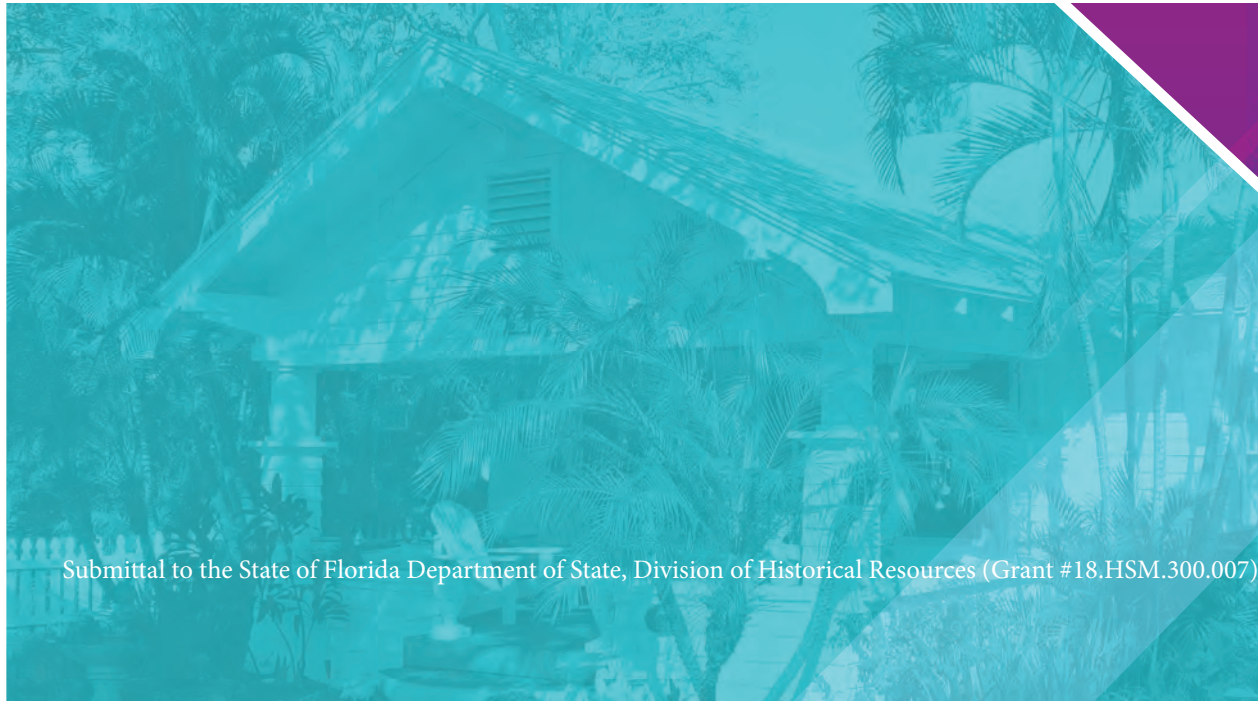




City of
**Lake Worth
Beach**
FLORIDASM

HISTORIC PRESERVATION ▾ DESIGN GUIDELINES



Submittal to the State of Florida Department of State, Division of Historical Resources (Grant #18.HSM.300.007)



lakeworthbeachfl.gov

Prepared for the

CITIZENS OF LAKE WORTH BEACH

Acknowledgments

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This project is sponsored in part by the Department of State, Division of Historical Resources and the State of Florida.



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Colonial Revival, Tudor Revival, Moorish Revival,
Neo-Classical, Dutch Colonial, Monterey, Palm Beach Regency, International

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HISTORIC TIMELINE



MISSION REVIVAL (CIRCA 1819-1930)

- Einstein developed Theory of Relativity
- San Francisco earthquake 1906
- Great Hurricane of 1906
- The Major Hurricanes of 1926/ 1928 in South Florida
- City Beautiful Movement
- 1893 Chicago World's Fair
- George Gershwin's "Rhapsody in Blue" 1924



WOOD FRAME VERNACULAR (CIRCA 1890-1930)

- 1898 Spanish-American War; U.S. acquires Puerto Rico and Guam
- Wright Brothers successfully complete first flight 1903
- February 8, 1910 - The Boy Scouts of America is founded
- A wooden automobile traffic bridge over Lake Worth Beach is completed 1919
- August 25, 1916 - The National Park Service is officially created
- May 15, 1928 - The first appearance of Mickey and Minnie Mouse on film occurs



MASONRY VERNACULAR (CIRCA 1900-1965)

- June 17, 1928 Amelia Earhart becomes the first woman to fly over the Atlantic Ocean
- Postwar prosperity ends in the 1929 Stock Market crash
- President Franklin Roosevelt establishes Work Projects Administration 1935
- Disneyland opens in July 1955



BUNGALOW (CIRCA 1910-1935)

- 1st World War 1914-1918
- Ford Model "C"
- Prohibition
- Lake Worth Beach is Incorporated 1913
- 1912 City surveyed (55 miles of streets and 7,000 lots)
- The Jazz Age
- *The Great Gatsby* was published



MEDITERRANEAN REVIVAL (CIRCA 1915-1940)

- Pan Am Airlines begin in 1927 with flights to Havana
- The Great Depression 1929-1941
- Lake Worth Beach Casino opens 1922
- President Franklin D. Roosevelt launches "The New Deal" 1933
- Shirley Temple releases "The Good Ship Lollipop" in 1934
- Lake Worth Beach outlaws gambling in 1930's

ART DECO

MEDITERRANEAN REVIVAL

BUNGALOW

MASONRY VERNACULAR

WOOD FRAME VERNACULAR

MISSION REVIVAL

WOOD FRAME VERNACULAR

MISSION REVIVAL

1800

1900

1910

1920

1930



ART DECO (CIRCA 1925-1943)

- 1925 International Exposition of the Decorative Arts in Paris launches the Art Deco movement
- Nearly 200 Art Deco hotels were built in Miami Beach between 1935-1941
- Judy Garland's "Somewhere over the Rainbow" was released in 1939
- The Jeep, the Slinky, Velcro, and Tupperware were all born in the 1940's
- Lake Worth Beach historic public library opens in August 1941



STREAMLINE MODERNE (CIRCA 1930-1945)

- New York World's Fair of 1939-40
- President Roosevelt establishes the New Deal 1933
- 21st Amendment; ending Prohibition 1933
- Golden Gate Bridge completed in San Francisco 1937
- The Tom and Jerry cartoon series premiers in 1941
- Hurricane of 1947 damages the Lake Worth Beach Casino



RANCH (CIRCA 1950-1965)

- In 1961, the first U.S. troops deployed to Vietnam
- Touch-Tone telephones introduced 1963
- The 1964 Civil Rights Act was passed by Congress
- More than half of the music played on the radio in 1956 was rock and roll
- "I Love Lucy" premieres on television 1951
- The Hula-Hoop is created by Wham-O 1958

MINIMAL TRADITIONAL

MINIMAL TRADITIONAL

STREAMLINE MODERNE

STREAMLINE MODERNE

ART DECO

MEDITERRANEAN REVIVAL

BUNGALOW

RANCH

RANCH

MID CENTURY MODERN

MID CENTURY MODERN



MINIMAL TRADITIONAL (CIRCA 1935-1950)

- Gasoline was 10 cents per gallon in 1935
- Life magazine publishes first issue 1936
- Bombing of Hiroshima 1945
- December 7, 1941 Pearl Harbor attack launches United States in WWII

MASONRY VERNACULAR



MID CENTURY MODERN (CIRCA 1950-1965)

- December 30, 1953 - The first color televisions go on sale
- October 14, 1962 - The Cuban Missile Crises begins
- The 8-track tape was developed 1964
- The Beatles became popular 1964
- The Space Race begins between the Soviet Union and the US 1955

1930

1940

1950

1960

1970

INTRODUCTION

Lake Worth Beach is a historic city; it is a city of neighborhoods. Since its inception in 1912, Lake Worth Beach has grown and evolved into one of the most culturally rich, diverse, eclectic, and physically interesting locations in South Florida. While it might be argued that the historic backbone of Lake Worth Beach is its two main streets, Lake and Lucerne Avenues, it is certain that the historic neighborhoods of Lake Worth Beach are its beating heart. The complexity, architectural variety, and sheer beauty of the historic districts in Lake Worth Beach is nearly without comparison in Palm Beach County. *There is no other place like it.*

The historic structures throughout the older neighborhoods of Lake Worth Beach tell the story of the city. They are tangible reminders of the history of the city; providing places to live, work, and play for the generations of families who have called Lake Worth Beach their home. Without the continued preservation of these historic homes and neighborhoods, the sense of place that is unique to Lake Worth Beach will diminish over time, and its authenticity will be lost. For present and future generations to continue to understand and appreciate the wonder of this place, these structures and neighborhoods must continue to adapt to ever changing needs while also respecting the architectural features that tell each property's unique story. These Design Guidelines are intended to assist in that effort.

There is great variety in the different historic architectural styles in Lake Worth Beach, which reflect the history of the city. Not all architectural styles; however, are obviously historic. A Bungalow for instance, with its brackets, and piers, and interesting windows, is easily recognizable as a historic structure. A Masonry Vernacular home, while elegant in its simplicity and proportions, may not be as readily understood as "historic". Nevertheless, the Masonry Vernacular style is prevalent in Lake Worth Beach and reflects the unique history of the city.

Lake Worth Beach has a rich and unique history that is reflected in its architecture. The six official historic districts (College Park, Northeast Lucerne, Old Lucerne, Old Town, Southeast Lucerne, South Palm Park) comprise the majority of eastern Lake Worth Beach between Dixie Highway and the Lake Worth Beach Lagoon. Within the historic districts exists a variety of architectural styles that connect Lake Worth Beach to its past. The City's Historic Resource Preservation Program was developed to ensure that structures within the districts are protected from inappropriate exterior alterations, repairs, expansions, or demolition.



These Design Guidelines are a tool intended to clarify the historic preservation review process and give guidance on all of the building elements that make up a particular architectural style. The 10 primary historic architectural styles in Lake Worth Beach are described and illustrated with photographs and drawings. When a home owner decides to make alterations to their home, these guidelines will assist in making design and repair decisions that are appropriate to the home's style. As an example, there are roof materials and treatments that are appropriate for a Bungalow style home that are not appropriate for an Art Deco style home. These guidelines provide direction during the restoration and repair process to clarify expectations and, hopefully, prevent incompatible changes.

By utilizing and complying with these Design Guidelines, homeowners are maintaining, and probably elevating the value of their home and community. The appropriate restoration, repair, and expansion of historic structures have been shown nationwide to stabilize neighborhoods and increase property values. While going through a historic preservation review and approval process may seem onerous and difficult, City staff is eager to help and make the experience as simple and rewarding as possible. By following these guidelines when renovating or expanding an historic home anywhere in the city, owners are breathing new life into the history of the City of Lake Worth Beach and preserving the authenticity of the "Jewel of the Gold Coast".

HOW TO USE THESE DESIGN GUIDELINES

What can I do with my property?

This is the most common, and perhaps, the most important question that these Design Guidelines will help to clarify. This can also be the most difficult question to answer because just as every structure is unique, the answer of “what you can do” will be similarly unique to your property.

Historic preservation staff are available to provide guidance and clarity as you make decisions for your property.

A Certificate of Appropriateness (COA) is typically required for exterior alterations and additions to existing structures, and for new construction, within a historic district. See the COA Approval Matrix for additional details regarding the type of approval that may be required.

The steps on the following pages detail the typical process followed by staff and applicants in order to make informed decisions about how to make compatible repairs and alterations to your historic structure.

INTRODUCTION

STEP 1: See Chapter III for more information on your historic district.

STEP 2: Determine when your structure was constructed.

We recommend using the City's property file records to most accurately determine the date of construction. The Palm Beach County Property Appraiser also has an interactive website that lists an estimated date of construction listed, though please be aware that this date is not always accurate.

STEP 3: Research your property to determine which materials and features are historic.

The best way to research the original features that are unique to your property is to utilize the City's property file records. These files typically contain original architectural drawings, original permit cards, copies of building permits obtained over time, photographs, property appraiser's description cards from the 1940s, 1950s and 1970s, and a variety of additional information about the property's development over time.

Using the property files: The files can be requested through the Building Division or the Historic Preservation staff, and can be viewed at the Department for Community Sustainability. Use the records contained in the file to determine which character defining features on your structure are original and which are later replacements. Typically the best records to use are the original architectural drawings and permit card (if available) and the earliest available property appraiser's card.

STEP 4: Determine the historic architectural style of your structure.

Using Chapter V of this document, and the research conducted on the features of your structure, determine which architectural style best describes your existing structure.



STEP 5:

Make decisions that are compatible with the existing historic features on your structure. If the features on your structure have changed over time, make decisions compatible with the historic architectural style, utilizing the property file documents when possible.

The goal of the historic preservation program is to preserve and maintain the special historic, aesthetic, architectural, and cultural elements of structures and districts. These elements make Lake Worth Beach unique, and their preservation serves as a visible reminder of the City's history and heritage.

The first recommendation when considering repairs, improvements, or alterations to a property is to first consider repairing and maintaining the existing, historic elements of the property. These various elements are discussed in depth in Chapter IV and Chapter V, and specific recommendations for treatments are in Chapter VI.

If repair is not feasible and/or replacement features are needed, the replacements should follow this general hierarchy of importance:

- 1) Replicate the appearance of the historic feature, in the existing location, to the extent possible. Pay particular attention to size, shape, scale, profile, massing, and configuration.
- 2) Replicate the type of historic materials to the extent possible.
- 3) Replicate the operability mechanism of the historic materials to the extent possible.

Generally, a replacement feature that replicates the appearance of the historic feature, using the same materials, in the same location, and that operates the same way will be the most successful and easiest to permit. A request that does not follow this general hierarchy may be more challenging, and will require additional review by Staff or the Historic Resources Preservation Board.

For more specific details on Exterior Finishes, see page 178.

For more specific details on Windows, see page 195.

For more specific details on Roofs, see page 201.

STEP 6:

In order to proceed with the proposed repairs or alterations, a building permit is likely required. All building permit documents and Certificate of Appropriateness documents should be submitted concurrently to the Department for Community Sustainability.

For the historic preservation review, be sure to include a completed Certificate of Appropriateness application, photographs of all sides of the exterior of the structure, including close-up photographs of the areas where the work will take place. Be sure to include information regarding the existing features and the proposed work, including sizes, materials, product approvals, and specific information regarding what changes are proposed to take place.

Utilize the COA Approval Matrix, COA application checklists, and Building Permit Checklists to assist with permitting requirements.

As with any building permit application, DO NOT order any products until you have been issued a Certificate of Appropriateness and Building Permit for the proposed work. Be sure to read the Certificate of Appropriateness Result Letter and Building Permit Card, as conditions and provisos may have been included which may impact the products, installation methods, or other details pertaining to the approved scope of work.



