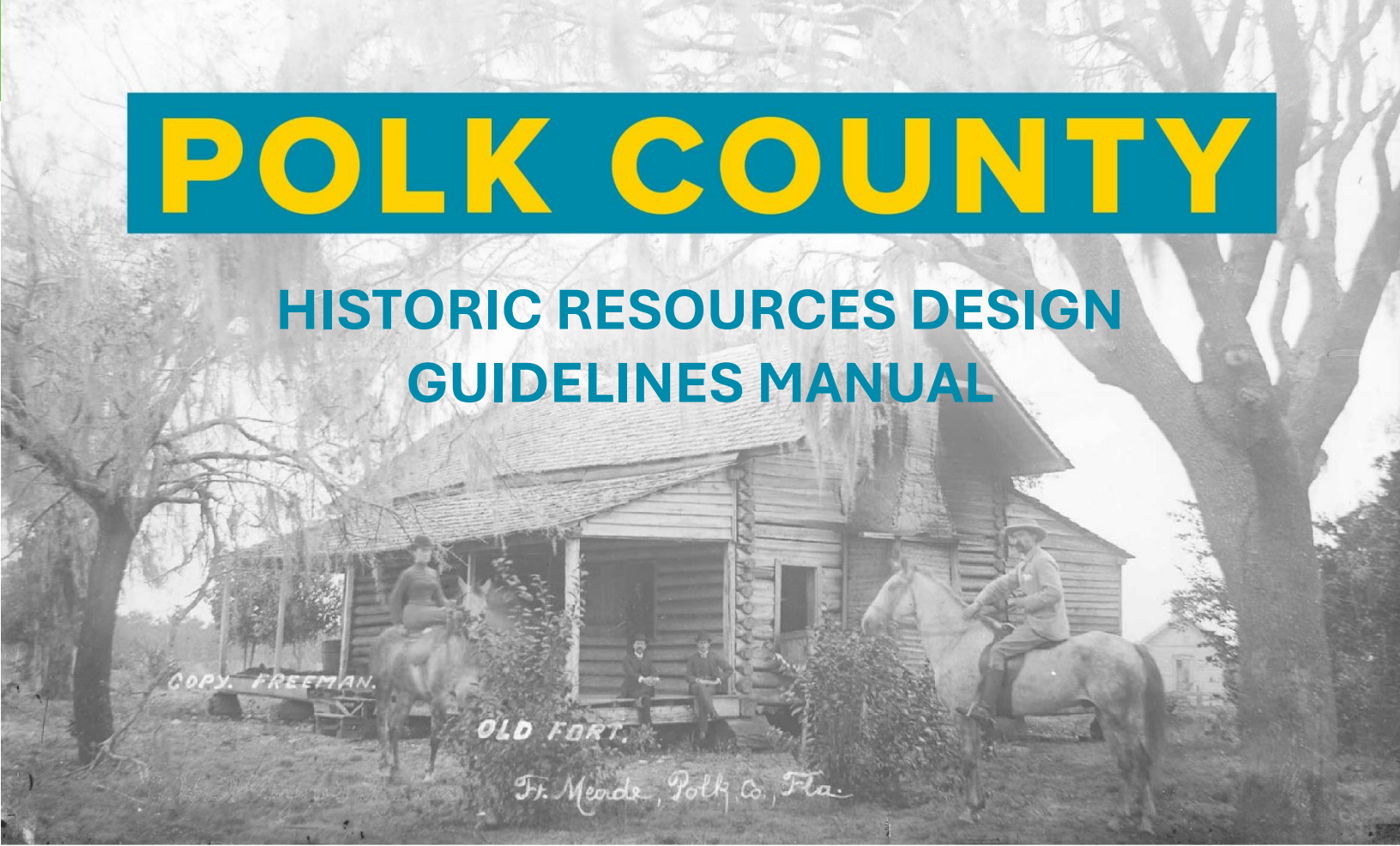
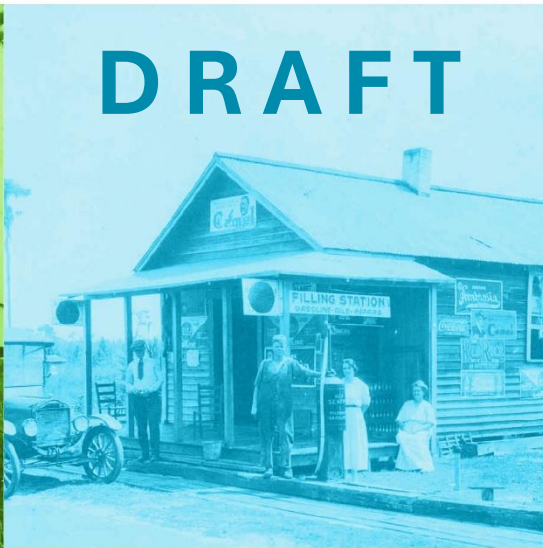
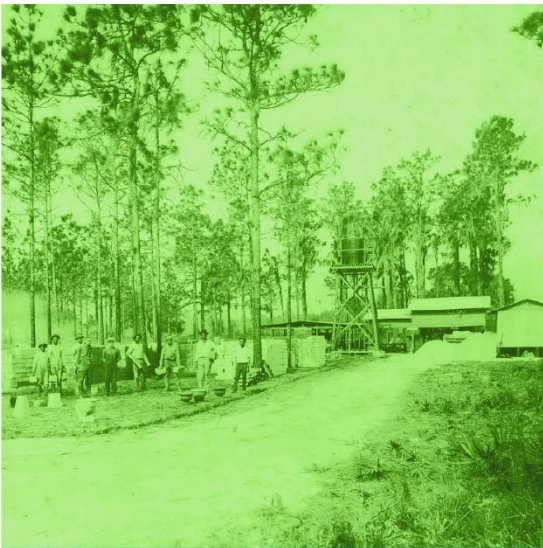


POLK COUNTY

HISTORIC RESOURCES DESIGN GUIDELINES MANUAL



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Contents

I. INTRODUCTION	1
A. Document Purpose	1
B. Applicability	1
C. Secretary of the Interior's Standards	1
II. CONTEXT	3
A. Historical Context	3
B. Cultural Landscapes	4
C. Architectural Context	5
1. Mediterranean Revival	7
2. Frame Vernacular	9
3. Masonry Vernacular	11
4. Minimal Traditional	13
5. Ranch	15
6. Craftsman Bungalow	17
7. Mid-Century Modern	19
8. Prairie	21
III. DESIGN GUIDELINES	23
A. Preservation	23
1. Secretary of the Interior's Standards for Preservation	23
2. Considerations for Preservation	24
3. Maintenance and Repair Guidelines	24
4. Adaptive Reuse Guidelines	25
B. Restoration	26
1. Secretary of the Interior's Standards for Restoration	26
2. Considerations for Restoration Projects	26
3. Restoration Guidelines	27
C. Rehabilitation and Additions	28
1. Secretary of the Interior's Standards for Rehabilitation	28
2. Considerations for Rehabilitation	28
3. Guidelines for Rehabilitation	29
4. Guidelines for Additions	32
D. Reconstruction	34
1. Secretary of the Interior's Standards for Reconstruction	34
2. Considerations for Reconstruction	34

3.	Reconstruction Guidelines	34
E.	Relocation.....	36
1.	Considerations for Relocation	36
2.	Guidelines for Relocation	36
F.	Demolition.....	38
1.	Considerations for Demolition	38
2.	Guidelines for Demolition	38
G.	Accessory Structures, Fences and Walls, Signs.....	40
1.	Accessory Structures.....	40
2.	Fences and Garden Walls.....	40
3.	Signs.....	40
H.	Modern Equipment and Technology.....	42
1.	Modern Equipment.....	42
2.	Fire Safety and Egress	42
3.	Accessibility Ramps.....	42
4.	Energy Efficiency / Retrofitting.....	43
5.	Exterior Lighting	44
6.	Hurricane Protection.....	44
7.	Security Lights and Cameras	45
8.	Security Bars/Grills:.....	45
I.	New Construction (within Historic Districts).....	46
1.	Context.....	46
2.	Standards For New Construction.....	46
IV.	APPENDICES.....	51
A.	Definitions	51
B.	Certified Local Government Overview	58
C.	Historical Marker Program.....	59
D.	Benefits Of Certification.....	61
E.	Helpful Resources.....	63
1.	Helpful Contacts.....	63
2.	Architecture.....	63
3.	Cultural Landscape Resources	63
4.	Emergency Preparedness	63
5.	Landscaping	64
6.	Sustainability & Energy Efficiency	64
7.	Maintenance of Historic Buildings	64

8.	Historic Preservation.....	64
9.	Universities	65
10.	Repositories:.....	65
F.	Buildings Surveyed.....	66

Table of Figures

Figure 1:	Plan of Mountain Lake	6
Figure 2.	Local Examples of Mediterranean Revival architecture.....	8
Figure 3.	Local Examples of Frame Vernacular architecture	10
Figure 4.	Local Examples of Masonry Vernacular architecture	12
Figure 5.	Local Examples of Minimal Traditional architecture	14
Figure 6.	Local Examples of Ranch architecture	16
Figure 7.	Local Examples of Craftsman Bungalow architecture	18
Figure 8.	Local Examples of Mid-Century Modern architecture	20
Figure 9.	Local Example of Prairie architecture	22
Figure 10.	Siding Materials	31
Figure 11.	Appropriate Infill	47
Figure 12.	Align front setbacks	46
Figure 13.	Align front setbacks	46
Figure 14.	Compatible and Incompatible Buildings	47
Figure 15.	Garage Placement.....	47
Figure 16.	Window Shutters	48
Figure 17.	Window Muntins	49
Figure 18.	Structures potentially eligible for Designation (as of 2024).....	67

List of Tables

Table 1.	Structures potentially eligible for Individual Designation or as contributing to a Historic District	68
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I. INTRODUCTION

Historic sites, buildings, and structures serve as visual reminders of a community's social and cultural history. Preserving these resources fosters civic pride and strengthens the local economy by stabilizing and improving property values. Recognizing their importance, Polk County adopted Ordinance 2023-076, which declared "a matter of public policy that the protection, enhancement, perpetuation and use of improvements or sites of special character or special architectural, archaeological, or historic interest or value is in the interest and general welfare of the public" The ordinance was codified in Chapter 6 of the Polk County Code. Chapter 6 applies exclusively to unincorporated areas of Polk County.

This **Polk County Historic Resources Design Guidelines Manual** (Manual) presents appropriate solutions for the preservation, restoration, rehabilitation, and reconstruction of historic resources in Polk County in a manner that is consistent with the Secretary of Interior Standards for the treatment of historic properties. The manual also provides guidance for the relocation and demolition of resources, when all alternative preservation solutions have been explored. As Polk County moves to designate new historic districts, this manual also provides guidance for the construction of new buildings within those districts. In addition to providing guidance for property owners, it provides a basis for fair and clear decision-making by the Polk County Historical Commission which was established by Ordinance 2023-076 as the historical advisory board for unincorporated Polk County.

A. DOCUMENT PURPOSE

In order to preserve the existing inventory of historic buildings in unincorporated Polk County, this Manual provides specific details about treatments which are appropriate to a historic resource and its context, in order to:

- Preserve, promote, and improve historic buildings and structures located in unincorporated Polk County by providing appropriate treatments for the preservation, restoration, rehabilitation, and reconstruction of its historic resources;
- Preserve and protect the historic character of future historic districts by ensuring that new construction, including the addition of modern equipment, is seamlessly integrated into the historic context;
- Protect the value of public and private investment that might otherwise be threatened by the undesirable consequences of compromising the area's historic character;
- Provide property owners, design professionals, Polk County staff (Staff), and the Polk County Historical Commission with the same standards and criteria for evaluating, planning, designing, and approving a project; and,
- Increase public awareness of design issues and options.

B. APPLICABILITY

The guidelines contained in this manual shall be followed by applicants requesting a Certificate of Appropriateness to make alterations to structures or sites designated as local historic landmarks or contributing to a local Historic District. Provisions requiring review of historic landmarks are contained in Section 6-37 of Polk County's Code of Ordinances and the Polk County Land Development Code. The guidelines, which are also used by the Historical Commission as they review those applications, are based upon the Secretary of the Interior's Standards, described below.

C. SECRETARY OF THE INTERIOR'S STANDARDS

The US Department of the Interior established the Secretary of the Interior's *Standards for The Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings* to promote best practices in historic preservation. These standards outline four distinct approaches to the treatment of historic properties: **Preservation**, **Rehabilitation**, **Restoration**, and **Reconstruction**, each accompanied by

guidelines that provide both general design principles and technical recommendations.

The *Secretary of the Interior's Standards* are mandatory for all grant-in-aid projects, funded through the National Historic Preservation Fund but serve as advisory for other projects. This *Polk County Historic Resources Design Guidelines Manual* aligns with and adheres to these standards. The Polk County Historical Commission and Staff shall use the Secretary of Interior's Standards and Guidelines and this manual to guide their design review processes. For ease of use, the *Secretary of the Interior's Standards* are included at the beginning of each section of the Design Guidelines.

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II. CONTEXT

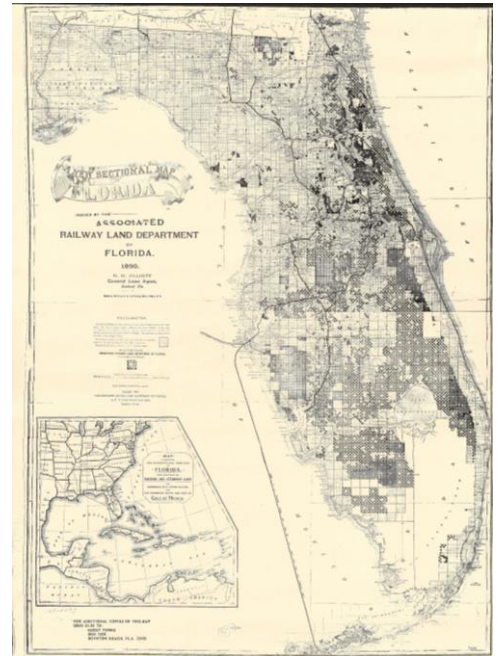
A. HISTORICAL CONTEXT

In the mid-1800s, there were few settlers in the area that became Polk County. Officially part of Hillsborough County, most of the area had not yet been surveyed by the Federal Government. In 1842, with the conclusion of the Second Seminole War and incentivized by the Armed Occupation Act, pioneers began moving farther south into Florida. An 1849 hurricane in Hillsborough County and the allure of Polk County's open grazing land pushed cattlemen and settlers alike into the center of the state.

The earliest settlers chose to homestead along rivers and streams, or along established military roads. The life of a pioneer was difficult, as lawlessness was rampant, transportation was lacking and living conditions were poor. While the area of central Florida remained mostly unknown, these few, hardy land-seekers were willing to risk everything and take a chance in Florida. Settlers came together for a common goal to carve out a better life in the central Florida wilderness that provided a higher quality of life and agricultural and economic opportunity. With the passing of the Homestead Act in 1864, which provided 160 acres of land to those who agreed to farm the land, immigration increased in the region. New Floridians established small, farms, orange groves, one-room schools and churches. In 1861, Polk County (named in honor of former President James K. Polk) was signed into legislation.

In the late 1800s, Henry B. Plant brought the **South Florida Railroad** through Polk County from Sanford to Tampa, generating explosive growth. Towns like *Lakeland*, *Auburndale*, *Lake Alfred* and *Winter Haven* rapidly developed along the new railroad. When the first commercial shipment of phosphate left the area in 1888, a new industry was born. By 1910, the population had reached more than 37,000. Shortly thereafter, paved roads and beautiful homes outnumbered the small *log shacks* that had characterized the early towns and villages. Industries such as **phosphate mining** and **turpentine production** were driving economic growth. The addition of **timber harvesting** and **citrus growing** elevated Polk County to a position of *great wealth*. This growth was expedited in the 1900s with the movement of land investors who bought major swaths of land to sell to potential buyers. This wealth resulted in the creation of many architecturally significant buildings in the County.

The economic bust of the late 1920s mimicked the same rapid pace as the growth of the area. Throughout the 1930s and 1940s, Polk County, like the rest of the nation, was struggling to make ends meet during the Great Depression. Drought, the overproduction of citrus, and the restriction of international trade due to World War II heavily affected the phosphate industry resulting in worsening economic conditions for the County.



1890 Sectional Map. Photo in Polk County History Center collection.



Phosphate Mine Field, Peace River Valley 1947. Photo in State Archives of Florida.



Left: Fort Meade Train Station 1910. Photo in Polk County History Center collection; Right: Citrus Grove is S.C. Inman 1891. Photo in Polk County History Center collection.

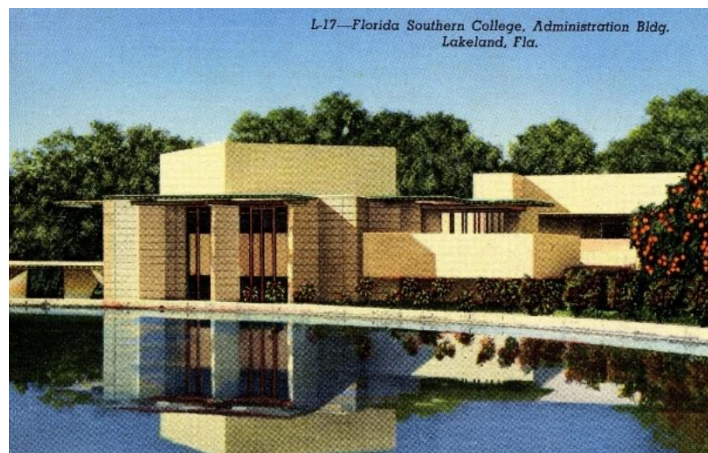
B. CULTURAL LANDSCAPES

Much of Polk County's history can be told through her cultural landscapes, which are products of history and culture. In Polk County, the citrus, cattle and phosphate industries, military movements and overall economic development played an incredibly important role in how her cultural landscapes were formed. The preservation of these landscapes is vital to preserving the history and culture of Polk County.

While cultural landscapes have been recognized nationally since the 1980s as a cultural resource, these areas can pose an incredibly complex preservation question due to the differences and variety of preservation resources that can be located on a singular cultural landscape site. Cultural landscapes have authenticity or historic integrity, meaning they are recognizable as the places from a historically significant period. This significance can vary from a historic event to a historic person, to a historic style of design or method of construction, to a place with the potential to reveal information through archeology.

Like historic sites, landscape characteristics can be associated with a historic event, a historic person, a historic style of design or method of construction and a potential to reveal further information through archeology. When certifying a cultural landscape, there are four types of categories:

- **Historic Designed Landscape:** A landscape that was consciously designed or laid out according to design principles or in a recognized style or tradition. These landscapes can be associated with a significant trend, person or event in landscape architecture. Aesthetic values play a significant role in designed landscapes. (Bok Tower Gardens is an example in Polk County).
- **Historic Vernacular Landscape:** A landscape that evolved through use by the people whose activities or occupancy shaped that landscape. The landscape reflects the physical, biological, and cultural character to its residents' everyday lives. Function plays a significant role in vernacular landscapes.
- **Historic Site:** A landscape significant for its association with a historic event, activity, or person.



Florida Southern College Postcard 1940s. Photo in Polk County History Center

- **Ethnographic Landscape:** A landscape containing a variety of natural and cultural resources that associated people define as heritage resources.

There are thirteen landscape characteristics that can potentially be found in any cultural landscape, including: Natural Systems and Features; Vegetation - Patterns of human-influence on plants, both native and introduced; Buildings and Structures - Historical constructed forms and edifices; Views and Vistas - Historical range of vision, both broad and discrete; Constructed Water Features - Historical constructed forms for water retention and conveyance; Archeological Sites Historical or pre-contact ruins, traces, or deposited artifacts; and, Small Scale Features - Discrete, historical elements that provide detail and diversity among others.

Examples of landscapes in Polk County that are significant include: *Fort Clinch, Fort Fraser, Kissingen Spring, Shady Oaks Fish Camp, the Craney Spec Houses Historic District* and the *City of Pierce*.

Through the Polk County Preservation Ordinance (2024-073), the County hopes to further preserve these sites and provide public educational programming to spread awareness of their importance. The complete eight step designation process leading to a Certificate of Appropriateness by the Board of County Commissioners is outlined in Section 6-37 of the Polk County Code of Ordinances.

C. ARCHITECTURAL CONTEXT

The architectural context of an area is shaped by both natural and manmade elements that define its character. These include topography, climate, vegetation, and the types of buildings built. The location of a settlement – whether along a waterway or another strategic site – often reflects historical trade opportunities or safety considerations.

A building's architectural type and style serve as physical manifestations of economics and cultural influences, including the those of immigrant workforces who brought construction techniques and design traditions from their homelands. **Building type** refers to a building's form and function (e.g., commercial, civic, townhome, apartment building), while **building style** is defined by the combination of form, materials, ornamentation and other architectural elements (e.g., Folk Victorian, Mission, Italianate).

Vernacular architecture, distinct from formal styles, is a folk tradition that relies on locally-available materials, shaping a building's color, texture, and climatic responsiveness. Before modern air conditioning, comfort was achieved through strategic siting, material choices, and design adaptations. Buildings were oriented to capture prevailing winds and protect viewsheds. Large, operable windows and shutters provided ventilation, while roof overhangs and deep porches offered shade and rain protection. Elevated structures improved air flow, minimized encounters with pests, and safeguarded against stormwater intrusion. High ceilings and heat chimneys helped regulate interior temperatures.

