

HOLLYWOOD
Like Nowhere Else!

DESIGN GUIDELINES FOR
**HISTORIC PROPERTIES
AND DISTRICTS** May 2005



Design Guidelines

Acknowledgements

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Purpose and Scope of Design Guidelines



Section 1

Design Guidelines

Purpose & Scope

PURPOSE & SCOPE

The City of Hollywood has a rich and colorful history that takes physical form in a unique tapestry of historic architecture. Historic properties stand as a record of the various periods of the City's growth; they give character and a sense of permanence to the City that in turn, helps to enhance property values, promote interest in local history and foster civic pride. The variety of architectural style, as well as the scale, rhythm and texture of the City's historic districts are key elements that long-time and new residents of Hollywood find desirable.

In order to protect the precious and finite resources which give the City its character, the Historic Properties and Districts Design Guidelines were developed to assist the Historic Preservation Board, owners, architects and contractors. The Design Guidelines recommend approaches to rehabilitation, additions, alterations and design for new construction within the historic districts and for individual sites. The Design Guidelines are intended to help maintain the high quality of Hollywood's historic neighborhoods by providing guidance for the design of new houses, additions, maintenance and/or changes to historic properties.

The Design Guidelines are intended to help maintain the high quality of Hollywood's historic neighborhoods by providing guidance for the design of new houses, additions, maintenance and/or changes to historic properties.

The Bastian Building, built November, 1922,
photographed from the Southeast corner
of Hollywood Boulevard & 20th Avenue



Section 1

Purpose & Scope

Design Guidelines

The intent of the Standards is to assist the long-term preservation of a property's significance through the preservation of historic materials and features. The Standards pertain to historic buildings of all materials, construction types, sizes, and occupancy. The Secretary of the Interior's Standards for Rehabilitation ten basic principles were created to help preserve the distinctive character of a historic building and its site, while allowing for reasonable change to meet new needs.

The Standards (36 CFR Part 67) apply to historic buildings of all periods, styles, types, materials, and sizes. They apply to both the interior and exterior of historic buildings. The Standards also encompass related landscape features and the building's site and environment as well as attached, adjacent, or related new construction.

The Standards are applied to projects in a reasonable manner, taking into consideration economic and technical feasibility.

1. A property shall be used for its historic purpose or be placed in a new use requiring minimal change to the defining characteristics of the building, 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 historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.



Design Guidelines

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

Rehabilitation is defined as “the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values.”

Section 1

Purpose & Scope

Design Guidelines

The Design Guidelines presented herein are intended to go beyond the basic requirements of the Zoning Ordinance and to address in greater detail issues specifically related to neighborhood character and compatibility with a focus on the goals, process and effects of historic preservation. These guidelines are intended to focus on the characteristics of neighborhood compatibility and to leave individual homeowners flexibility to build, expand or make sensitive alterations to meet their own needs and objectives. Because they are guidelines, there is always an allowance for interpretation and involves a design process which may have more than one successful solution. The Design Guidelines are used by City Staff, the Historic Preservation Board and City Officials in their decision making process when considering the issuance of a Certificate of Appropriateness. All new house construction, additions and remodeling projects should strive to conform to the Design Guidelines.

These specific guidelines were created from the City's Zoning and Land Development Code, Article 5.6; Historic Preservation Board and Historic District Regulations. In addition, Staff incorporated the Secretary of the Interior's Standards for Rehabilitation and the State of Florida's Model Guidelines for Design Review. The design criteria relate to rehabilitation, maintenance, additions, new construction, landscape and site improvements on designated properties and sites within the historic districts.



Commercial Building Hollywood Boulevard c. 1920's.

Design Guidelines

Using the Guidelines

HOW TO USE THE GUIDELINES:

These guidelines pertain to all buildings in the City of Hollywood Historic Districts and individual properties designated as being historically significant by the City Commission. The most effective way to use the Guidelines is to consult them during the project planning process. They are divided into sections, for example: Alterations and Rehabilitation, New Construction, Additions, Special Design Consideration and Demolition. Within each section you will find information on discreet, relevant topics. For example, the Repair, Rehabilitation and Alterations section has recommendations for windows, doors and roofs, while the New Construction & Additions section addresses broader issues such as building location and orientation. The recommendations given in the following pages are intended to help make decisions that preserve these design features in compliance with the Standards. Please be aware, however, that these are general recommendations, and different measures may be more appropriate for your building. Consultation with the Historic Preservation Staff will help to clarify specific issues.

Basic Principles Behind The Design Guidelines:

Design Guidelines are based upon the Secretary of the Interior's Standards for Rehabilitation. These national guidelines used when working with historic properties have been adapted to reflect the unique needs of Hollywood. Generally, the Standards follow these procedural considerations and principles:

- **Identify.** Before making changes, first identify those character-defining features, details, forms, and materials that are important to your building.
- **Protect and Maintain.** Try to maintain and preserve those character-defining elements that you previously identified. Protection generally involves the least degree of intervention.
- **Repair rather than replace.** Always try first to repair deteriorated features.
- **Reconstruct.** Lost features should be reconstructed where possible. Reconstruction is only appropriate, however, if it is based upon physical or documentary evidence, such as old photographs, drawings, or like examples seen on similar buildings.
- **Respect the original design.** All proposed treatments should consider the original design, arrangement, texture, and materials of the historic building.

Design Guidelines

The City of Hollywood Design Guidelines were produced to assist owners with recommended approaches to additions, alterations and design for new construction supporting both historic districts and individual sites. Design Guidelines are also used in the decision making process when considering the issuance of a Certificate of Appropriateness.

FREQUENTLY ASKED QUESTIONS: WHY HAVE DESIGN GUIDELINES?

The City of Hollywood has a rich and colorful history that takes physical form in its historic architecture. These historic properties define the period of the City's growth, and are expressions of another age. They give character and a sense of permanence to the City that, in turn, helps to stabilize property values, promote interest in local history and foster civic pride.

The historic preservation program in the City of Hollywood began in 1994 with the enactment of an ordinance by the City Commission. The ordinance established formal procedures and standards that are used to judge the merit of historic properties and identifies measures that will protect those properties. One of these protective measures is to review significant changes, such as alterations or additions, to historic properties, in order to preserve their character while responding to the needs of the present.

The City of Hollywood Design Guidelines were produced to assist owners with recommended approaches to additions, alterations and design for new construction for both historic districts and individual sites. As they are guidelines, there is an allowance for interpretation and because they involve a design process, there may be more than one successful solution. Design Guidelines also are used by City Staff, the Historic Preservation Board and City Officials in their decision making process when considering the issuance of a Certificate of Appropriateness.

The goal of the historic preservation program in the City of Hollywood is to develop a vibrant and unique historical setting that co-exists with and complements evolving new development. An important step in achieving this goal is to identify the unique character of the City's architecture so that future changes to important historic properties are consistent with accepted preservation principles.

Design Guidelines

WHO SHOULD USE THESE GUIDELINES?

Design Guidelines are intended as a useful tool for design professionals, homeowners, government officials and other interested parties. The Guidelines address the character of historic districts and properties in general and anyone who rehabilitates an older building can find relevant information in this guide. While the Guidelines are especially directed to owners of properties in a historic district or properties with local or national designations who are required to undergo a review process when changes to a building are made, they are equally useful to anyone involved in the rehabilitation of a vintage property.

HOW ARE THE DESIGN GUIDELINES ADMINISTERED?

The City of Hollywood established a Historic Preservation Board composed of both laypersons and professionals empowered to judge the appropriateness of an alteration or addition in consultation with the Board liaison. The City's Historic Preservation staff member should be consulted with any questions, or provided with any additional information.

While the guidelines are directed to owners of properties in a historic district, or properties with local or national designations who are required to undergo a review process when changes to a building are made, they are equally useful to anyone involved in the rehabilitation of a vintage property.

Design Guidelines

TAX INCENTIVE INFORMATION

Information on the Federal Historic Tax Credit administered jointly by the Internal Revenue Service, the National Park Service and the Florida Department of State's Division of Historical Resources can be obtained on the web at:

<http://www2.cr.nps.gov/tps/tax/incentives/index.htm>

Available on the web:

- Answers to questions about the 20% federal tax credit for rehabilitating historic buildings.
- General guidance on the preparation and submission of application forms, documentation requirements, timing, reviews, and the overall decision-making process.
- Explanation of how the Secretary of the Interior's Standards for Rehabilitation are applied to project work.

The Federal Historic Rehabilitation Tax Credit is one of the nation's most successful preservation assistance programs. Since 1976, the program has been instrumental in preserving the historic places that give Florida cities, towns and rural areas their special character. The program provides a dollar-for-dollar reduction of federal income tax liability for owners or long-term lessees of substantially rehabilitated income-producing historic properties. The law allows for a tax credit of up to 20% of allowable rehabilitation expenditures including planning and construction-related costs for substantial rehabilitation of properties such as offices, hotels, rental housing and retail stores. Between 1999 and 2004 over 3,000 historic buildings, representing more than \$4.5 billion of investment nationally, qualified for this tax credit program. According to the Division of Historical Resources, Florida Department of State, much of the success of Florida's preservation efforts is owed to the federal tax credits program. Tax incentives make a tremendous difference in the number of buildings preserved; over 500 buildings throughout the state have been rehabilitated with the benefit of the federal tax incentive program since it began in 1976.

Design Guidelines

Section 1

Tax Incentives

In Florida the 20% investment tax credit program is administered jointly by the Internal Revenue Service, the National Park Service and the Department of State's Division of Historical Resources. The Division is the first point of contact for property owners, providing application forms, program regulations and technical assistance. The National Park Service, U.S. Department of the Interior, grants final approval or certification. To qualify for the federal credit, a building must be listed individually in the National Register of Historic Places or located in a registered historic district and contribute to the significance of the district. Buildings must be rehabilitated following The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings to receive the credit. The Standards are a group of ten broadly written guidelines designed to ensure historic buildings are rehabilitated in a sensitive manner, while taking into account economic and technical feasibility. Owners of historic buildings are encouraged to contact the Division of Historical Resources for guidance prior to beginning rehabilitation work. It is also advisable early in the application process to contact a tax accountant or the Internal Revenue Service.



Commercial Building Hollywood Boulevard

Tax incentives for preservation, established by the Tax Reform Act of 1986 (PL 99-514; Internal Revenue Code Section 47) include:

- 20% tax credit for the certified rehabilitation of certified historic structures.
- 10% tax credit for the rehabilitation of non-historic, non-residential buildings built before 1936.

Readers should consult an accountant, tax attorney, or other professional tax advisor, legal counsel, or the IRS for help in determining the tax and other financial implications of any matter discussed here.

Identification and Preservation of Hollywood's Historic Legacy



Section 2

Design Guidelines

Section 2

Historical Overview

Joseph Young and Early Development of Hollywood Early Settlement in Florida and Hollywood as Wilderness

Prior to settlement, the area known now as Hollywood was a vast wilderness of pine woods, marshlands, and mangroves. Located on the southeast coast of Florida in what is now known as Broward County, this area is part of a larger geographical area called the Floridian Plateau. Most historical accounts of the Florida peninsula begin with European discovery around the year 1500. The first Floridians, however, were the Indians who occupied the peninsula approximately five to ten thousand years ago. The Tequesta Indians were the earliest inhabitants of the Broward County area. By the mid-1700's, the Tequesta Indians had virtually disappeared, most killed by European disease and war. The Seminole Indians began migrating southward from Georgia into Florida arriving ultimately in the Broward County area during the early part of the 17th Century. After the Third Seminole War (1855-58), only a few Seminoles were left in Florida. The politically independent Seminole Indian Village, located adjacent to the boundaries of the City of Hollywood, is a major tourist attraction today.

A few pioneer homesteads dotted Broward's landscape in the late 1800's. The extension of Henry Flagler's Florida East Coast Railroad opened the area for settlement. The higher ground in and around Hollywood was valuable farmland and the economy at the time was based on agriculture, including tomatoes, beans, cabbage, squash, pineapple and citrus. Because of the poor drainage most of the homesteads were located along the coast.

Early South Florida Development

Joseph W. Young first arrived in South Florida in January 1920, just as the real estate boom was beginning. Young began his South Florida enterprise by purchasing several parcels of land in the Allapatah section of Miami, which he subdivided and sold. Already known as an innovative urban developer, Young had planned successful subdivisions in California,



Early development of Hollywood c. 1920's.



Early development of Hollywood c. 1920's.

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Historical Overview

Design Guidelines



Joseph Young and family



Joseph W. Young c. 1923
Creator of Hollywood's Original
Town Plan

Arizona and Indiana. Young came to South Florida with a vision and a greater purpose in mind for a different type of community. His vision was a "dream city." The following summer Young visited South Florida again, this time to search for the perfect spot for his city. He found it just north of the Dade County line and south of Ft. Lauderdale. On February 18, 1921, Young purchased a square mile tract of land from homesteader Steven Alsobrook. This was to become the nucleus of his city.

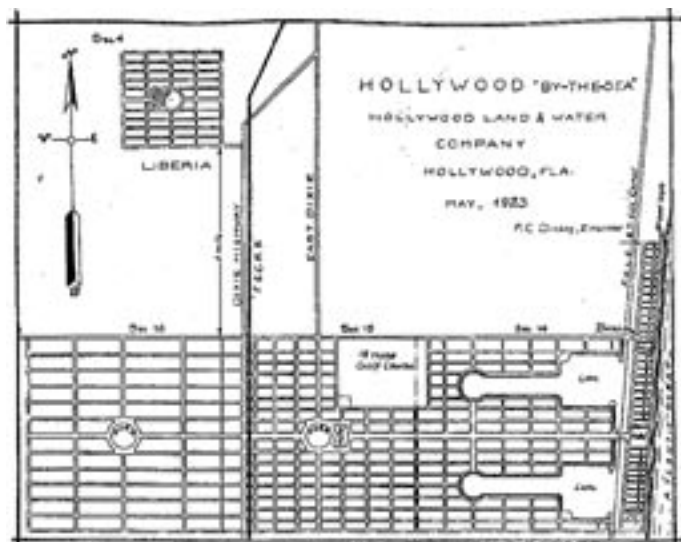
Joseph Young - Proponent of the "City Beautiful Movement"

Originally called "Hollywood By The Sea," Young's new town differed from other communities Young had experienced. From its inception, Hollywood was a planned community, ready-made with provisions for future growth that made it unique from a suburb or a haphazardly grown urban area. Young's town master plan and municipal zoning made Hollywood one of the "grandest" developer cities of the country in the 1920's and established the key features that make the City unique today.

By the turn of the 19th century, the notion of city planning had taken hold across the country. The "City Beautiful Movement" spurred by Daniel Burnham, held that a city could be made beautiful by using scientific methods through the creation of parks, landscaped boulevards, and harmonious architecture. Young's vision for Hollywood was a city scientifically engineered for permanent residents, tourists, and businesses.

Hollywood's original town plan is its most important historic resource. Young used a rectangular grid plan, with a hierarchy of boulevards, avenues, and streets. A wide boulevard through the center of the City was intersected by rotaries, or circle parks. The plan is similar to the layout of Indianapolis, where Young had previously lived and worked.

Design Guidelines



Hollywood Original Map

From Long Beach, California, where Young had also been involved in development, came the idea of zoning and building restrictions. Joseph Young divided the City into sections, with the retail and wholesale districts located away from residential areas. Building restrictions included cost of housing, location and materials. Landscape architect Charles Olson was hired to draw plans for every residential and business street in Hollywood. The Miami based architectural firm of Hampton and Ehman designed most of the public buildings in the city using a Spanish Idiom design. Hollywood Boulevard, the major east-west artery, ran through the center of town having a width of 120 feet with three circle parks providing focus and traffic control. Lined with ornamental lights and stately Royal Palms, Hollywood Boulevard was named the "Great White Way" and created a grand entrance to the beach. Three circles were integrated into the boulevard and were selected sites for a park, a City Hall and a grand hotel. Paved seventy years ago at the beginning of the automotive era, amazingly this road has never been widened and still handles today's traffic. Hollywood Beach Hotel, located right on the beach, created a magnificent eastern terminus and Hollywood Hills Inn defined the town's western edge.

Five basic elements were essential to the plan: agriculture, industry, resort business, general business, and homes. The boundaries of Young's original town plan were Washington Street on the south, Johnson Street on the north, 44th Avenue on the west and the beach on the east. The first plat filed for Hollywood By The Sea was Central Hollywood, the nucleus of Young's "dream city." Platted in 1921, the area contained ninety-four blocks with thirty residential lots on each block with a large parcel of land designated for the Hollywood Golf and Country Club.

Section 2

Historical Overview

Design Guidelines



Beginnings of the Hollywood Lakes Neighborhood



First house built in Liberia

The circle park, now known as Young Circle, was the social and recreational center. The first buildings to be constructed in Hollywood were the City garage, the Hollywood "Land and Water Company" Administration Building and the Hollywood Hotel. The Little Ranches section opened in 1922. Located north of Young Circle, these home sites were half-acre lots to be used for small farms.

HOLLYWOOD LAKES

The Hollywood Lakes section was located between Central Hollywood and the beach. Young planned a large residential section of exclusive homes (at the time, ranging from \$5,000 to \$7,500). Many of the homes occupied lots along the twin (dredged) lakes flanking Hollywood Boulevard which provided focal points for beauty, symmetry, and aquatic activities. Young enticed potential homeowners with assurance of open spaces, unobstructed lake views, cool breezes and pure ventilation.

Young's development was very successful and by early 1926 Hollywood's population exceeded 18,000. Hollywood became a comfortable and affordable vacation spot for snowbound northerners.

LIBERIA

Because of race restrictions within Hollywood proper, Young developed Liberia for the African-American servants and laborers working in the City. Located one mile north from the central circle and west of Dixie Highway, Liberia was a separate town in which the residents controlled their own municipal affairs. Liberia had residential and business sections with land set aside for schools and parks. There was also a five acre circle park with plans for a hotel. Young paved the streets and furnished electric lights and water. This kind of planning for an African-American community was unique considering the social climate of the era and its location in the South.

Design Guidelines

Section 2

Historical Overview

PORT EVERGLADES

One of Joseph Young's greatest achievements was Port Everglades. Conceived during the early planning stages of the City, Young felt a deep water harbor would stabilize Hollywood's economy. Originally called Lake Mabel Harbor, work began in 1925 as a private endeavor. By its opening in 1928, the port had become a regional enterprise with Young and the cities of Hollywood and Fort Lauderdale contributing to the six million dollars required for its opening.



