



City of Punta Gorda

## Historic District Design Guidelines

### Part II of II

June 2003

**Prepared For:**

City of Punta Gorda  
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## I. Introduction

Part I of this report contains the development standards for development within the City of Punta Gorda historic districts. The purpose of this part is to outline the main features of the various architectural styles found in the historic districts. This document should be used by property owners/developers wishing to make modifications to existing buildings within the districts, or as a guide for new construction within the districts.

## II. Architectural Styles

The historic property surveys conducted for the City of Punta Gorda concluded that the most common styles found in the historic section of the City are Frame Vernacular and Masonry Vernacular. Other styles found in the historic districts included Queen Anne, Georgian/Colonial Revival, Classical Revival, Mission, Craftsman, Minimal Traditional, Ranch, and commercial vernacular. Any alteration to an existing historic landmark or a contributing structure within a historic district should be consistent with its architectural style. Alterations to non-contributing structures within historic districts should also be consistent with its style, if the property possesses a defined style, or consistent with the predominant styles present in the district. The following sections describe the main characteristics of the styles found in the City of Punta Gorda.

## A. Frame Vernacular

### 1. Frame Vernacular Background

Most of the structures in Punta Gorda are either Frame or Masonry Vernacular. Vernacular architecture refers to a regional or “folk” architecture, built with local materials and local labor, without formal plans, and for the most economical price at the time. Vernacular, while considered a style, is defined by its not belonging to any particular formal architectural style.

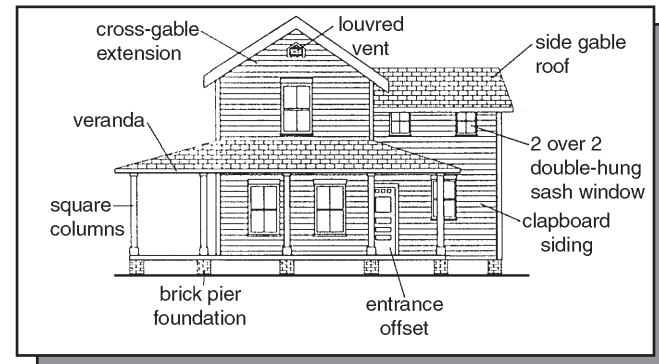
There are several types of Frame Vernacular homes in Punta Gorda. Some have one story, others have two; some have front gable roof, others have side-gable or cross gable. Over the years, modifications have been made resulting in a variety of decorative features that make each home unique.

Most Vernacular homes in Florida are narrow, two-story houses with relatively steep roof pitches. A variation of this form is the “Shotgun” house, a narrow gable-front dwelling, one room wide, built approximately from 1880 to 1930. This style was easily accommodated into narrow urban lots.

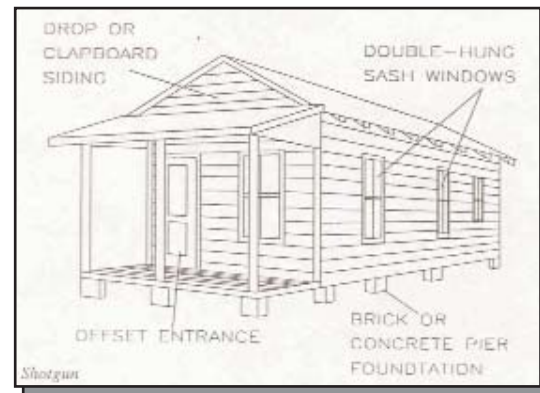
Another vernacular style unique to Punta Gorda is the “Fisherman Cottage”, a home type popular with poor fishermen. It was built in large numbers during the first years of settlement when housing was in short supply. The construction was essentially a large box with a shingle roof. Vertical boards nailed to a simple platform constituted the outside and inside wall surfaces as well as support for the ceiling and roof. Two men with hand tools, standard length lumber, and mill-assembled windows could erect a two-room cottage from “dark to dark” – that is, from dawn to nightfall. For this reason, these structures were known as “dark to dark” houses. Porches and more rooms were usually added later<sup>1</sup>.

1. The Punta Gorda Preservation Manuals, Punta Gorda Revitalization Committee and Historic Advisory Board, July 1991

## Frame Vernacular



Frame Vernacular



Shotgun



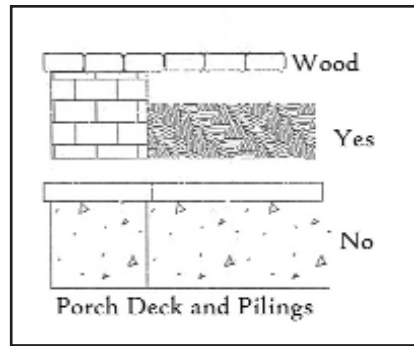
Fisherman Cottage

## 2. Frame Vernacular Plan

- Simple building forms.
- Rectangular and L-shaped building plans, although some buildings have irregular plans, especially if additions have been added in later years.
- Buildings range from one to two-and-one-half stories.

## 3. Frame Vernacular Foundation

- Brick or concrete block pier foundation.
- Spaces between piers left open to allow for ventilation and for protection from high water.
- Lattice infill between piers is common.



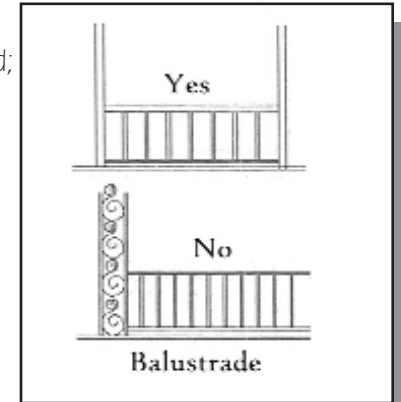
## 4. Frame Vernacular Facades

- Facades are vertically proportioned following a three-bay or five-bay pattern on the front elevation.
- Most commonly they have a simple entrance.

## 5. Frame Vernacular Porches

- Wide front porches
- Porches can be full width, wrap around, front facing gable, or fill in between the "L" formed by the main body and the front gable.
- Porches normally have a minimum depth of 6 feet.
- Porches are commonly elevated 2'-6" to 3'-6" above grade.

- Columns are typically narrow and made of wood; usually spaced evenly across the façade, with few details.
- In most cases, porches were built without railings. If railings were used, they were wooden with typical 1 ¼ inch square balustrades.



## 6. Frame Vernacular Roof

- Front, side and cross gable.
- Shed roof over porch.
- Earlier period homes have steep pitches, to accommodate attic space.
- Later period homes have a lowered roof pitch.
- Main roofs are steeply pitched (8:12 to 12:12). Porch roofs should have a low pitch (2:12 to 4:12).
- Rafter ends are unadorned, exposed, and extend beyond the face of the wall.
- Wood shingles were often used to cover the roofs in early homes.
- Asbestos shingles, composition shingles, V-crimp metal or metal shingles were used on later period structures, or as a replacement roof material.
- Brick or stucco chimneys, normally located on the

outside of the gable end walls.

