



CITY OF
PLANT CITY

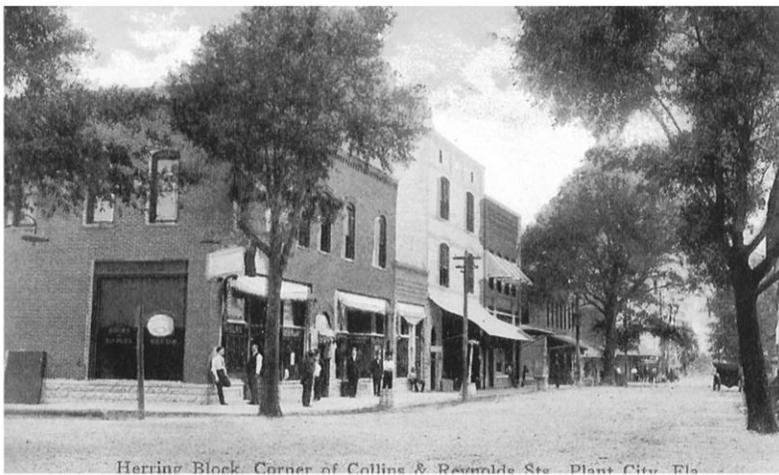
Historic District Design Standards

Preserving Historical Fabric and Architectural Flavor



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BRIEF HISTORY OF PLANT CITY'S BEGINNINGS



Plant City was founded after Henry Plant brought the railroad from Jacksonville to Tampa. The extension of the railroad allowed agricultural land uses to prosper because shipping crops to northern markets could be accomplished much faster, thereby opening up new markets for the farmers in this area of Florida. Previously, they relied on shipment over water, and often crops spoiled before they could reach northern markets. The discovery of phosphate and the resultant mining operations in the area surrounding Tampa also contributed to the region's growth.

Henry L. Mitchell purchased forty acres of land to the east of Tampa, which was to become Plant City. Mitchell formed the "Tampa Syndicate" in 1883, and began to develop real estate around the junction where the South Florida Railroad and Tropical Florida Railroad lines met. In January of 1885, when Plant City was incorporated, the City had 300 residents.

One of the main industries of the time was strawberry cultivation. This crop proved to be particularly resilient to the freezes that destroyed other crops across the state and, by 1920, approximately 6,000 acres around Plant City were devoted to the production of strawberries. Other industries that affected the development of Plant City over the years were lumber, citrus processing, livestock, and the manufacture of small refrigeration units. The City's first bank was established in 1902, when the population was 2,800. The population continued to grow until it reached 7,000 in 1930.

As the economy and industry boomed, many new residences in the north Plant City neighborhoods reflected the prosperity of the times. Vernacular residences used decorative elements not typically found on other buildings from the turn of the century across the state. Community leaders made this area their home, and the buildings reflect a high level of craftsmanship common in such prominent neighborhoods. Several commercial buildings in the Downtown Commercial Historic District also reflect high levels of craftsmanship. Some of the builders of these early buildings were; B.H. McCoy, Chester Carlton, O.D. Pemberton and the firm of Pemberton and Chapman.

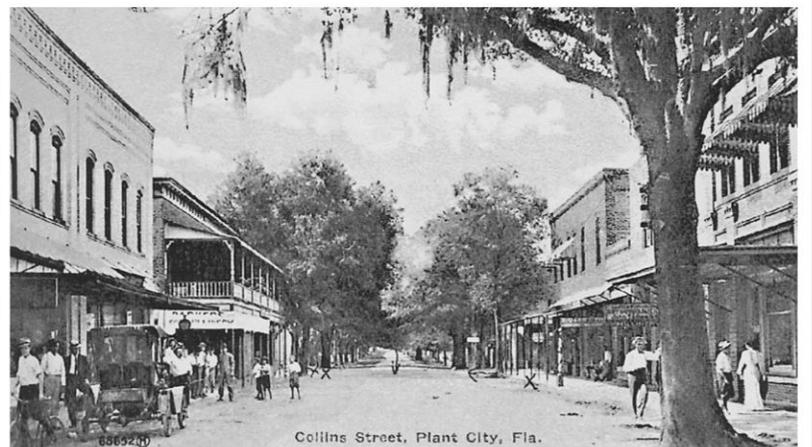


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PREFACE

In an effort to effectively manage its cultural resources, the City of Plant City adopted a historic preservation ordinance (Chapter 38 of the Code of Ordinances, 1994 [Ord. 39-1994]) and became a Certified Local Government in 1995. Plant City has three National Register of Historic Places (NRHP)-listed historic districts comprising approximately 400 resources. Additionally, three individual properties within the City are listed in the NRHP. Refer to the Code of Ordinances to determine if your property is considered a contributing structure.

These historic district development regulations pertain to the three historic districts in Plant City and may, at the discretion of the City, be applied to individually-listed resources in the future.

The goals of these Historic District Design Standards are to provide advice and assistance to property owners, building professionals, and City officials, and to provide Standards for maintaining, rehabilitating, and preserving historic buildings, structures, objects, and appurtenances within Plant City's architecturally and historically significant historic districts. The Standards also recommend strategies for new construction design that will maintain the building pattern of the districts and positively contribute to their evolving character. These Standards are a single comprehensive document that employs specific language for the protection of the unique historical and cultural fabric of each district.

Plant City's unique historical fabric and architectural flavor have had many influences, from the early pioneers to the present day settlers. Most buildings reflect regional and local design themes from the early part of the twentieth century in both material usage and comprehensive design elements. These Standards help define what is appropriate and desirable for the community.

These Standards are designed to meet the primary goal of protecting and reinforcing the unique visual character of Plant City. Other important goals are:

- Increased awareness of architectural styles found in Plant City;
- Protection of the architectural integrity of the historic districts; and
- Improvement of the quality of new design in historic districts.



WHY DESIGN STANDARDS?

Like many communities throughout Florida, Plant City has reached a crossroads in its history, with many of its architectural resources reaching 50 years of age and thus becoming eligible for historic designation. As with any Florida town, notable buildings have either been demolished or altered beyond recognition, and most new construction pays little attention to the City's unique architectural character and historical significance. Plant City's Historic Resources Board is continually faced with decisions on appropriate new construction or alterations within the City's historic districts.



The overriding goal of historic preservation in Plant City is to preserve continuity *with* the past, not the isolation *of* the past. The City and the region have a long history of encouraging ongoing change and development. Effective architectural design Standards reflect the pragmatic approach that historic communities continue to evolve and adapt with each successive generation.



The *Historic District Design Standards* were developed to provide a framework of recommendations and to outline procedures to guide property owners, the Historic Resources Board, and City staff in the ongoing goal of historic preservation in the City of Plant City. It is not the intention of the Standards to *dictate* a style or falsely apply a sense of history, but to *guide* and encourage property owners to follow a general standard that represents the established, generally accepted design standards. These Standards are a set of principles, *not* a set of strictly followed laws.

In addition, it is the intention of these Standards, with the full support of the Historic Resources Board, to promote excellence of design in both new construction and in the alteration and rehabilitation of existing historic buildings. The City, including the Design Review Official and the Historic Resources Board, welcomes the opportunity to work with residents and property owners in helping maintain the historical fabric of Plant City. The Standards should be read in conjunction with the City of Plant City Code of Ordinances, Chapter 38, Historic Preservation.



SOME DESIGN PRINCIPLES

While these Standards establish the context in which new construction and changes to individual buildings in historic districts are reviewed, they are meant to be applied on a case-by-case basis. Since circumstances vary from property to property, the Historic Resources Board allows for a certain amount of flexibility. Nonetheless, a few principles form the basis for the Standards for the City of Plant City's historic districts.

- **RESTORATION:** Strive to be consistent with the design of the original structure. This process is the act of accurately recovering the form and details of a property and its setting as it appeared at a particular time by means of the removal of later work or the replacement of the mission of earlier work.
- **RECONSTRUCTION:** Strive to be consistent with the design of the original structure and refers to the building of a historic structure using replicated design and/or materials. This approach is taken when a historic structure no longer exists but needs to be physically in place for contextual reasons.
- **REHABILITATION:** Strive to be consistent with the design of the original structure and is the act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural and cultural values.
- **ADAPTIVE REUSE:** Strive to be made harmonious with its immediate historic surroundings and is the process of adapting an old structure that is no longer viable in the original function or use to purposes other than those initially intended while retaining the historic features.
- **NEW CONSTRUCTION:** Strive to be made harmonious with its immediate historic surroundings. This is not done by outlawing modern architectural design or by dictating only a handful of preferred historical styles for Plant City. New construction should reflect the characteristic scale, massing, rhythm, proportions, and building traditions of the environs. Excellence of new design is always preferred to false pretenses of antiquity.
- **ADDITIONS:** Strive to be harmonious with the characteristic massing and architectural features of that structure, or the characteristic structures of its immediate environs, and shall not destroy the main character-defining elements of the structure. Any additions should be clearly distinguishable from the historic fabric and should be reversible.
- **ALTERATIONS:** Strive to be consistent with the design of the original structure and of any later additions that are architecturally significant in their own right. Whenever possible, retention and maintenance of original features are encouraged over restoration and/or removal.
- **DEMOLITION:** Not be permitted for Historic structures that contribute to the overall scale and significance of a historic district unless there is no prudent and practical alternative.
- **RELOCATION:** Should be considered only as a last resort.

PLANNING A PRESERVATION PROJECT IN THREE PHASES

Before beginning any preservation project it is important to create a plan of action based upon the building's characteristics and needs. Each phase of the project should integrate existing and historic architectural characteristics.

Phase 1: Evaluating the Building Condition

Each component of a building should be thoroughly evaluated for potential rehabilitation:

Foundation	Roof	Mechanical systems
Exterior walls	Doors and windows	Interior

Phase 2: Evaluating the Architectural Character

1. Observe the building from afar to ascertain its shape, pattern of window and door openings, primary and secondary roof features, and projections such as porches, trim, and setting.
2. Move close to the building to identify its color, texture, and finishes.
3. Proceed to the interior of the building and identify its individually important and related spaces, features, and surface finishes and materials.

Phase 3: Integrate the Building's Condition with the Architectural Character

Based upon the character and conditions identify architecturally appropriate:

Structural repairs	Energy saving retrofits
Upgrades of mechanical systems	Renewal of exterior and interior features



CERTIFICATE OF APPROPRIATENESS

Property owners within the three historic districts may not make any visual or material changes to the external appearance of a property without first obtaining a Certificate of Appropriateness from the Design Review Official or the Historic Resources Board.

A “Certificate of Appropriateness” is required before any work can begin or any building or demolition permit can be issued by the City’s Building Division. Application for a Certificate of Appropriateness is handled by the City of Plant City’s, Development Services Department, Planning & Zoning Division and is the Design Review Official. **A Design Review Official will review modifications to non-contributing structures and minor modifications to contributing structures while the Historic Resources Board considers significant modifications to contributing structures.**

New construction and exterior modifications to existing structures, including additions and accessory structures, will be reviewed to determine their contributions to the Historic Districts. This will include the building’s architectural appropriateness, materials, the rhythm of features (placement of windows, columns, porch height, etc.), consideration of neighboring setbacks, building bulk and height, general placement on the lot, and its relationship to the street.

EXAMPLES OF CHANGES REQUIRING A CERTIFICATE OF APPROPRIATENESS

Exterior Walls

- Any change of wall material – including aluminum and vinyl siding
- Adding, removing or covering architectural features:
 - Ventilation louvers and lattice
 - Corner boards
 - Brackets
 - Decorative shingles
 - Major repairs
 - Paint colors

Roofs

- Any change of roof style, slope, soffit, fascia, or roofing material
- Adding, removing, or changing roof features:
 - Dormer windows
 - Cupolas
 - Cornices
 - Brackets
 - Chimneys
 - Weather vanes and lightning rods

Windows, Doors, and Porches

- Any change of window, door type or porch style, including proportion, size, or arrangement
- Adding, removing, or covering:
 - Windows or doors
 - Awnings or shutters
 - Transoms or side lights
 - Decorative details
 - Storm or screen doors

Accessory Structures or Features

- Detached garages, workshops, sheds, or apartments
- Satellite dishes, Signage, Lighting
- Solar panels or windmills/turbines
- Decks and driveways
- Fences and walls
- Screen-rooms, sun-rooms, or carports
- Swimming pools and other permanent outdoor features

All New Construction - All Relocations - All Demolitions

THE APPLICATION/REVIEW PROCESS

Historic property owners should be prepared to apply for a Certificate of Appropriateness well in advance of the proposed work item(s). This will involve submitting a completed application with all pertinent information.

For new construction or extensive additions, the applicant should make sure the drawings and site plans show the relationship to the surroundings. If the proposal includes signs or lettering (for buildings within the commercial historic district), a scale drawing showing the type of lettering to be used, dimensions and colors, a description of materials to be used, and a plan showing the sign's location on the property should be submitted. The more information the Design Review Official has on both the existing conditions and on the proposed work item(s), the better.

Property owners or contractors will not receive a building permit until all plans have been approved and a Certificate of Appropriateness has been received.

STEPS TO OBTAIN A CERTIFICATE OF APPROPRIATENESS

Step 1: Consult with the Development Services Department, Planning & Zoning Staff

Ascertain whether the property is:

- Within a designated historic district or has been designated a landmark, and
- A contributing or non-contributing resource in the historic district.

Generally, most buildings greater than 50 years of age within the historic districts will be considered contributing, although it is important to confirm the building's status with City staff. Section 38-157 (Plant City Code) refers to the designation of contributing and non-contributing properties.

Step 2: Complete an "Application for a Historic District Certificate of Appropriateness"

- Use "Planning a Preservation Project in Three Phases" on page 8 to determine scope of project.
- Application must include:
 - Address or location of subject property
 - Name, address, and contact information of the applicant.
 - Description of proposed work item(s)
 - Supporting information including at minimum detailed plans, color and material samples, manufacturer's sales literature, and photographs.

Step 3 (if applicable): Attend Historic Resources Board (HRB) meeting

- This process gives the HRB members and the applicants an opportunity to discuss the project and review ideas and concepts. Many controversial items may be dispensed with at these meetings, and as a result, the project may be expedited.
- Depending on the scope of the project, not every applicant will be required to attend the HRB meeting.

Step 4 (if applicable): Make changes in plans if required

- The HRB may require changes in plans as a condition of its approval. It may also direct that the execution of landscape screening be a part of the approved plan.

DEMOLITION

A request to the Design Review Official for demolition should address the criteria outlined in Chapter 38, Section 162 (b). The following will be required in a review of requested demolition for any contributing building in Plant City:

- The future utilization of the site, including replacement building(s) or structure(s).
- Design documents illustrating the proposed replacement building. This should include a site plan, floor plan(s), elevations and landscaping plans.
- A statement from a structural engineer describing the condition of the building, and if reasonable measures can be taken to rehabilitate the structure of the building. If not, explain why.
- If the building is income producing, a financial statement outlining the cost of rehabilitation and expected income from both the existing building and the proposed new building.
- A statement from a Certified General Contractor outlining the costs to rehabilitate the contributing building.
- If it is not economically feasible to rehabilitate the building, a statement from the owner explaining why.



It will be the responsibility of the Design Review Official to supply the following:

- The difficulty or impossibility of reproducing such a building or structure because of its design, texture, material, detail or unique location.
- Whether the building is one of the last remaining examples of its kind in the neighborhood or in the City.
- The historical or architectural significance of the building, and the importance of the building or structure to the historic district.

Chapter 1

Historic Districts and Architectural Styles



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PLANT CITY HISTORIC DISTRICTS

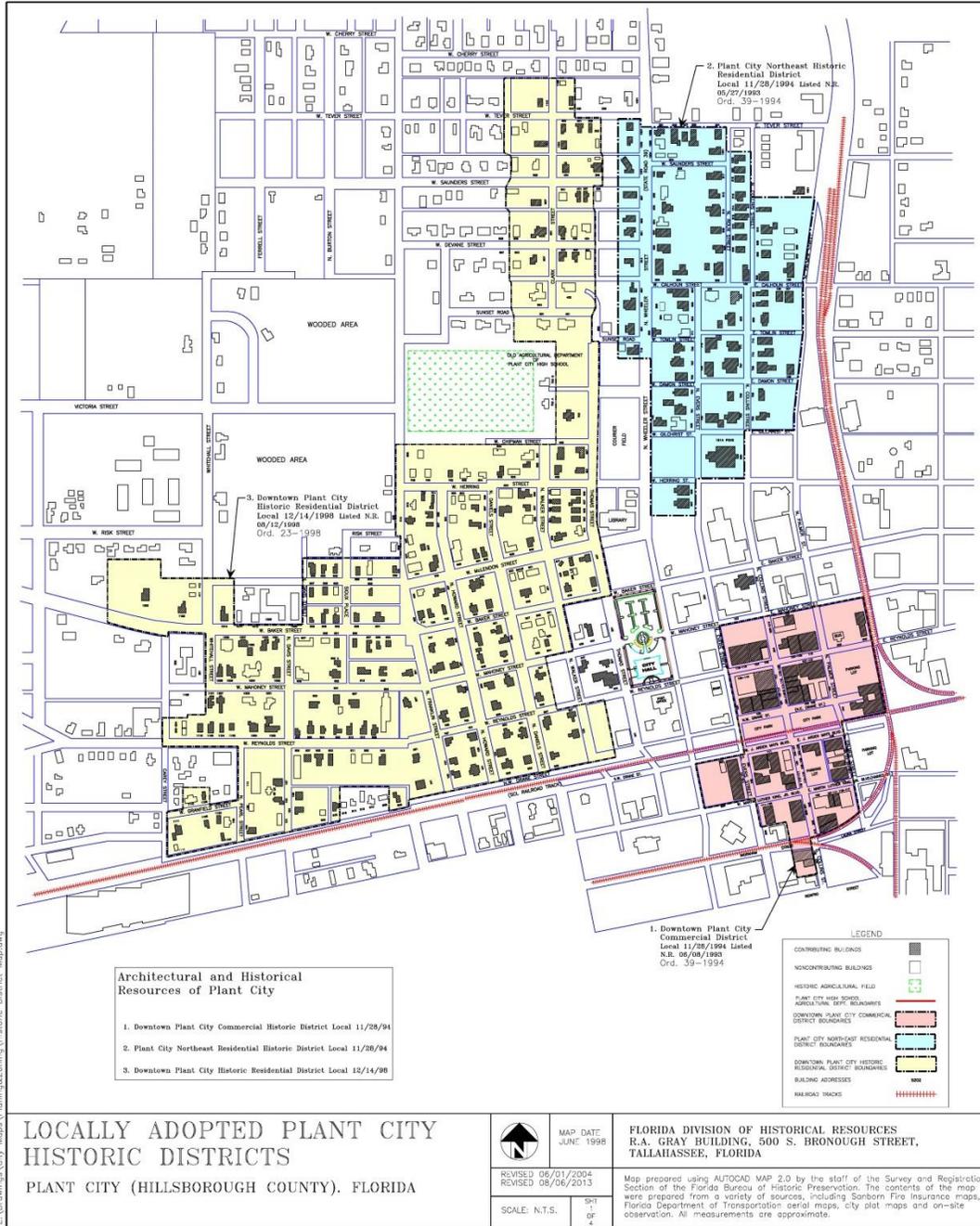
These historic district development regulations pertain to the following three historic districts in Plant City and may, at the discretion of the City, be applied to individually-listed resources in the future.

