

St. Petersburg's

# DESIGN GUIDELINES

for Historic Properties



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# ACKNOWLEDGEMENTS

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

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## PREPARED BY:

Derek Kilborn, Urban Planning and Historic Preservation Manager

Larry Frey, PhD, Historic Preservationist II

Laura Duvokot, Historic Preservationist II

### RENKER EICH PARKS ARCHITECTS

Paul C. Palmer, Senior Project Architect

Julie M. Vo, Associate Architect

Salvatore J. Cumella, Historic Preservationist II

Mikel Travisano, Architectural Historian



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# INTRODUCTION

## OVERVIEW

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

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

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

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



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

# USE OF THE DESIGN GUIDELINES

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

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

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

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

# HISTORIC PRESERVATION

## at the Federal, State, and Local Levels

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

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

## The National Register of Historic Places

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

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

## State Historic Preservation Office

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

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

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

## The St. Petersburg Register of Historic Places

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

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

## THE COMPREHENSIVE HISTORIC PRESERVATION PLAN

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

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

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

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

## Effects of Historic Status

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

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

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

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

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

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



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

# COMMUNITY HISTORY

## OVERVIEW

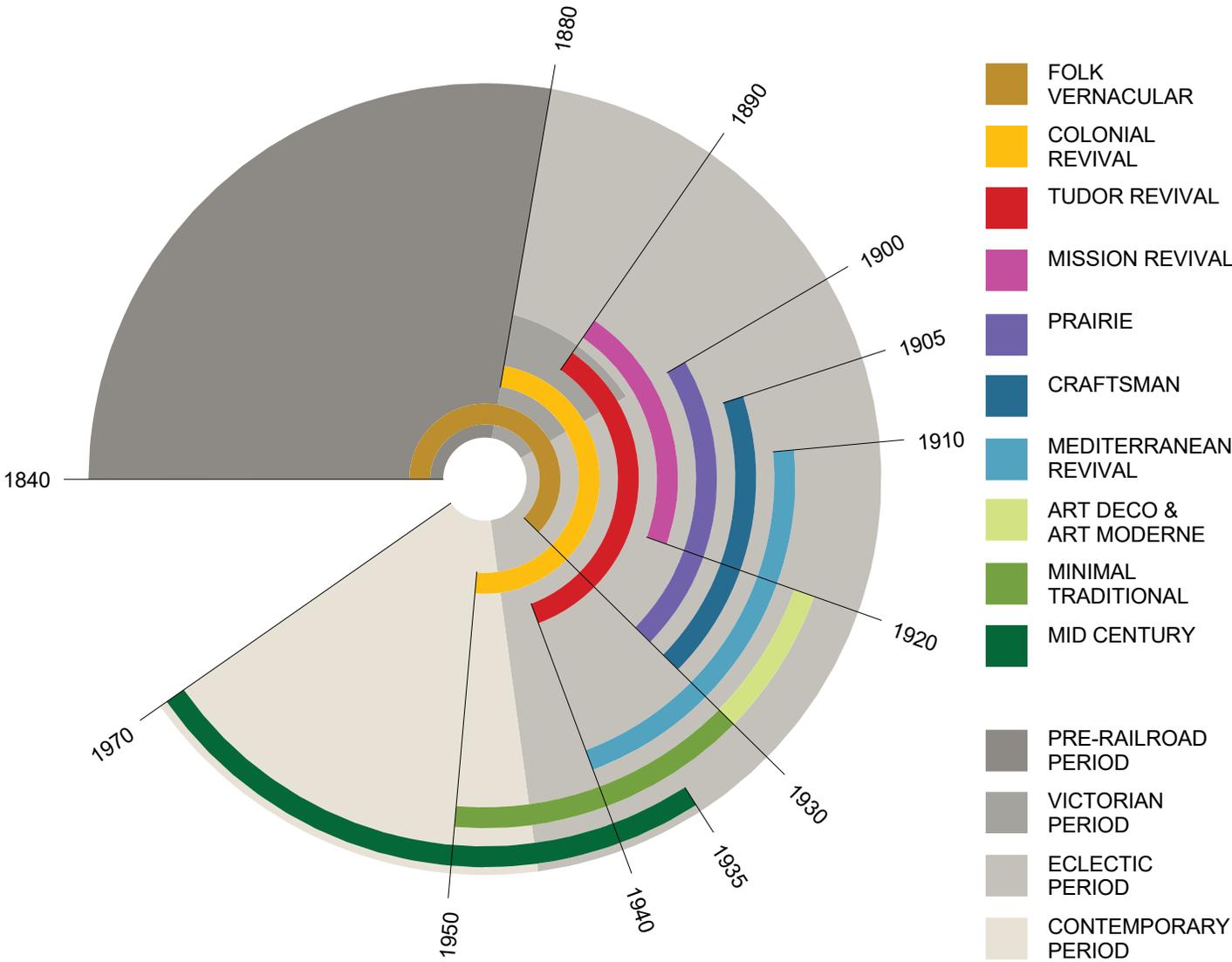
Many characteristics of St. Petersburg today stem from its early history of the first three or four decades after being founded, especially as it developed during the economic booms of the early 1910s and then the 1920s. Some of St. Petersburg's older neighborhoods have a distinctive appearance and diverse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



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

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

## Historic Timeline

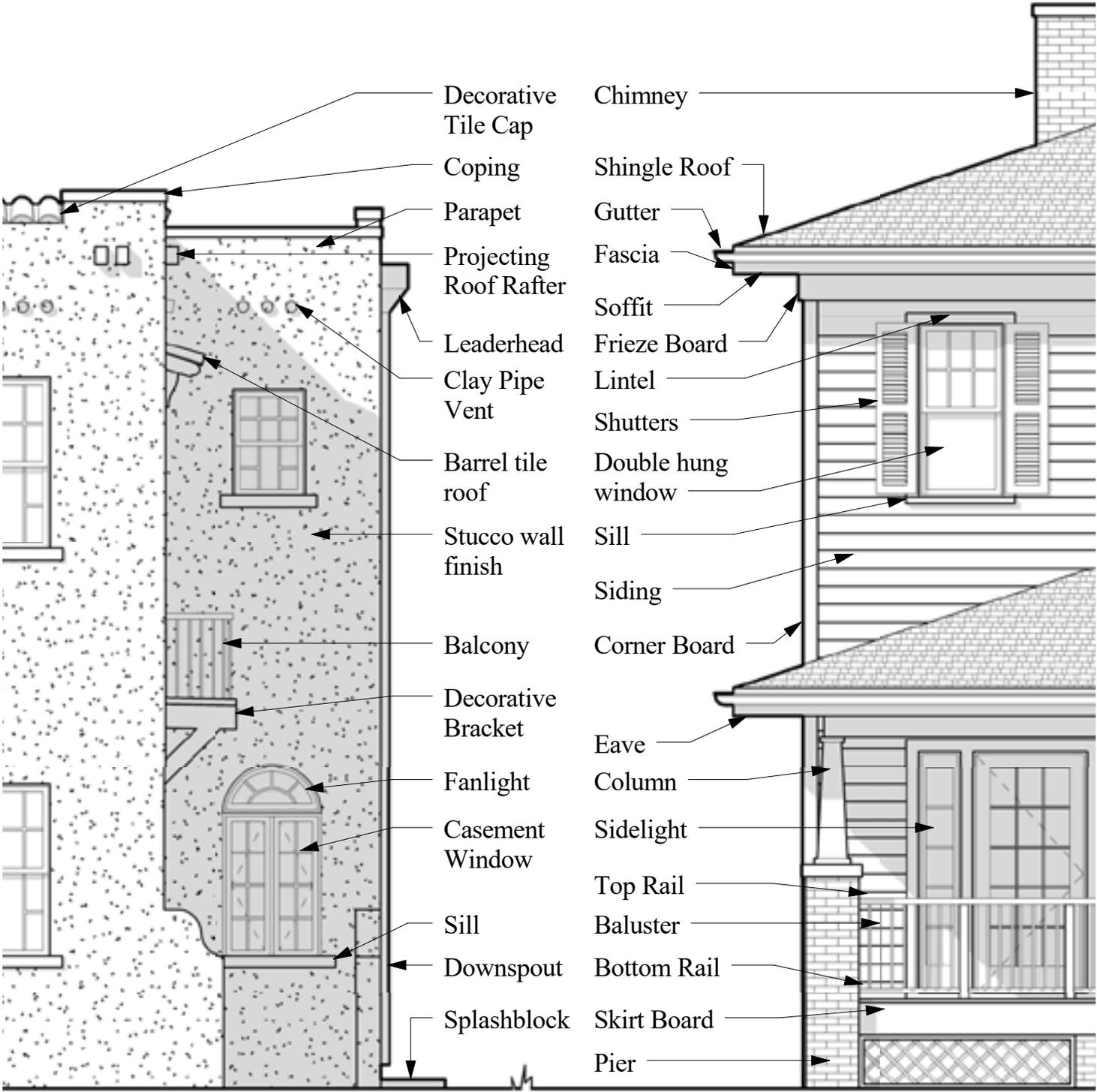


# ARCHITECTURAL STYLES

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



# ANATOMY OF A HOUSE



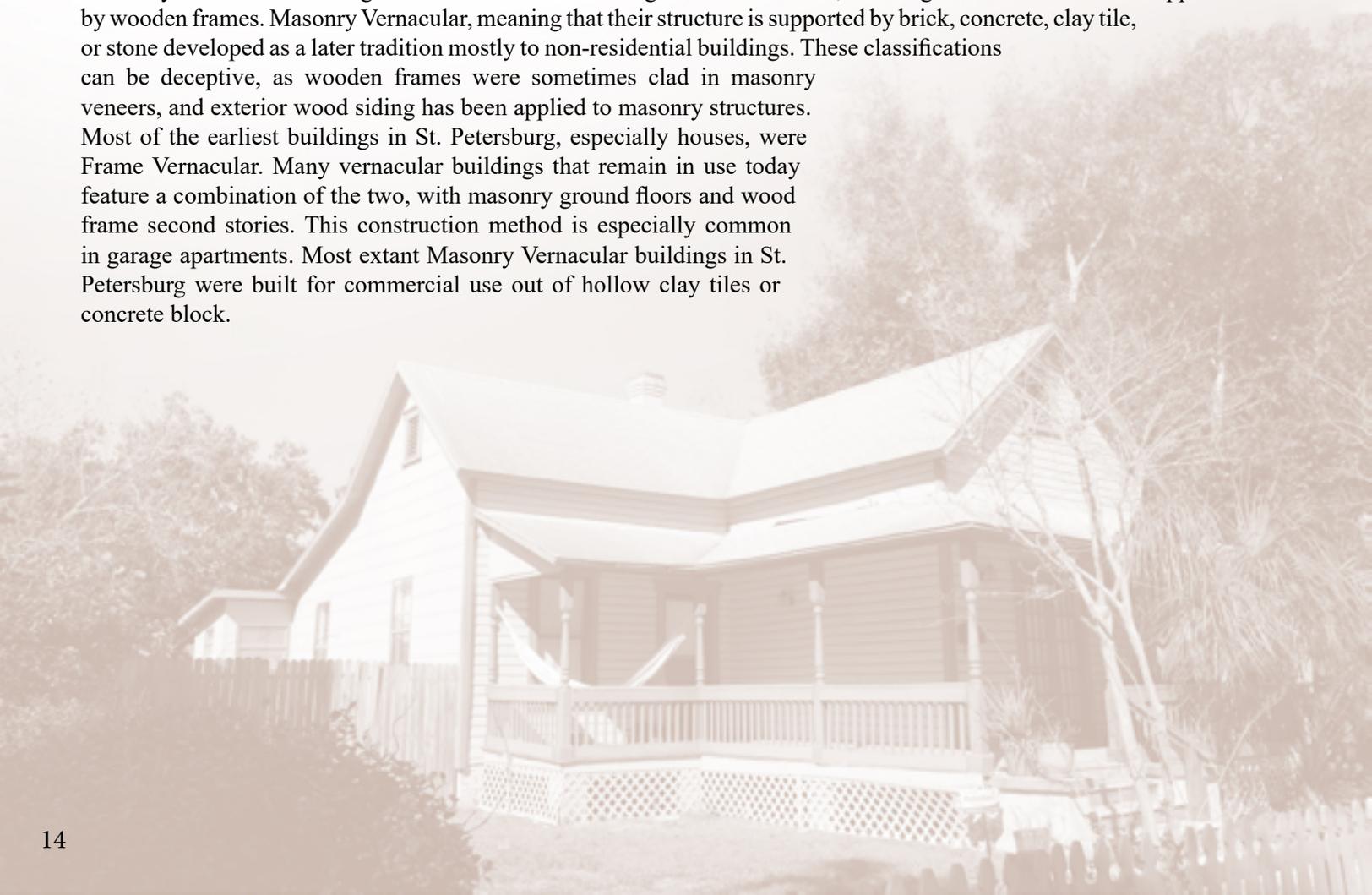
# FOLK VERNACULAR

1800-1930

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

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

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



# GALLERY OF EXAMPLES



Roser Park



Old Southeast



Historic Uptown



Historic Uptown



Historic Uptown

## STYLISTIC FEATURES

### Frame Vernacular

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



Old Northeast



Historic Uptown



Old Northeast

# GALLERY OF EXAMPLES



Old Northeast



Crescent Lake



Warehouse Arts District



Downtown



Downtown

**STYLISTIC FEATURES**  
Masonry Vernacular

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



Wildwood Heights



Roser Park

# WALLS, EAVES & ROOFS

## WALLS

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

## EAVES

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

## ROOFS

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

## TYPICAL EAVE DETAILS



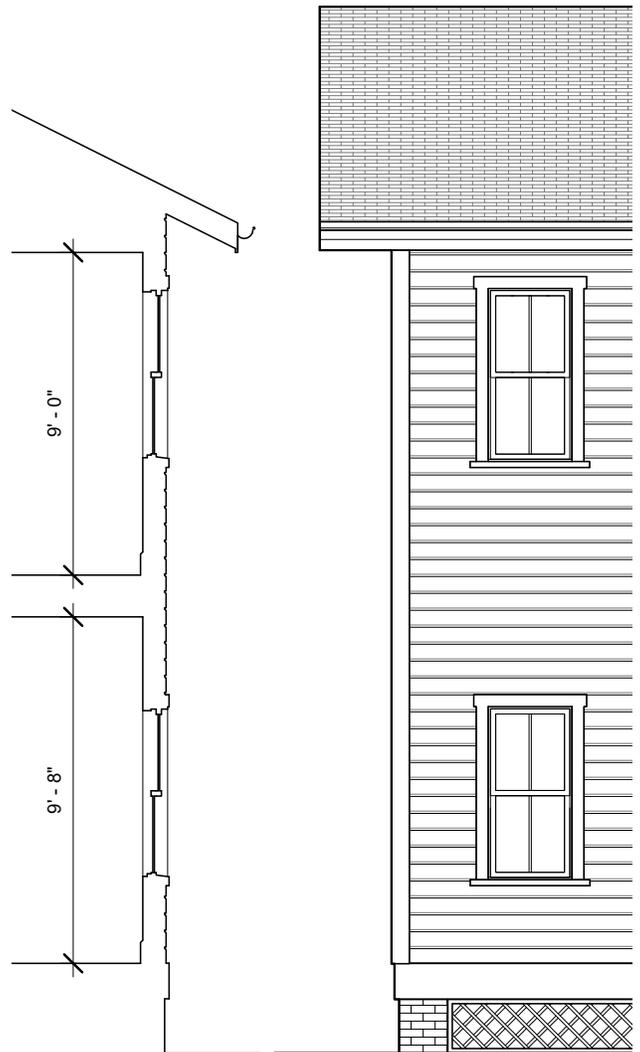
Exposed Rafter Tail



Boxed Eave



Corner Vignette



# WINDOWS & DOORS

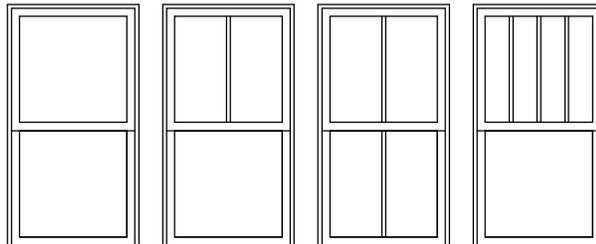
## STANDARD WINDOWS

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

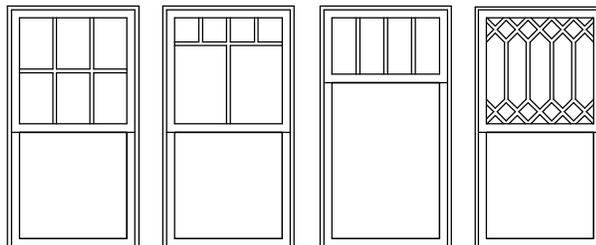
## WINDOW ASSEMBLIES & ACCENT WINDOWS

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

## STANDARD WINDOWS

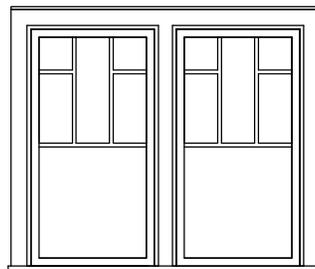


Simple

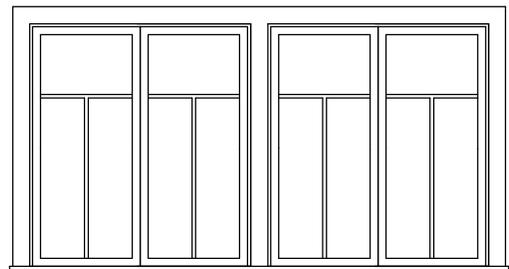


Cottage Sash

Ornate



Pair



Double Pair - Casements



## DOORS

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

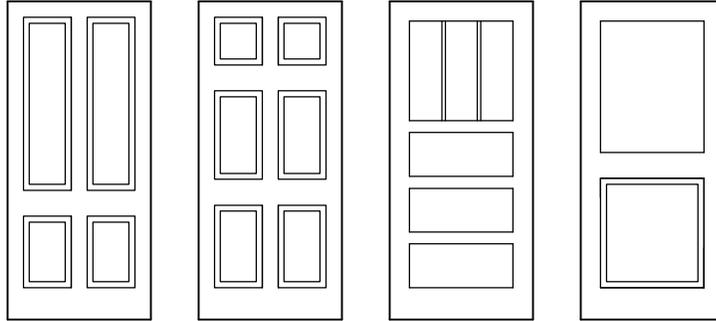
## TRIM

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

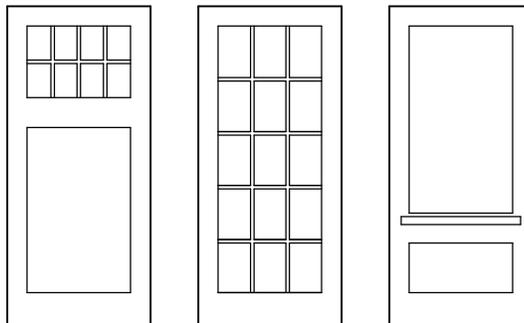
## SHUTTERS

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

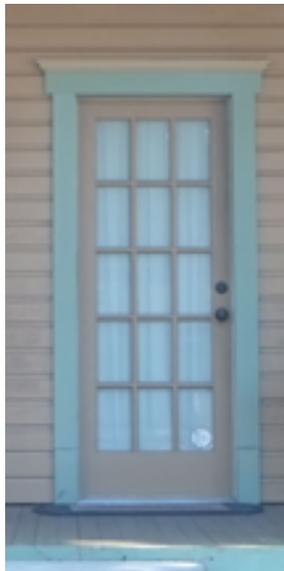
## DOOR TYPES



Simple



Ornate



# COLONIAL REVIVAL

1880-1955

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

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



# GALLERY OF EXAMPLES



Crescent Lake



Old Northeast



Old Northeast



Old Northeast



Old Northeast

## STYLISTIC FEATURES

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



Old Northeast



Crescent Lake



Crescent Lake

# MASSING & COMPOSITION

## MASSING

### BROAD FRONT

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

### FACADE COMPOSITION

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

## MASSING

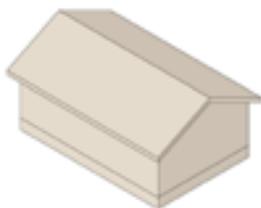
### COMBINATIONS

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

### PORCH TYPES

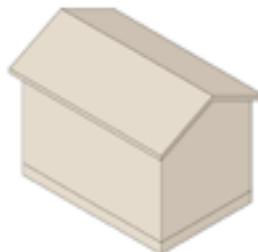
- Broad front massing types may have aedicules, porticoes, or porches. Porticoes typically have decorated gabled roofs, or shallow roofs concealed by a railing. Porch roofs are typically gabled or hipped; three-bay porches are common.
- Porches are generally centered in the facade composition
- The minimum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

### BROAD FRONT MASSING



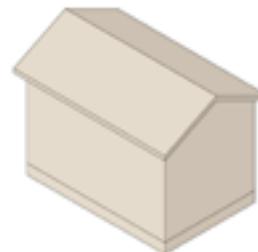
1- to 1 1/2- story Broad Front

### BROAD FRONT MASSING



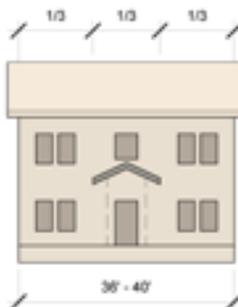
2- story Broad Front

### DUTCH GAMBREL MASSING



2- story Broad Front

### FACADE COMPOSITION DIAGRAMS



### POSSIBLE MASSING COMBINATIONS



# WALLS, EAVES & ROOFS

## WALLS

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

## EAVES

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

## ROOFS

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

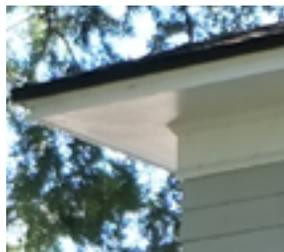
### TYPICAL EAVE DETAILS



Boxed Eave



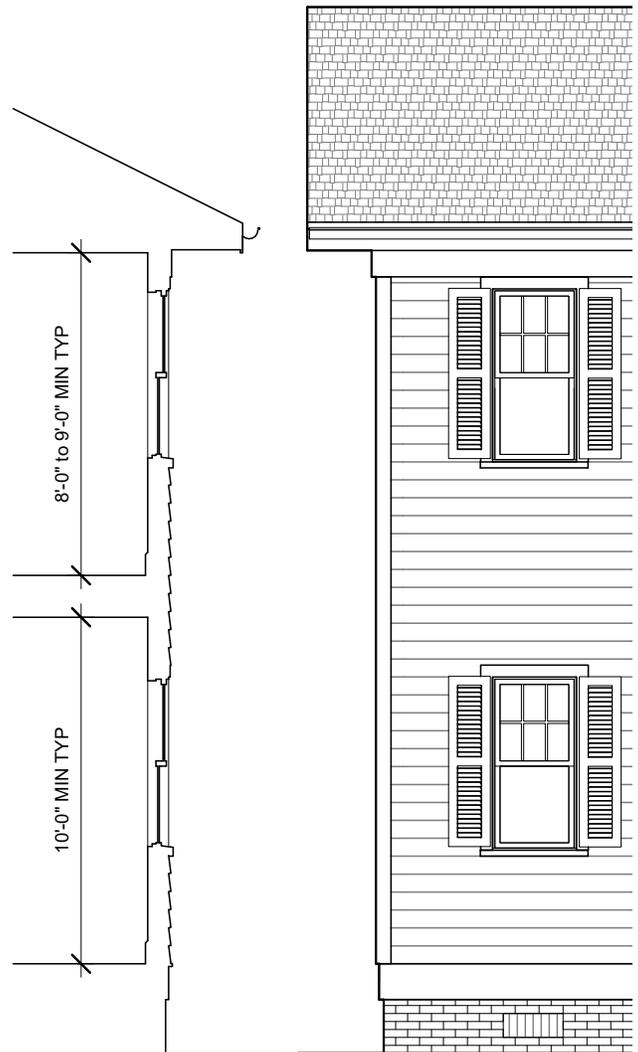
Exposed Rafter



Boxed Eave



Cornice Detail



# WINDOWS & DOORS

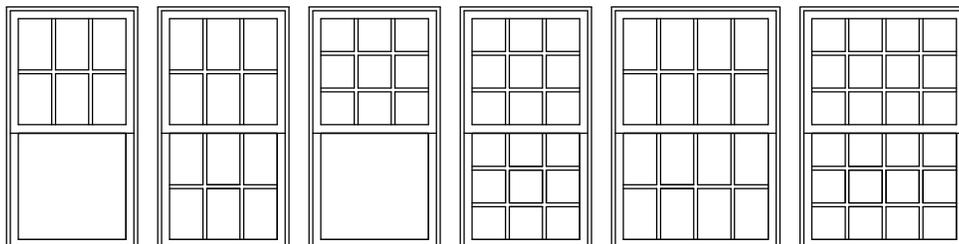
## STANDARD WINDOWS

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

## WINDOW ASSEMBLIES & ACCENT WINDOWS

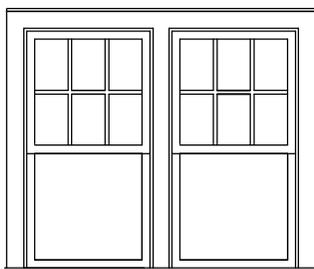
- Dormer windows are typically multi-paned in the 6 over 6 pattern.
- Special windows are typically small accent windows with 6 panes or in a 4 over 4 muntin pattern.
- Small circular windows, centered on the facade can also be found in this style.

