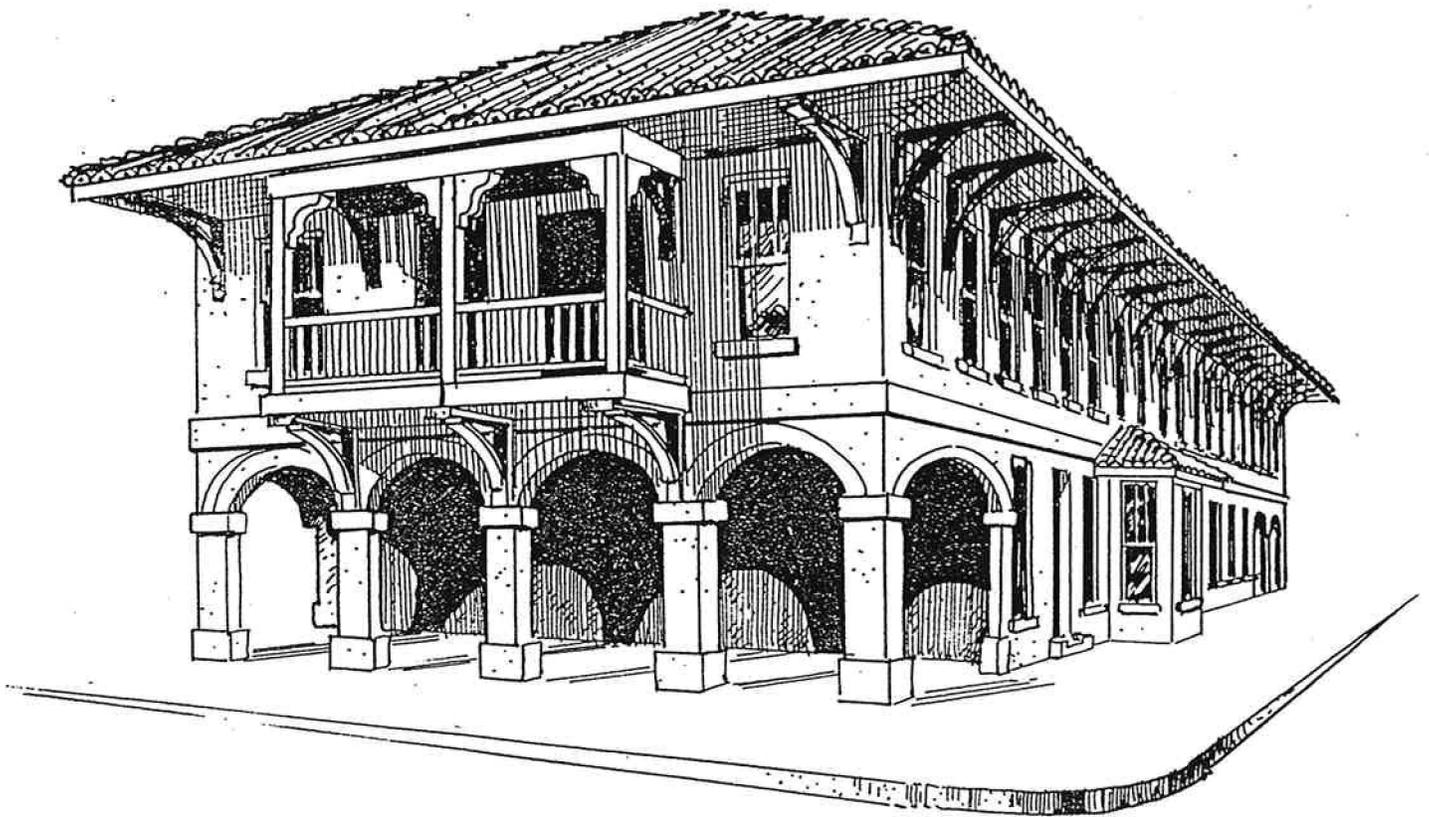


DESIGN GUIDELINES MANUAL
for the
BOCA GRANDE
HISTORIC DISTRICT IN LEE COUNTY, FLORIDA
Rehabilitation of Historic Buildings,
New Construction and
Remodeling of Non-Historic Buildings
June, 1993



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Ernest Hall
Chauncey Goss

National Parks Service, U.S. Department of Interior
Bureau of Historic Preservation, Florida Department of State

Lee County Historic Preservation Board
c/o Lee County Planning Division
P.O. Box 398
Fort Myers, FL 33902-0398
Telephone: (813) 339-6200 Facsimile: (813) 339-6202

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CHAPTER 1

Overview of the Boca Grande Historic District

INTRODUCTION

Lee County's Historic Preservation Ordinance (No. 88-62) provides for the designation of those sites, buildings and districts that contribute to the cultural heritage of Lee County, southwest Florida, State of Florida or the nation. In June of 1990, the Lee County Historic Preservation Board voted to designate the Boca Grande Historic District (Designation No. HD 90-05-01 District).

In Lee County's historic districts, there are two types of designated properties: contributing and non-contributing. Contributing buildings are those that are historic, are exceptionally designed, or are directly associated with the historical period of that district. Non-contributing buildings are generally those structures built after the historical period of the district. Certain regulations apply to the issuance of building, moving or demolition permits for designated properties within historic districts. For instance, all building, moving and demolition permit applications within districts, whether for alterations to contributing buildings or new construction, can only be submitted after a Certificate of Appropriateness (CA) has been issued.

In issuing CAs, the Lee County Historic Preservation Ordinance requires a review of the proposed project. In alterations to contributing properties, this review is for compliance with the U.S. Secretary of the Interior's Standards for Rehabilitation (please refer to Chapter 2 of this publication: Rehabilitation of Historic Buildings, The U.S. Secretary of the Interior's Standards for Rehabilitation). For non-contributing properties, including new construction on vacant sites, this review is for compliance with the Guidelines for New Construction and Remodelling of Non-Contributing Buildings in the Boca Grande Historic District (please refer to Chapter 3 of this publication: New Construction and Remodelling Non-Historic Buildings).

Although the Lee County Historic Preservation Ordinance does not require adherence to any particular architectural style, it does encourage respect for the general qualities and characteristics that make Boca Grande's architecture unique. A few of these qualities and characteristics are massing, roof form, material and trim, fenestration, texture and color. These qualities and characteristics are explored within this document. (For information concerning maintenance and repair of historic structures, please refer to the Lee County Historic Preservation Guide, Jan Abell, AIA and the Lee County Planning Division, 1992; it is available from the Lee County Division of Planning.)



fig. 1. Boca Grande Lighthouse

PROCEDURES OF THE LEE COUNTY HISTORIC PRESERVATION PROGRAM

This manual will provide homeowners and contractors with a basic understanding of the guidelines used in evaluating the appropriateness of proposed projects involving historic buildings as well as new structures in the Boca Grande Historic District. These guidelines are intended to encourage collaboration between Boca Grande property owners, members of the building industry and county staff in order to preserve the architectural heritage of Boca Grande.

In general the procedures of the Historic Preservation Program are quite streamlined and an applicant should always keep in mind that although obtaining one permit may be contingent upon obtaining approval for other permits, an applicant should always explore the possibility of submitting several applications at the same time. For instance, although a request for zoning relief will not be granted prior to approval of a Certificate of Appropriateness (CA), an applicant could save time and expedite the process by submitting both the CA and the zoning relief application at the same time.

STEP 1 Pre-application Conference: The applicant should contact the Lee County Planning Division and request a pre-application conference while a project is still in a conceptual stage. Because historic homes and vacant lots in Boca Grande often do not conform to many current county regulations, an owner wishing to rehabilitate a historic building or to build a new building should take advantage of the opportunity afforded by the pre-application conference. The pre-application conference, an informal meeting with county staff, is not required but is highly recommended.

STEP 2 Lee County Historic Preservation Ordinance: Properties within the Boca Grande Historic District are designated under the Lee County Historic Preservation Ordinance. In general, improvements to properties designated as contributing properties will be evaluated for compliance with the Secretary of Interior's Standards of Rehabilitation and improvements to properties designated as non-contributing will be evaluated for compliance with the Boca Grande design guidelines.

STEP 3 Certificate of Appropriateness: An applicant must obtain a Certificate of Appropriateness (CA) prior to applying for a building permit. It is a requirement that an approved CA accompany all building permit applications for properties designated under the Lee County Historic Preservation Ordinance. There are two types of CA's: Regular and Special.

A **Regular Certificate of Appropriateness (RCA)** is issued by the county staff for "ordinary maintenance and repair", this certificate is usually issued on the same day as the application is filed – though the ordinance allows up to five (5) days for processing an RCA.

A **Special Certificate of Appropriateness (SCA)** is issued for any alteration, demolition, relocation, reconstruction, excavation or new construction which would result in a change to the original appearance of the resource. An SCA is issued by the Historic Preservation Board after a public meeting.

STEP 4 Administrative Relief: Once the CA is issued an applicant can apply for administrative relief (as allowed by county regulations) in order to deal with some specific problems associated with the proposed project.

STEP 5 Development Order Process: Applicants doing larger projects may be subject to the Development Order Process.

STEP 6 Building Permit: After obtaining a CA and any other necessary documentation the applicant can submit an application for a building permit.

A BRIEF HISTORY OF BOCA GRANDE'S DEVELOPMENT AND INFLUENCES ON ITS ARCHITECTURE

The Boca Grande Historic District is situated in the center of Gasparilla Island, a seven mile long barrier island in Charlotte Harbor. Two-thirds of the island lies in Lee County; the northern one-third lies in Charlotte County. Throughout the late nineteenth century and early twentieth century there were three separate and distinct villages on Gasparilla Island. On the north was the village of Gasparilla where most of the island's commercial fishermen resided. In the center was the village of Boca Grande, home of the Gasparilla Inn and haven for wealthy winter residents. In the south was Port Boca Grande which is one of Florida's deepest natural passes.

The story of Boca Grande is closely related to phosphate rock. In the 1880s phosphate rock was discovered on the banks of the Peace River, north of Arcadia. Phosphate was barged down the Peace River to Port Boca Grande and loaded onto four and five masted schooners. In 1890 a lighthouse was erected on the southern tip of Gasparilla Island to aid this industry.

By 1900 the American Agricultural Chemical Company (AAC), which dominated the phosphate industry of Central Florida, determined that a railroad would be more efficient in transporting phosphate to the port than the river barges. The AAC determined that the proposed terminus of the railroad should be located about a quarter mile north of the lighthouse on the harbor side of Gasparilla Island. The Charlotte Harbor and Northern (CHN) railroad was completed in 1907.

Prior to the discovery of phosphate, Gasparilla Island was a government reserve. In 1878 the central section of Gasparilla Island was released from reserved status. The homestead lands conveyed from the federal government to various individuals eventually were all acquired by either John Wall, an attorney in Tampa, or by Albert Gilchrist, a Punta Gorda politician (who became governor of Florida in 1909). In January of 1897 Gilchrist filed a plat consisting of six blocks along the Gulf front in the south central portion of Gasparilla Island, where the island is widest and best suited for residential development. In 1907, Wall and Gilchrist teamed up with officers of the AAC (among them Peter Bradley) and formed the Boca Grande Land Company as part of the AAC corporate entity.

In 1909 the officers of the Boca Grande Land Company decided to build a resort hotel on Gasparilla Island. This was to be the Gasparilla Inn. By that time the Charlotte Harbor area, specifically the area south of Gasparilla Island, was known for unexcelled tarpon fishing and was famous among sportsmen. By 1912 the officers of the company decided to change the Gasparilla Inn from a small hotel housing visiting directors and company officers to a world class hotel. The renowned architect Francis J. Kennard of Tampa, Florida designed the enlargement. The hotel was such a success that in 1915 Kennard was called again to draw plans to double the size of the Gasparilla Inn. Hotel

clients came year after year; for many of them staying at the Gasparilla Inn became life-long habit.

In 1914 a casino was built near the Gasparilla Inn, and a boat house on the bayou. Gilchrist Avenue was lined with coconut palms and hibiscus as was Palm Avenue south of the Inn. The block between Gilchrist Avenue and Park Avenue on Second Street was lined with banyan trees. (Today this is known as Banyan Street.)

The Boca Grande School was built in 1911. A second story was added to the building in 1914 so that the school could qualify to be a junior high. It was closed in 1929 when the new Boca Grande School was built. This was designed by architect N. G. Walker and was built of stucco in the Mediterranean Revival style popular in the 1920s. In 1936 a 2-room addition was built. The K-12 school was closed in 1964 because of declining enrollment. Today it serves as Boca Grande's Community Center and central focus for the island's recreation programs.

The architecture of Boca Grande was influenced by a number of physical and social issues. The early buildings are a compilation of these many influences. Being remote from the mainland, early buildings relied on simple designs to make this subtropical environment habitable. Wide eaves, covered porches at the main entrances and louvered shutters were common characteristics. The early buildings were commonly raised above the ground to allow for circulation of breezes and the passage of water under the house during times of high tides or storms. Ceilings were typically high and open, allowing for hot air to escape during the day. Another climatic factor was the lack of fresh water. This required the use of gutters, which funneled the water rain into cisterns for future use.

Game fishing and tourism are responsible for most of the development during the 1920s. By 1925 more and more Florida east coast residents were becoming disenchanted with the Florida boom and wanted to give up their east coast homes for more quiet, more quaint atmospheres. Since Boca Grande had remained unspoiled and exclusive, it attracted many tourists from the northeast and, with the added attraction of unparalleled tarpon fishing, Boca Grande became a very desirable location.

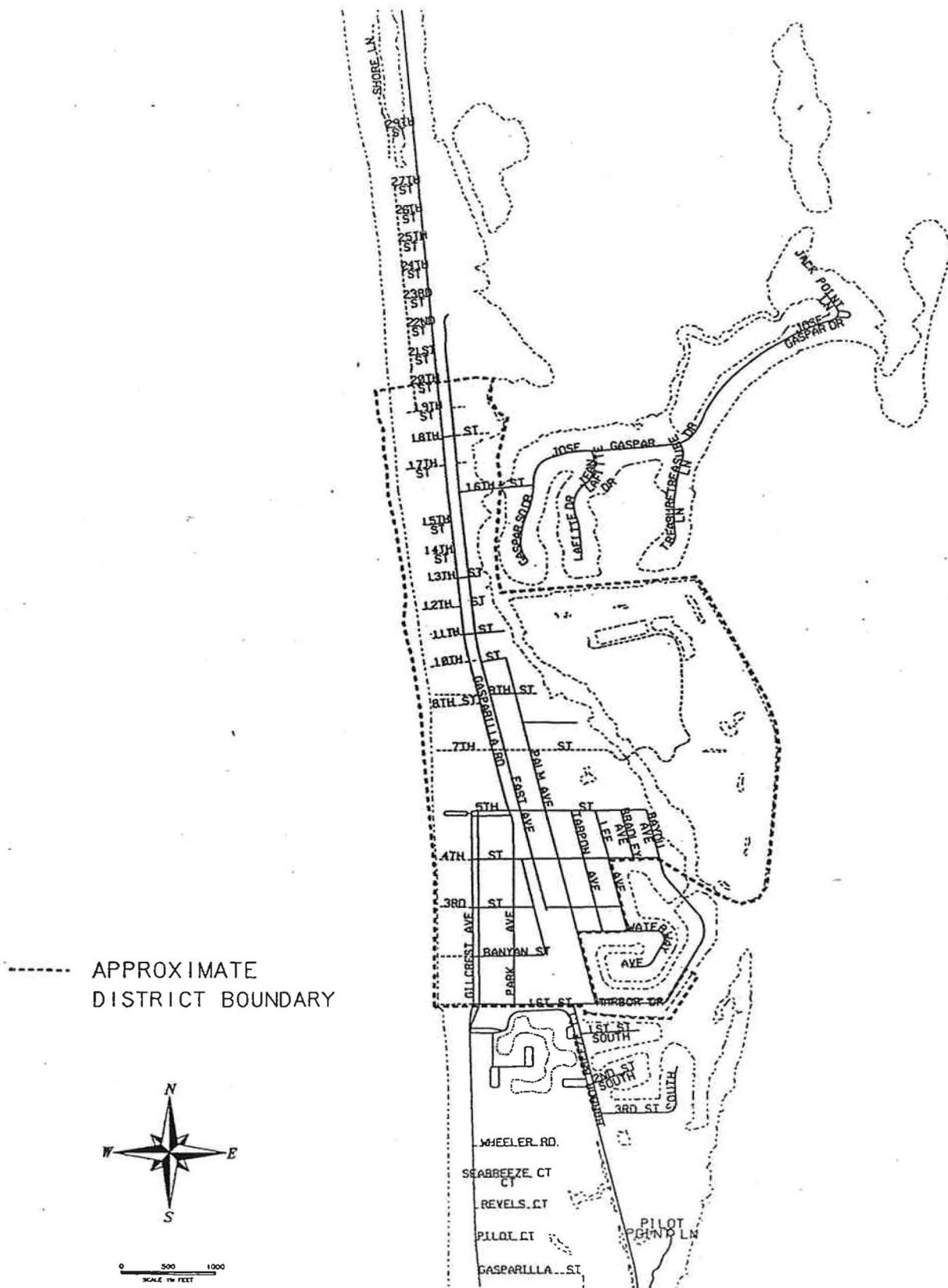
The Gasparilla Inn and other hotels accommodated the tourists and winter residents who enjoyed fishing and participating in the social life of Boca Grande. Many of these visitors remained and built waterfront estates along the Gulf of Mexico, introducing a wider variety of decorative architectural styles, but mostly building in the Mediterranean Revival style.

Boca Grande also had a demand for worker housing. As a result, bungalow style houses were concentrated to the south of the commercial district; many of these houses were built by the railroad to house the railroad workers. This style of architecture borrowed from the early vernacular housing, such as the raised floors, covered porches and high ceilings. One of the reasons it was such a popular style was because it was available

through mail order plans and was simple and inexpensive to build. On some of these structures it is common to see more decoration than would be observed on vernacular homes, such as trim elements on the gable ends, dentils and wood window surrounds.

As with other communities across the state, development tapered off after the Florida Land Boom. But because of the many attractions that Boca Grande and the surrounding area still offers, Boca Grande continues to grow. Fortunately, due to the sensitivity of the island's residents, much of the early architectural heritage still remains today.

BOCA GRANDE HISTORIC DISTRICT GENERAL LOCATION MAP



HISTORIC ARCHITECTURAL STYLES OF THE COMMUNITY

The Boca Grande Historic District is located on the central portion of Gasparilla Island in Lee County, Florida and encompasses areas of residential and commercial uses surrounding and including the downtown area of Boca Grande. The district contains a variety of resources including single-family homes and dependencies, churches, a community center, hotel, train depot and commercial buildings. The district also contains significant open spaces, and a beach front that contributes to the overall character of the area. The district contains both contributing (historic) and non-contributing (non-historic) buildings. The non-contributing buildings are generally similar in size, scale, and materials to the contributing buildings and therefore do not detract from the historic resources.

