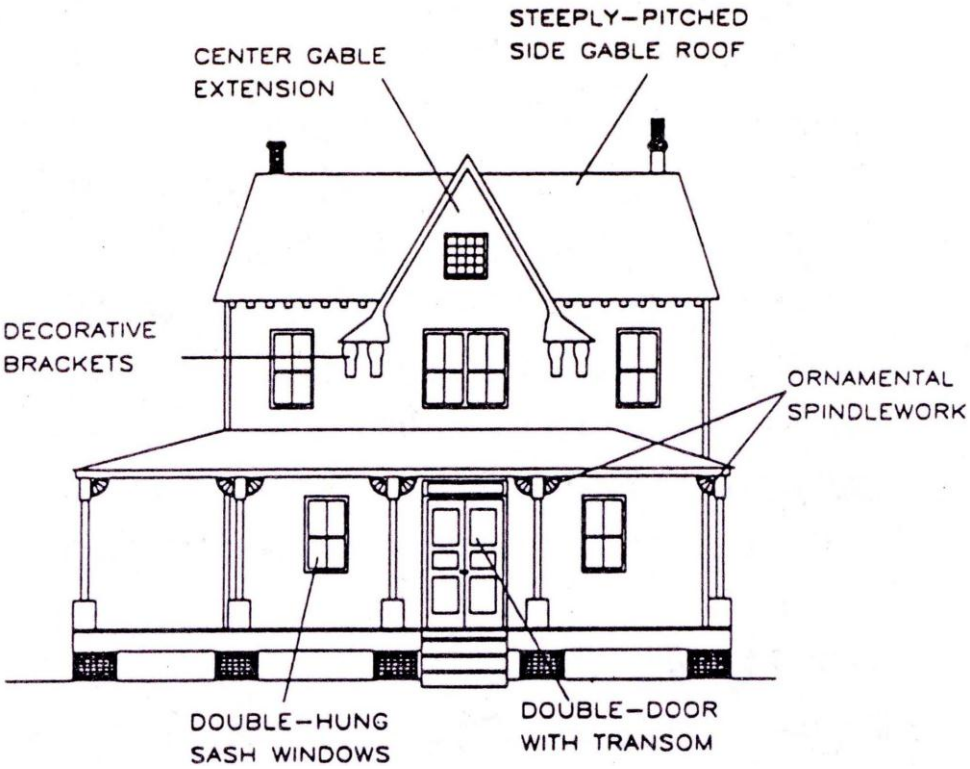


Gothic Revival Examples

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

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

Carpenter Gothic



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.

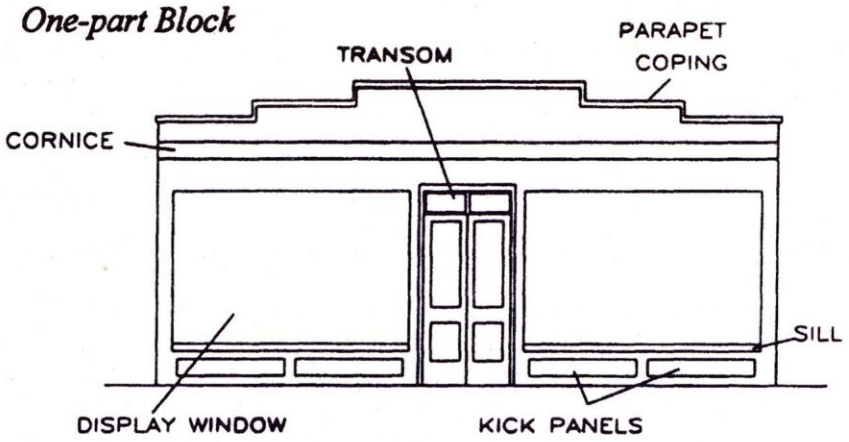
Foundations are continuous concrete or brick, or concrete slab. Construction prior to the Civil War was wood frame. Brick was used following the Civil War. Hollow terra cotta tile or concrete block was used beginning in the 1920s. Exterior finish is usually common or running bond brick, concrete block, 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.

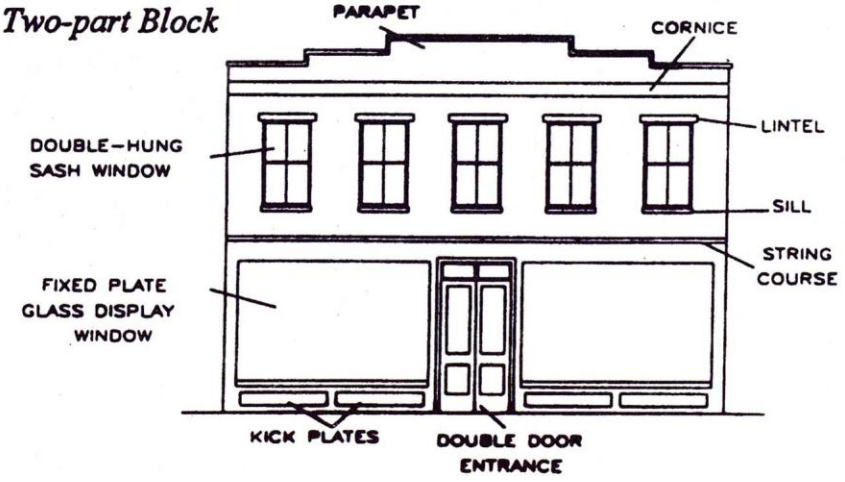
Windows are fixed sheet (plate glass) on the ground floor. Transoms are common. Windows on upper floors are double hung sash two-over-two, one-over-one, or less commonly jalousie.
Detailing is simple, usually consisting of cast concrete or ornamental brick corbels.

Commercial

One-part Block



Two-part Block



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.

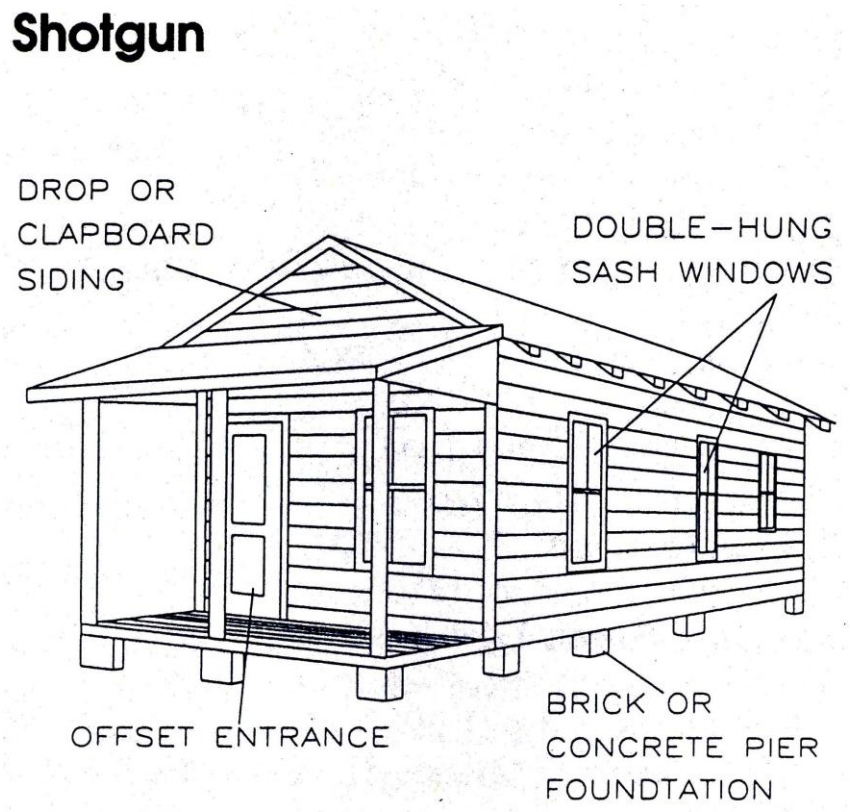
Foundations are usually brick, coquina or block piers. Piers are not finished with stucco. Lattice infill is used occasionally. Construction is wood frame. Exterior finish consists of weatherboards or drop siding, with or without corner boards, or less commonly board-and-batten siding.

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.

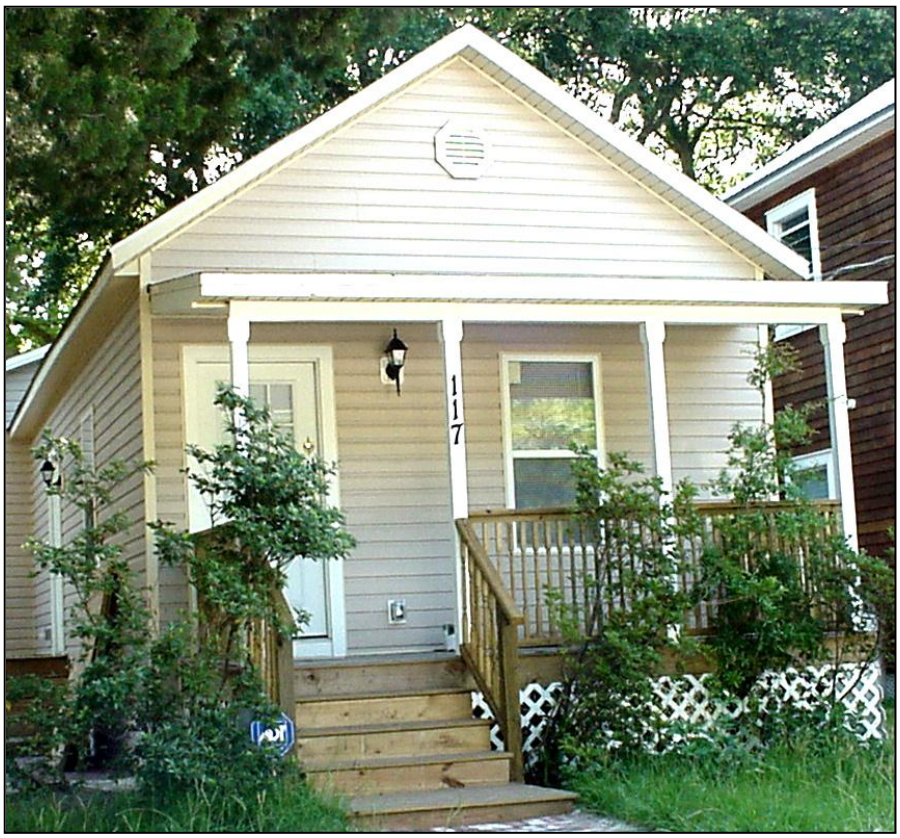
Detailing is simple jig-sawn woodwork on porches, doors or under the eaves.

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 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.

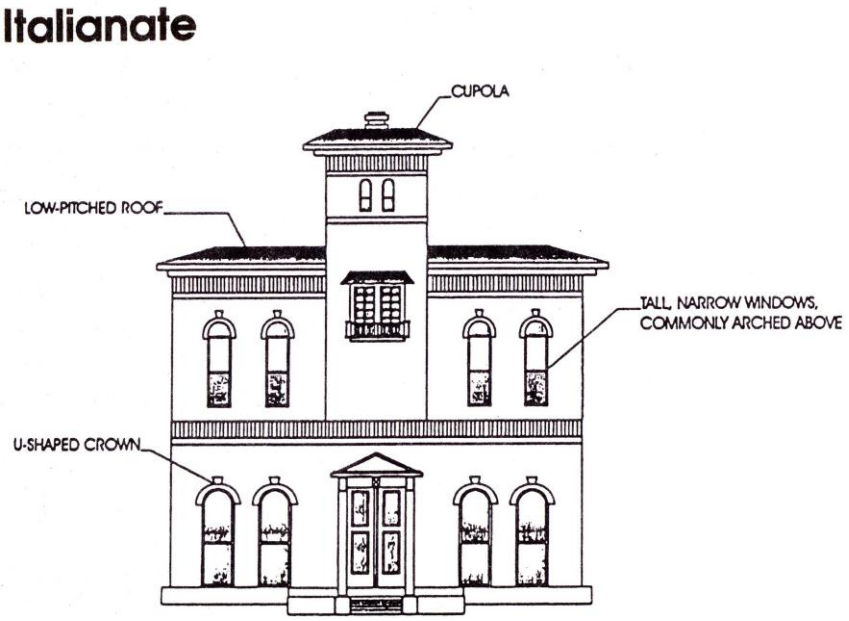
Buildings are not constructed directly on the street, although the size of yards varies.
The most common building plans are rectangular, square or L-shaped. Buildings range from two to three stories.

