City of Fernandina Beach

Downtown Historic District Design Guidelines

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City of Fernandina Beach

The *Fernandina Beach Downtown Historic District Design Guidelines* were developed to provide applicants and the Historic District Council with clear and detailed standards to guide rehabilitation and new construction within the historic district. These guidelines expand on the city's original design guidelines which were published in 1999. The guidelines are an essential part of the city's planning and economic development efforts to preserve and maintain the vitality and livability of the city's historic residential and commercial areas.

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Introduction

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

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

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

The Lesesne House at 415 Centre Street is illustrative of the city's historic architecture.

The next step in the preservation process was the establishment through the state of local design review boards as regulatory authorities over historic districts and landmarks. Those boards and their staffs require assistance in reviewing development activities in locally

designated historic districts. Design guidelines provide such assistance, helping to direct planning that also embraces the preservation of significant historic and cultural resources.

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

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

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

In 1974 a study was made of the C.W. Lewis House ("Tabby House") at 27 Ash Street.

In July of 1975 the National Endowment for the Arts awarded the City a grant to implement its master plan. At the same time, the Historic American Buildings Survey (HABS) program of the United States Department of the Interior and the Bicentennial Commission of Florida sponsored a team of architectural students in Fernandina. The HABS team made scale drawings of the Railroad Depot, St. Peter's Episcopal Church, the First Presbyterian Church, and the C. W. Lewis House, also called the Tabby House. The team also measured and noted the Lesesne House. This

collection of media, along with histories of the houses, were placed in the Library of Congress. In 1975, local preservationists prevented the demolition of the 1882 Convent of the Sisters of St. Joseph.

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

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

In 1999, the City received a grant from the State of Florida Development Services to create design guidelines for the Fernandina Beach Historic District with assistance from the University of Florida Research Center for Architectural Preservation.

The city was designated a Preserve America Community in recognition of achievements in historic preservation and economic development in 2009.

In 2007 a re-survey of Downtown was undertaken, and Fernandina Beach was designated a Preserve America community in 2009. A reconnaissance survey studied the remainder of the city 2010, and in 2011 an archaeological predictive model was developed. A beachfront development survey was conducted in 2012. The City also established an advisory board for the Community Redevelopment Area (CRA), which includes the historic working

waterfront. The CRA board is charged with stewardship of this historic area. A section of the Community Redevelopment Area overlaps the Historic District boundaries (see map on page 5). Consequently, additional development guidelines and architectural restrictions are applied to all projects within this area**.** Proposed projects that lie within this overlap shall also be reviewed for compliance with the Downtown Historic District Design Guidelines. All projects within the Historic District must undergo design review through the Historic District Council (HDC) to ensure design is consistent with the City's historic character.

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

Individually-Designated Landmarks

In addition to the Downtown Historic District, Fernandina Beach also has three locally designated landmarks as follows:

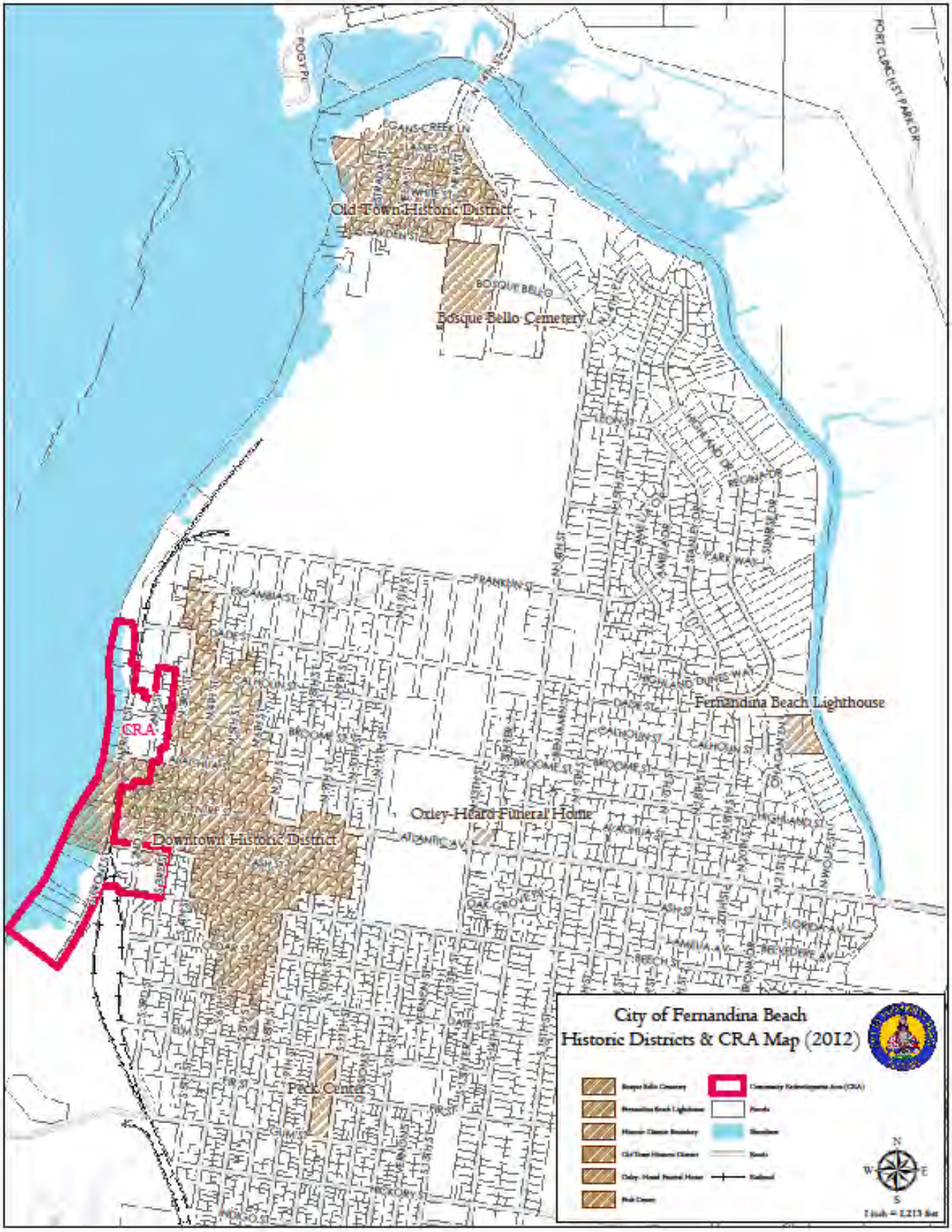
1. Amelia Island Lighthouse
2. Oxley-Heard Funeral Home
3. Peck High School

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

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

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

Along with the Downtown Historic District, these individually-designated landmarks are also subject to design review by the Historic District Council under this set of guidelines when rehabilitation work is proposed.


Old Town Historic District
Bosque Bello Cemetery
Fernandina Beach Lighthouse
CRA
Downtown Historic District
Orley-Heard Funeral Home
Peck Center
City of Fernandina Beach
Historic Districts & CRA Map (2012)

Historic District Council

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

- Safeguarding the City's historic architectural resources by applying *The Secretary of the Interior's Standards for Rehabilitation*, the City's Land Development Code and applicable design guidelines fairly and consistently in reviewing applications for Certificates of Approval;

- Seeking or assisting others seeking National Register listing for historic properties;

- Monitoring the health of the City's historic districts through periodic re-surveys;

- Recommending administrative changes as required to strengthen code and guidelines for dealing with matters that affect preservation of historic properties, districts and sites, and other cultural and archaeological resources; and

- Fostering and encouraging the preservation of private and public historic, cultural, and archaeological resources through public education.

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

The 1876 Hoyt Building at 201-203 Centre Street was originally a two-story building of grocer A.B. Noyes. The third floor was added in 1901.

Why Develop Guidelines?

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

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

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

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

Design Guidelines

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

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.

Preserve features like brick corbelling. (117 Centre Street)

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Application of Guidelines

Generally, these guidelines consist of recommendations regarding repairs to and maintenance of historic buildings and structures. Historic building owners are strongly encouraged to seek the expertise of a qualified architect when making major renovations and construction decisions. Assistance of a professional is especially recommended if the building owner plans to apply for federal tax credits for rehabilitation of an income-producing property.

Substitute or Replacement Materials

In general, substitute or replacement materials for siding, roofs, windows, and similar elements will be permitted where original materials have been removed or fully covered prior to the adoption of the overlay of the Fernandina Beach Historic District. This allowance is made in recognition of the fact that many buildings have previously been altered or repaired using substitute materials. Accordingly, in making changes to such a building, the owner will not be required to restore original materials.

On buildings that have retained their original materials following the adoption of the overlay, the Historic District Council may require that those original materials other than asbestos shall be maintained. If original materials are damaged or deteriorated beyond repair, substitute materials will be permitted. In either case of substitute materials, they should promote the historic character of the district to the greatest extent possible.

Gable front dwelling at 106 South Seventh Street.

What Guidelines Do and Do Not Do

Design Guidelines are meant to assist owners of historic properties in determining if a project is appropriate for the historic district. The homeowner can refer to the guidelines to apply specific criteria, a simple list of general statements developed to ensure that the project complements or does not detract from the existing character of the area.

These guidelines are intended to:

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

These guidelines will not:

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

Rehabilitated dwelling at 305 South Sixth Street.

The Effects of Historic Preservation

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

Promotes Quality of Life

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

Attracts Visitors to Cities

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

Historic buildings enjoy new life with businesses that enhance quality of life in Fernandina Beach.

Increases Property Values

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

Historic Buildings Often Outlast New Ones

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

Supports Taxpayers' Investments

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

Creates Jobs

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

Benefits Property Owners

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

HISTORIC PRESERVATION AND SUSTAINABILITY

Introduction

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

Embodied Energy

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

An existing building represents embodied energy. (501 Beech Street)

Working with Nature: Site Orientation

Buildings constructed before World War II were designed, constructed, and sited with respect to the advantages available via the natural environment, optimizing ventilation, insulation, and use of daylight. Banks of windows on a south elevation, for example, optimize natural light on the interior and also passive solar heat during winter months. During summer months, these windows could be shaded with removable awnings to block heat. Indigenous trees of Fernandina Beach help create shade. Evergreen hedges can be added on north-western exposures to serve as wind blocks during winter. In construction, thick masonry walls of older buildings help retain interior heat in the winter and also help lengthen the time it takes for summer heat to penetrate the building. Architectural elements with form-to-function design include operable transoms and high ceilings, both allowing the escape of hot air.

Over the past sixty years, as electricity, synthetic insulation, and central heating and air conditioning systems became standard

installations in modern construction, architectural design no longer required attention to the natural environment. Quality and longevity of building materials also became less important, as these modern conveniences could control the interior climate of buildings, and materials were readily available to build anew.

Inherent Energy Efficiency of Older Buildings

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

The superior construction of the 1882 Huot Building at 9-11 North Second Street provides opportunities for retrofitting and adaptive reuse. The building is located within the CRA.

Retro-fitting and Weatherization

Buildings of the late nineteenth and early twentieth centuries often have inherent energy-efficient design features. However, older buildings with numerous windows and minimal insulation, pose particular challenges in the face of rising energy costs. Some homeowners have resorted to covering the building's original exterior with synthetic sidings, replacing original windows, and enclosing porches. These actions result in the loss of a property's historic character. However, historic character need not be compromised for improved energy efficiency. Common upgrades to historic buildings include the addition of attic insulation, installation of storm windows, and more efficient heating and cooling systems. In particular, repairing and weatherstripping historic wood windows and adding storm windows often results in energy performance equal to or exceeding new vinyl or aluminum windows and at much less cost.

Every building will benefit from a systematic assessment of its energy-efficiency. Historic buildings can also be adapted to benefit from new technology such as geo-thermal heating/ cooling systems and solar roof tiles. Furthermore, many of the methods for improving energy efficiency of a historic or older building can be performed without the need for review by the Historic District Council, whereas requests for replacement and removal of historic architectural components may require review.

Windows

As noted, original windows in a historic building are often considered the first

culprits of inefficiency. Many homeowners are too quick to consider replacement over weatherization options. Sealing air leaks is as simple and inexpensive as caulking around window and door frames and installing storm windows. In fact, rebuilding historic wood windows and adding storm windows can make them as efficient as new vinyl windows and more than offsets the cost of replacement.

The concept of embodied energy as applies to a whole building translates to its components. The old growth lumber used in historic wood windows can last indefinitely. Removal and replacement of original windows represents the loss of embodied energy. Further more, vinyl replacement windows are not as durable and will eventually require wholesale replacement. All windows expand and contract with temperature change. However, vinyl expands more than twice as much as wood, resulting in failed seals between the frame and glass and a significant performance reduction. Vinyl windows have a high failure rate – more than one-third of all windows being replaced today are less than ten years old. Any energy savings from replacing wood windows with vinyl seldom justifies the costs of installation. Vinyl windows cannot be recycled and are detrimental to the environment when discarded. Therefore, retaining and weatherizing historic windows eliminates potential waste, increases their energy efficiency, and allows the building to retain an important architectural component that helps convey its character and style.

Original two-over-two wood sash windows. (28 North Fourth Street)

The design guidelines embrace the philosophies of preserving historic character, energy efficiency, and retaining embodied energy.

New Construction

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

A Brief History of Fernandina Beach

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

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

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

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

Bank note from 1859. (Photo courtesy of the Florida State Library and Archives)

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

and by 1860 had a population estimated at several thousand.

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

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

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

Other businessmen were also instrumental in the development of Fernandina following the Civil War. In 1877, the Seydel brothers built a general store at 29-31 North Second Street. They lived above their store in second-floor apartments, a common practice among store owners of the period. Another prominent business owner at this time was C. H. Huot, who built three impressive store buildings on Second Street. From these, Huot operated his general merchandise business. One of the most important buildings on Centre Street was the Duryee Building. Major William C. Duryee had been a Union officer serving at

The W.J. Lohman Dry Goods Store on Centre Street in 1885. (Photo courtesy of the Florida State Library and Archives.)

Fernandina during the Civil War and had settled there at the end of hostilities. He became the United States Custom Collector for the Port of Fernandina. The 1882 building housed Duryee's offices, those of his grain business, the local newspaper, and the principal bank. Another building of the same period was that of Jeffreys and Angel & Friend, at 215 Centre Street.