Port Everglades

HOLLYWOOD'S PEAK GROWTH, AND DECLINE DUE TO REAL ESTATE SLUMP AND 1926 HURRICANE

The South Florida real estate boom reached its zenith during the summer of 1925. Hollywood had grown immensely within five years. The population had climbed from 140 in 1921 to 13,500 in 1925 with a total of 3,657 buildings. The City of Hollywood incorporated on November 28, 1925; unfortunately, during the same year, a stock market slump led to a tightening of bank loans and buyers defaulted on their loans. By the spring of 1926, real estate activity was on the decline. In order to reassure investors, Young forged ahead with another addition to Hollywood known as Hollywood Hills. Also part of the original plan this section, platted in 1925, included a circle park and the Hollywood Hills Inn. (The area was taken over by Riverside Military Academy in 1932.)



Hollywood After 1926 Hurricane

Young hired the Highway Construction Company of Ohio to pave the streets and lay the sidewalks of the new section of town. The company had completed most of the work when the Great Hurricane of 1926 hit the east coast of Florida. The hurricane brought not only death and destruction, but it dealt a final blow to the real estate boom. In Hollywood, 37 people died and 300 were injured. Property losses were estimated to be in the millions. Most of Hollywood's residents returned north and the population fell to 2,500. Beach lots that had sold from \$3,000 to \$10,000 dollars were now selling for between \$10 to \$300 dollars.



1926 Hurricane Damage

Section 2

Historical Overview

Design Guidelines



Devastation of 1926 Hurricanes.



Devastation of 1926 Hurricanes.

Due to the collapsing real estate boom, Young had mortgaged most of his holdings. After the hurricane he was unable to pay the Highway Construction Company, which shortly filed suit and won a judgement against Young. Most of his holdings were sold at a sheriffs' sale. The Highway Construction Company obtained approximately 25,000 lots, most of which were in the Hollywood Hills section. The Mercantile Investment Company of New York held the greatest number of mortgages on Young's properties and acquired hundreds of lots through foreclosure. In 1929 and 1930, the Mercantile Investment Company and the Highway Construction Company merged to form Hollywood, Inc.

HOLLYWOOD AFTER THE DECLINE OF THE 1920'S

Like many places in the United States, the decade of the 1930's was a period of financial distress for Hollywood. Growth was slow. Hollywood Inc., now the largest landholder, improved some lots in the older sections of Hollywood and a few business enterprises were started. Another hurricane in 1935 severely damaged the City, totally destroying the Broadwalk and many businesses along the beach. In 1932, Riverside Military Academy took over the Hollywood Hills Inn, which provided some economic relief. By the end of the 1930's construction had revived somewhat, however agriculture and tourism were the economic mainstays.

During the 1940's, Hollywood was home to two naval installations. In 1942, Riverside Military Academy became an air gunner school and the Hollywood Beach Hotel became the U.S. Naval Indoctrination and Training School. Many of the thousands of servicemen who had been stationed in Hollywood returned after World War II to make it their permanent home.

Design Guidelines

By 1950, Hollywood's population had grown to more than 14,000. The post-war building boom and economic recovery affected Hollywood like the rest of the country. In the 1950's Hollywood, Inc. built two new large subdivisions named Central Golf Section and Hollywood Hills. By the end of the decade, Hollywood was pushing further west, spurred by the opening of State Road 820.

Between 1960 and 1970, Hollywood's population soared from 35,237 to 106,873. During this period of uncontrolled growth, public services were at a record high in 1967, and there was a preponderance of single-family homes and condominiums. In addition, scores of commercial buildings, hotels, motels, and large and small shopping centers were constructed throughout the City. In an effort to give the City time to catch up and to plan for its future, a building moratorium was established in 1973. By the mid 1970's, Hollywood's land use plan was aimed at keeping the City primarily residential with an expansion in commercial and industrial developments.

In 1981, a Community Redevelopment Plan was adopted and implemented. After forty years of unprecedented growth and incompatible land use, a redevelopment strategy was laid out for the City with a plan calling for preserving the small town feel of downtown Hollywood, retaining Young Circle as a major urban park and recapturing the image of Hollywood as envisioned by Joseph Young.

The City of Hollywood has come full circle with its glorious birth and first steps in the early 1920's that gave way to a period of stagnation, then to uncontrolled growth when the vision of Young's "dream city" was lost. Today, the citizens and officials of Hollywood are beginning to understand the value of their town plan and the buildings that document its growth.



Artist's rendering of Young Hotel Building (Great Southern),
C. 1924

Design Guidelines

HISTORIC PRESERVATION ORDINANCE AND THE HISTORIC PRESERVATION BOARD

In 1994, the City Commission adopted a Historic Preservation Ordinance. The ordinance is intended to promote excellence in urban design by assuring compatibility of restored, rehabilitated or replaced structures within designated historic districts or for sites with local historic designation. In that same year, the City established the Historic Preservation Board, an important step in the preservation process. Hollywood received “Certified Local Government” status from the Florida Department of State Bureau of Historic Preservation. This designation assists the Historic Preservation Board in preserving historic and cultural resources and helps to create public awareness of historic preservation. To aid the Historic Preservation Board, the City also adopted the National Registry Guidelines for Building, Additions, and Safety (The Secretary of the Interior’s Standards for Rehabilitation and Guidelines of Rehabilitating Historic Buildings, U.S. Department of Interior National Park Service, 1983).

A Historic Resource Database has also been created; the site surveys were formatted to appear the same as the Florida Master Site File form used by the State. The information in the database, which is available to the public, is used in the review of demolition permits, building permits and during the design review process to ensure that historic properties are preserved.

Design Guidelines

Designation Criteria

DESIGNATION CRITERIA



Hollywood Railroad Station



Joseph Young Mansion

Requests for designation of an individual Historic Site, District or Multiple Property Resource Listing Overlay District may be made to the Board by: the City Manager, resolution of the Planning and Zoning Board or the City Commission, any property owner in respect to his/her own property, a majority of property owners of record within a proposed district, resolution of the Broward County Historical Commission, or resolution of any organization whose purpose is to promote the preservation of historic properties.

Proposals for designation shall include a completed application form available from the Office of Planning.

A request initiated by any entity other than the City Commission, a City Board or City Official shall include an application fee established by resolution of the City Commission.

Upon receipt of a completed application and fee, if applicable, the Office of Planning shall perform a preliminary review including an evaluation and recommendation for consideration by the Board. After considering the Office's recommendation, a majority vote of the Board to implement shall be necessary to direct the Office to prepare a designation report.

The designation report shall describe the historic, architectural and/or archeological significance of the property proposed for Historical Site or District designation, and recommend Evaluation Guidelines to be used by the Board to evaluate the appropriateness and compatibility of proposed developments affecting the designated site or district.

Design Guidelines

LOCAL REGISTER OF HISTORIC PLACES

The Hollywood Local Register of Historic Places ('Local Register') is a means by which to identify, classify and recognize buildings, structures, sites, objects and districts that are architecturally or archeologically significant as well as archeological sites that are important to the history of the City of Hollywood.



Houses and apartments in Hollywood, c. 1920s



Hollywood Boulevard, c. 1920's

Design Guidelines

Section 2

D esignation C riteria

CRITERIA

The Historic Preservation Board is charged with determining whether or not a property or district nominated to the Local Register has value or interest in the historical, cultural, and/or architectural heritage of the City of Hollywood, the state of Florida, and/or the nation. To qualify for listing, the Board must find that the nominated property meets the following criteria:

- a. Mandatory Criteria: The designation of any site or district as a Historic Site or District requires compliance with the following criteria; integrity of location, design, setting, materials, workmanship, and association.
- b. Review criteria: In addition to the mandatory criteria, the designation of any individual site or district as a Historic Site or District requires compliance with at least one of the following additional criteria:
 - (1) Association with events that have made a significant contribution to the broad patterns of our history;
 - (2) Association with the lives of persons significant in our past;
 - (3) Embodiment of distinctive characteristics of a type, period or method of construction;
 - (4) Possession of high artistic values;
 - (5) Representation of the work of a master;
 - (6) Representation of a significant and distinguishable entity whose components may lack individual distinction; and
 - (7) Yield, or the likelihood of yielding information important in prehistory or history.



Woman's Club, c. 1920's.



Aerial view of North and South Lake, 1925.

The criteria analysis shall be included in the designation report.

Section 2

Designation Criteria

Design Guidelines

HISTORIC DISTRICTS

A historic district is defined as a geographically definable area, possessing a significant concentration, linkage or continuity of sites, buildings, structures or objects united by past events, or by their plan or physical development. A district covers an area with contiguous boundaries, whereas an individual historic resource will stand alone in the argument for its significance.

In virtually every neighborhood, there have been changes over the course of time. There are also different growth periods represented that frequently span decades. When there is a concentration of buildings that are at least 50 years old, and when they have not been substantially altered, a historic district may be identified.

Because there are variables of time and changes, the historic district nomination must identify those characteristics that are both common and those that are different in the entire area to be considered as a historic district. The key ingredients in evaluating a historic district for nomination to the Local Register are:

- Historic Integrity
- Historic Context
- Historic Significance
- Cultural Significance
- Architectural Significance
- Archeological Significance



Newly constructed homes in the
1600 block of Monroe Street, c. 1924.

Design Guidelines

Designation Criteria



Homes of Hollywood, 1920's.

When identifying the historic context and significance of a historic district, the stages of growth in the neighborhood are labeled as "Periods of Significance." The character of a house constructed in the early twentieth century is vastly different than the character of one constructed during the 1930's and 1940's. While both houses illustrate an evolution, and are greater than 50 years old, each belongs to a specific time frame in history and each period of significance has its singular importance and special characteristics.

Properties in historic districts must relate to the periods of significance that are documented in the historic district nomination. Properties that were less than 50 years old when the City's five historic districts were created do not automatically qualify as historic properties once they reach the 50-year threshold. In order for those newly eligible properties to be included, a new justification that details the period of significance and special character of the properties must be written, and the historic district so modified.

Section 2

Designation Criteria

Design Guidelines

CONTRIBUTING and NON-CONTRIBUTING RESOURCES

In a historic district, the individual properties that comprise the district may themselves not be eligible for individual listing, but as part of a group, contribute to creating a sense of character that binds the district together as an ensemble.

In every historic district there will normally be buildings or resources that have been recently constructed or older buildings that have been so dramatically altered that they are not recognizable as products of the time they were built.

If these newer or altered buildings are scattered throughout the district, and do not severely detract from the homogenous overall character of the historic district, they may be included. However, they will be identified as non-contributing.

The distinction is made in the evaluation of historic districts and is especially important, as the classification assigned will affect the eligibility of the resource for such incentives as the ad valorem tax credit program.

A contributing building, site, structure or object adds to the historic architectural qualities, historic associations, or archeological values for which a district is significant because:

- It is usually more than 50 years old
- It was present during the period of significance
- It possesses historic integrity reflecting its character at that time
- It is capable of yielding important information about the period
- It independently meets the National Register criteria



840 Hollywood Boulevard - Contributing Structure c. 1920's.



1533 Tyler Street - Contributing Structure

Design Guidelines

Section 2

D esignation C riteria

A non-contributing building, site, structure or object does not add to the historic architectural qualities, historic associations, or archeological values for which a district is significant because:

- It usually is not more than 50 years old
- It was not present during the period of significance
- It no longer possesses its historic character which would reflect its original character
- It is not capable of yielding important information about the period

Both contributing and non-contributing buildings are reviewed by the Historic Preservation Board and are considered on their own merits. Relocated buildings that have been moved into a historic district will be evaluated on a case-by-case basis to determine whether they contribute or do not contribute to the character of the historic district.

Design Guidelines

HISTORIC DISTRICTS AND SITES

In 1995, the City initiated several historic preservation projects. The City amended its Zoning and Land Development Code to designate three historic districts. These include the Historic Hollywood Business District (45 buildings), Harrison/Tyler Historic District (224 buildings), and Hollywood Lakes Historic Multiple Property Resource Listing (632 acres). Two brochures have been prepared by staff, which can be used for self-guided tours.

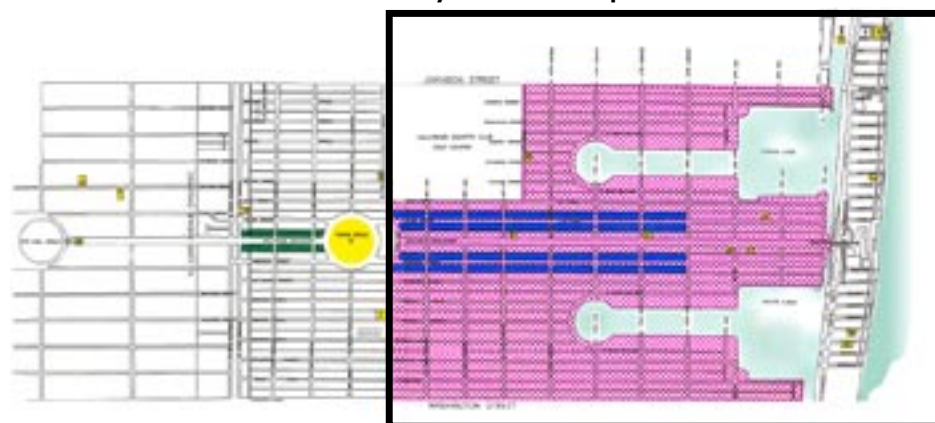
Recently, the City's Historic Hollywood Business District was awarded a listing in the National Register of Historic Places. The National Park Service, U.S. Department of the Interior maintains the National Register. Among the many benefits of this prestigious designation are Federal tax incentives offered to property owners who restore, rehabilitate or renovate historic buildings.

In addition to nominating the Downtown for the National Register listing, the City Commission has approved local designation for eleven sites located throughout the City. In 1999, the state awarded the City of Hollywood a grant to conduct a historic survey of Hollywood Beach and to prepare a heritage tour brochure for the beach area. The purpose of the survey is to identify structures that deserve designation as local historic sites and the purpose of the brochure is to promote heritage tourism in Hollywood.

Significant strides have been made in Hollywood's preservation process through the establishment of the Board, ordinance, districts and sites. The next step in making Hollywood's preservation program a success is to provide the community, the Board and staff with technical assistance in development activities for locally designated historic districts.

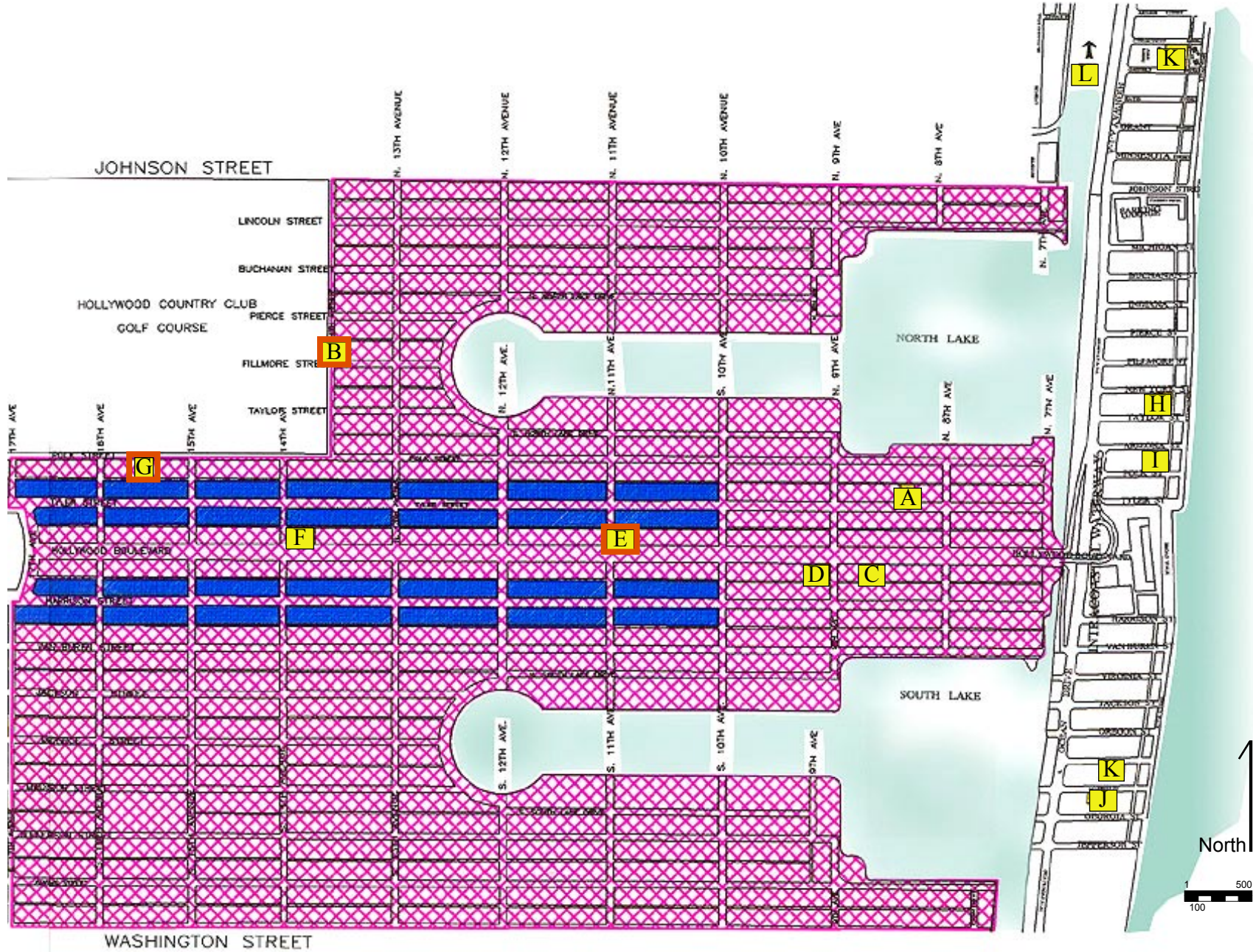
Design Guidelines

Key Note Map



-  Lakes Area Historic Multiple Resource Listing District
-  Historic Hollywood Business District
-  Lakes Area Harrison & Tyler Overlay District
-  Local Historic Overlay Sites
-  Sites Listed on the National Register of Historic Places

Lakes Area Historic Multiple Resource Listing District		District boundaries: the south side of Johnson Street south to the north side of Washington Street; the east side of 17 th Avenue to the Intercoastal Waterway.
Lakes Historic Overlay District		Buildings on Harrison and Tyler Streets from the west side of N. 10 th Avenue to the east side of N. 17 th Avenue
Harrison and Tyler Streets		
Apartment Building		817 Tyler Street
Hollywood Woman's Club		501 N. 14 th Avenue (National Register of Historic Places)
Single Family Home		840 Hollywood Boulevard
Single Family Home		902 Hollywood Boulevard
Joseph W. Young Home		1055 Hollywood Boulevard (National Register of Historic Places)
Single Family Home		1345 Hollywood Boulevard
Hammerstein House		1520 Polk Street (National Register of Historic Places)
Hollywood Beach Paddleball Courts		Surf Road to the fence, and from Connecticut St. to Garfield St.
Coral Rock House		310 New York Street
Southwinds Apartments		347, 349, 351 Madison Street
Hollywood Beach Apartments		322 Monroe Street
Port Authority Apartments		1700 Spangler Boulevard



Design Guidelines

Key Note Map



-  Lakes Area Historic Multiple Resource Listing District
-  Historic Hollywood Business District
-  Lakes Area Harrison & Tyler Overlay District
-  Local Historic Overlay Sites
-  Sites Listed on the National Register of Historic Places

Historic Hollywood Business District



Buildings on Hollywood Boulevard from the west side of the intersection and Young Circle to the east side of Dixie Highway (N 21st Street) (also listed on the National Register of Historic Places)

L

1701 Monroe Street

M

404 N 17th Avenue

N

Intersection of Hollywood Boulevard and Federal Highway (Young's Circle)

O

219 N 21st Avenue

P

2410 Taylor Street

Q

2461 Taylor Street

R

4220 N 58th Avenue

S

2940 Hollywood Blvd (National Register of Historic Places)

T

3001 Hollywood Blvd (National Register of Historic Places)

Hollywood Garden Club Building
Hollywood Seaboard Air Line Railway Station

Historic Sites

Design Guidelines



Design Guidelines



Hollywood Boulevard east of Young Circle, c. 1960's



Aerial view of Harding (Young) Circle looking northeast, 1924.