NATIONAL REGISTER OF HISTORIC PLACES HISTORIC DISTRICTS

Plant City Northeast Residential Historic District (Blue)

Downtown Plant City Commercial Historic District (Red)

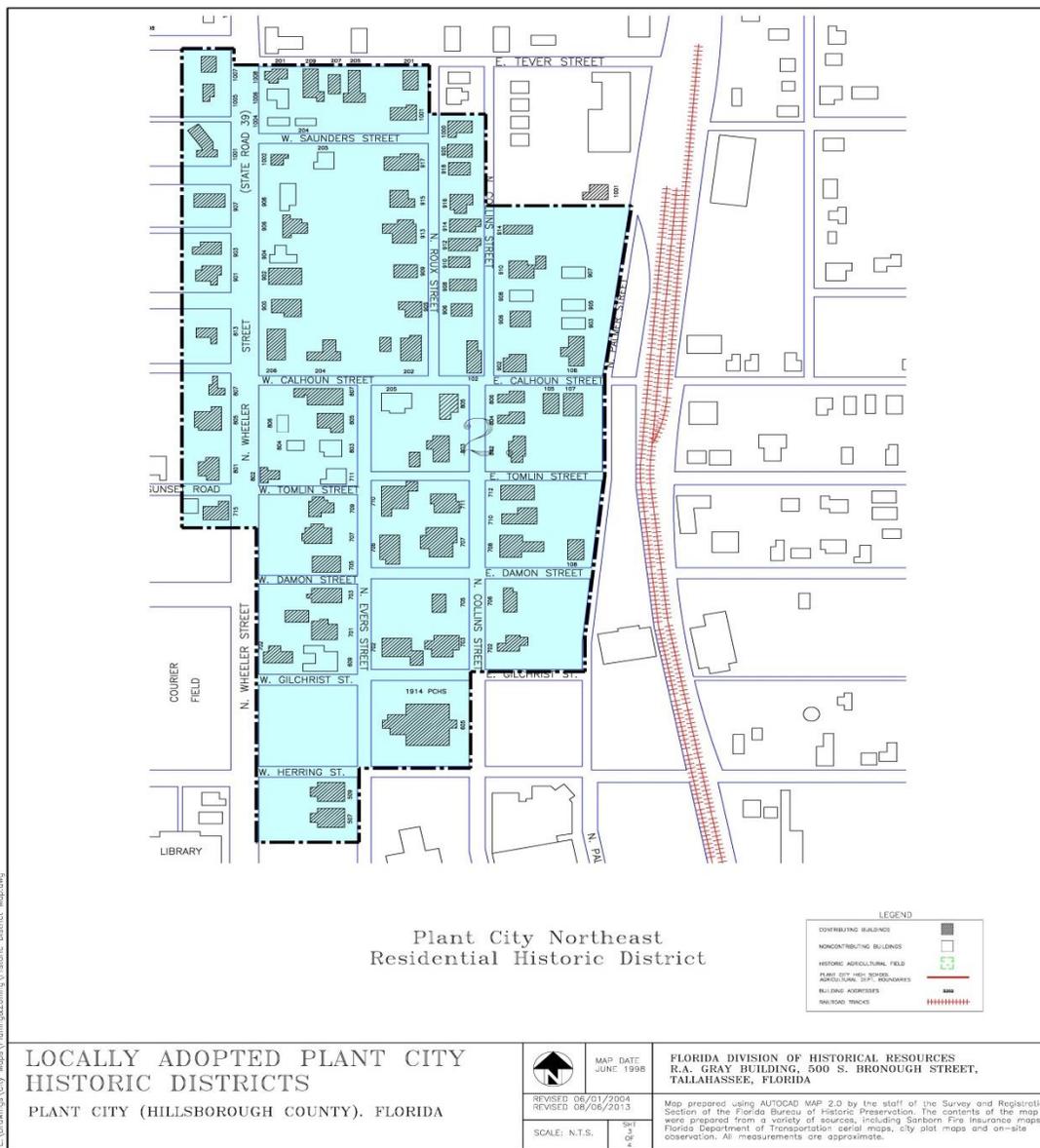
Downtown Plant City Historic Residential District (Yellow)



PLANT CITY NORTHEAST RESIDENTIAL HISTORIC DISTRICT

LISTED IN THE NATIONAL REGISTER IN 1993

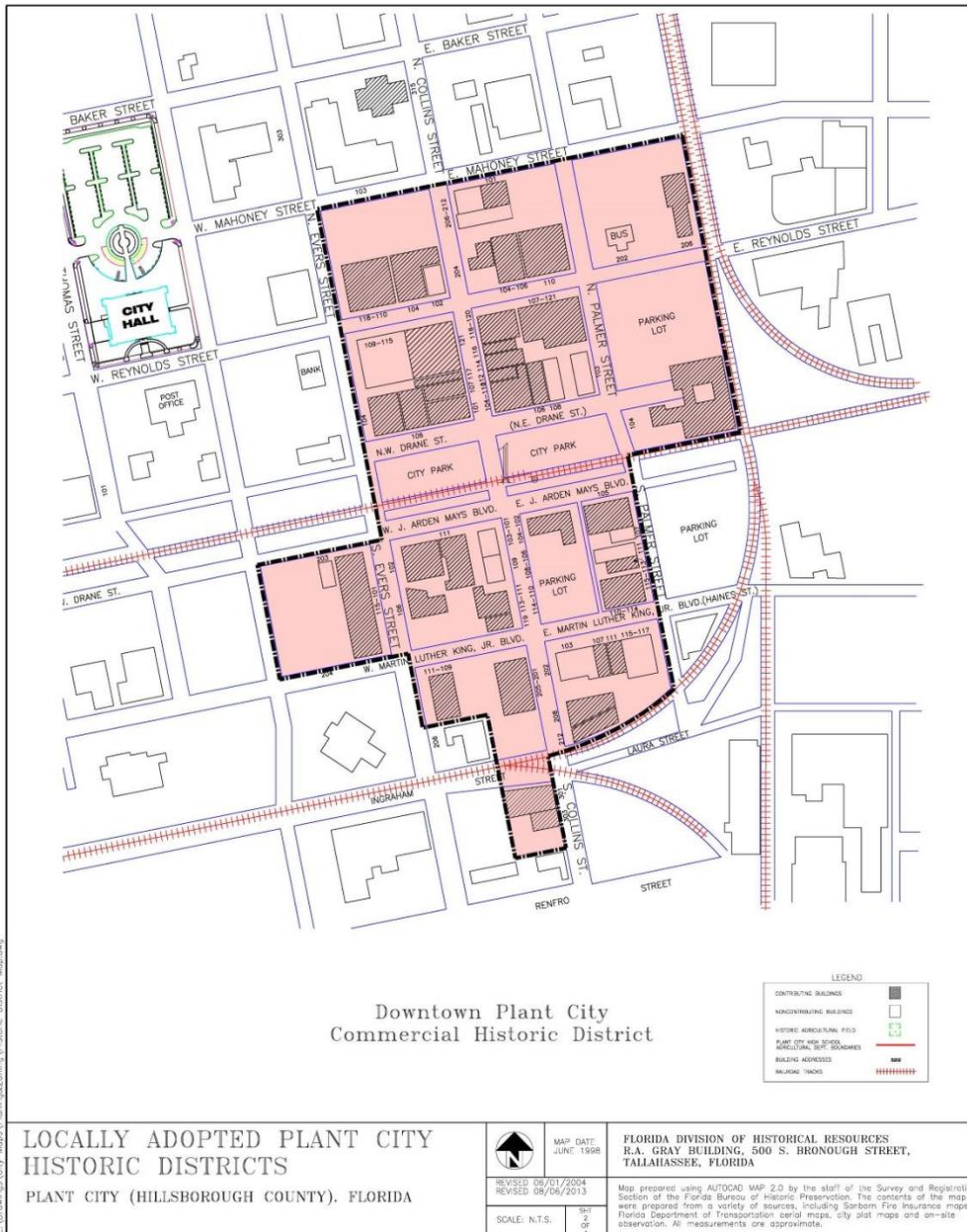
Located in the northeast section of the original 1885-1900's incorporated City limits, the Plant City Northeast Residential Historic District is located just north of The Downtown Plant City Commercial Historic District. Brick streets, mature tree canopy and an abundance of unaltered older homes contribute to the character and sense of community of this small historic district. With just under 100 homes, most homes in this district were built in the early 1900's, prior to 1930.



DOWNTOWN PLANT CITY COMMERCIAL HISTORIC DISTRICT

LISTED IN THE NATIONAL REGISTER IN 1993

The Downtown Plant City Commercial Historic District mostly spans from 1900 to 1925 with construction of masonry and brick buildings showing details from those periods. Buildings were typically built to the street right-of-way, with sidewalks separating the building from on street parking spaces. Within the downtown area are several municipal parking lots adjacent to the buildings. Awnings and canopies are common on the facades, as are large storefront windows.



HISTORIC ARCHITECTURAL STYLES

There are 19 identified historic architectural styles in the City of Plant City with eight of those being considered predominate throughout the three historic districts. This section highlights the basic elements of each of the eight predominate styles, such as the massing of architectural shapes, materials, and windows as well as the relationship and form of these elements in the overall architectural composition. For information on any of the 11 other contributing styles see Appendix One.

Before beginning a restoration or renovation process, applicants are encouraged to research the features of the style of structure they will be working on so that the historical integrity of the building is maintained.

PREDOMINANT STYLES

Bungalow and Craftsman	Frame Vernacular	Mediterranean Revival
Colonial Revival	Folk Victorian	Queen Anne
Commercial Vernacular	Masonry Vernacular	

OTHER CONTRIBUTING STYLES

<i>American Foursquare</i>	<i>Georgian Revival</i>	<i>Italianate Influence</i>
<i>Art Deco</i>	<i>Gothic Revival</i>	<i>Mission Revival Style</i>
<i>Beaux Arts</i>	<i>Greek Revival</i>	<i>Ranch</i>
<i>Dutch Colonial Revival</i>	<i>Tudor Revival</i>	



Most of the older buildings in Plant City were designed without the use of an architect or designer, especially the early vernacular buildings. Historical structures were designed to take the best advantage of locally available materials and techniques that dealt specifically with the climate. Regardless of the style, each building was designed to accommodate the owner's needs, while taking into consideration regional influences. By observing these early patterns, it's possible to re-create some of the techniques no longer used today.

Traditional design features that were adapted for a warm, humid climate include building forms that allow for cross ventilation, and shading techniques. Cross ventilation was achieved by lining up multiple openings on different walls to encourage air flow.

Shading techniques include both natural and architectural features. Trees were planted on the south side of a house to shade the structure. Porches provide shade and shelter to the interior of the house.



The porch played an important role in the social life of the town, by creating a transitional zone between the public space of the street and the place for people sit and observe their neighbors and surroundings. There are a number of traditional design features that make up the character, or “fabric” of a neighborhood, such as alignment & spacing, orientation, and setbacks.

Neighborhood Fabric

The scale and mass of the street-facing facade of a block or neighborhood of structures is established by the scale and massing of those structures. The established proportions, along with other defining common elements, can create an aesthetic quality which defines that block or neighborhood’s character.

Alignment & Spacing

The established proportions of a neighborhood or block are often achieved by the alignment of some of the common elements that each building has such as Windows, Doors, Roofs, Entries, Porches, and Canopies.

Not all the common elements of the buildings in one area will align, but when enough of them do, it establishes a pattern or rhythm throughout the block or neighborhood. An aesthetically pleasing pattern or rhythm can enhance a block or neighborhood’s aesthetic quality. Buildings facades which are closely aligned with other buildings, as they relate to the street, create another common element.

Orientation

The facades of buildings can be oriented in such a way as to create another common element contributing to the established fabric. A typical orientation places the entry facade facing the street. This creates an environment in which people can interact at a public level, encouraging neighbors to become acquainted and socialize.



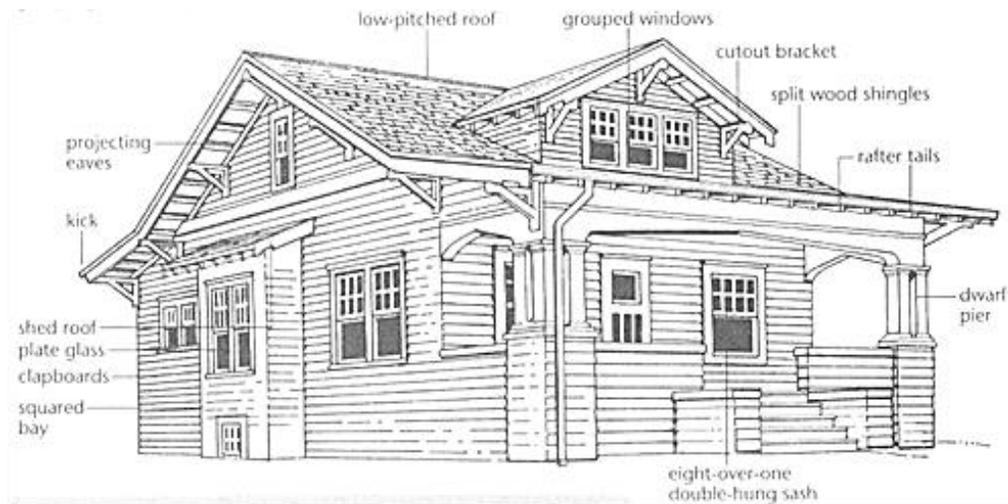
Setbacks

Side and rear setbacks define the minimum space between buildings. The relationship of the buildings to the setback contributes to the established fabric. Uniform setbacks of the main entry facade of buildings are typically found within both the commercial and residential districts. These setbacks must be consistent with the zoning regulations.



BUNGALOW AND CRAFTSMAN

1910-1940



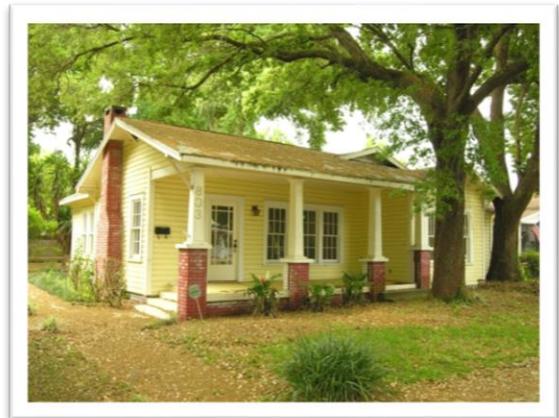
A low house with generous porches, the Bungalow originated as a wayside shelter for British travelers in India during the 18th and 19th centuries. While the origin of the word Bungalow and some of its design features came from India, the Japanese provided many of its details.

During the first three decades of the 20th century, the Bungalow became the most common style of residential architecture in the United States. Bungalows came in various shapes and forms, but small size, simplicity, and economy generally characterized the style.

The most common Bungalow, a one-story type, featured a gable main roof above a gable porch roof. During the

1920's, developers used the Bungalow as tract housing in neighborhoods throughout the state. This is perhaps the most predominate style of historic homes in Plant City's historic districts.

Bungalows in Florida generally featured a rectangular ground plan, with the narrowest side oriented toward the street. Most displayed gently sloping gable-over-gable roofs that face the street. Bungalows employed a variety of exterior materials, including weatherboard, shingles, and stucco. Lattice roof vents often appeared in the gable ends. The porches were dominated by short, oversized, tapered, or square columns, which rested on massive brick piers connected by a balustrade. Rafter ends were usually exposed and often carved in decorative patterns to combine structure and ornament. Wood sash windows usually contained three lights in the upper unit and one in the lower, although there were many examples of multi-light sash or casement windows.



Bungalow and Craftsman Features

Plans

- Usually rectangular
- One or one-and-a-half story

Foundations

- Masonry (often brick) piers
- Spaces between piers left open to allow for ventilation and for protection from high water

Porches and Facades

- Porches are often the most prominent architectural feature and wide enough to feel like an outside room
- Porches are attached to the main facade of the house, sometimes wrapped around the side
- Usually thick, square or round columns with stone material supports
- Masonry piers of the foundation may continue above the sill line and serve as part of the porch balustrade
- Railings and balusters are occasionally used

Exterior

- Stone, stucco or wood siding
- Chimneys are typically stone or masonry with simple decorative caps

Roofs

- Low-pitch with wide eaves
- Hip roof over one or one-and-a-half story, with a low dormer on the main facade
- One or more gables perpendicular to the street, with one being the most dominant, usually above the porch
- Gable parallel to the street with a cross gable intersecting; cross gable typically covers the front porch and entrance to the building
- Rafter ends extend beyond the face of the wall, often decoratively cut
- Rake beams sometimes extend from the wall to the roof overhang and are supported by knee braces
- Roof coverings may be wood, composition, or metal shingles, or crimped metal panels

Windows and Doors

- Numerous windows with Craftsman style, usually using stained or leaded glass
- Doors have wide door casings

COLONIAL REVIVAL

1900-1935



The Colonial Revival style refers to a nostalgic interest in the Early American Colonial Period, and the design features of early English and Dutch residences on the eastern seaboard. Colonial Revival buildings are based on the Georgian and Adam styles, with minor influences from the Post-medieval English and Dutch Colonial Periods. It is common for a building to combine details from all contributing styles in an eclectic mixture. This style began its early development in approximately 1877, when the architects McKim, Mead and White completed two important commissions in the northeast.

These buildings were far from historical reproductions of early colonial buildings, instead using some aspects inspired by colonial precedents. As Colonial Revival became more popular, the style shifted more towards carefully reproduced proportions and details. This particular trend of careful reproduction lasted until the Depression. The style then evolved towards a Minimal Traditionalism, using simple details which only hinted at their Colonial influences. The Colonial Revival buildings in Plant City often borrow some design features from the Bungalow style, with simple and clean details.

The plans of Colonial Revival buildings are formal, often with symmetrical facades. Large open porches, supported by simple classical columns, are divided into equal bays, with the entrance stairs typically centered on the main facade. The entrance is characterized by a door flanked by double hung windows or sidelights, and are often topped by a very simple pediment recalling early Colonial influences.



Colonial Revival Features

Plans

- Two story
- Entrance stairs typically centered on the main facade

Foundations

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

Porches and Facades

- Porches may be portico/simple entry porches, or may stretch the length of the building
- May have a porch on the rear
- Simple, classical columns spaced evenly across the front facade
- Simple railings and balusters, when present
- Symmetrical facade

Roofs

- Gable, hip, or gambrel roof
- Roof over porch is typically shed or low-sloped hip roof
- Dormers with hip, gable or shed roofs are a defining characteristic
- Rafter ends are typically exposed and decoratively cut
- Composition shingles are the most often used; occasional metal roof coverings

Exterior

- Horizontal wood siding
- Chimneys are brick with decorative caps

Windows and Doors

- Paired double-hung wood sash windows with 6/6 or 2/2 divided panes; occasionally the upper sash is divided while the lower is a single pane
- Windows are detailed with simple surrounds
- Windows sometimes framed by wooden or wrought iron grills
- Doors often flanked by fixed glass sidelights, surrounded by simple classical trim



COMMERCIAL VERNACULAR

1885-1935



Commercial vernacular is a simple style relating to mercantile uses. The style of these buildings derives from the need to house businesses economically. These commercial buildings are significant today because they have kept their original use. Most buildings, while altered to varying degrees, still retain their character and style defining features, with details often concealed behind new facades built over the old.

Generally rectangular, two stories in height, these structures are built from property line to property line, with entrances incised, or recessed, into the storefront. The majority are of brick construction, with some examples of frame and masonry. Most buildings utilized suspended canopies to cover entrances and sidewalks, and on the majority the original supports for the canopies are still in place.

Ornate details are rare, with most characterized by simple brick cornice details and articulated window trim. Windows are large horizontal storefronts flanking a recessed main entrance at the street level. Paired double hung sash wood windows are common on the second floor, reflecting the residences or small offices that used to occupy the upper floors.

The details that are present on the buildings are usually classical in origin. These details include cornices, pilaster definitions, dentils, varying brick course work and simple understated pediments at the top of walls.



Commercial Vernacular Features

Plans

- One or more stories
- Party walls typically separate each building

Foundations

- Continuous, constructed of masonry with floors set at just above street level

Facades

- Uniform in appearance
- Cover entire lot, and abut the front sidewalk
- Suspended canopies typically cover entrances which were recessed from the main storefront and covered sidewalks
- Canopy was suspended with chain or cable, and the canopy decks were framed in wood
- Fabric awnings were used on the second floor window openings, and covered just the width of individual openings

Roofs

- Flat or low sloping towards the alley, with the front and side facades hiding the roof with parapets
- Sloping roofs on the front of brick buildings are fairly contemporary additions

Exterior

- Brick with limited masonry stucco
- Simple, detailed cornices with articulated lintels on the second floor windows
- Terra cotta is used on a limited number of brick buildings, along with simple stucco details

Windows and Doors

- Windows are large horizontal storefronts
- Sill usually 2' and 3' above the sidewalk
- Windows on the second floor are wood, double hung, most with divided lights
- Entrance doors are also storefront glass and simple in nature



FOLK VICTORIAN

1870-1910



The Folk Victorian Style was influenced by the industrialization of mass production and transportation. Life was simple before the age of railroads. In the vast, remote stretches of North America, families built no-fuss, square or L-shaped houses in the National or Folk style. But the rise of industrialization made it easier and more affordable to add decorative details to otherwise simple homes. Decorative architectural trim could be mass produced. As the railroads expanded, factory-made building parts could be sent to far corners of the continent.

Many Folk Victorian houses were adorned with flat, jigsaw cut trim in a variety of patterns. Others had spindles, gingerbread and details borrowed from the Carpenter Gothic style. With their spindles and porches, some Folk Victorian homes may suggest Queen Anne architecture. But unlike Queen Anne's, Folk Victorian houses are orderly and symmetrical houses. They do not have towers, bay windows, or elaborate moldings.



Folk Victorian Features

Plans

- Square or L-shaped
- Orderly and symmetrical

Foundations

- Simple brick piers, concrete trapezoidal piers used at later times
- Elevated to allow for ventilation and for protection from high water

Porches and Facades

- Porches are usually decorated with flat, jigsaw trim in a variety of patterns
- Porches are full width across front of the home, and often wrap to the sides
- Main building entrance into the residence is included in the porch area
- Porches are intended to accentuate the characteristic symmetrical facade
- Railings, when present, have intricately carved wood spindle posts
- Facades are symmetrical and orderly and do not have towers or elaborate moldings

Roofs

- Gable roof with low-pitched pyramid-shaped roofs, or front gable and side wing roofs
- Wide over-hanging eaves with decorative brackets
- Metal and/or composition shingles

Exterior

- Clapboard or shingled wood siding
- Chimneys are brick with simple decorative patterns or coursing

Windows and Doors

- Windows are typically one-over-one or two-over-two panes
- Grouping of windows are arranged in pairs or threes and have decorative crowns
- Doors have transom lights and decorative crowns



FRAME VERNACULAR

1885-1935



One of the most common forms of architecture in Plant City is Frame Vernacular, the wood-frame construction of self-taught builders, often passed from one generation to the next, built with local materials and labor, without formal plans for the most economical price.

