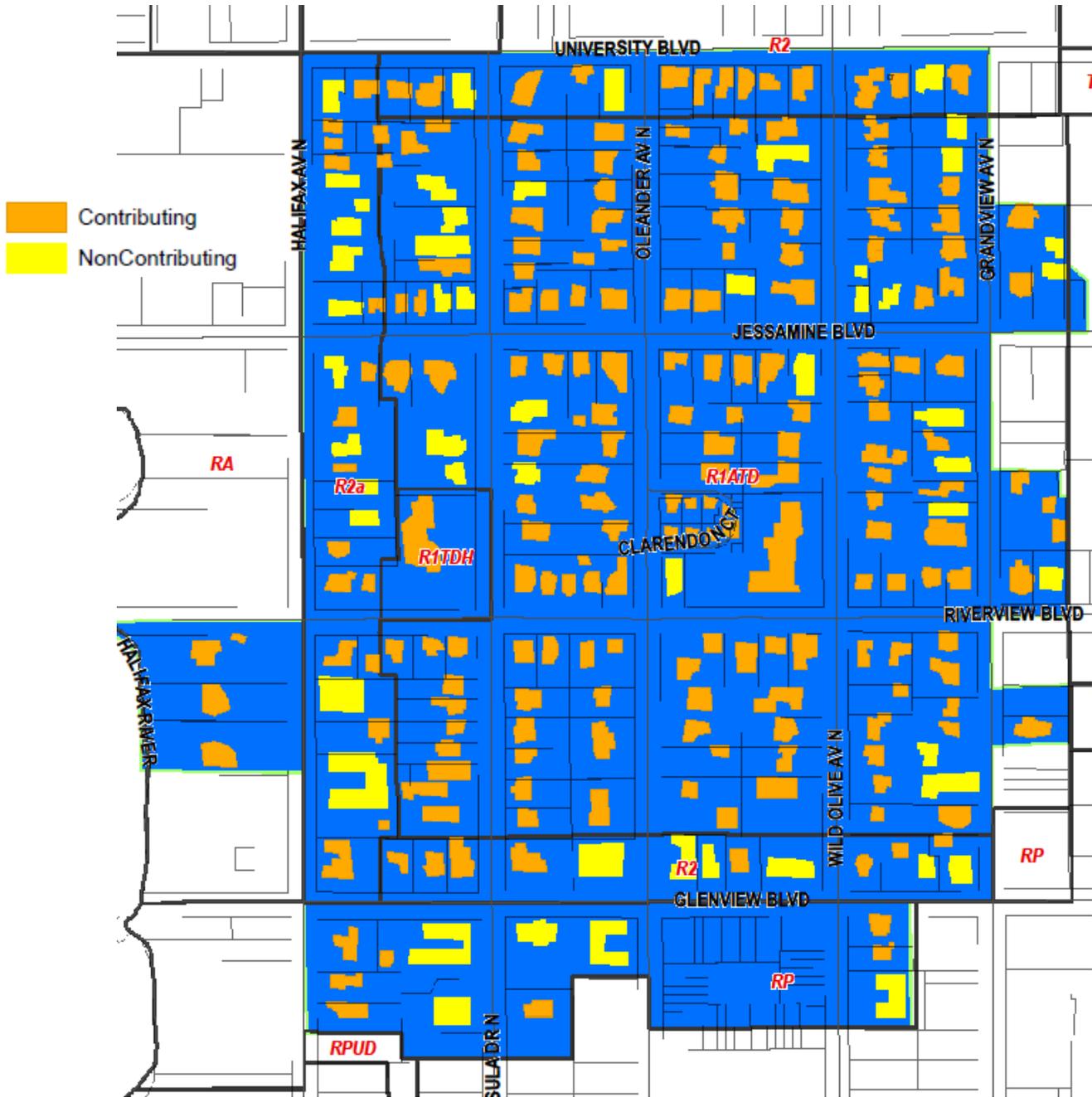


# SEABREEZE HISTORIC DISTRICT DESIGN GUIDELINES



January, 2010

City of Daytona Beach Planning Division

## Table of Contents

INTRODUCTION .....	1
ARCHITECTURAL STYLES.....	2
Frame Vernacular.....	3
Bungalow and Bungalow/Craftsman .....	3
Mediterranean Revival.....	4
Masonry Vernacular.....	4
Colonial Revival .....	5
Prairie.....	5
Mission.....	6
Tudor Revival .....	6
Monterey.....	6
Art Deco and Moderne.....	7
Beaux Arts .....	7
Gothic Revival .....	7
Queen Anne .....	7
Neoclassical .....	7
Italian Renaissance.....	8
Spanish Eclectic .....	8
French Eclectic.....	8
METHODS OF HISTORIC REHABILITATION .....	9
Remodeling.....	9
Stabilization .....	9
Restoration .....	9
Reconstruction .....	9
Rehabilitation.....	9
SECRETARY OF THE INTERIOR’S STANDARDS FOR REHABILITATION.....	10
Identify, Retain, and Preserve.....	10
Protect and Maintain .....	10
Repair.....	10
Replace.....	10
Alterations/Additions to Historic Buildings .....	10
Uncovering Original Detail.....	11
Maintaining Original Building Materials.....	11
MATERIALS PALETTE AND STANDARDS.....	12
Masonry .....	12
Stucco.....	14
Wood.....	15
DESIGN STANDARDS AND RECOMMENDATIONS.....	18
Accessory Structures.....	18
Awnings .....	20
Fences and Walls .....	20
Foundations.....	21
Painting/Colors .....	21
Parking and Access.....	23
Porches.....	23

Roofs .....	23
Satellite Antennas .....	25
Storefronts, Doors and Entrances .....	25
Signs.....	26
Windows .....	28
Additions.....	30
New Construction .....	31
Demolition .....	34
Relocation .....	34
SUMMARY OF DESIGN STANDARDS .....	35

## INTRODUCTION

The Seabreeze Historic District Design Guidelines apply to the area adopted as the Seabreeze Local Register Historic District as adopted by the City Commission. These guidelines are designed to preserve the historic, cultural and architectural character of the historic district and are also required by Ordinance 08-302 (the City's historic preservation ordinance) for all local districts when they are nominated. The standards are based on staff's assessment of unique local character and are also based on historic preservation design standards from Delray Beach, Gainesville, Jacksonville (Springfield and Riverside-Avondale Historic Districts), Lake Worth, and Sanford, cities that have enjoyed a renaissance of historic neighborhoods. These standards provide City staff and the Historic Preservation Board guidance in the Certificate of Appropriateness process. In case of conflict with other Land Development Code (LDC) standards, these standards shall apply. If these standards are silent, provisions of the LDC are applicable.

Property owners can use these standards to assist in developing viable applications to the City for major alterations and new construction within the District. These design standards will also provide assistance to the City as they review alteration, demolition, and new construction requests within the Seabreeze Historic District. Guidelines include standards, which are mandatory; and recommendations, which are not.

These guidelines are to be utilized along with the Secretary of Interior's standards set forth in LDC Article 4, Section 11.3 and also referenced in this document. It should also be noted that LDC Article 16, Section 2(e) allows for exemption of the following alterations (that meet the design standards) and also routine maintenance from the Certificate of Appropriateness process.

1. Installation of canvas awnings and canopies.
2. Repair of cornices using existing materials and duplicating the original design.
3. Decks at the ground level and not visible from any street and which do not require alterations to any structure.
4. Installation of new doors compatible in size and style with the original architecture.
5. Installation of fencing located behind any street facade.
6. The painting of any material or surfaces other than unpainted masonry, stone, brick, terracotta, and concrete.
7. The replacement of front porch columns with ones matching the original in style, size, and material.
8. The replacement of a roof with one of the same material and color.
9. The repair of siding which duplicates the original appearance.
10. Installation of skylights
11. The replacement of windows with ones compatible in size and style with the original.
12. Installation of burglar bars on windows and doorways.

## ARCHITECTURAL STYLES

Most historic districts, particularly in Florida, are collections of varying architecture, a byproduct of changing tastes over time. Florida cracker homes and Victorian dwellings of the late 1800s gave way to bungalows and period revival homes of the 1920s and 1930s. The early part of the 20<sup>th</sup> century was a remarkable time in regard to changes in technology, communications, mobility, and architecture. Inspired by events like the 1893 Chicago World's Fair exposition, the Period Revival movement that celebrated the formal building styles of the past, and by the Frank Lloyd Wright-inspired Prairie School of Architecture, Daytona Beach architects and citizens expressed themselves through their built environment. What was at the time may have seemed to be a hodgepodge of styles has now become an interesting and distinctive palette of styles that blend together quite well.

Most of the older homes in the district are found in the south with a substantial collection of homes close to 100 years of age (28% of contributing structures were built prior to 1921), while the area north of Glenview Boulevard presents a remarkable collection of eclectic architecture. The period of significance, as defined in the nomination based on 1987 surveys, was between 1898 and 1947, although this update includes several buildings constructed in the late 1940s and early 1950s that continued historic building patterns. The peak time for Seabreeze was the 1920s, coterminous with the Florida land boom, with almost half of the existing contributing structures built during that decade. Construction proceeded at a fast pace through the 1930s, with 24% of existing contributing structures built then; and tailing off during the period between 1940 and 1955 with 15% of existing contributing structures built then.



*Oldest contributing structure: 502 N. Halifax Ave. (circa 1900)*



*Newest contributing structure: 534-540 N. Peninsula Dr. (1956)*

Broad architectural categories of contributing homes in the Seabreeze district include Vernacular and Victorian (43% of contributing structures), Bungalow (20%), “Spanish” styles (18%), Period Revival (16%) and Modern (2%). Specific architectural styles are presented below in their order of occurrence.

**Frame Vernacular** (1870s-1910s). Wood frame home characterized by metal roofs, raised floors, large porch areas (often wrapping around the entire home), and straight central hallways from the front to the back of the home. Structures are typically rectangular, of balloon frame construction, and rest on piers. Horizontal weatherboard and drop siding are the most common exterior wall materials. Wood double-hung sash windows are typical, although many have been replaced by aluminum awning windows and jalousies. Ornamentation is sparse.