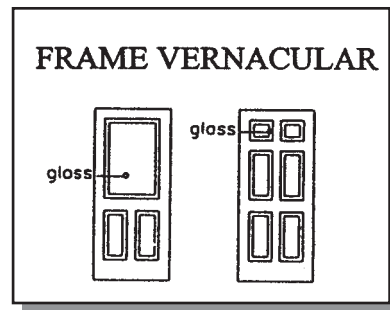
- Dormers were sometimes used on 1 ½ story homes.

## 7. Frame Vernacular Exterior

Primary exterior material is horizontal wood siding; less common are wood shingles and board and batten.

## 8. Frame Vernacular Windows and Doors

- Windows are single, tall and narrow.
- Multi-pane, double-hung sash windows (6/6, 3/1, 2/2 or 1/1).
- Transoms, fanlights and attic louvers are common.
- Second floor windows align with first floor windows.
- Jalousie windows, French doors and simple balconies are used occasionally.
- Windows made of wood.
- Windows are spaced evenly along all facades.
- Window and door trim projects out from wall cladding, approximately ¾ inch. Jamb trim is at least 4" wide, and headers (lintel) are normally 6" wide.
- Doors contain recessed wood panels.
- Shutters are not typically used. When used, they should be paneled and should be either operable or proportioned to look operable.



## Frame Vernacular

### 9. Frame Vernacular Color

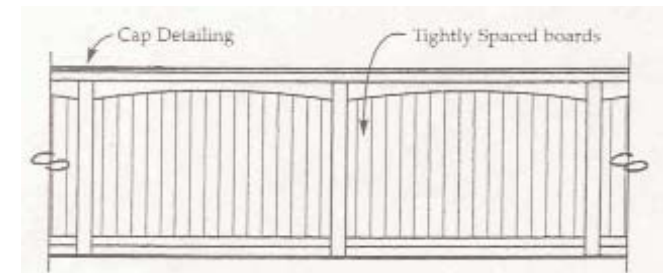
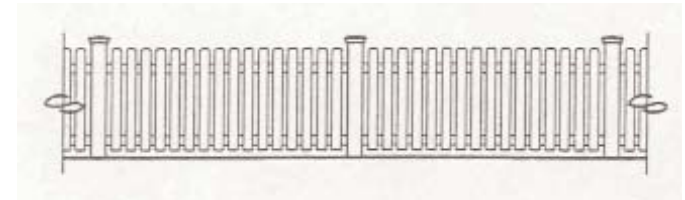
Colors range in the pastel family from light whites, yellows and grays to light pastel colors.

### 10. Frame Vernacular Exterior Decoration

Sparse, limited to ornamental woodwork.

### 11. Frame Vernacular Fences

- Wooden fences are most common.
- Picket fences with various level of ornamentation, consistent with the main building.



**12. Frame Vernacular Additions**

- Large additions detract from the simple mass of the main body. These should be limited to the rear elevation.
- Small-scale additions may be used on the sides. These should have a lower roof with a pitch to match the porch roof.

**13. Frame Vernacular Local Examples**



315 Taylor Street



457 West Marion Avenue

## C. Folk Victorian

### 1. Folk Victorian Background

The spread of the Folk Victorian style was possible due to the railroad. Heavy woodworking machinery was made accessible at local trade centers, where they produced inexpensive Victorian detailing. Pre-cut details were also easier to obtain. In most cases, the trims and detailing were applied to existing Vernacular houses.

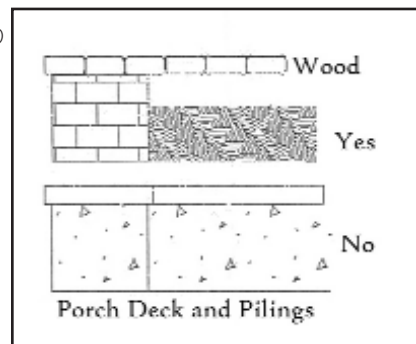
The identifying features of the style include porches with spindlework detailing (turned spindles and lace-like spandrels or flat jigsaw cut trim appended to Vernacular forms; symmetrical facades (except wing subtype); and cornice-line brackets.

### 2. Folk Victorian Plan

Rectangular and L-shaped building plans.

### 3. Folk Victorian Foundation

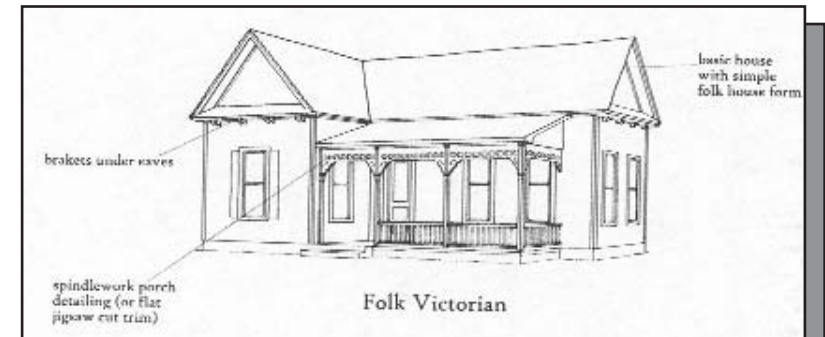
- Brick or concrete block pier foundation.
- Spaces between piers left open to allow for ventilation and for protection from high water.
- Lattice infill between piers is common.



### 4. Folk Victorian Facades

- Facades are vertically proportioned following a three bay or 5-bay pattern on the front elevation.
- Symmetrical facades, except for the L-shape plan houses.
- One to two stories.

### 5. Folk Victorian Porches

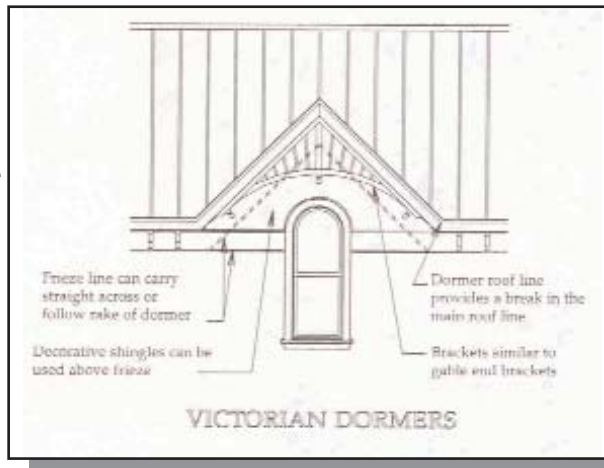


Folk Victorian

- Wide front porches.
- Porches can be full width, wrap around, front facing gable, or fill in between the "L" formed by the main body and the front gable.
- Porches normally have a minimum depth of 6 feet.
- Porches are commonly elevated 2'-6" to 3'-6" above grade.
- Railings consisting of turned spindles and lace-like spandrels, or square posts with beveled corners (chamfered).

