



OLD TOWN FERNANDINA PRESERVATION AND DEVELOPMENT GUIDELINES

UNIVERSITY OF FLORIDA
COLLEGE OF ARCHITECTURE
PRESERVATION INSTITUTE: CARIBBEAN

CITY OF FERNANDINA BEACH
COMMUNITY DEVELOPMENT DEPARTMENT



UPDATED BY THOMASON AND ASSOCIATES
2013

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PREFACE

The material contained in this document has been developed by the faculty and students of the Preservation Institute: Caribbean, a program of the College of Architecture at the University of Florida, in cooperation with the City of Fernandina Beach Community Development Department. We wish to thank Community Development, and the staff for all their assistance in the preparation of this report. Special thanks are extended to the Historic District Council and the City Commission of Fernandina for their active involvement at all stages of the project.

The concerned residents of Old Town are to be commended for their candor, constructive comments and fierce determination to preserve the historic character of Old Town as it enters the twenty-first century.

Background research on the history of Old Town was developed from archives in the Museum of Fernandina Beach, the P.K. Yonge Library of Florida History at the University of Florida and the St. Augustine Historical Society Museum. The directors and staff of these institutions were inordinately helpful in locating the most relevant information in their extensive holdings. Source material used in this report is publicly accessible and is summa-

rized in the bibliography for those interested in further research on the issues raised in this document.

The Preservation Institute: Caribbean (PI:C) is dedicated to the conservation of the cultural traditions of the Greater Caribbean Basin as expressed through its architecture, landscape and urban centers. PI:C has provided educational, research and service programs for students, faculty and community leaders throughout the region for over eighteen years in order to achieve this goal.

A current emphasis of the Institute is to provide growth management assistance in the form of documentation, design proposals and educational workshops to historic seacoast communities under development pressures from commercial tourism. The Institute was attracted to the community of Old Town primarily for this reason and the strong connection it has to Caribbean history and the history of Florida.

The 2013 update was intended to reflect changes adopted in the city's land use plan and to provide additional guidance for rehabilitation and new construction. It has been financed in part with federal funds from the National Park Service, Department of the Interior through the Florida Division of Historic Resources. However, the contents

and opinions do not necessarily reflect the views or policies of the Department of the Interior.

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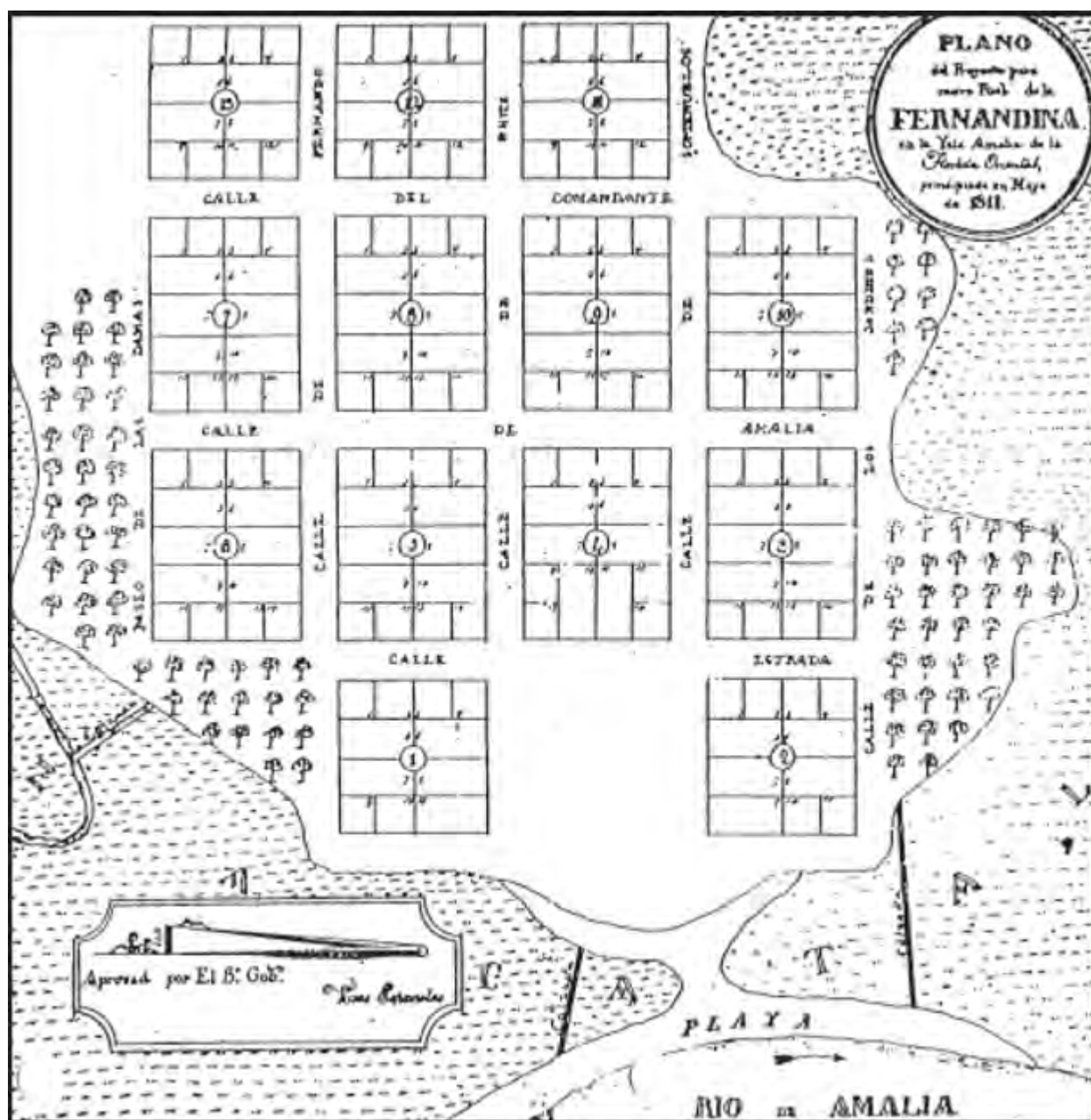
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Cover: Entrance sign to Old Town.



INTRODUCTION

This study provides a foundation for standards of architectural design review as required by Chapter 8 of the Land Development Code for Fernandina Beach. The Old Town Historic District is within a Historic District Overlay and design review is based upon the latest edition of Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings from the U.S. Secretary of Interior.

These standards are intended as guidelines for the rehabilitation or adaptive use of existing buildings and new construction projects in the Historic District of Old Town. The recommendations in this report primarily emphasize the importance of understanding the Spanish grid plan of Old Town as the basis for good design and contain recommendations and examples for rehabilitation and new construction in keeping with the design guideline standards.

The listing of the Old Town Historic District on the National Register was largely due to its significance in planning rather than architecture. The Spanish grid is a distinctive approach to town planning and this grid has remained constant for two centuries. The remaining contributing buildings date

from the late 19th and early 20th centuries rather than from the Spanish period.

The basic structure of the original grid remains. Currently, about forty structures exist in the town, roughly the same number found in records from the century of its founding. Old Town's geographic isolation from the rapid development of Amelia Island has largely accounted for its preservation. Bound on the north and west by the salt marsh of Egan's Creek and the Amelia River respectively, the town occupies one of the highest points in the area and demonstrates the careful strategic planning of Spanish settlements.

This isolation has been furthered by the addition of large-scale industrial facilities just south of the town and adjacent to the historic Bosque Bello Cemetery. Prevented from further expansion by geographic and man-made boundaries, the Old Town grid remains as one of the last and purest examples of the Law of the Indies planning edict of 1573.

The road surface constructed in 1998 demonstrates the influence of the guidelines as seen in the crushed shell surface, minimal road width, green right of way and lack of sidewalks common to more rural settlements.

Improvements fostered by changes in infrastructure will also significantly increase development. The guidelines proposed in this document are founded on the belief, however idealistic, that the small scale, quiet lifestyle enjoyed by current Old Town residents can be maintained through careful town planning and thoughtful, well-made buildings.

Intent

These recommendations are the beginning of an ongoing process to preserve the town plan and guide Old Town through a period of inevitable growth. It is important to remember that design guidelines, no matter how well written and illustrated, cannot insure a sustainable community. Property owners, designers, builders, developers and town officials must collaborate in order to maintain the scale and character of Historic Old Town for future generations.

SUSTAINABILITY AND HISTORIC PRESERVATION

Introduction

Historic preservation not only promotes and showcases a city's unique heritage, its by-product is sustainable development. Preservation encourages the maintenance and reuse of existing buildings, embracing the philosophy of recycling, making it inherently "green." Preservation's traditional focus on the aesthetic and cultural significance of historic buildings is expanding to highlight the inherent energy-efficient values of historic properties as well.

Embodied Energy

While "green" practices and materials have become a major focus of contemporary building design, the fact is construction of a new building requires a new expense of energy. From the extraction of raw natural materials, to their transportation, manufacture, and distribution, to the physical act of construction, energy is spent. An existing building represents an embodiment of this cumulative energy, already in place. This energy, in the inert form of a building, remains in place as long as the building stands. If razed, the building's embodied energy is lost; this demolition represents an expenditure of new energy. Loading and hauling the building debris to a

landfill requires additional energy and loss of resources. Thus, embodied energy can be viewed as the existing investment in a building. Demolishing a sound building wastes that investment.



An existing building represents embodied energy. (710 Estrada)

Working with Nature: Site Orientation

Buildings constructed before World War II were designed, constructed, and sited with respect to optimizing the advantages available via the natural environment, such as ventilation, insulation, and use of daylight. Banks of windows on a south elevation, for example, optimize natural light on the interior and also passive solar heat during winter months. During summer months, these windows could be shaded with removable awnings to block heat. Indigenous trees of Fernandina Beach help create shade. Evergreen hedges can be added on northwestern exposures to serve as wind

blocks during winter. In construction, thick masonry walls of older buildings help retain interior heat in the winter and also help lengthen the time it takes for summer heat to penetrate the building. Architectural elements with form-to-function design include operable transoms and high ceilings; both allow the escape of hot air.

Over the past sixty years, as electricity, synthetic insulation, and central heating and air conditioning systems became standard installations in modern construction, architectural design no longer required attention to the natural environment. Quality and longevity of building materials also became less important, as these modern conveniences could control the interior climate of buildings, and materials were readily available to build anew.

Inherent Energy Efficiency of Older Buildings

Data from the U.S. Energy Information Agency found that buildings constructed before 1920 are actually more energy-efficient than those built at any time until the past decade, when home builders began a concerted effort to design more energy-efficient buildings.

Retrofitting and Weatherization

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

Every building will benefit from a systematic assessment of its energy-efficiency. Historic buildings can also be adapted to new technology such as geothermal heating/cooling systems and solar roof tiles. Furthermore, many of these improvements can be performed without the need for review by the Historic District Council,

whereas requests for replacement and removal of historic architectural components may require review.

Windows

The concept of embodied energy of a whole building translates to its components. The old growth lumber used in historic wood windows can last indefinitely. Removal and replacement of original windows represents the loss of embodied energy. Further more, vinyl replacement windows are not as durable and will eventually require wholesale replacement. All windows expand and contract with temperature change. However, vinyl expands more than twice as much as wood, resulting in failed seals between the frame and glass and a significant performance reduction. Vinyl windows have a high failure rate – more than one-third of all windows being replaced today are less than ten years old.

Any energy savings from replacing wood windows with vinyl seldom justifies the costs of installation. Vinyl windows cannot be recycled and are detrimental to the environment when discarded. Therefore, retaining and weatherizing historic windows eliminates potential waste, increases their energy efficiency, and allows



Original six-over-six wood sash windows. (715 San Fernando)

the building to retain an important architectural component that helps convey its character and style. The design guidelines embrace the philosophies of preserving historic character, energy efficiency, and retaining embodied energy.

New Construction

While the reuse of existing buildings is a priority, design guidelines must also address and promote sustainable practices and materials in new buildings. Preserving existing trees or adding shade trees to shield the southern elevation from summer heat will reduce energy consumption within the building. Additionally, the design of the new building should include porches for shade and should be oriented for optimum ventilation. Use recycled building materials where possible.

Guideline Goals

- **Maintain** the same configuration of land use fitted to the lot sizes of the Spanish plat in order to make a spatial connection to the history of Old Town.
- **Encourage** inventive ways of adapting contemporary building practices to historical constraints.
- **Enable** the design of diverse outdoor spaces to encourage public interaction and maintain privacy.
- **Design** buildings and landscape to reinforce the order of the historic city plan.



Map of firing angles from Old Town, c. 17th Century.



CHAPTER 1: HISTORICAL OVERVIEW

CHAPTER 1—HISTORICAL OVERVIEW

1.1 “Law of the Indies” and the Grid Pattern of Old Town

The use of the grid for the ordered development of towns, cities and agricultural areas has a long history among many cultures. Examples from Greek and Roman settlements are well known and are most often listed as influences underlying the Spanish preoccupation with grids. Other excellent examples are found, however, among the indigenous peoples of the Americas such as the Maya and the Incas. The grid acts as an easily constructed device to organize the distribution of land among its inhabitants. The grid anticipates a moment in which a group of separate individuals is transformed into a town or city.