## STANDARD WINDOWS

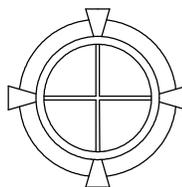


Simple

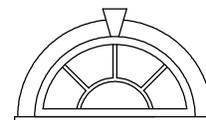
Ornate



Paired Double-Hung



Round



Half-Round



## DOORS

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

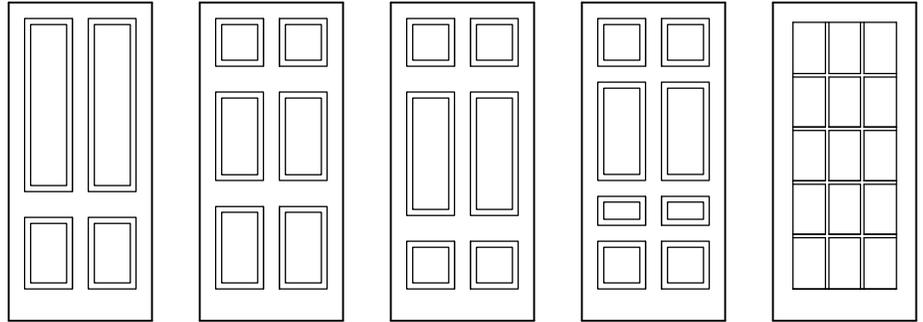
## TRIM

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

## SHUTTERS

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

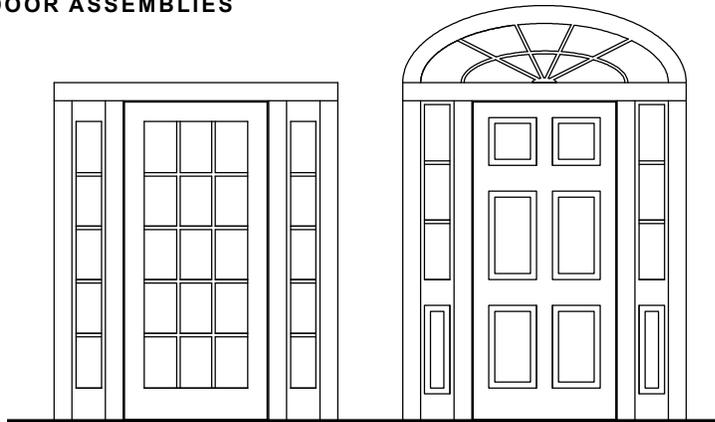
## DOOR TYPES



Simple

Ornate

## DOOR ASSEMBLIES

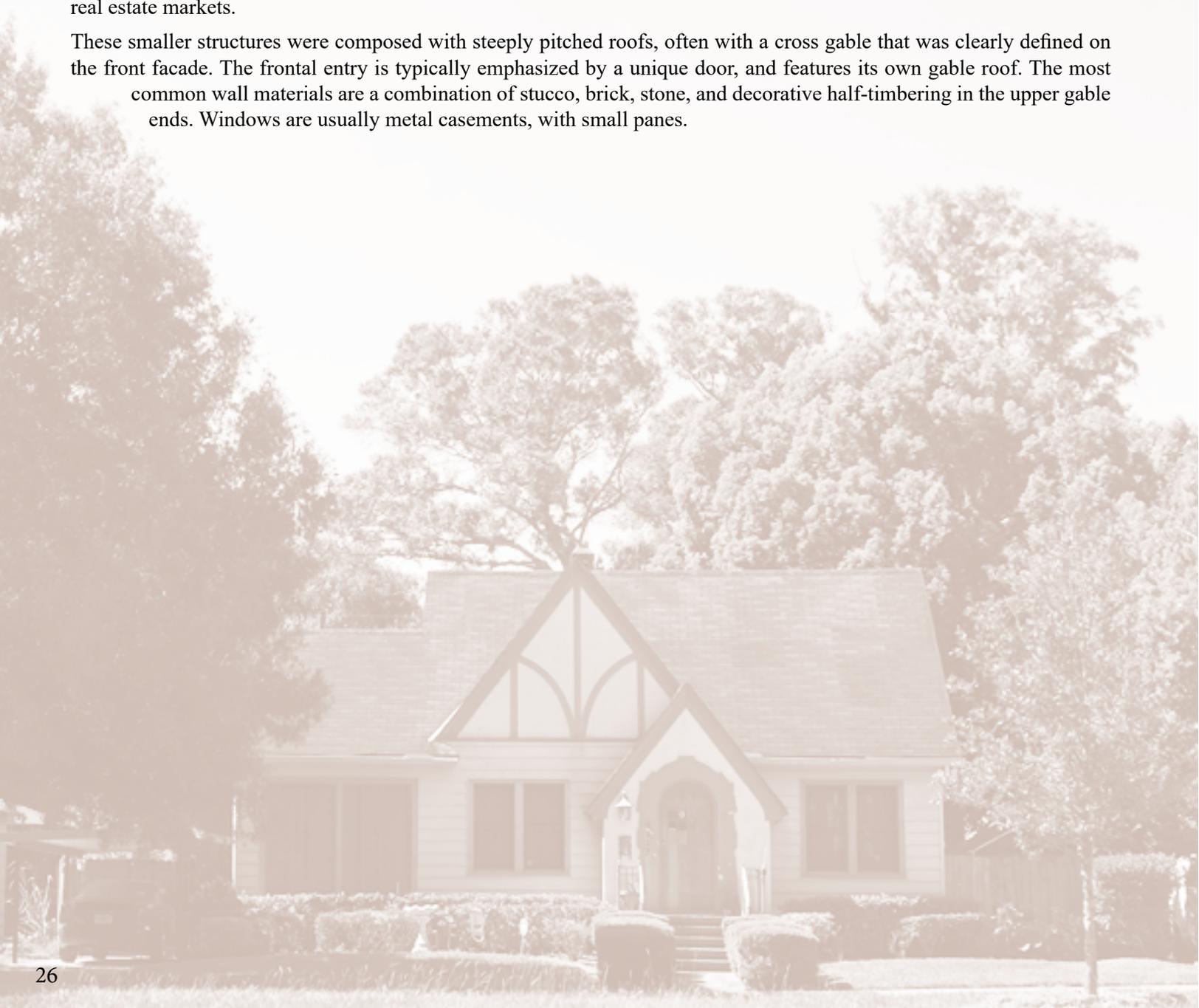


# TUDOR REVIVAL

1890-1940

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

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



# GALLERY OF EXAMPLES



Old Northeast



Old Northeast



Crescent Lake



Old Northeast



Old Northeast

## STYLISTIC FEATURES

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



Euclid-St. Pauls



Old Northeast



Old Northeast

# MASSING & COMPOSITION

## MASSING

### BROAD FRONT

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

### NARROW FRONT

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

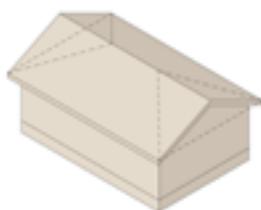
### FACADE COMPOSITION

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

### MASSING COMBINATIONS

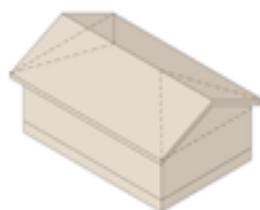
- The asymmetrical design offered architects great versatility in floor planning which allowed rooms to be oriented in any direction and windows to be placed where needed, creating a complex massed structure
- Larger living space forms may be created by combining side and/or rear wings with the main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

### SIDE GABLE MASSING



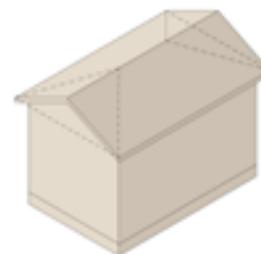
1- to 1 1/2- story Side Gable

### SIDE GABLE MASSING



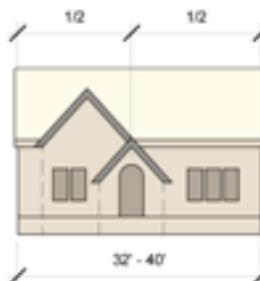
1- to 1 1/2- story Side Gable

### NARROW FRONT MASSING

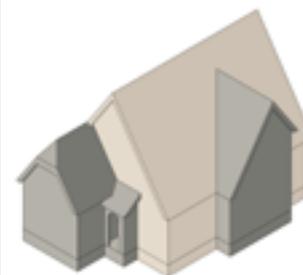
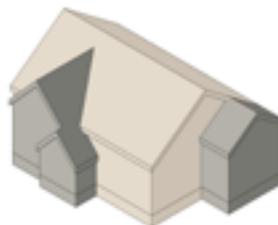


2-story Narrow Front

### FACADE COMPOSITION DIAGRAMS



### POSSIBLE MASSING COMBINATIONS



## WALLS, EAVES & ROOFS

### WALLS

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

### EAVES

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

### ROOFS

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

### TYPICAL EAVE DETAILS



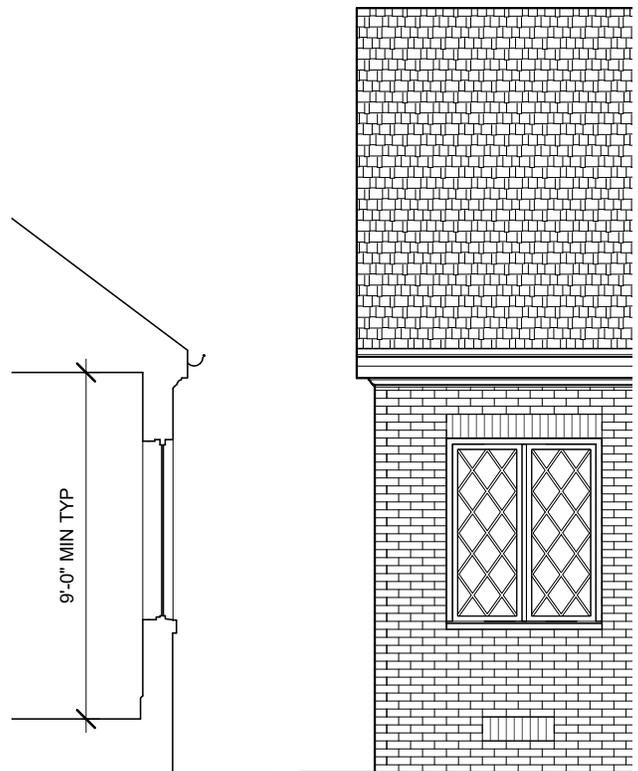
Boxed Eave



Boxed Eave



Corner Vignette



# WINDOWS & DOORS

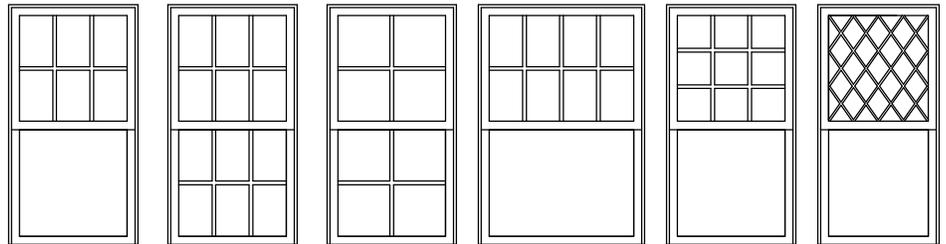
## STANDARD WINDOWS

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

## WINDOW ASSEMBLIES & ACCENT WINDOWS

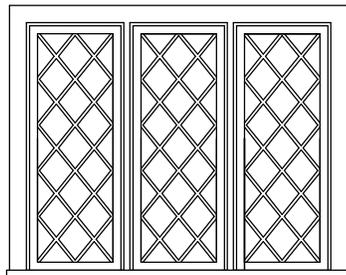
- Paired or triple windows and dormers are typical
- Dormer windows are typically multi-paned in the 6 over 6 pattern.
- Special windows are typically small accent windows with 6 panes or in a 4 over 4 muntin pattern. Small arched windows, centered on the entry gable or adjacent entry doors can also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

## STANDARD WINDOWS

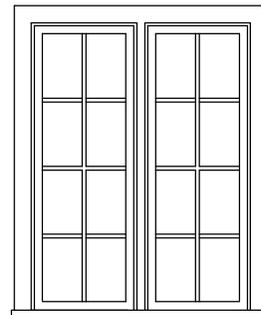


Simple

Ornate



Triple Diamond Casement



Double Casement



## DOORS

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

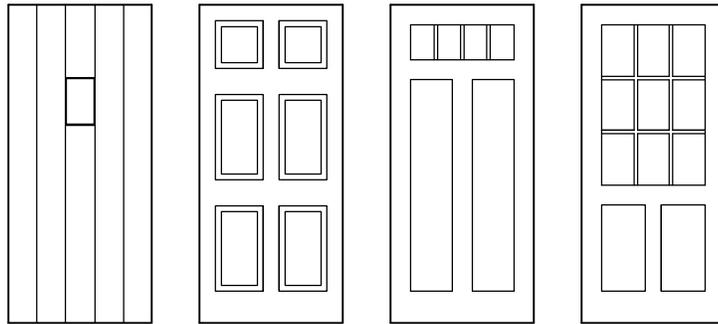
## TRIM

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

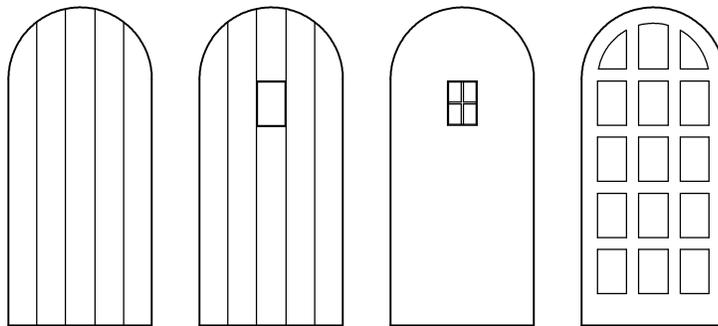
## SHUTTERS

- Shutters were historically not added.

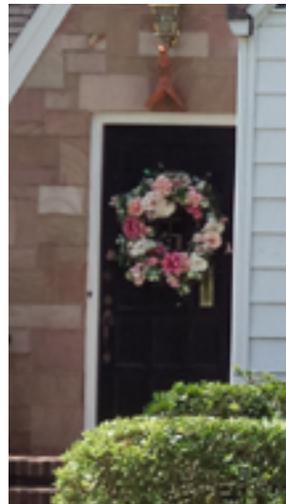
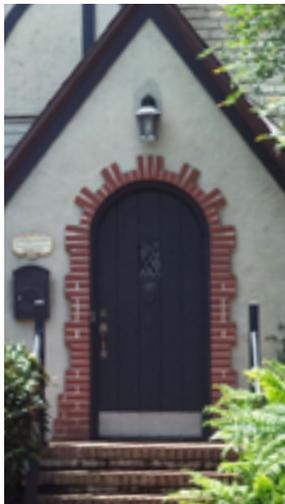
## DOOR TYPES



Simple



Ornate



# MISSION REVIVAL

1890-1920

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

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



# GALLERY OF EXAMPLES



Downtown



Old Northeast



Allendale



Old Northeast



Old Northeast

## STYLISTIC FEATURES

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



Kenwood



Old Northeast



Jungle Terrace

# MASSING & COMPOSITION

## MASSING

### NARROW FRONT

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

### BROAD FRONT

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

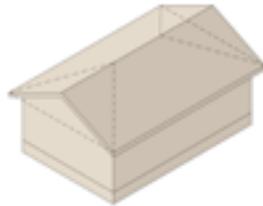
## FACADE COMPOSITION

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

## MASSING COMBINATIONS

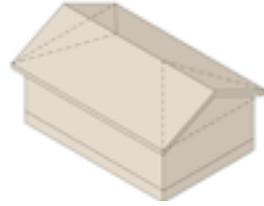
- The architectural character of the attached elements should match that of the main body
- Porches are often found on the front facade

### NARROW FRONT MASSING



1- to 1 1/2- story Narrow Front

### BROAD FRONT MASSING



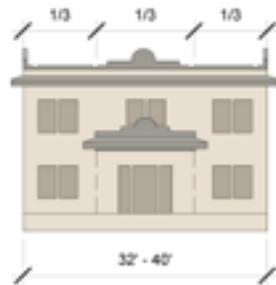
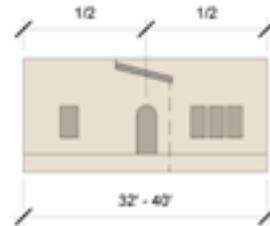
1- to 1 1/2- story Broad Front

### BROAD FRONT MASSING

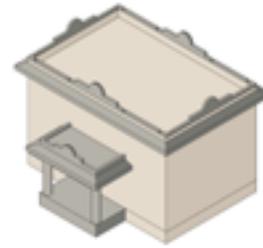
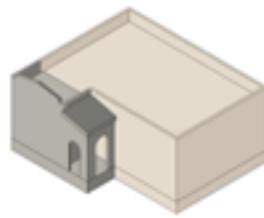
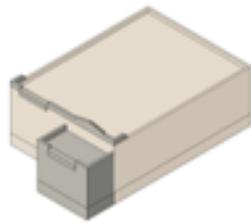


2-story Broad Front

### FACADE COMPOSITION DIAGRAMS



### POSSIBLE MASSING COMBINATIONS



# WALLS, EAVES & ROOFS

## WALLS

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

## EAVES

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

## ROOFS

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

### TYPICAL PARAPET DETAILS



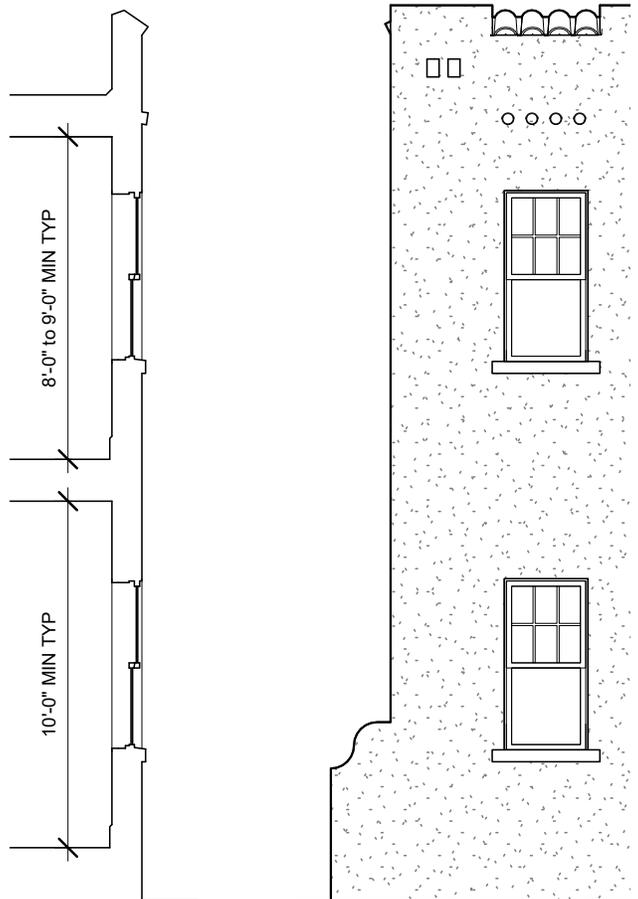
Parapet Detail



Parapet Detail



Corner Vignette



# WINDOWS & DOORS

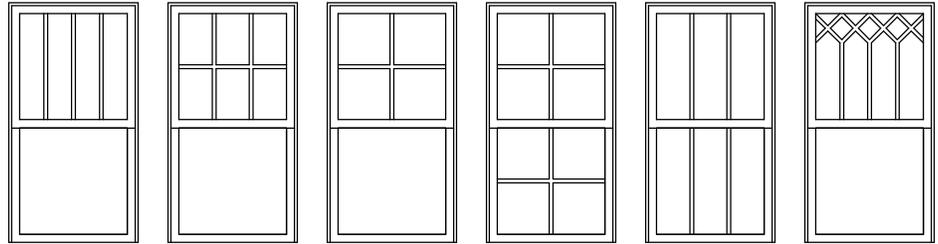
## STANDARD WINDOWS

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

## WINDOW ASSEMBLIES & ACCENT WINDOWS

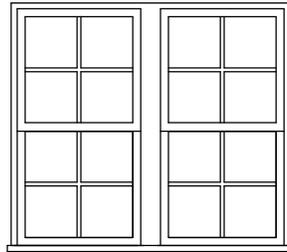
- Special windows are typically small accent windows with 6 panes set in an arched top or in a 4 over 4 muntin pattern

## STANDARD WINDOWS

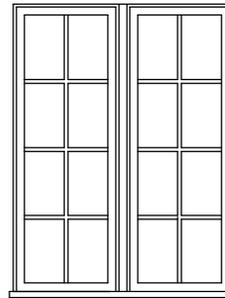


Simple

Ornate



Paired Double Hung



Casement



## DOORS

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

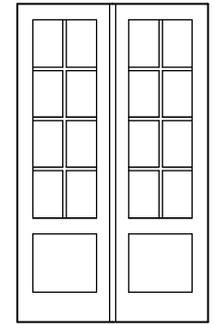
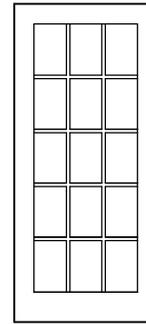
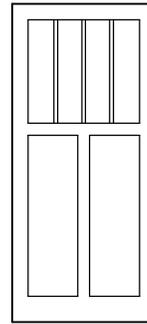
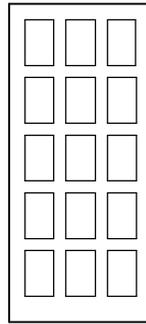
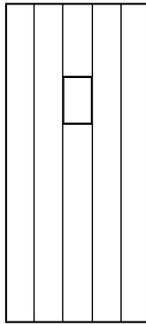
## TRIM

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

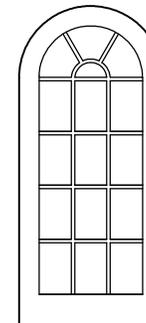
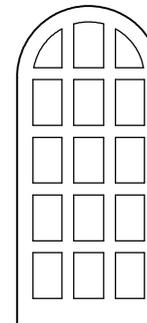
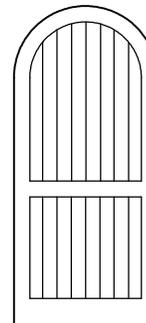
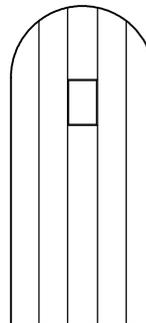
## SHUTTERS

- Shutters were historically not added

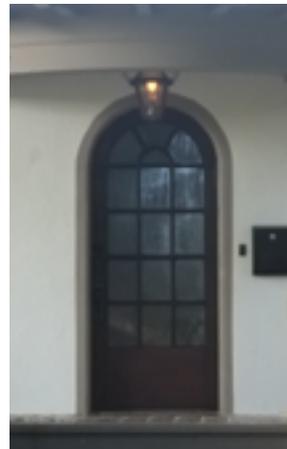
## DOOR TYPES



Simple



Ornate



# PRAIRIE & FOURSQUARE

1900-1930

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

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



# GALLERY OF EXAMPLES



Foursquare Example - Old Northeast



Foursquare - Old Northeast



Prairie Example - Old Northeast



Foursquare Example - Old Northeast



Prairie Example - Roser Park

## STYLISTIC FEATURES

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

## Foursquare variant features

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



Prairie Example - Old Northeast



Foursquare - Crescent Lake



Prairie Example - Old Northeast

# MASSING & COMPOSITION

## MASSING

### NARROW FRONT

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

### BROAD FRONT

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

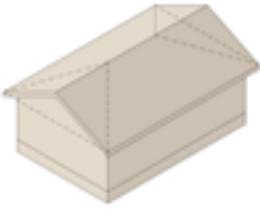
### FACADE COMPOSITION

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

### MASSING COMBINATIONS

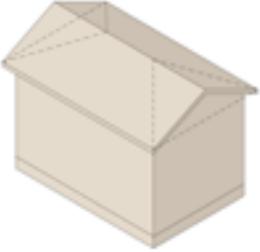
- Larger living space forms may be created by combining side and/or rear wings with the main body
- Gabled or hipped dormers are present on the Foursquare variant
- The architectural character of the attached elements should match that of the main body

### BROAD FRONT MASSING



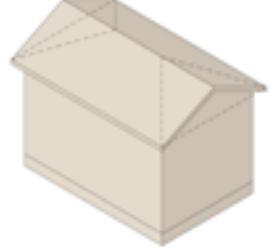
1- to 1 1/2- story Narrow Front

### BROAD FRONT MASSING



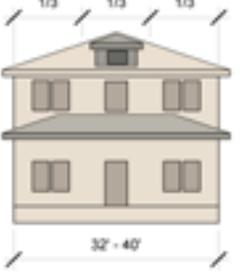
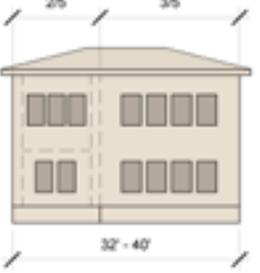
1- to 1 1/2- story Broad Front

### FOURSQUARE MASSING

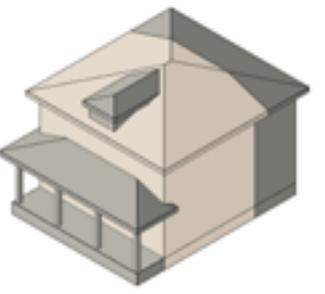
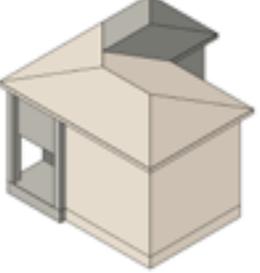
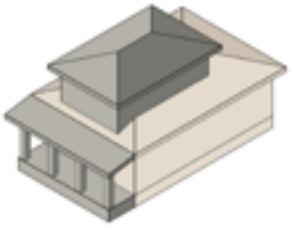


2-story Broad Front

### FACADE COMPOSITION DIAGRAMS



### POSSIBLE MASSING COMBINATIONS



## WALLS, EAVES & ROOFS

### WALLS

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

### EAVES

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

### ROOFS

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

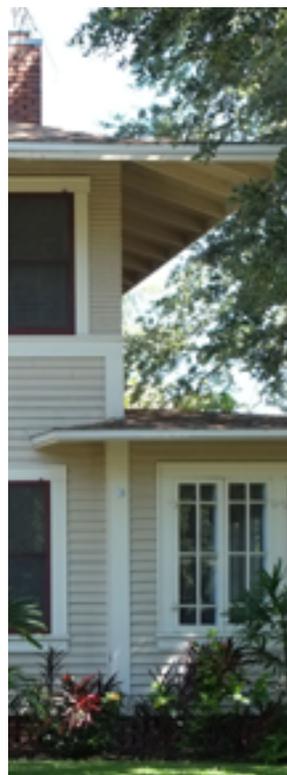
### TYPICAL EAVE DETAILS



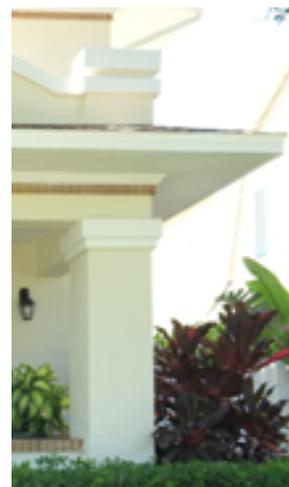
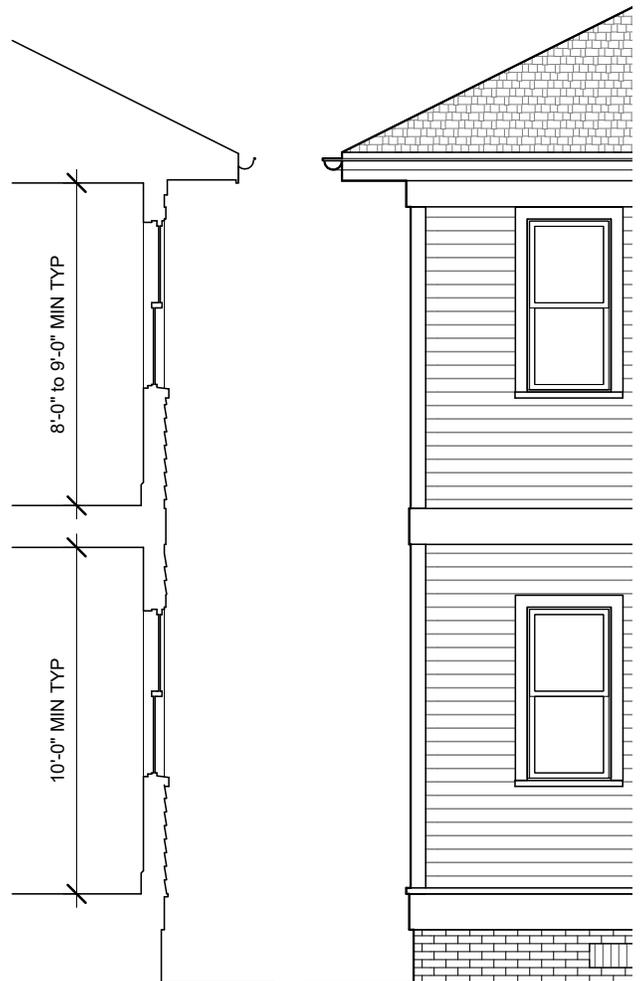
Boxed Eave



Boxed Eave



Corner Vignette



# WINDOWS & DOORS

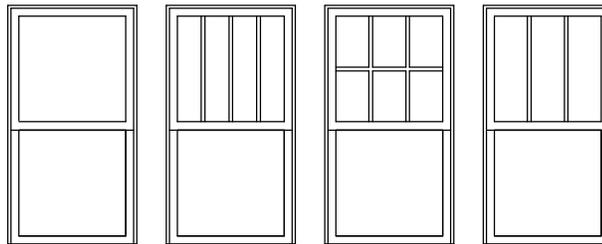
## STANDARD WINDOWS

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

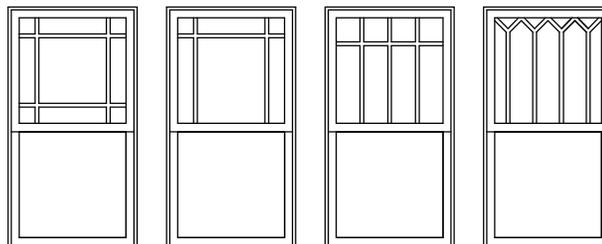
## WINDOW ASSEMBLIES & ACCENT WINDOWS

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

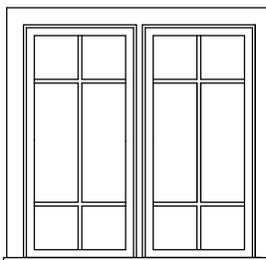
## STANDARD WINDOWS



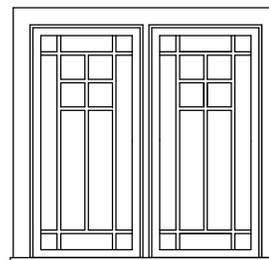
Simple



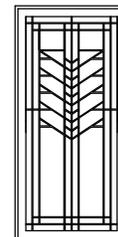
Ornate



Casement Pair



Casement Pair - Ornate



Stained Glass



## DOORS

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

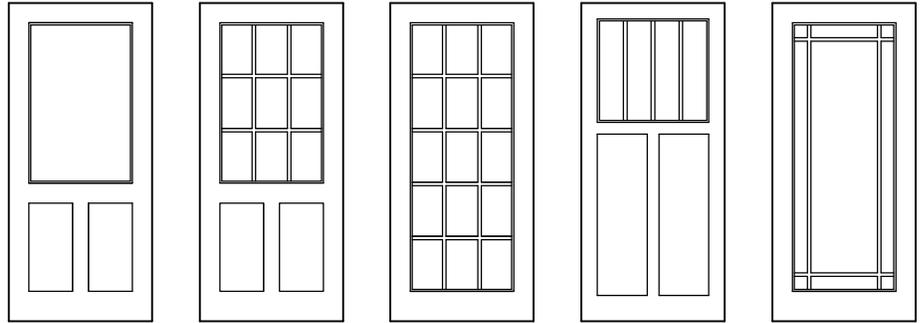
## TRIM

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

## SHUTTERS

- Shutters were historically not added.