The surrounding landscape also played a role – trees provided shade and food, while fencing, outbuildings, and plantings contributed to a property's functionality and character. Beyond individual structures, a historic resource is influenced by its broader setting, including street layouts – whether gridded or picturesque - and the presence of mature street trees that have shaped the built environment over decades.



Inaugural Parade of Spessard Holland in Bartow 1941. Photo in Polk County. History Center collection.

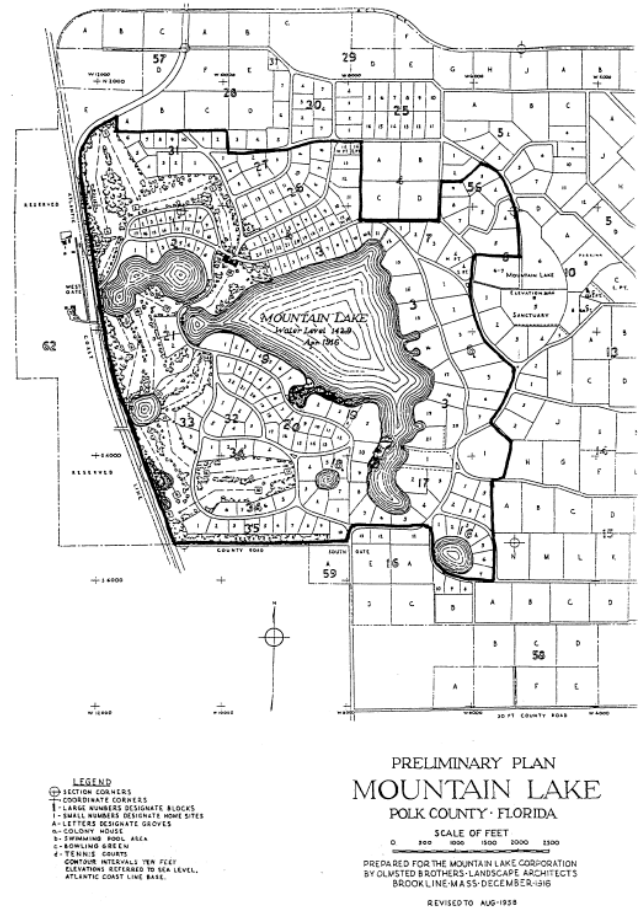
The first step in determining the appropriateness of a proposed rehabilitation, remodel, or expansion of a designated structure, or one that is contributing to a historic district is determining its architectural style and historic significance. A review of the Florida Master Site Files (FMSFs) recorded for unincorporated Polk County indicates that there are currently 95 buildings potentially eligible for individual historic designation and 90 buildings potentially eligible as contributing structures within a historic district. Some buildings qualify for both categories, while others may be eligible for individual designation but not as contributing to a historic district, and vice versa.

The buildings feature a variety of architectural styles. The most prevalent style is **Mediterranean Revival** (which includes 65 structures in the Mountain Lake community), followed by **Frame Vernacular** and **Mid-Century Modern**, (note eight buildings along Drexel Avenue NE which should be reclassified from Moderne, being 1960s Gene Leedy buildings). Other styles found among eligible buildings include **Masonry Vernacular**, **Prairie**, **Ranch**, and **Bungalow**-style buildings. It is important to note that some of the FMSFs were recorded years ago, and as buildings evolve over time, their classifications may change upon re-evaluation, or they may have been demolished. A summary of the FMSF surveys forms is included in Table 1.

Notable architects associated with these designs include **Frederick Law Olmsted**, **Charles Wait** (who worked in Olmsted's office), **Marion Wyeth**, and **Gene Leedy**. The area also saw contributions from the pioneering women-led firm **Ryan and Roberts**, founded by architect Isabel Roberts, who interned with Frank Lloyd Wright, and **Ida Ryan**, who worked for Frederick Trimple.

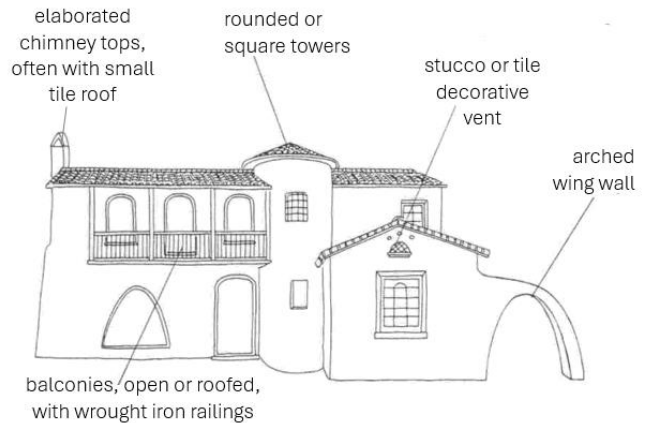
The following sections describe the architectural styles recorded in unincorporated Polk County, detailing their defining elements. These sections shall be consulted when reviewing Certificates of Appropriateness to ensure the styles featured are preserved.

Figure 1: Plan of Mountain Lake



1. Mediterranean Revival

The Mediterranean Revival style was common in California, Florida and Texas during the 1920s and emphasizes the richness of Spanish precedents. The style has also been referred to as Spanish Colonial Revival, and Spanish Eclectic¹. The characteristic features of the style include a low-pitched roof, usually with little or no overhang; a red tile roof; arches; stucco; and asymmetrical façades comprised of balanced elements which contain their own symmetries. In Polk County, a collection of homes known as the *Mountain Lake Estates Historic District* is in the National Register of Historic Places and includes 65 contributing buildings of Mediterranean and Colonial Revival styles designed by architects including Frederick Law Olmsted Jr. and Charles Wait. The District is approximately one mile north of Lake Wales.



a. Mediterranean Revival Plan (also known as Spanish Colonial and Spanish Eclectic)

- Rectangular, L-shape with other geometric elements such as rounded or square towers
- Partially enclosed patios and gardens/courtyards.

b. Mediterranean Revival Foundation

- Masonry; not exposed.

c. Mediterranean Revival Porches and Façades

- One and two stories
- wings of differing heights.
- prominent curved or flat arches
- Façade may be asymmetrical but often includes an overall balance, often tripartite features
- Balustrades on cantilevered balconies, which occur in a variety of shapes and sizes are common.
- Overhanging balconies.

d. Mediterranean Revival Roof

- Red clay barrel tile (half-cylinders) or Spanish tile (S-curve shape).
- Low pitched, usually with no eave overhang.
- Side gable, cross-gabled, combination hipped-and-gabled, hipped and flat roof.
- Multi-level roofs.
- Narrow, tile-covered shed roofs typically

added to flat roof structures, placed above entryways or projecting windows.

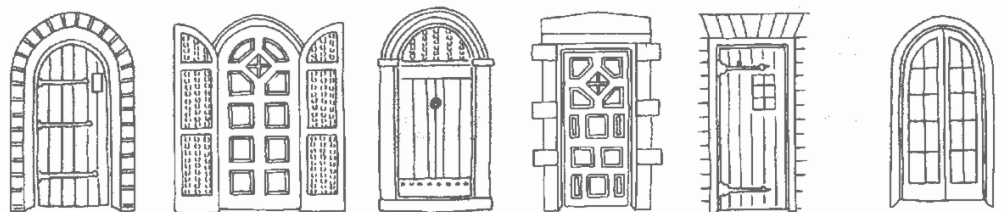
e. Mediterranean Revival Exterior Materials

- Wall surface usually stucco; textured stucco.
- Wrought iron work on balconies and fences.
- Tile roofs.

f. Mediterranean Revival Windows and Doors

- Dramatically carved doors.
- Doors usually emphasized by adjacent spiral columns, pilasters, carved stonework, or patterned tiles. Less elaborate entrance doors of heavy wood panels, sometimes arched above.
- Doors leading to the exterior gardens, patios, and balconies usually paired and glazed with multiple panes of rectangular glass.
- at least one large focal window. Commonly tripled arched, may be filled with stained glass of varying design.
- Decorative window grilles of wood or iron

Typical doors and moldings



¹ A Field Guide to American Houses, Virginia & Lee McAlester.

g. Mediterranean Revival Exterior Decoration

- Decorative details borrowed from the entire history of Spanish architecture (Moorish, Byzantine, Gothic, or Renaissance inspiration).
- Arcades, usually leading to a rear garden.
- Sometimes exterior stairs.
- Decorative iron sconces, doorknockers, etc.
- Fountains.
- Decorative pavers.

- Tile-roofed chimney tops.

h. Mediterranean Revival Color

- Range in the pastel family from light pinks and oranges to deep browns and terra-cottas

i. Mediterranean Revival Fences

- Combination of masonry and iron used for screening.

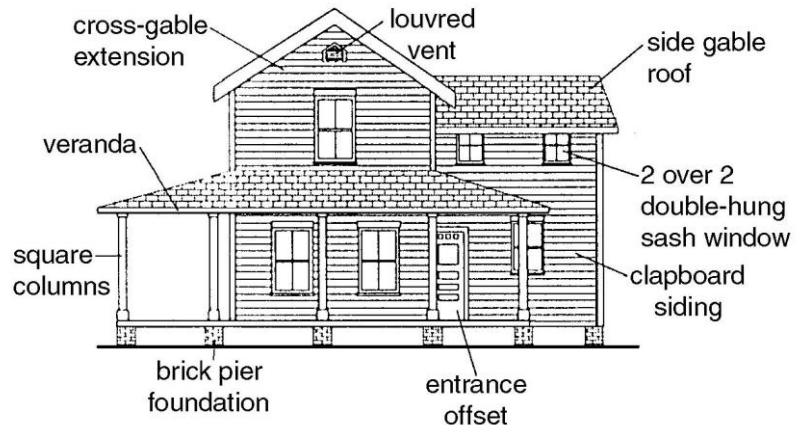
Figure 2. Local Examples of Mediterranean Revival architecture



2. Frame Vernacular

Vernacular architecture refers to a regional or “folk” architecture, built with local materials and local labor, without formal plans, often self-built or constructed for the most economical price at the time. Vernacular is defined by its not belonging to any particular formal architectural style, and its design reflects a trend toward simplicity. Frame Vernacular is the most dominant architectural style surveyed in unincorporated Polk County; the earliest surveyed frame vernacular structure dates from 1850, with several more in the 1880s through the 1970s.

There are several types of Frame Vernacular homes: some have one story, others have two; some have front gable roof, others have side-gable or cross gable. Over the years, modifications have been made resulting in a variety of decorative features that make each home unique. Following the advent of air conditioning and the arrival of the railroad, the frame vernacular form evolved with transportation of materials from further away and mechanical means of cooling structures. Many early vernacular homes in Florida are narrow, two-story houses with relatively steep roof pitches and a porch. Frame vernacular also includes certain early civic structures in Polk County. Examples of this include the cluster of buildings in the Homeland Heritage Park.



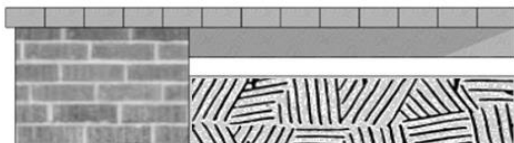
a. Frame Vernacular Plan

- Simple building forms.
- Rectangular and L-shaped building plans, although some buildings have irregular plans, especially if additions have been added in later years.
- Buildings range from one to two-and-one-half stories.

b. Frame Vernacular Foundation

- Brick, tabby, or concrete block pier foundation.
- Spaces between piers left open to allow for ventilation and for protection from high water.
- Lattice infill between piers is common.

Pier Foundations



c. Frame Vernacular Façades

- Vertically proportioned typically following a 3-bay or 5-bay pattern on the front elevation.
- A simple entrance.

d. Frame Vernacular Porches

- Wide front porches
- Porches can be full width, wrap around, front facing gable, or fill in between the “L” formed by the main body and the front gable.
- Porches normally have a minimum depth of 6’.
- Porches commonly elevated 2’-6” to 3’-6” above grade.
- Columns typically narrow and made of wood; usually spaced evenly across the façade with few details.
- In most cases, porches built without railings. If railings used, they were wooden with typical 1 1/4 inch square balustrades.

e. Frame Vernacular Roof

- Front, side and cross gable.
- Shed roof over porch.
- Earlier period homes had steep pitches, to accommodate attic space.

- Later period homes have a lowered roof pitch.
- Main roofs steeply pitched (8:12 to 12:12). Porch roofs should have a low pitch (2:12 to 4:12).
- Rafter ends unadorned, exposed, and extend beyond the face of the wall.
- Wood shingles often used to cover the roofs in early homes.
- Asbestos shingles, composition shingles, V-crimp metal or metal shingles used on later period structures, or as a replacement roof material.
- Brick or stucco chimneys, normally located on the outside of the gable end walls.
- Dormers sometimes used on 1 ½ story homes.

f. Frame Vernacular Exterior Materials

- Primary exterior material is horizontal wood siding; less common are wood shingles and board and batten.

g. Frame Vernacular Windows and Doors

- Windows are single, tall and narrow.
- Multi-pane, double-hung sash windows (6/6, 3/1, 2/2 or 1/1).
- Transoms, fanlights and attic louvers are common.
- Second floor windows align with first floor windows.

- Jalousie windows, French doors and simple balconies used occasionally.
- Windows made of wood.
- Windows spaced evenly along all façades.
- Window and door trim projects out from wall cladding, approximately ¾ inch. Jamb trim is at least 4" wide, and headers (lintel) are normally 6" wide.
- Doors contain recessed wood panels.
- Shutters not typically used. When used, they should be paneled and should be either operable or proportioned to look operable.

h. Frame Vernacular Color

- Colors range in the pastel family from light whites, yellows and grays to light pastel colors.

i. Frame Vernacular Exterior Decoration

- Sparse, limited to ornamental woodwork.

j. Frame Vernacular Fences

- Wooden fences are most common.
- Picket fences with various level of ornamentation, consistent with the main building.

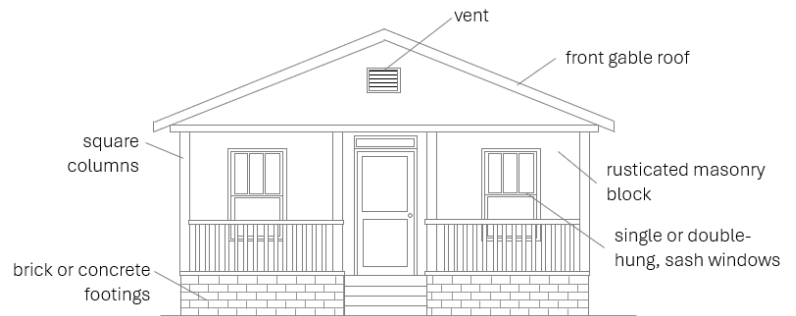
Figure 3. Local Examples of Frame Vernacular architecture



The Homeland School was restored.

3. Masonry Vernacular

The Masonry Vernacular, like the Frame Vernacular, is a “folk” design not categorized into a further style. Before the Civil War, masonry construction was far less popular in Florida than wood framing. Brick was not readily available because of a scarcity of clay in the state and poor transportation facilities. Following the Civil War, brick became more readily available, as rail networks were extended to Florida. After 1900, brick was increasingly used on a variety of buildings, including private residences, apartments, schools and government buildings. In the 1920s, two new masonry materials, hollow tile and concrete block, became widely used. These new materials were as strong as fired brick but were lighter and cheaper.



The Frame and Masonry Vernacular styles are similar in terms of massing and proportions. The main difference between the two is the use of exterior materials, and the foundation treatment (the Masonry Vernacular lacks the crawlspace commonly found in Frame Vernacular homes)

a. *Masonry Vernacular Plan*

- Rectangular and L-shaped building plans

b. *Masonry Vernacular Foundation*

- Continuous slab
- Brick or concrete footings

c. *Masonry Vernacular Façades*

- typically following a 3-bay or 5-bay pattern on the front elevation.
- Most commonly simple entrance.

d. *Masonry Vernacular Porches*

- Most commonly simple entrance or end porches.
- Columns typically narrow and made of wood; usually spaced evenly across the façade, with few details.
- In most cases, porches built without railings.
- Buildings range from one to two stories

e. *Masonry Vernacular Roof*

- Gable or hip roofs.
- Pitched roof surfaces covered with composition shingles, diamond composition shingles, metal, or wood shakes.
- Coquina or brick chimneys finished with stucco.

f. *Masonry Vernacular Exterior Materials*

- Brick with common or running bond.
- Concrete block with rusticated rock-face.
- Stucco with rough texture.
- Painted block.

g. *Masonry Vernacular Windows and Doors*

- Multi-pane, double-hung sash windows (6/6, 3/1, 2/2 or 1/1).
- Transoms, fanlights and attic louvers are common.
- Jalousie windows, French doors and simple balconies used occasionally.
- Windows made of wood.
- Windows spaced evenly along all façades.
- Doors contain recessed wood panels.

h. *Masonry Vernacular Color*

- Colors range in the stucco-colored pastel family from light yellows, oranges, browns and grays.

i. *Masonry Vernacular Exterior Decoration*

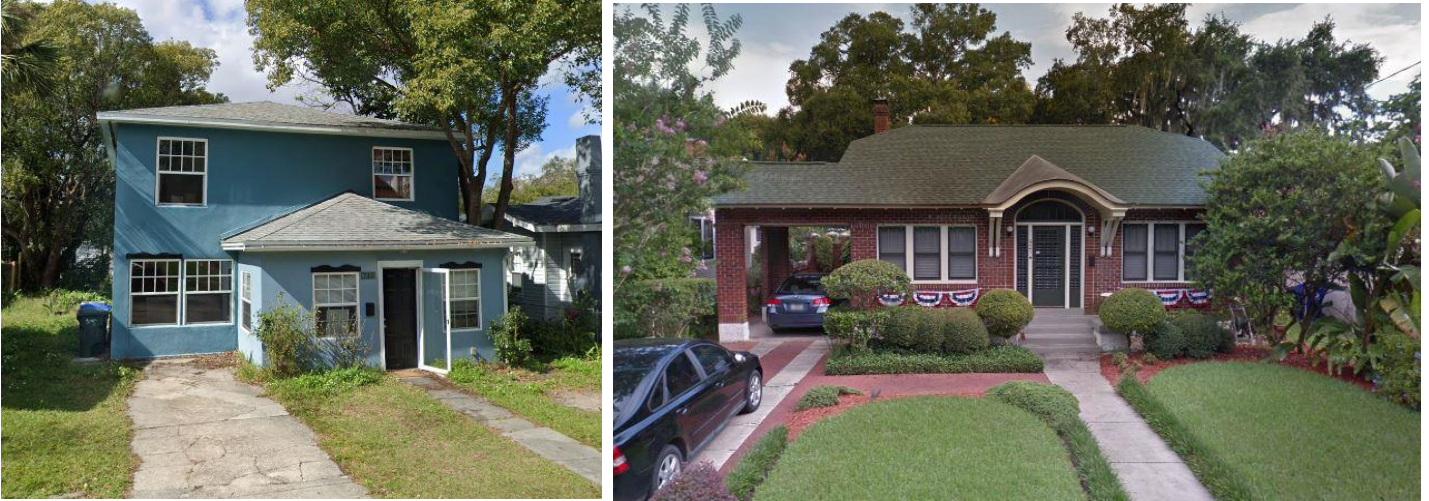
- Detailing is simple, usually consisting of cast concrete or ornamental brick corbels.

j. *Masonry Vernacular Fences*

- Wooden fences most common, but masonry garden walls also consistent with the style.

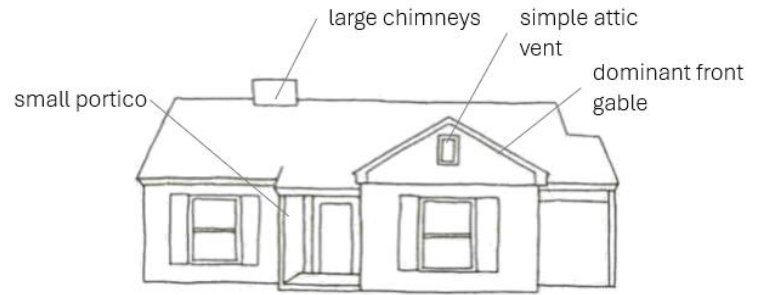
- Picket fences with various level of ornamentation, consistent with the main building.

Figure 4. Local Examples of Masonry Vernacular architecture



4. Minimal Traditional

During the Great Depression, residential construction in the country significantly declined. When building resumed in the late 1940s, Modern styles became the preferred choice over classical designs. One of the earliest Modern styles to emerge was Minimal Traditional, a simplified form loosely inspired by the Tudor Revival architecture of the 1920s and 1930s. The Minimal Traditional style is characterized by a dominant front gable, a lower roof pitch than earlier styles, and simplified façades with minimal ornamentation. While massive chimneys were a common feature, they were less prevalent in Florida compared to northern states. Some buildings classified as Masonry Vernacular in the Florida Master Site Files may more accurately fit the Minimal Traditional style.



a. Plans

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

b. Foundations

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

c. Porches and Façades

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

d. Roofs

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

e. Exterior Fabric

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

f. Windows and Doors

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

g. Exterior Decoration

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

h. Garages and Carports

- Earlier buildings with carports.