## 6. Folk Victorian Roof

- Front gable; side-gable; and cross gable.
- Shed roof over porch.
- Earlier period homes have steep pitches, to accommodate attic space.
- Later period homes have a lowered roof pitch.
- Main roofs are steeply pitched (8:12 to 12:12).  
Porch roofs should have a low pitch (2:12 to 4:12).
- Wood shingles were often used to cover the roofs in early homes.
- Asbestos shingles, composition shingles, V-crimp metal or metal shingles were used on later period structures, or as a replacement roof material.
- Brick or stucco chimneys, normally on the outside of the gable end walls.

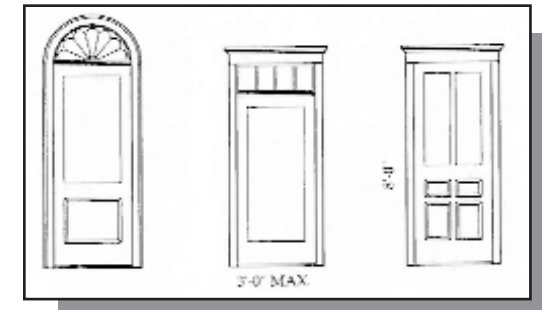


## 7. Folk Victorian Exterior

Primary exterior material is horizontal wood siding; less common are wood shingles and board and batten.

## 8. Folk Victorian Windows and Doors

- Windows are single, tall and narrow.
- Multi-pane, double-hung sash windows (6/6, 3/1, 2/2 or 1/1).
- Transoms, fanlights and attic louvers are common.
- Second floor windows align with first floor windows.
- Jalousie windows, French doors and simple balconies are used occasionally.
- Windows made of wood.
- Window surround are normally simple or may have a simple pediment above.
- Windows are spaced evenly along all facades.
- Window and door trim projects out from wall cladding, approximately  $\frac{3}{4}$ ". Jamb trim is at least 4" wide, and headers (lintel) are normally 6" wide.
- Doors contain recessed wood panels.
- Shutters are not typically used. When used, they should be paneled and should be either operable or proportioned to look operable.

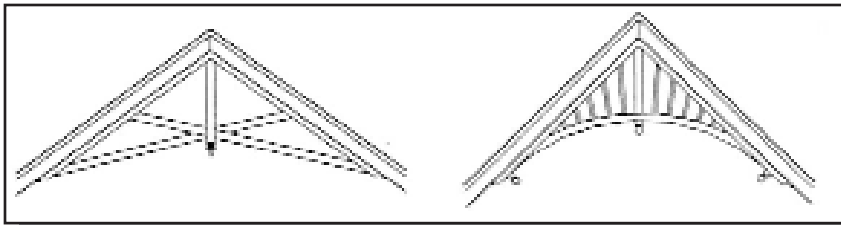


## 9. Folk Victorian Color

Colors range in the pastel family from light whites, yellows and grays to light pastel colors.

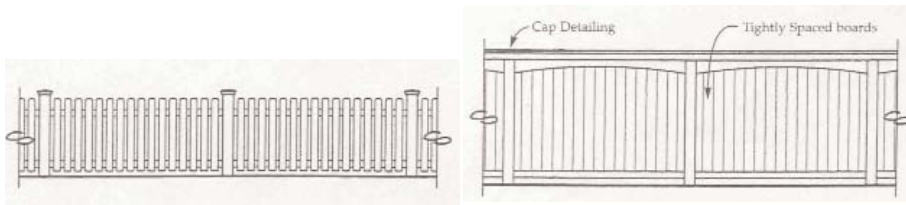
### 10. Folk Victorian Exterior Decoration

- Details based on either Italianate or Queen Anne styles. Primary areas for application of detail are the porch and cornice line.
- Brackets under eaves.
- Flat jigsaw cut trim
- Friezes suspended from the porch ceiling.



### 11. Folk Victorian Fences

- Wooden fences are most common.
- Picket fences with ornamentation consistent with the main building.
- Flat boards with scroll-cut patterns are commonly used.



### 12. Folk Victorian Additions

- Large additions detract from the simple mass of the main body. These should be limited to the rear elevation.
- Small-scale additions may be used on the sides. These should have a lower roof with a pitch to match the porch roof.

### 13. Folk Victorian Local Examples



210 Goldstein Street



311 Goldstein Street

## D. Craftsman

### 1. Craftsman Background

The Craftsman Style was the popular style for smaller houses being built throughout the Country during the period from 1905 to 1920. The style originated in California but quickly spread throughout the Country by pattern books and popular magazines. The style faded from favor after the mid-1920s, and few were built in the 1930s. The one-story vernacular examples are often called simply bungalows.

### 2. Craftsman Plan

Usually rectangular, with the narrow side oriented toward the street.

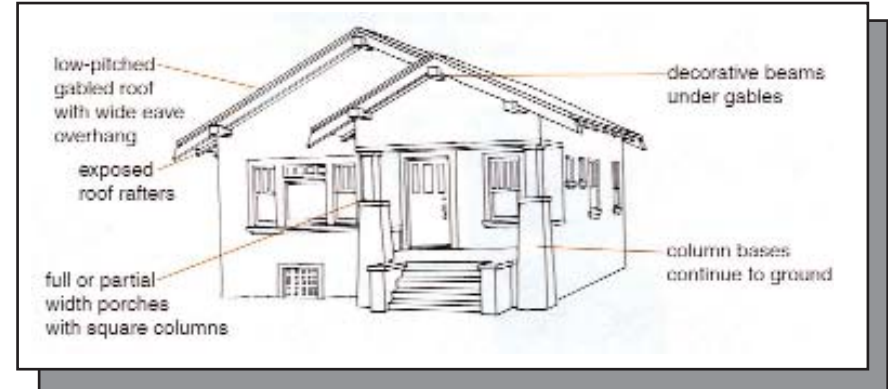
### 3. Craftsman Foundation

- Masonry (often brick) piers, or continuous brick or concrete block. Piers occasionally flared at the bottom.
- Spaces between piers left open to allow for ventilation and for protection from high water.
- Lattice or louvered panels cover the porch crawlspace.

### 4. Craftsman Porches and Facades

- One or one-and-a-half story. In some, cases two stories.
- The front porch is an essential element of all Craftsman Style houses. They are often the most prominent architectural feature of the house.
- Either full or partial width (usually a minimum of  $\frac{3}{4}$  of the front facade), with roof supported by tapered square columns.
- Partial porches are placed at the center of the main body or fully to one side.