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 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).

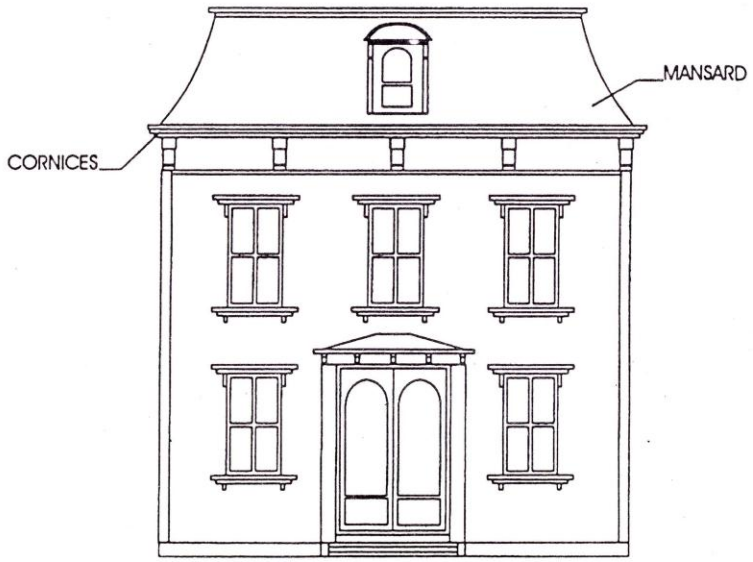
The defining feature of this style is the double-pitched four-sided mansard roof, with dormers projecting from the lower steeply pitched section. This type of roof permitted a usable attic story without the mass of a full upper story. Other features of this style include prominent projecting and receding 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



Only Existing Second Empire Examples Listed in the Master Site File

8 Arenta Street, Barbour House, 1877-1894

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

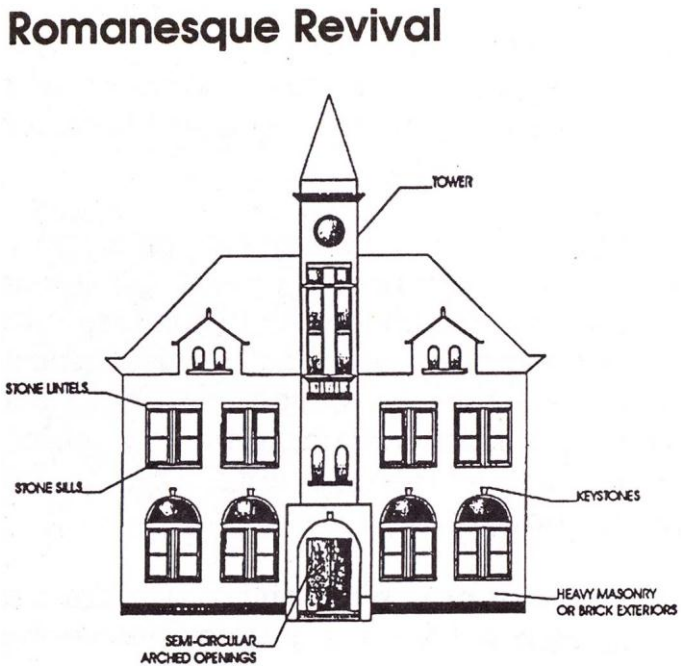
Romanesque Revival (1870-1910)

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.



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.

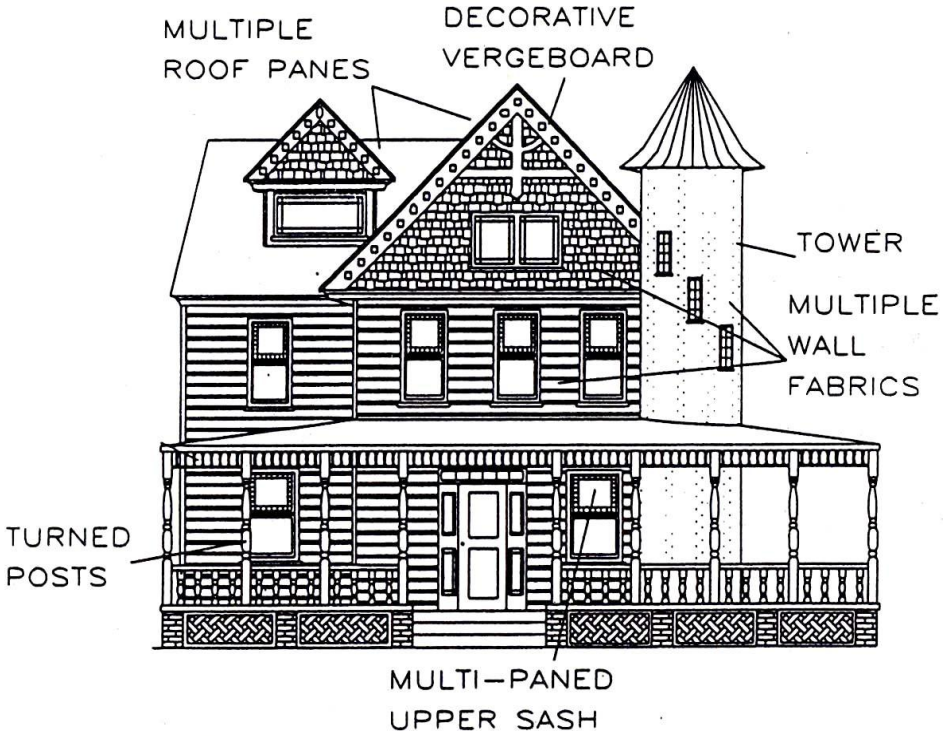
Exterior finishes vary and include drop siding with corner boards, weatherboard with corner boards, novelty shingles, wood shingles, diamond wood shingles, asbestos shingles, running bond brick, and stucco.

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



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

<u>Queen Anne architecture examples:</u>
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

Spanish Renaissance Revival Examples

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.

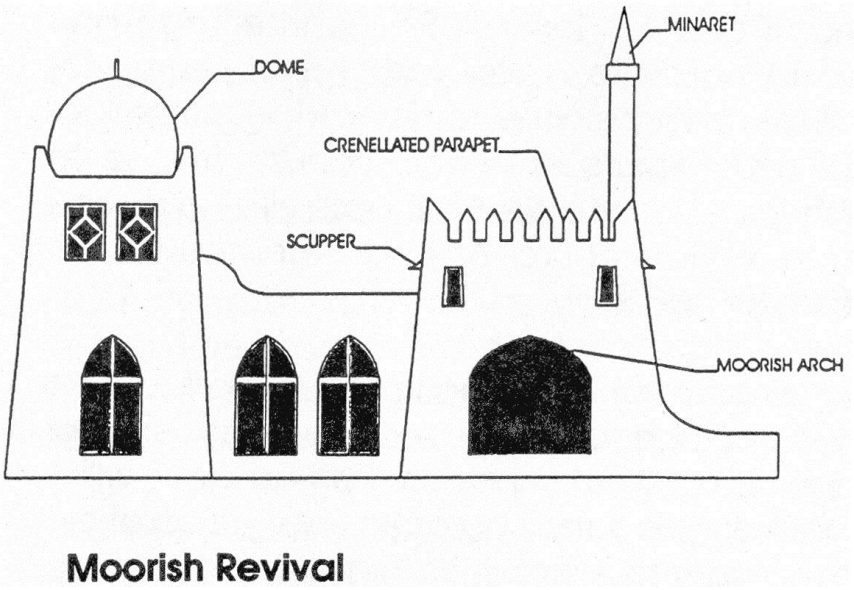
Buildings are not constructed directly on the street, although the size of yards varies. Building plans are rectangular, square, U-shaped or irregular. Buildings range from two to four stories.

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.

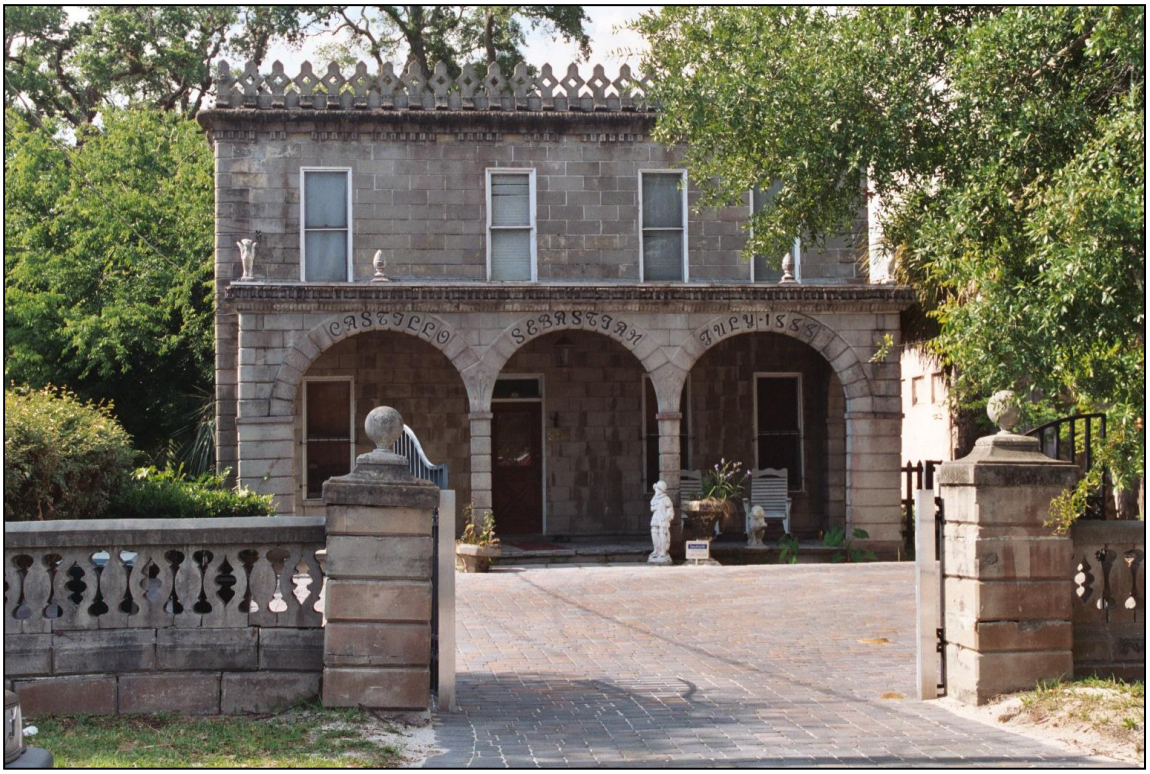
The most common roof type is flat with a parapet; although stepped gable, shed and hip are also used. Parapets are heavily decorated with cast concrete ornamentation. Secondary roof structures include towers, minarets and onion domes. Flat roofs are built-up. Pitched roofs are covered with composition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