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

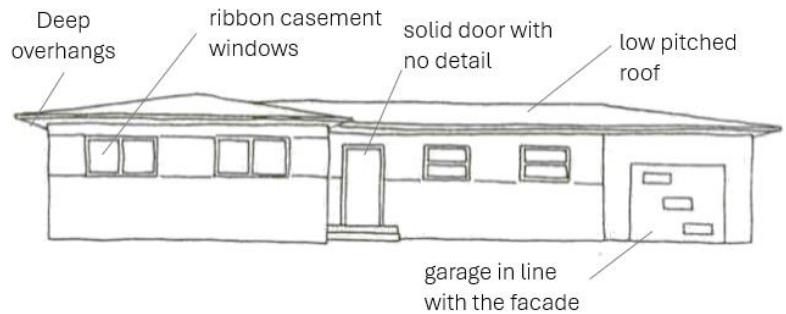
Figure 5. Local Examples of Minimal Traditional architecture



5. Ranch

The Ranch style originated in the mid-1930s and is credited to California architects. It gained popularity during the 1940s to become the dominant style throughout the country during the decades of 1950s and 1960s.

The Ranch house became popular along with the country's increasing dependence on the **automobile**. Ranch style houses are characterized by their single-story expanse and wide façade, a significant proportional shift in the street design and housing design from the vernacular. The width was further increased by built-in garages that are an integral part of most ranch houses. In Florida, Ranch houses also started to include outdoor spaces, such as lanai and pools, under the roof or screens of the building which also protected from insects and wildlife.



a. Ranch Plan

- Open floor plan in rectangular, L- or U-shaped configuration. Horizontal and rambling orientation.
- L-shaped or rectangular with wings.
- Partially enclosed courtyards or patios, borrowed from Spanish houses, are a common feature of the Ranch style.

b. Ranch Foundation

- Often slab on grade

c. Porches

- Integral/incised small porches, or small porticos/stubs in the less elaborate examples.
- Decorative iron or simple wood supports.
- Concrete porch surface.

d. Ranch Façade

- Asymmetrical one-story façades predominant in the Ranch style.
- The Ranch style includes wide façades, further increased by the built-in garages.
- Garages and carports in line with the main façade.

e. Ranch Roof

- One-story shape with low-pitched roofs.
- Three common forms: hipped, cross-gable, and side-gable.
- Moderate or wide eave overhang. Eave may be boxed or open with the rafters exposed, similar to Craftsman houses.

f. Ranch Doors and windows

- Solid wood doors with no detailing.
- Doors, including sliding glass doors, and windows placed just below the eave line.
- One or two-car garages; two doors, instead of a double-wide door.
- Ribbon windows.
- Large picture windows in living areas.
- Casement windows, or combination of picture and casement.
- Steel window frames.
- Concrete or brick window sills.
- Some awning windows with louver in kitchen, bathroom or sunroom areas.

g. Ranch Materials

- Wooden or brick wall cladding.
- Concrete block and stucco (CBS).
- Continuous slab foundation.
- Brick or concrete footings.

h. Ranch Colors and ornamentation

- Subdued colors. Usually one or two colors used for main body and another for trims.

i. Ranch Fences

- Typically not used in the front yard.
- Wood fences in the rear yard.

Figure 6. Local Examples of Ranch architecture



6. Craftsman Bungalow

The Craftsman Style was the popular style for smaller houses built during the period from 1905 to 1920. The style originated in California but quickly spread throughout the Country by pattern books and popular magazines. The style faded from favor after the mid-1920s and few were built in the 1930s. The one-story vernacular examples are often simply called bungalows.



a. Craftsman Plan

- Usually rectangular, with the narrow side oriented toward the street.

b. Craftsman Foundation

- Masonry (often brick) piers, or continuous brick or concrete block.
- Piers frequently flared at the bottom.
- Spaces between piers left open to allow for ventilation and for protection from high water.
- Lattice or louvered panels cover the porch crawlspace.

c. Craftsman Porches and Façades

- One or one-and-a-half story. In some cases, two stories.
- The front porch is an essential element of all Craftsman Style houses and is often the most prominent architectural feature of the house.
- Either full or partial width (usually a minimum of $\frac{3}{4}$ of the front façade), with roof supported by tapered or square columns.
- Partial porches placed at the center of the main body or fully to one side.
- Elevated 2'-6" to 3'-4" above grade.
- Porches attached to the main façade of the house, sometimes wrapped around the side.
- Porches wide and deep enough to feel like an outside room.
- Porch wide beams help define the horizontal proportions of the style.
- Columns or pedestals frequently extend to ground level (without a break at the level of porch floor).

- Columns made of wood, concrete, or masonry. Moldings are normally found at the top and bottom of the column.
- Solid knee walls, matching column bases, used between the column bases.
- Railings and balusters occasionally used. Open, heavy wood railings appear with regular or irregular patterns.

d. Craftsman Roof

- Four types of roofs typically used:
 - Hip roof over one-and-a-half story, with a shed dormer on the main façade;
 - One or more front gable roofs, with one being the most dominant, usually above the porch;
 - Side gable roof parallel to the street with cross gable intersecting; cross gable typically covers the front porch and entrance to the building;
 - Large, one-and-a-half story home with a side gable roof parallel to the street and incorporating a dormer.
- Low- to moderately pitched roofs, emphasizing the horizontal massing of the style (4:12 to 6:12 pitch in one to two story gabled; 7:12 to 9:12 pitch for one and 1 ½ story). Integral porch roof may match main pitch, or break at front wall to a 3:12 or 4:12 pitch.
- Exposed rafters. Rafter ends extend beyond the face of the wall, often decoratively cut.
- Decorative (false) beams or braces commonly added under gables.
- Roof coverings may be wood, composition, or metal shingles, or crimped metal panels. Shingles often patterned.

- Shed or gable dormers on the front side of the roof on the 1 ½ and 2 ½ story homes.
- Chimneys typically brick, to match the column base, with simple decorative caps.
- Tapered chimneys on the outside of gable wall.

e. *Craftsman Exterior Materials*

- Wood siding, shingle, and clapboard [are](#) the most common exterior wall surface materials. Corner trim used with siding.
- Stucco and brick less frequently used.
- Different siding on the first and second floors – wooden clapboards on the first floor and wooden shingles on the second- although only one material is also common.

f. *Craftsman Windows and Doors*

- Simple doors, often with panes of glass. No transom or sidelights used.
- Large and wide proportioned windows.
- Wood windows, either single or double-hung, or casement sash.
- Windows often grouped in clusters of two or three windows.
- Single pane, 2 pane or 4-pane;
- Upper sashes may be multiple-pane (vertical) with lower sashes single pane.
- Shutters not used.
- Thick window trim projects out from the wall.

g. *Craftsman Color*

- Houses with different siding materials often received two different paint colors. These houses

usually have natural colors such as earth-browns, moss greens, sand yellows, and terra cotta reds. The body of the house is often unpainted with stained shingles in brown or red. These colors were less saturated and earthier than Victorian-era colors.

- While trim colors used to bring out architectural details, chosen to complement the overall color scheme rather than to emphasize specific architectural elements. Trim colors often white, light yellow, gray and light green. Doors left unpainted and were varnished.
- Window colors normally different than the main body and the trim.

h. *Craftsman Exterior Decoration*

- Great degree of ornamentation, but the ornament used to emphasize the structure and construction of the building rather than to adorn for the sake of adornment.
- Carved rafter ends.
- Decorative gable end trim; knee braces; battered porch piers.
- Window surrounds.
- Column base and capitals.
- Lattice attic vents in the gable ends.

i. *Craftsman Fences*

- The use of fences is not very common.
- A combination of masonry and wood acceptable for fences or garden walls, borrowing some of the architectural features used on the main façade.

Figure 7. Local Examples of Craftsman Bungalow architecture



7. Mid-Century Modern

Mid-Century Modern is characterized by minimal adornment and clean lines. On larger structures, it may include the use of profound and repetitive geometric shapes such as parabolic arches.

In contrast with the early Modern styles of the 1920s – 1940s, including Art Deco and Streamline Moderne - which maintained relatively small openings and still were a solid surface punctuated by openings and ornamented often with applied details - Mid Century Modern often boasts its lean concrete and steel structural system with thin posts, flat slabs and fully glazed walls or floor to ceiling sliding glass doors. Roofs are often minimal, flat slabs, and no attic space exists - a significant visual (and functional) change from most traditional residences. Similarly, buildings are typically placed directly on a slab with no understory or crawl space beneath.



a. *Mid-Century Modern Plan*

- The mid-century modern plan was typically functional and, in this sense, vernacular.

b. *Mid-Century Modern Foundation*

- Buildings often sit very soundly on the ground plane or on a plinth with details extending over the plinth to the ground so that the structure appears to be emerging immediately from the ground.

c. *Mid-Century Modern Porches and Façades*

- Often single-story façades with single entry door.

d. *Mid-Century Modern Roof*

- Roofs may be flat or long, shallow pitched, with a shallow often asymmetrical gable or gable split into multiple shed roofs..

e. *Mid-Century Modern Exterior*

- Materials may be concrete, glass and steel structure with the integration of stone, brick, and wood.

f. *Mid-Century Modern Windows and Doors*

- Glazed walls with doors and windows extending to the ceiling are prevalent.
- Entry doors often wood with contemporary detailing. Other doors to private areas may be sliding.

g. *Mid-Century Modern Color*

- Natural concrete or white with pops of intense color and natural materials such as wood or brick.

h. *Mid-Century Modern Exterior Decoration*

- Limited to structure, few surrounds or details.

i. *Mid-Century Modern Fences*

- Refined materials, including stained wood on metal tracks or metal fencing, concrete block, punched concrete.

Figure 8. Local Examples of Mid-Century Modern architecture



8. Prairie

The Prairie style emerged in Chicago around 1900 from the work of a group of young architects that included Frank Lloyd Wright, whose later work and influence in the Polk County area is significant. Prairie style melded the ideals of the Arts and Crafts movement's emphasis on nature, craftsmanship and simplicity while incorporating modern elements, like flat planes and stylized ornamentation. Prairie buildings are, as Wright said, "married to the ground." Their most defining characteristic is their emphasis on the horizontal rather than the vertical. They feature flat or shallow hipped roof lines, windows which may be banded together into rows, overhanging eaves and bands of stone, wood or brick across the surface.



a. *Prairie Plan*

- Rectangular with open floor plans
- Strong geometry and heavy, broad massing
- Low and wide where lots allow
- Large feature chimneys
- Connected indoor and outdoor spaces typical on larger lots

b. *Prairie Foundation*

- Typically masonry, continuous slab

c. *Prairie Façades, including porches*

- Emphasis on wide and low spread
- very grounded, high style can include bands of structure and bands of windows peeking from behind, façade creates play of light and dark
- Massive, square porch supports common
- Variant includes cantilevered roof

d. *Façades*

- Emphasis on horizontal lines
- Significant front entry common
- Exploration of motifs: one shape or plant form explored through furniture, wood carving, plaster, art glass and other elements within a building

e. *Prairie Roof*

- low-pitched, hipped or gabled
- Sometimes deep eaves
- Often an upper story dormer breaks the roof plane



Gable



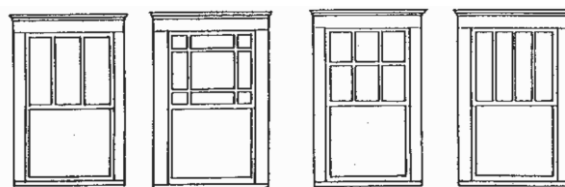
Through Cornice



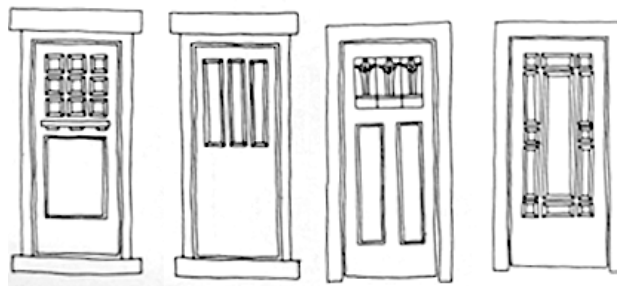
Palladian

g. *Prairie Windows and Doors*

- similar to Craftsman style, casement single pane with vertical or geometric divided lights above.
- Typically vertically proportioned
- Often grouped to create bands and emphasize horizontality



h. *Prairie Style Color*



- Brick –natural tones or white;
- concrete or stucco with color

i. *Prairie Style Exterior Decoration*

- Painted façades
- Natural materials
- Materials to be one with the landscape
- Restrained use of applied ornamentation
- Downspouts carefully placed to not distract from visual lines, horizontality

j. *Fences*

- Square picket with horizontal detailing

Figure 9. Local Example of Prairie architecture



III. DESIGN GUIDELINES

This section contains guidelines for undertaking various types of work on historic resources and is divided into several subsections. The first four, *Preservation*, *Restoration*, *Rehabilitation*, and *Reconstruction*, are based on The Secretary of the Interior Standards. Additionally, this section provides guidelines for the *relocation* and *demolition* of historic resources; for *new construction* within Historic Districts; and for the incorporation of *modern equipment and technology* into designated buildings or contributing structures or sites in Historic Districts. The guidelines ensure that all modifications respect the historical integrity of the resources while allowing for necessary updates and adaptations.

A. PRESERVATION

Preservation is the preferred approach when the goal is to maintain a building in its current state, including its original historic materials, features, and any later changes and additions. This process may range from basic upkeep to more extensive repairs, prioritizing protection, maintenance, and restoration while minimizing replacement whenever possible.

1. Secretary of the Interior's Standards for Preservation

"Preservation is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project."

Preservation as a Treatment: When the property's distinctive materials, features, and spaces are essentially kept intact and thus convey the historic significance without extensive repair or replacement; when depiction at a particular period of time is not appropriate; and when a continuing or new use does not require additions or extensive alterations, **Preservation** may be considered as a treatment.

1. A property will be used as it was historically or be given a new use that maximizes the retention of distinctive materials, features, spaces and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.
2. The historic character of a property will be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate, and conserve existing historic materials and features will be physically and visually compatible identifiable upon close inspection, and properly documented for future research.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color, and texture.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

2. Considerations for Preservation

The National Parks Service recommends taking the following into account when working to preserve a historic building.

- a. Identify, retain, and preserve historic materials and features.
- b. Stabilize deteriorated historic materials and features as a preliminary measure.
- c. Protect and maintain historic materials and features.
- d. Repair (stabilize, consolidate, and conserve) historic materials and features.
- e. Use limited replacement in kind of extensively deteriorated portions of historic features.
- f. Assess the potential impact of code-required work for accessibility and life safety.
- g. Take advantage of existing features that help address resilience to natural hazards.
- h. Preserve energy-efficient features and consider the impact of updates to ensure sustainability.

3. Maintenance and Repair Guidelines

Owners shall not permit individually designated or contributing resources to fall into disrepair, which produces a detrimental effect upon the life of a structure and the character of a historic district. The owner of a designated or contributing building should contact Staff prior to beginning a maintenance project to discuss whether a Certificate of Appropriateness is required. Property owners shall adhere to the following standards when performing ordinary maintenance on historic resources and buildings within a historic district.

a. Generally

- i. Surface cleaning of structures shall be undertaken with the gentlest means possible.
- ii. The use of abrasive, corrosive, or damaging techniques for cleaning are not permitted.
- iii. Leaking roofs shall be protected with plywood and building paper until properly repaired.
- iv. Extreme high pressure washing (PSI of more than 100) are prohibited.

b. Wood

- i. Harsh abrasive methods such as rotary sanding discs, rotary wire strippers, and sandblasting shall never be used to remove paint from exterior wood. Such methods leave visible circular depressions in the wood; shred the wood, or erode the soft, porous fibers of the wood, leaving a permanently pitted surface.
- ii. The appropriate method for paint removal, which is a threat to historic wood siding, shall be used. Proper paint removal involves cleaning, light scraping and sanding down the next sound layer. If more intensive paint removal is required, the gentlest means possible shall be used, as follows:
 - o Remove loose paint using commercial strippers, electric heat guns or plates, wire brushes and scrapers.
 - o Hand sand to reduce paint layer differential.
- iii. Trim and siding should be repaired prior to applying paint, including sealing holes, caulking cracks, and treating for wood fungus.

c. Masonry

- i. The overall condition of masonry shall be evaluated to determine whether repairs rather than protection and maintenance are required.
- ii. Masonry should only be cleaned when necessary to halt deterioration or remove heavy soiling; historic masonry is susceptible to damage by improper maintenance or repair techniques and abrasive cleaning methods.
- iii. Owners shall use only water and detergent, and natural bristle brushes.

- iv. Sandblasting of masonry, including brick or stone surfaces, using dry grit, wet grit or other abrasives, is not permitted because:
 - it changes the visual qualities of brick;
 - it damages and destroys the exterior glazing;
 - it can cause rapid deterioration of brick;
 - it can permanently erode the surface of masonry and accelerate deterioration;
 - it can create water damage to the interior of the building.
- v. Owners should repair any mortar joint deterioration from leaking roofs or gutters or differential settlement of the building.
- vi. Masonry shall be protected by providing proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in curved decorative features.
- vii. Historically unpainted masonry shall not be painted unless it has been previously painted or as a protective measure to prevent further deterioration.

4. Adaptive Reuse Guidelines

Historic buildings often outlive their original purpose. To preserve their historic integrity while extending their lifespan, adaptive reuse is recommended. *Adaptive Reuse* involves repurposing an existing structure while retaining its distinctive architectural form and details. A building that is successfully adapted can continue to contribute to a community's architectural continuity. Furthermore, adaptive reuse supports urban redevelopment and land conservation, helping to reduce urban sprawl.

Large buildings, such as factories and former manufacturing sites, have been successfully reused for a variety of purposes including offices, live-work spaces, and luxury and loft condominiums. Smaller buildings, often former residences, are now successfully operating as retail shops, small office spaces, and restaurants. These buildings, once rehabilitated to fit a new purpose, continue to contribute to the history and traditions of the culture and architecture in the community.

Key factors to consider when proposing an adaptive reuse project include: (1) compliance with the historic preservation ordinance, (2) the zoning regulations, and (3) the following guidelines:

- a. Building exteriors shall be retained in their existing condition, except windows, lighting and other features may be updated to allow safe, modern uses when renovated or replaced items respect the original style.
- b. Where glazing is replaced, energy efficiency and historic accuracy shall be considered collectively, and may result in ground floors with shaded non-reflective glazing while permitting low emission (low-e) or other modern strategies in above stories.
- c. Where storm-protective measures are to be applied to a historic structure, all reasonable attempts shall be made to do so in a non-invasive manner.
- d. If doors or door details on principal façades are unrepairable, they should be replaced with new doors and door details in character with the original structure in material, size, and configuration.
- e. Replacement doors should preserve the original opening mechanism.

B. RESTORATION

Restoration of buildings is not a very common occurrence for private property. In unincorporated Polk County, the Restoration of a designated structure shall comply with the Secretary of the Interior Standards as well as the following guidelines.

1. Secretary of the Interior's Standards for Restoration

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

1. *A property will be used as it was historically or be given a new use that interprets the property and its restoration period.*
2. *Materials and features from the restoration period will be retained and preserved. The removal of materials or alteration of features, spaces and spatial relationships that characterize the period will not be undertaken.*
3. *Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate, and conserve materials and features from the restoration period will be physically and visually compatible, identifiable upon close inspection and properly documented for future research.*
4. *Materials, features, spaces, and finishes that characterize other historical periods will be documented prior to their alteration or removal.*
5. *Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize the restoration period will be preserved.*
6. *Deteriorated features from the restoration period will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture and, where possible, materials.*
7. *Replacement of missing features from the restoration period will be substantiated by documentary and physical evidence. A false sense of history will not be created by adding conjectural features, features from other properties, or by combining features that never existed together historically.*
8. *Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.*
9. *Archeological resources affected by a project will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.*
10. *Designs that were never executed historically will not be constructed.*

Restoration as a Treatment. When the property's design, architectural, or historical significance during a particular period of time outweighs the potential loss of extant materials, features, spaces, and finishes that characterize other historical periods; when there is substantial physical and documentary evidence for the work; and when contemporary alterations and additions are not planned, **Restoration** may be considered as a treatment. Prior to undertaking work, a particular period of time, i.e., the restoration period, should be selected and justified, and a documentation plan for Restoration developed.

2. Considerations for Restoration Projects

The following shall be considered when undertaking the restoration of a designated or contributing building:

- a. Identify, retain, and preserve materials and features from the restoration period.
- b. Protect and maintain materials and features from the restoration period.
- c. Repair (*stabilize, consolidate, and conserve*) materials and features from the restoration period.

- d. Replace extensively deteriorated features from the restoration period.
- e. Remove existing features from other historic periods.
- f. Recreate missing features from the restoration period.
- g. Assess the potential impact of Code-required work for accessibility and life safety.
- h. Take advantage of existing features that help address resilience to natural hazards.
- i. Preserve energy-efficient features.

