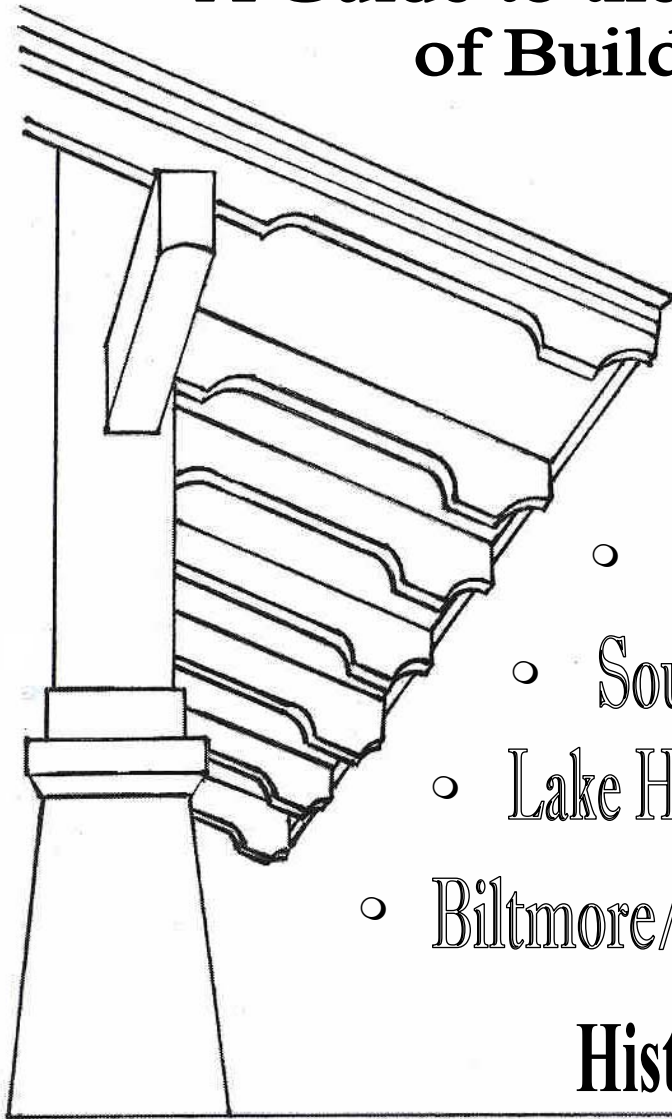


# DESIGN GUIDELINES

## A Guide to the Exterior Design of Buildings in the



- Dixieland
- Beacon Hill
- East Lake Morton
- South Lake Morton
- Lake Hunter Terrace
- Biltmore/Cumberland

## Historic Districts

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**COMMUNITY DEVELOPMENT DEPARTMENT  
CITY OF LAKELAND  
SEPTEMBER 2006**

## TABLE OF CONTENTS

INTRODUCTION .....	i
<b>CHAPTER 1: HISTORIC DISTRICTS .....</b>	<b>1-0</b>
THE DIXIELAND HISTORIC DISTRICT.....	1-1
THE BEACON HILL HISTORIC DISTRICT .....	1-1
THE EAST AND SOUTH LAKE MORTON HISTORIC DISTRICTS .....	1-1
THE LAKE HUNTER TERRACE HISTORIC DISTRICT .....	1-2
THE BILTMORE/CUMBERLAND HISTORIC DISTRICT .....	1-2
DIXIELAND HISTORIC DISTRICT MAP .....	1-3
BEACON HILL HISTORIC DISTRICT MAP .....	1-4
EAST LAKE MORTON HISTORIC DISTRICT MAP .....	1-5
SOUTH LAKE MORTON HISTORIC DISTRICT MAP .....	1-6
LAKE HUNTER TERRACE HISTORIC DISTRICT MAP .....	1-7
BILTMORE/CUMBERLAND HISTORIC DISTRICT MAP .....	1-8
<b>CHAPTER 2: THE REVIEW PROCESS .....</b>	<b>2-0</b>
CHANGES REQUIRING A REVIEW .....	2-1
Exterior Walls .....	2-1
Roofs .....	2-2
Windows, Doors, and Porches .....	2-2
Demolitions .....	2-2
Accessory Structures .....	2-2
New Construction .....	2-2
<b>CHAPTER 3: HISTORIC ARCHITECTURAL STYLES.....</b>	<b>3-0</b>
FRAME VERNACULAR .....	3-1
Features of the Frame Vernacular Style.....	3-2
BUNGALOW .....	3-3
Features of the Bungalow Style .....	3-4
MODERN STYLE .....	3-6
Features of the Modern/Minimal Traditional Style.....	3-7
Features of the Modern/Hip Cottage .....	3-9
Features of the Modern/Ranch .....	3-11
Features of the Modern Vernacular .....	3-14
MEDITERRANEAN REVIVAL.....	3-20

Features of the Mediterranean Revival Style .....	3-21
COLONIAL REVIVAL.....	3-22
Features of the Colonial Revival Style .....	3-23
QUEEN ANNE .....	3-24
Features of the Queen Anne Style .....	3-25

#### **CHAPTER 4: DESIGN PRINCIPLES AND ELEMENTS FOR:**

##### **ADDITIONS TO CONTRIBUTING BUILDINGS, ADDITIONS AND ALTERATIONS TO NON-CONTRIBUTING BUILDINGS, NEW CONSTRUCTION .....4-0**

GUIDELINES.....	4-1
PROPORTION .....	4-1
Scale.....	4-1
Façade.....	4-2
Context .....	4-3
Massing .....	4-4
BUILDING FORM .....	4-5
Alignment and Spacing .....	4-5
Rhythm.....	4-6
Orientation .....	4-6
Height.....	4-6
Site Coverage .....	4-6
Setbacks .....	4-6
Materials.....	4-7
Colors .....	4-7
Details and Ornamentation .....	4-7
Windows .....	4-7
Doors .....	4-8
Roofs .....	4-8
Landscape Features .....	4-8
Secondary Buildings .....	4-8
Building and Zoning Issues .....	4-8
General Standards and Details.....	4-8

#### **CHAPTER 5: REHABILITATION OF CONTRIBUTING BUILDINGS .....5-0**

DEFINITIONS .....	5-1
GENERAL GUIDELINES .....	5-1
MAJOR BUILDING ELEMENTS.....	5-2
Exterior Walls/Features .....	5-2
Roofs .....	5-5
Porches, Columns and Balconies .....	5-8
Windows and Doors .....	5-12
Decoration and Trim .....	5-19

House numbers/Historical Markers .....	5-20
Landscaping/Streetscaping/Walls.....	5-21
Fencing.....	5-23
Decks .....	5-23
Garages and Carports .....	5-23
Air Conditioners/Mechanical Equipment.....	5-24
Building Additions .....	5-25
<b>APPENDIX 1A: REPLACEMENT SIDING GUIDELINES .....</b>	<b>A-1</b>
<b>APPENDIX 1B: ASBESTOS-CEMENT SIDING .....</b>	<b>A-3</b>
CONSERVATION .....	A-3
Maintain & Manage.....	A-3
Repair.....	A-3
Cracking.....	A-4
Discoloration .....	A-4
Eroding, Spalling or Flaking.....	A-5
Efflorescence.....	A-5
Biological Growth.....	A-6
Replacement .....	A-7
CONCLUSION .....	A-8
<b>APPENDIX 2: EXTERIOR COLORS .....</b>	<b>A-9</b>
<b>APPENDIX 3: FRONT PORCH RESTORATION AND                     REHABILITATION .....</b>	<b>A-11</b>
<b>APPENDIX 4: STAINED GLASS WINDOW GUIDELINES.....</b>	<b>A-14</b>
BACKGROUND.....	A-14
RECOMMENDATIONS .....	A-15
<b>APPENDIX 5: THE DESIGN AND PLACEMENT OF FENCES .....</b>	<b>A-16</b>
<b>APPENDIX 6: BIBLIOGRAPHY AND ILLUSTRATION CREDITS.....</b>	<b>A-18</b>
<b>APPENDIX 7: GLOSSARY .....</b>	<b>A-20</b>
<b>APPENDIX 8: APPLICATION FOR A CERTIFICATE OF                     REVIEW/APPROPRIATENESS .....</b>	<b>A-23</b>



## LIST OF ILLUSTRATIONS

### CHAPTER 1

ILLUSTRATION 1: Dixieland Historic District .....	1-3
ILLUSTRATION 2: Beacon Hill Historic District .....	1-4
ILLUSTRATION 3: East Lake Morton Historic District.....	1-5
ILLUSTRATION 4: South Lake Morton Historic District .....	1-6
ILLUSTRATION 5: Lake Hunter Terrace Historic District .....	1-7
ILLUSTRATION 6: Biltmore/Cumberland Historic District.....	1-8

### CHAPTER 3

FIGURE 3-1: Frame Vernacular .....	3-1
FIGURE 3-2: Frame Vernacular .....	3-1
FIGURE 3-3: Bungalow.....	3-3
FIGURE 3-4: Bungalow Details (Carved Rafter Ends) .....	3-5
FIGURE 3-5: Bungalow Details (Decorative Gable End and Trim) .....	3-5
FIGURE 3-6: Minimal Traditional .....	3-6
FIGURE 3-7: Ranch.....	3-6
FIGURE 3-8: Hip Cottage.....	3-6
FIGURE 3-9: Modern Vernacular .....	3-6
FIGURE 3-10: Minimal Traditional .....	3-7
FIGURE 3-11: Concrete Block with Rounded Edges .....	3-7
FIGURE 3-12: Examples of Minimal Traditional Style .....	3-8
FIGURE 3-13: Hip Cottage.....	3-9
FIGURE 3-14: Examples of Hip Cottage Style.....	3-10
FIGURE 3-15: Ranch.....	3-11
FIGURE 3-16: Examples of Ranch Style.....	3-13
FIGURE 3-17: Screen Block Wall .....	3-15
FIGURE 3-18: Examples of Frame and Masonry Vernacular .....	3-16
FIGURE 3-19: Awning Planter Steel Casement Window.....	3-17
FIGURE 3-20: Decorative Concrete Wall .....	3-17
FIGURE 3-21: Screen Door with Wrought Iron Design .....	3-17
FIGURE 3-22: Decorative Masonry Shutters .....	3-17
FIGURE 3-23: Foundation Vents .....	3-17
FIGURE 3-24: Single Car Garage with Overhead Door .....	3-18
FIGURE 3-25: Wood Door with Louver Window.....	3-18
FIGURE 3-26: Masonry Planter.....	3-18
FIGURE 3-27: Decorative Wood Shutters with Shape Cutouts .....	3-18
FIGURE 3-28: Modern Masonry Vernacular .....	3-19

FIGURE 3-29: Textured Block.....	3-19
FIGURE 3-30: Tapered Detail on Gable Ends .....	3-19
FIGURE 3-31: Mediterranean Revival .....	3-20
FIGURE 3-32: Mediterranean Revival Details .....	3-21
FIGURE 3-33: Colonial Revival with Federal Elements .....	3-22
FIGURE 3-34: Colonial Revival .....	3-22
FIGURE 3-35: Queen Anne .....	3-24

## **CHAPTER 4**

FIGURE 4-1: Scale in a Facade .....	4-2
FIGURE 4-2: Human Scale .....	4-3
FIGURE 4-3: Scale in Adjacent Structures .....	4-4
FIGURE 4-4: Formal Massing and Informal Massing.....	4-4
FIGURE 4-5: Transitional Zones .....	4-5
FIGURE 4-6: Align Common Elements .....	4-9

## **CHAPTER 5**

FIGURE 5-1: Modern Masonry Buildings .....	5-4
FIGURE 5-2: Colonial Revival Siding.....	5-4
FIGURE 5-3: Queen Anne Gable Ends .....	5-5
FIGURE 5-4: Exposed Rafter Ends.....	5-5
FIGURE 5-5: Gabled Roofs.....	5-6
FIGURE 5-6: Hipped Roofs .....	5-6
FIGURE 5-7: Flat Roofs .....	5-6
FIGURE 5-8: Dormer Types .....	5-7
FIGURE 5-9: Porch Columns .....	5-8
FIGURE 5-10: Frame Vernacular Balustrade .....	5-9
FIGURE 5-11: Frame Vernacular Porch .....	5-9
FIGURE 5-12: Bungalow Porch.....	5-10
FIGURE 5-13: Queen Anne Porch .....	5-10
FIGURE 5-14: Modern Masonry Vernacular Balustrade .....	5-11
FIGURE 5-15: Modern Masonry Vernacular Porch .....	5-11
FIGURE 5-16: Typical Windows .....	5-13
FIGURE 5-17: Typical Doors.....	5-13
FIGURE 5-18: Frame Vernacular Door.....	5-14
FIGURE 5-19: Frame Vernacular Window.....	5-14
FIGURE 5-20: Bungalow Door .....	5-15
FIGURE 5-21: Bungalow Window .....	5-15
FIGURE 5-22: Queen Anne Door .....	5-16
FIGURE 5-23: Queen Anne Window.....	5-16

FIGURE 5-24: Colonial Revival Door .....	5-17
FIGURE 5-25: Colonial Revival Window .....	5-17
FIGURE 5-26: Modern Masonry Vernacular Door.....	5-18
FIGURE 5-27: Modern Masonry Vernacular Window.....	5-18
FIGURE 5-28: Knee Braces.....	5-19
FIGURE 5-29: Rafter Ends.....	5-19
FIGURE 5-30: House Numbers .....	5-20
FIGURE 5-31: Historical Markers .....	5-20
FIGURE 5-32: Stucco Wall.....	5-21
FIGURE 5-33: Brick Wall.....	5-22
FIGURE 5-34: Brick Walkway .....	5-22
FIGURE 5-35: Wood Deck.....	5-23
FIGURE 5-36: Screen Cage .....	5-24

## **APPENDICES**

FIGURE A-1: Asbestos Deterioration .....	A-6
FIGURE A-2: Replacement Shingles .....	A-7
FIGURE A-3: Screened-in Porch.....	A-13
FIGURE A-4: Enclosed Porch .....	A-13
FIGURE A-5: Stained Glass Windows.....	A-15
FIGURE A-6: Fence .....	A-17
FIGURE A-7: Fence .....	A-17
FIGURE A-8: Frieze.....	A-21
FIGURE A-9: Components of Windows .....	A-22

## INTRODUCTION

The Secretary of the Interior is responsible for establishing standards for all programs under Departmental authority and for advising Federal agencies on the preservation of historic properties listed in or eligible for listing in the National Register of Historic Places. The Secretary of the Interior's Standards for Rehabilitation are used as the basis and reference for the City of Lakeland's Design Guidelines, A Guide to the Exterior Design of Buildings in the Dixieland, Beacon Hill, East Lake Morton, South Lake Morton, Lake Hunter Terrace, and Biltmore/Cumberland Historic Districts.

This **Design Guidelines** manual has been compiled to facilitate the design review process by the City of Lakeland's Historic Preservation Board. Through this process a **Certificate of Review/Appropriateness** is issued for the rehabilitation, restoration, relocation, demolition, or new construction of a structure in a historic district prior to receiving a building permit.

Based upon the **Design Guidelines**, the character and integrity of each historic district is maintained as exterior elements of existing and proposed structures are reviewed. This document is provided to property owners, realtors, developers, and other interested individuals to act as a guide in the exterior modifications of existing buildings, as well as the design of new construction.

# **CHAPTER 1**

## **HISTORIC DISTRICTS**

## **THE DIXIELAND HISTORIC DISTRICT (NATIONAL REGISTER: 1994)**

Circling the east side of Lake Hunter is the Dixieland Historic District. Reaching north to the southern border of “downtown” Lakeland and anchored on the south by Dobbins Park, Dixieland is a comfortable mix of large and small homes, scattered green spaces, 100 acre Lake Hunter and a commercial and office corridor. One of the City’s most “traditional” neighborhoods, it contains a grid pattern of streets and alleys along with churches, schools, shops, a mature tree canopy and historic lights, all of which add to the historic atmosphere of Dixieland. The bungalow style architecture of the 1920’s is predominant, with a few Colonial and Mediterranean dwellings.

## **BEACON HILL HISTORIC DISTRICT (NATIONAL REGISTER: 1993)**

Most of the homes in this small historic district were built in the 1920’s. The residences represent a wide variety of styles ranging from modest frame vernacular to Colonial and Tudor Revival. The bungalow style homes appear to be the most common style. Most of the residences are one- and two-story wooden frame homes. From its earliest days, this neighborhood tended towards upper-middle class and boasted many mayors and state legislators as residents. This district is bordered by Belvedere Street on the north, Florida Avenue on the east, Beacon Road on the south and Cherokee Trail on the west.

## **THE EAST AND SOUTH LAKE MORTON HISTORIC DISTRICTS (NATIONAL REGISTER: 1993 / 1985)**

The South and East Lake Morton Historic District Neighborhoods (Lake Morton Historic Districts), located primarily south and east of Lake Morton and south to Lake Hollingsworth, are important to Lakeland because of their architectural integrity and historical associations. Within the East Lake Morton Historic District is a “sub-district”, known as the Garden District. This sub-district is a redevelopment area for a mix of residential and retail structures. Although the development of these neighborhoods began around 1906, most of the houses were built during the Florida Boom between 1920 and 1926. This era provides the basis for the predominant architectural character of Bungalow and Mediterranean styles exhibited today. The area’s rolling topography and occasional angular or curvilinear streets and lake shores provide pleasant images, spaces and vistas, creating a character unique in Lakeland and rare in Florida cities. The presence of the Florida Southern College campus, the Lakeland Public Library, and the Polk Museum of Art, as well as several other architecturally and historically significant public and semi-public buildings, further support the neighborhoods’ quality and character.

### **THE LAKE HUNTER TERRACE HISTORIC DISTRICT (NATIONAL REGISTER: 2002)**

Located on the western shore of Lake Hunter, this neighborhood is located only a short distance from Lakeland's downtown historic district. Although the widening of Sikes Boulevard distanced the neighborhood from Lake Hunter, it still maintains much of the natural beauty and characteristics that have always made it a charming place to live. Gentle sloping brick streets, a mature tree canopy, and a concentration of unaltered older homes contribute to the character and sense of community of this small historic district. Although originally subdivided in the early 1900's, two thirds of the development took place during and immediately following World War II. At that time, the traditional Bungalow style gave way to the Modern Masonry Vernacular style of home. This is the first Modern neighborhood to be designated a historic district in Lakeland.

### **THE BILTMORE/CUMBERLAND HISTORIC DISTRICT (NATIONAL REGISTER: 2004)**

The Biltmore/Cumberland Historic District is a relatively small suburban neighborhood east of Lakeland's downtown. Most of the residences are derived from the vernacular tradition for this area, which is predominantly the Modern architecture common in the late 1940's and early 1950's. Typical of this era, Masonry Vernacular construction is predominant. However, a few of the structures display the influences of the Colonial Revival, Craftsman/Bungalow, Mediterranean Revival and Tudor Revival. The neighborhood contains a blending of street patterns reminiscent of the City Beautiful Movement.