The architecture of the district is significant on a local level as it reflects a local response to the needs and requirements of construction in a tropical, rather isolated climate and providing for the special functions which were required. The examples of the various styles are modest when compared to other Florida communities, however when taken as a district, the feeling and association of the historical setting is present.

The Boca Grande Historic District contains many examples of the early architecture used on Gasparilla Island. Most can be divided into a handful of architectural styles. Identifying these styles helps in maintaining the overall pattern of development. The historic district of Boca Grande has examples of each of the following architectural styles noted in this chapter. These diverse styles relate well with one another and create the unique and recognizable character of the community.

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RESIDENTIAL ARCHITECTURE

The architectural styles of the residential portions of the Boca Grande historic district reflect the mainstream of American architecture in the twentieth century as well as the response of settlers to the unique environmental constraints of the Florida frontier. In general, Boca Grande's architectural styles are understated. There are few examples of high styles; many structures tend to be modest and functional.

The majority of structures in Boca Grande are either Bungalow or Frame Vernacular. Generally, the architecture of the historic district is modest, informal and unpretentious. Along the Gulf of Mexico and in the immediate surroundings, the predominant architectural style is Mediterranean Revival with a mixture of Colonial Revival, Frame Vernacular, Mission and Bungalow styles interspersed throughout the area.

General Description

The contributing residential properties of the Boca Grande historic district are located within a district which is residential in nature, reflecting the historical residential settlement pattern of the original plat. Within this historic district and for the purposes of this narrative, we will also consider three subareas; the central business subarea, a residential subarea just outside of the central business subarea core consisting of mostly Vernacular and Bungalow style buildings, and another residential subarea along the Gulf of Mexico comprised of a larger variety of architectural styles, such as Mediterranean Revival, Colonial Revival and Mission. Single family homes predominate the character of the area exhibiting a variety of architectural styles and materials. Boca Grande's architectural composition, as with most historic architecture, is additive in form; that is the basic form or volume of buildings has porches, additions, dormers, and gables added so that buildings are "picturesque."

Height

Boca Grande's contributing residential buildings are mostly one and two stories in height. Many of the more modest residential buildings are bungalows which are one story and by design emphasize the horizontal plane. The height and width of a facade are the predominant dimensions of the building as seen from the street. The typical facade proportion found among the resources is 2:3 or 3:4, height to width. As the distance between buildings increases, such as where larger lots dominate, i.e. along the shore of the Gulf of Mexico, this proportion becomes less important. In the subdistrict along the gulf shore most of the residential structures are two stories in height, with receding and projecting forms to break up the main facade. It was not unusual to mix one and two story elements in the Mediterranean Revival and Mission styles.

Vertical forms are generally more active in the visual field than horizontal planes. Height is important in defining the volume of space both in front of the building and behind it. Boca Grande's residential resources do not emphasize verticality. Generally,

the gabled forms found among the residential resources emphasize the buildings' parallel relationship to the ground.

Layout

The residential property types follow a formal grid pattern of blocks aligned on east-west streets radiating from the Gulf of Mexico and north-south avenues in the main residential area outside of the commercial core. The property widths in this area vary, but most do not exceed eighty feet.

The properties along the Gulf of Mexico are larger estate parcels ranging in size from approximately one-half acre to ten acres. They are random in size and some of the larger parcels have been sub-divided further to allow for more single family residences.

Setbacks and Lot Coverage

The construction of residences follows a relatively uniform pattern of setbacks and side yards. The area is characterized by a lot coverage of over fifty percent of the lot. This results in compact yards where empty spaces are amply filled by vegetation. A great many of the properties surveyed have a second building on the lot, usually a car park or guest house.

Those properties outside the central residential core did not maintain consistent setbacks from either the gulf or the street. Large, clear vistas along the gulf and generous front setbacks with heavy well maintained vegetation along street-side was common. Side setbacks were divergent and ample.

Porches

Many of Boca Grande's front porches are enclosed. The Vernacular and Bungalow styles incorporate the porch under the main roof, however in many cases what were once open porches on the street facade have been enclosed with windows to create more living space within these relatively small quarters. The open porches created a transition space between the outdoors and the interior rooms. In essence these porches functioned as the entrance to the building, being the first defined space encountered as the structure is approached. The rhythm of the columns used to support the roof and the projection of the porch into the front yard defines streetscapes with great variety and visual interest.

Porches on the structures located in the areas along the gulf are not as easily definable and strongly connected to what is appropriate with each particular style. Generally, large porches were very prevalent facing the Gulf of Mexico, with numerous smaller ones along the sides and fronts, some covered and some not. Porches at the entrances are common and on the majority of these buildings they have remained relatively undisturbed.

Exterior Treatment

Most of the Vernacular and Bungalow houses were clad in horizontal wood siding. Stucco is found in all Mediterranean Revival and Mission style buildings complemented by Spanish barrel clay tile roof tops. Chimneys are rare in this tropical community. Rusticated block and brick are not found, except on foundation piers and chimneys. Linear elements in a facade such as a row of columns or fenestration patterns define the front plane of a facade.

"Texture" is the arrangement of particles or constituent units of any material or grouping as it affects the appearance or feel of its surface. The texture of a plane's surface, together with its color, will affect its visual weight, scale and light-reflective qualities. Wood clapboard or board and batten siding provide a smooth, linear texture in residential construction. Stucco, found on Mission and Mediterranean Revival styles, occurs in a variety of textures and application patterns, often complemented with pecky cypress wood details on brackets, ceilings, porches, etc.

Roofs

The form of the roof plane is determined by the geometry and materials of its structure, and the manner in which it spans across space and bears upon its supports. Residential roof shapes are rarely flat, and provide a visual complexity with multiple roof lines. Mediterranean Revival buildings often combine hipped, gabled and flat roofs. The slopes are usually low with the flat portion hidden from view by parapets. Mission examples have flat roofs with a built up parapet. Bungalows tend to have medium pitched gables with predominantly shed, but sometimes gable, dormers if the roof is lateral to the street, and twin gables if facing the street. Vernacular roofs have lower slopes than Bungalows, with porches included under shed elements of the roof.

Color

Colors among the residential resources are mainly neutral or white. Bungalows tend to be one color as do frame Vernacular and Colonial Revival buildings. On other architectural styles color varied widely, ranging from white to light earth colors (tans and beige) to light pinks.

FRAME VERNACULAR 1885-1935

A common form of architecture in Boca Grande is frame vernacular. The term "vernacular" refers to the native spoken language of an area or region. Vernacular architecture refers to "folk" architecture that is built with local materials and local labor, without plans and at the most economical price at the time. The vernacular, while termed a style, is defined by not belonging to any particular formal architectural style. Folk architecture was heavily influenced by the coming of the railroads and also by regional influences. The Folk or frame vernacular of Boca Grande dates from the early 1900s and is related to the railroad worker houses commonly found in railroad towns. The footprint of a vernacular building is usually regular and rectangular with simple facades that lack decorative details or stylistic features. The majority of the vernacular buildings are one story with a covered porch extending across the front of the house facing the street.

In Boca Grande, many examples of this style can be found along Lee and Tarpon Avenues, between 3rd. and 5th. streets.



fig. 2. Vernacular

Foundations

In most cases, the Frame Vernacular foundation systems were simple brick piers, often in combination with trapezoidal concrete piers at a later time. The spaces between the piers were left open to allow for wind and water passage.

Porches

The porches are attached with the roof above supported by rhythmic columns set in even separations, dividing the facades into equal bays, with stairs leading to the porch in the middle bay. The columns are simple with no decoration or other attached details. Railings were either nonexistent or very simple in design.

Windows

Windows are wood double hung sash with even rhythmic spacing along all facades. They are either multiple or single light, with the predominant being two or four lights.

Exterior Materials

Horizontal wood siding is the predominant material, with clapboard and drop siding the characteristic type. Roof finishes are characterized by composite shingles or crimped metal roofs.

Roofs

Roof shapes are predominantly overhanging gables with shed roofs over front porches and what were kitchen extensions at the rear. Hip roofs occur with less frequency. The ends of the rafters are exposed with no decorative notching and extend well beyond the wall.

COLONIAL REVIVAL 1910-1935

Colonial Revival refers to a nostalgic interest in the early American Colonial Period. The style developed in America after the turn of the century as a conservative trend associated with the east coast. The style involved the revival of architectural forms from the American Colonial period. Various elements from Colonial styles (i.e. Adams, Federal and Georgian styles) were combined to create a new style which became known as Colonial Revival.

Colonial Revival styles were popularized though mail order plans and home magazines. Most of these homes are formal in plan and display symmetrical facades, with large open porches. The main form of the Colonial Revival features a central entrance flanked by paired double hung sash windows with multiple lights. Simple Classical inspired details are present on these mostly one and one half and two story wood frame buildings. Decorations are associated with the structural elements and the openings.



fig. 3. Colonial Revival

Foundation

The majority of Colonial Revival foundation systems are brick or concrete piers with open spaces between the piers.

Porches

Porches are present on both the street facade and at the rear of the buildings facing rear yards or the water, and usually stretch the length of the building. Simple columns with classical details support the roof above and the floors are typically wood. Spacing of the columns is regular and rhythmic, forming bays across the front facade. Porte cocheres are present and are trimmed with classical details.

Windows and Doors

Windows are mostly double hung with 6/6 or 2/2 divided lights and evenly spaced, with simple surrounds. In some cases the upper sash utilizes divided light while the bottom sash is one large pane. Windows are often flanked by wood shutters, some with cut decorative openings, and are paired with separation between the windows in some cases. The main entrance doors are basically simple and surrounded by uncomplicated classical details, usually a decorative pediment supported by slender pilasters.

Exterior Materials

Wood frame structures with horizontal wood siding in a variety of styles and shingle roofs are the predominant materials in use. Chimneys, when present, are painted brick, and often demonstrate decorative brick coursing or patterns. In a limited number of examples, cornice work is present at the roof-wall junction; these cornice details frequently were decorated with dentils.

Roofs

Hip and gable roofs are the most predominant roof type, with gambrel roofs being present on an occasional residence. Roofs over porches are either shed or hipped shaped. Dormers with hip, shed or gable roofs projecting are quite common. On buildings that have not been modified, exposed rafter tails are common, some with decorative notching.

BUNGALOW 1915-1935

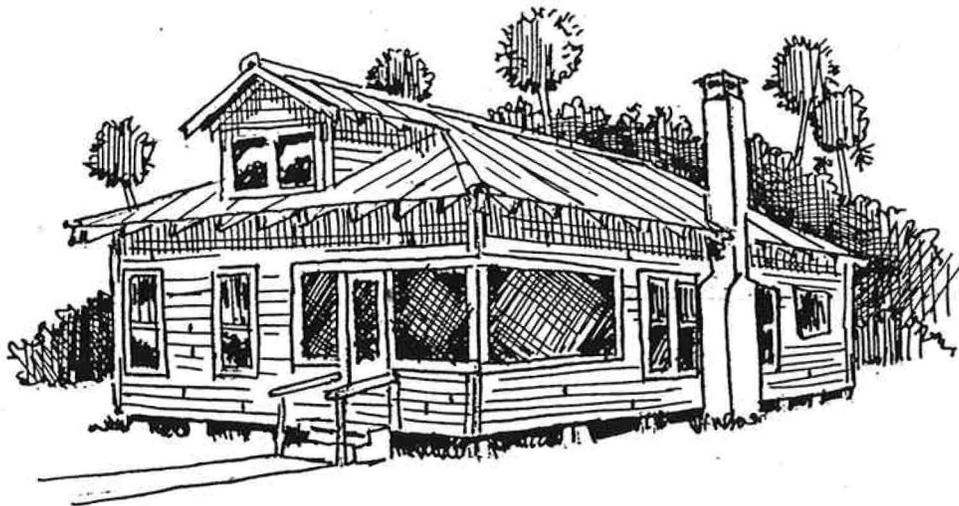
The Bungalow is a predominant architectural form found in Boca Grande. The bungalow probably became the most widespread housing form in America in the early part of this century. It emerged from the late nineteenth century Victorian architectural period, and evolved from Shingle, Queen Anne and other eclectic designs. This particular form traces its origins to the architecture of several California architects at the turn of the century, in particular two brothers, Charles Sumner Greene and Henry Mather Greene. Their home designs were influenced by Oriental, Swiss and American architecture. Their initial works involved highly sophisticated homes of the wealthy, using locally available materials such as redwood and quarried rock.

The style bungalow developed in the late nineteenth and early twentieth century as a form of single family housing that became widespread through extensive distribution of mail order plans. The bungalow is a very typical residential style in almost all Florida towns as it was inexpensive, attractive and provided all the amenities of a suburban dwelling.

The work of Greene and Greene became the influence for the popularization of the bungalow as an affordable housing form widely used in the early development of American suburban residential areas. The popularity of the style quickly spread across the nation into every community through major magazines such as *House Beautiful*, *Good Housekeeping*, *Ladies Home Journal* and *Country Life in America*. Plan books were published extensively between 1903 and 1930 featuring the bungalow. Some offered complete house kits available by mail order, while other were built from the plans by local builders.

There are four subtypes of this style, and the materials are similar to those found in the Frame Vernacular. While the level of decoration and detail found on these buildings is somewhat limited, there is some attempt at decoration on these buildings that is not found on Frame Vernacular. These details are mostly present on window surrounds, column bases and capitals, gable end trim and decorative cutting on rafter ends. Windows are often grouped in pairs with separation between to allow for window sash weights. Chimneys typically consist of painted brick, and porch columns are sometimes larger than those found on Frame Vernacular. The following are short descriptions of the different types as outlined in the Lee County Historic Preservation Guide by Jan Abell, AIA and the Lee County Planning Division, 1992.

A number of fine examples of this style can be found on Park Avenue, between 1st. and Banyan, and on Banyan Street.



Type I

fig. 4. Type I Bungalow

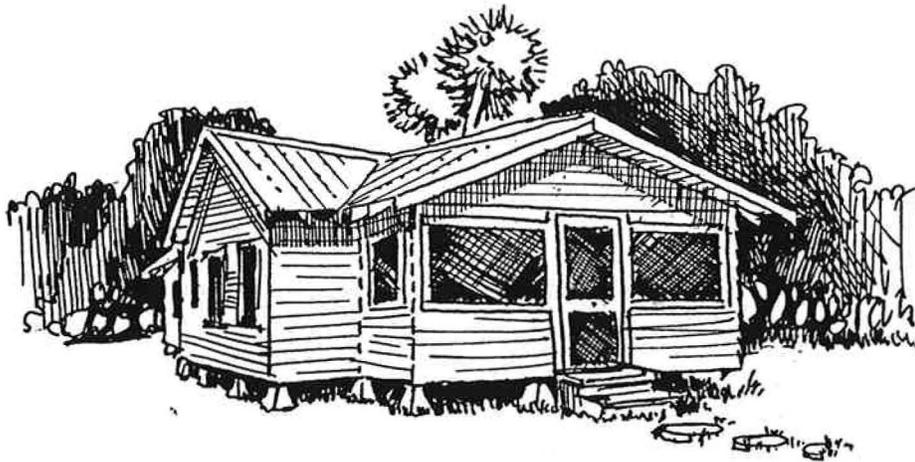
This type is characterized by a hip roof over one or one and one half story with a low dormer on the facade. The inset porch across the front is the most common and distinctive feature of this type.



Type II

fig. 5. Type II Bungalow

The most predominant feature of this type is the front facing gable. One or more gables project from the facade with one being dominant and often above a porch set to one side. The plan of this type is narrow, with the public rooms on one side. Decorative elements are seen in the outriggers or knee brackets used in open eaves. It is common for this type of bungalow to have an exterior chimney.



Type III

fig. 6. Type III Bungalow

Characterized by a gable parallel to the street with a cross gable intersecting. The floor plans of these houses are varied and open. A gable projects from the facade of the house over an open porch which is often screened.



Type IV

fig. 7. Type IV Bungalow

This type is a large one and one half story house. The gable is parallel to the street and incorporates a dormer. The porch is inset under the main roof and supported by tapered piers.

Foundations

In most cases, the Bungalow foundation system consisted of simple brick or wood piers, often in combination with trapezoidal concrete piers added at a later date. The spaces between the piers were left open to allow for wind and water passage.

Porches

The porches are attached with the roof above supported by rhythmic columns set in even separations, dividing the facades into equal bays, with stairs leading to the porch in the center bay. Simple decorative trim was present on some columns at the base and capital, and are sometimes larger than those found on Frame Vernacular. Railings were either non-existent or very simple in design.

Windows

Windows are wood double hung sash with even rhythmic spacing and are often grouped in pairs or threes, with space in between to allow for window sash weights. They are either multiple or single light, with the predominant being two or four lights. They are often trimmed with simple decorative surrounds.

Exterior Materials

Horizontal wood siding is the predominant material, with clapboard and drop siding the characteristic type. Roof finishes are characterized by composite shingles or crimped metal panels. Chimneys are predominantly painted brick with simple shoulders where it may narrow as it proceeds up the wall. Horizontal and vertical wood trim (bargeboards) suspended and attached to the rake in the upper part of the gable is common.

Roofs

Roofs are the principal identifying characteristic of the bungalow style. (For further information, please refer to the previous section of this chapter describing the four Bungalow subtypes.) On examples that have been unaltered, the ends of rafters are left exposed and are sometimes decoratively cut, with rounded or stepped edges. Along sloping rakes, beams at the rakes sometimes extend from the wall to the roof extension of the overhang, often being supported by knee braces. These beams are usually false and are for decoration only.

MEDITERRANEAN REVIVAL 1915-1928

This style is most prevalent on the estates built along the Gulf of Mexico during the Land Boom of the 1920s. Mediterranean Revival generally refers to architectural elements borrowed from countries and cultures surrounding the Mediterranean Sea. There may be details borrowed from Moorish, Byzantine, Gothic or the Renaissance. This style became popular in the late 1910s as part of increased national interest in historical styles and architecture. The style became popular in Florida as a real estate promotion which attempted to create an American Riviera in Florida.

These homes characterized the lifestyle of the wealthy and their social life. Free use of decorative details, formal courtyards and gardens are typical. The plan of these buildings is often complex, with a combination of forms receding and projecting from the facade. They are often combinations of a number of stories, with portions of the same building being one story and others two story, and just as often either completely one or two story. Covered porches and loggias are common on all facades.



fig. 8. Mediterranean Revival

Foundation

Continuous concrete and stem wall footings with continuous masonry foundation walls is the only displayed practice. Slab on grade is also found on a limited number of buildings.