Vernacular building traditions resulted from the builder's experience, available resources, and responses to the local environment. Dwellings and associated outbuildings constituted the most common wood frame property type, although

churches, commercial, and industrial buildings were also of frame vernacular construction.

Vernacular architecture has predominated in Florida from the Territorial Period to the present. From the end of the Civil War until about 1910, frame vernacular was characterized by the balloon-frame method of construction. Balloon-frame construction featured closely spaced two-inch deep boards of varying widths joined by nails. This method of framing eliminated the hewn joints and massive timbers employed in braced frame construction. Corner posts and principal horizontal members consisted of two or more two-inch boards nailed together. Studs in multistory buildings rose continuously from the floors to the roof. Floors hung on the studs. Brick piers provided the principal foundation type.



A change in frame construction in Florida occurred around 1910 with the introduction of platform framing. With the new method, each floor was constructed independently. Shorter studs were erected upon wooden platforms to support the overlying platform or roof. This framing system was both simpler and more rigid than the balloon framing system it replaced.

By 1920, the Bungalow had become a major influence in vernacular design. As a result, the form, plan, and features of frame buildings tended to be more regular. After 1920, frame vernacular buildings often diminished to one-story. In addition to height

and methods of construction, frame vernacular architecture of the 1920's and 1930's shared additional characteristics. Framing rested on pier foundations, commonly brick or concrete block. Exterior sheathing was usually horizontal wood siding, either weatherboard or drop type. Roof types were gable or hip, covered with V-crimp or embossed sheet metal or composition or asbestos shingles. Brick chimneys constituted a common feature. Windows were double-hung sash. The size of panes increased in size, generally to either 1/1 or 2/2 lights. Bungalow windows, with a single lower light, and 3, 4, or more lights in the upper sash, were also typical.

Frame Vernacular Features

Plans

- Usually rectangular
- Sometimes L-shaped to maximize cross-ventilation

Foundations

- Masonry (usually brick) piers
- Spaces between piers left open to allow for ventilation and for protection from high water

Porches and Facades

- Most commonly simple entrance or end porches
- Columns are typically narrow and made of wood; usually spaced evenly across the façade
- In most cases, porches were built without railings

Roofs

- Earlier period homes have steep pitches, to accommodate attic space
- Later period homes have a lowered roof pitch
- Rafter ends are unadorned, exposed, and extend beyond the face of the wall
- Early period homes have wood shingles or shakes
- Later period homes have metal shingles or metal sheets, or was used as a replacement roof material

Exterior

- Horizontal wood drop siding and weatherboard are the most common exterior wall surface materials, such as novelty siding or clapboard
- Chimneys are basic with simple decorative caps

Windows and Doors

- Generally, double-hung sash windows made of wood
- Windows are spaced evenly along all facades
- Windows can be single-pane, or 2- or 4-pane
- Doors contain recessed wood panels.

MASONRY VERNACULAR

1880-1950

Following the Civil War, brick became more readily available, particularly in the 1880s, as rail networks began to penetrate the Florida peninsula. Because of its fire-resistant qualities, brick was often employed in constructing commercial buildings. Ornamentation consisted of simple detailing, usually cast concrete applications or decorative brickwork, such as corbeling. Roofs were usually flat, built-up types with parapet.

After 1900 new colors and textures of brick were introduced. In addition to commercial buildings, brick was increasingly used on a variety of buildings, including private residences, apartments, schools, and governmental buildings.



Beginning in the 1920s two new masonry materials, hollow tile and concrete block, became widely used. These new materials were as strong as fired brick, but were lighter and cheaper. In later years concrete block almost exclusively replaced brick as a structural material. During the 1920s, brick was frequently used as a veneer in combination with masonry or frame interior walls on a variety of buildings.



Masonry Vernacular Features

Plans

- Regular
- Rectangular
- One or two stories

Foundations

- Continuous or slab, brick or concrete

Porches and Facades

- Deep porches with overhanging gables or hipped roofs

Roofs

- Hipped; flat
- Shingles
- Parapet in commercial structures

Exterior

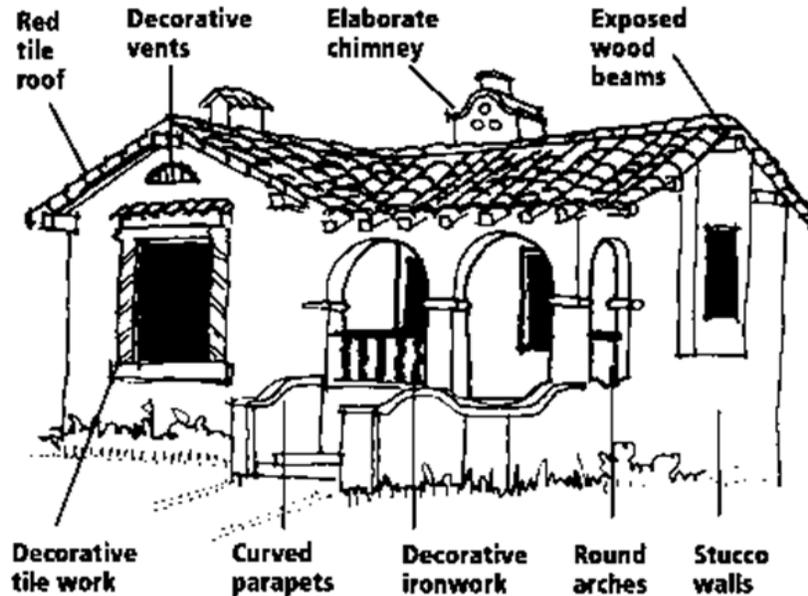
- Brick, common or running bond; stucco, rough texture; concrete block, rusticated rock-faced.

Windows and Doors

- Generally, double-hung sash windows
- Generally feature showcase front windows
- Windows evenly spaced along all facades
- Windows can be single-pane, or 2- or 4-pane
- Doors contain recessed wood panels.

MEDITERRANEAN REVIVAL

1900-1930



Mediterranean Revival Style architecture is an eclectic design style that was first introduced in the United States around the turn of the nineteenth century, and came into prominence in the 1920's and 1930's. The style evolved from "rekindled interest in Italian Renaissance palaces" and seaside villas dating from the sixteenth century, and can be found predominantly in California and Florida due to the popular association of these coastal regions with Mediterranean resorts.

Architects August Geiger and Addison Mizner did much to popularize this style in Florida. Structures are typically multi-story and based on a rectangular floor plan, and feature massive, symmetrical primary façades. Mediterranean Revival is generally characterized by stuccoed wall surfaces, flat or low-pitched terra cotta and tile roofs, arches, scrolled or tile-capped parapet walls and articulated door surrounds.



Feature detailing is occasionally executed in keystone.

Balconies and window grilles are common, and are generally fabricated out of wrought iron or wood. Ornamentation can range from simple to dramatic, and may draw from a number of Mediterranean references. Classical, Spanish, or Beaux-Arts architecture details are often incorporated into the design, as are lush gardens. The style was most commonly applied to hotels, apartment buildings, commercial structures, and even modest residences.

Mediterranean Revival Features

Foundations

- Continuous concrete and stem wall footing with continuous masonry foundation walls

Porches and Facades

- Typically no porch
- Massive, symmetrical details
- Scrolled or tile-capped parapet
- Balconies and window grills are common
- Decorative ironwork

Roofs

- Flat or low-pitch gable
- Usually some form of parapet
- Ceramic type roof

Exterior

- Stucco finish

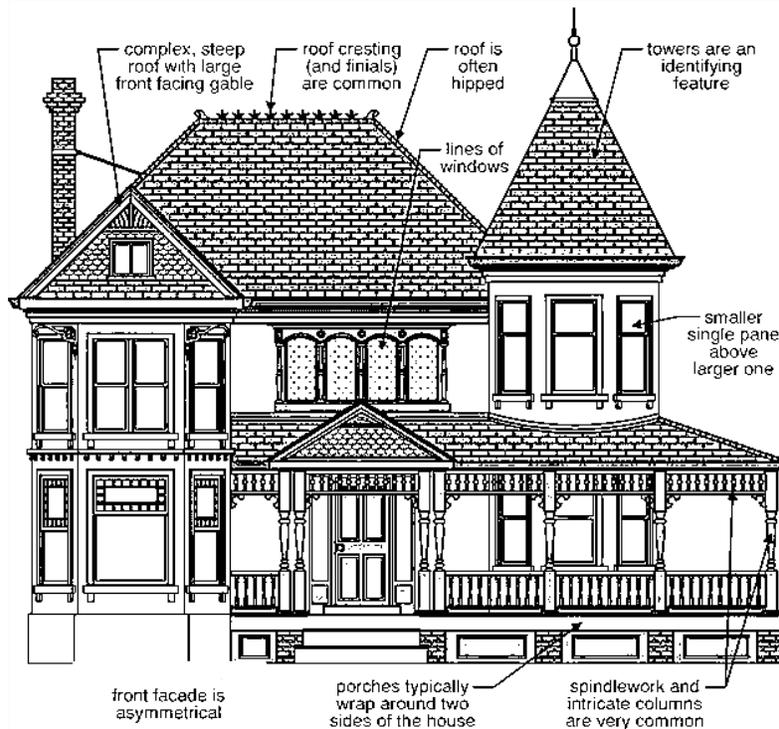
Windows and Doors

- Windows are arched or rectangular
- Double hung, sash
- Doors often framed with an arch entrance



QUEEN ANNE

1880-1910



While the name implies some connection to Queen Anne or the Renaissance architecture that was the most dominant form during her reign, the Queen Anne style has its roots in the late Medieval period. In the late nineteenth century, a group of English architects, led by Richard Norman Shaw, were the leading force behind this style's popularity. The first examples in the United States appeared in the 1870's, and by the 1880's became a regularly featured style in pattern books. The style became more popular as the railroads expanded across the country, making ready cut architectural details easily available throughout the nation.

Queen Anne buildings are characterized by two different types of design. The first type is based on variations in shape and the second on specific decorative detailing. The majority of the Queen Anne structures in Plant City contain characteristics most commonly associated with the decorative second type of the style called Free Classic. The columns are classically detailed instead of simple turned posts. The columns may be either full height or set on a pedestal to the level of the porch railing. The railings and balusters are typically simple in profile with occasional examples of spindle-work. Porch supports are commonly grouped together.

One of the most characteristic features of the Queen Anne style is the use of the wall as a primary decorative element. This was accomplished in Plant City with two techniques. The first used bays, wall projections and overhangs to give depth to the wall surface. The second technique utilized different wall materials and textures.

Queen Anne Features

Plans

- Two to three-and-a-half story
- Rambling, asymmetrical plan
- Vertical orientation

Foundations

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

Porches and Facades

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

Roofs

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

Exterior

- Horizontal wood siding is most common
- May combine several types of siding materials (shingles, clapboard, and decorative wood panels) on one house
- Brick chimneys with decorative patterns or coursing, decorated chimney caps

Windows and Doors

- Queen Anne window, consisting of a single large pane surrounded by smaller rectangular panes
- Decorative glass, such as diamond-shaped panes or stained glass, is common
- Typically, double-hung wood sash windows with single and divided panes
- Windows may be a mixture of sizes and shapes

Chapter 2

Rehabilitation, New Construction, and Additions to Contributing Structures



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REHABILITATION: A PRACTICAL APPROACH TO PRESERVATION

Design Standards ensure the preservation of architectural resources through measures that are consistent and cost-effective. These Standards emphasize rehabilitation - the process of repairing or altering a historic property while retaining its significant features. As 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).

Before presenting the standards, it is important to understand the differences between restoration and rehabilitation. Rehabilitation implies a gentle, thoughtful process which respects the original character of each historic building while allowing for orderly change. Rehabilitation assumes that alterations must take place to make a building useful and practical while complying with code requirements for life safety, conservation of energy and accessibility. An important goal of historic preservation and design Standards is to rehabilitate buildings so that they may be altered for present day uses while preserving the historical context of the building.

The Rehabilitation Philosophy of this manual can be stated as follows:

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

The Secretary of the Interior's Standards for Rehabilitation serve as the basis for these Standards and all projects are reviewed for appropriateness using these standards. 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 (including its overall shape, materials, craftsmanship, decorative details, and its site and environment).

The reasons for using the Secretary of the Interior's Standards include:

- Rehabilitation projects receiving federal or state funding or tax credits already must observe the standards;
- Property owners seeking a historic preservation property tax exemption under Section 196.1997 (Florida Statutes) must comply;
- A consistent set of standards saves time and money, and permits avoidance of administrative overlap and conflicting regulations.

The National Park Service of the US Department of the Interior has published Preservation Briefs pertaining to specific topics. These Briefs should be used in addition to these Design Standards. Briefs can be found at www.nps.gov/history/hps/tps/briefs/presbhom.htm.

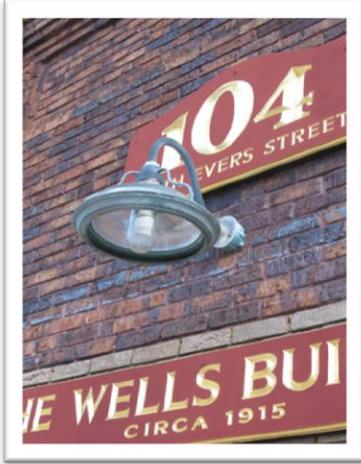
U.S. SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

Plant City's Design Standards were written using the Secretary of the Interior's Standards for Rehabilitation as a guide. The Standards are general and serve as a guide for reviewing projects within the Historic Districts. You will see they allow for a wide range of possible solutions. The short version of the Secretary's Standards is listed below however, a complete copy is on record with the Design Review Official, or may be obtained from the National Park Service, listed in Appendix Two.

U.S. SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION (SHORT VERSION)

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

MAINTAINING ORIGINAL BUILDING CHARACTERISTICS



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

Photograph the existing conditions prior to beginning a project. This photographic record will serve as an important document of the building at a point in time. This record will also be helpful in the evaluation of the proposed treatments, by the Design Review Official and the Historic Resources Board.

Maintaining Original Building Characteristics

- Preserve the character of the building while trying not to conceal its original style.
- Keep the design features (roofs, doors, windows, columns, cornices, etc.) when renovating the exterior. It is vital that basic levels of decoration are not lost as these provide visual interest.
- No material will look more acceptable on a facade than the one originally used. Do not use new materials that are incompatible with the building.
- When old trim is decayed and is no longer usable, save the pieces. Take a photograph, or draw and trace them before they are discarded. A carpenter should examine the old pieces and create new ones to match.
- Alterations shall not destroy or cover the original details of a building. The details are often vital to the proper proportion of the facade. In addition, they represent creative crafts that are rare in contemporary architecture. Neither modernize it out of recognition, nor attempt fraudulent quaintness.
- Altering the character of a building by stripping original materials or details, or adding uncharacteristic materials, such as awning windows, is not allowed.
- Replacing details (lights, railings, finish materials, etc.) that are not in character with the original style is not allowed.
- Every effort should be made to research the original style of the building, along with the appropriate detailing used at that time. Many of the details may have been obscured over time by way of ordinary repair and maintenance.
- Do not cover or obscure any original detail with new construction.
- An extraordinary variety of design elements are pre-made and readily available, including cornices, columns, pilasters, spandrels, lintels, quoins and paterae. They can be made of wood, stone, pre-cast concrete, plaster, terra cotta and formed stucco. A visit to any lumber store or consultation with a design professional will quickly uncover many of these resources.

Maintaining Original Building Characteristics (Continued)

- When renovating any detail, one of two methods should be followed. First try to maintain as much of the original material as possible. Most details, no matter how deteriorated they appear, can be repaired. This approach is usually less expensive for small scale projects. When economy does not permit keeping all of the original, the next best course is to simplify the details while maintaining the original dimensions and scale.
- Cornices are usually one of the most important details, and one of the most difficult to renovate. Keep the original details whenever possible. Otherwise simplify as outlined above.
- If the original detail cannot be maintained or replaced in its original form, it should be modified without disturbing the character of the structure.
- Regular, careful painting or sealing will protect the decorative wood elements of any building from the weather, but some caution is necessary. Spray painting of fine details typically applies too much paint, causing dripping and rounding of edges. Frequent repainting without proper scraping will obscure the design, as well as cause cracks in thickened paint where dirt and water can collect. Proper application of primer, water repellents and sealer will extend the life of wood elements. Consult with paint manufacturers or design professionals for assistance with proper coating reparation and application.
- Do not sandblast, or use open flames or harsh chemicals to remove paint. Often the underlying material is excessively damaged, thereby affecting its appearance and ability to withstand the elements.



MAJOR BUILDING ELEMENTS

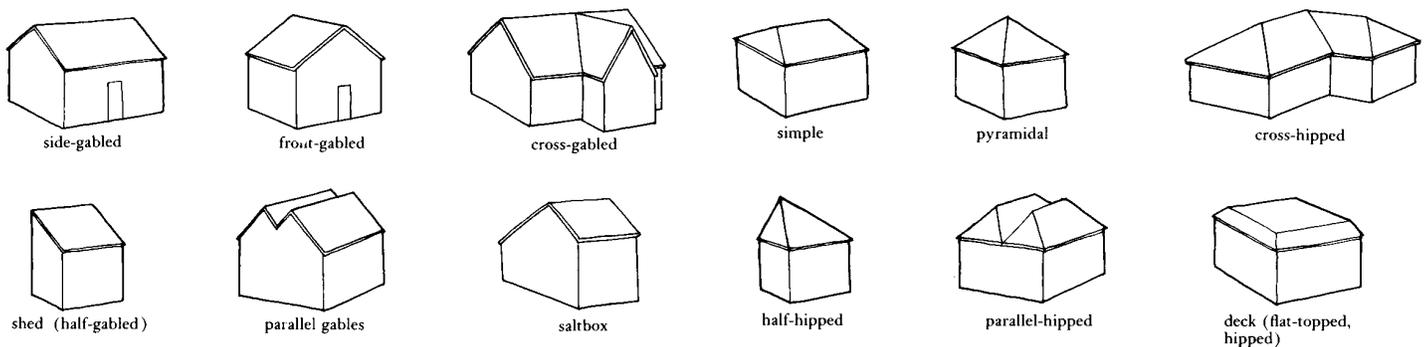
The major elements of a building are the roof, walls, wall openings, porches, decorative elements and the site surrounding a building. Requirements have been developed for rehabilitating and restoring these elements. When rehabilitation is proposed by the owner, or his authorized agent, these requirements must be met.

Roofs and Roofing

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

Roof forms comprise an important part of streetscapes in Plant City's historic districts and create a unified rhythm with neighboring buildings. The most numerous residential roof types are gable, hip, or a combination. Other examples are pyramidal, gambrel, and clipped gable (also known as jerkinhead). Flat roofs with parapets predominate in commercial districts. In planning roof repairs, it is important to identify significant features and materials and treat them with sensitivity. Significant features and materials should be repaired rather than replaced. If replacement of a deteriorated feature is necessary, the new materials should closely match the original.

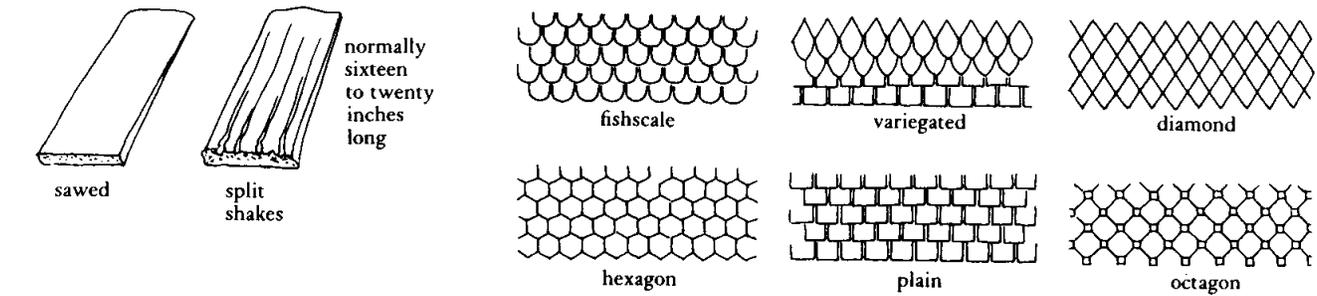
Appropriate Roof Forms



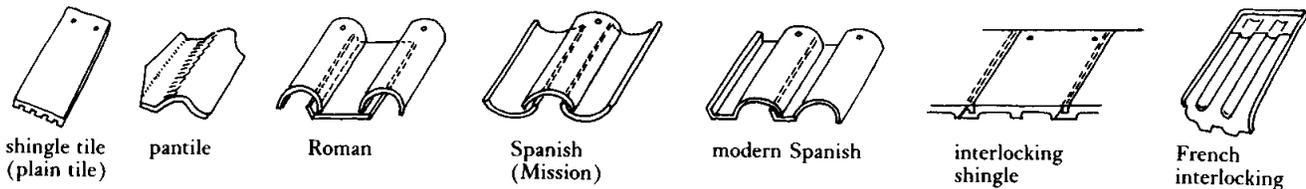
Roofs perform an essential function in keeping a building weather-tight. As a result, they are particularly subject to change. In Florida, the most common original roofing materials were embossed or crimped sheet metal and sawn wood shingles. Virtually all original wood shingle coverings have been removed and often replaced with ornamental sheet metal. Such historic changes to roofs have gained significance in their own right and should be respected.