3. Restoration Guidelines

- a. The owners shall determine the appropriate restoration period and receive a written confirmation from Staff indicating support of the chosen period.
- b. Owners shall thoroughly document the structure's features in their existing condition and clearly indicate which features are to be restored to the restoration period, which ones are to be removed, and which systems (e.g., structural mechanical, environmental) are to be retained or modified. The National Parks Service provides recommendations for treatments for:
 - i. Masonry: stone, brick, terra cotta, concrete, adobe, stucco, and mortar
 - ii. Wood: clapboard, weatherboard, shingles, and other functional and decorative elements
 - iii. Metals: wrought and cast iron, steel, pressed metal, terneplate, copper, aluminum, and zinc
 - iv. Roofs
 - v. Windows
 - vi. Entrances and porches
 - vii. Storefronts
 - viii. Curtain walls
 - ix. Structural systems
 - x. Mechanical systems: heating, air conditioning, electrical, and plumbing
 - xi. Interior spaces, features, and finishes
 - xii. Building site
 - xiii. Setting (district / neighborhood)
 - xiv. Code-required work
 - xv. Resilience to natural hazards
 - xvi. Sustainability
- 11. Existing energy-efficient features should be retained and repaired. New sustainability treatments should generally be limited to updating existing features and systems to have the least impact on the building's historic character; sustainability is addressed in detail in *The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings*. Although specifically developed for the Rehabilitation treatment, the Sustainability Guidelines can be used to help guide the other treatments.
- 12. A historic building may have existing characteristics or features that help to address or minimize the impacts of natural hazards. These should always be used to their best advantage when planning new adaptive treatments that have the least impact on the historic character of the building, its site, and setting.

C. REHABILITATION AND ADDITIONS

Rehabilitation is a compromise between *remodeling*, which has no sensitivity to the historic features of a building, and *restoration*, which is a more accurate approach to repair, replacement, and maintenance. The Rehabilitation guidelines in this section allow for a thoughtful process that respects the original character of each historic building, while allowing for orderly change.

1. Secretary of the Interior's Standards for Rehabilitation

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

1. *The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.*
2. *Each property will be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.*
3. *Changes to a property that have acquired historic significance in their own right will be retained and preserved.*
4. *Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property will be preserved.*
5. *Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture and, where possible, materials. Replacement of missing features will be documented by written and physical evidence.*
6. *Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.*
7. *Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.*
8. *New additions, exterior alterations or related new construction will not destroy historic materials, features and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.*
9. *New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.*

Rehabilitation as a Treatment.

When repair and replacement of deteriorated features are necessary, when alterations or additions to the property are planned for a new or continued use, and when its depiction at a particular period of time is not appropriate, **Rehabilitation** may be considered as a treatment.

2. Considerations for Rehabilitation

The key to a successful Rehabilitation is maintaining the characteristic form and details of a building. Successful rehabilitation may involve repairing or replacing original building details or the introduction of new building elements that can relate properly to the original components of the building and its neighborhood context. The Guidelines focus on sensible treatments to ensure the typical elements of each style are preserved, as these elements contribute to the character of not only the building but also the neighborhood.

Property owners should identify the style of their homes and then ensure that any changes to their buildings are

consistent with the original style of the structure. In the review of an application for a Certificate of Appropriateness, the Historical Commission and the Historic Preservation Officer may consider alternative solutions if the applicant demonstrates that they are consistent with the intent of these Guidelines and allow active use of a structure.

3. Guidelines for Rehabilitation

The following standards will ensure that rehabilitation modifications to designated and contributing resources are done in a manner that is sensitive to the history of a structure and its context.

a. Generally

1. The distinguishing original characteristics of an existing building, structure or site should be preserved.
2. If replacement of any element is necessary, the replacement feature should match the original feature in composition, color, texture, and other visual qualities, as substantiated by historic, physical, or pictorial evidence
3. When rehabilitating a building, an effort should be made to uncover previously encased or hidden finishes and details such as siding, stone, ornamental plaster or brick, and decorative structural elements such as pylons, beams and brackets; the encasing of original elements often leads to deterioration and may detract from the building's overall harmony within the neighborhood.
4. The use of architectural elements and materials salvaged from demolition of historic buildings of the same character is encouraged.
5. Buildings should not be made to look older or newer than they really are by using details from another style or period. This would alter both the building and the streetscape.
6. When uncovering original building details, technical assistance from the County's Historic Preservation Officer should be sought for proper preservation procedures.

b. Color

1. Paint color selection should be appropriate to the predominant architecture of the structure and the district.
2. Colors of walls, roofing, and accents such as trim and doors, shall be coordinated to achieve a visually positive effect. Highlighting architectural elements with the use of color and limiting the color palette to a maximum of three colors should be considered.
3. Roof color shall be compatible with the neighborhood. Lighter colored roof materials, such as white or galvanized raised seam metal, are strongly recommended for energy efficiency purposes where they are compatible with the neighborhood.

c. Porches

1. Porches should be preserved, restored, or, if necessary, rebuilt, as they are essential both architecturally and for enhancing neighborhood safety.
2. Porches visible from a right-of-way should not be enclosed with solid materials such as glass, wood, aluminum, vinyl, fiberglass or masonry.
3. Porches may be screened. The screening materials, however, should be installed so as not to conceal or damage historical architectural elements. The framing members for screening should have a design and scale that is in character with the style and period of the building.

d. Doors

1. Doors, door details, frames, lintels, fan lights, sidelights, pediments, and transoms that are in good condition or repairable and in character with the style and period of the building should be retained. (See Maintenance and Repair, if they are not).

2. Sliding doors should not be used to replace original side hinged doors.
3. Sliding doors and modern flush doors without surrounds are not permitted, except in a place not visible from a right-of-way.
4. Doors should not be relocated, enlarged, reduced or introduced, unless the change is appropriate to the style and period of the building.
5. Doors incorporating glass should be glazed in clear glass with no more than ten (10) percent daylight reduction.
6. Highly reflective glass and reflective film are prohibited. However, low emission (low-e) clear glass chosen for energy efficiency may be used on residences and on upper stories of mixed use or non-residential buildings.
7. Garage doors that are in good condition or repairable and are in character with the style and period of the building should be retained. If replacement is necessary, the replacement garage door should be the same size as the one being replaced unless an original garage door is narrower than eight (8) ft.

e. Windows

1. Windows, frames, glass, muntins, mullions, sills, lintels and pediments in good condition or repairable and in character with the style and period of the building should be retained.
2. If windows or window details on principal façades are found to be unrepairable, they should be replaced with new windows matching the original in material, size, and muntin and mullion proportion and configuration.
 - a. Replacement windows should preserve the original opening mechanism (single/double-hung, casement, etc. See window characteristics by style in the Context Chapter).
 - b. When replacing existing windows that are inappropriate to the style and period of the building, they should be replaced with new windows that are appropriate to the style and period of the building.
3. If single hung or double hung windows are placed in groupings, a four-to-six-inch trim piece should separate the windows.
4. Windows should be glazed in clear glass with no more than ten (10) percent daylight reduction.
5. The use of highly reflective glass and reflective film is prohibited. However, low emissivity (low-e) or energy efficient glazing which is slightly reflective may be permitted on shaded ground floors which allow views inside and on upper stories.
6. The use of stained and art glass should only be used if consistent with the architectural style of the building.
7. Grills should not be installed on windows unless consistent with the building style (Mission or Mediterranean).

f. Shutters

1. Shutters in good condition or repairable and in character with the style and period of a building should be retained.
2. Missing shutters should be replaced with wood shutters to match the existing. All replacement shutters should be similar to the original in size, configuration and style, fit the window openings, and not overlap each other on the surface of the wall.
3. New operable wood shutters are permitted as long as they are in character with the style of the building and are sized to match the corresponding window openings and their shapes, material, proportions, design, color, and hardware.

g. Awnings

1. Awnings may be used if they complement the style of the structure and are compatible in terms of shape,

proportion and color.

2. Awnings should be canvas. Backlit or interior lit awnings shall not be allowed.

h. Exterior Treatments

1. The following materials are generally acceptable for principal and accessory structures, if consistent with the style of the principal building.
 - Wood clapboard, wood shingle, wood drop siding, and horizontal wood board and batten siding.
 - Brick, tabby, stucco and stone or cast stone. Imitation materials should be avoided; however, High-quality modern siding materials such as HardiePlank or Perma Stone may be used where compatible in style and type with the neighborhood.

Figure 10. Siding Materials



Wood Clapboard



Drop Siding



Wood Shingles

2. Vinyl siding shall be prohibited.
3. Designated or contributing buildings shall not be resurfaced with new materials that are inconsistent with the style of the building.
4. No aluminum, vinyl or other man-made type siding materials should be used to replace or cover existing wood or masonry siding, trim or details.
5. Any existing wood siding, trim and details in good condition or repairable should be retained.
6. During the repair and replacement of deteriorated wood siding, board size, shape, texture, width of exposure, length and trim details should be preserved.
7. Board trim at corners and around openings should not exceed six (6) inches except at the front door surround which may be any size or configuration, consistent with the style of the building.
8. Wood posts, where adequate to a style, should be no less than 5" X 5" and chamfered at the corners.
9. Wood details, such as beveling or beading, should not be removed.
10. Vertical board and batten siding should be discouraged, unless characteristic of the style.
11. Existing masonry features that are important to defining the overall historical character of the building should be retained if they are in good condition or repairable. Repair or replacement should be made with materials duplicating the existing masonry in color, composition and texture.
12. Mortar joints should be repointed only where there are obvious signs of deterioration such as disintegrating mortar, cracks in the mortar joints, loose bricks, damp walls or damaged plaster work. Repointing should duplicate the existing mortar joints in size, composition, texture, color and structural strength.
13. Where brick and other masonry finishes were unpainted, they should generally remain unpainted. Painting hides detailing and alters the distinguishing original qualities of a building. Under some circumstances, particularly where the brick quality is poor or abrasive cleaning methods have been used, painting brick may be appropriate as a protective measure.
14. Any and all additions to structures that have previously been re-sided with aluminum or vinyl siding or

other simulated cladding should be rehabilitated with materials to match the existing historic structure in size, shape, color, orientation and texture.

15. Painted faux features or elements such as, but not limited to, windows, doors, shutters, or flower boxes shall generally be prohibited, except trompe l'oeil or other murals which enhance the historic area may be permitted.
16. Materials used to cover crawlspaces shall be consistent with the original materials used and generally may include: wood lattice, open brickwork, and iron grates. Materials not recommended generally include: concrete, plywood, aluminum grates, and other materials which may detract from the overall appearance of the building.

i. Roofs

1. The original roof shape and material of the principal and accessory buildings should be retained.
2. Architectural features that give the roof its character, such as dormers, cornices, towers, decorative brackets, eaves, chimneys, parapets, and exposed rafter ends should be retained or replicated.
3. Deteriorated roofing material should be replaced with material that is consistent with the style of the structure and should be similar to the existing or original roof in composition, size, shape, color and texture.
4. Replacement gutters should not cover any original architectural elements of the building. They should be made of galvanized steel, copper or painted aluminum, consistent with the style of the original building.

j. Exterior Lights

1. Original decorative fixtures should be maintained and restored whenever possible.
2. Floodlights, high intensity lights, or lights that intrude upon adjacent properties is prohibited.
3. Lighting the exterior of buildings within a historic area shall be illuminated without distracting from the harmony and unity of the street.
4. Light fixtures that are indicative of the period and style of architecture for a building, particularly salvaged fixtures, shall be encouraged.
5. Contemporary light fixtures may be used; however, they shall be on an appropriate scale for the building and historic area.

k. Unique building details, including Tabby Piers

1. Repair of unique building features should be considered, including patching and structural repairs.
2. Each such feature should be evaluated on its own merits to determine the most appropriate repair.

l. Other

1. Some architectural styles feature carports instead of garages. Carports are an important historic feature that should be preserved. They should not be enclosed for any other use.
2. Existing garages should be preserved but may be converted into living space as long as the original garage door [configuration] is preserved and the driveway is long enough to accommodate cars without obstructing the sidewalk.

4. Guidelines for Additions

a. General

1. The form of a designated historic resource or contributing structure shall be preserved.
2. Additions should show consistency of design, massing proportion and scale in relation to the existing structure, and the surrounding area.
3. Additions or alterations to structures should be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the original structure would be

unimpaired.

4. Additions shall be subordinate to the original building and shall be physically differentiated.
5. The most effective manner to achieve subordination and distinction is to recess added walls so that original building envelopes are identifiable.
6. Additions of roofs shall not be an extension of the original structure but shall be visually distinguishable.
7. No porch addition should be allowed in front of volumes originally designed as porches. If a porch is desired, the original porch should be restored.

b. Roofs

1. Roofs on additions should have similar shape, materials and pitch as the existing structure.
2. Additions to roofs, such as skylights or solar collectors, should be flush with the roof and should not be installed on roofs that are visible from the public right of-way if other roof orientations can provide the energy required.
3. Porch additions should have a roof type that is either similar to the existing roof or is in character with the style and period of the building.

c. Architectural elements

1. Additions should utilize building elements and features that are harmonious with the style of other designated or contributing buildings within the district. To maintain the predominant scale and proportion of the structure, additions should be designed so that the new elements (e.g. windows, doors, roofs, etc.) are aligned with the original façade elements and consistent with the design proportions of the original structure.
2. Windows on additions should have the same orientation, size, material and configuration as the existing or original windows of the façade of the existing structure.
3. Building additions should be designed so that the front façades of designated or contributing buildings are preserved. Additions to the rear or sides of the building are preferred.
4. Applicants are encouraged to rescue and reuse architectural elements from buildings of the same style and period that are to be demolished for use in additions.

d. Materials

1. Additions to wood-sided structures should be of wood and match the existing siding in size, shape, color, orientation and texture of the original siding.
2. Additions to stuccoed structures should be of stucco to match the existing in color, composition and texture of the original stucco.
3. Additions to concrete block structures should match the existing concrete block and should have mortar joints that match the existing mortar joints

D. RECONSTRUCTION

Reconstruction is typically used to re-create portions of historic buildings for interpretive purposes. It must be based on documented and physical evidence to allow for accurate re-construction. The practice is not very common for private properties.

1. Secretary of the Interior's Standards for Reconstruction

"Reconstruction is defined as the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location."

1. *Reconstruction will be used to depict vanished or non-surviving portions of a property when documentary and physical evidence is available to permit accurate reconstruction with minimal conjecture, and such reconstruction is essential to the public understanding of the property.*
2. *Reconstruction of a landscape, building, structure or object in its historic location will be preceded by a thorough archeological investigation to identify and evaluate those features and artifacts that are essential to an accurate reconstruction. If such resources must be disturbed, mitigation measures will be undertaken.*
3. *Reconstruction will include measures to preserve any remaining historic materials, features and spatial relationships.*
4. *Reconstruction will be based on the accurate duplication of historic features and elements substantiated by written or physical evidence rather than on conjectural designs or the availability of different features from other historic properties.*
5. *A reconstructed property will recreate the appearance of the non-surviving historic property in materials, design, color and texture.*
6. *A reconstruction will be clearly identified as a contemporary re-creation.*
7. *Designs that were never executed historically will not be permitted.*

Reconstruction as a Treatment.

Reconstruction may be considered as a treatment when a contemporary depiction is required to understand and interpret a property's historic value (including the re-creation of missing components in a historic district or site), when no other property with the same associative value has survived, and when sufficient historical documentation exists to ensure an accurate reproduction.

2. Considerations for Reconstruction

Prior to undertaking the reconstruction of a historic building, an owner should undergo a thorough investigation of the property's history, including the archeology of the site, any historic features which may still exist and the contextual history – what the area or neighborhood looked like at the time of the original construction. Because a reconstructed building is essentially new construction, it will also need to consider (and comply with) modern code requirements, resilience to natural hazards and maximizing sustainability. These should first be considered during the preliminary design phase and through the construction phase—so as not to negatively impact or detract from the reconstructed appearance of the building, its site, and setting. For instance, if a non-surviving building was located in a floodplain or another area especially vulnerable to the impact of natural hazards is crucial to consider when determining whether the building should be reconstructed. The topic of sustainability is addressed in detail in *The Guidelines*.

3. Reconstruction Guidelines

a. Owner's Analysis Prior to Construction

- a. The owner shall research and document the building's historical significance

- b. The owner shall investigate archeological resources
- c. The owner shall identify, protect, and preserve extant historic features
- d. The owner shall address modern accessibility and life safety codes, resilience to natural hazards, and how to maximize sustainability features without detracting from the appearance of the reconstructed building or site starting in the preliminary design phase.

b. Building Exterior

- 1. The owner should reconstruct a non-surviving building to depict the documented historic appearance. Although the use of the original building materials (such as masonry, wood, and architectural metals) is preferable, substitute materials may be used as long as they recreate the historic appearance.
- 2. The owner should recreate exterior features, such as the roof form and its coverings, architectural detailing, windows, entrances and porches, steps and doors, and their historic spatial relationships and proportions based on the documented design.
- 3. The owner should reproduce the appearance of historic paint colors and finishes based on documentary and physical evidence.
- 4. The owner should install exterior electrical and telephone cables underground or in the least obtrusive location possible, unless they can be documented as having been above ground historically.
- 5. Signage shall be used to identify the building as a contemporary recreation.

c. Building Interior

- 1. The owner should recreate the appearance of visible features of the historic structural system, such as posts and beams, trusses, summer beams, vigas, cast-iron columns, above-grade masonry foundations, or load-bearing brick or stone walls. Contemporary methods and materials may be used for the actual structural system of the reconstructed building.
- 2. The owner should recreate the historic floor plan and interior spaces, including the size, configuration, proportion, and relationship of rooms and corridors; the relationship of features to spaces; and the spaces themselves.
- 3. The owner should duplicate the documented historic appearance of the building's interior features and finishes (including columns, cornices, base-boards, fireplaces and mantels, paneling, light fixtures, hardware, and flooring); plaster, paint, and finishes (such as stenciling or marbleizing); and other decorative or utilitarian materials and features.
- 4. The owner should install mechanical systems and their components in the least obtrusive way possible so as not to impact the recreated interior spaces, features, or finishes while meeting user needs.
- 5. The owner should install ducts, pipes, and cables in closets, service areas, and wall cavities.

d. Building Site and Setting

- 1. The Owner should reconstruct building site features and features in the building's historic setting based on documentary and physical evidence.
- 2. The owner should inventory the setting to determine the existence of above-ground remains and subsurface archeological resources, other cultural or religious features, or burial grounds, and using this evidence as corroborating documentation for the reconstruction of missing features of the historic setting. These may include circulation systems, such as roads and streets; furnishings and fixtures, such as light posts or benches; vegetation, gardens, and yards; adjacent open space, such as fields, parks, commons, or woodlands; and important views or visual relationships.
- 3. The owner should recreate the historic spatial relationship between buildings and landscape features in the setting.
- 4. The Owner shall work with an architect to create a report fully detailing the steps and work with Staff to create a schedule for reviewing the selected materials, colors, etc.

E. RELOCATION

The relocation of historic buildings should be avoided. However, when the relocation of a historic resource may save the structure from demolition, and adaptive reuse is not an option in its existing location, the relocation shall be performed in a manner that does not affect the integrity of the building, or cause damage to its old or new location. In this case, a designated structure can sometimes be relocated into a compatible environment which can save a building, enhance its new environment, and increase the real estate value of the building.

It is not appropriate to relocate a structure to clear land or to assemble property for an infill development project. Relocation can be costly and may cause damage to a structure. Because moving structures is complicated, time-consuming, and expensive, the relocation option should not be undertaken until every aspect of the project has been considered and evaluated. A Certificate of Appropriateness is required in order to relocate a historic structure.

1. Considerations for Relocation

A property owner shall give full consideration to the architectural, environmental and practical aspects of moving a structure before applying for a Certificate of Appropriateness. Relocation shall only be allowed if the building is threatened if left in its original location. Rehabilitation and adaptive reuse shall be considered before deciding to relocate. Relocation shall be to a similar setting where there are buildings of a similar age, style, type.

2. Guidelines for Relocation

Building relocations shall comply with the following provisions to ensure their success:

a. Old Site

1. The owner shall document a building, including its original setting and its neighborhood context including the use of photographs, site plan drawings, or other graphic or written statements to record the existing site conditions. Staff may help with this process by providing historical maps and photographs, if available.
2. The owner shall provide documentation that the structural condition of a building has been assessed prior to a move by contractors experienced in moving historic buildings and is sufficient to survive a move.
3. The plan for stabilizing the building during a move shall be developed. Additional structural supports which do not damage the structure may be used, as long as such supports do cause minimal or repairable damage and support the overall goal of moving the structure. Staff, in its sole and absolute discretion, may require an engineering report to demonstrate that the building can be successfully relocated.
4. The owner shall create and submit a list of utilities including but not limited to water, electricity, gas, cable, telephone, and sewer, to which the building is connected.
5. All utilities shall be safely disconnected. The owner should coordinate the move with the utility companies and appropriate County departments and provide documentation of such.
6. The owner shall protect significant non-moveable site features of the original site,
7. The owner shall protect the structure from vandalism, weather damage, and transportation damage before, during, and after the move.
8. The owner shall plan the relocation to minimize structural damage during the move. In Florida this may include carefully determining the season and typical weather conditions in determining a move date.
9. The tree canopy along the route of the move shall be mapped and measured and care should be taken to prepare the route to not damage any trees. The street signs and lights along the route of the move shall also be mapped and measured and care should be taken to prepare the route to not damage any.

b. New Site

1. Prior to the move, the owner shall provide site plan and landscape plan information for proposed site features and plantings of the new setting, including information on accessory buildings, driveways, site lighting, and parking areas.
2. The placement on the new site shall retain the building setbacks, ground floor elevation (unless required otherwise by FEMA), and orientation as the original site.
3. A foundation plan with materials is required; the new foundation shall match the original.
4. When settled in the new location, needed repairs shall be made promptly.
5. Utilities shall be reconnected without damage to the moved structure.
6. A structure may only be relocated into a historic district if it is determined to be architecturally compatible with the adjacent buildings.
7. The structure shall be immediately secured and protected from vandalism or weather damage after the move and lit at night so that the building appears cared for at all times.