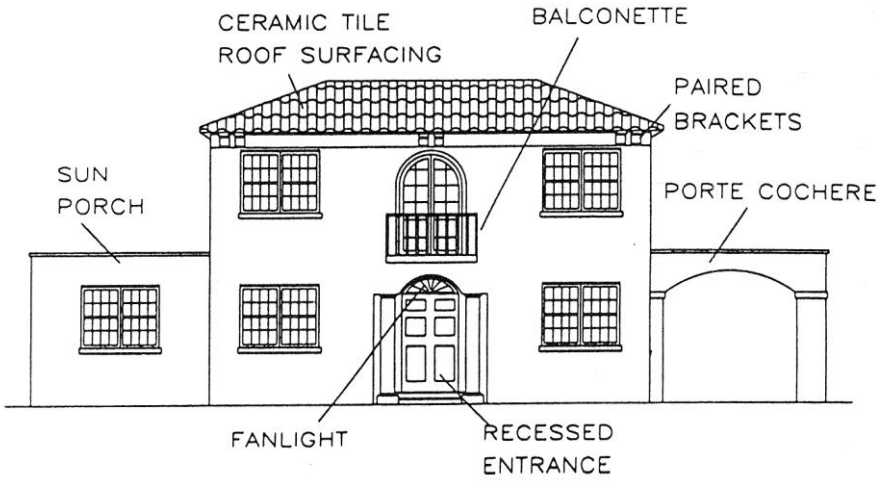
The **Venetian Renaissance** Revival style was brought to St. Augustine by Henry Flagler, and makes extensive use of poured coquina concrete walls, white and gold terra cotta tile roofs, complex building massing, monumental entries, towers, turrets, vertical windows and doors, galleries, loggias and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

Venetian Renaissance Examples

36 Valencia Street, Memorial Presbyterian Church, 1889-1890

38 Sevilla Street, Presbyterian Church House, 1890

Spanish Colonial Revival (1915-1940)

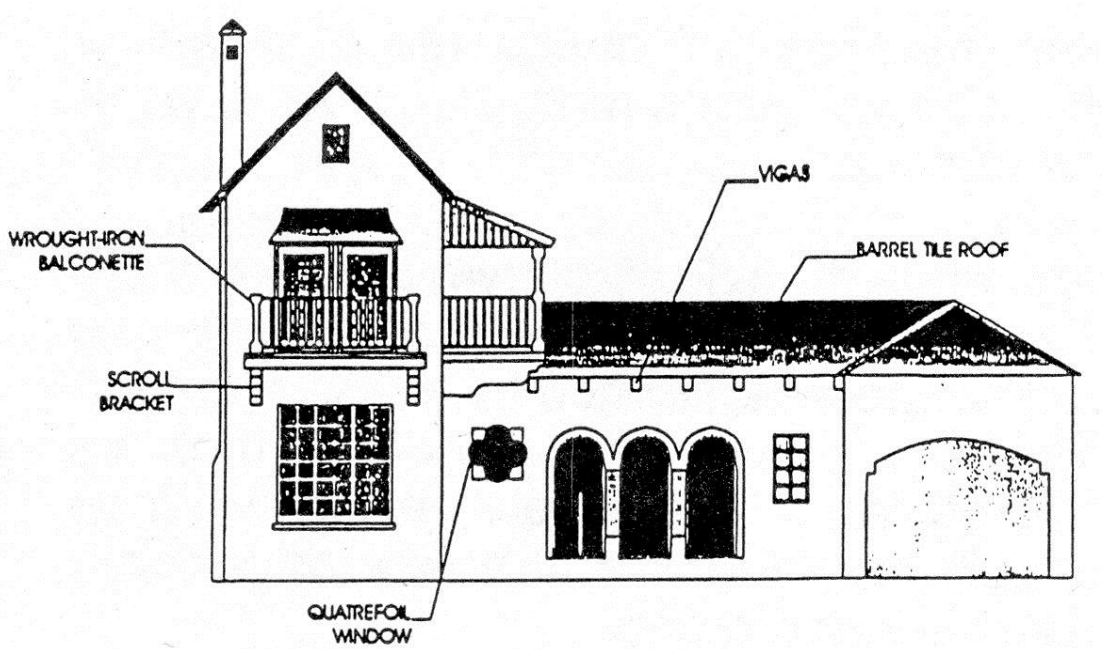
Spanish Colonial Revival, also known as Spanish Revival and Spanish Eclectic, drew from the architecture of Spain and its New World colonies. Architect Bertram Grosvenor Goodhue studied prototypes in Spain and Spanish America and developed the sophisticated, accurate interpretation of Spanish architecture. 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.

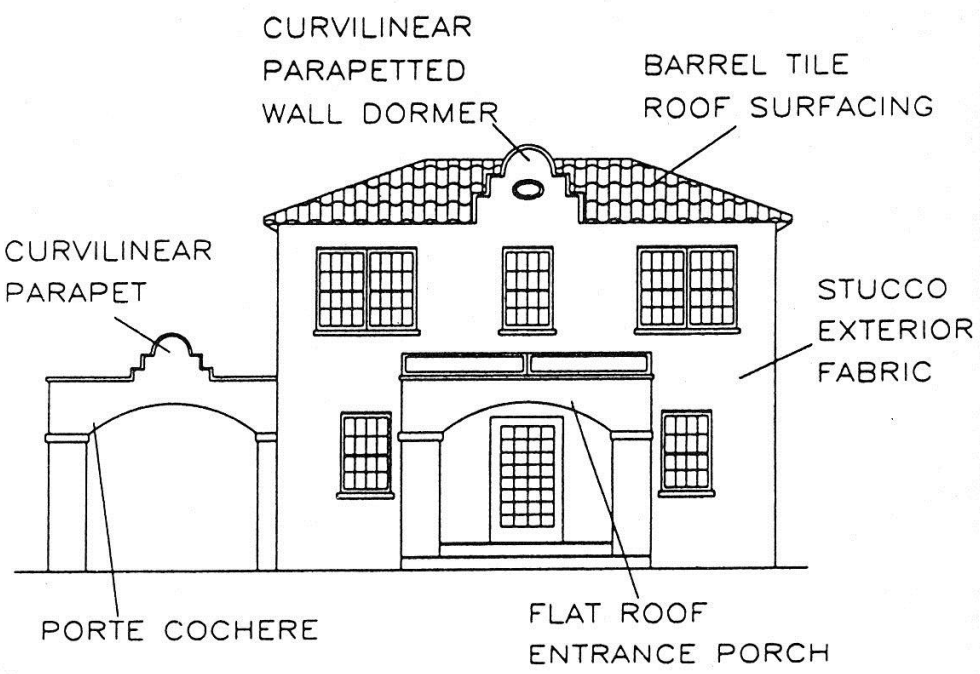
Building plans are L-shaped, T-shaped or irregular. Buildings are one or two stories.

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

Mission Examples:

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)

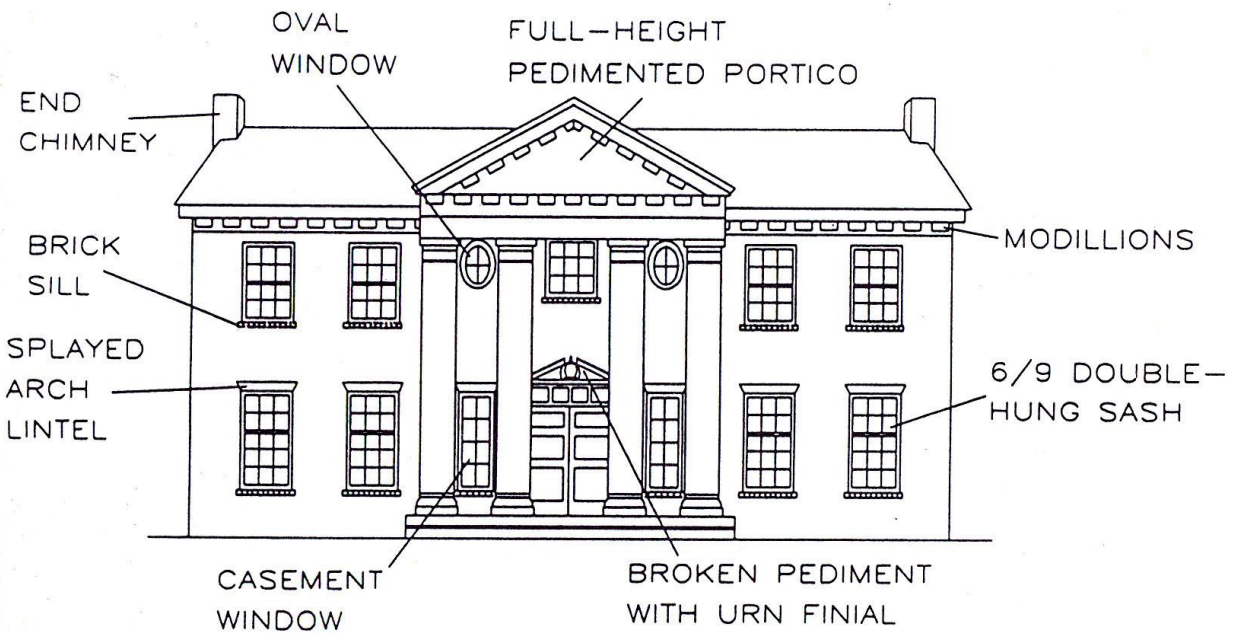
Classical Revival, also known as Neoclassical or Neoclassical Revival, resulted from an adaptation of the Greek temple front and other details from a variety of buildings. This style is frequently associated with major public buildings and private residences designed by formally trained architects. The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



Only Existing Classical Revival Example listed in the Master Site File

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.

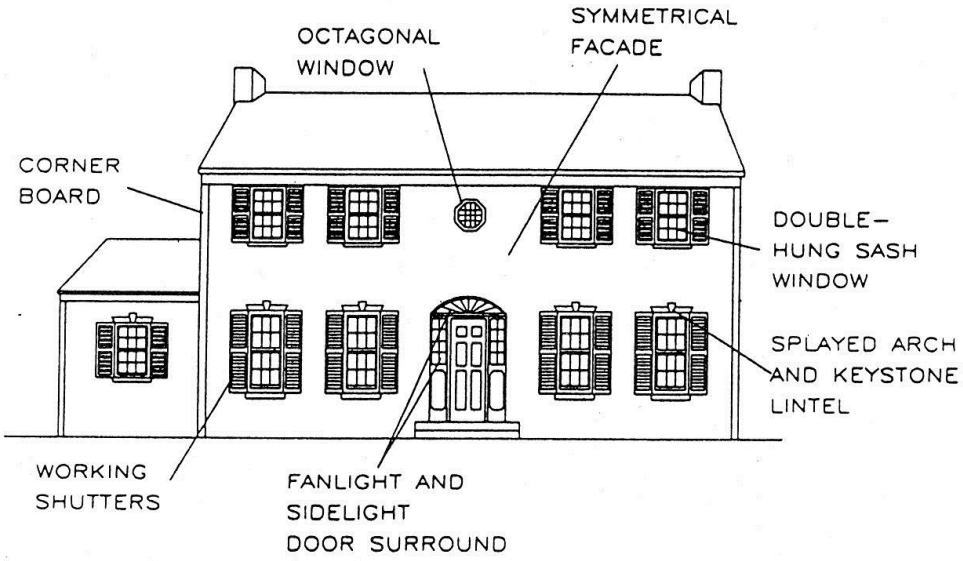
Foundations are brick, coquina or concrete block piers, and continuous brick or concrete. Foundations may be finished with stucco. Lattice infill is common; brick infill is less common. Exterior finishes include weatherboards or drop siding with corner boards, wood shingles, stucco, and less frequently,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



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.