Where existing roofing material is non-original and non-significant, there is greater flexibility. The existing roof may be retained, replaced in a manner known to be accurate based on documentation or physical evidence, or treated in a contemporary style as long as the original character of the property, neighborhood or environment are considered.

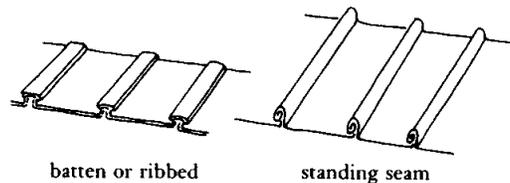
Appropriate Materials



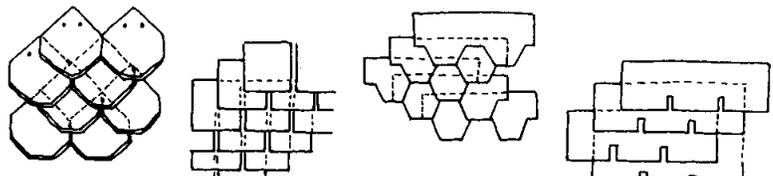
CERAMIC TILE SYSTEMS



METAL SHEET JOINTS



COMPOSITION SHINGLES: TYPICAL SHAPES



ROOFS AND ROOFING

Form

- Retain the original roof forms of the original structure and any outbuildings.

Elements

- Louvers, dentils, and dormers, shall be replaced, using surviving examples as a reference.

Materials

- Composition shingles, wood shingles and metal roofs are acceptable for Vernacular, Colonial Revival, Georgian Revival, Bungalow and Queen Anne styles.
- Barrel tiles or pan tiles of clay or concrete are acceptable on Mediterranean Revival Buildings.
- Retain and repair historic materials whenever possible. If substitute material is used, it should match the historic material in size, profile, and finish so there is no change in the character of the building.
- Installing roofing materials which irreversibly damage or obscure the architectural features or trim of the building are not allowed.
- Maintain sound historic material such as slate, clay tile, wood, or architectural metal whenever possible.
- Reuse intact slate or tile when only the roofing substrate needs replacement.

Roofs and Roofing (Continued)

- Flat roofs (slopes under ½" per foot) were traditionally made from a built-up system of asphalted felts. Use of simple ply-membranes on flat roof not visible from the street is permissible.
- Wherever possible avoid removing a major portion of the roof or roofing material that is repairable, and then reconstruct it with new material in order to create a uniform or "improved" appearance.
- Do not use new materials, such as roll roofing, whose composition, size, shape, color, and texture that alter the appearance of the building.
- Do not use a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the roof or that is physically or chemically incompatible.

Skylights

- Do not locate skylights on portions of the roof facing the street.
- Large, bubble-shaped skylights, and/or colored skylights are not allowed.

Dormers/Cupolas

- Dormers are acceptable on Colonial Revival, some Bungalow, Greek Revival, American Foursquare, and Colonial Revival structures.
- The installation of new dormers shall preserve the balance and massing of the building, match the historic dormer types (shapes), and be of the same proportions and materials as the principal structure.
- Preserve the original dormer or cupola form.
- Replacement of an entire roof feature such as a cupola or dormer is not allowed when repair of the historic materials and limited replacement of deteriorated or missing parts are possible.
- Do not remove a feature of the roof that is un-repairable, such as a chimney or dormer, and not replace it; or replace it with a new feature that does not convey the same visual appearance.

Mechanical and Electronic Equipment

- Equipment such as air conditioning units and solar panels shall be installed as inconspicuously as possible, and not visible from public rights-of-way.
- When installing, do not damage or obstruct any architectural features.

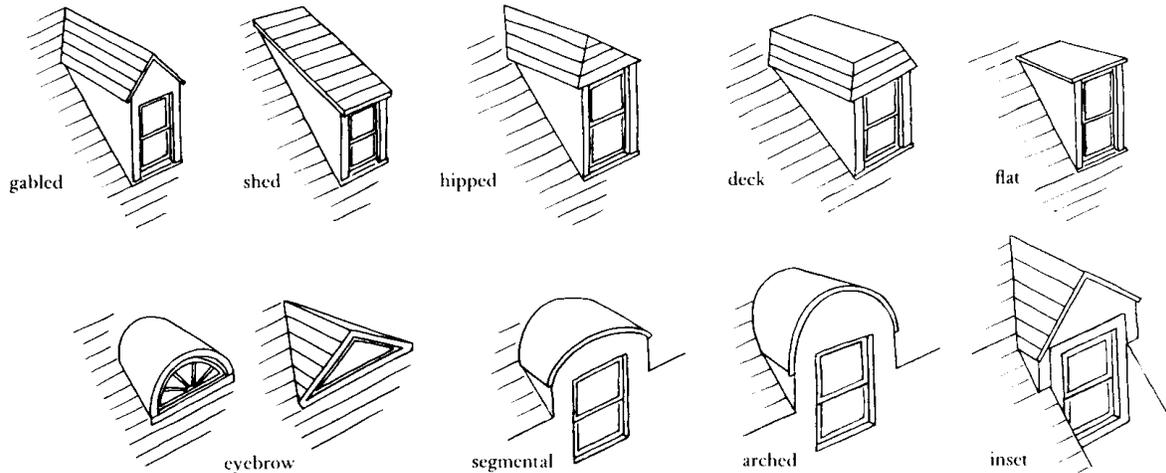
Finish/Color

- Do not use bright, non-fading, high intensity colors, nor use multiple roof finish colors.
- Dark reds, browns and earth tones are acceptable for tile roofs.
- Natural metallic colors are acceptable for metal roofs.
- Lighter colors and earth colors can be used for composition and fiberglass shingles. When evidence of the existing roof material is present, the color should be matched as closely as possible.

Maintenance

- Provide proper roof drainage to ensure that water does not splash against the building or foundation walls.
- Clean and maintain gutters and downspouts properly so that water and debris does not collect and cause damage to roof fasteners, sheathing, and the underlying structure.
- Never allow a leaking roof to remain unprotected so that accelerated deterioration of historic building materials such as brick, wood, plaster, paint, and structural members occurs.

Appropriate Dormers



Exterior Walls

A wall is defined as an upright continuous structure serving to enclose, divide, support and/or protect the interior of a building. Wall coverings provide the background for the rest of the structure and decorative element. Wall materials can also provide the texture that defines the buildings character.

EXTERIOR WALLS: GENERAL

Finish/Color

- Use the wall finish most acceptable for the architectural style.
- Wall surfaces should appear monolithic except for Queen Anne Style structures, with at least 80% of the opaque wall surface one material and color.
- Do not use high intensity colors, or inappropriate colors for building style. See page 67 for appropriate colors.

Materials

- Do not unnecessarily remove a significant portion of the original wall material.
- Do not remove or conceal any original wall surface with a material inappropriate to the style.
- Do not install materials that damage or obscure architectural features and trim.
- Metal curtain walls are not allowed.
- If substitute materials are used, they should match the historic material in size, profile, and finish so that there is no change in the character of the building.

Details/Decoration

- If details have been obscured, every effort should be made to reveal and retain what remains.
- Replacing missing or badly deteriorated features using surviving examples as a reference is recommended.

Exterior Walls: General (Continued)

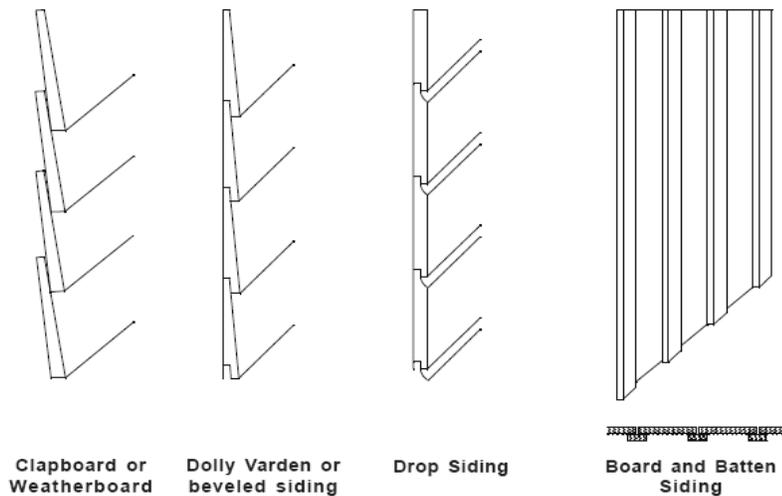
- Applied decoration, such as trim bands, accent colors, and control joints shall be applied in such a way as to avoid a panelized or prefabricated appearance.
- Creating a false sense of history by removing or adding detail is not allowed.

Common Wall Coverings by Architectural Style

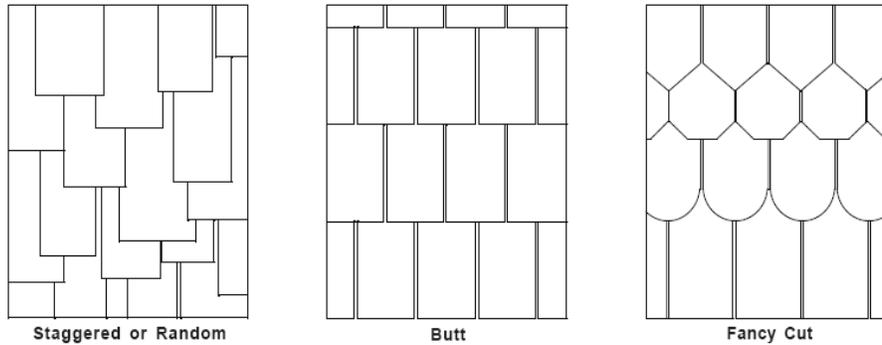
- **Horizontal Wood Siding** - Frame Vernacular, Bungalow, Greek Revival, Colonial Revival, Queen Anne, Foursquare
- **Brick** - Brick (masonry) Vernacular, Georgian Revival, Greek Revival
- **Stucco** - Masonry Vernacular, Mission Revival

Wood Siding

Horizontal wood siding is the predominant exterior finish of residential buildings throughout Florida. Wood siding is a character defining feature of frame vernacular buildings and many of the late 19th- and early 20th-century styles found in the state such as Queen Anne, Colonial Revival, and Craftsman Bungalow. Important characteristics of wood siding which should be considered in its repair or replacement are board size, width of exposure, length, and trim detail.



Wood Siding Types



Wood Shingle Patterns

WOOD SIDING

Finish/Color

- Use the wall finish most acceptable for the architectural style.
- Retain and maintain paint coatings that protect the wood from moisture.
- For traditionally unpainted features such as beam ends, preservatives shall be applied.
- Applying non-historic exterior finishes that result in either the removal or covering of historic materials and details is not allowed.
- Do not remove paint coatings that protect the wood from moisture.
- Radically changing the type of finish or its color or accent scheme so that the historic character of the exterior is diminished is not allowed.
- Do not strip historically painted surfaces to bare wood, then apply clear finishes or stains in order to create a "natural look" or to avoid repairing or reapplying a special finish.
- Do not paint surfaces that were traditionally left unpainted.
- Do not use chemical preservatives such as creosote which can change the appearance of wood features unless they were used historically.
- Do not remove paint that is firmly adhering to and thus protecting wood surfaces.

Materials

- For lapped wood siding match the original profile and overlaps as closely as possible. Maintain existing board width, length, and exposure.
- If substitute materials are used, they should match the historic material in size, profile, and finish so that there is no change in the character of the building.
- Removing or altering a historic material or a distinctive architectural feature is not allowed.

Details/Decorations

- Keep decorative trim around doors, windows, and under roof lines. Maintain the size and width of original trim boards at corners, windows, and all exterior areas that are treated decoratively.
- Detachable elements may be removed and repaired or refinished.
- Do not remove an entire wood feature that is not repairable and not replace it; or replace it with a new feature that does not convey the same visual appearance.
- Do not create a false historical appearance with a replaced wood feature based on insufficient historical, pictorial, and physical documentation.

Wood Siding (Continued)

- Do not introduce a new wood feature that is incompatible in size, scale, material, and color.

Cleaning/Repair/Stripping

- The least abrasive method, such as hand-scraping and gentle chemical strippers, should be used to remove paint.
- Repair may include the limited replacement with compatible substitute material, of those extensively deteriorated or missing parts of features where these are surviving prototypes such as brackets, molding, or sections of siding. If using the same kind of material is not feasible, then a compatible substitute material that gives the authentic appearance of wood siding may be considered.
- Repairs to damaged siding can include patching, piecing-in, and reinforcing.
- Preserve and salvage as much of the original material as possible.
- Identify, evaluate, and treat the causes of wood deterioration, including faulty flashing, leaking gutters, cracks and holes in siding, deteriorated caulking in joints and seams, plant material growing too close to wood surfaces or insect or fungus infestation.
- Harsh abrasive methods such as rotary sanding discs, rotary wire strippers, and sandblasting shall not be used when removing paint from exterior.
- Harsh thermal methods such as a hand-held propane or butane torches shall not be used due to fire danger.
- If more intensive paint removal is required, the gentlest means possible should be used. Appropriate methods include a heat plate for flat surfaces such as siding, window sills, and doors; an electric heat gun for solid decorative elements; or chemical dip stripping for detachable wooden elements such as shutters, balusters, columns, and doors when other methods are too laborious.

MASONRY:

BRICK, CONCRETE, STUCCO, OTHER MASONRY MATERIALS

Finish/Color

- When repairing masonry walls the brick and mortar color and texture should match that of the original.
- Do not use water repellent agents unless necessary. (A test patch should be completed before waterproofing of the building has begun.)
- Do not remove paint that is firmly adhered to and thus protecting masonry surfaces.
- Do not create a new appearance by applying paint or other coatings such as stucco to masonry that has been historically unpainted or uncoated.
- Do not remove paint from historically painted masonry.
- Do not radically change the type of paint or coatings or its color.
- Applying waterproof, water repellent or non-historic treatments such as stucco to masonry as a substitute for re-pointing and masonry repairs not allowed. Coatings are frequently unnecessary, expensive, and may change the appearance of historic masonry as well as accelerate its deterioration.
- Rough cast stucco finishes are recommended for Mission Revival while smooth cast stucco finishes are recommended for more contemporary styles.

Masonry: Brick, Concrete, Stucco, Other Masonry Materials (Continued)

- Stucco surfaces should have a monolithic surface, whether smooth or rough cast.
- Acceptable new commercial building colors are in the ranges of creams, ivories, flesh tones, pastels of earth tone colors and earth tone colors of natural materials (quarried stone, fossilized shell, coral stone, etc.).

Materials

- Mortar should be softer than the brick.
- Do not remove non-deteriorated mortar from sound joints, then re-pointing the entire building to achieve a uniform appearance.
- Do not re-point with mortar of high Portland cement content, unless it is the content of the historic mortar. Portland cement can often create a bond that is stronger than the historic material and can cause damage as a result of the differing coefficient of expansion and the differing porosity of material and mortar.
- Do not repoint with a synthetic caulking compound.
- Do not use a substitute material for the replacement part that does not convey the visual appearance of the remaining parts of the masonry feature or that is physically or chemically incompatible.
- Do not remove sound stucco or repairing it with new stucco that is stronger than the original material or does not convey the same visual finishes.

Details/Decorations

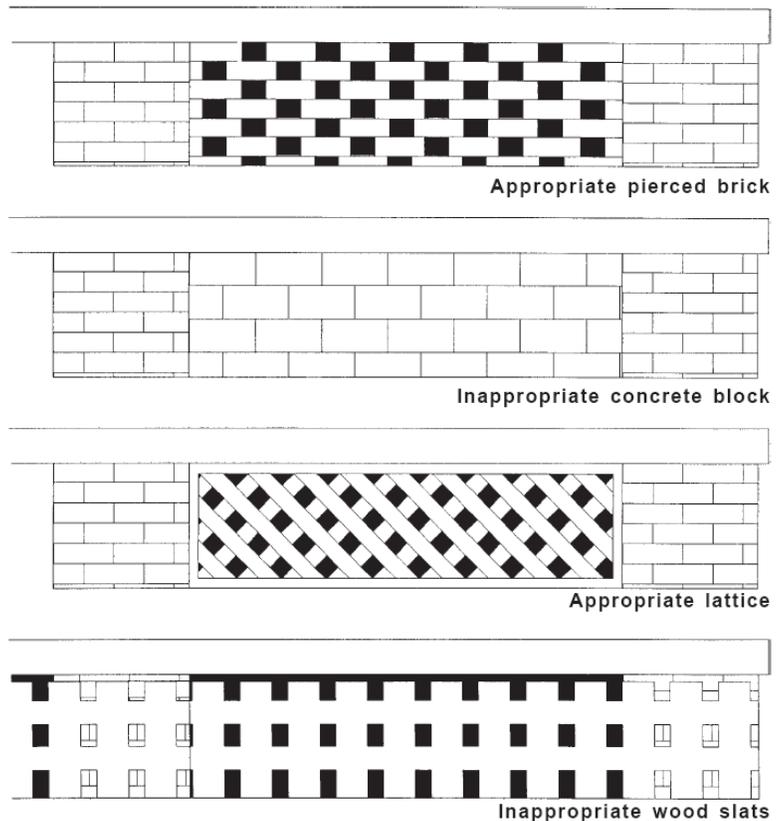
- Do not remove or substantially alter masonry features which are important in defining the overall historical character of the building so that the character is diminished.
- Do not remove or obscure architectural features such as cornices.
- Do not replace an entire masonry feature such as a cornice or balustrade when repair of the masonry and limited replacement of deteriorated parts are appropriate.
- Do not remove a masonry feature that is not repairable and not replace it, or replace it with a new feature that does not convey the same visual appearance.

Cleaning/Repair

- Clean masonry using the gentlest possible techniques. Washing with plain water at low pressure, with the use of natural bristle brushes, is the safest method. High pressure washes are permissible only if it does not seriously damage the building material.
- Do not remove paint by destructive means such as sandblasting, application of caustic solutions or high pressure water blasting.
- When repairing the original masonry, size and texture should be matched as closely as possible. Original detail should be continued and replicated. Coursing spacing and mortar joint size shall be maintained.
- Do not replace or rebuild major portions of exterior walls that could be repaired and that would make the building essentially new construction.
- Use hand tools to remove deteriorated mortar from joints prior to re-pointing, rather than electric tools, when possible.
- Using a "scrub" coating technique to re-point instead of traditional re-pointing methods is not allowed.
- Removing or improperly treating decorative stucco is not allowed.

Foundations

Most historic buildings in Florida rest on raised masonry foundations, either continuous 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 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 crisscross lattice infill is also an appropriate infill material.



Illustrations of Appropriate and Inappropriate Foundation Infill

FOUNDATIONS

- Retain, repair as needed or replace historic foundations with matching materials.
- Maintain open spaces between piers.
- Retain, repair as needed or replace historic foundation enclosures with matching materials.
- If foundation enclosures are missing, enclose with an appropriate material such as lattice, pierced brick, or a compatible new design.
- Historic foundation enclosures should be preserved unless they are deteriorated and irreparable.
- Enclosing a pier foundation with continuous infill that prevents ventilation and destroys the openness of the feature should be avoided.
- Replacement infill material which is inappropriate to the style of the building is not allowed.
- Non-historic materials such as unpainted concrete block, plywood, and stucco shall not be used to fill raised foundations.

Porches and Balconies

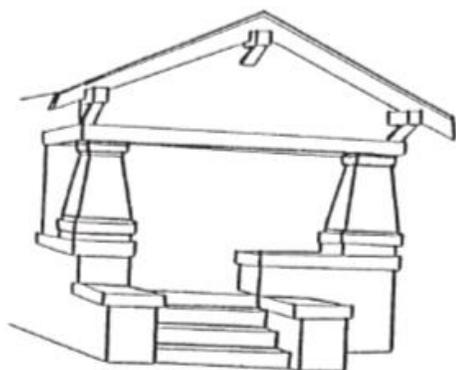
Porches and balconies have been a traditional and significant feature of Florida architecture since the early 19th century. Porches served as a covered entrance to buildings and a transitional space between the interior and exterior. They provided a protected, shaded area used for relief from the state's frequent hot and rainy weather. They were often the principal location for ornamentation and detailing, such as brackets and other jig-sawn woodwork, posts, columns, and balustrades. Size, style, ornateness or simplicity, sense of openness, and detailing were all important attributes of porches. Such features should be preserved during the course of rehabilitating a building.



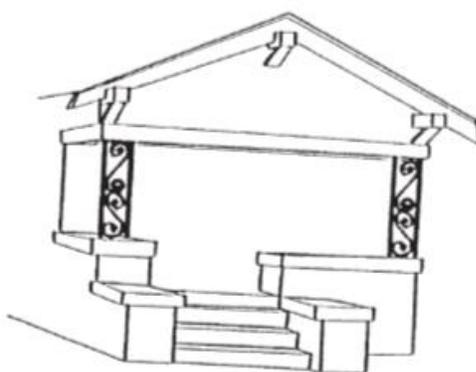
Changes to a porch which are over fifty years old may have achieved significance in their own right. They may reflect changes in ownership or use, style, or improvements in the owner's economic well-being. These changes should be recognized and respected.