CHARACTER DEFINING FEATURES OF HOLLYWOOD HISTORIC DISTRICTS AND SITES

Several features in Joseph Young's original town plan have stood the test of time. These features have proven to be not only functional, but aesthetic as well.

Boulevards

Originally lined with ornamental lights, Hollywood Boulevard was known as the "The Great White Way" as well as Florida's "widest paved street" at 120 feet wide. Paved many years ago at the beginning of the automotive era, amazingly this road has never been widened and still handles today's traffic. Harrison and Tyler Street were twin boulevards flanking Hollywood Boulevard. Together, the three boulevards provided visitors their first impressions of the neighborhood. Historically, the grandest homes graced the main boulevard entering a town. Joseph Young followed this design element and placed many larger homes, including his own residence, on Hollywood Boulevard.

Roundabouts

Three circles were integrated into Hollywood Boulevard to create focal points, control traffic and to provide space for parks and civic buildings. The east circle was set aside as a park, the center circle was set aside for the city hall and the west circle was planned for a hotel. Recently the spirit of the roundabouts was recaptured with the construction of new roundabouts on Harrison Street.

Section 2

Defining Features

Design Guidelines

Harmonious Architecture



1151 Harrison Street

In keeping with his vision of Hollywood as a city with beauty and distinction, Joseph Young selected Spanish and Moorish architecture as being particularly harmonious with the South Florida climate and the trees and plants that had grown so successfully in the area. Buildings for residences and business were built in conformance with the authentic style but maintained their individuality.

Parks, Open Space and Neighborhood Schools

Faithful to the City Beautiful Movement, Joseph Young incorporated parks and open space into the original Town Plan. Two parcels of land that were set aside would later be known as Young Circle and Jefferson Park. The Hollywood Golf and Country Club, a facility for the Hollywood Beach Hotel, was nestled within the Lakes Section.

Sub-Tropical Vegetation



Trees on golf course, c. 1960's.

Joseph Young had the original untamed vegetation removed and replaced with trees and shrubs including Coconut Palms, Bougainvillea, Pithecellobium, Hibiscus, Pandanus, Ixora, Poinsettias, Eucalyptus, Oleanders, Mangos, Citrus and Avocado. Indigenous species such as Everglades Palm, Thatch Palm, and Royal Palms were integrated into the landscape. However, in recent years, Hollywood residents have recognized the importance of the “untamed vegetation” such as Mangroves, Slash Pines and Live Oak and are again incorporating these trees and shrubs into the landscape. Clarence Hammerstein, part owner of Flamingo Groves, not only was interested in Citrus production, but was also credited with the proliferation of the best varieties of Mangos for South Florida yard fruit.

Design Guidelines

Section 2

Defining Features

Street Trees

Majestic Royal Palms lined Hollywood Boulevard, Tyler Street, and Harrison Street and created a tropical theme for the historic districts. In more recent years, Live Oaks and other shade trees have been planted as street trees along local streets and avenues. In addition to the shade benefit, street trees provide a buffer between vehicular traffic and pedestrians. Selecting one species of tree for each street adds uniformity and rhythm to the streetscape.



Casino Pool and Broadwalk looking northeast, c. 1928

The Broadwalk and Beach

The Broadwalk, originally platted to extend from Dania Beach Boulevard to Magnolia Terrace, was one of the first major improvements on the Beach. The pink concrete surfaced Broadwalk provided a unique shoreline promenade. However, as a result of the hurricane of 1926 this concrete surface was replaced with wood and later with asphalt. This unique feature of the beach remains one of the most important landmarks in Hollywood.



Guests at Hollywood Beach Hotel, c. 1920's.

Porches

Porches were popular before air-conditioning in Hollywood. The choicest homesites in the area were those directly on the lakes which, according to Homeseekers Realty advertisements, “provided cool breezes and pure ventilation.” Open porches served as venues for entertainment and conversation, and architecturally integrated the indoors with the outdoors.

Design Guidelines

Vistas

To this day residents and tourists derive pleasure and tranquility from Young's foresight in creating a city plan that created distant views.

Some of the most spectacular vistas have endured for seventy-eight years. For instance, Young Circle, City Hall Circle, and Presidential Circle provide distant views from one to the other. Street-end intersections with the Broadwalk give residents enticing peeks at pristine sandy beaches, the ocean and Coconut Palms. Residents and tourists alike enjoy panoramic views of sunsets and sunrises across North and South Lake.

Alleys, On Street Parking, Ribbon Driveways, and Lushly Landscaped Front Yards

Alleys provided access to off-street parking, detached garages and apartments. On-street parking also met parking needs and formed a protective barrier between the pedestrians and vehicular traffic. Ribbon driveways minimized pavement in the front yard. Combined, these design features preserved front yards for lush, tropical landscapes.

Tropical, Nautical and Whimsical Motifs

Little treasures are there for those whose seek. Many of the historic homes lift your spirit through a display of tropical, nautical and whimsical motifs used as architectural features such as screen doors inset with birds and filigree, scuppers arranged in a honey-comb pattern, nautical themes in decorative vents, shutters pierced with shamrocks and more.

Design Guidelines

Section 2

Architects of Significance

Architects of Significance

The Architects of Significance lists are merely a sample of the talented architects who have helped to make Hollywood the city it is today. This is not an exhaustive list, nor is it intended to exclude anyone who may not be listed.



Hollywood Bank & Hotel

Rubush and Hunter

Familiar with their work during his years in Indianapolis and impressed by their design for the newly built Flamingo Hotel in Miami Beach, Joseph Young engaged the prestigious firm of Preston C. Rubush and Edgar O. Hunter. Many of the public buildings for the new development of Hollywood-by-the-Sea were designed by this duo including the personal home of Joseph W. Young. Based in Indianapolis, the firm is credited with over 200 buildings located in Indianapolis, Florida and the Midwest. Their work includes over half of the “notable buildings” built between 1900 and 1935 as identified by architectural guide books for the Indianapolis area and they helped to establish the character defining architecture of Hollywood.

Rubush and Hunter buildings in Hollywood include the following:



Hollywood Beach Hotel

Joseph Wesly Young House, Hollywood Boulevard (1925)
Hollywood Bank and Hotel, 2nd Avenue (1925-26, now demolished)
Hollywood Post Office (1923, destroyed by the 1926 Hurricane)
Hollywood Beach Hotel (1925-26)
Hollywood Grade School (circa 1925)
Hollywood Hills Hotel (1925-26)
Hollywood Hospital (circa 1925)
Hollywood Manual Training School (circa 1925)
Hollywood Press Building (circa 1925)

Section 2

Architects of Significance

Design Guidelines



Hollywood Casino c. 1920s.



Flora Apartments c. 1920's.

Martin L. Hampton

Martin L. Hampton is remembered as a pioneering architect in early South Florida and designed exceptional residential, commercial and institutional buildings. He is credited with many historical landmark buildings such as Miami Beach's original City Hall Building on Washington Ave., The Colony Hotel in Delray Beach, The Beverly Terrace Apartments on Biscayne Boulevard., The Country Club of Coral Gables, The Biltmore Hotel and Country Club, The Congress Building in Downtown Miami, The Great Southern Hotel in Hollywood, The Flora Apartments in Hollywood, Symmes Shops on the Hollywood Broadwalk, and The Hollywood Casino.

Hampton was one of the six original architects (the others being H. George Fink, Walter De Garmo, Richard Kiehnel, Harold Hastings Mundy, and L.D. Brumm) who comprised George Merrick's original design team in the creation of Coral Gables, Florida. Hampton was a master of design who made a significant impact in the articulation of the Mediterranean Revival style which proliferated in Hollywood.

In 1921 George Merrick sent his design team to Europe to study the prototypical architecture that was chosen as the inspiration for the buildings in Coral Gables. Hampton had originally been hired in 1919 by Addison Mizner to design interiors and supervise details for the many projects he was designing in Palm Beach.

Design Guidelines

Section 2

Architects of Significance

Bayard C. Lukens



According to a 1940's Hollywood Herald article, Bayard Lukens was born in Germantown, Pennsylvania, and received his B.S. degree in 1915 from Pennsylvania State College where he majored in architecture and engineering. In 1925 Lukens arrived in South Florida and worked for several firms before entering into solo practice in Hollywood. An active member in civic and youth organizations, Lukens served as Hollywood Kiwanis Club president and was awarded by the Boy Scouts of America for his participation. He was the architect of the "Hammerstein House" located at 1520 Polk Street as well as many other significant homes in Hollywood. His commercial works include The Port Authority Building located at Port Everglades; the American Oil Company Building at the harbor and a number of Hollywood apartments. With Clinton Gamble of Ft. Lauderdale in 1949 he designed the award winning, and then ultra-modern, campus style South Broward High School. The building was the first educational plant in the Southeast to be adapted to the particular light and climate considerations of the sub-tropics and was budgeted at \$1.5 million.

According to City records, the two story Art Deco home at 1442 Polk Street built in 1937 by Lukens was visited by Mrs. Dwight D. Eisenhower during the period which "Ike" served as Supreme Commander of the Allied Forces in World War II. While visiting with her friends and owners of the home, General and Mrs. Herbert Bayette, Mrs. Eisenhower received a call from her husband verifying the German armistice.

Some of the Hollywood works of Bayard Lukens include:

Fannin Funeral Home at 1720 Harrison Street, Roe Fulkerson Home at 1525 Tyler Street (1935), Hammerstein House at 1520 Polk Street, 1440 Van Buren Street, 1555 Hollywood Boulevard, 1712 Pierce Street, 1701 Adams Street, 1421 Harrison Street, 1712 Polk Street, 1432 Van Buren Street, 1407 Harrison Street, 1150 Polk Street, and 700 Hollywood Boulevard.

Section 2

Architects of Significance

Design Guidelines



Hollywood Lakes c. 1940's

Cedric Start

This prominent architect was born in New York City in 1901. Cedric Start was a longtime local architect listed in the City directory from 1940 to 1980. He designed his own residence at 1457 Jackson Street. Another example of his work is located at the corner of Harrison Street and 15th Avenue in Hollywood.



2204 Mc Kinley Street

Kenneth Spry

A local prominent architect, he established his architectural firm in 1940, listed in the City Directory for four decades. Kenneth Spry was born in Pennsylvania in 1917 and resided at 24th Avenue & Van Buren Street for several years before he finally moved to 2204 McKinley Street. His residence on McKinley Street is a great example of his minimalistic style, typical of the Mid-Century Modern movement.

Design Guidelines

section 2

Architects of Significance

Igor Polevitzky



1519 Harrison Street.

Born in St. Petersburg, Russia in 1911, Polevitzky was a prolific Mid-Century Modern architect of over 500 structures in Florida and the Caribbean and described by experts as “an influential transitional figure in the development of Florida architecture.” Having studied architecture at the University of Pennsylvania, Polevitzky moved to Miami in 1934 upon completion of his degree. Polevitzky was the designer of the Shelborne Hotel and Albion Hotel, both in Miami Beach, as well as the Havana Riviera, which remained private for only six months before being seized by Fidel Castro. He is also credited with designing Florida homes that uniquely connected to the environment and provided a new focus on indoor/outdoor living, notably the Heller House II and “The Birdcage House” in Miami Beach. As of the completion of this document, a single Igor Polevitzky home in Hollywood has been identified at 1519 Harrison Street. Igor Polevitzky passed away at the age of 67 in 1978.

Donald Singer



Born in 1938, Singer earned his degree from the University of Florida in 1960. Singer knew the rich South Florida climate would be the perfect setting to begin his work in modern architecture after growing up in Hollywood and graduating from South Broward High School. Inspired by greats such as Frank Lloyd Wright and Louis I. Kahn, Singer’s designs are characterized by minimalistic detailing of basic block where ornamentation comes from the details necessary for construction. Singer continues his practice in Fort Lauderdale as he has done for over 35 years

Design Guidelines

Claus R. Moberg, AIA

Moberg was a prominent Hollywood architect during the 1950's and 60's. His designs express many of the unique architectural expressions of the era and contribute to the built chronicle of architectural heritage of Hollywood. Moberg's residential work includes several custom homes, fairly grand in size for the period of construction; a notable example is located at 1136 N. North Lake Drive. His designs use materials in a graphic manner such as large bands of brick or stone to define specific areas of importance such as entries. Moberg worked closely with clients to personalize their design; some of his designs featured Pecky Cypress and Tennessee Slate throughout the entry, sunken living rooms and dramatic pools and courtyards, all hidden from street view. The element of privacy and orientation towards the water are striking characteristics of his design.



1136 N. North Lake, C. Moberg Arch., 1955

Design Guidelines

Section 2 Architects of Significance

Charles Reed, Jr.

This prominent architect was born in 1926. After returning from service in World War II, Reed enrolled under the G.I. Bill (U.S. government sponsored education and training program for returning war veterans) in the University of Miami Architecture program and was scheduled to finish in Miami's second graduating class. At the time, formal education was only one way of becoming a qualified architect; the more traditional "atelier" system of internship under a practicing architect was fully recognized, and the system followed by many of the greats, including Frank Lloyd Wright. Reed met Polevitzky and began working in his firm as a draftsman. According to a City of Hollywood oral history recorded in 2004, Reed did many of the details for the Polevitzky home at 1519 Harrison Street. He went on to practice independently and designed a number of revolutionary residential works in Hollywood Hills and North Central Hollywood. His work typically utilizes structural materials like concrete block, colored and clear glass block, and exposed beams (usually glue laminated wood beams) in a highly detailed, but minimalist manner. Joints, where wall meets ceiling or materials merge are elegantly simple. The use of screened areas and open air partitions are also signature gestures of his work. He was the key subject of an architectural symposium focused on the Mid-Century Modern movement and the design of Florida Tropical Homes as part of a 2004 Historic Preservation Week held in Hollywood. As of the completion of this document, Chuck Reed is retired and living in North Carolina.



742 Rainbow Drive



4210 Garfield Street

Periods of Significance



Section 3

Design Guidelines

Section 3

Periods of Significance

PERIODS OF SIGNIFICANCE: ARCHITECTURAL STYLES

Vernacular (1920-1930)

Frame Vernacular

Wood frame vernacular buildings represent the typical method of construction used by pioneers in South Florida. It does not adhere to any academic style. It uses the builder's experiences and the available local materials to create a useful and practical building. These structures are usually rectilinear in form and are noted for stark simplicity. High pitched roofs are generally pre-1920s while lower pitched roofs are typical of later construction. Exteriors are vertical board and batten, clapboard or shingles. The Hollywood Woman's Club located at 501 North 14th Ave. is a fine example of frame vernacular.



Hollywood Woman's Club c. 1924

Masonry Vernacular

Masonry Vernacular was also a form of construction used during the early period of development in Hollywood. However, brick was not a common construction material as its transport was costly. Hollow clay tile was used in commercial and a few residential structures but was soon replaced by locally manufactured concrete block. Economical and readily available, oolitic limestone quarried from construction sites and the farm lands was a popular and unique material.

Terra cotta in the form of hollow clay tile was popular in Florida (as well as the rest of the country) for large scale commercial and public buildings until the 1920's. Rusticated concrete block, molded to simulate cut stone, was also popular in the 1910's and 1920's. It was inexpensive, could be made locally, and required no finished surface material. Natural masonry materials locally available were oolitic limestone and keystone. Both coarse and porous, these materials are unique to South Florida and provide a distinctive character to the buildings in which they are found. Oolitic limestone has been popular in South Florida since the nineteenth century and has found its way into use not only in vernacular building but other architectural styles as well, namely Mission, Mediterranean, and Bungalow. Limestone was used as a structural or facing material either in cut or rubble form. Keystone became popular in the 1930's and 1940's. It is more porous than limestone and used mainly as architectural accents and veneers.



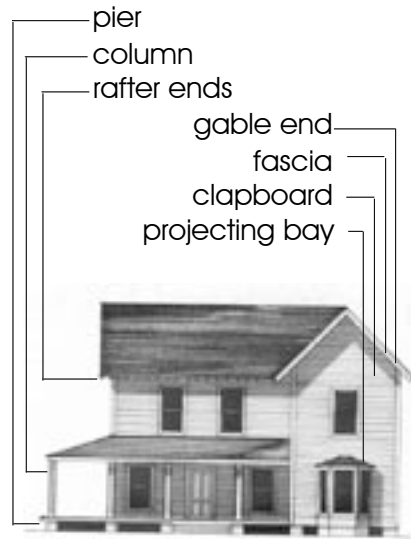
1032 Harrison Street

Section 3

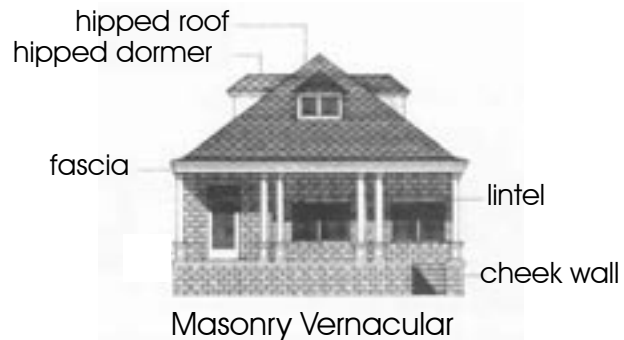
Periods of Significance

Design Guidelines

Major Features



Frame Vernacular



Masonry Vernacular

Massing: Rectangular, symmetrical forms are common for the main structure in both wood and masonry vernacular construction. Frequently deep covered porches run the full width of the front facade and may wrap one or two sides. "L shape" additions are more common on wood frame dwellings.