208 Earl St.



221 N. Halifax Ave.

**Bungalow and Bungalow/Craftsman** (1910s-1930s). Bungalows were one of the most popular residential styles in the nation during the first three decades of the twentieth century. These modest, comfortable houses were often built from mail-order house plans. Daytona Beach bungalows are often one or one-and-one-half story wood frame houses with porch railing walls. Bungalows suit the local climate, with broadly pitched gable roofs with wide, overhanging eaves, deep porches, large sash windows, and dormer windows or louvered attic vents. Horizontal weatherboards and wood shingles are the most common exterior surfacing materials. Porch supports are often tapered masonry piers topped by wood posts. Bungalow/Craftsman homes represented an “upgrade” of the more simple bungalow style, with features added such as roof brackets, decorative porch columns, gables with wood shingles, and a mix of exterior materials.



200 N. Halifax Ave.



716 N. Peninsula Ave.

**Mediterranean Revival** (1920s-1930s). The style reflects the architectural influences of the Mediterranean coast: Italian, Byzantine, Moorish themes from southern Spain, and French. Parapets, twisted columns, pediments, and other classical details also are frequently used. Arches are often featured. Common materials are stucco walls, red tile roofs, wrought iron grilles and railings, wood brackets and balconies, and ceramic tile and terra cotta for ornament. Patios, courtyards, balconies, and loggias sometimes replace the front porch. Windows are often casement type.



*309 N. Grandview Ave.*



*912 N. Peninsula Ave.*

**Masonry Vernacular** (1900s-1940s). These structures were typically constructed of hollow clay tile and concrete block. Hollow clay tile, lighter than concrete block, was used up to the 1920s in large construction projects. Concrete blocks were easily manufactured from local materials. Masonry Vernacular style commercial buildings, generally two stories in height, feature simple rectilinear plans, parapets and arcades.



*397 Oakridge Blvd.*



*310 Seabreeze Blvd.*

***Colonial Revival*** (1880s-1940s). This style has its roots in early colonial English and Dutch homes of the Atlantic seaboard. The façade typically shows symmetry with balanced windows, centered front door, and dormer windows. Windows are frequently in adjacent pairs, with multi-pane glazing.



431 N. Grandview Ave.



925 N. Grandview Ave.

725 N. Peninsula Ave.  
*Dutch Colonial, a variant of the Colonial Revival style*



***Prairie*** (1900 to 1920s). An outgrowth of architecture movement inspired by Frank Lloyd Wright and Chicago School disciples. Characterized by massive square or rectangular piers of masonry used to support porch roof, widely overhanging eaves, two-stories, and emphasis on horizontal lines in façade.



402 University Blvd.



826 N. Peninsula Ave.

**Mission** (1910s-1930s). Inspired by the early Spanish mission churches in California. Exterior walls are usually covered with stucco, with distinctive features including tiled roofs and arches. Roofs are commonly low in pitch or flat, featuring curvilinear parapets or pent roof sections. The same parapet lines are often repeated over the front porch. Cylindrical tiles, or scuppers, drain rainwater. Windows may be sash or casement type. Arches are typical on the facade and common on other openings.



746 N. Halifax Ave.



216 Earl St.

The following architectural styles occur infrequently within the district but do provide excellent examples of each architectural type.

**Tudor Revival** (1890s to 1940). Period Revival style characterized by steeply pitched roof, façade dominated by one or more prominent cross gables, decorative half-timbering, tall narrow windows in multiple groups.



417 N. Grandview (Tudor)



919 N. Grandview Ave.

**Monterey** (1920s-1950s). Influenced by Colonial-era Spanish buildings of northern California. Characterized by two-story height with low-pitched gable roof, second-story cantilevered porch covered by principal roof. This style is demonstrated by 935 N. Grandview Ave. to the right.



**Art Deco and Moderne** (1920s to 1940s). Both styles dated back to the winner of a world-wide architectural competition hosted by the Chicago Tribune for the design of their new headquarters building. The style is characterized by smooth wall surfaces, flat roof with a small ledge at the roof line, horizontal grooves or lines in walls, and asymmetrical façade. This style is demonstrated by 316 N. Grandview Ave.



**Beaux Arts** (1880s to 1930). Inspired by classical Renaissance architecture and characterized by decorative elements like quoins, dentils, modillions, and pilasters on walls; this grandiose architectural style can be seen in more of a subdued form in this building at 550 Seabreeze Blvd.



**Gothic Revival** (1840s to 1880s). While this style was not utilized for residential architecture very much after the 1880s, it remained in vogue for churches for some time after that. The style is characterized by steeply-pitched roofs, gothic arches, and “battlements” with turrets, as can be seen with the Calvary Baptist Church Building at 301 Earl St.



**Queen Anne** (1880 to 1920). This style represented the exuberance of late 19<sup>th</sup> century architects with the advent of floor-to-roof balloon framing, which allowed for frequent interruptions of exterior walls with gables, bay windows, towers, and other elements. The style is represented by an asymmetrical façade, with steeply pitched roofs and use of porches and balconies. The example to the right is at 618 N. Halifax Ave.



**Neoclassical** (1890s-1940). An interest in classical architecture was inspired by the World's Columbian Exposition, held in Chicago in 1893. The style is based mostly on the Greek, rather than Roman, architectural orders. Features of the style include a full-height entry porch on the principal facade supported by classical columns in the Ionic or Corinthian orders; symmetrical arrangement of windows around a central door; large sash windows, pilasters, and simple rooflines. The example shown to the right is 722 N. Oleander Ave.



**Italian Renaissance** (1890s-1930s). This fashionable but relatively rare style characterized by arches over doors and windows, symmetrical façade, overhanging eaves, recessed entry porch, and hip roof with low pitch. Shown to the right is 304 Jessamine Blvd.



**Spanish Eclectic** (1915 to 1940). Distinguishable elements include an array of decorative details from a variety of Spanish architecture from Moorish to Renaissance. Homes in this style typically have low pitched roofs with minimal overhang, red tile roof, and prominent arches over doors or windows. The example to the right is at 309 N. Grandview Ave.



**French Eclectic** (1915 to 1945). Based on French domestic architecture, this style utilizes elements such as cross gables, hipped roofs, decorative exterior cladding, arched windows, covered entries, and massive front facing chimneys. The example shown here is a simpler version of the style without a preponderance of decorative elements (701 N. Peninsula Ave.).



**Minimal Traditional** (1935 to 1950). This style modified Period Revival features, transforming from steeply pitched to more moderate pitched roofs and narrow eaves from wide eaves, while retaining traditional features such as front-facing gables. The example to the right is at 730 N. Grandview Ave.



## **METHODS OF HISTORIC REHABILITATION**

**Remodeling.** Remodeling is an approach in which repairs or alterations are undertaken with little regard for the overall design and individual features of a historic building. During the course of remodeling, the historic character of a building is usually lost. Remodeling is not a recommended approach in a historic district. It can result in rejection of a certificate of appropriateness and denial of tax credits for revenue-producing buildings and ad valorem tax exemptions.

**Stabilization.** Stabilization, usually the first step in preserving a historic building, is undertaken to re-establish the weathertight quality and structural integrity of buildings. It is a temporary measure designed to allow rehabilitation or restoration in the future. Stabilization measures include repairing or covering roofs and windows so that rain cannot penetrate the interior, extermination of insects, protecting a property from vandalism, and other work that will prevent further deterioration. This is particularly useful for larger public buildings that require time to locate an appropriate tenant.

**Restoration.** Restoration is accurately recovering the form and detail of a building and its original or historic setting. Restoration often may require the removal of later work or the replacement of missing earlier work. Restoration is the most accurate means of preserving a building. Because of the higher cost, restoration is generally employed only on landmark buildings. Restoration entails research into the history, development, and physical form of a building and attention to detail. The original use is generally maintained or interpreted.

**Reconstruction.** Reconstruction entails reproducing, by new construction, exact form and detail of a vanished building or part of a building, to its appearance during a specific time in its history. Reconstruction is recommended only when there is adequate historical, pictorial, or physical documentation so that a building or feature can be accurately reproduced. Conjectural reconstruction is not recommended and conflicts with contemporary preservation standards.

**Rehabilitation.** Rehabilitation is a practical approach to historic preservation. It is the process of repairing or altering a historic building for an efficient contemporary use while retaining its historic features and character. Rehabilitation represents a compromise between remodeling, which has no sensitivity to the historic features of a building, and restoration, which is a highly researched and extremely accurate method. Rehabilitation is costly and its most important use is to educate the public about architecture and historic preservation in highly visited properties.

Rehabilitation frequently involves changes in use or adaptive reuses. It includes structural repairs, repairing roofs and exterior finishes, painting, and upgrading mechanical systems. These changes may result in physical alterations, such as additions, expanded parking, and measures to comply with contemporary health and safety code requirements. Sensitive rehabilitation results in changes that do not negatively impact the historic character of a building and its setting.

## **SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION**

The guidelines that follow are oriented toward rehabilitation of historic buildings and other historic properties. They essentially draw upon the **Secretary of the Interior's Standards for Rehabilitation**. The Secretary of the Interior's Standards are the authoritative guidelines for rehabilitation in the United States. The Daytona Beach Historic Preservation Ordinance incorporates the Secretary of the Interiors Standards as a basis of review.

The Standards suggest a series of steps to rehabilitation, beginning with the least intrusive treatments. The steps in sequence are as follows:

### **Identify, Retain, and Preserve**

Identifying, retaining, and preserving the form and detailing of architectural materials and features are basic to the sensitive treatment of all historic buildings. The guidelines recommend measures to accomplish this goal while avoiding actions that will cause the removal of features that form the historic character of a building.

### **Protect and Maintain**

Protection involves the least degree of intervention and precedes other work. Protective measures include the maintenance of historical materials through treatments such as caulking, application of protective coatings, and cleaning of roof gutter systems; or stabilization and protection of the site. Although a historic building will usually require more extensive work, an overall evaluation of its physical condition should begin at this level.