There are a number of common problems associated with porch treatments. Owners are often tempted to enclose porches for additional year-round living space. Although porch enclosures are generally not recommended, they can meet standards for rehabilitation under limited circumstances. Transparent materials, such as clear glass enclosures or screens that are set behind balustrade and structural systems and maintain the visual openness of a porch, are permitted. Removal or encasement of significant porch features or enclosure with non-transparent materials are not acceptable treatments. Permitted enclosures should be attached in such a way that if removed, the form and integrity of the porch would remain.

Because they are open to the elements, porches require frequent maintenance and repair. Deteriorated porch features should be repaired rather than replaced. When replacement proves necessary, replacement features and materials should approximate the originals as closely as possible. If total replacement is required, the new porch should be rebuilt based on historical research and physical evidence. If a porch or individual features of it are missing and no documentation or physical evidence is available, a new porch design which is compatible with the scale, design, and materials of the remainder of the building is appropriate.



Appropriate:
porch posts are preserved



Inappropriate:
wrought iron porch posts detract from the historic appearance of the porch

Porches which have previously been enclosed or otherwise altered are permitted to remain under the Standards. There is no requirement to restore an altered or missing feature. However, if enclosures or other inappropriate alterations are removed during the course of

rehabilitation, they cannot be replaced. Moreover, new construction must comply with these Standards. There are a wide variety of style defining characteristics inherent in porches and balconies. The columns that support the roof above and the brackets that hold up a second floor balcony are both character-defining elements.

Screen Rooms and Sunrooms

Existing screen-rooms and sunrooms that have attained historic significance shall be maintained and preserved. New screen-rooms and sunrooms shall be attached to the rear of the building so as not to be visible from the public right-of-way or main approaches. The style and scale of new screen-rooms and sunrooms shall be appropriate for the architectural style of the building.

PORCHES, BALCONIES, SCREEN ROOMS, SUNROOMS

Porches and Balconies

- Preserve porches and balconies as originally designed.
- Missing porch and balcony elements such as balusters, piers and columns, shall be replaced using surviving examples as a reference.
- Repair deteriorated elements and replace only when necessary.
- Stairs onto porches that use flanking walls with a wide cap will be acceptable if the replacement of architectural elements is necessary.
- If the original porch or balcony supports or structure must be replaced, provide new components that best match the material, style, scale and degree of ornamentation acceptable to the architectural style.
- Provide adequate protection of a porch so that deterioration does not result.
- Do not use a substitute material that does not convey the visual appearance of the surviving parts of the porch or that is physically incompatible.
- Preserve porches and steps that are appropriate to the building's development and style.
- Removing a porch that is irreparable and not replacing it; or replacing it with a new porch that does not convey the same visual appearance is not allowed.
- Striping porches and steps of original material and architectural materials such as hand rails, balusters, columns, brackets, and roof decorations is not allowed.
- Do not create a false historical appearance because the replaced porch is based on insufficient historical, pictorial, and physical documentation.
- Adding porches that are incompatible in size, scale, material, or color with the historic building or obscure, damage, or destroy character-defining features is not allowed.
- Do not remove, wholly or in part, a historic porch or balcony.
- The replacement of original materials with new inappropriate materials is not allowed.

Screen Rooms and Sunrooms

- Enclosure of a porch with glass or screen will be permissible if the original appearance of the porch is not destroyed, provided that all other city regulations are met, all work shall be easily reversible, and work shall cause minimal damage to the historic fabric. A screen or glass enclosure behind the original porch elements that allow the porch to still be perceived as a porch will be encouraged as an acceptable solution.
- Do not enclose porches and steps in a manner that destroys their historical appearance.

Porte-cochère, Garages, and Carports



Porte-cochères, detached garages, and carports are visible expressions of the impact of the automobile on historic buildings throughout Florida. Much of Florida developed after mass production of the automobile. As a result, porte-cochères, detached garages, and carports are often an integral part of the original design of historic buildings. In some instances garages were added as an afterthought and lack significant design quality and materials. Where they are less than 50 years old or insignificant, they can be selectively removed if necessary.

PORTE-COCHÈRES, GARAGES, AND CARPORTS

Garages and Porte-cocheres

- Preserve and maintain existing porte-cochères and garages with the same care given to historic residences. Replacement garage doors shall be compatible with the architectural style of the historic residence.
- If the detached garage is converted into additional residential accommodation, visual evidence of the garage should be retained whenever possible.
- If a new garage is required, the design shall be compatible with the architectural style of the historic residence. A detached structure to the rear of the property should be the first considered and, if possible, should be accessed from an alley.
- New garages attached to the historic residence should be as visually unobtrusive to the front façade if possible, and accessed from the side or rear, away from the public right-of-way.
- Do not enclose porte-cochères and garages in a manner that destroys their historical appearance.
- Garages shall have single-width doors.

Carports

- Carports that are historically associated with residences should be preserved and maintained with the same care given to the historic residences.
- To replace an existing carport, the design and scale shall be compatible with the architectural style of the historic residence.
- New construction of carports shall be allowed in the side or rear yard and shall not be oversized or distract from the residence, such as by being a different color.

Doors and Entrances



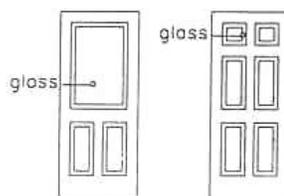
Principal doors and entrances are an integral part of historic buildings in Plant City. They are typically the largest opening, regulating the greatest amount of air and light, and frequently contain decorative or stylistic features, such as transom and sidelights or detailed surrounds. Early doors were made from pieces of vertical wood held together with horizontal strips. More elaborate and decorative doors were designed as technology in joinery progressed. Doors and entrances and associated detailing should be preserved. Changes to door size and configuration should be avoided. If a historic entrance cannot be incorporated into a contemporary use for the building, the

opening and any significant detailing should be retained.

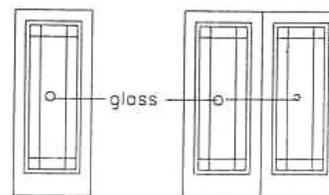
Replacement doors should either match the original or substitute new materials and designs sympathetic to the original. Historic doors that do not match the composition and stylistic details of the building or missing door should not be substituted. Contemporary stock doors and screen doors are inappropriate replacements. Replacement screen doors should be simple. Any ornamentation should be based on historic precedent and in keeping with the character of the door and entrance design. Aluminum, metal, and jalousie doors should be avoided.

Sometimes new entrances are required for practical reasons or to satisfy code requirements. Placement of new entrances on principal facades should be avoided when possible. New entrances can result in loss of historic fabric and detailing and change the rhythm of bays. New entrances should be compatible with the building and be located on party walls or side or rear walls that are not readily visible from the public right-of-way.

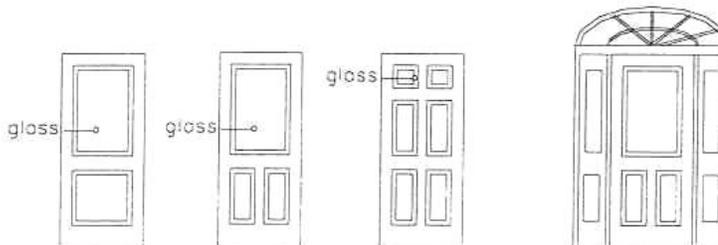
FRAME VERNACULAR



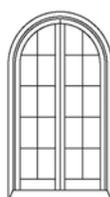
BUNGALOW



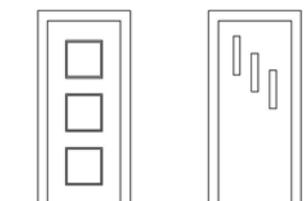
COLONIAL REVIVAL



MEDITERRANEAN REVIVAL



MODERN



DOORS AND ENTRANCES

Location and Opening

- The location of existing door openings shall be retained. Do not introduce or change the location of doors and entrances that alter the architectural character of the building.
- Existing doors shall retain their original size or function.
- Place new entrances on secondary elevations away from the main elevation. Preserve non-functional entrances that are architecturally significant.
- Do not install secondary service entrances that are incompatible in size and scale with the historic building or obscure, damage, or destroy character-defining features.
- Do not remove an entrance because the building has been reoriented to accommodate a new use.
- Removing historic doors, transom, and side lights and replacing them with blocking is not allowed.
- Do not remove an entrance that is unrepairable and not replace it; or replace it with a new entrance or porch that does not convey the same visual appearance.
- Do not alter service entrances so they appear to be formal entrances by adding paneled doors, fanlights, and sidelights.

Type/Style of Doors

- Replace missing or deteriorated doors with doors that closely match the original, or that are of compatible contemporary design.
- If door replacement is necessary the replacement doors shall be in keeping with the architectural style of the building whenever possible. Identify and maintain those elements that define the character of the entrance doors (surrounds, pediments, sidelights).
- Replacing deteriorated or missing doors with stock doors or doors of inappropriate designs or constructed of inappropriate materials is not allowed.
- If a door is considered for replacement due to security concerns, first explore more contemporary locking mechanisms. Security window film will prevent intrusion through the glass in a door or sidelight, without affecting the overall appearance of the window.
- Add simple or compatibly designed screen doors where appropriate that match the historic materials and character of the building.
- Replacing door or frames with overly decorative designs that are not common with the style of the building is not allowed.
- Commercial storefront doors shall be predominantly glass.

Hardware

- If replacement of hardware is necessary, use a style that is compatible with the architecture of the building. Salvage yards and antique shops are useful resources when searching for replacement hardware.
- If contemporary hardware is used, utilize similar materials that are approximately the same in size, scale and finish to the original material. The use of overly decorative hardware not in keeping with the building's architectural style is not allowed.

Maintenance/Repair

- Evaluate the overall condition of materials to determine whether repairs to entrance features will be necessary.

Doors and Entrances (Continued)

- Protect and maintain the masonry, wood, and architectural metal that comprise entrances through appropriate surface treatments such as cleaning, rust removal, limited paint removal, and reapplication of protective-coating systems.
- Retain and repair significant door features, trim, and details such as transoms, sidelights, pediments, frontispieces, hoods, and hardware where they contribute to the architectural character of the building.
- Failure to provide adequate protection to materials on a cyclical basis so that deterioration of entrances results is not allowed.
- Preserve materials at entrances such as wood, cast iron, terra cotta tile, and brick.

Windows

Placement, design, and materials of windows are often a significant part of the architectural character of a building. Common historic windows are double-hung sash in a 1/1, 2/2, 6/6 or multi-light/1 pattern, and wooden or steel casement type windows. Windows often contain significant stylistic elements. Examples include lancet windows with stained glass in Gothic Revival churches; multi-light upper sash in Bungalows; and round arch windows in buildings associated with Mediterranean influenced styles. Non-historic windows typically include awning, jalousie, and pivot types, with the exception of post-World War II housing, which often utilized these windows.



Five-over-One Windows

a building should not be destroyed. Careful repair is the preferred approach. If repair is not technically or economically feasible, new windows that match the original in size, general muntin/mullion configuration, and reflective qualities may be substituted for missing or un-repairable windows.

Windows designed solely to enhance appearance are not permissible under these standards. The proper procedure is to improve existing windows first. Weather stripping and other energy conservation methods should be employed. If after careful evaluation, window frames and sashes are so deteriorated they need replacement, they should be duplicated.

The visual role of historic window design and its detailing or craftsmanship should be carefully considered in planning window repair or replacement. 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.

Whether to repair or replace windows is an issue that can pose considerable problems in rehabilitation. Distinctive windows that are a significant part of the overall design of



Double-hung Windows

The following steps are recommended for evaluating historic windows. First, analyze their role in the architectural significance of the building. Consider their size, shape, color, and detailing. Then consider the condition of the window. Inspect the sill, frame, sash, paint and wood surface, hardware, weather stripping, stops, trim, operability, and glazing. Finally, establish repair and replacement needs for existing windows. If, following careful evaluation, window frames are deteriorated, then they can be replaced. Replacement windows must be selected with care. They should match the original sash, pane size, configuration, glazing, muntin detailing, and profile. Small differences between replacement and historic windows can make big differences in appearance.

If 50 percent or more windows are deteriorated or missing, then replacement of all windows is allowable. When choosing replacements, the qualities of the original windows should be used as criteria. Consider the following features of the original:

- trim detail;
- size, shape of frame, sash;
- location of meeting rail;
- reveal or set-back of window from wall plane;
- separate planes of two sash;
- color, reflective qualities of glass; and
- muntin, mullion profiles, configuration.

If these criteria are fulfilled, the new windows need not be exact replicas of the originals. The Standards further permit new windows to be constructed of non-historic materials such as aluminum or vinyl and to have a tint of up to 10 percent. Of course, matching the original materials and visual qualities is always preferable. In general, changes to window openings should be avoided.

Large undivided storefront glass for commercial applications is recommended. Typically, the glazed opening of a store stretched across the first floor of the building, and conventionally-sized double-hung windows (single or paired) were used on the second floor.

Owners often wish to replace windows to create a new look, for energy efficiency, to decrease maintenance costs or because of problems operating existing units. Highly tinted windows, windows with reflective qualities, or stock windows of incompatible design and materials often result from such an approach and conflict with design standards. The rhythm of window openings is an important part of the character of buildings in Plant City. In some instances, new window openings may be required to fulfill code requirements or for practical needs. New openings should be located on non-significant walls, such as side or rear walls not readily visible from a main thoroughfare.



Multi-light Window

WINDOWS

Repair

- Conduct an in-depth survey of the conditions of existing windows early in rehabilitation planning so that repair and upgrading methods and possible replacement options can be fully explored.
- Retain and repair window openings, frames, sash, glass, lintels, sills, pediments, architraves, and hardware, where they contribute to the architectural and historic character of the building.
- Repair window frames and sash by patching, splicing, consolidating, or otherwise reinforcing. Such repair may include replacement in kind of those parts that are either extensively deteriorated or are missing when there are surviving prototypes such as architraves, hoodmolds, sash, sills, and interior or exterior shutters and blinds.
- Damaged sections may sometimes be replaced from salvaged historic windows.

Materials and Features

- Protect and maintain the wood and architectural metal that comprise the window frame, sash, muntins, and surrounds through appropriate surface treatments such as cleaning, rust removal, limited paint removal, and re-application of protective coating systems.
- Do not replace window features on significant facades with historically and architecturally incompatible materials such as anodized aluminum and mirrored or tinted glass.
- Installing screens, blinds, or security grills on facades that are historically inappropriate and detract from the building's character is not allowed.
- Mirrored or reflecting glazing is prohibited.
- Do not remove window features that can be repaired where such features contribute to the historic and architectural character of a building.

Size and Location of Windows

- Design and install additional windows on rear or other non-character-defining elevations if required by the new use. New window openings may also be cut into exposed party walls. Such design should be compatible with the overall design of the building, but not duplicate the fenestration pattern and detailing of a character-defining elevation.
- Retain the pattern of the original windows. For example, a 6/6 window (six panes over six panes) should not be replaced by a 4/1.
- Introducing or changing the location or size of windows that alter the architectural and historic character of a building is not allowed.
- Cutting new window openings, blocking up existing window openings or altering existing window openings that alter the architectural and historic character of the building is not allowed.
- Filling in older openings to fit new sash size, resulting in windows too small for their façade is not allowed.
- Changing the size or arrangement of window panes, muntins, and rails where they contribute to the architectural and historic character of a building is not allowed.
- Enlarging window openings beyond acceptable proportions for the specific style and façade is prohibited.
- Replacing windows that contribute to the character of a building with those that are incompatible in size, configuration, and reflective qualities or which alter the setback relationship between window and wall is not allowed.
- Do not install windows greater in width than height.

Windows (Continued)

Heating/Cooling

- Window unit 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 shall be placed on secondary elevations not readily visible from public thoroughfares.
- Do not install heating/air conditioning units in window frames when the sash and frames may be damaged.
- 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.
- Installing modern awning-type windows is not allowed.

Hurricane Protection

Hurricane screening is an appropriate method of hurricane protection for historic buildings as it can be easily removed and stored when not in use, installation causes minimal damage to the historic fabric, it can be easily installed around irregularly shaped openings, and the screening allows the penetration of light when in use. Hurricane protection should be a temporary use, not permanently, year-round.



Impact windows may be considered if the design is appropriate for the style of architecture; however, it is recommended that impact windows are only considered when the building does not contain its original windows. All hurricane protection products must meet building code requirements.

HURRICANE PROTECTION

- If hurricane shutters, or any provisions for storm shutters (such as attachment channels) are proposed on any structure, it is required that they be concealed from public view. Some systems have de mountable aluminum clips that can be installed when needed.
- If tracks are installed they shall be painted to match the exterior of the building wherever possible.
- Accordion shutters shall only be installed on facades that are not visible from the public right-of-way.
- Accordion shutters shall be properly maintained to prevent them falling open when not in use.
- Impact windows may be considered if the design is appropriate for the style of architecture; however, it is recommended that impact windows are only considered when the building does not contain its original windows.

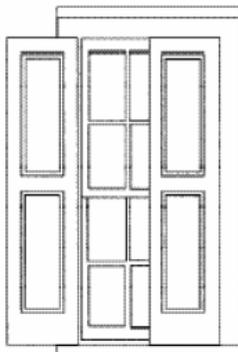
Shutters

While in most circumstances, original shutters in Florida are rare, shutters were commonly used on residential structures throughout Plant City. Unless there is physical or documentary evidence of their existence, shutters should not be mounted. If shutters are found to be appropriate, they should be operable or appear to be operable and measure the full height and one-half the width of the window frame. They should be attached to the window casing rather than the exterior wall material. Wooden shutters with horizontal louvers are the preferred type. Avoid metal and vinyl types.

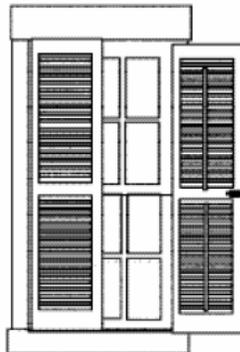
SHUTTERS

- Shutters shall only be used when their previous existence can be documented, and the details reproduced as closely as possible.
- Shutters shall be in keeping with the architectural style of the building.
- Shutters shall be operable or appear to be operable, for example by using shutterdog hardware.
- Bahamas shutters or shutters that are fixed in place and conceal the window behind the shutter are not allowed.
- Shutters that are historically inappropriate or detract from the building's character are not allowed.
- The total width of the shutters must be equal to the window opening.

Examples of Appropriate Shutters and Hardware



Wood panel shutters

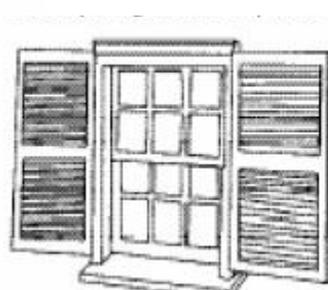
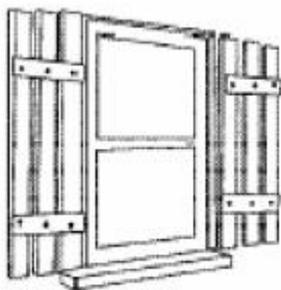


Louvered wood shutters



Shutterdog Hardware

Examples of Inappropriate Shutters

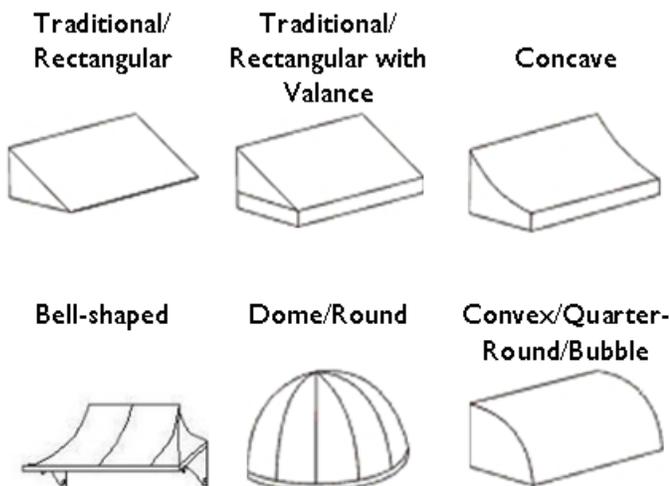
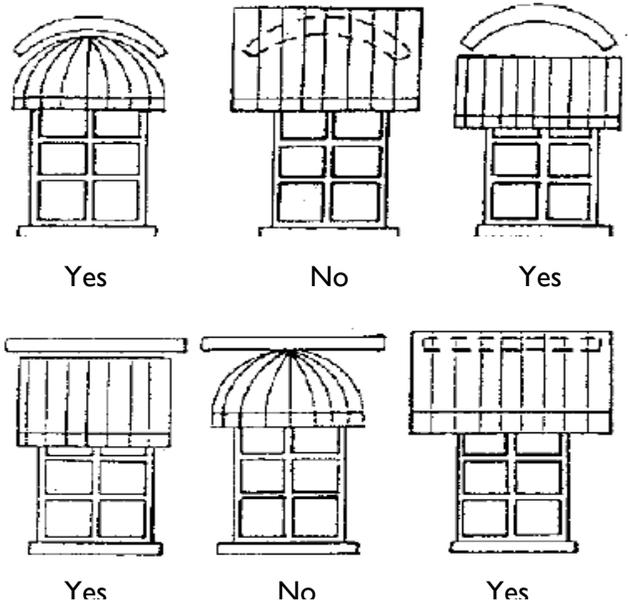


Awnings and Canopies

Canvas or other fabric awnings are not typically found on residential homes in Plant City. However, they are functional, decorative, and appropriate to the many historic buildings, particularly Mediterranean Revival, Frame Vernacular and Bungalow style buildings. The retention of significant alterations should be considered due to aluminum awnings which became the typical materials for awnings in the 1950's. The recognition of the historic period in which the property was built should be considered when awnings are proposed as part of a rehabilitation plan.