Although the grid was used extensively in Spanish settlements in the Americas, from the early contact years, it was not until 1573 that specific rules for the construction of a city grid plan were adopted. Developed under the rule of Phillip II, the “Law of the Indies” contained 148 principles governing the planning and development of a town. The Law was not completely original as it simply confirmed practices that were already common in Spanish towns by the sixteenth century, but it did endeavor to establish

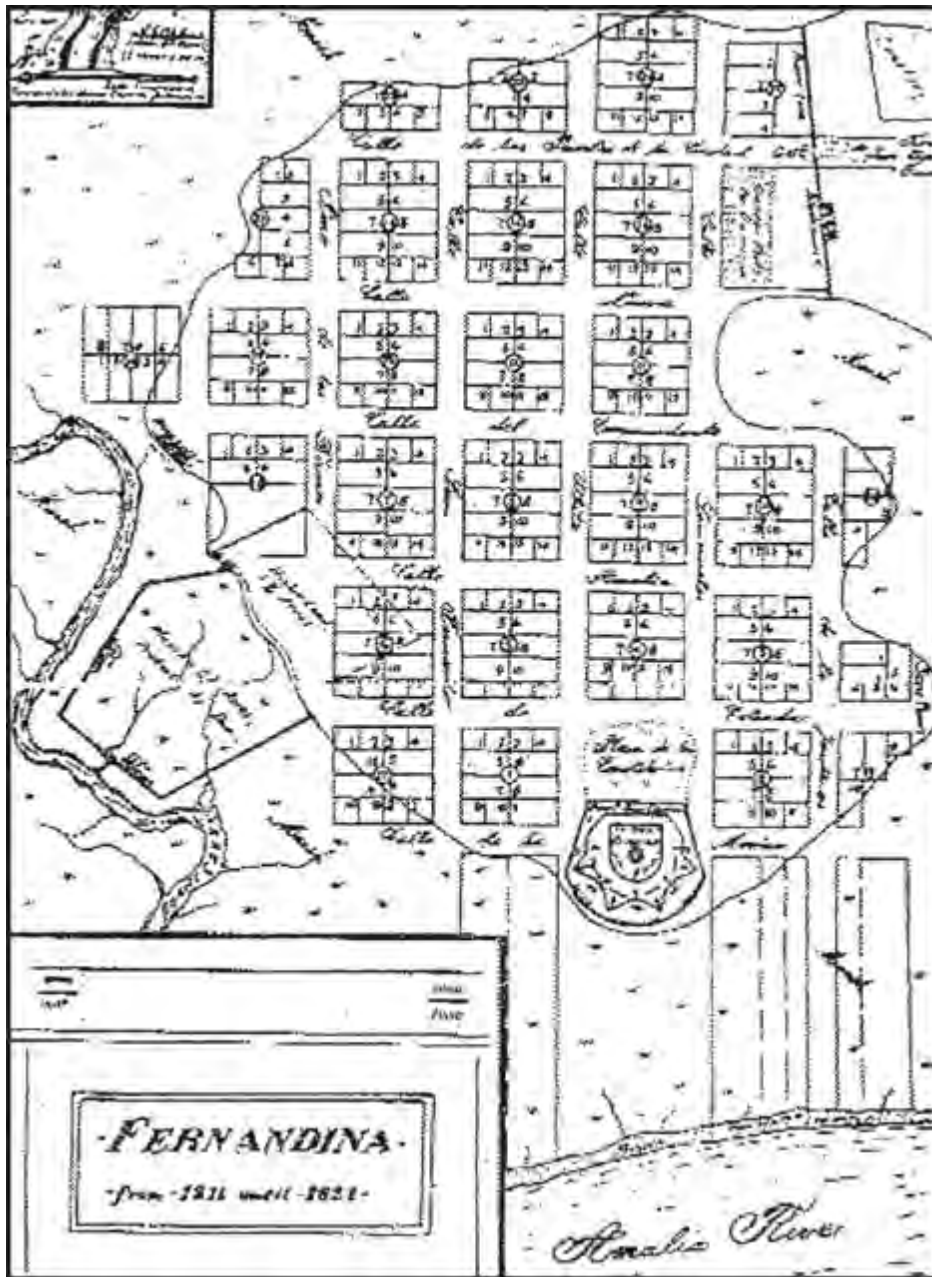
a reasonable logic for occupying the land. The rules provided guidelines for location, appropriate dimensions, land use, public space and social propriety.

Due to its late founding date in the history of Spanish presence in Florida, Old Town reads like a diagram of the Law of the Indies. For example, rule 36; *“...And that they should be populated by Indians and natives to whom we can preach the gospels...”* is certainly born out by the ongoing archeological surveys in Old Town suggesting indigenous occupation of the area from at least 2000 BC. Rule 40, which addresses the placement of a town on a river, *“...should there be a need to build on a river, it should be on the eastern bank, so when the sun rises, it strikes the town first and not the water,”* is a tailor-made description of Old Town’s location.

The current plan of Old Town shows the original plat of the town in 1811. Subsequently and by 1821, New and Towngate Streets had been added, as well as an area called Southpoint on Estrada Street south of Garden. Comparing the map at right with current maps of the town (see aerial photo on page 72), one quickly notes the changes made to the plan due to erosion along the

Amelia River, contemporary developments such as the extension of Fourteenth Street across Egan’s Creek and the marina and boat building facilities located along the north and east edges of the town.

Although the fort has long since disappeared due to erosion and contemporary development continues to alter the landscape of the area, the Plaza and gridded streets remain as a demonstration of the importance of public space as stated in the Law of the Indies. Also seen prominently in the plan below is the modular division of the blocks which is discussed in section 1.3.



Map of Old Town, Drawn by Franz Dollheimer, April 1937, data compiled and translated by Maria Copella Dollheimer.

HISTORICAL OVERVIEW—PATTERNS OF DEVELOPMENT

1.2 Old Town—The Importance of Place

Although not apparent at first glance, Old Town contains a surprisingly complex set of building, landscape and social patterns that contribute to its character as a place. The concept of place is the result of many interrelated factors which include the climate, economic and social history, buildings and landscape features as well as private and collective memories.

The purpose of this section is to analyze and represent the major physical characteristics of Old Town that contribute to its unique scale and patterns of life. Although no place can be completely inscribed into a set of formal documents, the drawings, photographs and words in this section are critical because they emphasize the importance of coming to know a place by accepting it for what it is. The lessons gained from a long and careful study of Old Town form the philosophical foundation of the Design Guidelines.

Due to the lack of significant historic and contributing buildings such as found in downtown Fernandina, Old Town presents more of an “aura” than a clearly defined urban fabric. Taken together with relevant historical precedents, these patterns form

the foundation on which the design guidelines are structured.

The principal recommendations concerning the proper handling of historic structures are included in Chapter 3 and in the appendices. Unusual for most historic districts, these sections reflect the importance of the historic plan. Several structures in the district are identified as historic or contributing even though they were not constructed during the period of record for the town plan. This document favors the rehabilitation of existing structures however modest. Keeping buildings in service is a process that contributes to the maintenance of town character.

The Old Town Historic District has its own distinct zoning; OT-1 and OT-2. The OT-1 and OT-2 Districts are intended to protect the unique historic features and uses in the Old Town Historic District. The OT-1 District is intended for the development and maintenance of single-family residential dwellings, along with their customary accessory uses on the same lot. The OT-2 District is intended to protect the unique historic features and uses in the mixed-use area of the Old Town Historic District. The OT-2 District is intended

for the development and maintenance of single-family residential dwellings, along with their customary accessory uses on the same lot. Limited neighborhood commercial may be permissible.

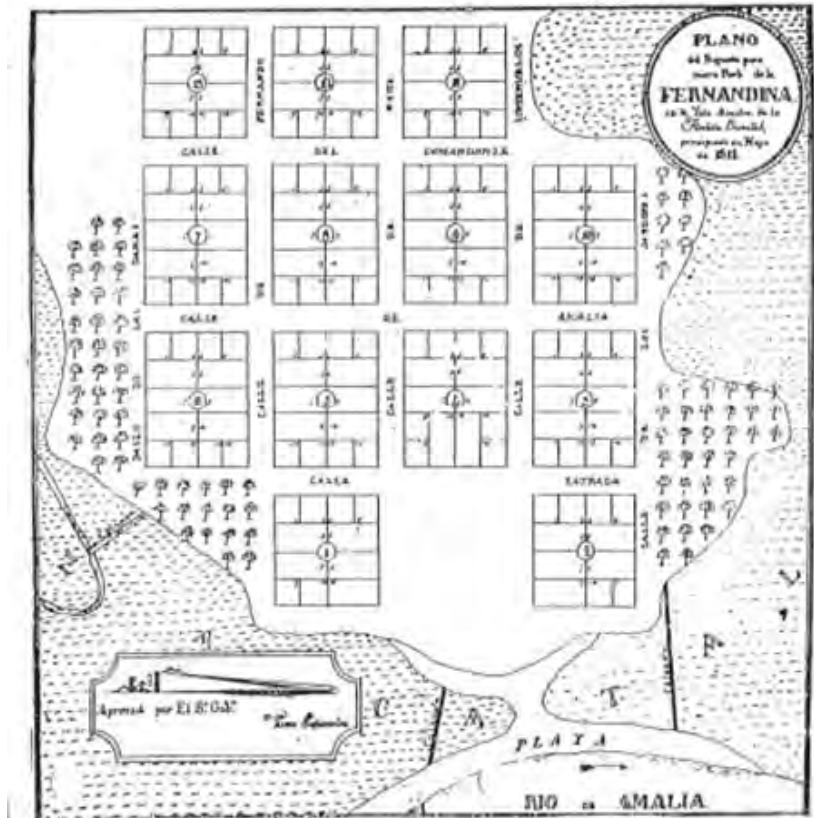
Current building occupation overwhelmingly favors domestic use. The Spanish Plan historically featured a mixed use arrangement of functions that has largely disappeared from Old Town. Under the Law of the Indies, the most important civic, religious and commercial buildings were placed around the Plaza. Up until 1926, a church and several institutional buildings were located on plaza lots following this prescription. The guidelines allow and also encourage the introduction of commercial and institutional uses within the town, provided that they conform to the physical requirement of building placement and typology.

HISTORICAL OVERVIEW—PATTERNS OF DEVELOPMENT

1.3 Old Town Development— Blocks and Lots

The typology of the Old Town Plan is composed of three major elements: **blocks**-including the San Carlos Plaza, constant width **streets** and right of ways and two sizes of **lot divisions**. The details of these components and recommendations for their preservation are outlined in this section. Further recommendations are found in other sections noted below.

The original plat of 1811 of the East Florida Papers, found in the State Archives, shows thirteen blocks and eight streets are recorded. The historic district now encompasses twenty-two full blocks and three partial blocks (see view on page 19).



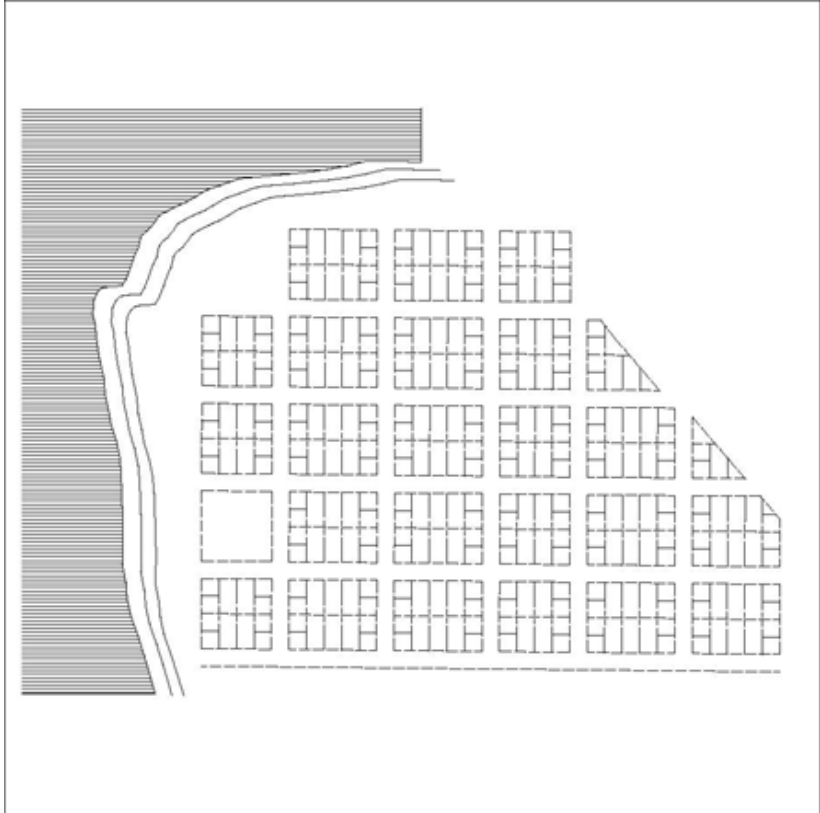
Plat map of Old Town, Fernandina Beach Florida, 1811.

Blocks

The 46'-6" lot division module measures the dimensions of the blocks. All full blocks are either four by four or four by five modules in size. The streets, public right of ways and the lot divisions reinforce the integrity of the block module used. Although recent surveys show the lot sizes running around 47'-3" by 92 feet, the 46'-6"x 46'-6" module is used in this document because it is closer to the ideal layout in the Law of the Indies. Actual property dimensions are a matter of public record and verifications of dimensions are the responsibility of the property owner as required by current codes.

Streets

The street system of compacted crushed shell and thin ribbon curbs added in 1998 reinforces the constant width of all streets. There are consistent right-of-way widths proportionate to the lot dimensions.



Map of block pattern, Old Town. This map is from the 1999 guidelines and does not accurately reflect the lot orientation on blocks surrounding the plaza. The 1811 plat of Old Town on page three more accurately represents the plaza lots.

HISTORICAL OVERVIEW—PATTERNS OF DEVELOPMENT

1.4—Old Town Development, Peonia and Media Peonias

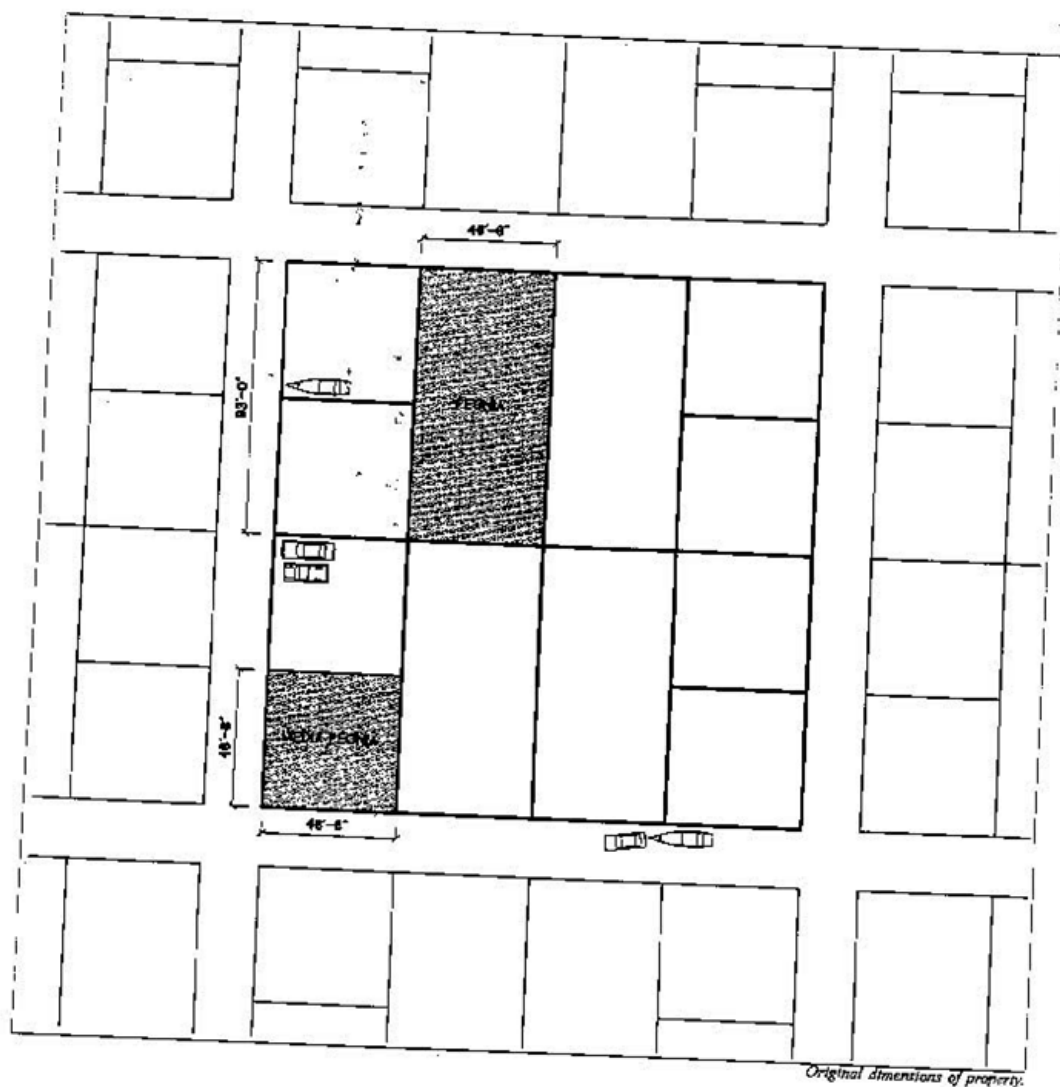
The Old Town grid divides the town into an array of square and rectangular blocks. Each of these blocks is further sub-divided into modular lots. The sample block on page 15 shows the dimensions of the two basic lot modules found in Old Town; the *peonia* and *media peonia*. According to the Law of the Indies, the *peonia* was the basic type of urban lot. The Spanish measured construction dimensions according to the *vara* which Manucy (1962) lists as approximately 33 inches. Mundigo and Crouch's translation of the Law of the Indies (1977) sets the measurements of the *peonia* as 46 by 92 feet.