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

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

St. Peter's Episcopal Church was designed by Robert S. Schuyler. It was completed in 1884, burned in 1892, and rebuilt in 1893. (Photo courtesy of the Florida State Library and Archives)

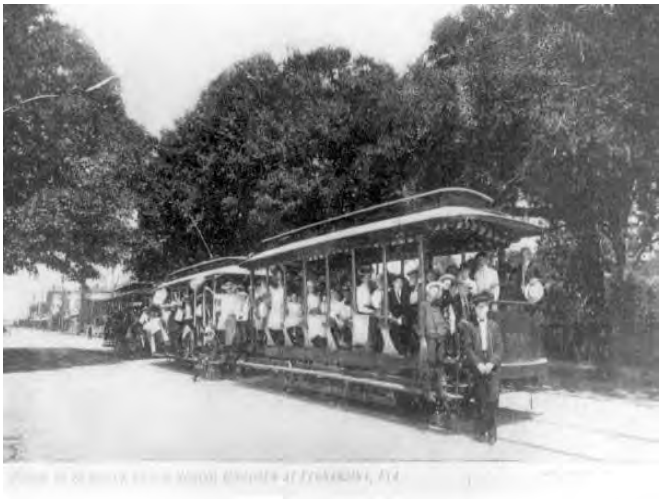
Another famous architect of the period whose designs are represented in Fernandina is George W. Barber. Barber designed the Bailey House on South Seventh Street for Effingham Bailey, a local steamship agent and lumber and phosphate broker. Barber also designed the T. G. Henderson House in Lake City,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

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

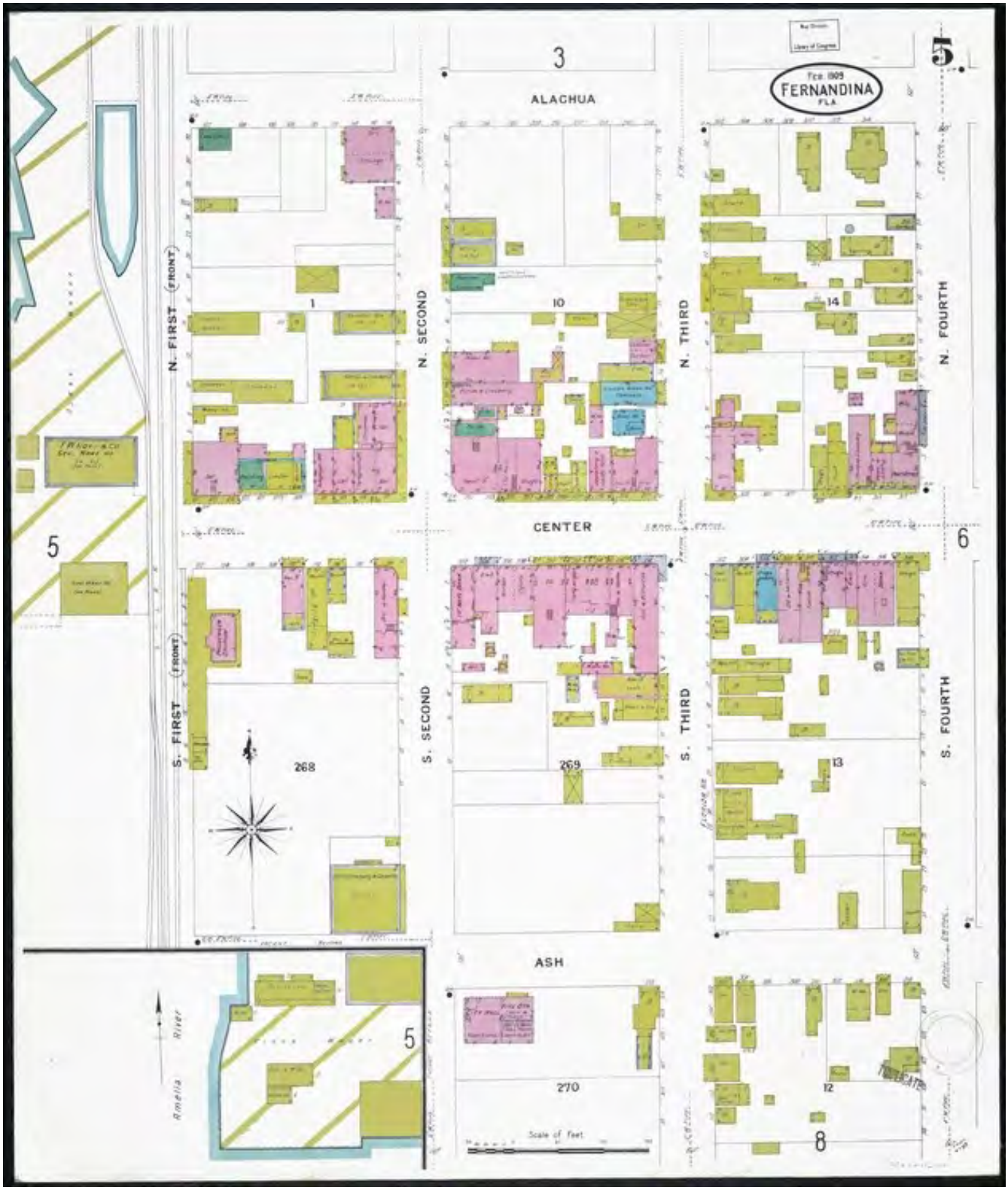
John R. Mann was also an important local contractor. He owned a company dealing in marine hardware and groceries. He also built some of Fernandina's finer residences, including the John Denham Palmer House, now the Oxley-Heard Funeral Home. His credits also include Villa Las Palmas, the Horsey House,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

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

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



Streetcar tracks were installed around the turn of the twentieth century. (Photo courtesy of the Florida State Library and Archives)



In 1909, Centre Street contained several continuous blocks of brick (shown as pink) and frame (shown as yellow) buildings extending east from the railroad tracks. (Sanborn Insurance Map courtesy of the University of Florida)

The Historic District—Description and Character

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

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

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

Streetscape, 200 block Centre Street.

City blocks within the district are rectangular in shape. All or part of fifty of these blocks are found within the historic area. East-west blocks are 400 feet in length, while north-

south blocks are 225 feet long. The majority of streets in the districts have modern asphalt surfaces, though some do retain their granite curbstones, which were installed during the district's period of significance. Centre Street was originally brick.

Concrete street post from ca. 1925.

At the time the Fernandina Historic District was listed on the National Register in 1973, there were 347 buildings, of which approximately 85% were contributing. The district is both listed on the National Register and designated under a local district ordinance. It also contains buildings individually listed on the National Register. These are the John Denham Palmer House, the Bailey House, the Fairbanks House, the Tabby House, the Merrick-Simmons House, and the Amelia Island Lighthouse.

Non-contributing buildings in the district are those that were built after the period of significance or those that have lost architectural integrity due to drastic alteration, such as insensitive additions, installation of inappropriate exterior siding materials, replacement of historic windows with examples that are incongruous with the building's character, and major transformation of roof shape. Usually, non-contributing buildings incorporate a combination of these alterations. All the buildings dating from the period of significance that are known to have been moved in the past remain contributing.

Centre Street between Front and 5th Street forms the focal point of the district. This area contains nearly all the historic commercial and governmental buildings in Fernandina Beach. Nearly all are masonry buildings constructed primarily during the last quarter of the nineteenth century. Centre Street east of Fifth Street is an area of mixed use. It consists of one- and two-story, wood frame residential buildings dating from the end of the nineteenth century and beginning of the twentieth century, a former school, several historic churches, and recent, single-story commercial buildings. This section of Centre Street was at one time more residential, but in most cases the houses were destroyed or moved, such as the Fred Lohman House, now at 19 South Sixth Street. However, a few landmarks remain, the most significant of which is probably the Queen Anne-style Horsey House, built in 1902, at 603 Centre Street. Another important property is the Lesesne House, from 1856, at 415 Centre Street. Other important landmarks

contributing to the mixed character of the area include the 1926 Memorial Methodist Church at 601 Centre Street; the 1893 St. Peter's Episcopal Church at 801 Atlantic Avenue; and Public School No. 1, built in 1886 at 914 Atlantic Avenue.

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

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

Another important group of buildings within the historic district is located within the streets of Centre, Beech, Seventh, and Tenth.

The Hirth House at 103 North Sixth Street.

Among these prominent buildings are the First Missionary Baptist Church, ca. 1874, at #20 Ninth Street; the Marcellus Williams House, ca. 1859, at #103 Ninth Street; the Rutishauer House, ca. 1893, at 28 South Tenth Street; the Epps House, ca. 1891, at 31 south Tenth Street; and the New Zion Baptist Church, ca. 1907, at #10 S. 1oth Street. The Merrick-Simmons House on South Tenth Street and Public School No. 1 on Atlantic Avenue are also in this area.

West of 8th Street is another concentration of residential buildings dating primarily from the latter part of the nineteenth century. This area includes the Bailey, Lewis, and Fairbanks Houses on Seventh Street. Also in this area is the ca. 1897 Trinity United Methodist Church at 715 Ash Street.

Other house types in the area include one-story, frame, vernacular houses and bungalows and two-story, gable-front houses with two-story porches. Much of the rest of the district south of Centre Street and west of Seventh Street also contains frame, vernacular residences and bungalows dating from the turn of the twentieth century to the 1920s.

The density of development in the historic district is moderate. There are also vacant lots. Some large residential buildings, such as those in the 100 block of North Sixth Street, those along South Seventh Street, and those on North Third Street beyond Dade Street, occupy two or more lots. The majority of the buildings in the district, however, are sited on only one lot. Some lots have been historically vacant, while others are vacant due to demolition. Even along Centre Street between Front and Fifth Streets, where development is most dense, there are gaps in the streetscape.

There are a number of architectural styles and building traditions in the historic district. The most prevalent is wood frame vernacular; however, there are excellent examples of high style architecture, including Greek Revival, Italianate, Queen Anne, and Second Empire. Additionally, there are examples of Gothic Revival, Colonial Revival, Spanish Mission Revival, Renaissance Revival, Tudor Revivals, Bungalows, and Mediterranean Revival styles.

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

The corner tower is a dominant feature of the Queen Anne-style Waas House at 327 South Seventh Street.

SIGNIFICANT CHARACTERISTICS OF THE HISTORIC DISTRICT

Setting

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

SIGNIFICANT CHARACTERISTICS OF INDIVIDUAL BUIDLINGS

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

GUIDELINES FOR COMMERCIAL BUILDINGS

Commercial and Public Building Types

Two-Part Commercial Block

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

At left: 801 W. Main Street.

One-Part Commercial Block

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

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

The purpose of a storefront was to allow for visibility of merchandise. Advances in technology in the mid-19th century allowed for essentially transparent storefronts. Cast iron columns and pilasters replaced wood frame and were load-bearing of the upper masonry wall, maximizing the display window area.

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

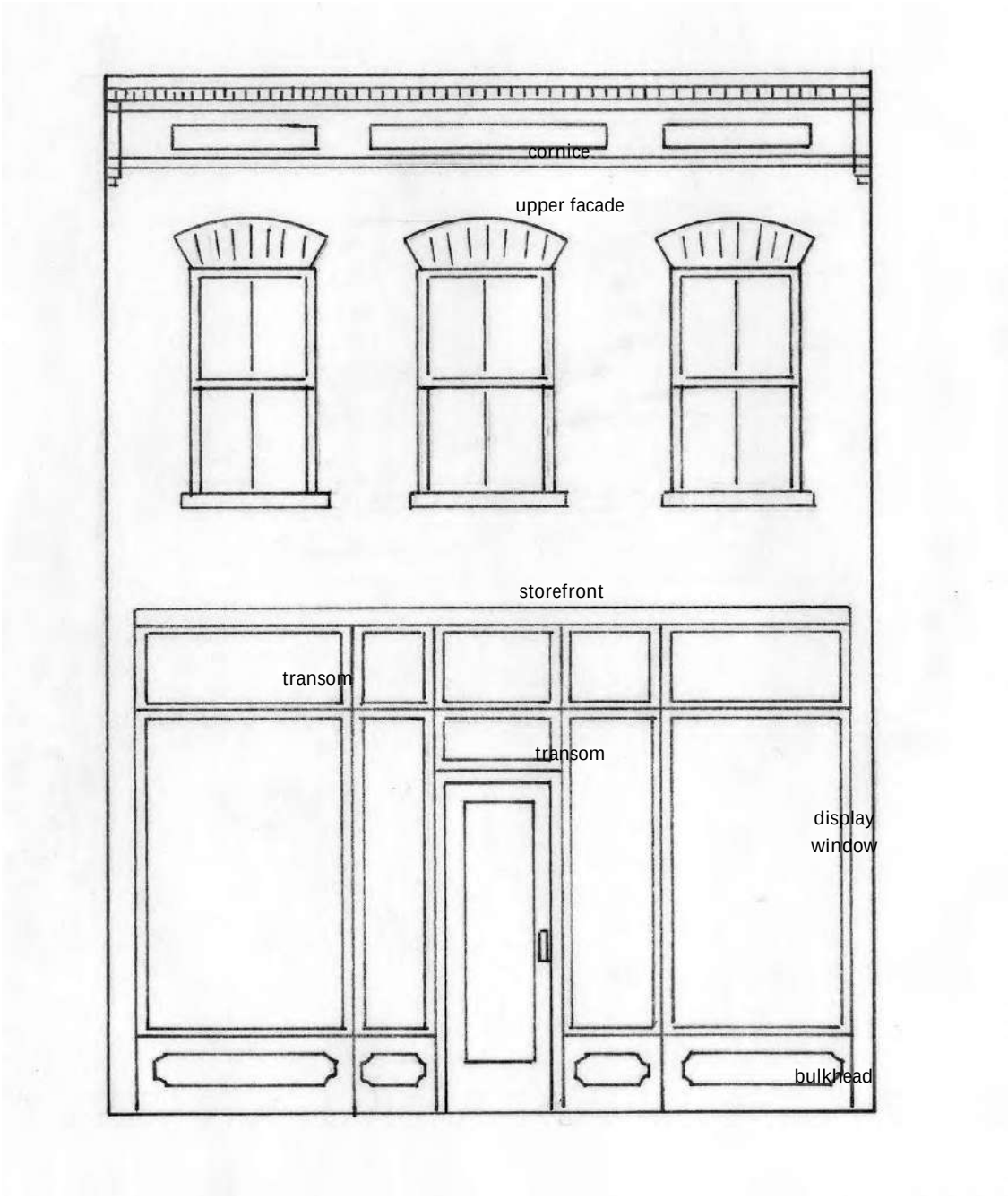
The use of cast iron for storefronts extended into the early 20th century. After 1910, most storefronts were built with steel lintels to support the upper facade masonry. A variety of materials was used in storefront construction, including glass along with brick piers, marble, glazed tile, and brick bulkheads, and metals like copper and bronze.

Upper facades of commercial buildings generally became more functional and less decorative. Arched windows gave way to rectangular windows, and the use of sheet metal for window and roof cornices gradually declined. Different patterns, colors, and textures of brick and concrete provided decoration to upper facades.

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

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

Commercial Building Details



This drawing shows a typical late nineteenth and early twentieth century commercial building and identifies some of its components. Downtown Fernandina Beach includes similar buildings.

Italianate (1870-1890)

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

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

The Hoyt Building at 201-203 Centre Street was built in 1876.