Windows and Doors

Wood divided light casement or double hung sash are set into deep recessed openings. They were often topped by half round or elliptical transoms, and in some cases have wood shutters. The main entrance doors are often heavy wood and a focal opening, with decorative surrounds. Windows are often grouped with decorative separation between, and doors leading to porches, loggias, gardens and other outdoor spaces are usually paired. These doors are most often glass with divided lights.

Small porthole windows with ornate glass are typical, as are small windows with wrought iron screening.

Exterior Materials

The exterior wall finish is commonly rough finished stucco. Columns on porches and loggias are often decorative. The most common roof finish is clay pan and cap (mission) tile on sloped roofs and composite roofing on flat roofs, which are concealed from view. Pecky cypress was often used on the ceilings and exposed beams of covered exterior spaces. Chimneys are usually massive and capped by decorative elements and often have other decorative features, such as tile caps where the chimney narrows above the fire box or ceramic tile patterns.

Roofs

Gables, hips, and flat roofs are all present on this style and are often combined. The slopes are usually low and flat roofs are hidden from view by parapets with decorative wall caps. Buildings with wide or narrow overhangs are both present. Rafter ends are usually exposed and the tails are often decoratively cut.

Decoration

The free use of decorative elements is one of the identifying characteristics of this style. Ceramic tile patterns, wrought iron, keystone (coral rock), stained glass, clay tile vents, wood brackets and outriggers, decorative balustrades and columns are present in varying degrees.

MISSION 1920-1928

This style originated in California and is based on Early Spanish missions in the American Southwest and Mexico, and has been called the "California counterpart" to the Colonial Revival movement prevalent in the northeast in the same period. A Mission plan can be either symmetrical or asymmetrical so that it rambles across the ground. The difference between Mission and Mediterranean Revival lies in the former's complete lack of elaborate decoration. The buildings relied on mass, arched openings, clay tile roof tiles and shaped parapets for distinguishing features. The mass of the building, rough cast stucco, and curvilinear parapets are their most distinguishing characteristics.



fig. 9. Mission

Foundation

Continuous foundations are the rule, either slab on grade or set up on foundation walls.

Porches

First floor porches can be found on all facades but usually the front and rear, projecting away from the main building, with the roof supported by wood timbers or large square columns. Cantilevered porches on second floors with simple wood brackets are also common. The use of wood on these porches help to create a texture that is visually interesting and is meant to complement the rough stucco texture used on the walls of the main structure.

Windows and Doors

Double hung sash and casement windows, both with divided lights, set into deep openings are the most common. Decorative surrounds or trim are not found in this style. Doors are also quite simple, usually set underneath an entrance porch that may stretch across the facade. Doors are usually heavy wood or divided light glass, and often paired.

Exterior Materials

Wall finishes are usually smooth stucco and monolithic, with occasional use of ceramic tile, cut stone or other surface ornamentation. Roof finishes are typically clay pan and cap tiles on sloped roofs, and composite roofing hidden from view by parapets. Rafter ends are often exposed. Chimneys are very monolithic in appearance. Clay tile scuppers are often featured.

Roofs

Roofs are usually low slope hips in combination with areas of flat roof with coped and decorative parapets.

COMMERCIAL ARCHITECTURE

COMMERCIAL VERNACULAR 1885-1925

The Commercial Vernacular style is a simple form of architecture found in business blocks. A square mass with a flat roof with a parapet typifies this style. Occasionally a front facing gable is found. These buildings are most identifiable by their simplicity. They were meant to be very functional mercantile buildings of either frame or masonry construction, one to two stories in height. They were rectangular and generally took up the property from lot line to lot line, with incised entrances under a covered sidewalk. Commercial buildings were usually two stories in height. The fenestration on the main floor consisted of large glass display windows set on either side of a recessed entrance.

The commercial buildings are significant as they functioned historically as they do today to provide for the commercial trade needs of the community. There are several excellent examples of business blocks, which remain intact today reflecting the original historical purpose.

General Description

The character defining features of the commercial properties include a variety of commercial architectural styles as well as a scale, proportion and use of materials that distinguish the Boca Grande Historic District from other sectors of the built environment of Gasparilla Island. Several of the contributing buildings have been fully rehabilitated including the Train Depot, Hotel Hell, and Trading Company. For the most part, the properties within the commercial area are in good condition and most are occupied and in operation.

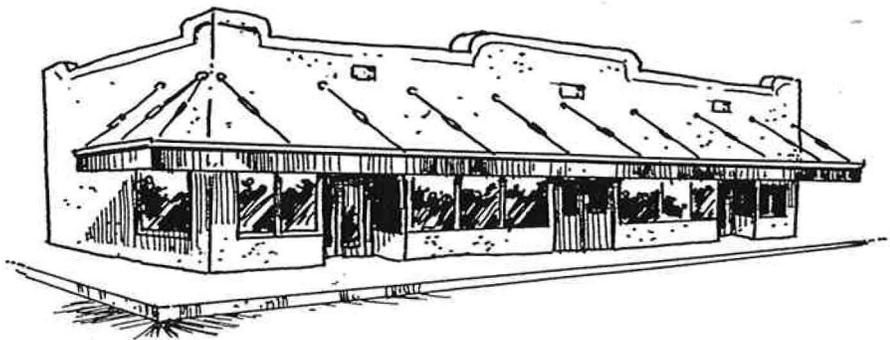


fig. 10. Vernacular Storefront

Massing

Contributing commercial buildings are predominantly one and two stories in height. Buildings on the Park Avenue block present a fairly unified block or mass with sidewalk frontages and adjoining party walls defining each distinct building.

Lot Coverage

Commercial buildings tend to cover lots almost entirely, with alley space to the rear.

Rhythm and Spacing

Entrances of the commercial buildings display typical recessed storefronts and awning projections. The covered sidewalks are a distinctive feature of the district.

Foundations

Floors are normally set at street level (few have raised floors with entrance porches).

Entrances

Entrances are most often recessed from the main facade and located under projecting or suspended sidewalk coverings. These coverings are often simple wood framed decks suspended by metal chain or cable.

Windows and Doors

Windows on the first floor facing the street are typically large panes of storefront flanking the entrance doors centered in the facade. Windows on the second floors and around the sides were double hung sash, some with divided lights and others without.

Exterior Materials

Horizontal clapboard is commonly used on frame buildings. Masonry structures are stuccoed. In both cases, the use of decoration is very limited. Roof materials vary widely on sloped roofs, from shingles to metal to composite roll roofing. A composite roll membrane material is used exclusively on flat roofs.

Roofs

On the front facade, most roofs are hidden by a false parapet. Roof shapes are usually flat behind the built up parapets. The scale of the commercial buildings reflects a familiarity with the human form in building height, window sizes, door sizes and storefront design. A vertical emphasis is found which moves the eye upward to the cornice area where signage is located.

COMMERCIAL ART DECO 1928-1935

There is one example of this style in the commercial district. While altered, Fugate's has a rounded eave and bas relief designs typical of the motifs of the style. This style also relates to other design oriented fields, such as jewelry, appliances and glassware. It is characterized by highly stylized detailing; horizontal grooves or lines on walls; sculpted relief forms; and asymmetrical facades. As is typical with most commercial structures, the floor line is level with the street. Wall finishes are smooth stucco, and windows facing the street are typically storefront. The roof forms are typically flat and concealed behind a parapet with a ledge or other modern decorative details. The curved corners, smooth surfaces and emphasis on the horizontal forms give the buildings a sleek and streamlined appearance.

There is also an example of the Moderne, in the central business core, that is related to the Art Deco, but is more streamlined. An apartment house, located on Park Avenue between Third and Fourth Streets, has a flat roof, banded windows, tubular railings and an austere facade.

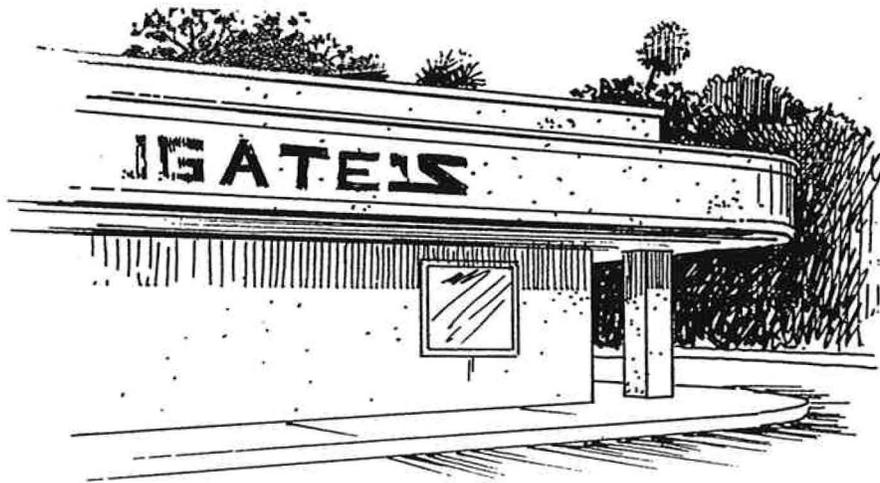


fig. 11. Fugate's

Foundation

Usually a perimeter foundation of brick or concrete.

Porches

When present, are recessed balconies with distinctive trim and railings.

Windows and Doors

Fixed plate glass, some wrap around corners. Porthole windows used in later examples.

Exterior Materials

Smooth stucco with raised banding in designs reminiscent of Egyptian and Mesopotamian motifs.

Roofs

Flat with banding at eave line. Curved cornice follows form of building.

COMMERCIAL MEDITERRANEAN REVIVAL

This eclectic style is best represented in the Train Depot. Spanish barrel clay tile roofs or roof coping, rough textured stucco exteriors with terra-cotta decorative motifs, and highly stylized entrance door and window surrounds characterize the style. Curvilinear parapets with crenelated corners are present as well as ornate wood knee brackets under the wide eaves. A bay window on the first floor protrudes toward the tracks, which served as the operators observation area.



fig. 12. Train Station

INSTITUTIONAL

The churches of Boca Grande demonstrate the revival styles. All are simple unpretentious buildings with plain regular plans. One is a good example of the Folk Gothic, as exhibited by its pointed arch windows. The Catholic Church, while not an old building, is a fine example of the Mission Style with its battered stuccoed walls, niches, and bell tower. Other historic churches are frame vernacular with Classical elements. All exhibit excellence in scale and preservation of materials.

The community library is a fine example of contemporary architecture, with eclectic elements from the International Moderne and Mediterranean Revival styles. The building has a plain facade with tall carved doors and an interior courtyard "loggia".

The Boca Grande Community Center is a good example of the Mediterranean Revival Style. More complex than the Mission, the center, originally a school, has a courtyard and loggia layout and a bell tower. Its materials, stuccoed walls, barrel clay tile roof, and ceramic insets contribute to the character of the building.

The Department of Transportation is housed in a contributing building on Park Avenue. This building is frame vernacular with some Classical elements.

CHAPTER 2

Rehabilitation of Historic Buildings

THE REHABILITATION PHILOSOPHY

Projects involving contributing buildings within the Boca Grande Historic District are reviewed for appropriateness using the Secretary of the Interior's Standards for Rehabilitation. This section lists those standards which serve as a guide for projects involving contributing structures.

Before presenting the Standards, it is important to understand the differences between restoration and rehabilitation.

Restoration is defined as, "The act of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or the replacement of mission earlier work." (Secretary of the Interior's Standards)

Rehabilitation is defined as "The act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural and cultural values." (Secretary of the Interior's Standards)

Rehabilitation implies a gentle, thoughtful process which respects the original character of each historic building while allowing for orderly change. Rehabilitation assumes that alterations must take place to make a building useful and practical and to comply with code requirements for life safety, conservation of energy, and accessibility. The goal of the Boca Grande Historic District is to rehabilitate buildings so that historic buildings can be altered for adaptive re-uses. **As the goal is not to make historic buildings into museums, the goal is not restoration .**

The rehabilitation philosophy of this manual and the Lee County Historic Preservation Program can be summed up as follows:

- **Original qualities and character of a building or structure shall not be destroyed;**
- **Removal or alterations to historic materials shall be avoided;**
- **Repair of historic fabric is preferable over replacement. Repair and replacement shall be based on duplication of features and materials;**
- **New additions or alterations shall not detract from the overall architectural character of the property;**
- **New design shall be compatible with historic structures.**

THE U.S. SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

Projects involving contributing properties in the Boca Grande Historic District are reviewed for compliance with the Secretary of the Interior's Guidelines for Rehabilitation which are listed below (contact the Lee County Planning Division for a copy of the booklet, The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings).

1. Every reasonable effort shall be made to provide a compatible use for a property which requires minimal alteration of the building, structure, or site and its environment, or to use a property for its originally intended purpose.
2. The distinguishing original qualities or character of a building, structure or site shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.
3. All buildings, structures, and sites shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance shall be discouraged.
4. Changes which may have taken place in the course of time are evidence of the history and development of a building, structure, or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.
5. Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure, or site shall be treated with sensitivity.
6. Deteriorated architectural features shall be repaired rather than replaced, whenever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture, and other visual qualities. Repairing or replacement of missing architectural features should be based on accurate duplication of features, substantiated by historic, physical or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.
7. The surface cleaning of structures shall be done with the gentlest means possible. Sand blasting and other cleaning methods that will damage the historic building materials shall not be undertaken.
8. Every reasonable effort shall be made to protect and preserve archaeological resources affected by, or adjacent to, any project.

9. Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material, and such design is compatible with the size, scale, color, material, and character of the property, neighborhood or environment.
10. Whenever possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired.

The Secretary of the Interior's Standards for Rehabilitation are general and broad in nature. The discussion on maintaining original building characteristics which follows is intended to provide a more in-depth look at Standard #2 above. This discussion will provide some understanding of the Lee County review process and explanation of treatments considered appropriate.

MAINTAINING ORIGINAL BUILDING CHARACTERISTICS

Maintaining original building characteristics of a structure is important for the preservation of an overall community pattern. These characteristics define the architectural style of the building and thus, the overall pattern of the area and community. When these building characteristics are lost through neglect and misdirected remodeling efforts, the building loses a part of its original character and significance. In addition, the original architectural style of the building may be masked so that it is no longer recognizable.

The following instructions are intended to aid in the maintaining of original building characteristics.

- Preserve the character of the building, try not to conceal its original style. Keep the design features (roofs, doors, windows, columns, cornices, etc) when renovating the exterior. Sometimes these features can be simplified for economy, but retain their size and spacing if at all possible.
- No material will look more appropriate on a facade than that originally used. Avoid the use of new materials that are incompatible with the building.
- When old trim has decayed and is no longer usable, save the pieces. Photograph, draw or trace them before they are discarded. A carpenter should examine the old pieces so that new ones can be shaped to match.
- Alterations should not destroy or cover the original details of a building. These details are often vital to the proper proportion of the facade. In addition,

they represent creative crafts that are rare in contemporary architecture. Neither modernize it out of all recognition nor try for fraudulent quaintness.

- Respect the original complexity of form found in the residential structures in Boca Grande -- they were rarely regular in shape, having multiple facets in the form of one story projections, courtyards, porches/porticos, porte cocheres and garden walls.
- Altering the character of a building by stripping original materials or details, or adding uncharacteristic materials such as jalousie windows is inappropriate.
- Replacing details, i.e. light fixtures, railings, finish materials, that are not in character with the original style is not recommended.
- Every effort should be made to research the original style of the building along with the appropriate detailing prevalent at the time. Many of the original details may have been obscured over the course of time by way of ordinary repair and maintenance. For example, vinyl siding is sometimes placed over original wood siding.
- An extraordinary variety of design elements were available in the form of cornices, balustrades, columns, pilasters, spandrels, lintels, quoins, paterae, etc., and can be made of wood, stone, pre-cast concrete, plaster, terra-cotta, or formed stucco.
- When renovating cornices, pilasters and other details, one of two methods should be followed. First, try to maintain as much of the original as possible. Wood corner boards, pilasters, quoins and cornices can often be fixed up if you replace a few rotted or broken pieces, caulk and refinish. When economy does not permit keeping all of the original, the second best course is to simplify the details while maintaining the original dimensions. A built-up corner board or curved pilaster can be replaced with one or several simpler members of about the same size.
- Cornices are usually the most important of these features and also the most difficult to renovate. Keep or replace the original detail if at all possible. Otherwise, simplify as you would for a pilaster. You may need to use plywood or particle board for soffits (underside of eaves).
- If the detail cannot be maintained or replaced in its original form, it should be modified without disturbing the character of the structure. Gutters and downspouts in aluminum or steel should be finished to match the color of the trim or surface behind.

- Regular careful painting will protect the decorative elements of any building from the effects of the elements. However, a few words of caution are necessary. Spray painting of fine details will cause dripping and rounded edges. Too frequent re-painting without scraping will obscure the design. Excess paint will crack the surface where dirt can collect and water can enter.
- Do not cover or obscure any original detail by means of new construction.
- Do not sandblast or use harsh chemicals or flame to remove paint.

Additional maintenance and repair information for historic structures can be obtained from the Lee County Historic Preservation Guide by Jan Abell, AIA and the Lee County Planning Division, 1992. Those readers anticipating or already involved in a rehabilitation project can benefit from the additional information offered in this guide. Be sure to retain the services of an architect or other professional to help in areas of design or construction where you might not have the confidence to proceed on your own.

Also make ample use of available additional reference material found in libraries, antique shops and museums, and always consult with the Lee County Planning staff.

A WORD ON COLOR

Color selection is an important task, but it can also be a lot of fun. Fortunately, a good color doesn't cost more than a bad one. When talking about painting, we speak of wall colors, used for wall surfaces, and accent colors, used for building features. An accent color can be anything from a slightly darker or lighter shade of wall color to an entirely different hue. Whatever you do, choose the wall color first! The most successful approach to color is to consider the building in relation to the surrounding environment. The result is that all parts of the building seem to fit together and give it a special flavor. You can be somewhat bolder when choosing an accent color. To emphasize the features of a building, the trim should be somewhat lighter or darker than the wall. Thus if you choose a light tone for the wall, use a darker one for the trim, and vice versa. A word of caution: small color chips can be deceiving! On a large area, a color will always be stronger than a chip can ever predict. A bright color will look brighter, a light color lighter, a dark color darker, and so on.

ROOFS AND ROOFING

The single most important design feature of a building is its roof. It not only keeps out the elements, but also, by forming the boundary between the building and the sky, determines the character of the building. The roof is, in fact, the major determinant of architectural style.