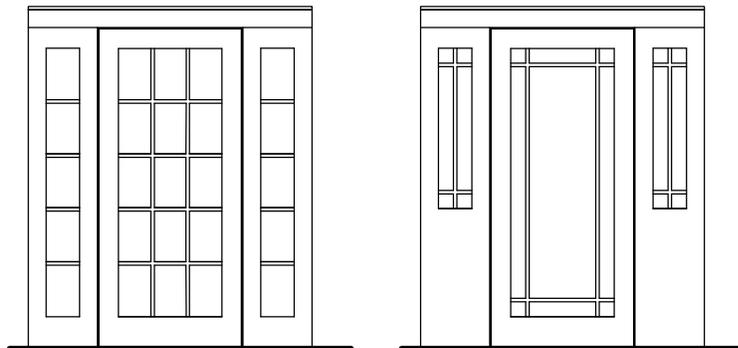
## DOOR TYPES



Simple

Ornate

## DOOR ASSEMBLIES



# CRAFTSMAN

1905-1930

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

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

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



# GALLERY OF EXAMPLES



Kenwood



Jungle Terrace



Euclid-St. Paul's



Old Northeast



Old Northeast

## STYLISTIC FEATURES

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



Kenwood



Euclid- St. Pauls



Kenwood

# MASSING & COMPOSITION

## MASSING

### NARROW FRONT

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

### SIDE GABLE

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

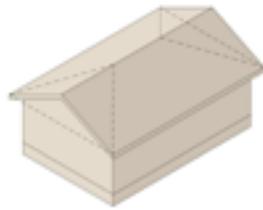
### FACADE COMPOSITION

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

### MASSING COMBINATIONS

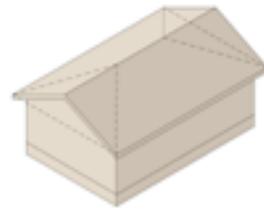
- Larger living space forms may be created by combining side and/or rear wings with the main body
- Gabled, hipped, or shed dormers may be added to introduce light into half-story and attic spaces
- The architectural character of the attached elements should match that of the main body

### NARROW FRONT MASSING



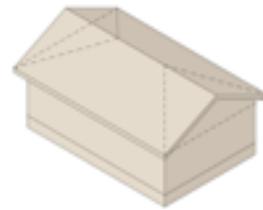
1- to 1 1/2- story Narrow Front

### NARROW FRONT MASSING



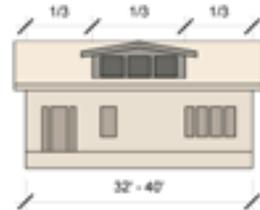
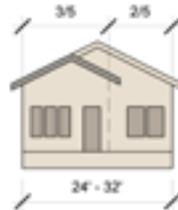
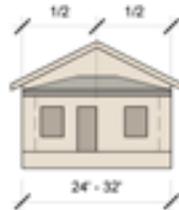
2-story Narrow Front

### SIDE GABLE MASSING

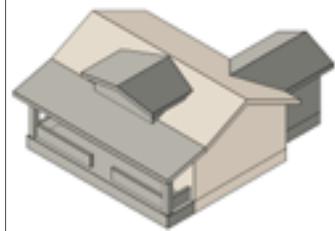
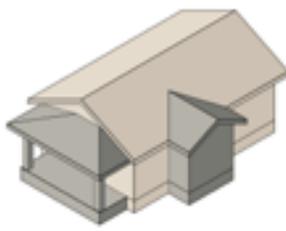


1- to 1 1/2- story Side Gable

### FACADE COMPOSITION DIAGRAMS



### POSSIBLE MASSING COMBINATIONS



# WALLS, EAVES & ROOFS

## WALLS

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

## EAVES

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

## ROOFS

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

### TYPICAL EAVE DETAILS



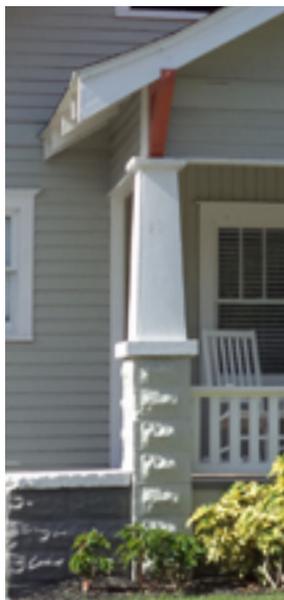
Exposed Rafter Tail



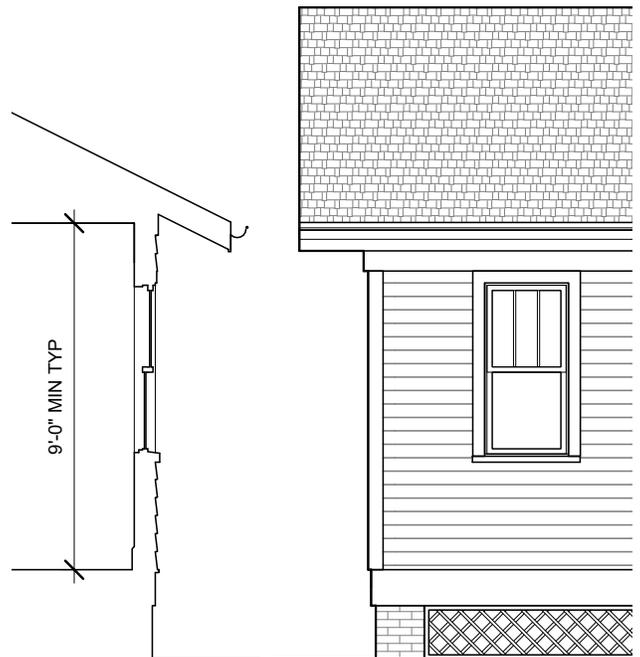
Exposed Rafter Tail



Exposed Rafter Tail



Corner Vignette



# WINDOWS & DOORS

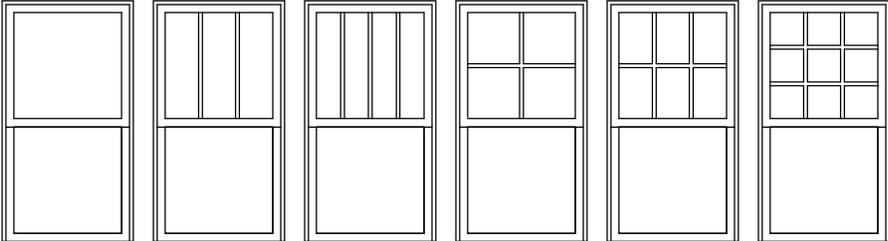
## STANDARD WINDOWS

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

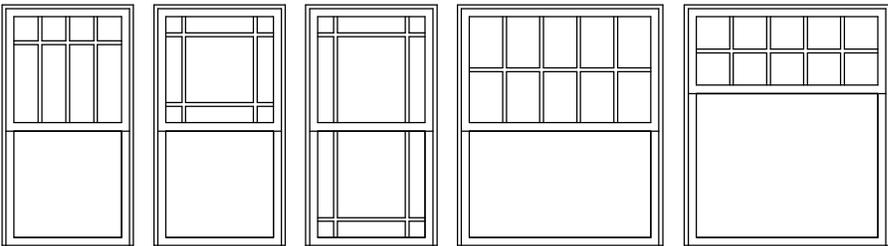
## WINDOW ASSEMBLIES & ACCENT WINDOWS

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

## STANDARD WINDOWS

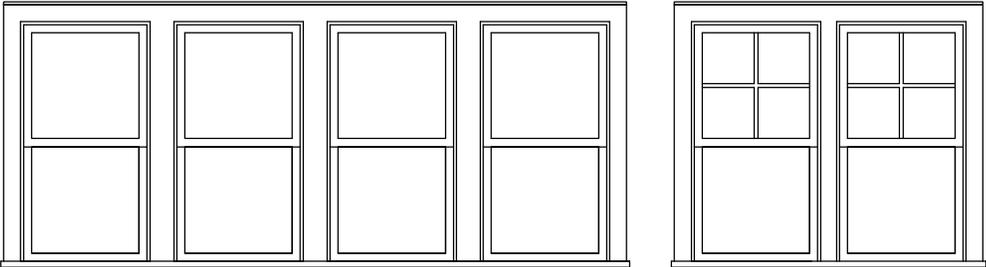


Simple

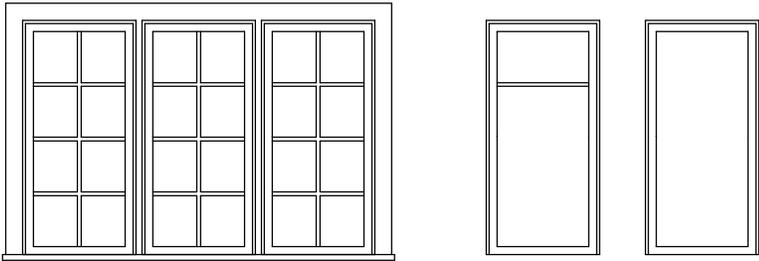


Ornate

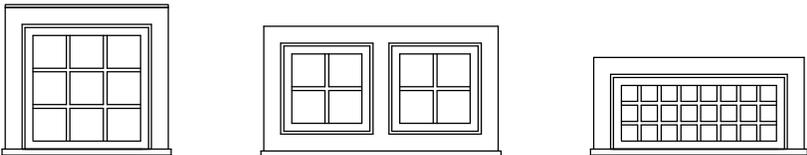
## WINDOW ASSEMBLIES



## CASEMENT WINDOW ASSEMBLIES



## ACCENT WINDOWS



## DOORS

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

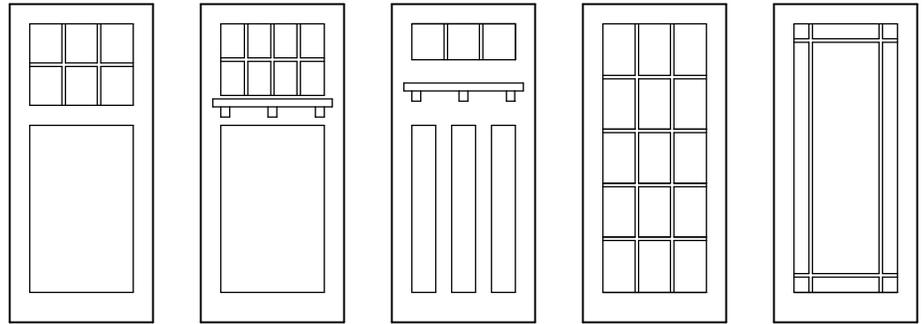
## TRIM

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

## SHUTTERS

- Shutters were historically not added.

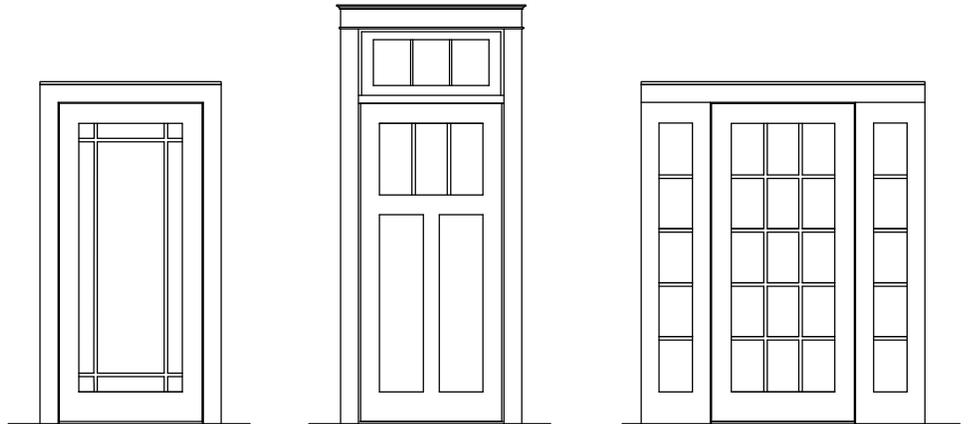
## DOOR TYPES



Simple

Ornate

## DOOR ASSEMBLIES

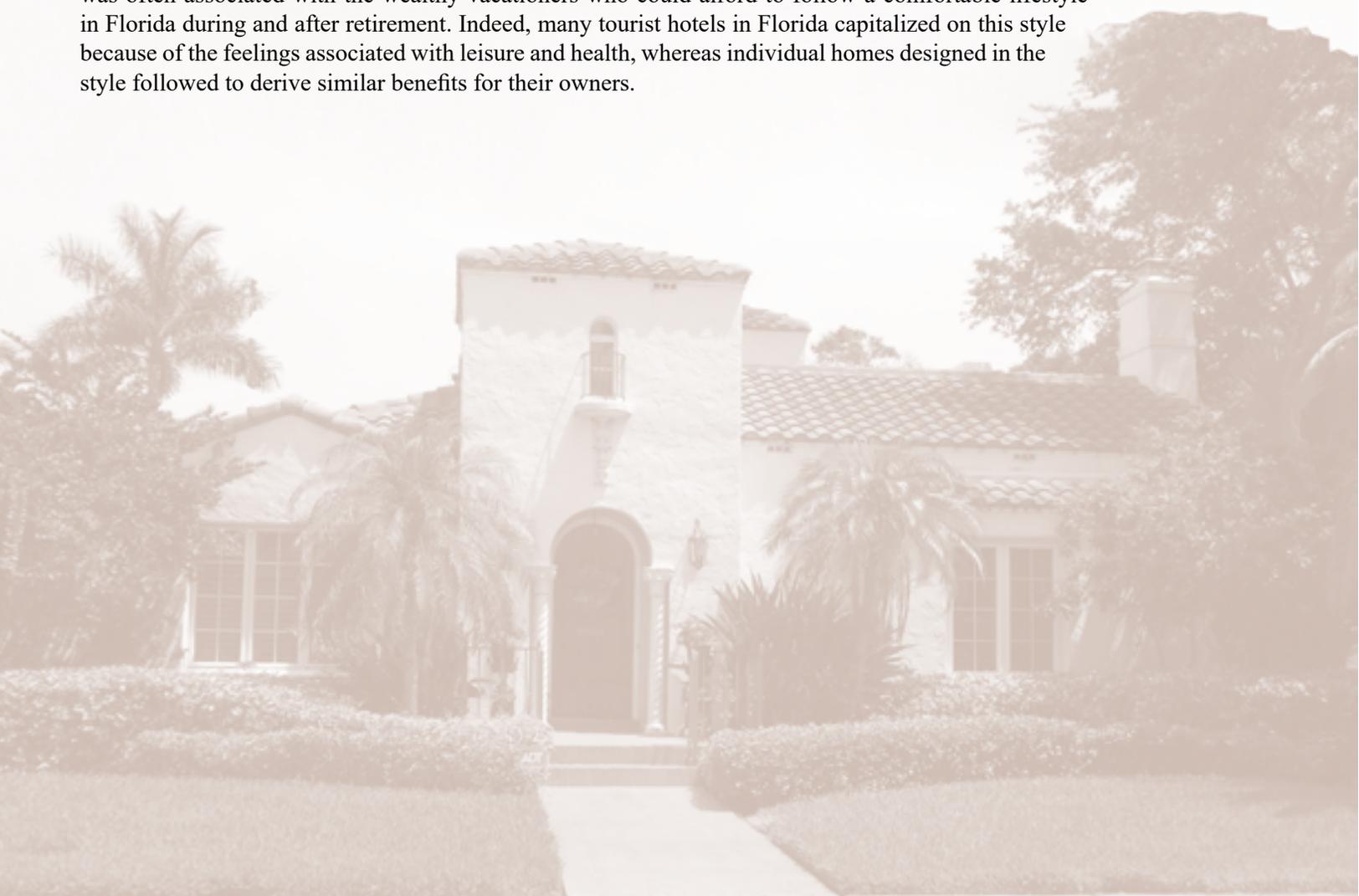


# MEDITERRANEAN REVIVAL

1910-1940

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

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



# GALLERY OF EXAMPLES



Euclid-St. Pauls



Old Pasadena



Old Northeast



Crescent Heights



Crescent Lake

## STYLISTIC FEATURES

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



Downtown



Old Northeast



Old Northeast

# MASSING & COMPOSITION

## MASSING

### BROAD FRONT

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

### NARROW FRONT

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

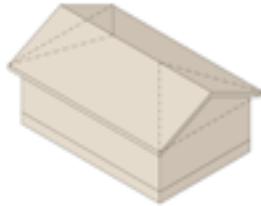
### FACADE COMPOSITION

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

## MASSING COMBINATIONS

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

### SIDE GABLE MASSING



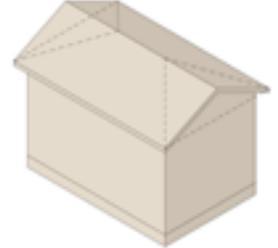
1- to 1 1/2- story Broad Front

### NARROW FRONT MASSING



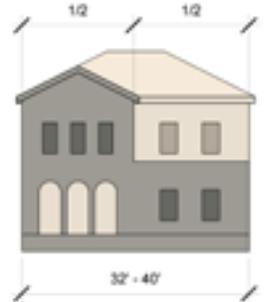
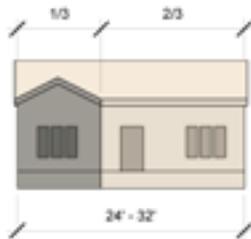
2- story Narrow Front

### SIDE GABLE MASSING

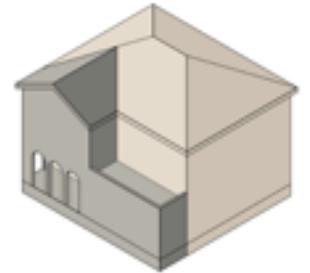
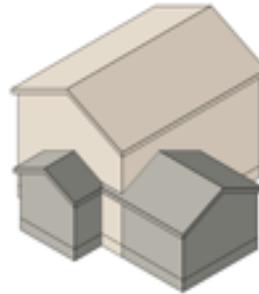
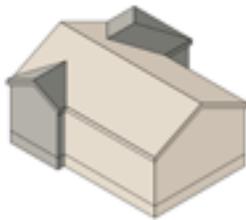


2- story Broad Front

### FACADE COMPOSITION DIAGRAMS



### POSSIBLE MASSING COMBINATIONS



## WALLS, EAVES & ROOFS

### WALLS

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

### EAVES

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

### ROOFS

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

### TYPICAL EAVE DETAILS



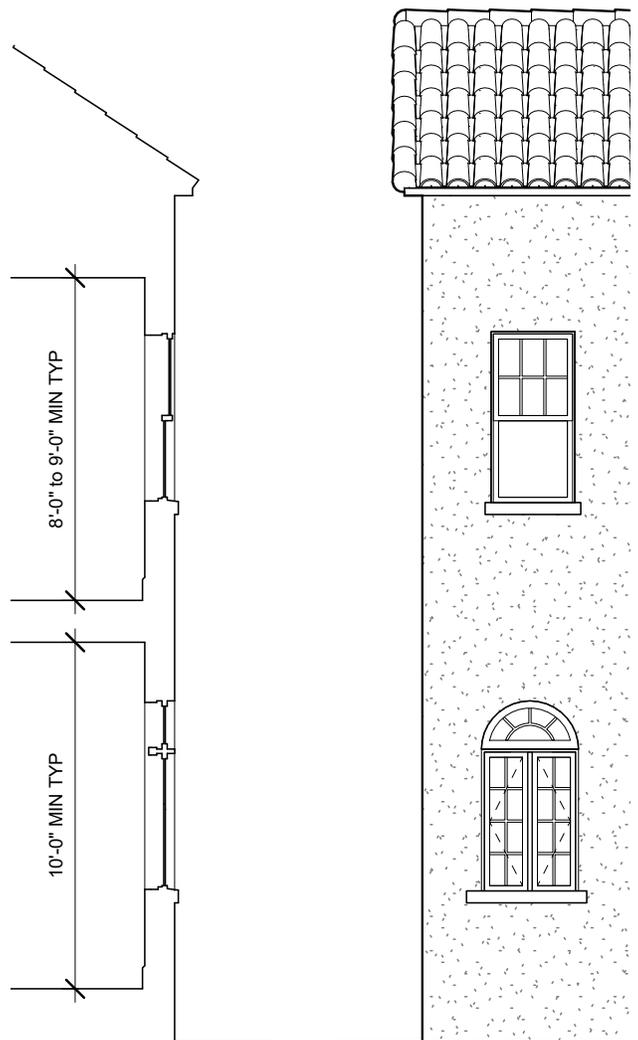
Minimal Eave Overhang



Exposed Rafter Tail



Corner Vignette



# WINDOWS & DOORS

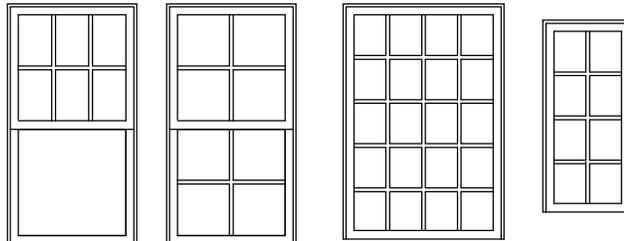
## STANDARD WINDOWS

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

## WINDOW ASSEMBLIES & ACCENT WINDOWS

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

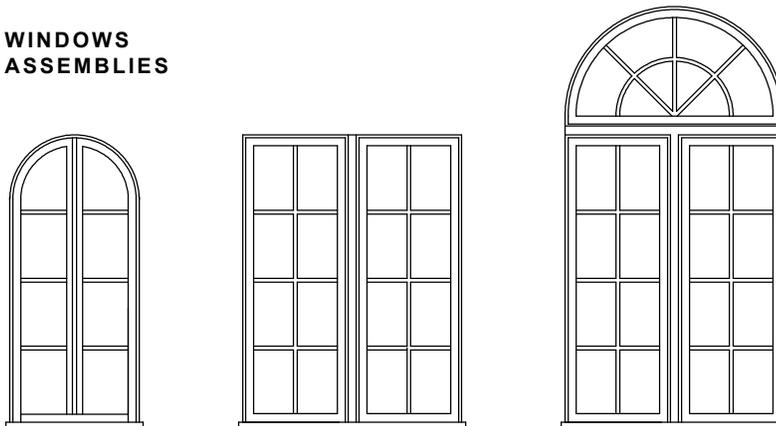
## STANDARD WINDOWS



Simple

Ornate

## WINDOWS ASSEMBLIES



## DOORS

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

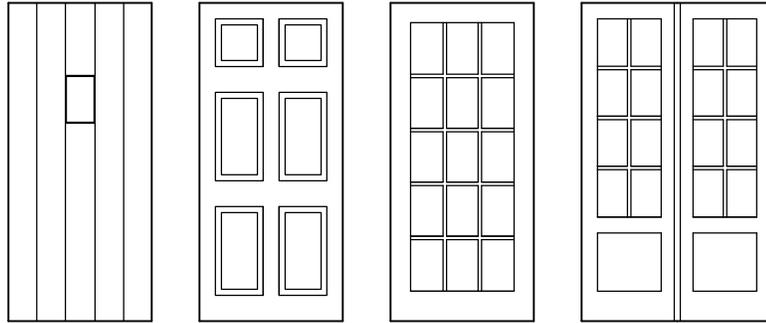
## TRIM

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

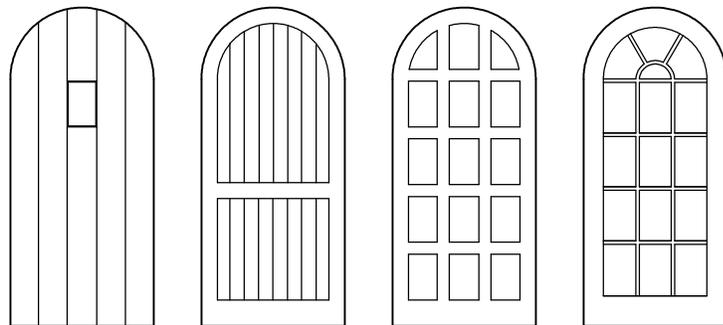
## SHUTTERS

- Shutters were historically not added

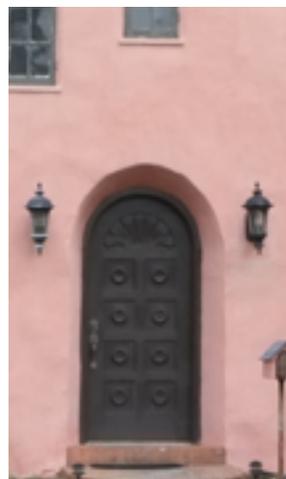
## DOOR TYPES



Simple



Ornate



# ART DECO & ART MODERNE

1920-1940

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

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

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



# GALLERY OF EXAMPLES



Downtown



Historic Uptown



Downtown



Historic Uptown



Old Northeast

## STYLISTIC FEATURES

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



Downtown



Old Pasadena



Historic Uptown

# MASSING & COMPOSITION

## MASSING

### NARROW FRONT

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

### BROAD FRONT

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

### FACADE COMPOSITION

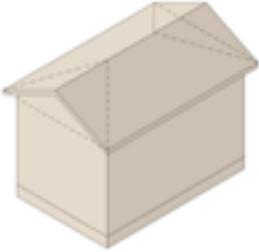
- Symmetrical, balanced placement of doors and windows
- Windows are often grouped in pairs and multiples to create larger openings, frequently placed at the corners
- Entrance doors are typically centrally located under a visor roof or are recessed into the front facade

## MASSING

### COMBINATIONS

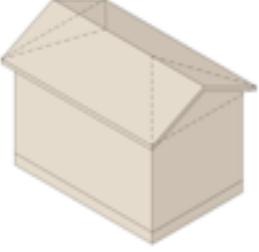
- Minimal forms are added to the main mass
- The architectural character of the attached elements should match that of the main body

### BROAD FRONT MASSING



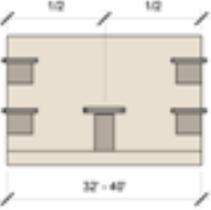
2- story Broad Front

### BROAD FRONT MASSING

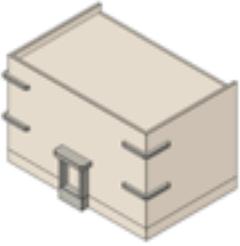
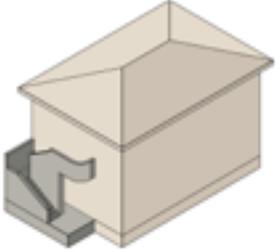


2- story Broad Front

### FACADE COMPOSITION DIAGRAMS



### POSSIBLE MASSING COMBINATIONS



## WALLS, EAVES & ROOFS

### WALLS

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

### EAVES

- Thin, decorative visor roofs punctuate window and door openings

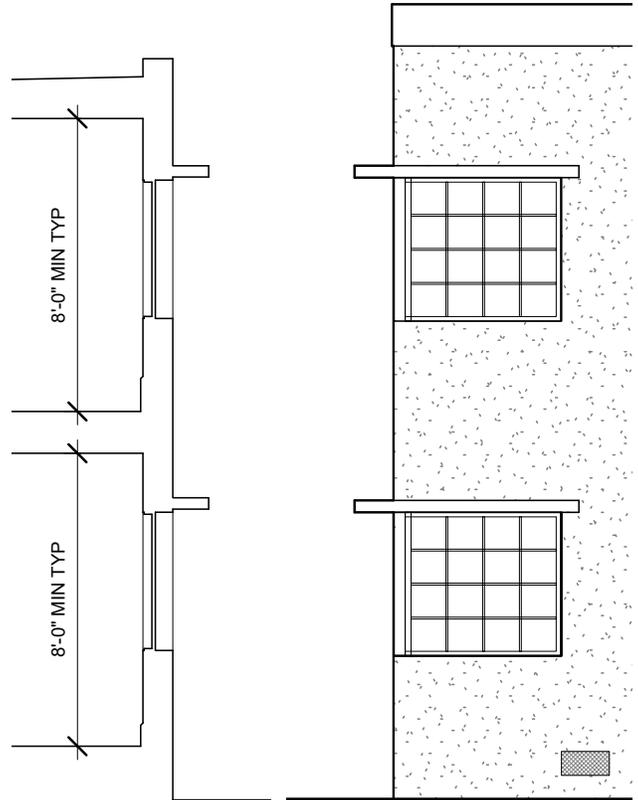
### ROOFS

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

### TYPICAL EAVE DETAILS



Boxed Eave



Corner Vignette



# WINDOWS & DOORS

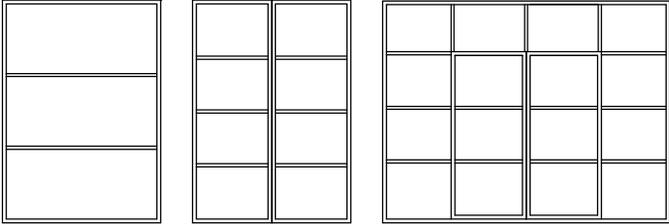
## STANDARD WINDOWS

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

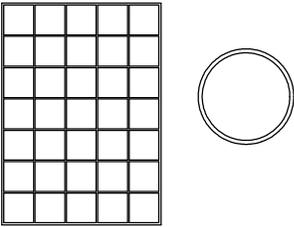
## WINDOW ASSEMBLIES & ACCENT WINDOWS

- Small round windows are common

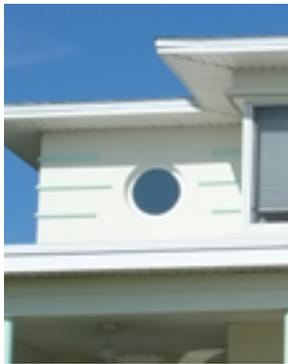
## STANDARD WINDOWS



Simple



Ornate



## DOORS

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

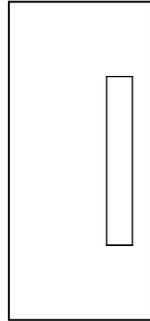
## TRIM

- Infrequent, only occurs at entrances to enhance banding motifs

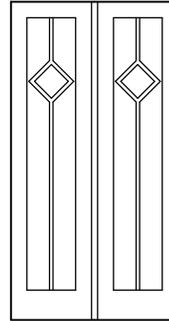
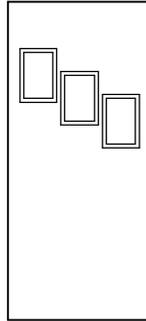
## SHUTTERS