Characteristics

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

Second Empire (1870-1900)

The Second Empire style originated in the mid-nineteenth century during the Second Empire of Napoleon III. It emerged in American architecture beginning after the Civil War. The Second Empire style is most recognizable by its definitive Mansard roof shape, which is flat with concave sides. The style was used for residential and commercial architecture in the United States. Second Empire-style architecture was not highly represented in Florida, and few examples can be found in Fernandina Beach. The most notable is at 228 North Fourth Street. The building has a typical box-shape plan with a centered entry and symmetrical fenestration. Its mansard roof has evenly spaced windows, allowing for light to enter into the top half-floor; in traditional French design, the purpose of the Mansard roof was to create an additional half-floor of functional space.

St. Michael's Academy at 505 Broome street is an example of the Second Empire style.

Characteristics

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

Gothic Revival (1880-1920)

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

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

St. Peter's Church at 801 Atlantic Avenue exemplifies the Gothic Revival style.

Characteristics

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

Neo-Classical (1900-1940)

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

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

The Methodist Church at 601 Centre Street represents the Neo-Classical style.

Characteristics

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

Spanish Revival (1910-1930)

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

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

Mission style building at 202 North Third Street. Originally built as a church, this is now a private residence.

Characteristics

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

Mediterranean Influence (1900-1930)

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

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

The U.S. Post Office at 401 Centre Street illustrates the influence of Mediterranean style architecture in Fernandina Beach.

Characteristics

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

Mid-Twentieth Century

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

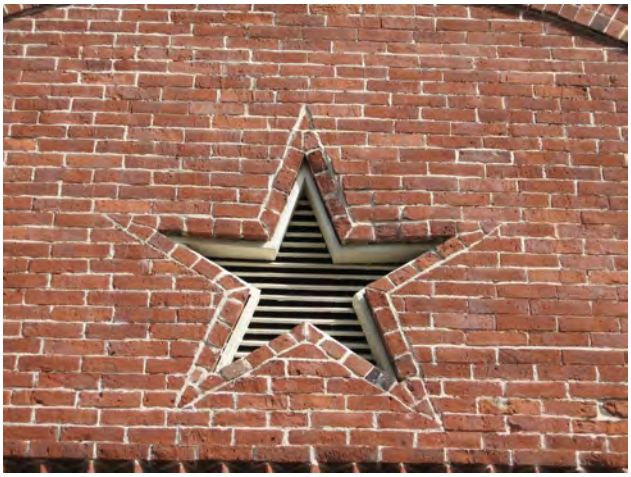
The canted display window at the building at 602 Centre Street was another popular design that emerged in commercial architecture during the mid-twentieth century.

City Hall at 204 Ash Street was originally built in 1904 and remodeled into its present design in 1964.

The building at 508 Centre Street dates to c.1960. The decorative geometric concrete blocks were a popular detail for the period.

ARCHITECTURAL DETAILS

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



Design details such as this star-shaped vent at 213 Centre Street (above) and the metal cornice at 117 Centre Street (below) are unique features and should be preserved.

The building at 215-217 Centre Street features several important architectural details, including brick corbelling below the roofline and segmental arch with concrete keystone above the building's windows.

Cast iron columns, like this one at 204 Centre Street were common features on 19th century and early 20th century commercial buildings.

AWNINGS

The canvas awning at 3 North Fourth Street is appropriately sized to cover the span of the multi-light window opening.

On storefronts, awnings were very common elements historically. They provided shade and helped cool commercial buildings pre-air-conditioning. Retain and keep in good repair any existing historic awnings. Add appropriately designed new awnings as desired.

1. Retain and maintain historic awnings, including metal ones.
2. Ensure that the installation of new awnings does not damage the building. Appropriate materials for new awnings include canvas duck or cotton and polyester blends; these may be treated with acrylic. Select awnings in colors that complement the building and mimic the shape of their opening.
3. Awnings should fit exactly over their display windows, and not span across any portion of wall surface in between display windows.
4. Preserve and maintain mid-20th century metal awnings.
5. Repair damaged historic metal awnings.

This commercial storefront has canvas awnings appropriately sized to fit into individual window openings. It would be an inappropriate design to install a single awning that covers the wall surface in between the separate windows.

The canvas shed awning is appropriately shaped to follow the contour of the building's chamfered corner. (118 Centre Street)

BRICK/MASONRY

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

This brick exterior of the historic train depot at 102 Centre Street is a character-defining element of the building and should be maintained to help preserve the architectural integrity of the depot.

1. Preserve and maintain original brick, stone, terra cotta, cast concrete and other masonry original to a building.

Repair of masonry

2. Repair damaged masonry by patching, piecing in, or consolidating instead of removing an entire feature.

3. Repair cracks; they are an indication of structural settling or deterioration, and may also allow moisture penetration.

4. Hire skilled craftsman to repair broken stone or carved detail using epoxies.

Moisture control on masonry

5. Repair leaking roofs, gutters, and downspouts; secure loose flashing.

6. Caulk the joints between masonry and windows to prevent water penetration.

7. Ensure that the grade slopes away from the wall to prevent water from gathering at the base. If there is excessive ground water, correct the grade or install drain tiles around the building.

8. Prevent moisture by applying a damp-proof course just above the ground level with slate or other impervious material. Seek professional advice from knowledgeable preservation architects or engineers.

Cleaning of masonry

9. Clean masonry only where deterioration or heavy surface staining has occurred.

10. When cleaning unpainted masonry, use the gentlest means possible, ideally low-pressure water and mild detergent.

11. Apply water to masonry surfaces only when temperatures are above freezing and will remain above freezing for at least 14 days after application.

12. Find an inconspicuous area to test cleaning methods and observe the results before using on the entire building.

Chemical cleaning of masonry

13. Chemical cleaners can damage masonry; use them with caution.

14. Follow directions for chemical cleaning and do not leave the compounds on the masonry for longer than directed.

15. Never apply acid cleaners on marble or limestone.

The brick building at 309-311 Centre Street has decorative brick corbelling and a concrete name – and date-stone inset, which should be maintained and preserved.

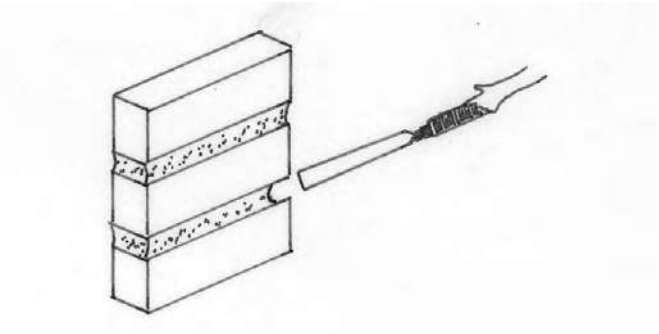
Machine cleaning of masonry

16. Do not use abrasive or high-pressure cleaning methods like sand blasting or high-pressure water; these methods cause rapid deterioration of the brick and mortar.

17. Do not use electric saws or hammers to remove mortar.

Mortar issues with masonry

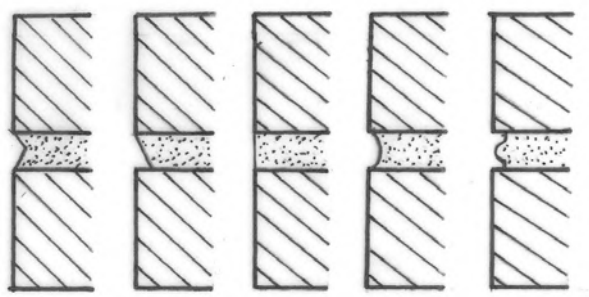
18. Remove deteriorated mortar by carefully hand raking the joints to avoid damaging the masonry.



One inch of old mortar should be removed with a hand tool before repointing. Electric tools can damage historic mortar.

19. Cut out old mortar to a depth of one inch.

20. In replacing historic mortar, match the original in strength, composition, color, and texture. Use one part lime and two part sand with no more than 20 percent combined Portland cement.



When repointing, examine the historic mortar profile, then replicate it.

21. Repoint to match original joint profiles and retain the original joint width.

22. Do not use Portland cement to replace historic mortar; it is stronger than the historic mortar and bricks and will not give way as bricks expand and contract with temperature changes, causing them to crack, break, or spall.

23. Do not repoint with a synthetic caulking compound.

24. Do not use a "scrub" coating technique in place of traditional repointing.

Painting of masonry

25. Leave unpainted historic masonry unpainted; paint bricks only if they have lost their protective outer coating due to sandblasting. In this case paint helps preserve the brick. Paint may also be appropriate to conceal extremely mismatched repair work to the brick and mortar.

26. Follow the guidelines for paint when covering brick.

27. Apply a water-proof, water-repellent, or other non-historic coating only as a last resort, as it can actually trap moisture inside the masonry, which exacerbates existing problems.

The exterior of the building at 306 Centre Street has extensive brick detailing, including the addition of color, which helps convey the architectural integrity of the building.

At left, the former William Henderson Peck High School now houses the Peck Center with a library, gymnasium, and reception room. The brick building was constructed in 1928.

CAST IRON/METAL

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

1. Retain the painted surfaces of historically painted elements.
2. Remove all corrosion from metal elements before repainting.
3. Remove loose and peeling paint from metal surfaces with gentle methods such as hand scraping or wire brushing.
4. If hand scraping or wire brushing fails to clean hard metals like cast iron and iron alloys, use low-pressure dry-grit blasting. Protect adjacent wood or masonry surfaces from the grit.
5. If hand scraping or wire brushing fails to clean softer metals like copper, lead, or tin, use chemical or thermal methods.

Metal façade at 313-319 Centre Street.

Cast iron features at 218 Centre Street are important elements of 19th century commercial buildings.

6. After cleaning metal elements, immediately apply a rust-inhibiting primer coat.
7. Prevent corrosion between incompatible metals (such as copper with cast iron, steel, tin, or aluminum) by separating them with nonporous, neoprene gaskets, or butyl rubber caulking.

ENTRANCES AND DOORS

The entrance at 313-319 Centre Street includes several common elements of 19th-century commercial buildings, such as the single-light glass and wood double doors, the transom above the doors, and the recessed entrance, which served to augment display window area.

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

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

Historic doors and entrance elements such as the arched lights and transom at 213 Centre Street contribute to the character of the commercial district and should be retained.

FIRE ESCAPES AND STAIRWELLS

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

Placement behind the historic building can minimize the impact of modern features like decks and stairs. (11 North Third Street)

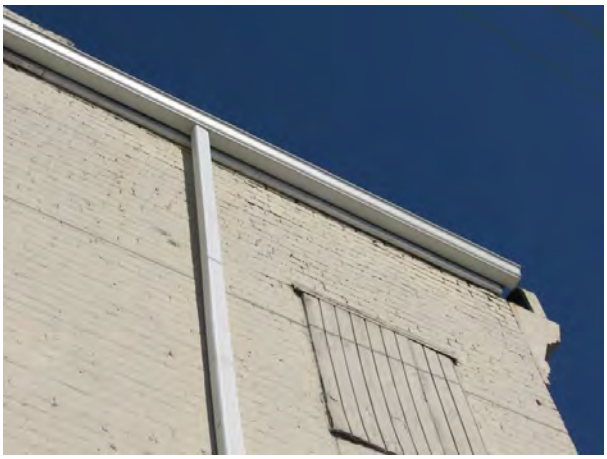
1. Locate fire escapes and staircases out of view of the street, such as on rear elevations.
2. When installing fire escapes, ensure they cause no damage to architectural features.
3. In design, fire escapes may be either open or enclosed.
4. The exterior surfaces of enclosed fire escapes may be of wood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

This fire escape is an appropriate model due to its location at the rear elevation and simple wood construction. (313 Centre Street)

GUTTERS AND DOWNSPOUTS

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

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

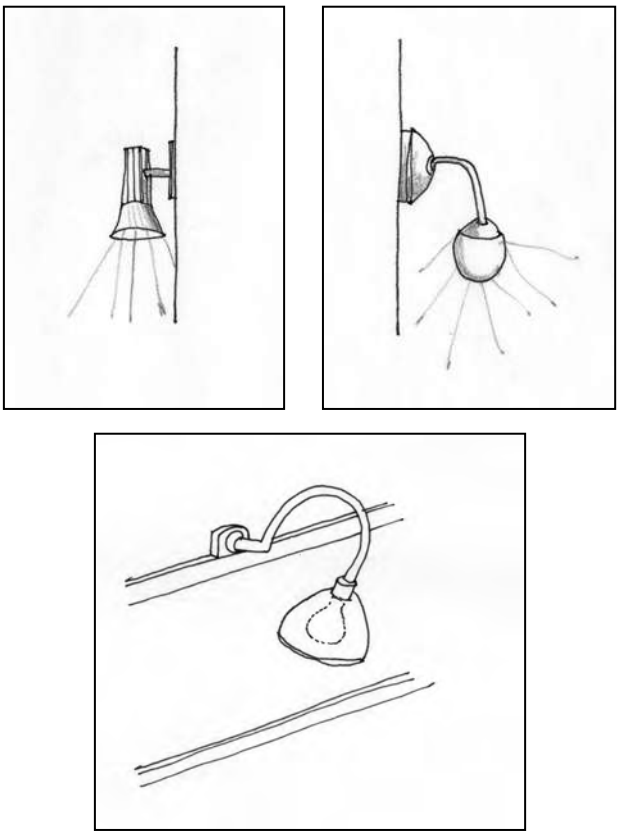


Appropriate gutter and downspout models.

LIGHTING

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

1. Retain and maintain historic light fixtures and neon signs.
2. Repair deteriorated or damaged historic light fixtures using methods that allow them to retain their historic appearance.
3. When replacement of missing or severely damaged historic light fixtures is necessary, select designs that replicate the originals or other historic examples in appearance and materials.
4. If a modern design of fixture is desired, or if light is needed where there was previously no fixture, conceal the light source, and direct light toward the building.
5. Ensure that light fixtures do not damage or obscure architectural features or other building elements.



Selection of appropriate commercial lighting.

Entrance ceiling fixture at 301 Centre Street.

At right are appropriate new gooseneck fixtures at 402 Centre Street.

PAINT

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

Painted surfaces should be maintained, as at 204 Centre Street.

1. Maintain the painted finish of building and landscape elements that were historically painted.
2. Adding a painted finish to historically unpainted masonry or other surfaces may be appropriate under extenuating circumstances.
3. Use oil paint on surfaces that have been painted with oil paint in the past; this is generally the case for historic buildings in the district.
4. The use of latex paint is not recommended, as it will likely not adhere well and also shrinks more than oil paint when drying. This can pull off underlying old paint. If latex is used, first completely prime the surface with an oil-based primer.
5. Before painting, remove dirt with household detergent and water to allow new paint to adhere.
6. Remove damaged or deteriorated paint to the next sound layer.