City of
Lake Worth
Beach
FLORIDA™

CHAPTER II

LAKE WORTH BEACH | *Jewel Of The Gold Coast*



The City of Lake Worth Beach is an Atlantic coastal community in Florida's Palm Beach County, situated roughly midway between Delray Beach and West Palm Beach. With a population of just under 38,000¹ this bustling community prides itself on having a thriving artistic and creative spirit and is actively promoting its historic legacy for residents and visitors to benefit and learn from equally.

The City's slogan of being the Jewel of the Gold Coast is both a metaphor and one based on actual history. When the town was first being platted in 1912, it was called Lucerne. But even before that, a 1902 map of Florida shows the town's name as Jewell. In more recent years, several sections of Florida's coastline have been given their own distinct nicknames. For example, St. Lucie, Martin, and Indian River Counties are known as the "Treasure Coast," because of the abundance of shipwrecks along that particular stretch of Florida, leaving bountiful treasures underwater. Miami-Dade, Broward, and Palm Beach Counties are often referred to as the "Gold Coast," because of their reputation during the Florida Land Boom as the winter playground for wealthy northerners who came in droves for the glitzy waterfront resorts and golden beaches.



A Little History on Prehistory

A lot of people do not consider Florida very "old," but in fact, prehistoric humans inhabited Florida as early as 12,000 years ago. Specific to the Palm Beach County area, local tribes included the Jeaga, the Jobe, and Ais.² In the prehistoric period, people did not write about themselves or their history. By the time European contact was made when the Spanish first "discovered" Florida in 1513, Native Americans numbered about 20,000 in the South Florida region. Eventually almost all of these original tribes would be completely wiped out by disease (brought over by the Europeans) and warfare. The tribes we recognize today, the Seminole and the Miccosukee, didn't arrive in Florida until the 1750s, having migrated from Alabama and Georgia.

Taking on the Wilderness

By the time the Second Seminole Indian War ended in 1842, and even through the Civil War, this region of Florida was very sparsely settled. The landscape was extremely harsh and difficult to navigate. The vast wilderness was nothing but swampland and jungle-like conditions. There were no roads; no stores in which to get supplies; snakes and alligators were very real threats with every step; and mosquitoes would swarm by the thousands. The area had less than 200 residents even by the 1880s. The settlers who did choose to come here were farmers, working the land to produce a variety of crops such as beans, tomatoes, cabbage, and citrus fruits.

In the middle of the Civil War, Congress passed what would become very influential legislation, the Homestead Act of 1862, which offered 160 acres to settlers in exchange for making improvements to or farming the land. Samuel and Fannie James, thought to be former slaves, ended up settling in the Lake Worth Beach area around 1885, when the area was referred to as "Jewell." Fannie James became the founder and first postmaster of Jewell in 1889. The couple played a prominent role in the early development of the community and were well respected by neighboring settlers. They eventually owned upwards of 700 acres in the region, including the area that would become Lake Worth Beach.

By the time the Second Seminole Indian War ended in 1842, and even through the Civil War, this region of Florida was very sparsely settled.

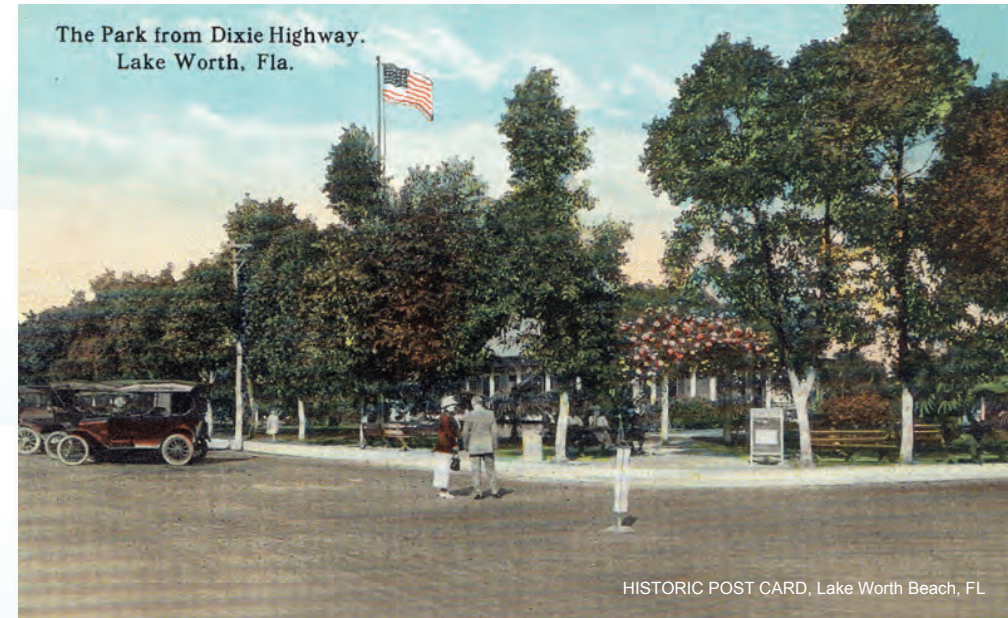
Transformed by a Train

Henry Flagler and his Florida East Coast Railway had an immediate and profound impact on the region. Flagler had already built impressive hotels in St. Augustine, making vast improvements to the existing railroad infrastructure with plans to continue it southward. When he visited Palm Beach County in 1892, he immediately began to buy up property, recognizing the potential for development in what he considered to be a virtual paradise. He began construction of the lavish Royal Poinciana Hotel in Palm Beach to attract high society northerners, and finally brought the railroad into West Palm Beach in 1894.

While other towns focused on becoming upscale resort meccas to provide a glamorous destination for wealthy tourists, Lake Worth Beach continued developing as a predominantly agricultural town. Flagler's new railroad provided a way for local farmers to send their crops to northern markets.

In 1906, Governor Napoleon Bonaparte Broward initiated a land reclamation effort that consisted of digging a series of canals, dams, and re-grading projects to drain 500,000 acres of the Florida Everglades. The goal was to provide more stable, dry land on which transportation and trade could be facilitated, and also to provide more land for home construction and agriculture. With such high potential for profit, the conversion of the wetlands into fertile farming soil attracted developers and investors, with one company in particular playing an important role in the creation of the Town of Lake Worth Beach.

By 1912, a consortium of out of town real-estate investors known as the Palm Beach Farms Company had acquired 60,000 acres in the area, including the land that had belonged to Samuel and Fannie James. Though this was to be largely an agricultural endeavor, the company started to plan for a town center with surrounding residential lots, naming it "Lucerne." In a marketing move to attract buyers (much like the Homestead Act offered free land to attract settlers), the Palm Beach Farms Company offered a free home-site in town to those who purchased one of their 7,000 farming tracts.³ Unfortunately the town site of Lucerne was short lived. Shortly after the town's platting, the establishment of the local post office revealed that the name "Lucerne" was already taken by another Florida town, and so it was given the new name of Lake Worth Beach. The town incorporated the next year in 1913.



Investments in infrastructure and various amenities would see the population of Lake Worth Beach explode and resulted in the town moving away from being primarily agricultural in nature to catering to tourism.

Dixie Highway connected Miami to West Palm Beach, passing through Lake Worth Beach. A ferry service was initiated connecting Lake Worth Beach to the barrier island across the lake, where Palm Beach was located. All of these additional modes of transportation meant that not only could more people come into town, but so could building supplies, and in great quantities.

Bring on the Boom

In Florida there is a period of time, from late 1919 to 1926, that is called the Land Boom. Land speculation and the ensuing development was at an all-time high. Attractive advertising campaigns along with frenzied media hype made people believe they needed to buy up the land now while they could; that these new towns were going to be profitable for all who invested there. The propaganda worked. The lure of profit potential and the attraction of the lush landscape and beautiful weather (factors that dominate Florida real estate to this day) would see property sale auctions sell lots as fast as they could be platted.

Lake Worth Beach would not be left out of the action. In 1919, a wooden drawbridge, the longest of its kind at that time in the nation, was constructed to provide additional access to the barrier island. A Casino and Bathing Pavilion, featuring dancing and dining facilities on the second floor, would prove to be a very popular attraction, bringing a record number of visitors to the blossoming town. A Club House built in Pioneer Park served as the social hub for residents, offering meeting and event spaces (the Club House was replaced by the Municipal Auditorium building, which is now Lake Worth Beach's City Hall). Other new projects included a 300' fishing pier and a salt water pool.⁴

By 1920, residents numbered about 1,100, and growth in the commercial core flourished as well. Between 1922 and 1925, when Lake Worth Beach reincorporated as a City, 45 new businesses were constructed. A look at the population, from the city's inception forward provides shocking insight at just how rapidly the growth was; imagine how quickly infrastructure (street lights, roadways, sewers, water lines, electrical grids) and housing had to be constructed to keep up with the demand:

1912 – 308 residents

1915 – 600 residents (doubled in three years)

1920 – 1,106 residents

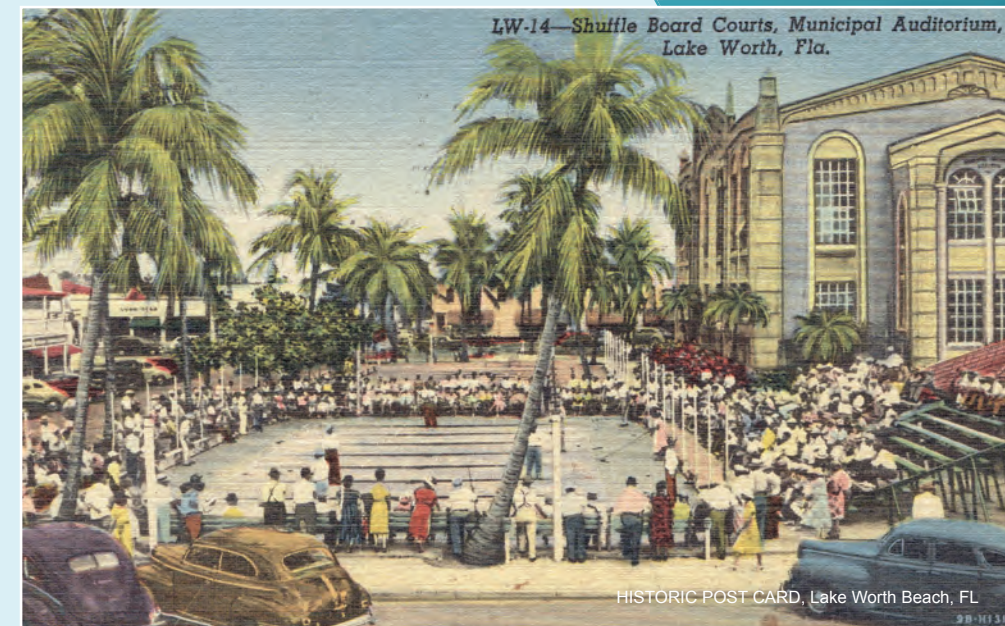
1930 – 6,000 residents

During the winter months, visitors from the north were so plentiful some had to be turned away, as there were simply not enough small cottages and apartments to rent. More building permits were issued by the town in the first few months of 1924 than all of 1923. In 1925, dredging and filling began for the construction of the scenic Municipal Golf Course, located on the waterfront. Later that year, the beautiful 6-story Mediterranean Revival Gulfstream Hotel opened with much fanfare and became yet another building that would attract a great number of visitors.

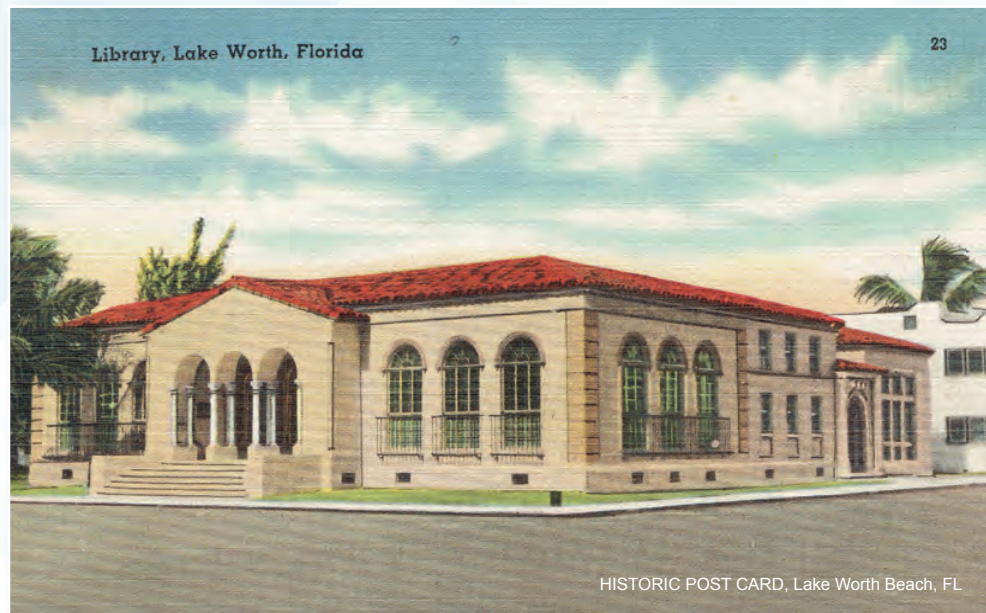
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HISTORIC POST CARD, Lake Worth Beach, FL



HISTORIC POST CARD, Lake Worth Beach, FL



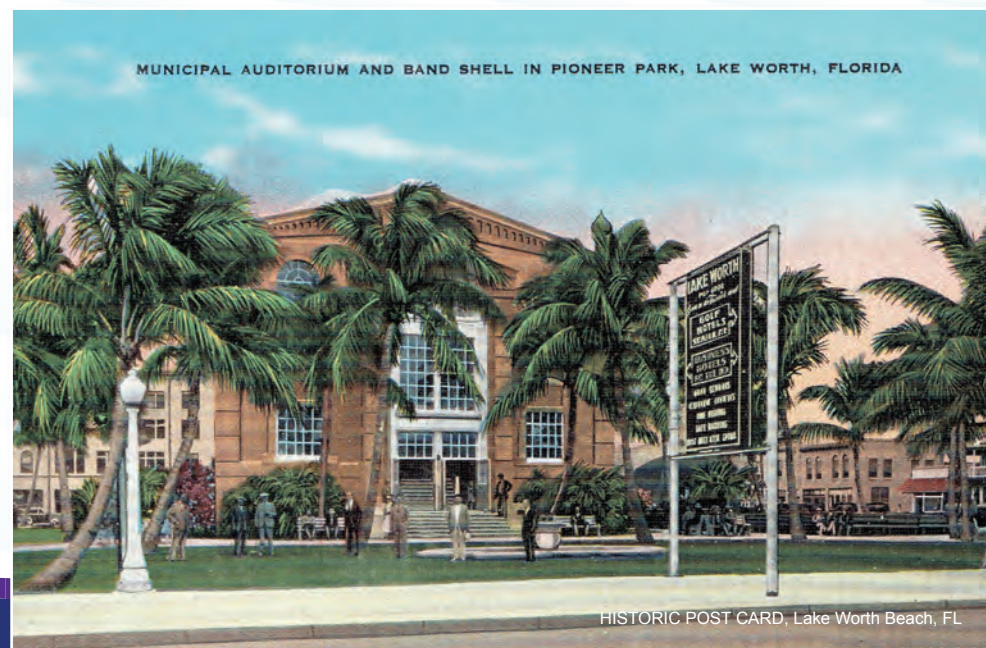
The Bubble Bursts

A series of tragic and economically crippling events took place that would seriously affect the real estate frenzy throughout the state, but especially in South Florida. As early as 1925, the rail lines became severely overburdened, which caused major delays in the receiving of building supply shipments. Then two major hurricanes hit, the first in 1926 which decimated the Miami area, and a second in 1928, which passed right over Lake Worth Beach and killed thousands of people when it caused Lake Okeechobee to flood. Not only were buildings destroyed, transportation routes were disrupted that severely hindered rebuilding efforts. As people lost their investment money because no one was buying in the area, it quickly snowballed into an all-out panic. In 1929 the stock market crashed, bringing about the Great Depression, which would last almost the entire decade of the 1930s. It would be a very dark time for the nation as many families struggled just to be able to afford food.