- **Complexity of Form** Most buildings have a variety of roof shapes and multiple roof lines. Hip roofs often connected with gables, shed or flat roofs projected from two story structures. Few examples have a single roof type. Flat parapet roofs were generally limited to small wings or garages.
- **Form** Do not alter the roof lines of the original structure or any of its outbuildings
- **Materials**

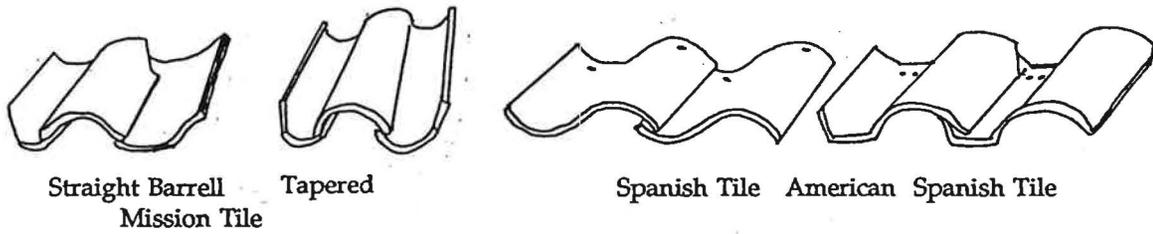


fig. 13. Roof Tiles, Clay/Concrete

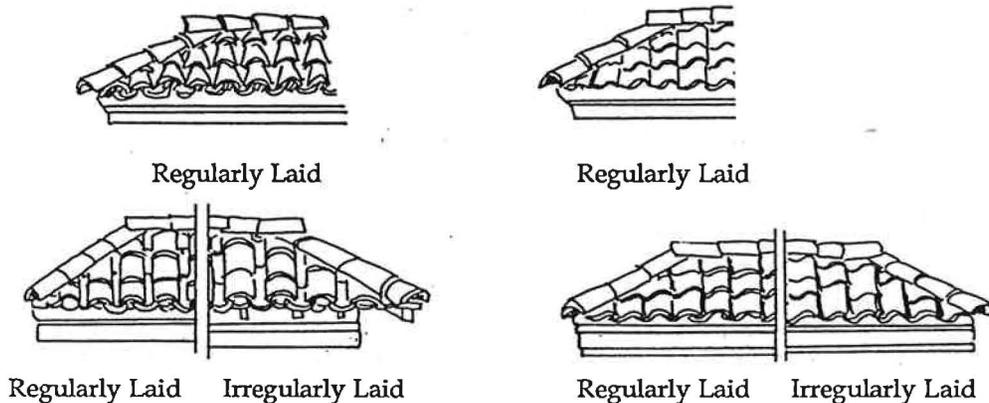


fig. 14. Roof Tile Patterns

Barrel tiles, or pantiles of clay, terra-cotta or concrete are recommended in the Mediterranean Revival and Mission styles. For use in historic buildings, tile is suitable only when there is evidence of its previous use.

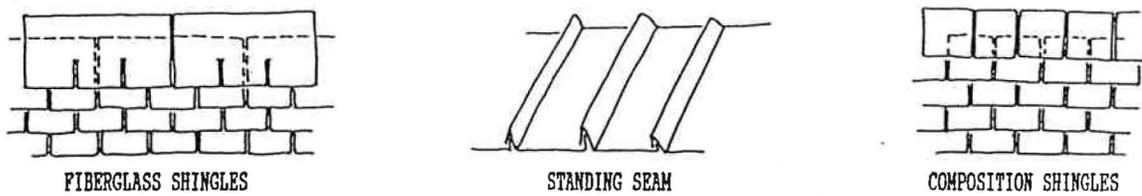


fig. 15. Other Roofing Materials & Patterns

Metal or shingle roofing is recommended for Colonial Revival, Vernacular and Bungalow styles.

- **Color**

Dark reds, browns and earth tones colors are appropriate for barrel tile roofs.

Natural metallic colors; including aluminum, zinc, tin and lead are appropriate for metal panels. White and colors are not appropriate.

- **Skylights**

Skylights should be located on the side of the roof not facing a street or public way. "Bubble" shaped or colored skylights are inappropriate in the historic district.

- **Dormers**

Dormers, common on Colonial Revival and some Bungalows, are the vertical framing that projects from a sloping roof, usually housing a window or ventilation louver. Every effort should be made to maintain it in its original form. New dormers, if desired, should match the architectural style of the building. The new dormers should preserve the original balance and massing of the building. Where dormers already exist, the new dormer should be of the same proportions and materials as the principal structure.

- **Not Recommended**

Alteration of the original roof line is not recommended.

Replacement of the roofing with a material that is not characteristic of the architectural style is not recommended.

Addition of soffits to buildings where they were not part of the original design is not recommended.

WALLS

A wall is defined as an upright continuous structure serving to enclose, divide, support or protect and having a slope steeper than one half foot of horizontal run for every twelve feet of vertical rise. Walls can be clad in numerous materials depending on the architectural style of the structure. The two most commonly found in the historic district are stucco and horizontal wood siding.

STUCCO

Stucco was applied to Mediterranean Revival or Mission style buildings over wood and wire lath in an ornamental pattern to provide a rich texture and backdrop for other architectural elements.

- **Materials**

Surfaces should have a monolithic appearance, either smooth or rough cast, with a limited use of openings.

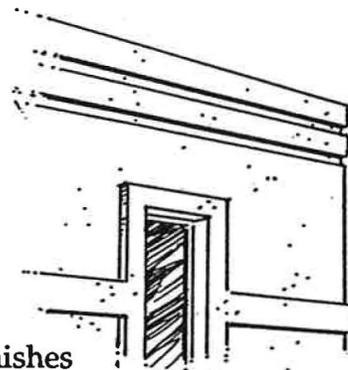
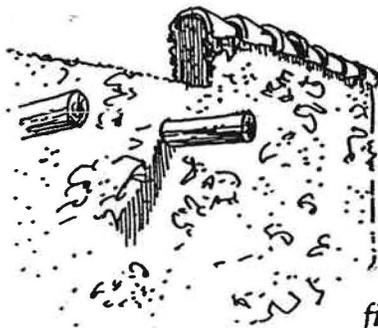


fig. 16. Stucco Finishes

Rough cast finishes are more appropriate in the Mediterranean Revival and Mission styles, while the smooth texture fits the Art Deco and Moderne styles best.

- **Decorations**

Walls were decorated with plaster or concrete medallions, paterae, bas reliefs and pilasters, articulated by arched openings and niches or otherwise modified to transform an ordinary structural element into a highly personalized architectural statement.

Embedded glazed, polychrome terra cotta tiles are widely used as ornaments; for example, as the surface finish in the tympanum (the space enclosed between the lintel and the arch), and for decorating chimneys and other architectural elements. Glazed tile is also utilized as kick panels below storefronts and around door openings in commercial structures.

- **Not Recommended**

Removal of stucco from any originally stuccoed surface is not recommended.

The use of imitation brick or stone is not recommended.

Use of stucco on any building that did not originally use stucco is not recommended.

WOOD SIDING

The other type of prevailing material used to clad structures in the historic district is wood. It is found on the Vernacular, Bungalow and Georgian style buildings.

- **Materials**

Because of the variety of choices in board widths and shapes, siding is one of the most distinctive characteristics of frame buildings. It consists of overlapping wood boards running horizontally.

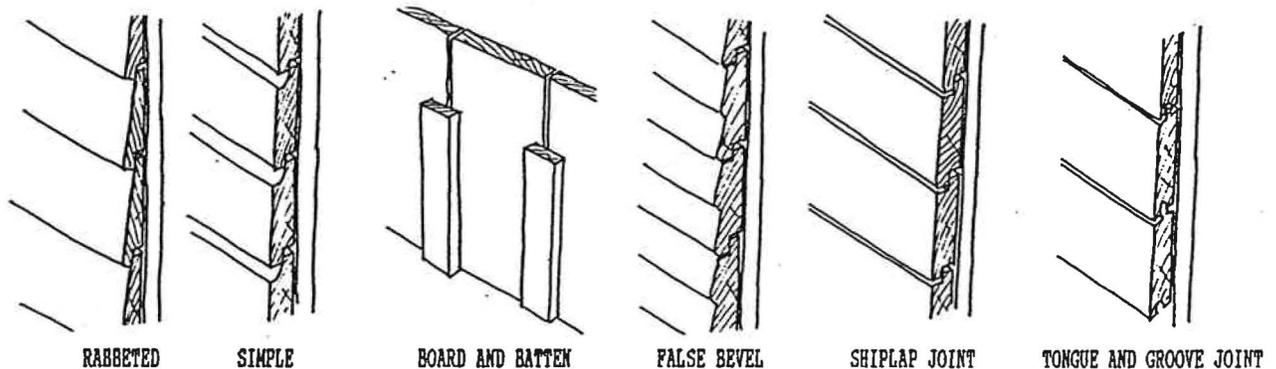


fig. 17. Siding Profiles

Wood siding is susceptible to damage from insects and the elements and must be properly maintained.

If it must be replaced, the new siding should match the original profile as closely as possible. The original corner boards also should be preserved in their original widths.

Retaining the same size boards and trim will preserve the scale and appearance of the building.

- **Not Recommended**

Replacement of wood siding with vinyl, aluminum or composite siding is not recommended. Replacement of wood siding with stucco, stone or brick if it was not part of the original design is not recommended.

DOORS

Historically, residences had a limited number of openings for doors.

- **Types**

Entries were usually single leaf doors with no sidelights (except for the Colonial Revival style which utilized sidelights and transoms at the main entry).

French doors (in pairs) were often located above grade level and used in conjunction with balconies.

- **Size**

Double door entrances were usually found only on major residences and commercial properties.

Do not alter the size of the door or frame by blocking in sidelights and/or transoms.

- **Frames**

Door frames when replaced should conform to the individual style of architecture of the building.

- **Decorations and trim**

Doorways were often decorated with classical archivolt trim and keystones, flanked by columns or rusticated blocks, or otherwise individualized in an imaginative manner. The use of imitations of styles or embellishments that do not fit the original character of the building are discouraged.

Hardware

- Maintain the original decorative builder's hardware to the greatest extent possible, possibly re-using existing items when replacing doors or windows. If the existing hardware is beyond repair or has been removed, investigate what might have been used on a building of similar architectural style to determine what would be appropriate and provide hardware by means of one of the following methods:

- Use hardware appropriate to the style and period of architecture of the building. Salvage yards, flea markets and antique shops carry a wide assortment of old door and window hardware.

- Use contemporary hardware, similar in scale, proportion, material and finish to the original.
- **Not Recommended**

Alteration of doors in terms of size or function is not recommended.

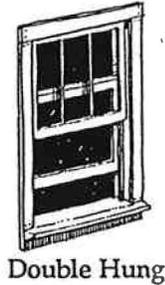
The replacement of original doors and/or frames with overly decorative designs that are out of character with the building is not recommended.

The use of aluminum screen doors or screen doors that have ornate decorations that are not in character with the original design is not recommended.

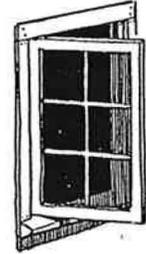
WINDOWS

Historically, windows were large, flanked by pilasters. Above the windows, round arches either glazed or with carved spandrels were common in some of the architectural styles. Residential sashes had rectangular or square divided lights.

- **Type**



Double Hung



Casement

fig. 18. Window Types

Double-hung and casements are the most commonly found types of window in the district regardless of architectural style.

Sashes having uniformly divided lights are recommended.

Arched openings were an important feature in some of the architectural styles and should be maintained.

Only a few of the more elaborate buildings exhibit windows with fixed leaded glass lights.

- **Size**

Pay special attention to the size and type of replacement windows. Stock window sizes are not appropriate for renovating older buildings if they do not closely match the original window sizes and shapes.

Large expanses of glass were limited to commercial storefronts.

- **Number**

Windows play an important role in defining the scale and character of the building. It is as important to pay attention to the pattern and spacing (rhythm) of the fenestration as it is to the size, shape and design.

- **Material**

Clear or tinted neutral gray glazing is recommended.

- **Not Recommended**

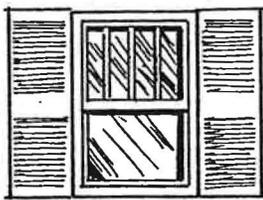
Blocking down or filling in older window openings to fit standard size sash results in windows that look too small for their facade is not recommended.

Many manufacturers sell removable mullions for single light sash. While these look fine in the catalogs, they are in fact almost invisible from the outside of a building and should be avoided.

Modern awning type windows are not appropriate as replacements.

Mirrored glazing is not recommended.

- **Shutters**



Allowable



Not Recommended

fig. 19. Shutter Sizes

The total width of the shutter(s) must be equal to or be greater than the width of the opening where they are located. On historic buildings, shutters should be used only where their previous existence can be documented.

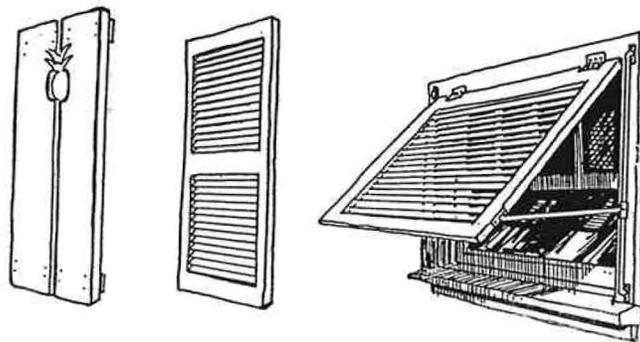


fig. 20. Shutter Types

- **Awnings**

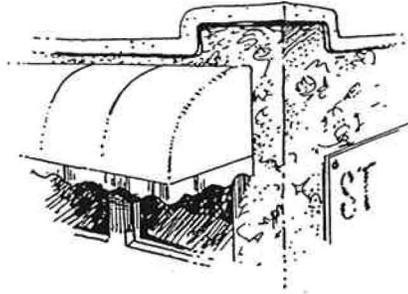


fig. 21. Awning

Awnings were often employed in business, as well as residential, properties to shade openings.

Awnings are appropriate for most facades, but should be so located as to not obscure details.

Awnings should be heavy weight vinyl, acrylic or canvas fabrics. Lettering (commercial structures only) should be restricted to the drop flap only and should be limited to the title of the shop and the address number. Characters should not be greater than 6" in height. Avoid fringes and excessively decorated drop flaps. Scalloping or small rectangles on the drop flap is acceptable.

- **Canopies**

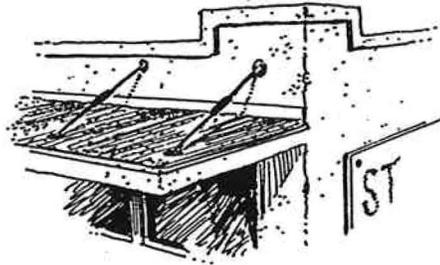


fig. 22. Canopy

Canopies are any metal structure suspended from the face of a building by threaded rod, wire, or chain and are appropriate in the commercial district.

- **Hurricane Shutters**

When installed on the street facade, both the hurricane shutter and its housing should be concealed.

- **Security systems**

Security systems should be installed in such a manner that they would not be visible from a street or public way. Electronic security systems are preferred because they are less obtrusive.

PORCHES AND PORTE COCHERES

Porches and porte cocheres (carports) were important design features of the original building. They were as practical as they were visual. Serving as protection from the elements in providing a cool, ventilated open space that defined the focal point of the entrance.

It is recommended that porches and porte cocheres be preserved as originally intended, as outdoor focal points, and their details maintained as described elsewhere in these guidelines.

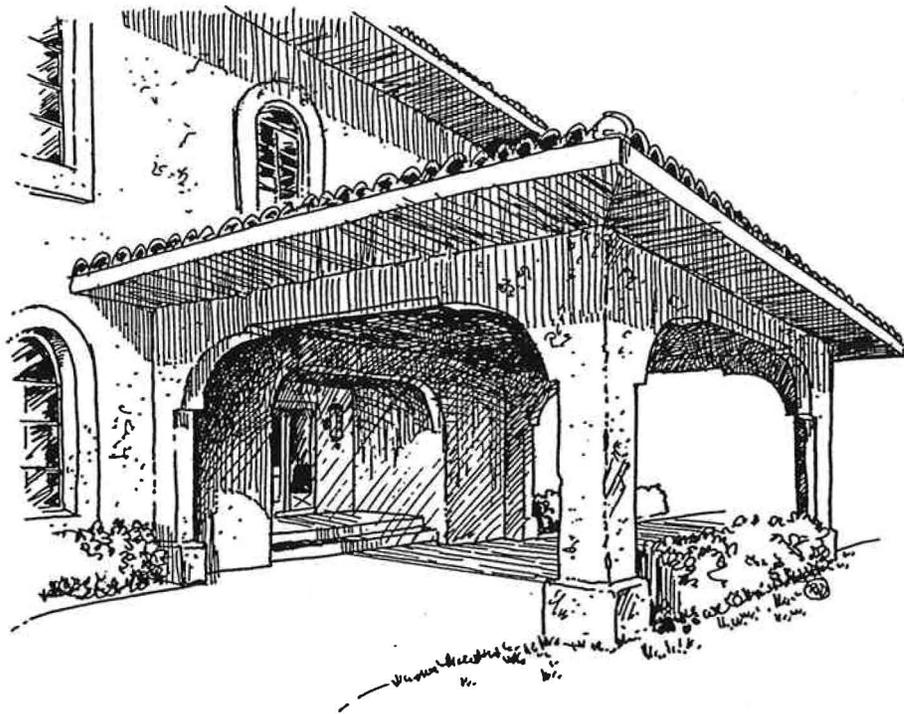


fig. 23. Porte Cochere

If alternatives are not available, a porch or porte cochere may be enclosed in a manner that does not destroy the original openness and focus of the space.

- **Not Recommended**

The removal, complete or in part, of a porch, porte cochere or any of their details is not recommended.

The replacement of any roofing or wall materials with new components that are not in keeping with the original architectural character of the structure is not recommended.



fig. 24. Balcony with Decorative Brackets

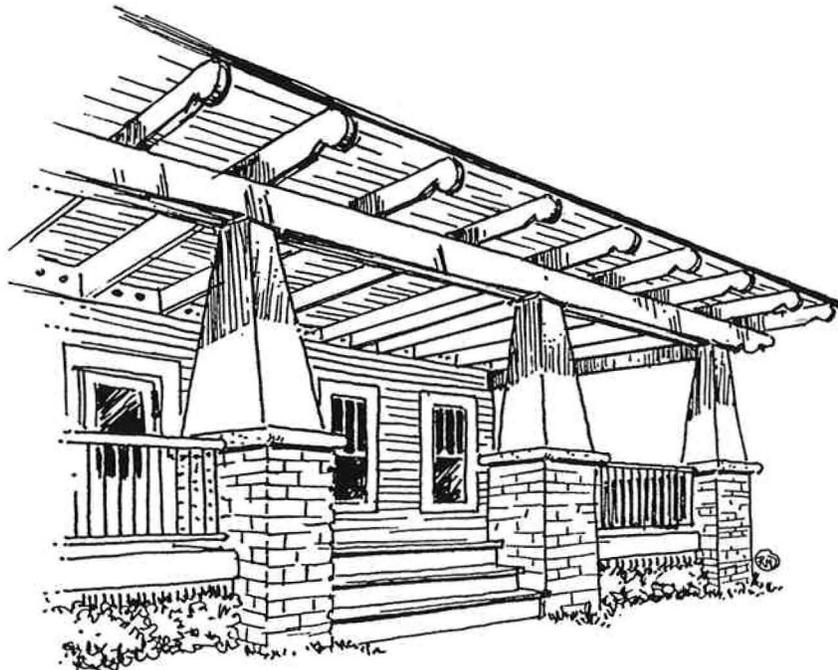


fig. 25. Porch and Exposed Structural Supports

PORCH SUPPORTS AND EXPOSED STRUCTURAL SUPPORTS

These components of a building's facade provide much of the personality of the historic streetscape. They contribute to a building's character and individuality and are particularly important to the maintenance of the historic character of the historic district. Columns, pylons, detailed beam and rafter treatments and brackets are among the most imaginative and distinctive architectural details found in the district. Located under the cornice, at the intersection of columns and beams or as supports for balconies, most brackets are protected from weather and should be fabricated from wood.