New awnings should be of compatible contemporary design. They should follow the lines of the window opening. Round or bell-shaped are appropriate for buildings with arched windows. Angled, rectangular awnings are most appropriate for flat headed windows.

Appropriate and Inappropriate Fabric Awnings



Canopies are any metal or wood structure suspended from the façade of a building by threaded rod, wire, or chain. They are typically attached to the masonry with metal rings, holding the edge of the canopy suspended over the sidewalk. Suspended canopies are a dominant feature in the Commercial District, offering shelter to the patrons of the stores and supplying a horizontal separation between the commercial first-floor façade and the residential character of the second floor on Vernacular structures.

AWNINGS & CANOPIES

Material

- The use of fabric awnings (including synthetic fabrics), visible from the street on any structure, is recommended.
- Installing fiberglass, shiny vinyl, or metal awnings, not consistent with the period or style of the building is not allowed.
- Awnings and canopies should be in keeping with the architectural style of the building.
- Retain and repair awnings and canopies where they contribute to the architectural or historic character of the building.

Awnings and Canopies (Continued)

Style

- Awnings shall follow the lines of window openings for example a round or bell-shaped awning shall be installed on an arched window, and a flat or shed shaped awning shall be installed on a rectangle window.
- Quarter-round or bubble awnings are not allowed unless historically documented.
- Awnings that do not complement the historic style of the building are not allowed.
- Do not replace architecturally significant detailing, such as commercial canopies, with awnings, unless documented that the canopy was not original to the building.
- New canopies and awnings for new construction or non-contributing structures should relate to the scale of both the building and the pedestrian space on the adjacent sidewalk.
- Awnings that extend continuously over second floor openings are not allowed.
- Installing awnings that are too large in proportion to the façade surface is not allowed.
- Awnings that are backlit, or lit from within are prohibited.

Color

- Primary colors for awnings are not allowed.
- Awning colors shall be compatible with the building materials.
- Do not use fluorescent or metallic colors.
- Awnings that are elaborately detailed, or conceal the details of a building facade or roof are not allowed.

Installation

- The installation of awnings or their removal should not cause damage to the building structure.
- The installation of awnings should be mounted as appropriate for the period, unless structural concerns warrant a different mounting.

Chimneys

Probably one of the best indicators of the age of a structure is the chimney. Owners who remodel their buildings rarely alter the original material or design of the older chimneys mostly because they like the way it appears. The simple details of most chimneys in Plant City are character-defining, and often were the opportunity for the craftsmen to display their talent with attractive detailing without excessive cost.

CHIMNEYS

Size and Style

- Chimneys shall reflect the architectural style of the building as well as the structure of the chimney itself.
- Chimney sizes shall be in scale and proportional to the style of the structure. They shall be wider at the base than at the top.
- Use detailed brick chimney caps with simple flue extensions. Large metal chimney caps shall not be used.
- On Frame Vernacular buildings, the width shall not exceed 4'-0" at any point, and should narrow at the top when possible.

Chimneys (Continued)

Materials

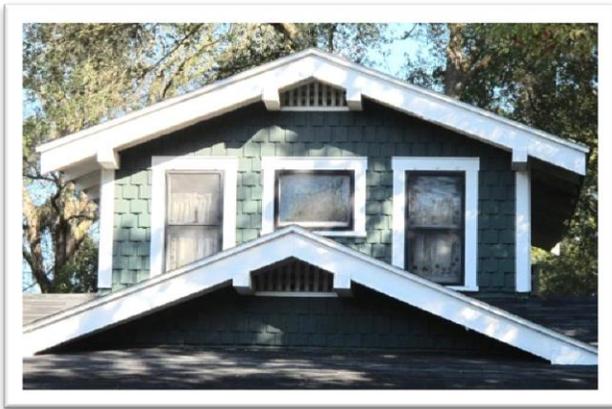
- Replacement of original materials is required, whenever possible.
- Do not use imitation materials on chimneys, such as imitation brick or stone unless the substitute materials match the historic material in size, profile and finish so there is no change in the character of the building.
- Brick chimneys on all wood frame and brick structures shall be retained. Stucco or brick chimneys on masonry buildings shall be retained.
- Stucco chimneys shall complement the building's walls with simple ornamentation (such as ceramic tile).
- Wood or other non-masonry chimney covering on any style building is not allowed.
- Avoid painting chimneys that were never painted.

Other

- Flashing and protection against water ingress shall be maintained.
- Do not use a method of installation that irreversibly damages or obscures the architectural features and trim of the building.
- Removing or relocating a chimney is not allowed.

Decoration and Trim

While architectural details such as windows, doors, chimneys and porches all define the style of a building, there are other types of details that further enhance the beauty of a structure. These elements are the decorative trim that are typical for each of the architectural styles described in these Standards. Decoration and trim are important treatments that must be retained and repaired to keep the architectural character and period of the building.



Wall coverings provide the general background for the rest of the structure and decorative elements. The walls can be quite simple, such as a smooth stucco finish present on Art Deco buildings, or elaborately textured, such as fish scale shingles displayed on some Queen Anne gables. They provide the defining texture of the building while providing shelter from the weather.

Decorative elements of a building that have more ornamental than functional use are called trim. Doors and window openings are typically elaborated with decorative trim, especially the front door. Windows are commonly elaborated by decorative surrounds, shaped windows, and differing shapes and sizes of the window panes themselves. Roof - wall

junctions also provide an area for embellishment, often elaborated by cornice or moldings. Chimneys can display imaginative detailing, either in the brick coursing or the caps. Probably the most common decorative elements in Plant City are those related to porches. Column shapes and sizes, as well as railings and balusters, all add to the character of a building.

DECORATION AND TRIM

- Preserve decoration and trim.
- Decorative elements on Mission Revival stucco buildings, such as columns, pilasters, spandrels, defined lintels, quoins and paterae of cast stone, concrete, or ceramic tile shall be retained. Use of wood brackets and ornamental iron is encouraged.
- The retention of wood decorative elements on Frame Vernacular, Bungalow, Revival, Mission Revival, and Queen Anne styles is required.
- The retention of brick, concrete, terra cotta, and masonry decorative elements on Masonry Vernacular, Mission Revival, and other masonry examples of residential styles is required.
- The retention of wrought iron elements on Mission Revival and Masonry Revival styles is required.
- Ceramic tile or other applied details are recommended on Mediterranean Revival styles.
- Simple classical details on Commercial Vernacular buildings, such as dentils, pilasters, window and door articulation, and cornice definition shall be retained.
- A high level of craftsmanship on details is required.
- The retention of decorations and trim that are made of natural materials and require minimum maintenance is required.
- The color of decoration and trim shall be compatible and harmonious with the base color on the walls and roof.
- Original decoration and trim shall be repaired rather than replaced.
- If it is necessary to replace original ornamentation, replace with the same material unless the substitute materials match the historic material in size, profile and finish so there is no change in the character of the building.
- Decoration and trim shall be appropriate to the architectural style and the specific building.
- Painting of details onto a structure is not allowed.
- Metallic high intensity or fluorescent trim colors is not allowed.



Paint Color

Paint colors, finishes, and decorative painting constitute important factors in defining the character of a historic building. Painting a building that has never been painted or removing paint from a building that has traditionally been painted, are not recommended rehabilitation treatments. Either of these treatments can change a building's appearance to one that is at odds with its historic character. Likewise, when repainting a historic building that is already painted, the new color should generally be close to the original, as well as historically appropriate to the building, and the historic district in which it is located. Decorative painting such as stenciling, graining, marbling, and trompe l'oeil are significant treatments and should be preserved during the course of rehabilitation. Surface cleaning shall be done with the gentlest means possible.



Inappropriate colors

Paint color is the most controversial treatment associated with design review in historic districts. Property owners are particularly resentful of being told what color they may or may not paint their house. Owners seldom, however, paint their buildings colors that would offend their neighbors. In order to preserve the original character of the building, paint colors should be carefully selected for historical appropriateness.

The following advisory Standards are offered to property owners who are interested in painting their building historically appropriate colors. Because of frequent painting, few buildings in Florida exhibit original colors. The original color of a building may be found by gently removing paint from a section of the exterior or by having a professional paint analysis undertaken.

Many books and articles have been published about paint colors—a selection is included in the bibliography for further assistance in choosing historically appropriate paint colors.

General Standards for Paint Colors, by Architectural Style

Many buildings in historic districts no longer retain their original paint colors. For this reason and because of the variety of paint colors available, this section should be treated as a guide only and each application for a change of color should be treated individually.

Wood Siding

- White is acceptable on all structures. (Note: White is historically a post-1910 color. The Colonial Revival Style and the late Victorians used earth colors.)
- Creams, ivories, flesh tones, and pastels are acceptable on all structures.
- Historic colors (such as greens and blues) are acceptable on Queen Anne and Bungalow architectural styles.

Masonry or Stucco

- Acceptable building colors are in the ranges of creams, ivories, flesh tones, pastels of earth tones and earth tones of natural materials (quarried stone, fossilized shell, coral stone, etc.).

PAINT AND COLOR

Cleaning and Repair

- Complete all necessary repairs prior to painting.
- Remove damaged or deteriorated paint only to the next sound layer using the gentlest method possible (e.g., hand-scraping) prior to repainting.
- Removing paint that is firmly adhering to, and thus protecting, surfaces is not allowed.
- Clean masonry using the gentlest possible techniques. In most cases, washing with plain water at low pressure, with the use of natural bristle brushes, is the safest method. High pressure washes, sandblasting, and application of caustic solutions are destructive and only are permissible only if it does not seriously damage the building material.
- For cleaning methods, refer to the Exterior Walls section at the beginning of this chapter.
- Avoid painting a traditionally unpainted surface and remove paint from a traditionally painted surface, unless previously documented.
- Gentle stripping compounds, electric paint removers, wire brushes may be used to remove loose paint.
- Applying compatible paint coating systems following proper surface preparation.
- Follow manufacturers' product and application instructions when repainting.
- Damaging, covering or removing decorative painting is not allowed.

Color Choice

- Use colors appropriate to the period and style of the building and district.
- Bright, gaudy colors or colors without historic basis are not allowed.
- On existing buildings, first consider matching the original historic color as closely as possible, or alternatively, select a color within the general range of the appropriate color palette for the building's style.
- Preserve painted and unpainted surfaces as they traditionally existed on a building.
- Preserve and restore decorative painting such as stenciling, graining, marbleizing, and trompe l'oeil.
- Historic paint colors can be found by referring to a historic color chart and by selecting shades that were available when the structure was built.
- Contrasting colors can accent architectural detail; however, extreme contrasts can appear gaudy. Consider choosing paints from within the same color family and using light and dark shades.
- Striping historically painted surfaces to bare wood, then apply clear finishes or stains in order to create a "natural look" is not allowed.
- Brick, stone, concrete or cement block surfaces that were historically unpainted shall be preserved whenever possible.

RECOMMENDED PAINT COLORS BY ARCHITECTURAL STYLE

American Foursquare

Natural colors such as browns, greens, olives, taupes, ochres, reds, and maroons.

Art Deco

Body: neutral colors, such as white, taupe, cream, as well as yellow, blue, peach, beige, and pink.

Accent: aqua, black, charcoal, and gray.

Beaux Arts

Body: light colors, creams, ivories.

Accent: Normally white.

Bungalow & Craftsman

Wood siding: white, creams, ivories, flesh tones, pastels, greens, and blues. Also, for shingle-clad Bungalows when applicable, unpainted earth tones such as stains of soft green, gray, brown, or dark red.

Trim: white, yellow, gray, and light green are among appropriate colors.

Masonry: Unpainted, white, creams, ivories, flesh tones, pastels of earth tone colors and earth tone colors of natural materials (quarried stone, fossilized shell, coral stone, etc.).

Colonial Revival

Body: white, blues, beiges, grays, greens, yellow ochres, creams.

Trim and accents: dark brown, reddish brown, deep green.

Frame Vernacular

White, creams, ivories, flesh tones, pastels, and whitewash.

Greek Revival

Body: white, off-white, ochre, and gray are also suitable if the trim elements are contrasted in white. Earth-based pigments and natural stone colors are also suitable.

Accent: cream, warm white, dark green. Shutters and window sashes are often painted dark green, olive, or black.

Mission Revival

Creams, ivories, flesh tones, pastels of earth tone colors, earth tone colors of natural materials (quarried stone, fossilized shell, coral stone, etc.).

Queen Anne

Body: white, blues, greens, beiges, grays, yellow ochres, creams, dark and ruddy reds.

Trim and accents: dark brown, reddish brown, deep green, cream.

Commercial Buildings

Primary colors on storefronts are not allowed.

Brick Buildings:

Unpainted brick shall be maintained.

For those buildings already painted, acceptable building colors for new paint are in the ranges of creams, ivories, flesh tones, pastels of earth tone colors and earth tone colors of natural materials (quarried stone, fossilized shell, coral stone, etc.).

Windows, doors: White, black, and hues of reds, greens, and blues.

Stucco Buildings:

Acceptable building colors are in the ranges of creams, ivories, flesh tones, pastels of earth tone colors and earth tone colors of natural materials (quarried stone, fossilized shell, coral stone, etc.). Windows, doors: White, earth tones.

Landscaping and Site Planning

Setting is the relationship of a historic building to adjacent buildings, the surrounding site, and environment. The setting of a historic building includes important features such as parks, gardens, street lights, signs, benches, walkways, streets, alleys, and building set-backs. The landscape features around a building are often important aspects of its character and the district in which it is located. Such historic features as gardens, walls, fencing, fountains, pools, paths, lighting, and benches shall be retained during the course of rehabilitation.



Parks and other landscape and streetscape features are highly significant components of historic districts. Brick paved streets, patterned sidewalks, granite curbing, and street trees are important urban design features.

Historic fencing, garden and retaining walls, and designed landscape features add distinction to individual buildings and districts. Collectively, they form important streetscape compositions. Fences and walls serve to delineate property lines and as a barrier to distinguish lines between a yard, sidewalk, and street. Wooden picket fences of simple design are the most common types historically found in Florida. Cast iron fencing of a pike or hairpin design is much less common and is generally restricted to buildings designed in the Queen Anne and Colonial Revival styles. Retaining walls of brick, poured concrete, or cast concrete block with pilasters and coping are also common streetscape features.

LANDSCAPING AND SITE PLANNING

Landscape Features

- Retain landscape features such as parks, gardens, street lights, signs, benches, walkways, streets, alleys, and setbacks that have traditionally linked buildings to their environment.
- Avoid removing or radically changing the site features which are important in defining the overall historic character of the property so that the character is diminished.
- Use new plant materials, fencing, walkways, street lights, signs, and benches that are compatible with the character of the district or neighborhood in size, scale, materials, and color.
- Identify and retain plants, trees, fencing, walkways, street lighting, signs, and benches that reflect a property's history and development.
- Fencing, walkways, and paving materials, such as asphalt and pebble, that are out of scale or are inappropriate to a historic district are not recommended.
- Do not locate any new construction on buildings where important landscape features will be damaged or destroyed, for example removing a lawn and walkway and installing a parking area.
- Adding landscape features to the site such as period reproduction lamps, fences, fountains, or vegetation that is historically inappropriate, thus creating a false sense of historic development should be avoided.

Landscaping and Site Planning (Continued)

- Changes to the appearance of a building site such as removing historic plants, trees, fencing, walkways, outbuildings, and other features before evaluating their importance is not allowed.
- Do not use a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the site feature or that is physically or chemically incompatible.

Site Planning/Construction

- Survey the building site prior to the beginning of rehabilitation work for items which may result in damage to, or destruction of, important landscape features or archeological resources.
- Introducing new construction onto the building site which is visually incompatible in terms of size, scale, design, materials, color, and texture; which destroys historic relationships on the site; or which damages or destroys important landscape features is not allowed.
- Use extreme caution when introducing heavy machinery into areas where it may disturb or damage important landscape features or archeological resources.

Lighting

Exterior lighting was historically simple on residential and commercial structures, with some free design expression created on public street lighting fixtures.



LIGHTING

- Reuse of existing historical light fixtures from the period and style of the structure is acceptable.
- Recessed or simple ceiling mounted fixtures not visible from the public right of way are acceptable.
- Fixtures mounted in such a way as to provide security lighting to adjacent properties, such as ground level, in the trees or on a screen wall are acceptable.
- If a historic light is not present or must be replaced, it is acceptable to utilize a simple or contemporary fixture.
- Exterior lights shall not shine directly into the eyes of any pedestrian or motorist.
- Moving, blinking and multi colored lights, except during holiday season are not allowed.

Driveways, Parking Lots, and Streets

Parking lots shall include landscaped buffers and islands as specified by Chapter 102 Plant City Code.

DRIVEWAYS, PARKING LOTS, AND STREETS

Driveways

- For driveways of buildings in historic districts, existing paving material should be maintained and preserved wherever possible.
- Appropriate materials for driveways of buildings in historic districts include brick, concrete pavers, and poured concrete.

Parking Lots

- Placing parking facilities directly adjacent to historic buildings where automobiles may cause damage to the buildings or to important landscape features is not allowed.
- Destroying the relationship between buildings and their setting by introducing inappropriate parking lots that are incompatible with the character of a historic area is not allowed.

Streets

- Destroying the relationship between buildings and their setting by widening historic streets, changing paving material, or introducing inappropriately located new streets that are incompatible with the character of a historic area are not allowed.
- Existing granite curbing shall be retained.

Signage and Murals

Signs and murals are regulated by Plant City's Sign Ordinance, Chapter 102 and Historic Preservation Ordinance Chapter 38-162(e), so coordination with these ordinances should be accomplished before presentation to the Historic Resources Board. Signs and murals shall demonstrate a high level of craftsmanship.

Historic photographs may be consulted to determine what is appropriate. Signs which have attained historical significance in their own right shall be preserved.

Fences and Gates

There are historic photographs that document the use of fences throughout Plant City, with many examples still present today. It is the general recommendation of these Standards to encourage the use of fences when possible. If a fence is desired by the building owner, then the following standards will apply, as well as applicable zoning requirements. For additional information regarding fences and gates, refer to Chapter 38-163 (3), Plant City Code.

For the purpose of this section "transparent" shall be defined as not obstructing the view of the house from the street, or vice versa. Historically, the purpose of these fences was decorative.



FENCES AND GATES

- Original fences, gates, and walls should be preserved and maintained. Missing elements should be replaced using surviving examples as a reference.
- Transparent wrought iron, wood and masonry are acceptable in front yards.
- Solid fencing is not allowed in the front yards or in the side and rear yards abutting a street but is permitted in side and rear yards not abutting a street.
- Chain link, barbed wire, hog wire, chicken wire, field fence, and other similar agricultural/rural fencing is not allowed in areas that are visible from a street.
- Chain link fences in side or rear yards not visible from the street are allowed with the use of hedges or vines to cover them.
- Slats inserted in chain link fences are allowed.
- Vinyl coated chain link fencing in the side and rear yards is acceptable.
- Acceptable materials for solid (non-transparent) fencing are wood and brick.
- Wood pales (pickets) between brick piers or fences between brick or masonry piers are acceptable.
- Vinyl fences are acceptable if their design is compatible with the architectural style of the historic residence.
- Substitute materials may be used but must match the historic material in size, profile and finish so there is no change in the character of the fence, such as a vinyl fence to look like a wood fence, or an aluminum post made to look like a wrought iron post.
- When attaching fencing to a historic structure, minimize damage to the historic fabric.
- Wrought iron or more elaborate wood fences are appropriate for Queen Anne, Bungalow, and Revival styles.
- Masonry and stucco fences are appropriate for Mission Revival and other Masonry Vernacular or Revival styles constructed of masonry.

Mechanical Equipment

It is required to shield all at-grade or wall-mounted mechanical, communication and other service equipment by screen walls, fences, dense evergreen foliage, or other means that utilize natural materials or screening appropriate to the style of architecture.

MECHANICAL EQUIPMENT

- Shield all grade or wall-mounted mechanical, HVAC, communication and other service equipment by screen walls, fences, dense evergreen foliage or other means that utilize natural materials or screening appropriate to the style of architecture.
- Shield roof mounted equipment, including satellite dishes and antennas from view from the public street.
- Mount satellite dishes on poles not visible from the public street.
- Wall mounted equipment that is screened or painted to match the surrounding surfaces is allowed.
- Solar collectors, if utilized, should be located to the rear or sides of a building.

Mechanical Equipment (Continued):

- Mechanical equipment shall be attached in such a way that no significant or irreparable damage is caused to the historic fabric of the structure during installation or future removal.
- Mounting solar collectors across the main facade of a building is not allowed.
- Garbage and trash units that are visible from the public street are not recommended.
- Mechanical equipment attached to a historic structure that damages or obscures any architectural detail is not allowed.