- Decorative, non-operable stucco motifs are occasionally found

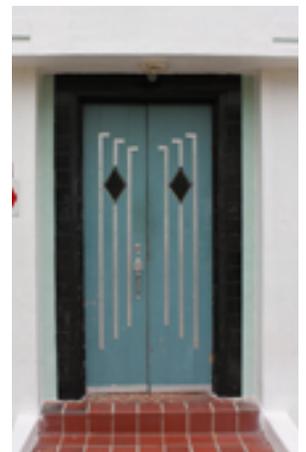
## DOOR TYPES



Simple



Ornate



# MINIMAL TRADITIONAL

1935-1950

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

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

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



# GALLERY OF EXAMPLES



Crescent Heights



Old Northeast



Five Points



Crescent Lake



Crescent Heights

**STYLISTIC FEATURES**

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



Old Northeast



Old Northeast



Old Northeast

# MASSING & COMPOSITION

## MASSING

### BROAD FRONT

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

### NARROW FRONT

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

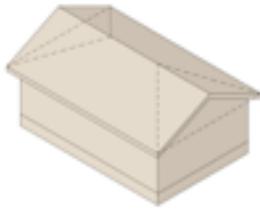
### FACADE COMPOSITION

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

### MASSING COMBINATIONS

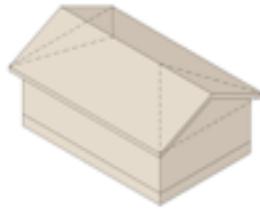
- A simple composition was desired – concentration was placed on scale, window and door locations and simple cladding materials

### NARROW FRONT MASSING



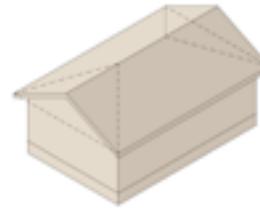
1- story Broad Front

### NARROW FRONT MASSING



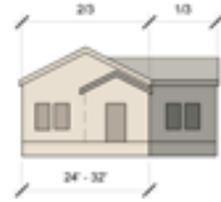
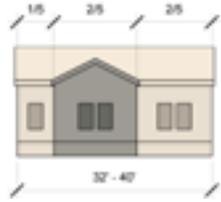
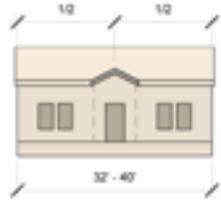
1- story Broad Front

### SIDE GABLE MASSING

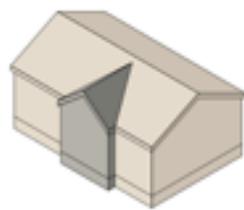
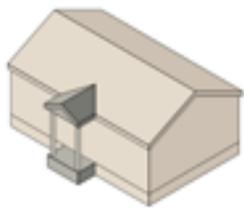


1- story Narrow Front

### FACADE COMPOSITION DIAGRAMS



### POSSIBLE MASSING COMBINATIONS



# WALLS, EAVES & ROOFS

## WALLS

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

## EAVES

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

## ROOFS

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

### TYPICAL EAVE DETAILS



Boxed Eave



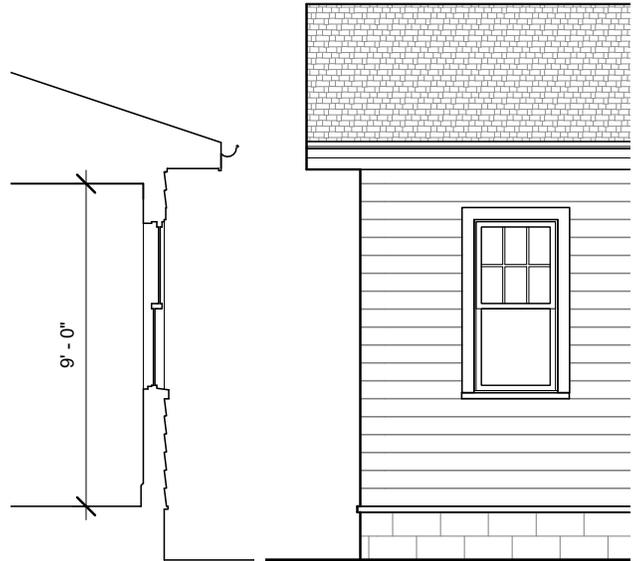
Boxed Eave



Boxed Eave



Corner Vignette



# WINDOWS & DOORS

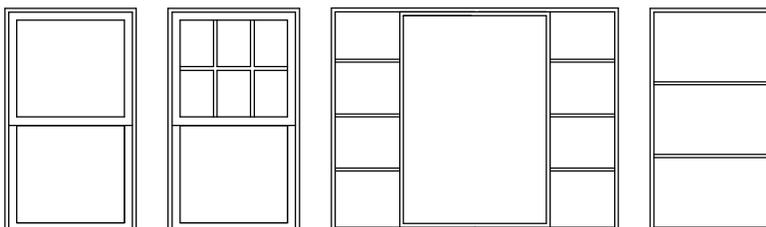
## STANDARD WINDOWS

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

## WINDOW ASSEMBLIES & ACCENT WINDOWS

- Paired groupings containing 2 to 3 window units

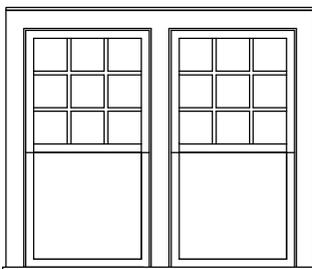
## STANDARD WINDOWS



Simple

Ornate

## WINDOW ASSEMBLIES



## DOORS

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

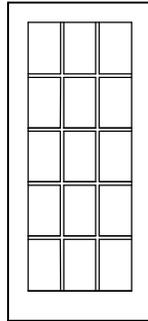
## TRIM

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

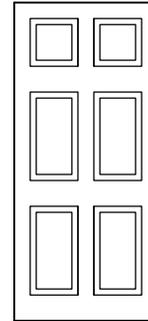
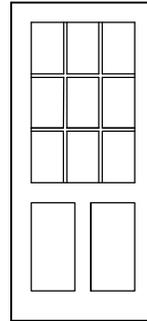
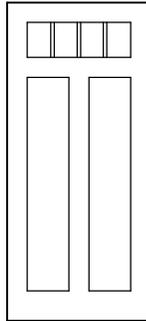
## SHUTTERS

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

## DOOR TYPES



Simple



Ornate



# MID-CENTURY

1940-1970

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

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

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



# GALLERY OF EXAMPLES



Greater Grovemont



Allendale Oaks



Old Northeast



Old Northeast



Greater Pinellas Point

**STYLISTIC FEATURES**

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



Greater Pinellas Point



Old Northeast



Bonita Bayou



Downtown

# MASSING & COMPOSITION

## MASSING

### BROAD FRONT

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

### NARROW FRONT

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

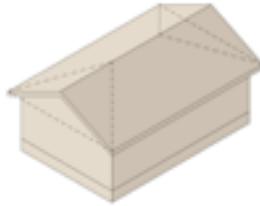
### FACADE COMPOSITION

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

### MASSING COMBINATIONS

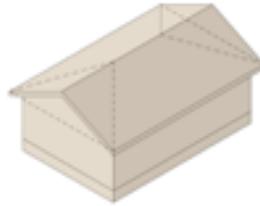
- A simple asymmetrical composition was desired – concentration was placed on scale, window and door locations and simple cladding materials

### NARROW FRONT MASSING



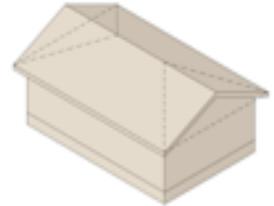
1- story Narrow Front

### NARROW FRONT MASSING



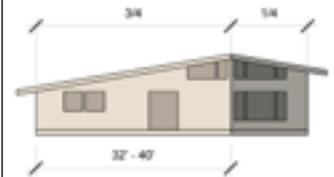
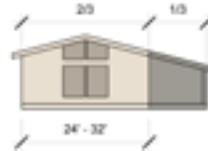
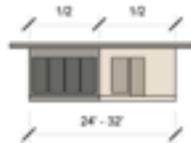
1- to 1 1/2- story Narrow Front

### SIDE GABLE MASSING

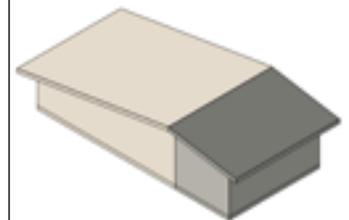
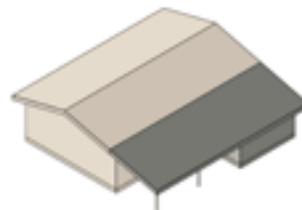
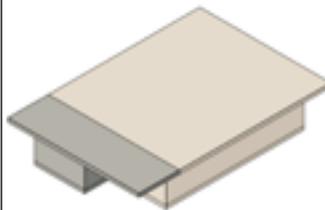


1- to 1 1/2- story Broad Front

### FACADE COMPOSITION DIAGRAMS



### POSSIBLE MASSING COMBINATIONS



# WALLS, EAVES & ROOFS

## WALLS

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

## EAVES

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

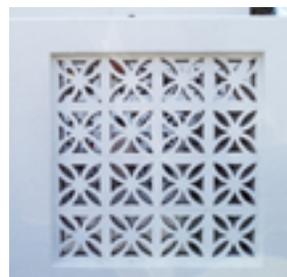
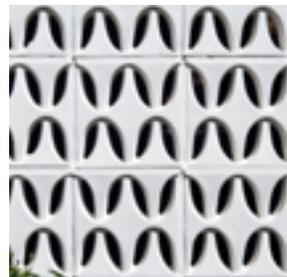
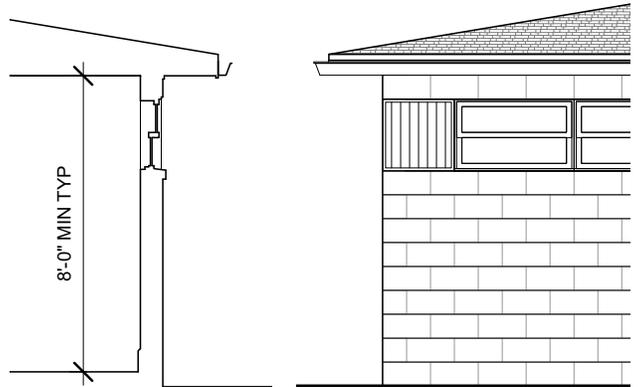
## ROOFS

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

### TYPICAL EAVE DETAILS



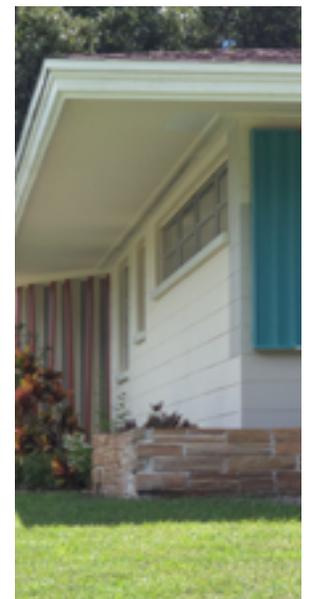
Boxed Eave



Decorative Details



Corner Vignette



# WINDOWS & DOORS

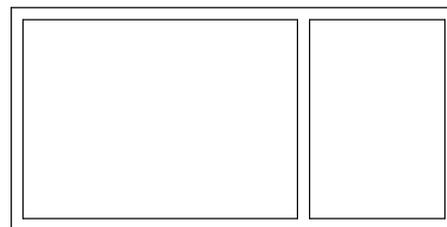
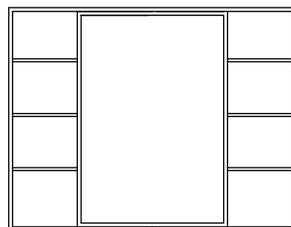
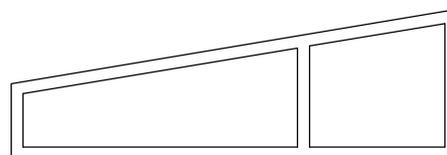
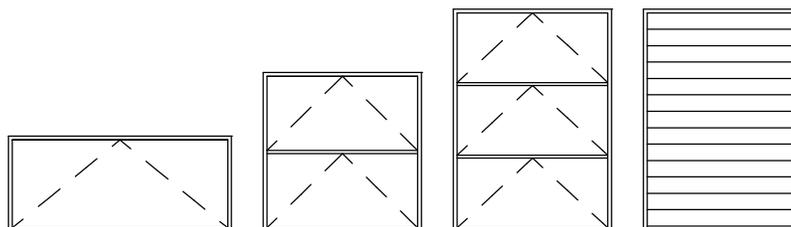
## STANDARD WINDOWS

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

## WINDOW ASSEMBLIES & ACCENT WINDOWS

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

## STANDARD WINDOWS



## DOORS

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

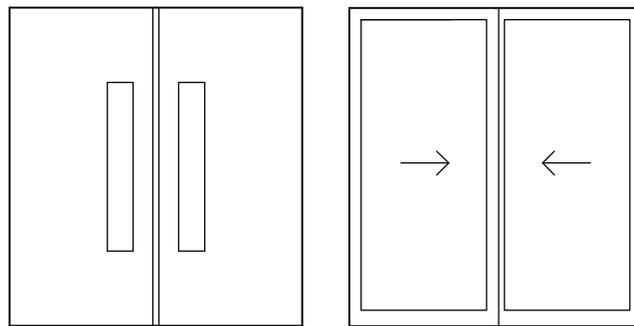
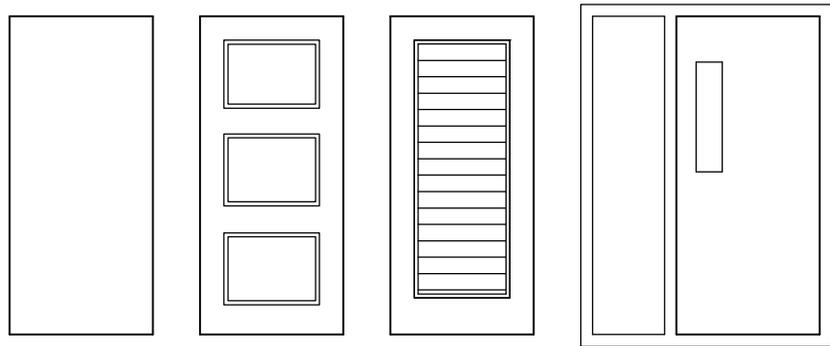
## TRIM

- Contrasting materials to punctuate openings can be found

## SHUTTERS

- Decorative, non-operable stucco motifs occasionally found

## DOOR ASSEMBLIES



# ADDITIONAL NOTABLE STYLES



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



Queen Anne - Old Southeast



Queen Anne - Downtown



Beaux Arts - Downtown



Romanesque Revival - Downtown



Italian Renaissance Revival - Downtown



Neoclassical Revival - Downtown



Moorish Revival - Snell Isle



Swiss Cottage - Roser Park



Italianate - Old Northeast



Cade Allen, builder and developer - Allendale Terrace



Regency - Old Northeast



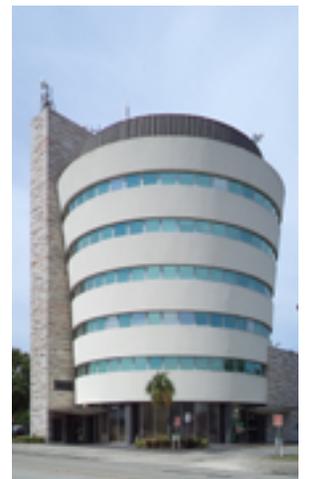
Monterey - Old Northeast



Cade Allen, builder and developer - Allendale Terrace



Modern - Downtown



Modern - Greater Woodlawn

# COMMERCIAL STOREFRONTS

1900-1950

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

## RECOMMENDED

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

## NOT RECOMMENDED

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



Downtown



Crescent Heights

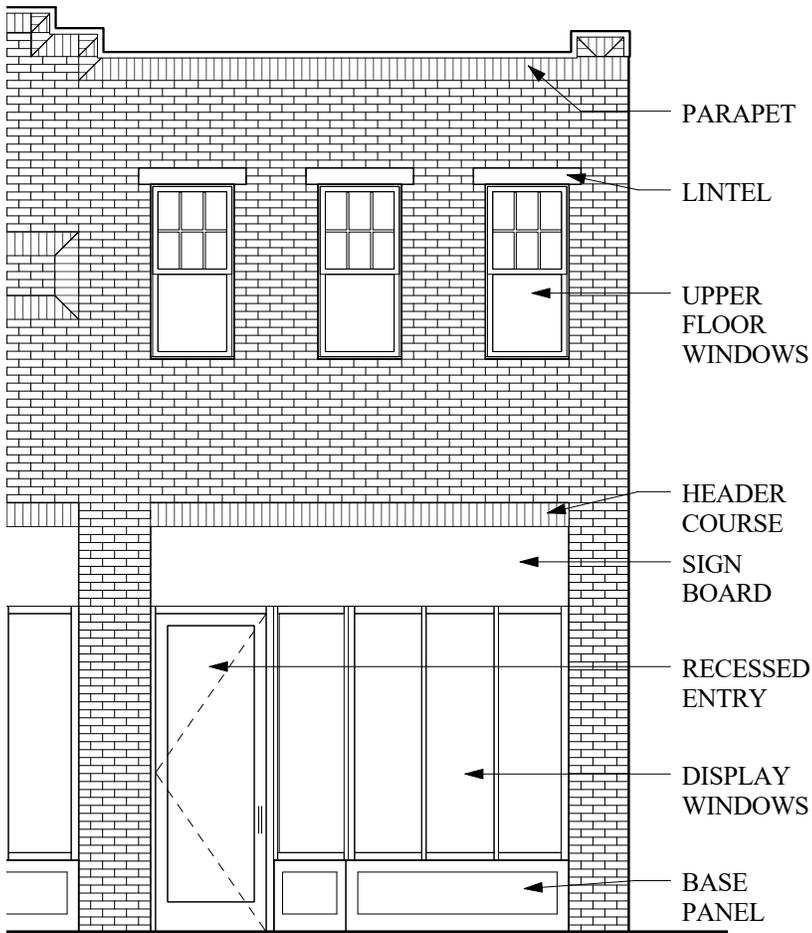


Downtown



Edge District

# GALLERY OF EXAMPLES



Downtown



Downtown

## STYLISTIC FEATURES

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



Grand Central District



Edge District



Edge District

# PROJECT PLANNING

## OVERVIEW

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

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

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

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

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

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

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

## Understanding your historic building

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

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

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

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

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

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

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

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

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

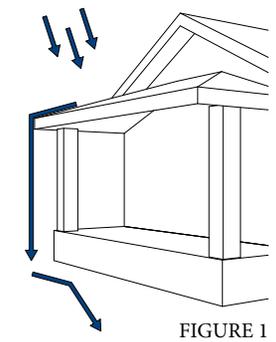


FIGURE 1

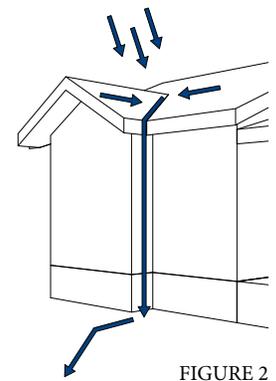


FIGURE 2

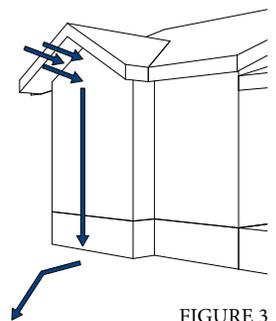


FIGURE 3

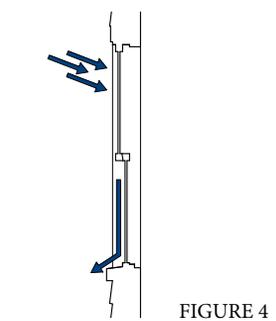


FIGURE 4

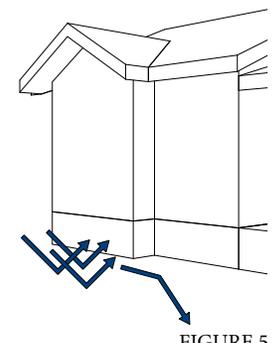


FIGURE 5

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

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

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

Excessive moisture can ultimately lead to significant damage by:

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

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

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

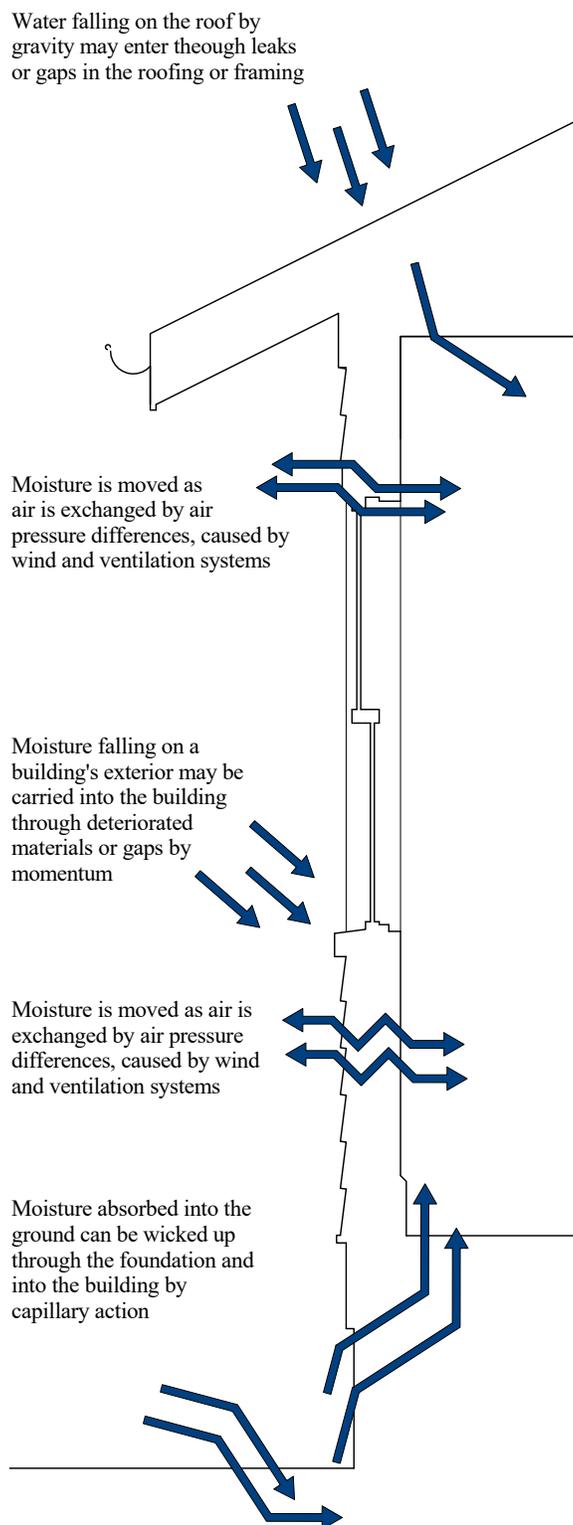


FIGURE 6

## Defining the Work

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

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

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

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

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

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

## Secretary of the Interior's Standards for Rehabilitation

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

The Secretary of the Interior's Standards for Rehabilitation are:

- 1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its environment.*
- 2. The historic character of a property shall be retained and preserved. The removal of historic materials or alterations of features and spaces that characterize a property shall be avoided.*

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

## Inspecting your historic property

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

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

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

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

### HOW TO INSPECT YOUR BUILDING

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

### RECOMMENDED EQUIPMENT

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

### WHEN CONSIDERING A PROFESSIONAL...

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

# INSPECTION CHECKLIST

PROPERTY ADDRESS: \_\_\_\_\_ DATE: \_\_\_\_\_

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

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

## 4 PROJECT PLANNING

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

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

NOTES:

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# MAINTENANCE & REPAIR WORK

## Approaches to Making Repairs

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

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

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

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

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

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

## Establishing a maintenance plan

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

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

## When maintenance and repair is necessary

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

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

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

### THINK SUSTAINABLY

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

# ROOFS, GUTTERS & CHIMNEYS

## Roofs

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

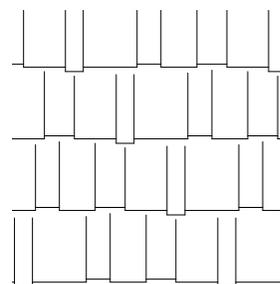
There are four basic types of roofing materials; all were commonly used in the construction of St. Petersburg’s historic structures. These four types include organic, mineral, metal and human-made.

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

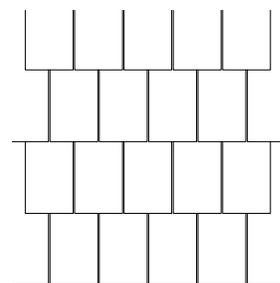
**MINERAL ROOFING** includes naturally occurring mineral substances such as slate, clay or asbestos fiber. Since slate roofs had to be imported to St. Petersburg, they are quite rare. Clay roofing tiles were a very popular roofing material and remain so. They are associated with several architectural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

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

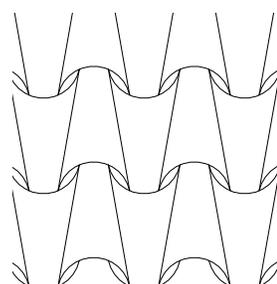
**HUMAN-MADE ROOFS** consist of built up roofing, rolls of composition sheeting and composition shingles. Built up roofs are typically laid on flat or gently sloping roofs and consist of a number of layers of tar paper laid down with hot liquid tar. Composition roll material usually consists of a thick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



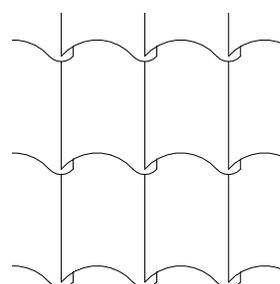
HAND SPLIT WOODEN SHINGLES



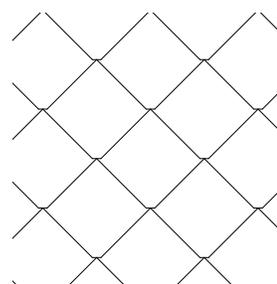
MACHINE CUT WOODEN SHINGLES



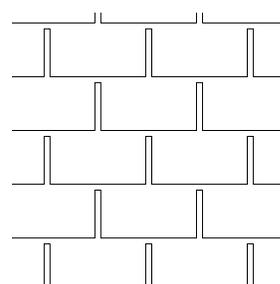
TROUGH AND CAP CLAY BARREL TILE



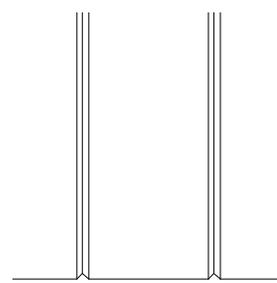
“S” BARREL TILE



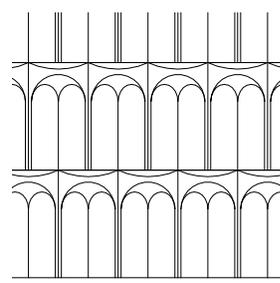
DIAMOND PATTERN ASBESTOS SHINGLES



THREE-TAB COMPOSITE SHINGLES



“V” GROOVE STANDING SEAM METAL



METAL SHINGLES

## THINK SUSTAINABLY

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

## COMMON SOURCES OF DETERIORATION

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

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

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

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

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

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

## MAINTAINING YOUR ROOF SYSTEM

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

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

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

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

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

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

## RECOMMENDED

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

## NOT RECOMMENDED

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

## CHANGING ROOF MATERIALS AND CHARACTERISTICS

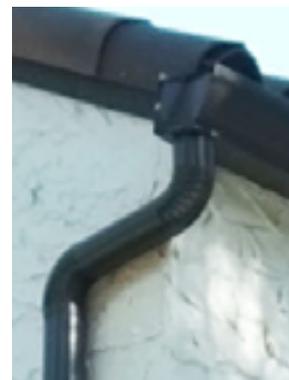
**MAINTAINING ROOF SHAPE AND ELEMENTS.** The roof is a significant element of any building, both in terms of function and appearance. Changing the slope, color, or orientation of a roof can severely impact its historic character, as can altering any chimneys, dormer windows, or eave and cornice details.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

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



## Gutter and downspout systems

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



### COMMON SOURCES OF DETERIORATION

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

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

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

### COMMON GUTTER SYSTEM REPAIRS

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

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

#### RECOMMENDED

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

#### NOT RECOMMENDED

- × Allowing downspouts to drain towards the foundation.