Balconies were supported by carved brackets and usually had either wrought iron or turned wood railings.

It is recommended that the original porch supports and ornamentation be maintained and the use of existing, original materials where possible, be encouraged.

Repair deteriorated porch supports and ornaments, only when necessary, with new materials that match the original design as closely as possible.

If original porch supports or ornamentation have been removed during a previous alteration, provide new components that best match the style, scale and degree of ornamentation appropriate to the particular architectural style.

- **Not Recommended**

Replacement of original materials with new uncharacteristic ones is not recommended. For example, replacing wood columns with wrought iron is inappropriate and not recommended.

WOODWORK AND OTHER ORNAMENTATION

Ornamentation was very individualized. Each property was embellished in its own unique manner, including commercial structures, with the wide spread use of such elements as cornices, railings, columns, brackets and beams. Monotony in the design and application of decoration and trim is not evident. If at all possible, the original details should be maintained or repaired. Replacement should match the original piece in size, shape and design.

Woodwork and ornamentation may include but be limited to the following;

- **Columns**

Round classical columns with a slightly tapered shaft should have a square base and capital can be appropriate on any architectural style.

Square tapered pylon columns should be limited to the Bungalow style.

- **Exposed Structural Elements**

Exposed structural elements, such as beams and rafter tails became decorative features in all of the "Craftsman" architectural styles.

Intricate brackets and cornices are found in nearly all of the architectural styles represented.

More complex woodwork is represented in the more classical details of the Georgian Revival style.

- **Not Recommended**

The removal or covering of original woodwork and/or detail is not recommended.

The replacement of original woodwork and detail with materials inappropriate with the architectural character of the building, such as like replacing wood railings with wrought iron, is not recommended.

FENCES AND WALLS

Fences and screen walls have traditionally been used to mark property lines, to define outdoor spaces, or to add variety at the edge of a sidewalk. Fences and screen walls relating closely to the materials, finishes, and colors utilized on the main building are encouraged. Wood fences were easy to construct, repair and maintain, but are susceptible to weather. Refer to the section on Siding for appropriate colors.

Freestanding screen walls will generally look best if designed to complement the walls of the building they surround. Garden walls should be compatible with and relate to the building(s) occupying the site.

Fence height is variable, some areas of the district have walled compounds, while other areas have open yards.

- **Materials**

Stuccoed masonry, stone, brick, metal bars, or integrally colored/painted concrete or concrete block can all be appropriate if they are compatible to and reinforce the character of the architectural style of the building.

Basket-weave style wood fences can be used with any of the wood frame buildings.

Split rail, stockade fences, chain link or cyclone fencing is stylistically the least compatible fencing material. However, in the commercial zone, some of these materials may be allowed providing that they are not visible from the street.

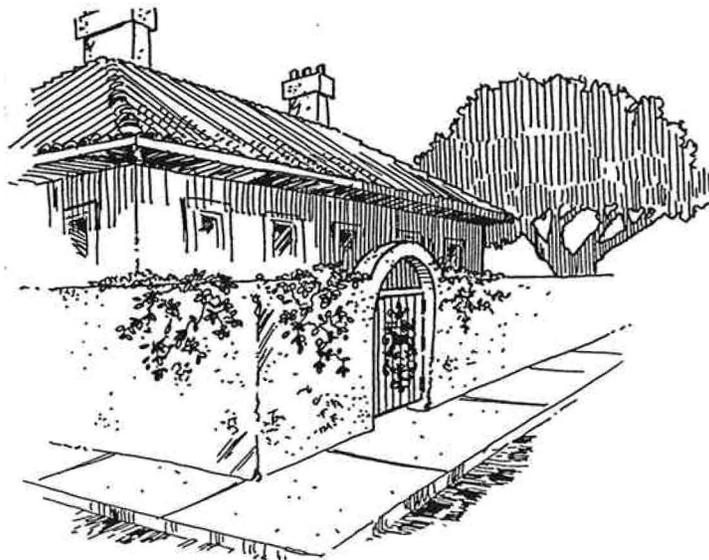


fig. 26. Garden Wall

LIGHT FIXTURES

Lights can be used to focus attention on particular details or to accent planting areas. They are not intended to light entire facades.

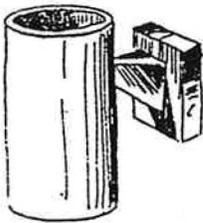
Preserve the original light fixtures wherever possible.

Modern lighting is not recommended on street facades in the historic district unless completely screened. Fixtures mounted on the ground below fence or screen wall levels, or in trees or other planting areas are acceptable.

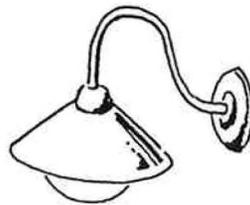
Retaining original light fixtures, providing recessed or ceiling mounted fixtures not visible from the public right of way or remote sources shielded to protect adjacent properties are all appropriate means of exterior lighting for any building in the historic district.

Illuminating buildings and signs with remote light sources which are visually intrusive will be considered inappropriate.

All moving, blinking and multi-colored lights, permanently installed, are considered inappropriate.



Shielded



Semi-Shielded



Un-Shielded

fig. 27. Types of Light Fixtures

SIGNS

A sign serves as a nameplate for a business. It should be highly visible and legible but does not need to be large or flashy. The sign will be more effective if it has the appropriate details and a proper location. Accuracy and precision in the fabrication and installation are essential. Letters should be simple and straight forward and should be compatible with the building in style, scale and color. Sign contents should be limited to the name of the establishment. The facade of a building is not an appropriate location to list contents or functions of the shop. The shop name should indicate the function. Signs sharing brand names and advertising, usually donated by national companies, should be avoided in the historic district. Any sign that is painted, gold leafed or attached on the glass area of a door or window will be considered as a sign.

In general, signs should be considered exterior modifications of the structure on which they are located.

- **Type**

The underlying standard for design is to fashion the sign(s) so that it relates to rather than obscures or disrupts the elements of the historic building or property on which it is located. The sign should not cover or obscure any architectural detail or element nor interfere with views of the building.

- **Number**

No more than two (2) signs per use are recommended.

- **Size**

Signs will be in scale with the building to which they correspond and shall comply with the requirements set forth in the Zoning Code.

- **Illumination**

Sign illumination and exterior lights should be consistent with the general architectural character of the district.

- **Not Recommended**

Signs extending above the wall of any structure to which they are attached are not recommended.

Billboards, moving or revolving signs, internally lit and/or flashing signs are not recommended.

MODERN EQUIPMENT

Roof top equipment should not be visible from the street.

All roof or wall mounted mechanical, communications and service equipment, including antennas, satellite dishes and solar collectors, should be screened from public view by parapets, screen walls, fences, dense evergreen foliage or by other means.

It is recommended that solar collectors be integrated into the architecture of the building.

Swimming pools and spas are to be located to the rear of a residence and be appropriately screened from public view.

Refer to building codes and zoning ordinances for ground mounted equipment, including dumpsters and their enclosures.

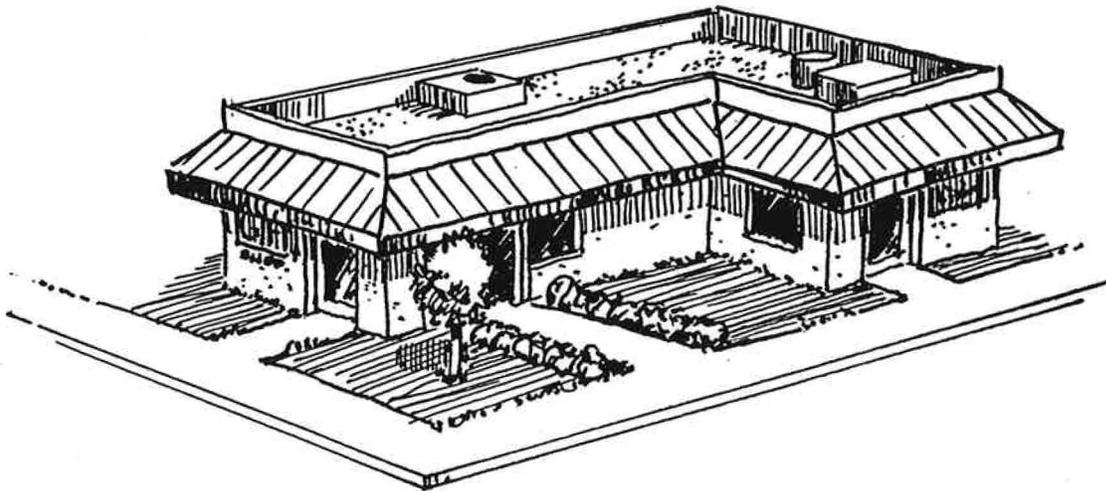


fig. 28. Roof Mounted Equipment

STOREFRONTS

Designs were one and two stories in height, basically simple and not elaborate.

The storefront section of buildings in the retail district should be comprised predominately of glass. Existing glazed storefront areas (display windows) should not be reduced in size.

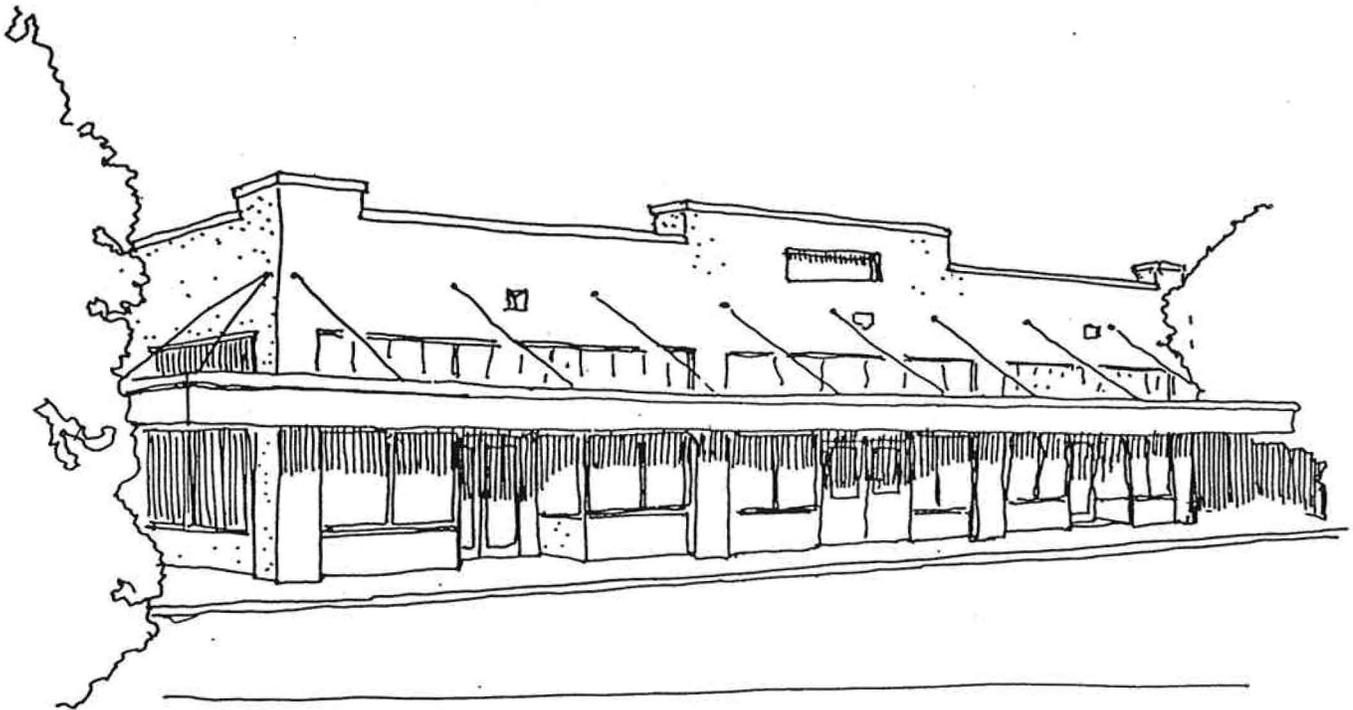


fig. 29. Storefronts

SAFETY AND ACCESSIBILITY

- **Fire/Stairs**

Fire stairs, where required to be added by code, should be designed to be as unobtrusive as possible.

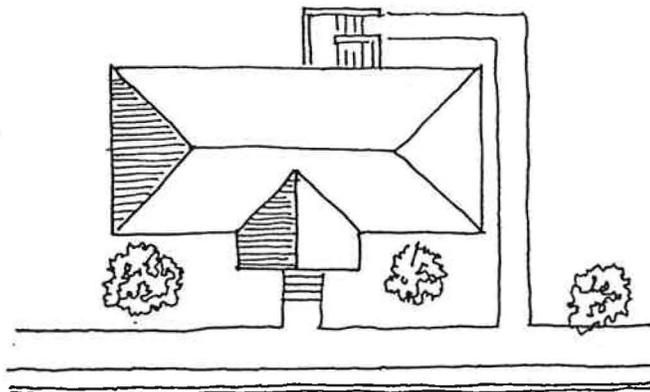


fig. 30. Fire Stair Behind Building

- **Ramps**

When complying with health and safety codes, including barrier free access requirements, retain character defining spaces, features, and finishes. Wheelchair ramps should be parallel to the building and concealed with landscaping as much as possible. Ramps should harmonize with the scale and architectural features of the building.

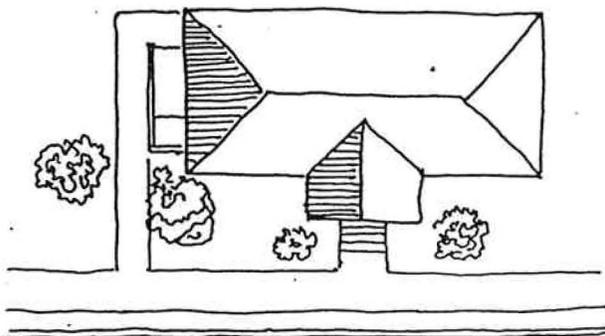


fig. 31. Handicapped Ramp Behind Planting Screen

- **Not Recommended**

Location of fire stairs and ramps on the street facade or in a location visible from the street is not recommended.

SITE PLANNING AND LANDSCAPING

A historic rehabilitation project is enhanced, when both the grounds and buildings are preserved so that they will work in unison to present a total interpretation of the site's significance.

Landscaping within the historic district provides continuity throughout the area. Large, mature trees and plantings line many of the residential streets.

The Lee County Historic Preservation Guide by Jan Abell and the Lee County Planning Division, 1992, outlines a restoration process for the rehabilitation of historic landscape settings.

Retaining the relationship between buildings, landscape features and open space is encouraged in the historic district.

- **Not Recommended**

Pavement of residential front yards to accommodate additional parking or to eliminate lawn maintenance is not recommended.

DETACHED GARAGES AND OUTBUILDINGS

The maintenance of detached garages and outbuildings should harmonize with the main structure and be part of an overall master plan to rehabilitate the entire site. Many times these structures can be rehabilitated for a use other than the original use. Retaining these structures is key in maintaining the historical integrity of a property.

ARCHAEOLOGICAL SITES

When preparing for a rehabilitation project or new construction on Boca Grande, a homeowner or contractor might discover archaeological deposits. There are many possible sources of archaeological sites, including early use of the site by Indians as well as use of the site by pioneers of Boca Grande who may have left behind vestiges of paths, fences, gardens, trash pits, and other features.

These archaeological resources can provide an abundance of information about how a particular household fit into the local population. Was the site in the central square? Or in a commercial section of town? Social interaction such as the relationship of status and class to material culture is probably the most frequent focus of historical archaeology.

Information about an historic house might also be revealed through archaeological investigations. Changes to the building through time can be revealed, such as the location of porches which have since been removed. Other renovations might be suggested in the archaeological record such as the disposal in a trash pit of original roofing material.

The historical archaeologist must be a proficient researcher of primary records, such as deeds, tax assessments, business licenses, and so on. But even more than these artifacts, the relationship between the historical information we have regarding those that made the artifacts and the artifacts themselves is what gives the artifacts their interpretive value. Therefore, the context of the artifacts is critical in providing information to archaeologists.

Arrange, if possible, for a professional archaeological assessment of the property, particularly if there is reason to believe that prehistoric or historic features remain below the ground or others are visible above-ground. Owners of historic homes may be surprised to discover that prehistoric or historic features are indeed present under the surface of their property. When planting gardens, flowers, or shrubs or digging a utility line across a historic property, remains of an old foundation or other features may be discovered. **Remember:**

- Archaeological sites are non-renewable, fragile resources.
- Archaeology is by nature destructive; once excavated, a site can only be "reconstructed" from the artifact recovered and the records maintained.
- Archaeological resources have tremendous potential to contribute to the understanding and interpretation of historic site and their occupants as well as historical and cultural processes.

CHAPTER 3

New Construction and Remodelling Non-Historic Buildings

NEW CONSTRUCTION AND REMODELLING OF NON-HISTORIC BUILDINGS

This chapter includes the design guidelines for new construction and the remodelling of non-contributing (non-historic) buildings in the Boca Grande Historic District. (These were adopted as part of HD 90-05-01 District.) These guidelines are intended to help to sustain and enhance the architectural character and ambiance of the Boca Grande Historic District by guiding new construction and the remodelling of non-contributing buildings. Remodelling and new construction projects are reviewed by the Historic Preservation Board for compliance with these guidelines.

The Boca Grande Historic District has developed its own unique flavor over the years by the simple fact that it has established its own enclaves of architectural styles, whether consciously or not, in specific sections of the district. These guidelines will encourage the continuation of that strategy for all new construction (free standing or additions) and the remodelling of non-historic structures in order to maintain the community's character.