An informal study of recent property surveys shows that the actual dimensions of the *peonia* is slightly larger averaging around 46 feet 6 inches by 93 feet. Old Town also has a unique 46'-6" square block labeled in this document as a *media peonia* or *half peonia*. These lots run north and south and on east-west facing streets. Taken together, these two lot modules create the pattern of land division within the town grid.

When preliminary research began in the summer of 1996, the first impression was that the

existing buildings did not fit the historic grid. After studying the development of the town from historic maps, archival documents and direct field observations, it was concluded that most buildings did work reasonably well with the historic property divisions.

Changes in building placement and lot development were tracked in 1999 and 2012 using Sanborn Insurance Maps for the years 1903 through 1949 and county tax maps supplemented by aerial photographs for 1960-2012. Although not scientific, these maps confirm that building placement maintains the block structure and small scale of the town.



The shaded sections show the sizes of the Spanish peonia and media peonia lots.

HISTORICAL OVERVIEW—PATTERNS OF DEVELOPMENT

1.5 Building Construction in Old Town

The establishment of Old Town by the Spanish resulted in a small community consisting of dwellings, a church, and the ruins of Fort San Carlos adjacent to the plaza. This community was known as Fernandina until the construction of the railroad through the region in 1855. This led to the platting of “new” Fernandina two miles to the south. With the coming of the railroad the new community of Fernandina became a prominent commercial and tourism center and “Old Town” gradually lost its prominence. By the late 19th century many of the earliest dwellings from the Spanish period were lost to fire or neglect, but other residents moved into the community attracted by its prominent location on the Amelia River.

In 1903, Old Town was mapped by the Sanborn Fire Insurance Company as part of overall mapping efforts for the city. By 1903, significant property transfers had occurred so that the original lot divisions of the blocks are barely visible. At this time there was a customs house located in the plaza approximately over the ruins of Fort San Carlos. A Catholic Church of some

significance was found on the block south of the plaza. From all appearances, all buildings described were wood frame constructions.

The 1909 Sanborn map showed that the number of buildings did not increase significantly from 1903 and most structures appear to be “towing the line” of the Spanish grid despite the lack of any formal regulations. This is not unexpected or unusual at this time period because of the existence of strong implicit ways of building that were generally accepted by everyone. Material choices were limited, as were architectural styles.

The Victorian structure known today as the “Captain’s House” was built in 1888 and is prominent on the 1909 map facing the plaza. Besides its architectural prominence and position in the town, the building was used as a principal set element in the film “The New Adventures of Pippi Longstocking” and attracts a modest number of sightseers.

A few additional dwellings were built in the town after 1909 and are shown on the 1926 edition of the Sanborn Insurance Map. Many of the lots continued to be vacant with most dwellings concentrated along San Fernando and Someruelos Streets. Following

World War II, additional dwellings were built, most of which were of frame construction and designed in vernacular forms of the period. Property activity increased again in the 1960’s and over the next decade several new dwellings were built and a mobile home park was established. The southern edge of Old Town was delineated by the Kraft Paper mill. In 1990, the significance of Old Town was recognized when it was listed in the National Register as the “Original Town of Fernandina Historic Site.”

By the early 21st century, the mobile home park had been removed and several new dwellings were built to blend in with the historic architecture of the original buildings. All of the early 19th century dwellings associated with the Spanish occupation were razed by 2012, but many of the community’s turn of the 20th century dwellings remained intact. New commercial activity in the community was marked by the marina construction along Egan’s Creek.



*A portion of Old Town was mapped by the Sanborn Map Company in 1903.
The original grid is not reflected on this map.*



The 1926 Sanborn map of Old Town illustrates the original grid layout of peonias and media peonias.

Old Town Historic District Future Land Use Map
City of Fernandina Beach
c.2013



Future land use map illustrating current property divisions.



CHAPTER 2: EXISTING CONDITIONS

2.1 Land Use

The Spanish Plan provided for the orderly distribution of civic, religious, residential and commercial structures throughout the town. A strict hierarchy was maintained by placing civic structures and important residences near the plaza. The *peonia* was designed as a working residential lot whose size was determined in part by agricultural requirements of the day.

Historically, there were a limited number of civic, religious and commercial buildings in Old Town, but it has been predominately residential for decades. A few residents maintain home-based businesses, but these do not have a significant impact on the cultural patterns or the architecture. The area of Fourteenth Street and the marina development along Egan's Creek introduced uses allowed under 2.03.02 of the Land Development Code.

Under current zoning regulations, a OT-1 zoning allows residential only. OT-2 zoning allows residential and limited neighborhood commercial. The design guidelines address the management of building placement, scale and detail.

Recommendations:

- Limited neighborhood commercial or civic structures such as a museum featuring the history of Old Town or a small community meeting hall are appropriate. These structures must follow the design guidelines in terms of building placement, scale and parking requirements.
- Home businesses are allowed in OT-1 and OT-2. Examples of allowable uses are home offices, studios, garage shops and home childcare.
- Accessory dwellings are permissible per LDC requirements.
- Size of uses is governed by architectural guidelines on percentage of lot coverage, massing, setbacks and height.

Avoid:

- Significant increases in uses other than residential.
- Increased areas devoted to parking beyond that allowed for residential use.
- Any development of Amelia River waterfront lots.

Prohibited:

- Uses and density that disturb the residential character of Old Town such as storage facilities, heavy construction and manufacturing.

Old Town Historic District Zoning Map
City of Fernandina Beach
c.2013



Zoning map showing OT-1 and OT-2 zoned parcels, Old Town, Fernandina Beach, Florida, 2013.

CHAPTER 2—EXISTING CONDITIONS

2.2 Privacy and Community

It is important to understand the present day organization of land ownership in order to preserve historic attributes and imagine future possibilities. Combinations of *peonias* and *media peonias* to form larger parcels of land represent an opportunity for owners to develop property in a variety of ways not imagined in the original conception of the town. The view of existing property divisions from 2013 (see page 19), shows the town poised on the edge of either retaining or losing the visibility of its historic plan. The vacating of some streets has caused minor damage to the continuity of the grid. Owners of these properties are encouraged to find ways of enjoying the privacy of their property, while ensuring that it remains a visible artifact of the old right of way.

Lots which are anomalous because of an intrusion into a right of way or a non-peonia subdivision will be more challenging to develop according to the guidelines. They offer the owner the chance to comment on history by juxtaposing the ideal of the peonia against the anomaly. Property owners are encouraged to design new buildings to fit within the parameters for the existing grid

system or to restore the relationship between primary buildings and outbuildings in sympathy with the original grid system. It is also recommended that property owners restore the original lot dimensions where possible.

In addition to helping owners and officials solve problems presented by unique designs or construction technology, the role of the guidelines is to set consistent standards with respect to placement of buildings within the blocks and encouraging adherence to the overall plan.



It is required that property owners who develop their vacant lots use designs and spacing to respect the original peonia and media peonia grid and layout.

2.3 Vehicle Pathways

Automobiles and other vehicles are an essential part of life in Old Town. Residents are accustomed to parking cars, trucks, boats and trailers on their property as needed, with few impediments to free movement. This freedom is considered a practical and philosophical necessity. As one resident succinctly put it: *“I like Old Town because I can do just about anything and no one bothers me. I can go where I want when I want and everyone here respects that freedom.”*

The complexity of road use is shown clearly in the irregularity of traffic patterns—an indication of a relaxed fit between patterns of daily use and the grid. This pattern is shown on the aerial view on page 25. The grid provides a degree of discipline to the free ranging movements of people and machinery. The roadway design put in place in 1998 with its crushed shell surface and lack of sidewalks and drainage swales is designed to strengthen the presence of the grid and keep movement patterns relatively the same. Off-street parking is required for residences per the LDC.



Views of shell street surfaces in 2012.



Aerial view of vehicle pathways, Old Town, Fernandina Beach, Florida, 2012.

2.4 Trees and Fences

Existing trees and fences have established a subtle pattern of outdoor spaces without isolating one property from another. This interplay of open land and private property is more a feature of English and North American settlement patterns than Spanish. Given the climate and relaxed lifestyle of Old Town, there is considerable room for invention in the design of outdoor space through the careful placement of landscape elements such as trees, hedges and fences.

In an attempt to make property boundaries visible and create outdoor spaces, Old Town residents have created a variety of fences ranging from two courses of concrete block topped with conch shells as ornaments, to picket and split rail, privet hedges and eight foot block walls reminiscent of Spanish-walled enclosures. Even wire fences, which are prohibited in many historic districts, have been used successfully to support vines and flowering plants.



2.5 Scale and Detail

Taken collectively, the historic, economic and social patterns built up in Old Town constitute a quality that is not easily put into words or guidelines. Old Town is verifiably “unique,” but this term needs to be carefully defined through specific examples since these guidelines will ultimately have the legal strength of public will.

Long-time residents intuitively know what it means to live and build in Old Town, but this knowledge does not easily translate into formal documents. In our current climate of mobility, most people are not able to spend time learning to live in a place before building. Design guidelines provide the best means of understanding a way of building in the historical, cultural and climatic context of Old Town.

A major design issue with respect to “fit” is proper scale. Scale is defined as relative size between building elements, the landscape and the town as a whole. Construction of buildings and landscapes in Old Town requires a careful attention to scale and detail.



Unlike most communities, Old Town can never grow beyond a very specific set of geographic limits. Its well-deserved historic district status further guarantees that the scale of Old Town can be maintained. These limits govern the scale of actions from the size of buildings, the distance between structures, the details of buildings and the natural form of landscape.

These concepts are not purely an issue of building style. One can build a well-designed “cracker style” or Victorian era building that does not “fit.” Pure size and image are not the keys to building within the context of Old Town. The examples and these guidelines suggest that individuality, uniqueness and even idiosyncrasy are important and verifiable aspects of Old Town’s heritage, provided that the building decisions are kept in scale with the rest of the town.





CHAPTER 3: DESIGN GUIDELINES FOR EXISTING BUILDINGS

CHAPTER 3—BUILDING TYPOLOGY: EXISTING BUILDINGS

3.1 General Approach to Building Rehabilitation

In Old Town, existing buildings are generally placed correctly on the grid, are simple in design, and promote a strong connection to the outdoors. The individuality and simplicity of buildings is a principal part of the character of Old Town.

As the town ages, new buildings will be added to the town. These buildings will also deserve consistent preservation measures. For this reason, this chapter provides some general recommendations for rehabilitation of historic properties and existing buildings. The philosophy promoted by these guidelines is to sustain the character of the town by keeping buildings, however modest, in useful service. This is an approach that residents in Old Town have followed for generations and it is consistent with current thinking on sustainable communities.

With these goals in mind, the following section emphasizes **rehabilitation**, which is the process of repairing or altering a historic property while retaining its historic features. A practical approach to preservation, rehabilitation is a compromise between remodeling, which has no sensitivity to the historic features of a building, and

restoration, which is a more accurate but costly approach to repair, replacement, and maintenance.

The Secretary of the Interior's Standards for Rehabilitation on page 31 serve as the basis for working within the Historic District. The intent of the Standards is to encourage the retention and preservation of historic buildings as expressed in their architectural design, materials and workmanship. The result of any project reviewed under the Standards should be the preservation of a building's historic materials and distinguishing character. Important characteristics of a building include its overall shape, materials, craftsmanship, decorative details, interior spaces and features, and site and environment.

The reasons for using the Secretary of the Interior's Standards are numerous. The first and most important is consistency. Rehabilitation projects in Florida receiving federal or state funding or tax credits already must observe the standards. Furthermore, property owners seeking a historic preservation property tax exemption under Section 196.1997, Florida Statutes, must also comply with them. A consistent set of standards will result in savings of time and

money, and permit avoidance of administrative overlap and conflicting regulations.

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

3.2 The Secretary of the Interior's Standards of Rehabilitation

The guidelines are based on the Secretary of the Interior's Standards of Rehabilitation. The Standards have become the authoritative source for the treatment of historic buildings both nationally and in Florida. They provide a logical point of departure for developing local guidelines. They pertain to historic buildings of all sizes, materials, and types, interior and exterior work, demolition, relocation, new construction, and handicap accessibility. Additional information on these standards can be found at the following website: www.flheritage.com/preservation.

Recommended Standards:

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

3. Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired 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.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.

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

3.3 General Approach to Building Rehabilitation

Old Town contains a number of notable 19th and early 20th century buildings which contribute to the character of the National Register-listed site. Identifying, retaining, and preserving the form and detailing of original architectural materials and features is basic to the sensitive treatment of all historic buildings. The guidelines which follow recommend measures to accomplish this goal, while avoiding actions which will cause the removal of features that form the historic character of a building.

3.4 Protect and Maintain

Protection generally involves the least degree of intervention and precedes other work. Protective measures include the maintenance of historical materials through treatments such as rust removal, caulking, limited paint removal, re-application of protective coatings, and cyclical cleaning of roof gutter systems; or stabilization through installation of fencing, protective plywood, alarm systems and other measures. Although a historic building will usually require more extensive work, an overall

evaluation should begin at this level.