## MAINTAINING YOUR GUTTER SYSTEM

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

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

## Chimneys

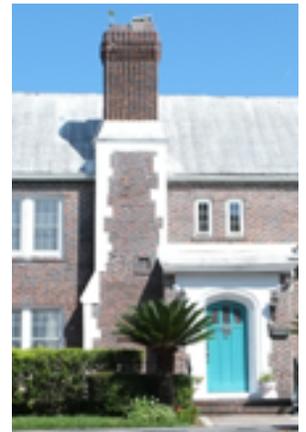
Chimneys are a character-defining element of the roof system. Chimneys originally provided ventilation for open fireplaces and essentially served as an exhaust fan by helping draw air throughout the house. However, as automatic temperature control systems became widespread in housing, the use of fireplaces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



## COMMON SOURCES OF DETERIORATION

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

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



## MAINTAINING YOUR CHIMNEY

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

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

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

## COMMON CHIMNEY REPAIRS

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

**CORRECT STRUCTURAL LEANING.**

### RECOMMENDED

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

### NOT RECOMMENDED

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

## EXTERIOR MATERIALS

### Masonry

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

#### COMMON SOURCES OF DETERIORATION

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

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

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

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

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

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

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

#### MAINTAINING YOUR MASONRY

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

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

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



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

## RECOMMENDED

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

## NOT RECOMMENDED

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

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

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

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

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

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

## COMMON MASONRY REPAIRS

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

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

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

## Stucco

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

## COMMON STUCCO REPAIRS

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

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

### RECOMMENDED

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

### NOT RECOMMENDED

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



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

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

### SIDING

There are numerous shapes and profiles to wood siding.

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

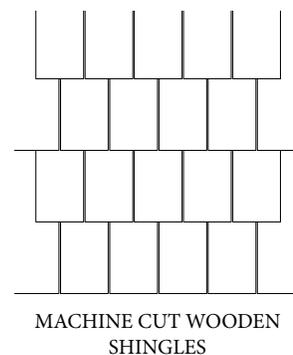
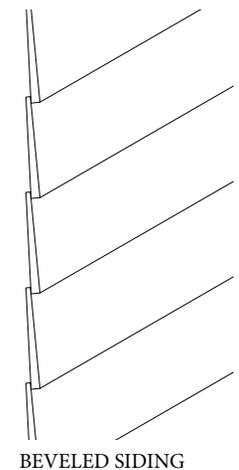
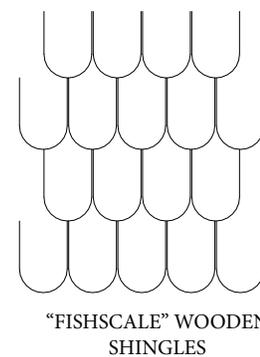
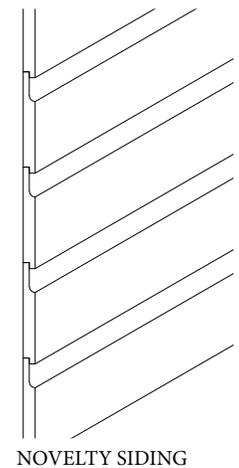
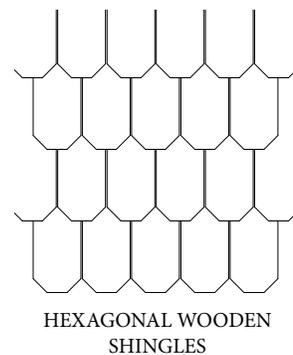
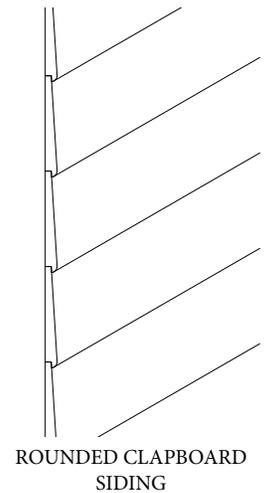
CLAPBOARD SIDING is the most common type of wooden sheathing. This siding consists of horizontally run boards which overlap slightly as they ascend the wall.

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

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

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

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



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

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

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

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

## COMMON SOURCES OF DETERIORATION

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

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

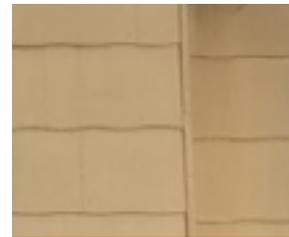
**WEATHERING.** Over time, timber that is not well maintained and properly coated will naturally chip, crack, and splinter due to weathering and environmental impacts.

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

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

### THINK SUSTAINABLY

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



## MAINTAINING YOUR EXTERIOR WOODWORK

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

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

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

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

## COMMON EXTERIOR WOODWORK REPAIRS

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

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

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

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

## RECOMMENDED

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

## NOT RECOMMENDED

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



## PORCHES & BALCONIES

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

### DETERIORATION, MAINTENANCE, AND REPAIR

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

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

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

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

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

### RECOMMENDED

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

### NOT RECOMMENDED

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

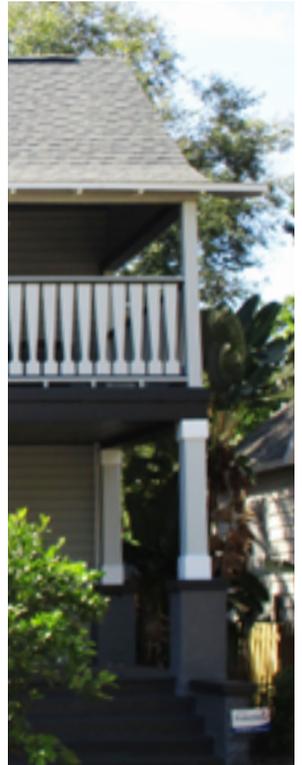
## ENCLOSING PORCHES

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

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

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

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



# FOUNDATIONS

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

## FOUNDATION MAINTENANCE

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

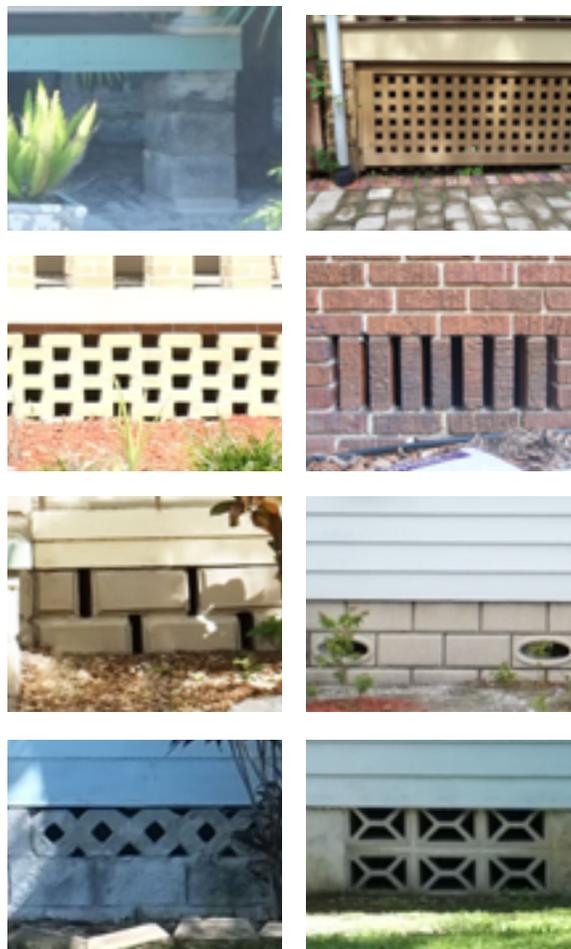
Pierced brick and lattice are examples of compatible contemporary infill. Pierced continuous brick infill, a pattern of bricks laid with air space between the end surfaces, can easily be added to a foundation, providing ventilation, continuous support to the sill plates, and a historic appearance. Lattice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

### RECOMMENDED

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

### NOT RECOMMENDED

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



# PORTE COCHÈRES & GARAGES

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

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

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

## RECOMMENDED

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

## NOT RECOMMENDED

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



# WINDOWS, AWNINGS & SHUTTERS

## Windows

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

### COMMON SOURCES OF DETERIORATION

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

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

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

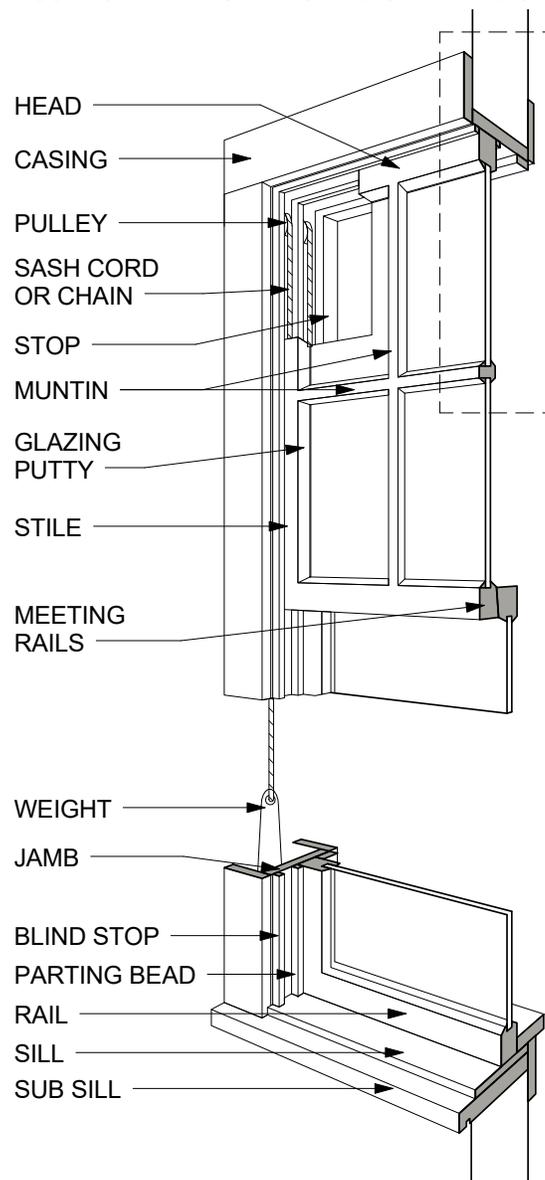
**WEATHERING.** Weathering will naturally degrade window components, especially those that are not well maintained. Wood can crack and splinter, paint can deteriorate, and metal hinges and other components can corrode.

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

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

### WINDOW COMPONENTS

WOOD DOUBLE HUNG WINDOW ILLUSTRATED BELOW



## MAINTAINING YOUR WINDOWS

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

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

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

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

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

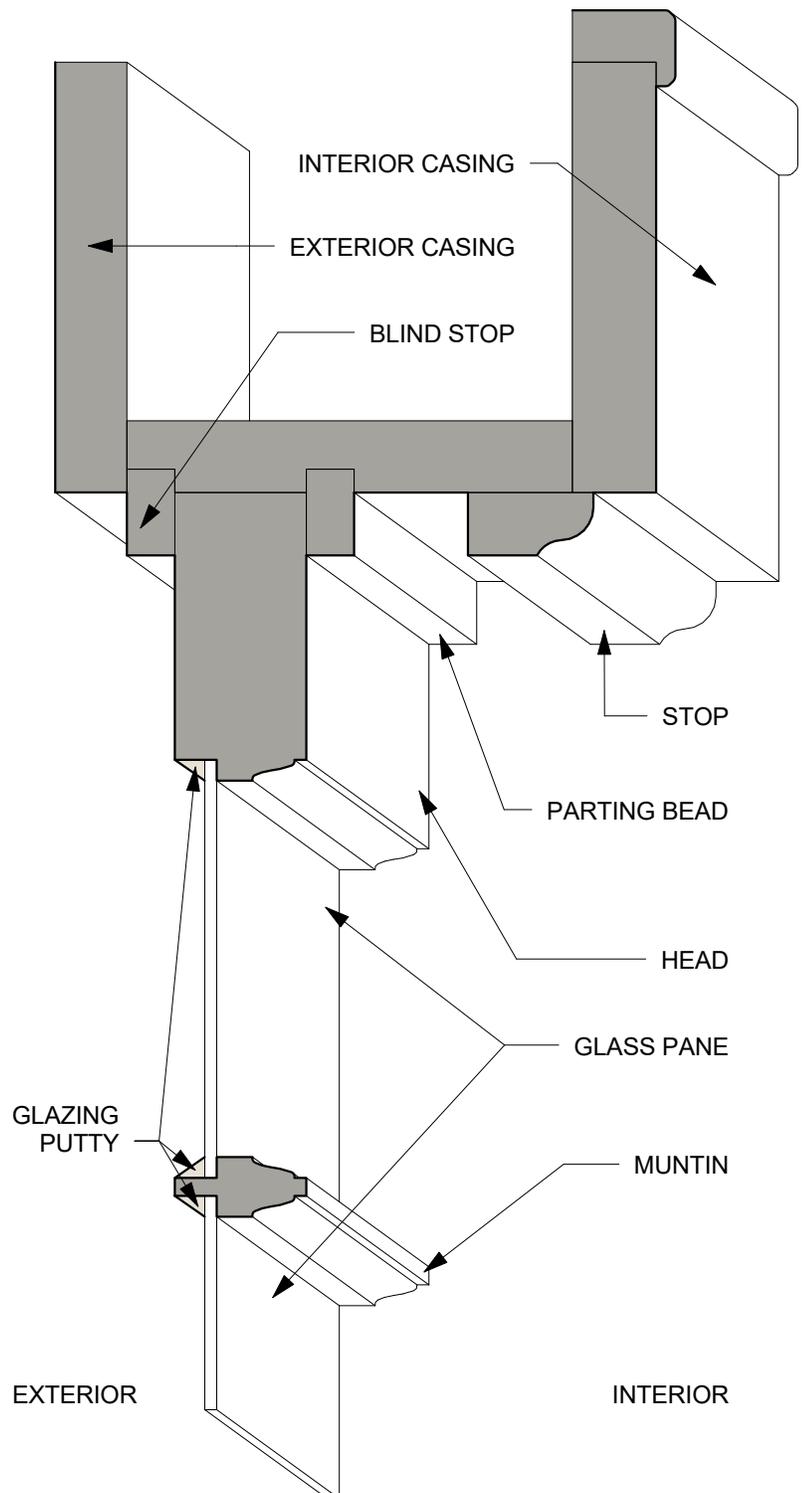
**CAULKING, WEATHER-STRIPPING, AND FLASHING.** Caulking, weather-stripping, and flashings around windows should be maintained to prevent moisture and air infiltration.

## REPAIRING YOUR WINDOWS

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

## WINDOW HEAD [JAMB] DETAIL

WOOD DOUBLE HUNG WINDOW ILLUSTRATED BELOW



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

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

“Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.”

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

The Standards also state,

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

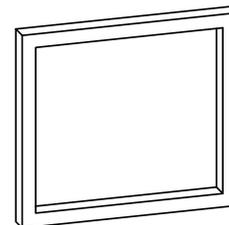
While most windows are significant to the character of a property, every window on all properties is not, and it is in these cases that considerations beyond deterioration as described below are appropriate.

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

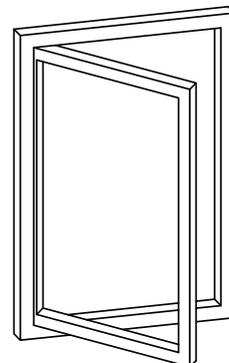
Questions about the feasibility of repair or the quality of the repaired window can usually be best answered by doing a sample repair. The appearance, cost of the repair, and other factors may be considered. Where particular performance levels are critical, testing of the repaired window may provide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

### WINDOWS AND ENERGY EFFICIENCY

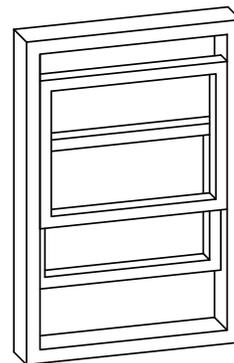
The basic design of windows means they are simply not good insulators from heat and cold, no matter how they are made. Weatherizing your existing historic windows and using basic practices can provide a much more affordable alternative to buying replacement windows and can even make them more energy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



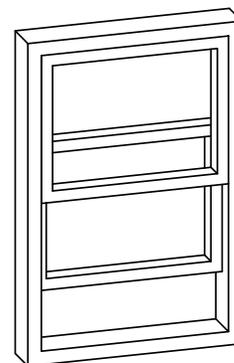
FIXED



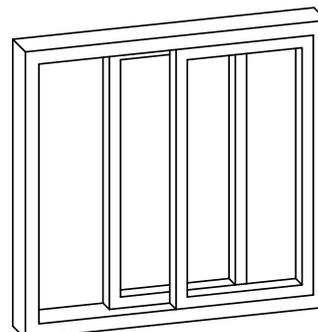
CASEMENT



DOUBLE-HUNG



SINGLE-HUNG



SLIDING

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

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

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

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

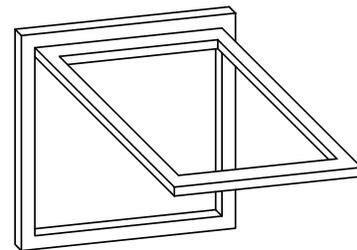
## REPLACING YOUR WINDOWS

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

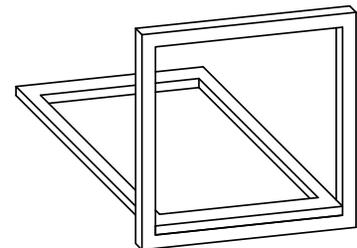
**MAINTAINING AND REPAIRING HISTORIC WINDOWS** is always preferable to replacing windows with modern units. However, a historic window may sometimes be beyond the point of being economically or technically feasible to repair. In this instance, replacement might be the only viable option. Other considerations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

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

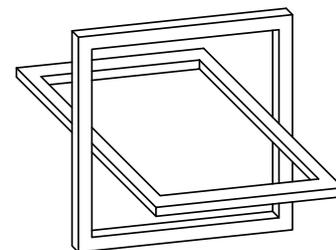
**EFFORT SHOULD BE MADE TO** replicate the style, size, light configuration, and profile of any element being replaced. If historic windows were originally wood, it is recommended that replacement windows be of wood. New wooden windows can easily be built to replicate the existing profile and configuration.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



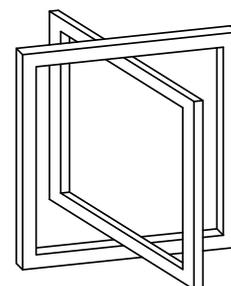
AWNING



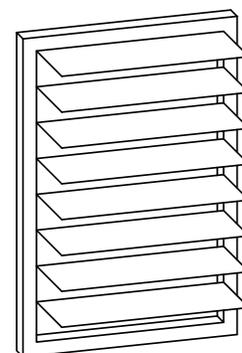
HOPPER



PIVOT, HORIZONTAL



PIVOT, VERTICAL



JALOUSIE

## FACTORS TO CONSIDER IN EVALUATING THE MATCH OF A REPLACEMENT WINDOW

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

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

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

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

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

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

## RECOMMENDED

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

## NOT RECOMMENDED

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

## A note on replacement windows

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

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

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

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

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

## Awnings and Canopies

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

### RECOMMENDED

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

### NOT RECOMMENDED

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



## Screens

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



## Shutters

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



## DOORS & ENTRANCES

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

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

### COMMON SOURCES OF DETERIORATION

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

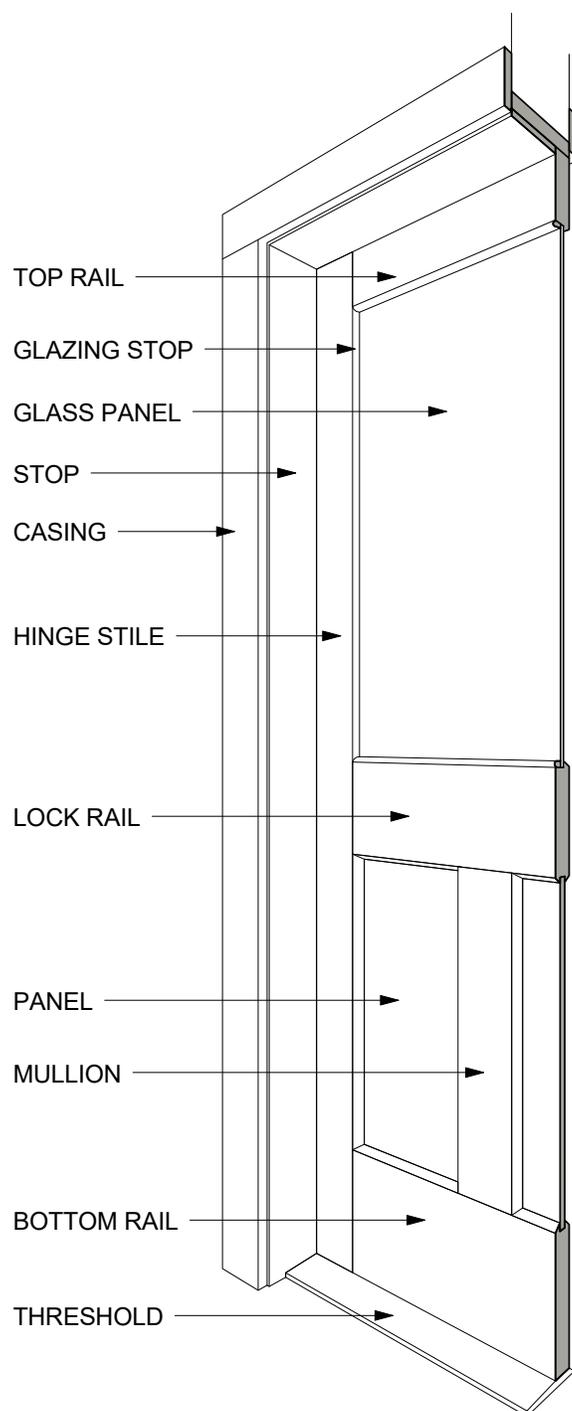
**DIRT AND DEBRIS.** Like on windows, dirt, debris, and paint buildup can compromise the smooth operation of doors.

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

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

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

### DOOR COMPONENTS



## MAINTAINING YOUR DOORS

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

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

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

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

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

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

## Garage Doors

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

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

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

## RECOMMENDED

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

## NOT RECOMMENDED

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



## SIGNAGE

### Changing Signage and Designated Local Historic Landmarks

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

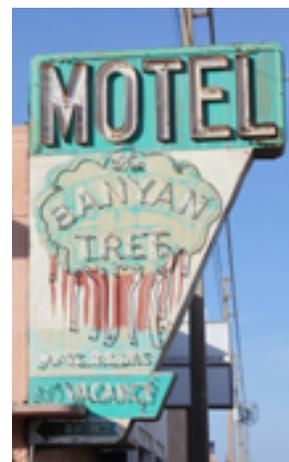
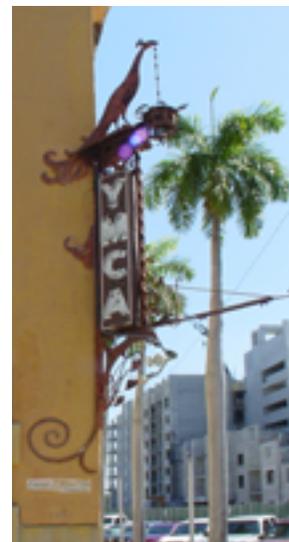
The following suggestions will help business owners locate signage on their historic buildings in an appropriate manner. Remember, however, that St. Petersburg has a local Sign Ordinance. The rules and regulations of the Sign Ordinance will need to be met as well as approvals based on the architectural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

### Signs of Historic Significance

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

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

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



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

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



## RECOMMENDED

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

## NOT RECOMMENDED

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

## ADDITIONS & ALTERATIONS

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

### Building Forms

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

### Symmetry vs. Asymmetry

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

## Fenestration

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

## Vertical vs. Horizontal

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

### RECOMMENDED

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

### NOT RECOMMENDED

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

## ADA ACCESSIBILITY

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

### Planning Accessibility Modifications

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

#### STEP 1 – REVIEW THE HISTORICAL SIGNIFICANCE OF THE PROPERTY

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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



# HURRICANE PROTECTION & EMERGENCY PREPAREDNESS

Historic properties are subject to damage from a variety of natural and human-made disasters. In Florida, the most prevalent type of disaster is from tropical storm activity. Each year, from June 1 to Nov. 30, catastrophic hurricanes can develop and threaten life and property in St. Petersburg with destructive wind, storm surge, and flooding. However, during any season, severe thunderstorms, tornadoes, floods and other perils can strike our community. Two main types of damage caused by hurricanes are:

- Catastrophic wind damage to the structure and its elements and area damage from projectiles caused by flying debris
- Water damage from heavy rain and storm surges.

With careful planning, you can ensure that the character-defining features of your property are protected and minimize any possible damage. When installing treatments to protect your historic property, you should always keep in mind the Secretary of the Interior's Standards for Rehabilitation.

Most Importantly:

- 1) *Treatments should do as little damage or change as possible;*
- 2) *Treatments should not remove character-defining features; and*
- 3) *Treatments should be reversible.*

Image below from:  
Disaster Mitigation for Historic  
Structures: Protection Strategies



# Things You Can Do to Protect Your Historic Property

There are several steps that can be taken in advance of a storm to prepare your building to better withstand the destructive forces of a hurricane:

## SECURE OPENINGS FROM WIND AND WATER

**PROTECT WINDOW OPENINGS** – First check seals and replace any worn out weather stripping or caulk around windows and doors to help prevent water and air penetration. This is part of regular maintenance and should be done annually.

Many historic properties were built with functional shutters. These shutters may be closed in the event of a severe storm or hurricane and will act to provide some level of protection to the historic windows. Functional shutters should be secured tightly during a severe weather event, regardless of whether they are secured in the open or closed position.

Modern Hurricane shutters provide protection to historic windows and should be installed with minimal damage to historic materials. An alternative would be to temporarily board the windows with commercial grade exterior plywood, 7/16” minimum, when a storm is approaching. This is often the most cost-effective measure. Proper installation procedures, such as fastener type, spacing and installation procedures must be followed to ensure adequate protection. Duct taping does not provide any real protection to windows and is not recommended.

There are several new, innovative fabric products on the market. These wind abatement systems may be a viable option for those with large openings. Typically, attached around the entire perimeter of the opening, the fabric deflects flying debris. These systems work well, but may not be suited for every opening. b. Brace the garage door – Original garage doors are typically character-defining features of historic homes and should be retained. Older garage doors can be braced with retrofit kits, while new doors must meet stringent wind requirements. It has been noted that during Hurricane Andrew four out of five homes lost their garage door first!

**Considerations for Replacement Windows & Doors** – It is important to note that new replacement hurricane-resistant windows and doors can still incur irreparable damage in the event of a storm, and that they are primarily designed to resist fully breaching, which prevents the destructive wind pressure from entering the building. Some styles of hurricane-resistant windows and doors tend to have very wide frames and muntins and shallow muntin and panel profiles that do not match historic proportions and are not appropriate for historic buildings. Carefully review the proportions and depth profiles of the frames, muntins and panels for selecting appropriate new replacement windows and doors.

Historic windows have already proven their effectiveness against wind damage by their long-standing results from facing storms over the century. Shutters, fabric screens and film allow historic windows to remain in place, retaining the historic character of the building.