It is not the intention of these guidelines to dictate a precise architectural style for any one project, but to encourage the representation of the established styles relative to specific areas of the district. These guidelines establish a general standard by which new construction and the remodeling of non-historic buildings will be evaluated.

The objectives are as follows:

- Insure that new buildings are compatible with and reinforce the visual character of Boca Grande.
- Promote an awareness of the architectural styles that are representative of Boca Grande.
- Improve, promote and maintain the architectural integrity that characterizes Boca Grande.

BOCA GRANDE GUIDELINES FOR NEW CONSTRUCTION AND ADDITIONS TO EXISTING NON-CONTRIBUTING BUILDINGS

1.0 Streetscape

1.1 Building heights should be similar to the range of heights already found in the district and on the particular block of the subject structure.

1.2 The pattern of spaces between buildings should be maintained. Additions to existing buildings should be set back from the front facade so the visual quality of spacing is preserved. Maintain traditional pattern of setbacks, entrances and alignment of facades. Maintain traditional yard spaces and sense of openness, especially at the front and sides of buildings.

1.3 Additions should attempt to maintain overall sense of the size of the building.

1.4 Buildings at the ends of a block should be similar in height to the buildings, or provide a visual transition to the next block.

1.5 The traditional alignment of horizontal and vertical elements of buildings along a block should be maintained. The alignment of first and second story windows should respect traditional patterns of the block.

1.6 Maintain the traditional proportions of glass in building facades.

1.7 Maintain the traditional alignment between roof lines, porch protrusions and entrances.

2.0 Building Site

2.1 Identify, retain and preserve features that are important in defining the overall historical character of the site, including driveways, walkways, lighting, fencing, signage, benches, fountains, terraces, water features, vegetation, and potential archaeological features.

2.2 Maintain the traditional orientation patterns of building facades to the street or water. The front of the building should present a facade that is parallel to the street on which it faces.

2.3 The vertical and horizontal proportions of building mass should be maintained. Additions should preserve or maintain the traditional symmetry of the buildings front facade.

2.4 Maintain traditional setback patterns. Porches, decks, solid fences or other additions should be located to respect traditional patterns or visually preserve the traditional front setback. Additions or screened service areas should be located to the side or rear of the front setback.

2.5 Alleys, where part of the historical plat, should be used to provide access to the rear of properties for parking and service. Parking and access to parking should relate to alley systems, where present, and should be limited to the rear of structures where this pattern is traditional.

2.6 Accessory buildings such as garages or carports should be located according to traditional development patterns of such buildings and should relate to the existing building on the site. Service areas and trash containers should be screened from view using fences, lattice screens or hedges.

2.7 Decks should be as unobtrusive as possible. Railing should express a line and spacing similar to existing balustrades. The duplication of historic styles such as widows walks should be encouraged only where this type of architecture was traditionally found.

2.8 Paving materials and patterns should respect traditional patterns on the block.

2.9 Landscaping should respect traditional planting patterns and maintain the alignment, spacing, and type where possible.

3.0 Additions to Existing Buildings

3.1 Additions should be compatible with the size, scale, color, material, and character of the building and its environment. Additions may include porches and bay windows as well as entire wings or rooms.

3.2 Additions should be positioned so they do not alter the historic rhythm of building fronts.

4.0 New Construction

4.1 Contemporary styles should be harmonious in form, material, and scale with the character of the block or district.

4.2 Align the facade of the building with the historic setbacks of the block or district.

4.3 New buildings should appear similar in mass and scale with historic structures in the block or surrounding area.

4.4 Building and roof forms should match those used historically.

4.5 Use similar building materials to those used historically for all major surfaces.

4.6 Use window sizes and proportions similar to those used historically. To create larger surfaces of glass, consider combining several standard windows in a row.

5.0 Relocating Buildings in a Historic District

5.1 Relocate the structure in a context similar to its historic location, if relocating a historic building.

5.2 Align the building within the historic patterns of setbacks and open space ratios.

5.3 Orient the building according to the traditional pattern of the block or district.

GENERAL CONSIDERATIONS

In taking a comprehensive look at a project, there are some general considerations to be made about the streetscape, site, existing building or proposed structures that will retain the given scale and character of the historic district. The following items provide guidelines for the overall design of a project that will assist in maintaining consistency and compatibility, without limiting creativity or design innovation. They are intended to serve as clarification and interpretation of the above guidelines.

SCALE

The proportions of a new building and its defining features (porch protrusions and entrances, fenestration, roof lines, etc.) establish the major relationship to neighboring buildings are necessary in sustaining the compatibility of the tenor within the district.

Scale refers to how the size of a building and all of its components are perceived in relation to other forms, particularly those that are of known size. These can usually be separated into two categories; a generic scale that would be the size of a structure relative to other forms in its context, and a human scale that relates directly to the proportions of the human body. An example of the generic scale would be the size of windows in a building facade. If all the windows are the same size as well as the spaces between, a scale is created that is visually related. If one of the windows is made visibly larger within the same facade, the scale jumps up, altering our perception of the size of the facade and the other windows. This could signal a larger room behind or if higher, a two story space beyond. Human scale is what can be defined by the proportions of our individual perceptions. If a person can reach out and touch the surrounding walls, they can judge the size of a given space, but as these walls move further away, it becomes more difficult to discern its actual volume.

- **General**

The scale (height/width ratio) of the front facade should be compatible with and maintain the proportions established by the neighboring structures.

New structures that are wider than the buildings on adjacent sites should be blended with adjacent buildings by breaking up the mass with projections and architectural features.

Taller structures should be set back from the street and/or adjacent structures.

The scale of a building at the end of a block should have both facades of similar proportion to the adjacent buildings.

Attempt to align such features as tops and bottoms of windows, doors and roofs with the same elements on nearby historical structures. Residential windows placed at both first and second floors help to define two story buildings, as do projecting roofs or receding second floors.

- **Heights**

In the residential areas just outside the central business core, buildings are predominantly one story in height and slightly elevated above grade, with covered open porches. The level of these porches on the street side should be approximately the same. Ceiling heights on these porches are typically the same as the ceilings inside of the residence and should be maintained.



fig. 32. Scale Height Not Compatible

Buildings that require finish floors higher, than those of adjacent structures, due to current flood regulations, can have their scale maintained leaving the porch at the level already established and then step up into the enclosed finished building.

Heights in the residential areas along the Gulf of Mexico may vary due to the relatively large property sizes and different architectural styles. Generally the height tends to increase the closer the structure is located to the water's edge.

The height of commercial structures vary, but, the important elements such as recessed entries, display windows and canopies should be aligned to create a uniform rhythm to the pedestrian.

Commercial buildings usually cover the entire site, from property line to property line. It is important therefore that the heights of adjacent structures are closely related.

- **Widths**

The width of the proposed structure should be compatible with the contributing buildings in the area.

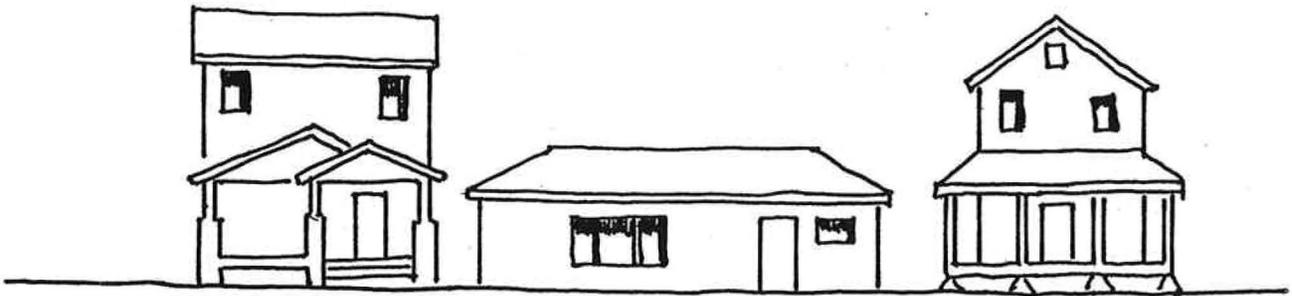


fig. 33. Scale, Width Not Compatible

In all subareas, the width of major features, such as windows, doors, columns and walks should be closely studied and integrated into the new design.

The spacing between structures (side yards, setbacks, etc.) should be maintained.

MASSING

Massing is the organization of the shape of a building or combination of several shapes to create a building volume. Massing plays an important role in determining the character of the individual property, the streetscape, and the district.

- **Building Form**

Buildings over two stories in height in any facade should include projecting or recessed portals, stepbacks or other similar design elements.

Residential structures should be irregular, rather than "boxy" in shape. Larger buildings should have multiple facets in the form of one story projections, courtyards, projecting porticos, porte cocheres and garden walls. More modest housing should have porches, dormers and gables with decorative elements. Outbuildings, such as garages, are encouraged for both.

Commercial structures should be limited to two stories in height. The fenestration on the main floor should consist of large glass display windows. Second floors featuring balconies or other decorative elements are encouraged.

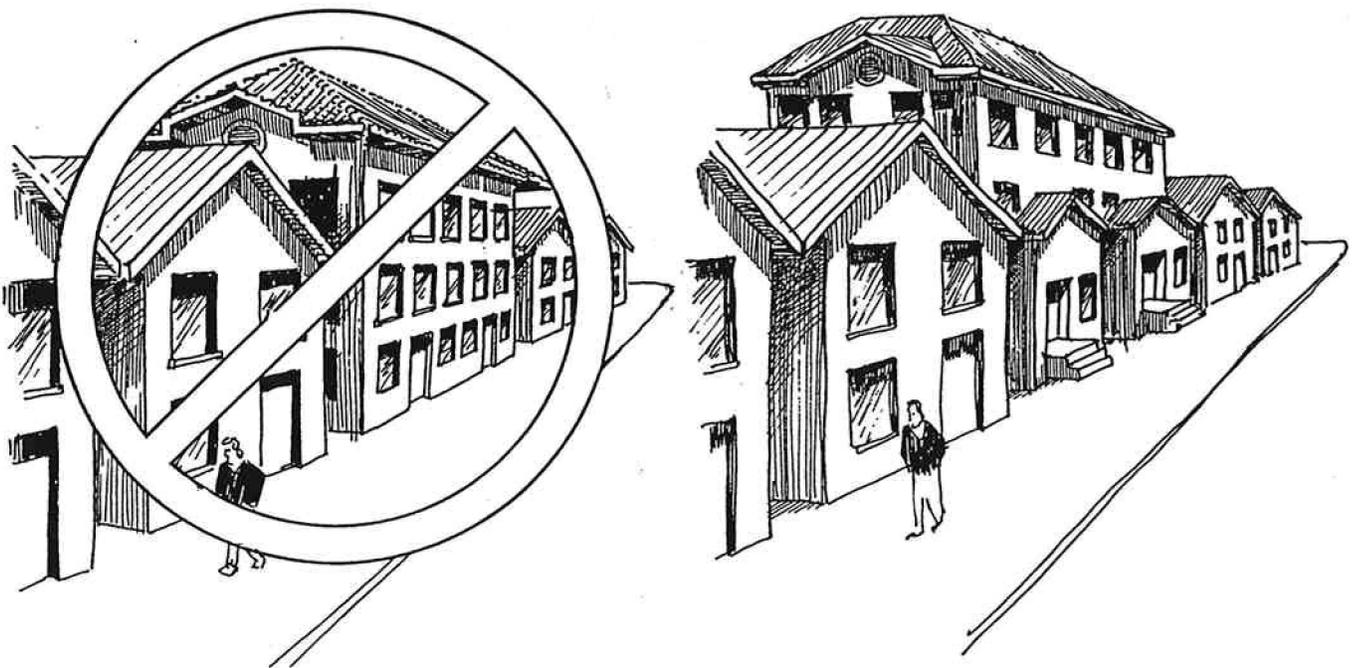


fig. 34. Massing

• **Alignment, Rhythm and Spacing:**

All proposed development should be in harmony with the existing structures present on that specific block. The consistent spacing of buildings maintains or establishes the rhythm that was historically intended for the district.

Buildings should be consistently spaced on a block to maintain the rhythm that was historically intended for the block.

Buildings should be aligned with the other buildings on a block to maintain a uniform setback.

Commercial structures should present a linear facade facing the major thoroughfare in the business district. The use of recessed entry spaces will reinforce the rhythm of the streetscape.

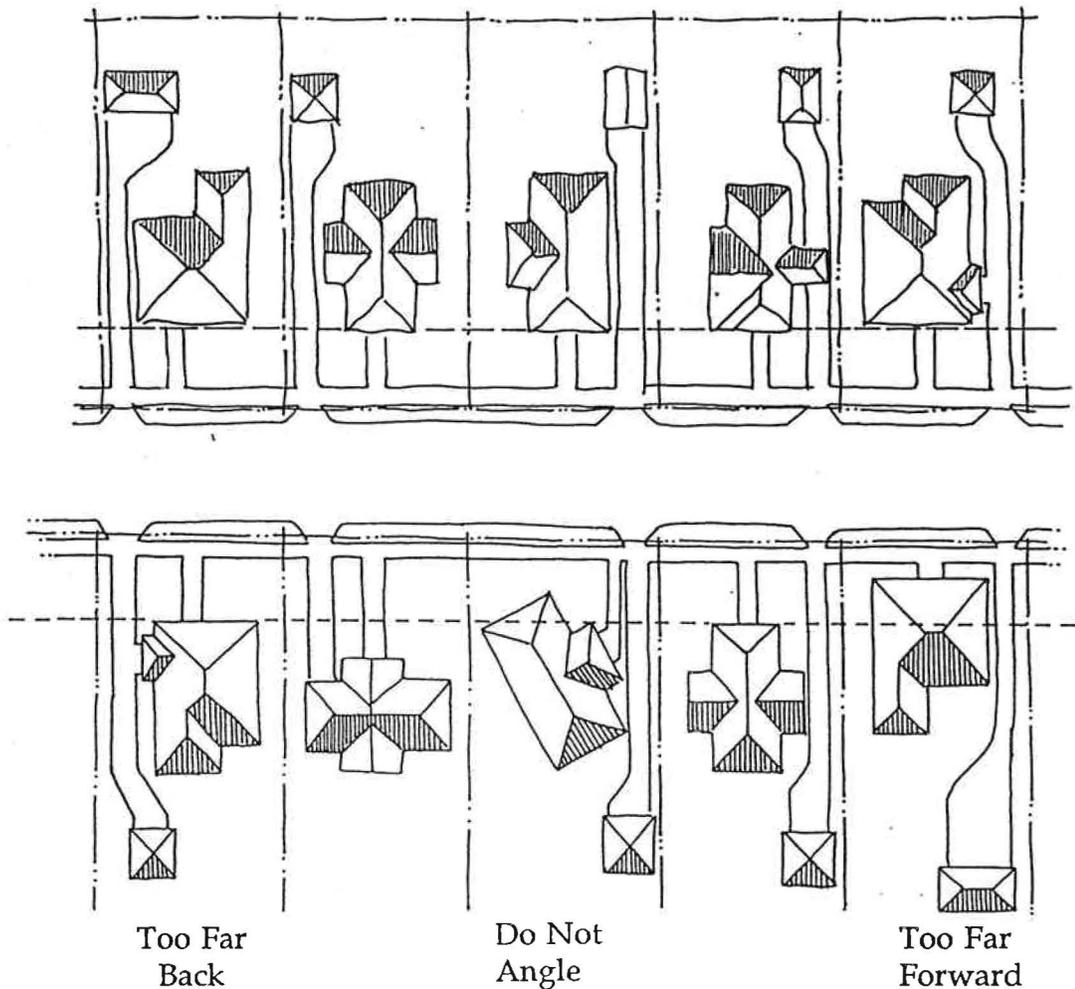


fig. 35. Setbacks

- **Orientation, Setbacks, Site coverage:**

The principal facades of new buildings within the district should be oriented parallel to the street. Preserving a consistent configuration will help sustain the visual character of the streetscape. Front widths of new construction should correspond with other adjacent building widths, however, larger developments should be designed so that their facades are divided into smaller elements replicating those of the neighboring structures.

The principal facade of all new construction should generally be oriented parallel to the street. However, complex, staggered and picturesque disposition may be adopted where sites permit. Main entrances should always be located along the principal facade in full view of the street or public way.

Lot coverage is the proportion of the lot that is covered by buildings. In general, lot coverage should be of similar proportion to the site coverage of adjacent lots.

Side and rear setbacks limit the minimum spacing between buildings. It is very important to maintain the building-to-lot proportions present on adjacent properties.

Where lots have been combined to create a larger development, the building-to-lot proportions should be implied by dividing the facade into smaller elements to visually reduce the mass of the structure.

Maintaining uniform setbacks of the main building, porches and porte cocheres addresses the prevailing pattern of an area and promotes the compatibility of the new structure within the context of that pattern. To maintain the existing character of the streetscape within a block, the facades of new construction should be in conformance with the existing setbacks along that block.

ROOFS

The single most important design feature of a building is its roof. It not only keeps out the elements, but also, by forming the boundary between the building and the sky, helps determine the character of the building.

For the purposes of these guidelines, roofs shall be any surface covering a building that is horizontal or has a slope greater than one half foot of horizontal run for every twelve feet of vertical rise. Uniformly sloping roofs shall include gable, hip, shed, mansard, or any combination of the above. Non-uniformly sloping roofs shall include but not be limited to domes, vaults, hyperbolic or other curved surfaces. Non-uniformly sloping roofs are not encouraged for any architectural style.

Most buildings will have a variety of roof shapes and multiple roof lines. Hip roofs will often connect with gables and shed or flat roofs will project from two story structures. The following guidelines should be followed during the design process.

- **General Compatibility:**

The design of roofs, for new buildings, additions or remodeling, should relate to the size, slope, color and texture of other roofs on the block.

- **Form**



Front Gable
with Porch



Gable with
Shed Dormer



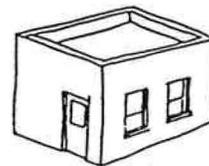
Side Gable



Hip



Cross Gable



Flat with
Parapets

fig. 36. Roof Types

Flat roof surfaces entirely concealed from public view by parapets are acceptable on commercial buildings and styles such as the Mission and Mediterranean Revival.

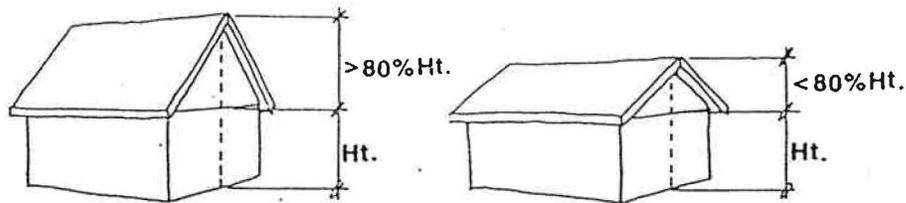


fig. 37. Roof Proportions

Uniformly sloping roofs or any combination of flat and uniformly sloping roofs having a height from springline to peak, that do not exceed 80% of the average height of the supporting walls are acceptable in all architectural styles.