### **Repair**

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

### **Replace**

Replacement is appropriate when an entire character-defining feature cannot be repaired. If the form is still evident, the physical evidence can be used to re-establish the feature as an integral part of the rehabilitation project. Like the guidance for repair, the preferred option is always replacement of the feature with the same material.

### **Alterations/Additions to Historic Buildings**

The final step involves alterations and additions. Some alterations to a historic building are generally needed to assure its continued use. It is, however, important that such alterations do

not radically change, obscure, or destroy character-defining spaces, materials, features or finishes. Alterations may include new entrances or windows on secondary elevations and installing mechanical systems. Alterations may include the selective removal of building or other features that are intrusive and therefore detract from the overall historic character.

The construction of an addition to a historic building is allowable and should be carefully planned to be appropriate to the historic building. Mimicking or cloning the historic building is not required. Creating an appropriate addition requires consideration of massing, material and design scale.

### **Uncovering Original Detail**

In approaching a rehabilitation project, every effort should be made to uncover any previously encased or hidden finishes and details such as siding, stone, ornamental plaster and decorative elements. It is often the case that the “sealing” of these items in an enclosure of metal or other material has created a poorly ventilated condition, which leads to deterioration. In addition, the covering of original materials on these historic buildings detracts from the building’s historic value.

### **Maintaining Original Building Materials**

The key to a successful rehabilitation is maintaining the architectural character and historic fabric. If replacement of existing materials is essential, materials similar in proportion and style to the original materials should be used.

When introducing new elements to the exterior, materials similar in proportion and detail to the characteristic style of the particular building shall be used. This alters both the building and the streetscape. Introduction of new entries and changing the original “storefront” must be avoided. Retain original solid-void relationship; retain or restore ground floor facades, especially in the commercial area.

## MATERIALS PALETTE AND STANDARDS

Materials are an important part of the fabric of any building or historic district. Significant materials should be identified before undertaking the rehabilitation of a building or other historic property. Although synthetic sidings (“Permastone,” “Depression Siding,” etc.) and replacement windows have been installed on some dwellings in the district, many retain their original exterior wall fabrics and detailing. Materials used to finish exterior walls for residential structures include clapboard, drop siding, weatherboard, wood shingles, and stucco. Some buildings are partially veneered with coquina stone, a mixture of compressed sand and shells found only in Flagler, St. Johns, and Volusia County. Other masonry materials in evidence are brick, rusticated block, or rough-face cast block walls. Commercial structures, mostly concentrated on Seabreeze Boulevard, have block or brick exteriors.

### Masonry

Brick was rarely used in Florida. Clay was not indigenous to the state, and a primitive transportation system made this a scarce material. Just six homes and one commercial building are of brick construction within the district. A more common construction form utilized was concrete block or hollow clay tile, which was then typically covered with stucco.



*Brick construction*      *310 Earl St.*



*522-526 Seabreeze Blvd.*

While scarce, brick is significant material in Seabreeze because of the scale and color and, if originally exposed, shall be retained. Brick must breathe, and exposed brick should not be painted. Sandblasting shall be avoided as it can destroy the integrity of the brick surface through allowing water intrusion through the damaged surface. Brick patterns are seen in the buildings above, with the home exhibiting an unusual brick pattern (and blend of architectural styles). What typically wears out first on brick exterior surfaces is the mortar. When repointing, or replacing the deteriorating mortar between bricks, the old mortar should be removed to a depth of at least twice the joint width, or until sound mortar is reached. High-cement mortars don't have the flexibility and waterproofing quality of higher-lime mortars; mortar that is too hard could cause the brick to spall (break into fragments) at the edge if

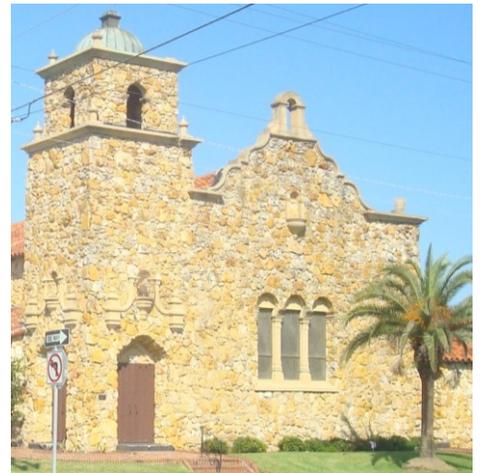
movement occurs. Ideally, mortar should look like the original but be sufficiently yielding that hairline cracks become virtually self-sealing. Once mortar has been selected and the joint prepared, mortar should be pre-hydrated and then packed into the joint in thin layers. Because most mortar shrinkage occurs during the hardening process, allowing each layer time to harden before the next is applied minimizes overall shrinkage.

Coquina is used in a number of residential structures in the form of porch supports, chimneys, and even as an accent exterior finish. By its nature it is a porous material, so great care should be taken when cleaning the surface, by hand and utilizing gentle cleansers instead of harsher chemicals. Experts have not completely agreed on restoration techniques, but in the restoration and stabilization of the Castillo de San Marcos in St. Augustine crack voids were filled with coquina rubble and mortar, galvanized wire lath was installed over the repaired area and a lime stucco finish was patched into the void where the stucco finish had been removed. The exterior wall was then finished with an acrylic waterproof coating (Thorocoat). Another suggestion has been the stabilization and hardening of coquina through the use of non-water soluble glue.

Other unusual materials were infrequently used, such as marl, which is a calcium carbonate or *lime*-rich mudstone which contains variable amounts of clays and aragonite. This material is also referred to as “bog rock” as it was mined in swampy areas west of the City.



916 N. Peninsula Ave.  
Coquina construction



501 N. Wild Olive Ave.-“Tourist Church”  
Marl construction

### Recommended

- Ensure that the material/surface is moisture-free before repointing.
- Provide proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in curved decorative features.
- Clean with low-pressure water (40–60 psi) and use natural bristle brushes and a mild detergent with a neutral pH balance.
- Remove damaged or deteriorated paint only to the next sound layer.
- Repoint mortar joints so that the new mortar matches the color, width of original joint, texture and density of the existing mortar in color and size.
- Repoint with a Portland cement that has the same consistency as the original mortar.

- To determine any adverse chemical reactions with the use of cleansers, test a small area in an inconspicuous place prior to continuing.

**Not Recommended**

- Mixing types of materials, unless it can be documented.
- Artificial materials, such as Permastone, stone and wood veneers, or vinyl siding, shall not be used. As far as new construction, variants of red brick particularly is an appropriate exterior finish.
- Replacing when repairing would be sufficient.
- Cleaning with abrasive methods, in particular sand blasting that erodes surfaces and actually accelerates deterioration through water intrusion.
- Cleaning with a high-pressure water blast, which may damage the mortar joints or the masonry.
- Covering any masonry with stucco that was not originally covered.
- New construction utilizing bricks in colors other than the red brick exemplified in the district.

**Stucco**

Stucco, an exterior wall covering, consists of a mixture of portland cement, sand, lime, and water. Sometimes crushed stone or shell is added for texture. In the Seabreeze district, stucco is typically applied with coarse finishes. Other finishes include smooth, pebble dash, shell dash and dry dash. Stucco finishes were associated with a variety of building styles and building types. These included the Art Deco, Art Moderne, and Mediterranean Revival and Mission style buildings. Resort hotels, apartment buildings and movie theatres were among the building types typically finished in stucco.

In Florida, stucco gained popularity during the Great Boom of the 1920s, usually in association with revival styles, especially Mediterranean Revival. It was also applied to existing buildings, particularly brick commercial structures to give them a contemporary look. After 1900 most stucco was composed primarily of portland cement, mixed with some lime. Today, gypsum, which is hydrated calcium sulfate or sulfate of lime, has to a great extent replaced lime. Gypsum is preferred because it hardens faster and has less shrinkage than lime. Lime is generally used only in the finish coat in contemporary stucco work.



*Stucco Exteriors: 615 Ora St.*

*820 N. Oleander Ave.*

Matching the texture and finish of the stucco is extremely important and will require some samples to be prepared prior to initiating stucco repairs or additional new work to an existing stucco building. Traditionally the most common treatment for stucco has been the application of whitewash, often annually. The lime in the whitewash offers protection and stability and helps to harden the stucco. Most importantly, it fills hairline cracks before they develop into larger cracks and let in moisture. To improve water repellency, stucco buildings are also sometimes coated with paraffin, another type of wax, or other stucco-like coatings, such as oil mastics.

### **Wood**

Wood has been the most common construction material in Florida since Colonial times. Carpenters and sawmill operators produced structural members, exterior cladding, and shingles from indigenous woods such as heart pine, red cedar, and cypress. During the mid-19<sup>th</sup> century, as transportation expanded and the production of building materials became industrialized, milled lumber and other wooden construction elements proliferated.



*Frame construction: 400 Earl St.*



*900 N. Oleander Ave.*

During the early twentieth century, wood remained an important building material in Florida for residential structures in particular. In the Seabreeze commercial corridor, wood is only used for accent features or trim, probably due to early fire codes instituted by the prevalence of commercial buildings falling prey to fires.