Unpainted masonry surfaces can be important aspects of character and should remain unpainted. (215-217 Centre Street)

7. If paint has blistered and peeled down to the bare wood, remove all paint down to the bare wood. Otherwise, it is not necessary to remove but the blistered outer layer.

8. Use the gentlest means of paint removal possible, such as hand sanding and hand scraping.

9. If the use of chemical strippers is needed to supplement the above technique, be certain to follow directions to neutralize chemicals after use. Otherwise, new paint will not adhere.

10. Select paint colors that complement the style and period of the building and the overall color scheme of the street.

11. Use the same color for trim including horizontal and vertical trim boards, porch framing and columns, and window framing; a contrasting color for walls; and a darker color for doors, shutters, and window sashes.

12. Limit the number of colors used to three.

Paint colors accentuate the historic windows at 215-217 Centre Street (above) and storefront elements at 301 Centre Street (below).

ROOFS

Most commercial buildings have flat roofs with decorative brick corbelling or sheet metal cornices at the roofline. (117 Centre Street)

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

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

Retain and maintain historic roof elements such as the sheet metal cornice at 313-319 Centre Street, which is a character-defining feature.

SIGNS

Appropriate window sign at 214 Centre Street.

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

1. Preserve, maintain, and repair historic signs including neon signs.
2. New signs should be of traditional materials such as wood, glass, copper or bronze , or materials that replicate these. Sandblasted wood signs are appropriate. Plastic, substrate or unfinished wood signs are not recommended.
3. Avoid oversized signs. Use the proportions of the building to guide sign size.
4. Buildings should have no more than two signs, not counting signs painted on windows.
5. Signs that resemble logos or symbols for businesses are encouraged.
6. Signs should have no more than two 0r three colors; colors should be coordinated with overall building colors.

The projecting sign at 107 Centre Street is appropriate in design, materials, and color scheme. Use of logos in signs is also encouraged.

7. Lettering and fonts are not reviewed, but traditional lettering for signs include Serif, Sans Serif or Script styles. Letters should not exceed 18 inches in height or cover more than 60% of the total sign area.
8. Ensure that sign installation causes no damage to historic materials. Anchor mounting brackets and hardware for signs into mortar, not masonry.

This projecting sign at 316 Centre Street is constructed of metal, an appropriate material.

9. Conceal lighting for signs; spot- or down-lighting is appropriate for signs. Internally lit signs are not appropriate.

10. Traditional sign locations include storefront beltcourses, upper facade walls (one square foot/linear foot of frontage up to 25 square feet), hanging or mounted inside windows, or projecting from the face of the building (maximum area of 12 square feet). Freestanding signs and movable sandwich boards or easels are also allowable downtown and provide additional signage for businesses.

11. The use of neon based on historic designs and locations may be appropriate.

12. "Legacy" signs are also allowed.

Appropriate hanging sign at 205 Centre Street.

Shown are appropriate locations for commercial signage. No more than two signs should be used per building, not counting window signs or sandwich board/easel type signs.

STOREFRONTS

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

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

At right, the building at 216 Centre Street has a rebuilt storefront of an appropriate design.

This storefront at 218 Centre Street retains original elements including bulkheads and display windows.

WINDOWS

Original, two-over-two, wood sash window at 306 Centre Street.

Windows are functional and aesthetic, helping to define a building's particular style. Windows allow light into the interior of a building, provide ventilation, and allow a visual connection to the outside. Street-level windows allow passersby to view into the building.

In the historic district there are numerous types and sizes of windows in addition to a variety of designs of sills, lintels, decorative caps, and shutters. Preserving windows and their components helps uphold the architectural integrity of the district as a whole.

1. Retain and maintain historic windows.
2. Patch, paint, putty, and weather strip as needed to restore historic windows to their original condition.
3. If damage to a historic window is beyond repair, replace it entirely. However, when possible, replace only damaged components and retain as much historic material as possible. To test for condition, stick an ice pick into the sill or bottom rail of the frame; if it penetrates more than half an inch into the wood, the frame may require replacement.
4. If replacement of historic windows is required, closely match them in size, type, and material.

Distinctive arched storefront windows at 117 Centre Street.

5. If the majority of windows are beyond reasonable repair, wood windows should be replaced with wood windows to match the original. Replacement windows should have true divided lights and not snap-in or flush muntin bars.

6. Reuse serviceable window hardware and locks.

7. To boost energy conservation, opt for the installation of storm windows over replacement of historic windows.

8. Select storm windows that are white, or paint them to match the window trim.

9. Select storm windows with a design that allows for full view of the historic windows or that match the pane configuration of the windows.

One-over-one wood sash window at 313-319 Centre Street.

10. Retain historic blinds or shutters.

11. If new blinds or shutters are installed, use ones that are constructed of wood and sized and installed like historic working ones. Operable shutters are preferred.

12. The installation of "bahama" style shutters is appropriate if the property owner can demonstrate the building originally had such shutters through photographic or physical evidence.

13. The installation of vinyl shutters is not appropriate. Vinyl is not a sustainable material and its plastic appearance is not similar to wood.

14. Do not change the number, location, size, or glazing pattern of windows by cutting new openings, blocking in windows, or installing replacement sashes that do not fit the historic openings.

15. Do not install bars in windows visible from the street.

16. The installation of temporary storm shutters to protect windows is appropriate as long as they are reversible and do not result in damage to historic elements.

Why Preserve Historic Wood Windows?

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

General Maintenance

- Keep the glazing putty free of cracked, loose, or missing sections.
- Monitor the paint condition; if paint becomes deteriorated, check the wood below in those spots.
- Remove excess, peeling, or flaking paint.
- Keep wooden components painted.
- Replace deteriorated components like broken sash cords and panes.

For more information on general maintenance and more involved repair of wood windows, see the preservation brief at http://www.nps.gov/history/hps/tps/briefs/brief09.htm.

ADA Compliance and Accessibility Ramps

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

1. Americans with Disabilities Act (ADA) curb cuts should be installed to minimize damage to the original concrete sidewalks and be consistent with the existing concrete color and texture.
2. Locate ramps out of public view.
3. Use landscaping where appropriate to screen accessibility ramps.

Automatic door openers can be added to entrances without causing alteration to the historic door and other entrance features.

When possible, site ADA ramps at side or rear entrances.

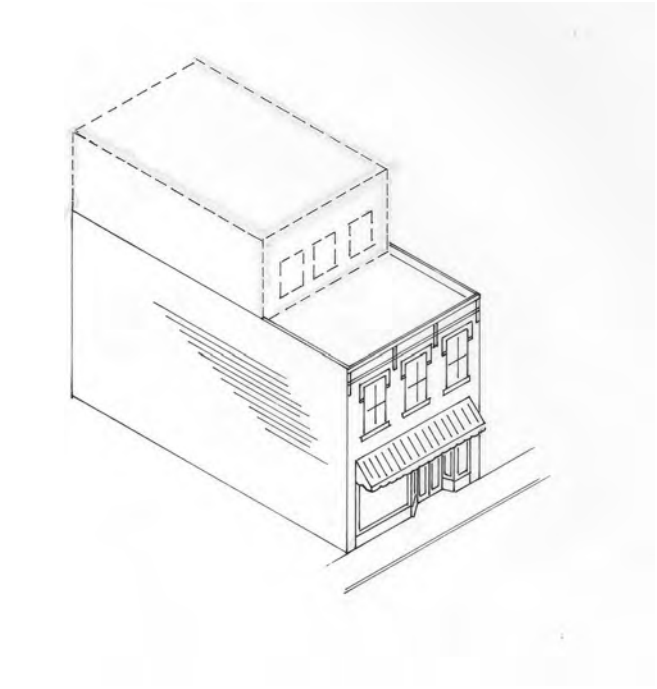
ADA ramps can be added where needed on commercial buildings by using grade changes and screening railings with landscaping (left).

GUIDELINES FOR NEW CONSTRUCTION

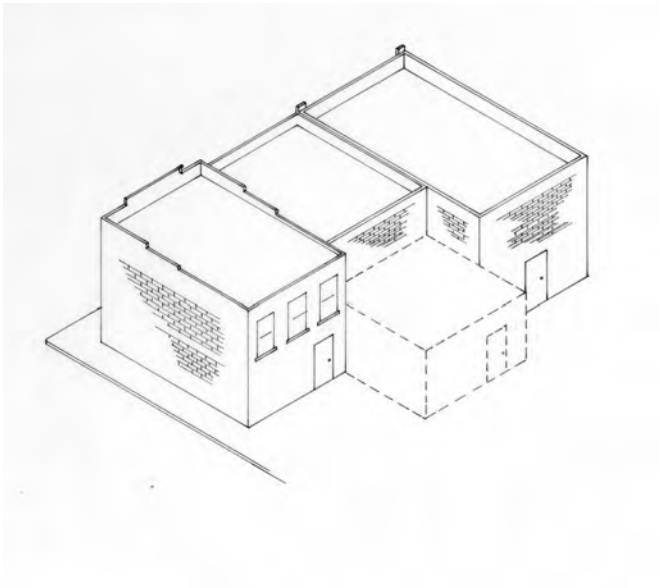
Additions

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

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



Roofline additions should be recessed from the primary façade of the building (above). Rear additions are appropriate as long as they are not readily visible from the street and are secondary to the original building in size and scale (below).



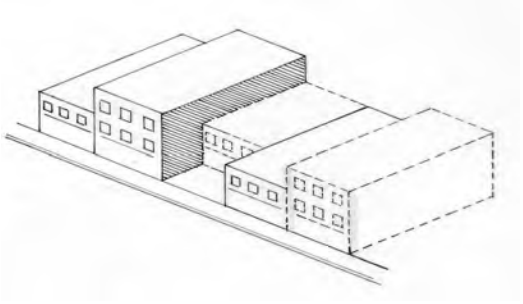
GUIDELINES FOR NEW CONSTRUCTION

Infill Buildings

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

Above, the commercial building at 105-107 Centre Street is an appropriate infill example. As seen in the photo below, the new building follows the historic set back to form a continuous façade plane. (The sample sketch at the bottom does not, exemplifying inappropriate infill.) Additionally, its roof is flat and features a pedimented parapet that echoes similar features along the horizontal flow of historic rooflines.

1. Construct new buildings to a height compatible with existing adjacent buildings. New buildings should have the same number of stories and be within ten percent of the average height of existing buildings as seen from the street and publically accessible areas.
2. Construct new buildings with façade proportions, including the height-to-width ratio, similar to and compatible with others on existing adjacent buildings.
3. New buildings should be compatible with adjacent buildings in terms of set back.



4. Match the degree of new design's complexity with that of existing adjacent buildings. The area's dominant architecture should dictate the degree of simplicity or complexity for a new building.

5. With respect to height-to-width ratios, design new buildings' windows and doors in relation to the proportions of existing adjacent buildings visible from public areas.

6. Design new buildings with solid-to-void rhythms and open-to-solid proportions compatible with those used in existing adjacent buildings.

Appropriate alignment: The top sketch illustrates new construction that maintains traditional storefront and upper façade alignment. The sketch below illustrates inappropriate alignment.

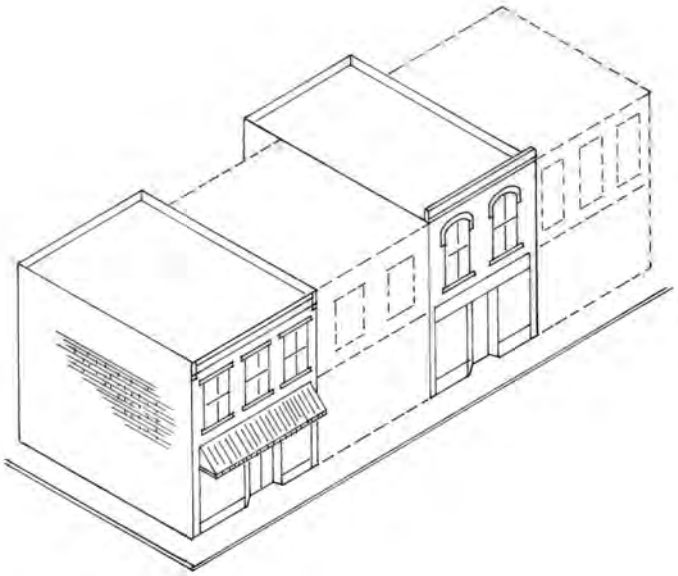
7. Select materials and textures for new buildings that relate to the extent such materials and textures are used in the surrounding area and on existing adjacent buildings. In areas where strong continuity of materials and textures is a factor, the continued use of those materials should be strongly considered.

8. Select colors for a new building that relate to the use of color in the surrounding area and on existing adjacent buildings. In areas where strong continuity of color is a factor, the continued use of existing colors should be strongly considered.

9. Relate architectural details and articulation to that of existing buildings. Such details may include lintels, cornices, arches, chimneys, and ironwork.

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

11. Windows should be designed with divided lights and not have snap-in or flush muntin bars.



Window size and placement should be consistent for new construction.

A building constructed over several lots should have vertical divisions to maintain the streetscape rhythm.

Infill buildings of appropriate scale, height and setback are desired in the city's commercial district. Color choices and landscaping help new construction blend in.

DECKS

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

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

Rear decks can be used to tie buildings together and access upper floor space.

Rear decks can be used to access upper floor space .

STREETSCAPE ELEMENTS

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

Landscaping, benches, streetlamps, information signs, and garbage receptacles along Centre Street add to the appeal of the downtown district. All these elements enhance the appearance of and encourage visitation to the historic district.

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

Landscaping softens the hard edges of buildings, sidewalks, and curbs. Trees provide shade and beautification.

This vacant lot in the 300 block of Ash Street includes numerous trees. Before building on the lot, the owner should consult the City's Tree Ordinance for compliance.

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

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

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

PARKING AND OPEN LOTS

This corner parking area on South Fourth screened from the pedestrian sidewalks with fencing and plants.

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

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

Vacant space within the downtown area can be improved through the addition of small parks with landscaping and benches (100 Centre Street).

This parking lot would benefit from screening and landscaping along the public sidewalk.

WALKWAYS

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

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

ADA curbing installed at South Eight and Beech Streets. Below: ADA curbing at South Seventh Street.

Historic walkway surface in the 800 block of Atlantic Avenue.

UTILITIES AND ENERGY RETROFITTING

HVAC units, utility meters, and garbage containers are typically placed behind commercial buildings.

Placement of garbage containers and of utility components, flush with the wall along a rear elevation, is appropriate, as above and below.