# DIXIELAND HISTORIC DISTRICT

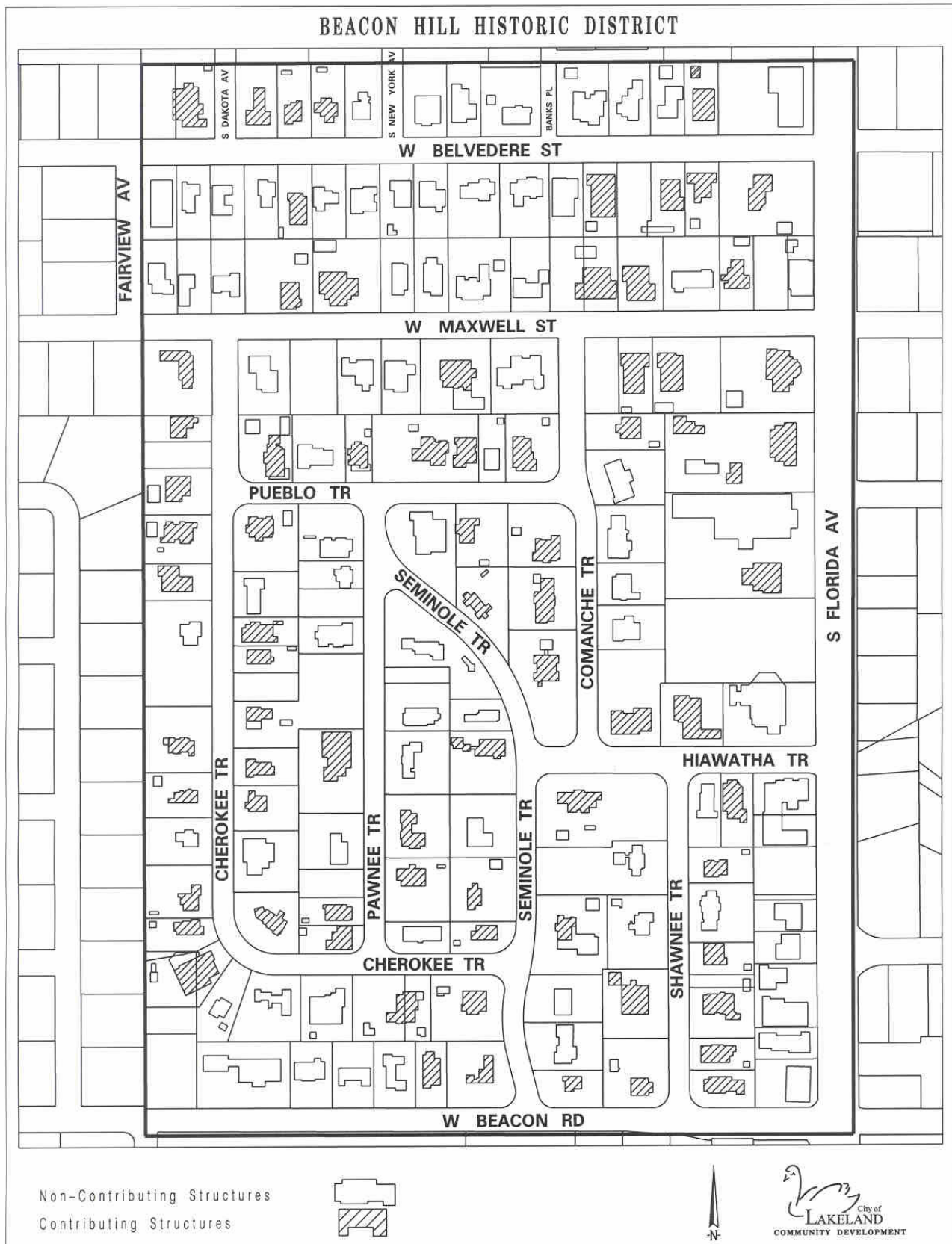


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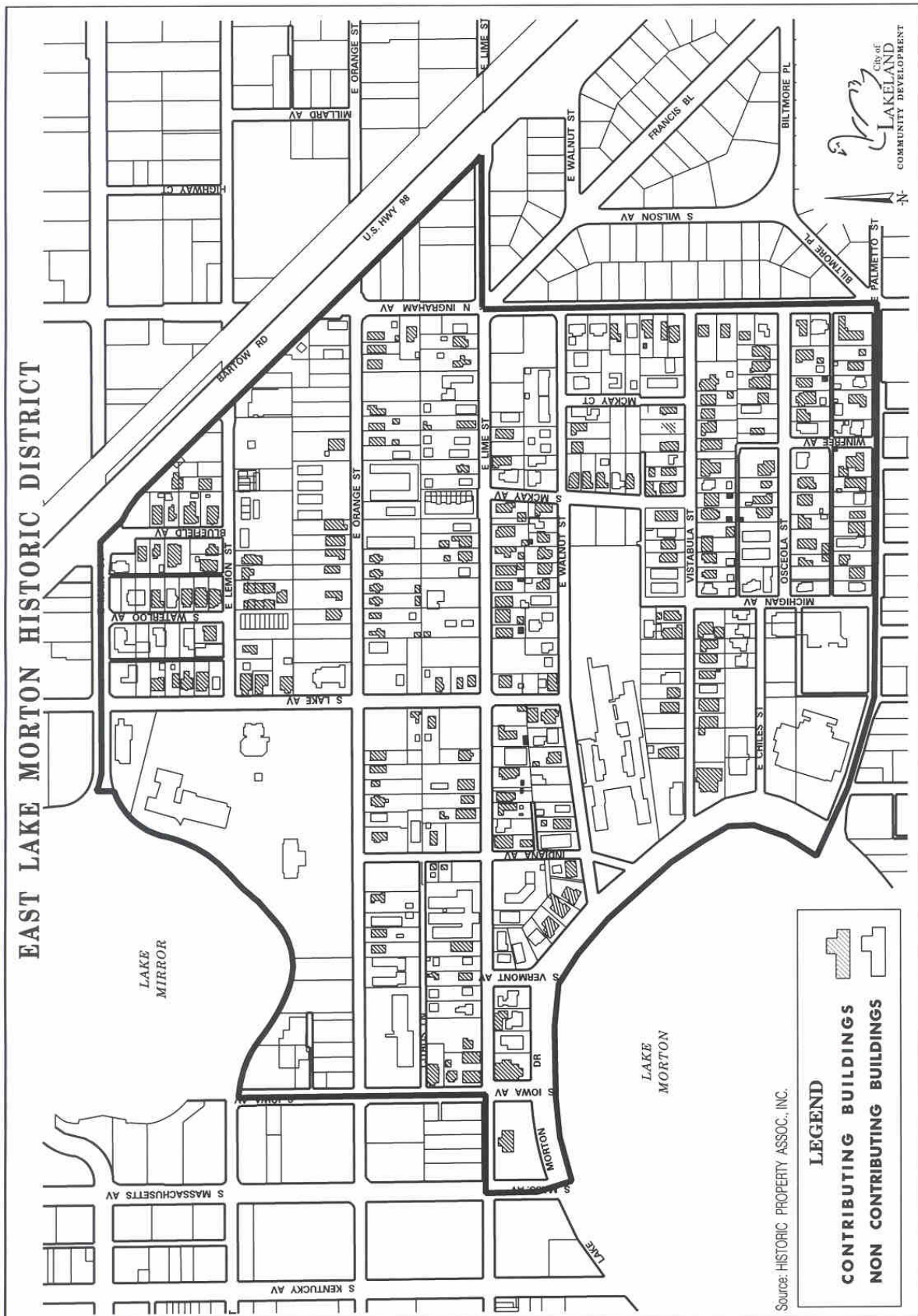




## ILLUSTRATION 2



# ILLUSTRATION 3

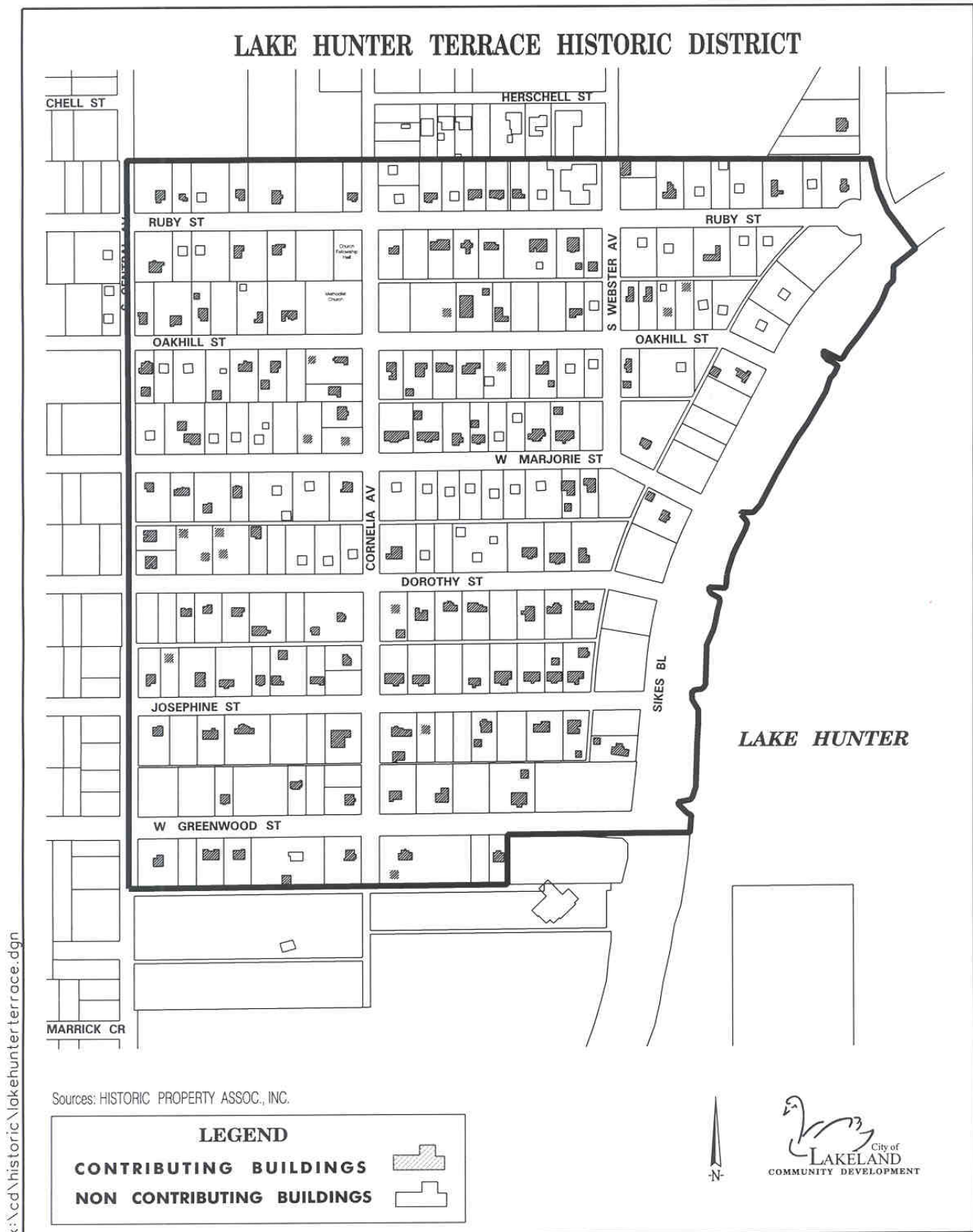


### ILLUSTRATION 4

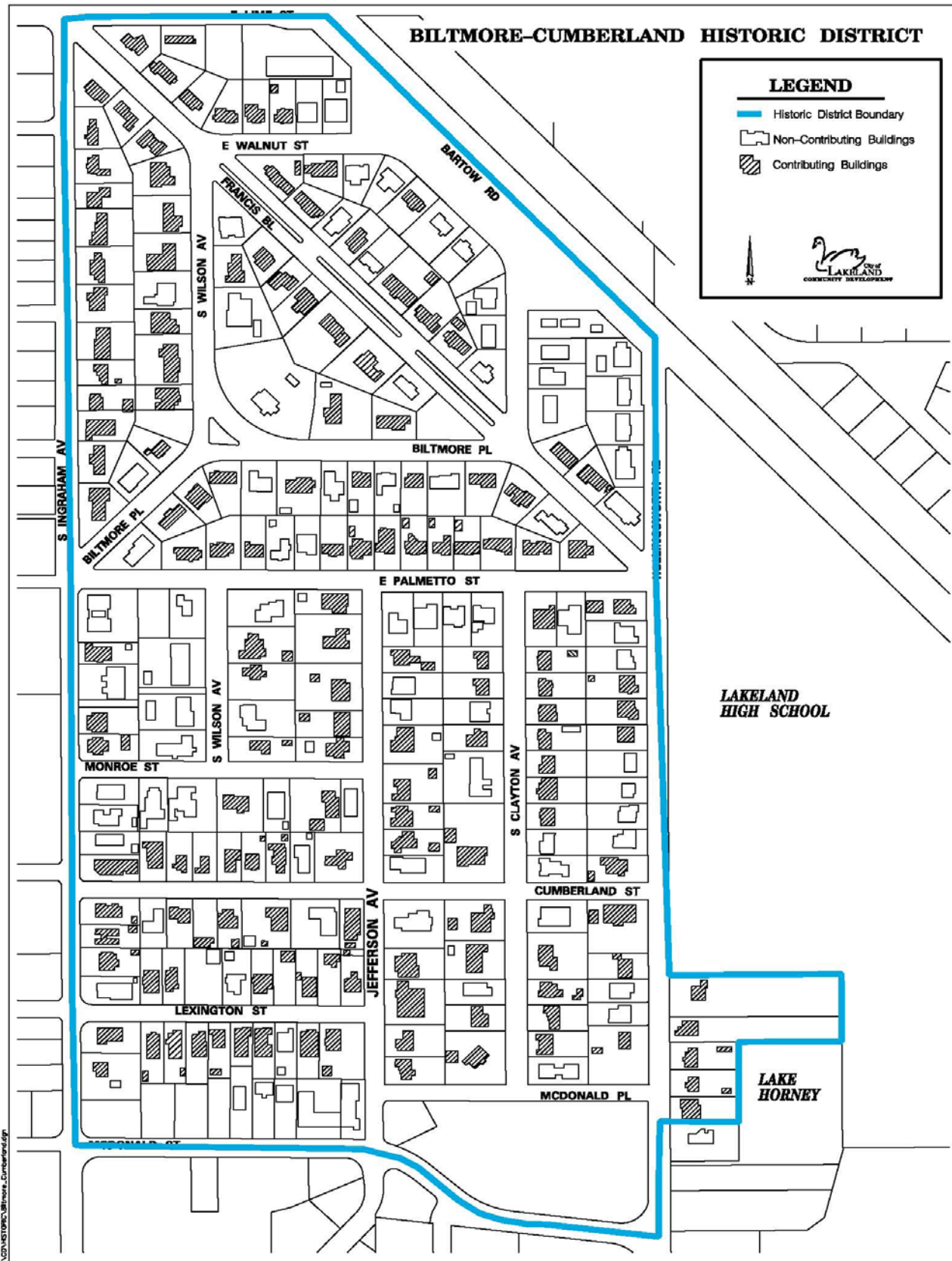




# ILLUSTRATION 5



## ILLUSTRATION 6



## **CHAPTER 2**

### **THE REVIEW PROCESS**

## **THE REVIEW PROCESS**

New construction and exterior modifications to existing structures, or demolitions in the Historic Districts require a “Certificate of Review/Appropriateness” before a building permit or demolition permit can be issued by the City’s Building Inspection/Permitting Division. Application for a Certificate of Review/Appropriateness is handled by the City of Lakeland’s Community Development Department, Planning Division. Fees are dependent on the scope of the project. A complete review by the Historic Preservation Board’s Design Review Committee will include the structure, the site layout, and the relationship to existing neighboring buildings.

## **CHANGES REQUIRING A REVIEW**

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

Buildings proposed for demolition must also have a Certificate of Review/Appropriateness prior to application for a demolition permit. Their review will consider the architectural and historical value of the structure and the cost of repairs versus alternative measures of preservation. A request to the Design Review Committee for demolition should address the three issues outlined in Ordinance #3841, Section 10(3):

- The historic or architectural significance of the building or structures.
- The importance of the building or structure to the historic district.
- The future utilization of the site, including any replacement buildings or structures.

Some of the most common changes requiring a Certificate of Review/Appropriateness include the following items:

### **Exterior Walls**

- Any change of wall material – including aluminum and vinyl siding
- Removing or covering architectural features:
  - ◆ Ventilation louvers and lattice
  - ◆ Cornerboards
  - ◆ Brackets
  - ◆ Decorative shingles
  - ◆ Addition of architectural features
  - ◆ Major repairs

### **Roofs**

- Changing roof style, slope, soffit, fascia
- Changing type of roof material
- Removing or changing roof features:
  - ◆ Dormer windows
  - ◆ Cupolas
  - ◆ Cornices
  - ◆ Brackets
  - ◆ Chimneys
  - ◆ Weather vanes and lightning rods
  - ◆ Solar panels

### **Windows, Doors, and Porches**

- Change of window, door type or porch style
- Changing proportion, size, or arrangement of windows, doors or porch configuration
- Removing or adding windows or doors
- Removing or adding awnings or shutters
- Removing or covering transoms or side lights
- Removing or adding decorative details
- Removing or adding storm or screen doors

### **Demolitions**

- All proposed demolitions must be reviewed

### **Accessory Structures**

- Detached garages, workshops or apartments
- Satellite dishes and solar panels
- Decks and driveways
- Fences and walls
- Swimming pools and other permanent outdoor features

### **New Construction**

- All new construction must be reviewed



## **CHAPTER 3**

### **HISTORIC ARCHITECTURAL STYLES**

## **FRAME VERNACULAR**

One of the most common forms of architecture is Frame Vernacular. Vernacular architecture refers to a regional or “folk” architecture, built with local materials and local labor, without formal plans, and for the most economical price at the time. The Vernacular, while considered a style, is defined by its not belonging to any particular formal architectural style.

This section refers to the Frame Vernacular built in Lakeland prior to the 1940s. The section on Modern Style addresses the Vernacular styles of the Modern era.



**Figure 3-1: Frame Vernacular**



**Figure 3-2: Frame Vernacular**

## **Features of the Frame Vernacular Style**

### **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 facade, with few details
- 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
- Wood shingles were often used to cover the roofs in early homes
- Metal shingles or metal sheets were used on later period structures, or as a replacement roof material

### **Exterior**

- Horizontal drop siding and weatherboard are the most common exterior wall surface materials

### **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

### **Exterior Decoration**

- Sparse, limited to ornamental woodwork

## **BUNGALOW**

The Bungalow, or Craftsman, style was the most common housing form in the United States in the early 20<sup>th</sup> Century. It was economical to build; as affordable housing, it became widely used in the early development of suburban residential areas across the country. The Bungalow had a comfortable floor plan. Its front porch encouraged an informal life-style that began to take root in American society after World War I.

The popularity of the style quickly spread through magazines such as House Beautiful, Good Housekeeping, Ladies Home Journal, and Country Life. Catalogs offered plans, and some companies (including Sears, Roebuck and Company) offered complete kits available by mail order. As standardized plans and kits were sent throughout the nation, the emphasis on local materials and designs (typical of the Frame Vernacular) was diminished.

The most prominent characteristic of the bungalow is its lack of height. The low-pitched roof and wide overhangs make the house appear to nestle into the earth. The horizontal quality of the house is emphasized through use of rectangular shapes and horizontal bands of windows.



**Figure 3-3: Bungalow**

## **Features of the Bungalow Style**

### **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 of the house
- Porches are attached to the main facade of the house, sometimes wrapped around the side
- Porches are wide enough to feel like an outside room
- Masonry piers of the foundation may continue above the sill line and serve as part of the porch balustrade
- Columns are thick, tapered squares, made of wood, concrete, or masonry
- Railings and balusters are occasionally used

### **Roofs**

- Low-pitch
- Four types of roofs associated with the Bungalow:
  - 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
  - Large one-and-a-half story home with a gable parallel to the street and incorporating a dormer
- 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
- Chimneys are typically brick, with simple decorative caps

### **Exterior**

- Wood siding and clapboard are the most common exterior wall surface materials

### **Windows and Doors**

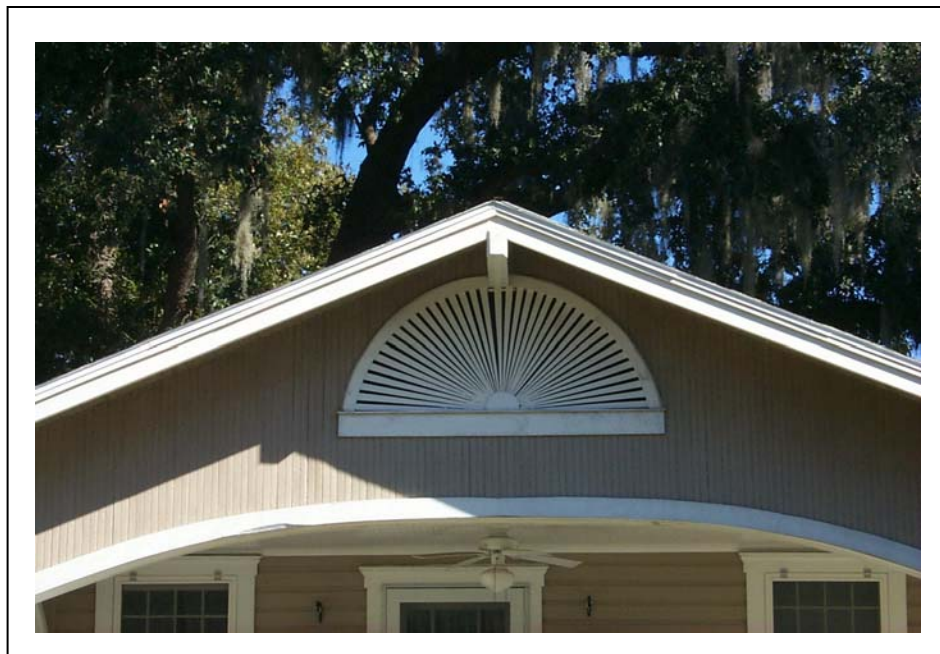
- Wood windows, either double-hung or casement sash
- Windows often grouped in clusters of two or three windows
- Windows can be single-pane, or 2- or 4-pane; the upper sashes may be multiple-pane with the lower sashes single pane
- Simple doors, often with panes of glass

### **Exterior Decoration**

- Carved rafter ends
- Decorative gable end trim
- Window surrounds
- Column bases and capitals



**Figure 3-4: Carved rafter ends**



**Figure 3-5: Decorative gable end trim**



## **MODERN STYLE**

Not much construction of residential homes occurred in the Country during the Depression. When construction resumed in the late forties, Modern styles were preferred over the classical styles. The earliest Modern style used was the Minimal Traditional, a simplified form loosely based on the Tudor style of the 1920s and 1930s. By the early 1950s, this style started being replaced by the Ranch style, which dominated American domestic building through the 1960s and is still popular in many parts of the country. Other styles observed during this period included the Contemporary and Split Level<sup>1</sup>. Locally, there were other variations of these Modern styles, which, for the purposes of this report, will be called Modern Masonry Vernacular and Modern Frame Vernacular. The Modern Vernacular style still represents “the common wood (or masonry) frame construction technique employed by lay or self-taught builders,” but from a different period than the Frame Vernacular style described earlier in this report.