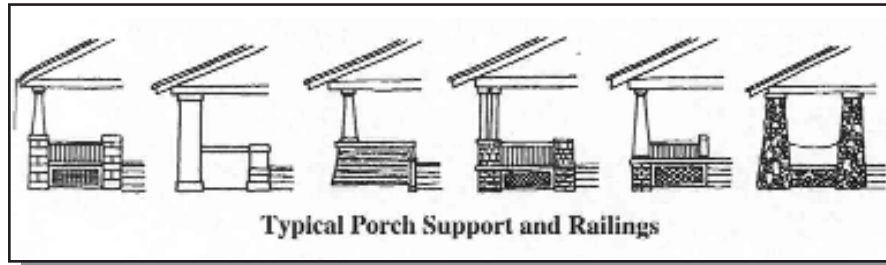
## craftsman



### Craftsman

- Elevated 2'-6" to 3'-4" above grade.
- Porches are attached to the main façade of the house, sometimes wrapped around the side.
- Porches are wide and deep enough to feel like an outside room.
- Porch wide beams help define the horizontal proportions of the style.
- Columns or pedestals frequently extend to ground level (without a break at the level of porch floor).
- Columns are made of wood, concrete, or masonry. Mouldings are normally found at top and bottom of column.
- Solid knee walls, matching column bases, are used between the column bases.
- Railings and balusters are occasionally used. Open, heavy wood railings appearing with regular or irregular pattern

5.

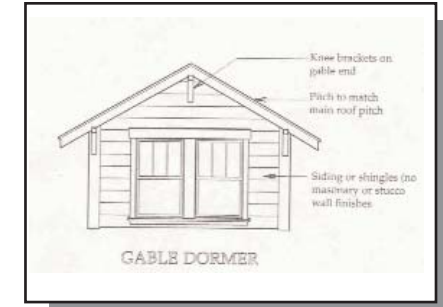
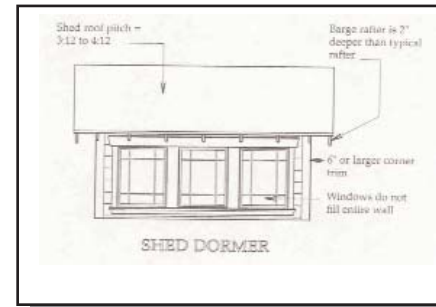


### Craftsman Roof

- Four types of roofs are typically associated with bungalow:
  - Hip roof over one-and-a-half story, with a shed dormer on the main façade;
  - One or more front gable roofs, with one being the most dominant, usually above the porch;
  - Side gable roof parallel to the street with cross gable intersecting; cross gable typically covers the front porch and entrance to the building;
  - Large one-and-a-half story home with a side gable roof parallel to the street and incorporating a dormer.
- Low- to moderately-pitched roofs, emphasizing the horizontal massing of the style (4:12 to 6:12 pitch in one to two story gabled; 7:12 to 9:12 pitch for one and 1 ½ story). Integral porch roof may match main pitch, or break at front wall to a 3:12 or 4:12 pitch.
- Exposed rafters. Rafter ends extend beyond the face of the wall, often decoratively cut.
- Decorative (false) beams or braces commonly added under gables.
- Roof coverings may be wood, composition, or metal shingles, or crimped metal panels. Shingles are often patterned.
- Shed or gable dormers on the front side of the roof on the 1 ½

and 2 ½ story homes.

- Chimneys are typically brick, to match the column base, with simple decorative caps.
- Tapered chimneys on the outside of gable wall.



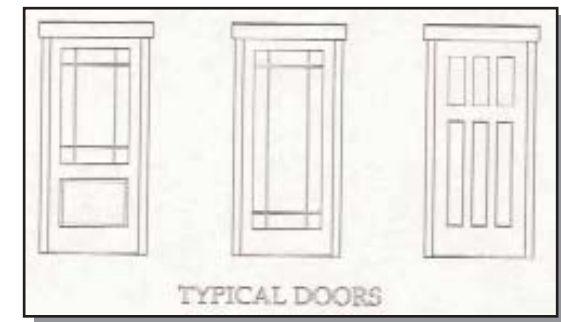
6.

### Craftsman Exterior

- Wood siding, shingle and clapboard are the most common exterior wall surface materials. Corner trim used with siding.
- Stucco and brick less frequently used.
- Different siding on the first and second floors – wooden clapboards on the first floor and wooden shingles on the second- although only one material is also common.

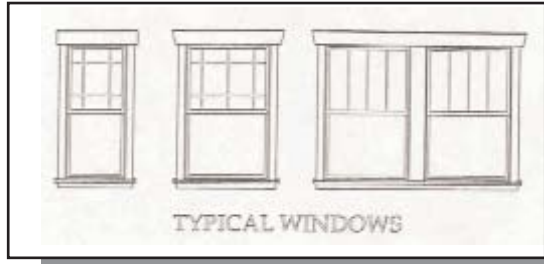
### 7. Craftsman Windows and Doors

- Simple doors, often with panes of glass. No transom or sidelights used.
- Windows are large and wide proportioned.
- Wood windows,



either single or double-hung, or casement sash.

- Windows often grouped in clusters of two or three windows.
- Windows can be single-pane, 2- or 4-pane; the upper sashes may be multiple-pane (vertical) with the lower sashes single pane.
- Dormer windows do not cover the full width of the dormer.
- Shutters not used.
- Window trim is thick to project out from the wall.



### 8. Craftsman Color

- Houses with different siding materials often received two different paint colors. These houses usually have natural colors such as earth-browns, moss greens, sand yellows, and terra cotta reds. The body of the house is often unpainted with stained shingles in brown or red. These colors were less saturated and earthier than Victorian-era colors.
- While trim colors were used to bring out architectural details, they were chosen to complement the overall color scheme rather than to emphasize specific architectural elements. Trim colors were often white, light yellow, gray and light green. Doors were left unpainted and were varnished.
- Window colors are normally different than the main body and the trim.

### 9. Craftsman Exterior Decoration

- Great degree of ornamentation, but the ornament was used

## craftsman

to emphasize the structure and construction of the building rather than to adorn for the sake of adornment.

- Carved rafter ends.
- Decorative gable end trim; knee braces; battered porch piers.
- Window surrounds.
- Column base and capitals.
- Lattice attic vents in the gable ends.

### 10. Craftsman Fences

- The use of fences is not very common.
- A combination of masonry and wood would be acceptable for fences or garden walls, borrowing some of the architectural features used on the main facade.

### 11. Craftsman Additions

- Should be smaller than the main body.
- Gable roofs of equal or lower pitch than the main roof.

### 12. Craftsman Local Examples



520 East Olympia Avenue

## E. Queen Anne (Revival)

### 1. Queen Anne Background

Rapid industrialization and the expansion of the railroad in the late 1800s led to dramatic changes in American house design and construction. The balloon frame rapidly replaced heavy timber framing as the standard building technique. This, in turn, freed houses from the traditional box-like shapes. In addition, growing industrialization permitted many complex housing components, such as doors, windows, roofing, siding, and decorative detailing to be mass produced in large factories and shipped throughout the Country for relatively low cost on the expanding rail network. In Punta Gorda, the remaining Victorian homes consist of Queen Anne, Shingle, and Folk Victorian houses. The Folk Victorian is a fancier version of the Frame Vernacular, with similar massing and roof forms. The Folk Victorian style was described under the Frame Vernacular Style.

### 2. Queen Anne Plan

- Two to three-and-a-half stories.
- Rambling, asymmetrical plan.
- Vertical orientation.
- Irregular massing of the building and forms.