Struggling to Bounce Back

Though construction would not be as rampant as it had been in the 1920s, the latter part of the 1930s would see some growth in part due to President Roosevelt's New Deal program, which sought to put people back to work by having the Federal Government fund infrastructure, parks, art, architecture, and roadway projects.

It was in the post-War era that Lake Worth Beach again would enjoy a return to economic stability



Just as the nation was recovering from a very weary decade, World War II would again slow down any meaningful progress as attention turned to providing support to our troops. However, Lake Worth Beach would experience a rather significant population increase, as military training bases and camps were located in West Palm Beach, Jupiter, and Boca Raton and several resort hotels were turned into military hospitals. In 1940 Lake Worth Beach's population was 7,400; by the time the War ended in 1945, the population numbered 10,615.⁵

It was in this post-War era that Lake Worth Beach again would enjoy a return to economic stability. Many of the veterans who had trained in the region returned, bringing their families back with them. The Federal government's G.I. Bill offered very low interest rates, allowing young families to afford a new home. This caused a massive housing demand that lasted well into the mid 1950s. This demand

also created a drastic change in the way housing stock was made available and constructed; new technologies allowed for the pre-fabrication of building parts, and entire house kits were shipped to the lots to be put together on site.

Looking forward to the Future

The War was over, and Americans were no longer required to endure harsh rationing and conservation of resources. Finally, people were able to feel the joy of being a consumer. Technology was creating more reliable cars, modern conveniences for the home and more accessible ways to travel nationally. This was the decade that would see the birth of rock and roll, and the race against the Soviet Union to be the first in space flight (which influenced design aesthetics and technologies across numerous disciplines) would be a constant theme throughout the decade. Another social and political cause that permeated our national consciousness was that of civil rights. The Supreme Court would rule that school segregation was unconstitutional in the 1954 case *Brown vs Topeka Board of Education* case, the effects of which would last well into the 1970s.

As in much of the country, the 1960s and 1970s would see quite a bit of demolition of the built environment in the name of “progress.” In Lake Worth Beach, this also saw an increase in the construction of apartment buildings, condominiums, and larger scale commercial properties.

Today, Lake Worth Beach boasts a quaint but vibrant downtown with many art galleries, cultural facilities and restaurants. Lake Worth Beach hosts a variety of annual festivals, many of which celebrate the city’s historic and artistic past and cultural diversity.

Endnotes

- 1 According to the 2016 United States Census
- 2 Historical Society of Palm Beach County, “Native Americans” section
- 3 Peck, Jo-Anne M., page 22
- 4 Anderson, Sherry, page 20
- 5 GAI Consultants SE, SE Lucerne District Report, page 26



HISTORIC POST CARD, Lake Worth Beach, FL



HISTORIC POST CARD, Lake Worth Beach, FL

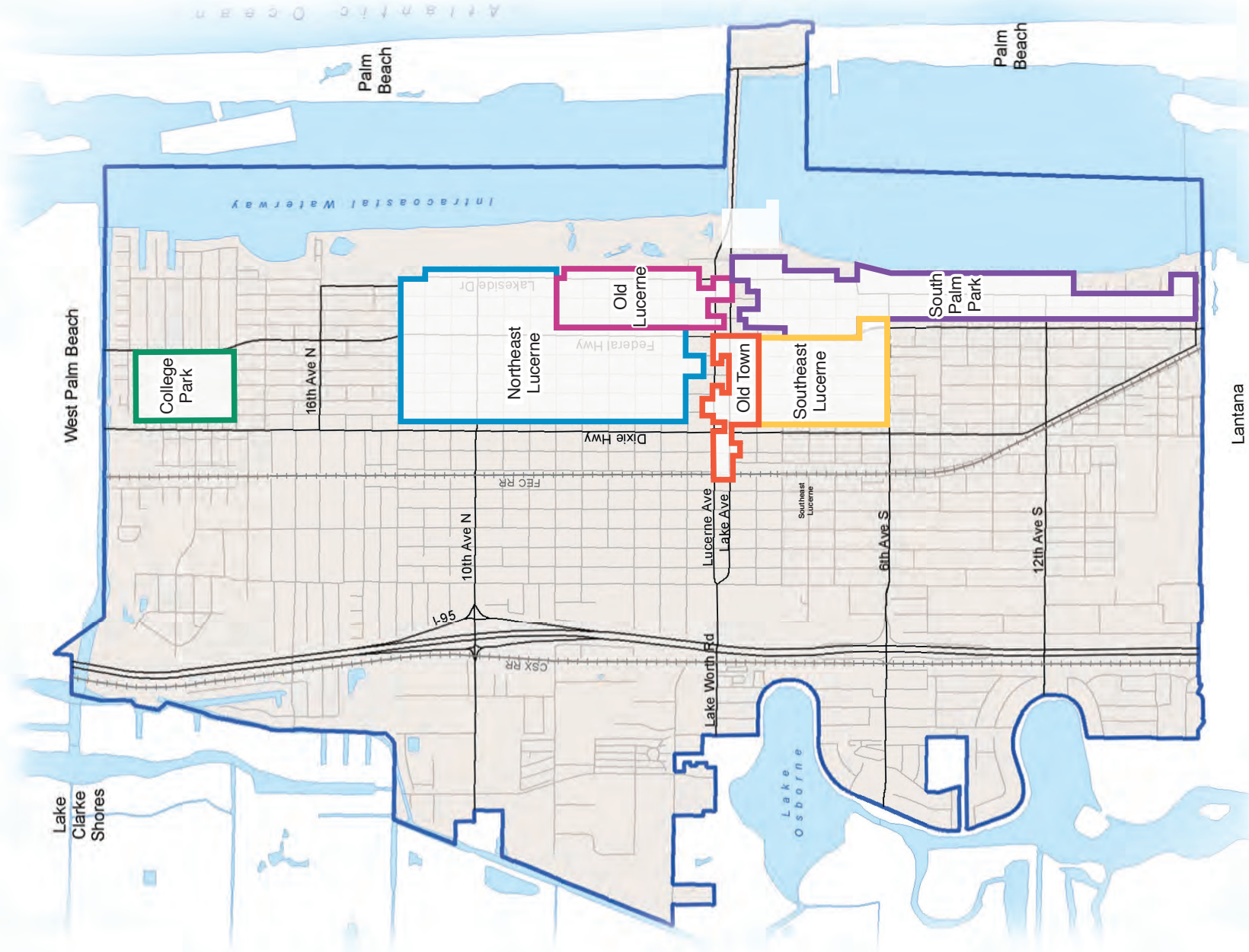


CHAPTER III

LAKE WORTH BEACH HISTORIC DISTRICTS



City of Lake Worth Beach Historic Districts



The neighborhood that would become College Park was an early development that expanded the fledgling city beyond its central downtown core northward. College Park's significant growth occurred primarily in 1925 - 1928 and 1945 - 1949.

It was during the height of the Florida land boom in 1924 when the Edgeworth Realty Company platted a new neighborhood out of the 60 acres it purchased for \$200,000. (Platting is when an area of land is mapped or planned out, including proposed sites for future construction.)

The president of the Edgeworth Realty Company was Albert O. Greynolds, a very successful contractor, road builder, and developer who claimed the construction of Dixie Highway throughout all of Broward County as one of his biggest roadway projects. His subdivision development experience included a 1500-acre site in Lantana as well as Southland Park in West Palm Beach.

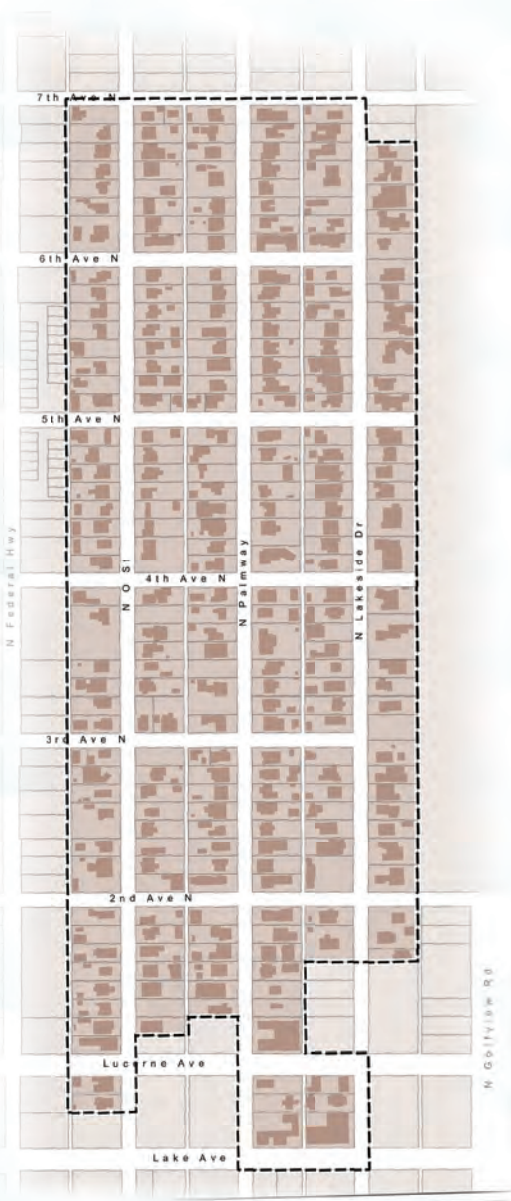
For his new project in Lake Worth Beach, Greynolds designed a neighborhood with narrow lots, naming all of the streets after popular universities to give the neighborhood a unique identity. Other improvements advertised in the new development's marketing materials included paved streets (from curb to curb!), sidewalks, water service, and ornamental electric lights on every street.

The initial sale of lots began on December 3, 1924, and within the first three hours, 90% of the lots were sold. The intense real estate activity caused the City of West Palm Beach to take notice, and it considered taking over jurisdiction. Lake Worth Beach officials moved quickly and officially annexed College Park into the city on January 28, 1925. Later that year, one of the first homes constructed featured electrical appliances, giving College Park the temporary nickname of "the Wonder Subdivision."

The College Park neighborhood is characterized by large lot sizes. Because the original platted lots were so narrow, many buyers bought two to accommodate the size house they wanted. Most properties conform to the typical 20' front setback, and there is a good mix of one and two-story structures. The majority of the larger, more prominent structures in the district are those that line Federal Highway.

This district contains the largest collection of Mediterranean Revival and Mission Revival homes, but other styles represented include Minimal Traditional, Masonry Vernacular, Dutch Colonial Revival, and Ranch.





Old Lucerne Historic District

The region in which Lake Worth Beach is located was largely uninhabited even through the Civil War, with a population of about 200 residents through the late 1880s. While towns such as Palm Beach to the north were developing as exclusive resort and summer vacation spots for wealthy northerners, the region around Lake Worth Beach remained largely agricultural.

In 1906, during the tenure of Florida Governor Napoleon Bonaparte Broward, a land reclamation project was initiated with the intent to drain 500,000 acres of the Florida Everglades hoping to convert the wetlands into fertile soil for farming. Though many investors were initially reluctant to invest in reclaimed wetlands, local citrus growers and crop farmers began to profit greatly from the additional available land.

In 1912, a consortium of out-of-town real estate investors known as the Palm Beach Farms Company acquired 60,000 acres in the area and named it “Lucerne”. Lucerne was to be largely an agricultural endeavor, but the Palm Beach Farms Company would heavily promote the farmer’s profitability to get more people to settle there. Shortly after platting Lucerne, the establishment of the local post office would reveal the name “Lucerne” was already taken by another Florida town, and so “Lake Worth Beach” became the new town name. The town incorporated the next year in 1913.

The Old Lucerne Historic District’s period of significance is between 1912 and 1949 and was the Town’s first speculative settlement. Largely residential in nature, it is interspersed

with some limited commercial uses, with commercial concentrations located primarily along the Lake Avenue and Lucerne Avenue corridors. Residential lots are typically 50’ wide with a 20’ front setback, and each residential block has a north/south alleyway running through it. The district also contains several distinct properties that contribute to the overall character. These include Bryant Park, which runs along the waterfront in the southern part of the district, a 1927-era municipal golf course, and the 1922 Mediterranean-Revival Gulfstream Hotel.

Since it was the epicenter of growth for the new town, the Old Lucerne district contains almost every stylistic example of historic architecture. The primary building style from the early period of the district is frame vernacular (a well-documented building typology prevalent throughout the country, in Lake Worth Beach it has taken on the moniker “Coastal Cottage”. The Frame Vernaculars of the 1910s would give way to Masonry Vernacular, Mission Revival, Bungalow, and Mediterranean Revival in the 1920s. From the 1930s through the 1940s, more styles were added such as Art Moderne, Minimal Traditional, Minimal Masonry (the post-war version of Masonry Vernacular,) Colonial Revival, Tudor Revival, Monterey, Neoclassical, and Ranch.

The area of Lake Worth Beach that is now known as the Northeast Lucerne Historic District (Northeast Lucerne) was developed early in Lake Worth Beach’s history. Its primary period of significance ranged from 1915 through 1952, though it has experienced continued growth even through present day.