Security

The City encourages the protection of homes and businesses through on-site security measures. For existing historic doors, consider upgrading the locks or installing a burglar alarm for added security. When installing security measures make sure there is minimal damage to the historic structure and that upon removal of the security measures no sign of installation will be visible.



SECURITY

Materials and Wiring

- Installing materials which cause damage to the historic fabric is not allowed.
- Do not install materials or equipment inappropriate with the architectural style of the building.
- Wiring should be installed in existing cavities where possible.
If wiring is to be installed below a wooden floor, an attempt should be made to lift only floorboards that have been previously lifted.

Burglar Alarms

- Minimize the number of sensors required to limit damage to the historic fabric.
- Use small, color-coordinated detectors where possible.

Lighting

- For security lighting, use only the minimum number of lights and sensors required to limit damage to the historic fabric.

Window Grills

- Consideration should be given to installing other security measures instead of window grills (locks, burglar alarm) as permanently installed grilles can damage the historic fabric, they adversely affect the building's appearance, and they can prevent/restrict egress from the building in an emergency.
- Permanently installing window grills on facades facing a public street is not allowed.

Cameras

- Install the minimum number of video cameras necessary.
- Install the cameras discretely to avoid damaging the building's appearance.

FIRE STAIRS, RAMPS, AND LIFTS

- Fire stairs, ramps, and lifts shall be to the rear or side of the building.
- Locating fire stair, ramps, and lifts on the street façade or in a location visible from the public street is not allowed.

Fire Stairs

- Fire stairs, where required to be added by code, shall be designed to be as unobtrusive as possible.
- Fire stairs should be of a design and material appropriate for the style of architecture.
- Significant architectural detail shall not be damaged or obscured. Consideration should be given to installing fire stairs on non-historic additions, previously altered elevations, or elevations with minimal architectural detail (normally the rear or sides).

Ramps

- Ramps should be parallel to the building and concealed with landscaping as much as possible.
- Ramps should take advantage of any available slope.
- The design of new handrails should be appropriate for the architectural style of the building.
- Ramps shall be in-scale and respect the architecture and setting of the building and surrounding neighborhood.
- Installation of ramps may only be feasible for larger buildings. For smaller buildings, platform or stair lifts are more appropriate.

Lifts

- Lifts shall be located in the least sensitive parts of buildings, for example, previously altered areas or later non-historic additions.

Americans with Disabilities Act Compliance

All alterations to publically accessible historic buildings must meet specific accessibility requirements. These requirements are outlined in the Americans with Disabilities Act Accessibility Standards (ADAAG) and the Uniform Federal Accessibility Standards (UFAS). Generally, all places of public accommodation and commercial facilities must follow ADAAG. The City of Plant City Building Department can provide further guidance.

Accessory Structures, Appurtenances, and Miscellaneous Items

SHEDS, DECKS, CARPORTS AND GARAGES, TOWERS, POOLS

Accessory structures shall have the same architectural detail, color, material, design elements and roof design as the primary structure.

Sheds

- To the greatest extent possible, sheds shall not be visible from the public street, and shall match the character of the district. When sheds are visible from the street, buffering, such as landscaping, shall be included as a feature to buffer the visual appearance.

Decks

- To the greatest extent possible, decks should be installed so they are not visible from the public street. Decks attached to a building shall be attached with minimal damage to the historic fabric. They should be attached in such a way that they can be easily removed in the future.

Lifts

- Lifts shall be located in the least sensitive parts of buildings, for example, previously altered areas or later non-historic additions.

Carports and Garages

See the *Porte-cochere, Garages, and Carports* section.

Cable Television Receiving Antenna Towers and Cellular Telephone Towers

- The use of cable television receiving antenna and cellular telephone towers are not allowed within the Historic Districts.

Swimming Pools

- Swimming pools and spas shall be located to the rear of the property. If this is not possible, it is acceptable to locate them in the side yards. Vegetative screening or other appropriate masking may be used in this instance, if it meets the other conditions of the City's code requirements. Above ground pools shall be located to the rear of the property. If this is not possible, it is acceptable to locate them in the side yard but they shall be effectively screened from the public street.
- Screen cages that do not cover the facade details or affect the scale of the building and neighborhood are permissible.
- Appropriate materials for pool decking include brick, concrete pavers, wood, and poured concrete.
- Pool equipment shall be screened by screen walls, fences, dense evergreen foliage or other means that utilize natural materials or screening appropriate to the style of architecture of the historic structure.

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Chapter 3

Design Principals & Design Elements for New Construction, Additions, and Alterations to Non-Contributing Structures



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DESIGN PRINCIPLES

This chapter addresses those elements pertaining to new construction that affect the overall design of a building. Without specifically defining an architectural style, these principles will create designs that complement the existing neighborhood fabric. While new construction should not replicate predominate styles exactly, it should take into consideration the major design elements that make up the fabric of the surrounding neighborhood. You are encouraged to use Chapter 2 for more specific design ideas and as a general guide for the look and feel of a new building or addition.

While design principles will be described individually, it is important to consider each in conjunction with the complete building, neighboring structures and the surrounding community.

These design principles will create a link between the old and the new elements of a historic district. For new construction on an existing lot, it is important to create a building that is a “good neighbor”. When adding on to a non-contributing building, the addition should not overwhelm the existing building or its neighbors.

To avoid delays in time and additional costs, if the applicant has any questions regarding any of the design elements, or does not understand a specific element in these Standards, they should contact the Design Review Official for clarification.

Zoning Issues

The design elements of site coverage and setbacks are also regulated by the City’s current Zoning Code. The Code document should be reviewed for other regulations and requirements within the historic district.

Site Coverage

Site coverage is the proportion of the building’s footprint on the site to the total lot size. In general, site coverage for new buildings should be similar to site coverage on adjacent lots.

Proportions: Scale and Massing

This section deals with those architectural elements that comprise the basic form of a building. Proportion is the most important component in the design process.

The proportions of a building are defined by two important elements, scale and massing. A pleasing combination of scale and massing is the one most important aesthetic quality by which all design is measured. Plant City has areas in both the commercial and residential areas which have established relationships of scale and massing.

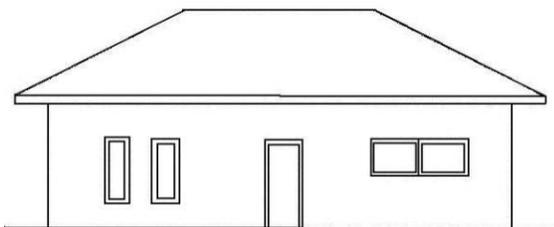
To understand the basic elements of this design feature, it’s important to understand aesthetic qualities of good proportion, how they influence the shape of buildings and structures, and how they relate to a neighborhood’s fabric.

Scale

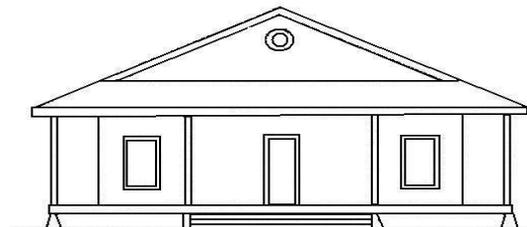
Scale is how the building and its components are perceived in relation to other each other, the human body and adjacent buildings. Components include:

- Height to Width Ratio
- Length to Width Ratio
- Solid to Void Ratio

For example, the size of a door or window in relation to the facade is an example of scale.



Windows too high and too wide for facade



Window size in proportion

Massing

Massing is how the building and its components are perceived in relation to its length, width, height, site coverage, and adjacent buildings. Components include:

- Vertical to Horizontal Proportions
- Volume to Site Coverage Ratio
- Volume to Volume Ratio

Massing plays an important role in determining the character of individual properties, the street and the surrounding neighborhood. It is the organization of masses in relation to each other that, along with scale, defines the building's aesthetic quality. Building form or massing is used to create an aesthetic quality in the following ways:

- Present formal (symmetrical) or informal (asymmetrical) massing to the public space.
- Provide surface texture, depth or contrast.
- Provide transitional zones between public and private areas of building and site.



Formal Massing



Informal Massing

While the simplest way to create these relationships is to use different shapes and forms in the design, other elements give the perception that a building has interesting and pleasing volumetric qualities, such as:

- Porches
- Porte Cocheres
- Dormers
- Gable Ends with Decorative Brackets
- Balconies
- Deep roof overhangs
- Wall Decoration
- Change and Mixture of Wall Materials

DESIGN ELEMENTS

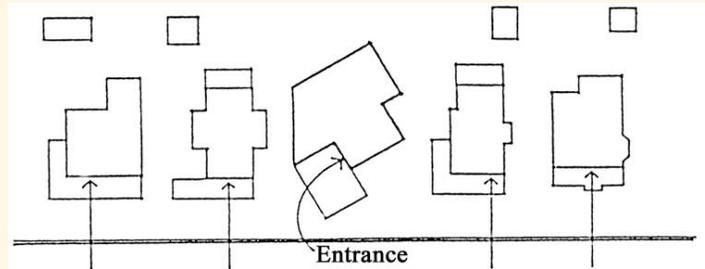
When building a new structure within a historic district, study the existing architectural character for cues in creating a compatible addition to adjacent buildings and the surrounding area. Vernacular residential structures were commonly rectangular and simple, with few projecting design elements other than porches. Most other styles were irregular in shape and plan, and achieved by providing visual interest on street facing facades, shading along building edges and windows, and preventing flat facades with no transition to the street.

While the simplest way to create this visual interest is to place a grouping of different forms on the site, other architectural features give the perception that flat walls are actually multi-faceted. These features are listed under the previous section on Massing.

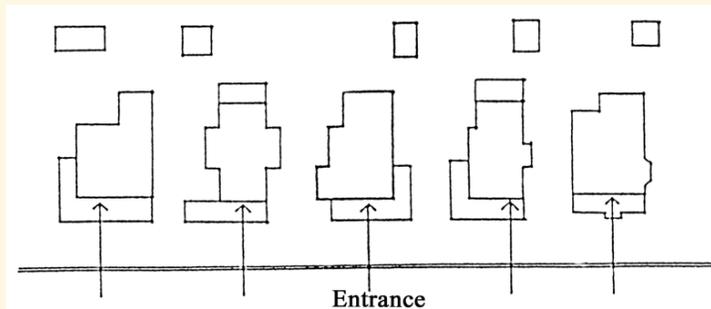
For commercial buildings the storefront design can be a traditional design or a contemporary aluminum frame. The new storefront should reflect the solid/void ratio of surrounding contributing structures. The fenestration, or the openings within the main facade of the building, should consist of large display windows. Large areas of solid wall with little or no glass on the front (street-facing) façade are not allowed. Also be sure to avoid applying a false sense of historic significance to buildings by replicating exact historical details on a new building. Second floors featuring balconies or other decorative elements are encouraged.

ORIENTATION

- The principal facades of a new building should be oriented to the street.
- The main entrance should be oriented to the street and in full view.
- Maintain the building to lot proportions present on adjacent properties.



Inappropriate: Building has an angled entrance and covers a disproportionate amount of its site.



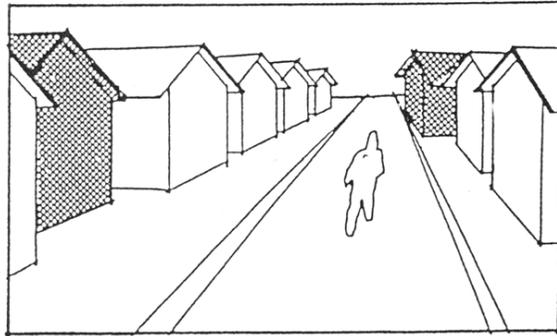
Appropriate: Building entrance is oriented to street; site coverage is proportional to neighboring street.

- If installing an attached garage, the access to the garage must be from the side. Front facing attached garages are not appropriate for the district.

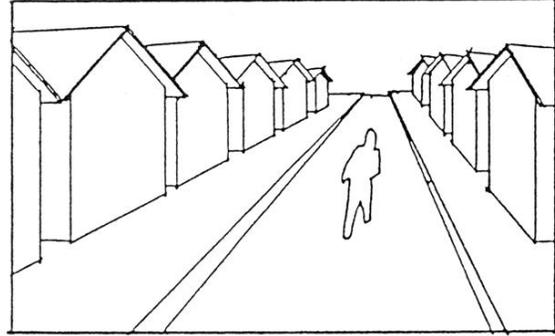


SETBACKS

- The placement of new facades should match the existing setbacks along the street.
- Buildings with a complex footprint shape are acceptable when the building site is large enough to accommodate the setback requirements.
- The front facades of buildings should be closely aligned with other buildings on the block to maintain a uniform setback.

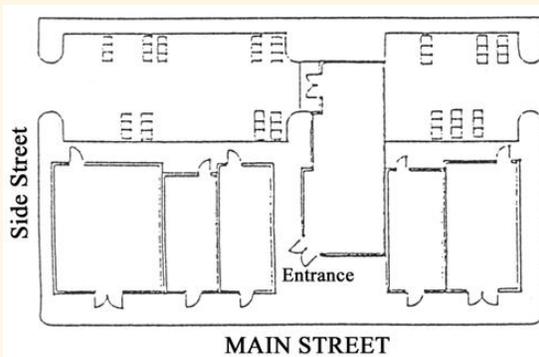


Inappropriate setbacks will be discouraged.

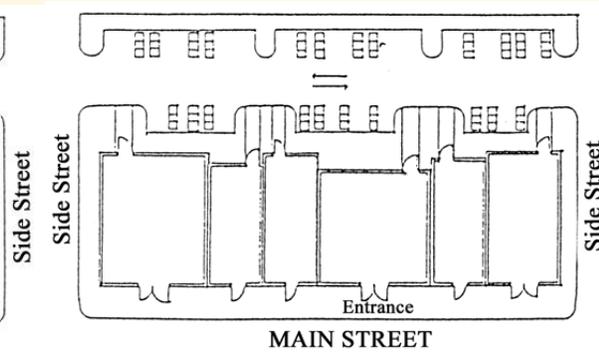


Uniform setbacks and building spacing are encouraged.

- Maintain uniform setbacks of the main buildings, porches and porte cocheres that match the prevailing pattern of existing buildings in the area. This creates compatibility between the new building or additions and the existing buildings in the neighborhood.
- Commercial buildings should be aligned with other buildings on the block to maintain a uniform setback.



Inappropriate: Building pulls away from main street; awkward siting breaks up parking at the back.

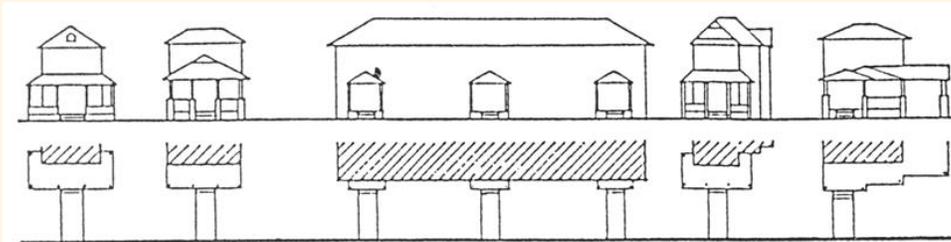


Appropriate: Building faces main street and uses existing parking along the back.

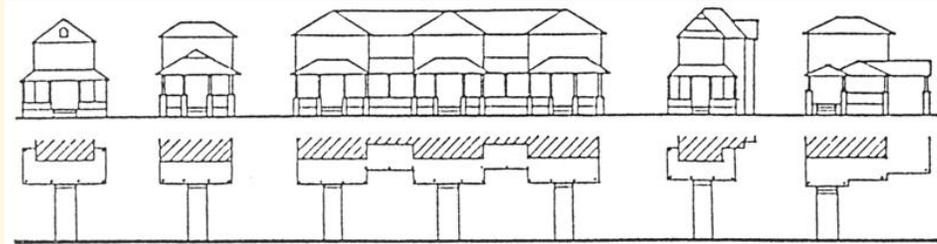
ALIGNMENT & SPACING

- Consistent spacing of buildings maintains the rhythm that was historically intended for the neighborhood and block.
- Larger buildings shall be designed so that their facades are divided into smaller elements that relate to those of the surrounding neighborhood.

Residential

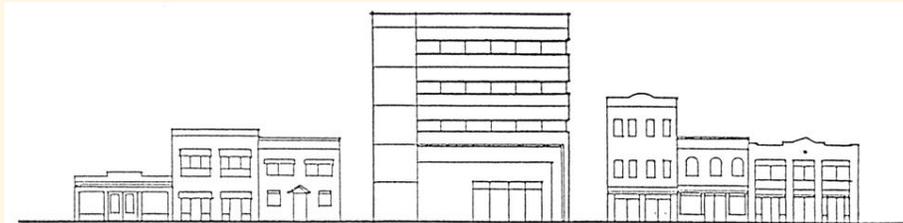


Inappropriate: Massive building is sited out of alignment with other buildings on the street.



Appropriate: Building is shaped and sited to reflect street's alignment and rhythm.

Commercial



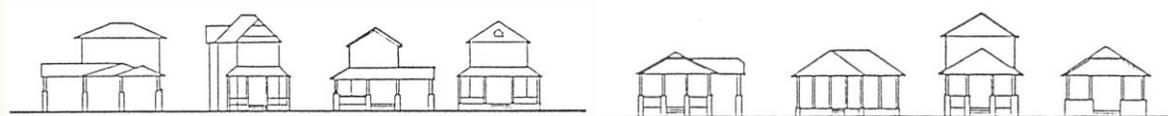
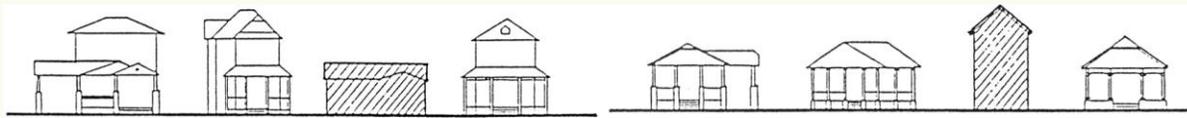
Inappropriate: New building's height and width are out of scale with rest of street.



Appropriate: New building steps down in height and breaks up in width to reflect scale of street.

- The scale (height to width ratio) of a street-facing facade shall be compatible with and maintain the proportions established by the adjacent structures.
- Front widths of new construction shall correspond with other adjacent building widths.

Alignment and Spacing (Continued)



Appropriate: height and width consistent with neighboring houses. Porch and hipped roof break down height and mass of building.

- Commercial structures typically should not exceed three stories in height.
- In commercial districts, if a single story structure is planned adjacent to a two story building, a method that relieves an abrupt change in the height of the elevation shall be employed. For example, stepped parapet walls can ease the transition.



1 and 2 story transition between commercial buildings

FLOOR HEIGHTS

- Raise finished floor level above ground level, preferably by a minimum of 16".
- If the floor is raised substantially above grade (4'-0" or more) define the interior floor level on the exterior of the building by a material change or other horizontal element, such as a porch.
- If a foundation wall higher than 3'-0" is utilized, provide crawl space ventilation openings or other means to break up the mass of the wall.

PORCHES/ ENTRANCES

- Provide entry porches or other transition on the front facade of all buildings especially residential buildings defining the main entrance.
- Developing a rhythm and harmony within the context of the neighborhood by the introduction of porches is required. This is often accomplished by aligning porches with those of others on the same street.
- Railing, columns and baluster details shall match the architectural style of the building.
- Second floor balconies and porches are encouraged.
- Usable porches (those large enough to provide a place to gather, sit or relax) are encouraged.

WINDOWS & DOORS

- Window and door head heights shall be consistent throughout the building.
- Window and door surrounds shall be articulated and raised or recessed from the face of the exterior wall.
- Windows and doors shall be higher than they are wider in proportion. Windows which are joined together with mullions should have a minimum of four inches between each window.
- Transoms above windows and doors on the first floor of a building are encouraged.
- Windows and doors should reflect the architectural style of the building.
- Use of mirrored or dark tinted glass is not allowed.
- Residential wall surfaces with less than 40% of openings consisting of doors, windows, fixed glazed openings and other penetrations are appropriate.

WALLS & ROOFS

- Roof slope shall be a minimum of 4/12 pitch, except where shallow roofs are used, such as on commercial buildings.
- Provide a minimum of 12" of overhang on gable ends and porch roofs. Provide the appropriate dimension on eave overhangs, consistent with the architectural style.
- Provide a change of materials between horizontal and vertical planes.
- Do not use fluorescent colors on walls and roofs.
- Use wall finish which is appropriate for the architectural style of the building.
- Use of dormers, cross gables or other elements to break-up large roof planes is required.
- Walls and roofs shall be proportionally related to each other in any new construction. For example, the height of the roof should not exceed 60% of one story of the building.
- Use of imitation materials for roof and walls, such as imitation brick, wood or stone is not acceptable.

CHIMNEYS

- Chimneys should reflect the architectural style of the building as well as the structure of the chimney itself.
- Use of imitation materials on chimneys, such as imitation brick, wood or stone, is not recommended.

Fences and Gates

Consult the City's current Zoning Code and Historic Preservation Ordinance for additional requirements on fences and gates.