The first Modern styles show a transition from the craftsman-built homes to a mass production building process. With the development of the cement asbestos material for siding and roofing, and the hollow concrete structural blocks and fired clay tiles (lighter and less expensive than fired brick or stone), construction became more affordable. The Modern period brought in a combination of affordable wood frame and masonry construction.

This section describes the various Modern styles appropriate for the Biltmore Cumberland Neighborhood: Minimal Traditional, Hip Cottage<sup>2</sup>, Ranch, and Modern Vernacular (Frame and Masonry).



**Figure 3-6: Minimal Traditional**



**Figure 3-7: Ranch**



**Figure 3-8: Hip Cottage**



**Figure 3-9: Modern Vernacular**

<sup>1</sup> McAlester

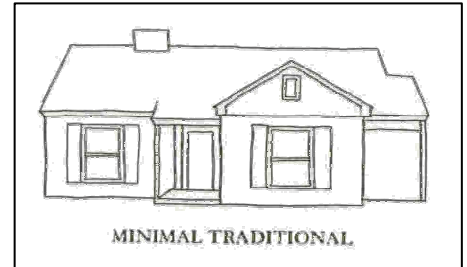
<sup>2</sup> Term created for the purpose of this report.

## **Features of the Modern/Minimal Traditional Style**

The Minimal Traditional<sup>3</sup> is an early Modern Style loosely based on the Tudor style of the 1920s and 1930s. The predominant features of this style include a dominant front gable and massive chimneys; although the use of chimneys was not as popular in Florida as it was in northern states. The roof pitch is lower than in previous styles and the facades were simplified by omitting most of the detailing.

### **Plans**

- Irregular, compact form
- Front displays protruding volume (front gable)
- Form following function
- Usually one story with floors above grade
- Ceiling heights reduced to 8 feet
- One-car carport or garage setback from main façade (attached or detached)



**Figure 3-10: Minimal Traditional**

### **Foundations**

- Raised masonry (usually block), fully enclosed
- Pierced openings in the foundation to allow for ventilation

### **Porches and Facades**

- Asymmetric facade
- Sometimes tongue and groove siding on gable ends; dog-ear detail on bottom of siding
- De-emphasis or lack of articulation at main entrance
- Small portico instead of wide porch common prior to this period. Usually to the side of the front gable volume, or integrated into the volume
- Wrought iron or simple wood porch supports, often with railings
- Concrete porch surface
- Porch roof is usually extended gable
- Subdued colors. Usually two colors used for main body and another for trims

### **Roofs**

- Cross gable with one protruding front facing gable
- Low or intermediate pitch
- Eaves and rakes are close rather than overhanging
- Asphalt shingles
- Simple attic vents in gable ends

### **Exterior**

- Locally, asbestos siding and painted concrete block
- Wood frame buildings sometimes have a masonry (concrete block) carport/garage
- Rounded edges on concrete block (see Figure 1-11)



**Figure 3-11: Concrete block with rounded edges**

<sup>3</sup> Virginia & Lee McAlester, A Field Guide to American Houses.



### Windows and Doors

- Predominantly steel casement windows, or combination of picture and casement
- Some awning windows with louver in kitchen, bathroom or sunroom areas
- Windows and doors placed just below the eave line
- Solid wood doors, sometimes with a small window on top half
- Sometimes combination of wood or metal and louver window

### Exterior Decoration

- Lack of ornamentation
- Decorative shutters, some with cut-out shapes

### Garages and Carports

- Earlier buildings have carports
- Garages and carports are secondary to the main building/facade. They are either recessed from main façade or detached and placed in the rear.
- Normally one-car space only. Very few examples have a double car garage, and in those cases, there are two doors, instead of a double-wide door.
- Some carports have been enclosed for use as garages.



**Figure 3-12: Minimal Traditional Style**

### **Features of the Modern/Hip Cottage Style**

There are several homes in Lakeland that are a mix between the Ranch and Minimal Traditional style. For the purpose of this report, they have been classified as Modern/Hip Cottage. They have similar plans, scale, orientation and massing to the Minimal Traditional homes, but instead of the dominant gable front they have a hip roof on that wing. They do not belong in the Ranch group either because their floor plans seem more compact, less horizontal. They were not grouped with the Vernacular styles because of the amount of homes with the same stylistic features, not only in Lakeland but also in other Florida cities.

#### **Plans**

- Irregular, compact form
- Front displays protruding volume with hip roof
- Form following function
- Usually one story with floors above grade
- Ceiling heights reduced to 8 feet
- One-car carport or garage setback from main façade (attached or detached)



**Figure 3-13: Hip Cottage**

#### **Foundations**

- Raised masonry (usually block), fully enclosed
- Pierced openings in the foundation to allow for ventilation

#### **Porches and Facades**

- Asymmetric facade
- De-emphasis or lack of articulation at main entrance
- Small portico instead of wide porch common prior to this period. Usually to the side of the hip volume
- Wrought iron or simple wood porch supports
- Concrete porch surface
- Porch roof is usually extended gable
- Subdued colors (Usually two colors used for main body and another for trims)

#### **Roofs**

- Hip
- Intermediate pitched roofs
- Moderate or wide overhang
- Asphalt shingles

#### **Exterior**

- Locally, asbestos siding or painted concrete block

#### **Windows and Doors**

- Predominantly steel casement windows, or combination of picture and casement
- Some awning windows with louver in kitchen, bathroom or sunroom areas
- Windows and doors placed just below the eave line

- Corner windows
- Solid wood doors, sometimes with small window on top half

### **Exterior Decoration**

- Lack of ornamentation
- Decorative shutters, some with cutout shapes
- Concrete or brick window sills

### **Garages and Carports**

- Earlier buildings have detached carports
- Garages and carports are secondary to the main building/facade. They are either recessed from main façade or detached and placed in the rear.
- Normally one-car space only. Very few examples have a double car garage, and in those cases, there are two doors, instead of a double-wide door.



**Figure 3-14: Hip Cottage Style**



## **Features of the Modern/Ranch Style**

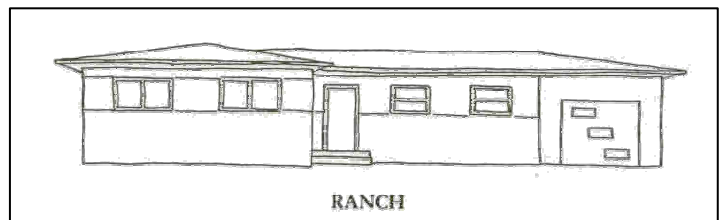
The Ranch style dominated American domestic building through the 1960s and is still popular in many parts of the country. Ranch houses stressed 3 basic concepts: livability, flexibility and unpretentious character.

Ranch houses are one-story houses with very low-pitched roofs and broad, rambling facades. Some lack decorative detailing, but most have decorative shutters, porch-roof supports, and other detailing, loosely based on colonial precedents. Outdoor living areas extending beyond the house on the same level were also emphasized, so that interior space merged with the exterior, separated merely by large areas of glass and sliding glass doors. Other typical characteristics included a linear arrangement of rooms, elevations composed asymmetrically, and a telescopic effect of low wings spreading out from the rectangular core of the plan. Additions and alterations to a ranch house were foreseeable since they were part of its architectural tradition.<sup>4</sup> Picture windows, broad chimneys (not so much in Florida), horizontal bands of windows, and exterior terraces or patios became distinguishing features of the forward-looking yet lower-cost suburban home.<sup>5</sup>

There are several Ranch homes in Lakeland without the projecting and receding planes of the typical rambler facades. The floor plan is rather rectangular, and is usually less "high-style" in character. The facade usually has a large picture window on one side of the front door, with one or two short banks of ribbon windows on the other side of the door. Occasionally, picture windows will be located on both sides of the front door. The rectangular ranch<sup>6</sup> often does not have an integrated garage, and when it does occur, it is often attached to the rear as opposed to the prominent location on the front of the house, as seen with the Rambler.

### **Plans**

- One-story
- Built-in garages are an integral part of the house, generally in line with main façade
- Generally rectangular, elongated form maximizes lot width; may or may not incorporate a cross gable
- Usually one story
- Ceiling heights reduced to 8 feet



**Figure 3-15: Ranch**

### **Foundations**

- Most homes built at grade, or with minimal elevation.
- Slab with poured concrete footings. Most local examples have raised masonry foundation (usually block).
- Pierced openings in the foundation to allow for ventilation

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<sup>4</sup> Ranch Houses Are Not All the Same, David Bricker

<sup>5</sup> National Register article

<sup>6</sup> Charlotte Mackenburg Historic Landmarks Commission

### **Porches and Facades**

- Asymmetrical façade, except on duplex buildings.
- Wide facades, further increased by the built-in garages
- De-emphasis or lack of articulation at main entrance
- Integral/incised small porches, or small porticos/stubs in the less elaborate examples
- Wrought iron or simple wood porch supports
- Concrete porch surface
- Porch roof is usually extended gable or integral
- Subdued colors (usually two colors used for main body and another for trims)

### **Roofs**

- Low pitched roofs
- Moderate or wide eave overhang; either boxed or open, with the rafters exposed
- Three common roof forms used: the hipped version is probably the most common, followed by the cross-gabled, and, finally, side-gabled examples
- Asphalt shingles

### **Exterior**

- Wood and brick wall cladding are used, sometimes in combination; locally, asbestos siding and painted concrete block are also used

### **Windows and Doors**

- Large picture windows in living areas
- Ribbon windows
- Predominantly steel casement windows, or combination of picture and casement
- Some awning windows with louver in kitchen, bathroom or sunroom areas
- Windows and doors placed just below the eave line
- Solid wood doors with no detailing

### **Exterior Decoration**

- Some include modest bits of traditional detailing, usually loosely based on Spanish or English Colonial precedents
- Decorative iron or wooden porch supports
- Decorative shutters, some with cutout shapes

### **Garages and Carports**

- Garages and carports are in line with the main facade
- One or two-car garages; two doors, instead of a double-wide door

**Figure 3-16: Ranch Style**



## **Features of the Modern Vernacular (Frame and Masonry) Style**

As noted in the Frame Vernacular section above, Vernacular architecture refers to a regional or “folk” architecture, built with local materials and local labor, without formal plans, and for the most economical price at the time. The Vernacular, while considered a style, is defined by its not belonging to any particular formal architectural style. The section above described the Frame Vernacular typical of the period before the Great Depression, when the classical styles were predominant and the Frame Vernacular was loosely based on those styles, or a combination of them. The Frame Vernacular of the period following the Depression represents the basic construction of the time, when the goal was to produce low cost, flexible, expandable, comfortable, and unpretentious buildings. Ideals emphasizing simplicity and efficiency called for house designs that reflected less hierarchical relationships, technological innovations, and a more informal and relaxed lifestyle. Designed to be small but expandable, the houses built from the early 1930s through the 1950s have typically been enlarged as homeowners have added garages, porches, sunrooms, family rooms, and additional bedrooms.

Builders of middle and upper income homes mimicked the architect-designed homes of the southwest, offering innovations such as sliding glass doors, picture windows, carports, screens of decorative blocks, and exposed timbers and beams, which derived as much from modernistic influences as those of traditional southwestern design.<sup>7</sup> These one-story vernacular homes generally have low-pitched roofs, a small entrance porch at the front door, and minimal decorative architectural details. Enclosed, raised masonry foundations with minimal ventilation are typical. Steel casement windows replaced wood and permitted wider expanses of windows. In Lakeland, the Masonry Vernacular style often makes use of locally produced rusticated concrete block known as “Ocala” block.

The Masonry Vernacular style in Lakeland also depicts a slight influence from the Art Deco style popular in Florida in the 1930s. Some of the borrowed features include the screen blocks (blocks with patterned holes), metal awnings, colors, decorative shutters done in masonry, and matching masonry planters adjacent to the building.

### **Plans**

- Usually rectangular or square, or long, low forms sometimes made up of a series of “box” shapes
- Usually one-story with floors above grade
- Ceiling heights reduced to 8 feet
- Single car garage set back from main façade

### **Foundations**

- Raised masonry (usually block), fully enclosed
- Pierced openings (cinder block placed sideways) in the foundation to allow for ventilation

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<sup>7</sup> National Register article

## **Porches and Facades**

- Small, simple entrance porches
- Wrought iron or simple wood supports (not columns), in most cases with railings
- Porch surface of concrete or broken quarry tile
- Porch roofs that are hip, gable, or shed
- Masonry walls with shadow blocks or “honeycomb” blocks to allow for ventilation

## **Roofs**

- Long low-pitched roofs with side gables, or hip roofs
- Exposed unadorned rafter ends finished with a fascia board or enclosed with a continuous screen vent
- Simple wood vents in the gable ends
- Asphalt shingles

## **Exterior**

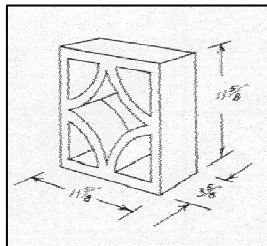
- Concrete block construction
- Gable ends covered with tongue & groove siding, often with a tapered or dog-ear detail on the bottom of the board

## **Windows and Doors**

- Most often: 3- or 4-pane metal casement windows
- Elongated horizontal windows placed just below the eave line
- Living room: generally, steel casement window unit with a fixed center pane
- Structurally supporting corner casement windows
- Solid wood entry doors
- Decorative wood screen doors with wrought iron designs
- Single panel metal overhead garage door

## **Exterior Decoration**

- Minimal; some decorative or textured block often bracketing windows or doors to mimic shutters
- Matching block or brick planters against the building
- Decorative wrought iron or wood features on porches
- Metal awnings over windows
- Screen block walls (see Figure 3-17) used as an occasional architectural highlight



**Figure 3-17: Screen block wall**



**Figure 3-18: Frame and Masonry Vernacular**



## **Modern Vernacular Style Features**



**Figure 3-19: Awning, planter, steel casement window**



**Figure 3-20: Decorative concrete wall**



**Figure 3-21: Screen door with wrought iron design**



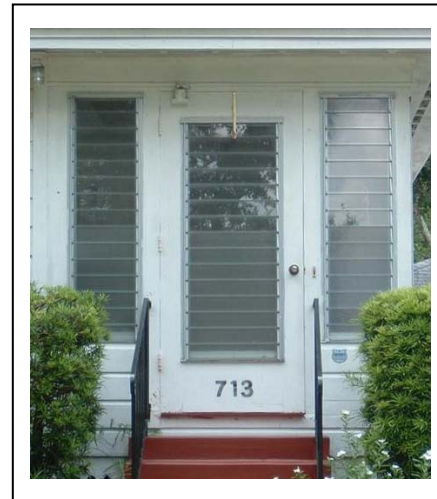
**Figure 3-22: Decorative masonry shutters**



**Figure 3-23: Foundation vents (concrete block placed sideways)**



**Figure 3-24: Single-car garage with overhead door**



**Figure 3-25: Wood door with louver window**



**Figure 3-26: Masonry planter**

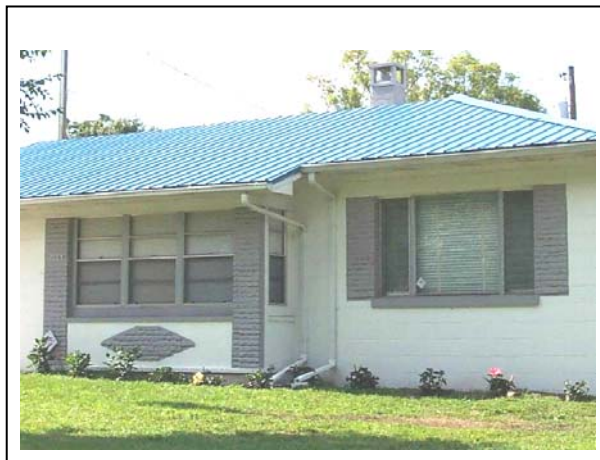


**Figure 3-27: Decorative wood shutter with shape cutouts**





**Figure 3-28: Modern Masonry Vernacular**



**Figure 3-29: Textured block**



**Figure 3-30: Tapered detail on gable ends**

## **MEDITERRANEAN REVIVAL**

Found in those states with a Spanish colonial heritage, Mediterranean Revival contains architectural elements from Spain and the Middle East. An exhibit of Latin American architecture, shown at the 1915 Panama-California Exposition in San Diego, encouraged interest in this style. Mediterranean Revival was a popular building style in Florida in the 1920's and 1930's. It was adapted for a variety of building types, ranging from grandiose tourist hotels to two-room residences. Many commercial and residential buildings underwent renovation in the 1920's, to reflect the Mediterranean influence.



**Figure 3-31: Mediterranean Revival**

## **Features of the Mediterranean Revival Style**

### **Plans**

- Generally rectangular, sometimes with an extension of a side or front wall to form an arcaded entrance or porch
- One or two story

### **Foundations**

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

### **Porches and Facades**

- Flat-roof entrance porches
- Arched openings on the porch, usually supported by square columns

### **Roofs**

- Usually flat, sometimes a low-pitch gable
- Usually some form of parapet
- Ceramic type roof, generally the dominant characteristic

### **Exterior**

- Stucco finish

### **Windows and Doors**

- Casement or double-hung sash windows
- Windows sometimes framed by wooden or wrought iron grills
- Doors often framed with an arched entrance

### **Exterior Decoration**

- Wrought iron grill work
- Small second-story balconies
- Ceramic tile decoration



**Figure 3-32: Mediterranean Revival Details**

## COLONIAL REVIVAL

The Colonial Revival style was introduced at the Philadelphia Exposition of 1876. This celebration of the centennial of the United States fueled a nostalgia for early America, and sparked a renewed interest in the architecture of the colonial period. There are three basic types of Colonial Revival buildings:

- the historically accurate reproduction of 17<sup>th</sup> century Georgian and Federal styles,
- Colonial or Classical elements applied to Victorian or Post-Victorian buildings, and
- simple vernacular homes with Colonial details.

The typical Colonial Revival house in Florida, which emerged in the late 1880's, is a mix of several colonial designs rather than a direct copy of a single style.