F. DEMOLITION

The irreversible nature of demolition of a contributing structure requires the full deliberation of all alternatives before action: demolition results in a loss of architectural and historical integrity that can dramatically change the character of a block, a neighborhood, or historic district.

Demolition requires a Certificate of Appropriateness. All alternatives to demolition shall be pursued and the analysis submitted to Staff. In considering such a request for a Certificate of Appropriateness to demolish a structure, the Historical Commission will weigh the impact of the proposed demolition on the overall character of the historic district. In addition, the Historical Commission will consider how the proposed use for the site will mitigate the loss of the historic structure, including the long-term effects on the historic area. Demolition for the primary purpose of cleaning the land or alleviating the burden of maintenance is not acceptable and will not provide sufficient support for demolition.

1. Considerations for Demolition

The following questions shall guide the decision as to whether a Certificate of Appropriateness for Demolition is granted:

- a. Could the contributing structure be adapted to meet the needs of a different project?
- b. Could the contributing structure be sold to someone who would be willing to use the building?
- c. Could the contributing structure be moved to another location?
- d. Could another site serve the purpose of the proposed development, leaving the building in place?

In the absence of a well-defined redevelopment plan, the only acceptable reason for the demolition of a designated structure is to protect the public from an imminent threat to health or safety, such as a structurally unsound building. Property owners are expected to maintain their property in good condition. Neglect of a building does not justify demolition.

2. Guidelines for Demolition

Once all possibilities for saving a structure have been exhausted, a Certificate of Appropriateness has been awarded, and a demolition permit has been issued per Sec. 8.5-35, the demolition of unsafe or dilapidated structures shall meet the following standards:

a. Prior to Demolition

1. The owner shall be responsible for recording the building with thorough documentation including photographs of all four exterior façades and each room of the building, and measured drawings, including site plans, architectural plans, and other features including: trees, interior and exterior permanent fixtures, such as lighting, and accessory structures, including fencing and outbuildings which shall be kept in the Historical Commission's files.
2. The proposed plan for the site of the demolished structure/s shall be submitted as part of the demolition application, including site, architectural and landscape plans.
3. Historic landscapes shall be physically protected from damage during the demolition by a certified arborist unless demotion of plantings is specifically included in the demolition Certificate of Appropriateness application.
4. Adjacent properties and historic resources shall be protected from the following demolition impacts:
 - dust and debris
 - vibration during demolition
 - negative impacts of a vacant site

5. Trees shall be protected from damage due to the compaction of the soil by equipment or materials and dust.
6. Historic features including, but not limited to, site walls, fences, lamp posts, or outbuildings which are not specifically included in the demolition application shall be protected.
7. All usable architectural materials and features shall be made available for salvage.
8. A site plan illustrating any proposed development or introduction of plantings following demolition should be developed and submitted to the Historical Commission at the time the request for a Certificate of Appropriateness is made.

b. Site Reclamation

After demolition, the site shall be promptly and thoroughly cleaned.

1. All salvageable building materials shall be collected and then the structure shall be quickly and thoroughly removed.
2. The site shall then be planted or otherwise maintained in respectable condition until its new use goes into effect.
3. All scrap and debris shall be removed from the site.
4. A suitable ground cover shall be planted on the site in quantities which will cover the site.
5. If hedges and other distinctive landscape features were damaged or removed during demolition, similar items shall be installed.
6. Refurbishing the site shall include irrigating newly planted ground cover and shrubs until they are mature and well established.
Regular site maintenance, such as mowing, trimming overhanging branches, and removal of dead plants shall be sustained.

G. ACCESSORY STRUCTURES, FENCES AND WALLS, SIGNS

The urban pattern is shaped not only by the built environment but also by ancillary features or site elements, including accessory structures, such as pool enclosures, detached garages, and sheds. Similarly, fences and garden walls for individually-designated sites and for contributing sites within historic districts should generally reflect the architectural style of the main building so it is important to select fencing styles and materials appropriately.

Signage is also an important component of commercial building façades, as they can be placed in different locations and can vary in size. Some signs are integrated into the wall plane, while others are applied, and others simply painted on. Not all signage types permitted by zoning are appropriate in historic areas. Therefore, careful consideration should be given to historic context, building form, and site layout when selecting, designing, and reviewing new signage.

1. Accessory Structures

- a. New accessory structures shall be allowed when located behind the principal building. Additionally, on corner lots, accessory structures may only be placed if they maintain the established setback of the side street.
- b. Accessory structures should be of a style, color, design, and materials compatible with the principal structure; additionally, architectural details, such as lighting fixtures, windows, and landscape should be used to visually connect them.
- c. Accessory structures should not exceed the height of the main structure. However, if the principal structure is a single story building in a predominantly multi-story neighborhood, the accessory structure may align with the prevailing neighborhood height, provided it does not include windows that overlook yards.

2. Fences and Garden Walls

- a. Walls and fences, including the selection of paint or stain, should be of a quality consistent with the characteristics of the surrounding area.
- b. Where new fences are introduced, the materials should be compatible with the style, texture, or exterior materials of the buildings on the site.
- c. Vinyl fences should be avoided.
- d. Cast iron fencing should typically be limited to high-styled buildings.
- e. Privacy walls in a rear yard may be different than front yard fencing but should match the character of the principal structure.
- f. Brick or stucco garden walls should be no less than eight (8) inches wide and capped by a flat, round or pitched top, overlapping the wall below by no less than one fourth of an inch ($\frac{1}{4}$ ").
- g. Wood fences should be made with vertical pickets with no more than three (3) inch gaps between pickets.
- h. All walls and fences should have their finished side facing outward toward the public right-of-way.
- i. All service areas shall be screened by a decorative fence which is kept closed at all times except when in active use.

3. Signs

- a. Signs shall not cover or obscure character-defining features of a building.
- b. New signs should complement, not compete with, the character of a Historic District.
- c. The overall number, type, size, and design of existing signs used on individual buildings and along the

streetscape should be considered collectively to ensure new signs respect the historic surroundings.

- d. Signage should be considered in context of other signs and not result in visual clutter.
- e. Original signage, awnings and canopies that are deteriorated should be refurbished or replaced with similar features that are compatible with the host structure.

DRAFT

H. MODERN EQUIPMENT AND TECHNOLOGY

Modern equipment, technology, and accessibility requirements can strongly impact the character of a designated site or a contributing structure within a Historic District. This section addresses the inclusion of these requirements, including accessibility tools such as ramps, mechanical equipment, energy efficiency, lighting, and hurricane protection elements. While these innovations had not been invented when the historic buildings in unincorporated Polk County were built, they require careful consideration as buildings are rehabilitated and repurposed or new buildings are constructed within historic areas.

1. Modern Equipment

- a. The introduction of modern equipment, such as HVAC systems, rooftop equipment, meter readers, conventional antennas, satellite dishes, skylights, fire escapes, security bars, security lights, solar collectors, and hurricane shutters, should be done carefully so they do not detract from the character of a historic site or contributing structure within a Historic District. These elements and their mounting devices should not be placed where they could be visible from the street and should be installed as unobtrusive as possible.
- b. Rooftop mechanical equipment, including exhaust hoods and HVAC equipment, shall be hidden from view by a parapet or placed on a part of the roof not visible from the street.
- c. All mechanical equipment should include auditory screens or sound mufflers to prevent sound from entering neighboring yards.
- d. Mechanical equipment installed at ground level shall be located at a side or rear elevation, away from street view and completely screened from view with fencing or landscaping.
- e. HVAC units shall not be placed in the front yard. Window or wall air-conditioning units and mechanical equipment should not be installed on the façades that are visible from the right-of-way.
- f. Central A/C compressors should be located as far as possible from the street and screened from public view.
- g. Architectural elements and ornamentation shall not be removed or damaged to install new equipment.
- h. Vending machines, ice machines, or similar elements shall not be visible from the street.
- i. The use of mini splits and other means by which to cool historic buildings shall be proven to have been considered.
- j. Elements that need to be attached to the building (e.g., ATM machine) shall be positioned in an area that will not damage or require the removal of significant architectural features. The element shall also be the smallest version available to minimize the impact.

2. Fire Safety and Egress

- a. Fire equipment which requires full access should be located discretely and screened or planted to the maximum extent possible by code.
- b. When permitted by law, fire escapes shall be placed at the rear of buildings as a secondary means of egress.

3. Accessibility Ramps

The Architectural Barriers Act of 1968, Section 504 of the Rehabilitation Act of 1973, and the Americans with Disabilities Act of 1990 require buildings to be accessible. These standards, however, are more flexible when applied to historic buildings. Federal rules, regulations, and standards have been developed which provide guidance on how to accomplish access in historic areas for people with disabilities. *The goal is to provide the*

highest level of access to the buildings with the lowest level of impact on the historic property.

Preservation Brief #32, *Making Historic Properties Accessible*, is a good resource for guidance on installing accessibility ramps. The following are the minimum requirements for adding ramps to historic buildings in unincorporated Polk County:

- a. Compliance with health and safety codes and ADA access requirements shall be carried out with minimum impact on the historic character of buildings.
- b. Universal access ramps, where required, shall be constructed according to building code requirements. However, they should be designed to be as unobtrusive as possible. It is recommended that these should not be visible from the street. If this is not possible, they should be designed with materials similar to those used on the original building exterior and in harmony with the historic fabric of the building.
- c. Permanent ramps, lifts, fire escapes, elevator shafts, and similar accessibility features shall be constructed on a secondary elevation of the structure and not on the primary façade.
- d. Ramps and other accessibility features shall be installed in a manner that is reversible and does not permanently impact the historic building.
- e. Access ramps shall not destroy or hide significant architectural features or details.
- f. Ramps shall be visually compatible in scale, design, and materials with the building.
- g. Temporary accessibility ramps shall be allowed in the front of a historic structure.
- h. Alternative entrances that do not require the modification of historic entries shall be considered.

4. Energy Efficiency / Retrofitting

Working with existing historic resources is inherently sustainable, as the preservation of a historic structure, instead of building a new structure, will typically decrease overall material and energy usage. Historic buildings often have many built-in energy efficiency features, such as operable windows, high ceilings, crawlspaces, attic space, and vents, which provide natural ventilation and light. Temperature control and energy efficiency are the most common complaints about historic buildings.

The Technical Preservation Services unit of the National Parks Service recommends weatherization as a strategy for improving energy efficiency in older and historic buildings. Prior to implementing energy efficiency improvements, an energy audit can provide insight to energy inefficiency within a structure and help prioritize recommended retrofits. This audit may be performed by a certified energy efficiency contractor.

Energy Efficiency upgrades to historic structures often include upgrading efficiency of air conditioning, water heating and appliances, repairing damaged windows and doors, utilizing clear solar film, and applying/repairing caulking and weather stripping, insulating roof, attic, pipes/ducts, restoring/repairing attic vents if originally part of the building, adding shading devices such as awnings (if appropriate to the style of the building), and trees. Additionally, solar panels can have a significant impact on powering historic resources and green roofs can mitigate energy use.

The following are the standards for energy retrofits to historic buildings in unincorporated Polk County:

- a. Owners should conduct an energy audit prior to retrofitting a historic structure.
- b. Weatherization methods shall have minimal impact on a historic building's design and character.
- c. Solar panels shall be permitted on historic buildings with a flat roof and a parapet.
- d. Solar panels should be placed on parts of hipped or gabled roofs where they are least visible from the primary frontage.
- e. Where solar panels are not placed on rooftops, they should be positioned in areas where they are not visible from the public right-of-way.

- f. Solar panels should be screened by vegetation or a compatible structural screen to reduce the impact of these improvements on the historic property.
- g. Solar panels shall be placed on accessory structures, if available.
- h. Green roofs may be installed on buildings with flat or slightly sloped roofs provided the building has a parapet to shield the green roof (and plants) from view and the use of the green roof will not have a detrimental effect on the structure due to increased weight and moisture.
- i. Green roofs shall be permitted on non-contributing portions of a historic property, or on new construction, as long as it does not affect the character of the historic property.
- j. Wind power, particularly antique-style wind generators on large lots where wind power once may have existed and where noise should not bother neighbors, should be encouraged.

5. Exterior Lighting

- a. Lighting the exterior of buildings within a Historic District shall be accomplished without distracting from the harmony and unity of the street.
- b. New lighting should comply with Dark Sky principles, which shield a light from projecting upwards.
- c. Floodlights and high intensity lights should not be used.
- d. Lights that intrude upon adjacent properties shall not be used.
- e. Exterior wall-bracketed or soffit-mounted lights provide light and decoration may be used to focus attention on particular details or to accent planting areas.
- f. Light sources should be concealed.

6. Hurricane Protection

Treatments providing protection against hurricanes/storms shall be pursuant to the Secretary of the Interior's Standards for Rehabilitation and the following provisions:

- a. The impact of natural disasters on historic properties shall be minimized.
- b. Before impending storms, property owners should document the historic status of a structure through photographic and/or video media.
- c. Hurricane protection tools shall be carefully selected to ensure the protection of the character-defining features of a building/site.
- d. Existing shutters should be used.
- e. When in operation, shutters should be fully closed with hardware which has been maintained, reinforced and is fully operable.
- f. Hurricane protection tools shall be carefully selected to ensure the protection of the character-defining features of the building/site.
- g. Temporary/removable protection elements may be used (e.g., plywood, metal screens, impact resistant fabric screens).
- h. Permanent components of temporary protection elements, such as fasteners and tacks, shall be painted the same color as the surface where they are installed, shall not cause permanent damage to a building and shall not remove or hide character-defining features of the building.
- i. Accordion and roll-up shutters which remain permanently attached to a building are not permitted.
- j. Historic windows and doors in stable condition should not be replaced to install impact-resistant alternatives as other means of protection exist and typically would be other historic elements of the structure.

7. Security Lights and Cameras

- a. Security lights and cameras shall be visually unobtrusive in size.
- b. When attached to a building, security lights and cameras shall respect the historic materials and colors of the building.
- c. On masonry structures, security lights and cameras shall be attached to the mortar, not the masonry unit itself.
- d. Support and cords shall be painted the same color as the building.
- e. Conduit and power supply elements shall be concealed.

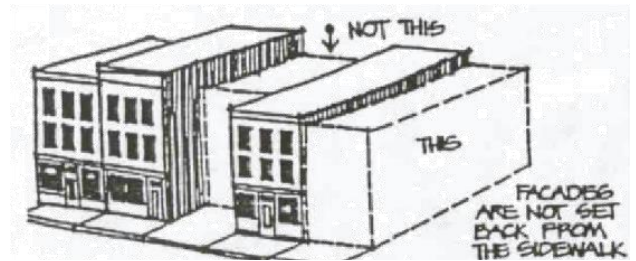
8. Security Bars/Grills:

- a. Security features which are an original feature on a window in a (e.g., Mediterranean style buildings), should be maintained.
- b. Security features shall be repaired or replaced in a manner that will not detract from the historic character of a building nor include inappropriate materials.
- c. Security bars are not be permitted on shopfronts.
- d. New security bars and doors are prohibited.

I. NEW CONSTRUCTION (WITHIN HISTORIC DISTRICTS)

A consistent urban fabric is essential to the integrity of a Historic District, preventing gaps in an otherwise cohesive streetscape. New buildings should be positioned and designed to complement the historic fabric, incorporating architectural elements that reflect the character of existing contributing structures. Building features should be used to provide a link between old and new and should incorporate building elements based on significant historic buildings; however, new construction should not replicate old architecture. The following guidelines are intended to help new development support the existing character and fabric of a Historic District.

Figure 11. Appropriate and Inappropriate Infill



1. Context

a. General

1. Applications for new development shall be accompanied by neighborhood context exhibits, including a site plan and photographs or drawings of the frontages and façades of the neighboring buildings within 600 feet showing the proposed building in place. Staff may assist by providing Sanborn maps or historic photographs of the neighborhood and helping identify key characteristics.
2. Contemporary design for new construction should not be discouraged when the design is compatible with the size and scale of the neighborhood and fills in gaps in the neighborhood fabric.

2. Standards For New Construction

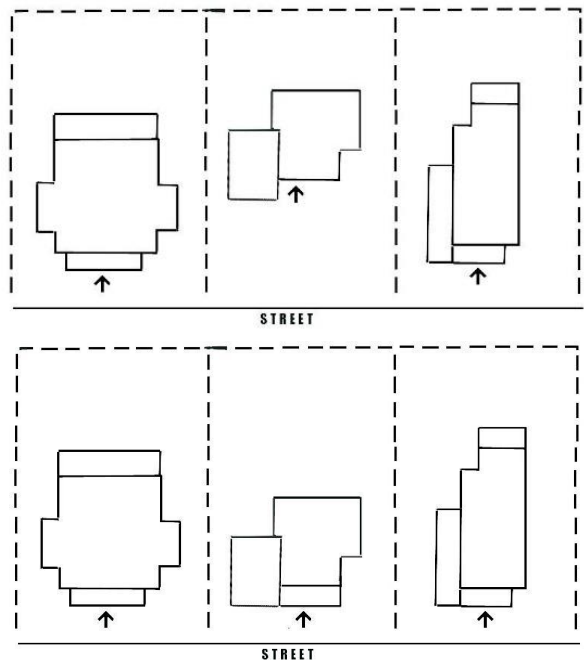
a. Lots

1. The creation of lots which are sub-standard to a Historic District's historic platting shall be prohibited.
2. The consolidation of lots into larger parcels shall be discouraged, as it would result in buildings which are inconsistent with the predominant lot width, rhythm, and urban pattern characteristic of the historic area.

b. Building Disposition and Placement

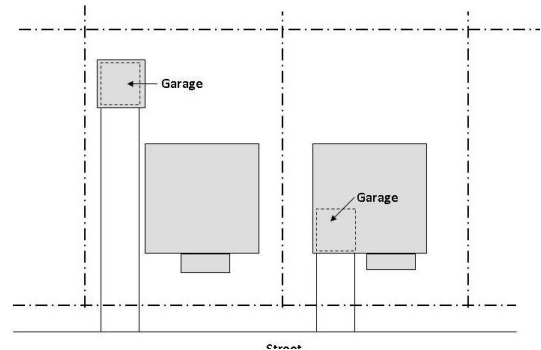
1. Principal buildings should be positioned to maintain the neighborhood's established setbacks, so that the front façades of new buildings maintain a uniform setback with pre-existing buildings, leaving enough space for accessory structures (including a garage, where appropriate) in the rear of the property.
3. Buildings should be placed following the lot orientation of the neighborhood, typically at right angles to rights-of-way.
4. Front entrances shall be mandatory and should be oriented to the street and placed with a direct pedestrian path from the right of way to the front door.

Figure 12. Alignment and Setbacks



- Based on the predominant architectural styles within a Historic District, garages should be placed either in the rear of the site if detached or recessed from the main building façade if attached. Except in Modernistic/Mid-Century neighborhoods which celebrated the car, garages should be accessed from the side wherever lot widths allow it.

Figure 13. Garage Placement



c. Scale and Massing, Form

- To achieve a scale and proportion appropriate to a historic area, new buildings shall be designed so that their components respond to the components of neighboring buildings, including:
 - height to width, length to width and solid to void ratios;
 - size and proportion of windows and doors; and,
 - the pitch and size of roofs.
- The height of a new building, including the height of its stories, should match the historic height. Additional height may be allowed through step backs and material changes, on a case-by-case basis, as long as a proposed building is found to be consistent with neighborhood character.
- The width of new buildings should be consistent with the predominant building width in the surrounding neighborhood.
- Larger buildings should be designed to blend with the surroundings by breaking their massing into smaller, visually related elements. This can be achieved by incorporating appropriately-scaled features that create a sense of layering, such as stepped façades, brackets, chimneys, vegetation, and other projecting elements that help reduce the perception of bulk.

Figure 14. Compatible and Incompatible Infill



d. Façades

- New front façades shall be compatible with the architectural character of the existing façades within the district.
- The solid/void relationship (proportion of windows and doors to the overall building) shall be maintained (e.g., the transparency of front façades should be maintained, and windows should be vertical in proportion)
- Primary residential entries for new structures shall not be recessed more than six feet (6') from the face of the primary façade, except if located within a front porch.
- Residential entries should be the closest part of a building to the street.
- In a freestanding or attached house, steps should be allowed to encroach into setbacks.