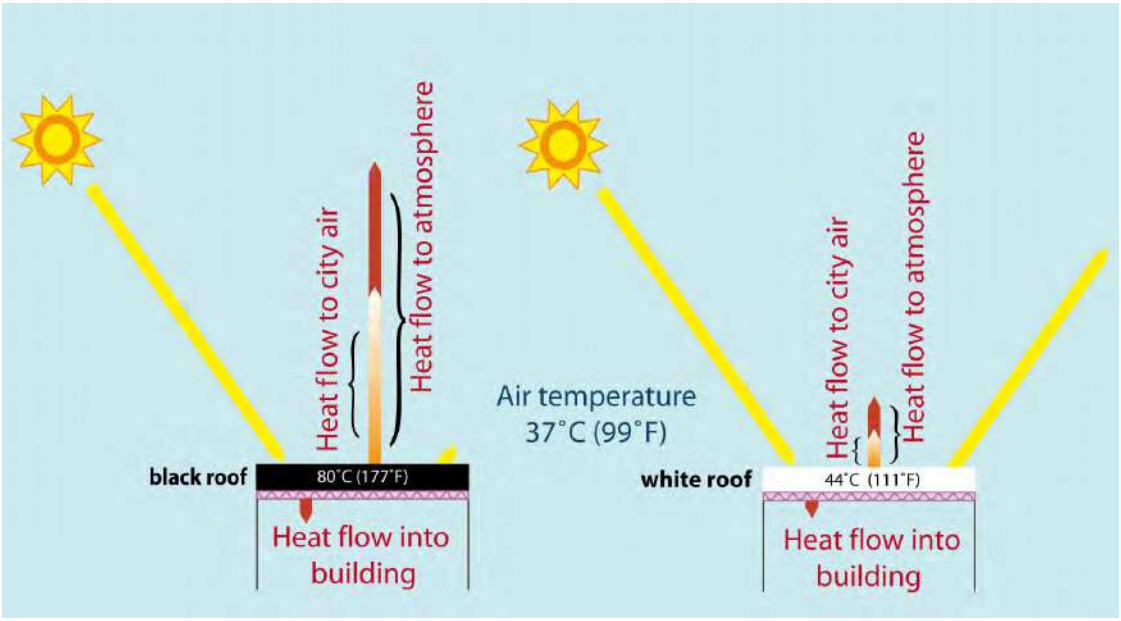
Utilities such as garbage containers and mechanical systems are important to the functionality of buildings and the district. Locate theses mechanical systems, solar panels and also air conditioning and heating units at rear facades or on rooftops, where they are not readily visible from the street.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

1. Locate garbage containers behind buildings.
2. Locate mechanical systems behind or on top of buildings, set back or behind a parapet, where they will not be visible from the street.
3. Rear elevations are also the appropriate location for meters, conduits, and other equipment.

4. Minimize the visibility of window unit systems by locating them on the side or rear elevations.

5. Owners of commercial buildings are encouraged to paint their roofs with reflective coatings to reduce energy costs.
6. The installation of solar panels or solar shingles is appropriate for commercial buildings as long as these panels or shingles are not readily visible from the street and are concealed behind roof parapet walls.
7. The installation of solar panels on rear elevations not readily visible from the street is also appropriate in the downtown area.
8. Energy-saving devices such as solar panels may be reviewed, but not to the extent that their placement renders them ineffective. Property owners are encouraged to place solar panels, wind turbines or other energy saving measures on elevations that are not readily visible from the street and do not detract from a building's architectural character.

Solar panels are appropriate additions to downtown commercial buildings as long as they are concealed behind roof parapet walls and are not readily visible from the street.



The addition of reflective roof surfaces can greatly assist in reducing energy costs for commercial buildings during the warm months in Florida's climate.

GUIDELINES FOR RESIDENTIAL BUILDINGS

Residential Architectural Styles of Fernandina Beach

Because of the district's age and development patterns, it contains a variety of late 19th and early 20th century architectural styles. Treatment of buildings should be guided by knowledge of the distinguishing characteristics of each. Following are descriptions and examples of the district's predominant styles and forms.

This side-gabled dwelling at 501 Beech Street is reflective of the simple house forms in the historic district which can be characterized as vernacular.

Frame Vernacular or Folk Victorian (1870—1910)

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

Cross gable plan dwelling at 101 South Eighth Street with a full-width porch and prominent gable dormer on the main façade.

This type of detailed porch railing can be found on some Folk Victorian dwellings. (322 S. Sixth Street)

Many of the vernacular plan dwellings were designed in gable front forms. These can be simple in design such as 113 South Eighth Street at right.

Greek Revival (1855-1880)

The Greek Revival style was a popular architectural style across the country as early as the 1830s. As Americans increasingly embraced democratic roots, they turned towards classical antecedants in philosophy as well as architecture. The Greek and Roman cultures of ancient periods provided templates for nineteenth-century architectural design. Characterized by symmetry and order, the style was embellished with restrained classical features such as full-height columns in Doric, Ionic, or Corinthian orders. The Greek Revival style was equally prevalent for residential buildings as for churches, banks, and courthouses.

In Fernandina, the Greek Revival style gained a hold during the 1850s, and its influence persisted as late as 1880. Traditionally, the residential use of the style was applied to a side-gable form with a central entrance anchoring symmetrical bays (e.g., 111 South Ninth Street, shown below). However, in Fernandina, a second form arose where narrow urban lots were predominant. A gable-front form echoed the "temple front" design of ancient Greece. An example is the Merrick-Simmons House at 102 South Tenth Street (below). This variation has a façade with distinct Greek Revival influences, but with an offset entrance.

The house at 111 South Ninth Street reflects the Greek Revival influence in it symmetrical façade and full-height porch with Classical columns.

Characteristics

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

Italianate (1870-1890)

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

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

The Fairbanks House at 227 South Seventh Street features design elements characteristic of the Italianate style, including an asymmetrical plan, a multi-story tower, arched and oriole windows.

Characteristics

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

Queen Anne (1880-1905)

The emergence of the Queen Anne style coincided with the rise of balloon framing and mass production of wood ornamental features. These developments allowed for extravagant architectural designs with asymmetrical floor plans and irregular roof planes. These houses are typically of asymmetrical floor plan and often feature porches that wrap around from the main façade to a side elevation. More exuberant examples may also have a corner tower, highly detailed spindling, oriole or stained glass windows, roof cresting, wood shingle siding, corbelled brick chimneys with chimney pots, and irregular roof planes. Queen Anne style houses are often painted in rich, contrasting color schemes.

The Baker House at 112 North Sixth Street is a notable example of the Queen Anne style and features a wrap-around porch, corner tower, and asymmetrical plan.

The Queen Anne style was applied to residential architecture in Florida. Its popularity through the state expanded rapidly, as rail lines transported the mass-produced millwork and other stylistic elements.

In Fernandina Beach, Queen Anne examples include the ca. 1895 Bailey House, with a wrap-around porch, a tower and a turret, and the ca. 1902 Horsey House, also with a tower and an irregular plan.

In Fernandina Beach, the Queen Anne was fashionable from the mid-1880s until 1910. By then, the popular late nineteenth century Queen Anne style had generally fallen out of favor among designers and homeowners. Beginning in the early twentieth century, Americans embraced a return to its own architectural roots.

Characteristics

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

Colonial Revival (1895—1955)

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

The dwelling at 315 Calhoun Street is an example of the Colonial Revival style, illustrating symmetry of plan and modest decorative elements.

Characteristics

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

Craftsman/Bungalow (1905—1930)

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

Bungalows are found throughout the Fernandina Beach historic district. Typically, they are one– to one-and-one-half-story structures. Their plan is rectangular, with horizontal massing on the façade.

The Bungalow at 213 South Sixth Street displays several features common to this residential type including wide, full-width porch with wood posts on masonry piers, knee-brace brackets under the eaves, and exposed rafter tails under the roofline.

Characteristics

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

Tudor Revival (1910—1940)

The Tudor Revival style is based loosely on Medieval architecture. Peaking in popularity during the 1920s, the style was fashionable for single-family dwellings as well as small apartment buildings. The plans often feature cross gable, high-pitched roofs. Exteriors can be of stucco with false half-timbering, brick veneer, or weatherboard siding. A Tudor Revival dwelling may feature a gable-front projecting bay with an arched entrance, an exterior, façade wall chimney, and even an entrance tower. Windows may be double-hung wood sash or multi-light styles.

The Tudor Revival style was used almost strictly on residential architecture. Of particular note in the historic districts are one– and two-story residences in the 300 block of South Seventh Street.

This house at 330 South Seventh Street displays crossed gable roof and façade chimney often found on Tudor Revival houses. The Tudor Revival style often includes arched doors, as on this example.

Characteristics

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

Mediterranean Influence (1900-1930)

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

Villa Las Palmas, built in 1910 at 315 Alachua Street.

Characteristics

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

ARCHITECTURAL DETAILS

The highly detailed decorative trim in this window hood should be maintained and preserved. (315 Alachua Street)

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

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

Eave brackets, balusters, and porch trim help convey a building's architectural style and contribute to its integrity. (302 South Seventh Street)

AWNINGS

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

These shed-type awnings are appropriately installed one over each individual window; do not install a single owning that covers wall surface between windows. (306 South Seventh Street)

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

Awnings should fit within porch columns as at 202 South Seventh Street.

CHIMNEYS

Decorative corbelled brick chimney with rounded cover pot at 415 Centre Street.

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

Chimneys with decorative corbelling and arched inset. (227 South Seventh Street)

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

ENTRANCES AND DOORS

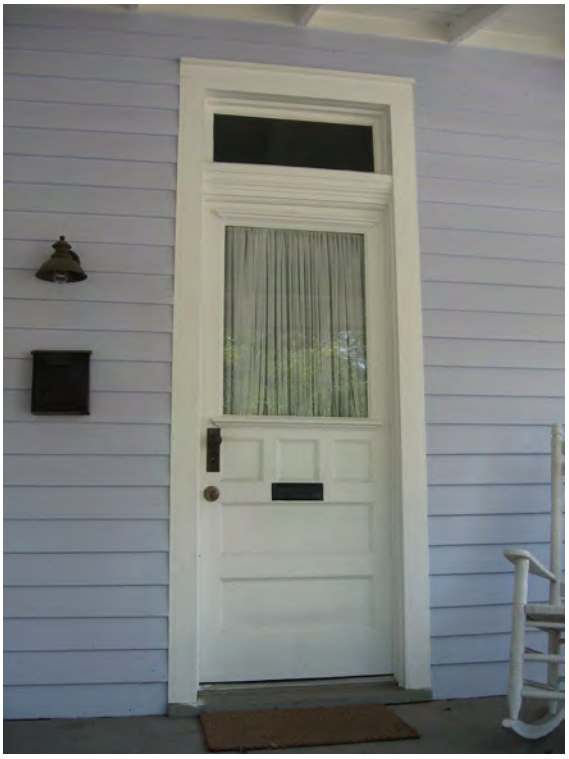
This entrance, with original multi-light wood panel double doors and transom, enhance the character of the house and should be preserved. (20 South Fourth Street)

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

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

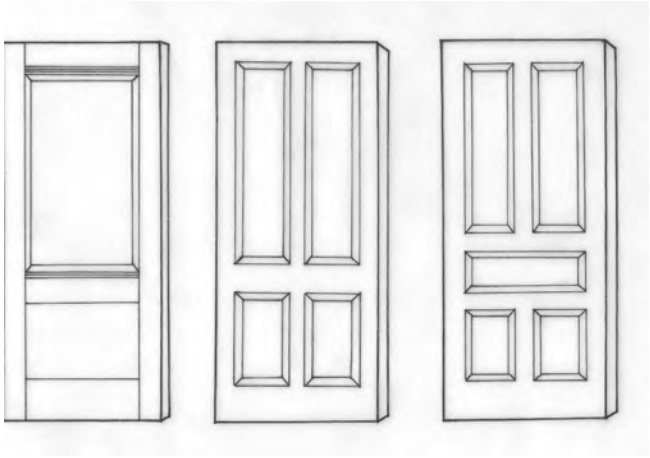
This original two-arched-light door at 111 South Fifth Street is a character-defining feature and should not be obscured. It has a storm door that appropriately allows a full view of the door.

Original arched-light doors and transom at 614 Beech Street.



This original single-light, wood panel door is an appropriate model for houses dating from the late nineteenth through the early-twentieth centuries.

Original Craftsman door and sidelights at 111 South Seventh Street.



Appropriate designs for replacement doors.

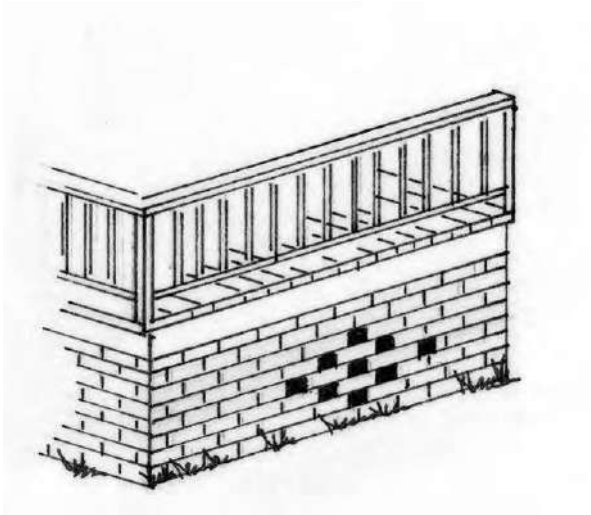
FOUNDATIONS

Visible foundations are a typical feature of historic houses, and they contribute to district character. (130 South Seventh Street)

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

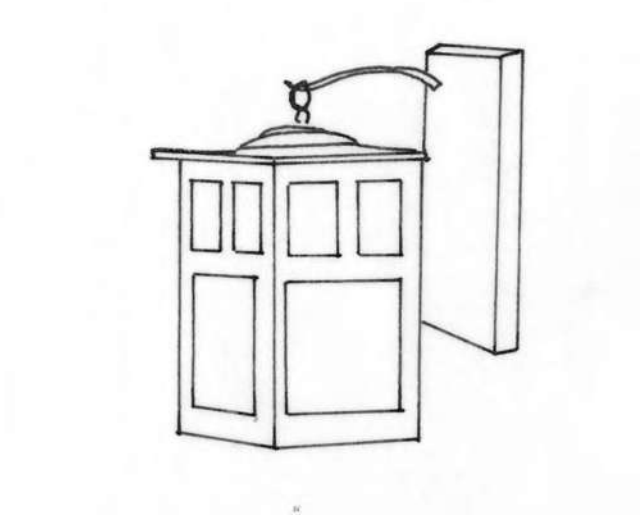
1. Retain and maintain foundations according to masonry guidelines.
2. Do not cover or conceal foundations. Allow them to remain visible if they were historically visible.
3. Follow masonry guidelines for foundation repairs.
4. For pier foundations, use sections of lattice installed between the piers.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

Lattice panels can be appropriate in terms of design and installation, though should be cut to fit in between foundation piers, as these custom panels do, rather than conceal or cover them. (20 South Fourth Street)



If foundations have to be enclosed the use of pierced brick panels is recommended.

LIGHTING



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

This new light fixture is an appropriate design for the style of the historic building at 326 South Seventh Street.