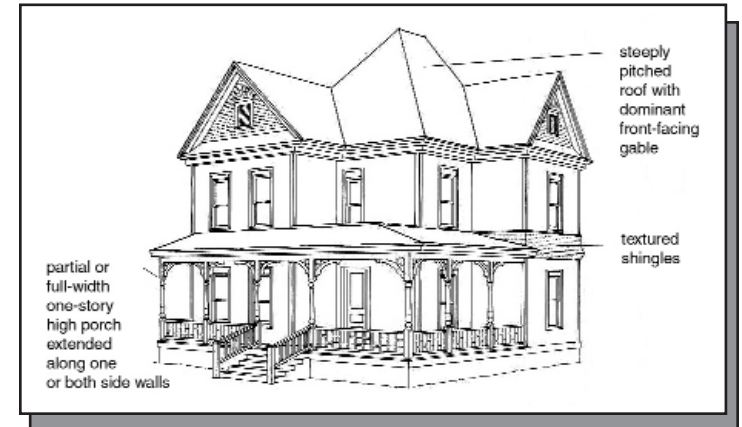
### 3. Queen Anne Foundation

- Simple brick piers; concrete piers used at later times.
- Spaces between piers left open to allow for ventilation and for protection from high water.

### 4. Queen Anne Porches and Facades

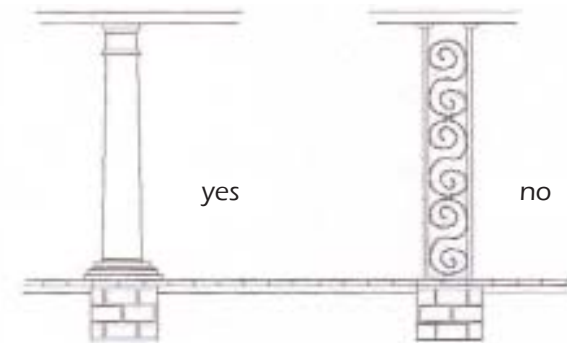
- Porches usually one-story high. Sometimes small second floor balconies and porches are present.

## Queen Anne (Revival)



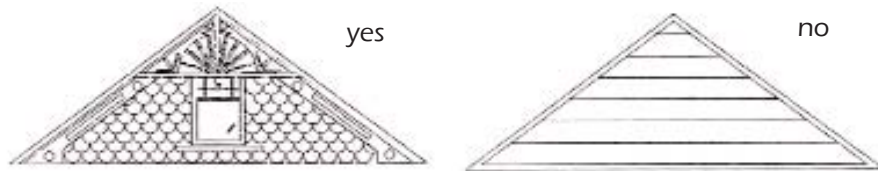
### Queen Ann (Revival)

- Partial or full-width across the front of the home; may wrap either one or both sides of the building.
- Porch is intended to accentuate the characteristic asymmetrical façade.
- Main entrance always included in the porch area.
- Simple, classical columns sometimes grouped and raised to the railing level with pedestals.
- Simple railings; occasionally, turned spindles.



### 5. Queen Anne Roof

- Most common form is steeply-pitched main hipped roof with one or more lower cross gables; occasionally a pyramidal roof with no ridge, or a small flat deck crowning the main hip roof.
- Polygonal towers typically placed at one corner of the front façade, with a conical roof.
- Multiple dormers and gables.
- Metal or composition shingles.
- Brick chimneys with decorative patterns or coursing, decorated chimney caps.



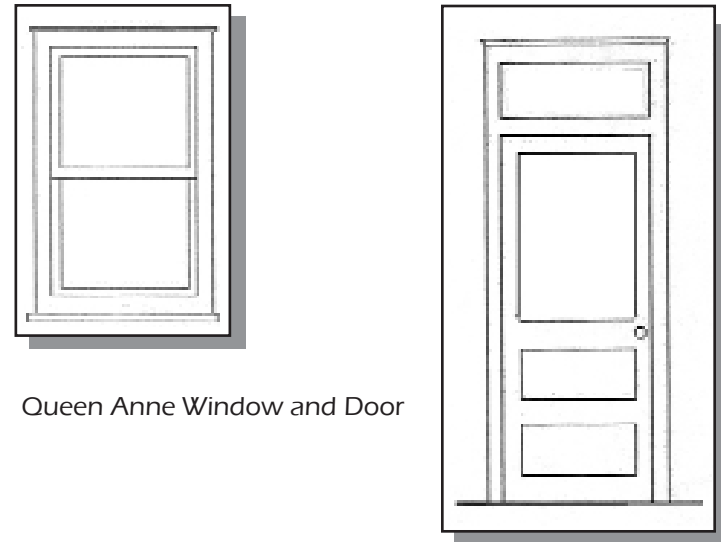
### 6. Queen Anne Exterior

- Horizontal wood siding is most common.
- May combine several types of siding materials (shingles, clapboard, and decorative wood panels) on one house.

### 7. Queen Anne Windows and Doors

- Typically, double-hung wood sash windows with single and divided panes.
- Windows may be a mixture of sizes and shapes.
- Queen Anne window, consisting of a single large pane surrounded by smaller rectangular panes.

- Decorative glass, such as diamond-shaped panes or stained glass, is common.
- Windows are detailed with simple moldings.
- Doors have decorative carvings and details often with glass panes in the upper part of the door.



Queen Anne Window and Door

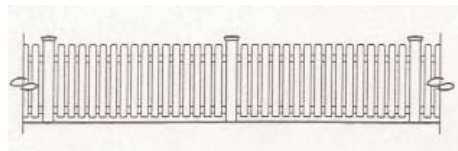
### 8. Queen Anne Exterior Decoration

- Eclecticism is the keynote of the Queen Anne style.
- Varied and decoratively rich, with picturesque and asymmetrical silhouettes shaped by turrets, towers, gables and bays.
- Decorative shingle patterns in the gable ends.
- Decorative bargeboards.
- Sunburst detailing.

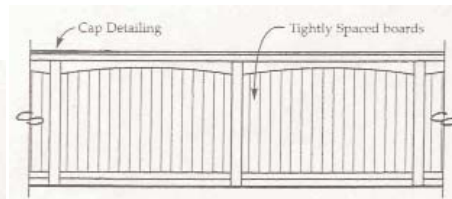
- Triangular pediments.
- Iron roof cresting.

### 9. Queen Anne Fences

- Fences are not very common, as they take away from the high level of ornamentation typical from this style.
- Picket fences with various level of ornamentation, consistent with the main building.



Preferred style for Front Yard



Preferred style for Rear and Side Yards

### 10. Queen Anne Color

- Rich, intense and fairly strong, and contrasting colors were used to bring out different architectural elements. Deep browns, saturated olives, yellow ochres and rich brick reds were color choices for the Victorian era.
- The body of the building often would be medium gray, dark red, dark blue, dark green or brown. While not brilliant, these colors were highly saturated and created a sumptuous, rich palette.
- Architectural elements such as window sashes, trim and carved ornaments are painted in contrasting colors – either darker or lighter – to draw attention to them. These colors for trim were often dark gray, dark brown, olive green, or dark red.