Figure 15. Appropriate and Inappropriate Infill



6. In mixed use buildings, entry lobbies should front the street and be indicated on the façade.

e. Porches and Entries

1. Where residential buildings in a Historic District have porches, new buildings should have a front porch. The addition of front porches and balconies to new residential structures is encouraged as they contribute to healthy streets and safe neighborhoods.
2. In order to encourage the use of interactive buildings, front porches, new open porches, balconies, and stoops are permitted to encroach up to three (3) feet into the front yard setback.
3. Where an established porch setback exists along a block, a new porch may match the existing setback of those porches but shall, in no case, encroach into the public right of way.
4. The size, shape, and proportion of entrances and porches should respect the existing pattern in the district.

f. Materials

1. New construction shall use building materials common to the Historic District.
2. Certain advanced modern siding materials such as Wolverine Premium vinyl siding or Hardie plank, Permastone, may be used when visually compatible.
3. When a brick veneer is applied only to a front façade, it should return onto both side façades a minimum depth of two (2) feet.
4. Brick mortar joints should be consistent with historical local tradition.
5. Trim on brick buildings may be made of precast concrete, terracotta, or stone.
6. Stucco should be applied to be consistent with the style of the structure, including color and application finish, for instance smooth or rough.

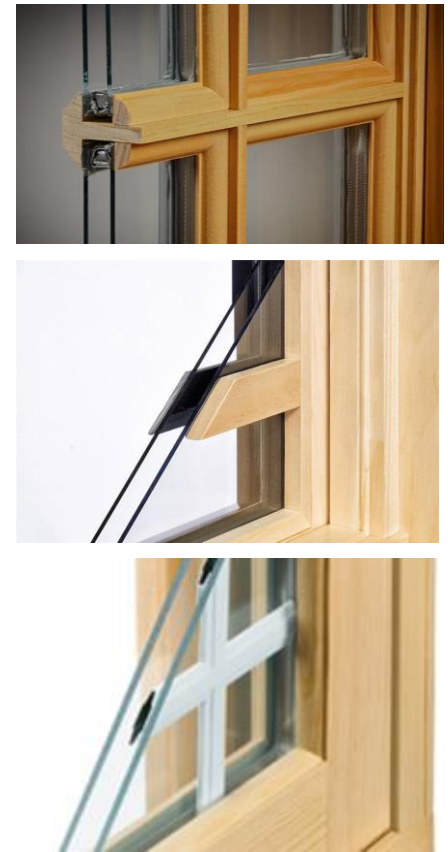
g. Windows and Doors

1. Windows shall be in harmony with and proportionate to the rest of the structure.
2. The total glazing area on a residential façade should match that of the Historic District; typically, any residential façade may not exceed thirty (30) percent of the façade surface.
3. Windowless exterior walls that face a primary frontage are prohibited.
4. All windows, including attic and dormer windows, should be real windows; no false windows are allowed.
5. Windows and doors facing a primary frontage should be glazed in clear glass with no more than ten (10) percent daylight reduction.
6. The use of reflective glass and reflective film should be avoided. Privacy may be achieved through the use of curtains and blinds.
7. Stained glass and art glass installations in new buildings may only be used when in character with the style of the building (e.g., Prairie).
8. Windows shall be recessed from the façade unless the predominant historic style calls for a different installation, and should be recessed a minimum of 1-1/2 inches.
9. Shutters shall be sized properly to completely cover an opening when closed and should be operable (see **Fig. 16**).
10. Rectangular windows should be casement, picture, single hung or double hung; circular and hexagonal windows may be fixed or pivot.
11. Windows shall include prominent sills and lintels consistent with the style of the historic area.

Figure 16. Appropriate Shutters



12. Sash windows should have true divided lights or have muntins installed on the exterior face of glass which should protrude outwards enough to provide relief.
Fig. 17 shows true divided lights (top), exterior muntins (middle) and muntins which do not meet the standards (bottom).
13. Ornamental iron, grills, or bars on windows (Mission and Mediterranean based styles only) should be constructed of steel, wrought iron or similar material, and should be painted with a gloss paint of dark color.
14. Bay windows, when provided, should be habitable spaces carried to the ground on walls or feathered back to the wall with appropriate moldings.
15. New garage doors may be constructed of wood, metal or fiberglass, and should not exceed a maximum width of nine (9) feet for a single door.
16. Double garage doors should be separated by a visual divider at least 16 inches in width.

Figure 17. Window Muntins

h. Foundation

1. New construction should consider traditional construction methods and historic context as well as climate impacts. Traditionally, many styles elevated a structure a minimum of 2-4 feet above the surrounding ground level. With impacts of flooding and sea level rise, new structures are often being elevated significantly higher.
2. The area between the ground level and the first finished floor elevation (FFE) shall be designed consistently with the style of the building, maintain pedestrian proportions, and should not detract from the character of the historic area and surrounding structures.
3. The undercroft of decks and foundations with spaced piers should be enclosed with a material consistent with the style of the structure and typically should be located between and not covering the piers, revealing the structure.
4. A raised trim should be considered between the foundation area and the bottom of the first floor.
5. Heavy landscaping should be used to completely screen a foundation of less than 3 feet above grade.

i. Roof Form and Materials

1. New construction should include roofs that are consistent and compatible with the existing buildings in the Historic District.
2. A roof that is not visible from the right-of-way may have a different material than the rest of the roof.

j. Color and Landscaping

1. Paint colors for new buildings should not include intense bright and arresting colors such as fluorescent green, orange, or yellow tones. Paint color selection should respect the predominant tones of the structures in the Historic District.
2. The number of colors for the exterior should be limited and in keeping with the style of the structure and the number of colors historically used within the historic district.
3. A slightly darker color, in character with the style, should be considered for the area below the finished floor elevation.

4. Brick, stone, or other materials intended to be naturally unpainted should remain unpainted.
5. Wood surfaces should be treated or painted.
6. New plantings should be selected from the University of Florida's *Florida-Friendly Landscaping Guide*, unless historic plant types are shown to be different.
7. Plantings should not be placed closer than 30 inches to a building.

k. Building Appurtenances

1. Chimneys should have a minimum width of five (5) feet at the ground floor, and a dimension of one and a half (1.5) feet in either direction above the roof line. The transition should be tapered.
2. Exterior chimneys and foundations should be finished in brick, stone, or stucco only.
3. Stoops may be brick, stucco, cast concrete or wood, also consistent with the style of the structure.
4. Awnings should complement the architectural style and colors of the structure.
5. Awnings may be placed above windows and doors, including garage doors, only if consistent with the style.
6. Gutters shall be made of galvanized steel, copper or painted aluminum.

IV. APPENDICES

A. DEFINITIONS

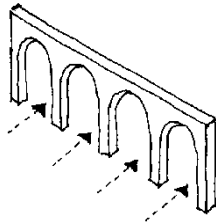
Accessory Structure: a structure, which is customarily associated with, subordinate in size and incidental in use to the principal structure and located on the same site.

Adaptive Re-Use: process of converting a building to a use other than that for which it was originally designed.

Advisory Board: Polk County Historical Commission sitting as the Historical Resources Advisory Board.

Applicant: property owner of record who makes application for a nomination for a Certificate of Appropriateness. Any person who submits an application and complete appropriate supporting documentation for the purpose of obtaining a review for compliance with applicable regulations.

Arcade - A series of arches supported by columns or pillars; a covered passageway; a recessed gallery with columns or piers open to the street.



Archaeological Resources: Any material remains of past human life, activities or habitation which are of historic or pre-historic significance. Such material includes, but is not limited to, pottery, basketry, bottles, weapons, weapon projectiles, tools, structures or portions of structures, pit houses, rock paintings, rock carvings, intaglios, graves, skeletal remains, personal items and clothing, household or business refuse, printed matter, manufactured items, or any piece of any of the foregoing items.

Archaeological Site: A property or location that has yielded or may yield information on the County's history or prehistory. Archaeological sites may be found within historic sites, historic districts, private property, public properties, and other areas of the County. Archaeological sites are evidenced by the presence of artifacts and features below and at times above the ground surface indicating the past use of a location by people.

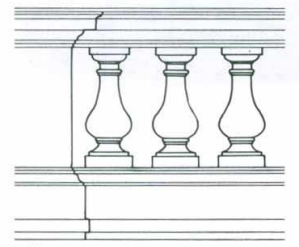
Archaeological Zone: A geographically defined area

that has or may reasonably be expected to yield information on local history or prehistory based upon broad prehistoric or historic settlement patterns.

Balcony: A railed projecting platform found above ground level on a building.

Baluster: One of a series of short pillars or other uprights that support a handrail. One of the upright, usually rounded or vase-shaped, supports of a balustrade. Related term: picket, spindle.

Balustrade: A row of balusters topped by a rail, serving as an open parapet, as along the edge of a balcony, terrace, bridge, staircase, or the eaves of a building.



Base: The lowest part of a column or architectural structure. A base story is the lowest story of a building.

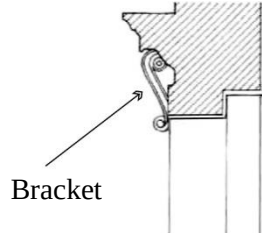
Bay: A main division of a structure, usually containing a window or door. A building with three windows across the front is referred to as three bays wide. Also, an enclosed space protruding from the exterior of a building such as a bay window.

Board and Batten: Siding fashioned of boards set vertically and covered where their edges join by narrow strips called battens.

Bond: A term used to describe the various patterns in which brick, or stone is laid, such as "common bond" or "Flemish bond".

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

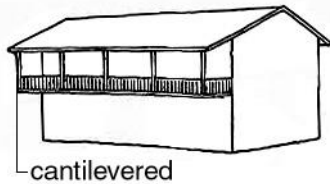
Bracket: A projecting support member found under eaves or other overhangs. Related terms: modillion, corbel.



Building : Any structure that encloses a space used for sheltering any occupancy; including a gas or liquid storage tank; and shall include manufactured homes. This may refer to a house, barn, garage, church, hotel, retail store, or similar structure.

Building type: the form and function of the building (e.g. commercial, civic, townhome, apartment buildings).

Cantilevered: A projecting structure, such as a beam, that is supported at one end and carries a load at the other end or along its length. A member, such as a beam, that projects beyond a fulcrum and is supported by a balancing member or a downward force behind the fulcrum. A bracket or block supporting a balcony or cornice.



Certificate of Appropriateness: the certificate issued by the Historical Resources Advisory Board approving alteration, rehabilitation, construction, reconstruction or demolition of a Historic Structure, Historic Site, or any Improvement in a Historic District according to the guidelines referenced in Section 7.

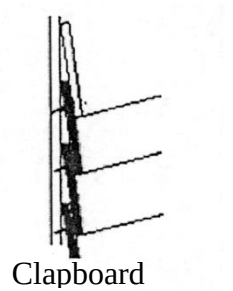
Certified Local Government: A designated local government meeting the requirements of the National Historic Preservation Act of 1966, as amended, 16 U.S.C. 470, which extends some aspects of the federal and state responsibilities for historic preservation to qualified local governments. Under the program, local governments are certified to review and make recommendations to the Florida National Register Review Board concerning nominations to the National Register of Historic Places of properties located within the confines of their local jurisdictions.

Chamfer: - A beveled edge.

Character: The qualities and attributes of any

structure, site, street or district.

Clapboards: Horizontal wooden boards, thinner at the top edge, which are overlapped to provide a weather-proof exterior wall surface.



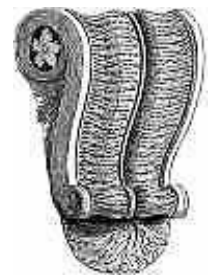
Column : A supporting pillar. The parts of a column in classical architecture are the base, shaft, and capital.

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

Contributing Structure or Property: Buildings, structures, or sites that add to the historical association, architectural quality, or archaeological value of a property or district because:

- (1) they were present during the period of significance and possess historical integrity reflecting their character at the time or potential for yielding historical information;
- (2) their potential to qualify independently for the National Register of Historic Places; and
- (3) are fifty (50) years or older.

Corbel: A shelf or ledge formed by projecting successive courses of masonry out from the face of the wall.



Corbel

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

Crawl Space: The area between the ground and the first finished floor, usually 18-24 inches.

County: The geographical region known as Polk County, Florida. Generally, used to reference the unincorporated area under the jurisdiction of the

Polk County Board of County Commissioners.

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

Designated Site, Landmark, or District: Any site, landmark, or district designated by the federal, state, or local government as having historical, architectural, or archaeological significance.

Design Guidelines: Criteria developed by a preservation commission, board, or review body to identify design concerns in an area or historic district, and to help property owners ensure that rehabilitation and new construction respect the character of designated buildings or districts.

Design Review: The process of ascertaining whether modifications to historic structures, sites, or districts meet standards of appropriateness established by a governing or advisory review board.

Disturbance: The cumulative digging, excavating, site preparation work or other such construction activities, regardless of the number of individual excavation or construction areas, related to an archaeological site.

Dormer/Dormer Window: A window that projects from a roof.

Eave(s): The extent of a roof that projects beyond the building wall.

Elevation: The vertical plane of a façade of a building. An elevation drawing is a view of such vertical plane.

Florida-Friendly Landscape: A landscape where the right plants are located in the right place, based on soil conditions and corresponding water needs. The Florida-friendly principles include appropriate choice of plants, soil analysis, efficient irrigation, appropriate use of mulches, and proper maintenance.

Florida Master Site File: The State's inventory of historical and cultural resources.

Exterior features: For the purpose of this document, exterior features should include the architectural style, general design and general arrangement of the exterior of a building or other structure, including the

color, the kind and texture of the building material and the type and style of all windows, doors, light fixtures, signs, other appurtenant fixtures and other natural features such as trees and shrubbery.

Fabric, urban: Generally describes the physical characteristics of neighborhoods, including the pattern of streetscapes, materials, placement and configuration of buildings, soft and hard landscaping, signage, lighting, etc.

Façade: The face or front elevation of a building.

Fascia: A flat horizontal member of a building. A fascia sign is one attached flat against a building.

Fenestration: The arrangement of windows on a building; openings in an external wall such as doors and windows.

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

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

Freeboard: (Added 06/04/13 - Ord. 13-0200): The additional height, usually expressed as a factor of safety in feet, above a flood level for purposes of floodplain management.

Front Façade: The principal face or front elevation of a building.

Gable: The triangular section of a wall to carry a pitched roof. See Roof Shapes.

Gambrel: See Roof Shapes.

Glazing: The glass fitted into windows and doors.

Historic District: means an area designated by the Board of County Commissioners upon recommendation of the Historic Resources Advisory Board.

Historic Landmark: Historic Landmarks include any site (including significant trees or other plant life located thereon), building, or structure of particular historic or aesthetic significance to the County, the state, or the nation. Landmarks include, sites, buildings, or structures where cultural, political, spiritual, economic, social or artistic history of the community, state or nation is reflected or

exemplified or which are identified with historic personages or with important events in local, state or national history, or which embody the distinguishing characteristics of an architectural specimen, inherently valuable for a representation of a period, style or method of construction, or a notable work of construction, or a notable work of a master designer or architect whose individual genius influenced his age.

Historic Resource: means any prehistoric or historic district, site, building, structure, object included in, or eligible for inclusion on the National Register, including artifacts, records, and material remains related to such a property or resource.

Historic Resources Database: means the compilation of data gathered on historical and archaeological sites in Polk County, Florida.

Historic Site: means any parcel of land of historic significance due to a substantial value in tracing the history or prehistory of man, or upon which a historic event has occurred and which has been designated as a Historic Site under this section, or an Improvement parcel, or part thereof, on which is situated a Historic Structure and any abutting Improvement parcel, or part thereof, used as and constituting part of the premises on which the Historic Structure is situated.

Historic Marker: A durable free-standing sign or plaque which commemorates stories of the places and people who created Florida

Historic Structure: means any improvement which has a special character or special historic interest or value as part of the development, heritage or cultural characteristics of the county, state, or nation and which has been designated as a historic structure pursuant to the Polk County Historic Preservation provisions.

Historic Survey: A comprehensive survey involving the identification, research and documentation of buildings, sites and structures of any historical, cultural, archaeological or architectural importance.

Improvement: means any building, structure, place, work of art or other object constituting a physical betterment of real property, or any part of such betterment, including streets, alleys, sidewalks,

curbs, lighting fixtures, signs, and the like.

Knee Brace: An oversized bracket supporting a cantilevered or projecting element.

Lattice: An open work grill of interlacing wood strips used as screening.

Lintel: A horizontal structural member that supports a load over an opening.

Landmark: A designated building, site, or structure having historical, architectural, or archaeological significance.

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

Massing: Composition of a building's volumes and surfaces that contribute to its appearance.

Mitigation: A process designed to prevent adverse impact of an activity on cultural resources, by the systematic removal of the prehistoric, historic, or architectural data and materials in order to acquire the fundamental information necessary for understanding the property within its proper historic context. For structures, at a minimum, this may require primary archival studies, informant interviews, measured drawings, and large-scale photography. For archaeological sites, at a minimum, this may require literature studies, informant interviews, field survey, excavation, and artifact analysis. All mitigation projects require the preparation of reports.

Mortar: A mixture of plaster, cement, or lime with a fine aggregate and water; used for pointing and bonding bricks or stones. Mortars for repointing should be softer (measured in compressive strength) than the masonry units and no harder than the historic mortar.

Muntin: One of the thin strips of wood used for holding panes of glass within a window. Related terms; glazing bar, division bar, mullion.

Mullion: The vertical bar between coupled windows or multiple windows.

National Historic Landmark Program: A federal program, which was authorized in 1935 and implemented in 1960, to identify sites and buildings of national significance.

National Register of Historic Places: Established by Congress in 1935, the National Register of Historic Places is a listing of culturally significant buildings, structures, objects, sites, and districts in the United States. The listing is maintained by the U.S. Department of Interior.

Non-Contributing Structures: Buildings, structures, or sites that do not add to the historical association, architectural quality, or archaeological value of a district because (1) it was not present during the period of significance of the district, or (2) due to alterations, disturbances, additions, or other changes, it no longer possesses historic integrity.

Object: A material thing of functional, aesthetic, cultural, historical, or scientific value that may be by nature or design, movable, yet related to a specific setting or environment.

Pane: A single piece of window glass. Double hung windows are often described according to the number of panes they have in each sash. For example, a six over six indicates that each sash has six panes.

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

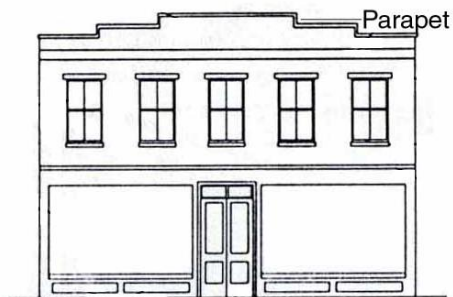
Parapet: A low wall or protective railing often used along the edge of a roof.

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

Permastone: Façade material that handles like plaster with stone-like results. Can be cast into virtually any mold type reproducing building details. Finished pieces are a warm bisque white but can also be buffed to a high luster. Accepts paints, is waterproof, weather-proof and scratch resistant.

Picket: A wooden strip forming part of a fence.

Pitch: The degree of the slope of a roof.



Pointing: The process of removing deteriorated mortar from the joints of a masonry wall and replacing it with new mortar.

Preservation: The act or process of applying measures necessary to sustain the existing form, integrity, and materials of a historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.

Principal Building: Any building which is not an accessory building as defined herein. Agricultural buildings such as barns and sheds shall be considered principal buildings on working farms.

Proportions: The relative size of two or more dimensions of a building; many architectural styles use highly developed mathematical proportions to determine the composition of façades and volumes of interior space.

Reconstruction: The act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

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

Relocation: When a building is moved, intact, to a new site.

Renovation: Modernization of an old or historic building that may produce inappropriate alterations or elimination of important features or details.

Repairable: Structures or building features that can be fixed or restored without creating an imminent hazard to public safety. For the purpose of this

document, it is assumed that most damage, including partial termite or partial fire damage, can be repaired. It should be the applicant's responsibility to demonstrate otherwise (see Economic Hardship section).

Resource: Sites, buildings, structures, objects, districts, and areas, public or private, single or in combination.

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

Revitalization: The imparting of new economic and community life in an existing neighborhood, area, or business district while at the same time preserving the original building stock and historic character.

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

Right-of-Way: The strip of land owned or controlled by the County or another governmental agency over which the public has a right of passage, including the streets, parkways, medians, sidewalks and driveways constructed thereon. For the purpose of this section "right-of-way" should exclude alleys.

Roof Shapes:

Gable Roof - A pitched roof with one downward slope on either side of a central, horizontal ridge. The following are some variations of gable roofs:

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

Front-Gable - The gables face the sides of the lot, and the gable end faces the street.

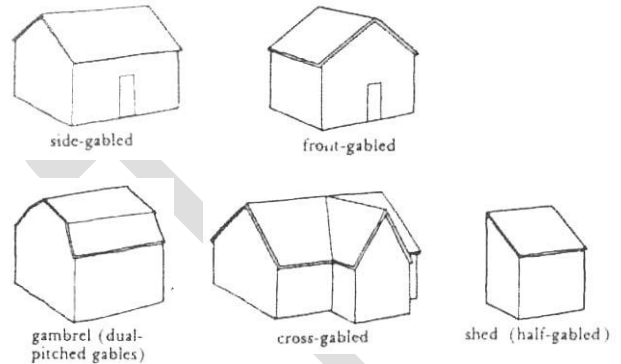
Gambrel Roof - A ridge roof with two slopes on either side.