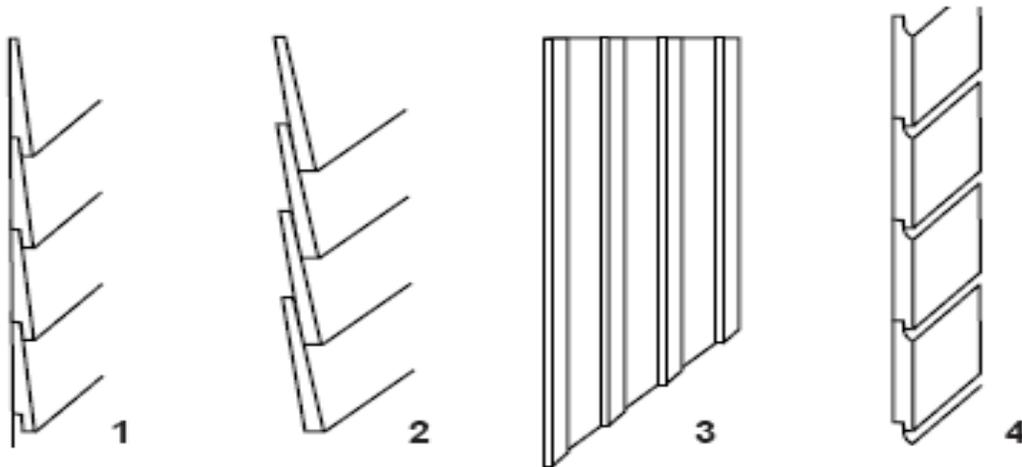
The most common types of wood siding are noted below and shown graphically:

**Beveled, Clapboard, Lap:** Horizontal strips of wood, slightly thicker on one edge in order to facilitate the overlapping.

**Board and Batten:** Vertical boards with battens (narrow vertical strips) placed over the joints between the boards.

**Drop, Novelty, Rustic:** Narrow strips of wood pieced together; in many cases the upper portion of each board is concave.

**Tongue and Groove:** Boards that fit tightly together as the jutting edge of one board fits into the grooved end of another board. **Shiplap** siding is virtually identical.



*Wood Siding Types: (1) Dolly Varden or Beveled Siding, (2) Clapboard or Weatherboard, (3) Board and Batten Siding, and (4) Drop Siding*

*(From Delray Beach Historic Preservation Design Guidelines)*

### Recommended

- Retain full width of the corner and sill when installing siding. Horizontal wooden clapboards should overlap one another and cast a shadow.
- Retain all trim elements.
- Provide proper drainage so water does not stand on flat horizontal surfaces or accumulate in decorative features.
- Apply preservatives or consolidators to wood features such as beam ends or outriggers that are exposed to decay hazards and that are traditionally left unpainted.
- Retain paint coatings that protect wood from moisture and light.
- Remove paint using the least abrasive means possible, by hand scraping or sanding for example.
- Use chemical strippers to supplement other methods. Detachable wooden elements, shutters, doors or columns may be chemically dip-stripped with proper safeguards.
- Repair wood features by patching, piecing-in, consolidating, or otherwise reinforcing the wood.

- Repairs may include limited replacement with compatible materials for those extensively deteriorated or missing parts or features.
- Replacements should be designed using the existing physical evidence as the pattern so that brackets, moldings or sections of siding, for example, are based on the original details. That evidence may be present elsewhere on the building or documented through historic photographs or building plans.

#### Not Recommended

- Unnecessarily removing a major portion of wood from a façade instead of replacing or repairing the deteriorated wood.
- Stripping painted surfaces to bare wood to achieve a “natural” effect.
- Failing to identify the underlying cause(s) of wood deterioration.
- Conditions such as faulty flashing, leaking gutters, cracks and holes in the siding, deteriorated caulking in joints and seams, plant material and weeds, insect and fungus infestation are some root causes of wood deterioration. Without the treatment of the cause, the destruction will continue.
- Creating a false architectural appearance by adding or eliminating detail(s).
- Applying synthetic materials that conceal building materials. Sidings, such as vinyl or aluminum, can mask the advance of termite infestation or wood rot. Severe moisture problems may occur because siding traps moisture in the wall cavity.
- Painting surfaces that were originally natural.

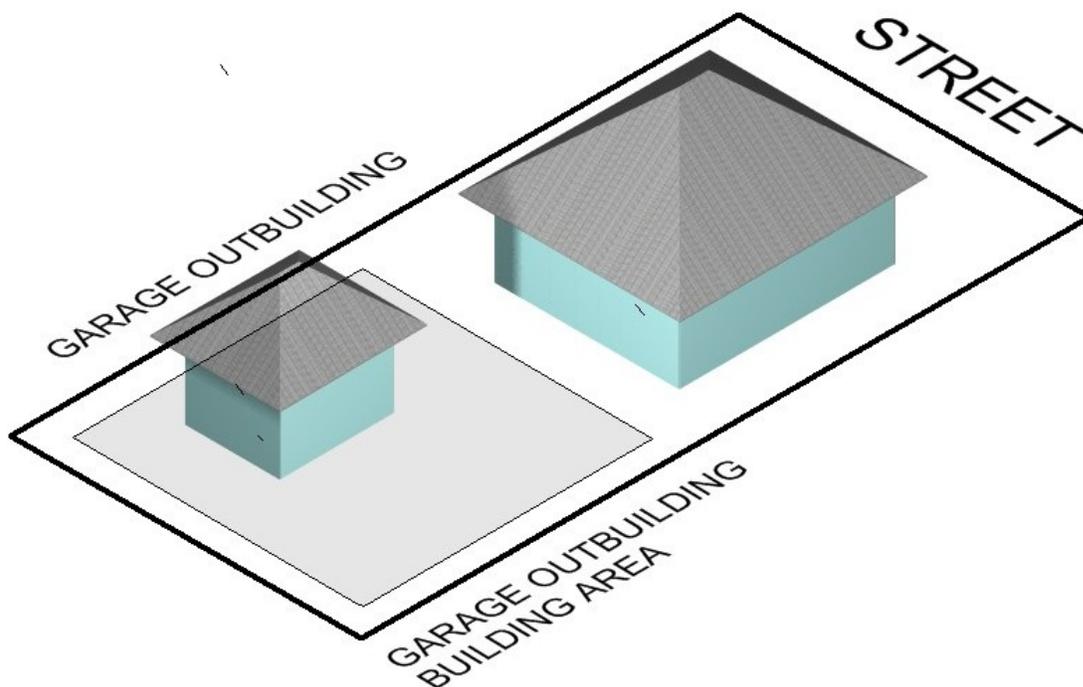
## DESIGN STANDARDS AND RECOMMENDATIONS

### Accessory Structures

In keeping with the established character of the district, new accessory structures are limited to free standing garages, including those with a single, small residential unit limited to the second floor (garage apartment). When it can be documented that they were constructed during the period of historic significance for the district, existing garages and garage apartments may be maintained and improved within the footprint to which they were constructed or improved during the period of significance. Stick-built or prefabricated sheds are allowed, provided that they are located behind structures and not visible from public rights-of-way.

#### Standards:

- Existing contributing garage outbuildings shall be determined to be conforming structures and uses.
- Garages and garage apartments shall be located within 50 feet of the rear property line and shall be located at least 20 feet behind the front wall of primary structure on the property and 10 feet from any exterior wall of the primary structure.
- New garages and garage apartments must be set back at least five feet from the property line.
- There shall be a visual relationship to the main house, accomplished through similar roof shape, porches, paint color, and other physical characteristics.
- The building footprint of new garages and garage apartments shall be limited to 25 percent of the gross floor area of principal structure on the lot, or 750 square feet, whichever is less.
- Width of new garages and garage apartments shall not exceed 25 feet.
- One parking space is required for a garage apartment unit.





*Garage Apartment: 227 N. Wild Olive Ave.*

*Garage: 823 N. Oleander Unusual Garage-132 N. Peninsula Ave.*

*801 N. Grandview Ave.  
and Garage Apartment*



## **Awnings**

Awnings were often featured on buildings in Florida due to the hot climate. They are functional, decorative, and appropriate to the many historic buildings, particularly Mediterranean-style buildings. These awnings were typically made of canvas in the 1920s, but during later development in Daytona Beach, decorative metal and aluminum awnings were used. Replacement awnings should match originals, or if installing new awnings, they can be of compatible contemporary design. They shall follow the lines of the window openings. Round-shaped are appropriate only for Mediterranean-styled buildings. Angled, rectangular canvas awnings are most appropriate for flat-headed windows and storefronts. Awnings that obscure significant detailing are inappropriate.



*Awnings at 204-210 Seabreeze Blvd.*



*Canopy at 542 Seabreeze Blvd.*

### **Standards:**

- As allowed in LDC Art. 16, Sec. 2(e), new awnings and canopies may be installed with staff approval if the original appearance of such features are duplicated.
- Do not install on significant facade shutters, screens, blinds, security grills and awnings that are historically inappropriate and detract from the building's character.
- Do not install awnings that obscure architecturally significant detailing or features.
- Do not replace architecturally significant detailing, such as commercial canopies, with awnings.

## **Fences and Walls**

Fencing, and garden and retaining walls add distinction to individual buildings and historic districts. They serve a practical purpose of forming property line boundaries, and to distinguish lines between the yard, sidewalk and street. Whenever possible, the original walls and/or fences shall be preserved. For Colonial Revival and vernacular designs, wooden pickets are a good choice for fencing. For Mediterranean Revival or Mission style buildings, simple masonry walls are appropriate. When masonry walls are finished with stucco, the texture and finish found on the main building shall be repeated on the new walls. For Tudor and Italianate design, cast iron fencing is appropriate. Chain-link fences clad in a green or black vinyl may only be used in rear yards, or where they are not visible from the street. New fencing materials, some of them synthetic, may be approved on a case-by-case basis by the Historic Preservation Board.



## **Foundations**

Foundations are structural supports, above or below grade, that support buildings. Rusticated masonry blocks, bricks, concrete slab and continuous piers more common foundation types for historic buildings. In the Seabreeze district, foundations are typically brick or concrete piers.

The rehabilitation process should always consider a building's structural condition. A visual inspection under the structure will help to determine the structural condition of the foundation. Early Frame Vernacular and Bungalow styles were constructed on stone or brick piers supported by wood framing. In bungalows, the foundation piers are an important character defining element. Typically, Mission, Mediterranean Revival and Streamline styles were constructed with poured-in-place, reinforced concrete supports with solid perimeter foundation walls. Some foundations allow for basements and crawl spaces.