**Figure 3-33: Colonial Revival with Federal elements**



**Figure 3-34: Colonial Revival**

## **Features of the Colonial Revival Style**

### **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
- Chimneys are brick with simple coursing, shoulder and corbel details

### **Exterior**

- Horizontal wood siding

### **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

### **Exterior Decoration**

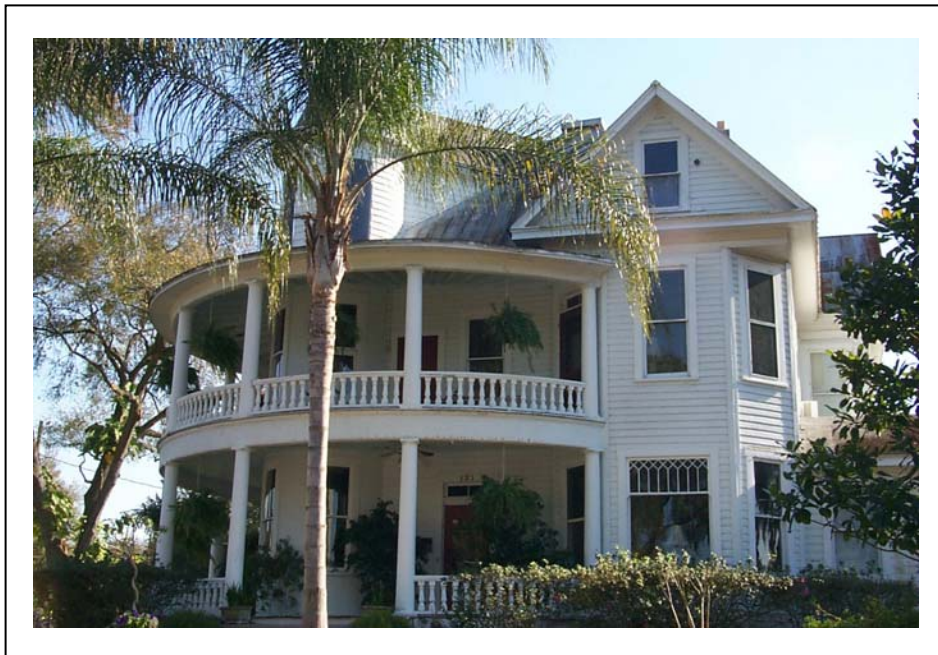
- Pediments
- Broken pediments
- Wood shutters



## QUEEN ANNE

The Queen Anne style was initially inspired by English country cottages of the late Medieval period, and is named for an 18<sup>th</sup> century English queen. A group of English architects were primarily responsible for the popularity of this style in the late nineteenth century. By the 1880's, the Queen Anne became a featured style in pattern books in the United States. As the railroad expanded across the country, the ready-cut architectural details of the style became easily available throughout the nation.

Queen Anne buildings are highly decorative, often combining a variety of colors and textures. The emphasis on decorative details, vertical orientation, and asymmetrical layouts encouraged individualistic and free-flowing designs.



**Figure 3-35: Queen Anne**

## **Features of the Queen Anne Style**

### **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 the 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
- Brick chimneys with decorative patterns or coursing, decorated chimney caps

### **Exterior**

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

**Windows and Doors**

- Typically, double-hung wood sash windows with single and divided panes
- Windows may be a mixture of sizes and shapes
- Queen Anne window, consisting of a single large pane surrounded by smaller rectangular panes
- Decorative glass, such as diamond-shaped panes or stained glass, is common
- Windows are detailed with simple surrounds
- Doors have decorative carvings and details often with glass panes in the upper part of the door

**Exterior Decoration**

- Decorative shingle patterns in the gable ends
- Decorative bargeboards
- Sunburst detailing
- Triangular pediments
- Iron roof cresting

# **CHAPTER 4**

## **DESIGN PRINCIPLES AND ELEMENTS**

### **FOR:**

**ADDITIONS TO CONTRIBUTING BUILDINGS**

**ADDITIONS AND ALTERATIONS TO NON-CONTRIBUTING  
BUILDINGS**

**NEW CONSTRUCTION**

## **GUIDELINES FOR ADDITIONS, ALTERATIONS AND NEW CONSTRUCTION**

These guidelines apply to the design of additions, alterations, and new construction in Lakeland's historic districts. It is important to realize that while a historic district conveys a certain sense of time and place associated with its history, it also remains dynamic, with alterations to existing structures and construction of new buildings occurring over time.

The Secretary of the Interior's Standards for the preservation of historic structures are the basis for these guidelines. Although these Standards are oriented toward rehabilitation of existing historic buildings, Standards 2 and 9 apply to new construction in historic districts.

Specifically that:

- "New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property"; and
- "The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment."

Rather than imitating older buildings, a new design should relate to the fundamental characteristics of the district while also conveying the stylistic trends of today. It may do so by drawing upon basic ways of building that defines the character of an individual historic district. Such features upon which to draw include the way in which a building is located on its site, the manner in which it relates to the street and its basic mass, form and materials. When these design variables are arranged in a fashion similar to those traditionally seen in the area, visual compatibility results.

## **PROPORTION**

Proportion is the most important component in the design process. The proportions of a building are defined by two important elements: scale and massing.

### **Scale**

Scale is the relative or apparent size of a building in relation to its neighbors or some common object such as an automobile. Scale is also the relative or apparent size of building elements, such as windows, doors, cornices and other features to each other and to the building. Most buildings are designed to be of human scale, that is, they are designed to relate to the size of an average human being.

Typically, residential buildings are designed at the human scale. Other buildings are designed to be of monumental, or larger than human scale. This is usually done to give a building prominence or symbolic importance. A good example of a monumentally scaled building would be one designed solely for a specific use such as a church or town hall.

Scale can be achieved in many ways. For example, windows, doors, cornices and other elements can be enlarged to impart a sense of monumentality or they can be human in scale. Facades can be heavily rusticated, contributing to a sense of grandeur and formality, or of plain materials and treatments, making the building appear quaint and simple. In general the scale of a new building should respect the prevailing scale of its neighbors, especially when it is to be a residential uses. In a few cases, mostly for civic uses, a new building's use or symbolic importance may make it appropriate for its scale to differ from that of its neighbors.

Scale is how the building and its components are seen in relation to:

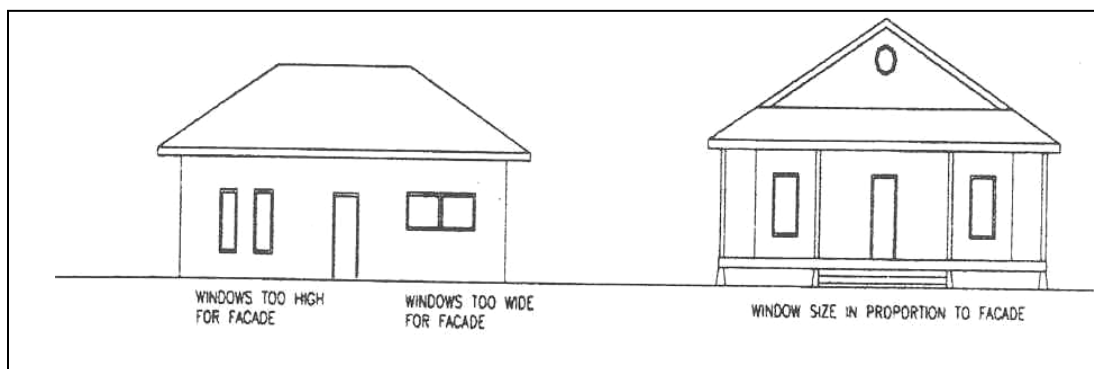
- each other and the human body
- adjacent buildings

Scale ratios include:

- height to width
- length to width
- solid to void

### **Facade Scale**

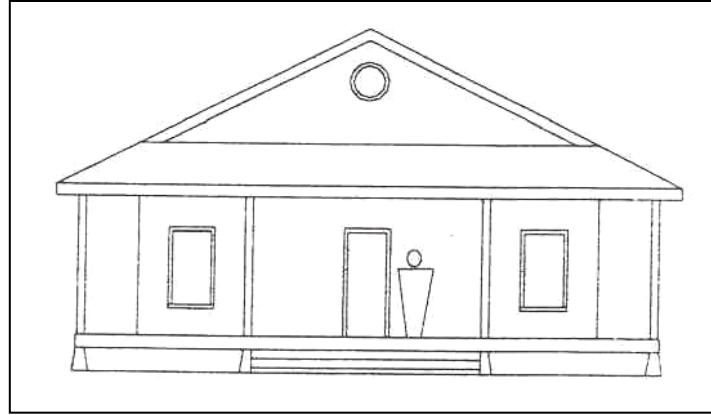
Within a particular building, the size of a door or window in relation to the facade is an example of scale. In general, window and doors chosen should mimic the directional proportions of those found on surrounding historic structures. Typically when doing new construction or an addition this means carefully choosing doors and windows that emphasize the vertical over the horizontal in proportion with the rest of the facade. Modern doors and windows that emphasize the horizontal over the vertical, or those that disproportionately emphasize the vertical, should not be used.



**Figure 4-1: Scale in a facade**



Human scale is how the building and its components relate in size to the human body. A building may seem overwhelming, claustrophobic, grand and exciting, or soothing and familiar depending on how its scale relates to the human scale.



**Figure 4-2: Human scale**

### **Scale & Context**

Buildings also relate to each other. A building that departs drastically from the scale of its neighbors is disruptive to the streetscape quality. To avoid this all new construction in historic districts should consider the context in which they are built.

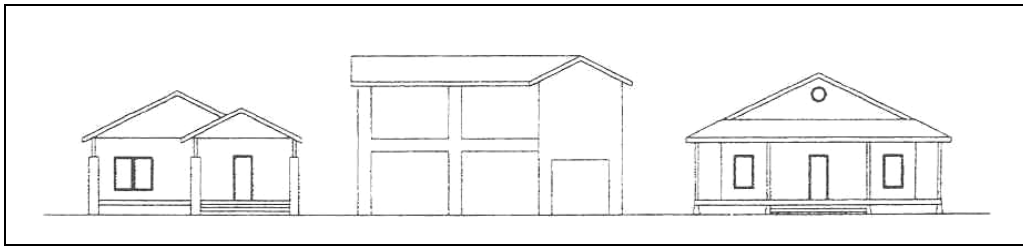
Key design elements determining whether or not a new building or addition will be compatible include:

- the height and type of foundation to be used;
- how it regards the street and the transition from the public to private realm; and
- the overall bulk & massing in relation to adjacent buildings.

The vast majority of historic homes found in Lakeland are built on a raised masonry crawlspace type foundation, typically 2 ½ to 3 feet above grade. However, modern construction methods used locally tend to favor a concrete slab at grade approach, primarily for economic reasons. This difference in grade is more than mere aesthetics, as a raised foundation affords a degree of privacy and separation between the street and neighboring houses.

Height is also a consideration for front porches, which if designed well provide a smooth transition between the public realm of the street and the private realm of the home. Typically porches are built as the same grade as the primary structure and are essentially an extension of a home. Height emphasizes the private nature of the space by clearly defining the boundaries with a small degree of separation from the yard below.

Thoughtfully framed by railings, stairs, brick piers and knee walls, a well designed porch can be the defining visual element of a home.



**Figure 4-3: Scale in adjacent structures  
(Inappropriate structure in the middle)**

### **Massing**

Massing is how the building and its components are perceived in relation to its length, width, height, site coverage, and adjacent buildings. Massing is also derived from the articulation of a building's facade through the use of dormers and other roof projections, as well as facade projections such as bays, porches and steps. A building's massing significantly contributes to the character of a street. A new building should respect and be compatible with the massing of neighboring historic buildings. Components include:

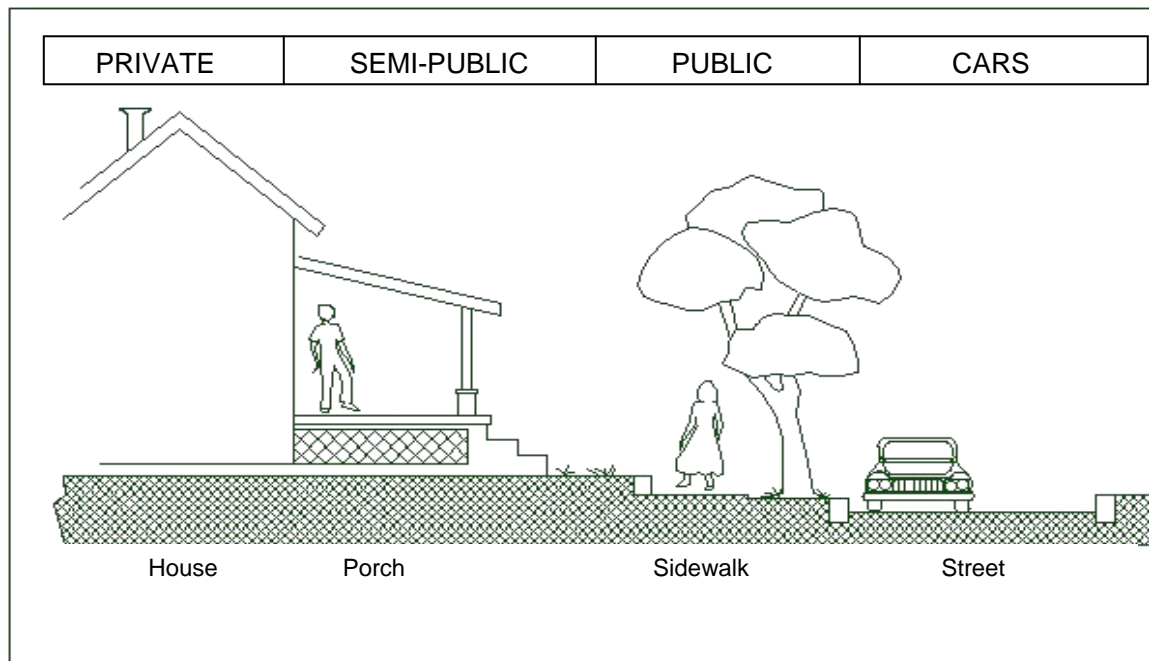
- vertical to horizontal proportions
- volume to site-coverage ratio
- volume-to-volume ratio

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:

- 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 the building and site



**Figure 4-4: Formal massing and informal massing**



**Figure 4-5: Transitional zones**

Even flat walls can be given the appearance of interesting and pleasing massing through the use of elements such as:

- porches
- dormers
- gable ends with decorative brackets
- balconies
- deep roof overhangs
- wall decoration
- change and mixture of wall materials

## **BUILDING FORM**

### **Alignment and Spacing**

- The front facades of buildings should be closely aligned with other buildings on the block to maintain a uniform setback.
- Consistent spacing of buildings maintains the rhythm that was historically intended for the neighborhood and block.
- The scale (height-to-width ratio) of a street-facing facade should be compatible with and maintain the proportions established by the adjacent structures.

### **Rhythm**

- The spacing of repetitive facade elements, such as projecting bays, storefronts, windows, and doors, give an elevation its rhythm. The space between free-standing buildings, the height of roofs, cornices, and other roof projections establishes the rhythm of a street. Large expanses of glass, either vertical or horizontal are generally inappropriate of new buildings. A new building should respect the rhythm of its neighbors as well as that of the street.

### **Orientation**

- The orientation of a building is the direction it faces. Most historic buildings squarely face a street, with their principal facade and entrance in full view. Some historic buildings are oriented to a sideyard. The orientation of a new building should respect that of its neighbors.
- The main entrance should be oriented to the street and in full view.
- Front widths of new construction should correspond with other adjacent building widths.
- Larger buildings should be designed so their facades are divided into smaller elements that relate to those of the surrounding neighborhood.

### **Height**

- The height of walls, cornices and roofs, as well as chimneys, contributes to the character of existing buildings and districts. While a new building does not necessarily need to be exactly the same height as its neighbors to be compatible, it should be designed to respect existing building heights. For example, a new five story building in a block of two and three-story buildings will usually detract from the character of a street. Typically, if a new building is more than one story higher or lower than existing buildings that are all the same height, it will be out of character.

### **Site Coverage**

- Site coverage for new buildings should be similar to site coverage on adjacent lots.
- Refer to the City of Lakeland Land Development Regulations to determine maximum lot coverage permitted based on zoning classifications.

### **Setbacks**

- Side and rear setbacks define the minimum space between buildings.
- Maintain the building-to-lot proportions present on adjacent properties.
- Respecting the existing setback is important when locating a new building in a historic district.
- For more specific information, refer to the City of Lakeland Land Development Regulations.

- In the Garden District which is included in the East Lake Morton Historic District, instead of a minimum front building setback, the façade of a new building must be positioned on a “build-to” line. All principal new buildings must have front porches or terraces that may extend toward the street from the “build-to” line.

### **Materials**

- The materials used for walls, windows, sloping roofs, and other details of historic buildings should respect adjacent historic buildings. In Lakeland’s historic districts wood, stucco, and brick are the most prevalent exterior siding material. The size, texture, and surface finish of exterior materials are as important as the type of material itself. Alternative materials, such as Hardie-plank siding, should appear similar in scale, proportion, texture, and finish to those used historically. Vinyl or aluminum siding are not considered compatible exterior materials within Lakeland’s historic districts.

### **Colors**

- The colors of a new building should complement those of surrounding buildings. See Appendix 2: Exterior colors

### **Details and Ornamentation**

- A new building should consider the amount, location and elaborateness of details and ornamentation on existing neighboring buildings in its design. Existing details and ornamentation may be used as the basis for those on a new building but they should not be copied exactly. A contemporary interpretation of historic details and ornamentation can be a good way to differentiate a new from a historic building.

### **Windows**

- Windows are a very important element in establishing the architectural character of historic buildings. As such, seemingly small changes in window configuration can have surprisingly large and potentially adverse effects on the over-all appearance of a building. The windows of any new structure in a historic district should take in the features of the surrounding area. The following are guidelines that should be kept in mind as additions, alterations and new construction take place in one of Lakeland’s historic districts:
  - Frame windows in materials that appear similar in scale, proportion, and character to those used traditionally in the neighborhood. Concrete block and stucco homes should also include window and door trim.
  - Use double-hung, awning, or casement windows where appropriate.
  - Newly installed windows should be similar in shape to windows in the surrounding historic district. Odd window shapes such as octagons, circle, diamonds, etc. are inappropriate for the districts.
  - Grouping pattern of windows should mimic those of adjacent historic homes. Bungalow windows were often installed in pairs or groupings of three especially on the front façade.

- If insulated glass is used, muntins should be included on the exterior with a significant depth to provide a suitable reveal.

### **Doors**

- Standard, off the shelf, cookie cutter doors (e.g. oval, sunburst, colonial, etc) are inappropriate and should not be used in Lakeland's historic districts. Instead we recommend the use of either salvaged doors or modern reproductions of historical styles, of which there is a list of online vendors available in the Community Development Department.

### **Roofs**

- Roofs should not merely be cantilevered over a porch unless there will be articulation and detail elsewhere to compensate for monolithic visual impact of the roof line. In general a roof should be fairly detailed, especially along the front elevation which should be considered the "face" of the house. Recommended ways of providing detail along the roof line include use of contrasting siding materials on gables, eave brackets, exposed rafter tails, vents, and beams that clearly define the separation between the porch and the roof.

### **Landscape Features**

- If possible, existing plant materials, such as mature trees should be retained when an addition or new building is built. If this is not possible, new landscaping that complements the new building and the neighboring buildings and landscaping should be installed.

### **Secondary Buildings**

- New buildings designed for districts with existing secondary buildings should consider the contributions they make to the character of the site and street as well as respect their location, size, and materials.
- Garages should not be a prominent feature on the front façade of a new house. Garages should be either attached to the back of the house or detached on the rear portion of the lot. If possible, alley access is preferred. For double garages, two single garage doors should be selected if visible from the street.
- Garage apartments may be permitted in the East and South Lake Morton Historic District if certain conditions exist. Contact the Community Development staff for further information.

### **Building and Zoning Issues**

The Building and Zoning Codes found in the City of Lakeland Land Development Regulations should be reviewed for other regulations and requirements within the historic district.

### **General Standards and Details**

- Provide a transition between the street and front entrance, especially on residential buildings. This transition may be a change of materials, landscaping, level or



gateway/courtyard. The intent is to prevent abrupt transitions with little or no definition between public and private space.

- Align common elements.



**Figure 4-6: Align common elements**

- Maintain the repetitive elements of the surrounding streetscape. New construction that has nothing in common with the other structures lining the street break the continuity and cohesiveness of the neighborhood. For example:
  - a different height or roofline breaks up the top boundary of the street,
  - common elements (doors, windows, eaves) which are not aligned with others on the street can disrupt the harmony of the appearance of the neighborhood.
- Create a sense of layers, using steps, brackets, chimneys, vegetation, and other projecting elements. This can soften the starkness of a flat wall, make a building seem less massive, and help maintain a good relationship with the street.
- Avoid applying a false sense of historic significance to buildings by replicating exact historical details on a new building.

## **CHAPTER 5**

# **REHABILITATION OF CONTRIBUTING BUILDINGS**

## **DEFINITIONS**

### **Contributing Building**

A building 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.

### **Non-Contributing Building**

A building 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 or (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.