- The use of laminated impact-resistant glass, wind resistant films, glass, or Plexiglas, which does not alter the appearance of windows on the exterior, is allowed. Materials and details should be selected so as to minimize visual impact on the historic structure.
- Screening or roll down panels may be installed on the inside of the window. All security screening shall be a minimum of 50% open visibility.
- Fabric storm panels can also protect windows and doors from flying debris in the event of a storm. Fasteners can be pre-installed in locations that are minimally visible and painted to match adjacent surfaces. Fabric storm panels are lightweight, easy to install and allow light to enter a building in the event of a storm. Another benefit is that they have little to no impact on the historic character of a building if installed only when storms threaten.

- In addition to traditional shutters, removable exterior hurricane and storm panels that are stored when not in use are an allowed and preferred alternative for insuring the safety of historic structures. Tracks for removable shutters should be painted to match the existing surface paint colors.
- Roll-down and accordion hurricane shutters may be allowed on commercial structures and may be appropriate on other types of buildings when reasonably concealed. The shutters will be considered on a case-by-case basis. Aluminum shutters may also be allowed on some non-contributing structures and in new construction where appropriate.

**PROTECT ENTRY DOORS, PATIO DOORS, AND VENT OPENINGS** – Entry doors can require multiple latch-bolt points to be wind resistant. Patio doors often require special battens and mid-point bracing. Vents and other small openings in the building envelope should also be addressed to mitigate wind and water intrusion.

**BRACE GARAGE DOORS** – Original garage doors are typically character-defining features of historic homes and should be retained. Older garage doors can be braced with retrofit kits, while new doors must meet stringent wind requirements. It has been noted that during Hurricane Andrew four out of five homes lost their garage door first!

**BRACE YOUR ROOF** – Gabled roofs (two slopes that come together at a peak, with a vertical wall face) are prone to failure if not properly braced. Roofs can be retrofitted to strengthen their resistance against hurricanes. Consider adding diagonal gable end-wall bracing, intermediate rafters and king-posts where applicable. Hurricane straps or clips at the rafter to top of wall connection will increase the roof's resistance to wind forces and resist the uplift effect. Many insurance companies are recommending the installation of these clips. Check with your insurer or agent and hire a licensed contractor to install. Shingles should be checked regularly to ensure they are in good shape. Loose shingles that are lost during a storm can leave the roof vulnerable to leaks.

**PREPARE THE YARD** – Loose objects in your yard have the potential to become projectiles in high winds. Objects such as rocks, yard waste, patio furniture, grills, and decorative items should all be secured or brought inside. Trees and shrubs should be kept free of dead limbs on a regular basis, so as not to become a danger in a storm. Falling tree branches are a common source of damage during a hurricane. Do not drain swimming pools, instead super chlorinate it and shut off all power to the pool.

**PREPARE FOR FLOODING** – Determine if your property is vulnerable to flooding. Purchase flood insurance. Understand the site drainage pattern of the property and the impact of roof drainage systems. Ensure stormwater flows away from the foundations and into permeable yard areas. Ensure stormwater does not flow under the building in raised floor construction. Reduce hardscape and maintain as much permeable landscape as possible to reduce overland flows during storms. Upgrade the foundation of the building if elevated on piers, to mitigate the potential effects of erosion. In highly vulnerable locations, consider elevating the building on to new piers, pilasters or bermed earth as a measure of long term preservation.

**PREPARE EQUIPMENT** - Upgrade/ retrofit utility and mechanical systems, that may be vulnerable to severe weather.

**DOCUMENT THE PROPERTY** - Before a disaster, document your property's historic status by contacting city staff who can complete a FMSF (Florida Master Site File) form on your behalf.

# SUSTAINABILITY & ENERGY EFFICIENCY

The concept of energy conservation in building construction is not new. Throughout history buildings have been designed in response to changing fuel supplies and changing technologies. Historic buildings often have many built-in energy efficiency features that can be capitalized on when looking to make energy improvements. Historic construction methods and materials often utilized and controlled natural sources of heat, light and ventilation to respond to local climatic conditions.

## EMBODIED ENERGY AND RESOURCE CONSERVATION

It can be said that an existing building is inherently a sustainable building. Preservation is resource conservation. An existing building requires no additional energy for material extraction and production, construction activities and fuel for transportation. It also requires no additional natural resource depletion for the materials needed. This is embodied energy.

## CULTURAL HERITAGE RESOURCE

There is an inherent cultural heritage resource value of the sites, materials and techniques used on historic properties in St. Petersburg. This resource is the physical expression of the culture of past generations. It is the heritage passed on to us, of those who created the rich fabric of attractive neighborhoods and urban places we enjoy today. Today, as in the past, cultural heritage continues to perform its irreplaceable role as a source of meaning and identity for communities and individuals. Heritage is not a relic of the past, but is increasingly instrumental in steering sustainable development and the wellbeing of communities.

## WHOLE BUILDING APPROACH TO SUSTAINABLE DESIGN

Sound energy improvement measures must take into consideration not only potential energy savings, but also the protection of the historic property’s materials and features. Planning must entail a holistic approach that considers the entire building envelope, its systems and components, its site and environment, and careful evaluation of the effects of measures undertaken.

“Buildings are more than the sum of their individual parts.”

- Accessible - building elements, heights, and clearances implemented to address the specific needs of disabled people
- Aesthetics - Physical appearance and image of building elements and spaces as well as the integrated design process
- Cost-Effective - selecting building elements on the basis of life-cycle costs as well as basic cost estimating and budget control
- Functional/Operational - functional programming of space, system performance, durability and efficient maintenance of building elements
- Historic Preservation - actions affecting a historic district or building: preservation, rehabilitation, restoration, or reconstruction
- Productive - occupants well being, physical and psychological comfort; including: air distribution, lighting, workspaces, systems and technology
- Safe/Secure - physical protection of occupants and assets from man-made and natural hazards
- Sustainable - environmental performance of building elements and strategies

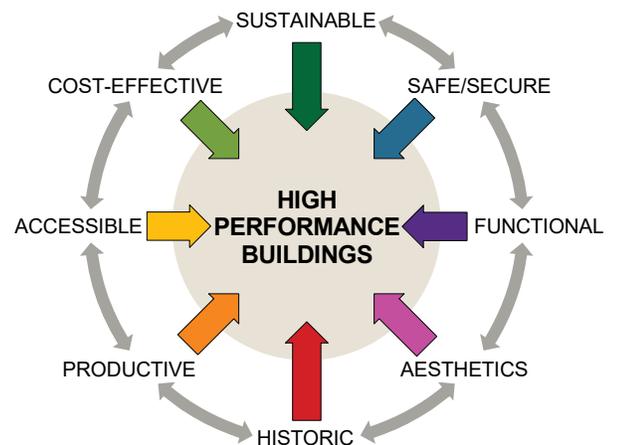


Diagram based on Whole Building Design Guide's: Integrated Design Approach

## INHERENT ENERGY EFFICIENT FEATURES OF HISTORIC BUILDINGS

Operable windows, interior courtyards, clerestories, skylights, rooftop ventilators, cupolas and other features that provide natural ventilation and light can reduce energy consumption. Whenever these devices can be used to provide natural ventilation and light, they save energy by reducing the need to use mechanical systems and artificial lighting.

## ENERGY AUDIT

Before implementing any measures to improve the thermal performance of a historic building, an energy audit should be undertaken to evaluate the current energy use of the building and identify deficiencies in the building envelope or mechanical systems.

## ACTIONS TO IMPROVE ENERGY EFFICIENCY

1. *Establish Realistic Goals* - Balance energy efficiency measures against loss of historic materials.
2. *Operational Changes* - Reduce energy demand through use of physical and electronic controls.
3. *Upgrade Equipment and Appliances* - Upgrade efficiency of air-conditioning, water heating and appliances.
4. *Upgrade Building Components*

*Requires Minimal Alteration* – Upgrades with the least potential to negatively impact the historic fabric of a building. They tend to be less intrusive, are often reversible, and offer the highest potential for energy savings. Figure 1.

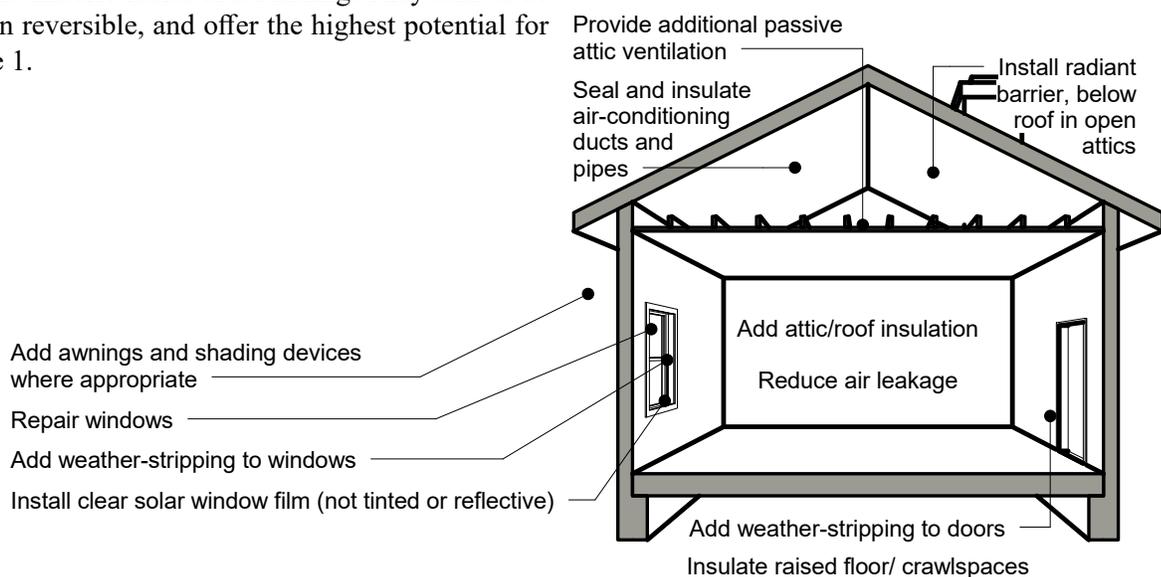


Figure 1

### TECH TIP: WINDOWS

A common misconception is that replacing windows alone will result in major energy savings. This argument, often used to sell replacement windows, is simply not true. Although it varies from building to building, the U.S. Department of Energy (DOE) has documented that air loss attributable to windows in most buildings is about 10% of the total air loss. Studies have shown that window replacement does not pay for itself in energy savings in a reasonable amount of time. Moreover, there are ways to improve the performance of historic windows that do not require replacement. In addition, historic windows can usually be repaired and are, thus, sustainable, while most new windows cannot be repaired, or even recycled, and may end up in landfills.

*Requires More Alteration* – Upgrades that may pose technical problems and damage to historic building materials and architectural features. Their installation costs may also outweigh the anticipated energy savings and must be evaluated on a case-by-case basis with advice from professionals experienced in historic preservation and building performance. Figure 2.

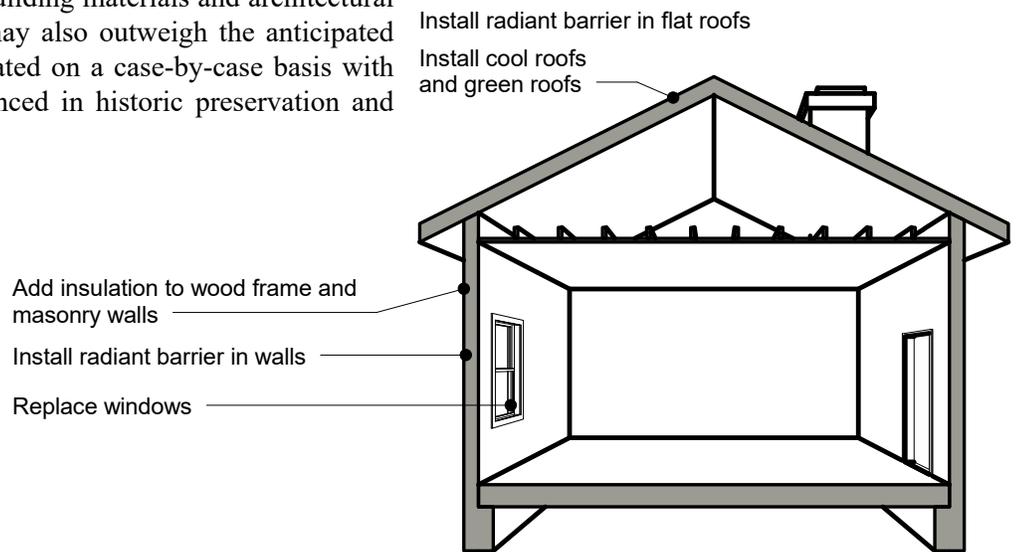


Figure 2

5. *Alternative Energy Sources* - Devices that utilize solar, geothermal, wind and other sources of energy to help reduce the consumption of fossil fuel-generated energy can often be successfully incorporated in historic building retrofits. The use of most alternative energy strategies should be pursued only after all other upgrades have been implemented to make the building more energy efficient first, because the initial installation cost is usually high.

- Solar Energy
- Geothermal energy
- Wind Energy

**KEY CONSIDERATION:**

Adding technology to historic buildings, however, must be done in a manner that has a minimal impact on historic roofing materials and preserves their character by placing them in locations with limited or no visibility.

**SUMMARY**

With careful planning of energy efficiency upgrades, you can ensure that the character-defining features of your property are preserved, while employing property specific cost-effective measures to save energy.

**RECOMMENDED**

- + Alterations should do as little damage or change as possible.
- + Alterations should not remove character-defining features or key spaces.
- + Alterations should be reversible.

## RELOCATION

One alternative to demolition is relocation. Relocation of a historic structure is preferable over demolition, but should only be considered as a last resort. Several historic properties have been relocated in St. Petersburg including the Henry Bryan House and the Monticello Apartments. If relocation becomes a viable option, it is important to remember that the context surrounding the structure in its original location may be just as significant as the structure itself. Therefore, the new location of the structure should be contextually compatible to the structure being relocated, or its historic designation may be at risk.

Relocation of a historic structure requires the issuance of a Certificate of Appropriateness (COA) by the CPPC. An applicant seeking relocation must show any contribution of the building to the existing context and prove there are definite reasons for the site being vacated; whether the building can be moved without damage to the structure's integrity and the compatibility of the structure with its new site.



Overnight relocation of the Snell House to the University of South Florida St. Petersburg Campus August 1993.

### RECOMMENDED

- + Consider relocation of a historic structure only when there is no alternative to preserve it in its historic location.
- + Relocate a structure within the same historic district or context.
- + The relocated structure should utilize the same lot setbacks, and should be architecturally compatible to the new surrounding context.
- + Provide a new foundation whose design, height, and facing materials match those of the original. Salvage original foundation materials where possible and reuse as veneer on new foundation.

### NOT RECOMMENDED

- × Relocate a building not threatened by demolition.
- × Relocate a structure to a context that is different from its original.
- × Relocate a structure with sight orientation, layout and yard setbacks different from the original context.
- × Relocate a structure to create a false sense of history.
- × Placing the building on a new foundation whose design and materials are incompatible with the original. (Example: Slab foundation or unfinished concrete blocks.)

# DEMOLITION

The decision to demolish a historic building should not be influenced merely by the fact that it is old. Many older structures offer character and quality that cannot be replaced in today's economy. Older buildings can be retrofitted to contain modern amenities in ways that do not destroy the historic character of the building.

Demolition of a historic structure requires the issuance of a Certificate of Appropriateness by the CPPC. An applicant seeking demolition will have to prove that there is no other feasible alternative to demolition. To establish lack of feasibility, the applicant will be required to submit a report from a licensed architect or engineer with demonstrated expertise in rehabilitation, attesting to the soundness of the structure and its suitability for rehabilitation, which includes an estimated cost to rehabilitate the property. The report should also indicate economic feasibility of rehabilitation or reuse of the property including, but not limited to: the amount paid for the building; date of purchase and current mortgage; the most recent assessed value of the property and tax liability; income generated; liabilities and cash flow of the property in the preceding two years.

The demolition application should also include photographs and a written description of the property and its current condition; also documentation of attempts to sell or lease the property within the last two years must also be furnished.

In some instances, demolition may be appropriate and may even enhance a historic neighborhood, building, or site. Non-historic buildings whose designs are not in character with its surroundings can be removed with no negative impact. Likewise, under certain circumstances, non-historic or non-significant components of a building complex can be removed. Demolition of nonsignificant additions may also be appropriate. Demolition may be undertaken if the addition is less than fifty years old, does not exhibit stylistic details or fine workmanship or materials, was added after the period of significance of the building or neighborhood; is so deteriorated it would require reconstruction; or obscures earlier significant features.

Avoid demolition of significant out-buildings and additions. Carriage houses and garages can be significant components of building complexes. Many buildings in St. Petersburg have had additions, new ornaments, storefronts, porches, windows, wings, and additional stories. These changes might have gained significance in their own right and should be retained under Standard 4 of the Secretary of the Interior's Standards. Assessing significance of later additions requires careful professional review and should be done on a case-by case-basis.

## RECOMMENDED

- + Evaluate the possibility of making the building productive or viable through such measures as creating more space through the construction of an addition.
- + A building threatened by demolition should be explored for other options including relocation of the structure.
- + A vacant site created by demolition should be cleared of all debris and planted with a continuous uniform groundcover. The site should be maintained properly so it will not create code violations or detract from the adjacent sites.
- + Document when a demolition takes place.

## NOT RECOMMENDED

- × Demolish a building because it is old or deteriorated.
- × Demolish a structure that could be converted to a new use.
- × Demolish a structure without exploring the alternatives, including relocation of the structure to another site.
- × Demolition of a building by neglecting the structure and allowing it to deteriorate. If a historic structure is boarded or vacant, routine maintenance must still be performed, and the structure must be maintained to prevent deterioration.
- × Demolish a historic structure with no plans in place (including financing) to rebuild upon the created vacant site.
- × Demolish a structure to remove it from the tax rolls.

## NEW CONSTRUCTION

Architectural styles fall in and out of favor as societies' tastes change. In some neighborhoods, such as Granada Terrace, there are concentrations of architectural styles such as the Mediterranean Revival style. In other neighborhoods a variety of styles coexist. Despite the differing styles, other factors; i.e., building orientation, yard setbacks, building mass and architectural fenestration, also reinforce a specific context which creates a relationship between the buildings. It is important that all aspects of a building and its site layout be considered when constructing a new building within the existing historic context. The design of a new building should relate to the architectural styles surrounding the site. While the new structure should be a product of its own time, it should incorporate design elements of the primary architectural style or styles prevalent within the immediate context and that of St. Petersburg. Without careful attention to overall design, materials, scale, massing, and setbacks, contemporary construction in a historic neighborhood can threaten the coherence of the historic context. When designing new construction within historic neighborhoods, keeping in mind the following standards of visual compatibility will help ensure that proposed new construction blends in harmoniously within the historic neighborhood.

### Architectural Styles

St. Petersburg's historic neighborhoods have a range of architectural styles (as discussed in chapter 3). Prevalent styles changed with the times and reflect trends in architecture that were occurring as these neighborhoods developed. New construction should take design inspiration from the architectural styles already present in historic neighborhoods. This will help ensure it better relates to the historic neighborhoods and offers an opportunity to create modern interpretations of classic styles.

### Rhythm of the Street

New construction should add to the existing rhythm of streets and blocks. This rhythm is a complex layering of many features that add up to what is described generally as character. Spacing between buildings, divisions between upper and lower floors, porch heights, and alignment of windows and windowsills are examples of such rhythms. New construction in historic neighborhoods should maintain or extend these shared streetscape characteristics in blocks where they appear.

### Scale

Defined as relative size and composition of openings, roof forms and details to the building mass and its configuration. The scale and massing of the new structure should relate to the surrounding context. If the surrounding context consists of one story structures, a three story structure would not be appropriate.

### Height

The height and width of new construction should be compatible with surrounding historic buildings: Design proposals should consider the width to height relationships as well as the depth of setback to height relationship.

## Orientation

New construction should relate to adjacent buildings in the directional character (orientation) of its facade. The siting of new construction is critical. In historic neighborhoods there is usually a typology of entry and connection to the street shared by the neighborhood buildings that helps create a consistent fabric. Pedestrian and vehicular access to the property should relate to the existing context. If the context of the neighborhood is to have garages entering off the alley system, new development should also enter from the alley. New construction should recognize these shared conventions and enhance compatibility by becoming part of the neighborhood fabric.

## Setbacks

The careful placement of buildings on lots is essential to maintaining the building patterns of historic neighborhoods. The distance a building is located from its property lines is referred to as a setback. In locating new buildings, the front side and rear setbacks should be maintained and be consistent with the facades of surrounding historic buildings.

## Details and Materials

New construction should consider looking at the pallet of materials used on nearby historic structures to pursue compatibility at the neighborhood level. Architectural detailing should be consistent on all sides of a structure, not simply the front. The rear facade of new commercial structures should also feature architectural treatment. Blank utilitarian facades, especially when visible from adjoining properties and Rights of Way should not occur.

Commercial structures must also relate to the existing surrounding context. In the development of new structures, the existing context should be reinforced. Generally, commercial buildings were set to the front of the property. New development should reinforce this pedestrian link to the sidewalk and place parking to the side or rear.

New buildings should feature architectural fenestration patterns consistent with the context of the neighborhood. Windowless and blank facades are not appropriate to the context of St Petersburg.

### RECOMMENDED

- + Encourage rehabilitation and adaptive use of existing structures and landscapes.
- + Design new buildings to be compatible in scale, size, materials, color, and texture.
- + Employ contemporary design that is compatible with the character and feel of the historic neighborhood.

### NOT RECOMMENDED

- × Designing new buildings whose massing and scale is inappropriate and whose materials and texture are not compatible with the character of the district.
- × Using architectural styles which do not relate to the context of the historic neighborhoods.

# COMMUNITY CHARACTERISTICS

## CULTURAL LANDSCAPE

Cultural landscapes include both cultural and natural resources, associated with a historic event, activity, or person, or exhibiting other cultural or aesthetic values; in essence, every natural site affected by humans becomes a cultural landscape. Like historic buildings and districts, these special places reveal aspects of our City’s origins and development through their form and features and the ways they were used. The development of the land and the placement of structures on the land help to influence St. Petersburg’s sense of place.

While historic buildings and the sites upon which they are situated can be considered Cultural Landscapes or as a part of them, they are processed differently in the St. Petersburg Register of Historic Places and would be designated as such.

According to the National Park Service, there are primarily four types of cultural landscapes, although any given landscape may fall under more than one type, as follows:

- **Historic Designed Landscape**—a landscape that was consciously designed or laid out by a landscape architect, master gardener, architect, or horticulturist according to design principles, or an amateur gardener working in a recognized style or tradition. The landscape may be associated with a significant person(s), trend, or event in landscape architecture; or illustrate an important development in the theory and practice of landscape architecture. Aesthetic values play a significant role in designed landscapes. Examples include parks, campuses, and estates.
- **Historic Vernacular Landscape**—a landscape that evolved through use by the people whose activities or occupancy shaped that landscape. Through social or cultural attitudes of an individual, family or a community, the landscape reflects the physical, biological, and cultural character of those everyday lives. Function plays a significant role in vernacular landscapes. They can be a single property such as a farm or a collection of properties such as a district of historic farms along a river valley. Examples include rural villages, industrial complexes, and agricultural landscapes.
- **Historic Site**—a landscape significant for its association with a historic event, activity, or person. Examples include battlefields and president’s house properties.
- **Ethnographic Landscape**—a landscape containing a variety of natural and cultural resources that associated people define as heritage resources. Examples are contemporary settlements, religious sacred sites and massive geological structures. Small plant communities, animals, subsistence and ceremonial grounds are often components.

### Why are cultural landscapes important?

Cultural landscapes are a legacy for everyone. These special sites reveal aspects of our country’s origins and development as well as our evolving relationships with the natural world. They provide scenic, economic, ecological, social, recreational, and educational opportunities helping communities to better understand themselves.

## Why is it important to protect cultural landscapes?

The landscape is always changing. However, neglect and inappropriate development put our most treasured places at risk. Too often, these important cultural artifacts are threatened or eliminated through a lack of understanding of how they contribute to society as a whole. The ongoing care and interpretation of these sites improves our quality of life, gives identity to a community, and deepens a sense of place and identity for future generations.

Along with building materials and architectural styles, the landscape and certain site features common to St. Petersburg play a major role in forming the “sense of place” or the characteristics that make St. Petersburg unique and special.

## Hexagon Block Sidewalks

Hexagon blocks, six-sided and sometimes multicolored stones, have been used for sidewalks in St. Petersburg since about 1914. Some are white, some gray, others are blue, red, green or yellow. Historically, hexagon blocks were probably the easiest way to install a sidewalk because concrete sidewalks were time-consuming due to hand mixing and pouring. Over the years, these sidewalks have been replaced with inexpensive concrete sidewalks. In 1992 City Council approved an amendment to the Historic Preservation Ordinance that set up a designation process that allows citizens to adopt a hexagon block district to preserve these special sidewalks

## Brick Streets

St. Petersburg began its brick paving of City streets in 1903 when a bond issue was passed to brick Central Avenue from Second Street to Fifth Street. In a four-year period between 1909 and 1913, \$202,000 was allocated for road improvements, and by 1923 St. Petersburg had a good system of brick roads. By 1930 brick paving declined greatly because of the development of new paving techniques. In 1941 there were 339 miles of brick streets in the City. By 1960 this number dwindled to approximately 113 miles since many streets were overlaid with asphalt. By 1992 about 93 miles of brick streets remained. These brick streets provide charm and character to the neighborhoods in which they still exist. They have semipermeable characteristics which allow for less water runoff. Brick has proven to be a reasonable street material by accommodating large amounts of vehicular traffic while requiring minimal maintenance. City Council passed a Brick Street and Granite Curb Protection and Preservation Policy in 1992 which was designed to protect the existing brick streets and granite curbing in the City, thereby preventing the paving of brick streets and removal of granite curbs.



Above images Courtesy, Tampa-Hillsborough County Public Library System.

## Parks and Green Space

In 1893 the citizens of St. Petersburg realized a need to escape the urbanization of the growing City. It was then that a group of citizens banded together to press for site amenities such as parks, sidewalks, and improved street conditions. This organization, the Park Improvement Association, converted a grassy field into a downtown city park. Today it is known as, Williams Park.

In the early 1900's, the City became more industrialized with the expansion of the railroad, and an economic interest arose to transform St. Petersburg's waterfront into a harbor. William L. Straub, editor of the St. Petersburg Times, began a campaign to save the waterfront from this industrialization by converting it to waterfront parkland. In the tradition of Frederick Law Olmstead and Horace Cleveland, he reasoned that the inner city needed beautiful green spaces to compensate for the accelerated pace and unnatural character of urban life." In 1902 this issue became a heated debate throughout the City. With the help of J.M. Lewis, they won the votes of City Council with a Comprehensive Plan to turn the entire downtown waterfront into a park. Soon they adopted a plan to buy private waterfront properties and hold them in a trust until City Council could afford to buy them. By 1916, St. Petersburg had one of the largest series of public waterfront parks in the nation. These parks, which have survived through the years, are a symbol of St. Petersburg and its unique sense of place as an urban waterfront community. Today there are eight miles of continuous public waterfront park along the downtown area and adjacent neighborhoods, representing over 220 acres of land.

## Fencing and Garden Walls

In studying old postcards and photographs, it quickly becomes apparent that fencing was not prominent in St. Petersburg, especially privacy style fencing. More typical, but still not prolifically used, were masonry garden walls which accompanied a fair number of Mediterranean Revival style structures. These walls were usually located to the side and the rear of the property, constructed of masonry materials that matched the house. Gates were made out of decorative wood or wrought iron. Front yards were not typically fenced.

Because fencing was not a common practice, great thought should be given to adding fencing. Alternatives such as landscaping may be a better solution. Fencing and walls should match the style of the house they surround. This should include architectural style, materials and finish color. The scale of the fence should also relate to the house. Three-foot and four-foot fences are more appropriate than six-foot fencing. Typically, fencing made of materials not developed until after the period of significance of the building or district are not compatible.

Walls and fences should be stained or painted to match or complement the color of the structure they surround. Raw wooden fences and



Above images Courtesy, Tampa-Hillsborough County Public Library System.

fences treated with clear sealants are not appropriate. Chain link fencing does not relate to historic structures, and therefore, is not ordinarily appropriate.

While fencing was not a common feature in the front yards, small retaining walls separating the front sidewalk and the front yard were a common feature of structures built from the turn of the century through the 1920's. These retaining walls were approximately one to two feet high and constructed of rusticated block. Decorative caps and small bollards marked the entries to the homes and property lines.

## Rusticated Block

Rusticated blocks are masonry blocks which have roughly hacked or picked faces with each block containing deeply recessed joints. These 8"x 16" rough-faced blocks were used in retaining walls and foundation materials for many houses in the area. The rusticated block retaining walls, which were usually two to four courses high, were used on lots with elevation changes from the house to the street. These retaining walls defined the separation of the public space of the street and sidewalks from the private space of yard and porch. Rusticated block retaining walls can be found in the Roser Park Historic District and surrounding neighborhoods.