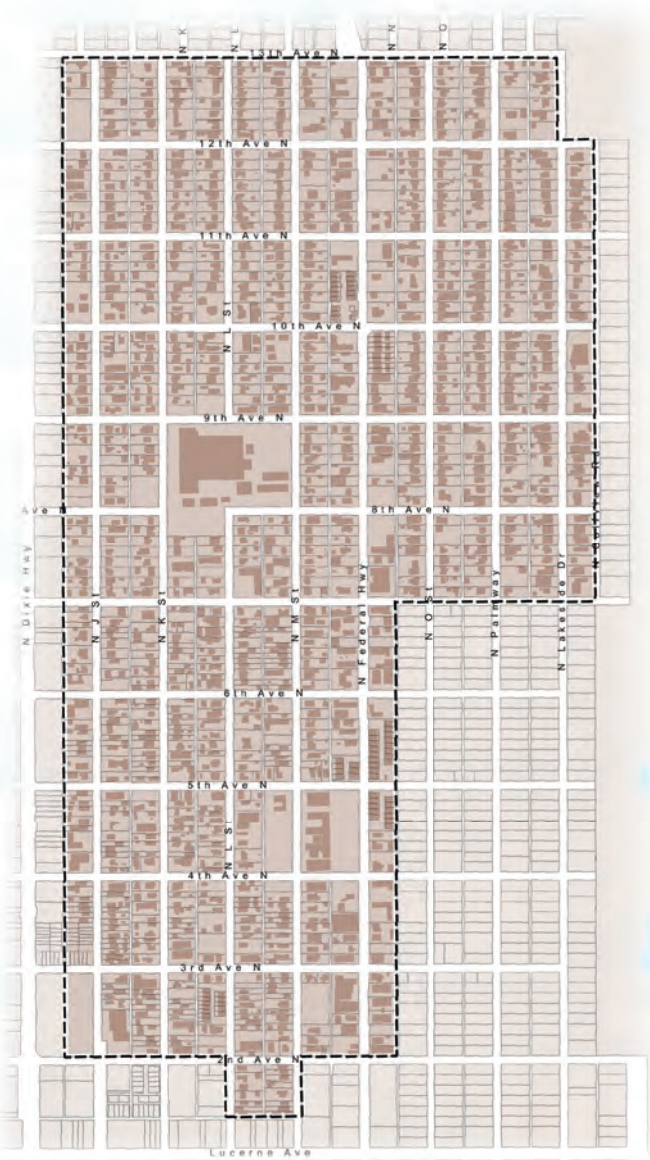
The Edgeworth Real Estate Company began developing Northeast Lucerne by 1925, having achieved great success in the sale of their lots in their College Park Subdivision just a year before. But unlike the affluent College Park, most of the lots in the Northeast Lucerne area were selling between \$200-\$300. Lots along Federal Highway and Dixie Highway were reserved for commercial and industrial buildings. As in most of Lake Worth Beach’s neighborhoods, the typical setback from the front property line is 20’.

An interesting land-use change made by town officials in 1925 would drastically affect the built landscape. Several sections of Lake Worth Beach, including parts of Northeast Lucerne, were re-platted and subdivided to allow for construction on 25’ wide lots, instead of the former 50’ or 75’ wide lots. Compared to the very generous lots of College Park to the north, many streets of Northeast Lucerne feature homes that are tightly packed and small in scale.

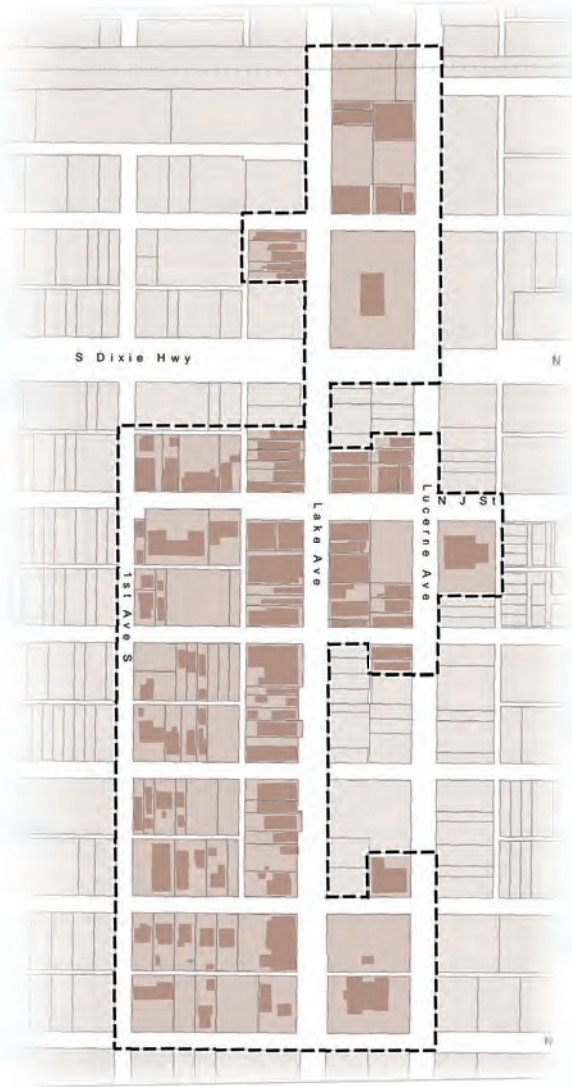
The predominant building type in the district is one-story single family homes, though many of the buildings found at the corners tend to be two-story multi-family. Most of these early homes in Northeast Lucerne are frame vernacular (a well-known and well-documented building typology

prevalent throughout the country, but in Lake Worth Beach has become known as the Coastal Cottage). These homes were suitable for the smaller lot sizes; usually one-story in height with a front-facing gable façade, they often featured front porches that had a projecting gable or hip roof. Other homes from this early period were typically Mediterranean Revival, Mission, and Bungalow.

With the mid-1920s crash of the Florida real estate boom, two significant hurricanes in 1926 and 1928, and the Great Depression of the 1930s, it is no wonder that the district has few buildings dating from 1928 through 1937. Along Federal and Dixie Highways, numerous small-scale motels and apartment buildings sprang up after World War II as a result of the renewed interest in travel for pleasure, made possible by the substantial increase in the number of families owning an automobile. Homes in this district represent a wide variety of architectural styles, including Minimal Traditional, Masonry Vernacular (or Minimal Masonry), Colonial Revival, Ranch, and Streamline Modern. The fact that there is such a diverse collection of historic styles is one of the particularly noteworthy features of this historic district.



Northeast Lucerne Historic District



Old Town Historic District

The district known as “Old Town” is the commercial core in downtown Lake Worth Beach, and the approximately 16 -acre district is home to a variety of historic building styles. Most of the historic building stock is from the 1920s, but the time period for which the district derives its significance is from 1912 through 1949.

When Lake Worth Beach was officially platted in 1912 by the Palm Beach Farms Company, the emerging town still lacked a significant commercial corridor. This would soon change, however, as the area began to experience a significant population increase. The growth of any commercial district is a response to, and depends upon, the demand for goods and services by new residents. Lake Worth Beach was blossoming at the time as a result of increased transportation access, the construction of social and recreational gathering places, and other public facilities that would serve both residents and tourists. The Post Office and Bank of Lake Worth Beach both opened in 1912, and the town was incorporated a year later.

Other businesses were established to draw more visitors, including a Club House built in Pioneer Park that served as a meeting and event space. The Club House was later replaced by the Municipal Auditorium building, which is now Lake Worth Beach City Hall. In 1919, the Casino and Bathing Pavilion was constructed, which became a very popular tourist attraction. The influx of visitors and residents resulted in the rapid growth of the commercial core in downtown, with residents numbering about 1100 in 1920.

The “Old Town” district is characterized by buildings that feature party walls (a common wall that separates two different businesses) and zero lot lines (where buildings tend to come right up to the sidewalk). Most of the buildings in this district are two-story and primarily rectangular in massing with flat roofs. This type of commercial building, called a “commercial block”, was typical of the commercial buildings found in downtown main streets throughout North America. The two-story versions of the “commercial block” featured large, glass storefronts on the ground level with offices above. Architectural styles found in this district include Mediterranean Revival (the former Scottish Rite Temple), Moorish Revival (City Hall), Neoclassical (the former Bank of Lake Worth Beach), Art Deco (the former Oakley Brothers Theater, and subsequently the Worth theater), and Mission.

The bust of the Florida land boom and two devastating hurricanes in the late 1920s severely impacted the town and its rate of construction. This blow was only to be followed by the Great Depression, which lasted almost the entire decade of the 1930s. Downtown Lake Worth Beach would not see another great building boom until after World War II, when the population quickly grew to over 10,000. This population expansion was partly due to the many veterans who had served at nearby airfields in Boca Raton and West Palm Beach who returned to the region with their young families.

SOUTH PALM PARK HISTORIC DISTRICT

South Palm Park is an approximately 60-block residential and commercial district that sits southeast of Old Town, with Bryant Park and the Intracoastal Waterway as its eastern boundary. Like the other districts in Lake Worth Beach, it is significant because it is closely associated with the overall history and development of Lake Worth Beach as a city, from its early formative years all the way through present day.

Several local attractions and infrastructure projects were constructed that began to reshape Lake Worth Beach from a predominantly agricultural town into a bustling tourism-based city. A wooden drawbridge was constructed in 1919 across the Intracoastal from the barrier island of Palm Beach, providing yet another way for people to access Lake Worth Beach. A very lavish, Mediterranean Revival-style Casino, complete with bath house, was built in 1922.

By 1924, the permanent population was exploding. More building permits were issued by the town in the first few months of 1924 than all of 1923. In 1925, the dredging and filling began for the construction of the Municipal Golf Course on the waterfront. Also that year, the beautiful 6-story Mediterranean Revival Gulfstream Hotel opened with much fanfare. It is in this year, at the height of the Florida Land Boom, that Lake Worth Beach was reincorporated as a City, and the neighborhood of South Palm Park was platted.

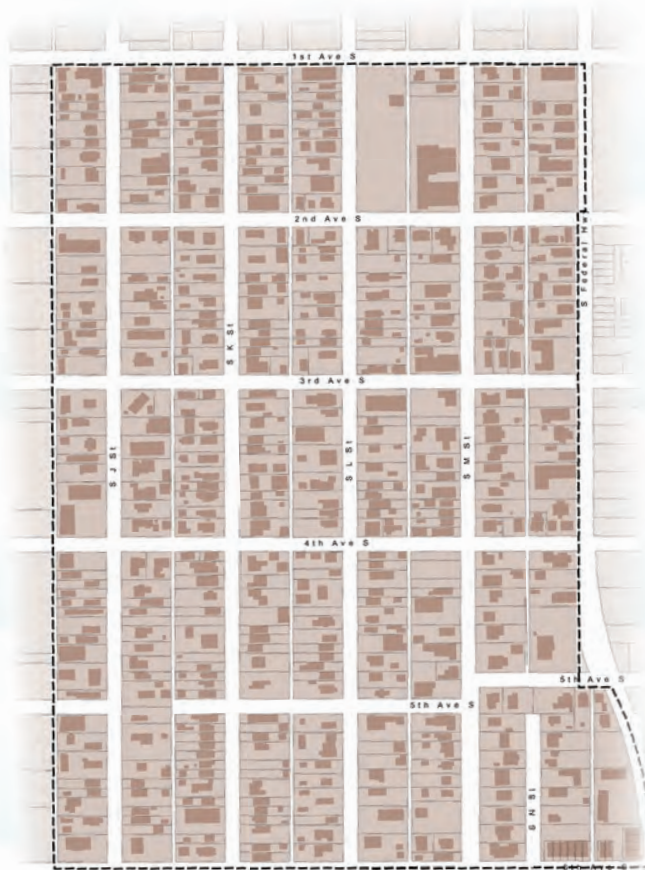
The first residential sections of South Palm Park developed in the 1920s were mostly comprised of wood frame vernacular, bungalow, and mission-style buildings.

The northern part of the district has several multi-story apartment buildings from the 1930s, built in the streamline modern and art deco styles popular at that time. After World War II, the neighborhood would quickly become filled with Minimal Traditional and Masonry Vernacular structures, popular housing styles because of their ability to be built quickly and inexpensively to accommodate the housing demand pressure. Other notable styles found in this district include Colonial Revival, Neoclassical, Ranch, and Monterey. Most of the garages in this district tend to be integrated with the structure as opposed to being detached.

The neighborhood has some unusual character-defining features with regards to block structure. At the southern end of the district, the blocks between South Lakeside Drive and South Palmway are only one property in width, giving those properties dual frontage to streets. Also at this end of the district, South Palm Way is bisected by long grassy medians. The homes on the east side of South Lakeside Drive not only have frontage on the Intracoastal Waterway but are also deep lots of 200' or more.



South Palm Park Historic District



Southeast Lucerne Historic District

The early history of the Southeast Lucerne district and how it developed is very similar to that of Northeast Lucerne's, except it is located south of Lake Worth Beach's major east/west arterial streets, Lake and Lucerne Avenues. The two districts are separated by the predominantly commercial area known as "Old Town."

Southeast Lucerne is roughly 42 acres comprised of 19 city blocks. The district is characterized by a high concentration of one-story residential with some two-story multifamily. The district has significance because it clearly reflects, through its architecture and street plan, the various periods of growth experienced by Lake Worth Beach. Within the district boundaries are buildings that represent each of these periods, including the town's formative years of 1912-1920, the Florida Land Boom of 1920-1926, the Land Boom bust and Great Depression of 1928 -1930s, World War II, and a second phase of rapid growth and expansion in the post-War era.

As with the Northeast Lucerne district, the physical appearance of the blocks, and subsequently the houses built upon them, were shaped by legislation passed in 1925, which allowed sections of Lake Worth Beach to be further divided up (re-platted) to allow for 25' wide lots instead of the typical 50' or 75' wide lots. This would alter the way the urban environment looked; smaller lots meant smaller houses, which were tightly packed along the street. One can still see the lasting visual influence this created, mostly along J, K, and parts of L Streets.

Throughout the 1920s and 1930s, the majority of the homes built in this district were frame vernacular, a type of home particularly suited to the narrower lot size. These one-story buildings had a gable-front façade, usually with a small porch. Sometimes known as "coastal cottages" in Lake Worth Beach, the simple homes were easy to construct and were fairly devoid of much exterior ornamentation. Frame Vernacular homes were generally built to respond to the local climate and environment. Foundations were often placed on raised piers to allow air to circulate under the building, and generously-sized windows were placed opposite of each other to allow for maximum cross-ventilation. Many of these little coastal cottages sit much closer to the front property line than the typical 20' front setback for most of the neighborhoods. By the mid 1920s other styles, such as Mediterranean Revival, Mission, and Bungalow, were becoming more popular.

By the 1940s and 1950s, Southeast Lucerne was still a working and middle-class area. City directories indicate professions such as dentists, contractors, and nurses were well represented among the population. With the post-War influx of new residents, houses were needed quickly and inexpensively. The majority of homes built in Southeast Lucerne during this period included Masonry Vernacular, Minimal Traditional and Ranch.



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CHAPTER IV

AN INTRODUCTION TO CHARACTER DEFINING FEATURES

What exactly does “character defining features” mean? It refers to the historic materials and architectural elements that give a building its character, or what makes it different from any other building. Historic buildings have kept these historic features, and they help tell us where they fit into to the city’s historic timeline.

Much like cars and fashion, buildings can be scanned for clues that provide valuable information; clues that can help us determine when a building was most likely built. Imagine poodle skirts and saddle shoes, penny loafers and cuffed jeans, maybe a white t-shirt with the sleeves folded up. You know that this is clothing from a particular era, the 1950s.