1. Retain historic light fixtures.
2. Repair damaged historic light fixtures or replace damaged pieces with similar replacements.
3. If original fixtures are missing or beyond repair, new fixtures should either replicate historic examples appropriate for the period and style of the building or use unobtrusive design and materials and traditional placement.

Where they exist, historic porch light fixtures should be repaired and retained. (206 South Sixth Street)

PAINT

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

Wooden trim and other traditionally painted building elements should be kept painted. (121 North Sixth Street)

1. Maintain the painted finish of building and landscape elements that were historically painted, such as wood siding and fences.

2. Adding a painted finish to historically unpainted masonry or other surfaces may be appropriate under extenuating circumstances.

3. Use oil paint on surfaces that have been painted with oil paint in the past; this is generally the case for historic buildings in the district.

4. Latex paint is not recommended, as it does not adhere well and shrinks more than oil paint when drying. This can pull off underlying old paint. If latex is used, first completely prime the surface with an oil-based primer.

5. The use of elastomeric paints and other long lasting paints is recommended as long as they are breathable and have similar qualities to historic paint adherence. The use of spray-on sidings such as "liquid siding" should not be used unless they are proven to be breathable and will not damage the original wood or brick surface.

6. Before painting, clean surfaces with water and household detergent to allow new paint to adhere.

7. Remove damaged or deteriorated paint to the next sound layer.

8. If paint has blistered and peeled down to bare wood, remove all paint down to the bare wood. Otherwise, it is not necessary to remove but the blistered outer layer.

9. Use the gentlest means of paint removal possible, such as hand sanding and hand scraping.

10. If the use of a chemical stripper is needed to supplement the above technique, first test it in an inconspicuous area to ensure it will not cause damage to historic materials. Also, be certain to follow directions to neutralize chemicals after use. Otherwise, new paint will not adhere.

11. Select paint colors that complement the style and period of the house and the overall color scheme of the street.

12. Use the same color for trim boards, porch framing and columns, and window

framing; a contrasting color for walls; and a darker color for doors, shutters, and window sashes.

13. Limit the number of colors used to three.

Queen Anne style homes often displayed several contrasting colors. (28 South Seventh Street)

The porch features are set off in white against the pastel color body of the house. (310 South Sixth Street)

Frame Vernacular or Folk Victorian: Contrasting wall and trim colors.

Queen Anne: Deep rich colors such as green, rust, red, or brown for walls and trim. Shingles may be differently colored than walls.

Colonial Revival: Softer colors for walls with white or ivory trim.

Tudor: Often unpainted masonry surfaces or deep earth tones with contrasting and darker trim elements.

Craftsman: Earth tones, sometimes different colors for different floors, for walls and complementary trim.

Some house styles support bold, contrasting color, as at 601 Ash Street.

PORCHES

Porch elements are character-defining features and should be preserved and maintained. (28 North Fourth Street)

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

The milled wood porch railing should be maintained and preserved, as at 322 South Sixth Street.

Porches on Bungalows such as this one at 406 Ash Street often have tapered wood posts on masonry piers.

1. Follow wood and masonry guidelines to retain, maintain, and repair wooden and masonry porches.

2. Porches on rear elevations are mainly functional and are less crucial to historic character. Their treatment can be more flexible and may include alteration, replacement, or removal.

3. When a porch is damaged or deteriorated beyond repair, replace it using a design that matches the original porch in design and materials, supporting the historic character of the district to the greatest extent possible.

4. Because porches were originally designed to be open and semi-transparent, their enclosure is not recommended. If enclosure is desired, use glass or screens with minimal structural elements instead of solid materials.

This porch has screen panels which allow viewing of the historic house behind it. (218 South Fifth Street)

5. The use of substitute materials for porch floors such as wood and plastic composites may be appropriate under some circumstances. If these treatments are used ensure they are not easily seen from the street, or paint them to blend with the house colors.

6. The addition of vinyl porch columns is not appropriate for porches readily visible from the street and are discouraged for rear elevations. The use of fiberglass columns may be appropriate for certain architectural styles such as Colonial Revival.

This porch has appropriate screen panels that do not obscure any of the character-defining architectural details. (301 South Sixth Street)

PORCH STAIRS AND RAILINGS

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

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

This jigsaw porch railing design helps convey the style of the house. (322 South Sixth Street)

An appropriate example of rebuilt porch stairs at 604 Ash Street.

ROOFS

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

A complex, irregular roof is a crucial stylistic element of the Queen Anne house; it should be retained and kept in good repair. (117 North Sixth Street)

1. Retain, maintain, and repair historic roof forms and materials.
2. Where damage has occurred, retain as much historic material as possible, replacing only individual elements.
3. If overall deterioration is beyond the repair, substitute materials may be used. Select substitute materials that will best support the historic character of the building and the district. Match original materials whenever possible.
4. Roof maintenance extends to keeping gutters and downspouts clean and in good repair.
5. Inspect regularly for leaking roofs, gutters, and downspouts, and make repairs.
6. Regularly check for and secure loose or missing flashing; if flashing is deteriorated, replace it with high-quality materials. Fasten aluminum flashing with aluminum nails and paint.
7. Ensure proper ventilation to prevent condensation.
8. Provide adequate anchorage for the roofing material to guard against wind and water damage.

If a metal roof must be replaced, the replacement should match the historic one as closely as possible. (218 Ash Street)

9. Check seams of metal roofs and keep metal surfaces painted except for copper roofs, which are protected by their patinas.
10. Secure metal roofs with metal fasteners that are compatible with the roofing material.
11. If supporting material has deteriorated below a slate or cement-tile roof, carefully remove and retain the tiles, repair the supports, and reinstall the tiles using copper nails to nail slate tiles to the roof.
12. If solar panels, skylights, rooftop satellite dishes, or other modern roof elements are used, install them out of public view. Use the smallest satellite dish possible.

Keep metal roofs painted. (305 South Eighth Street)

Retain and preserve original roof materials such as fired clay tile. (315 Alachua Avenue)

SIDING

Original wood siding on the Oxley-Heard House.

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

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

Wooden shingles help define a house's historic appearance. (214 South Seventh Street)

Wood Versus Synthetic Siding

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

Maintaining Wood Siding

- Paint wood siding every five to eight years to seal it against water penetration.
- Repair or replace damaged sections. Epoxies can be helpful.
- For its best appearance, keep wood siding clean by using a strong stream of water from a garden hose or by using household detergent and a medium soft brush.
- Allow sunlight and air to reach siding to prevent mildew.

For more information on general maintenance and painting of wood siding, see the preservation brief at http://www.nps.gov/history/hps/tps/briefs/brief10.htm.

WINDOWS

Original, three-over-one wood sash windows. (202 South Seventh Street)

Windows are functional and aesthetic, helping to convey a building's particular style. Windows allow light into the interior of a building, provide ventilation, and allow a visual connection to the outside. Their spacing divides a building into distinct sections, or bays, which defines the elevation.

There are numerous types and sizes of windows in addition to a variety of designs of sills, lintels, decorative caps, and shutters. Preserving windows and their components helps uphold the architectural integrity of the district as a whole.

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1. Preserve historic windows.
2. Patch, paint, putty, and weather strip historic windows as needed in order to restore them to their original conditions. See guidelines for wood for more detailed repair information.
3. If damage to a historic window is beyond repair, replace it entirely. However, when possible, replace only damaged components and retain as much historic material as possible. To test for condition, stick an ice pick into the sill or bottom rail of the frame; if it penetrates more than half an inch into the wood, the frame may require replacement.
4. If the majority of windows are beyond reasonable repair, wood windows should be replaced with wood windows to match the original.
5. To boost energy conservation, opt for the installation of storm windows over replacement of historic windows.

Craftsman windows should be preserved and maintained. (330 South Seventh Street)

6. Window tinting should be limited and allow the window to be largely transparent.

7. Select storm windows with a design that allows for full view of the historic windows or that match the pane configuration of the windows.

8. Retain historic shutters and blinds.

9. If new blinds or shutters are installed, use ones that are constructed of wood and sized and installed like historic working ones and are based on physical or photographic evidence. Operable shutters are preferred.

10. The installation of vinyl shutters is not appropriate. Vinyl is not a sustainable material and its plastic appearance is not similar to wood.

11. The installation of "bahama" style shutters is appropriate if the property owner can demonstrate the dwelling originally had such shutters through photographic or physical evidence.

12. Do not change the number, location, size, or glazing pattern of windows by cutting new openings, blocking in windows, or installing replacement sashes that do not fit the historic openings.

13. Do not install bars in windows visible from the street.

14. Do not use snap-in or flush muntins on historic buildings or new infill.

15. Re-use serviceable hardware and locks as long as they are reversible and do not result in damage to historic elements.

16. The installation of temporary storm shutters to protect windows is appropriate as long as they are reversible and do not damage the historic fabric of the property.

Appropriate shutters have a louvered design that is typical of historic shutters, they are able to open and close, and they cover the opening when closed. (327 South Seventh Street)

Six-over-six wood sash windows and appropriate shutters. (15 North Fourth Street)

The design of this storm window allows for full view of the historic two-over-two, wood sash window behind it. (509 Beech Street)

Some windows were designed to be essential parts of a dwelling's character. (315 Alachua Street)

Palladian window at 130 South Seventh Street.

A window screen should also allow full view of the window behind it. (502 Broome Street)

WOOD

Detailed wood trim at 121 North Sixth Street.

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

1. Follow the guidelines for paint to keep all wood surfaces protected from the elements. Paint prevents deterioration from moisture.
2. Use pest-control products with caution; conduct regular inspections for termites.
3. Maintain landscaping so that it does not cause damage to wood.
4. Inspect for leaking roofs, gutters, and downspouts and make needed repairs to eliminate excessive moisture issues. Secure or replace loose or deteriorated flashing and insure proper ventilation.
5. Check for proper drainage around the foundation to eliminate standing water.

Paint helps protect wooden elements from decay. (614 Ash Street)

6. Recaulk where rainwater can penetrate such as in junctions of dissimilar materials or at corner boards. First remove old caulk and dirt and use a high quality caulk such as one made with polyurethane. Refrain from caulking under individual siding boards or windowsills.

7. If wood is beginning to rot, dry it thoroughly and treat it with fungicide. Waterproof it (two to three applications of boiled linseed oil with 24 hours of drying time between coats has been quite successful), then fill any cracks and holes with putty and sand. Caulk between the wood members when necessary, then prime and paint the wood.

8. If wood is partially decayed, fill and strengthen it by applying semi-rigid epoxy into the decayed wood and allowing it to harden. Then fill, patch, sand, and paint the consolidated wood. Caulk between the wood members when necessary, then prime and paint the wood.

9. Wood boards with wide splits likely cannot be fixed with putty; however, pry the crack apart wide enough to apply a strong exterior glue, then press the sections back together. Secure with finishing nails to hold it together while the glue dries.

10. For convex warped boards, drill several holes along the centerline of the board. Insert countersunk screw (countersink enough so that screw heads end up below the surface of the board) and gradually tighten the screws to pull the board flush. Wet the board down during this procedure to avoid splitting. The procedure should be gradual, perhaps even taking days.

11. For concave warped boards, use a row of finishing nails at both the top and bottom edges to pull the edges back down. Countersink the nail heads and fill the holes with putty.

12. When a portion of a wooden board is too deteriorated for repair, use a circular or hacksaw to remove the damaged portion as close to the edge of the board above as possible. Then replace the section with a section or board that matches the existing boards in size and profile by nailing it in place, countersinking the nails, puttying the nail holes and any cracks, and painting the area.

Follow the guidelines above for wood siding like those on the dwelling at 111 South Fifth Street.

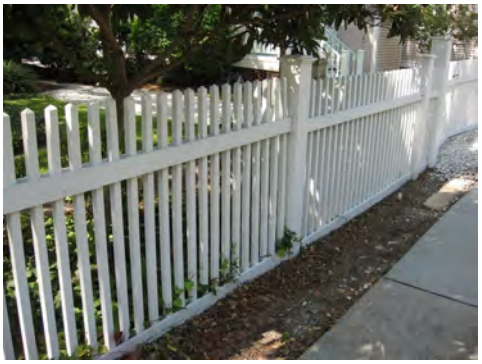
GUIDELINES FOR SITE FEATURES

FENCES AND WALLS

This privacy fence is of appropriate height, materials, and setback. (402 S. Seventh Street)

This original hoop and dart iron fence should be preserved. (605 Ash Street)

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



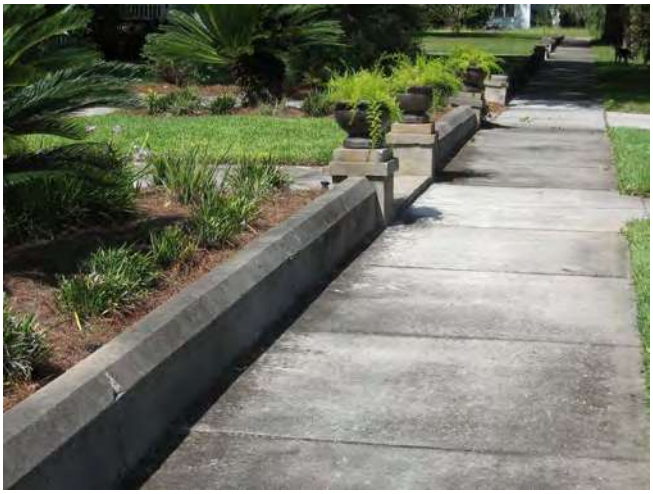
The material, design, color, and scale of this picket fence are appropriate. (414 Broome Street)

1. Preserve historic fences and walls.
2. Construct new fences and walls using materials that predominated historically or that visually match these materials. Wood or metal for new fences and brick for new walls are generally appropriate materials.
3. Paint new wooden fences to complement their adjacent houses. Construct front-yard fences to a maximum height of four feet tall and with pickets set less than three inches apart and less than four inches in width.
4. New metal fences should not exceed four feet in height.
5. Use solid wood board fences in back yards only. Construct them to be less than six feet tall and paint them to blend with the building.

6. Locate non-traditional fences such as split or horizontal rail, railroad tie, or timber fences at rear yards or where not visible from the street. Chain link fencing is not recommended within the district.

7. The installation of vinyl fencing is prohibited for yards of houses in the historic district per the LDC. Vinyl is not a sustainable material and does not convey the same appearance as historic fencing materials such as wood or brick.

Preserve site features such as the historic carriage step at 28 South Seventh Street and concrete and brick retaining walls at 117 North Sixth Street.



The swimming pool at this rear yard is appropriately screened with a wood privacy fence and shrubs. (102 South Seventh Street)

The shiny, plastic appearance of vinyl fencing makes it inappropriate for yards in the historic district.

GROUND SURFACES

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

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

New walkways should be of brick or patterned concrete such as at 227 South Seventh Street.

Driveways, like sidewalks, are often concrete. The "ribbon" design is a common historic design. The example at 119 South Seventh Street has brick infill, but often the ground surface is left natural.