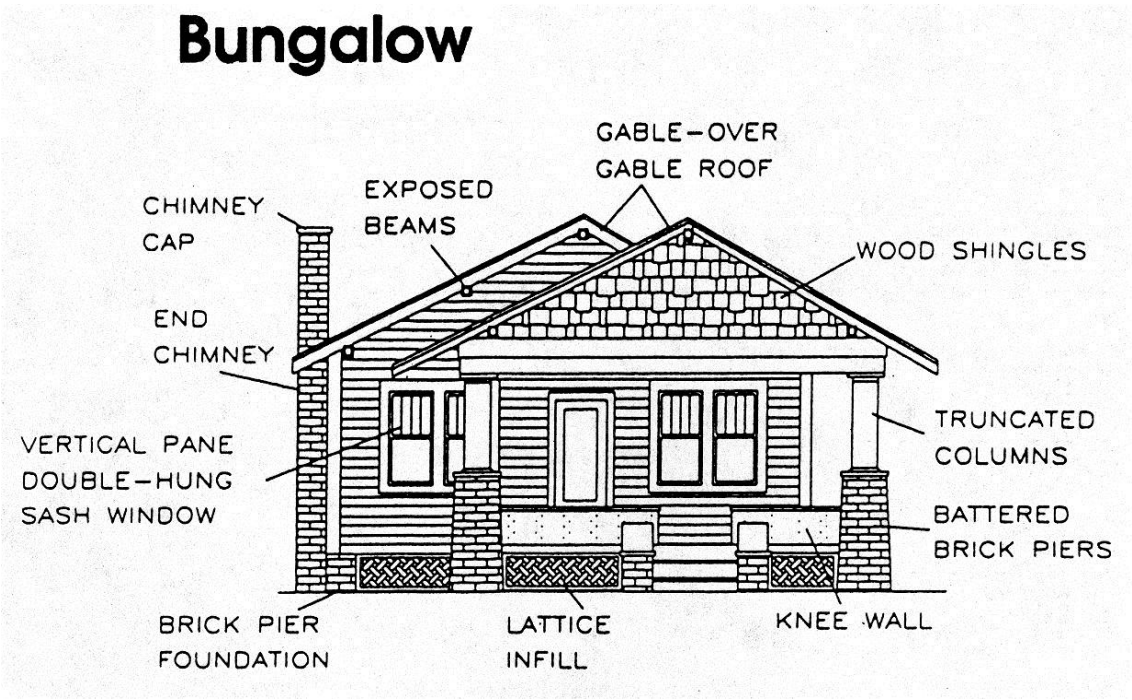
Foundations are brick, coquina or concrete block piers; or continuous brick or concrete block. Piers may be finished with stucco. Pier foundations may have lattice infill, or less commonly, concrete block infill. Exterior finishes are usually drop siding or weatherboards with corner boards; or less frequently,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

<u>Bungalow architecture examples:</u>
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 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

Tudor (1915-1930)

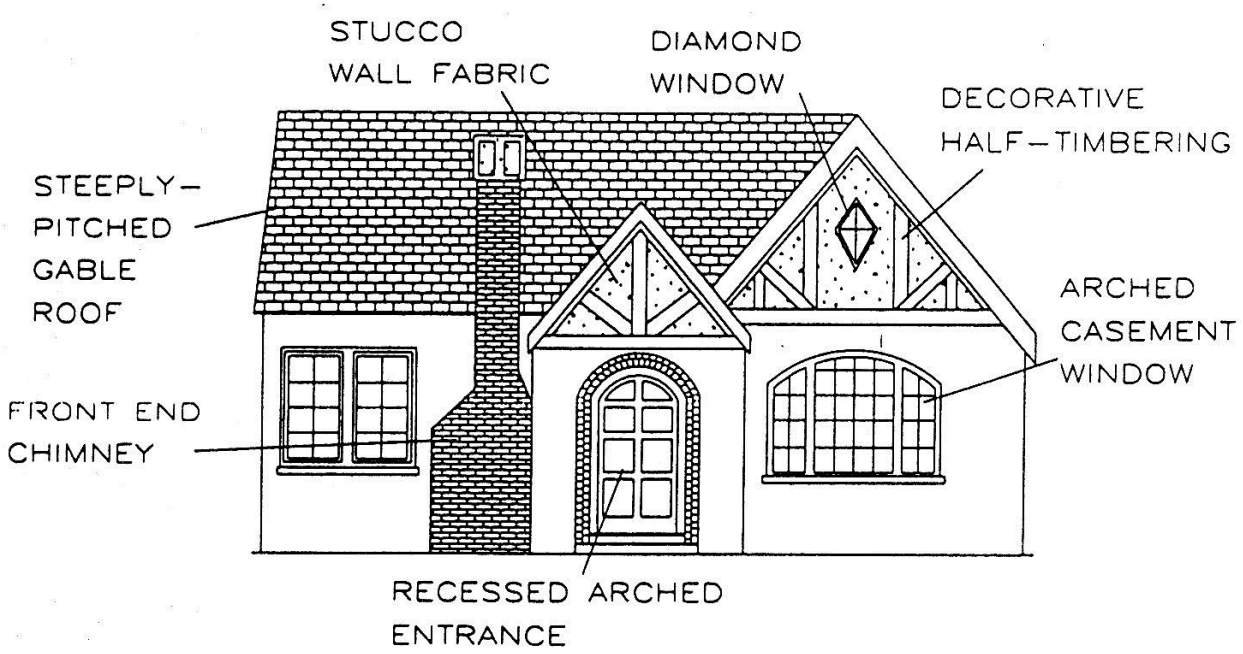
The Tudor style, also known as Tudor Revival, was loosely based on several late Medieval English prototypes. The American expression of the Tudor emphasized steeply pitched, front facing gables which were almost universally present as the dominant facade element. Many Tudor style buildings feature ornamental 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

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.

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.

New Construction

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.

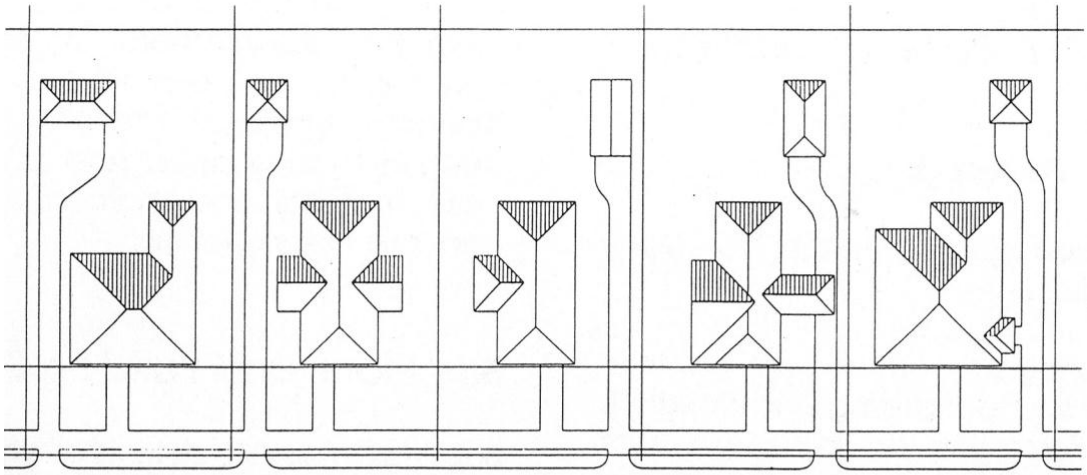
The setting of existing historic buildings should be preserved when new construction is undertaken. The relationship of the new construction to adjacent buildings, landscape and streetscape features, and open spaces should be considered. New construction adjacent to historic buildings can dramatically 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

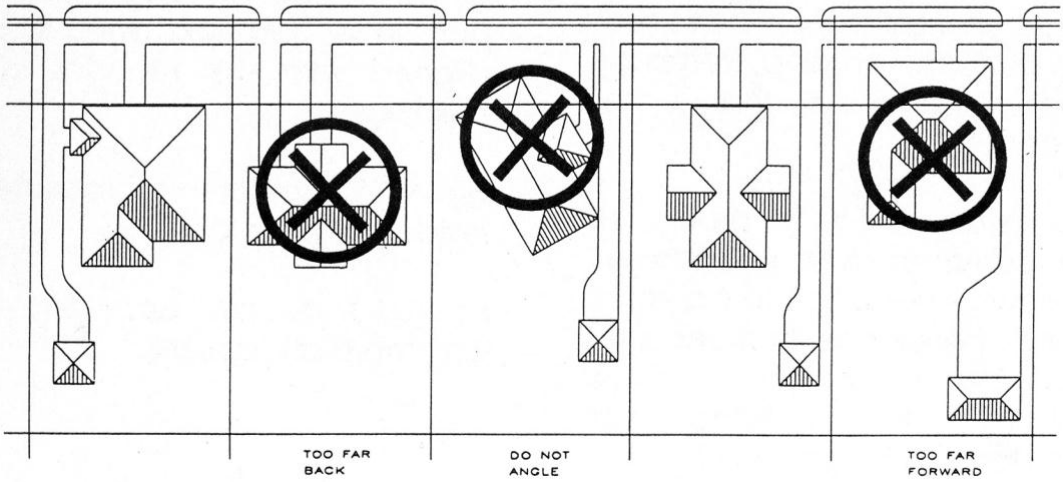
Buildings in historic districts often share common front and side setbacks. Commercial buildings are generally set directly on the property lines, creating a wall effect. In locating new buildings, the front and side setbacks should be maintained and aligned with the facades of surrounding historic buildings.

Figure 2 depicts appropriate and inappropriate residential site plans.

Residential Site Plans **Figure 2**

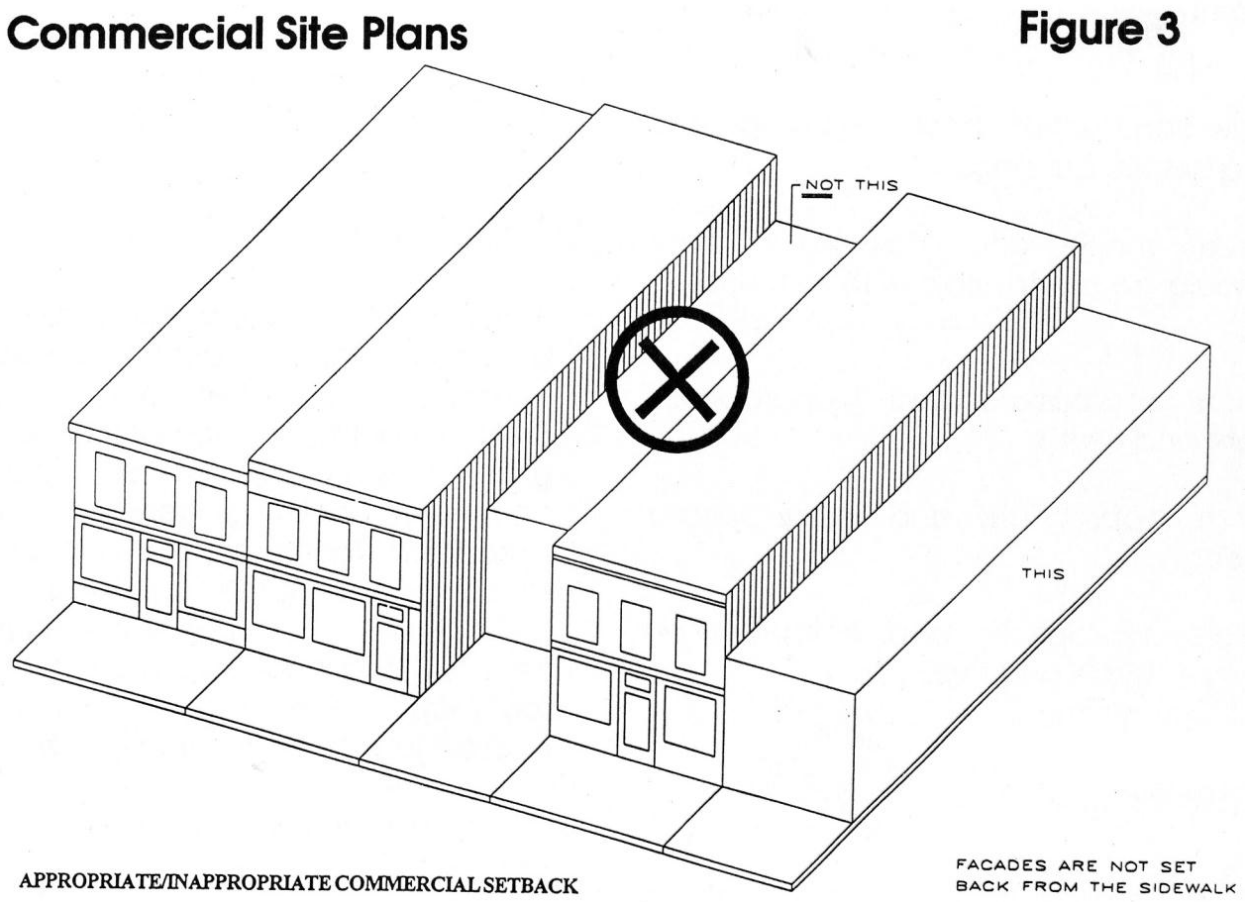


APPROPRIATE RESIDENTIAL PLAN



INAPPROPRIATE RESIDENTIAL PLAN

Figure 3 depicts appropriate and inappropriate commercial site plans.