- Because the roof is often very visible in Victorian buildings, shingle colors and patterns should likewise be taken into consideration in selecting a palette.
- Doors were usually left unpainted, or were varnished or grained.

### 11. Queen Anne Local Examples

- Should be smaller than the main body.
- Gable roofs of equal pitch as the main roof

### 12. Queen Anne Local Examples



108 Gill Street



401 Retta Esplanade

## F. Colonial/Georgian Revival

### 1. Colonial/Georgian Background

Some of the elements of the Colonial Revival, such as entry, cornice, and windows are adapted from Georgian and other earlier period styles to embellish these modest, yet elegant homes.

### 2. Colonial/Georgian Plan

- Plan is regular, rectangular or nearly square, sometimes with add-on elements (additions and wings). The long axis parallels the street.
- In rectangular floor plans, the long axis is normally one third longer than the short axis. When the short axis of the main body exceeds two-thirds of the length of the long axis, the roof is normally a hip instead of a gable.
- Height is two to two and one half stories.
- Entrance stairs typically centered on the main façade.

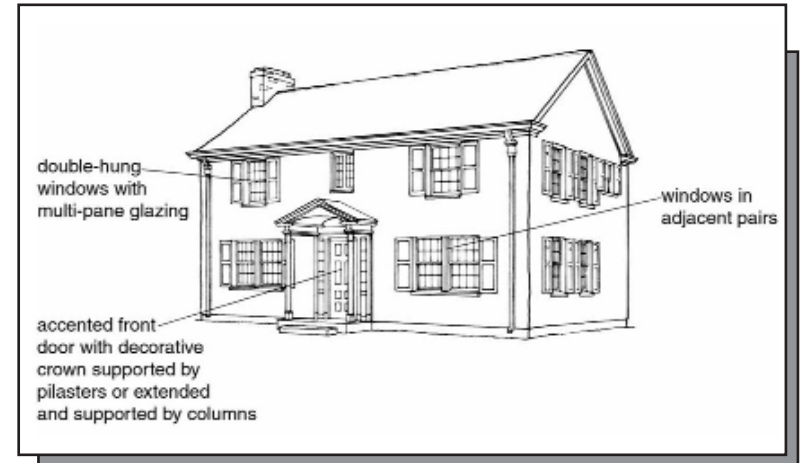
### 3. Colonial/Georgian Foundation

- The foundation is usually of brick piers or continuous brick. Concrete piers used at later times.
- Spaces between piers left open to allow for ventilation and for protection from high water.

### 4. Colonial/Georgian Porches and Facades

- The main body is dissected into 3 or 5 implied bays. The entry is almost always centered on the main body.
- Simple rectangular volumes are combined creating a main body and side wings.
- Side wings decrease in scale from the main body and usually incorporate a side porch, porte-cochere, and/or simple one story enclosed space.

## Colonial/georgian



Colonial/Georgian Revival

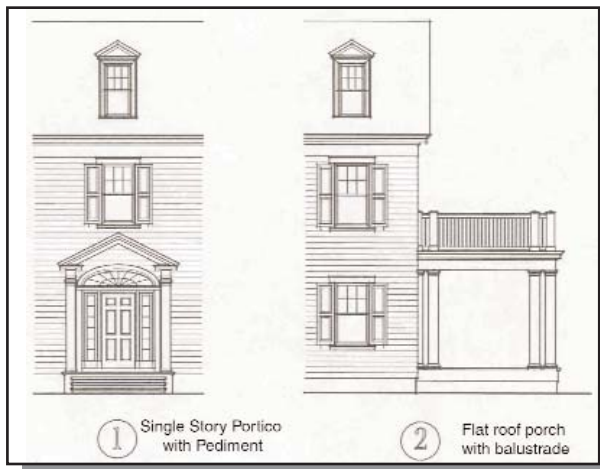
Finished floor elevation normally not less than 2'-6" above grade.

- Porches are most common as side wing elements and may be enclosed if porch detailing (columns, balustrade element, entablature) is preserved.
- Entries are the most dramatic part of the façade, normally contained by a pediment supported by pilasters or protruding out supported by columns.
- Porches may be portico/simple entry porches. They maintain a vertical proportion.
- The single story portico with pediment is typical for a single bay entry. Flat roof porch or portico with balustrade is typical for a single bay entrance or a side wing porch.
- May have a porch on the rear.
- Simple, classical columns spaced evenly across the front façade.

- Simple railings and balusters, when present
- Symmetrical façade.

## 5. Colonial/Georgian Roof

- Roofs are simple forms with pitches from 7:12 to 10:12



(Colonial Revival); or 4:12 to 7:12 and 18:12 to 20:12 (Dutch Colonial).

- Add-ons and wings have their own roof form (a single roof does not encompass all the volumes).
- Gable, hip (Colonial Revival) or gambrel (Dutch Colonial) roof.
- Eaves are less embellished than classical eaves, but elements such as the architrave and crown are options often taken.
- Overhangs in Florida have been broadened to accommodate the climate.
- Roof over porch is typically shed or low-sloped hip roof.
- Dormers with hip, gable or shed roofs are a defining

characteristic.

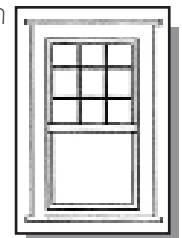
- Rafter ends are typically exposed and decoratively cut.
- Composition shingles are the most often used; occasional metal roof coverings.
- Chimneys are brick with simple coursing, shoulder and corbel details.

## 6. Colonial/Georgian Exterior

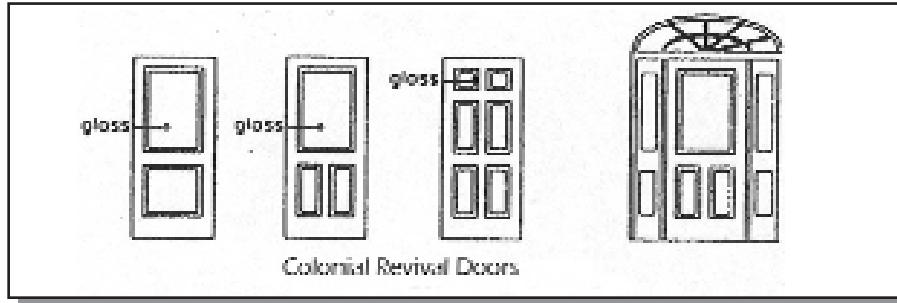
The primary exterior material is usually horizontal wood siding or shingles.