## **GENERAL GUIDELINES**

- Architectural details should be compatible with the architectural style of the building's original design.
- Protect existing architectural details, and retain distinctive features such as size, scale, mass, color, and materials of buildings, including roofs and porches that give the neighborhood its distinguishing character.
- Remove unsuitable or dilapidated sheds or garages (demolition permit required) if restoration or relocation is not possible.
- Retain the basic plan of the building.
- Repair or replace deteriorated material with new material that duplicates the old as nearly as possible.
- If the original detail cannot be maintained or replaced in its original form, it should be modified without disturbing the character of the structure.
- Align common elements, such as windows, doors, canopies, etc.
- Provide proper site and roof drainage to prevent water splashing against or draining toward the building.

## **MAJOR BUILDING ELEMENTS**

### **Exterior Walls/Features**

- Use the wall finish most acceptable for the architectural style.
- Avoid using new material that is inappropriate or was unavailable when the building was originally constructed, such as imitation cast stone, imitation brick siding, or brick veneer.
- Replace significant architectural trim features such as cornices, shutters, brackets, and railings with the same type features.

#### **Not Recommended/Not Acceptable:**

- Removal or concealing of any original wall surface with a material inappropriate to the style.

### **Wood Siding**

- Exterior siding should be similar in style to the original.
- If siding is replaced, all trim board dimensions and joinery details should be maintained and kept visible.
- Use the same species of wood where possible.
- One alternative for wood is Fiber cement, a mixture of Portland cement, cellulose or wood fiber material, sand, and other components. It can be formed into a variety of siding patterns, have a smooth or embossed face, or be textured for a cedar look. A special curing process leaves the final product with a low-moisture content, making it resistant to warping and conducive to paint application. These products may be used as a replacement material or for new construction. See *Appendix 1; Replacement Siding Guidelines*.

### **Asbestos Siding (see Appendix 1B)**

- Preserve in good condition, not only for preservation purposes but mainly to avoid health hazards.
- If replacement is unavoidable, use similar board dimensions and joinery details.
- Fiber cement products may serve as replacement material.
- Federal and State mandates need to be strictly followed.

### **Masonry (Brick and Concrete Block)**

- Retain original masonry and mortar where possible.
- Repair or replace deteriorated material with new material that duplicates the old as nearly as possible. Mortar color and texture should match that of the original whenever possible.
- Original detail should be continued and replicated. Coursing spacing and mortar joint size should be maintained.

- Avoid sandblasting or strong chemicals that have an adverse effect on masonry materials. Clean masonry only when necessary to halt deterioration, always using the most gentle method possible.

### **Stucco**

- Keep surfaces uniform, whether smooth or rough cast.
- Repair or replace deteriorated material with new material that duplicates the old as nearly as possible. Color and texture should match that of the original whenever possible.

### **Color**

- Paint color for residential buildings: See *Appendix 2; Exterior Colors*. (Note: white is historically a post-1910 color; pastel shades were popular in the 1920's; the Colonial Revival style used earth colors; creams, ivories, flesh tones and pastels are acceptable on all structures.) Paint color for commercial buildings only must be approved by the Historic Preservation Board. However, the committee is available as a resource for research and advice on appropriate colors for residences.
- The National Trust for Historic Preservation approved a collection of paint colors reflecting historic colors. The Valspar collection of paint chips may be reviewed at the City of Lakeland's Community Development Department or at Lowes.

#### **Not Recommended/Not Acceptable:**

- High intensity colors.
- Painting all one color so as to obscure details.
- Paint colors or finishes clashing with neighborhood backgrounds.

### **Painting or Sealing**

- Regular painting or sealing will help protect the decorative wood elements of a building from the weather.
- Proper application of primer, water repellents and sealer will extend the life of wood elements.
- Note these cautions:
  - ◆ 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.

#### **Not Recommended/Not Acceptable:**

- Sandblasting, or use of open flames or harsh chemicals to remove paint can damage underlying material; use only when other alternatives are not effective.

## Inappropriate Modifications – Exterior Walls/Features



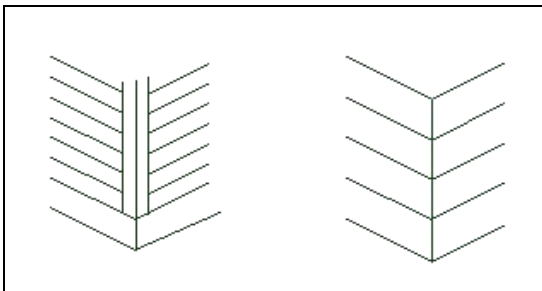
**Figure 5-1: Modern Masonry Buildings**

### **Modern Masonry Buildings**

Not acceptable:

Concealing original wall surface

New material not consistent with original



**Figure 5-2: Colonial Revival Siding**

### **Colonial Revival Siding**

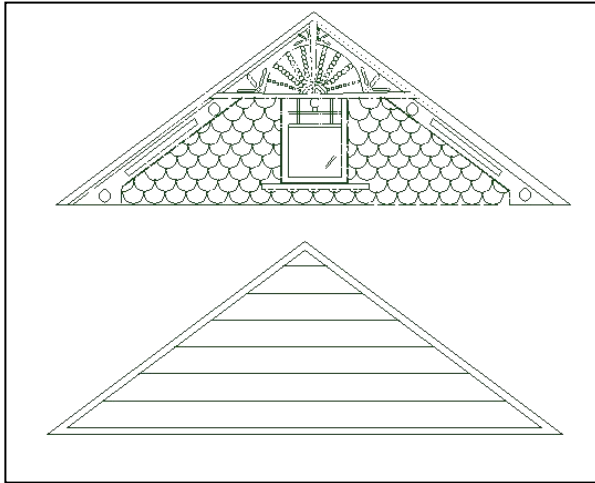
Original (drawing on left)

Not acceptable (drawing on right)

Corner boards have been removed.  
New siding is too wide and of synthetic material.



## Inappropriate Modifications – Exterior Walls/Features (continued)



### Queen Anne

Original (drawing on top)

Not acceptable (drawing on bottom)

Gable end ornament removed.

**Figure 5-3: Queen Anne gable ends**

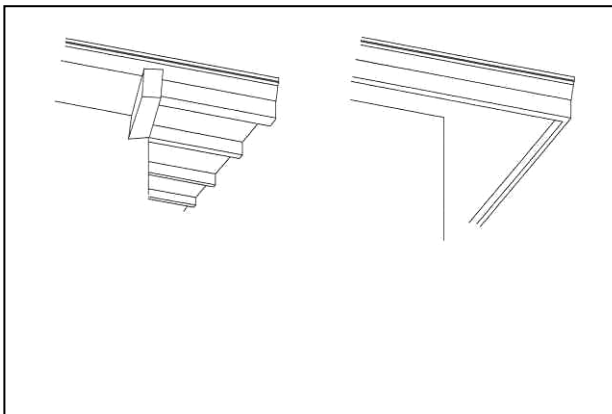
## Roofs

### Form

- Retain original roof slope.
- Retain original roof form whenever possible.
- Retain roof features important to architectural character.

#### **Not Recommended/Not Acceptable:**

- Alteration of the original roof line.
- Addition of soffits that were not part of the original design or which cover exposed rafter ends.



### **Exposed Rafter Ends** *(excluding Modern Masonry Vernacular)*

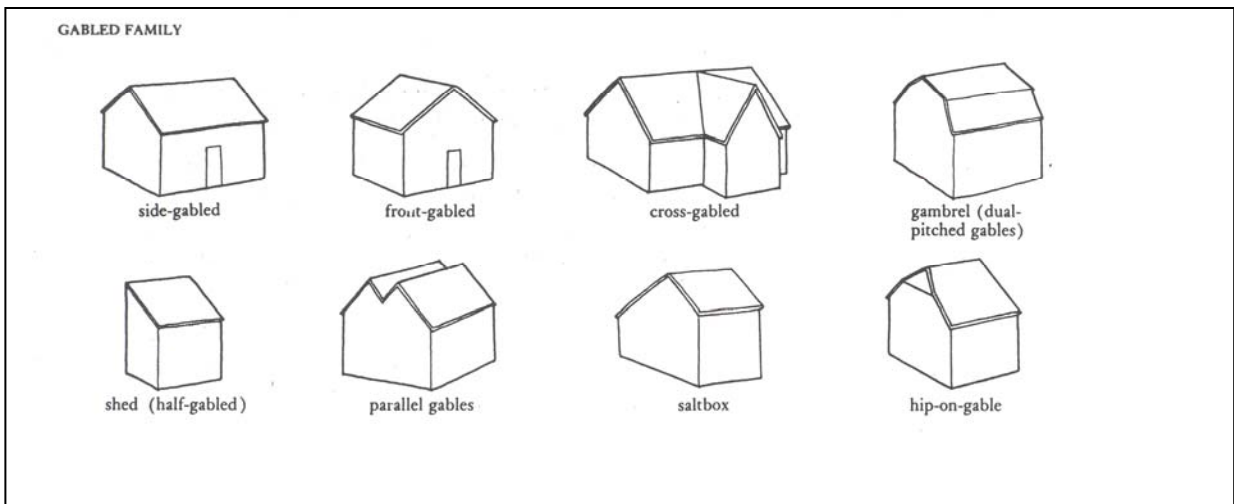
Original (drawing on left)

Not acceptable (drawing on right)

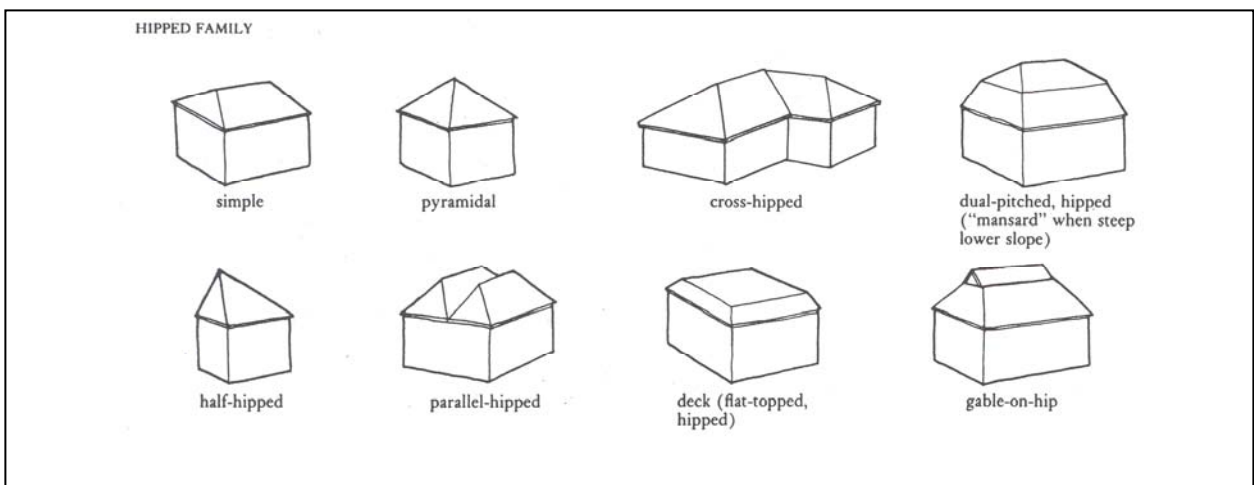
Soffit and fascia have been added, thereby covering up exposed rafter ends.

**Figure 5-4: Exposed Rafter Ends**

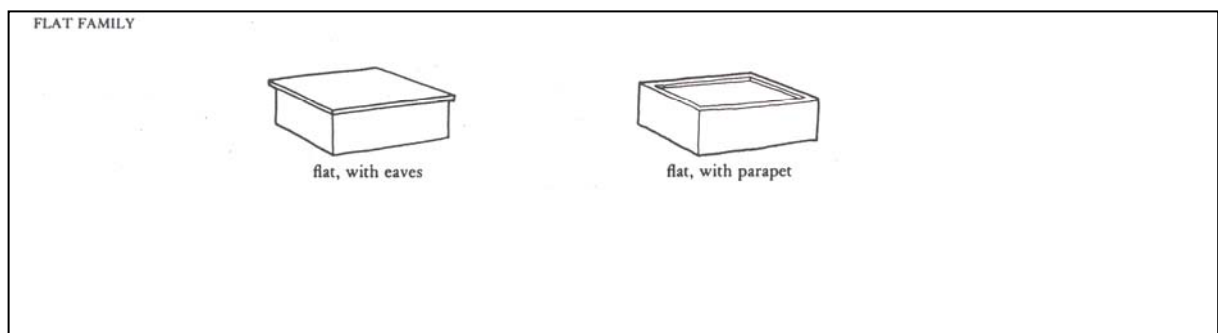
## **Roofs (continued)**



**Figure 5-5: Gabled roofs**



**Figure 5-6: Hipped roofs**



**Figure 5-7: Flat roofs**

## Materials

- Installation of new materials should not irreversibly damage or obscure the architectural features and trim of the building.
- Historic roof materials should be retained and repaired whenever possible. Apply new roofing material which is appropriate to the style and building period of the residence and neighborhood.

### Not Recommended/Not Acceptable:

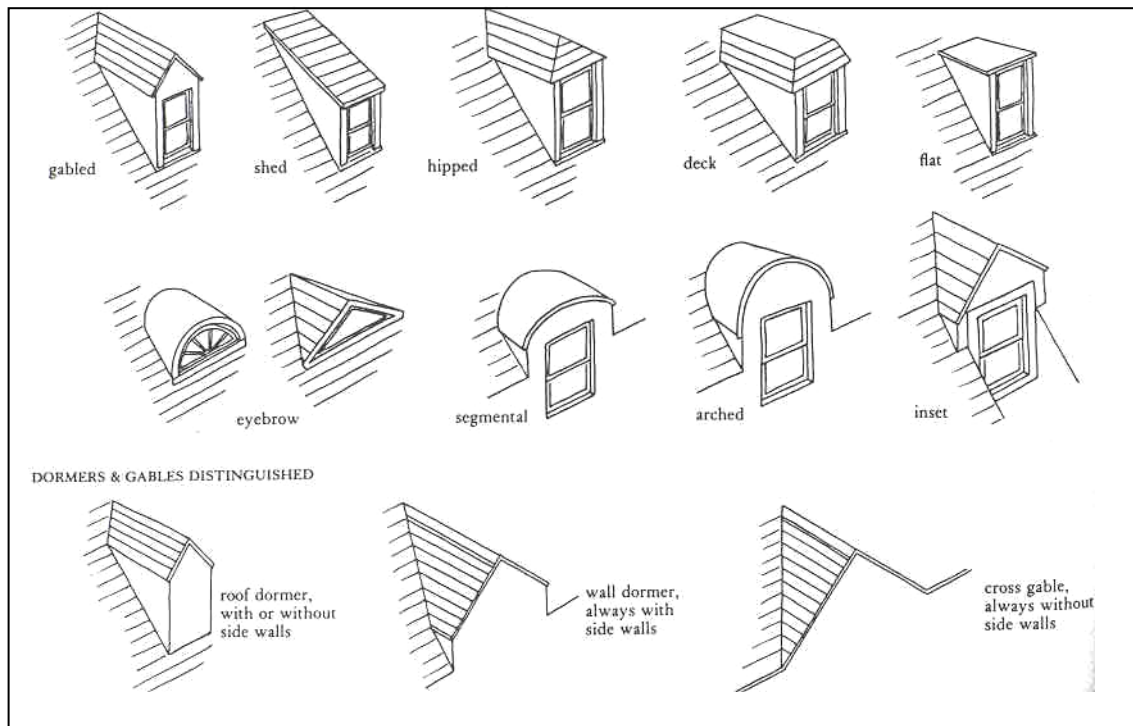
- Replacement of the existing roofing material with a style or material that is not characteristic of the architectural style.

## Dormers

- Maintain existing dormers and their windows and window arrangement.
- New dormers should preserve the balance of the building, match the historic dormer shapes, and be of the same proportions and materials as the building.

### Not Recommended/Not Acceptable:

- Removal or filling-in of dormers.



**Figure 5-8: Dormer types**

### **Porches, Columns and Balconies**

- Railing, columns and baluster details should match the architectural style of the building.
- Unsalvageable items should be duplicated in shape and character as close to the original as possible.
- Wooden porches should be retained; where cornerboards exist, they should not be covered or narrowed.
- Enclosure of a porch is permissible if approved by the Historic Preservation Board. The original appearance of the porch should not be destroyed, and glass enclosures should allow the original porch elements to be clearly visible.
- See *Appendix 3; Front Porch Restoration and Rehabilitation*.

#### **Not Recommended/Not Acceptable:**

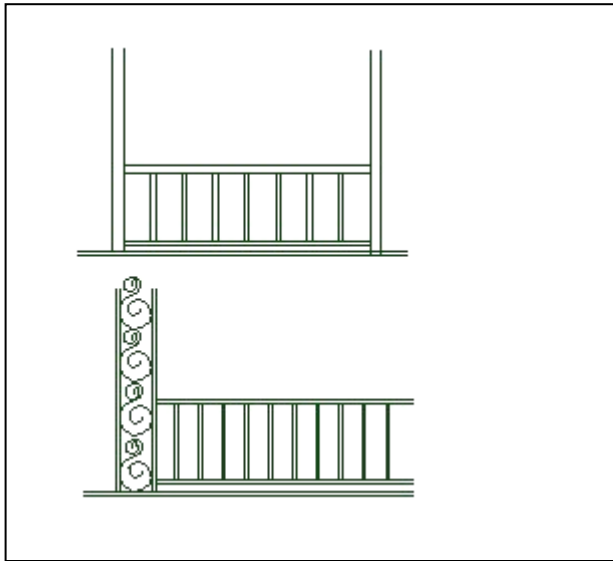
- The removal, wholly or in part, of a porch, balcony, railings, or steps if part of the original structure.
- Replacement of original materials with new, inappropriate materials.
- Removal or covering up of existing original porch surface and steps.
- Removal of elements which provide visual balance for the building.
- Replacing wooden porches with concrete; installing cornerboards where they do not exist.
- Boxing in details, giving the bungalow a nondescript appearance.
- Using metal balustrades, such as lightweight aluminum or wrought iron supports, to replace wood, with the exception of Modern homes.
- Replacing wrought iron with wood or cement (columns or otherwise) on Modern Masonry Vernacular homes.
- Modifying shed roofs to a gabled or hip roof on Modern Masonry Vernacular porches. Porches should remain simple.



**Figure 5-9: Porch columns**



## Inappropriate Modifications – Porches, Columns and Balconies



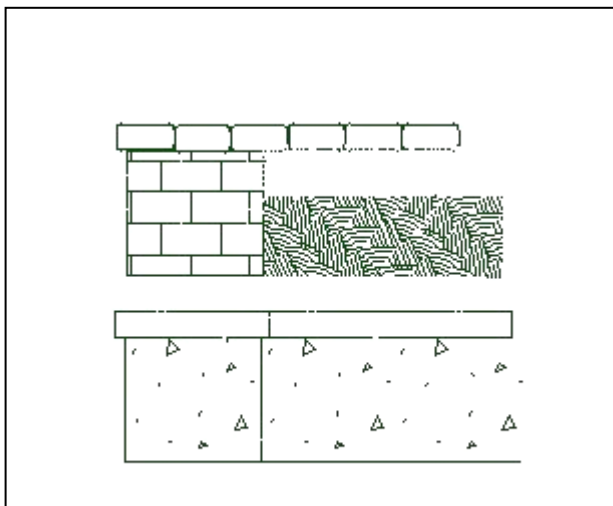
### Frame Vernacular

Original (drawing on top)

Not acceptable (drawing on bottom)

Wooden balustrade is replaced with a metal balustrade.

**Figure 5-10: Frame Vernacular balustrade**



### Frame Vernacular

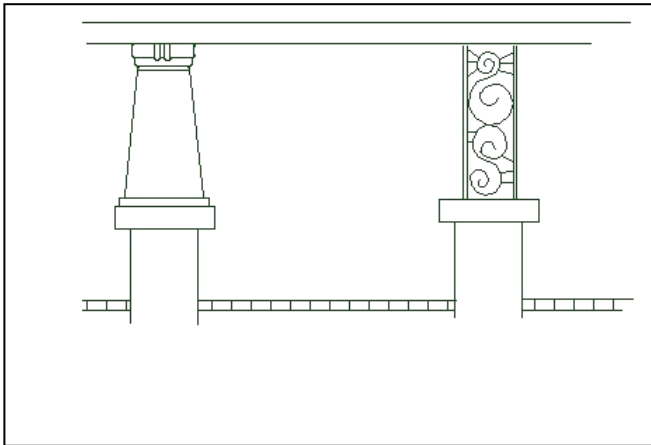
Original (drawing on top)

Not acceptable (drawing on bottom)

Wooden porch deck and brick pilings are replaced with a solid concrete porch.