### **Standards:**

- Exposed, unpainted natural stone shall be retained.
- Plantings should not touch the foundation, but kept a short distance away.
- Lattice or basket-weave wood ventilators should be placed between piers. The removal or blockage of these devices accelerates dampness, termite/insect decay and pest or rodent infiltration.
- Portland cement mixes have not changed and, if repairs to foundations are necessary, a mason should be able to repoint in a similar size, material, density, profile and color.
- The area around the foundation should always slope away from the building to insure proper drainage.

## **Painting/Colors**

Paint colors, finishes and decorative painting constitute important factors in defining the character of a historic building. Because of frequent painting, few buildings in Florida exhibit original colors; the best way to verify original colors is through a scientific paint analysis.

Certain architectural styles lend themselves to different color treatments. For example, Mediterranean Revival designs are generally associated with warm colors in which the dominant hues are reds and yellows. Cool colors are at the opposite end of the color wheel, and blues and greens are dominant. These cool colors, when used in a lighter intensity, create the pastels that have frequently been associated with Art Deco designs.



*“Warm” color, Mediterranean Revival style  
314 Riverview Blvd.*



*“Cool” color, Art Deco influences  
511 N. Oleander Ave.*

The exterior of structures is protected with paint, and historic buildings sometimes have multiple paint layers. Repainting is necessary when the surface paint layer begins cracking and flaking. It is not always necessary to remove all layers of paint but is required to provide for a smooth and clean surface for the new coat of paint. While alternatives such as chemical and heat application can be utilized, the safest and still effective method is to clean dirt, soot, and paint chalking off exterior surfaces with a garden hose and medium soft bristle brush, using ½ cup of household detergent per gallon of water. The cleaned surface should then be rinsed thoroughly, and permitted to dry before further inspection to determine if repainting is necessary. Quite often, cleaning provides a satisfactory enough result to postpone repainting. A recommended solution for removing mildew consists of one cup non-ammoniated detergent, one quart household bleach, and one gallon water. When the surface is scrubbed with this solution using a medium soft brush, the mildew should disappear; however, for particularly stubborn spots, an additional quart of bleach may be added. After the area is mildew-free, it should then be rinsed with a direct stream of water from the nozzle of a garden hose, and permitted to dry thoroughly.

When repainting, specially formulated "mildew-resistant" primer and finish coats should be used. Crazing (fine, jagged interconnected breaks in the top layer of paint) can be treated by hand or mechanically sanding the surface, then repainting. Although the hairline cracks may tend to show through the new paint, the surface will be protected against exterior moisture penetration. Waterblasting above 600 p.s.i. to remove paint is not recommended because it can force water into the woodwork rather than cleaning loose paint and grime from the surface; at worst, high pressure waterblasting causes the water to penetrate exterior sheathing and damages interior finishes. Finally, based on the assumption that the exterior wood has been painted with oil paint many times in the past and the existing top coat is therefore also an oil paint, it is recommended that when older paint layers are oil, a top coat of high quality oil paint be applied when repainting. The reason for recommending oil rather than latex paints is that a coat of latex paint applied directly over old oil paint is more apt to fail. Oil paints continue to harden with age as the old surface is sensitive to the added stress of shrinkage which occurs as a new coat of paint dries. Oil paints shrink less upon drying latex paints and thus do not have as great a tendency to pull the old paint loose.

#### Standards:

- Trim colors are limited to three and base colors to two. Fluorescent colors are not permitted.
- The combination of colors selected for wall mass, trim and decorative elements shall be complimentary and shall avoid disharmony or color clashes.
- Paint shall never be used to cover natural elements, such as stone, wood or brick, unless previously documented.

#### Recommended:

- Before painting, make all necessary roof, siding, and surface repairs.
- All deteriorated wood shall be repaired or replaced in-kind.
- Check window trims, seal holes, caulk cracks, and treat for wood fungus.
- Use commercial stripping compounds, electric paint removers, wire brushes and putty knives to remove loose paint.

- Wear a painter’s mask and gloves to avoid inhaling or absorbing paint dust, and paint in a well-ventilated area.
- Wash masonry walls with neutral pH cleaning compound for better adhering surface for paint.

**Parking and Access**

In the Seabreeze Historic District the traditional place for parking is in driveways and along the streets. It is important that the historical character of the continuous façade is maintained along all streets and that future driveways/curb cuts be limited. Stand-alone parking lots are discouraged, and if allowed by the Land Development Code must be set back at least 20 feet from the front property line and must be screened from rights-of-way by a wall, fence, or hedge that is at least four feet tall.

**Standards:**

- When possible screen parking that can be viewed from the public right-of-way with fencing, landscaping, or a combination of the two.
- Alternative driveway surfaces that have historical precedent are acceptable, such as concrete poured in ribbons.



**Porches**

As noted in the National Register nomination for the Seabreeze district, “porches are a ubiquitous feature on buildings in the residential areas of the district.” Closing in front and side porches is prohibited.

**Roofs**

Often, the architectural character of an older building is expressed most in its roof form and roofing material. In the Seabreeze Historic District, roofs vary usually based on architectural styles, but most of the roofs are gabled, hipped or flat. Frame vernacular structures have gable or hip roofs; Colonial Revival Structures usually have side-facing gable, hip, or gambrel roofs; Bungalows typically have multiple front-facing gable roofs; while Mediterranean Revival, Mission, Art Deco, and Art Moderne structures usually have flat roofs.

The roofs overhang the building walls to protect the window and door openings and to provide shade. These eaves are sometimes enclosed and, in many cases, embellished with wooden brackets. In other cases, rafter tails (the ends of the structural members of the roof) are exposed rather than covered by soffits. Wood fascia boards (a horizontal board between the edge of the roof and the soffit) are also common among the various architectural styles.

Each of these elements is important in defining the character of the building. Every effort should be made to retain these features or repair them. Metal or synthetic soffits and fascias are not compatible with the materials characteristic of the Seabreeze district.

The materials used for the roofs of buildings throughout the district vary. Clay barrel tile is often seen on Mediterranean-style buildings as well as others in the district and is found on many homes built in the 1930s or later. Other common original roof types are asphalt and metal. With the exception of barrel tile roofs, most roofs in the district have been replaced with modern roofs, mostly asphalt shingle with some upgraded architectural shingles, and also some metal roofs.



*401 N. Oleander Dr. (clay barrel tile)*



*735 N. Wild Olive Ave. (fish-scale pattern slate)*

It is important to repair or replace roofing with materials similar to the original in size, color and texture. Tile roofs are the most important to retain because of the color, texture and stylistic qualities they provide for a structure. The Mediterranean-style buildings, with their low-pitched tile roofs and decorative brackets that support the roofs, are an important contributing factor to the Historic District. Roofs that are more prominent from the street, such as side-facing gable roofs and hip roofs, shall when possible utilize upgraded architectural shingle or metal roofs. Unusual colors (blue, red, etc.) shall not be utilized for metal roofs as this was not common in the district's historical period.

Standards:

- As allowed in LDC Art. 16, Sec. 2(e), new roofs may be installed with staff approval if the original appearance of such features are duplicated.
- Maintain the original roofline.
- Maintain the original roofing material.
- Repair or replace roofing with material as close to the original as possible in size, shape, color and texture.
- Do not replace the roofing with a material that is not characteristic of the building's style.
- Preserve the roof's shape, decorative features, and materials, as well as its patterning, color, and size.
- Install mechanical, electronic or service equipment so that they are as inconspicuous as possible and, when installing, avoid damaging or obscuring the view to character-defining features such as dormers and cupolas.

### Recommended:

- If damaged, protect a leaking roof with plywood and building paper until it can be properly repaired.
- Maintain waterspouts and gutters and replace deteriorated flashing so that water and debris does not collect and damage roof fasteners, sheathing and the underlying structure.
- Sheathing should be checked to prevent condensation and water penetration, and to insure protection from insect infestation.
- Repair a roof by reinforcing the historic materials. Repairs will generally include limited replacement with in-kind materials or a suitable replacement. (Suitable is defined as matching, as accurately as possible, the composition, size, shape, color and texture of the original material.)
- Missing parts of roofs, such as cupola louvers, dentils, and dormers, should be replaced using the surviving examples as a guide to the new work.

### Not Recommended

- Changing the basic character of a roof by adding inappropriate features such as dormers, widow's walks, vents, skylights, air-conditioners, etc. that are visible from the public right-of-way.
- When the scope of the work involves a repair, avoid removing more of the roof than is necessary and reroofing with a new material to achieve an "improved" appearance.
- Stripping the roof of its historic material (i.e., slate, clay tile, wood or architectural metal).

### ***Satellite Antennas***

A single satellite antenna may be permitted on lots and parcels located in the District only if the proposed satellite antenna is located on an area of the lot or parcel that is not visible from the public right-of-way (including, but not limited to all abutting sidewalks) and park areas. In the event that this prohibition is believed by a property owner to constitute a material and significant hardship, the property owner may file an application for a variance which shall, initially, but subsequent to City staff review and analysis, be reviewed by the Historic Preservation Board which shall provide a recommendation relative to the variance application which shall be considered during the course of the reviews and considerations pertaining to the application.

### ***Storefronts, Doors and Entrances***

Storefronts frequently define the historic character of commercial buildings in Florida. Entrances, display windows, trim, cornices, and decorative detailing are particularly important. Placement of entrances and windows can create a distinct rhythm on the facade of a building. When rehabilitating a storefront, such features, materials, and design elements shall be retained and repaired.



Storefronts, demonstrated by a particularly ornate example to the left at 222 ½ Seabreeze Blvd., have been particularly subject to alteration. This was especially true in Florida cities during the 1950s and 1960s, when rapid growth and economic prosperity led to frequent re-modeling or removal of historic storefronts. Under these circumstances, two options are available when planning rehabilitation. Where original or early storefronts no longer exist or are too deteriorated to save, two options are appropriate. The first option is to retain the commercial character of the building through contemporary design. The new design shall be compatible with the scale, design, materials, color and texture of the historic building. The second option is to restore the storefront based on historical research and physical evidence.