Vernacular style roofs should have a pitch less than 4 in 12.

Bungalow (all types) style roofs should have a pitch greater than 3 in 12.

- **Materials:**

Barrel tiles, or pantiles of clay, terra-cotta or concrete are recommended for structures similar to the Mission and Mediterranean Revival styles.

Asphalt, fiberglass or composition shingles as well as metal panel roofs are appropriate for buildings similar to the Vernacular, Bungalow and Colonial Revival styles.

- **Color:**

Asphalt shingles may be either light gray or white.

Metal roofs may be painted silver/aluminum.

Bright, non-fading, high intensity colors and any use of multiple colors are not recommended in the historic district.

In certain architectural styles the roof projects beyond the building wall to provide shade and/or to protect openings from the elements. These overhangs (called eaves) are sometimes enclosed with soffits (the underside of the overhang) and are vented. The use of metal, vinyl or other materials for the soffits will be acceptable if the overall look of the eave reflects the character of intended architectural style. Fascia boards (a horizontal member between the edge of the roof and the soffit) usually supporting a rain gutter may be clad in a material other than wood if it compatible with the style.

- **Skylights**

Skylights should be located on the side of the roof not facing a street or public way.

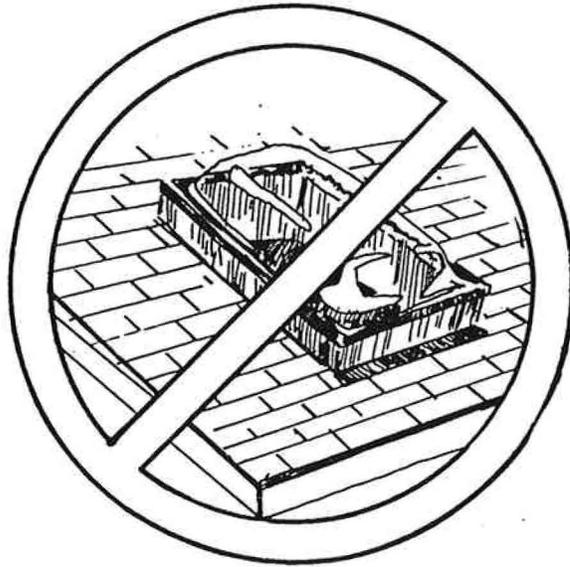


fig. 38. Skylight, Not Recommended

"Bubble" shaped or colored skylights are inappropriate in the historic district.

- **Dormers**

Dormers should match the architectural style of the building. They should complement the balance and massing of the building. Where dormers already exist, added dormers should be of the same proportions, spacing and materials as the original dormers.

SIDING

- **Exterior Surface Treatment**

The basic look of any siding should be uniform in character. Rustication treatment of smooth or rough cast stucco surfaces on walls should be minimal, with the exception of pure interpretations of Mediterranean Revival or Mission styles.

Wall surfaces should appear monolithic. At least seventy-five percent (75%) of the opaque wall area of each facade should be one material and one color. Fenestration, applied trim, accent colors and decorative bands, with the exception of stucco, masonry or concrete control joints, should be used in such a way that they do not give a panelized or prefabricated appearance, or produce a striped or checkerboard effect.

Stucco, over frame or block construction, is appropriate for structures similar to the Mission and Mediterranean Revival styles. Walls may have either smooth or rough cast surfaces having a monolithic appearance with a limited use of openings.

Stucco may be used on commercial buildings.

Wood siding is recommended in structures similar to the Vernacular (residential and commercial), Bungalow and Colonial Revival styles. Siding profiles may be bevel, V-bevel, drop, rustic drop, clapboard or board and batten.

Brick may be used for chimneys or foundation piers with any architectural style but is not recommended for trim or the primary siding material.

Glass block and metal curtain-wall systems are not encouraged in any architectural styles.

- **Color**

White is the appropriate on Vernacular, Bungalow and Colonial Revival buildings and their contemporary variations.

Creams, ivories, flesh tones and pastels are acceptable in all structures; as long as the Light Reflectance Value (LRV) is not below twenty-five percent (25%).

High intensity colors, metallic colors or black are not recommended in the historic district.

PORCHES AND PORTE COCHERES

Porches and balconies are an important and graceful feature in most of the architectural styles represented and should be considered in the design of all new construction projects. New porches and balconies, including their ornamentation and detail, should be compatible with but not duplicating historical elements.

Porte cocheres and porches can be useful tools in maintaining the scale, alignment and rhythm of taller structures along the streetscape.

Porches, porte cocheres and other facade elements should be aligned with those of existing buildings along the street. This maintains the rhythm and harmony of the streetscape.

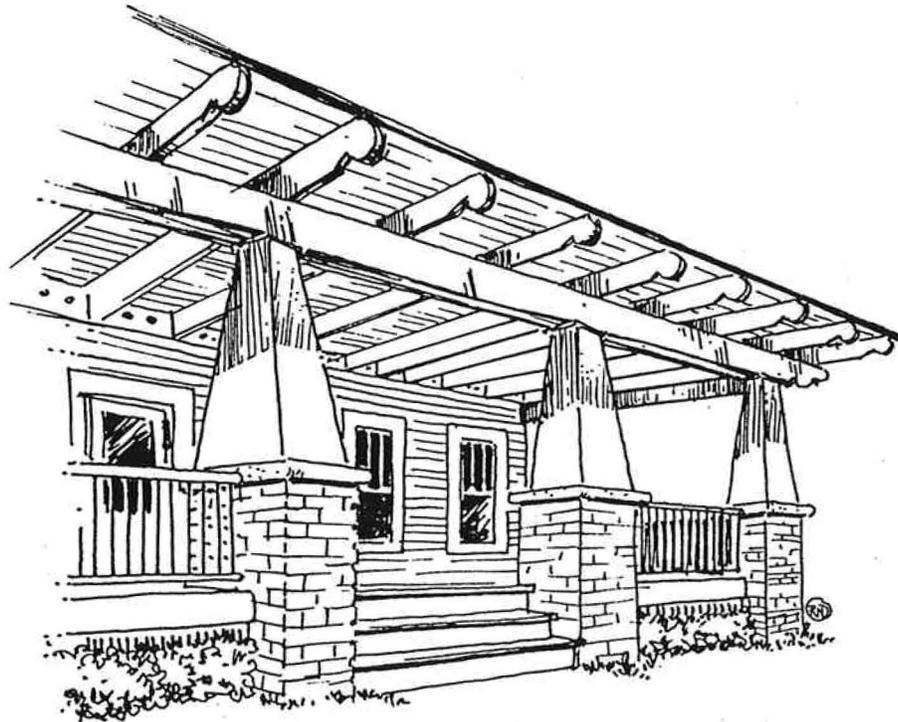


fig. 39. Porch

WINDOWS AND DOORS

New construction, in the historic district, should be compatible with but not copy historic detail. New buildings should have openings that reflect the same size and spacing as the existing buildings in the neighborhood. Limit the number of openings for doors and windows on the street facade to the established pattern if it is visible from a public way.

Window sash should have divided lights. Large expanses of glass are encouraged in commercial storefronts.

- **Treatment:**

Fifty percent (50%) of the doors, windows and glazed surfaces, (not located under portals or canopies having a horizontal depth of at least eight feet), should have one or more of the following: frames recessed a minimum of four inches, be flanked by columns supporting a cornice, have semi-circular or triangular pediments, have spandrels or other articulated lintels, or have wood shutters.

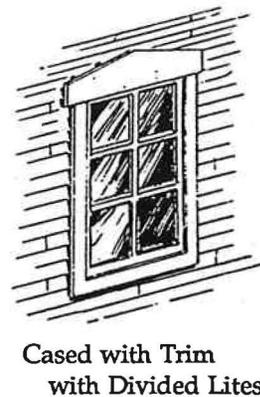


fig. 40. Window Treatment

In remodeling non-historic buildings (either residential or commercial) the openings should not be reduced in size unless the action is to correct an inappropriate alteration or condition.

Double-hung, single-hung and casement sash is acceptable.

Divided lights are encouraged. However, many manufacturers sell removable mullions for single light sash; while these look fine in the catalogs, they are in fact almost invisible from the outside of a building and should be avoided.

Metal awning or jalousie type windows, in new construction, is not encouraged.

- **Commercial**

The storefront section of buildings should be comprised predominantly of glass.

Incised entrances into commercial buildings are encouraged.

- **Area and Location**

Fenestration should be modest.

Residential wall surfaces with less than or equal to fifty percent (50%) openings consisting of doors, windows, fixed glazing and other penetrations are encouraged.

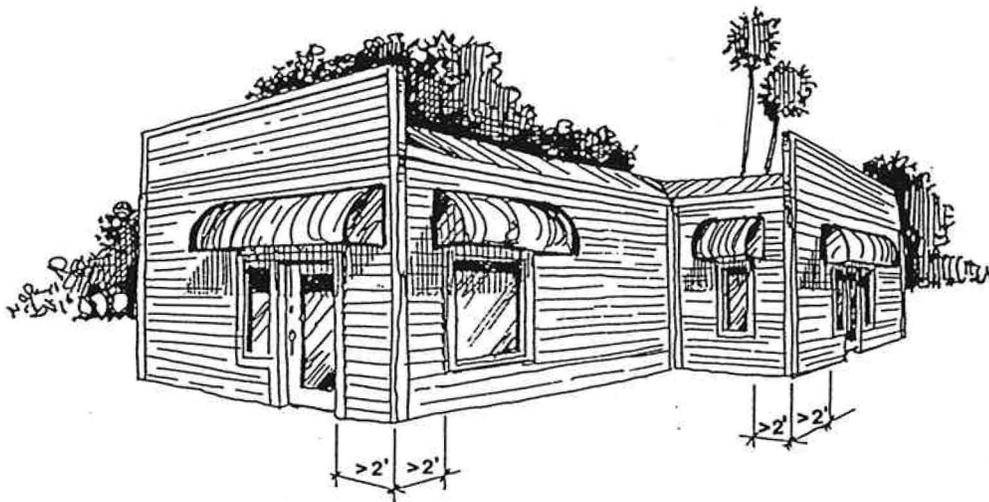


fig. 41. Window Area & Location

All glazed surfaces, on structures having a gross floor area greater than 150 square feet, are to be at least two feet from the outside building corners.

- **Doors**

Entrances should be located on the street facade.

Entries should maintain and reinforce the architectural character of the building.

Double door entries are usually reserved for commercial properties.

- **Glazing**

Tinted or neutral gray glazing is recommended for all architectural styles.

Mirrored glazing is not recommended.

SHUTTERS, AWNINGS AND CANOPIES

Shutters, awnings and canopies are a traditional means of dealing with the effects of sun, wind and rain.

Shutters, commonly found on residential structures, are encouraged to help control the indoor environment as well as add a tasteful decorative element to the facade.

- **Size**

The total width of shutters should equal the width of the window opening.

- **Type**

The side hinged and "Bermuda" style shutters are appropriate.

- **Color**

The color of any awning, canopy or shutter should be compatible with the basic color scheme of the building. Intensely bright or day-glow colors are not appropriate in the historic district.

Awnings are appropriate for most facades, both residential and commercial.

Locate so as to not obscure details.

Awnings should be heavy weight vinyl, acrylic or canvas fabric.

Canopies are metal structures suspended from the facade of a building by threaded rod, wire or chain and are appropriate in the commercial district.

DECORATION AND TRIM

The decorative elements, of a building, that are more ornamental than functional are called trim. These elements give a building its character and individuality and are particularly important to the maintenance of a historic district. Historic Boca Grande is characterized by a variety of ornamentation suitable to its resort ambience. The exterior details of new construction should provide a visual link between the old and new buildings. Facades that are characterized by the free use of balustrades, columns, pilasters, brackets, spandrels, articulated lintels, niches, quoins, paterae, embedded glazed tile patterns or other decorative elements are appropriate and encouraged.

- **Treatment**

Frame structures can have barge boards, window and door pediments, brackets, rafter tails, gable returns, shutters and ornate gable ends and patterned shingles in any combination. The trim should be compatible with but not copy a historic style. Historic trim not appropriate with the style is discouraged.

Stucco structures should rely on decorative elements such as columns, pilasters spandrels, articulated lintels quoins and paterae of cast stone, concrete or ceramic tile as well as brackets of wood and ornamental iron gates and railings.

Decoration and trim should be compatible with the detail of historic structures without directly copying them.

The details chosen should communicate a high level of craftsmanship.

- **Materials**

Decorations and trim of a natural material requiring minimum maintenance are encouraged.

Painting and sealing new trim will prevent water intrusion and require less maintenance.

- **Color**

The color of decoration and trim should be compatible and harmonious with the base wall or roof.

High intensity, bright ornamental colors are not appropriate in the historic district.

FENCES AND WALLS

Fencing and screen walls have traditionally been used to create human spaces, enclose compounds of buildings, mark property lines, define outdoor use spaces, and add variety at the edge of a sidewalk.

- **Type**

Fences and screen walls should relate closely to the materials, finishes, and colors utilized on the main building.

Fences and screen walls should complement the building. For example, wood picket(s) would be appropriate for a wood frame structure.

Fences and screen walls will generally look best if designed to complement the walls of the building they surround. Garden walls should be compatible with and relate to the other building(s) occupying the site.

Fences should be integrated with the overall site and landscape plan.

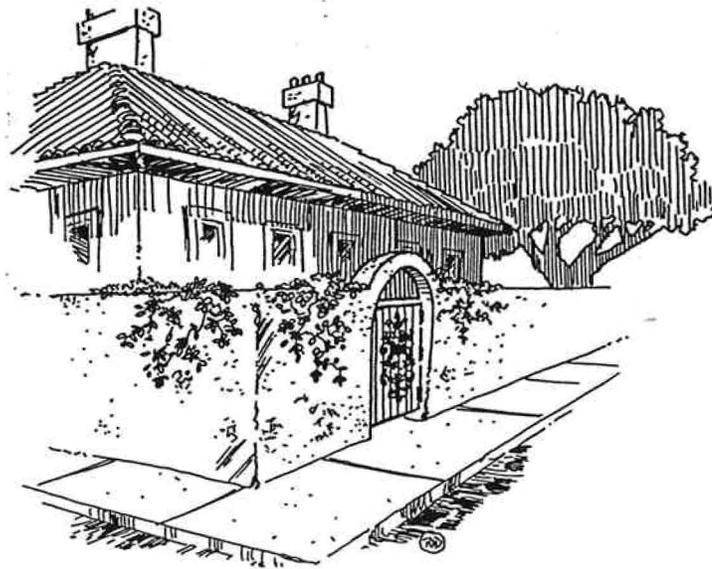


fig. 42. Walls

- **Material**

Freestanding walls can appropriately be built of concrete, stuccoed block or painted concrete block, if it complements other structures on the site.

Wood fences are easy to construct, repair and maintain, but are susceptible to weather, insects and vandalism. Split rail and stockade fences are not appropriate in the historic district.

Ornamental iron, by itself, or in combination with a stone or stuccoed masonry wall is an acceptable means of defining an area when privacy is not an issue.

Shrubbery, of a dense evergreen growth, is appropriate to screen mechanical equipment so long as there is adequate distance for ventilation.

Chainlink or cyclone fencing is discouraged in the historic district. Even when painted green and concealed by climbing vines or a hedge, the appearance is only minimally improved.

- **Color**

Walls and fences painted, stained or having integrally colored surfaces identical to the structure they are meant to complement are appropriate. Metal bars of black or brown are acceptable.

SIGNS

Signs are an important element which help to define the character of the architectural style. Signs are considered exterior modifications of the structure on which they are located and are subject to review.

A sign serves as a nameplate for a business. It is recommended that it be visible, legible and in good taste. It does not need to be large or flashy. The sign will be more effective if it has the proper location and appropriate details.

Sign contents should be limited to the name of the establishment. Accuracy and precision in the fabrication and installation are essential.

Lettering should be simple, straight forward and compatible with the building in style, scale and color.

Illumination and exterior lighting should be consistent with the general architectural character of the district.

- **Number**

The quantity of signs per use shall comply with the requirements set forth in the Lee County Sign Ordinance.

- **Size**

Signs shall be in scale with the building to which it corresponds and shall comply with the requirements set forth in the Lee County Sign Ordinance.

- **Location**

Signs that are painted, gold leafed or attached to the glass area of doors or windows are acceptable locations.

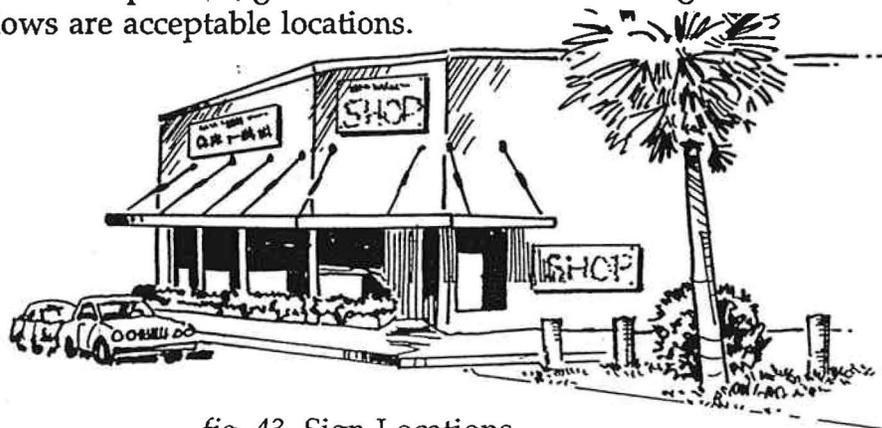


fig. 43. Sign Locations

- **Not Recommended**

Billboards, portable signs, moving and/or flashing, internally lit or revolving signs are not recommended.

Signs extending above the wall of any structure to which they are attached are inappropriate and are not recommended.

Signs sharing brand names and advertising, donated by national companies, should be avoided and are not recommended.



fig. 44. Signs, Not Recommended

LIGHTING

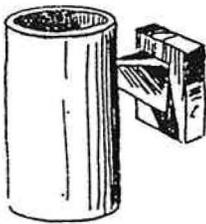
Modern lighting should be avoided on street facades unless completely screened. Fixtures mounted on the ground below fence or screen wall levels, or in trees are acceptable.

Recessed or ceiling mounted fixtures not visible from the public right of way or remote sources shielded to protect adjacent properties are all appropriate means of lighting the exterior of any building.

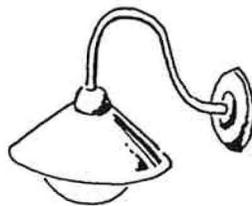
Illuminating buildings and signs with remote light sources which are visually intrusive will be considered inappropriate.