Similarly, if you were to see a car with very narrow tires, small round protruding headlights, and a running board that extended over the front and back tires, you would know this was not, in fact, a car from the 1980s. Rather, it is a car from the 1920s. By using the visual clues provided, you were able to figure out what era these things represented. It is the same with historic buildings. You can tell when a building was built by “reading” the various elements on the structure.

Some of the main types of building elements are doors, roofs, windows, types of siding, porches, and decorative elements. When certain combinations of these elements are put together, it most likely represents a particular style, helping us determine in what era that building was constructed, and what its historical significance is.

The next Chapter will show how certain combinations of these character-defining features create the various historic styles found throughout Lake Worth Beach.

Photo credits:
Saddle shoes - <https://www.vintag.es/2015/06/they-wore-saddle-shoes.html>
Car - istock photography



Below you will find some of the typical door shapes found in historic buildings, but this is not an exhaustive gallery of all the variations that are out there.

In general, if you have a historic door, the preferred option would be to retain and preserve this element if at all possible. If you must replace a door, the most appropriate solution is to find a door that closely matches the original. In other words, if it never had windows in it to begin with, then it should stay a solid door. If you need to replace a historic door, and if you don't know what the original door type was, Historic Preservation Staff can assist you in finding one that would be most appropriate.



Flush



Recessed Panel



Arched



With 4 Light Window



French



Screen



3 Panel Wood Door with
Single Light



6 Light Art Deco Door



Flush Panel Garage Door



Recessed Short and Long Panel
Garage Door



Narrow Panel Garage Door



Carriage Type Wood Garage Doors
with 6 Light Pattern per Leaf



Recessed Short Panel Garage Door



Ribbed Panel Garage Door with Trim



Vertical Wood Plank Garage Door



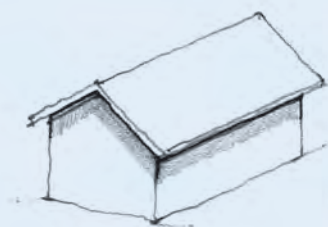
Carriage Type Wood Garage Doors
with Strap Hinges and Single Light

Below are some common roof shapes and the materials most often used to weatherproof the structure.

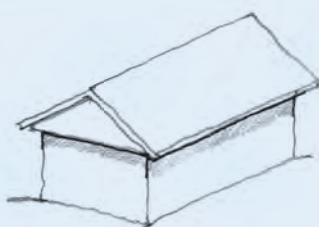
In general, if you have a historic roof or if you know what the original material was, the appropriate solution for replacement is to utilize the same material. If that material is no longer available, using a material that most closely matches the original is most appropriate. Otherwise, Historic Preservation Staff can assist with finding a suitable alternative.

When building an addition to a historic structure, the roof for the new portion should be designed so as to be compatible with the existing roofline shape, pitch, and materials.

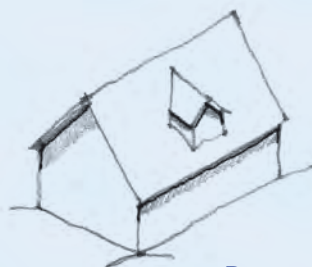
ROOF TYPES



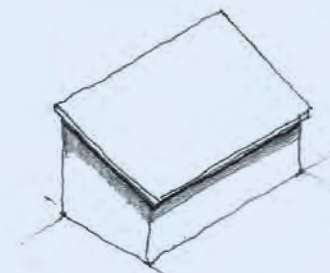
Open Gable



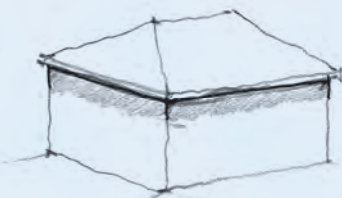
Box Gable



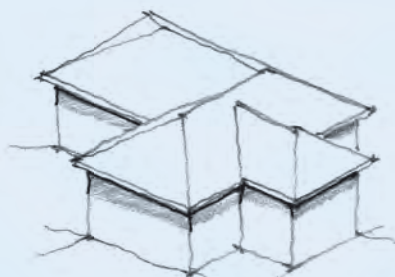
Dormer



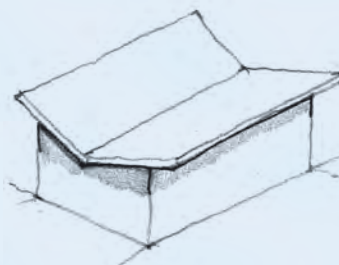
Shed



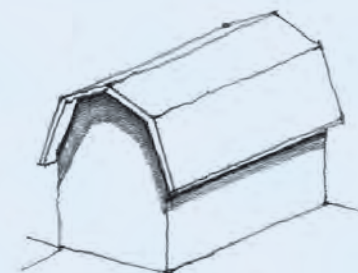
Hip



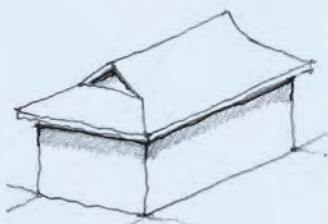
Intersecting/ Overlaid Hip



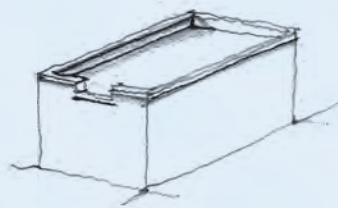
Butterfly



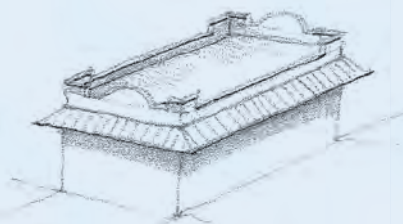
Gambrel



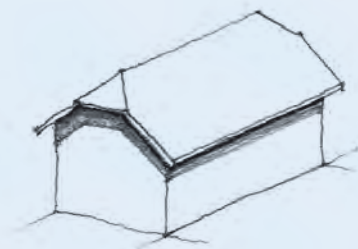
Hip-on-Gable



Flat Roof with Parapet



Flat Roof with Parapet
and Pent Roof



Jerkinhead/
Clipped Gable

ROOF MATERIALS



White Concrete Tile



3-Dimensional Asphalt Shingles



Barrel Tile



5-V Crimp Metal Roof



Metal Shingle



Diamond-Shaped
Asbestos Shingles



“S” Tile



Standing Seam Metal Roof

Windows are one of the most important of all character-defining features, and yet, are one of the most commonly replaced features of a house, making it difficult to determine the most appropriate replacement if you are not dealing with historic windows at the start. In general, keeping historic windows and protecting them with an actual window covering or shutter when needed is the most appropriate preservation ethic. The covering of any window is far more reliable to prevent breakage in the event of a major storm than leaving it uncovered, even with impact glass. Replacement windows should, as best as possible, match what the original windows would have been, including the number of lights (panes), the depth of the muntins (when present), window size, and how it functions. There are some instances, however, when changing the window type is acceptable. For example, a jalousie window can be replaced with a single glass pane, or a double set of jalousie windows can be replaced with sliders. Because there are so many options out there, it is best to consult with the Historic Preservation Staff on the most appropriate window replacement type for your style house.



Double Hung (six over six)



Double Hung (six over one)



Double Hung (five over one)



Clerestory



Jalousie



Awning

WINDOW TYPES



Double Hung



Single Hung



Casement



Single-Leaf
Casement



Jalousie



Awning



Casement with
Fixed Panes



Porthole



Slider



Metal Casement



Wood Casement



Picture Window



Porthole

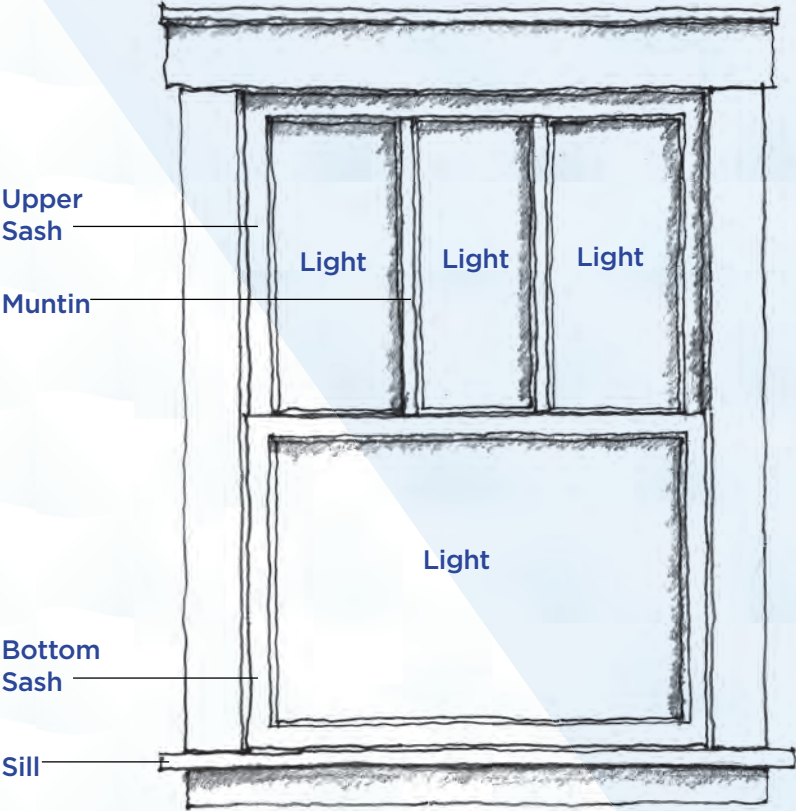


Combination Metal Casement
and Fixed Window



Awning

ANATOMY OF A SASH WINDOW





Transom with Side Lights



Hopper

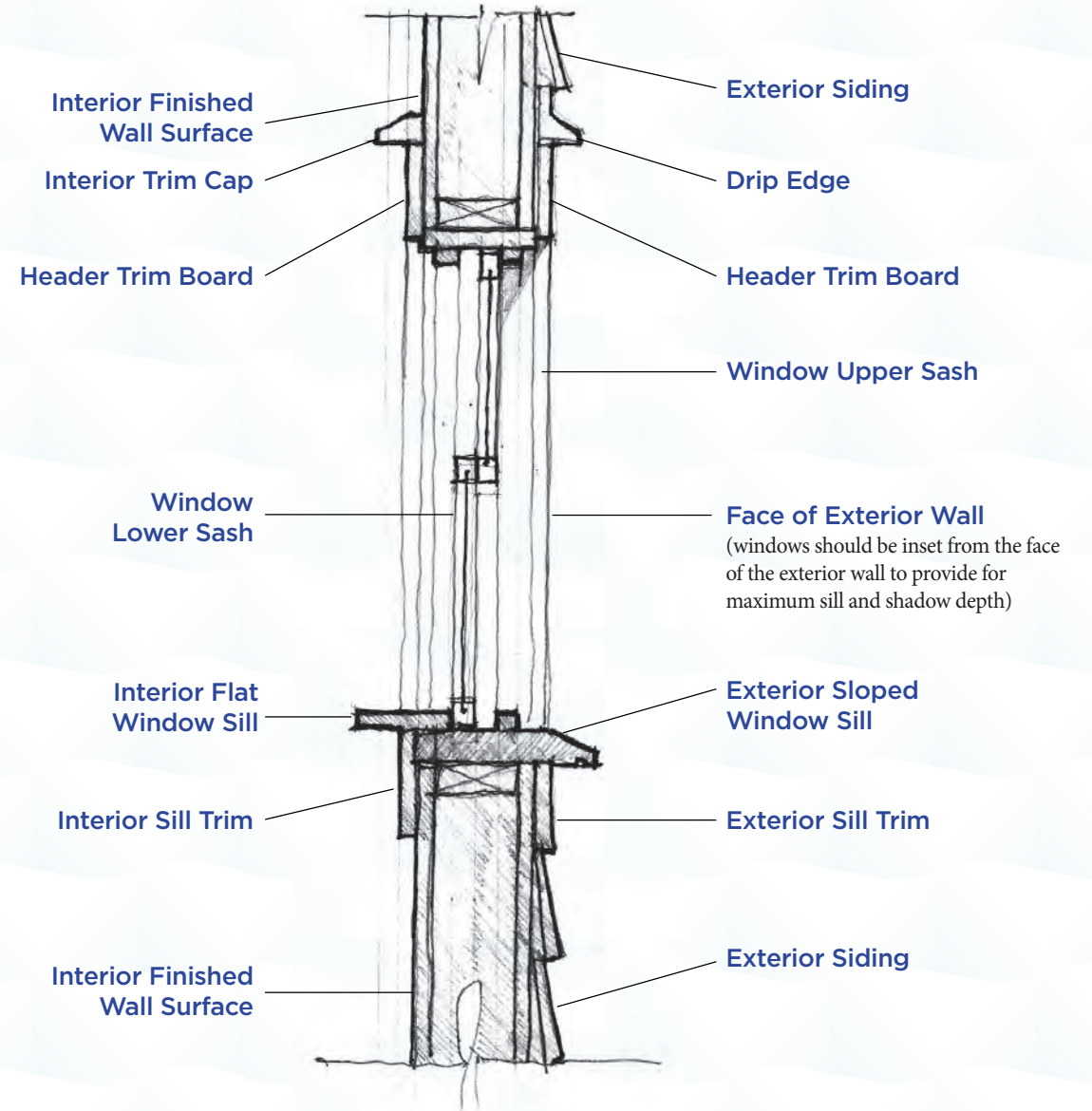


Glass Block



Slider

CROSS SECTION THROUGH A SASH WINDOW AND WALL



There are many types of exterior surfaces that are used to waterproof the walls of a building, and within those types of surfaces, there can be many variations of pattern and texture. In general, retaining the original type of siding is the most appropriate thing to do.

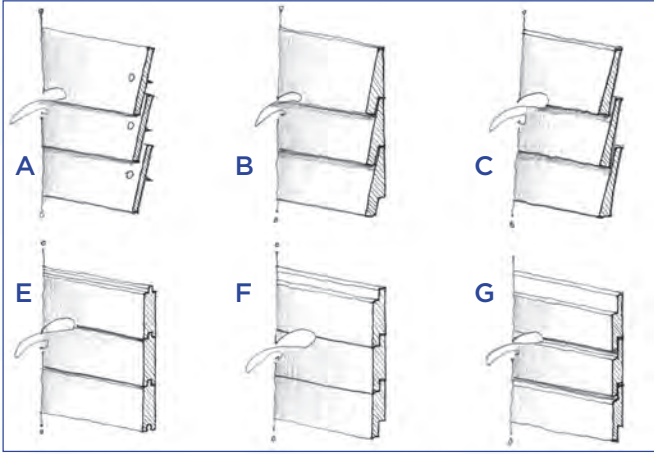
Historic Preservation Staff can assist in determining if a change in material could be accomplished, while maintaining the original look of the siding.