Principal doors and entrances for residential and nonresidential structures are an integral part of historic buildings in Florida. They frequently contain decorative or stylistic features, such as transom and sidelights or detailed surrounds. Doors and entrances and associated detailing should be preserved. Changes to door size and configuration shall be avoided, as well as introducing or changing the location of doors and entrances that alter the architectural character of the building. It is also not appropriate to introduce a new design that is incompatible in size, scale, material and color. Replacement doors should either match the original or substitute new materials and designs sympathetic to the original. Historic doors that do not match the composition and stylistic details of the building or missing door should not be substituted. Any exterior ornamentation should be based on historic precedent and in keeping with the character of the door and entrance design.

Placement of new entrances on principal facades should be avoided. New entrances can result in loss of historic fabric and detailing and change the rhythm of bays. New entrances should be compatible with the building and be located on walls on the side of the building that are not readily visible from the public right-of-way.

#### Standards:

- As allowed in LDC Art. 16, Sec. 2(e), new doors may be installed with staff approval if the original appearance of such features are duplicated.
- Protect and maintain the materials that comprise entrances.
- Replace missing or deteriorated doors with doors that closely match the original design.
- Place new entrances on secondary elevations away from the main elevation.
- Preserve nonfunctional entrances that are architecturally significant.

#### ***Signs***

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

Traditionally, a variety of types of signs have been associated with commercial buildings. These include fascia signs, placed on the fascia or horizontal band between storefront and second floor; hanging, projecting signs, which extend from a building; gold leaf signs, which

are painted or etched in glass in windows, doors, and transoms; awnings or canopies on which signs are painted; and, beginning in the 1920s, neon signs which were illuminated by electricity and appeared in a variety of shapes, colors and images.



Wall signs



Projecting sign



Awning Sign

In some instances signs were fully integrated into the overall design and style of a building. When signs are a significant historic feature of a building, they should be respected and, in some instances, signs that were later additions such as neon signs might have achieved significance in their own right.

New signs shall be compatible with the architectural character of a building. Factors to consider in selecting a sign are its legibility, clarity, placement, durability and appropriateness to the size and scale of building. Appropriate locations are the flat, unadorned parts of a facade such as the glass of storefronts, awning flaps, masonry surfaces and cornice frieze panel.

Signs shall not obscure architectural detailing such as windows, cornice details or storefronts and shall not interfere with the view of the facades of adjoining buildings. Sign panels shall be square or rectangular and flush-mounted. Block-style lettering is most appropriate. Large signs are not appropriate for historic buildings, where traffic flow is slower and the orientation and setback of buildings make them difficult to read.

*Article 18 of the Daytona Beach Land Development Code has requirements regarding maximum size of signs and spacing of signs, which also apply to buildings in the Seabreeze Historic District, although these standards take precedent in the event of conflicts.*

Retain historic signs which are associated with historic figures, events, and places; evidence history of product, business, service advertised; reflect history of a building or development of the historic district; contain significant materials such as gold leaf, neon, or stainless steel; are integral to a building's design or physical fabric as when a historic name or date are rendered in stone, metal, or tile; are outstanding examples of a sign maker's craft; or are local landmarks recognized as focal points of a community.

Locate new sign on the flat, unadorned parts of a facade, such as show windows, awning flaps, fascia and frieze, or other areas of building where signs have traditionally been placed. Use simple designs and lettering such as blockstyle and serif style, painted in high contrast to the sign panel color.

### Standards:

1. Use materials and sign types that are based on historical precedent. For example, the use of neon tubing was common during the Art Deco period, but is inappropriate for buildings of another historical period.
2. Place signage so significant architectural detail is not obscured.
3. In commercial districts, the valance of an awning is often a visible and unobtrusive location for signage (the valance is the part of the awning facing outward instead of up).
4. Use indirect lighting when illuminating the sign.
5. Avoid cabinet or box signs unless there is historical precedent.
6. The scale of the signage shall relate to the scale and detail of the historic building, and not overwhelm or call attention to the sign.
7. The choice of typeface is a recommended way of conveying the period in which the building was constructed. Historic photographs of the period may be consulted to identify some common typestyles.
8. Do not allow signs that obscure architectural details such as windows, cornice, decorative brickwork and storefronts.
9. Do not allow signs that interfere with sight lines of adjoining buildings.
10. Wall signs and projecting signs are allowed, pole signs and ground signs are not permitted except ground signs are appropriate in cases of residential conversions.

### Windows

The placement, design, and materials of windows are often a significant part of the architectural character of a building. Common historic windows in Daytona Beach are wood, double-hung sash; wood or steel casement types; along with commercial storefront windows. Windows often offer or contain significant stylistic elements. The visual role of historic window design in the overall elevation shall be carefully considered in planning window repair or replacement. Factors to consider include the size and number of historic windows in relation to a wall surface and their pattern of repetition; their overall design and detailing; their proximity to ground level and key entrances; and their visibility, particularly on key elevations.

Windows that are a significant part of the overall design of a building should not be removed. Careful repair is always the preferred approach. However, in the case of many storefront windows, the original windows have often been altered or removed. In this case, replacement of windows to match the original is highly recommended. New windows that match the original in size, style and materials may be substituted for missing or irreparable windows.

Windows in the district are usually double-hung sash with multiple pane glazing in the upper and lower sashes. Windows are a pre-eminent character-defining feature of a building. Their placement, design and materials serve to articulate and give definition to the design-specific styles and periods of time. For example: in Bungalows, there are usually multiple panes in the upper window sash, and in Mediterranean Revival designs, windows are frequently arched. Windows are comprised of a number of parts which each contribute to the appearance. The sash of the window is its framework, which may be operable or fixed, and which might slide in a vertical plane (as in a double-hung window) or be pivoted (as in a casement window). The muntins are secondary framing members that hold the panes within a window; a mullion is a vertical member that separates panes (or lights) and frequently adds support. A single-hung

sash window is a vertically sliding window where one of the sashes (usually the lower) may be opened and the other sash is fixed. A double-hung sash window is a window that has two vertically sliding sashes that may be used to open either the upper or lower sash of the window. When windows cannot be repaired, any replacement design should take into consideration the features of the original, including:

- trim detail;
- material;
- size and shape of frame and opening;
- reveal or setback of the window from the wall plane;
- light configuration;
- whether the horizontal line of the sash is on the same, or different, plane;
- the color and reflective qualities of the glass; and
- the muntin and mullion profiles and their configuration.



*Storefront  
Seabreeze Blvd.*



*Casement  
601 Riverview Blvd.*



*One-over-one double hung  
307 Riverview Blvd.*

Owners often wish to replace windows to create a new look; however, this is not an appropriate choice within a historic district. Different-sized windows, highly tinted windows, windows with reflective qualities, or windows of incompatible design and materials are not appropriate rehabilitation.

#### Standards:

- As allowed in LDC Art. 16, Sec. 2(e), new windows may be installed with staff approval if the original appearance of such features are duplicated.
- Do not replace windows that contribute to the character of a building with those that are incompatible in size, configuration, and reflective qualities or which alter the setback relationship between window and wall.
- Do not change the location or size of windows and other openings that alter the architectural and historic character of a building.
- Do not change the size or arrangement or windowpanes, muntins, and rails where they contribute to the architectural and historic character of a building.

#### Recommended:

- Research historical evidence of original windows.
- Conduct an in-depth survey of the conditions of existing windows early in rehabilitation planning so that repair and upgrading methods and possible replacement options can be

fully explored.

- Retain and repair window openings, frames, sash, glass, lintels, sills and awnings where they contribute to the architectural and historic character of the building.
- Protect and maintain the wood and architectural metal which comprise the window frame, sash, muntins, and surrounds through appropriate surface treatments such as cleaning, rust removal, limited paint removal, and re-application of protective coating systems.
- Improve the thermal performance of existing windows and doors through adding or replacing weather-stripping.
- When designing and installing new windows when the historic windows are completely missing, the replacement windows may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the window openings and the historic character of the building.

### **Additions**

Additions to historic buildings are often required for practical reasons. Although additions are usually acceptable, they should be undertaken only after it has been determined that the new use cannot be successfully met by altering non-character-defining interior spaces. If undertaken, additions should not significantly alter original distinguishing qualities of building such as the basic form, materials and fenestration. The Department of the Interior's Standards for Rehabilitation requires that additions to historic properties be compatible with the historic character of the building and site. However, it is important that a false historic appearance be avoided that does not allow the actual historic structure to be identified.

Additions should result in minimal damage to the original building and its character-defining features. Character-defining features of a historic building should not be radically changed, obscured, damaged or destroyed in the process of adding new construction. The size and scale of the new addition should be in proportion to the historic portion of a building and clearly subordinate to it. Additions should be attached to the rear or least conspicuous side of a building.

### **Standards:**

- Additions shall be located only to the rear and side of a building.
- When considering the size, scale, materials, mass, and roof form of the proposed addition, compatibility to surrounding buildings shall be considered.
- Additions shall neither mimic an existing building nor be substantially different than that building. The end result shall not disguise nor clash with the original historic building, but provide a simple, functional, and non-ornamental design.
- Design elements for additions shall be consistent on all sides.
- Design shall ensure that addition is secondary and subordinate to the main structure, so as not to overwhelm it or detract from it.

## **New Construction**

The Seabreeze district includes a diverse set of architectural styles reflecting the evolving architectural thoughts of these times. Architecture as an art continues to evolve. Appropriate and creative solutions are encouraged in the design of new construction within the Historic District.

Construction of new buildings within the Seabreeze Historic District will have a positive revitalizing impact on the district if steps are taken to assure that the historic architectural and cultural features of the district are preserved and enhanced. The focus of design guidelines is on the compatibility of new construction within the existing character of the district without dictating style.

The term “compatible design” refers to architectural design and construction that will fit harmoniously into the Historic District. Most new construction in the Seabreeze Historic District will be in the form of infill on a site adjacent to existing buildings.

Design guidelines focus attention on those special visual and special qualities that a historic district is established to protect. Since architectural styles and details vary within the district, the HPB will review new projects on an individual basis in terms of immediate context and overall character of the district.