Height, Width and Massing

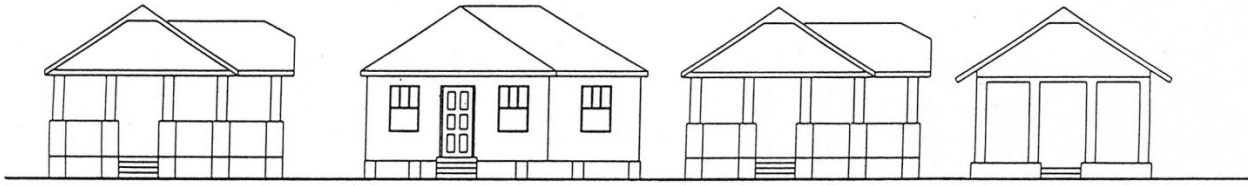
The height of buildings, particularly at the block level, should be similar. The height of new construction should be compatible with surrounding historic buildings.

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

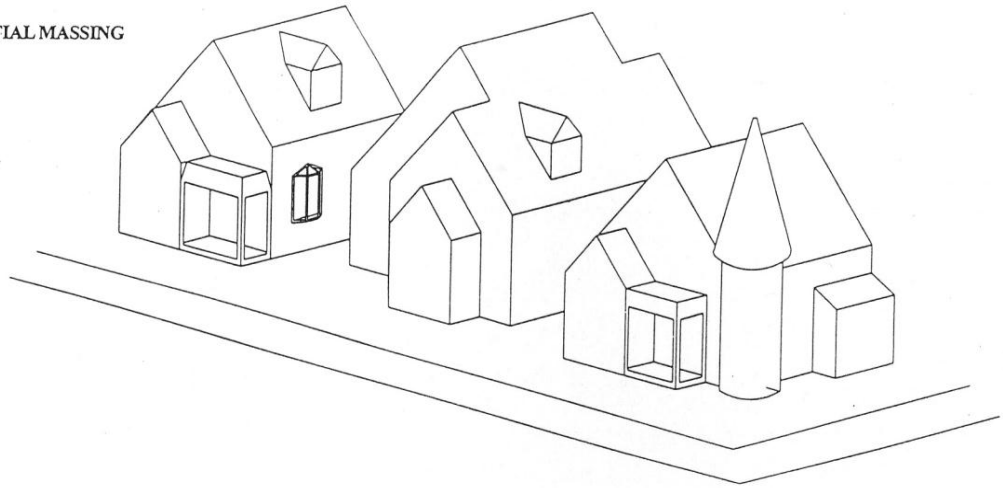
INAPPROPRIATE RESIDENTIAL HEIGHT AND WIDTH

Figure 5 depicts appropriate and inappropriate residential massing.

Residential Massing

Figure 5

APPROPRIATE RESIDENTIAL MASSING



INAPPROPRIATE RESIDENTIAL MASSING

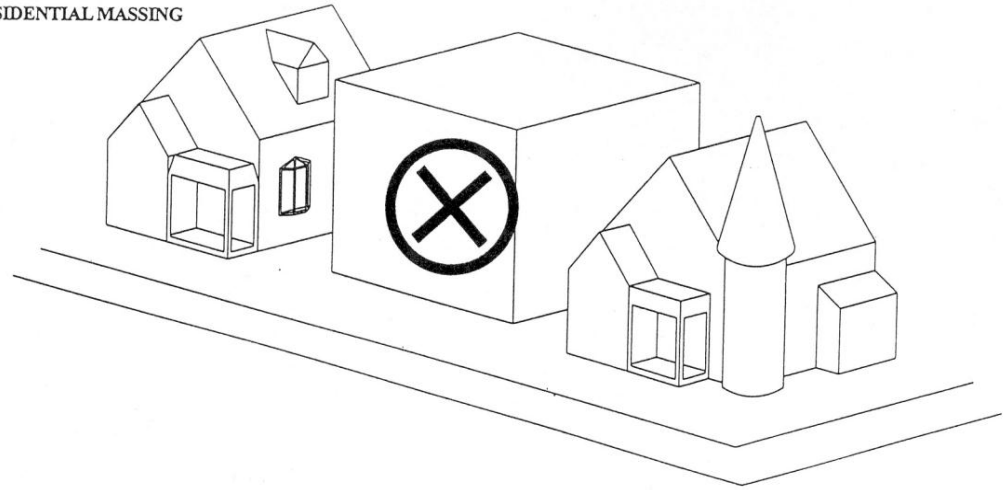
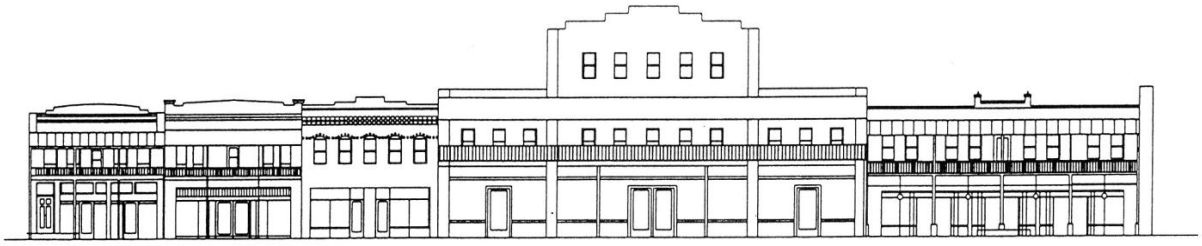


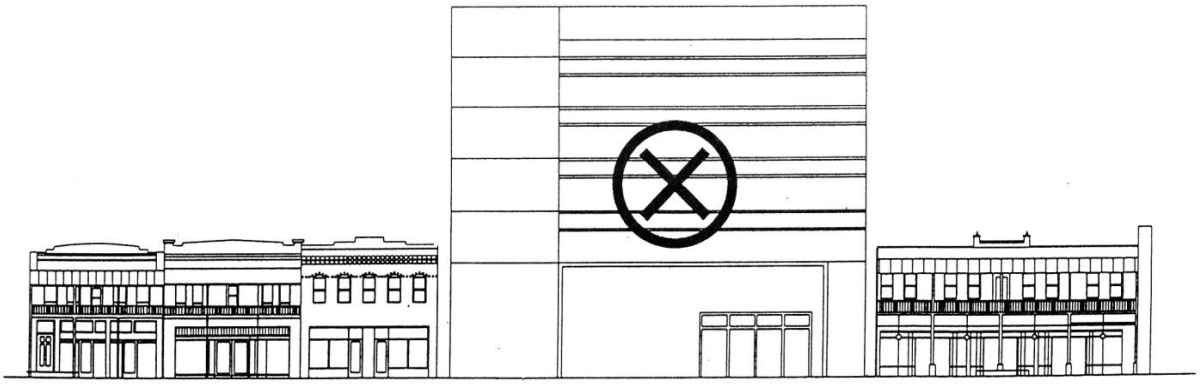
Figure 6 depicts appropriate and inappropriate commercial height, width and massing.

Commercial Height, Width and Massing

Figure 6



COMMERCIAL BUILDING, APPROPRIATE HEIGHT AND WIDTH



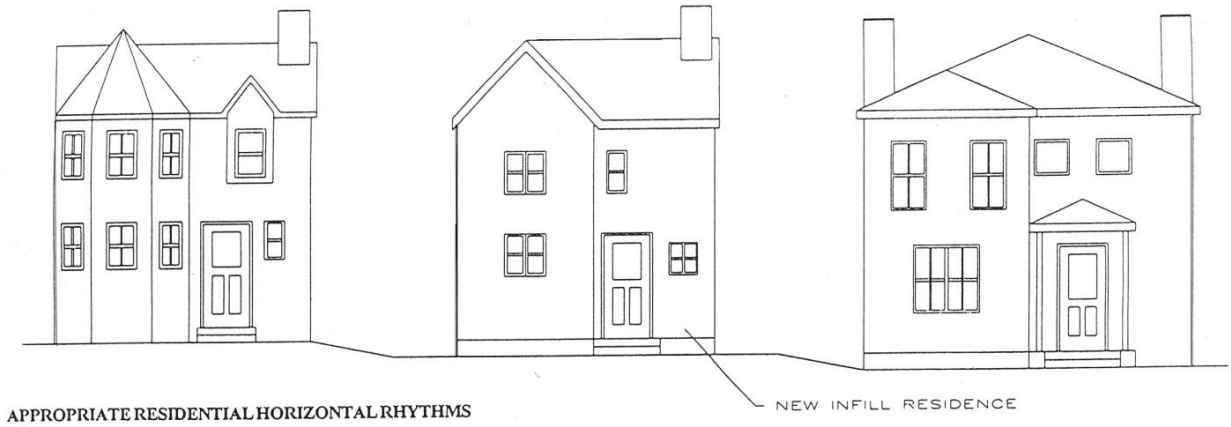
COMMERCIAL BUILDING, INAPPROPRIATE HEIGHT AND WIDTH

Horizontal Rhythms

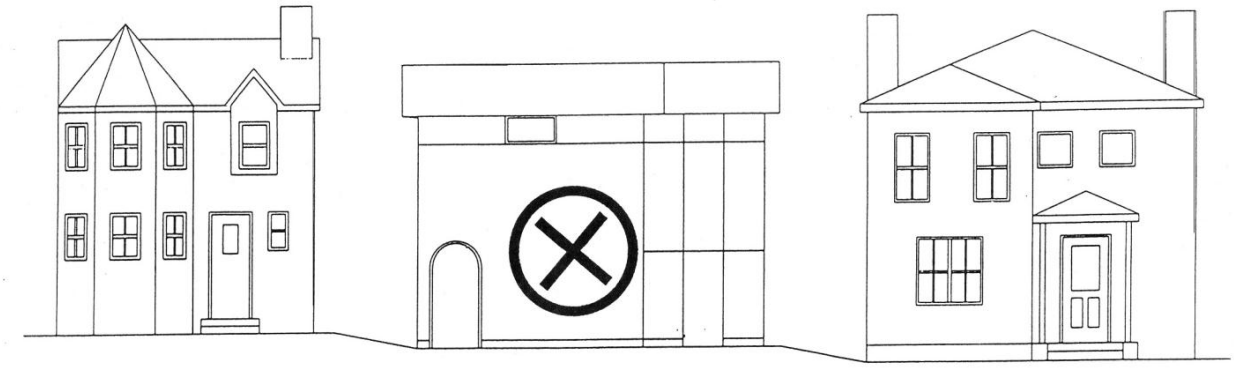
Repeated elements on neighboring buildings is characteristic of buildings in Florida. Divisions between upper and lower floors, uniform porch heights, and alignment of windows and window sills are examples of such rhythms. New construction in historic districts should maintain or extend these strong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



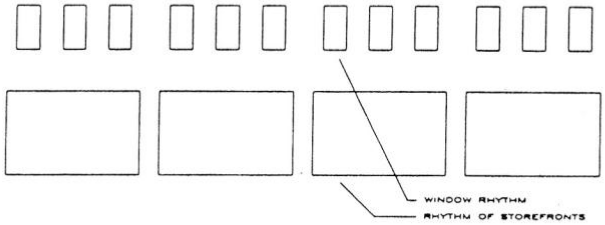
INAPPROPRIATE RESIDENTIAL HORIZONTAL RHYTHMS

Figure 8 depicts appropriate and inappropriate commercial horizontal rhythms.