Material and Wall Treatment: Wood siding of vertical or horizontal varieties, vertical board and batten, horizontal clapboards, weatherboards, and shop lapped siding also occur. Shingles are also evident in early houses.

Masonry: Exterior stone or cast concrete can vary from smooth to rough textured. Generally, quarried stone is rough faced, shaped blocks with exposed mortar joints. Concrete block and hollow clay tile have a stucco finish. Rusticated concrete block has the rough appearance when stone was intended to be exposed.

Roof Treatment: Hipped and gabled roofs are common to both vernacular styles. Wood and composition shingles were used on both frame and masonry construction; occasionally, flat clay tiles occur on masonry dwellings.

Openings: Double hung wood frame sash in a variety of light patterns was used. In some cases, casement windows were used. Lintels over windows and doors were often exposed and articulated. The need for cross ventilation determined the location of window openings.

Ornamentation: Little or no application of ornamentation was intended or executed on Frame or Masonry Vernacular dwellings. The material economy and desire for functional efficiency dictated the spartan look of these structures. The beauty is in the straightforward approach to construction.

Design Guidelines

Section 3

Periods of Significance

Mediterranean Revival Style / Spanish Eclectic (1917-1935)

What is commonly referred to as "Mediterranean Revival" is the predominant style of Historic Properties on Harrison and Tyler Streets. This often flamboyant style was a strong influence for Joseph Young in the planning of early Hollywood. A 1921 Miami Herald article quotes Young describing his plans for Hollywood, "We have adopted a certain style of architecture and material of fireproof character for the community", a style he referred to in other articles as "semi-Spanish". Architects of the period utilized a creative mix of elements from historic styles including Gothic, Renaissance and Baroque, and found inspiration in a variety of Mediterranean cultures including Spanish, French, Italian and Moorish.

Characteristic features of the style include wrought-iron work on balconies and balconets, heavy wood paneled doors, and decorative vents. Low pitched gabled and hipped roofs are covered with barrel tiles with little or no overhang. Doors and windows are highlighted with spiral columns, pilasters, stone carvings or tile. Arches are a common feature. Loggias, balconies and patios extend living space to the outdoors. Stucco, limestone, terra cotta and glazed tile are materials most frequently used.

Perhaps no style better exemplifies the exuberant spirit of Florida's early boom years as that known as Mediterranean Revival.

It has been described as "eclectic", "overstated", "picturesque", "flamboyant", "pompous" and "playful".

"It defies accurate description for it is as much as state of mind or attitude as a style."

Fine examples of the Mediterranean Revival style are located at 1350 Harrison Street (1925), 1230 Harrison Street (1933), 1021 Harrison Street (c. 1928) and 1112 Tyler Street.



Home of Joseph Young, built in 1925, at 1055 Hollywood Blvd., c. 1960's.



The Kagey home, now the Arts & Culture Center, at 1650 Harrison Street, c. 1924.



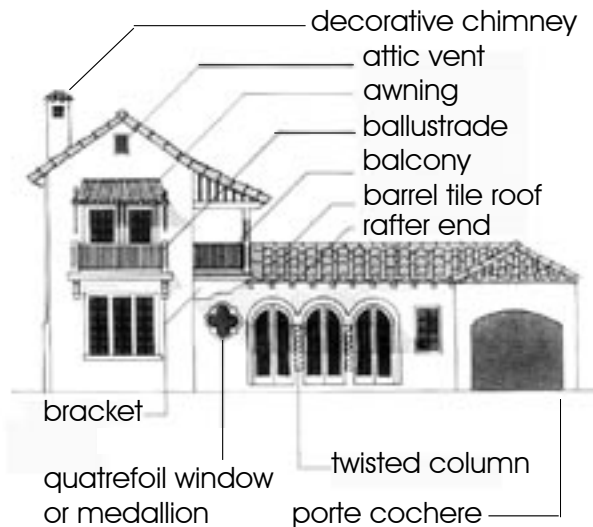
1615 Monroe Street

Section 3

Periods of Significance

Design Guidelines

Major Features



Massing: Irregular massing; square or circular towers, multi-level roofs, and jutting chimneys. Residential examples are more frequently asymmetrical while commercial structures tend to be symmetrical. L-shaped plans are common with loggias designed around heavily landscaped patios or courtyards.

Materials: Heavy textured stucco - usually light in color - with contrasting terra cotta roof and ornamental trim.

Roof Treatment: Low pitched gable or hipped roofs, often used in combination. Terra cotta tiles are laid in regular or irregular patterns and both mission tile (c-shaped) and Spanish tile (S-shaped) are used.

Openings: Openings are flamboyant - arches, semi-circular, segmental, pointed (Gothic) or ogee (Venetian) shapes are all common. Windows are usually casement and may vary in size and be grouped or irregularly placed.

Porches: Portales, (covered, arcaded hallways) may be attached or open on both sides and may function as exterior circulation as well as providing shade.

Ornamentation: Elaborate and varied ornamentation is a defining characteristic of the Mediterranean Revival style. Details vary from floral carvings to classical motifs: twisted columns, Churrigueresque carvings, baroque pediments, balustrades, wall brackets and brightly colored ceramic tiles in geometric patterns are all common. Material for detailing includes carved limestone, cast stone, terra cotta, wood, wrought iron and ceramic tile - distressing material to give the appearance of age is also common. Other decorative features include: elaborate chimney tops, tiled wall vents, cantilevered balconies, wrought iron window and balcony grills, wall sconces and gates, tiled floors, pools and fountains.

Design Guidelines

Mission Style (1910-1930)



Mission Style residence - Hollywood Lakes.

The Mission Style was inspired by early mission churches in California and was popularized when the Santa Fe and Southern Pacific railroads applied it to railroad stations and hotels throughout their systems. The style became popular in Florida during the Land Boom of the 1920's and was associated with a wide variety of buildings including churches, train stations, government buildings and schools as well as individual homes. In Hollywood, it is a common style for private residences.

While similar in basic materials to Mediterranean Revival, the Mission Style differs sharply in its unusual simplicity. The freely interpreted vocabulary of design, modest scale and inexpensive construction made it a favorite construction style. The distinguishing features include flat roofs enhanced by parapets which can be straight or curved and are often edged with a raised molding. A single row of barrel tile sometimes enhances the roof line. Arched doorways or windows are common features as are bell towers and arcades. Scuppers are used to drain the roof. Stucco exteriors can be rough textured or smooth.

Design Guidelines

Major Features

Massing: While symmetrical massing occurs, irregular massing is more prevalent.

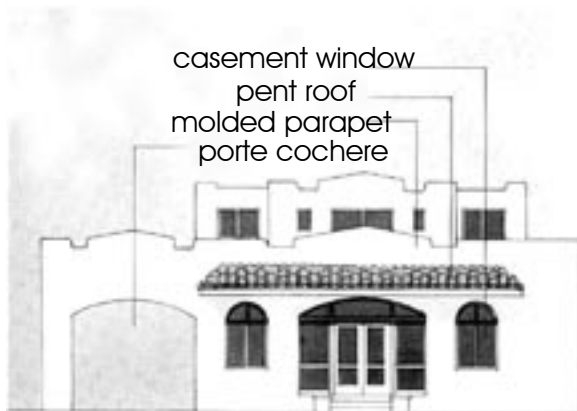
Materials: Block and wood frame construction is faced with rough, medium or smooth textured stucco; surfaces are usually light in color; terra cotta tiles provide contrast on roof sections.

Roof Treatment: The most prominent characteristics of Mission Style are central curved parapets concealing flat roofs or interrupting sloped roofs. Parapets are repeated on dormers or porches should they be present. Raised coping frequently adorned the parapet edge. Where parapets are interrupted by roof sections, there may be generous overhangs. Some examples have unusual visor roofs. These are narrow, tiled roof segments cantilevered out from a smooth wall surface and most commonly occur beneath the parapets of flat roofs.

Openings: In sharp contrast to the Mediterranean Revival style, openings on Mission Style buildings are understated. Openings may or may not be arched and windows are usually casement or sash. Striped awnings over windows and porch windows are common.

Porches: Porches are a prominent feature of the Mission Style and often extend across the full length of the entry facade. Open balconies above offer exterior space for a second story and may extend beyond the facade creating a carport to the side.

Ornamentation: Decorative detailing is generally absent although patterned tiles, carved stonework or other wall surface ornament is occasionally used. Large scale examples may feature bell towers or openings in high, central curved parapets.



Design Guidelines

Periods of Significance

Pueblo Style (1920-1930)

The Pueblo Style is rare in the State of Florida although it is frequently found in Arizona, New Mexico and California. Like the Mission Style, its origins are derived from the vernacular architecture of the American Southwest. Based on the adobe dwellings (pueblos) of the American Indians of Arizona and New Mexico, the style is simple and features rough hewn logs and texture to resemble dried mud brick. In area examples, this effect is achieved with stucco. While used extensively in early development in Miami Springs, Hollywood has a single example of this style from the period of significance. The popularity of the style in South Florida quickly faded after the real estate collapse of 1926. The Pueblo Style has rough hewn roof beams and rounded corners on the stucco walls. Hollywood's sole example of this style is found at 1240 Tyler Street.



Pueblo Style Residence - Hollywood Lakes

Design Guidelines

Major Features

Massing: An asymmetrical rambling of massing is common. Upper levels are usually offset creating a stacked, stepped-back appearance. The style is well suited to small scale dwellings.

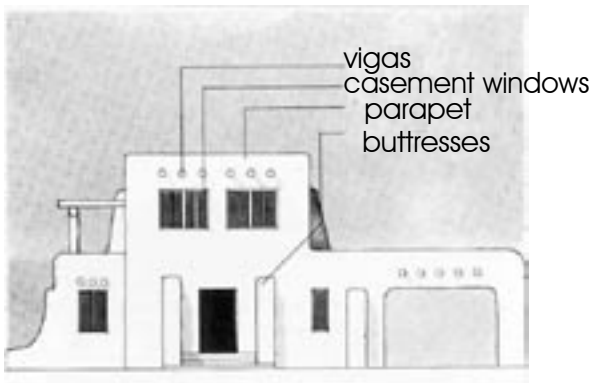
Materials: Concrete block and wood frame construction is faced with irregular stucco usually pigmented an earth tone. To simulate a handcrafted appearance, walls may be battered (sloped), lines are untrue and corners are blunted with rounded curves. Buttresses may support exterior walls.

Roof Treatment: Low parapet walls (irregular in contour but not dramatically curved) conceal flat roofs. Occasionally, as with the Mission Style, secondary and pent roofs are sloping.

Openings: Simple and rectilinear openings vary in size, proportion and spacing. Windows may be recessed to give the appearance of punched openings in massive walls. Lintels may be expressed as exposed wood beams; doors are simple wood doors with little or no glazed finish.

Porches: Covered exterior space is not typical but may appear as a similar massing without sides; rough hewn posts or peeled tree trunks are used as columns and may be topped with horizontal wood blocks (bracket capital) with carved ends. Floors are covered in clay tile.

Ornamentation: Applied decoration is rare. The exposed structural elements serve to define the spaces and the construction. Protruding through the parapet wall, unpainted rough hewn logs (vigas) simulating beam ends are typical at the roof line as are canales (rain water spouts) and wood lintels over windows.



Design Guidelines

Periods of Significance

Art Deco (1925-1940)

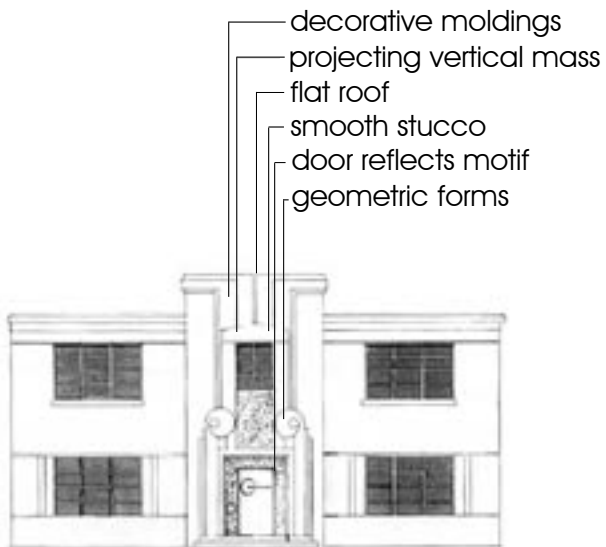
Art Deco is a unique style that developed in 1925 during the “Exposition Internationale des Arts Decoratifs et Industries Moderne” in Paris, this was also the source for the style name. A blend of art and industry, this was a break from the traditional eclectic revivals; a self-consciously “modern” style, for it looked not to historicism and the past for inspiration, but to the future. Angular features play a prominent role. Decorations are limited to geometric or abstract forms. Vertical fluting is common as are bas-relief, panels, etched glass and nautical or tropical motifs. Two exceptionally fine examples can be found at 1421 and 1407 Harrison Street.



Art Deco home on Harrison Street.

Design Guidelines

Major Features



Massing: Symmetrical massing is most common, although some examples are asymmetrical. Buildings generally have a strong vertical emphasis or dominant element.

Materials: Wall surfaces are usually smooth, painted stucco or natural stone, specifically Keystone. Glass block, metal and concrete are used in decorative fashion. Colors are pastel to more vibrant and are reflective of the featured decorative motifs, aquas for water, pinks for flamingos, etc...

Roof Treatment: Roofs are typically flat with a prominent central parapet usually indicating entry.

Openings: Variable in size, shape and proportion, windows may be wood or metal casement or sash. Windows are often incorporated into graphic elements of the building and become contributing to the overall decorative effect. Glass block and circular windows are common. Doors relate to the overall decorative motif.

Ornamentation: Ornamentation varies from abstract forms to zig-zags, chevrons and other stylized geometric patterns. Historic Egyptian, Mayan and American Indian motifs frequently occur as do industrial symbols. In South Florida, nautical and tropical themes are common including such things as pelicans, flamingos, palm trees and ocean waves. Decoration is usually carved in bas-relief, painted on murals or etched into glass. Bris-soliel (sun screen panels) are a common functional decorative element.

Design Guidelines

Periods of Significance



1407 Harrison Street

Streamline / Art Moderne (1930-1945)

The architecture of the 1930s was greatly affected by the ability to transmit information and people rapidly around the world. Designers applied new technology to familiar forms and articles of everyday use. The future was now. Every item was effected including the architecture of the post World War I era. People were preoccupied with time and speed. The automobile, train and aeroplane were the new symbols and sources for inspiration.

The movement toward Art Moderne, as it was broadly termed, was a result of the intermingling of ideas and concepts held by schools of art and design in Europe. The Italian Futurists, the German Bauhaus, and the Dutch De Stijl provided the basis for individuals like Eric Mendelsohn and Le Corbusier to develop a new architectural vocabulary.

Buildings became “streamlined,” rejecting the traditions and looking toward the future. Massing became more important than the application of detail. Rounded, horizontal, flat, smooth, aerodynamic, became the terms and the goals of not only monumental structures but of the working class homes of the time. In America the style became known as Streamline.

Design Guidelines

Major Features

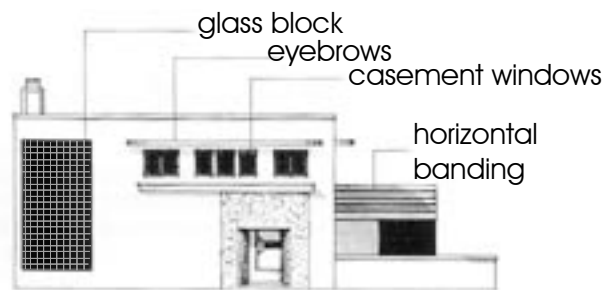
Massing: Usually asymmetrical with few vertical elements if any. Horizontal emphasis to windows, overhangs and decoration. Graphic alignment of elements was a strong characteristic.

Material and Wall Treatment: Surface treatments were smooth with little projecting decoration. Surfaces were broken into large masses with horizontal grooves or lines in walls and horizontal balustrade elements to give horizontal emphasis. Occasionally one or more corners of the building would be curved; windows frequently continued around corners. Glass block is often used as sections of walls or large windows. Small round windows are common.

Roof Treatment: Flat roofs with unadorned parapets. In some cases parapets stepped up or projected over entrances to break up the façade.

Openings: Rectangular metal casement windows placed in horizontal bands. Recessed doors with graphic reference to the overall design. Natural stone slabs (Keystone) were used to articulate doorways and motor openings in otherwise severely stark facades.

Ornamentation: Little or no ornamentation. The colors and textures of materials such as structural glass, glass block, terrazzo, and stainless steel was the expression of the moderne. Functional elements such as sun shades (eyebrows) served to decorate as well.



Design Guidelines

Periods of Significance

Bermuda (1940-1950)

The Bermuda style is a tropical adaptation of the neo-classic or Georgian style found on the British colony of Bermuda. Deeply pitched roofs are either hipped or gabled and provide virtually no overhang. The roof is either shingled or tiled. Windows stand flush to exterior walls. Overhead arches, semicircular fanlights and wooden shutters are found on the front entrance. The entrance is frequently enhanced by a curved banister known as “welcoming arms”.



1601 Harrison Street

Section 3

Periods of Significance

Design Guidelines

Major Features

Massing: Usually asymmetrical, Horizontal emphasis to windows, deeply pitched roofs.

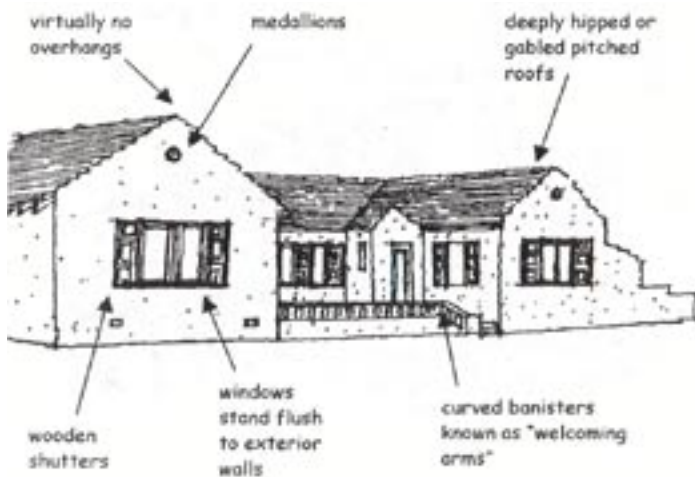
Materials: Stucco, shingle or tile roof, wood shuttered, banisters.