The development pattern of the Seabreeze District is represented by a grid street pattern. Minimal side setbacks generally range from 5 to 10 feet. Front setbacks range from 10 feet (mostly in the southern part) to 20-25 feet, with some deep front setbacks of 30-40 feet in the northern part of the district. Seabreeze Boulevard commercial buildings front on the property line.

### **Standards:**

- **Setback (Generally)**. Maintain the historic building setback that occurs in buildings in the surrounding blocks.
- **Front Setback**: Ten-foot minimum and 25-foot maximum or generally compatible with surrounding contributing structures (within 25 percent of average setback of adjacent contributing structures).



*The 900 block of North Oleander Avenue demonstrates varying building setbacks. New construction in an area like this would be evaluated based on the building setbacks of neighboring properties, which in this case vary from the traditional 20-foot to 125 feet on the east side of the street.*

- Side Setback: Minimum lesser of 15% of lot width, rounded off to the nearest whole number and divided equally per side or generally compatible with surrounding contributing structures (within 20 percent of average setback of adjacent contributing structures).
- Rear Setback: Minimum lesser of 10 feet, or generally compatible with surrounding contributing structures (within 20 percent of average setback of adjacent contributing structures).
- Orientation. Buildings shall not front diagonally to the street except in the case of corner lots where buildings face the intersection.
- Height. Limited to one or two stories, similar height to adjacent contributing buildings (also limited by Land Development Code).
- Width. In keeping with the relatively narrow lots of the district, similar width to adjacent buildings.
- Maintaining materials within the district. Use materials common to the district and avoid the use of inappropriate materials in construction. See the Seabreeze Historic District Materials Palette.
- Trim and detail. New construction shall be compatible with historic buildings without copying their detail.
- Commercial Building Design.

- ✓ Buildings shall front on the property line, except that a setback of up to 10 feet shall be allowed to allow for dining areas or other outdoor venues.
- ✓ For new construction there shall be a visual differentiation, such as a change in material or texture, between the first and second story on a two-story building or between the two lower floors and the rest of the building on a building taller than two stories.
- ✓ The scale and massing of the lower floors of new structures and their architectural elements shall be similar to contributing commercial structures in the historic district.
- ✓ Buildings shall extend along the street for a minimum of 90% of the lot width for interior lots and 60% for corner lots.
- ✓ Any new structure that exceeds fifty (50) linear feet along any street frontage shall minimize the façade's mass by adding projections and recesses to make the structure similar in scale to contributing structures in the historic district.
- ✓ Exterior building finishes are limited to stucco and brick.
- ✓ Non-reflective storefront windows must cover at least 60% of the first floor façade facing the street. Upper story facades shall utilize non-storefront window types that are more vertical than horizontal.
- ✓ Mechanical equipment should be integrated into the overall mass of a building by screening it behind parapets or by integrating equipment into roof forms - plain boxes are not acceptable as screening devices.
- ✓ Awnings, balustrades, or canopies shall be required to provide for protection from the sun and adverse weather conditions. Such elements shall be no less than three feet deep and shall not extend more than six feet from the face of the structure.
- Entrances, overhangs, canopies and cornices. Maintain size, shape and proportion of entrances and details, especially on the street level. All new buildings shall have the main entrance oriented to the principal street and in full view from the public right-of-way.
- Porches. Front porches shall be provided unless architectural style does not call for them (Tudor, Mediterranean Revival, etc.).
- Windows. Window types and patterns, as well as their general placement, shall be similar to surrounding buildings. Window form shall be more vertical than horizontal.
- Roofs. Identify roof forms that are consistent with the building type used and complementary in color, scale, and materials to roofs in the historic district. Roof designs including parapet roofs shall be compatible with surrounding buildings.
- Signage and lighting. Use sign materials and lighting types that are typical to historic buildings in the district.
- Drive-through facilities not allowed.
- New structures or site features that are out-of-scale to the historic building and site not allowed.
- False historic appearance or style is not permissible - new buildings shall be differentiated from the old. Similar to the standard for additions, new buildings shall neither mimic an existing building nor be substantially different than that building. The end result shall not disguise nor clash with adjacent historic buildings, but provide a simple, functional, and non-ornamental design that will neither detract nor compete with the unique character of the Seabreeze district.

## **Demolition**

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

In some instances demolition may be appropriate. Non-historic buildings whose designs are not in character with their surroundings may be removed. Demolition of non-significant additions may be appropriate. Demolition may be undertaken if the addition is less than fifty years old; does not exhibit fine workmanship or materials, was added after the period of significance of the building or district, is so deteriorated it would require reconstruction, or obscures earlier significant features.

Buildings that are important in defining the overall historic character of a historic district or district should be retained and preserved.

It is appropriate to remove non-significant buildings, additions, or site features that detract from the historic character of a site or the surrounding district or districts.

## **Relocation**

Buildings shall be preserved in their original location on the site where they were constructed. The relocation of a building can disrupt not only the historic character of the building but the immediate area as well. Relocation is prohibited, unless the building is threatened in its original location or renovation and continued use is prohibited by its current location. Relocating a building is a last resort to avoid demolition.

The relocation of landmarks and contributing buildings require the approval of a Certificate of Appropriateness by the HPB. When reviewing such applications, the HPB shall consider the following criteria:

1. Whether the historic character and aesthetic interest of the building, structure, or object contributes to its present setting;
2. Whether there are definite plans for the area to be vacated and the effect of those plans on the character of the surrounding area;
3. Whether the building, structure, or object can be moved without significant damage to its physical integrity; and
4. Whether the proposed relocation area is compatible with the historical and architectural character of the building, structure or object.

# SUMMARY OF DESIGN STANDARDS

## Exterior Surfaces

- As allowed in LDC Art. 16, Sec. 2(e), new siding may be installed with staff approval if the original appearance of such features are duplicated.
- Artificial materials, such as Permastone, stone and wood veneers, or vinyl siding, shall not be used (existing materials may remain).
- Brick utilized in new construction is limited to variants of red brick.
- Do not paint over original brick or other surfaces that were originally natural.
- Retain all trim elements.
- Repair wood features whenever possible by patching, piecing-in, consolidating, or otherwise reinforcing the wood. Repairs may include limited replacement with compatible materials for those extensively deteriorated or missing parts or features.
- Replacements should be designed using the existing physical evidence as the pattern so that brackets, moldings or sections of siding, for example, are based on the original details. That evidence may be present elsewhere on the building or documented through historic photographs or building plans.
- Do not create a false architectural appearance by adding or eliminating detail(s).
- Waterblasting above 600 p.s.i. to remove paint is not permitted.

## Accessory Structures

- New accessory structures are limited to free standing garages, including those with a small residential unit limited to the second floor (garage apartment).
- When it can be documented that they were constructed during the period of historic significance for the district, existing garages and garage apartments may be maintained and improved within the footprint to which they were constructed or improved during the period of significance.
- Garages and garage apartments shall be located within 50 feet of the rear property line and shall be located at least 20 feet behind the front wall of primary structure on the property.
- New garages and garage apartments must be set back at least five feet from the property line.
- There shall be a visual relationship to the main house, accomplished through similar roof shape, porches, paint color, and other physical characteristics.
- The building footprint of new garages and garage apartments shall be limited to 25 percent of the gross floor area of principal structure on the lot, or 750 square feet, whichever is less.
- Width of new garages and garage apartments shall not exceed 25 feet.
- Stick-built or prefabricated sheds are allowed, provided that they are located behind structures and not visible from public rights-of-way.

## Awnings

- As allowed in LDC Art. 16, Sec. 2(e), new awnings and canopies may be installed with staff approval if the original appearance of such features are duplicated.
- Replacement awnings should match originals, or if installing new awnings, they can be of compatible contemporary design. They shall follow the lines of the window openings.

Round-shaped are appropriate only for Mediterranean-styled buildings. Angled, rectangular canvas awnings are most appropriate for flat-headed windows and storefronts. Awnings that obscure significant detailing are inappropriate.

- Do not install on significant facade shutters, screens, blinds, security grills and awnings that are historically inappropriate and detract from the building's character.
- Do not install awnings that obscure architecturally significant detailing or features.
- Do not replace architecturally significant detailing, such as commercial canopies, with awnings.

### **Fences and Walls**

- Whenever possible, the original walls and/or fences shall be preserved. For Colonial Revival and vernacular designs, wooden pickets are a good choice for fencing. For Mediterranean Revival or Mission style buildings, simple masonry walls are appropriate.
- When masonry walls are finished with stucco, the texture and finish found on the main building shall be repeated on the new walls.
- For Tudor and Italianate design, cast iron fencing is appropriate.
- Chain-link fences clad in a green or black vinyl may only be used in rear yards, or where they are not visible from the street.
- New fencing materials, some of them synthetic, may be approved on a case-by-case basis by the Historic Preservation Board.

### **Foundations**

- Exposed, unpainted natural stone shall be retained.

### **Painting/Colors**

- Certain architectural styles lend themselves to different color treatments. For example, Mediterranean Revival designs are generally associated with warm colors in which the dominant hues are reds and yellows. Cool colors are at the opposite end of the color wheel, and blues and greens are dominant. These cool colors, when used in a lighter intensity, create the pastels that have frequently been associated with Art Deco designs.
- Trim colors are limited to two and base color to one. Fluorescent colors are not permitted.
- The combination of colors selected for wall mass, trim and decorative elements shall be complimentary and shall avoid disharmony or color clashes.

### **Parking and Access**

- Stand-alone parking lots are discouraged, and if allowed must be set back at least 20 feet from the front property line and must be screened from rights-of-way by a wall, fence, or hedge that is at least four feet in height.
- When possible screen parking that can be viewed from the public right-of-way with fencing, landscaping, or a combination of the two.
- Alternative driveway surfaces that have historical precedent are acceptable, such as concrete poured in ribbons.

### **Porches**

- Closing in front and side porches is prohibited.