3.5 Repair

Repairs are warranted when the physical condition of character-defining materials and features require it. Repair of historic material begins with the least degree of intervention possible, such as patching, piecing-in, splicing, consolidating, or otherwise reinforcing or upgrading the material according to recognized preservation methods. Repair also includes the limited replacement in kind or with a compatible substitute material of extensively deteriorated or missing parts of features when there are surviving prototypes. Although using the same kind of materials is always the preferred option, substitute materials are acceptable if the form and design, as well as the substitute materials themselves, convey the visual appearance of the remaining parts of the feature and finish.

3.6 Replace

Replacement is appropriate when an entire character-defining feature is not repairable. If the essential form and detailing are still evident so that the physical evidence can be used to re-establish the feature as an integral part of the rehabilitation project, then its

replacement is appropriate. Like the guidance for repair, the preferred option is always replacement of the entire feature with the same material. Because this approach may not always be technically or economically feasible, provisions are made to consider the use of a compatible substitute material. The goal of using new materials should be to match the original materials as closely as possible. Replacement materials should promote the historic character of the building.

3.7 Design for Missing Historic Features

A new feature is appropriate when an entire interior or exterior feature is missing. Under these circumstances, the original feature no longer plays a role in physically defining the historic character of a building unless it can be accurately recovered in form and detailing through the process of carefully documenting the historical appearance. Where an important architectural feature is missing, its recovery is always recommended in the guidelines as the preferred course of action. If adequate historical, pictorial, and physical documentation exists so that the feature may be accurately reproduced, then designing and constructing a new feature based on such information is appropriate.

However, a second acceptable option for the replacement feature is a new design that is compatible with the remaining character-defining features of the historic building. The new design should always take into account the size, scale, and material of the historic building itself so that a false sense of historical appearance is not created.

3.8 Alteration and Additions to Historic Buildings

The final step involves alterations and additions. Some exterior and interior alterations to a historic building are generally needed to assure its continued use. It is, however, generally important that such alterations do not radically change, obscure, or destroy character-defining spaces, materials, features, or finishes. Alterations may include providing additional parking space on an existing historic building site; cutting new entrances or windows on secondary elevations; and installing an entirely new mechanical system. Alterations may include the selective removal of building or other features of the environment or building site that are intrusive and therefore detract from the overall historic character.

The construction of an exterior addition to a historic

building may seem to be essential for new use. The guidelines emphasize, however, that such new additions should be avoided, if possible, and considered only after it is determined that those needs cannot be met by altering secondary, non-character-defining interior spaces. If, after a thorough evaluation of interior solutions, an exterior addition is still judged to be necessary, and it can be clearly differentiated from the historic building and constructed so that the character-defining features are not radically changed, obscured, damaged, or destroyed, then it may be appropriate.

Additions to historic buildings are often required to make projects economically feasible, to satisfy fire and building code requirements, to house mechanical systems, and for other personal or practical reasons. They are allowed under the Secretary of the Interior's Standards and specifically addressed by Standards 9 and 10.

Although additions are usually acceptable, they should be undertaken only after it has been determined that the new use cannot be successfully met by altering non-character defining interior spaces. If undertaken, additions should not significantly alter original distinguishing qualities of

building such as the basic form, materials, fenestration, and stylistic elements under Standard 2. Additions that imitate the style of the existing building or other historical styles should be avoided under Standard 3.

Under Standard 9, additions should be clearly distinguished from original portions of a building and should result in minimal damage to it. Character-defining features of a historic building should not be radically changed, obscured, damaged, or destroyed in the process of adding new construction. The size and scale of the new addition should be in proportion to the historic portion of a building and clearly subordinate to it. Additions should be attached to the rear or least conspicuous side of a building. Under Standard 10 they should be constructed so that if removed in the future, the essential form and integrity of a building will be unimpaired.

3.9 Contributing Versus Non-Contributing Buildings

The Old Town Historic District is unusual since it derives its primary significance from its original Spanish grid plan and not from its collection of historic architecture. When Old Town was listed in the National Register in 1990 it was listed as a site, rather than a district. Within the site, only ten buildings were listed as contributing, while dozens more were included as non-contributing. Contributing buildings are defined in the LDC. Since listing on the National Register, several of these original contributing buildings have been demolished, and none of the existing buildings date to the period of Spanish occupation. Because of the loss of original buildings and the passage of time, a re-survey and update of the district is recommended.

New construction and rehabilitation is reviewed in the Old Town Historic District by the Historic District Council (HDC). Non-contributing buildings are reviewed by the HDC with greater flexibility than contributing buildings, but owners are encouraged to preserve and maintain the character of their older buildings.



This 19th century dwelling at 107 Estrada Street is an example of a contributing building within the Old Town Historic District.



The mid-20th century dwelling at 1012 Ladies Street is non-contributing but rehabilitation work should respect its original design and detailing.

While these guidelines apply to contributing buildings, they also may be used as a general reference for non-contributing buildings, for which maintenance and repair should be in keeping with the respective design and detailing.

3.10 Design Guidelines for Contributing Buildings

AWNINGS:

1. Retain, maintain, and repair historic metal awnings.
2. Ensure new awnings do not damage the building. Select awnings of canvas duck or cotton and polyester blends in colors that complement the building and mimic the shape of their opening.
3. Mid-20th century metal awnings should also be preserved and maintained.



Preserve functional and decorative awnings (212 Estrada Street).

BRICK/MASONRY:

1. Preserve and maintain original brick, stone, and other original masonry. This includes exterior wall surfaces, foundations, and chimneys.

Repair of masonry

2. Repair damaged masonry by patching, piecing in, or consolidating instead of removing an entire feature.
3. Repair cracks; they may indicate structural settling or deterioration and allow moisture penetration.

Moisture control on masonry

4. Repair leaking roofs, gutters, and downspouts; secure loose flashing.
5. Ensure that the ground slopes away from the foundation to prevent water from gathering at the base.

Cleaning of masonry

6. Masonry requires cleaning only to stop deterioration or heavy surface staining.
7. Use the gentlest means possible, generally low pressure water and mild detergent.
8. Test cleaning methods on an inconspicuous area and observe the results first.
9. Chemical cleaning is not recommended due to potential damage it may cause.

Machine cleaning of masonry

10. Do not use sand blasting or high-pressure water; these methods cause rapid deterioration.
11. Do not use electric saws or hammers to remove mortar.

Mortar issues with masonry

12. If repointing of mortar is needed, duplicate historic mortar in strength, composition, color, and texture. Use one part lime and two part sand with no more than 20% combined Portland cement.
13. Portland cement is not an appropriate replacement for historic mortar, as it is stronger and will not expand and contract, causing the bricks to crack, break, or spall.
14. Do not repoint with a synthetic caulking compound.

Painting of masonry

15. In general, leave unpainted historic masonry unpainted. If bricks have lost their protective outer coating due to sandblasting, paint may be used for preservation, or if the brick and mortar are extremely mismatched from repair work.
16. Only as a last resort should water-proof, water-repellent, or other non-historic coatings be used.

CHIMNEYS

1. Retain, maintain, and repair chimneys in keeping with the guidelines for masonry.
2. If possible, replace chimneys that are missing or too severely damaged for repair. Emulate other historic examples appropriate for the style and period of the building.
3. Retain extant chimney pots of terra cotta and brick. Replace in kind, do not substitute other non-historic materials such as sheet metal or concrete block.



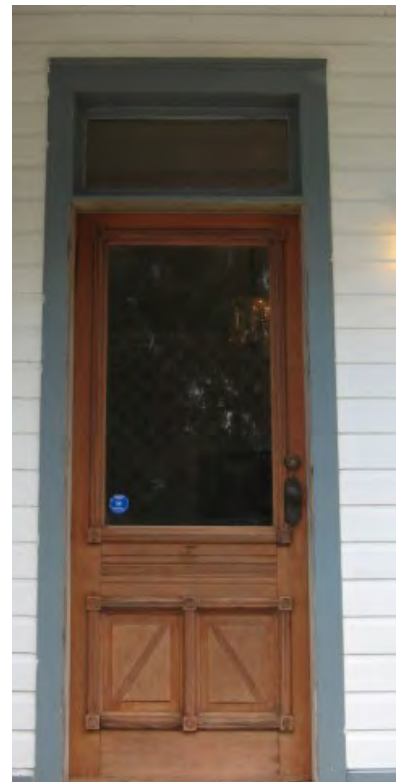
Original corbelled brick chimneys should be maintained and repaired as needed (910 San Fernando Street).

ENTRANCES + DOORS

1. Maintain entrances, doors, and related elements.
2. Follow the guidelines for wood to repair entrances, doors, and related elements. Reuse historic hardware and locks.
3. Replace an entrance door, or related element only when it is damaged beyond repair. The replacement element should match the historic one.
4. Do not add openings to a primary elevation.
5. Do not resize or otherwise alter an entrance.
6. If storm or screen doors are desired, select designs that allow the full view or obscure as little as possible of the door.



Original doors help convey a building's architectural style and date of construction (212 Estrada Street).



Original single-light, two-panel door and transom at 910 San Fernando Street.

DOORS, CONTINUED.



This appropriate storm door allows for view of the door behind it (117 Estrada Street).

FOUNDATIONS

1. Retain, maintain, and repair foundations in accordance with the guidelines for masonry.
2. Leave historically visible raised foundations visible - do not cover or conceal .
3. If infill is desired for raised pier foundations, use sections of lattice installed between the piers. Do not cover over the piers.



Wood lattices are appropriately fit into openings between brick piers of the foundation (910 San Fernando Street, above and 212 Estrada Street, below).



LIGHTING

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



Retain original light fixtures or those added in the early 20th century (212 Estrada Street).

PAINT

1. Maintain the painted finish of buildings and accessory structures and fences that were historically painted.
2. Unless extenuating circumstances exist, do not paint historically unpainted masonry or other surfaces.
3. Use oil paint on surfaces that have been painted with oil paint in the past; this is generally the case for historic buildings in the district.
4. Latex paint is not recommended as it does not adhere well and shrinks more than oil paint when drying. This can pull off underlying old paint. If latex is used, first completely prime the surface with an oil-based primer.
5. Before painting, remove dirt with household detergent and water. Allow surfaces to dry thoroughly.
6. Remove damaged or deteriorated paint to the next sound layer.
7. Use the gentlest means of paint removal possible, such as hand sanding and hand scraping.
8. If paint has blistered and peeled to the bare wood, remove all paint down to bare wood.
9. Use chemical strippers to supplement the above technique when more effective removal is required. Be certain to follow directions to thoroughly neutralize chemical strippers after use or new paint will not adhere.
10. Select paint colors that complement the style and period of the house.



Above: Regular painting helps protect the building's exterior and its architectural integrity (910 San Fernando Street).

Left: Repainting the house and window trim in contrasting colors will help protect the wooden elements and accentuate the original three-over-one wood sash windows.

11. Select one trim color for porch framing and columns, and window framing; a contrasting color for walls; and a darker color for doors and shutters.

12. Limit the number of colors used to three.

PORCHES

1. Retain, maintain, and repair wooden and masonry porches in keeping with the guidelines for wood and masonry.
2. Back porches are functional and less crucial to the historic character of the district, thus their treatment can be more flexible and may include alteration, replacement, or removal.
3. When replacement of a porch is necessary due to deterioration beyond repair, replace it using a design that matches the historic design and materials that support the historic character of the district to the greatest extent possible.
4. If enclosure of a porch is desired, use glass or screens with minimal structural elements instead of solid materials to better preserve the porch's historic transparency.
5. The use of substitute materials for porch floors such as wood and cementitious composites may be appropriate under some circumstances. If these treatments are used, they should not be readily visible from the street or painted to blend with the house colors.



A wide porch with posts on brick piers is a character-defining feature of this Bungalow dwelling (906 Someruelos Street).



This porch has appropriate screen panels and remains transparent (902 Ladies Street).

PORCH STAIRS/RAILINGS

1. Retain historic porch steps and railings.
2. Repair historic porch steps and railings with materials that match the original.
3. Replace porch stairs and railings with materials that match the porch materials.
4. Avoid using brick, concrete, or wrought iron steps for wooden front porches; these material combinations are discouraged, but acceptable.
5. Do not use pre-cast concrete steps on entrances that are readily visible from the street.



Preserve and maintain porch elements such as this column at 107 Estrada Street.

PORCH STAIRS/RAILINGS

6. Match the style and appearance of the porch in replacement railings. Simple painted wood railings with balusters between the top and bottom rail are generally appropriate.

7. If desired, add wooden or metal handrails in keeping with the style and design of the building.

8. In most cases, balusters or railings must be a minimum of finished dimensions of three inches by three inches.



These porch steps are appropriate designs for rebuilding stairs on older houses or for new construction (115 Estrada Street).



This is an appropriate new design for a porch railing (801 White Street).



Simple porch columns and railings are recommended for vernacular dwellings such as on this rebuilt porch (714 San Fernando Street).

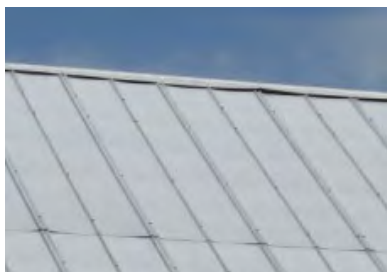
ROOFS

1. Retain, maintain, and repair historic roof forms and materials.
2. Replace individual damaged roofing elements.
3. If overall deterioration is beyond repair, install substitute materials that will best support the historic character of the building and the district. Match original materials whenever possible.
4. Keep gutters and downspouts clean and well maintained.
5. Repair leaking roofs, gutters, and downspouts.
6. Secure or replace loose or deteriorated flashing. If aluminum is used for flashing, fasten it with aluminum nails and paint.
7. Insure proper ventilation to prevent condensation.
8. Provide adequate anchorage for the roofing material to guard against wind and water damage.
9. Check seams of metal roofs and keep metal surfaces painted except for copper roofs, which are protected by their patinas.
10. Use metal fasteners on metal roofs that are compatible with the roofing material.

11. If supporting material has deteriorated below a slate or cement-tile roof, carefully remove and retain the tiles, repair the supports, and reinstall the tiles using copper nails to nail slate tiles to the roof.
12. If solar panels, skylights, rooftop satellite dishes, or other modern roof elements are installed, locate them out of public view. Use the smallest satellite dish possible.



Original roof shapes should be retained (808 San Fernando Street).



Metal roofs are also appropriate replacement materials (919 White Street).



The use of wood shingle roofs as a replacement material is appropriate for contributing dwellings (910 San Fernando Street).



Retain roof features like gable dormers (714 San Fernando Street).

SIDING

1. Retain and maintain historic siding and exterior materials.
2. Nail warped or loose shingles back in place.
3. Repair damaged historic sid-

ing and exterior materials with materials that match the historic materials. See the guidelines for wood or masonry for detailed repair information.