Roof Treatment: Hipped or gabled with virtually no overhang.

Openings: Rectangular casement windows.

Entrances: Frequently enhanced by curved banister known as “welcoming arms.”

Ornamentation: Attic vent medallions at gable ends, entrance banisters & wood shutters.



Design Guidelines

Section 3

Periods of Significance

Post War Modern (1946-1960)

Ranch Style Homes

Most domestic construction halted between 1941 and 1945 as the United States prepared for and fought in World War II. When construction resumed in 1946, traditional residential styles based on historic precedent were largely abandoned. Two unrelated conditions contributed to this turn in residential design. The first is a result of the long building hiatus and the need for quick, efficient housing. Many soldiers familiar with the subtropical environment during training in Hollywood or other locations, returned to South Florida with young families. Ranch homes were erected in mass to house a wave of new residents. This style popular with builders, were relatively inexpensive and used simple materials with none of the traditional detailing.

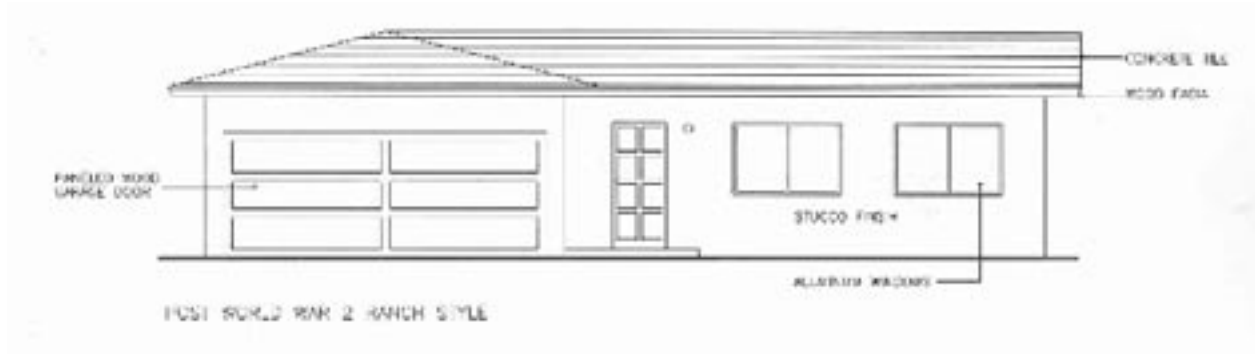


1950's Ranch Home - Hollywood Lakes

Section 3

Periods of Significance

Design Guidelines



Major Features

Massing: Usually asymmetrical, horizontal emphasis to windows, deeply low-pitched roofs.

Materials: Stucco, concrete tile roof, wood panel garage door, aluminum windows, shuttered, banisters.

Roof Treatment: Concrete tile with wood fascia.

Openings: Rectangular sliding windows.

Entrances: Were not emphasized.

Ornamentation: Limited ornamentation.

Design Guidelines

Section 3

Periods of Significance

Post War Modern (1946-1960)

Mid-Century Modern Architecture

At the same time, architect-designed houses of the early 1950s through the 1960s sought to expand on the variations of the modern styles that had only begun to flourish prior to the war years. Referred to as Mid-Century Modern, architecture of this period often sought to use the method of construction as a design expression. Exposed supporting beams and other structural members are common; materials are exposed and receive little treatment if any. Wide eave overhangs, unusual and oversized windows/window walls and flat pitch roofs only begin to describe the modern home; frequently the indoor/outdoor condition was a main focus of design consideration. Exterior spaces merged with interior through large glass areas; new construction methods (steel) allowed extended cantilevers which took the form of covered exterior space near the home.



3148 Calle Largo



Section 3

Periods of Significance

Design Guidelines



Major Features

Massing: Usually asymmetrical, Horizontal emphasis, flat roofs with extendable overhangs.

Materials: Wood louvers, exposed wood beams, exposed concrete blocks, glass.

Roof Treatment: Flat concrete.

Openings: Extended glass areas.

Entrances: Emphasized with change of materials.

Ornamentation: Exposed wood and concrete.

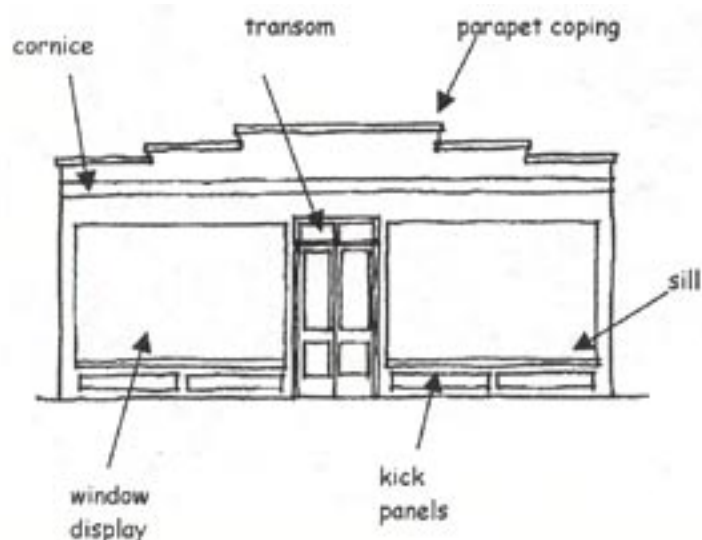
Design Guidelines

Periods of Significance

COMMERCIAL

One-Part Commercial Block

One-Part and Two-Part Commercial blocks were popular features of many main street commercial districts in small towns across the United States in the early 1900s. The one-part commercial block consists of single story buildings, usually simple boxes with decorative facades, which house either a single store or many units. Facades, which face the street, have large windows and recessed entryways. These modest buildings have Mission Style details such as simple stucco molding, flat roof surfaces and raised parapets. 1940 Hollywood Boulevard and 1927 Hollywood Boulevard are early examples of the One-Part Commercial block that can be found in the Historic District.



Two-Part Commercial Block

A Two-Part Commercial block consists of two to four-story structures. Ground floor use was the same as the One-Part Commercial block; broad picture windows displayed merchandise or available services and the entryway was recessed. Ground floors were public while the upper areas were private meeting halls, apartments or offices. Art Deco features such as vertical projections, sculpted bas-relief and geometric patterns embellish some of these buildings. 1924 Hollywood Boulevard, 2032-2055 Hollywood Boulevard and 1912 Hollywood Boulevard are examples of the Two-Part Commercial block with Art Deco or Art Modern features.



Hollywood Boulevard, c. 1920's.

Section 3

Periods of Significance

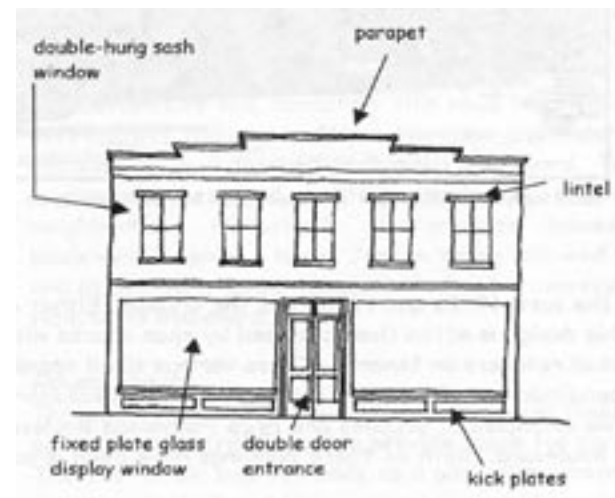
Design Guidelines

Commercial Mediterranean Revival

The Mediterranean Revival Style was popular in the early stages of South Florida development. This style is derived from a combination of architectural features found in countries bordering on the Mediterranean Sea, primarily Italy and Spain. Most common features include barrel tile hipped roof, arched windows, cornices, brackets, applied decoration and decorative columns. Despite the poor condition of the building, the Great Southern Hotel at 1858 Hollywood Boulevard is a good example of the use of Mediterranean Revival features.

Commercial Arcade

Another popular design in the early 1920's and 1930's was the arcade. Either one or two stories in height, this design is often characterized by open spaces within the building used by individual retailers or tenants. These various sized openings within the arcade lie perpendicular to the street and were the predecessor of early shopping centers. Two examples of arcades are 1926 Hollywood Boulevard and 2033-2051 Hollywood Boulevard. Both of these buildings have been greatly altered.



Great Southern Hotel, c. 1920's.

Design Principles, Recommended Rehabilitation Treatments, New Construction and Additions



Section 4

Design Guidelines

Section 4

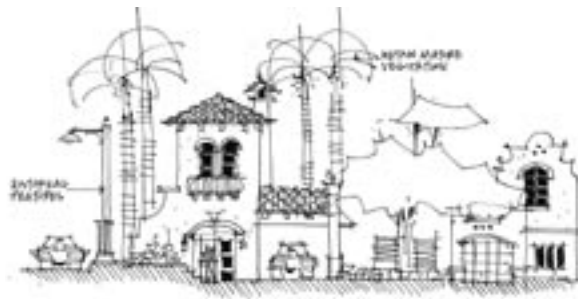
Design Principles

ALTERATIONS AND REHABILITATION

The following recommendations refer to the Secretary of the Interior Standards 1 - 10.

4.1.1 Setting

A setting is the relationship of buildings within the Historic District and the surrounding site and neighborhood. The setting of a building includes such important features as parks, gardens, streetlights, signs, benches, walkways, streets, alleys, and building setbacks. The landscape features around a building are often important aspects of its character and the district in which it is located.



Recommended

Recommended:

- Retain distinctive features such as size, mass, color, and materials of buildings, including roofs, porches, and stairways, that distinguish a district.
- Retain landscape features, signs, walkways, streets, alleys, and setbacks.
- Provide proper site and roof drainage so not to drain toward the building.
- Landscape to provide shade, privacy, screening of non-historic features.
- Base any new site work on actual knowledge of past appearance & research.

Section 4

Design Principles

Design Guidelines



Avoid

Avoid:

- Removing or radically changing the site features which are important in defining the overall historic character of the property so that, as a result, the character is diminished.
- Introducing heavy machinery into areas where it may disturb or damage important landscape features or archeological resources.
- Destroying the relationship between buildings and their setting by widening historic streets.
- Signs, street lighting, benches, new plant materials, fencing, walkways, and paving materials, such as asphalt and concrete, that are out of scale or are inappropriate to the neighborhood.
- Locating any new construction on the building where important landscape features will be damaged or destroyed, for example, removing a lawn and walkway and installing a parking lot.
- Placing parking facilities directly adjacent to historic buildings where automobiles may cause damage to the buildings or to important landscape features.

Design Guidelines

Design Principles



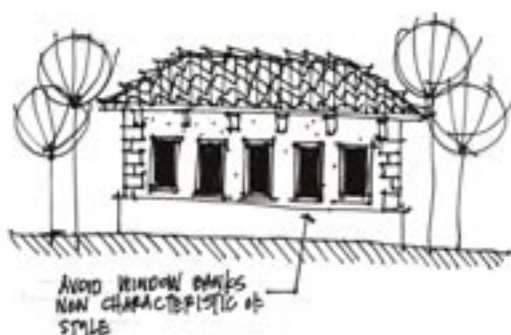
Recommended

4.1.2 Doors and Windows

Recommended:

- Retain and repair existing windows and doors.
- Duplicate older windows and doors with materials and style compatible with existing doors and windows if new ones are necessary.
- Installation of visually unobtrusive security windows & doors without damaging existing frames and mullions.
- Use of original doors that allow new paint to be applied and may be reused in same place.

Avoid:



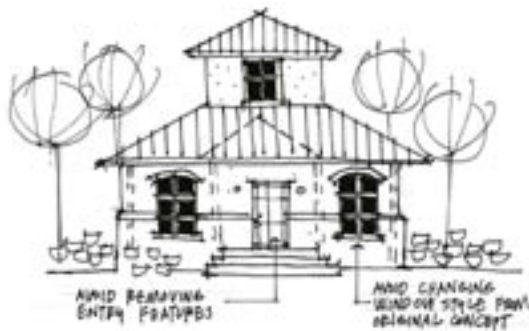
Avoid

- Introducing new window and door openings into the elevations, or enlarging or reducing window or door openings to fit new stock windows or new door sizes.
- Installing inappropriate new window or door features requiring the removal of original windows and doors.
- Installing a heavy, coarse fabric material awning or a metal strip awning or fake shutters that detract from the character and appearance of the building.

Design Guidelines



Recommended



Avoid

4.1.3 Entrances

Recommended:

- Retain porches and steps appropriate to the building.
- Repair or replace, where necessary, deteriorated significant historical architectural features.
- Replace doors within the style of the property.
- Provide entrances according to the scale and massing of the property.

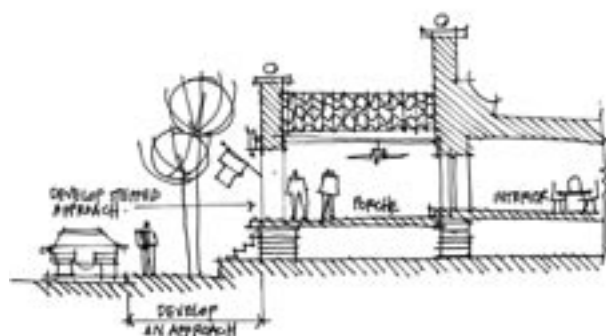
Avoid:

- Removing or altering porches and steps which are appropriate to the building's development and style.
- Stripping porches and steps of original material and architectural features such as handrails, balusters, columns, etc.
- Enclosing porches and steps in a manner that destroys their intended historical appearance.
- Replacing doors and windows not compatible with existing style.

Design Guidelines

Design Principles

4.1.4 Porches, Porte Cocheres, Garages



Recommended

Porches have been a traditional and significant feature of Hollywood architecture since the early 1920s. Porches served as a covered entrance to buildings and a transitional space between the interior and exterior. They provide a protected, shaded area used for relief from South Florida's frequent hot and humid weather. They were often the principle location for ornamentation and detailing. Size, style, ornateness or simplicity, sense of openness, and detailing were all-important attributes of porches. Porte Cocheres were also an important design feature for automobiles. Often attached to the side of the house, they were associated with architectural styles such as "Mission." The garage went hand in hand with the alleyways—a prominent feature in many historic neighborhoods in Hollywood.

Design Guidelines

Recommended:

- Identify, retain, and preserve porches and their functional and decorative features that are important in defining the overall historic character of the building.
- Retain porches and steps that are appropriate to a building and its subsequent development.
- Limit replacement in kind or with compatible substitute material of those extensively deteriorated or missing parts of repeated features where there are surviving prototypes such as balustrades, columns, and stairs.
- Replace in kind an entire porch that is too deteriorated to repair, if the form and the detailing are still evident, using the physical evidence as a model to reproduce the feature. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be used.
- Maintain the openness of porches through the use of transparent materials such as glass or screens. Place enclosures behind significant detailing so that the detailing is not obscured.
- Design and construct a new porch when the historic porch is completely missing. It may be a restoration based on historical, pictorial, and physical documentation; or be a new design that is compatible with the historic character of the building.
- Design and install additional porches when required for the new use in a manner that preserves the historic character of the building.
- Retain garages and porte cocheres. If enclosures of garages and porte cocheres are undertaken, preserve significant features. Use materials similar in size, proportion, and detail to the original.
- If additional interior space is needed or desired, place the addition at the rear of the building rather than enclosing a porch or porte cochere.

Design Guidelines

Design Principles

Avoid:



Avoid

- Use of a substitute material for the replacement parts that do not convey the visual appearance of the surviving parts of the porch.
- Removal of porches and steps that are appropriate to the building's development and style.
- Strip porches and steps of original material and architectural features such as hand rails, balusters, columns, brackets, and roof decorations.
- Introducing a new porch that is incompatible in size, scale, material, and color.
- Porches that are used for storage structures.
- Enclosing porches, porte cocheres, garages, and steps in a manner that destroys their historical appearance.
- Installing porches that are incompatible in size and scale with the historic building, obscure, damage, or destroy character-defining features.
- Garages located at, or forward, of the front facade line of the principle structure.

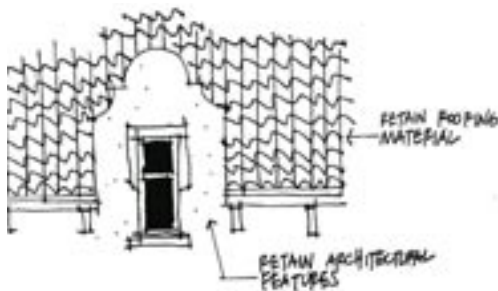
Design Guidelines

4.1.5 Roofs and Roof Surfaces

Roofs are highly visible components of historic buildings in Hollywood. They are an integral part of a building's overall design and often help define its architectural style. Materials, such as the wide variety of clay tile and ornamental metals that cover roofs in Hollywood, are significant. They should be preserved in the course of rehabilitating a building.

Roof forms comprise an important part of streetscapes in historic districts throughout Hollywood and create a unified rhythm with neighboring buildings.

Recommended:



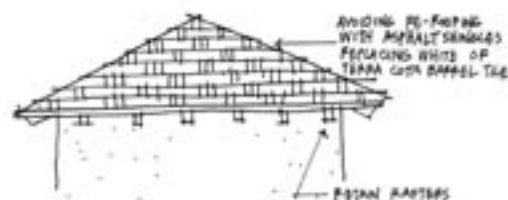
Recommended

- Identify, retain, and preserve roofs and their functional and decorative features that are important in defining the overall historic character of the building. This includes the roof's shape, such as hipped, gambrel, and mansard; decorative features such as cupolas, cresting, chimneys, and weathervanes; and roofing material such as slate, wood, clay tile, and metal, as well as its size, color, and patterning.
- Provide adequate roof drainage and ensure that the roofing material provides weather tight covering for the structure.
- Retain, repair, or replace where necessary, dormer windows, cupolas, cornices, brackets, chimneys, cresting, weather vanes, and other distinctive architectural or stylistic features that give a roof its essential character.
- Replace in kind an entire feature of the roof that is too deteriorated to repair if the overall form and detailing are still evident using the physical evidence as a model to reproduce the feature.
- Design rooftop additions, when required for a new use, that are set back from a wall plane and are as inconspicuous as possible when viewed from the street.