**Figure 5-11: Frame Vernacular porch**

## Inappropriate Modifications – Porches, Columns and Balconies (continued)



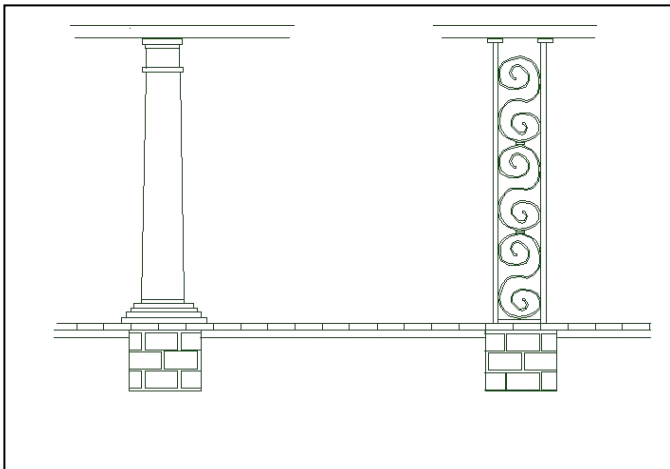
### Bungalow

Original (drawing on left)

Not acceptable (drawing on right)

Spindly wrought iron column does not visually support roof.

**Figure 5-12: Bungalow porch**



### Queen Anne

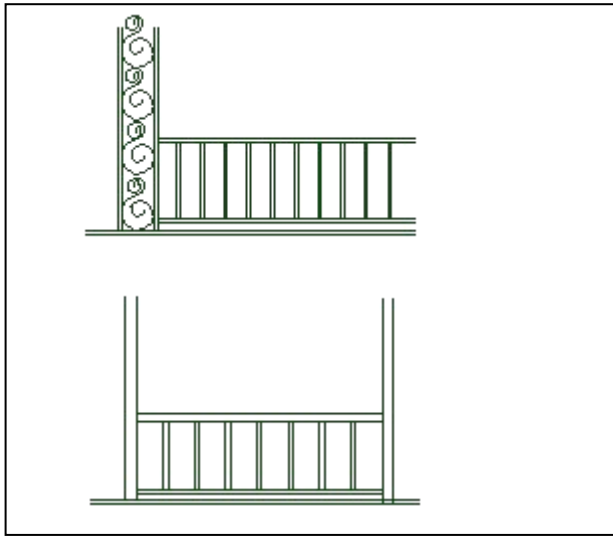
Original (drawing on left)

Not acceptable (drawing on right)

“Wrought iron” aluminum is not appropriate on a Queen Anne porch.

**Figure 5-13: Queen Anne porch**

## Inappropriate Modifications – Porches, Columns and Balconies (continued)



### Modern (Modern Masonry Vernacular)

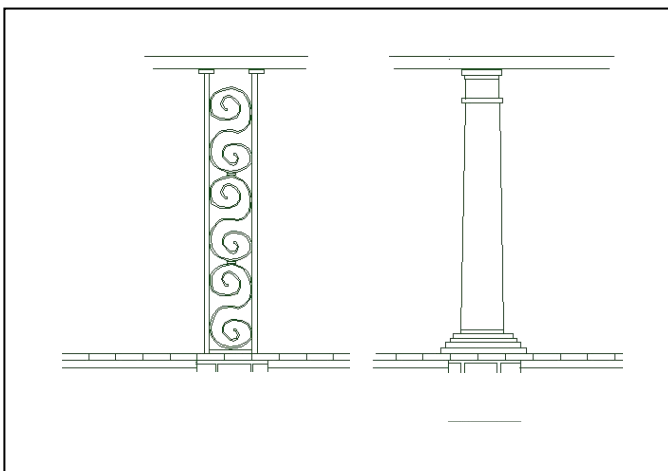
Original (drawing on top)

Not acceptable (drawing on bottom)

Metal balustrade is replaced with a wooden balustrade.

**Figure 5-14: Modern balustrade**

NOTE: Determine if original material was wood or wrought iron and replace with like material.



### Modern (Modern Masonry Vernacular)

Original (drawing on left)

Not acceptable (drawing on right)

Colonial-style columns are not appropriate on a Modern porch

**Figure 5-15: Modern porch**



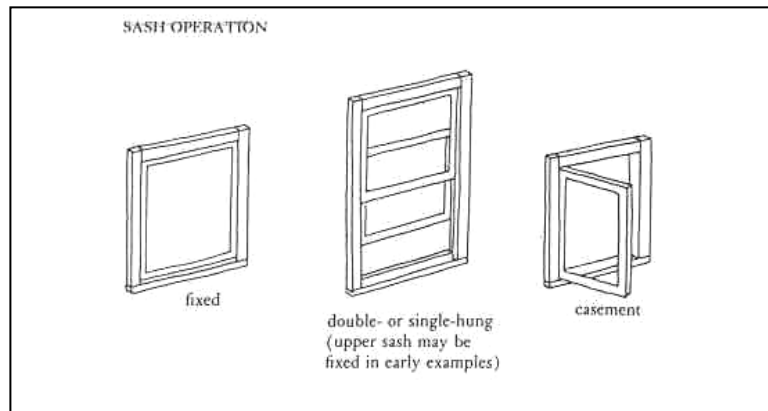
## **Windows and Doors**

- Windows and doors should reflect the architectural style of the building.
- Existing windows, doors, cornices, siding, brackets, and other decorative details contributing to the building's character should be retained.
- Window and door openings should be kept in the same proportion as originally provided. Window and door head heights should be consistent throughout the building.
- Replacement windows should retain the same pane patterns as the original if at all possible. Possible substitutes must be approved by the Historic Preservation Board.
- Shutters should be used only when their previous existence can be documented, and the details reproduced as closely as possible. Exterior shutters and blinds that open and close should cover the entire window when closed.
- Entryways and doors should retain as many original features as possible.
- Storm or screen doors should be appropriate for the era of the house.
- Stained glass: See *Appendix 4; Stained Glass Window Guidelines*.

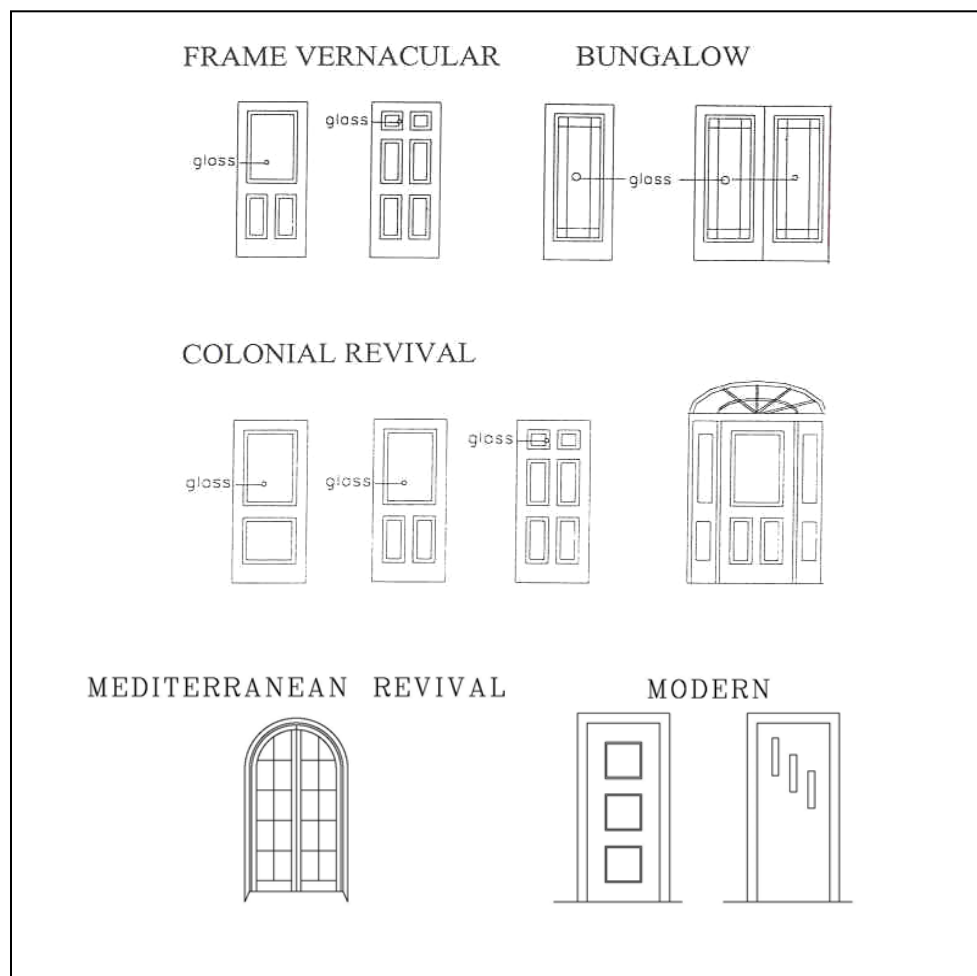
### **Not Recommended/Not Acceptable:**

- Modification that alters the character of the building.
- Removal of door or window details.
- Reducing window or door size.
- Use of stock windows, doors, posts, or other items not compatible with the house.
- Addition of out-of-scale features.
- Replacement windows that are smaller than the original.
- Mill-finished metal sash windows are not compatible with the period of the neighborhood, with the exception of Modern Masonry Vernacular.
- Windowpane patterns that are not the same as the original.
- Reducing door size, eliminating transoms, closing side lights, removing trim around doorframe.
- Mill-finished metal storm windows and screens, and metal screen doors with the exception of Modern Masonry Vernacular.
- Purely decorative non-functioning shutters and blinds which are undersized/oversized and inoperable, except for the masonry decorative shutters typical of the Modern Masonry Vernacular buildings. This includes Bahama shutters which are fixed in place and conceal the window behind the shutter. The use of security bars on windows and doors (see figure), except for Mediterranean styles.
- Use of overly decorative hardware.
- Replacement of original steel casement windows is discouraged because a compatible alternative is not generally available.

- Doors with lights should be appropriate for the time period; no stained glass, oval or circular windows in the doors.
- Removing original screen doors is discouraged.

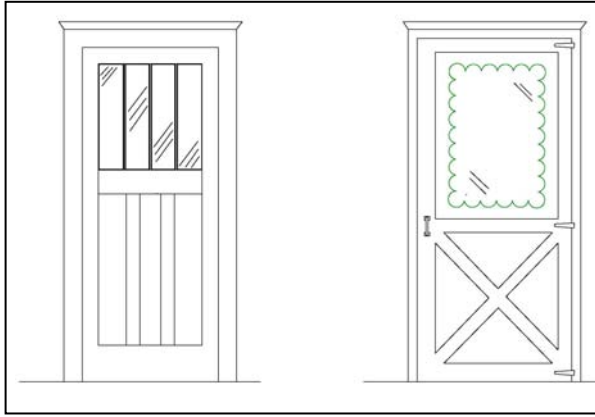


**Figure 5-16: Typical window operation**



**Figure 5-17: Typical Doors**

## Inappropriate Modifications – Windows and Doors



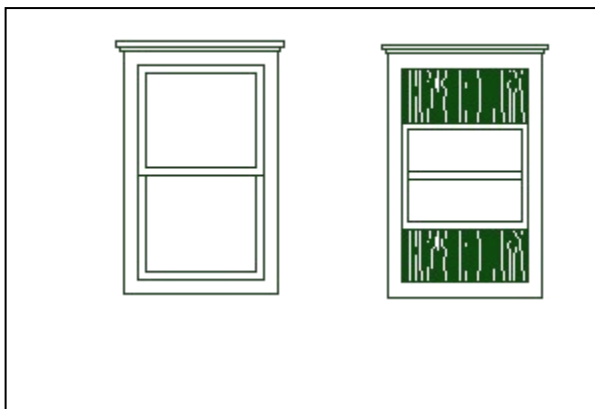
**Figure 5-18: Frame Vernacular door**

### **Frame Vernacular**

Original (drawing on left)

Not acceptable (drawing on right)

Original wooden door and screen door are replaced with metal door and imitates “Colonial” design.



**Figure 5-19: Frame Vernacular window**

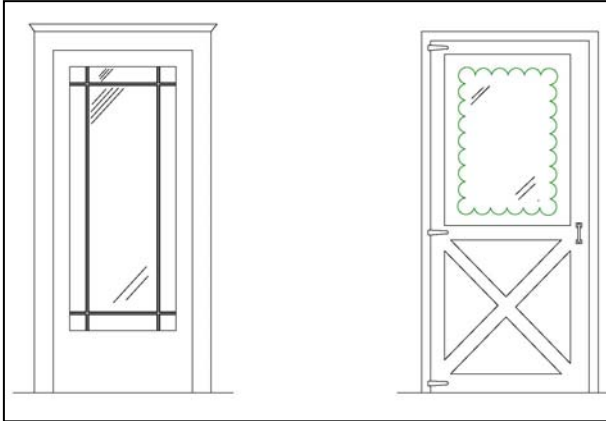
### **Frame Vernacular**

Original (drawing on left)

Not acceptable (drawing on right)

Original window is replaced with a much smaller window. Opening is blocked down to accommodate the smaller window.

## Inappropriate Modifications – Windows and Doors (continued)



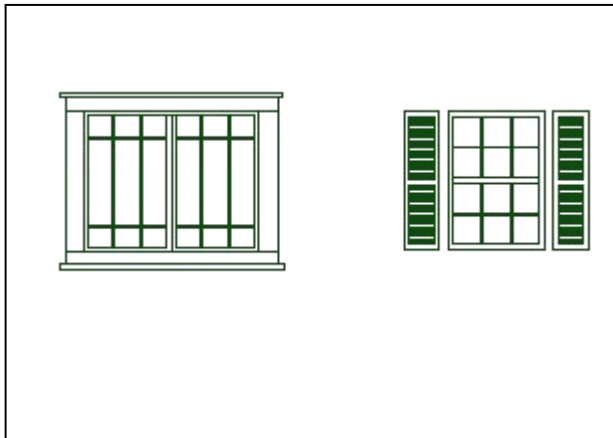
**Figure 5-20: Bungalow door**

### **Bungalow**

Original (drawing on left)

Not acceptable (drawing on right)

Aluminum storm door is in “Colonial” style.



**Figure 5-21: Bungalow window**

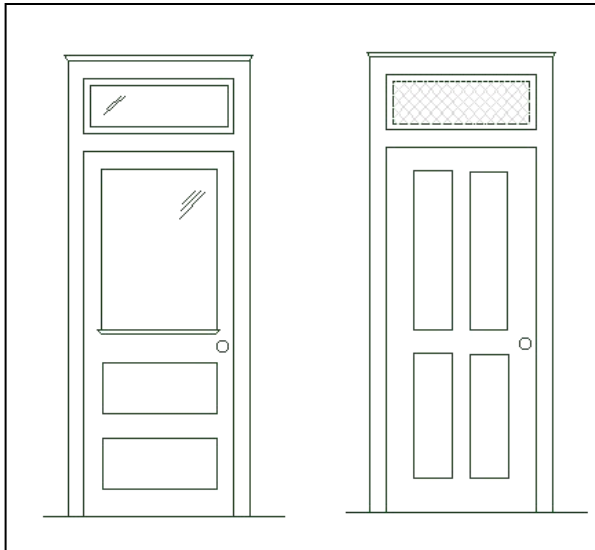
### **Bungalow**

Original (drawing on left)

Not acceptable (drawing on right)

Original window is replaced with “Colonial” style window and shutters.

## Inappropriate Modifications – Windows and Doors (continued)



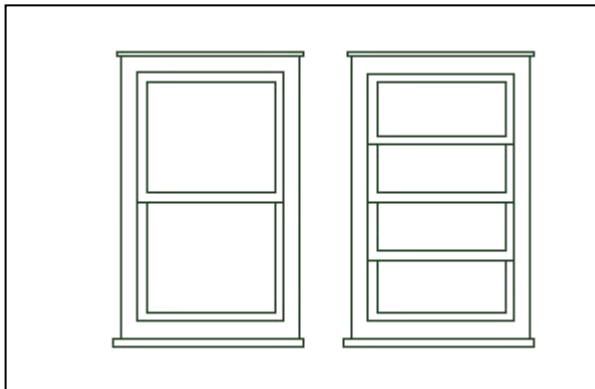
**Figure 5-22: Queen Anne door**

### **Queen Anne**

Original (drawing on left)

Not acceptable (drawing on right)

Glazed transom above has been enclosed. Body of door is decorated with vertical panels instead of horizontal panels. Door has been replaced with “Colonial” style.



**Figure 5-23: Queen Anne window**

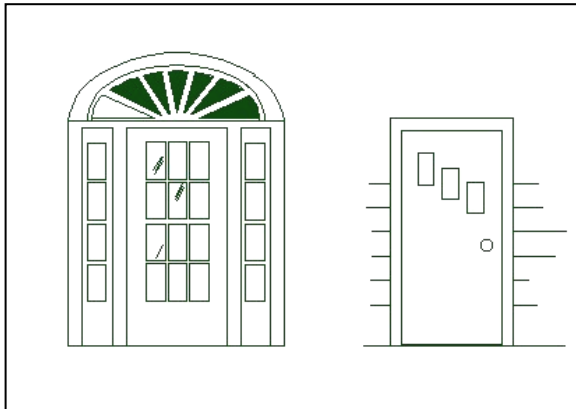
### **Queen Anne**

Original (drawing on left)

Not acceptable (drawing on right)

Original window 1 over 1 is replaced with narrow aluminum awning window.

## Inappropriate Modifications – Windows and Doors (continued)



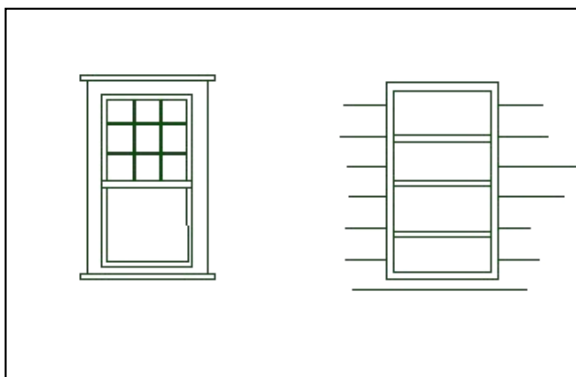
**Figure 5-24: Colonial Revival door**

### Colonial Revival

Original (drawing on left)

Not acceptable (drawing on right)

Sidelights and transom have been removed. Door with three small windows is not appropriate to this style.



**Figure 5-25: Colonial Revival window**

### Colonial Revival

Original (drawing on left)

Not acceptable (drawing on right)

Window molding has been removed. Original windows have been replaced by 2 over 2.

## Inappropriate Modifications – Windows and Doors (continued)



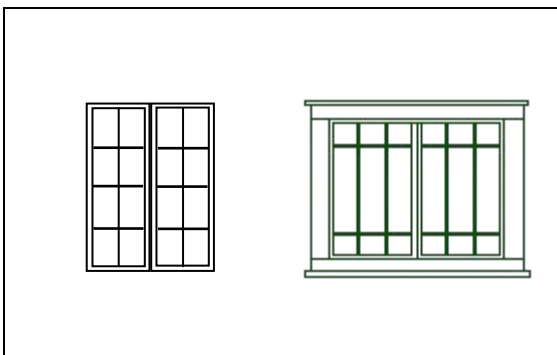
**Figure 5-26: Modern door**

### **Modern**

Original (drawing on left)

Not acceptable (drawing on right)

Door with large sidelights and transom is not appropriate to this style.



**Figure 5-27: Modern window**

### **Modern**

Original casement window (drawing on left)

Not acceptable (drawing on right)

Original window is replaced with larger window.



### **Decoration and Trim**

- Decoration and trim should be appropriate to the architectural style and the specific building. Replacement ornamentation (including cornices, brackets, railings, and shutters) should replicate the original.
- In bungalows, rafter ends, exposed beams, decoratively cut ends, and elaborate brackets should be retained or replaced.
- Respect all trim elements, decorative bargeboards, shingle work, or ventilation louvers in decorative designs.
- Retain cornices, brackets, knee braces, protective molding, and frieze boards.
- The color of decoration and trim should be compatible and harmonious with the base color on the walls and roofs.