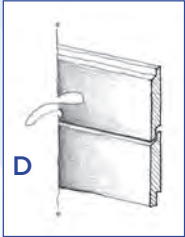
Wood Siding



Wood Siding



SIDING TYPES



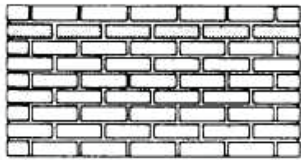
- A) Clapboard
- B) Dolly Varden
- C) Bevel
- D) Rustic Vee
- E) Tongue & Groove
- F) Shiplap
- G) Channel Rustic
- H) Board and Batten
- I) Historic “Double Lap”
- J) Cove Drop Siding
- K) Rounded Drop Siding



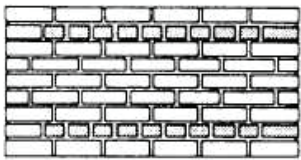
Shingle Siding



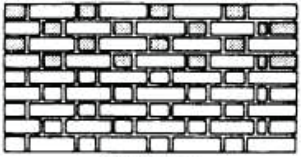
Rough Textured Stucco



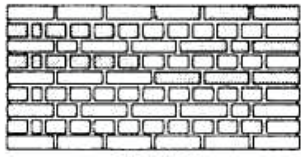
Running Bond



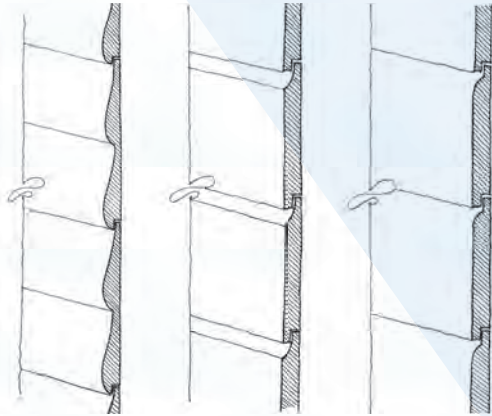
Common Bond



Flemish Bond



English Bond



I

J

K



Smooth Stucco



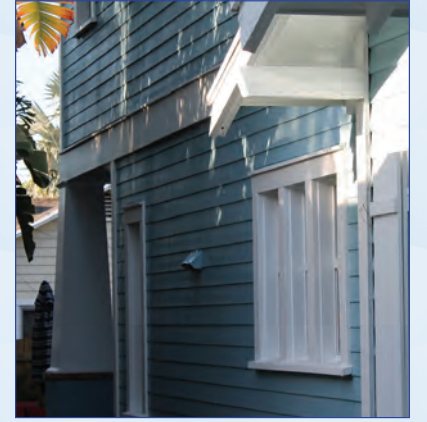
Brick



Painted Brick



Board and Batten



Cementitious Lap Siding



Vertical Boards in a Gable



Fishscale Shingles



Rusticated Block



Stone



Stucco Siding
to simulate wood siding

Specific styles of historic houses often had their own specific types of window coverings, not only to protect the window but to keep the house cooler by shading the it from the sun and adding architectural interest.



Louvered



Decorative Panel



Awning Panel



Bahama Shutter



Board and Batten



Fabric Awning



Traditional Clamshell



Bahama Shutter

Porches, Porte-cocheres, and carports all serve important functions for a historic building. They provide necessary shade and serve as a transitional space from the exterior to the interior of a house.



Attached



Integral



Loggia



Projecting Stoop Overhang



Enclosed



Balcony



Carport



Porte Cochere

Each historic architectural style is made up of unique detailing and ornamentation. Some styles, like Bungalow and Mediterranean Revival, are adorned with many specific architectural features and ornamentation. Below are some unique features that should be retained and restored.



Bracket



Stucco Medallion



Scupper



Dentil Molding



Twisted Column



Pier with Rusticated Stone Base



Tapered Column



Aluminum Screen



Metal Decorative Supports



Chimney Cap



Planter/Knee Wall



Quoins



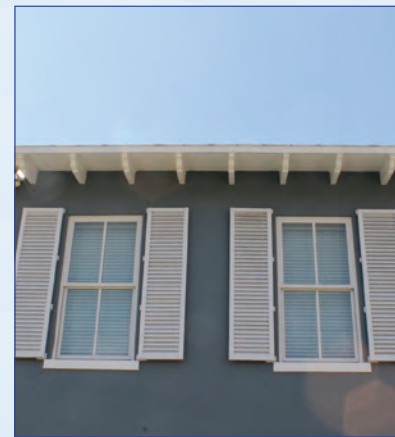
Metal Balustrade



Decorative Crest



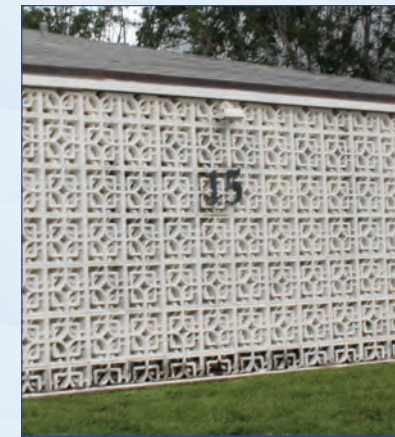
Pediment



Exposed Rafter Tails



Bracket



Brise-Soleil



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CHAPTER V

THE ARCHITECTURAL STYLES OF LAKE WORTH BEACH



TO ARCHITECTURAL STYLES

INTRODUCTION

The six historic districts in Lake Worth Beach boast a total of 10 primary historic architectural styles. This chapter illustrates and describes the elements that define each style. In addition to defining the physical characteristics of each primary style, a narrative for each provided that chronicles the history and context of each style. At the end of this chapter there is a discussion of other notable styles that can be found throughout the city.

A Note on Vernacular Architecture

Many people mistakenly assume that “vernacular” architecture is somehow not as important, or not as desirable, because it is not as elaborately ornamented as some of the other architectural styles which are more easily recognizable. On the contrary, vernacular architecture is some of the most important architecture found in any community because it is an authentic architecture that reflects the history of a place.

The word “vernacular” means the dialect or language that is spoken by the people found in a particular region or area. In architecture, this means the buildings are built out of necessity typically by local craftsman or even by the owners themselves, and generally were made of locally sourced materials. These are not the civic buildings that tended to be more embellished, such as post offices, libraries, and city halls. These are the buildings that were built by hand and usually without architectural plans. They responded to the environment around them: in South Florida this meant they were raised off the ground to allow for air-flow under the building, wide eaves were provided to protect interiors from the brutal Florida sun, and large operable windows were placed directly opposite each other to allow the breeze to flow right through the house. Without modern conveniences such as air conditioning,

plumbing, and refrigeration, these early homes and commercial properties were carefully thought out as to how they could best help pioneers deal with the harsh environment in which they were settling. This is the architecture of survival, of determination and necessity.

Vernacular architecture is rarely ornamental for a reason. It is a building form that took shape long before elaborate brackets start appearing under eaves, or massive coral-faced piers supported wide porches, or glass block walls made up whole sections of walls. All of those elements would become more viable as people could afford to spend more money on their buildings, and as newer building materials became available. It is also not an architecture that “borrows” design elements from another style or attempts to bring back a style from the past. It is the architecture of place; that specific architecture reflective of the spirit of the community in which it is found.

Owners of vernacular architecture should be most proud of the fact that they have a building known as a “vernacular,” a building shaped by local building traditions and craftsmanship, and is reflective of the social, cultural, and economic trends that were occurring at the time of their construction.



Wood Frame Vernacular

WOOD FRAME VERNACULAR



Lake Worth, Fla.

A Style Introduction:

Imagine a wilderness so dense you had to crawl through jungle-like conditions in order to just move around. Mosquitoes so thick, moving like looming black clouds, attacking relentlessly against beast and man that had no defense. There were no roads, no post offices, no stores. This was the Palm Beach County of the mid-1800s.

When the Second Seminole War ended in 1842, the first non-native settlers built around the largest freshwater source in the area, Lake Worth. The function of their first buildings were simply to provide shelter. This was not “architecture” being designed by architects; the first homes, churches, and general stores were being built by local craftsmen who had learned the building trade from their parents and grandparents and were using any locally available materials in order to accomplish this.

Since trees were plentiful, wood frame buildings were the most common type of early construction in South Florida. These were homes that were built specifically to respond to the environmental conditions and had very little decoration or ornamentation. Pre-1880s, most construction was post and beam, which is where vertical wooden posts hold up large horizontal wooden beams as the basis for the structure. These timbers were usually held together not with nails but with complex joinery that required skilled craftsmen (joinery happens at the ends of the wood timbers that are chiseled in such a way so that the pieces lock together like a puzzle).

As more people came to the region, it was necessary to find a way to build homes faster and less costly. With new saw mills and industrialization, dimensional lumber (pieces of wood that were milled in specific dimensions like a 2x4), and nails became more readily available. This allowed the homes to be built not with large, heavy timbers but with long, thin, pieces of wood. This was called balloon framing, and allowed for buildings to get taller, since the framing could go from the floor plate to the roof with one continuous piece of wood.

There were a variety of names given to different types of wood frame houses, that essentially described the shape of the house or how the rooms were configured. These included single-pen, hall and parlor, dog-trot, and I-house. Other wood frame houses more commonly known today are the Shotgun house and the “Conch” House (the Bahamian-influenced style of wood-frame housing often seen in Key West or Miami.) The Shotgun house is called that because it is one room wide, and several rooms deep (you could look right through the house from front to back, or a shotgun blast would travel from front to back without hitting a wall). This long, narrow form was very convenient when there were narrow lots to contend with.

Builders continued to provide structures like this into the 1920s. But as the Bungalow style (and others) became popular, architect-designed plans for homes became an important indicator of social class, and the simple frame housing tradition rooted in previous generations began to die out. Updated versions of these simple wood frame houses were still occasionally being constructed into the 1940s.



Lake Worth Beach, Fla.

WOOD FRAME VERNACULAR



Wrap-around porch in an Apalachicola, Florida home.



Wood Frame Vernacular house with gable end stoop overhang, Lake Worth Beach, Fla.

Florida Wood Frame
Vernacular Street
Elevation



A Style Described:

The common factor in all wood-frame vernacular structures is that they were built by local craftsmen, using locally available materials, and were built to take advantage of (or protect from) the specific environment in which they were built. Ultimately, this meant that the buildings were utilitarian in nature and had very little extra decoration or detailing, other than those elements that had an actual use.

In South Florida, the wood frame building was one or two stories, and was built on a foundation of multiple masonry piers. This provided a crawl space underneath the house to allow the air to circulate underneath, which helped cool the house in the days before air-conditioning. The siding could be horizontal (ship lap, clapboard, weatherboard, shingle), or vertical (board and batten, weatherboard).

Roof types were front gable, side gable, or hip roof. Less common but still present was the pyramidal hip roof. Roofs were typically steep in nature (to help pull the hot air out of the house) and were clad in wood shingles, composition shingles, or metal shingles. Roof lines generally extended past the walls of the house to provide shade from the sun. Exposed rafter ends and brackets under the eaves were common.

WOOD FRAME VERNACULAR

A front porch occasionally extended across the length of the house. Wood doors had glazed panels. Windows were either casement or double-hung sash and made of wood (“double-hung” means that the top sash can move down and the lower sash can be raised up) and usually had multiple lights (window panes) in both the top and bottom sash. Windows were often large for maximum ventilation and had plain wood window surrounds, with sills that sloped away from the house to shed water.

Ornamentation was limited to those elements that were actually used as part of the structure: shingle accents or a slotted vent in the gable end, porch columns, roof brackets or braces. Oolitic limestone, a locally available material for much of South Florida, was sometimes used to clad foundation walls or supports and chimneys.



Lake Worth Beach, FL



Lake Worth Beach, FL

A Style Defined:

1. Roofs:

- Roofing material typically wood shingle/shake, metal shingle, or rolled roofing.
- Roof is typically a gable, cross gable, or pyramidal in order to draw hot air up and out through vents.

2. Exterior Finishes and Features:

- Can be one or two-story.
- Construction is wood frame.
- Limited decoration or ornamentation.
- Ventilation panels in the gable end under eaves.
- If there is any decoration on the house, it would typically be exposed rafter beams or roof brackets or a shingle pattern in the wooden siding.
- Siding is typically wood lap or wood shingle

3. Doors & Windows:

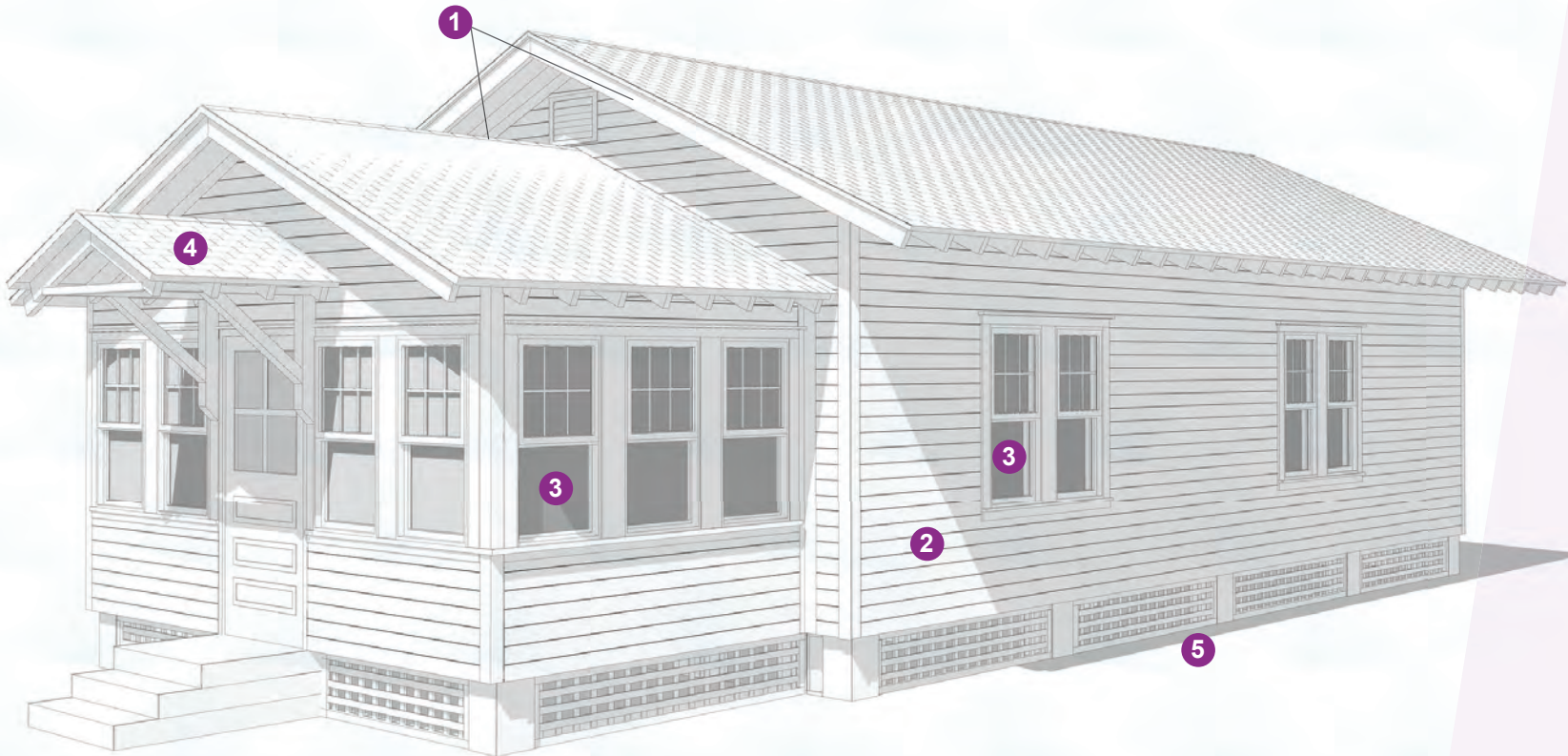
- Windows are typically tall, 1:2 vertical proportion, double hung wood sash to provide for maximum ventilation.
- Wood casements often used in the porch.
- Simple wood door and window surrounds.
- If shutters present, they are typically wood board and batten or recessed panel.