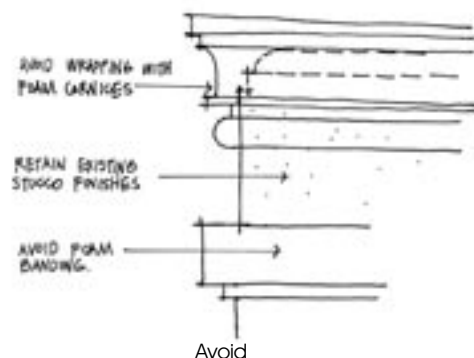
Design Guidelines

Design Principles

Avoid:



Avoid



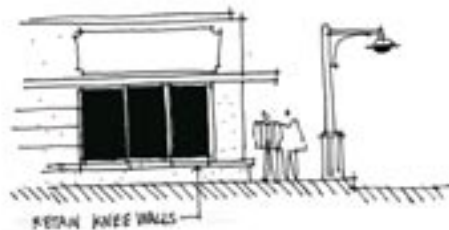
Avoid

- Radically changing, damaging, or destroying roofs which are important in defining the overall historic character of the building.
- Removal of a major portion of the roof or roofing material that is repairable, then reconstructing it with new material in order to create a uniform or "improved" appearance.
- Removal of sound historic material such as slate, clay tile, wood and architectural metal.
- Using new materials such as roll roofing whose composition, profile, size, shape, color, and texture alter the appearance of the building. Profile of barrel tile or style to be higher profile.
- Failing to clean and maintain gutters and downspouts properly so that water and debris collect and cause damage to roof fasteners, sheathing and the underlying structure.
- Locating mechanical equipment on a roof surface.

Design Guidelines

4.1.6 Storefronts

Storefronts frequently define the historic character of commercial buildings in Hollywood. Entrances, display windows, trim, kick plates, knee walls, elaborate cornices, and decorative detailing are particularly important. Placement of entrances and windows can create a distinct rhythm on the facade of a building.



Recommended



Recommended

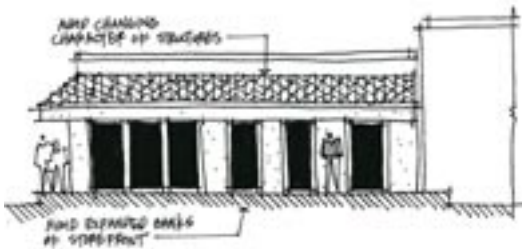
Recommended:

- The retention and repair of existing storefronts, including windows, sash, doors, transoms, signage, and decorative features where such features contribute to the architectural and historic character of the building.
- Repair storefronts by reinforcing the historic materials. Repairs will also generally include the limited replacement in kind or with compatible substitute materials of those extensively deteriorated or missing parts of storefronts where there are surviving prototypes such as transoms, kick plates, pilasters, or signs.
- The retention of commercial character of the building should be retained through contemporary design that is compatible with the scale, design, materials, color, and texture of the historic buildings.

Design Guidelines

Design Principles

Avoid:



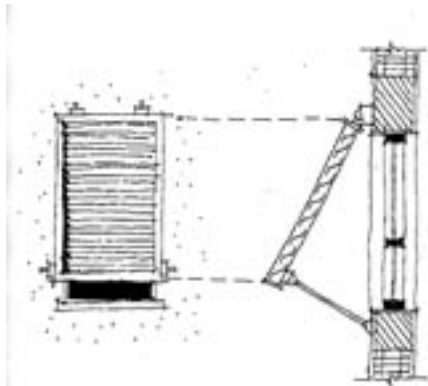
Avoid

- Removing or radically changing storefronts and their features that are important in defining the overall historic character of the building.
- Introducing a storefront or new design element on the ground floor, such as an arcade, which alters the architectural and historic character of the building and its relationship with the street or its setting or which causes destruction of significant historic fabric.
- Using materials that detract from the historic character of a building.
- Striping storefronts of historic material such as wood, cast iron, terra cotta, carrera glass, and/or brick.
- Replacing an entire storefront when repair of materials and limited replacement of parts is appropriate.
- Using substitute materials for the replacement parts that do not convey the same visual appearance as the surviving parts of the storefront.
- Introducing a new design that is incompatible in size, scale, material, and color.

Design Guidelines

4.1.7 Awnings/Shutters

Canvas awnings were sometimes featured on buildings in Hollywood. They are functional, decorative, and appropriate to many historic buildings, particularly in Mediterranean and Bungalow style buildings and commercial buildings. They should follow the lines of the window opening. Round or bell shaped are appropriate for the Mediterranean styled buildings. Angled, rectangular canvas awnings are the most appropriate for flat-headed windows and storefronts.



Recommended



Avoid

Recommended:

- The retention and repair of window openings, frames, sash, glass, lintels, sills, pediments, hardware, awnings, and shutters that contribute to the architectural and historical character of the building.
- The installation of awnings that are historically appropriate to the style of the building or that are of compatible contemporary design.
- Awnings should follow the lines of window or door opening they are intended to cover.
- Shutters should be operable or appear to be operable and measure the full height and one-half the width of the window frame.
- Attach shutters to the window casing rather than the exterior finished material.
- Wooden shutters with horizontal louvers are the preferred type.

Avoid:

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

Design Guidelines

Section 4

Design Principles

4.1.8 Materials

Materials are an important part of the fabric of any historic district or property and help to maintain the historic character of the place. Significant materials should be identified before undertaking the rehabilitation of a building or other historic property.

Recommended:

- Where historic or architecturally significant structures predominate, the use of similar exterior construction materials are appropriate.
- New construction should incorporate traditional building materials and features, particularly for elevations visible from the street.
- The repair of original materials and features is preferable to new placement.
- Materials that are compatible in quality, color, texture, finish, and dimension to those that are in the historic district should be used.
- At grade materials i.e.; Grass, Rocks, Shells, and other materials should be employed.
- Fire-retardant materials should be employed in the construction of roofs and structural materials.
- Duplicate elements that are consistent with the period of the structure.

Avoid:

- Historically inappropriate materials.
- Concrete brick walkways and driveways.
- Installing materials that imply modern and current architectural styles.

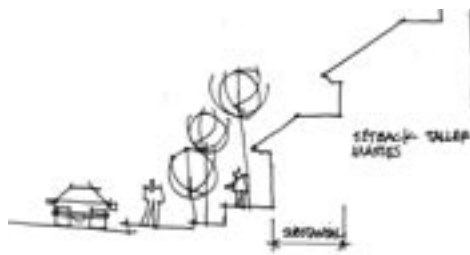
Design Guidelines

4.2 NEW CONSTRUCTION

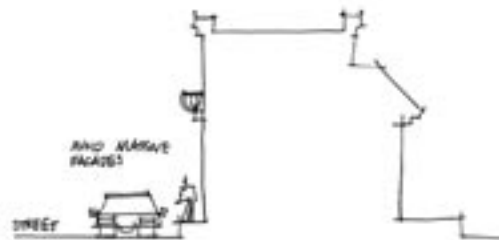
In accordance with the Secretary of the Interior's Standards, new construction should be appropriate to its historically and architecturally significant surroundings. As vacant parcels or deteriorated properties are developed, new construction should be compatible with the existing buildings. Within the context of historic preservation, elements of design such as massing, scale and rhythm reflect architectural style as well as the richness of the historic district. These elements create a link between the old and the new in a historic district.

4.2.1 Massing

Massing is an element of design and relates to how the building form, shape and components are perceived in relation to its length, width, height, lot coverage, and setting of the structure in context with adjacent buildings. Massing plays an important role in determining the character of individual properties, the street, and the surrounding neighborhood. The massing of structures should focus on the diversity of styles.



Recommended



Avoid

Recommended:

- Highly articulated.
- Transitional zones between public and private areas.
- Surface texture.
- Proportion of width to height and depth of existing structure.

Avoid:

- Uniform block or overall bulky form.
- Structures that have a mass disproportionate with the street and surrounding properties.

Design Guidelines

Design Principles

4.2.2 Scale

The design element of scale relates to the size of the building components or spaces relative to the human body as well as to the larger context relative to the surrounding buildings, streetscape and environment. Sometimes scale is a specific component of a particular architectural style. For example, one normally perceives the scale of the Mediterranean Revival with reference to wood frame vernacular as being monumental. The elements specific to a style such as entrances, windows, etc. must be scaled relative to the particular setting. This is important when the two styles are next door to each other. One style can overpower another by its scale or the scale of its elements.

Recommended:



Recommended

- One story structures with occasional two story component or wing.
- One story elevation prominent from street view.
- Human scale.
- Height to width ratio.

Avoid:



Avoid

- Greater than a 2-story structure
- New construction that is incompatible with a district or building because of its size, scale, and materials.
- Double height or monumental entrances that are not compatible with the character of the neighborhood.
- Materials that are not compatible with the historic character of the neighborhood.

Design Guidelines

4.2.3 Rhythm

The design element of rhythm relates to the regular or harmonious recurrence of lines, shapes, forms, or colors. It incorporates the fundamental notion of repetition as a device to organize forms and spaces in architecture. Windows and doors are the easiest way to recognize this element. Characteristics of some architectural styles actually depend upon how certain components reoccur, creating a visual rhythm or pattern. Within the context of the neighborhood or setting, rhythm relates to how each building along the street relates to the whole and the pattern they create sometimes determined by their setback. The rhythm of a Historic district is most visible when the buildings along the street or within the district are of the same style or were built during the same period. Style, time, and technology, among other things, help to create similarities and a sense of place.



Recommended

Recommended:

- Consistent spacing and setback.
- Alignment of windows, entry doors and spatial placement similar to surrounding buildings.



Avoid

Avoid:

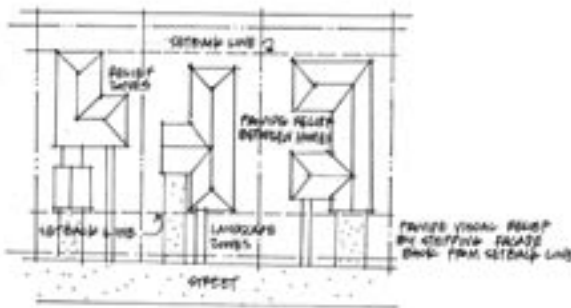
- Violating existing setback.
- Repeating same facade patterns.
- Introducing incompatible façade pattern.

Design Guidelines

Design Principles

4.2.4 Building Orientation

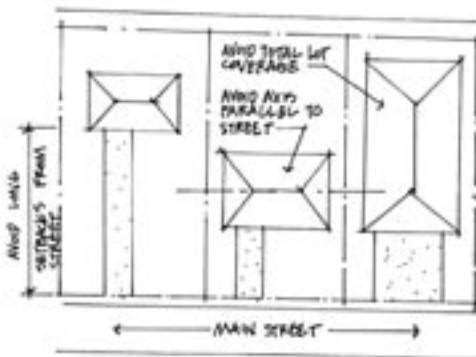
Recommended:



Recommended

- Front widths should correspond to adjacent building widths.
- Main entrance oriented to the street.
- Long axis perpendicular to the street on narrow lots.
- Corner lots – front oriented to east-west streets.
- Site coverage similar to adjacent lots.
- Provide proper site and roof drainage so as to not drain toward building.
- Survey the building site prior to the beginning of new work, so that damage to, or destruction of, important landscape features or archaeological resources does not occur.

Avoid:



Avoid

- Long axis parallel to the street on narrow lots.
- Corner lots – fronts oriented to north-south streets.

Design Guidelines

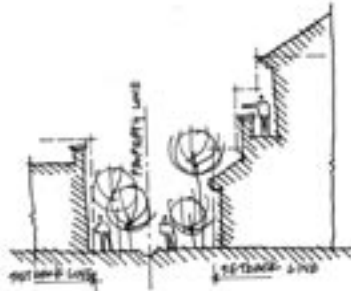
4.2.5 Building Setbacks

Recommended:

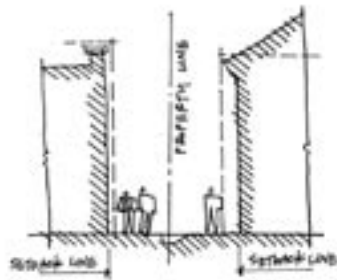
- Partial facades should be recessed from existing setback.
- Maintain the building to lot proportions.
- Principal dwelling centered on the lot.

Avoid:

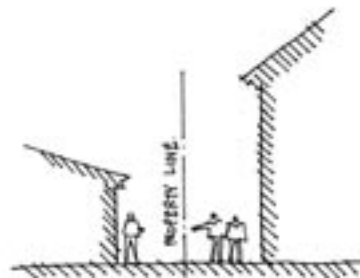
- Overly deep front yards.
- Front yards less than 25 feet for residential.
- Unequally developed side yards incompatible with neighboring properties.



Recommended



Avoid



Avoid

Design Guidelines

Design Principles

4.3 Additions

Additions to historic buildings are often required to make homes more compatible with today's expectations and standards. Additions are usually acceptable, but should only be undertaken after it has been determined that the new use cannot be successfully met by altering non-character interior spaces.

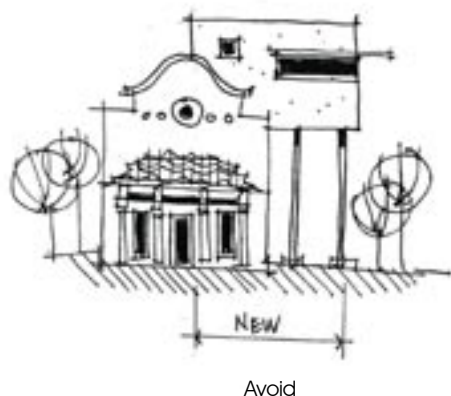
4.3.1 Design Criteria

Recommended:

- Compatible new additions with regard to scale, materials, texture, and color.
- Use of contemporary designs compatible with the character and mood of the building or neighborhood.
- Protection of architectural details and features that contribute to the character of the building.
- Additions that are placed in inconspicuous locations (such as the rear of the existing building).

Avoid:

- Designing new work which is incompatible with the other buildings in the neighborhood in materials, size, scale, and texture.
- Imitating a style or period that detracts from the architectural unity of an ensemble or group.
- Adding new height to a building that changes the scale and character of the structure. Additions in height should not be visible when viewing the facades.



Design Guidelines

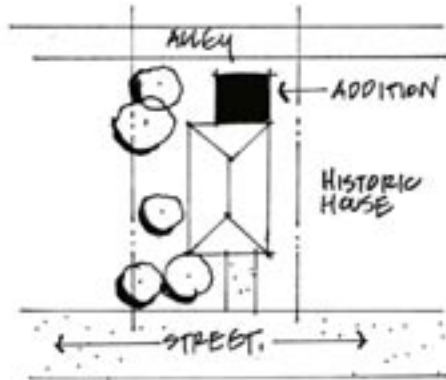
4.3.2 Building Orientation

Recommended:

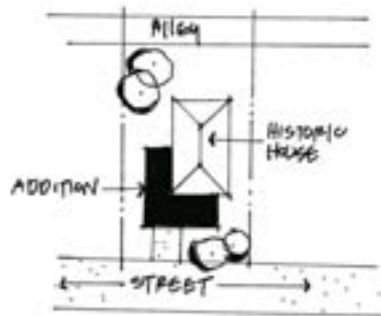
- Front widths should correspond to adjacent building widths.
- Main entrance oriented to the street.
- Long axis perpendicular to the street on narrow lots.
- Corner lots – fronts oriented to east-west streets.
- Site coverage similar to adjacent lots.

Avoid:

- Long axis parallel to the street on narrow lots.
- Corner lots – fronts oriented to north-south streets.



Recommended



Avoid

Design Guidelines

Design Principles

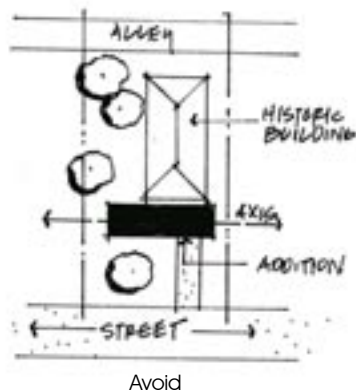
4.3.3 Building Setbacks

Recommended:

- Respect existing adjacent building setbacks.
- Maintain the building to lot proportions.

Avoid:

- Locating addition in front yard.
- Unequally developed side yards that are incompatible with the neighboring properties.



Special Design Considerations



Section 5

Design Guidelines

section 5

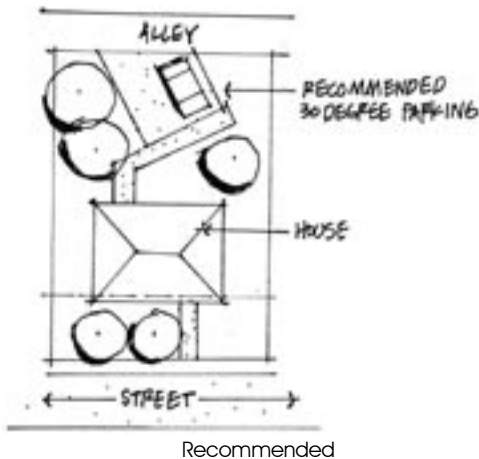
Design Considerations

SPECIAL DESIGN CONSIDERATIONS

The following recommendations refer to the Secretary of the Interior Standards 2, 3, 9, 10.

5.1.1 Parking / Alleyways

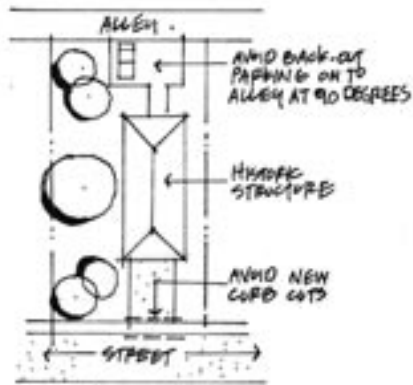
Parking area should be designed in a manner consistent with limiting the amount of impervious surfaces. This limitation is based on the conditions experienced by the City of Hollywood in the aftermath of Hurricane Andrew. The City of Hollywood is at or just above sea level, which places it in the category of conditions (Flooding, Debris and Structural Damage) that could re-occur with the advent of another disaster. This should also be considered when designing infill of new structures with impervious surfaces i.e., roofs, driveways, and sidewalks. One may want to consider remote parking or on-street parking areas.