OUTBUILDINGS

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

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

This garage at 414 South Seventh Street retains its original siding and door.

Well-maintained original outbuilding at 121 North Sixth Street.

Appropriate examples of new garages at 302 South Seventh Street (above) and 432 North Third Street (left).

UTILITIES AND ENERGY RETROFITTING

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

1. Retain plants, trees, and landscape features to perform passive solar energy functions like shading and wind breaks.
2. Use inconspicuous placement and the smallest size possible for dish antennae.
3. Screen garbage cans, HVAC units, and utility meters from view through inconspicuous placement, landscaping, or fencing designed to blend with the building.
4. Locate window air-conditioning units on side or rear elevations.

The placement and size of this dish at the rear elevation helps minimize its visual impact on the dwelling. (214 South Seventh Street)

5. Compliance with health and safety codes should not negatively affect character- defining features and finishes of the building.
6. Energy-saving devices such as solar panels may be reviewed, but not to the extent that their placement renders them ineffective. Property owners are encouraged to place solar panels, wind turbines or other energy saving measures on elevations that are not readily visible from the street and do not detract from a dwelling's architectural character.

Screening a HVAC unit reduces its visual effect while still allowing for access. (111 South Fifth Street)

If solar panels are desired, property owners are encouraged to site them on rear roof lines (above) or as freestanding units in rear yards (below).

SIGNS

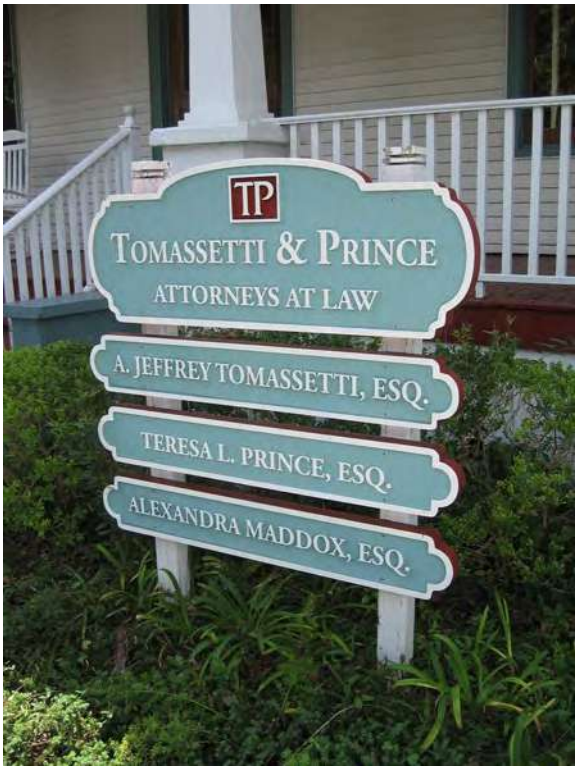
Private signs on houses converted to office or retail use should be of appropriate size, style, and colors and placement.

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

Grouped hanging signs on porches like this one at 20 South Fourth Street are appropriate.

6. Use no more than two signs per building, not counting window or easel type signs.

Appropriate freestanding sign at 10 South Seventh Street.



Grouping also works with freestanding signs. This sign at 406 Ash Street is of appropriate materials, color, size, and design.

GUIDELINES FOR NEW ADDITIONS

NEW ADDITIONS

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

1. Before building an addition, attempt to accommodate needed functions within the existing building.
2. Limit the size of new additions so as not to overwhelm the historic building.
3. Respect the scale, massing, materials, and window spacing of the historic building.

New additions should be placed at the rear of the structure, and be smaller and subordinate to the historic building.

Existing patterns should be respected in new additions. When possible, existing openings should be retained and used to access the addition.

4. Do not attempt to duplicate form, material, style, wall plane, roofline, cornice height; the new addition should not appear to be part of the historic building.
5. Use contemporary designs for new work or reference design motifs from the historic building.
6. Respect the existing historic character of surrounding buildings in the district and insure than the new addition will complement this historic character.
7. Place new additions on rear or side elevations where not visible from the street.

Examples of appropriate additions in the historic district include the rear, lateral wing (above) and the garage wing attached by a hyphen (left) at 31 South 10th Street, and the rear porch addition at 120 North Sixth Street (below).

DECKS

This appropriately located deck at the rear of the dwelling is also screened. (330 South Seventh Street)

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

Placement behind the historic building can minimize the impact of modern features like decks.

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

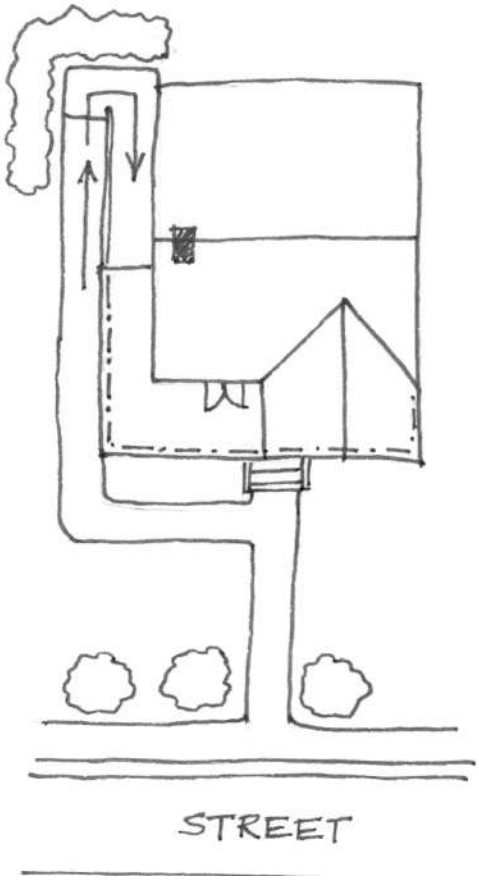
Rear decks should be simple in design with square balusters.

ACCESSIBILITY RAMPS

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

1. Blend a ramp into the existing design of the building and its architectural features.
2. Installing a ramp along side or rear elevations also helps to minimize its visual impact.
3. Chair lifts may also be approved if they are not readily visible from the street and their installation has minimal removal of historic fabric.

The handicapped ramp at 218 Ash Street blends into the existing porch and railing.



Side or rear elevations are the recommended places for accessibility ramps.

This ramp is incorporated into the picket fence design. (20 South Second Street)

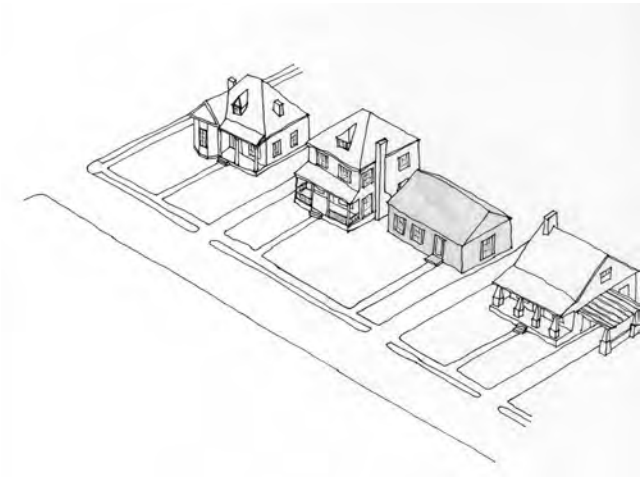
GUIDELINES FOR NEW CONSTRUCTION

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

These houses appropriately approximate each others' height and number of stories.

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

The relationships between the façade elements on each house are appropriately similar.



Above, the infill dwelling disregards height and porch compatibility with adjacent properties.

Example of infill which is compatible through its height, use of materials, window and door arrangement, and porch on the main façade. (23 South Sixth Street).

MOVING BUILDINGS

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

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

NON-CONTRIBUTING BUILDINGS

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

DEMOLITION

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

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

Buildings constructed in recent decades such as the dwelling at 504 Beech Street (left) are reviewed with greater flexibility than those that contribute to the character of the district.

DEMOLITION BY NEGLECT

The term demolition by neglect occurs when a building is allowed to decay through lack of maintenance, to the point of becoming a liability.

The following shall apply to maintenance and repair to structures in the locally designated historic districts, as well as any structure or property in the City that has been listed individually or deemed eligible for individual listing in the National Register:

(1) The owner, lessee, or other person in physical control of the structure shall comply with all applicable codes, laws and regulations governing the maintenance and safety of property including but not limited to City Codes, as applicable. It is the intent of this section to preserve from deliberate or inadvertent neglect of the exterior features of a building designated as a contributing structure to a historic district, and the interior portions therefore when such maintenance is necessary to prevent deterioration and decay of the exterior. All such buildings shall be preserved against such decay and deterioration and shall be free from structural defects through prompt correction of any of the following defects:

a. Facades which may fall and injure members of the public or property;

b. Deteriorated or inadequate foundation, defective or deteriorated flooring or floor supports, deteriorated walls or other vertical structural supports;

c. Members of ceilings, roofs, ceiling and roof supports or other horizontal members which sag, split, or buckle due to defective material or deterioration;

d. Deteriorated or ineffective waterproofing of exterior walls, roofs, foundations or floors, including broken windows or doors;

e. Defective or insufficient weather protection for exterior wall covering, including lack of paint or weathering due to lack of paint or other protective covering.;

f. Any fault or defect in the building which renders it not properly watertight or structurally unsafe; and

g. Any fault or defect in the building rendering such structure an unsafe structure as defined under the provisions of Chapter 22, City Code of Ordinances.

(2) Where the property is an archaeological site, the owner shall be required to maintain his property in such a manner so as not to adversely affect the archaeological integrity of the site.

(3) It shall be the joint responsibility of the Building Department, Planning Department, and Code Enforcement staff to enforce the provisions of this section, and the divisions may refer violations to the Code Enforcement and Appeals Board for enforcement proceedings pursuant to Chapter 2, City Code of Ordinances.

Appendix A

Basic Maintenance Advice

MATERIALS

1. Prevent water from making contact with exterior wood siding. Of particular importance is keeping all gutters and downspouts in good repair to keep water from infiltrating the wood surface.

2. All exposed wood should be kept painted, stained or treated with preservatives.

3. Repairs for wood siding such as cracks can be made through the use of waterproof glue. Large cracks may be filled with caulk followed by putty. The surface should then be sanded, allowed to dry, and painted.

4. Where exterior siding has to be replaced the use of siding to match in dimension, size and profile is recommended.

5. Use paints consistent (oil or latex) with the existing paint surface for exterior siding.

6. Keep exterior brick clean of mildew, efflorescence and dirt. Also keep exterior brick clean of vines, ivy, and other plant materials. Washing with detergents and water are best for exterior masonry and mortar. Sandblasting, water-blasting and other abrasive cleaning methods are detrimental to historic buildings and should not be used.

7. Re-pointing of historic mortar should be with a mortar which matches the original in appearance and composition. Most mortar from before 1900 was composed of lime and sand and a mortar with similar content should be applied. The use of Portland cement is not appropriate due to the hardness of the mortar versus the softness of the brick.

8. Most silicone based or waterproof coatings have limited effectiveness and may actually add to moisture problems by not allowing the brick to breathe. The use of these products is not appropriate.

ROOFS, CORNICES, CHIMNEYS

1. Check the roof regularly for leaks, deterioration of flashing, and worn roof surfaces such as rolled or asphalt shingles. An inspection of the upper floor or attic space during or following a rainstorm can also assist in detection of water related problems.

2. Know what metals are used in the cornice or roof flashing and use only similar metals during replacement or repair. Different metals should not touch each other or a galvanic

reaction may occur leading to corrosion.

3. Metal roofs and cornices should be kept painted to prevent rust and deterioration. Appropriate paints include those with an iron oxide oil base. Asphalt based paints and aluminum paints should not be used on historic metals as they could accelerate the rusting process.

4. Chimneys should be regularly checked for cracking, leaning, spalling, and infestation by birds and insects. The use of chimney caps over chimneys or flue openings is recommended to keep out moisture. Refer to the chimney section – only certain types of caps and colors are acceptable.

GUTTERS AND DOWNSPOUTS

1. Keep gutters and downspouts in good repair. Make sure they are properly connected, are clean of leaves and other debris, and channel water effectively away from the building. Seal all cracks in downspouts with silicone caulk or sealants.

2. The use of splash blocks to keep water away from the foundation is recommended.

3. Gutters and downspouts which are deteriorated should be replaced with new gutters and downspouts. Half-round gutters and round downspouts are preferable to corrugated designs.

FOUNDATIONS

1. All water should drain away from a building and should not enter the foundation.

2. Trees, shrubs, and other plants should be kept well away from the foundation to prevent damage from moisture and root movement. Typically a minimum distance of 2' between the plantings and the foundation wall is recommended.

PORCHES AND EXTERIOR ORNAMENTATION

1. Keep all porch and trim elements painted.

ENTRANCES

1. Doors, transoms, and sidelights should be kept clean.

2. Original locks and hardware should be kept oiled and in good repair. If original hardware is missing or is deteriorated, the use of reproduction locks and hardware suitable for the building is recommended.

3. Doors with a stained wood finish should be kept varnished; painting over the wood finish is not recommended.

WINDOWS

1. Windows should be kept clean and free of dirt and grime. Wood sash surfaces should be painted regularly.

2. Windows should be kept caulked and sealed to aid in energy conservation.

3. Shutters should be kept painted and in good repair.

AWNINGS

1. Canvas awnings should be washed periodically and kept in good repair.

2. Awning hardware should be regularly checked for rust or loose mechanisms.

3. Awnings which become torn or otherwise deteriorated should be replaced.

SIGNS

1. Abandoned signs and sign hardware should be removed from buildings, unless historic.

2. Signs should be kept painted and mounting bolts should be checked periodically to make sure they are secure.

3. Light fixtures, conduits, and wiring for signs should be inspected and replaced when necessary.

Appendix B

Definitions and Terms

A. TECHNICAL DEFINITIONS

Adaptive Use Rehabilitation of a historic structure for use other than its original use such as a residence converted into offices.

Acceptable Work that will be approved.

Addition New construction added to an existing building or structure.

Alteration Work which impacts any exterior architectural feature including construction, reconstruction, repair, or removal of any building element.

Appropriate Especially suitable or compatible.

Building A structure used to house human activity such as a dwelling or garage.

Character The qualities and attributes of any structure, site, street or district.

Configuration The arrangement of elements and details on a building or structure which help to define its character.

Contemporary Reflecting characteristics of the current period. Contemporary denotes characteristics which illustrate that a building, structure, or detail was constructed in the present or recent past rather than being imitative or reflective of a historic design.

Compatible In harmony with location and surroundings.

Context The setting in which a historic element, site, structure, street, or district exists.

Demolition Any act which destroys in whole or in part a building or structure.

Demolition by Neglect The destruction of a building or structure through abandonment or lack of maintenance.