4. Repair stucco by removing loose material and patching with a new material that is similar in composition, colors, and texture.
5. Replace historic siding and shingles only as required and with materials that match the original as closely as possible.
6. If historic siding was removed or covered prior to the adoption of design guidelines or becomes damaged beyond the reasonable possibility of repair, the use of synthetic replacement siding may be permitted.
7. If synthetic siding is used, choose siding that most closely matches the shape, size, profile, and texture of wood siding. Hardboard products such as smooth cementitious siding are preferable to vinyl or aluminum siding. Vinyl siding is not permitted.
8. If feasible, remove synthetic siding and restore the historic siding material.



Original wood siding at 808 San Fernando Street.



Preserve original wood shingle siding such as at 818 San Fernando Street.

WINDOWS

1. Retain and maintain historic windows.
2. Patch, paint, putty, and weatherstrip historic windows as needed in order to restore them to their original conditions. See guidelines for wood for more detailed repair information.
3. Replace historic windows only if they are damaged beyond reasonable repair. A good test for condition is to jab the sill or bottom rail of the frame with an ice pick; if the pick penetrates more than half an inch into the wood, the frame may require replacement.
4. If replacement of historic windows is required, use replacements that closely match the historic windows in size, type, and material.
5. For energy conservation, add storm windows rather than replacing the historic window with substitute windows. If the majority of windows are beyond reasonable repair, wood windows should be replaced with wood windows to match the original.
6. Reuse serviceable window hardware and locks.
7. Retain historic blinds or shutters.
8. If new blinds or shutters are installed, the preferred design are those constructed of wood, sized and installed like historic working ones that are operable.
9. Use storm windows that are white or painted to match the window trim.
10. Use storm windows that are full-view or with internal elements that match those of the windows.
11. Do not change the number, location, size, or glazing pattern of windows by cutting new openings, blocking in windows, or installing replacement sashes that do not fit the historic openings.
12. Do not use bars in windows visible from the street.
13. Do not use snap-in or flush muntins.



Above: Original two-over-two wood sash window (808 San Fernando Street).

Below: The window screens are difficult to see, allowing for full view of the original six-over-six wood sash window (902 Ladies Street).



Recommendations:

- Improve the thermal performance of existing windows and doors through adding or replacing weather stripping and adding storm windows which are compatible with the character of the building and which do not damage window frames.

- Awnings should be historically appropriate and consistent with the architectural style and period of the building. Awnings should follow the lines of window or door opening they are intended to cover.

Avoid:

- Installing heating/air conditioning units in window frames when the sash and frames may be damaged. Window installations should be considered only when all other visible heating/cooling systems would result in significant damage to historic materials. If installation proves necessary, window units should be placed on secondary elevations not readily visible from public thoroughfares.

WOOD

1. Follow the guidelines for paint to help prevent moisture damage to all wood surfaces.
2. Remove vegetation that grows closely to wood.
3. Eliminate excessive moisture problems by repairing leaking roofs, gutters, and downspouts. Secure or replace loose or deteriorated flashing and insure proper ventilation.
4. Recaulk where rainwater might penetrate a building. These areas include junctions of dissimilar materials or construction joints such as siding and corner boards. Remove old caulk and dirt before recaulking. Refrain from caulking under individual siding boards or windowsills.
5. If wood is beginning to rot, dry it thoroughly and treat it with fungicide. Waterproof it, then fill any cracks and holes with putty and sand. Caulk between the wood members when necessary, then prime and paint the wood.
6. If wood is partially decayed, fill and strengthen it by applying semi-rigid epoxy into the decayed

wood and allowing it to harden. Then fill, patch, sand, and paint the consolidated wood. Caulk between the wood members when necessary, then prime and paint the wood.

7. If wood boards are split too wide to repair with putty, pry the crack or split wide enough to apply a strong exterior glue, then press the sections back together and use finishing nails to hold them together while the glue dries.
8. For convex warped boards, drill several holes along the centerline of the board. Insert countersunk screw (countersink enough so that screw heads end up below the surface of the board) and gradually tighten the screws to pull the board flush. Wet the board down during this procedure to avoid splitting. The procedure should be gradual, perhaps even taking days.
9. For concave warped boards, use a row of finishing nails at both the top and bottom edges to pull the edges back down. Countersink the nail heads and fill the holes with putty.
10. When a portion of a wooden board is too

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



Original wood shingles at 801 San Fernando Street.

CONNECTING ELEMENTS

Connecting Elements are those architectural components that link Principal and Secondary Structures. Connecting Elements include but are not restricted to **porches, pergolas, colonnades, loggias, Florida rooms, breeze-ways, and carports**. Additions of connecting elements to historic structures must be taken on with great care from both an architectural and technical point of view. Connecting elements are not restricted to the 45% maximum coverage of the building elements in order to maintain the “out of doors” lifestyle present in the town for generations.

SITE FEATURES

1. Retain and maintain historic fences and walls.
2. Construct new fences and walls using materials that predominated historically or that visually match these materials. Wood or metal for new fences and stone for new walls are generally appropriate materials. Vinyl fences are not permitted per the LDC.
3. Paint new wooden fences to complement their adjacent houses. New wood fences in front yards should be less than four feet tall and with pickets set less than three inches apart and less than four inches in width.
4. New metal fences should be less than four feet tall.
5. Use solid wood board fences in back yards only. Construct them to be less than six feet tall and paint them to blend with the building.
6. Chain link, split or horizontal rail, railroad tie, or timber fences are discouraged, especially where in public view.
7. Decks should be located on rear elevations out of public view, as they are not historic features.

8. Ensure that modern conveniences (such as TV dishes, HVAC units, ADA ramps) are out of public view or are adequately screened.



Appropriate wood picket fence design at 807 White Street.



This privacy fence is an appropriate location and design in the back yard of 902 San Fernando Street.



Appropriate screening of HVAC unit (715 San Fernando Street).



Modern additions such as decks or satellite dishes should be placed on rear elevations (215 Amelia Street).

3.11 Relocating Buildings

Relocating a building is a last resort to avoid demolition. From a preservation perspective, relocating a building has many negative consequences. First, the context of the building is lost. The association with the surrounding natural and built environment is destroyed. Left behind are sidewalks, retaining walls, and landscape features that make each building unique.

Moreover, many of the character-defining features that contribute to the architectural significance of a building have to be removed or are seriously damaged as a result of relocation. These include foundations, porches, chimneys, and interior finishes, particularly plaster. Structural damage can also result. The loss of a building's historic context and many of its features conflicts with Standard 2.

Furthermore, an improperly relocated building can have a negative impact on the setting of existing buildings in a new location. Side and front setback, orientation, scale, mass, and individual features of existing building should be considered when choosing an appropriate site.

Despite the negatives, relocation is preferable to

demolition. This is particularly true with regard to buildings whose significance is primarily architectural. There are several criteria to be considered when reviewing a proposal to move a building to a new site. They are essentially the same as those for compatible infill. The built environment for the new site should be similar to the old one in terms of the age of the surrounding buildings, their height, materials, setback, and architectural details. If not properly planned and executed, a relocated building can be just as incompatible as a poorly designed infill structure.

Recommendations:

- Retain the historic relationship between buildings and streetscape and landscape features.
- Move a building only when there is no alternative to its preservation. Provide documentation that there is no feasible alternative for preserving a building at its historic location.
- To mitigate the impact of the relocation, move the building to an existing vacant lot within the historic district in which it is located.
- In choosing a new site for a

moved building, select a setting compatible with the original. Consider the age of the surrounding buildings, their height, mass, materials, setback, and architectural detailing.

- Properly locate the moved building on its new site. Place the building so that the orientation of its principal facade and front and side setbacks are compatible with surrounding buildings. (See 4.1 for more on building placement.)

- Provide a new foundation whose design, height, and facing materials match those of the original. Salvage original foundation materials where possible for re-use as a veneer on the new foundation.

Avoid:

- Relocating a historic building thus destroying the historic relationship between buildings, features and open space.
- Relocating a building not threatened by demolition.
- Relocating a building outside a historic district.

- Destruction or alteration of significant features, structures or archaeological sites at the new location.

- Improperly locating a building on its new site so that its orientation and front and side setbacks are incompatible with surrounding buildings.

- Placing the building on a new foundation whose design and materials are incompatible with the original. Examples include slab foundations or unfinished concrete blocks.

3.12 Demolition

Demolition exerts a negative impact on a historic district. Eliminating a building from a streetscape is like pulling teeth. Either a conspicuous void is created, or the replacement is usually less well-designed and constructed than the original.

In some instances, demolition may be appropriate and may even enhance a historic district, building, or site. Non-historic buildings whose designs are not in character with its surroundings can be removed with no negative impact. Likewise, under certain circumstances, non-historic or non-significant components of a building

complex can be removed. There are several factors to consider in the removal of such components. These include whether the components are secondary structures; lack historical, engineering, or architectural significance; do not comprise a major portion of a historical site; or the absence of persuasive evidence to show that retention of the components is not technically or economically feasible.

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

Avoid demolition of significant outbuildings and additions. Carriages houses and garages can be significant components of building complexes. Many buildings in a district have had additions, new ornament, storefronts, porches, windows, wings, and additional stories. These changes might have gained significance in their own right and should be retained under Standard 4. Assessing significance of later additions requires careful professional

review and should be done on a case by case basis.

Recommendations:

- Approval for any demolition of a primary building or structure (contributing or non-contributing) located within a locally designated historic district or the CRA shall be submitted by the property owner to the HDC.

- No building or structure in a locally designated historic district or the CRA shall be demolished without approval by the HDC, unless by a superseding order of a government agency or a court of competent jurisdiction.

- Certificate of Approvals for demolition applications are to be heard in accordance with HDC hearing requirements for Certificate of Approval applications and noticed in accordance with City requirements for public hearings.

- Requests for demolition must follow the additional guidelines set forth in the LDC.

Recommendations:

- Identify, retain, and preserve buildings which are important in defining the overall historic character of a historic district or neighborhood.
- Retain the historic relationship between buildings and landscape and streetscape features.
- Remove non-significant buildings, additions, or site features which detract from the historic character of a site or the surrounding district or neighborhood.

Avoid:

- Removing buildings which are important in defining the overall historic character of a district or neighborhood so that the character is diminished.
- Removing historic buildings thus destroying the historic relationship between buildings, features and open space.
- Removing a historic building in a complex, a building feature, or significant later addition which is important in defining the historic character of a site or the surrounding district or neighborhood.



There are currently numerous vacant lots in the Old Town district.

3.13 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. However, as with other alterations, historic properties can generally be made accessible while preserving their architectural character through careful planning and sensitive design.

Modifications for accessibility should be compatible with the property under Standard 9 and reversible under Standard 10. They should be in scale with the property, visually compatible in terms of their design and materials, but be differentiated from the original. They should be reversible so that if removed in the future, the essential form and integrity of the property would be unimpaired.

Qualified historic properties include properties listed in or eligible for listing in the National Register of Historic Places and those designated under state or local law. Owners of qualified properties must first consult with the State Historic Preservation Officer (SHPO) or a preservation specialist before using the alternative minimum

requirements as opposed to adding or making accessibility changes. Details of ADA requirements can be found through a qualified building or design professional.

Recommendations:

- Review the historical significance of a property and identify character-defining features.
- Assess the property's existing and required level of accessibility.
- Evaluate accessibility options within a preservation context.
- Comply with barrier-free access requirements in such a manner that character-defining spaces, features, and finishes are preserved.
- Work with local disability groups, access specialists, and historic preservation specialists to determine the most appropriate solution to access problems.
- Provide barrier-free access that promotes independence for the disabled person to the highest degree practicable, while preserving significant historic features.

- Provide barrier-free access through removable or portable, rather than permanent, ramps.

- Design new or additional means of access that are compatible with the historic property and its setting.

- If providing barrier-free access threatens the integrity of a historic property, consult the SHPO about using the alternative minimum requirements.

Avoid:

- Designing new or additional means of access without considering the impact on the historic property and its setting.

- Altering, damaging, or destroying character defining spaces, features, and finishes while making modifications to a building or site to comply with barrier free access.

- Installing permanent ramps that damage or diminish character defining spaces.

- Providing access modifications that do not provide a reasonable balance between independent, safe access and preservation of historic features.



CHAPTER 4: DESIGN GUIDELINES FOR NEW CONSTRUCTION

CHAPTER 4—BUILDING TYPOLOGY: NEW RESIDENTIAL CONSTRUCTION

4.1 The Importance of Building Setting and Placement

Proper placement of buildings within the lots and blocks is essential to maintain the historic character of Old Town. The spatial relationship of all buildings, from a main residence to a garden shed, creates a pattern of solids and voids that directly affects the appearance, use and public memory of Old Town. Changing the pattern of building placement can drastically change the character of a town. The current LDC calls for a five-foot setback, for example, which reflects the historic pattern in Old Town.

The density of buildings in the town has not changed appreciably since its founding in 1811. The current lack of density is one of the appealing things about Old Town, but significant new construction will change this pattern forever. Old Town is not a period museum piece, but a town where growth and change is a natural process.

Old Town has been zoned OT-1 and OT-2, and has a high-density residential future land use designation. The OT-1 and OT-2 districts are intended to protect the unique historic features of the single-family residential areas. They are

intended for the development and maintenance of single-family residence dwellings and their customary accessory uses on the same lot. Limited neighborhood commercial uses may be allowed in the OT-2 district. The OT-1 and OT-2 zoning has specific requirements for building coverage and placement to respect the original grid pattern of the peonia and media peonias.

The Building Placement Guidelines help maintain a balance between density and a sense of vacancy and openness that has been a part of life in Old Town for over two hundred years.

The placement guidelines outlined in this section are based on a careful study of placement patterns of existing buildings in Old Town, related towns with Spanish origins such as St. Augustine, Florida and Spanish Town in Jamaica (a town having a Law of the Indies Grid overlaid with Georgian buildings), a survey of small towns in North Florida, and principles of small town design provided by the *Small Town Designbook* (1981, James F. Barker, et. al).

The building placement guidelines apply to all structures including primary buildings and out buildings such as garages, garage

apartments, workshops, gazebos and storage facilities. New primary structures are required to front the street directly and have a five-foot setback on all street edges. The mass of buildings will help the streets appear as a distinct visible space as one moves through the town. Given the absence of sidewalks in Old Town, buildings will appear to be set back further into the lots than a community with sidewalks and raised curbs like downtown Fernandina Beach. Minimal setbacks within the blocks called “lot visibility corridors” create spaces between private property and maintain the visibility of the historic lot divisions as more residents move into town.

4.2 General Approach to New Residential Construction

In the following sections, guidelines covering the basic design of new residential buildings and sites will be discussed. The major emphasis, aside from building placement in the historic plan, is on appropriate scale and construction rather than appropriate architectural styles. Building form is discussed in the context of building typology rather than architectural styles. Typological discussions concentrate on the architectural elements that make a building compatible with the context of Old Town. Variances may be granted on the basis of LDC criteria. These guidelines do not supersede existing codes covering health and safety issues.

4.3 Building Elements

Building Elements are subdivided into **Primary Buildings** and **Out Buildings**.