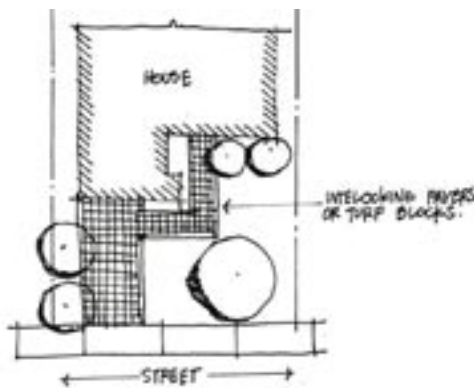
Recommended:

- Use of existing alleyways to provide access to buildings.
- Provide compatible street landscaped areas that may accommodate pedestrian as well as vehicular traffic.
- Limit parking to the rear or side of buildings, unless it was historically located in other areas.
- Construction of new curb cuts and street side driveways only in areas where they existed historically.
- Limit curb cuts in front yards to maintain the lush tropical setting in residential neighborhoods.
- Use of on-street parking as an alternative.
- 30-degree parking off alleyways.

Design Guidelines



Avoid



Recommended

Avoid:

- New curb cuts and driveways that break the solid street edge.
- Parking on the front side of buildings unless curb cuts, driveways and parking space already exist.
- Asphalt, pebble surfaced concrete, or other non-historic paving materials.
- 90 degree parking off alleyways.

5.1.2 Paving Material

Recommended:

- Materials which maximize green areas such as permeable pavers (i.e.. grass pavers)
- Utilize grass areas to maximize percolation areas.
- Materials should be limited in use as they relate to impervious surfaces.

Avoid:

- Materials such as asphalt, concrete and brick pavers with mortar.

Design Guidelines

5.1.3 Accessory Structures

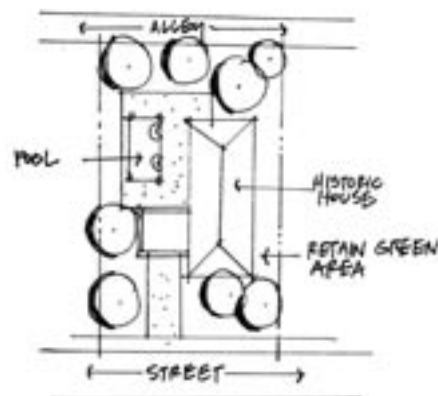
The City of Hollywood is at or near sea level, is prone to storm surge, and its soil percolation rate is not high. This contributes to the propensity for flooding. The addition of accessory and ancillary elements such as swimming pools, cabanas, sheds, guest houses, and other amenities contribute to the impervious surfaces and reduce green spaces that may be utilized for retention and detention areas.

Recommended:

- Detached garages generally located to the side or rear yard of the property.
- One-story structures.
- Simple design that does not detract from the original structure.
- Handicap accessible.

Avoid:

- Two or more stories.
- Structures located in the front yard of the property.
- Structures incompatible with the principle structure.



Recommended

Design Guidelines

5.1.4 Fences and Walls

Recommended:

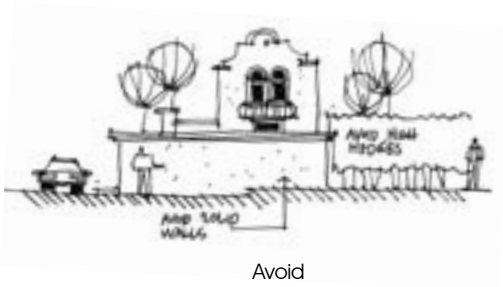
- Fences and walls should maintain the visibility of the structure.
- Maximum height of fence or wall should be four feet in the front and six feet in the rear.



Recommended

Avoid:

- Solid walls of concrete that have no openings.
- Decorative or ornamental features that are incompatible with architectural style.
- Removing historic fences and walls.
- Fences of inappropriate scale that obscure the overall design of a building and its individual features.



Avoid

Design Guidelines

Design Considerations

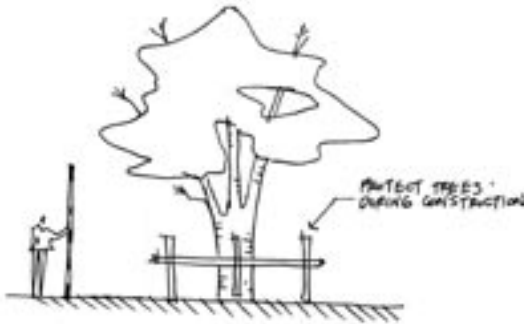
5.1.5 Landscaping

Recommended:

- The landscaping should utilize swales and storm drains to carry water away from structures, thus promoting positive drainage to sewer systems.
- Protect and maintain mature trees and plantings.
- Provide landscape features that define boundaries.

Avoid:

- Using species listed by the Exotic Pest Plant Council as Category I or II.
- Using walls or fences to delineate property edges.



Recommended

Design Guidelines

5.1.6 Hurricane Preparedness for Historic Structures

The Federal Emergency Management Agency (FEMA) has no specific criteria for Historical Structures. Details of renovations and restorations should be consistent with guidelines of local Building Codes. This is relative to the new South Florida Building Code.

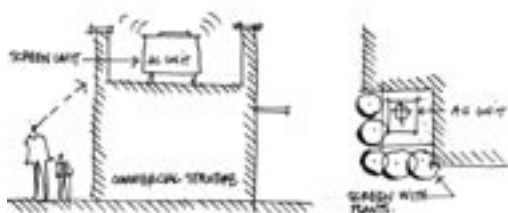
Recommended:

- Structures and impervious surfaces have Hazard Mitigation factors incorporated in the application for new construction and new additions.
- Use of Shutters (operable) should be employed over windows and doors.
- Provide drainage from structures and maintain water on own property.

Avoid:

- Nonconformance with the Building, Fire and Insurance Codes and guidelines.

Design Guidelines



Recommended

5.1.7 Mechanical Systems

Recommended:

- Mechanical systems should be properly screened and in the most inconspicuous location.
- Interior mechanical chaseways for the High-Volume Air Conditioning (HVAC) ductwork.

Avoid:

- Exterior mechanical chases.
- Visible HVAC units.



Avoid

Design Guidelines

5.1.8 Signage

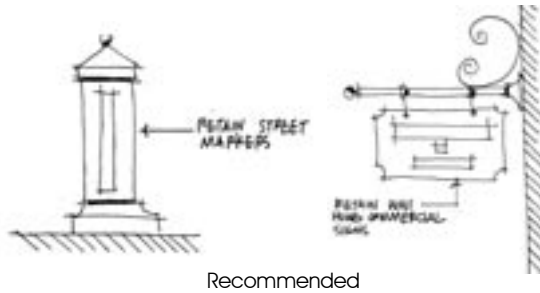
Signs are an important component of commercial architecture. Their purpose is to provide information about the location and type of business housed in a building.

Recommended:

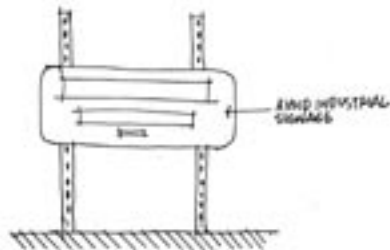
- Street signs should be unique in style and/or color depicting the historical theme.
- Neighborhood identity signs.

Avoid:

- Street signs that do not distinguish the area as a "Historical District".
- Construction and advertising signs in a residential historic district.
- Illuminated and/or neon signs in residential districts.



Recommended



Avoid

Design Guidelines

Section 5

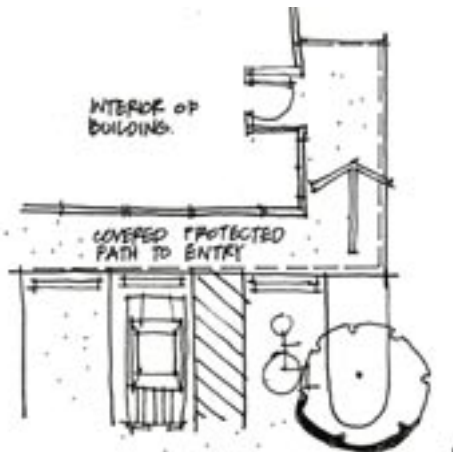
Design Considerations

5.1.9 Handicap Accessibility

The Americans with Disabilities Act (ADA) extends comprehensive civil rights to individuals with disabilities. Historic properties, including buildings, sites, and landscapes, are not exempt from the ADA and must comply with its regulations. The State Historic Preservation Officer (SHPO) must be consulted before using alternative requirements.

Recommended:

The Americans with Disabilities Act (ADA) established criteria for curb cuts and access entities for public elements i.e., ramps, parking, doors, restrooms and other elements.



Recommended

Request for Demolition, Relocation of Buildings, Appeals and Demolition by Neglect



Section 6

Design Guidelines

section 6

Demolition

REQUESTS FOR DEMOLITION, RELOCATION OF BUILDINGS, PROVISION FOR ECONOMIC HARDSHIP AND APPEALS

CERTIFICATES OF APPROPRIATENESS FOR DEMOLITION

The act of demolition is an irreversible act that requires the utmost consideration and search for alternatives. As a result, the conditions under which the Historic Preservation Board would allow the demolition of a historic structure are strictly regulated.

The criteria to evaluate requests for demolition of a historic property address recommendations applicable to each criterion. The recommendations are as follows:

- a. The designation of the Historic District is directly affected by the number of properties considered contributing to the designation. Retain and preserve buildings which are important in defining the overall historic character of a Historic District or neighborhood.
- b. Remove only non-significant buildings, additions, or site feature which detract from the historic character of a site or the surrounding district or neighborhood.
- c. Removing historic buildings which are important in defining the overall historic character of a district or neighborhood so that the character is diminished should not be permitted.
- d. It is important to consider demolition alters the essential character and integrity of a building and the district in which it is located.
- e. Removing historic buildings may destroy the historic relationship between buildings, features and open space. When considering a building it is necessary to take into account also its contribution to the district in scale and massing.

Demolition exerts a negative impact on a Historic District. Eliminating a building from a streetscape may modify the character of the street. Demolition of a contributing building should not be allowed.

Design Guidelines

Relocation of buildings is recommended only as a last resort, when there are no other preservation alternatives and the destruction of the historic property at its present location is imminent.

- f. Demolition may be undertaken if the structure does not exhibit stylistic details or fine workmanship and/or detracts from the district.
- g. Non-historic buildings whose design is not in character with its surroundings can be removed with no negative impact.
- h. While the problem of vacant and abandoned buildings is serious, vacant land can be worse. It frequently contributes to a poor environment and nuisance abatement problems may result.
- i. Non-historic buildings whose design is not in character with its surroundings can be removed with no negative impact.
- j. Demolition should not be considered unless persuasive evidence to show that retention of the components is not technically or economically feasible.

Following a public hearing at which the demolition request is made, the Historic Preservation Board may:

- 1. Make a recommendation to the City Commission for demolition of an individually designated site, or a contributing building within a historic district. The City Commission may grant, grant with conditions, stay for a fixed period of time, or deny an application for a Certificate of Appropriateness for Demolition.
- 2. Grant, grant with conditions, or deny a Certificate of Appropriateness for the demolition of a non-contributing building within a historic district.

Upon the denial or withdrawal of an application for a Certificate of Appropriateness for Demolition after the initial public hearing, or if the application is denied by the City Commission, a new application cannot be filed within 12 months of the date of the withdrawal or denial unless the decision of the City Commission is made without prejudice.

Design Guidelines

section 6

Demolition

The Historic Preservation Board and/or City Commission may permit withdrawals without prejudice at the time the application for such Certificate of Appropriateness is considered by the Board and/or City Commission.

Demolition of non-significant additions may be appropriate. Demolition may be undertaken if the addition is less than fifty years old, does not exhibit stylistic details or fine workmanship or materials, was added after the period of significance of the building or district, is so deteriorated it would require reconstruction or obscures earlier significant features.

The purpose of the demolition delay period is to allow the City Commission to take actions that may result in the preservation of the structure. Those actions may include consultation with community groups, public agencies and interested citizens; making a recommendation that the property be acquired by either public or private entities; and exploring the possibility of moving the structure to another location.

Mitigation Efforts

In order to maintain a historical record of the building to be demolished, the Board may request that the Hollywood Historical Society, or the owner at the owner's expense, document and record the property for the archival record. Such documentation may include measured drawings and large-scale photography. In addition, the Historic Preservation Board may require the applicant to place a marker on the property which provides the historic background of the structure to be demolished.

Design Guidelines

Relocation of Buildings

In order for a property to convey its historic significance, it must possess integrity of location, feeling, design, setting, materials, workmanship and association. These qualities together define integrity, and it is all of these qualities that historic designation seeks to protect.

Location is an important element in satisfying the integrity requirement. The location (the place where the property was constructed or the place where the historic event occurred) is important in determining its character, why it was created, and its relationship to the history of the area.

Relocation of buildings is recommended only as a last resort, when there are no other preservation alternatives and the destruction of the historic property at its present location is imminent.

APPEALS OF HISTORIC PRESERVATION BOARD DECISIONS

Appeals resulting from decisions of the Historic Preservation Board and/or The City Commission shall be pursuant to Section 5.9 of the Zoning and Land Development Regulations.

DEMOLITION BY NEGLECT

The owner of a designated historic structure or any structure within a Historic District, if such structure is vacant and uninhabited, shall provide sufficient maintenance of such structure to ensure its perpetuation and to prevent its deterioration. Demolition by neglect is prohibited and Certificates of Appropriateness for demolition in these cases shall not be granted unless there is a presence of exceptional circumstances.

General Appendix



Design Guidelines

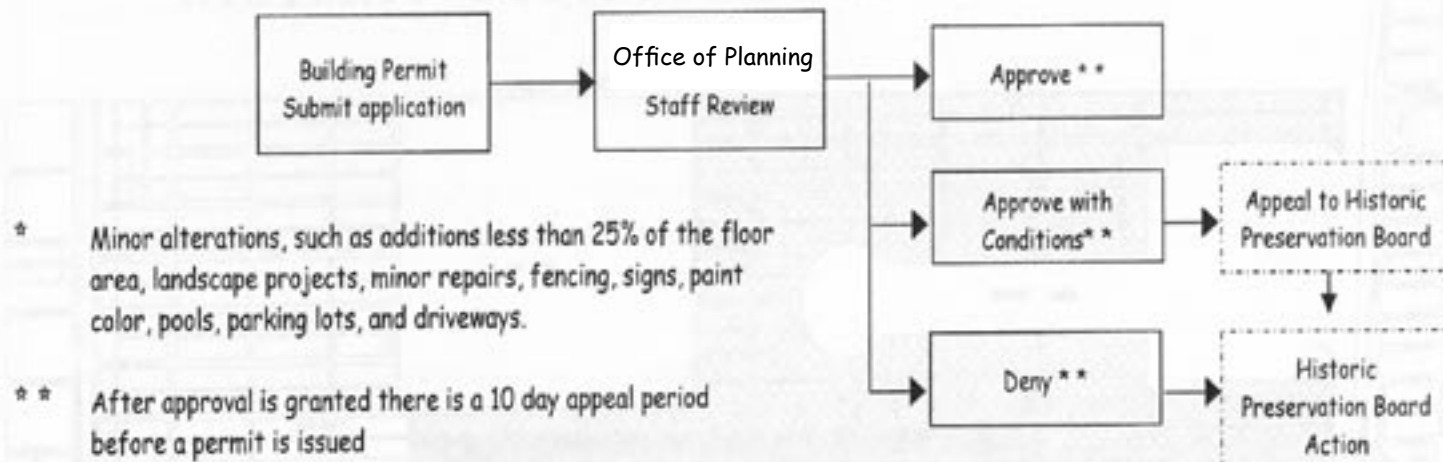
Appendix

A

Historic Preservation
Review

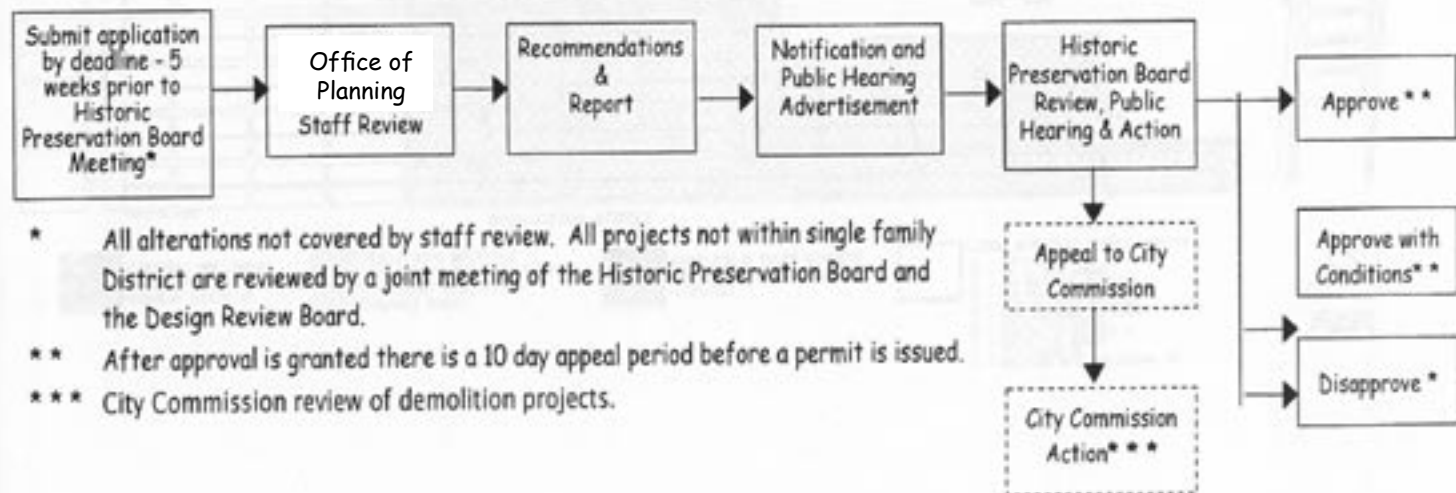
Certificate of Appropriateness Application Process

Staff Review *



Design Guidelines

Historic Preservation Board Review



Design Guidelines

Appendix B glossary of terms

accessory building	a subordinate building or structure on the same plot with, or a part of, the main building which is occupied by, or devoted to, an accessory use; examples would include detached garages or tool sheds.
alteration	any act or process that changes one or more of the exterior architectural features of an existing structure, landscape or topographic feature including improvement by additions, reconstruction, remodeling, or maintenance; or any structural changes involving changes in form, texture, materials, or color; as applied to a building or structure, a change or rearrangement in the structural parts of the existing facilities, or an enlargement, whether by extending on a side or by increasing the height, or the moving from one location or position to another.
arcade	a row of arches carried on piers or columns either freestanding or attached to a wall.
architectural features	these include, but are not limited to, the exterior details of a building or structure, such as the type, style, or color of roofs, windows, doors, and appurtenances; architectural features will include interior architectural features where the interior has been given historic designation.
balustrade	a railing consisting of balusters (short posts or pillars).
Baroque	a style of the seventeenth and eighteenth centuries evolved from the classical forms of the Renaissance, characterized by bold, elaborate scrolls, curves and ornamentation.
bas-relief	sculpture or carving with slight projection from the background.
bay	a rectangular area of a building defined by four adjacent columns or a part of a building that projects from a façade.
bay window	a window in a wall that projects angularly from a main wall and from the ground up.