Use of traditional porch lights or a simple contemporary or recessed fixture is preferred to an imitation period fixture.

Moving, blinking and multi-colored lights are not appropriate in the historic district with the exception of holiday season lighting.



Shielded



Semi-Shielded



Un-Shielded

fig. 45. Light Fixtures

MECHANICAL EQUIPMENT

All grade or wall mounted mechanical, communications and service equipment, including satellite dishes and antennas should be shielded from public view by screen walls, fences, dense evergreen foliage or other means.

All roof mounted mechanical, communications and service equipment, including satellite dishes and antennas should be shielded from public view by means of parapets.

Locate garbage and trash units out of public view. The screening of dumpsters should be reviewed with the local plans examiners.

Wall mounted equipment may be screened, as mentioned above, and painted to blend in with their adjacent surfaces.

Solar collectors should be integrated into the architectural style of the building.

Swimming pools and spas should be located to the rear of a building and be appropriately screened from public view.

Refer to building codes and zoning ordinances for all ground mounted equipment, including dumpsters.

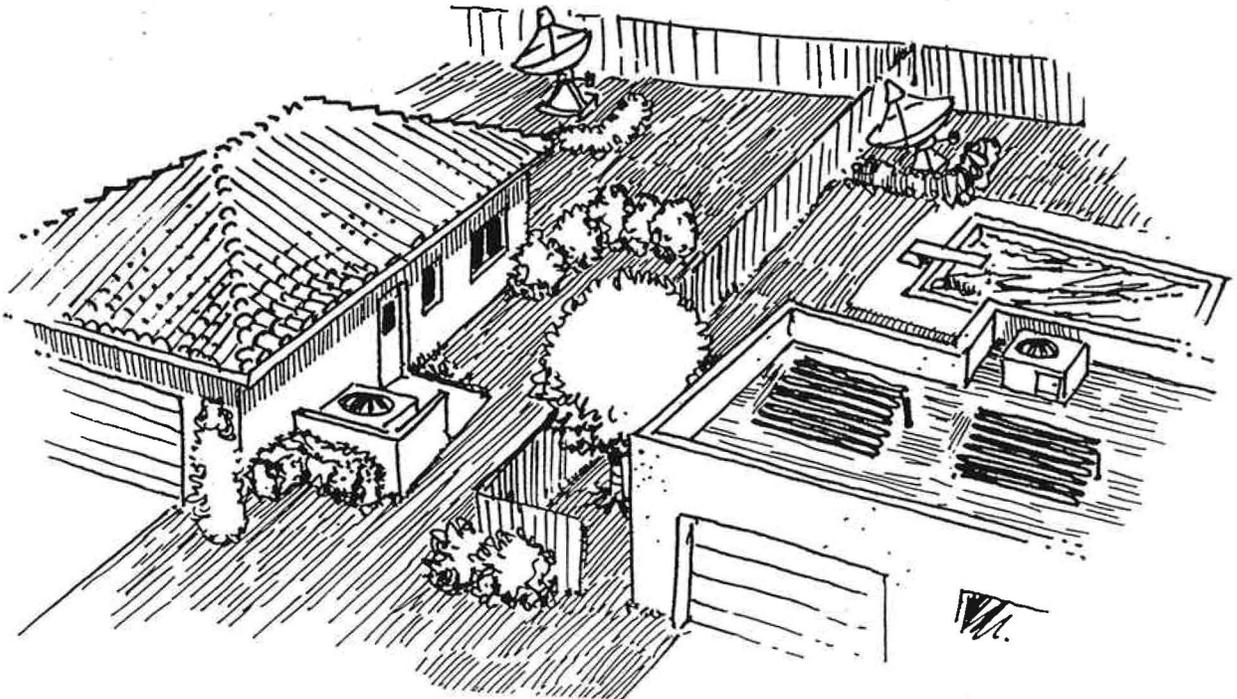


fig. 46. Mechanical Equipment, Pools, Satellites & Collectors

LANDSCAPING AND SITE PLANNING

Landscaping within the historic district provides continuity throughout the area. Large, mature trees and plantings line many of the residential streets. Deciding on the character and type of landscape that will surround a structure should be inherent in the goal of the overall project.

The basic question is whether to present the grounds and gardens as they would have looked during the period represented by the building or take a more controlled stance in water conservation by utilizing the principals of "Xeriscape" landscaping. The two concepts are not that far apart ideologically, since water had always been a scarce commodity and the cultivation of natural vegetation was prevalent.

- Maintain the stately trees and mature planting(s) in the historic district when considering new construction.
- Plant materials should be chosen to be similar to those used along the streetscape, and within the district.
- Gardens should complement the overall architectural and historical theme of the property. For example;

A Mediterranean Revival home would be complemented by formal gardens with walkways, sculpture and potted plants.

A vernacular or bungalow style would be complemented with more casual landscaping, with planted flower beds and large canopy trees.

A Colonial Revival home would be complemented by a formal garden in the classical sense, with planted beds, symmetrically laid out walkways, and shapely trees.

- Fences and walls should be integrated into the overall site and landscape plan.
- As with rehabilitation in the historic district, there are likely to be archaeological remains present. Refer to the Rehabilitation section for further guidance.
- Front yards should not be paved to accommodate increased parking or to eliminate lawn maintenance.

APPENDICES

Appendix 1

BARRIER FREE ACCESS and the AMERICANS with DISABILITIES ACT

The Americans with Disabilities Act (ADA), signed into law on July 26, 1990, extends comprehensive civil rights to individuals with disabilities. The main thrust of the law is to remove barriers both in new and altered existing facilities. Historic properties, including buildings, sites and landscapes, are not exempt from the ADA and must comply with its regulations. The only properties that do not have to meet the requirements of the ADA are:

- Religious Entities
- Private Clubs
- Private Residences
- Bed & Breakfast with Less Than Five Rooms
(If owner occupies the residence)

However, if any portion of a private residence is used for public accommodation, such as a doctor's office within a residence, that portion must meet the requirements of the ADA.

Buildings that are open to the public and that are not planning any alterations are required to remove barriers when it is "readily achievable." "Readily achievable" means changes that can be accomplished without much difficulty or expense. The financial resources of the owner and legitimate life safety issues determine whether or not a modification is readily achievable. Examples of readily achievable barrier removal are shown below:

- Ramp installation
- Widening Doors
- Mounting Grab Bars in Toilets
- Rearranging Toilet Stall Partitions
- Creating Accessible Parking Spaces
- Repositioning Display Shelves

NEW CONSTRUCTION

All new construction built as commercial facilities, places of public accommodation, or as State or local government facilities, must be fully accessible. If changes to a historic building include a new addition, it must meet the new construction standards for accessibility.

ALTERATIONS

All alterations to historic properties must meet specific accessibility requirements. These requirements are outlined in the ADA Accessibility Guidelines (ADAAG) and the Uniform Federal Accessibility Standards (UFAS). Generally, all places of public accommodation and commercial facilities must follow ADAAG, and state and local governments may follow either, but all alterations must follow the same standard.

SPECIAL PROVISIONS FOR HISTORIC PROPERTIES

Qualified historic properties include properties listed in or eligible for listing in the National Register of Historic Places, and those designated under state and local law. If a building cannot be made accessible without threatening or destroying the historical significance, the ADAAG and the UFAS include alternative minimum requirements for historic properties. These alternatives should not be used without first consulting with the State Historic Preservation Officer (SHPO) and the local building director. If the SHPO determines that accessibility cannot be accomplished without threatening or destroying the significance of the property the following minimum requirements may be used provided they are approved by the local building director:

- Provide only one accessible route from a site access point to an accessible entrance. Ramps slopes may be increased to 1:6 for a run of 2'.
- One accessible (unlocked) entrance must be provided, with directional and notification system(s) at the main public entrance.
- Provide a minimum of one accessible unisex toilet where restrooms are required.
- Public spaces on the level of the accessible entrance must be accessible, and other public levels should be accessible whenever practical.

If it is determined during consultation with the SHPO that compliance with these minimum requirements would still threaten or destroy the significance of the property, other alternative methods may be used subject to approval by the local building director. For instance, if the property is a small house museum where altering the doorway would destroy its character, the following alternative methods could be used:

- Use of audio-visual methods to show inaccessible areas of the property.
- Guides accompanying individuals with disabilities through inaccessible areas of the property.
- Adopting other innovative methods.

It is very important to consult with the SHPO and the local building director and document every consultation process in writing at each level of consultation, as this is a law enforced by civil complaint. Finally, owners should plan and carefully consider accessibility solutions to provide the highest level of access to historic properties and to preserve the features and materials that convey a property's historic significance.

Appendix 2

ORGANIZATIONS AND AGENCIES

The following organizations and agencies may provide assistance and answer questions on historic architecture, preservation techniques and related topics:

GOVERNMENT AGENCIES

Lee County Historic Preservation Board
c/o Lee County Division of Planning
P.O. Box 398
Fort Myers, Florida 33902-0398 (813) 339-6200

State Historic Preservation Office
Bureau of Historic Preservation
Division of Historical Resources
Florida Department of State
R.A. Gray Building
500 South Bronough Street
Tallahassee, Florida 32301 (904) 487-2333

National Park Service
Southeast Regional Office
Preservation Services Division
75 Spring Street, S.W., Room 1140
Atlanta, Georgia 30303

Preservation Assistance Division
National Park Service
U.S. Department of the Interior
P.O. Box 37127
Washington, D.C. 20013-7127

PRIVATE ORGANIZATIONS

Gasparilla Island Conservation & Improvement Assoc. Inc.
P.O. Box 446
Boca Grande, Florida 33921 (813) 964-2667

Florida Trust for Historic Preservation Inc.
P.O. Box 11206
Tallahassee, Florida 32302 (904) 224-8128

Lee Trust for Historic Preservation Inc.
P.O. Box 1035
Fort Myers, Florida 33902-1035 (813) 334-8851

National Trust - Southern Regional Office
456 King Street
Charleston, South Carolina 29403 (803) 722-8552

National Trust for Historic Preservation
1785 Massachusetts Ave.
Washington D.C. 20036 (202) 673-4000

Appendix 3

BIBLIOGRAPHY

The following books and publications have been particularly helpful in the preparation of this handbook:

Guidelines for New Construction and Additions to Existing Non-Contributing Buildings in the Historic District (HD 90-05-01) Designated under Lee County's Historic Preservation Ordinance, No. 88-62.

Lee County's Historic Sites Survey, December 1986. Updated 1992.

Lee County's Historic Preservation Guide, Jan Abell and Lee County Planning Division, 1992.

Architectural Guideline Handbook, Historic and Theme Districts, City of Venice, Florida. Mylan Valk Partnership, 1989.

A Field Guide to American Houses, Virginia & Lee McAlister, New York, N.Y., 1991.

Main Street, Champion Papers, 1978.

Architectural Guidelines for Historic Preservation, St. Augustine. City of St. Augustine, FL. 1988.

Hyde Park Design Guidelines, Tampa Architectural Review Commission, City of Tampa, Florida, 1989.

Complete Handbook, All About Restoring and Maintaining Property in Mobile's Designated Historic Districts. The Architectural Review Board; City of Mobile, AL.

Historic Preservation Handbook, A Guide to Architectural Preservation and Design Regulations in Santa Fe's Five Historic Districts. The City of Santa Fe, N.M., 1986

Architectural Design Review Handbook, A Guide to Architectural Design and Site Planning Standards in Santa Fe. City of Santa Fe, N.M., 1988

A History of Architecture on the Comparative Method. Bannister Fletcher, New York: Charles Scribner's Sons, 1956 (16th Ed.)

Design Guidelines, Panama City. Herbert/Halback Inc., Downtown Improvement for Community Redevelopment Agency, 1988

Dictionary of Architecture and Construction. Cyril M. Harris, Ed. New York: McGraw Hill, 1975

Architectural and Building Trades Dictionary, R.E.Putman & G.E.Carlson, American Technical Publishers, Alsip, IL, 1974

The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings, U.S. Department of the Interior, Superintendent of Documents, U.S. Government Printing Office, Washington, DC 20402

Appendix 4

GLOSSARY OF ARCHITECTURAL TERMS

Abacus: The uppermost member of the capital of a column, often a plain, square slab.

Acanthus: A plant whose leaves, conventionally treated, form the lower portions of the Corinthian and Composite Capital.

Acroterion: A base or block of stone resting on the vertex and lower extremities of a pediment, and intended for the support of statuary or ornaments.

Ancones: Consoles on either side of a doorway supporting a cornice.

Arcade: A range of arches supported on piers or columns, and attached or detached from the wall.

Architrave: 1. The part of the composition of the Classical Orders where an upright member meets a horizontal, as in a portal. 2. The decorated interior or exterior surrounds of a window or door at the head and jamb. 3. The beam or lowest division of the entablature, which extends from column to column.

Baluster: A spindle or post supporting the railing of a balustrade.

Balustrade: An entire railing system with top rail and balusters.

Bargeboard: The decorative board covering the projecting portion of a gable roof; the same as a *verge board*; during the late part of the nineteenth century, bargeboards frequently were extremely ornate.

Bay: 1. The regular division of the facade of a building, defined by windows. 2. An element which protrudes from the facade. (Bay window)

Beltcourse: A flat, horizontal member of relatively slight projection, marking the division in a wall plane.

Belvedere: A rooftop pavilion from which a vista can be enjoyed.

Capital: The upper portion of a column or pilaster.

Chamfer: A 90 degree corner cut to reduce it to 2-45 degree edges. A bias cut.

Cladding: An outer veneer, one or more of a variety of materials, applied to a building's exterior walls.

Coffer: A sunken panel formed in a ceiling, vault, or dome. Often elaborately ornamental.

Colonnade: A range of columns, whether attached or separated, and supporting an entablature.

Column: A vertical support, generally consisting of a base, shaft, and capital.

Cope: To cut or shape the end of a molded member so that it will cover and fit the contour of an adjoining member.

Coping: A protective cap, top, or cover of a wall, chimney, or pilaster.

Cornices: The crowning or upper portion of the entablature, also used as the term for any crowning projection.

Craftsman: Any of the sub-types of the "Bungalow" architectural style.

Cupola: A small vaulted structure attached to the roof of a building and supported either upon solid walls or four arches, usually used for ventilation.

Cusp: Name for the segments of circles forming the trefoil and quatrefoil. The point formed by the intersection of the foils in Gothic tracery.

Dado: The vertical face of a pedestal between its base and cornice. A term also applied to the lower portion of walls when decorated separately.

Dentil: A tooth-like ornament occurring originally in Ionic and Corinthian orders, usually occurring at the cornice line.

Eaves: The margin or edge of a roof overhanging the walls.

Elevation: A 2 dimensional representation or drawing of an exterior face of a building in its entirety.

Entablature: Beam member carried by columns containing architrave, frieze, and cornice, supported by a colonnade.

Entasis: The swelling of a column, designed to counteract the artificial illusion which gives a shaft bounded by straight lines the appearance of curving inward.

Facade: The face or elevation of a building.

Fanlight: Semi-circular window over a door or window with sash radiating like the ribs of an open fan.

Fascia: The flat outside horizontal member or band in the entablature of columns or other parts of a building or at the edge of the eaves, especially a horizontal division of an architrave.

Fenestration; The arrangement and design of windows in a building.

Finial: The upper portion of a pinnacle or other architectural feature.

Fluting: The vertical channeling on the shaft of a column.

Frieze: The member of the entablature between the architrave and the cornice.

Gothic arch: A pointed arch.

Jambs: The vertical sides of an opening, such as doors, windows, etc.

Keystone: The central or highest stone of an arch, sometimes sculptured.

Knee bracket: A member placed across the inside of an angle in a framework to add stiffness to the structure, especially at the angle between the roof and wall of the building.

Light/Lite: A pane of glass within a window sash.

Lintel: The horizontal pieces over the opening of a door or window.

Loggia: A gallery behind an open arcade or colonnade.

Massing: The arrangement of any number of individual items to form an assembly of a recognized character with a described shape and size.

Medallion: A circular tablet, ornamented with embossed or carved figures or patterns.

Molding: The contour given to projecting members to introduce varieties of outlines in edges or surfaces.

Mullion: A division between multiple windows or screens, not to be confused with muntin.

Muntin: The small members that divide glass in a window frame; vertical separators between panels in a panel door.

Newel: The central shaft, round which the steps of a circular staircase wind. Also applied to the post in which the handrail is framed.

Niche: A cavity in a wall, to receive a statue or other ornament.

Ogee: A form of molding or arch made up of a convex and concave curve.

Order: An Order in architecture signifies a column with its base, shaft, capital, and entablature which it supports. (Doric, Ionic, Corinthian, Tuscan, and Composite.)

Parapet: The portion of wall above the roof of a building.

Paterae: Flat circular ornaments which resemble the classical saucers used for wine in sacrificial libations.

Pedestal: A support for column, pilaster, statue or urn.

Pediment: A triangular piece of wall above the entablature, which fills in and supports the sloping roof.

Pilaster: A rectangular or round pillar projection from the wall with the same proportions and details as the order in which it is used.

Plan: The representation of a building showing the general distribution of its parts in horizontal plane viewed from above.

Plinth: The square solid under the base of a column, pedestal or wall.

Porch: Covered entrance to a building which can be 2-tiered.

Porte Cochere: Carriage porch large enough to let a vehicle pass through.

Portico: The space enclosed within columns and forming a covered ambulatory. A colonnade.

Profile: The contour of the parts composing an order.

Quoins: Cornerstones which form the corner of a building, often distinguished decoratively from adjacent masonry.

Relief: Carving raised above a background plane, as in bas relief.

Renovate: To refresh: revive.

Restore: To bring back to a former or normal condition, as by repairing, rebuilding, altering, etc.

Ridge: The highest point of a roof, running from end to end.

Rustication: A method of forming stonework with recessed joints and smooth or roughly textured block faces.

Scale: A system of grouping or classifying in relative size, amount, importance, perfection, etc..

Section: A representation of a building, divided into 2 parts by a vertical plane so as to exhibit the construction of the building.

Shaft: The part of a column between the base and the capital.

Span: The width or opening of an arch, roof, or beam between its supports.

Soffit: The underside of any subordinate member of a building, such as the under surface of an arch, cornice, eave, beam, or stairway.

Terra-cotta: Earth colored baked clay products formed into molds and used as ornaments. Also refers to roof tile color.

Transom: The horizontal division or cross-bar in a window. A window opening above a door.

Turret: A small tower, often containing a staircase.

Valley: A depressed angle formed by the meeting at the bottom of two inclined sides of a roof, as a gutter.

Vault: An arched covering over any space.

Vestibule: An ante-room to a larger apartment or to a house.

Volute: The scroll or spiral occurring in Ionic, Corinthian, and Composite capitals.

NOTES