Commercial Horizontal Rhythms Figure 8

APPROPRIATE COMMERCIAL HORIZONTAL RHYTHMS

CONTINUITY & RHYTHM OF WINDOWS & STOREFRONTS



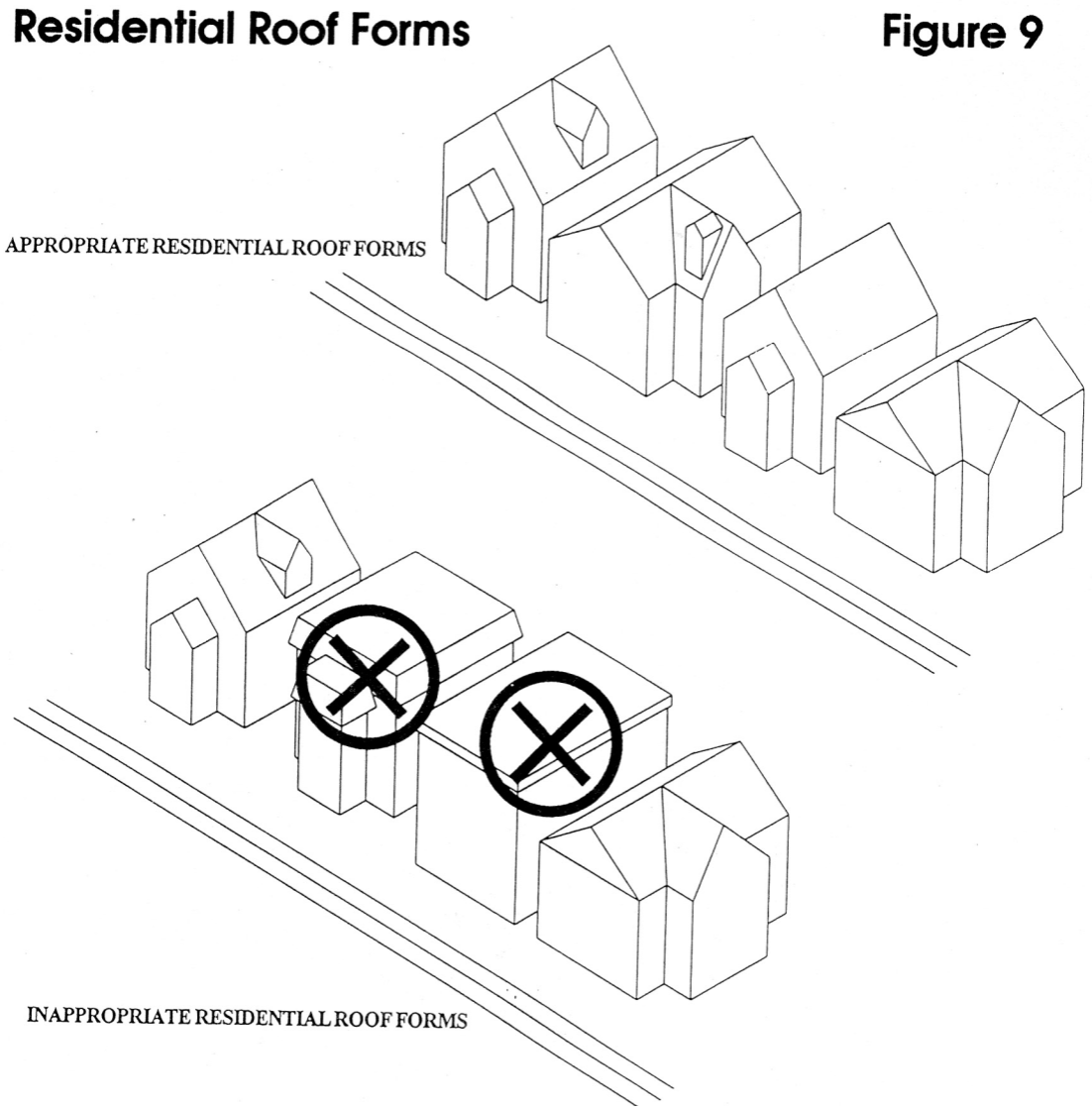
APPROPRIATE COMMERCIAL HORIZONTAL RHYTHMS

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.



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.

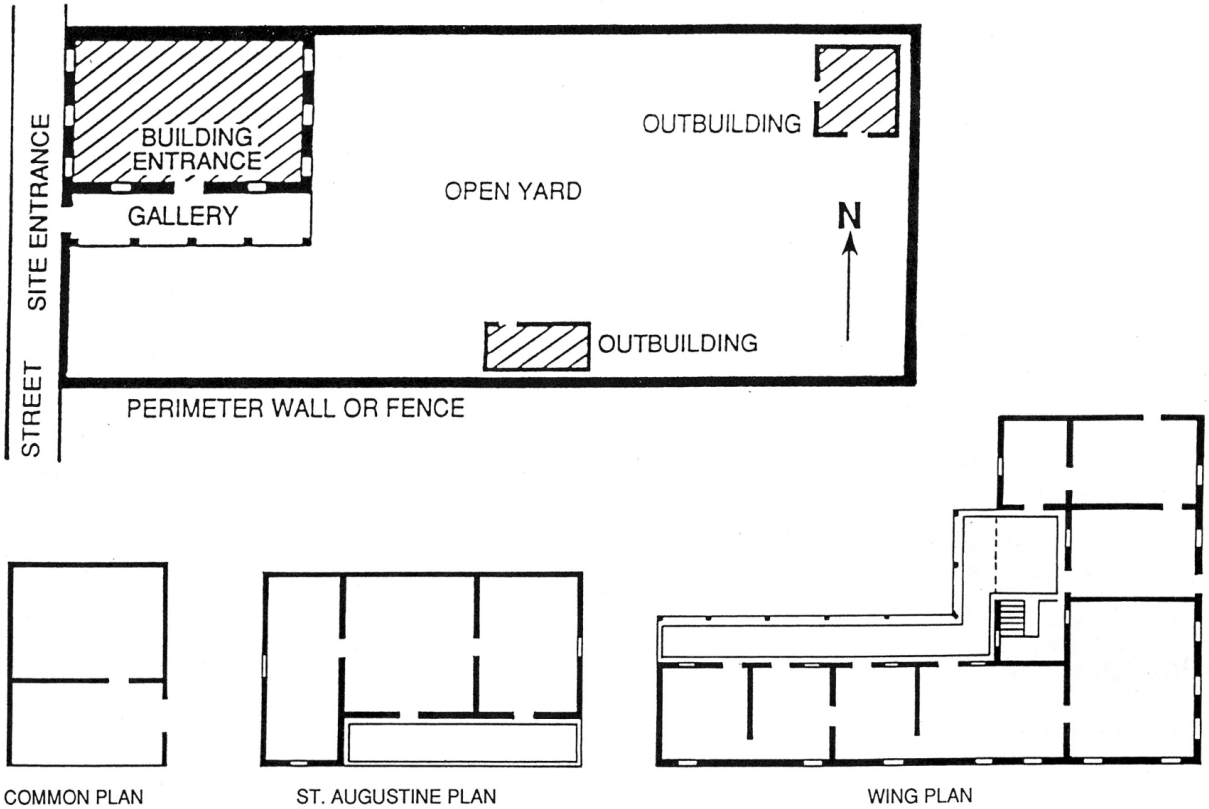
The St. Augustine Plan is an adaptation of the Common Plan to the Florida climate. A loggia or gallery, usually located on the south or east facade, provides shade and shelters doors and windows. A Common Plan building could be converted to the St. Augustine Plan by the addition of a loggia or gallery. 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.

Pre-1821 Site Plan and Building Plans **Figure 10**



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.

Romanesque Revival buildings are rectangular or irregular; two to three stories.

Queen Anne buildings are irregular; one and one-half to two and one-half stories.

Mediterranean Influence buildings are irregular; typically two stories.

Moorish Revival buildings are irregular; two to four stories.

Italian Renaissance buildings are regular or rectangular; two to four stories.

Spanish Colonial Revival buildings are irregular; one or two stories.

Mission buildings are irregular; two stories.

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

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

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

Tudor 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.

Signs

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.

- 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.

- 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.

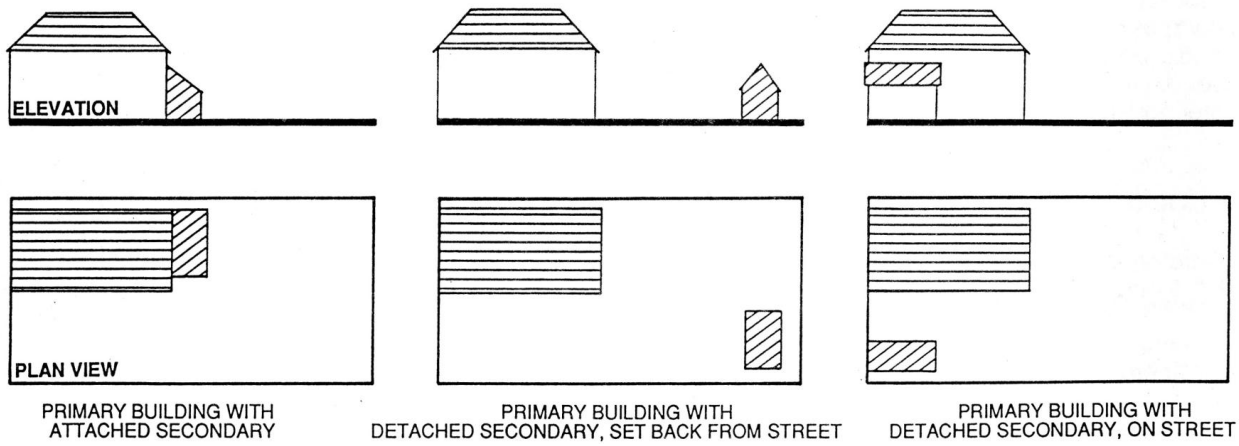
Colonnades are usually simple wood posts, but masonry columns may be appropriate. Masonry columns may be topped with arches. The appropriate proportion for arched colonnades is for the height to be approximately equal to the width or diameter of the arch. Posts and columns may be plain or have simple 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.

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**



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.

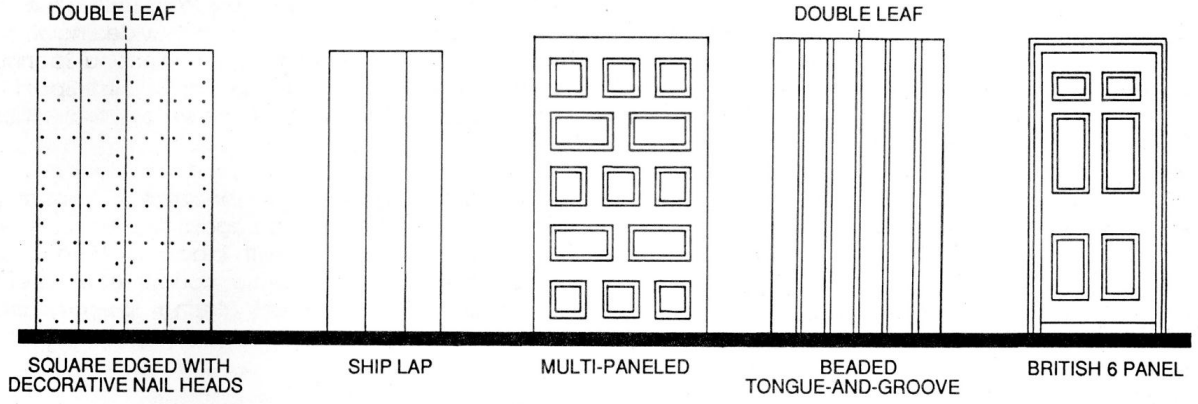
British Period and Second Spanish Period doors may be located in the street facade or may reflect the St. Augustine Plan. The thirty-three inch wide English six panel door is the most appropriate. Second Spanish Period doors may also be similar to First Spanish Period design. All doors should be six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



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.