## Cuban Tile

In many historic St. Petersburg properties of the 1920's up to the 1950's, Cuban Tile was a popular decorative treatment, and was commonly used for front porch flooring. It can be found in Mission Revival, Craftsman, and Mediterranean Revival style homes and commercial properties. Cuban tile is a mixture of Portland cement, marble powder and earth pigments for coloring. They can be as shiny as Terrazzo floors and as beautiful as hand-painted tiles.

Cuban Tile, known also as Cement Tile, Encaustic Cement Tile or Hydraulic Mosaic Tile, can be traced back to mid-19th century Catalonia, Spain where The Industrial Revolution allowed for the technical innovation and mass production of these tiles that did not need to be fired. Later, this technology spread around the world, most notably into France, Italy, Morocco and Latin America. With the introduction of hydraulic tile production in Havana in 1886, Cuba became the second country, after Mexico, to introduce this technology in the Americas.

## Pergolas and Arbors

Pergolas and arbors are typical garden features which were found in St. Petersburg's landscapes beginning in the early 1900's. These are open, wood-framed structures supported by regularly spaced posts or columns. They were used as entry features to front yards and as shelters in public parks. Plants such as roses, bougainvillea or jasmine vines would climb these structures creating beautiful "blooming" roofs.

Many of the original arbors have vanished due to deterioration, and the structures fell out of favor. They are, however, making a comeback. Entry arbors should be used, based on



Image Courtesy, Tampa-Hillsborough County Public Library System.

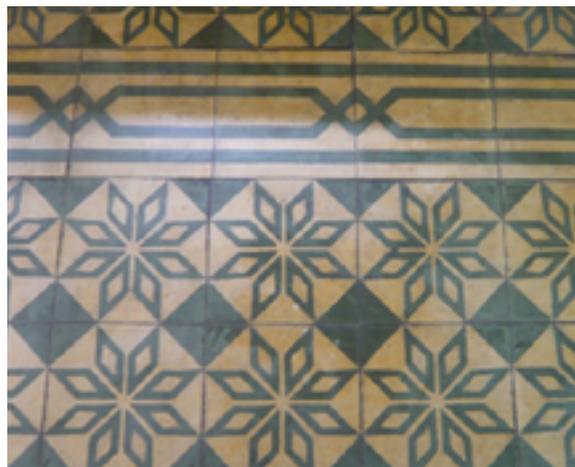


Photo by Paul Anater

photographic evidence that they originally existed on the property. If an arbor is to be rebuilt or added, it should be of an appropriate scale and design and relate to the residence.

As with the retaining walls, the pergolas and arbors helped define the public and private spaces of streets and yards. Granada Terrace Historic District contains pergolas in the green yard plazas along 23rd Avenue Northeast and Coffee Pot Boulevard. These pergolas were used as community public spaces.

## Decks and Patios

Decks are a contemporary exterior feature that have gained popularity as a way to take advantage of St. Petersburg’s climate. Historic properties generally utilized covered porches or brick patios to achieve this. A deck is generally created out of pressure treated wood or newer composite materials that replicate the look of wood.

If a deck addition is proposed, location should be carefully considered. Locations that are visible from the street or that obscure significant architectural or site features should not be considered. They should be sited to the rear of the historic structures, so as not to impact their historic character. Decks should relate visually to the historic structure without duplicating historic architectural detailing. They should be designed in a manner that compliments the historic structure, while still being recognizable as a contemporary feature. In order to prevent decay and damage from water and sunlight, they should be stained or painted to compliment the colors of the main structure.

## Ribbon Driveways

Ribbon driveways were introduced shortly after the advent of the car. A ribbon driveway contains two strips of paved concrete with sod between. Historically, parking for both residential and commercial properties throughout the City was accessed from the rear of the property; however, as the car became more popular, so did its presence in the landscape. Ribbon driveways were introduced along the side yards of residential property to make it easier to enter the main house. Environmentally and aesthetically, ribbon driveways have gained more popularity as they produce less paved surface area which allow less water runoff and more grass area along the street

## Swimming Pools

Swimming pools are a popular site feature on newer residences in St. Petersburg, but were far less common in its historic, pre-WWII residential architecture. Additions of swimming pools should be sited behind the rear wall line of the principal building and should be constructed of materials that are compatible with and compliment the design of the main structure. Pool enclosures should be constructed in a manner that they do not impact or obscure significant features of the building and are subordinate to the primary building.



Above images Courtesy, Tampa-Hillsborough County Public Library System.



# LOCAL HISTORIC DISTRICTS

St. Petersburg’s local historic districts are among its most exceptional resources. These districts hold collections of buildings which not only relate to the City’s history individually, but come together to provide a sense of cohesiveness and immersion in history. The following section provides a brief overview of each district that is listed in the St. Petersburg Register of Historic Places, their architectural and historic significance, their prevalent styles, and their important landscape elements. This section should be used by owners of properties within local historic districts in conjunction with the preceding style guide as they determine appropriate approaches to the maintenance and modernization projects they take on.



Courtesy, Tampa-Hillsborough  
County Public Library System.

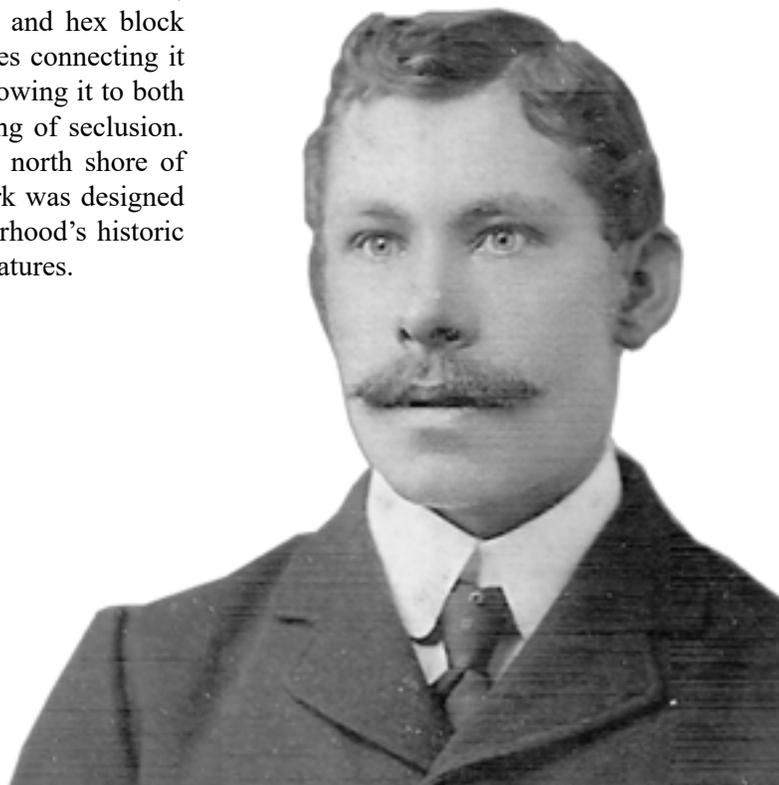
## LOCAL HISTORIC DISTRICT

# ROSER PARK

One of St. Petersburg's most unique historic neighborhoods, Roser Park has the distinction of being the City's first designated Local Historic District in 1987 and listed in the National Register of Historic places in 1998.

Roser Park was the vision of Charles Martin Roser. He and his wife, Ruth, came to St. Petersburg from Ohio in 1910. He was impressed with the area's hilly topography, an unusual feature in St. Petersburg. Roser purchased just over ten acres of land in 1911 and began to construct one of the City's early streetcar suburbs at what was then St. Petersburg's southern outskirts. Greenwood Cemetery had been established along Ninth Street in the 1890s, but residential development in the area remained sparse. Much of the land that became Roser Park had been a citrus grove.

Inspired by the City Beautiful movement, Roser designed the neighborhood to highlight the naturally hilly landscape, Booker Creek, and landscaped public spaces. The neighborhood featured brick streets, granite curbstones, rusticated block retaining walls, and hex block sidewalks. Roser Park was situated along trolley lines connecting it to downtown St. Petersburg and nearby Gulfport, allowing it to both provide convenient access to town and offer a feeling of seclusion. The district's focal point, Roser Park, occupies the north shore of Booker Creek through much of the district. This park was designed in 1914 and given to the City in 1918. The neighborhood's historic landscapes remain among its most striking historic features.



LOCAL REGISTER LISTING DATE: 1987

NATIONAL REGISTER LISTING: Roser Park National Register Historic District was listed in 1998

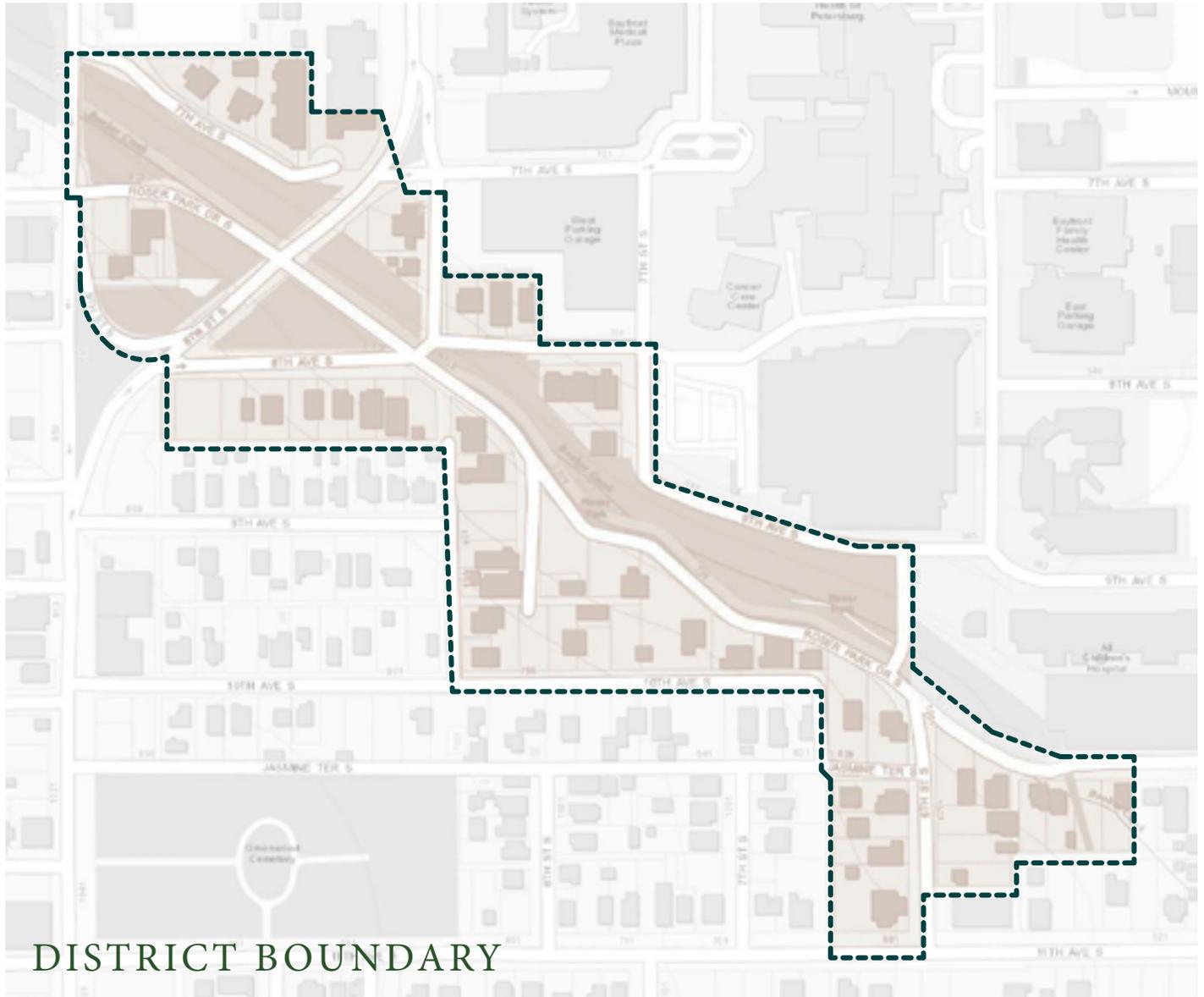
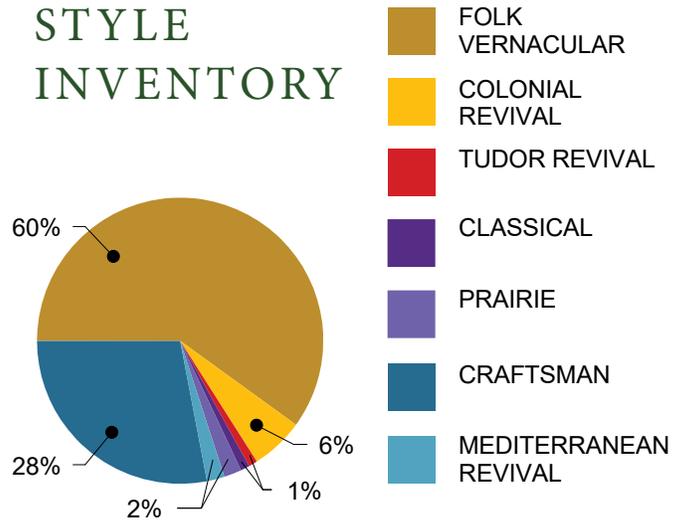
PERIOD OF SIGNIFICANCE: 1910-1926

AREAS OF SIGNIFICANCE: Community Planning & Development, Architecture, and Landscape Architecture

PREDOMINANT ARCHITECTURAL STYLE: Craftsman, Colonial Revival, and Prairie

FEATURES AND CONTRIBUTING RESOURCES: Residential buildings, primarily single-family, Brick streets, Hexagonal concrete block sidewalks, Concrete stairs, Open park space, Vegetated islands, Concrete and wooden bridges, Rusticated concrete block retaining walls, and Booker Creek

## STYLE INVENTORY



DISTRICT BOUNDARY

## DISTRICT FEATURES



Roser Park Drive - Saint Petersburg, Florida. 19--?. Color postcard. State Archives of Florida, Florida Memory.



Scene in Roser Park - Saint Petersburg, Florida. 19--?. Color postcard. State Archives of Florida, Florida Memory.



Roser Park - Saint Petersburg, Florida. 19--?. Color postcard. State Archives of Florida, Florida Memory.

### HEIGHT

Building height varies from one to three stories, with one and one half to two stories being the most common.

### MASSING & SCALE

There is a great deal of variation in the scale of houses, ranging from single-story cottages to large, three-story houses; the houses along Roser Park Drive tend to be the largest in the district. Adding variety to the neighborhood's appearance was one of developer C.M. Roser's goals, and this diversity makes it difficult to generalize.

### BUILDING DESIGN

The predominant architectural style is Craftsman, though Colonial Revival and Prairie styles are also common. A number of houses feature full or partial basements, which is unusual for the City. A number of historic detached garages, many with second-floor apartments, are present.

### RELATIONSHIP

Lot width is typically 50 - 55 feet, but lot depth varies from 100 - 210 feet. House placement is fairly regular, with houses set back at least 20 feet from the street front and centered on lots, with the exception of houses on steeply-graded sites.

Houses near the creek are oriented toward the view, even if it creates awkward site planning. Detached garages are often built very close to, or on, lot lines within the district.

### RHYTHM & EXPERIENCE

The placement, form, and design of manmade features was largely dictated by the area's topography creating the district's highly varied rhythm. Buildings are spaced most closely together along ridges. Some of the most steeply-sloped areas are either separated from the streets below by retaining walls or remain as undeveloped community/parkland.

## MATERIALS & DETAILS

The majority of houses are wood frame with clapboard siding; several feature stucco over wood frame construction. Less frequent are houses with cast concrete and terra cotta hollow tile with brick veneer or stucco exteriors. A handful of houses feature masonry first floors and wood frame second floors; occasionally rusticated concrete blocks are used in conjunction with stucco or clapboard. The majority of houses have gabled roofs or a hip-gable combination with widely projecting eaves. Many roofs were originally covered in composition shingles, but wood shingles and sheet metal roofs also existed.

## EXTERIOR SPACES

The mature landscaping within the Historic District is especially important. The extensive use of rusticated concrete block retaining walls and flights of poured in place concrete stairs are the most obvious special features of the district's house sites. Historically, arbors had been located along walkways and stairs, and within parks and gardens. Although the house sites were cleared of native vegetation at the time they were built, they were lushly planted in exotic flora. The introduction of foreign tropical plants was at its zenith in the early twentieth century, and the district reflects this trend in horticulture.

The visual focal point of the district is Booker Creek and its surrounding parkland; the slope of the district's topography, the ravine, and the creek should be addressed as highly significant resources. The natural course of the creek was not altered when seawalls were installed in 1914. These seawalls were originally constructed of rusticated concrete block, but many collapsed and were replaced with concrete slab seawalls between the 1930s and 1950s.

## STREETSCAPE

The grid pattern of the City's downtown was not extended into this district, due to topographical and economic reasons. Streets are narrower than those downtown, intended to maximize developers' profits. However, in 1928, a City Ordinance renamed many of the non-conforming streets to the grid attempting to create unity throughout neighborhoods.

The streets and alleys are all brick with rough granite curbs and were laid before 1917; they are comprised of Augusta or Ragland brand vitrified bricks, laid in sand. Historic hexagonal concrete block sidewalks, also laid in sand, remain within the majority of the district; most are about four feet wide. Although none of the original wooden bridges crossing Booker Creek remain, several concrete bridges were constructed within the period of significance and are considered contributing resources, as are historic bollards, signage, and other wayfinding aids throughout the district.



Tourists in Roser Park - Saint Petersburg, Florida. 19--. Black & white photonegative. State Archives of Florida, Florida Memory.



River and park view, Roser Park - Saint Petersburg, Florida. 19--?. Color postcard. State Archives of Florida, Florida Memory.



Roser Park - Saint Petersburg, Florida . 19--. Color postcard. State Archives of Florida, Florida Memory.



Postcard showing Roser Park in St. Petersburg, Florida. 19--. Color postcard. State Archives of Florida, Florida Memory.

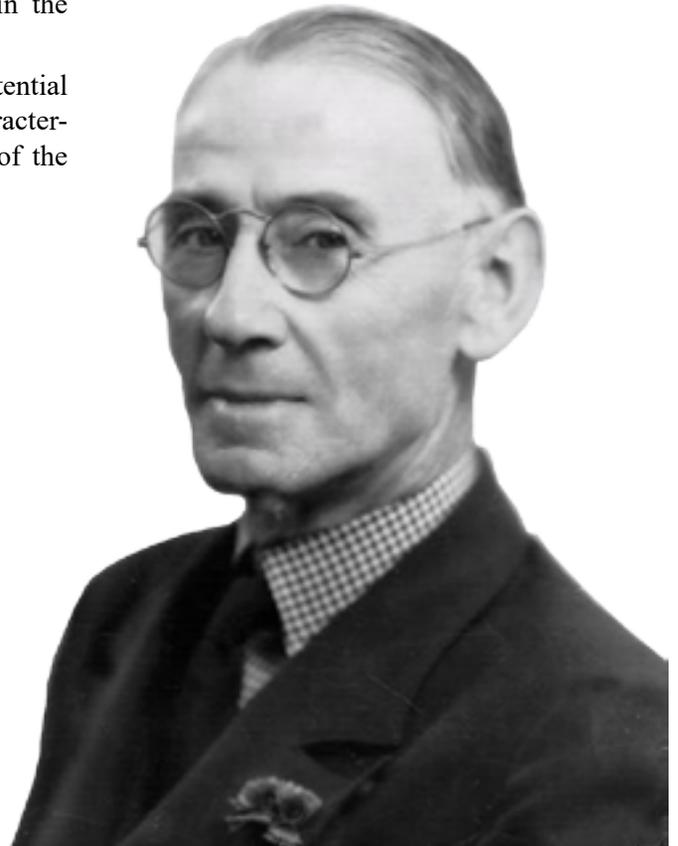
## LOCAL HISTORIC DISTRICT

# LANG'S BUNGALOW COURT

Albert Fielding Lang filed the plat for Lang's Bungalow Court on February 19, 1912. Lang created this subdivision between Third and Fourth Avenues North and Eighth and Ninth Streets North soon after his arrival in St. Petersburg. Planning to develop it along the lines of a California bungalow court, he built and lived in the bungalow at 336 Lang Court North from the time of its construction until around 1917. He served as Mayor of St. Petersburg, from 1916 until 1919.

Lang's Bungalow Court is significant as a distinct yet representative product of St. Petersburg's first real estate boom, which lasted from roughly 1910 to 1916. This boom, unlike that of the 1920s, primarily included the sale of homes that had already been constructed rather than of vacant lots. Many were purchased by northerners as winter homes or investment properties. Homes continued to be built along Lang Court until 1925. The final contributing property in the small district was constructed in the 1950s.

Residents of Lang's Bungalow Court should approach potential rehabilitation projects with the preservation of the district's character-defining features in mind. This includes not only the design of the buildings themselves, but the landscapes that unite the district.



Al Lang, Tampa Bay Times: Remembering Al Lang, St. Petersburg's Mr. Baseball. Saturday, March 22, 2008.

LOCAL REGISTER LISTING DATE: 2014

NATIONAL REGISTER LISTING: Located entirely within boundaries of Downtown St. Petersburg Historic District, listed in the National Register of Historic Places in 2004

PERIOD OF SIGNIFICANCE: 1912-1956

AREAS OF SIGNIFICANCE: Community Planning & Development, Architecture, and Association with Al Lang as an individual significant to St. Petersburg's history

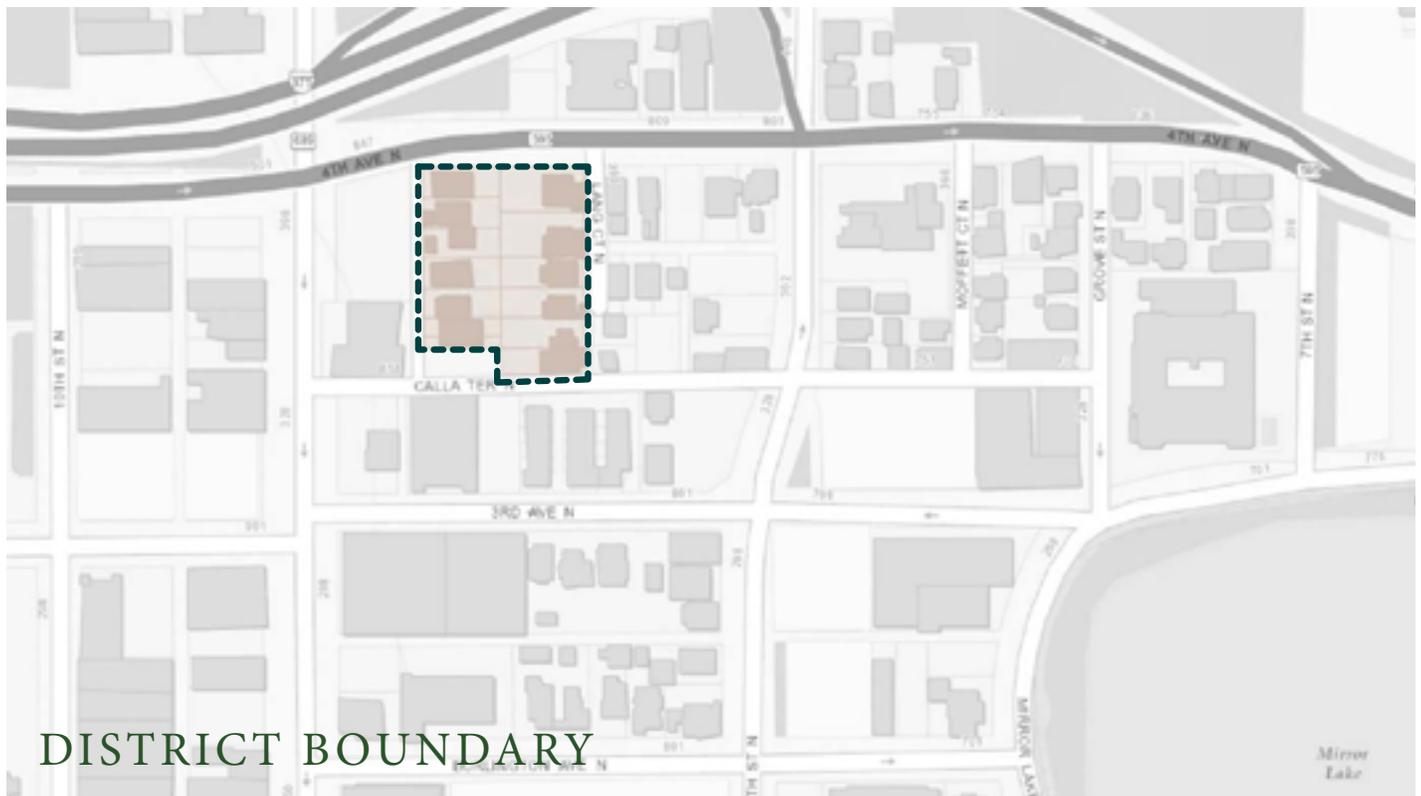
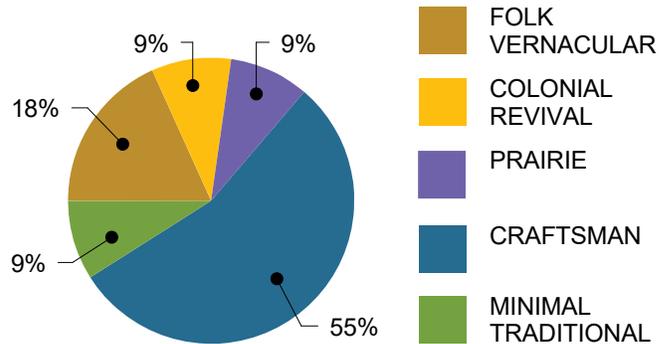
PREDOMINANT ARCHITECTURAL STYLE:

Craftsman

FEATURES AND CONTRIBUTING RESOURCES:

Single family houses, Hex-block sidewalk along the center of the district, Metal arbor feature at the front (north) entrance to the sidewalk, Rusticated concrete block retaining wall along front (north) of court, parallel to Fourth Avenue North, and District layout of houses fronting pedestrian walkway, with auto access limited to rear alleyways.

## STYLE INVENTORY



DISTRICT BOUNDARY

## DISTRICT FEATURES



### HEIGHT

The houses are one to two stories in height; many are one and one-half stories, meaning they feature living space – often lit by shed-roof dormers – within their rooflines.

### MASSING & SCALE

All of the contributing properties in the district are relatively small-scale Craftsman-style bungalows. The Craftsman style generally places an emphasis on horizontal massing, with low-pitched roofs and wide eaves.



### RELATIONSHIP TO STREET & PROPERTY LINE

The houses within the district feature large front yards and follow a fairly uniform setback of approximately 35 to 40 feet. Front yards were originally left open, though many contributing resources within the district now feature low fences of less than three feet that have since become historic in their own rite. These fences tend to be constructed of wood or metal and are often covered with climbing tropical vines. The low height, high degree of opacity, and natural aesthetic of these wooden fences and their relationship to the surrounding landscape contribute to an overall feeling of openness that unites the district.

Parcels within the district are narrow, resulting in very small side setbacks. The distance between contributing resources within the district ranges from as little as seven feet to just over 20 feet.

Multiple detached garages, which face the access alleyways, date to the neighborhood's early development and are contributing resources to the district. One non-contributing townhouse occupies the district's southwestern corner.

## STREETSCAPE

The subdivision's unique plan features a central hexagonal concrete block walkway, which all of the district's houses face. Auto access to the homes is restricted to the rear alleys flanking the development. This creates an intimate and pedestrian-oriented scale. A rusticated concrete block wall defines the district's northern and southern edges, with a wrought iron gate highlights the northern entrance from Fourth Avenue North. These landscape features and the circulation provided by the pedestrian walkway and rear alleyways are among Lang Bungalow Court's most significant resources and together serve to unite and define the district.

## MATERIALS & DETAILS

The contributing resources from the early twentieth century are primarily Craftsman in style; Queen Anne and Prairie influences are also visible. The mid-century infill was constructed in the Minimal Traditional style with scale and massing that are appropriate to the neighborhood and is considered to have gained historic significance. Exterior material treatments include clap-board, masonry, and brick veneer. Exposed eaves, a common feature of the Craftsman style, are found on many contributing properties. In an attempt to keep construction costs down and make the development affordable, some of the cast materials were created onsite by Al Lang himself.