**Figure 5-28: Knee braces**



**Figure 5-29: Rafter ends**

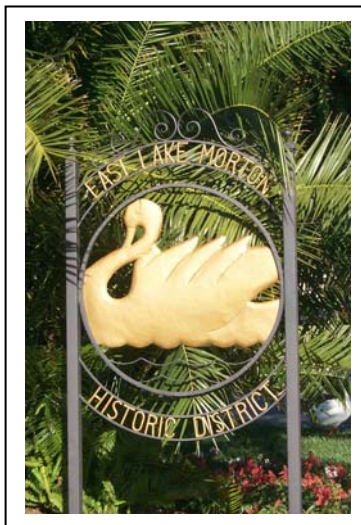
## **House Numbers/Historical Markers**

### **Not Recommended/Not Acceptable:**

- Overpowering or elaborate mailboxes, exterior lamps, house numbers, nameplates, medallions, or plaques.
- Obliterating decorative elements with synthetic siding; covering friezes.
- Installing an historic period detail on an existing building that did not previously display that detail.



**Figure 5-30: House numbers**



**Figure 5-31: Historical marker**

### **Landscaping/Streetscaping/Walls**

- Fences and walls must harmonize with surrounding structures and streetscape.
- Remove miscellaneous storage from yard.
- Use of brick for walls and pavements is encouraged.
- Walkways may be paved with brick or decorative blocks or stones.
- Retain gardens, benches, walkways, streets, alleys, and building setbacks.
- Retain plants, trees, fencing, and walkways that reflect the property's history and development.
- Trees, fencing, and walkways should enhance and not hide the structure.

#### **Not Recommended/Not Acceptable:**

- Cutting down large shade trees; removal of old plants, trees, walkways, or outbuildings before evaluating their importance.
- Neglected and untrimmed lawn areas; keeping stored materials in the yard.
- Alterations to brick streets at curb cuts; changing paving material.
- Destroying relationship of buildings to their environment.
- Leaving trees too close to building which could cause structural deterioration.
- Too many plants and trees cluttering the lawn and obscuring the house.
- Large expanses of asphalt or concrete which increase heat and create an inhospitable atmosphere.



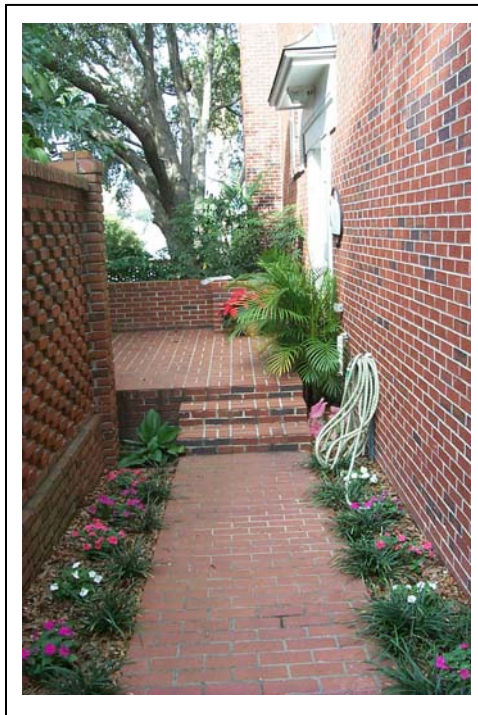
**Figure 5-32: Stucco wall**



**Landscaping/Streetscaping/Walls (continued)**



**Figure 5-33: Brick wall**



**Figure 5-34: Brick walkway**

## **Fencing**

- See *Appendix 5; The Design and Placement of Fences.*

## **Decks**

Decks are a very common addition in the historic district and an inexpensive way of adding “living area” to an historic home. Almost always to the rear of the house, a simple design, with primarily horizontal and vertical elements works best. While a deck is constructed to be functional, it should also complement and support the architecture of the house, rather than detract from it or “upstage” it with excessive ornamentation. By keeping the deck and railing fairly simple, the historic and architectural elements of the house still remain the primary features of the structure.

Because decks are a more recent feature to historic homes, care should be taken that we do not try to make them look “old” or “historic”. They can stand on their own merits as a functional complement to the original structure, rather than an “historic” feature. Decks may remain unpainted further emphasizing a joining of the old and the new.



**Figure 5-35: Wood deck**

## **Garages and Carports**

- Should be detached and placed behind the main façade, except for Ranch style homes, which may have an attached garage.
- Rear or side alley access entry preferred for garages except for Ranch style.
- Modern Minimal Traditional style garages should have single width doors.
- Driveways should be simple.

### **Air Conditioners/Mechanical Equipment**

- It is required to shield all 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.
- All roof mounted equipment, including satellite dishes and antennas, shall be shielded from view from the public right of way (i.e. sidewalks, streets).
- Wall mounted equipment must be screened, as mentioned above, or painted to match the surrounding surfaces. Window/wall air conditioning units should not be placed in street-facing windows or walls unless no alternative side placement exists. It is also suggested that no exterior supports or brackets be used.
- Swimming pools and spas should be located to the rear of the property. If this is not possible, it may be acceptable to locate them in the side yards (check with the Building Permitting Division first). Screen cages that do not cover the facade's details or affect the scale of the building and neighborhood are permissible.
- Solar collectors, if utilized, should be located to the rear or sides of a building.

#### **Not Recommended/Not Acceptable:**

- Mounting solar collectors across the main facade of a building.
- Garbage and trash units that are visible from the public rights-of-way (not including alleys).



**Figure 5-36: Screen cage**

### **Building Additions**

- Building additions are discouraged. If strictly necessary, the following guidelines should be observed:
  - ◆ Should be limited to the rear of the main building
  - ◆ Some styles, such as the Craftsman, Colonial Revival, Modern, and Mediterranean may support addition to the side, but recessed from the main facade. The roof pitch of the addition should match or be lower than the original roof pitch.
  - ◆ All façade elements need to continue architectural elements and detail.
  - ◆ Modern style buildings were designed to be small but expandable. Therefore, additions are expected.



## **APPENDICES**

## **APPENDIX 1A: REPLACEMENT SIDING ON HISTORIC BUILDINGS**

Recommendations and guidelines are based upon retaining the exterior elements of an historic building while facilitating timely and economical maintenance of the architectural features of the structure.

As previously established by the Historic Preservation Board through the Design Guidelines – A Guide to the Exterior Design of Buildings in the Dixieland, East Lake Morton, South Lake Morton and Lake Hunter Terrace Historic Districts, it is understood that the following shall prevail:

- repairing or replacing deteriorated material with new material that duplicates the old as nearly as possible,
- replacing significant architectural features with the same type of features,
- applying new material which is appropriate and was available when the building was originally constructed, and avoiding imitation products.

Specifically, use of aluminum and vinyl siding is viewed as a substitute material which covers or takes the place of the original building features and are not permitted in historic districts. Walls especially are a product of several characteristics – dimensions, details, color, etc. Wood is, of course, a dominant building material in most historic buildings because it was abundant and readily available. Due to a variety of techniques and tools used by early builders when working with wood, there exists a richness and diversity in wood textures.

Today's technology, although it seeks to imitate historic characteristics, cannot capture the richness and variety of the original materials in most cases because of the standardized, machine-made, mass production process. Fiber cement is a reasonable alternative made of a mixture of Portland cement, cellulose or wood fiber material, sand, and other components. It can be formed into a variety of siding patterns, have a smooth or embossed face, or be textured for a cedar look. A special curing process leaves the final product with a low-moisture content, making it resistant to warping and conducive to paint application.

It has become apparent that some type of architectural control needs to be required as our present day materials, especially aluminum and vinyl siding, can visually alter the historic appearance of a building by changes in scale, texture, color and detailing which may be inappropriate. These changes are especially significant where clapboard spacing is increased, shadow reveals are lost, trim is removed and windows and doors are altered. A technique of installation which is gaining some acceptance, and which ameliorates some of the visual impact, is the application of siding only, retaining original corner boards, sills, jambs, and other trim uncovered.

In summary, the City of Lakeland Historic Preservation Board's recommended guidelines regarding the use of aluminum and vinyl siding in the Historic Districts are as follows:

1. artificial siding materials are not allowed in these districts except on a case-by-case basis, based upon a review and approval by the Historic Preservation Board's Design Review Committee;
2. approval for siding application may be possible if the following design criteria are met:
  - a. texture, color, and size of siding must be historically accurate,
  - b. no artificial materials are permitted to cover soffits, facia, brackets, lattice vents, etc.,
  - c. trim, sills, corner boards, jambs, etc. must not be altered in size or shape, and preferably should be left uncovered if possible,
  - d. seams shall not be visible from the front and/or street sides of the structure.

## **APPENDIX 1B: ASBESTOS-CEMENT SIDING ON HISTORIC BUILDINGS**

The following section was copied from a National Park Service (NPS), U.S. Department of the Interior, article published online at

<http://www.cr.nps.gov/hps/tps/recentpast/asbestosarticle.htm>.

Title: Keeping a lid on it: Asbestos cement building materials.

Author: Amy Lamb Woods, August 2000

### **CONSERVATION**

Due to the abundance of buildings clad in asbestos-cement products, and the low health risk of the non-friable material, it is necessary to know how to preserve and rejuvenate the material back to a vibrant and usable life. The primary conservation options for asbestos-cement building materials are to maintain and manage in place, repair, replace in part, or abate. The level of deterioration determines the appropriate option to be employed. Abatement, including full removal or encapsulation, should only be used as a final course of action.

#### **Maintain and Manage**

Deterioration of asbestos-cement is inevitable, as is eventually the case with most all materials. Maintenance procedures can decelerate deterioration, such as conducting visual inspections to evaluate condition, keeping the material clean, making minor repairs as necessary, and organizing treatment practices that minimize the extent and impact on the material. Also, it is important to maintain the environment that surrounds the structure and protect the asbestos-cement materials. Examples of protective measures include the planting of shrubs or flower beds between the skirt of the wall and lawns to protect from lawnmower damage, adding a bumper material to the bottom row of siding to reduce vulnerability to cracking and chipping (Figure 5), and keeping branches and debris away from the roof and out of gutters.

#### **Repair**

When repair is the necessary treatment for a deteriorated asbestos-cement product, the least amount of material should be discarded and the most possible amount of original material should be retained. The type and extent of material deterioration associated with asbestos-cement products depends on the cause of the distress and therefore requires investigation and the tailoring of a solution for each case. When repairing the deteriorated materials the gentlest means possible should be used following applicable asbestos regulations, along with repair techniques sympathetic to the existing fabric.

Asbestos-cement is inherently a brittle material with low impact resistance, so even with the added reinforcing given by the long thin asbestos fibers, the material is susceptible to cracking and chipping as generally induced by low impact forces, repeated cyclical loadings, or deteriorated fasteners. In addition to this primary deterioration tendency, manufactured asbestos-cement products can potentially discolor, erode, spall, flake, form

efflorescence, and create an environment for biological growth. Guidance for repairing asbestos-cement products is given here for these several distress manifestations.

### **Cracking**

If a crack forms from either impact or fatigue and mandates repair, several techniques can be used depending on the size of the crack. For hairline cracks, work clear epoxy into cracks with a thin object. Epoxy can be susceptible to UV attack and may need to be restored periodically by removing and replacing. For slightly larger gaps, use a grout of portland cement and water, mixed to a flowing consistency, and tinted to match. For cracks greater than an eighth of an inch, use a thicker grout consistency or add sand to the mix. The crack may need to be widened to rake out the loose material. Soak the crack with water, then trowel patch the grout into it. Keep the repair damp for a week to promote slow and proper curing and reduce shrinkage.

If the fasteners for the asbestos-cement product have become deteriorated or have broken from corrosion, they should be replaced with a more durable metal. Various metals can be considered for the replacement, but should be compatible with the sheathing. Stainless steel is generally recommended because of its superior corrosion resistance. Fasteners such as nails should be long enough to hold the materials securely (self-clinching nails can help with this).

### **Discoloration**

Discoloration of asbestos-cement products stems from a build-up of surface contamination (such as soiling), stains produced by leaching of other material byproducts (such as corrosion run-off), or a direct change in color due to the environment (such as ultra-violet sun bleaching). These discoloration occurrences typically result from normal weathering, but indicate a chemical reaction that may decrease the strength or durability of the material when neglected over time.

Discoloration should be removed from the asbestos-cement products, and cleaning recommendations generally suggest trying several solutions of varying strengths. After evaluating the results of the trials select the alternative that provides the needed results while using the gentlest means possible without causing adverse reactions to the substrate. Mechanical methods for cleaning can promote asbestos fibers to become airborne, therefore should only be used following asbestos regulations.

To clean light stains, such as dirt, the asbestos-cement products should be washed with a detergent solution or a mixture of one half cup of trisodium phosphate dissolved in a gallon of hot water. Rinsing with plenty of clear water helps to remove all trace of the cleaning solution. Start the cleaning at the bottom of the wall, working upward in small sections, rinsing immediately, and keeping the shingles below wet, otherwise, dirty water can drip down over dry surfaces and leave streaks almost impossible to remove later.

Recommendations for stains such as rust, are to dissolve one part of sodium citrate in six parts of commercial glycerin. Mix part of this with inert dry clay, such as diatomaceous earth, to form a poultice and apply as a thick layer. When the paste is dry, replace with fresh paste or moisten with the remaining liquid. Complete removal of the stains may

require a week or longer. A ten percent oxalic acid solution has also been found to successfully remove rust from cementitious products. If the substrate, metal fixtures, or other adjacent objects are causing staining they should be cleaned and coated or replaced.

If the stain cannot be removed, another option is painting the asbestos-cement products. Painting is an especially good solution if the material was originally painted, but adds a maintenance factor. Oil based paints and varnishes are not chemically compatible with cementitious materials. High quality alkali-resistant and weather resistant exterior paint (i.e., 100% acrylic coating) should be used on exterior asbestos-cement materials, or use pigmented shingle stain. Before being painted, asbestos-cement surfaces should be cleaned, then primed with an alkali-resistant primer.

### **Eroding, Spalling, or Flaking**

Erosion removes cement particles and can result in the release of asbestos fibers, leaving the material with less reinforcement. Due to the high density, low permeability, and low porosity of the material, this tendency is virtually unnoticeable. However, erosion can become a more serious problem under regular and extremely harsh weather conditions. If intense erosion occurs, the durability of the material can be compromised.

Although rare, spalling or flaking occurs when elements permeate beneath the surface of the asbestos-cement material and then expand, causing a portion of the material to be released due to the resulting stress. As the moisture content increases, more severe deterioration can occur. This deterioration is more likely to occur in products that were cured at lower temperatures and therefore are more vulnerable to water penetration.

To control eroding, spalling, or flaking, chemical consolidants and/or breathable sealers (most commonly silane) can be applied to strengthen the material while adding water protection. Testing is critical since consolidants and sealers can promote spalling if water is getting in through the backside of the material. A grout or latex-patch may also be considered, but must be compatible with, and typically softer than, the asbestos-cement material to form a good bond and not promote increased spalling. This repair procedure can be tricky and may lead to constant patching, and may be unsightly if not done with extreme care. For these types of deterioration tendencies, the material may be better off left alone or partially replaced.

### **Efflorescence**

Efflorescence appears on many portland cement products that are exposed to weathering. This form of crystalline growth indicates that water is passing through the material, which can promote deterioration of the asbestos-cement, in addition to making it unsightly. Generally this is seen at the beginning of the material's life, where rain and weathering tend to remove it over time.

To clean efflorescence deposits, the surface should first be dry brushed with soft bristles, not scratching the surface. If efflorescence still remains, test to see if it is water soluble or acid soluble. If water soluble, the wall should be wiped with a wet sponge or brush (a light detergent can also be added). A hose can be used, but spray the water in a downward direction as perpendicular force will drive the efflorescence back into the

material. If acid soluble, clear 'white' vinegar, acetic acid, phosphoric acid, or similar proprietary products diluted in water should be used. It is recommended to wet the surface with solution, then apply solution more liberally on the asbestos-cement. After two or three minutes, scrub using a fiber brush with more solution, then rinse extremely well with clear water. Safety precautions provided on the product labels should be followed, and again tested before commencing extensive application as adverse effects or discoloration may occur. Pitting from chemicals will increase dirt buildup and water permeability, decreasing the durability of the material.

### **Biological Growth**

Biological growth on the exterior of asbestos-cement can be a problem in sheltered environments or on northern exposures. Shade trees located close to a building can shield sunlight and result in prolonged dampness of the asbestos-cement building product and promote biological formations, such as moss and algae. Not only are the growths unsightly, but they can stimulate surface disintegration, dissolution, and staining.

The presence of moss and other fungi growth signals that the moisture content of the material is high and therefore an attack by a more damaging biological species could occur. It is not only important to remove the growth from the asbestos-cement material, but also to remove the environment that is causing the growth. To eliminate biological growth, a strong mixture of weed killer and water could be tested. If unsuccessful, a solution of four parts bleach, one part trisodium phosphate, and twelve parts warm water is recommended. After a week or so when the moss has turned brown and dry, it should be brushed off. In the case of ivy this technique is sometimes not helpful in removing the thousands of tiny roots left after the ivy has been pulled off; a stronger product may be needed (i.e., copper sulfate). It is important to remember that biological growths differ widely and so do the processes for their removal. Testing various products and selecting appropriately is highly encouraged.



**Figure A-1: Asbestos Deterioration**



Figure A-1: Asbestos-cement products most commonly deteriorate by cracking and chipping. These kinds of deterioration are not typically feasible to repair, and therefore it is recommended that a non-asbestos fiber cement piece be used as a replacement (photo by author).

## **Replacement**

Since asbestos-cement products were manufactured in standard sizes, shapes, colors, and textures, partial replacement is well suited for implementation. This process is acceptable when part of, or pieces of, the existing asbestos-cement building material have deteriorated to such a degree that it is much more feasible to replace than repair. Since the United States no longer produces asbestos-cement products, an alternative material should be selected to match the original. Some materials that have been manufactured to replicate asbestos-cement building components are non-asbestos reinforced cement, fiberboard with asphalt, fiberglass, metal, and vinyl. For the purposes of preservation, one of the non-asbestos reinforced cement products is most appropriate.



**Figure A-2: Replacement Shingles**

Figure A-2. Replacement non-asbestos fiber-cement shingles in place, before being painted and after (photo by author).

Many varieties of non-asbestos reinforced cement or fiber-cement are currently available. Fibers that have been introduced with cement include: steel, glass, polypropylene, wood (these four being the most common), acrylic, akwara, alumina, carbon, cellulose, coconut, kevlar, nylon, perlon, polyethylene, rock wool, and sisal. Combinations of fibers are currently undergoing research in order to get properties closely matching those of asbestos. Several companies manufacture products that replicate asbestos-cement roofing and siding shingles, flat sheets, and corrugated sheets. Some of these manufacturers include: Supradur Manufacturing Company, Cement Board Fabricators, U.S. Architectural Products, Inc., Re-Con Building Products, and GAF Materials Corp. The fiber-cement products replicate the size, shape, thickness, and structure, along with texture and color of many of the asbestos-cement products previously available. Where color matching is not found, an alternative is to replace in size and shape then paint over the entire structure for a uniform appearance. In addition, the hardware and the

installation procedures for these products are similar to those for asbestos-cement products due to their similar characteristics and proportions.

## **CONCLUSION**

Asbestos-cement products were developed in an era of ingenuity for creating easy to install and economic building materials. Although asbestos-cement has acquired a poor reputation by association of its title, it has not gained that reputation through a lack of durability or utility. In order to preserve this twentieth-century material, understanding what makes, or does not make, asbestos a hazard is truly important. In this case, no hazard is created when asbestos-cement building materials are sound and left in place, or when treatments incorporate non-abrasive means.

## **APPENDIX 2: EXTERIOR COLORS**

Choosing an exterior color can be one of the most significant steps you take as you maintain your house in the Historic Districts. The charm, architectural style and compatibility of your property with its environment can all be enhanced by the proper selection of exterior colors. From an historical standpoint, some areas of our country have exhibited predominant colors, especially in the northeast during the turn of the century. Today we sometimes refer to these as “colonial colors,” which include deep hues found in the dark browns, blues, reds and greens.