## 7. Colonial/Georgian Windows and Doors

- Paired or grouped double-hung wood sash windows. Typical windows have multiple panes with a 6/1 muntin pattern. Variants include 3/1 and 6/6 patterns.
- Windows are detailed with simple molding. Group windows are separated by a mullion.
- Windows sometimes framed by wooden or wrought iron grills.
- Single 6 panel doors with side lights and/or fan light above are most common.
- Doors often flanked by fixed glass sidelights, surrounded by simple classical trim.



window

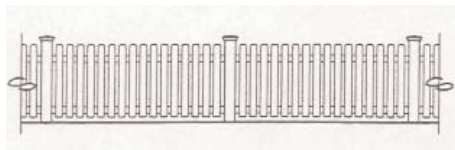


### 8. Colonial/Georgian Exterior Decoration

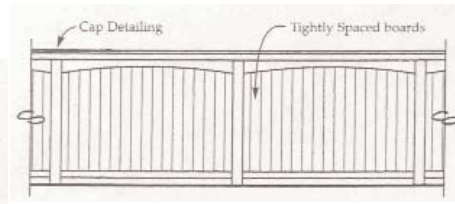
The exterior detailing is usually classically derived columns, pediments, broken pediments and wood shutters.

### 9. Colonial/Georgian Fences

- Wooden fences are most common.
- Picket fences with low level of ornamentation, consistent with the main building.



Preferred style for Front Yard



Preferred style for Rear and Side Yards

### 10. Colonial/Georgian Color

- Usually white, pale yellow, tan, or pale stone gray in the body of the building.
- Trim color is usually white-yellowish, or off-white, not our modern stark white-and shutters are dark green or black.
- Doors were usually left unpainted, or were varnished or grained – olive green.

### 11. Colonial/Georgian Additions:

- One story additions to side are common.
- Additions should be recessed from front building line.
- Maintain proportion and detail.

### 12. Colonial/Georgian Local Examples



451 Retta Esplanade

## G. Neo-Classical Revival

### 1. Neo-Classical Background

The style was common during the first half of the 20th century. During the 1920s, the style was overshadowed by other Eclectic styles.

Typical features of this style include full-height porches with classical columns; Ionic or Corinthian capitals; symmetrical facades; centered entrance.

### 2. Neo-Classical Plan

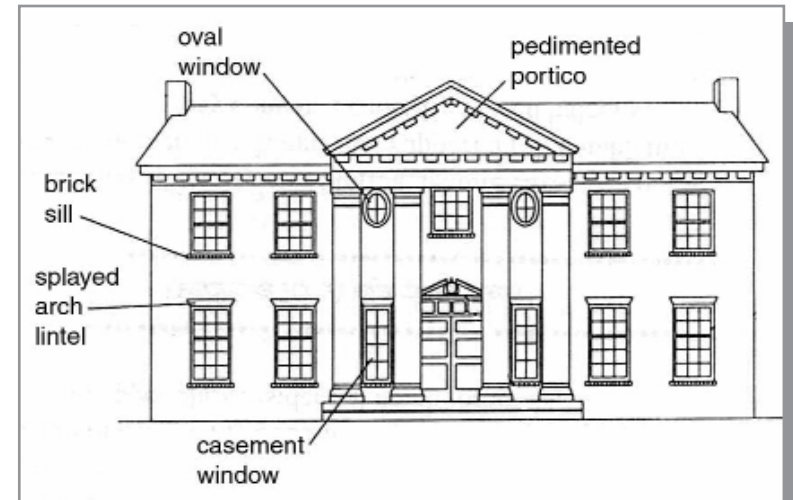
- Based on Greek and Roman architectural orders.
- Plan is regular, rectangular or nearly square.

### 3. Neo-Classical Foundation

- The foundation is usually of piers or continuous, made of brick or concrete.
- Usually tall foundations, which exaggerate the height of the front façade.

### 4. Neo-Classical Porches and Facades

- The doorway, cornice line and type of column are the three principal distinguishing features of the style.
- Entry porch dominates the front façade and normally equals it in height, but not the width. There are several types of porch in this style:
  - Full-Height Entry Porch: Dominant central entry extending the full height, but not width, of the façade. May have a classical pediment and gabled roof, or flat porch roof. Some may have curved, semicircular entry porches with flat roofs. A variation of this entry type was



Neo-Classical Revival

the full-height entry feature with lower full-width porch. This variation was not as common.

- Front Gabled Roof: Full façade, colonnaded porch beneath the front-facing gable gives the building the appearance of a miniature Greek temple. Not very common.
- Full Façade: Colonnade porch occupies the full width and height of the façade. However, the porch is not covered by a traditional pedimented gable, but instead either by the principal side-gabled or hip roof, or by a flat or shed extension from such a roof.

## Neo-classical revival

- Porch roof usually supported by four simple columns (Roman Doric or Tuscan types), each with a square base.
- One or two stories, simple rectilinear houses with side-gable or low-pitched hipped roofs, having the characteristic full-height entry porch.
- Occasionally the front porch is recessed inward.

### **5. Neo-Classical Roof**

Front or side-gable or low-pitched hipped roofs.

### **6. Neo-Classical Exterior**

- Wall materials may be wood, brick, stucco, or stone, in order of decreasing frequency.
- The primary exterior material is usually horizontal wood siding or smooth masonry.

### **7. Neo-Classical Windows and Doors**

- Double-hung sash windows aligned horizontally and vertically in symmetrical rows, usually five-ranked on front façade, less commonly three-ranked or seven-ranked.
- Fixed upper sashes and movable lower sashes, the later held open originally by metal pins.
- Windows frequently arranged with 9 panes (9/9), although other combinations were also found (9/6, 6/9).
- Windows sometimes have elaborate decorative crowns placed above them – cornice mold or decorative frieze.
- Wooden frames.
- Semi-circular or elliptical fanlight normally occurs above the paneled front door.
- Elaborate, decorative surrounds found in main entrances.

### **8. Neo-Classical Exterior Decoration**

- The exterior detailing is usually classically derived full-facade height ionic columns. Fluted column shafts were common in early building. After about 1925, very slender, unfluted (often square) columns began to be used.
- Boxed eaves frequently with dentils or modillions beneath; a wide frieze band is occasionally found beneath the cornice.

### **9. Neo-Classical Fences**

- Fences are not common. Low walls at sidewalk line may be used.

### **10. Neo-Classical Color**

- Usually white, pale yellow, or pale stone gray in the body of the building.
- Trim color is usually white-yellowish, or off-white, not our modern stark white-and shutters are dark green or black.
- Ornament color is usually cream or warm white.

### **11. Neo-Classical Additions**

- Around additions to the front and sides of the building.

### **12. Neo-Classical Local Examples**



City Hall

## H. Mission Style

### 1. Mission Style Background

Although not as common as the classical styles, scattered examples were built in the early 20th century throughout the country. The Mission style was normally associated with a wide variety of buildings including churches, train stations, government buildings, and some private residences.

### 2. Mission Style Plan

- Simple square or rectangular plans.
- Arched loggias or patios.

### 3. Mission Style Foundation

Slab, continuous. Masonry; not exposed.

### 4. Mission Style Porches and Facades

- Two types of façade:
  - Symmetrical - Balanced, symmetrical façade; most commonly of simple square or rectangular plan with hipped roofs.
  - Asymmetrical – The façade asymmetry is superimposed on a simple square or rectangular plan. Elaborate, rambling compound plans are found in some.
- Great variety of dormers and roof parapets.
- Prominent one-story porches either at the entry area or covering the full width of the façade; these sometimes have arched roof supports to simulate the arcades of Hispanic buildings.