- 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.

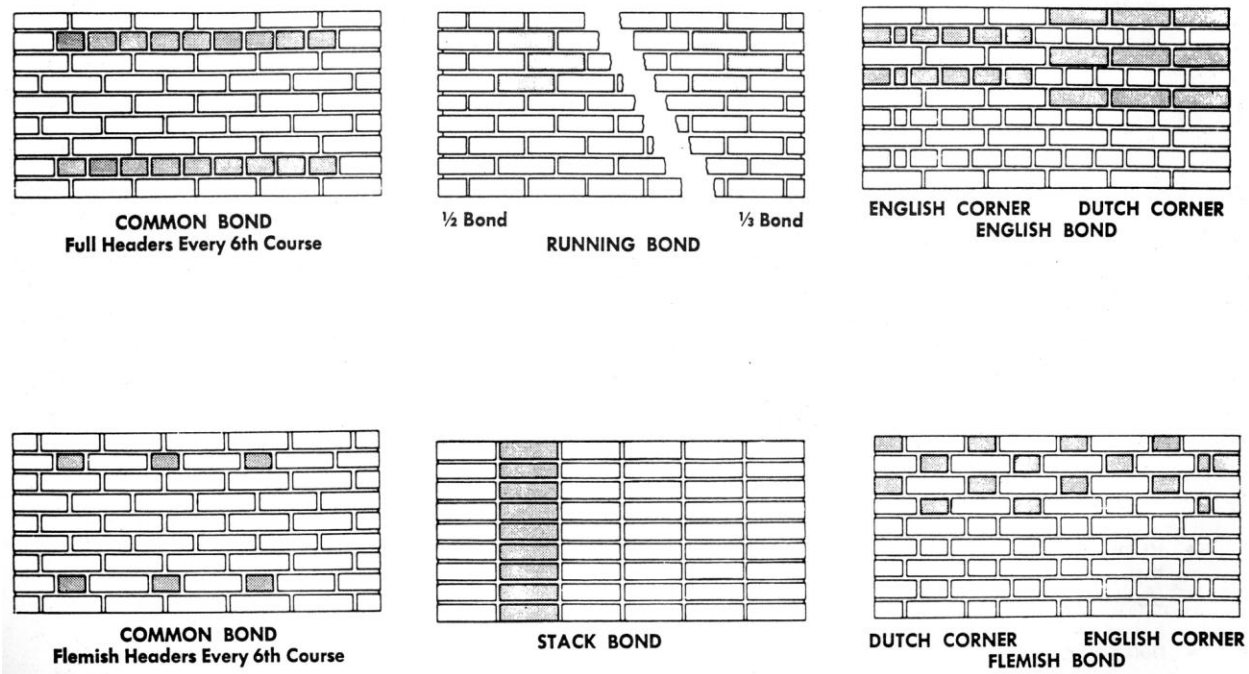
- Remove a masonry feature that is not repairable and not replace it, or replace it with a new feature that does not convey the same visual appearance.

- 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**



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.

- 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

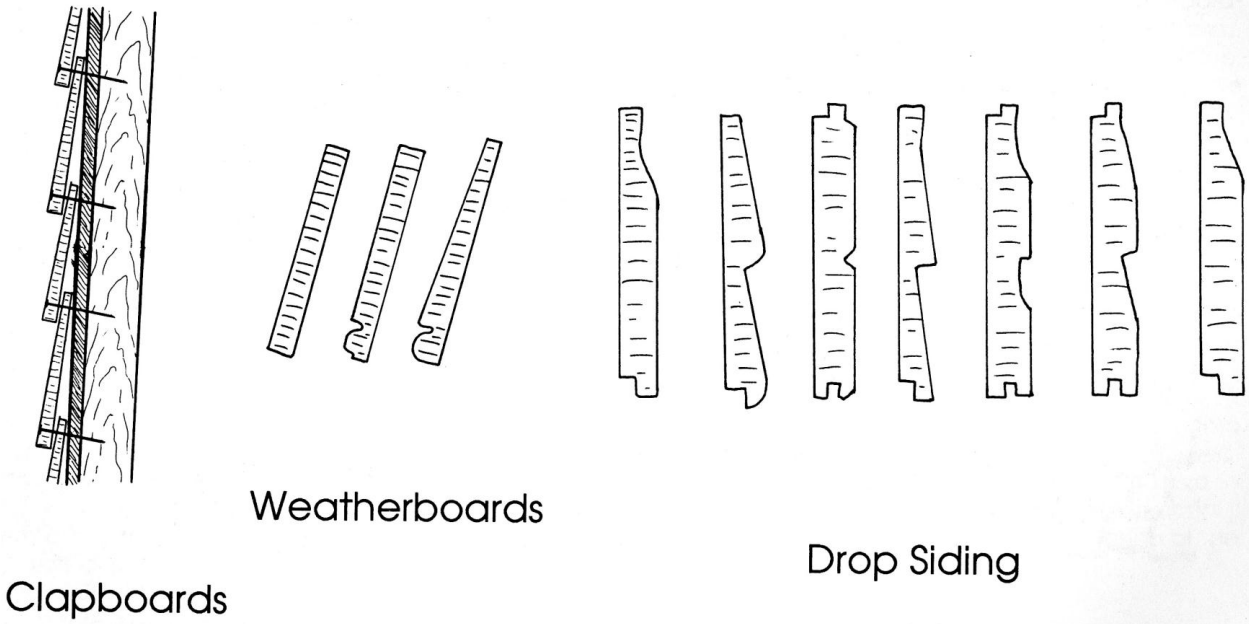
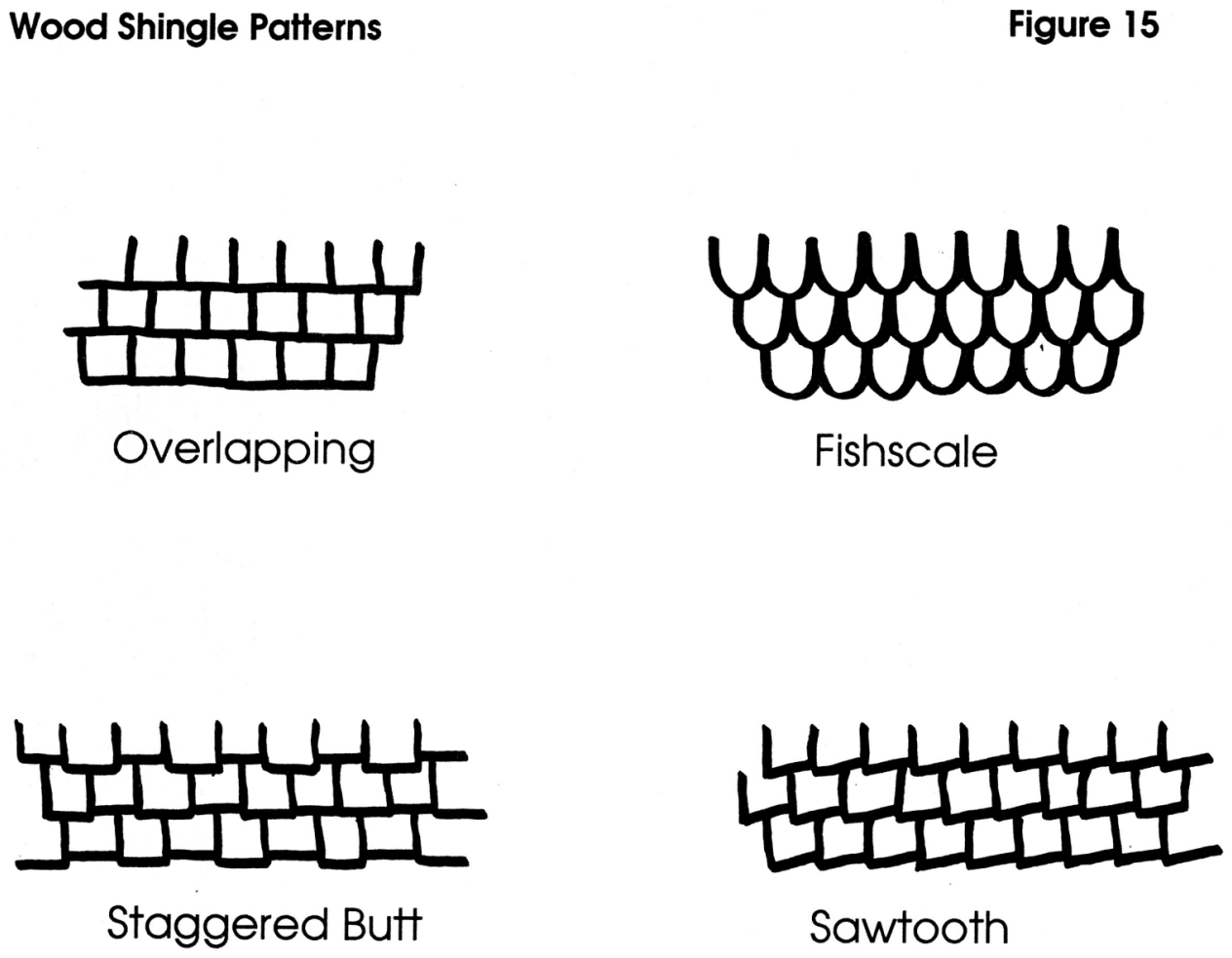


Figure 15 depicts wood shingle patterns



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

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.

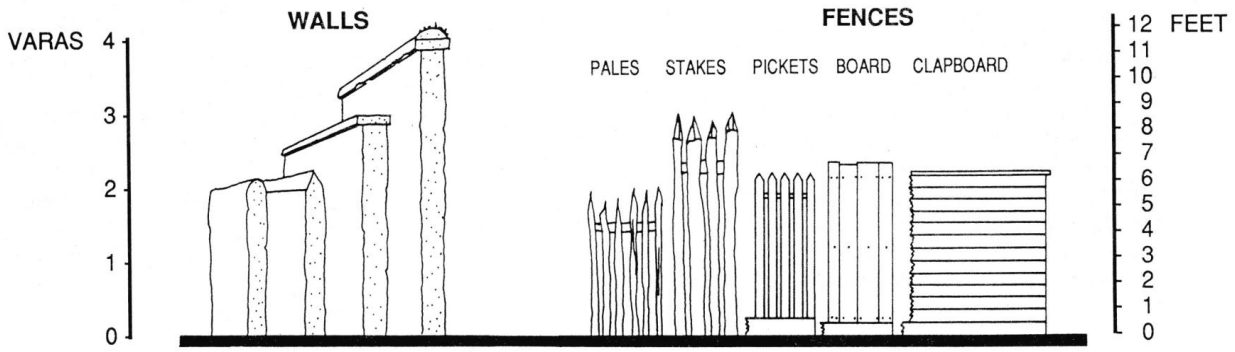
Simple vertical picket fences are appropriate for Frame Vernacular buildings.

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.

Pre-1821 Walls and Fences **Figure 16**



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.

<u>Greek Revival</u> (1830-1870) buildings typically have a white base with green shutters.

<u>Gothic and Italianate</u> (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.

<u>St. Augustine Colonial Revival</u> (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.

- 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.

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.

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.