4. Porches and Stoops:

- Porch posts are simple columns or boxed-in posts.
- Front steps are typically wood or concrete and only slightly wider than the door.
- A projecting bracketed overhang is common over the front door.

5. Foundation

- Foundations are typically piers with lattice screens.



WOOD FRAME VERNACULAR

GALLERY OF EXAMPLES



Lake Worth Beach, FL



Lake Worth Beach, FL



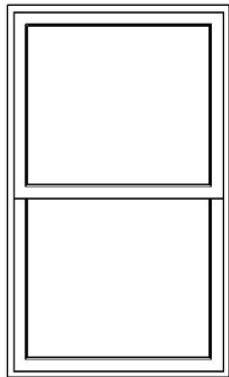
Lake Worth Beach, FL



Lake Worth Beach, FL

Description of Wood Frame Vernacular Windows

- Wood Frame Vernacular windows are primarily double-hung, single-hung, or casement type windows.
- Traditionally these windows are made of wood and are characterized by unique divided light patterns.
- The Wood Frame Vernacular windows are always vertical or square, and typically 1:2 in their proportion.
- These windows are inset deep into the exterior wall creating deep sill and shadow lines.
- It is perfectly acceptable for Wood Frame Vernacular windows to be protected by permanent, operable shutters which are the best way to protect the windows.
- Wood Frame Vernacular windows are always surrounded by wood trim with distinct header and sill details.



One-over-one windows are common in Wood Frame Vernacular buildings



Three over one



Four over one in a grid



Four-over-one windows



WOOD FRAME VERNACULAR



Four over one wood double-hung windows grouped in pairs



Paired three over three windows



Multi-light wood casement windows in a Wood Frame Vernacular porch



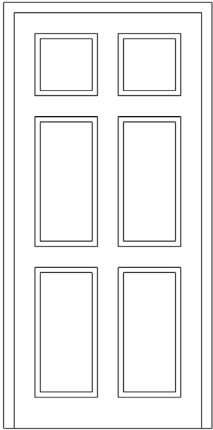
These are aluminum awning windows are not original but later replacements



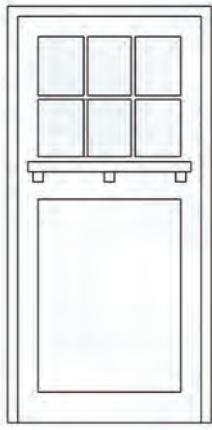
These are paired six over one wood casement windows

Description of Wood Frame Vernacular Doors

- Wood Frame Vernacular doors are mainly wooden and usually have recessed panels with window panes.
- The doors usually have a three-panel bottom with four or nine lights above. They characteristically also have two vertical panels below with three-to-six lights above sitting on a sill.



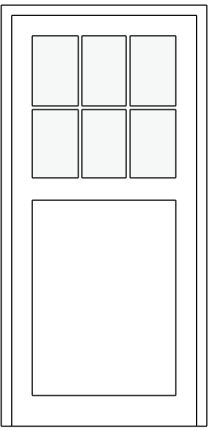
Recessed Panel Wood Frame Vernacular door



This three-panel door with a single large light resting on a sill is a common Wood Frame Vernacular door



Lake Worth Beach, FL



This four light door is also common



This 15-lite “French” door is also a common door type in the Wood Frame Vernacular style

WOOD FRAME VERNACULAR

Description of Wood Frame Vernacular Roofs and Exterior Surfaces

- Wood Frame Vernacular roofs were typically wood shake or shingle, or rolled roofing. They were commonly replaced later with asphalt shingles and sometimes metal shingles.
- True to its name, Wood Frame Vernacular structures are covered with wooden horizontal siding, board and batten, or wood shingles.



There are many types of historical wood siding. Illustrated above, from left to right, double lap siding, lap siding, and drop cove siding.



Board and Batten



Wood shingles



Wood lap siding



Wood shingles



Masonry Vernacular

MASONRY VERNACULAR



Lake Worth Beach, Fla.

A Style Introduction:

Pre-1930s Residential

As with the pioneer-era wood frame houses, masonry vernacular was a building tradition that emerged from the local builder's knowledge of construction rather than anything that was designed by an architect, but in this case the primary building material is masonry instead of wood.

In South Florida, these masonry structures were most commonly made out of hollow clay tile (terra cotta), oolitic limestone, and concrete block. Brick was not easily transported into South Florida, and so was not used as often, although it was a common building material for the rest of the country. Between 1908 and 1940, Sears, Roebuck and Company was one of the largest suppliers of "custom" homes through their home mail-order catalogs. Home styles could be selected out of a catalog, then Sears would send the pre-cut and pre-fabricated pieces to the building site. Sears was also a primary supplier of a block mold which made a concrete block that had the appearance of rough-hewn stone. Called rusticated blocks, these were intentionally left exposed and unfinished on the side of the building, which gave a very rough, textured appearance. Not having to finish the exterior of these blocks with paint or stucco also kept the cost of construction down, making it a popular building material.

Oolitic limestone, which was coarse and porous, was another material that was readily available from nearby quarries and gave South Florida homes a unique character not often found in other parts of the country. Keystone, which is quarried in thin slabs from the Florida Keys, features clearly visible shells and coral formations and was used for architectural accents and veneers.

Pre-1930s Commercial

The masonry structures built as commercial buildings, including those along main-street commercial districts, are called either “one-part” or “two-part” commercial block, the difference in nomenclature indicating a one-story or multi-story building. They are also characterized as “vernacular” because the form and style of the commercial structures were typical and duplicated all over the country.

Storefronts within the same building were separated by “party walls”. The facades faced the street and often featured large picture windows for retail displays or promotion of the service provided. Flat roofs featured a shaped parapet, and doors often had transoms with sidelights. Decorative work on the buildings was usually minimal, with the exception of brickwork detailing at the cornice or parapet.

Two-part commercial blocks which were two or more stories have a distinct horizontal separation between the first floor and those above, with the upper stories being private office or residential spaces. Windows on the upper floors were typically long and narrow, and many had decorative hoods and sills of stone.



Lake Worth Beach, Fla.

MASONRY VERNACULAR



This Masonry Vernacular home is typified by a hip roof, steel casement windows, original roll-down shutters, raised planter beds, wrought iron porch supports, and little additional ornamentation.

Post-War Masonry Residential

Local housing construction was slow to flourish in the midst of such great economic pressures on the average American family such as the Great Depression of the 1930s and World War II in the first half of the 1940s. Once the War ended, there was a great demand for affordable houses for returning veterans. Buildings with simple detailing were popular as it kept the cost of construction to a minimum. Houses that made a slight reference to any of the traditional styles through the use of an architectural detail is identified as Minimal Traditional. The masonry construction that was even more restrained in detail has been identified, by previous city surveys, as “masonry vernacular,” but unlike their early 20th century counterparts, these homes were most likely built by construction companies using architectural plans, which would not reflect a “vernacular” building tradition. Therefore, a more appropriate term for these homes would be “Minimal Masonry.”

It is important to remember that not all historic homes are recognized as such simply for their architecture. Significance can also be determined because of important social, political and economic factors that affect our built environment, and though the “Minimal Masonry” structures may not have a proliferation of character defining features, they are still important as existing, in-tact reminders of how the city grew exponentially during a particular time-period, and how they filled a critical housing need at once due to significant world events.

A Style Described:

Pre-1930s Residential

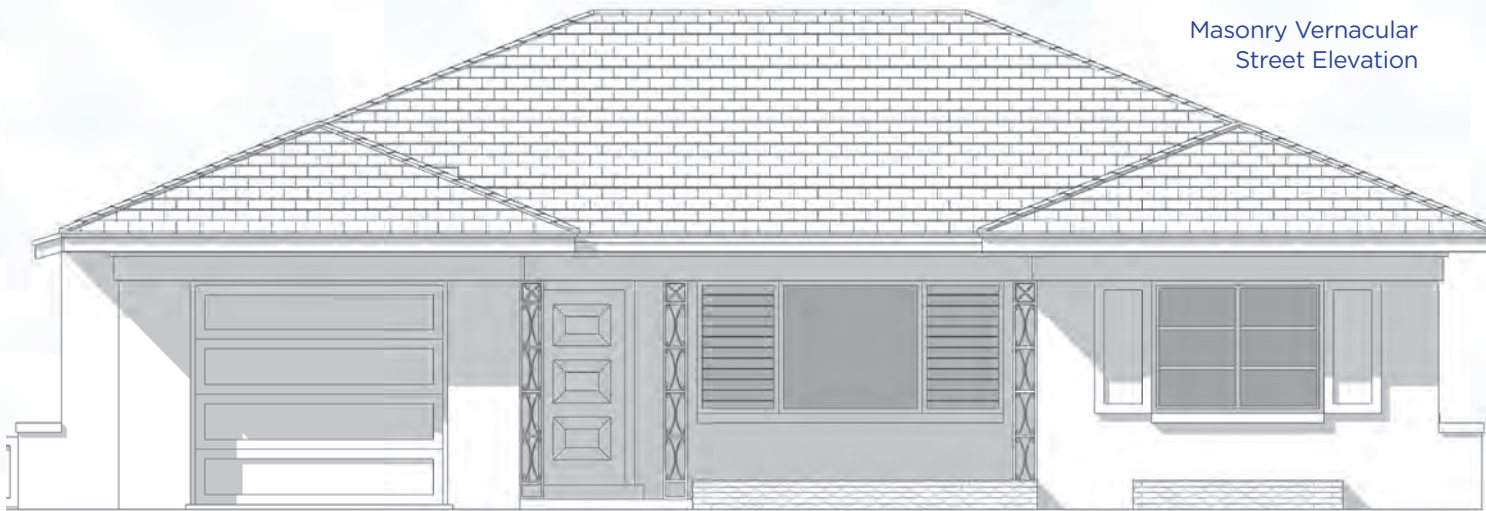
The form of the early masonry vernacular homes was influenced by the materials that were available locally, and the surrounding natural environment. Residential masonry from these early decades tended to be larger in scale, often two-story, with generous hip or gable roofs. Deep front porches that extended across the length of the house were common, which kept much of the sun out of the home. Roofs were typically clad in wood shingles or composition shingles, or sometimes a flat clay tile.

Brick could not be transported into South Florida very easily in large quantities, so builders looked to other locally sourced materials such as hollow clay tile (terra cotta,) oolitic limestone, concrete blocks, and rusticated (concrete) blocks.

Windows were typically wood double hung sash, with a variety of light patterns. More rarely used were casement windows. Window placement was especially thought out to allow for the best cross ventilation.

Similar to the wood-frame vernacular, little or no decoration was applied to exterior surfaces, but could include cast stone columns and piers, dormer windows, and rafter or eave brackets.

Masonry Vernacular
Street Elevation



MASONRY VERNACULAR



Lake Worth Beach, Florida

Minimal Masonry

The masonry houses built post-War were minimal in decoration, but most had similar features, including an integrated one-car garage and flat tile roofs with overhanging eaves. Simple roof forms such as hip and side-gable were most common.

Houses from this period were typically on slab construction, and the concrete block walls were finished with a smooth stucco. Windows were often aluminum awning, or metal casement, with large picture windows and sidelights also being a common feature on the front façade. Rear porches, often referred to as “Florida rooms,” were usually surrounded by jalousie windows.

Other detailing could include slump or rough-faced brick planters in front of the house, clamshell or roll-down shutters, and simple patterns on wrought iron porch supports.



Lake Worth Beach, Florida

A Style Defined:

1. Roofs:

- Post 1930 roofs were typically flat white concrete tile or occasionally asbestos shingle or white glazed barrel tile.
- The roofs were typically hip.

2. Exterior Finishes and Features:

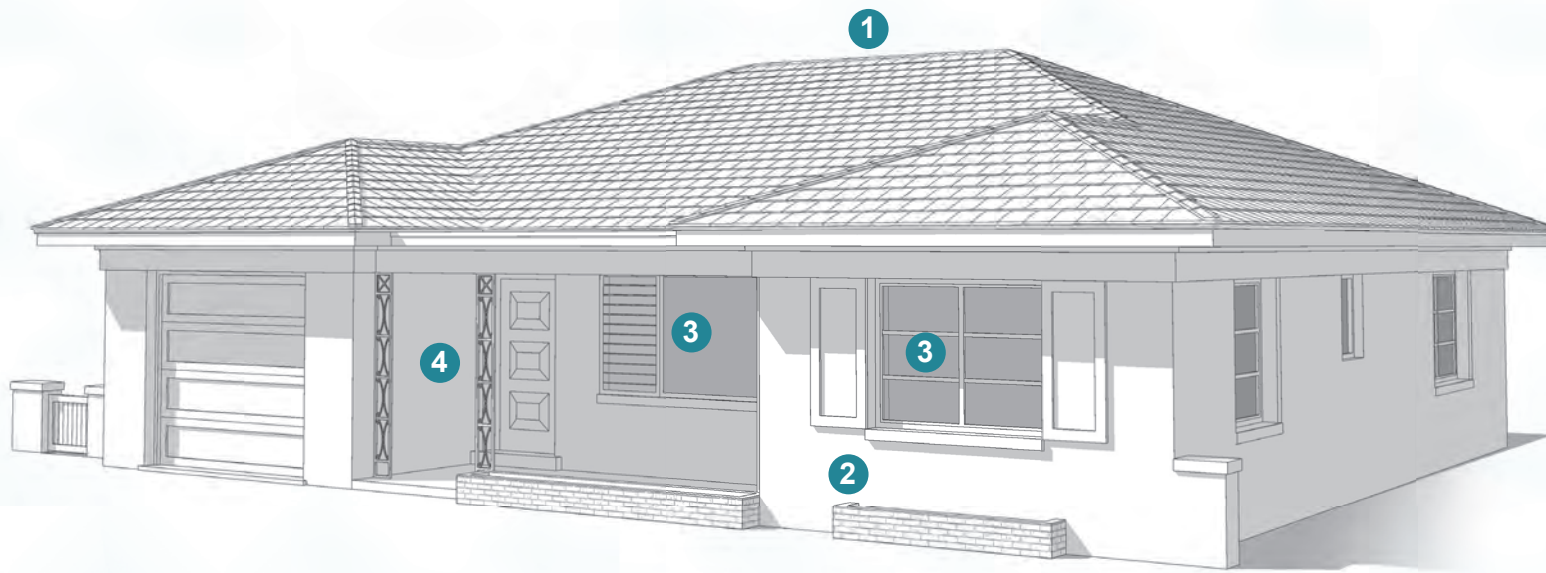
- Typically one story
- Post 1930 the exterior finishes were entirely smooth stucco with brick or stone accents.
- There were often additional accents such as punched concrete breeze-block and bas-relief concrete panels.