## **Roofs**

- As allowed in LDC Art. 16, Sec. 2(e), new roofs may be installed with staff approval if the original appearance of such features are duplicated.
- Maintain the original roofline.
- Maintain the original roofing material.
- Repair or replace roofing with material as close to the original as possible in size, shape, color and texture.
- Do not alter the original roofline.
- Do not replace the roofing with a material that is not characteristic of the building's style.
- Roofs that are more prominent from the street, such as side-facing gable roofs and hip roofs, shall when possible utilize upgraded architectural shingle or metal roofs. Unusual colors (blue, red, etc.) shall not be utilized for metal roofs.
- Preserve the roof's shape, decorative features, and materials, as well as its patterning, color, and size.
- Install mechanical, electronic or service equipment so that they are as inconspicuous as possible and, when installing, avoid damaging or obscuring the view to character-defining features such as dormers and cupolas.
- Repair a roof by reinforcing the historic materials. Repairs will generally include limited replacement with in-kind materials or a suitable replacement. (Suitable is defined as matching, as accurately as possible, the composition, size, shape, color and texture of the original material.)
- Missing parts of roofs, such as cupola louvers, dentils, and dormers, should be replaced using the surviving examples as a guide to the new work.
- Do not change the basic character of a roof by adding inappropriate features such as dormers, widow's walks, vents, skylights, air-conditioners, etc. that are visible from the public right-of-way.
- When the scope of the work involves a repair, avoid removing more of the roof than is necessary and reroofing with a new material to achieve an "improved" appearance.
- Do not strip the roof of its historic material (i.e., slate, clay tile, wood or architectural metal).

## **Satellite Antennas**

- A single satellite antenna may be permitted on lots and parcels located in the District only if the proposed satellite antenna is located on an area of the lot or parcel that is not visible from the public right-of-way (including, but not limited to all abutting sidewalks) and park areas.
- In the event that this prohibition is believed by a property owner to constitute a material and significant hardship, the property owner may file an application for a variance which shall, initially, but subsequent to City staff review and analysis, be reviewed by the Historic Preservation Board which shall provide a recommendation relative to the variance application which shall be considered during the course of the reviews and considerations pertaining to the application.

## **Storefronts, Doors and Entrances**

- Original doors, entrances and associated detailing shall be preserved whenever possible.
- It is also not appropriate to introduce a new design that is incompatible in size, scale,

material and color.

- Any exterior ornamentation shall be based on historic precedent and in keeping with the character of the door and entrance design.
- Replace missing or deteriorated doors with doors that closely match the original design.
- Place new entrances on secondary elevations away from the main elevation.
- Preserve nonfunctional entrances that are architecturally significant.

## **Signs**

- New signs shall be compatible with the architectural character of a building. Factors to consider in selecting a sign are its legibility, clarity, placement, durability and appropriateness to the size and scale of building. Appropriate locations are the flat, unadorned parts of a facade such as the glass of storefronts, awning flaps, masonry surfaces and cornice frieze panel.
- Signs shall not obscure architectural detailing such as windows, cornice details or storefronts and shall not interfere with the view of the facades of adjoining buildings.
- Sign panels shall be square or rectangular and flush-mounted.
- Locate new sign on the flat, unadorned parts of a facade, such as show windows, awning flaps, fascia and frieze, or other areas of building where signs have traditionally been placed. Use simple designs and lettering such as blockstyle and serif style, painted in high contrast to the sign panel color.
- Use materials and sign types that are based on historical precedent.
- Place signage so significant architectural detail is not obscured.
- In commercial districts, the valance of an awning is often a visible and unobtrusive location for signage (the valance is the part of the awning facing outward instead of up).
- Use indirect lighting when illuminating the sign.
- Avoid cabinet or box signs unless there is historical precedent.
- The scale of the signage shall relate to the scale and detail of the historic building, and not overwhelm or call attention to the sign.
- Wall signs and projecting signs are allowed, pole signs and ground signs are not permitted except ground signs are appropriate in cases of residential conversions.

## **Windows**

- As allowed in LDC Art. 16, Sec. 2(e), new windows may be installed with staff approval if the original appearance of such features are duplicated.
- Retain and repair window openings, frames, sash, glass, lintels, sills and awnings where they contribute to the architectural and historic character of the building.
- Do not change the location or size of windows and other openings that alter the architectural and historic character of a building.
- Do not change the size or arrangement or windowpanes, muntins, and rails where they contribute to the architectural and historic character of a building.
- Do not replace windows that contribute to the character of a building with those that are incompatible in size, configuration, and reflective qualities or which alter the setback relationship between window and wall.

## **Additions**

- Additions should not significantly alter original distinguishing qualities of building such as the basic form, materials and fenestration.
- Additions should result in minimal damage to the original building and its character-defining features.
- Character-defining features of a historic building should not be radically changed, obscured, damaged or destroyed in the process of adding new construction.
- The size and scale of the new addition shall be in proportion to the historic portion of a building and clearly subordinate to it.
- Additions shall be located only to the rear and side of a building.
- When considering the size, scale, materials, mass, and roof form of the proposed addition, compatibility to surrounding buildings shall be considered.
- Additions shall neither mimic an existing building nor be substantially different than that building. The end result shall not disguise nor clash with the original historic building, but provide a simple, functional, and non-ornamental design.
- Design elements for additions shall be consistent on all sides.
- Design shall ensure that addition is secondary and subordinate to the main structure, so as not to overwhelm it or detract from it.

## **New Construction**

- Setback (Generally). Maintain the historic building setback that occurs in buildings in the surrounding blocks.
- Front Setback: Ten-foot minimum and 25-foot maximum or generally compatible with surrounding contributing structures (within 25 percent of average setback of adjacent contributing structures).
- Side Setback: Minimum lesser of 14% of lot width, rounded off to the nearest whole number and divided equally per side or compatible with surrounding contributing structures (within 20 percent of average setback of adjacent contributing structures).
- Rear Setback: Minimum-lesser of 10 feet or compatible with surrounding contributing structures (within 20 percent of average setback of adjacent contributing structures).
- Setbacks (Commercial Buildings): Commercial buildings shall be built to the front property line, which is the interior edge of the sidewalk.
- Orientation and site coverage. The front of the new building shall be generally aligned with the front of other buildings along a block. Buildings shall not front diagonally to the street except in the case of corner lots where buildings face the intersection.
- Height. Limited to one or two stories, similar height to adjacent buildings.
- Width. In keeping with the relatively narrow lots of the district, similar width to adjacent buildings.
- Maintaining materials within the district. Use materials common to the district and avoid the use of inappropriate materials in construction. See the Seabreeze Historic District Materials Palette.
- Trim and detail. New construction shall be compatible with historic buildings without copying their detail.
- Commercial Building Design.

- ✓ For new construction there shall be a visual differentiation, such as a change in material or texture, between the first and second story on a two-story building or between the two lower floors and the rest of the building on a building taller than two stories.
- ✓ The scale and massing of the lower floors of new structures and their architectural elements shall be similar to contributing commercial structures in the historic district.
- ✓ Buildings shall extend along the street for a minimum of 90% of the lot width for interior lots and 60% for corner lots.
- ✓ Any new structure that exceeds fifty (50) linear feet along any street frontage shall minimize the façade's mass by adding projections and recesses to make the structure similar in scale to contributing structures in the historic district.
- ✓ Exterior building finishes are limited to stucco and brick.
- ✓ Non-reflective storefront windows must cover at least 60% of the first floor façade facing the street. Upper story facades shall utilize non-storefront window types that are more vertical than horizontal.
- ✓ Mechanical equipment should be integrated into the overall mass of a building by screening it behind parapets or by integrating equipment into roof forms - plain boxes are not acceptable as screening devices.
- ✓ Awnings, balustrades, or canopies shall be required to provide for protection from the sun and adverse weather conditions. Such elements shall be no less than three feet deep and shall not extend more than six feet from the face of the structure.
- Entrances, overhangs, canopies and cornices. Maintain size, shape and proportion of entrances and details, especially on the street level. All new buildings shall have the main entrance oriented to the principal street and in full view from the public right-of-way.
- Porches. Front porches shall be provided unless architectural style does not call for them (Tudor, Mediterranean Revival, etc.).
- Windows. Window types and patterns, as well as their general placement, shall be similar to surrounding buildings. Window form shall be more vertical than horizontal.
- Roofs. Identify roof forms that are consistent with the building type used and complementary in color, scale, and materials to roofs in the historic district. Roof designs including parapet roofs shall be compatible with surrounding buildings.
- Signage and lighting. Use sign materials and lighting types that are typical to historic buildings in the district.
- Drive-through facilities not allowed.
- New structures or site features that are out-of-scale to the historic site not allowed.
- False historic appearance or style is not permissible - new buildings shall be differentiated from the old. Similar to the standard for additions, new buildings shall neither mimic an existing building nor be substantially different than that building. The end result shall not disguise nor clash with adjacent historic buildings, but provide a simple, functional, and non-ornamental design that will neither detract nor compete with the unique character of the Seabreeze district.

## **Demolition**

- Non-historic buildings whose designs are not in character with their surroundings may be removed.
- Demolition of non-significant additions is allowable.
- Demolition may occur if the addition is less than fifty years old; does not exhibit fine

workmanship or materials, was added after the period of significance of the building or district, is so deteriorated it would require reconstruction, or obscures earlier significant features.

### **Relocation**

- Buildings shall be preserved in their original location on the site where they were constructed. Relocation is prohibited, unless the building is threatened in its original location or renovation and continued use is prohibited by its current location. Relocating a building is a last resort to avoid demolition.
- The relocation of landmarks and contributing buildings require the approval of a Certificate of Appropriateness by the HPB. When reviewing such applications, the HPB shall consider the following criteria:
  1. Whether the historic character and aesthetic interest of the building, structure, or object contributes to its present setting;
  2. Whether there are definite plans for the area to be vacated and the effect of those plans on the character of the surrounding area;
  3. Whether the building, structure, or object can be moved without significant damage to its physical integrity; and
  4. Whether the proposed relocation area is compatible with the historical and architectural character of the building, structure or object.