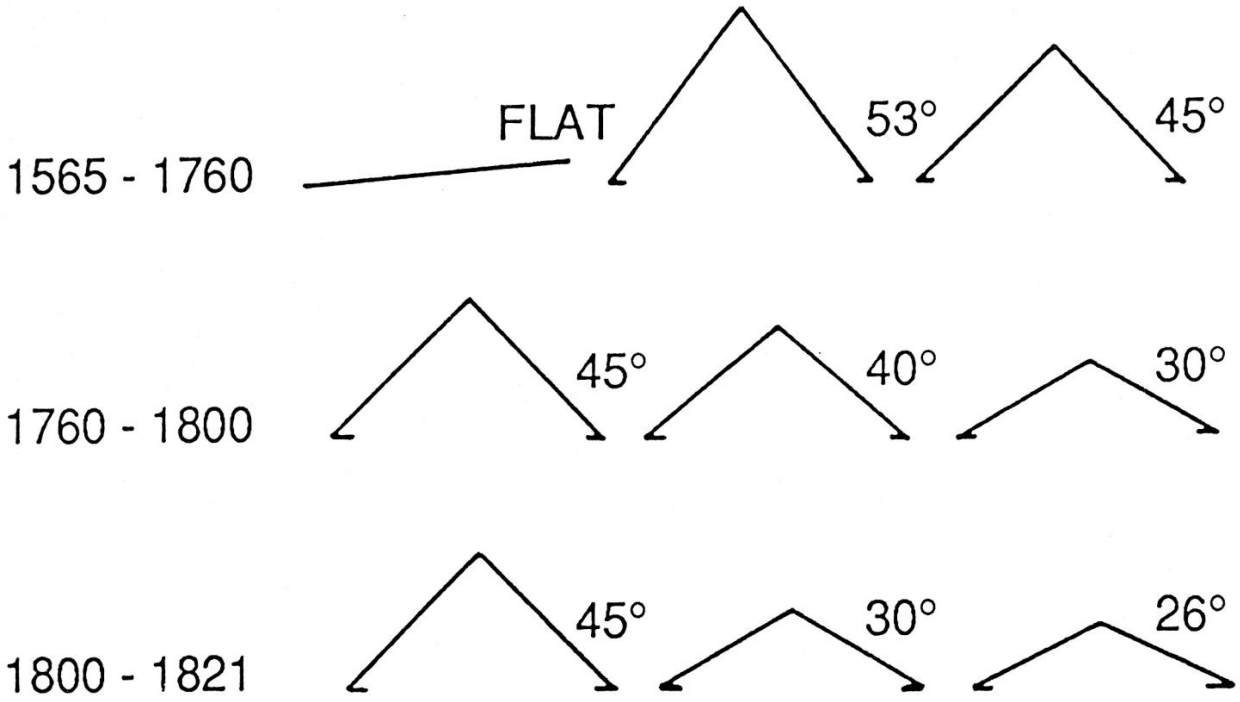
Gutters are generally not appropriate on pre-1821 buildings. It is appropriate to raise the last shingle course about an inch to "kick" water away from the walls. If guttering must be used, it should effectively reproduce the appearance of documented pre-1821 gutter types. Modern gutters may be used 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.

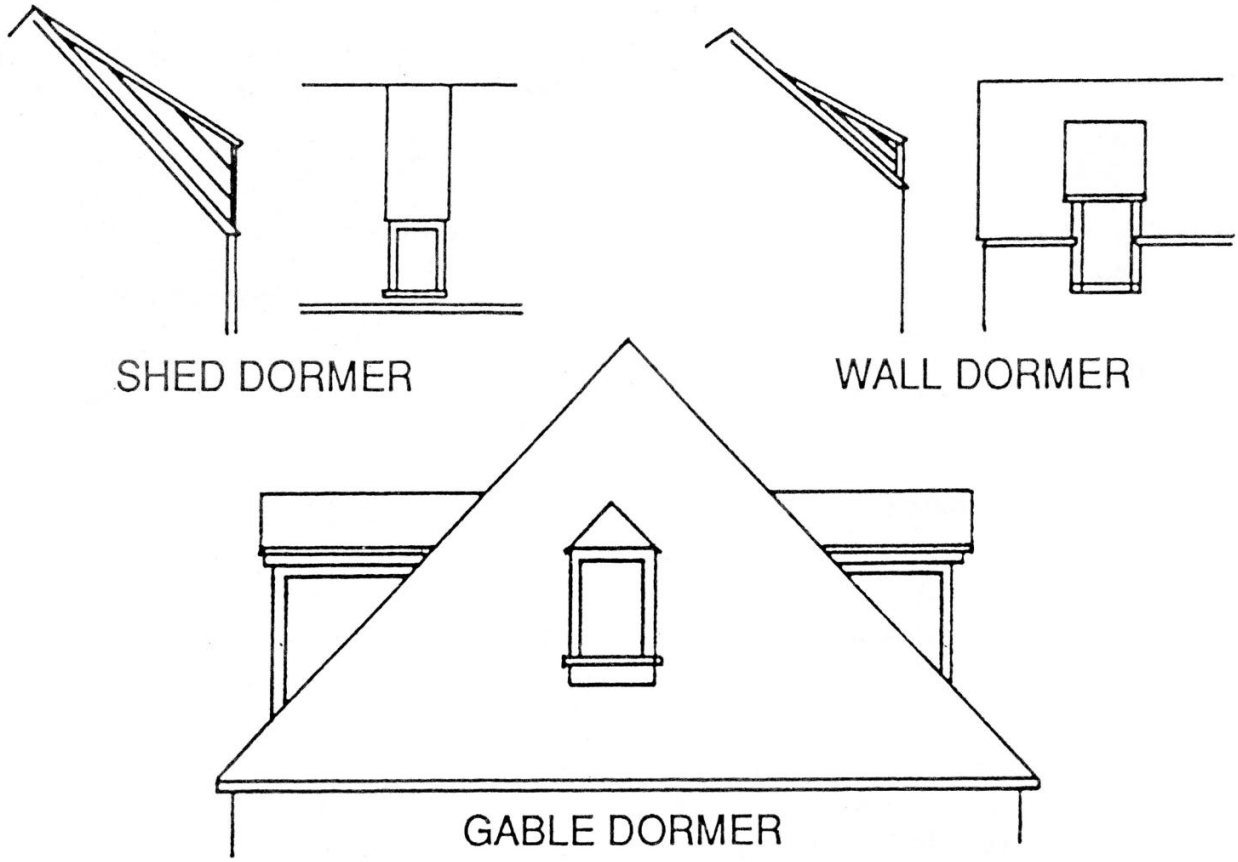
First Spanish Period buildings should not have dormers on the street facade. It is more appropriate for windows to be placed in the gable ends. Dormers on the facade opposite the street should be low, with a shed roof. With British Period buildings, dormers are quite common. Dormers on one and one-half 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**



Dormers **Figure 18**



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.

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.

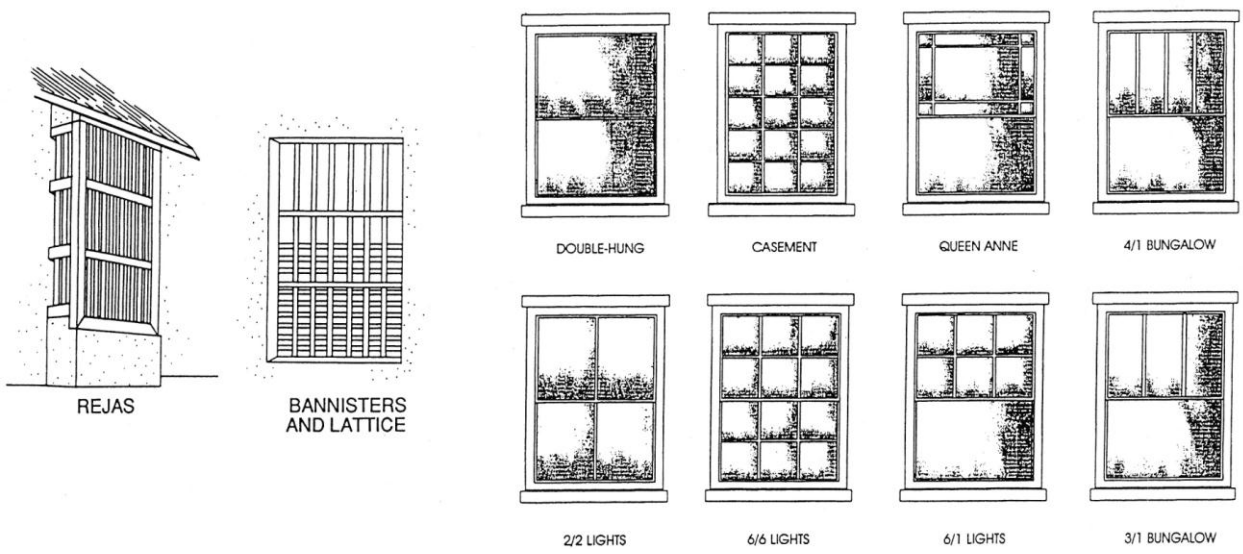
Fabric and canvas awnings are permitted if the design is representative of the style and period of the building. The awning should not conceal important architectural features. The design, color, edging and hardware should reflect the style and period of the building.

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.

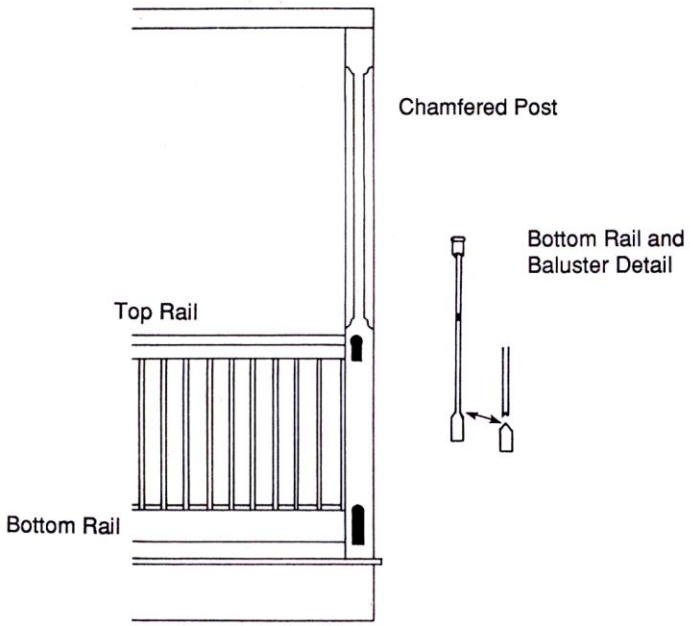
Figure 19 depicts various window configurations and treatments.
Figure 20 depicts balcony details.
Figure 21 depicts various types of arches.

Windows **Figure 19**



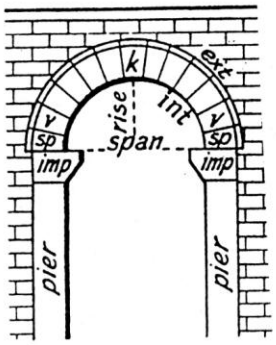
Balcony Detail

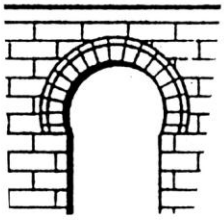
Figure 20



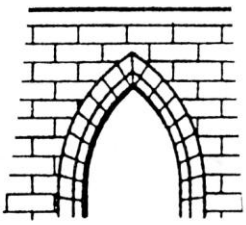
Arches

Figure 21

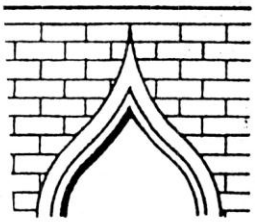




Horseshoe



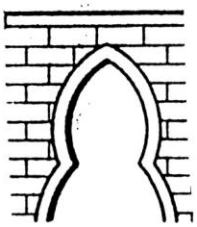
Lancet



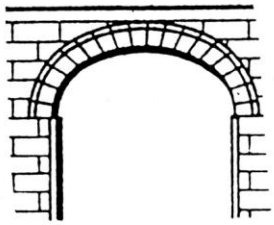
Ogee

Round

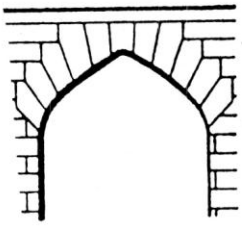
imp	impost
sp	springer
v	voussoir
k	keystone
ext	extrados
int	intrados



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