A **Primary Building** is defined as the principal unit of occupation. In Old Town, this usually refers to a private dwelling unit due to the residential nature of the town. This definition also applies to appropriate commercial or institutional buildings allowed under the LDC.



This dwelling at 1010 Someruelos was designed with a stucco and wood exterior, hipped roof and porches on the main façade. Its overall design is compatible with the historic architecture in the district.

Out Buildings are ancillary to the primary structure in size and degree of occupation. Out Buildings may be attached by Connecting Elements (recommended with details covered in the next section) or remain detached. Out Buildings include, but are not limited to, garage apartments, garages, storage sheds, greenhouses, workshops, gazebos, and playhouses.

This section covers the connection of buildings to the ground, building heights, roof forms, massing relationships of Building Elements, and the integration of Connecting Elements to achieve diversity. Setting and Landscape Elements are addressed in Chapter 5.

The term Building Typology refers to the orderly arrangement of all architectural and landscape components. This term is used here instead of style in order to emphasize the spatial characteristics of a structure in the historic plan, rather than its surface appearance. Detailed studies of style are appropriate in historic districts such as nearby downtown Fernandina Beach due to a more consistent architectural fabric.

Since the buildings in Old Town are few in number and generally not “historic” by formal definitions, this section presents a set of design principles that may apply to many different styles. The reader will find that much of the discussion centers on careful placement onto the Spanish Plan both in plan and elevation.

During the period of Old Town’s founding and subsequent occupation, many building strategies were practiced. Although little evidence remains from the period of record, building traditions from New Spain, the American Colonies of the South, and the Caribbean are tapped as resources in this guide. The lessons of these modest domestic and public buildings demonstrate an inventive use of local materials, careful consideration of climate (largely due to the fact they did not have air conditioning) and attention to construction details. In contemporary culture, where air conditioning is expected and materials can be purchased from anywhere in the world, the traditional restrictions of place are less influential.

Detached outbuildings are encouraged over attached ones. Detached garages and other accessory buildings are more historically accurate. Garages should not be built into a primary structure. The general consensus in the Old Town neighborhood is for detached garages versus designed garage space below principal living space.



New outbuildings in Old Town are most often garages which can be two-stories such as 715 San Fernando Street (above) or one-story as at 801 White Street (below).



4.4 Residential Building Design

Old Town has remained in a steady state since 1821. The influx of new residents attracted by the casual environment of the area and currently inexpensive land values will inevitably bring different lifestyles and construction ideas to the community. The tendency to apply contemporary building practices geared towards larger scale developments is an anathema to the subtle characteristics of Old Town. Even the excellent examples of nineteenth-century architecture in downtown Fernandina Beach are often too large and elaborate for this small community.

New construction poses a special problem for historic districts because its design, materials, scale, massing, and setbacks have often been out of context. In some instances compatible design can in fact save money. For example, when new construction shares a common setback with historic buildings located close to a street edge, water and sewer connections are less expensive. In addition, reduced land cost of smaller lots translates to more affordable housing.

Sound planning and design can reinforce and respect the existing patterns of a historic district. Successful

contemporary design does not have to imitate demolished or extant buildings to be successful. Rather, it picks up significant themes, such as height, materials, roof form, massing, setbacks, and the rhythm of openings to insure that a new building fits with its context.

While the Secretary of the Interior's Standards are oriented toward rehabilitation of existing historic buildings, Standards 2, 3, and 9 apply to new construction in historic districts and near individual landmarks. Under Standard 2 the setting of historic buildings should be preserved when new construction is undertaken. The relationship of the new construction to adjacent buildings, landscape features, streetscape features and open spaces should be considered. New construction adjacent to historic buildings can dramatically alter the historic setting of neighboring buildings or the district. Such construction should not create a false sense of historical development through the use of conjectural features or stylistic elements drawn from other buildings under Standard 3. Under Standard 9 new construction is appropriate as long as it does not destroy significant historic features, including designed landscapes, and complements the size,

color, material, and character of adjacent buildings and their historic setting.

The following general criteria are used for the review of new construction including additions to historic properties.

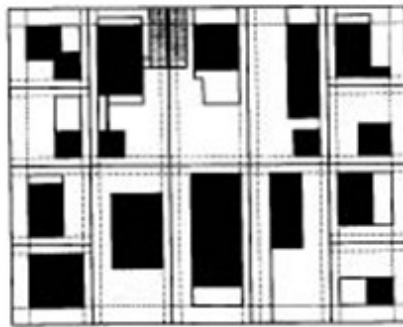
- **Follow Existing Zoning:** New construction must conform to the OT-1 and OT-2 requirements as set forth in the Land Development Code.
- **Placement on the Grid:** Normally referred to as setbacks: the careful location of buildings on the historic grid and property lines is one of the key elements to designing in context within Old Town. Setbacks are the distances a buildings are located from property lines. Buildings in historic districts often share a common front and side setback. Setbacks in Old Town are referred to as "Lot Visibility Corridors." In locating new buildings, the front, side, rear and mid block setbacks should be maintained.

Lot Coverage: Lot coverage is another important visual quality. This often results in common sized buildings and a characteristic rhythm of built versus open space on a site. The total building coverage on one peonia shall not exceed 45% of the lot.

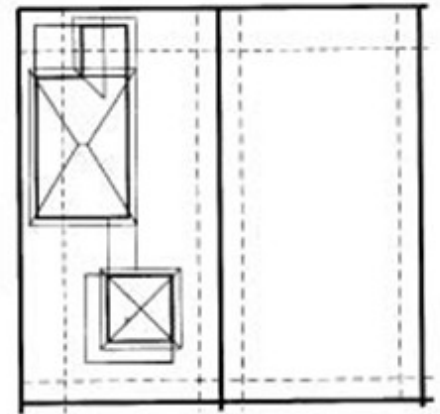
Building Massing: Most buildings in Old Town are simple in plan and maintain a hierarchy of primary structure and out buildings. Buildings grow in a “piece-meal fashion,” i.e., through the addition of simple volumes.

Height: The height of buildings in Old Town varies considerably. Most districts, particularly at the block level, are similar. The height of new construction should be compatible with surrounding historic buildings but cannot exceed 35’ (thirty-five feet).

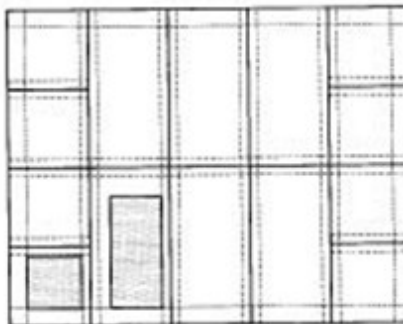
Proportion of openings: Window openings in historic districts often share similar size, spacing, and shape. On many buildings, particularly the Colonial Revival and other classically inspired styles, they are stacked with a narrow space between them. Other styles, particularly the Queen Anne, exhibit randomly placed openings.



Placement on the grid.



Building massing.



Lot coverage.



Building height.

Climate: New construction should be built in keeping with the climate of north Florida. The use of tall floor to ceiling heights, large porches and verandas, wide roof eaves, and the plantings of shade trees on southern exposures are all desirable elements for new construction.

Roof Forms and Surfaces:

Roofs are highly visibly components of historic buildings in Florida. They are an integral part of a building's overall design and often help define its architectural style. Roof forms comprise an important part of streetscapes in historic districts throughout Florida and create a unified rhythm with neighboring buildings. The most numerous residential roof types in the state are gable, hip, or a combination. Other common examples are pyramidal, gambrel, and clipped gable (jerkinhead). Flat roofs with parapets pre-dominate in commercial districts.

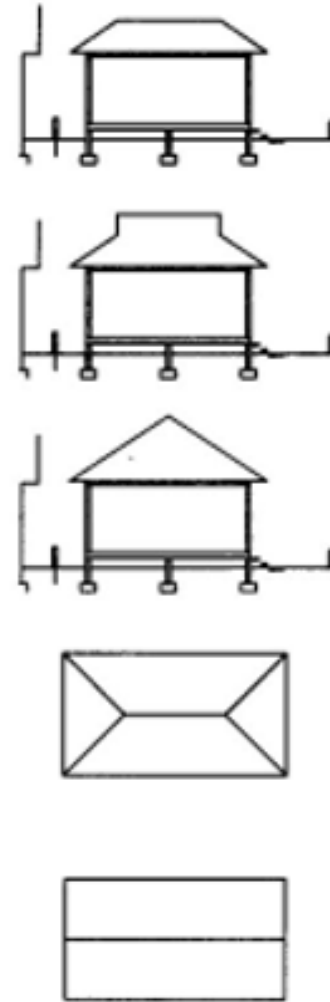
Similar roof form and pitch are characteristics of buildings in many historic buildings. Although not of consistent pattern, nearly all residential buildings in Old Town have simple pitched roofs, with gable or hip the predominate types. Gambrel, pyramidal and clipped gable (jerkinhead) are also found in various combinations. Commercial buildings that are allowed by code may have flat roofs with a parapet.

Roofs perform an essential function in keeping a building weathertight. As a result, they

are particularly subject to change. In Florida the most common original roofing materials were embossed or crimped sheet metal and sawn wood shingles. Virtually all original wood shingle coverings have been removed and often replaced with ornamental sheet metal.

Recommendations:

- Design new construction with simple roof forms with time tested detailing. Preferred examples stem from historical forms that have emerged from the climatic, cultural and material influences of the region.
- Replace deteriorated roof surfacing with matching materials or new materials, such as composition shingles, tabbed asphalt shingles, or metal in shades that match the original in composition, size, shape, color, and texture.
- Install mechanical and service equipment, transformers, or solar collectors when required for the new use so that they are inconspicuous from the public right-of-way.



Above: Various roof forms in plan and section.

Materials: The predominate construction material in Old Town is wood. Other common historic materials are brick and stucco. Materials that are compatible in quality, color, texture, finish and dimension to those common to the district should be used.

The use of sustainable materials in new construction is highly encouraged. Siding materials such as cementitious siding are appropriate for Florida's climate and the smooth finish is compatible with the appearance of wood siding. Vinyl siding is not a sustainable material and is discouraged in the district. Other materials such as recycled roof shingles, bamboo and other renewable products should be considered when planning and designing a new building in the district.

Foundations: Most historic buildings in Old Town and throughout Florida rest on raised masonry foundations, either continuous foundation walls or piers. Although brick is the most common material, there are also numerous examples of other foundation types, including beveled and rock-faced concrete block, and coquina. Some buildings, particularly Bungalows, feature foundation elements as an

important part of the overall design of the facade. Historically, lattice, pierced brick, and continuous brick or other masonry generally constituted infill between foundation piers. These infill materials protected the underside of a building, allowed ventilation, and, in some instances, provided additional decoration.

Pierced brick and lattice are examples of compatible contemporary infill. Pierced continuous brick infill, a pattern of bricks laid with air space between the end surfaces, can easily be added to a foundation, providing ventilation, continuous support to the sill plates, and a historic appearance. Lattice infill can be purchased in prefabricated panels and installed between masonry piers. Square criss-cross lattice infill is also an appropriate infill material.

Recommendations:

- Raise new construction above the ground on piers or continuous foundations.
- Maintain open spaces between piers.

Avoid:

- Designing buildings with slab on grade foundations.
- Vinyl lattice/pier infill.
- Enclosing a pier foundation with continuous infill that prevents ventilation and destroys the openness of the feature.



The new dwelling at 807 White Street was designed with a pier foundation infilled with lattice panels.

Windows and Shutters: The placement, design, and materials of windows is a significant part of the architectural character of a building. Common historic windows in Florida are double hung sash in a 1/1, 2/2, 6/6 multi-light pattern.

The rhythm of window and door openings is an important part of the character of buildings in Florida. Factors to consider include the size and number of historic windows in relationship to a wall surface and their pattern of repetition; their overall design and detailing; their proximity to ground level and key entrances; and their visibility, particularly on key elevations.

The use of “bahama” shutters on new dwellings is appropriate as at 919 San Fernando Street (above). Double-hung sash windows are recommended in the historic district for new dwellings as seen at 820 Someruelos Street (below).



Muntins: It is recommended that window muntins are raised rather than flush or snap-in.

Awnings: Canvas awnings were sometimes featured on buildings in Florida. They are functional, decorative, and appropriate to the many historic buildings particularly Mediterranean style buildings, bungalow, and commercial buildings. New awnings should be of compatible contemporary design. They should follow the lines of the window opening. Round or bell shaped are appropriate for Mediterranean styled buildings. Angled, rectangular canvas awnings are most appropriate for flat headed windows and storefronts. Fiberglass and metal awnings and awnings that obscure significant detailing are inappropriate.



Connecting Elements:

Connecting Elements are those architectural components that link Principal and Secondary Structures with each other or act as a transition to the landscape. Connecting Elements are considered to be enclosed spaces that are not permanently conditioned. Connecting Elements create openness and give human scale to the Building Elements and allow owners to take advantage of the climate. Connecting elements are not restricted to the 45% maximum coverage of the building elements in order to maintain the “out of doors” lifestyle present in the town for generations.

Connecting Elements include but are not restricted to **p o r c h e s , p e r g o l a s , c o l o n n a d e s , l o g g i a s , F l o r i d a r o o m s , b r e e z e - w a y s ,** and **c a r p o r t s .** The design of Connecting Elements must be compatible with the typology and scale of the Building Elements, but these elements can take on many inventive forms to achieve this result.



Porches are used as connecting elements for new construction. Above is a connected two-story porch at 919 San Fernando Street (above) and a wraparound porch at 1016 San Fernando Street (below).





This 2001 dwelling was designed with a large porch on the main façade and wide eaves (115 Estrada Street).



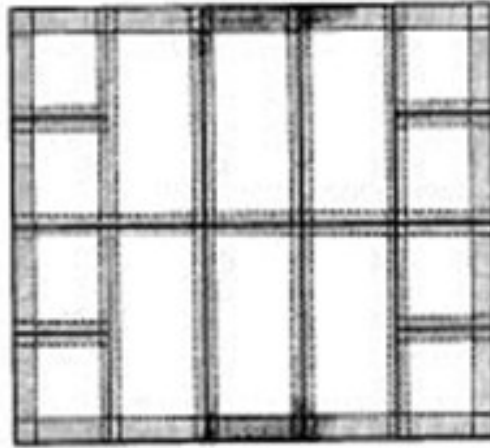
The materials and design of this two-story dwelling at 807 White Street are appropriate for the climate of north Florida.