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

Side-Gable - The roof gable faces the street.

Hipped Roof - A roof with uniform slopes on all sides.

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



Sash: The framework into which window panes are set.

Sense of Place: The sum of attributes of a locality, neighborhood, or property that give it a unique and distinctive character.

Setback: The distance between the street right-of-way line and the front line of a building or any projection thereof.

Sheating: An exterior covering of boards or other surfaces applied to the frame of the structure (see Siding)

Siding: The exterior wall covering or sheating of a structure.

Sill: The bottom crosspiece of a window frame.

Site: Any tract, lot, or parcel of land or combination of tracts, lots, or parcels of land which are in one ownership, or are contiguous and in diverse ownership where development is to be performed as a part of a unit, subdivision, or project.

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

Stoop: A small porch, platform, or staircase leading to the entrance of a house or building.

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

surrounding buildings.

Structure: A work made up of interdependent and interrelated parts in a definite pattern of organization. Constructed by man, it may be an engineering project large in scale, such as a bridge, wall, gate, or building, or small in scale, such as monuments or fountains.

Stucco: A type of exterior plaster applied as a two-or-three-part coating directly onto masonry. Historic stucco consisted primarily of hydrated or slaked lime, water and sand with straw or animal hair as a binder. After 1900, most stucco was composed of Portland cement, mixed with some lime. Many of the contemporary stucco products on the market today are not compatible with historic stucco buildings.

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

Transom: A horizontal opening (or bar) over a door or window.

Trim: The decorative framing of an opening and other features on a façade.

Trompe l'oeil: A term meaning to trick the eye in French and that refers to a technique in art, particularly painting, that creates a highly realistic optical illusion, making a two-dimensional surface appear three-dimensional.

Turret: A small slender tower.

Veranda: A covered porch or balcony on a building's exterior.

Vernacular Buildings: Buildings designed and built without the aid of an architect or trained designer; buildings whose design is based on ethnic, social, or cultural traditions rather than on an architectural philosophy.

Visual Compatibility Criteria: Factors dealing with height, proportion, rhythms, materials and color, which the Historic Resources Advisory Board uses to determine whether new construction and renovation of existing buildings is visually compatible with the Historic District.

Wall Dormer: Dormer created by the upward

extension of a wall and a breaking of the roofline.

Weatherboard: Wood siding, consisting of overlapping boards usually thicker at one edge than the other.

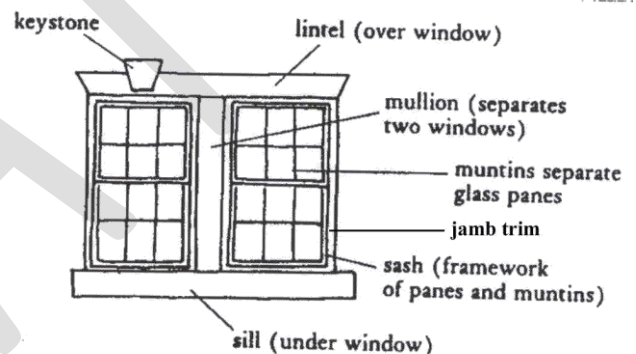
Window: A glazed opening in a wall that provides an interior space with natural light and ventilation.

Window, Bay- A projecting window that forms an extension to the floor space of the internal room; usually extending to the ground level.

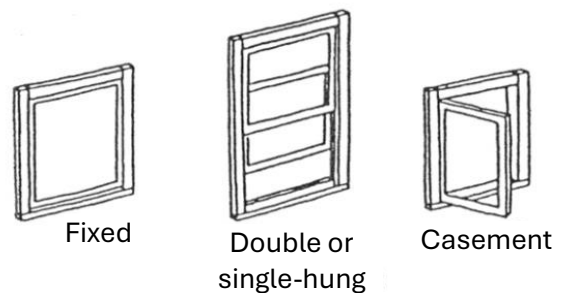
Window, Casement- A window with one or two slashes which are hinged at the sides and usually opens outward.

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

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



Sash Operation



B. CERTIFIED LOCAL GOVERNMENT OVERVIEW

Certified Local Governments (CLG) are municipalities that have demonstrated, through a certification process, a commitment to local preservation and saving the past for future generations.² The CLG program, enacted as part of the National Historic Preservation Act Amendments of 1980, links three levels of government - federal, state and local - into a preservation partnership for the identification, evaluation and protection of historic properties³.

The benefits of being a CLG include technical assistance and training, grants, and review of National Register nominations. CLGs are eligible to compete for pass-through subgrants funded by the Historic Preservation Fund grant the Division receives annually from the National Park Service. The federal CLG subgrants may be for survey, planning and National Register nomination projects. In addition, match-funding requirements for Small Matching grants are waived for all grants awarded to CLGs in good standing, whether state or federally funded. Another benefit includes County review of applications for the Florida's local option property tax exemption program (project reviews in communities that are not CLGs must be conducted by the Division of Historical Resources).

The County, on an annual basis, submits a report to the State covering the activities carried out by the historic commission during the fiscal year (October 1 to September 30).

To become a CLG, jurisdictions must meet the following requirements:

1. **Establish a qualified historic preservation commission.** Polk County established the Historical Resources Advisory Board in 2023. The board includes nine members (2 non-voting) and is in charge of reviewing and making recommendations to the board of county commissioners on matters related to the designation, regulation, and administration of cultural, architectural, and historical resources in the county.
2. **Enforce appropriate State or local legislation for the designation and protection of historic properties.** Polk County adopted a historic preservation ordinance on December 5, 2023 - Chapter 6 of the Code of Ordinances.⁴
3. **Maintain a system for the survey and inventory of local historic resources.** There are 7,267 structures in the County that have been surveyed and recorded with the Florida Master Site File office; 912 of those are in the unincorporated area and 27 have been demolished. The County will continue to update and add to the inventory.
4. **Facilitate public participation in the local preservation, including participation in the National Register listing process.** The County is committed to engaging the public in local preservation activities.
5. **Follow additional requirements outlined in the State's CLG Procedures.** Each state has Procedures for Certification that may establish additional requirements for becoming a CLG in that State.

The Polk County CLG is a part of the West Central Florida Regional Council. This group is comprised of CLG's around central Florida. Its program vision is to identify and preserve historic resources in the County, as well as to increase awareness and create educational programs for the communities of Polk regarding important sites, buildings and districts. Its goals are to:

- Identify and preserve historic resources in the county.
- Build relationships with other historic preservation advocacy organizations to create a network.
- Create educational programs or StoryMaps to tell the stories of historic resources.
- Continue to implement policies and procedures within the county to strengthen protection of historic resources.

² <https://www.nps.gov/subjects/historicpreservationfund/certified-local-government-program.htm>

³ <https://dos.fl.gov/historical/preservation/certified-local-governments/>

⁴ (https://library.municode.com/fl/polk_county/codes/code_of_ordinances?nodeId=COOR_CH6COHIPR).

C. HISTORICAL MARKER PROGRAM

The Polk County History Center and the Polk County Historical Commission work to collect and preserve historical materials that relate to Polk County and Florida history. The historical marker program plays a vital role in furthering the preservation and public education of historic resources in the County. The vision for the historic marker program is to continue recognizing and preserving local history of the County, as well as diversifying historic resources to acknowledge the various communities in the county. Historical resources include events, institutions, buildings, ethnic groups, churches, communities and cemeteries.

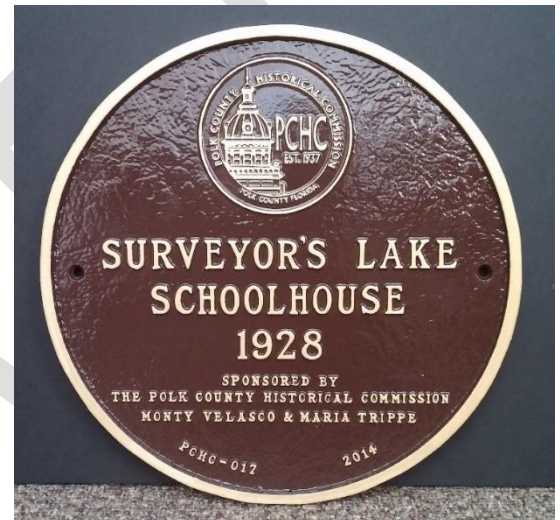
The program is intended to recognize sites of historical significance through signage, but it does not give historic resources any protection, unless the properties are officially designated as historic under Ordinance 2023-076 (Chapter 6 of the Polk County Code of Ordinances).

There are two categories of markers: *subject markers* and *structure markers*:

Subject markers are educational in nature and record aspects of local history that are important to a community. These markers honor topics such as church congregations, schools, communities, businesses, events and individuals. A subject marker is placed at a site that has historical significance and is accessible to the public. Most sites marked with subject markers must date back at least 50 years, although historic events may be marked after 30 years. Markers that honor individuals may be installed after the individual has been deceased for 10 years. Living individuals may be mentioned in the subject of a historical marker if deemed appropriate by the Historical Commission. The Historical Commission may also waive the age requirement for topics of overwhelming local or state importance, although these exceptions are rarely granted, and the burden of proof is on the applicant.

Structure markers are awarded to structures deemed worthy of preservation for their historical and architectural significance. Buildings or other historic structures may be eligible for designation upon reaching 50 years of age. In some cases, structures older than 50 years that have been altered may be eligible, if those alterations occurred at least 50 years ago and took place during a significant period of the structure's history. In reviewing applications for designation, the Historical Commission considers not only the historic persons or events associated with a structure, but also the architectural integrity of the building or structure. The structure should maintain its appearance from its period of historical significance and should be an exemplary model of preservation.

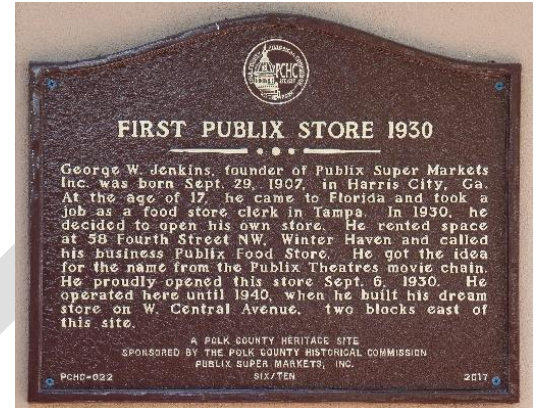
Three marker types are available. While historic places and events have been marked in Polk with signs and monuments since at least the 1930s, markers approved by the Historical Commission have been placed in Polk County since 1956. The earliest official Historical Commission markers used the State Seal as an emblem and were intended to be part of a statewide heritage trail. The State of Florida officially created a historic marker program in 1960. To ensure uniformity and quality, the goal of the Historical Commission's Marker Program is to continue to complement the statewide tradition of erecting markers in uniform style,



content, and quality.

State of Florida Historical Marker. Marker applications that meet Florida state standards can be co-sponsored with the Historical Commission and Florida Department of State. When deemed appropriate, the Historical Commission will partner with applicants in making requests for historical markers through the State of Florida Historical Marker Program. Marker applications must be approved by the State Historical Marker Council before markers are ordered. The Standard Florida State Historical Marker is 30" x 42" with a 7" concrete post. The standard marker allows 19 lines of text with approximately 1200 characters.

Polk County Historical Markers. In 2012, two new options were created to expand the ability to recognize local subjects, landmarks, events and individuals. The 2012 marker series uses the new Polk heritage landmark logo and also emphasizes continuity in overall size and appearance. The markers use a brown background and raised gold lettering recognized by cultural tourists across Florida. Applicants wishing to deviate from this specified appearance must pursue a marker through other means. Markers are one-piece cast aluminum with a separate post.



D. BENEFITS OF DESIGNATION

1. Why would a property owner want his/her property designated as historic?

Historic designation often carries a certain prestige that may improve the marketability of your property, increase property values, and secure financing that would not otherwise be available for an older building. The pride that often results in owning recognized historic structures creates neighborhoods that statistically have lower crime rates, higher public investments and cleaner streets and lots. All of this adds up to an increased quality of life. Additionally, the Historic Resources Advisory Board and its staff can provide technical advice to property owners concerning appropriate design, construction methods and selection of materials.

2. What does the designation of a historic property mean to the property owner?

Designations are meant to protect important historic resources, whether architectural or archaeological, against unnecessary demolition or destruction. Any physical changes to the exterior of a property must be reviewed and approved in advance by the Historic Resources Advisory Board. This review process is designed to assist owners in developing appropriate plans and designs and inform them of any available benefits.

3. If my house is historically designated, does it lower my property value?

No. In fact, in most instances the value of historic properties increases after designation, and properties within historic districts often have higher property values than comparable neighborhoods in proximity. Buyers often search out for historically designated neighborhoods because they know that their own investments will be protected from intrusions into the neighborhood that are out of character with the district.

4. Does this prevent me from doing anything to my property, such as an addition?

No. Historic designations merely act to preserve those historic portions of the buildings and the features that make them historic. A property owner may add, alter, and even demolish portions of historic buildings provided the proposed project is in keeping with the character of the original structure.

5. Will I have to appear before the Historic Resources Advisory Board every time I want to do something to my house?

No. You are only required to appear before the Historic Resources Advisory Board for applications to demolish or for significant additions/ alterations that are visible from the street.

6. What effect would designation have on my property taxes?

Historic designation and assessed value are independent of each other, and taxes are not automatically increased just because a property has been declared historic. However, it is possible that the value of your property would increase because a historic building is often considered a desirable place in which to live or work.

7. Will I be forced to restore my property if it becomes designated?

No. You are not required to do anything new to your property just because it has been designated. The only time the Board is involved is when you choose to undergo renovations or restorations.

8. Are there any financial incentives for owners of designated properties?

Yes. As historic preservation grants become available, properties that are locally designated would be eligible. Properties designated on the National Register of Historic Places are also eligible for federal grants. Our office is continually on the look-out for other avenues of financial assistance, such as state and federal grants, which we can then inform our historic property owners about.

9. What if I want to make changes to the inside of my house/unit?

We do not regulate what you do to the inside of your house, apartment or condo unit. Changes to interiors are only reviewed if the interior space was specifically part of the designation (like the interior of the Polk County Courthouse, for example,) because those interiors are an integral part of the historic fabric.

10. Are there any restrictions on buying or selling a designated historic property?

No. An owner can sell to whom he or she pleases, as far as the Historic Preservation Ordinance is concerned.

11. What is the process to get a project approved? How long does it take?

Before a building permit can be issued to a property that is designated, a special permit must first be issued by the Historic Resources Advisory Board. This special permit is called a Certificate of Appropriateness (COA). In essence, the COA states to the building official that we have “Certified” that the work is “Appropriate” for the historic building. Review of COA’s can vary depending on the complexity of the project. The Historic Resources Advisory Board meets the first Thursday in January, March, May, August and October to review special COA applications, such as those involving demolitions and major additions.

E. HELPFUL RESOURCES

1. Helpful Contacts

If there are any questions, please contact Polk County History Center Staff.

Historic Preservation Manager: Myrtice Young

Email: myrticeyoung@polk-county.net | Phone: (863) 534-4385

Research and Genealogy Historian: Shannon Graham

Email: shannongraham@polk-county.net | Phone: (863) 534 – 4604

Polk County Planner On Call

Email: planneroncall@polk-county.net | Phone: (863) 534 – 6084

2. Architecture

- The Abrams Guide to American House Styles. William Morgan. Harry N. Abrams Incorporated. New York. 2004. <https://archive.org/details/abramsguidetoame00will>
- American House Styles: A Concise Guide. John Milnes Baker, A.I.A. W.W. Norton & Company. New York. 1994.
- A Field Guide to American Houses. Virginia Savage McAlester. 2014. Knopf
- Identifying American Architecture: A Pictorial Guide to Styles and Terms 1600-1945. John J.G. Blumenson. W.W. Norton & Company. 1981.

3. Cultural Landscape Resources

- U.S. Department of the Interior Preservation Brief 36: Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes. <https://www.nps.gov/orgs/1739/upload/preservation-brief-36-cultural-landscapes.pdf>
- U.S. Department of the Interior, Cultural Landscapes 101. <https://www.nps.gov/articles/cultural-landscapes-101.htm>
- U.S. Department of the Interior, Guide to Cultural Landscape Reports: Contents, Process and Techniques (1998). <https://irma.nps.gov/DataStore/DownloadFile/501621>
- U.S. Department of the Interior, The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes. <https://irma.nps.gov/DataStore/DownloadFile/514832>
- Goetcheus, Cultural Landscapes and the Department of Defense (2006). <https://www.denix.osd.mil/legacy/denix-files/sites/33/2022/01/Perspectives-in-Landscapes-Paper-2006-Legacy-06-294.pdf>
- Batzli, Loechl. Ensco. Guidelines for Documenting and Evaluating Historic Military Landscapes: An Integrated Landscape Approach. <https://aec.army.mil/aec/9214/9505/3941/milland.pdf>

4. Emergency Preparedness

- Disaster Mitigation for Historic Structures: Protection Strategies. Florida Department of State, Division of Historical Resources; Florida Division of Emergency Management; Prepared by 1000 Friends of Florida. 2008. <https://files.floridados.gov/media/697182/fdem-disaster-mitigation-for-historic-structures.pdf>
- Resilient Heritage: Protecting Your Historic Home from Natural Disasters. National Park Service's Center for Preservation Technology and Training (NCPTT) and the Louisiana Division of Historic Preservation (LDHP). May 2015. <https://files.floridados.gov/media/697188/resilient-heritage-protecting-your-historic->

[home-from-natural-disasters.pdf](#)

5. Landscaping

- Florida-Friendly Landscaping. University of Florida. IFAS Extension. <https://ffl.ifas.ufl.edu/>

6. Sustainability & Energy Efficiency

- WBDG – Whole Building Design Guide. <https://www.wbdg.org/do/preservation>
- FGBC – Florida Green Building Coalition. <https://floridagreenbuilding.org/>
- Windows: Energy Efficiency Facts and Myths. Shanon Peterson Wasielewski. 2004. <https://dahp.wa.gov/sites/default/files/Windows%20Energy%20Efficiency%20Facts%20and%20Myths.pdf>

7. Maintenance of Historic Buildings

- Caring for Your Old House: A Guide for Owners and Residents. Judith L. Kitchen National Trust for Historic Preservation. John Wiles & Sons, Inc. 1991.
- Maintaining Your Historic Home: A Practical Guide for Homeowners. Delaware County Pennsylvania Planning Department. August 2009. <https://www.delcopa.gov/planning/pubs/MaintainingYourHistoricHome.pdf>

8. Historic Preservation

a. Local/ County Level

1. Polk County History Center (PCHC) Library
 - o Can be used for secondary source research and finding photographs
 - o Local newspapers, digitized and on microfilm
 - o Subject and Family Files that could have information pertaining to property history.
 - o Catalogne https://pclc.ent.sirsi.net/client/en_US/histgene/search/results?te=&lm=HISTGENE
2. PCHC Online Collections
 - o Used for finding collection items within the PCHC archives. Could include media, 3-D objects and manuscripts.
 - o Online Collection <https://polkhistorycenter.catalogaccess.com/home>
3. PCHC ContentDM
 - o Specific collections digitized and published through PCHC that pertain to specific subjects
 - o Link <https://cdm17277.contentdm.oclc.org/>
4. Polk County Library Cooperative databases. Additional databases that could have relevant information for other parts of the county.
 - o Lakeland <https://www.lakelandgov.net/departments/library/lakeland-history-room/>
 - o Lake Wales <https://www.cityoflakewales.com/716/Archives>
 - o Winter Haven <https://www.mywinterhaven.com/326/eResources>
5. Genealogical Resources
 - o [Ancestry.com](https://www.ancestry.com) - This website is accessible at the PCHC with free access to patrons.

<https://www.ancestrylibrary.com/?userid=4258&parentid=4258&expires=2024%2f09%2f21+17%3a38%3a33&libname=TAMPA+BAY+LIBRARY+CONSORTIUM+-+POLK+COUNTY+LIBRARY&hash=nHsHSYaKJ8D3RSEmdWtoiW%3d%3d>

- **FamilySearch** - A free genealogical too, this website is available at the PCHC with expanded access to records. <https://www.familysearch.org/en/united-states/>

b. Surrounding Counties: These resources could give a broader context to themes that are significant to a property.