Design Guidelines Criteria developed to identify design concerns in an area and to help property owners ensure that rehabilitation and new construction respect the character of designated buildings and districts.

Element A material part or detail of a site, structure, street, or district.

Elevation Any one of the external faces or facades of a building.

Fabric The physical material of a building, structure, or community, connoting an interweaving of component parts.

Façade Any one of the external faces or elevations of a building.

Harmony Pleasing or congruent arrangement.

Height The distance from the bottom to the top of a building or structure.

Historic District A geographically definable area with a significant concentration of buildings, structures, sites, spaces, or objects unified by past events, physical development, design, setting, materials, workmanship, sense of cohesiveness or related historical and aesthetic associations. The significance of a district may be recognized through listing in a local, state, or national landmarks register and may be protected legally through enactment of a local historic district ordinance administered by a historic district board or commission.

Historic Imitation New construction or rehabilitation where elements or components mimic an architectural style but are not of the same historic period as the existing buildings (historic replica).

Infill New construction in historic districts on vacant lots or to replace existing buildings.

Landmark A building, structure, object or site which is identified as a historic resource of particular significance.

Landscape The totality of the built or human-influenced habitat experienced at any one place. Dominant features are topography, plant cover, buildings, or other structures and their patterns.

Maintain To keep in an existing state of preservation or repair.

Material Change A change that will affect either the exterior architectural or environmental features of an historic property or any structure, site, or work of art within an historic district.

New construction Construction which is characterized by the introduction of new elements, sites, buildings, or structures or additions to existing buildings and structures in historic areas and districts.

Obscured Covered, concealed, or hidden from view.

Preservation Generally, saving from destruction or deterioration old and historic buildings, sites, structures, and objects and providing for their continued use by means of restoration, rehabilitation, or adaptive use.

Proportion Harmonious relation of parts to one another or to the whole.

Reconstruction The act or process of reproducing by new construction the exact form and detail of a vanished building, structure, or object, or a part thereof, as is appeared at a specific period of time.

Rehabilitation The act or process of returning a property or building to usable condition through repair, alteration, and/or preservation of its features which are significant to its historical, architectural, and cultural values.

Restoration The act or process of accurately taking a building's appearance back to a specific period of time by removing later work and by replacing missing earlier features to match the original.

Retain To keep secure and intact. In the guidelines, "retain" and "maintain" describe the act of keeping an element, detail, or structure and continuing the same level of repair to aid in the preservation of elements, sites and structures.

Reuse To use again. An element, detail, or structure might be reused in historic districts.

Rhythm Movement or fluctuation marked by the regular occurrence or natural flow of related elements.

Scale Proportional elements that demonstrate the size, materials, and style of buildings.

Setting The sum of attributes of a locality, neighborhood, or property that defines its character.

Significant Having particularly important associations within the contexts of architecture, history, and culture.

Stabilization The act or process of applying measures essential to the maintenance of a deteriorated building as it exists at present, establishing structural stability and a weather-resistant enclosure.

Streetscape The distinguishing character of a particular street as created by its width,

degree of curvature, paving materials, design of the street furniture, and forms of surrounding buildings.

Style A type of architecture distinguished by special characteristics of structure and ornament and often related in time; also a general quality of a distinctive character.

B. GLOSSARY OF COMMON PRESERVATION TERMS

Addition New construction added to an existing building or structure.

Alteration Work which impacts any exterior architectural feature including construction, reconstruction, or removal of any building or building element.

American bond A brickwork pattern where most courses are laid flat, with the long "stretcher" edge exposed, but every fifth to eighth course is laid perpendicularly with the small "header" end exposes, to structurally tie the wall together.

Apron A decorative, horizontal trim piece on the lower portion of an architectural element.

Arch A curved construction of wedge-shaped stones or bricks which spans an opening and supports the weight above it. (see flat arch, jack arch, segmental arch and semi-circular arch).

Attic The upper level of a building, not of full ceiling height, directly beneath the roof.

Baluster One of a series of short, vertical, often vase-shaped members used to support a stair or porch handrail, forming a balustrade.

Balustrade An entire rail system with top rail and balusters.

Bargeboard A board which hangs from the projecting end of a gable roof, covering the end rafters, and often sawn into a decorative pattern.

Bay The portion of a facade between columns or piers providing regular divisions and usually marked by windows.

Bay window A projecting window that forms an extension to the floor space of the internal rooms; usually extends to the ground level.

Belt course A horizontal band usually marking the floor levels on the exterior facade of a building.

Board and batten Siding fashioned of boards set vertically and covered where their edges join by narrow strips called battens.

Bond A term used to describe the various patterns in which brick (or stone) is laid, such as "common bond' or "Flemish bond."

Bracket A projecting element of wood, stone or metal which spans between horizontal and vertical surfaces (eaves, shelves, overhangs) as decorative support.

Bulkhead The structural panels just below display windows on storefronts. Bulkheads can be both supportive and decorative in design. 19th century bulkheads are often of wood construction with rectangular raised panels. 20th century bulkheads may be of wood, brick, tile, or marble construction. Bulkheads are also referred to as kickplates.

Bungalow Common house form of the early twentieth century distinguished by horizontal emphasis, wide eaves, large porches and multi-light doors and windows.

Carrara Glass Tinted glass widely used for storefront remodeling during the 1930s and 1940s. Carrara glass usually came in black, tan, or dark red colors.

Capital The head of a column or pilaster.

Casement window A window with one or two sashes which are hinged at the sides and usually open outward.

Clapboards Horizontal wooden boards, thinner at the top edge, which are overlapped to provide a weather-proof exterior wall surface.

Classical order Derived from Greek and Roman architecture, a column with its base, shaft, capital and entablature having standardized details and proportions, according to one of the five canonized modes: Doric, Tuscan, Ionic, Corinthian, or Composite.

Clipped gable A gable roof where the ends of the ridge are terminated in a small, diagonal roof surface.

Colonial Revival House style of the early twentieth century based on interpretations of architectural forms of the American colonies prior to the Revolution.

Column A circular or square vertical structural member.

Corbel In masonry, a projection, or one of a series of projections, each stepped progressively farther forward with height and articulating a cornice or supporting an overhanging member.

Corinthian order Most ornate classical order characterized by a capital with ornamental acanthus leaves and curled fern shoots.

Cornice The uppermost, projecting part of an entablature, or feature resembling it. Any projecting ornamental molding along the top of a wall, building, etc.

Cresting A decorated ornamental finish along the top of a wall or roof, often made of ornamental metal.

Cross-gable A secondary gable roof which meets the primary roof at right angles.

Dentils A row of small tooth-like blocks in a classical cornice.

Doric order A classical order with simple, unadorned capitals, and with no base.

Dormer window A window that projects from a roof.

Double-hung window A window with two sashes, one sliding vertically over the other.

Eave The edge of a roof that projects beyond the face of a wall.

Elevation Any of the external faces of a building.

Ell The rear wing of a house, generally one room wide and running perpendicular to the principal building.

Engaged column A column attached to a wall.

Entablature A part of a building of classical order resting on the column capital; consists of an architrave, frieze, and cornice.

Facade The face or front elevation of a building.

Fanlight A semi-circular window usually over a door with radiating muntins suggesting a fan.

Fascia A projecting flat horizontal member or molding; forms the trim of a flat roof or a pitched roof; also part of a classical entablature.

Fenestration The arrangement of windows on a building.

Finial A projecting decorative element, usually of metal, at the top of a roof turret or gable.

Fishscale shingles A decorative pattern of wall shingles composed of staggered horizontal rows of wooden shingles with half-round ends.

Flashing Thin metal sheets used to prevent moisture infiltration at joints of roof planes and between the roof and vertical surfaces.

Flat arch An arch whose wedge-shaped stones or bricks are set in a straight line; also called a jack arch.

Flemish bond A brick-work pattern where the long "stretcher" edge of the brick is alternated with the small "header" end for decorative as well as structural effectiveness.

Fluting Shallow, concave grooves running vertically on the shaft of a column, pilaster, or other surface.

Foundation The lowest exposed portion of the building wall, which supports the structure above.

Frieze The middle portion of a classical cornice; also applied decorative elements on an entablature or parapet wall.

Gable The triangular section of a wall to carry a pitched roof.

Gable roof A pitched roof with one downward slope on either side of a central, horizontal ridge.

Gambrel roof A ridged roof with two slopes on either side.

Ghosts Outlines or profiles of missing buildings or building details. These outlines may be visible through stains, paint, weathering, or other residue on a building's facade.

Guardrail A building component or a system of building components located at or near the open sides of elevated walking surfaces that minimizes the possibilities of a fall from the walking surface to a lower level.

Handrail A horizontal or sloping rail intended for grasping by the hand for guidance or support.

Hipped roof A roof with uniform slopes on all sides.

Hood molding A projecting molding above an arch, doorway, or window, originally designed to direct water away from the opening; also called a drip mold.

Ionic order One of the five classical orders used to describe decorative scroll capitals.

Infill New construction where there had been an opening before, such as a new building between two older structures; or block infill between porch piers or in an original window opening.

Jack arch (see Flat arch)

Keystone The wedge-shaped top or center member of an arch.

Knee brace An oversize bracket supporting a cantilevered or projecting element.

Lattice An openwork grill of interlacing wood strips used as screening.

Lintel The horizontal top member of a window, door, or other opening.

Luxfer glass A glass panel made up of small leaded glass lights either clear or tinted purple. These panels were widely used for storefront transoms during the early 20th century.

Mansard roof A roof with a double slope on all four sides, with the lower slope being almost vertical and the upper almost horizontal.

Masonry Exterior wall construction of brick, stone or adobe laid up in small units.

Massing The three-dimensional form of a building.

Metal standing seam roof A roof composes of overlapping sections of metal such as copper-bearing steel or iron coated with a terne alloy of lead and tin. These roofs were attached or crimped together in various raised seams for which the roof are named.

Modillion A horizontal bracket, often in the form of a plain block, ornamenting, or sometimes supporting, the underside of a cornice.

Mortar A mixture of sand, lime, cement, and water used as a binding agent in masonry construction.

Mullion A heavy vertical divider between windows or doors.

Multi-light window A window sash composed of more than one pane of glass.

Muntin A secondary framing member to divide and hold the panes of glass in multi-light window or glazed door.

Neo-classical Revival style Early twentieth century style which combines features of

ancient, Renaissance, and Colonial architecture; characterized by imposing buildings with large columned porches.

Oriel window A bay window which emerges above the ground floor level.

Paired columns Two columns supported by one pier, as on a porch.

Palladian window A window with three openings, the central one arched and wider than the flanking ones.

Paneled door A door composed of solid panels (either raised or recessed) held within a framework of rails and stiles.

Parapet A low horizontal wall at the edge of a roof.

Pediment A triangular crowning element forming the gable of a roof; any similar triangular element used over windows, doors, etc.

Pier A vertical structural element, square or rectangular in cross-section.

Pilaster A square pillar attached, but projecting from a wall, resembling a classical column.

Pitch The degree of the slope of a roof.

Portico A roofed space, open or partly enclosed, forming the entrance and centerpiece of the facade of a building, often with columns and a pediment.

Portland cement A strong, inflexible hydraulic cement used to bind mortar. Mortar or patching materials with a high Portland cement content should not be used on old buildings. The Portland cement is harder than the masonry, thereby causing serious damage over annual freeze-thaw cycles.)

Preservation The act of maintaining the form and character of a building as it presently exists. Preservation stops deterioration and stabilizes the structure.

Pressed tin Decorative and functional metalwork made of molded tin used to sheath roofs, bays, and cornices.

Pyramidal roof A roof with four identical sides rising to a central peak.

Quoins A series of stone, bricks, or wood panels ornamenting the outside of a wall.

Reconstruction The accurate recreation of a vanished, or irreplaceably damaged structure, or part thereof; the new construction recreates the building's exact form and detail as they appeared at some point in history.

Rehabilitation The act of returning a building to usable condition through repair, alteration, and/or preservation of its features.

Restoration The process of accurately taking a building's appearance back to a specific period of time by removing later work and by replacing missing earlier features to match the original.

Ridge The top horizontal member of a roof where the sloping surfaces meet.

Rusticated Roughening of stonework of concrete blocks to give greater articulation to each block.

Sash The moveable framework containing the glass in a window.

Segmental arch An arch whose profile or radius is less than a semicircle.

Semi-circular arch An arch whose profile or radius is a half-circle the diameter of which equals the opening width.

Sheathing An exterior covering of boards of other surface applied to the frame of the structure. (see Siding)

Shed roof A gently-pitched, almost flat roof with only one slope.

Sidelight a vertical area of fixed glass on either side of a door or window.

Siding the exterior wall covering or sheathing of a structure.

Sill The bottom crosspiece of a window frame.

Spindles Slender, elaborately turned wood dowels or rods often used in screens and porch trim.

Stabilization The essential maintenance of a deteriorated building as it exists at present, establishing structural stability and a weather-resistant enclosure.

Streetscape The general appearance and configuration of the many buildings which define the street.

Stretcher bond A brickwork pattern where courses are laid flat with the long "stretcher" edge exposed.

Surround An encircling border or decorative frame, usually at windows or doors.

Swag Carved ornament on the form of a cloth draped over supports, or in the form of a garland of fruits and flowers.

Terra cotta Decorative building material of baked clay. Terra cotta was often glazed in various colors and textures. Terra cotta was widely used for cornices, inset panels, and other decorative façade elements from ca. 1880 to 1930.

Transom A horizontal opening (or bar) over a door or window. (see Overlight)

Trim The decorative framing of openings and other features on a facade.

Turret A small slender tower.

Veranda A covered porch or balcony on a building's exterior.

Vergeboard The vertical face board following and set under the roof edge of a gable, sometimes decorated by carving.

Vernacular A regional form or adaptation of an architectural style.

Wall dormer Dormer created by the upward extension of a wall and a breaking of the roofline.

Water table A projecting horizontal ledge, intended to prevent water from running down the face of a wall's lower section.

Weatherboard Wood siding consisting of overlapping boards usually thicker at one edge than the other.

Appendix C

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Appendix D

Incentives and Assistance for Rehabilitation

FEDERAL REHABILITATION TAX CREDITS

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

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

To qualify for the 20% Credit:

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

To qualify for the 10% credit:

1. The structure must have been built before 1936 and not "historic" (must not be listed or eligible for listing on the National Register of Historic Places).
2. The structure must retain 50-70% of external walls and 75% of internal walls.
3. The rehabilitation must meet the "substantial rehabilitation test" as in the 20% credit.

The structure must be used for five years as income producing but NOT housing.

For additional general information on the Investment Tax Credit program, see the National Park Service's ITC web-site at http://www2.cr.nps.gov/tps/tax/.

Appendix D

Incentives and Assistance for Rehabilitation

LOCAL PROPERTY TAX EXEMPTIONS FOR HISTORIC PROPERTIES

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

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

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

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

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

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

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

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

Appendix E

Resources

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

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

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

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