4.5 Lot Visibility Corridors

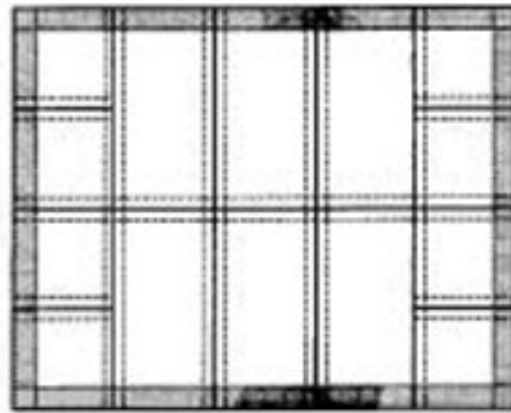
The term *Visibility Corridor* is used in place of “setbacks” to emphasize the spatial effect of building placement. Careful siting of properly scaled building elements on a lot ensures that the historic lot divisions remain visible regardless of the architectural style or number of buildings that exist within the town at any given time. The Visibility Corridors are subdivided into Frontage Corridors, Sideyard Corridors and Mid-Lot Corridors.

4.6 Frontage Corridors

The Frontage Corridor is a lot line with a minimum setback of five feet. Connecting or Landscape Elements should be built to the zero lot line. This encourages their use to define the private space of the lot and the public space of the street. Out Buildings may not be located on the frontage portion of *peonias* or the corner *media peonia* lots.



Visibility corridors per block.



Frontage corridors.

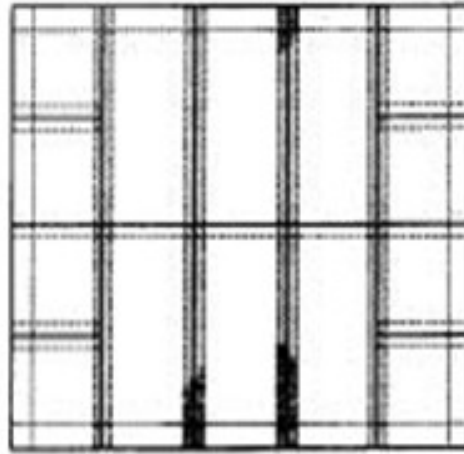
4.7 Sideyard Corridors

A required minimum 5' space separating lots on the north-south orientation is called a Sideyard Corridor. If two or more adjacent properties are owned, then the corridor dimensions are cumulative. Principal and Out Buildings may not cross lot lines without the use of an open space or Connecting Element that maintains the dimensions of the Sideyard Corridor.

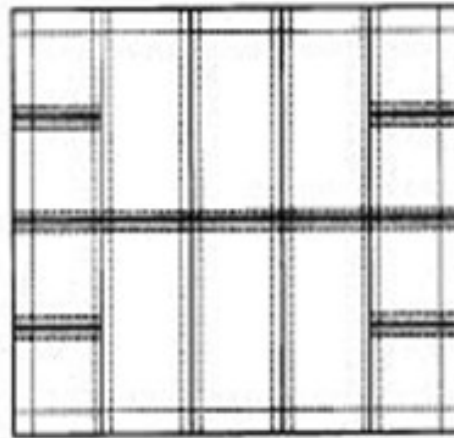
4.8 Mid-Lot Corridors

Mid-Lot Corridors make the historic lot division visible along the east-west orientation. Mid-Lot Corridors on frontage lots make the *media peonia* lots visible and are required regardless of ownership.

On interior *peonia* lots, this corridor appears at mid-block. If an aggregate of *peonias* extends from street to street, a visibility corridor shall be present in the design of the buildings indicating the mid block dimension. Principal and Out Buildings may not cross lot lines without the use of an open space or Connecting Element that maintains the dimensions of the Mid-Lot Corridors.



Sideyard corridors.



Mid-lot corridors.

For example, if an owner holds an entire row of *media peonias* along a north-south street and plans to build the maximum allowable percentage of lot coverage, then all Building Elements must demonstrate a Mid Lot Visibility Corridor at the lot lines.

4.9 Extensions into the Visibility Corridors

Every point of the required Corridors shall be open from its lowest point to the sky unobstructed except for the ordinary projection of sills, belt courses, buttresses, ornamental features, chimneys and eaves provided that none of such projections shall project into a side yard more than 24". Connecting Elements such as balconies, and porches or bay windows may also be allowed as projections under these dimensional restrictions. Landscape elements are not covered under this restriction.



Elevations and photos depicting typical side-yard visibility corridors.

4.10 Lot Density

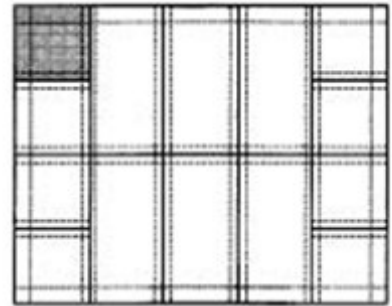
The total single lot coverage of all Building Elements should not exceed 45%. The term “single lot” applies to the two historic lot sizes, the *peonia* (approximate dimensions of 46'-6" x 93') and the *media peonia* (approximate dimensions of 46'-6" by 46'-6"). If a property owner holds an assemblage of lots then this figure applies to all lots in their possession. For example, if a property owner holds two adjacent *peonias*, then the total amount of Building Elements allowed is still 45% for both lots. This coverage figure helps to insure the openness of Old Town as the town increases in density.

Recommendations

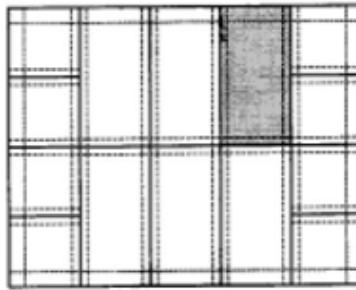
- No more than one primary structure may be placed on a single lot.
- The space between an out building and a primary structure must be a usable space of no less than 5'. The use of Connecting Elements to link primary and out buildings with indoor-outdoor space is strongly encouraged.

- Connecting Elements and Landscape Elements are excluded from this calculation to encourage the design of spaces that take advantage of the climate. Enclosed square footage is easily expanded by the precise use of Connecting Elements such as porches, breezeways, and Florida rooms.

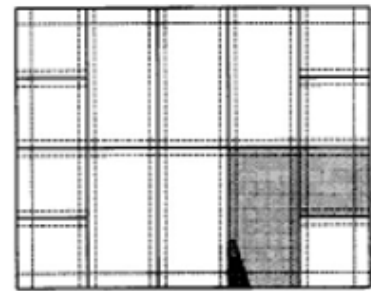
- The number of outbuildings on a lot is limited by the LDC Section 5.01.03.



Media Peonia.



Peonia.



Assembly.

BUILDING TYPOLOGY: NEW COMMERCIAL CONSTRUCTION

4.11 General Approach to New Commercial Construction

The Old Town Historic District zoning OT-2 allows for “limited neighborhood commercial development.” Compatible neighborhood commercial development would include corner grocery stores, bookstores, retail shops, churches, professional offices, specialty food and gift shops, banks, and other neighborhood services. Any new commercial development would be required to be in accordance with lot coverage, height limits, setbacks and other stipulations to conform to the peonia and media peonia grid pattern.

The most compatible neighborhood commercial development in Old Town would follow guidelines including the following:

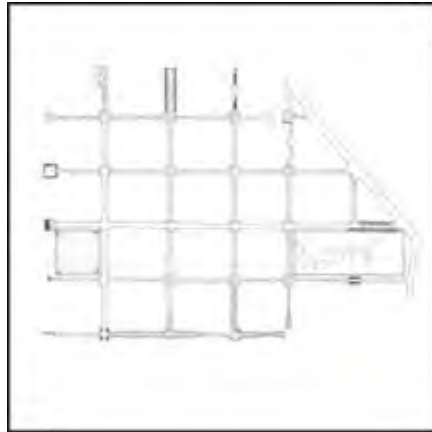
- Frame construction.
- Heights compatible with adjacent buildings but no more than 35’ in height.
- Lot coverage not exceeding 45%.
- Parking at the side or rear of the building.

- Required landscaping and tree preservation on the lot.

- Designs reflective of vernacular 19th century and early 20th century old Florida commercial buildings such as gable front and false front. These designs typically have traditional storefronts, cornices at the roofline, and sash windows.

New commercial construction should follow design characteristics of vernacular Florida architecture in order to be compatible with the historic and infill residential buildings. The examples of a false front commercial building (above) and gable front commercial building (below) are in the Downtown Fernandina Beach Historic District.





CHAPTER 5: SETTING AND LANDSCAPE

CHAPTER 5—DESIGN GUIDELINES FOR SETTING AND LANDSCAPE

5.1 Fences, Walls and Hedges

Fences, walls and hedges can define the private landscape of personal property and make the plan of the town visible. A fence or wall designed in this manner combines personal expression and civic order. The term “fence” generally applies to a light weight construction of wood or metal whereas “wall” applies to a more substantial barrier constructed of stone or masonry. Hedges are lines of enclosure constructed of natural material such as shrubs or flowers. Trees may also be used to define space in the landscape.

Fences and walls designed to permit the passage of light and air are preferred over totally solid construction. Recommended fence and wall materials are wood, stone, masonry, and metal used separately or in combinations. Fences designed with more than two materials are not recommended. Owner designed solutions are recommended over pre-manufactured fences such as “stockade” fencing due to its ubiquitous use and lack of detailing. Chain link fencing is strongly discouraged. Grid wire fencing supported by metal, wood or masonry piers is acceptable if used as a support for plant materials. No vinyl fencing is permitted.

Heights

Recommended fence and wall heights are to be proportional to scale and design of building. A fence or wall may be extended in the front and the rear section if the construction is integrated into the typology of the primary structure. The OT-1 and OT-2 Old Town Zoning allows for a maximum fence height of four feet (4’) in front yards and six feet (6’) in side and rear yards. Hedges or trees used to enclose space are not limited to these height restrictions except where these heights unduly infringe on adjacent properties.

Placement

Fences, walls and hedges can generally be placed on or within the Lot Visibility Corridor lines. For example, a fence may be placed at the street edge of a property directly on the zero lot line. Owners of adjacent properties may share a barrier on the property line by mutual agreement.



Appropriate side yard fence at 1010 Someruelos.

5.2 Parking

Driveways are not permitted on the frontage portion of any corner lot. This restriction prevents the dangerous congestion of intersections and maintains the pedestrian character of the town.

Driveways shall not be constructed of non-porous surfaces such as asphalt or concrete. This restriction is due to the historic rural character of the town that traditionally has sand, dirt or crushed shell road surfaces.

- Preferred parking surfaces for driveways and vehicle-parking surfaces are crushed shell, gravel, sand, grass-block, sand finished brick, stone, wood timbers, wood chips or grass. The public road surfacing serves as an example of a sustainable solution to the problem of street resurfacing.

- Side by side drives are discouraged regardless of aggregate ownership of lots. The reason for these restrictions is to prevent the domination of the street by space and construction allocated for vehicles. It is recommended that side by side driveways of adjacent properties held by different

owners be divided by a fence or line of vegetation. Owners may elect to share an adjacent driveway by mutual agreement.

- Garages are not permitted in the front section of lots.

- Carports and port-cocheres should be at the side or rear of a building.

- Asphalt and other non-porous materials are prohibited for all road surfaces within the historic district including private drive ways and parking surfaces.

- No side walks or surfacing of the right of way is allowed. The public right of way should remain green and filled with trees as much as possible. All utilities should be placed under ground to allow more full development of tree canopies and prevent damage during storms.

- No fences or walls are allowed in this public area. Connections of private property to the street through the right of way should be minimal.



New driveways in the district should be of crushed shell or gravel such as 820 Someruelos Street.

5.3 Protected + Heritage Trees

The protection of native trees enhances the historical appearance of the district. Existing mature growth trees important to the City's tree canopy are protected and maintained to the fullest extent possible. A tree may not be removed if it is a protected tree or a heritage tree. Protected trees are those of a circumference of five inches or greater, in healthy condition, and not on the list of prohibited or invasive species. A heritage tree is one that the City designates as irreplaceable due to its size, age, and historic, aesthetic, or cultural significance. A heritage tree may not be removed except by specific authorization from the City Commission.

A permit is required to remove a protected tree. At the property owner's expense, a certified arborist may need to provide written notice of the need for removal. Removal permits will be allowed for a protected tree that is diseased or insect-infested, is a hazard to traffic or structures, or prevents access to a lot.

Removed trees must be replaced with approved species to maintain a net zero loss. All development activity shall take protective measures to avoid the damage of trees from



Before lots are developed for new construction, a review of the tree cover and appropriate removal will be required.

mechanical, chemical, and excavating injuries. A tree protection zone shall be established around each tree at a radius relating to its drip line. No activity shall occur within a tree protection zone, and root systems shall also be protected against damage.



Landscaping and trees added to residential lots should be consistent with existing landscaping and tree cover.

5.4 Public Streetscape

The visual appeal of a streetscape includes the location, size, and style of paving materials, lighting, and signs. In Old Town, the street surface of choice is crushed, compacted shell. This ground surface both evokes the historic appearance and allows for penetration of rainfall, preventing run-off and pooling water on streets.

Street signs are a uniform design and color. Their location and design indicate the area encompassed in the district. Any future street improvements in Old Town should promote the historic character of the neighborhood.

5.5 Bosque Bello Cemetery

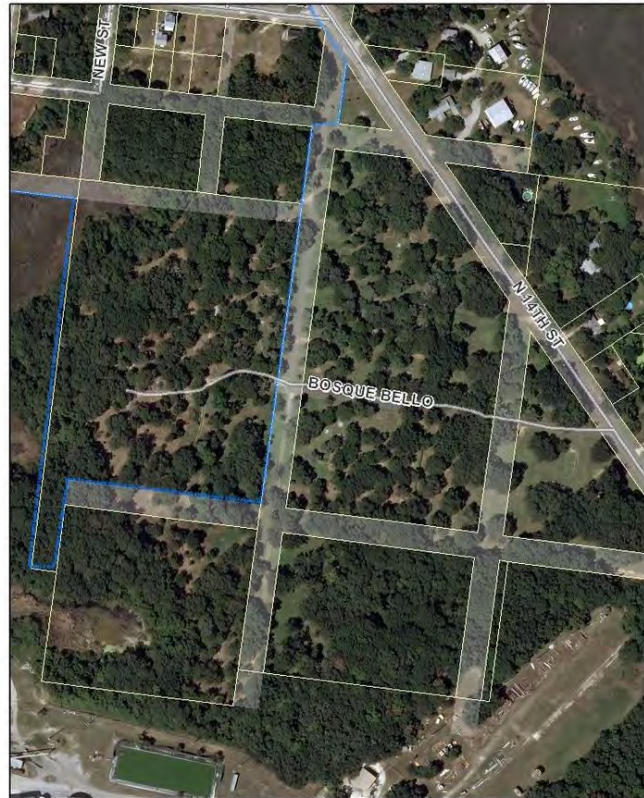
The Bosque Bello Cemetery was established in 1798 and the original section of the cemetery is within the Old Town Historic District boundary. This section of the cemetery is distinguished by its older headstones, mortuary art and large shade trees. This original character should be maintained and guidelines created as needed. Cemetery restoration should be undertaken as needed. Such restoration should be consistent with standards set forth in the publication “Florida’s Historic Cemeteries: A Preservation Handbook” and policies in the City Comprehensive Plan.