See *Chapter 2, Fences and Gates*

Accessory structures, appurtenances, and miscellaneous items

Consult the City's current Zoning Code for additional requirements on accessory structures, appurtenances, and miscellaneous items.

See *Chapter 2, Accessory Structures, Appurtenances, and Miscellaneous Items*

Awnings and Canopies

See *Chapter 2, Awnings & Canopies*

Signs and Murals

Consult the City's current Zoning Code and Historic Preservation Ordinance for additional requirements Signage.

See *Chapter 2, Signs & Murals*



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Appendices



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APPENDIX ONE

Other Contributing Styles

American Foursquare: 1900 – 1925

The American style began in the late 1890's, and is associated with the early works of Frank Lloyd Wright. Trademarks are the use of horizontal forms punctuated by vertical masses. Fenestration is often grouped in horizontal bands. The most common vernacular form is a two-story symmetrically designed facade with a porch extending across part or the entire front facade. A hipped dormer often projects above the roof. The windows and doors often have a distinct grid design of the muntins, with large center panels of glass, divided by narrow strips of glass at the edges of the panes. Decorative friezes and contrasting color on horizontal bands also emphasize the horizontal forms.



American Foursquare

Plans

- Two story box shaped structure

Foundations

- Typically solid masonry walls with vent openings
- Spaces between piers left open to allow for ventilation and for protection from high water

Porches and Facades

- Porches mostly on the front façade, and typically extend the length of the building
- Column supports are usually simple, rectangular boxed in shape
- Some column designs are borrowed from the Bungalow, Craftsman, or Mission styles

Roofs

- Most common main roof is a large hip
- Roof over porch is typically shed or low-sloped hip roof
- Dormers with hip or shed roofs are a defining characteristic
- Rafter ends are typically exposed and decoratively cut (in houses that borrow from the Bungalow style)
- Composition shingles are the most often used; occasional metal roof coverings and clay tiles (if the design influence is Mission Style)
- Chimneys are brick with simple coursing, shoulder and corbel details

Exterior

- Horizontal wood siding is the most common material used
- Occasionally stucco and pressed concrete block is used.

Windows and Doors

- Double-hung wood sash windows with 2/2 divided panes; occasionally the upper sash is divided while the lower is a single pane
- Windows are detailed with simple surrounds
- Main entrance door is often a partial or full glass paneled French door surrounded by simple classical trim.

Art Deco: 1925 – 1940

Art Deco, the fashionable style of the 1930's, influenced arts and crafts, sculpture, and painting as well as architecture. It represented a dramatic departure from traditional design, looking to the future rather than the past, and was the first truly "modern" style of architecture. The style derived its name from the Exposition Internationale des Arts Decoratifs and Industriels Modernes, a 1925 Paris showcase for new artistic designs. Ornament defined Art Deco design, incorporating stylized floral patterns and repetitive geometric forms employing sharp angles and segments of circles. The style's features particularly suited it to tall buildings, resulting in its popularity during the 1920's and early 1930s. Few private residences qualified as true examples of high-style Art Deco. Characteristics of the Art Deco style included a flat roof, irregular plan, stucco exterior finish, and low relief, polychromatic ornamentation in straight line, zigzag, geometric floral, and chevron designs. The designs and ornamentation was influenced by North and South American Indian Art.



Art Deco

Plans

- Irregular

Foundations

- Continuous concrete and stem wall footings with continuous masonry foundation walls

Porches and Facades

- Typically no porch
- May include concrete, terra cotta, brick, tile, and glass
- Decorations are usually extensive consisting of geometric stylized motifs that can also include flora designs

Roofs

- Roofs are almost always flat, and often have a parapet
- Roofs are usually built-up roofing, rubber membrane, or tar and gravel

Exterior

- Walls are smooth surfaces with rounded edges
- Horizontal or vertical grooves in façade materials
- Stylized lettering

Windows and Doors

- Windows often metal-framed
- Rectangular or circular
- Glass block is often used to compliment fenestration
- Doors are typically glass

Beaux Arts: 1885 - 1925

Also known as Beaux Arts Classicism, Academic Classicism, or Classical Revival, Beaux Arts is a late and eclectic form of Neoclassicism. It combines classical architecture from ancient Greece and Rome with Renaissance ideas. Beaux Arts is characterized by order, symmetry, formal design, grandiosity, and elaborate ornamentation. In the United States, the Beaux Arts style led to planned neighborhoods with large, showy houses, wide boulevards, and vast parks. Due to the size and grandiosity of the buildings, the Beaux Arts style is most commonly used for public buildings like museums, railway stations, libraries, banks, courthouses, and government buildings.



Beaux Arts

Plans

- Rectangular, or square-shaped
- Symmetrical
- Two or more stories

Foundations

- Continuous masonry with floors set at just above street level

Porches and Facades

- Porches not typical
- Pediment porticos can be mixed in with balustrades and mansard roofs
- Canopy over the main entry-way, flanked by columns or pilasters
- Many styles can be found on the same building
- Cut-off corner
- Massive and grandiose facades
- Lavish decorations, such as swags, medallions, flowers, and shields

Roofs

- Low-pitched or flat

Exterior

- Brick (light colored) or smooth masonry finish

Windows and Doors

- Windows are typically rectangular, symmetrically placed
- Doors are typically glass-paneled

Dutch Colonial Revival: 1880-1930

Although there are some features of the Colonial Revival, there is quite an obvious distinction that sets this home apart from the Colonial styles—it's Gambrel Roof. This design was first built in the New Amsterdam area, which is what we now call New York, and has later migrated throughout the country. This type of roof allows more room on the second floor as well as an additional loft, or attic space. Originally designed for economical purposes, this style of house has become one of today's more costly roofs to build.



Dutch Colonial Revival

Plans

- One-and-a-half to two stories
- Elevated to allow for ventilation and for protection from high water

Foundations

- Simple brick piers
- Concrete trapezoidal piers commonly used at later times

Porches and Facades

- Porches mostly on the front façade, extending the length of the building
- Column supports display simple details and spaced evenly across the front façade
- Railings and balusters, when present, are simple
- Symmetrical façade

Roofs

- Side-gabled gambrel roofs with flared eaves
- Shingles to resemble thatched roofing

Exterior

- Clapboard or shingle siding, occasionally with brick or stone facing
- Gable-end chimneys

Windows and Doors

- Windows are multi-paned windows, double-hung with shutters
- In some cases the upper sash is divided while the lower is a single pane.
- Main entrance doors are often flanked by fixed glass sidelights, and surrounded by simple classical trim.
- Doors are either solid wood or wood with inset windows
- Dutch doors (upper and lower halves can be opened independently) are a classical feature.

Georgian Revival: 1900-1935

Georgian Revival became popular in New England and the Southern colonies during the 1700's. Stately and symmetrical, these homes imitated the larger, more elaborate Georgian homes which were being built in England. During the reign of King George I in the early 1700's, and King George III later in the century, Britons drew inspiration from the Italian Renaissance and from ancient Greece and Rome.



Georgian ideals came to New England via pattern books, and Georgian styling became a favorite of well-to-do colonists. More humble dwellings also took on characteristics of the Georgian style. America's Georgian homes tend to be less ornate than those found in Britain.

Georgian Revival

Plans

- Square
- Symmetrical
- Two or more stories

Foundations

- Typically brick and stone supports

Porches and Facades

- Porches not typical

Roofs

- Medium-pitched roofs, side-gabled
- Shingles

Exterior

- Brick

Windows and Doors

- Windows with multiple lights, usually 6/6 or 9/9
- Windows are surrounded by decorative elements, such as articulated lintels or small pediments
- Windows are usually placed one above the other
- Windows aligned horizontally and vertically in symmetrical rows
- Doors are paneled, usually centered and capped by an elaborate decorative crown
- Main door is the principal ornamental feature
- Entrance doors are either single or paired, and sometimes surrounded by a decorative pediment or pilasters. Often a simple narrow rectangular transom is placed above the door.

Gothic Revival: 1900-1930

Gothic Revival was a Victorian style that borrowed details from Gothic cathedrals and other medieval architecture. Gothic Revival homes in England were most frequently constructed of masonry. In the United States, some large, lavish estates were also made with stone or brick. These homes often resembled medieval churches or castles.

Considered a romantic style, the Gothic has one distinct characteristic not seen in any other form of architecture—its windows. Quatrefoil and clover shaped, and oriel windows are typical on a true Gothic Revival style building.



Gothic Revival

Plans

- Pointed arch form
- Asymmetrical floor plans

Foundations

- Foundations are continuous concrete and stem wall footings, with continuous, masonry foundation walls

Porches and Facades

- Porches usually ornately decorated with gothic ornaments
- Decorative bargeboard/vergeboard trim under the eaves

Roofs

- Steep-pitched roof
- Gable roofs with parapets

Exterior

- Brick with limited masonry stucco
- Simple, detailed cornices with articulated lintels on the second floor windows
- Terra cotta is used on a limited number of brick buildings, along with simple stucco details

Windows and Doors

- Windows typically leaded glass
- Arched, quatrefoil, clover-shaped, or oriel windows

Greek Revival: 1825-1860

Those buildings in the south termed "Southern Plantation" or Southern Colonial structures are actually Greek Revival buildings with full colonnades. This is considered a historical inaccuracy since most of these buildings were constructed long after the Revolutionary War. Its connection to the colonial period is actually associated with French and British adaptations of buildings in tropical locations. The full porch or gallery appears in colonies around the world where the French and British encountered warm climates, providing shade and protection from sun. In America, most examples of this style are found in Louisiana, which was originally settled by the French. These examples of Greek Revival with full galleries slowly spread across the Gulf states, becoming known as Southern Colonial.



Probably the most enduring feature of this style is the front facing gable, which influenced many folk forms of domestic architecture across America. It is identified by a gable or hipped roof with a cornice line below the main roof, usually divided into two parts. The porches are full height supported by square or round columns, whether extending partially or fully across the front facade. The front door is surrounded by narrow sidelights and a narrow rectangular transom window above. In some cases a formal surround around the front door is present, and the entrance is often recessed into the facade. There are only a few examples of this style in Plant City.

Greek Revival

Plans

- Two story
- Entrance stairs typically centered on the main façade

Foundations

- Concrete and stem wall footings with continuous masonry foundation walls

Porches and Facades

- Porches extend across the full façade
- Simple, classical columns spaced evenly across the front facade
- Simple railings and balusters, when present
- May have elaborate cornice detail
- Symmetrical façade

Roofs

- Gable roof, which usually faces the street
- Gable extends out as a pediment over the gallery below
- Composition shingles are the most often used; occasional metal roof coverings
- Chimneys are brick with simple coursing, shoulder and corbel details

Exterior

- Brick and Horizontal wood siding

Italianate Influence: 1840-1870

The Italianate style began in England with the picturesque movement of the 1840's. For the previous 200 years, English homes tended to be formal and classical in style. With the picturesque movement, however, builders began to design fanciful recreations of Italian Renaissance villas. When the Italianate style moved to the United States, it was reinterpreted again to create a uniquely American style.

By the late 1860's, Italianate was the most popular house style in the United States. Historians say that Italianate became the favored style for two reasons, Italianate homes could be constructed with many different building materials, and the style could be adapted to modest budgets; and new technologies of the Victorian era made it possible to quickly and affordably produce cast-iron and press-metal decorations.



The Italianate style remained the most popular house style in the USA until the 1870's. Italianate was also a common style for barns, town halls, and libraries. You will find Italianate buildings in nearly every part of the United States except for the deep South. There are fewer Italianate buildings in the southern states because the style reached its peak during the Civil War, a time when the south was economically devastated.

Italianate Influence

Plans

- Rectangular, or square-shaped
- Symmetrical
- Two or more stories

Foundations

- Simple brick piers, concrete piers used at later times
- Elevated to allow for ventilation and for protection from high water

Porches and Facades

- Porch is topped with balustrade balconies
- Roman or segmented arches above the porch

Roofs

- Low-pitched or flat with wide overhanging eaves

Exterior

- Masonry
- Chimneys are simple

Windows and Doors

- Windows are typically double-hung
- Narrow windows
- Doors typically heavy molded
- Roman or segmented arches above the windows and doors

Mission Revival: 1910-1935

The Mission style originated in California during the 1880's and 1890's in response to increased interest in that state's colonial Spanish heritage, particularly the ecclesiastical architecture of the Franciscan missions. The Mission Revival style is prevalent in Florida during the 1910's and 1920's. It is associated with a wide variety of buildings in Florida, including churches, train stations, government buildings, and private residences.



While authentic reproductions were scarce, most Mission buildings incorporate such distinctive elements of the style as a shaped parapet, arches, quatrefoil window, and bell tower. Elements of the style, particularly the shaped parapet and the quatrefoil window, are frequently found on less formally designed buildings. The most predominant feature is a shaped parapet or dormer, either capped with terra cotta tiles or trim with a band at the top of the wall. Decorations or windows are usually placed symmetrically within the facade of the parapet. This style was often used for modest dwellings, in the form of small stucco-clad cottages. The style is also applied to commercial structures, usually with a shaped parapet flanked by tile roofs.

Mission Revival

Plans

- One or two story

Foundations

- Continuous concrete and stem wall footings with continuous masonry foundation walls

Porches and Facades

- Porches mostly on the front façade, and typically extend the length of the building
- Column supports are generally large square piers, with examples of round columns less common
- Facades can be symmetrical or asymmetrical with walls covered in stucco
- Decorations are usually limited to definition at the parapet and the occasional wall surface ornament, such as ceramic tile
- Quatrefoil windows are common

Roofs

- Sloped or parapets concealing flat or sloping roofs behind
- Roof finishes are clay pan and cap tiles, and terra cotta in color

Exterior

- Walls are rough finished stucco and monolithic in appearance
- Wood brackets supporting balconies with wrought iron railings are common

Windows and Doors

- Wood divided light and casement windows are common, set into deep recessed openings
- Windows are often paired or grouped with decorative separation between the windows for sash weights
- Windows often capped by circular or elliptical transoms, and sometimes flanked by shutters
- Main entrance doors are often heavy wood, and doors leading to porches and loggias are typically narrow, paired and glass with divided lights.

Ranch: 1920-1980

Ranch-style houses are a uniquely American domestic architectural style. First built in the 1920's, the ranch style was extremely popular in the United States during the 1940's to 1970's, as new suburbs were built..



The style is often associated with tract housing built during this period, particularly in the western United States, which experienced a population explosion during this period with a corresponding demand for housing. The ranch house is noted for its long, close-to-the-ground profile, and minimal use of exterior and interior decoration. The houses fuse modernist ideas and styles with notions of the American Western period working ranches to create a very informal and casual living style. Their popularity waned in the late 20th century as neo-eclectic house styles returned to using historical and traditional decoration.

Ranch Features

Plans

- Single story long rectangular shaped, L-shaped, or U-shaped

Foundations

- Continuous concrete and stem wall footing with continuous masonry foundation walls
- Most homes built at grade, or minimal elevation

Porches and Facades

- Porches long and plain
- Porches intended to accentuate the entrance
- Typically concrete porch surface
- Railings are straight with plain posts
- Façade usually long, narrow, and low to the ground rectangular, L-shaped, or U-shaped design with an attached garage

Roofs

- Low pitched roof
- Moderate to deep-set eaves
- Hip cross or side-gabled roofs
- Asphalt shingles

Exterior

- Stucco, brick or wood siding
- Simple rustic exterior trim is used for minimal decoration

Windows and Doors

- Windows are large fixed picture windows
- Decorated with shutters
- Doors are either solid wood or wood with inset windows

Tudor Revival: 1890-1950

The name Tudor suggests that these houses were built in the 1500's, during the Tudor Dynasty in England. But of course, Tudor houses in the United States are modern-day re-inventions and are more accurately called Tudor Revival or Medieval Revival. Tudor Revival houses, with their heavy chimneys and decorative half-timbering, mimic everything from humble medieval cottages to medieval palaces. They may have overlapping gables, parapets, and beautifully patterned brick or stonework and may even include a false thatched roof. These historic details combine with Victorian or Craftsman flourishes.



As in many Queen Anne style homes, Tudor style houses often feature striking decorative timbers. These timbers hint at - but do not reproduce - Medieval construction techniques. In Medieval houses, the timber framing was integral with the structure. Tudor Revival houses, however, merely suggest the structural framework with false half-timbering. This decorative woodwork comes in many different designs, with stucco or patterned brick between the timbers.

In the United States, Tudor styling takes on a variety of forms ranging from elaborate mansions to modest suburban homes with mock masonry veneers. The style became enormously popular in the 1920's and 1930's, and modified versions became fashionable in the 1970's and 1980's.

Tudor Revival

Plans

- One to two-and-a-half story
- Elevated to allow for ventilation and for protection from high water

Foundations

- Brick or stone

Porches and Facades

- Porches not typical
- Façades identified by upper story elements projecting over lower stories
- High contrast half-timbering used as cladding and applied to gable ends

Roofs

- Steeply pitched and usually side-gabled with decorative half-timbering
- Shingles to resemble thatched roofing

Exterior

- Brick or stucco
- Chimneys are often wide and very tall, with round or octagonal pots on top of the flue

Windows and Doors

- Windows are tall, narrow, multi-paned windows
- Doors are either solid wood or wood with inset windows

APPENDIX TWO

Organizations and Agencies

East Hillsborough Historical Society
1914 PCHS Community Center
605 North Collins Street
Plant City, Florida 33563
813-757-9226

Quintilla Geer Bruton Archives Center
1914 PCHS Community Center
605 North Collins Street
Plant City FL 33563
813 754-7031
www.rootsweb.ancestry.com/~flqgbacgcenter@tampabay.rr.com

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

National Trust for Historic Preservation
1785 Massachusetts Avenue
Washington, D.C. 20036
202-673-4000
www.preservationnation.org

National Trust for Historic Preservation
Southern Regional Office
456 King Street
Charleston, South Carolina 29403
800-672-4183

Florida Trust for Historic Preservation
P.O. Box 11206
Tallahassee, Florida 32302
904-224-8128
www.floridatrust.org

City of Plant City
Planning & Zoning Division
302 W Reynolds Street, 2nd floor
Plant City, Florida 33563
813-659-4200 ext. 4125
www.plantcitygov.com

National Park Service
Preservation Assistance Division
U.S. Department of the Interior
P.O. Box 37127
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APPENDIX THREE

Sources

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APPENDIX FOUR

Glossary of Architectural Terms

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

Asymmetrical: A lack of proportion, not symmetrical.

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

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

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

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

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

Contributing property: is defined in the Plant City Historical Preservation Ordinance as “a building, site, structure, or object which adds to the historical architectural qualities, historic associations, or archaeological values for which a district is significant because (a) it was present during the period of significance of the district and possesses historic integrity reflecting its character at that time, (b) is capable of yielding important information about the period, or (c) it independently meets the National Register of Historic Places criteria for evaluation as set forth in 36 CFR Part 60.4, incorporated by reference.”

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

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

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

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

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

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

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

Facade: The face or elevation of a building.

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

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

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

Gable: The triangular portion of a wall, between the enclosing lines of a sloping roof. In Classical architecture it is called a pediment.

Gothic arch: A pointed arch.

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

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

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

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

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

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

Non-contributing property: defined in the [Plant City Historical Preservation Ordinance](#) as “a building, site, structure, or object which does not add to the historical architectural qualities, historic associations, or archaeological values for which a district is significant because (a) it was not present during the period of significance of the district, (b) due to alterations, disturbances, additions, or other changes, it no longer possesses historic integrity reflecting its character at that time or is incapable of yielding important information.”

Parapet: The portion of the wall above the roof.

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

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

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

Pier: A mass of masonry, as distinct from a column, from which an arch springs or a columns rests upon; also applied between doors and windows.

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

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

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

Porte Cochere: Carriage or automobile porch large enough to let a vehicle pass through and attached to the main building.

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

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

Rafter: A sloped wood member forming a roof or covering above a space below.

Renovate: To refresh; revive.

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

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

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

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

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

Symmetrical: Well proportioned, regular in form or arrangement or corresponding parts.

Terra-cotta: Earth colored baked clay products formed into molds and used as ornaments.

Transom: The horizontal division or cross bar in a window, a window above the door.

Veranda: A roofed open gallery or portico attached to the exterior of a building.

Weatherboard: A long narrow board with one edge thicker than the other, overlapped horizontally to cover the outer walls of framed structures.

APPENDIX FIVE

Historic District Benefits

- Local districts protect investments of owners and residents. Buyers know that the aspects that make a particular area attractive will be protected over a period of time. Real estate agents in many cities use historic district status as a marketing tool to sell properties.
- Local district properties have the potential for decreased taxes when qualifying for tax incentives on local property taxes.
- A local district can result in a positive economic impact from tourism. A historic district that is aesthetically cohesive and well promoted can be a community's most important attraction. The retention of historic areas as a way to attract dollars makes good economic sense.
- The protection of local historic districts can enhance business recruitment potential. Companies continually re-locate to communities that offer their workers a higher quality of life, which is greatly enhanced by successful local preservation programs and stable historic districts.
- Local districts provide social and psychological benefits. A sense of empowerment and confidence develops when community decisions are made through a structured participatory process rather than behind closed doors or without public comment.
- The educational benefits of being in a historic district are the same as those derived from any historic preservation effort. Districts help explain the development of a place, the source of inspiration, and technological advances. They are a record of our communities and us.

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