- **Hillsborough County** <https://digitalcollections.hcplc.org/>
- **Orange County** <https://collections.thehistorycenter.org/Mhome.aspx>

c. State Level

- Economic Impacts of Historic Preservation in Florida: Update, 2010. Center for Governmental Responsibility, University of Florida Levin College of Law; Center for Urban Policy Research, Edward J. Bloustein School of Planning & Public Policy, Rutgers; The State University of New Jersey. <https://www.coralgables.com/sites/default/files/mediaexport/Historical%20Resources/52091.pdf>
- Florida Division of Historical Resources. <https://dos.fl.gov/historical/>
- Florida Division of Historic Resources, Florida Master Site File. <https://dos.fl.gov/historical/preservation/master-site-file/>
- Florida Trust for Historic Preservation: <https://floridatrust.org/>

d. National Level

- Advisory Council on Historic Preservation: <https://www.achp.gov/>
- National Park Service: <https://www.nps.gov/index.htm>
 - Preservation Briefs: <https://www.nps.gov/orgs/1739/preservation-briefs.htm>
- The National Trust for Historic Preservation: <https://savingplaces.org/>

9. Universities

- UF Digital Collections: https://repository.lib.fsu.edu/islandora/object/fsu:digital_library
- FSU Digital Library: https://repository.lib.fsu.edu/islandora/object/fsu:digital_library
- UCF Stars Digital Collection: <https://stars.library.ucf.edu/digitalcollections/>
- USF Digital Commons: https://digitalcommons.usf.edu/digital_collections/
- FAU Libraries: <https://library.fau.edu/digital-library/digital-collection-directory>
- UM Digital Collections: <https://digitalcollections.library.miami.edu/>
- Florida Southern: <https://www.flsouthern.edu/library/archives/digital-collections>
- **Polk State College:** <https://polk.digital.flvc.org/islandora/object/polk%3Aroot>

10. Repositories:

- **Florida Memory:** State Library and Archives of Florida <https://www.floridamemory.com/discover/>
- Publication of Archival Library & Museum Material: State University Libraries of Florida <https://palmm.digital.flvc.org/islandora/object/palmm%3Aroot>
- **Internet Archive** <https://archive.org/>
- **Library of Congress** <https://www.loc.gov/>
- **National Archives** <https://www.archives.gov/research>
- Photograph collection <https://www.archives.gov/research/alic/reference/photography>
- **Smithsonian** <https://library.si.edu/collections>

F. BUILDINGS SURVEYED

As of December 2024, a total of **7,267 properties** had been surveyed in Polk County, of which **912** are located within the unincorporated areas. Within the unincorporated area, 26 structures were identified as eligible (or likely eligible) for individual National Register designation, 20 were determined to potentially contribute to a historic district, and 70 were eligible for both. See **Table 1** and **Figure 18**.

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Figure 16. Structures potentially eligible for Designation (as of 2024)

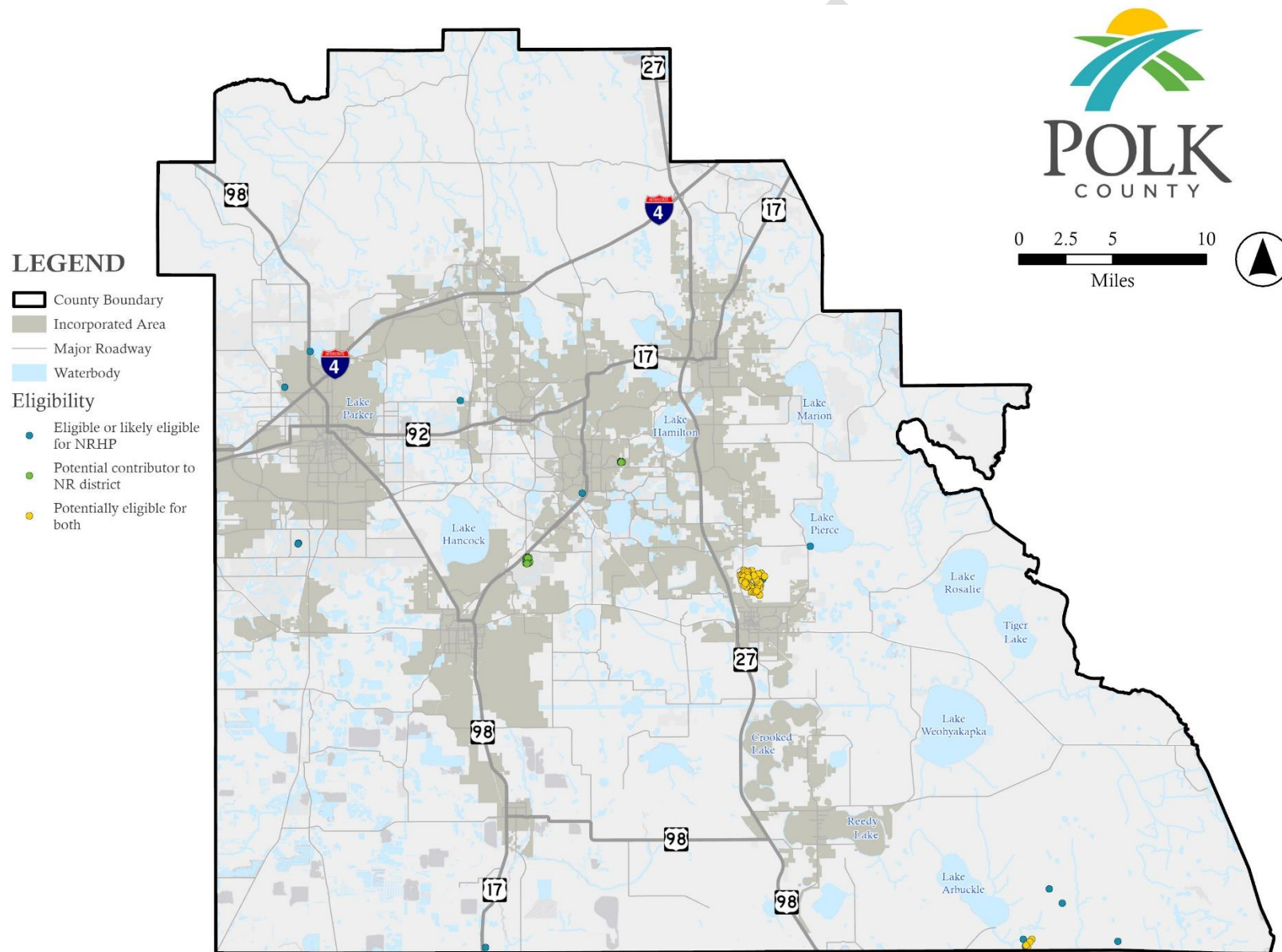


Table 1. Structures potentially eligible for Individual Designation or as contributing to a Historic District

SITE ID	Individual/ District	Site Name	Address	Year built	Style	Structure Use
PO00020	I	Bok Mountain Sanctuary & Singing Tower	1151 Tower Blvd	C1926	Art Deco	Monument, Marker, Statue
PO00262	I	Homeland School	249 Church Ave	C1878	Frame Vernacular	Museum/Art Gallery/ Planetarium
PO01012	I, D	El Retiro	1151 Tower Blvd	C1932	Mediterranean Revival	Museum/Art Gallery/ Planetarium
PO01690	I	Mountain Lake Colony House		1916	Mediterranean Revival	Hotel, Motel, Inn
PO03241	I	Gibsonia Clubhouse	5415 US-98n	1926	Mediterranean Revival	Lodge (Club) Building
PO03289	I	Mann House	1346 Cherry Ln	C1922	Bungalow CA. 1905-1930	Farm
PO03290	I	1349 Cherry Lane	1349 Cherry Ln	C1914	Dutch Cottage	Farm
PO03867	I, D	Abbott, William L., Estate	Bldg 6, Mountain Lake	1920	Mediterranean Revival	Private Residence
PO03868	I, D	Sanford, Charles G., Estate	Bldg 5, Mountain Lake	1921	Mediterranean Revival	Private Residence
PO03869	I, D	Gunther, Franklin L., Estate	Bldg 3, Mountain Lake	1920	Mediterranean Revival	Private Residence
PO03870	I, D	Edgerton, C.F., Estate	Bldg 1, Mountain Lake	1922	Mediterranean Revival	Private Residence
PO03871	I, D	Babcock, George L., Estate	Bldg 4, Mountain Lake	1919	Mediterranean Revival	Private Residence
PO03872	I, D	Johnson, F. Coit, Estate	Bldg 12, Mountain Lake	1924	Mediterranean Revival	Private Residence
PO03873	I, D	Bibb, William G., Estate	Bldg 11, Mountain Lake	1930	Mediterranean Revival	Private Residence
PO03874	I, D	Crocker, Alvah, Estate	Bldg 10, Mountain Lake	1924	Mediterranean Revival	Private Residence
PO03875	I, D	Alvord, Charles H., Estate	Bldg 9, Mountain Lake	1924	Mediterranean Revival	Private Residence
PO03876	I, D	Crane, Henry M., Estate	Bldg 18, Mountain Lake	1925	Mediterranean Revival	Private Residence
PO03877	I, D	Bok, Edward W., Estate	Bldg 16, Mountain Lake	1927	Mediterranean Revival	Private Residence
PO03878	I, D	Bok, Edward W., Estate	Bldg 29, Mountain Lake	1922	Mediterranean Revival	Private Residence
PO03879	I, D	Crocker, Alvah, Estate	Bldg 17, Mountain Lake	1923	Mediterranean Revival	Private Residence
PO03880	I, D	Woodman, Edward, Estate	Bldg 32, Mountain Lake	1922	Mediterranean Revival	Private Residence
PO03881	I, D	Ensign, Joseph, Estate	Bldg 31, Mountain Lake	1928	Mediterranean Revival	Private Residence
PO03882	I, D	Gilmor/Cheney, Estate	Bldg 30, Mountain Lake	1919	Mediterranean Revival	Private Residence
PO03883	I, D	Olmsted, F. L. Jr., Estate	Bldg 35, Mountain Lake	1919	Mediterranean Revival	Private Residence
PO03884	I, D	Kingsbury/Hanson, Estate	Bldg 28, Mountain Lake	1918	Mediterranean Revival	Private Residence

SITE ID	Individual/ District	Site Name	Address	Year built	Style	Structure Use
PO03885	I, D	Nichols, Mrs. William H., Estate	Bldg 25, Mountain Lake	1930	Mediterranean Revival	Apartment
PO03886	I, D	Cook, Horace T., Estate	Bldg 27, Mountain Lake	1927	Mediterranean Revival	Private Residence
PO03887	I, D	Gordon/Dillon, Estate	Bldg 26, Mountain Lake	1921	Mediterranean Revival	Private Residence
PO03888	I, D	Curtis, F. Kingsbury, Estate	Bldg 24, Mountain Lake	1923	Mediterranean Revival	Private Residence
PO03889	I, D	Marshall/Coakley, Estate	Bldg 23, Mountain Lake	1922	Mediterranean Revival	Private Residence
PO03890	I, D	Dudley/Douglas, Estate	Bldg 22, Mountain Lake	1923	Mediterranean Revival	Private Residence
PO03891	I, D	Miller, Daniel B., Estate	Bldg 20, Mountain Lake	1924	Mediterranean Revival	Private Residence
PO03892	I, D	Dudley/Starrett, Estate	Bldg 21, Mountain Lake	1921	Mediterranean Revival	Private Residence
PO03893	I, D	Washburn/Curtis-Heckscher, Estate	Bldg 33, Mountain Lake	1916	Bungalow CA. 1905-1930	Private Residence
PO03894	I, D	H. E., Goodman Estate	Bldg 34, Mountain Lake	1916	Mediterranean Revival	Private Residence
PO03895	I, D	Kneass-Mccarthy/Ballantine, Estate	Bldg 36, Mountain Lake	1921	Mediterranean Revival	Private Residence
PO03896	I, D	H. D. Kingsbury, Estate	Bldg 51, Mountain Lake	1920	Georgian Revival CA. 1880-Present	Private Residence
PO03897	I, D	Chapin, Alfred H., Estate	Bldg 48, Mountain Lake	1928	Mediterranean Revival	Apartment
PO03898	I, D	Hemphill, Clifford, Estate	Bldg 46, Mountain Lake	1924	Mediterranean Revival	Private Residence
PO03899	I, D	Heckscher, August, Estate	Bldg 8, Mountain Lake	1917	Mediterranean Revival	Apartment
PO03900	I, D	Tobey, Allen, Estate	Bldg 71, Mountain Lake	1927	Mediterranean Revival	Private Residence
PO03901	I, D	Fulford, George T., Estate	Bldg 70, Mountain Lake	1930	Mediterranean Revival	Private Residence
PO03902	I, D	Archibald/Macomber-Gannett, Estate	Bldg 68, Mountain Lake	1917	Mediterranean Revival	Private Residence
PO03903	I, D	Ruth, Frederick S., Estate	Bldg 66, Mountain Lake	1928	Mediterranean Revival	Apartment
PO03904	I, D	Degraff, James W., Estate	Bldg 65, Mountain Lake	1925	Mediterranean Revival	Private Residence
PO03905	I, D	Clark, E. Foster, Estate	Bldg 62, Mountain Lake	1934	Mediterranean Revival	Private Residence
PO03906	I, D	Jacquelin, H. T. B., Estate	Bldg 61, Mountain Lake	1921	Mediterranean Revival	Private Residence
PO03907	I, D	Webb, Thomas D., Estate	Bldg 60, Mountain Lake	1921	Mediterranean Revival	Private Residence
PO03908	I, D	Warner, W. H., Estate	Bldg 53, Mountain Lake	1918	Mediterranean Revival	Private Residence
PO03909	I, D	Laughlin, George M., Jr Estate	Bldg 64, Mountain Lake	1926	Mediterranean Revival	Private Residence
PO03910	I, D	Abbott, William L., Estate	Bldg 63, Mountain Lake	1928	Mediterranean Revival	Private Residence
PO03911	I, D	Heckscher/Montgomery, Estate	Bldg 67, Mountain Lake	1925	Mediterranean Revival	Private Residence
PO03912	I, D	Silsbee, Katherine E., Estate	Bldg 59, Mountain Lake	1922	Mediterranean Revival	Private Residence
PO03913	I, D	Parks, Mrs. Arthur A., Estate	Bldg 58, Mountain Lake	1922	Mediterranean Revival	Private Residence
PO03914	I, D	Zimmerman, John E., Estate	Bldg 57, Mountain Lake	1925	Mediterranean Revival	Private Residence
PO03915	I, D	Pierce, Winslow S., Estate	Bldg 55, Mountain Lake	1924	Mediterranean Revival	Private Residence

SITE ID	Individual/ District	Site Name	Address	Year built	Style	Structure Use
PO03916	I, D	Hubert, Conrad, Estate	Bldg 54, Mountain Lake	1919	Mediterranean Revival	Private Residence
PO03917	I, D	Mills/Kolb, Estate	Bldg 52, Mountain Lake	1917	Georgian Revival CA. 1880- Present	Private Residence
PO03918	I, D	Dohme, Dr A. R. L., Estate	Bldg 47, Mountain Lake	1929	Mediterranean Revival	Private Residence
PO03919	I, D	Williams, Thomas, Estate	Bldg 45, Mountain Lake	1925	Mediterranean Revival	Private Residence
PO03920	I, D	Bush, Irving T., Estate	Bldg 43, Mountain Lake	1926	Mediterranean Revival	Private Residence
PO03921	I, D	Martin, Mrs. Walter H., Estate	Bldg 40, Mountain Lake	1931	Mediterranean Revival	Private Residence
PO03922	I, D	Babson, Roger W., Estate	Bldg 38, Mountain Lake	1923	Mediterranean Revival	Private Residence
PO03923	I, D	Goss-Warner, Estate	Bldg 44, Mountain Lake	1924	Mediterranean Revival	Private Residence
PO03924	I, D	Starkey, William P., Estate	Bldg 42, Mountain Lake	1928	Mediterranean Revival	Private Residence
PO03925	I, D	Mccarter, Thomas N., Estate	Bldg 39, Mountain Lake	1926	Mediterranean Revival	Private Residence
PO03926	I, D	Cox, Mrs. R. W., Estate	Bldg 37, Mountain Lake	1928	Mediterranean Revival	Apartment
PO03927	I, D	Hamill, James L., Estate	Bldg 49, Mountain Lake	1926	Mediterranean Revival	Private Residence
PO03928	I, D	Mann, Isaac T., Estate	Bldg 50, Mountain Lake	1926	Mediterranean Revival	Apartment
PO03929	I, D	Billstein, Dr A. M., Estate	Bldg 56, Mountain Lake	1924	Mediterranean Revival	Private Residence
PO03930	I, D	Joy, S. Scott, Estate	Bldg 69, Mountain Lake	1920	Mediterranean Revival	Private Residence
PO04688	I	Lake Pierce Club	4100 Masterpiece Rd	1926	Mediterranean Revival	Private Residence
PO05434	I	Babson Park Womans Club	1300 N Scenic Hwy	1931	Mediterranean Revival	Lodge (Club) Building
PO05991	I	Seaboard Air Line Rwy Depot	1800 7th St	1925	Mediterranean Revival	Terminal, Air/Bus/Rail
PO06162	I	01053 Observation Tower	1053 Avon Park AFR	1945-	No Style	Military
PO06164	I	01051 Observation Tower Bravo Range	1051 Avon Park AFR	1945-	No Style	Military
PO06166	I, D	14032 Runway	Avon Park AFR Airfield	1942-	No Style	Military
PO06170	I, D	00535 & 00536 Apron	Avon Park AFR Airfield	C1942	No Style	Military
PO06172	I	House On Dirt Road		C1920	Frame Vernacular	Private Residence
PO06277	I	Lake Of The Hills Community Club	41 E Starr Ave	1929	Mediterranean Revival	Lodge (Club) Building
PO06281	I	Holland Jenks House	116 Raintree Ct	1925	Mediterranean Revival	Private Residence
PO06452	I	Winston School	3415 Swindell Rd	1928	Frame Vernacular	School, University, College

SITE ID	Individual/ District	Site Name	Address	Year built	Style	Structure Use
PO06761	I	00082 Entomology Storage	Avon Park Air Force Range	1943	Other	Warehouse
PO06762	I	00042 Seg Storage Magazine	Avon Park Air Force Range	1942	Other	Warehouse
PO06764	I	00046 Weather Station	Avon Park Air Force Range	1944	Other	Other
PO06765	I, D	00044 Hangar	Avon Park AFR Airfield	C1944	No Style	Hangar
PO06824	I	Griffin Elementary School	3315 Kathleen Rd	1932	Masonry Vernacular	School, University, College
PO07109	I	916 Walt Williams Road	916 Walt Williams Rd	1924	Prairie	Private Residence
PO07110	I	7021 Old Polk City Road	7021 Old Polk City Rd	1955	Ranch	Private Residence
PO07132	I	Atkins House	2920 Eloise Loop Rd	C1850	Frame Vernacular	Private Residence
PO07202	D	420 Bartow Airbase	5001 N US 17 Hwy	C1958	Masonry Vernacular	Military
PO07203	D	410 Bartow Air Base	5001 N US 17 Hwy	C1958	Masonry Vernacular	Military
PO07204	D	405 Bartow Air Base	5001 N US 17 Hwy	C1958	Masonry Vernacular	Military
PO07205	D	434 Bartow Airbase	5001 N US 17 Hwy	C1942	Industrial Vernacular	Hangar
PO07209	D	310 Bartow Air Base	5001 N US 17 Hwy	C1942	Masonry Vernacular	Military
PO07210	D	Avenue A Bartow Air Base	5001 N US 17 Hwy	C1942	Masonry Vernacular	Military
PO07212	D	217 Bartow Airbase	5001 N US 17 Hwy	C1942	Industrial Vernacular	Warehouse
PO07213	D	225 Bartow Air Base	5001 N US 17 Hwy	C1942	Masonry Vernacular	Military
PO07214	D	227 Bartow Air Base	5001 N US 17 Hwy	C1942	Masonry Vernacular	Military
PO07216	D	237a Bartow Airbase	5001 N US 17 Hwy	C1942	Masonry Vernacular	Military
PO07217	D	242 Bartow Air Base	5001 N US 17 Hwy	C1942	Masonry Vernacular	Military
PO07218	D	Avenue B Bartow Air Base	5001 N US 17 Hwy	C1942	Masonry Vernacular	Dining hall or cafeteria
PO07547	I, D	Main Parking Apron	Avon Park AFR Airfield	C1943	No Style	Military
PO07548	I, D	Firing Butt	Avon Park AFR Airfield	C1942	No Style	Military
PO07658	I	Earthen Bombing Target	Avon Park AFR	1942-	No Style	Military
PO07701	I	Fussell House	3040 Old Dixie Hwy	C1890	Frame Vernacular	Private Residence
PO08201	D	1517 Drexel Avenue NE	1517 Drexel Ave NE	C1956	Moderne *	Private residence
PO08202	D	1518 Drexel Avenue NE	1517 Drexel Ave NE	C1956	Moderne *	Private residence
PO08204	D	1530 Drexel Avenue NE	1530 Drexel Ave NE	C1956	Moderne *	Private residence

SITE ID	Individual/ District	Site Name	Address	Year built	Style	Structure Use
PO08205	D	1541 Drexel Avenue NE	1541 Drexel Ave NE	C1956	Moderne *	Private residence
PO08207	D	1548 Drexel Avenue NE	1548 Drexel Ave NE	C1956	Moderne *	Private residence
PO08208	D	1549 Drexel Avenue NE	1549 Drexel Ave NE	C1956	Moderne *	Private residence
PO08209	D	1550 Drexel Avenue NE	1550 Drexel Ave NE	C1956	Moderne *	Private residence
PO08211	D	1558 Drexel Avenue NE	1558 Drexel Ave NE	C1956	Moderne *	Private residence
PO08213	I	1350 Thornburg Road	1350 Thornburg Rd	C1956	Mid-Century Modern	Private Residence
PO08583	I	Dino's Drive-In	2929 Havendale Blvd	1960	Mid-Century Modern	Restaurant

Source: Florida Master Site File Office, January 2024.

* Indicates structure which may be reclassified