Design Guidelines

beltcourse	a flat, horizontal member of relatively slight projection, marking the division in a wall plane.
bracket	supporting member for the overhang of a roof or projecting bay usually in the shape of an inverted L or triangle.
cantilever	a horizontal projection from a wall or frame supported without external bracing thus appearing self-supporting
capital	the head of a column or pilaster.
Certificate of Appropriateness	a certificate issued indicating that the new construction, alteration, or demolition of a building within a Local Historic District is in accordance with the Historic Preservation regulations contained in the City of Hollywood's Zoning and Land Development Regulations.
colonnade	a row of columns carrying arches or flat entablatures.
column	upright structural member, circular in plan.
contributing building	a building contributing to the historic significance of a district which, by virtue of its location, design, setting, materials, workmanship, or association with local historic events or personalities, lends to the district's sense of time and place within the context of the intent of historic preservation.
context	describes the significant broad patterns of development in an area that may be represented by historic properties.
cornice	the exterior detail at the meeting of a wall and a roof overhang; a decorative molding at the intersection of a wall and a ceiling; the uppermost, projecting part of an entablature or a feature resembling it.

Design Guidelines

Appendix

B

glossary of terms

culture	the defining characteristics of the local heritage or background.
cupola	a domelike roof on a circular base often set on a roof ridge.
dentil	alternate square block and blank spaces on a cornice or portico that gives the appearance of teeth.
dog-trot	a double pen house with a center passage or breezeway.
dormer	a structure projecting from a sloping roof usually housing a window or ventilating louver.
eave	the horizontal edge at the low side of a sloping roof; the part of a roof which projects overhang beyond the wall.
elevation	a drawing on a vertical plane of a building, room or detail. It may represent any one of the exterior faces of a building; the term may also be used as a synonym for "facade."
entablature	the upper part of an order such as base, column and entablature, the top, or entablature consists of architrave, frieze and cornice.
environment	the social and cultural conditions that affect a community
fabric	the physical material of a building.
facade	the exterior face of a building, usually the front; often distinguished from other surfaces by elaboration of architectural features or ornamental details; the portion of any exterior elevation of a building extending from grade to the top of the parapet wall or eaves and the entire width of the building elevation.

Design Guidelines

fascia	a flat horizontal board with a vertical face forming the trim along an edge of a roof or eaves of a roof.
facing	the finish applied to the surface of a building, such as wood, stucco, shingles or metal.
fenestration	the arrangement and placement of openings (windows and doors) on a facade.
finials	pointed ornament at the top of a spire, gable, parapet or other high point on a facade. (also used to refer to tops of fencing elements).
fluting	incised, usually vertical, parallel grooves on a column or pilaster.
footprint	the outline of a building's ground plan from top view.
historic period or period of significance	for the purposes of these historic district guidelines, the historic period (or period of significance) for the City of Hollywood spanned the years from 1925 through 1955.
a historic building	building which is listed in the historic properties database and which is at least 45 years old or meets the National Register of Historic Properties as designated by the U.S. Department of Interior's Standards or a building that was present during a period of historical significance and possesses historic integrity reflecting its character at that time or is capable of yielding important information about the period. (Note: A building is historic even if it has been altered if the alteration is reversible and the building's key historic architectural elements are intact and repairable.)
historic district	a geographically defined area that possesses a significant concentration, linkage or continuity

Design Guidelines

Appendix B glossary of terms

	of sites, buildings, structures or objects that are united by their history, function, or development. any historic district may have within its area non-historic buildings or other structures that contribute to the overall visual character of the district.
historic multiple property resource listing overlay district	a district that contains Historic buildings which are related by their common histories, function, plan, design or physical development pattern; however, the buildings are spatially separated in such a manner that would not permit the area to qualify as a Local Historic District.
Historic overlay district, local	a geographically designed area which contains or possesses a significant concentration (50% or more) of sites, buildings, structures or landscape features united or linked historically or aesthetically by plan or physical development pattern; These districts are listed as "overlay districts" on the Official Zoning Map.
Historic Properties Database	a list of properties maintained by the Office of Planning containing the names, addresses and other relevant historic data of buildings, in locally designated historic districts, that are listed as historic buildings or non-historic buildings.
historic site	an individual building, structure, site or landscape feature which has been designated pursuant to Article 5 of the City of Hollywood's Zoning and Land Development Code.
historic sites survey	a comprehensive survey to identify, research, and document building sites and structures of any historic, cultural, architectural, or landmark importance in the city.
infill	buildings that have been designed and built to replace missing structures or otherwise fill gaps in the streetscape.
in-kind	the replacement element is exactly the same as the original element. for example, wood casement windows would be replaced with wood casement windows that are identical to the originals.
integrity	the authenticity of a property, as evidenced by the survival of its physical characteristics; historic

Design Guidelines

integrity is the composite of these seven qualities: location, design, setting, materials, workmanship, feeling and association.

“Keystone”

a Hollywood term for Coquina, a material formed from donax shells found along the east coast of Florida.

improvement

any physical change or betterment of a historic property.

kick plate

a wood panel or portion of wall below a large display-type window.

lattice

a network, often diagonal, of strips, rods, bars, lath or straps of metal or wood, used as screening for airy, ornamental constructions.

lights

in construction, an individual piece of glass in a door or window.

lintel

a horizontal structural member (such as beam) over an opening which carries the weight of the wall above it; often of stone or wood.

loggia

(Italy) – porch (in the American sense) verandah or piazza (Britain), galerie (France), portale (Spain); an arcaded or colonnaded structure, open on one or more sides, sometimes with an upper story; a porch or gallery attached to a larger structure. (see arcade).

massing

the arrangement of various geometric forms of a building into a whole.

masonry

stone, brick, concrete or tile used as building materials.

medallion

an ornamental plaque on which is represented an object in relief, such as a figure, head, flower, etc. applied to a wall or other architectural member.

Design Guidelines

Appendix B glossary of terms

molding	a member of construction or decoration whose surface is manipulated to provide variety of contour and outline.
motif	a principal repeated element in ornamental design.
mullion	a vertical feature separating windows, doors or panels set in a series.
muntin	small framing feature of a window sash into which individual panes of glass are set.
National Register of Historic Places	the official list of districts, sites, buildings, structures, and objects significant in American history, architecture, archaeology, engineering and cultures. these contribute to an understanding of the historical and cultural foundations of the nation.
non-contributing building	a building within a historic district which does not add to a historic district's sense of time and place and historical development; or a building where the location, design, setting, materials, workmanship, and association have been so changed or have so deteriorated, that the overall integrity of the building has been irretrievably lost.
oolitic limestone	a granular calcium stone of coarse texture commonly found in South Florida; Its color is a light buff when quarried and weathers to a grey shade; commonly referred to as "coral rock".
maintenance or repair	work done in order to prevent or to minimize any deterioration, decay, or damage to a building or any part thereof, or in order to restore the same to its condition prior to such deterioration, decay or damage, without change of existing materials.
parapet wall	the region of an exterior wall that projects above the level of the roof; usually pierced by drains to let water off the roof. A false front or wall extension above the roof line.

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patio	a paved outdoor area of a house enclosed or unenclosed or surrounded by wall or arcades.
pedestal	a support for a column, pilaster, statue or urn.
pediment	a wide, low-pitched gable surmounting the facade of a building in a classical style; similar triangular crowning element used over doors, windows and niches.
pilaster	a non-load bearing architectural ornament that imitates columns but is flush with the wall surface and stands out in relief; in classical architecture, it follows the height and width of related columns, with similar base and capital.
pitch	a term used to describe the steepness of a roof.
polychrome	the use of many colors to decorate architectural elements.
portico	a porch or covered wall consisting of a roof supported by columns.
porte cochere	a covered entrance projecting so that automobiles may easily pass through.
preservation	the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property.
quatrefoil	a panel-like architectural ornament composed of four lobes; or leaf-shaped.
quoins	slightly projecting stone blocks, sometimes simulated in brick or wood, used to emphasize corners or angles of buildings.
rafter	one of a series of sloping structural members which make up a roof.

Design Guidelines

Appendix

B

glossary of terms

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

remodel the process of returning a property to a state of utility, through repair or change, which makes possible an efficient contemporary use while preserving those parts and features of the property important to its historic, architectural, and cultural values.

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

ridge the highest point of a roof, running from end to end.

right-of-way a strip of land dedicated or deeded to the perpetual use of the public.

roof styles:



scale the proportions of a building in relation to its surroundings, particularly other buildings in the surrounding context.

scupper an opening in a parapet wall that allows water to drain, also known as canales.

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shingle	a small unit of water-resistant material nailed in overlapping fashion with many other units to make a wall or sloping roof watertight.
setting	the physical environment of a historic property. it involves how, not just where, the property is situated and its relationship to surrounding features and open space.
shutter dog	refers to the decorative hardware that is used to keep window shutters in an open position.
soffit	the exposed underside of any overhang or exposed surface.
solids and voids	a concept that can apply to both streetscapes and elevations, but is most frequently used to evaluate the relationship between infill (new construction) and the façades of historic structures within a historic district. solids refer to the wall mass, while voids may represent windows, doors, open porches, porte cochères, or other elements of a building that open up the wall mass.
stabilization	the act or process of applying measures designed to reestablish structural stability, while maintaining the essential form as it exists at present.
standard	mandatory requirement of the development code or other city adopted regulation, plan or details (usually worded "shall" or "must").
streetscape	a view or vista of a street, the distinguishing characteristics of which are created by the design of street furniture, the use of the street and sidewalks, their paving materials and color, the plant materials such as trees and shrubs, and the setback, mass, proportion and scale of those buildings which enclose the street.
stucco	a masonry material applied as exterior wall fabric.

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Appendix B glossary of terms

style	a definite type of architecture, distinguished by special characteristics of structure and ornament; it is an art form that reflects the philosophy, intellectual currents, hopes and aspirations of its time.
transom	a glazed opening above a door or window.
terra cotta	earth colored baked clay products formed into molds and used as ornaments.
twisted column	a column formed to appear twisted or spiral in form.
vernacular	the type of construction based on local or regional forms and materials; not designed or planned by anyone with academic training in architecture or design.

WINDOW TERMS AND TYPES

awning window	a window that is comprised of a series of top hinged horizontal sashes one above the other. the bottom edges swing outward, operated by one opener.
casement window	a window sash that swings open along its entire length, usually on hinges.
double - hung sash window	a window having two vertically sliding sashes, each closing a different part of the window; the weight of each sash is counter-balanced for ease of opening and closing.
fanlight	a semi-circular window over a door or window with a radiating glazing bar system.
frame	the fixed non-operable frame of the window that receives and holds the sash or casement and its hardware.
glazing	setting glass into an opening.

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jalousie	a collapsible window or door blind of moveable slats.
louver	an assembly of sloping, overlapping blades, slats or panes; may be fixed or adjustable, designed to admit air and or light in varying degrees and to exclude rain.
light	a single pane of glass.
mullion	a vertical framing member separating windows, doors or panels set in a series.
munтин	a secondary framing member to hold panes within a window, window wall, or glazed door.
rail	a horizontal piece in the framework of a window sash.
sash	a frame for a pane of glass in a door or window; any framework of window, which may be operable or fixed, may slide in a vertical plane as in a double-hung window, or may be pivoted as in a casement window.
sill	a horizontal member at the bottom of a frame which rests on or is part of the structure.
single hung sash window	a vertically sliding window in which one of the sashes (usually the lower) may be opened and the other sash is fixed.
stile	one of the vertical structural members of a frame.

Design Guidelines

Advisory Council on Historic Preservation

The mission of the Advisory Council on Historic Preservation is to promote the preservation, enhancement, and productive use of our nation's historic resources. They provide information on the National Historic Preservation Program, educational programs and publications.

1100 Pennsylvania Avenue NW Suite 809
Washington, D.C. 20004
www.achp.gov and achp@achp.gov
202-606-8503

The American Association for State & Local History

This organization provides leadership, support and technical resources for those who preserve and interpret state and local history. It is the only comprehensive national organization dedicated to state and local history.

1717 Church Street
Nashville, TN 37203-2991
www.aaslh.org
615-320-3203

Broward County Historical Commission

The Broward County Historical Commission was created in 1972 to encourage awareness of local history and to preserve the artifacts of the areas heritage. The Commission provides research, archival facilities, civic programs and a number of historical journals and publications.

151 S.W. 2nd Street
Fort Lauderdale, Florida 33301
(954)765-4670
<http://www.broward.org/history.htm>

The Broward Trust for Historic Preservation

Dedicated to identifying, preserving, restoring and maintaining the architectural heritage of Broward County.

Broward Trust for Historic Preservation, Inc.
729 Middle Street
Fort Lauderdale, FL 33312-7158
www.bthp.org

The City of Hollywood, Office of Planning

In 1994, Hollywood obtained "Certified Local Government" status from the Florida Department of State Bureau of Historic Preservation. This designation assists the planning officials in preserving historic and cultural resources and helps to create public awareness of historic preservation.

2600 Hollywood Boulevard, Room 315
P.O. Box 229045
Hollywood, FL 33022-9045
954.921.3471
<http://www.hollywoodfl.org>

The City of Hollywood, Records & Archives Division

The City of Hollywood historical archives contain city records, images, documents, plans, manuscripts and maps going back to the establishment of the original development in the early 1920's.

2600 Hollywood Boulevard
Library Building, Room 23
Hollywood, FL 33022-9045
954.921.3545
<http://www.hollywoodfl.org>



Design Guidelines

Florida Division of Historical Resources

Provides information concerning statewide historic preservation topics, including the National Register, tax incentives and research materials. The Division Director serves as Florida's State Historic Preservation Officer (SHPO), providing a liaison with the National Historic Preservation Program conducted by the National Park Service.

R.A. Gray Building
500 South Bronough Street
Tallahassee, FL 33299-0250
www.dos.state.fl.us/dhr/index.html
fldhr@mail.dos.state.fl.us
850-245-6300

Florida Bureau of Historic Preservation

Identifies, evaluates, preserves and interprets historic structures and properties that reflect the diversity of our past. The Bureau manages the nation's largest historic preservation grants program and oversees the development of state historic markers, heritage publications and Florida folk life programs.

Florida Historical Commission

Established by the 2001 Florida Legislature (Chapter 267.0612, Florida Statutes) to enhance public participation and involvement in the preservation and protection of the state's historic and archaeological sites and properties. The Commission advises and assists the Division of Historical Resources in carrying out its programs, duties and responsibilities. Seven members of the Commission are appointed by the Governor in consultation with the Secretary of State, two by the President of the Florida Senate and two by the Speaker of the Florida House of Representatives.



Florida Trust for Historic Preservation

Provides information on preservation publications, workshops, conferences and contacts throughout Florida.

P.O. Box 11206
Tallahassee, FL 32302
www.floridatrust.org
information@floridatrust.org
850-224-8128

Florida Historical Society

www.florida-historical-soc.org

Hollywood Historical Society

Founded in 1974, the Hollywood Historical Society is a non-profit organization dedicated to preserving historic landmarks and resources in the city of Hollywood, FL.

Headquarters

The Hammerstein House
1520 Polk Street
Hollywood, Florida 33020
954-923-5590

Send Correspondence to:
P.O. Box 222755
Hollywood, Florida 33022-2755
www.hhs.cc



Design Guidelines

Appendix

C resources

National Trust- Southern Regional Office

This arm of the National Trust is assigned to the southern region of the United States. They assist in regional preservation issues and provide information.



456 King Street
Charleston, SC 29403
[www.nthp.org/about_the_trust/
regional/southern.html](http://www.nthp.org/about_the_trust/regional/southern.html)
soro@nthp.org
843-722-8552

National Alliance of Preservation Commissions

This organization provides contacts and publications for municipal Historic Preservation Boards throughout the country.

P.O. Box 1605
Athens, GA 30603
www.arches.uga.edu/~napc/
napc@uga.edu
706-542-4731

National Center for Preservation Technology and Training (NCPTT)

Their web site has information on training, education, and conservation issues, and is a clearinghouse for other online resources. NCPTT promotes and enhances the preservation and conservation of prehistoric and historic resources in the United States for present and future generations through the advancement and dissemination of preservation technology and training.

College Avenue
Natchitoches, LA 71457
www.ncptt.nps.gov
ncptt@ncptt.nps.gov
318-356-7444

National Conference of State Historic Preservation Officers

Provides information on this professional association of state government officials who carry out the National Historic Preservation Program. A list of all SHPOs is included on their website, as well as an online database of state legislation dealing with historic preservation

Suite 342, Hall of the States
444 North Capitol Street NW
Washington, D.C. 20001-7572
www.ncshpo.org/
202-624-5465

National Park Service (NPS)

Provides information on the National Park system, as well as a great deal of information regarding the historic resources and programs that the NPS regulates. Preservation briefs and the National Register Information System are found through this website.

1849 C Street NW
Washington, D.C. 20240
www.nps.gov
202-208-6843

Preservation Action (Legislation Information)

Their website includes outreach and advocacy programs and lists the current legislation related to historic preservation that is being considered.

1054 31st Street NW - Suite 526
Washington, D.C. 20007
www.preservationaction.org
mail@preservationaction.org
202-298-6180

Design Guidelines

Preservation Directory

An online resource for historic preservation and building restoration. Links to online historical societies and preservation organizations, downtown & main street revitalization groups, building restoration businesses, products & services, historical events and conference listings and much more.

1507 SW 17th Avenue
Portland, OR 97201
www.preservationdirectory.com
preservationdirectory@comcast.net
503-223-4939

Preserve Net

Their web site provides research and resource tools for areas such as historic preservation, cultural resource management, and historical organizations and services.

www.preservenet.cornell.edu
preservenet@cornell.edu

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