### 5. Mission Style Roof

- Flat roofs with curvilinear parapets are most common. Gable and hip roofs also used.
- Some examples have unusual visor roofs. These are narrow, tiled

## mission style



Mission Style

roof segments cantilevered out from a smooth wall surface. They most commonly occur beneath the parapets of flat roofs.

- Open eaves are most common. However, boxed eaves also occur, usually with brackets below.
- Mission-like bell towers occur on a few cases.
- Clay tile used to cap parapets or chimney shoulders.

### 6. Mission Style Exterior

- Brick and stucco are the most common materials used. Very few Mission houses used stone.
- Shaped parapets.
- Arches.
- Smooth, flat wall surfaces

### 7. Mission Style Windows and Doors

- Quatrefoil windows are common.

- Arched windows

### 8. Mission Style Color

Colors range in the pastel family from light whites, creams and yellows to grays and light pastel colors.

### 9. Mission Style Exterior Decoration

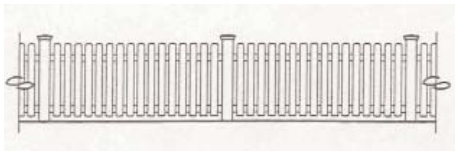
Decorative detailing is generally absent, although patterned tiles, carved stonework, or other wall surface ornament is occasionally used.

### 10. Mission Style Fences

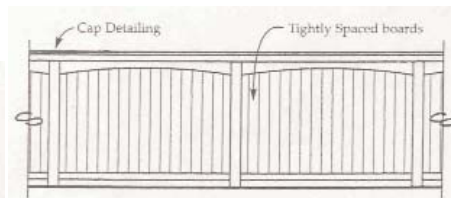
- Combination of masonry and iron used for screening.
- Wooden fences not consistent with style.

### 11. Mission Style Additions

- Repeat elements from original building such as parapets,



Preferred style for Front Yard



Preferred style for Rear and Side Yards

arches, visor roofs

### 12. Mission Style Local Examples



501 East Olympia Avenue



118 Sullivan Street



Train Depot

## K. Commercial Vernacular

### 1. Commercial Vernacular Background

The design of commercial buildings in Florida mirrored national trends. The distinctive style developed during the mid-nineteenth century. These buildings housed a variety of uses, including offices, banks, hotels, and theaters, but the most common use was retail stores. Commercial buildings built between the mid-1850s and the 1940 were constructed close to the street, in close proximity to one another, and covered most of the lot.

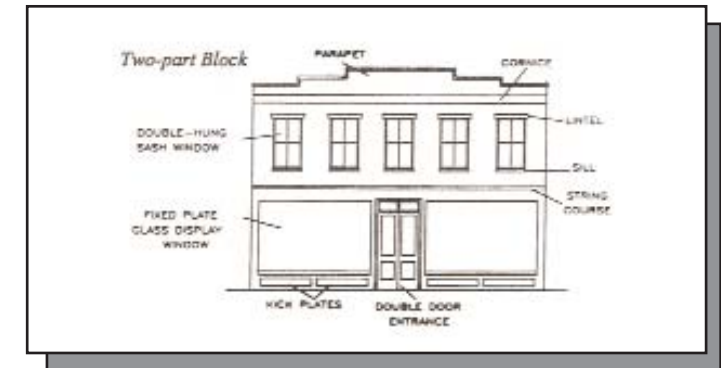
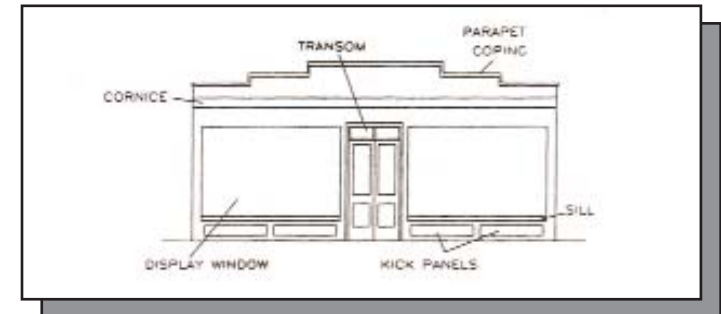
Commercial buildings were normally organized into distinct sections or zones, commonly containing one or two parts:

- One Part: Generally a one-story building. Formed by a structural framework consisting of columns, bulkheads or kick-panels, and a cornice topped by a parapet. Large show windows were generally placed within this framework to display merchandise and light the interior. The wall area between the windows and the cornice provided a place for advertising and made the façade appear taller. Some local examples include Ace Hardware at 208 West Marion Avenue and 117 West Marion Ave.
- Two Part: Generally a multi-story building, organized into an upper and lower zones. The design of the lower zone was essentially the same as the one part facade. The building contained different uses in each zone. The lower zone generally housed public spaces (mentioned above), while the upper zone often provided space for private uses, such as apartments, offices, hotel rooms, and meeting halls. Some local examples include 149 and 264 West Marion Avenue.

### 2. Commercial Vernacular Plan

- Rectangular plan.

## Commercial vernacu-



Commercial Vernacular

- One to two stories in height.

### 3. Commercial Vernacular Foundation

Continuous concrete slab or brick foundation.

### 4. Commercial Vernacular Façade

- Narrow front elevation facing the main street
- Focus of the design. Provides the building's identifying features.
- Different framework in upper and lower stories.

### 5. Commercial Vernacular Roof

Usually flat with parapet.

### 6. Commercial Vernacular Exterior

- Primary exterior material is brick with common or running bond.
- Rough textured stucco.
- Rusticated rock-faced concrete block.

### 7. Commercial Vernacular Windows and Doors

- Fixed plate glass display windows in the first floor.
- Double-hung sash windows in the upper floors.

### 8. Commercial Vernacular Color

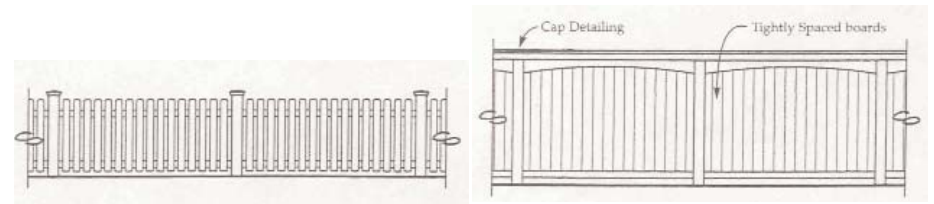
Colors are either exposed brick or painted brick with colors ranging from whites, reds, and pastels.

### 9. Commercial Vernacular Exterior Decoration

- Awnings, canopies.
- Cornice.
- Cast concrete detailing.
- Decorative brick work, such as corbeling.

### 10. Commercial Vernacular Fences

- No fences should be placed in the front.
- Wooden or masonry fences and walls may be used on the side and rear yards.



### 11. Commercial Vernacular Local Examples



149 W. Marion Ave.



208 W. Marion Ave.