## RHYTHM & DISTRICT EXPERIENCE

Lang's Bungalow Court is significant as one of only two known bungalow court subdivisions still surviving fairly intact within City limits, though several were speculated, a trend in development from Southern California, where hundreds were built. The neighborhood form of the bungalow court focused on a central pedestrian walkway, with vehicular access and utilitarian functions such as delivery entrances relegated to rear alleyways. The hierarchy of uses and separation of pedestrian and vehicular traffic remains one of the noteworthy and significant elements of the small district. The pedestrian-only walkway that serves as a spine for Lang's Bungalow Court development is among the district's most unique features. Since the district's houses' facades face this walkway, the small community's character can only be truly experienced on foot, and not from a vehicle. This is a unique detail of the district that sets it apart from other districts within the City of St. Petersburg. Although the contributing resources vary slightly in height, their similarity of overall scale, small side setback, and the unity provided by consistent front setback create the feeling of a continuous wall of building facades from which individual characteristics emerge. Like many early twentieth century houses, the facades of the contributing resources are generally dominated by wide front porches, the use of which is encouraged by the quiet nature of the pedestrian walkway.



## LOCAL HISTORIC DISTRICT

# GRANADA TERRACE

Granada Terrace Historic District is located in the Old Northeast residential section of St. Petersburg on the west side of Coffee Pot Bayou. It is surrounded on three sides by predominantly one and two-story single family residential areas that have been laid out on the grid system. The district is bounded by 22nd Avenue Northeast on the south, First Street North on the west, the alley right-of-way between 25th and 26th Avenues Northeast on the north, and the Coffee Pot Boulevard seawall on the east.

The Granada Terrace subdivision was platted in February, 1924, by prominent local developer C. Perry Snell. It was laid out with parkways, circular plazas in the roadway, and curved streets. This small, compact neighborhood was oriented toward these parkways and plazas which feature large concrete monuments. All of the concrete features, including the pylons placed on street corners marking the entrance to the Granada Terrace subdivision are painted white. The streets are all paved with red brick and lined with concrete sidewalks which are separated from the road by a five-foot wide parkway.

Architecturally, Granada Terrace was intended as an exclusive, homogeneous enclave of custom Mediterranean Revival houses as specified in the original deed restriction which dictated the architectural styles owners could build (Pinellas County Deed Book 170). Most of the houses are asymmetrically massed, in imitation of the picturesque building tradition of the Mediterranean Revival style, and present a bold silhouette which contrasts with the flat terrain. Many have Spanish tile roofs or parapet caps and applied, glazed tile decoration. Wrought iron is also frequently used to accent windows, balconettes, and loggias. Loggias, porches, patios, or roof terraces are common. All contributing structures are stuccoed, representing the range of period finishes including smooth, troweled, and rough—textured. Many perpetuate the original pastel color schemes. Most of the houses have a detached garage set to the rear of the lot.

Both the period houses as well as later infill construction share common setbacks and side yards which contributes greatly to the visual homogeneous character of the district as does the landscaping of the individual lots with a variety of subtropical plant materials including hibiscus, pittosporum, bougainvillea, and palms. Hardier materials are also used, especially azaleas. Oak shade trees dominate, but fruit trees are also very common, especially in side and rear yards. Many of the period homes have walled rear gardens and terraces.



LOCAL REGISTER LISTING DATE: 1988

NATIONAL REGISTER LISTING: Located entirely within the North Shore Historic District, which was listed in the National Register of Historic Places in 2003

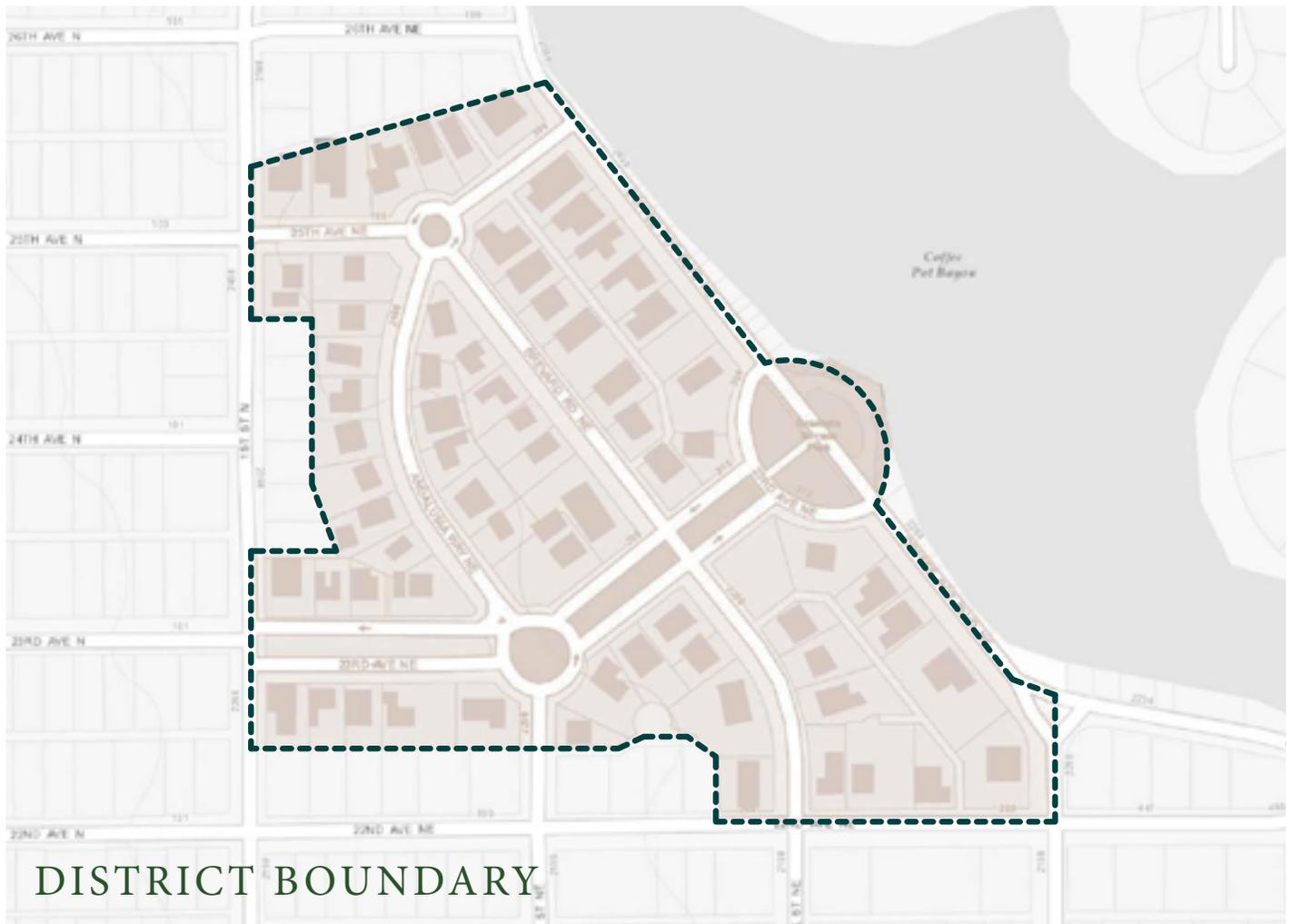
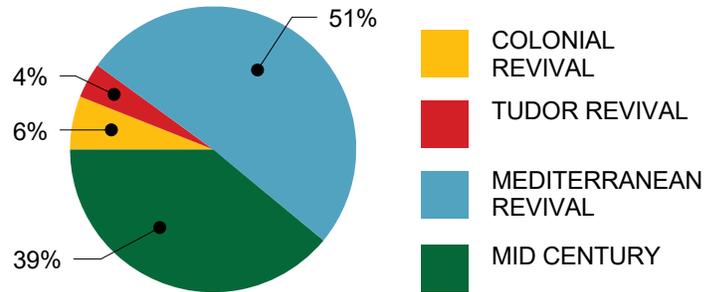
PERIOD OF SIGNIFICANCE: 1923-1939

AREAS OF SIGNIFICANCE: Architecture, Community Planning & Development, and Landscape Architecture

PREDOMINANT ARCHITECTURAL STYLE: Mediterranean Revival

FEATURES AND CONTRIBUTING RESOURCES: Single family residential buildings, Waterfront vista, Landscaped boulevards, Brick paved streets, Public plazas, Pergolas, and Concrete monuments, urns and pylons

## STYLE INVENTORY



DISTRICT BOUNDARY

## DISTRICT FEATURES



Courtesy, Tampa-Hillsborough County Public Library System.



### HEIGHT

The buildings, both contributing and non-contributing, are generally between one and two stories in height. A small number of resources along Coffee Pot Boulevard feature partial third stories in the form of cupola, square towers, or domes.

### MASSING & SCALE

All of the contributing buildings within Granada Terrace are Mediterranean Revival, and therefore exhibit the, vertically-oriented, often asymmetrical massing characteristic of the style. The contributing buildings were relatively grand for single-family houses of their era, with the largest being located on waterfront lots within the district.

### RELATIONSHIP TO STREET & PROPERTY LINE

The district's houses are built at a relatively low density, especially in comparison to other areas of the North Shore neighborhood. Setbacks generally measure about 25 feet from the street. The impact of the district's large, open front lawns is heightened by the irregular shapes of the parcels along curved roads and the district's parks and plazas.

### RHYTHM & EXPERIENCE

Despite the relatively low density of the residences within the district, the resources are united by similarity of style. Broad front lawns are generally unbroken by solid or high fencing, which creates a sense of fluidity throughout the district, as do parks and plazas along 23rd Avenue Northeast. Low, stucco or masonry garden walls or low wrought iron fences have historically bordered some properties, while others remain open.

## MATERIALS & DETAILS

The contributing properties in Granada Terrace are of high style and generally feature rough or smooth stucco exteriors, Spanish tile roofs, and details such as glazed tile, banks of casement windows, and wrought iron accents are employed to achieve a grand appearance.

The highly articulated nature of the Mediterranean Revival style often creates small balconies and open porches, though the broad front porch is less common in Granada Terrace than in other historic areas of St. Petersburg. Some contributing homes in Granada Terrace feature side or central courtyards that are partially or fully visible from the street.

## EXTERIOR SPACES

The southern portion of the neighborhood is bisected by Granada Terrace Park, the central parkway comprised of a series of rounded boulevard plots that runs from First Street Northeast to the water. It ends on the east side of Coffee Pot Boulevard. This parkway opens into a large, ovular vista which includes a grand rectangular, concrete pylon pergola (a structure consisting of parallel colonnades supporting an open roof with girders and cross rafters, similar to an arbor or trellis) and benches on the west side of Coffee Pot Boulevard, the street that parallels the waterfront. A corresponding semi-circular feature and a wide concrete terrace with steps to the water's edge dominate its extension into Coffee Pot Bayou on the east side of the boulevard.

Arranged in line with the vista is Plaza Andalusia, a large, round island with a circular concrete pergola and benches surrounding a central well with an elaborate arch. A second round plaza known as Plaza Valencia is located on 25th Avenue Northeast at the terminus of Andalusia Way and Brevard Road. It features a large, classically inspired, cast-concrete urn on a three-tier terrace. It is the dominant feature of the north portion of the district.

## STREETSCAPE

The streets within the district are paved with vitrified brick and dressed with granite curbs. Concrete sidewalks are spaced five feet away from the roads.



# APPENDIX

## CRITERIA FOR LISTING HISTORIC PLACES

### Criteria for Listing in the National Register of Historic Places

Per the Code of Federal Regulations, Title 36, Part 60,

The quality of significance in American history, architecture, archaeology, engineering, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and:

- That are associated with events that have made a significant contribution to the broad patterns of our history; or
- That are associated with the lives of persons significant in our past; or
- That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- That have yielded, or may be likely to yield, information important in prehistory or history.

### Criteria for Listing in the St. Petersburg Register of Historic Places

Per St. Petersburg's Code of Ordinances' Historic and Archaeological Preservation Overlay, Section 16.30.070.2.5.D,

The Community Planning and Preservation Commission shall recommend the designation of a property as a local landmark after a public hearing if the principal structure is at least 50 years old and meets one or more of the following criteria:

- a. Its value is a significant reminder of the cultural or archaeological heritage of the City, state or nation;*
- b. Its location is a site of a significant local, state, or national event;*

- c. It is identified with a person who significantly contributed to the development of the City, state, or nation;*
- d. It is identified as the work of a master builder, designer, or architect whose individual work has influenced the development of the City, state, or nation;*
- e. Its value as a building is recognized for the quality of its architecture, and it retains sufficient elements showing its architectural significance;*
- f. It has distinguishing characteristics of an architectural style valuable for the study of a period, method of construction, or use of indigenous materials;*
- g. Its character is a geographically definable area possessing a significant concentration, or continuity of sites, buildings, objects or structures united in past events or aesthetically by plan or physical development;*
- h. Its character is an established and geographically definable neighborhood, united in culture, architectural style or physical plan and development; or*
- i. It has contributed, or is likely to contribute, information important to the prehistory or history of the City, state, or nation.*

If a property meets the criteria for designation set forth in paragraph 1. above, then the Commission shall also consider the following seven factors of integrity as they apply to the property:

- a. Location. The place where the historic property was constructed or the place where the historic event occurred.*
- b. Design. The combination of elements that create the form, plan, space, structure, and style of a property.*
- c. Setting. The physical environment of a historic property.*
- d. Materials. The physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.*
- e. Workmanship. The physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.*
- f. Feeling. The property's expression of the aesthetic or historic sense of a particular period of time.*
- g. Association. The direct link between an important historic event or person and a historic property.*

In order to be designated as a local landmark, a property shall meet at least one of the foregoing factors of integrity; however, feeling and association, without meeting at least one other factor, are insufficient to support designation.

## GLOSSARY

**ASBESTOS SHINGLES** - a siding and roofing material that was used beginning in the 1930's until the 1970's when it was banned. Asbestos siding was made by adding asbestos — a naturally occurring mineral — to Portland cement. That cement was then pressed into siding and roofing shingles that came in a wide variety of sizes, profiles, and textures. The resulting product was very durable, fire-resistant, and absorbed paint well. It also can be extremely dangerous if the siding is broken up and asbestos fibers are released into the air.

**AWNING WINDOW** - a sash hinged at the top and swinging outward

**BALUSTER** – a post or spindle supporting a handrail on a stairs or balcony railing.

**BALUSTRADE** – a section of low “fencing” consisting of intermittent supporting posts and horizontal rails with balusters or crossbars in between.

**BAY WINDOW** – An exterior wall projection filled with windows; if curved, called a “bow window,” if on an upper floor, called an “oriel window.”

**BEAD BOARD** - paneling that features decorative beading. Typically, on walls (as for wainscoting) and ceilings.

**BRACKET** - a small supporting piece of stone, wood, metal, or other material that projects from a wall

**GAMES** - cast lead strips, usually of “H” sections and soldered into place, used to fix small panes of glass in windows.

**CANTILEVER** – a beam or structure projecting horizontally beyond its support, supported by leverage.

**CASEMENT WINDOW** – a window frame hinged on one side so that it swings out or in to open.

**CERTIFICATE OF APPROPRIATENESS** - is required for any exterior alteration to a designated landmark, landmark site, or property within a historic district prior to undertaking construction

**CHARACTER-DEFINING FEATURE** – a feature that possesses a prominent or distinctive aspect, quality, or characteristic that contributes significantly to its physical character. Land use patterns, vegetation, decorative details, and materials may be such features.

**CLAPBOARD** – a wooden piece of horizontal siding, usually thicker at the bottom than the top, installed in an overlapping fashion.

**CONTEXT** – patterns or trends by which a specific occurrence, property, or site is understood and its meaning and significance within history is made clear. Historic contexts are historical patterns that can be identified through consideration of the history of the property and the history of the surrounding area. Historic context may relate to an event or series of events, pattern of development, building form, architectural style, engineering technique, landscape, artistic value, use of materials or methods of construction, or be associated with the life of an important person; also the setting in which a historic element, site, structure, street, or district exists.

**COPING** – capping covering the top of a wall or parapet.

**CORNICE** - the decorative projecting element at the top of an exterior wall.

**CULTURAL LANDSCAPE** - a geographic area (including both cultural and natural resources and the wildlife or domestic animals therein), associated with a historic event, activity, or person or exhibiting other cultural or aesthetic values. There are four general types of cultural landscapes, not mutually exclusive: historic sites, historic designed landscapes, historic vernacular landscapes, and ethnographic landscapes.

**DORMER** – a vertical, upright, window lighting the space under a roof. A dormer projects from the slope of the roof and has a roof of its own.

**DOUBLE-HUNG** – window having sash that operate vertically past each other;

**EAVE** – the lower edge of a roof extending beyond the exterior wall.

**FACADE** – the front, or chief elevation, of a building.

**FASCIA** – the finish board which covers the ends of roof rafters.

**FAN LIGHT** – a window, typically positioned over a front door. They are typically semi-circular in shape.

**FENESTRATION** – the arrangement of window in a building.

**FESTOON** – a carved loop or garland of leaves and flowers suspended between two points, used to embellish or decorate a building.

**FLASHING** – waterproof material, often metal, which makes an intersection of materials weathertight; found at all roof openings.

**GABLE** – the triangular portion of the end wall of a building under a ridge roof.

**GINGERBREAD** – decorative elements of intricately turned or sawn wood applied to the exterior trim. Popular on buildings during the Victorian era.

**GLAZING** – another term for glass that is used in a window.

**GRADE** – the ground level of a building.

**HALF-TIMBERING** – type of early frame construction in which the spaces between the heavy timbers are filled with brick, stone or plaster, sometimes called “nogging”; also used to describe a decorative treatment of this type. Commonly found on Tudor style buildings.

**HOPPER WINDOW** – an inswinging window hinged at the bottom.

**INTEGRITY** – the authenticity of a property’s historic identity, evinced by the survival of physical characteristics that existed during the property’s historic or prehistoric period. The seven qualities of integrity as defined by the National Register Program are location, setting, feeling, association, design, workmanship, and materials.

**JALOUSIE WINDOWS** – a window comprised of glass louvers that overlap one another and tilt open to permit air flow. Jalousie windows were popular in the mid-20th century in mild-winter climates.

**JAMB** – side of a window or door opening.

**LATH** – strips or sheets of wood or metal attached to the structural members to serve as a backing for plaster.

**LIGHT** – individual pane of glass in a window or door.

**LINTEL** – beam supported on posts or sections of a wall to span a window or door opening.

**MASSING** – the bulk or size of a building.

**MULLION** – a vertical divider between panes of glass in a window.

**MUNTIN** – vertical or horizontal divisions between lights in a window or door sash.

**NATIONAL HISTORIC PRESERVATION ACT -**

**NATIONAL REGISTER OF HISTORIC PLACES**  
The National Register of Historic Places is the official list of the Nation’s historic places worthy of preservation. Authorized by the National Historic Preservation Act of 1966, the National Park Service’s National Register of Historic Places is part of a national program to coordinate and support public and private efforts to identify, evaluate, and protect America’s historic and archeological resources.

**PARAPET** – an extension of an exterior wall projecting above the roof plane, commonly used to hide the plane of a low-sloped roof.

**PIER** – a vertical support of masonry.

**PILASTER** – a half-column attached to a wall.

**PERGOLA** – an arbor or open structure constructed of wood and serving as a framework upon which vines grow.

**PORTE COCHERE** – a covered entry, wide enough to allow carriages or automobiles to pass through.

**PORTICO** – a covered porch attached to the main facade of a building, supported by classical order columns.

**PRESERVATION** – the act or process of applying measures necessary to sustain the existing form, integrity and materials of a historic property.

**QUOIN** – in masonry, accented stone or brick blocks used to accentuate the outer corners of a building.

**RAFTER** – one of a series of smaller structural members forming a roof and to which a roof covering is applied.

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

**REHABILITATION** - the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

**RESTORATION** - the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.

**REVERSIBILITY** - means that if new work were to be removed sometime in the future, the essential form and material integrity of the historic property would remain; however, a project cannot be determined to meet the Standards simply because unacceptable work is reversible, e.g., that it can be undone.

**RIBBON DRIVE** - a vehicular driveway of concrete or other paving material divided by a landscaped median.

**ROOF FORM** - see opposite page

**RUSTICATED** – masonry cut in large rectangular blocks and set in deep joints, giving a bold and assertive accent.

**ST. PETERSBURG REGISTER OF HISTORIC PLACES** -

**SASH** – a window frame that can slide up and down.

**SETBACK** - The distance between a building or structure from property lines or from other buildings.

**SHUTTERS** - Pairs of solid or slatted window coverings, traditionally hinged to the exterior of a building to either side of a window, used to block light or wind from the interior of a building.

**SIDELIGHT** – narrow window located immediately adjacent to an entrance door.

**SIGNIFICANCE** - the meaning or value ascribed to a property based on the National Register criteria for evaluation. It normally stems from a combination of association and integrity.

**SILL** – beam or member located at the top of a foundation and upon which the house rests; also bottom member of a window or door opening.

**SINGLE-HUNG** – a window with two-sashes, one above the other, the lower of which slides vertically.

**SLEEPING PORCH** – porches, usually located on the corner of upper floors of a home that were used for sleeping during the summer months. popular on homes of the Victorian era.

**SOFFIT** – underside of an eave, lintel, arch or other element.

**STUCCO** – a cementitious building material used as an exterior covering on walls.

**TRANSOM** – operable solid panel or sash over a door to provide ventilation.

**VERNACULAR** – native or peculiar to a certain region.

**WAINSCOT** – decorative treatment, in wood paneling or other material, given to the lower part of an interior wall.

**WROUGHT IRON** – a tough, durable form of iron with little carbon in it, that is malleable and soft enough to be forged and welded easily. Often used to create railings, gates, and decorative elements.

# ROOF FORM

The shape of a structure's roof is one of the most architecturally defining features of a building. Architectural styles employ various roof shapes as key components of the style.

**GABLE ROOF** consists of a triangular formed roof having two exposed sides. Gable roofs promote quick run off of rain. Additional living space would often be gained under steeper pitched gables.

**HIPPED ROOF** slopes away from center on all sides. Hipped roofs emphasize horizontal movement. This is further accentuated by the wide overhangs, a common feature of the hipped roof.

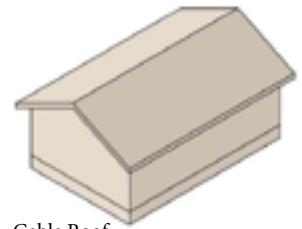
**GAMBREL ROOF** is most noted in barn design. It consists of a steeply pitched gable roof that flattens at the top. These roofs are typically connected to the Dutch Colonial Revival style of architecture, popular in St. Petersburg during the 1920's and 1930's. These roofs allowed for almost the entire area under the roofline to be used for living space while still maintaining the appearance of a one-story building.

**JERKIN ROOF** or "clipped gable" roof is a variation of the gabled roof where the corner is chamfered (cut at an angle).

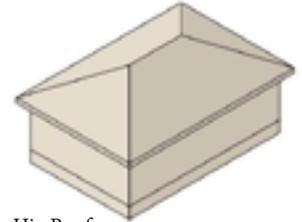
**MANSARD ROOF** is derived from the French. It appears similar to a hipped roof as all sides slope; however, instead of rising to a peak, the Mansard roof is capped by a flat or a slightly sloping cap. This style of roof is most often associated with the French Second Empire style of architecture which had fallen out of favor prior to the development of St. Petersburg. However, a variation known as the "False" Mansard roof was adopted in the 1970's and 1980's for commercial structures, (both new construction and remodeling). The false Mansard consists of a sloping roof which is placed on the front parapet of a shopping center which creates a canopy.

**SHED ROOFS** resemble half of a gable roof. Shed roofs are not typically used for the main roofs of historic structures, but were used for appendages to buildings such as porches and additions.

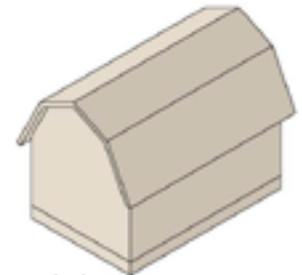
**FLAT ROOFS** were not actually flat, but slightly tapered to allow for water to run off. Flat roofs were associated with commercial buildings. However, they are also characteristic of Mission Revival style homes. Flat roofs were surrounded on the sides by a parapet wall, (a low wall of two to four feet in height). These walls, often decorated with curvilinear shapes or decorative tiles or carvings, accentuate the architectural style of a building.



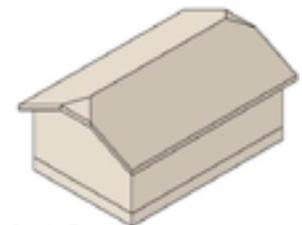
Gable Roof



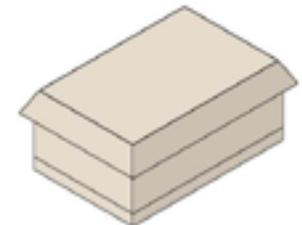
Hip Roof



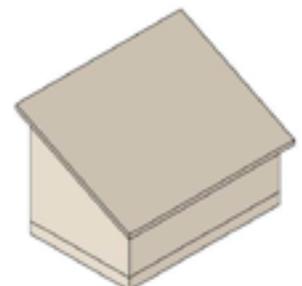
Gambrel Roof



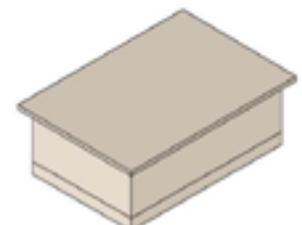
Jerkin Roof



Mansard Roof



Shed Roof



Flat Roof

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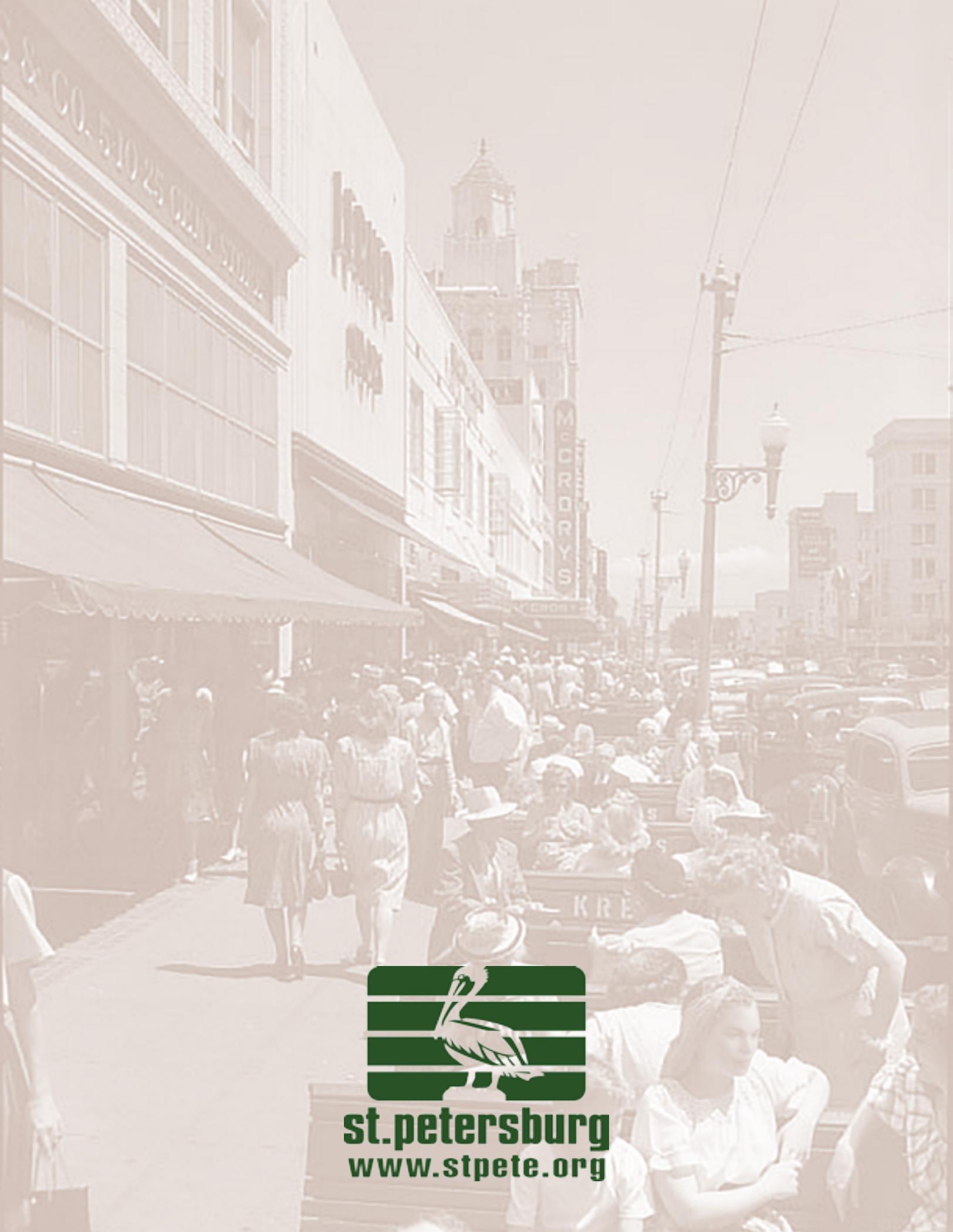
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