In Lakeland, however, no predominant colors were ever established. Because it was a “working town,” trends and styles were not the basis for color selection. Rather, personal preference and harmony with the neighbors seemed to be the rule. To add comfort to the semi-tropical climate of the south, softer subdued colors were preferred to the dark colors of the north. For example, the Bungalow style architecture which is the most common in the South Lake Morton, East Lake Morton and Dixieland Historic Districts, was originally found in the most northern states, painted or stained dark brown or green. Initially it seemed almost imperative that earth-tones be used when painting a Bungalow. Soon after, as the Bungalow style moved south, colors quickly changed to reflect a desire for lighter shades and individual tastes. These included pastels such as beige, gray, yellow, rose, lighter greens and some blues which were popular in the 1920’s. Trim and accent colors included white, cream, ivory and green.

Historically, white was a post-1910 color and may not have been as prominent in the Historic Districts as it is today. There may be several reasons for this, although we don’t know for sure. One theory is that as colors were harder to come by during the depression and the war years (W.W.I, W.W.II), white became the mainstay. Also, possibly the fact that it is easiest to paint a building all white, prompted widespread use of this color as well.

The National Trust for Historic Preservation approved a collection of paint colors reflecting historic colors. The Valspar collection of paint chips may be reviewed at the City of Lakeland’s Community Development Department or at Lowes.

Below are some simple guidelines to help you choose exterior colors for the Historic Districts.

1. Select colors which harmonize with neighboring structures and surroundings.
2. Choose a primary or body color which will complement the color of your roof. Then coordinate accent and trim colors with your primary color.
3. Use muted colors (which include all colors but in a softer or subdued intensity) to give your house a more elegant, traditional look.
4. Using light colors including the pastels (white, yellow, light blue, light green, tans and gray), which are characteristic of the south, will make your house look larger.

5. Use of trim colors will add individuality to your home, while accent colors may be used to define architectural features of the building.

6. Suggested colors:

Primary Colors

Pastels (including lighter shades  
of blue and green)

Beige/Tan

Rose

Gray

Yellow

White

Trim and Accent Colors

White

Cream

Ivory

Green

### **APPENDIX 3: FRONT PORCH RESTORATION AND REHABILITATION**

A very distinctive historic feature which is common among the several styles of architecture found in the Historic Districts (Bungalow, Vernacular, Colonial, Mediterranean, and Queen Anne) is the front porch. Because of the prominent part the front porch plays as an element of the exterior of the house, it is important to ensure that any alterations do not threaten the original character of the building. In addition to exhibiting distinctive features which characterizes the individual structure and its architecture, the porch also serves a number of very practical functions:

- provides protection from the elements for the main entrance of the house,
- assists in meeting social needs by providing a place to meet and greet,
- lends a sense of security and privacy to those within the house,
- exhibits distinctive architectural features which have come to identify the neighborhood, and
- extends the usable space of the house.

As is the case with many historically significant homes, we have seen an “evolution” of modifications occur over the years. The front porch has been no exception. Originally designed to remain open, the porch functioned as a breezy gallery or veranda with distinctive columns, railings, and decorated brackets, often with a lattice foundation enclosure. With the porches remaining open, the beauty and grace of the entry ways, with their elegant doors and side and top lights, were visible from the street. Once screens became commonplace, many porches were “screened-in” to provide protection from insects, especially mosquitoes. In most cases, “screened-in” porches were still able to retain their architectural features – i.e. railings, columns, brackets, etc.; however, the architectural significance of doors and windows was generally hidden from direct view.

Now that we are a society accustomed to a climate-controlled environment, we are seeing porches becoming completely enclosed. This provides the home with added living-space within an air-conditioned setting. Unfortunately, without very careful attention to detail, many porches have lost their architectural and historical significance once they’ve become enclosed. Individual features of the porch become difficult to discern and the architectural patterns of the neighborhood are lost.

With these thoughts in mind, here are some suggested guidelines for front porch modifications:

1. If at all possible, retain the porch as an “open” porch, and maintain its original features. This is the preferred means of preserving the architectural and historical quality of the homes, especially in relation to its porches.

2. The second preferred means of preserving and/or rehabilitating porches is by creating a “screened-in” porch. In this case, structural components, including screen doors, should be made of wood rather than aluminum. Distinctive architectural features, such as railings, column, brackets, etc. should be retained.
3. The third option is to close in the porch by means of constructing walls, windows (fixed glass has worked well in some cases), and doors. This is the most difficult and costliest modification and requires sensitivity to the unique features of the building. It is strongly discouraged and requires approval by the Historic Preservation Board.

Some examples include:

<b>BUNGALOW</b>	Continue with the original window sizes and patterns. Leave roof supports and exposed rafters visible. Retain the “bulky” bungalow style porch columns or heavy piers.
<b>VERNACULAR</b>	Leave visible turned posts and simple balustrade, as well as the decorative brackets.
<b>COLONIAL/CLASSICAL</b>	Retain original width siding, windows and molding, columns, doors, side-lights and transoms.
<b>MEDITERRANEAN</b>	Use arches, decorative tile, doorways to accent any enclosure.
<b>QUEEN ANNE</b>	Avoid modifying projecting bays and pavilions, the variety of roof forms, decorative gables and mill work (especially those features which accentuate corners and edges). Retain the original turned posts and columns, doors, windows, etc. The Queen Anne style is probably the most difficult to enclose without compromising the integrity of its architecture.
<b>MODERN MASONRY VERNACULAR</b>	The small front-entry porches should not be enclosed.



**Figure A-3: Screened-in porch**



**Figure A-4: Enclosed porch**

## **APPENDIX 4: STAINED GLASS WINDOW GUIDELINES**

Based on a strict interpretation of the City's Design Review Guidelines, stained glass windows are not in keeping with the historic character of the neighborhoods. However, the City does not desire to be overly intrusive with its regulations in the Historic Districts and completely prohibit stained glass windows. At the same time, the architectural and historic character of the neighborhood should be preserved and protected. These guidelines will attempt to balance these two competing interests.

### **Background**

Most of the homes in the South Lake Morton, East Lake Morton and Dixieland areas were built in the 1920's and 1930's. The Bungalow and Mediterranean style homes, which are (along with a few Frame Vernacular homes) the dominant architectural styles in the Lake Morton and Dixieland areas, were designed for simplicity. Unlike the Victorian home which is more ornate and cluttered, the Bungalow and Mediterranean style homes are simple in design and appearance and offer a warm, casual atmosphere. Bungalow homes were fairly inexpensive and often served as the owner's second home. The Bungalow, Frame Vernacular and Mediterranean style homes were designed as a place to escape pressures of city life and relax. Therefore, stained glass windows were not a feature sought by a homeowner building these homes.

Stained glass windows were not popular in the United States until after World War II. In the past they were commissioned primarily for churches. Only the wealthiest of homeowners could afford stained glass windows in their homes. Victorian homes or other architecturally ornate homes were the most likely places to have them.

Many stained glass windows were as expensive as having the best artist of that day paint an individual portrait and were custom made and signed by the artist. For example, stained glass windows created by Louis Tiffany are almost priceless. Today, modern production techniques have made stained glass windows affordable to the average homeowner.

There were two great design movements in stained glass window designs during the late 19<sup>th</sup> Century and early 20<sup>th</sup> Century in the United States (1860-1930). The Romantic movement brought back bold contrasting colors and medieval, classical Gothic, and Renaissance designs in stained glass windows. This imitation of classical styles in windows was altered in the 1880's by the Art Nouveau movement in which iridescent and opalescent colors and design were a reaction against the Romantic movement. Stained glass windows became more popular in the United States after World War II when technological innovations, new building methods and a post-war housing boom allowed stained glass windows to assume greater prominence in the building of new homes. Few, if any, Modern homes in Lakeland included stained glass windows.



## **Recommendations**

If stained glass windows are to be used in the Historic Districts and maintain compatibility with the neighborhood, the following principles should be observed when installing them:

- The shape and size of the original window should remain the same to the greatest extent possible. Enlarging the window or changing its shape may alter the architectural integrity of the home.
- Stained glass windows and doors have to be appropriate for the style of home in the district. Large windows on the front of the house must be examined carefully, while smaller windows on the sides and rear of homes are better candidates for stained glass.

Victorian homes are more compatible with the use of stained glass windows than Bungalow, Frame Vernacular, or Masonry Vernacular homes. Stained glass windows with bold contrasting colors are suitable for a Victorian home while a simple elegant design for stained glass windows typical of the Art Nouveau period is more appropriate for Bungalow and Vernacular homes. It should be noted that many Bungalow homes and Tiffany stained glass windows are influenced by the Japanese in style and design. Tiffany's use of pastel colors is compatible with the Bungalow home which was designed to flow or imitate natural surroundings.



**Figure A-5: Stained glass windows**

## APPENDIX 5: THE DESIGN AND PLACEMENT OF FENCES

Fences shall conform to the City's Zoning Code, and be compatible with the architectural and historical elements of the Districts. As a general rule, these elements shall require that fence materials duplicate or complement the existing building in substance and design, and be reviewed by the Historic Preservation Board's Design Review Committee.

The following are some suggested guidelines:

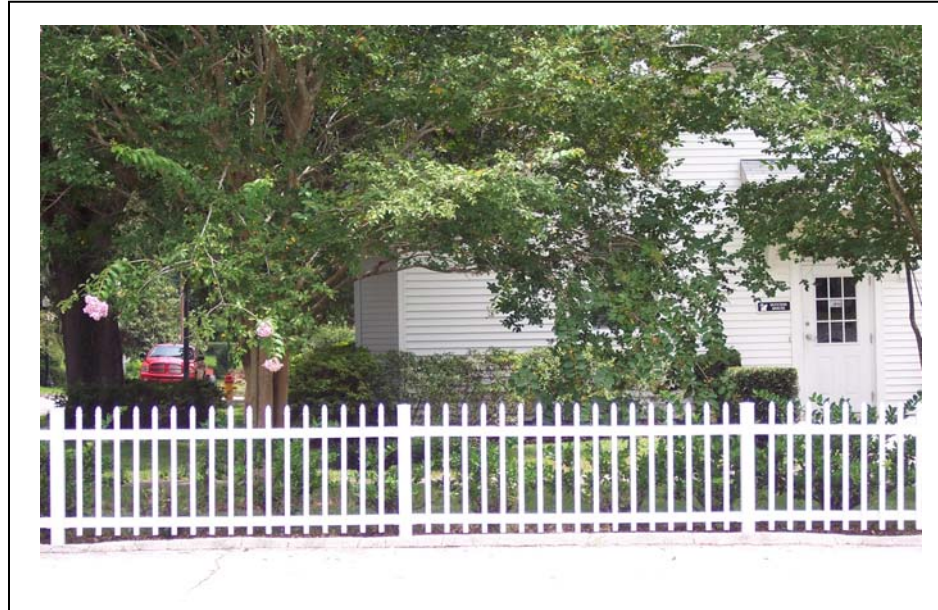
1. Wood picket or stockade fences are compatible with the character of the Districts. Although painting of wooden fences is not required, white is encouraged as the historically preferred color.
2. Vinyl fences are only suitable when not visible from the front or side streets (rear yards only) due to the high gloss which is incompatible with original materials in the district. Vinyl picket fences may be permitted in some instances.
3. Chain link fences are only suitable when not visible from the front or side streets (rear yards only).
4. Ornamental wrought iron or other ornamental metals may in some cases be permitted. The use of matte finish black vinyl fences that mimic the appearance of wrought iron may also be considered.
5. Pre-cast masonry or concrete block fences in most cases would be suitable only if the building is of like material.

The placement of fences must also conform to the City's Zoning Code and would fall under the following categories:

1. **Front Yards:** The front yard is that area between the front line of the main building and the street line. Covered porches (enclosed or unenclosed) and bay windows shall be considered as part of the main building. Fences in front yards may be adjacent to or on property (or right-of-way) lines but shall not exceed four (4) feet in height. A corner lot is considered to have two "front" yards.
2. **Side and Rear Yards:** The side yard is that area between the side line of the main building and the lot line and extending from the front line of the building to the rear line of the building. The rear yard is that area extending the full width of the lot and situated between the rear line of the building and the rear lot line. Fences in these areas may be adjacent to or on property (or right-of-way) lines but shall not exceed eight (8) feet in height, and if within twenty (20) feet of the right-of-way for the intersection of any two streets, a street and an alley, or two alleys, shall not exceed four (4) feet in height.



**Figure A-6: Fence**



**Figure A-7: Fence**

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## **ILLUSTRATION CREDITS**

Architectural Guidelines for Plant City.

“Design Guidelines” Figures: 4-1, 4-2, 4-3, 4-4, 4-5

A Field Guide to American Houses.

“Design Guidelines” Figures: 5-4, 5-5, 5-6, 5-7, 5-15, 5-16

## **APPENDIX 7: 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
- Baluster:** A spindle or post supporting the railing of a balustrade
- Balustrade:** An entire railing system with top rail being supported by spindles or posts
- Bargeboards:** The decorative board covering the projecting portion of a gable roof; the same as any verge board; during the late part of the nineteenth century, bargeboards frequently were extremely ornate
- Bracket:** An overhanging member that projects from a structure (as a wall) and is usually designed to support a vertical load or to strengthen an angle
- Casement:** A window sash that opens on hinges at the side; also: a window with such a sash
- Colonnade:** A range of columns, whether attached or separated, and supporting an entablature
- Contributing building:** A building 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
- Corbel:** An architectural member that projects from within a wall and supports a weight; especially, one that is stepped upward and outward from a vertical surface
- Cornice:** The crowning or upper portion of the entablature, also used as the term for any crowning projection
- Corner board:** One of a pair of boards installed with an L-shaped design at an outside corner of a building with wood siding; clapboard or shingle siding usually abuts the sides
- Course:** Parallel layers of bricks, stones or wooden blocks in wall construction which may be regular or irregular in their placement



**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

**Dormer:** A window set vertically in a structure projecting through a sloping roof; also: the roofed structure containing such a window

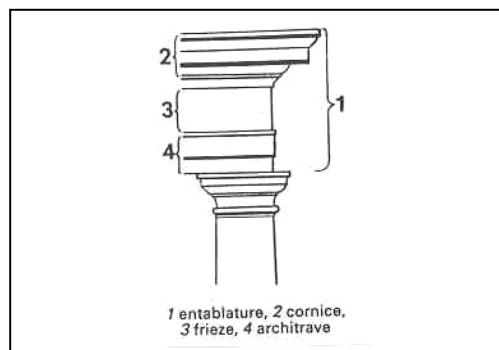
**Double-hung:** A window with two sashes that slide past each other vertically; either both sashes are hung with cord, pulley, and counterweights on each side or the bottom sash has cords and counterweights on each side; typically the lower sash is inside the upper sash; number of panes range from one over one to twelve over twelve

**Entablature:** Beam member carried by columns containing architrave, frieze, and cornice, supported by a colonnade

**Facade:** The face or elevation of a building

**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

**Frieze:** The member of the entablature between the architrave and the cornice



**Figure A-8: Frieze**

**Gable:** The triangular portion of a wall, between the enclosing lines of a sloping roof; in classical architecture it is called a pediment.

**Gambrel:** Dual pitched gables; in America the name is given to a roof with a double pitch like a mansard roof

**Hipped:** Four sloping surfaces form the roof that meet the walls in a single horizontal plane

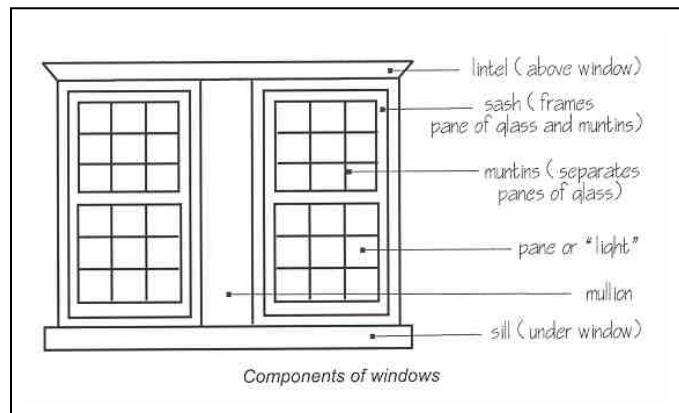
**Knee brace:** 1. A knee or bracket formed by a short diagonal brace, such as between a beam and its supporting column; may be straight or curved 2. A relatively small diagonal brace used in wood frame construction

**Knee bracket:** A member placed across the inside of an angle in a framework to add stiffness to the structure, especially at the angle between the roof and wall of the building

**Mansard roof:** Has a double slope, the lower being longer and steeper than the upper

**Mullion:** a slender vertical strip that separates window units

**Muntin:** a strip separating panes of glass in a sash



**Figure A-9: Components on Windows**

**Non-contributing building:** A building 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 or (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

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

**Portico:** The space enclosed within columns and forming a covered ambulatory; a colonnade

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

**Rehabilitation:** As defined by the Secretary of the Interior' Standards: "The act of 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.”

**Restoration:** As defined by the Secretary of the Interior’s Standards: “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.”

**Reveal:** the depth of an opening of a window niche.

**Rusticated:** rough-surfaced masonry blocks having beveled or blunt edges producing pronounced joints.

**Sash:** The framework in which panes of glass are set in a window or door; also, such a framework together with its panes forming a movable part of a window

**Sidelight:** A narrow window adjacent to a door or wider window, and the same height as the door or window; most often one of a pair flanking an entrance door

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

**Sunburst Detailing:** A curved design resembling the rays emanating from the sun

**Surrounds:** Projecting molding surrounding a wall opening such as a window or fireplace; same as enframingent

**Transom:** The horizontal division or cross bar in a window; also: a window opening

## **APPENDIX 8**

### **APPLICATION FOR A CERTIFICATE OF REVIEW/APPROPRIATENESS**

**Historic Preservation Board (HPB)**  
**Application for a Certificate of Review/Appropriateness**  
in the Historic Districts

***Prior to completion of this application, please contact a Community Development staff person to review this process. Completed application and attachments must be submitted to the Community Development Department by 5 pm on the first Thursday of the month to be considered for the HPB agenda.***

Lakeland Historic Preservation Board  
Design Review Committee  
Community Development Department  
228 South Massachusetts Avenue  
Lakeland, Florida 33801  
863-834-6011

Date \_\_\_\_\_

☐ Commercial

☐ Residential

☐ Public/Semi-Public

**Location of Property** \_\_\_\_\_  
(Street address, name of building if applicable)

**Owner** \_\_\_\_\_ **Phone** \_\_\_\_\_

**Applicant/Agent** \_\_\_\_\_ **Phone** \_\_\_\_\_

**Applicant Mailing Address** \_\_\_\_\_

**Email Address** \_\_\_\_\_

**General description of proposed project:**

☐ Repair    ☐ Replacement    ☐ Addition    ☐ New Construction    ☐ Demolition

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***Community Development Department, Staff use only***

Date of initial contact: \_\_\_\_\_ ☐ Electronic submission    ☐ Phone interview    ☐ In person

Staff representative: \_\_\_\_\_

Design Professional: \_\_\_\_\_

Supplemental Application required: ☐ Yes    ☐ No

Property Site File Number \_\_\_\_\_

**Proposed Repair/Replacement/Addition/New Construction/ Demolition:**

Please provide a brief, general description of the work to be performed.

**Exterior Walls** (Includes front, side and rear walls, structural, decorative and non-functional elements)\_\_\_\_\_

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**Windows/Awnings/Doors**\_\_\_\_\_

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**Porches/Steps/Railings**\_\_\_\_\_

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**Roofs/Soffits/Fascia/Chimneys**\_\_\_\_\_

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**Garages/Garage Apartments**\_\_\_\_\_

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**Accessory Structures** (Includes carports, decks, storage sheds, swimming pools/screen cages, lighting)\_\_\_\_\_

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**Site Work** (Walls, fences, satellite dishes and solar panels)\_\_\_\_\_

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**Painting/Finishes** (Includes colors for commercial/public/semi-public structures)\_\_\_\_\_

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**Signage** \_\_\_\_\_  
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**Demolition** (Must address 3 criteria listed in Ordinance # 3841) \_\_\_\_\_  
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**Other** \_\_\_\_\_  
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**Attachments:** The following attachments may be required for certain cases.

- ☐ Site plan that shows the location of the structure, (including retention ponds if required) sidewalks, access and driveways, fencing and signage.
- ☐ Architectural elevations or photo simulation or other drawings that show the proposed building.
- ☐ Information regarding zoning, setbacks and variances which may apply to this project.
- ☐ Application fee if required.

**Signature of Owner or Applicant** \_\_\_\_\_