The Bosque Bello Cemetery contains some of the oldest headstones and monuments in the city (above and right).

Blue Boundary = Historic District
per City Ordinance 846

Bosque Bello Cemetery
City of Fernandina Beach
c.2013



A section of the Bosque Bello Cemetery is within the Old Town Historic District boundary.



5.6 Maintaining and Repairing the Grid

In the aerial photograph of Old Town taken in 2009, the Spanish Grid plan is still visible despite the many irregularities found at ground level. The grid is the main historical feature of the town and its preservation is of utmost importance. In the following section, four proposals for repairing the grid are presented. Each tolerance level presents a different degree of flexibility in accommodating existing conditions. In all tolerance levels, the road surface of choice is crushed shell compacted and held in place by a ribbon curb system.

It is strongly recommended that all electrical utilities be buried to eliminate visual clutter and allow the tree canopy to encompass the streets.



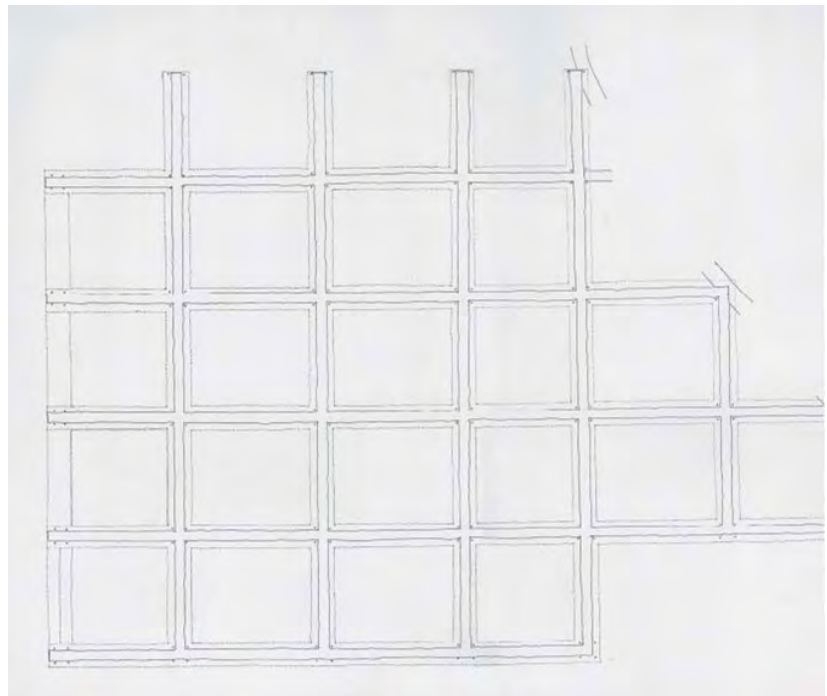
Map of the Spanish Grid, Old Town. This map is from the 1999 guidelines and does not accurately reflect the lot orientation on blocks surrounding the plaza. The 1811 plat of Old Town on page three more accurately represents the plaza lots.



Aerial photograph showing the original grid design of Old Town, 2009.

By holding alterations to the street grid and public rights of way to an absolute minimum, the geometry of the grid, block proportions and public rights of way are maintained. This strict regimen reinforces the discipline of the Law of the Indies plan but provides a neutral background for the individuality of private property. All rights of ways previously closed or left undeveloped are returned to public use in this scheme. The termination of all east-west roads at a precise location recalls the memory of Marine Street (long since eroded) which ran north-south along the Amelia River side of the Plaza. The existing asphalt road surfacing on White Street and Estrada Street is to be removed and replaced with crushed shell as per other streets. All road widths are held to eighteen feet with non-radius corners.

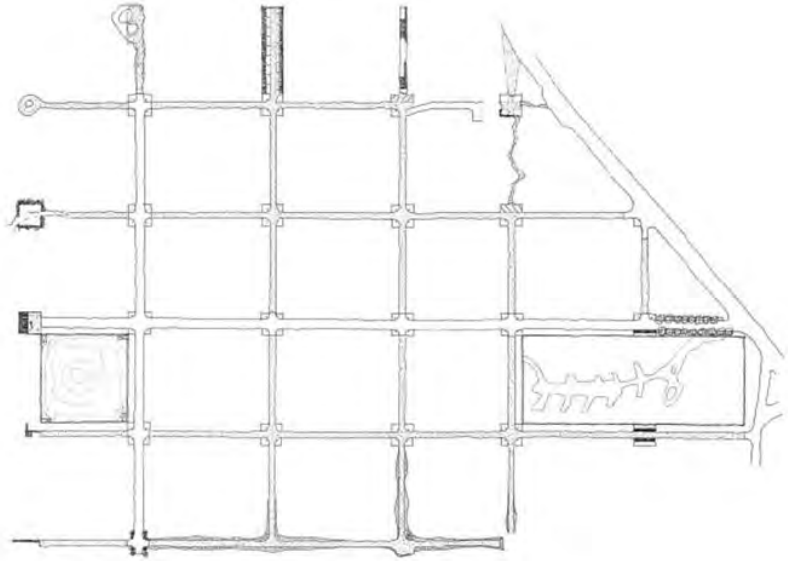
The *miradors*, or river overlooks, located at the ends of all east-west streets are suggested as a public works projects connecting the streets to the waters edge. The design of these structures can be undertaken as a design competition. The structures should be minimal and elegant allowing views of the river and the town. No development of the water front lots is recommended. Erosion of the west slope of the town is significant. Mitigation of this problem is strongly recommended.



LOW TOLERANCE

HIGH TOLERANCE

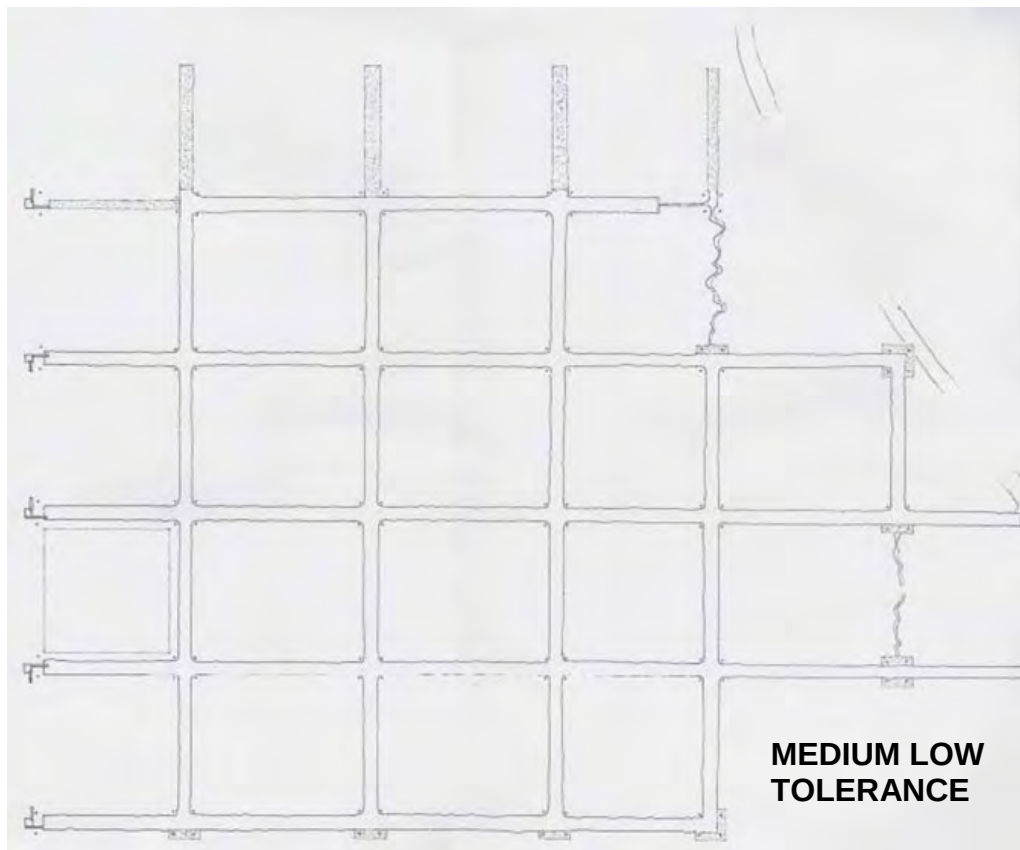
This scheme allows maximum accommodation of existing conditions without sacrificing the abstract precision of the grid. The existing asphalt road surfaces are allowed to remain both as a cost saving measure and a record of the town's development. Other streets are resurfaced using crushed shell. South Estrada and parts of Amelia and Commandant Streets are bermed to prevent erosion in these steeper areas. Grade level pads of stone, brick or grass block mark the intersections of all streets. The dimensions of these pads also mark the boundaries of the public right of ways. Bollard style street poles are located on these pads identifying street names and illuminating the intersections at night with pools of light. At the river ends of the east-west streets are *miradors*, or river overlooks. New and Ladies Streets lead to a tiny park containing locally designed art.



HIGH TOLERANCE

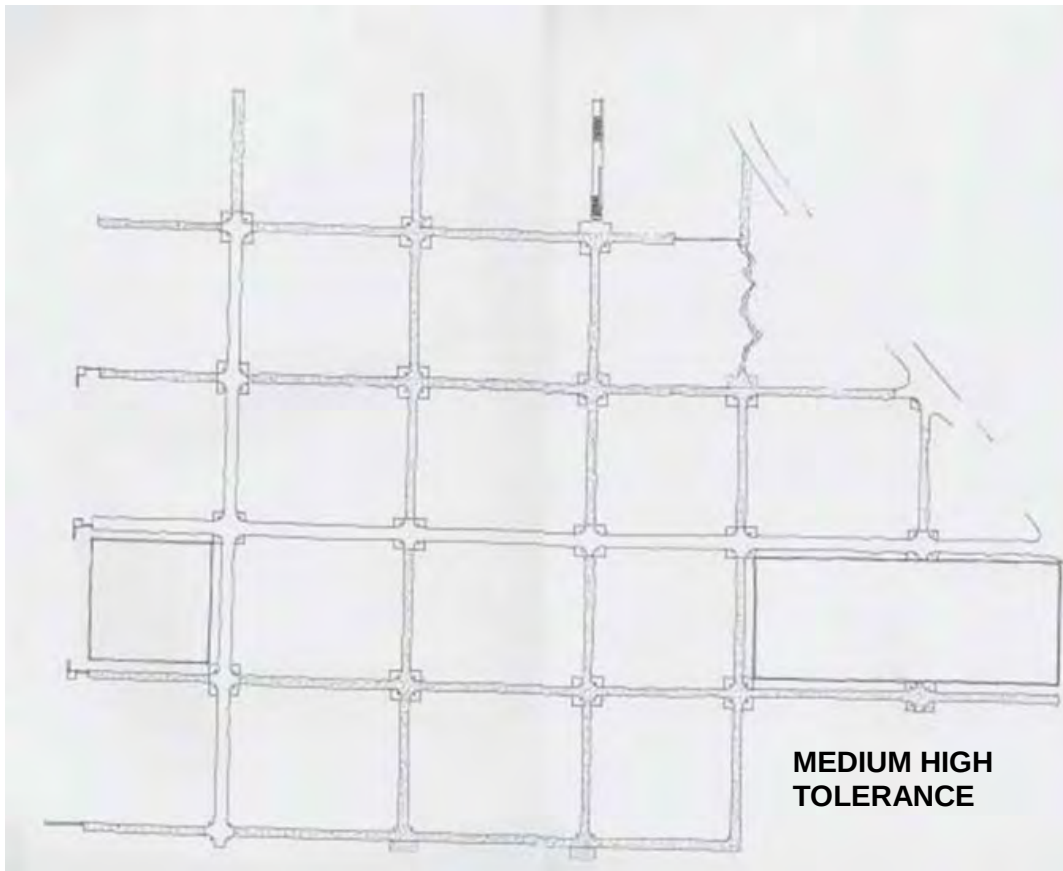
MEDIUM LOW TOLERANCE

This level retains the rigor of the Low Tolerance Level but adjusts for practical requirements. For example, radius corners that conform to Department of Transportation standards are allowed as well as twenty-foot street widths. Notice that the *miradors* proposed in the High Tolerance scheme are retained, but reduced to a minimum size.



MEDIUM HIGH TOLERANCE

In both the Medium High and Medium Low Tolerance levels, strong emphasis is placed on the intersection of the streets using the system shown in the high tolerance level. Historic facts or oral history quotations can be added to the surface of these pads so that walking the town becomes a lesson in local history.



APPENDIX A— TECHNICAL DEFINITIONS

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

Addition New construction added to an existing building or structure.

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

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

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

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

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

Compatible In harmony with location and surroundings.

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

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

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

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

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

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

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

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

Harmony Pleasing or congruent arrangement.

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

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

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

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

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

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

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

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

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

Obscured Covered, concealed, or hidden from view.

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

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

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

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

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

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

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

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

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

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

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

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

Streetscape The distinguishing character of a particular street as created by its width, degree of curvature, paving materials, design of the street furniture, and forms of surrounding buildings.

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

APPENDIX B—GLOSSARY OF COMMON PRESERVATION TERMS

Addition New construction added to an existing building or structure.

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

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

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

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

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

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

Balustrade An entire rail system with top rail and balusters.

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

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

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

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

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

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

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

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

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

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

Dormer window A window that projects from a roof.

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

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

Elevation Any of the external faces of a building.

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

Engaged column A column attached to a wall.

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

Facade The face or front elevation of a building.

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

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

Fenestration The arrangement of windows on a building.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Hipped roof A roof with uniform slopes on all sides.

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

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

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

Jack arch (see Flat arch)

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

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

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

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

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

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

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

Massing The three-dimensional form of a building.

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

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

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

Mullion A heavy vertical divider between windows or doors.

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

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

Neo-classical Revival style Early twentieth century style which combines features of ancient, Renaissance, and Colonial architecture; characterized by imposing buildings with large columned porches.

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

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

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

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

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

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

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

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

Pitch The degree of the slope of a roof.

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

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

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

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

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

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

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

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

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

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

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

Sash The moveable framework containing the glass in a window.

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

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

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

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

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

Siding the exterior wall covering or sheathing of a structure.

Sill The bottom crosspiece of a window frame.

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

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APPENDIX D - INCENTIVES AND ASSISTANCE FOR REHABILITATION

FEDERAL REHABILITATION TAX CREDITS

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

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

To qualify for the 20% Credit:

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

To qualify for the 10% credit:

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

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

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

LOCAL PROPERTY TAX EXEMPTIONS FOR HISTORIC PROPERTIES

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

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

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

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

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

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

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

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

APPENDIX E - RESOURCES

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

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

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

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