3. Doors & Windows:

- Masonry Vernacular doors could be wood or aluminum frame with fixed glass, jalousie windows, five lights, or flush panel doors with applied decorative trim often creating geometric patterns.
- Masonry Vernacular windows were either steel casements, aluminum awning, jalousie, or fixed-pane windows.
- Garage doors were wood recessed panel, vertical plank, or horizontal flush or ribbed.

4. Porches and Stoops:

- Narrow open air porches or stoops were common. They occur under the main roof and often have decorative wrought iron supports with patterns including scrollwork, leaves, or geometric designs.



MASONRY VERNACULAR

GALLERY OF EXAMPLES



Lake Worth Beach, Florida



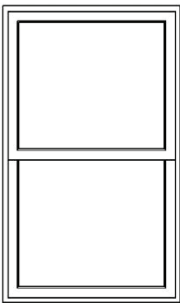
Lake Worth, Florida



Lake Worth Beach, Florida

Description of Masonry Vernacular Windows

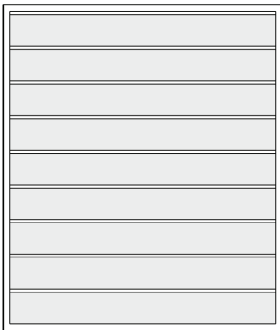
- Pre 1930, Masonry Vernacular windows are primarily wooden double-hung or casement type windows.
- Post 1930, Masonry Vernacular windows were either steel casements, aluminum awning, jalousie, or fixed-pane windows.
- The Masonry Vernacular windows can be vertical, square, or horizontal in their proportion. Often two or three windows are grouped together.
- These windows are inset deep into the exterior wall creating deep sill and shadow lines.
- Masonry Vernacular windows typically utilized a sloping brick sill detail.
- Shutters were a common decorative feature and could be operable wood shutters, fixed wood shutters, or painted patterns on the wall with grooved stucco.
- Operable clamshell shutters were also commonly used to provide shade and hurricane protection.



Wooden double-hung windows - pre 1930's
Masonry Vernacular only



Aluminum awning windows



Jalousie windows



Fixed-pane center window with casement sidelights



MASONRY VERNACULAR



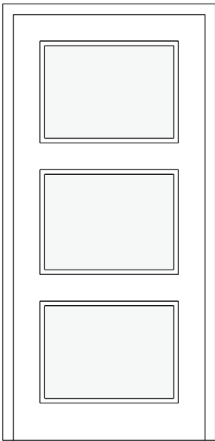
Lake Worth Beach, Florida



Both of these Masonry Vernacular homes are post 1930 and share some similar characteristics with Ranch style structures.

Description of Masonry Vernacular Doors

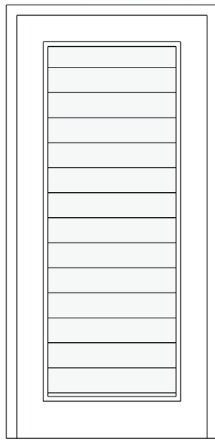
- Masonry Vernacular doors, pre-1930, were almost always wood panel and often included fixed pane glass.
- Post 1930 Masonry Vernacular doors could be wood or aluminum frame with fixed glass, jalousie windows, five lights, or flush panel doors with applied decorative trim often creating geometric patterns.
- Doors with three square recessed panels, and doors with asymmetrical glass were also common.



Raised three-panel wood door



Flush wood door with three asymmetrical lights



Aluminum frame door with jalousie windows



Five horizontal light flush wood door

MASONRY VERNACULAR

Description of Masonry Vernacular Roofs and Exterior Surfaces

- Prior to 1930 Masonry Vernacular structures were primarily rusticated block or stone.
- Post 1930 Masonry Vernacular buildings were made of concrete with a smooth stucco finish and often had brick or stone accents.
- Stucco quoins were occasionally used as a decorative feature.
- Post 1930 Masonry Vernacular roofs were typically flat white concrete tile or occasionally had asbestos shingles or white glazed barrel tile.



Flat white concrete tile was a common roof material



Smooth stucco finish with awning windows and brick window sills



Smooth stucco is the most common finish in post 1930 Masonry Vernacular



Stone is used as an accent treatment for the planter wall



Bungalow

BUNGALOW



Lake Worth Beach, Fla.

A Style Introduction:

Comfortable architecture. This is how some might describe the Bungalow, a style that became hugely popular for residential architecture throughout America between the 1910s and the 1930s.


In the 1880s, England was the most industrialized country in the world, with machines and factories doing the jobs that had been previously done by hand. People began to feel that this mechanization of everything was starting to have a negative effect on the cultural and artistic values of society; that the pride and carefulness with which things had been made was now being lost by machine production. The backlash that followed began a period in time called the “Arts and Crafts” movement, where a renewed interest in beauty and attention to detail was given to visual and cultural arts such as furniture design, décor, architecture, woodworking, and metal works.

By the late 1890s, this movement had come to America, where cities like Chicago, Boston, New York, and Philadelphia formed special societies that existed just to promote the Arts and Crafts philosophies. In architecture, the return to fine craftsmanship, a desire to better respond to the natural environment, and the simplification of building details helped create the Bungalow style. The style’s American origin is largely credited to two brothers in California named Charles and Henry Greene, who designed and built very large bungalows primarily in Pasadena, California. They utilized the finest woodwork in their designs, which also continued throughout the interiors. Pottery, glasswork, and furniture was also individually designed and created to complement the home it was in.

Gustav Stickley, another pioneer of the American Arts and Crafts movement, and his four brothers would revolutionize the American furniture industry by making furniture that was simple in design and beautifully handcrafted. In 1901, Stickley began publishing The Craftsman magazine, which featured the bungalow-style home and the furniture that would complement it. Other magazines, such as Bungalow Magazine, would continue to popularize the style, and Ladies Home Journal, Sears Roebuck and Company, and Montgomery Ward all had mail-order catalogs which offered bungalow house plans that could be purchased for as little as \$5 a set.

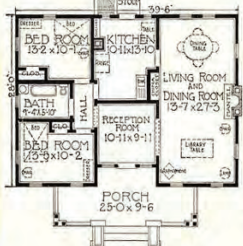
The bungalow home featured very informal interior floor plans that could be customized as desired, and this flexibility in design and the use of locally available materials allowed for these to be built at very reasonable costs, making it very appealing to the growing middle class.

REFINEMENT AND COMFORT HERE



The ELSMORE **Honor-Built** **\$1,945.00**
No. 2013 "Already Cut" and Fitted.

See Description of "Honor-Built" Houses on Page 7.



FLOOR PLAN

Best the Carpenter Ever Built.
Sears, Roebuck and Co.
Hansford, Ill.

Gentlemen—I have my new home nearly complete and am living in it. I am well pleased with it and the material was better than I expected. My carpenter said it was the best house all around that he ever built. I am sending you a small photo of our new home.

C. M. DIXON.

Our Guarantee Protects You—Order Your House From This Book
Price Includes Plans and Specifications.

SEARS ROEBUCK AND CO. CHICAGO-PHILADELPHIA

At the above price we will furnish all the material to build this five-room bungalow, consisting of mill work, flooring, siding, porch ceiling, finishing lumber, building paper, eaves trough, down spout, sash weights, mantel, china closet, medicine case, hardware, painting material, lumber, lath and shingles. We guarantee enough material to build this house. Price does not include cement, brick or plaster.

POPULAR, inexpensive and graceful bungalow, well lighted and ventilated. Large porch, with bungalow columns and porch rail.

Main Floor Rooms on the main floor are 9 feet from floor to ceiling. A large hall opens through a cased opening into an exceptionally large living room intended to be used as a combination living room and dining room. Note the beautiful Craftsman front door glazed with square lights of glass to match windows. All the windows are Queen Anne style. The bathroom is located between the two chambers.

Basement This house has an excavated cellar under entire house, 7 feet high from floor to joists, with concrete floor.

We furnish our best "Quality Guaranteed" mill work, shown on pages 108 and 109. Interior doors are five-cross panel, with trim and flooring to match, all yellow pine, in beautiful grain and color. Windows are made of clear California white pine, with good quality glass set in with best grade of putty. Porches have for edge grain flooring.

Paint for three coats outside. Varnish and wood filling for interior finish. Chicago Design hardware, see page 116.

Built on a concrete foundation. No. 1 yellow pine framing lumber. Sided with narrow best spruce siding and has best grade of thick cedar shingle roof.

OPTIONS

Sheet Plaster and Plaster Finish to take the place of wood lath, \$15.00 extra. See page 114.

Fire-Resist Shingle Roll Roofing, Red or Sea Green in color, instead of wood shingles, \$27.50 extra.

Out-Door Trim and Floors in hall and living room, instead of yellow pine, \$125.00 extra.

Marble Flooring furnished for kitchen and bath, instead of yellow pine, no extra charge.

Storm Doors and Windows, \$27.50 extra.

Servant Doors and Windows, black wire, \$67.50 extra, galvanized wire, \$16.00 extra.

If Marbel is not wanted, deduct \$25.00.

This house can be built on a lot 46 feet wide. Furnished with Basement, Siding, eaves down from kitchen and window china closet in living room, no extra charge.

For prices of Plumbing, Heating, Wiring, Electric Fixtures and Sashes see our L.S.

This house has been built at Logan, Ill., Bedford, Mass., Fox Lake, Wis., Parkmanville, Iowa, Cohasset, Mass., Brookfield, Ill., and other cities.

Sears, Roebuck and Co., 1920's.



Gamble House, Greene and Greene Architects, Pasadena, 1908.



Bungalow in Lake Worth Beach, Fla.

BUNGALOW

A Style Described:

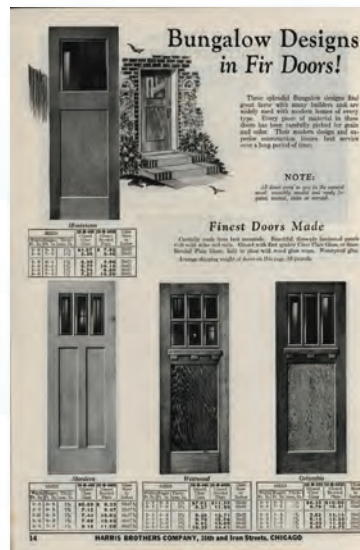
The bungalow in Florida, while still modest in style and luxury, represented an increase in architectural design and form over the more primitive wood frame buildings that had been erected by early pioneers. Locally available materials were usually left in their natural state, such as oolitic limestone for foundations and chimneys, and unpainted wood shingles or clapboard for siding. In Florida, stucco was sometimes used on the exterior of bungalows, though not as common.

Many of the design features found in bungalows made it a natural choice for the hot south Florida climate. Bungalows are almost always one story or one and a half stories, and those that were one and a half stories usually featured a dormer window for added ventilation of the rising hot air. Gable roofs were broad-pitched (not steep), with wide overhangs to shield the rooms from direct sunlight. Roof beams were left exposed underneath the eaves, and support brackets were very common, including knee-braces, (a thick, triangular bracket).

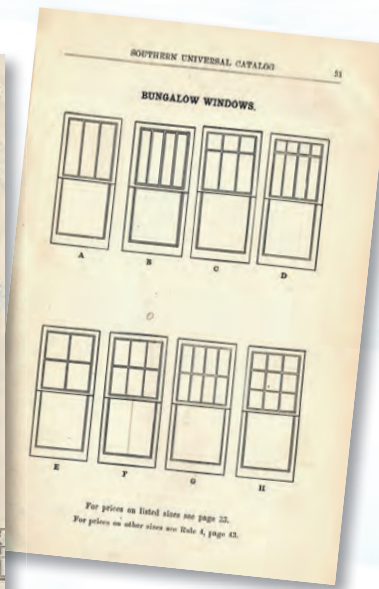
The typical bungalow featured a wide porch that often extended the length of the front of the house. A key feature of bungalow porches are the thick piers, usually made of masonry and covered with stone.



Bungalow Street
Elevation



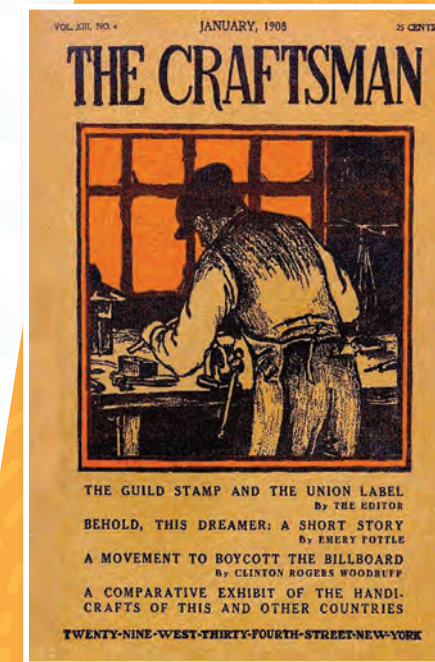
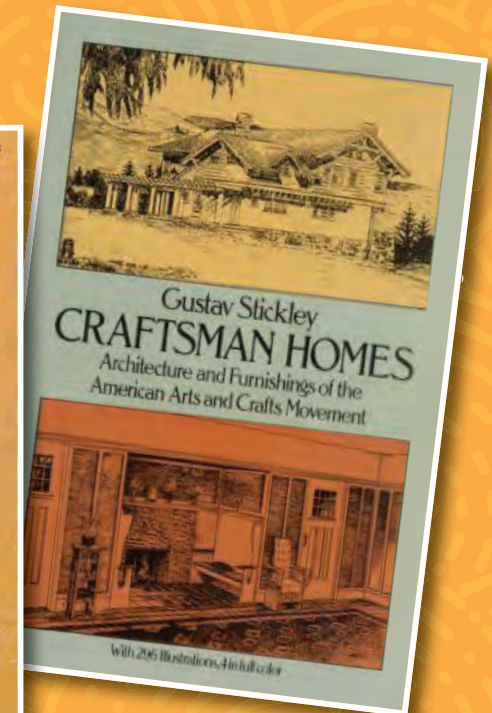
Harris Brothers Co.

Southern Universal
Catalog, 1928.Standard Miniature
Millwork Design Book.
Lafayette, Louisiana, 1928

These piers serve as a base for squared, tapered posts which supported the roof structure (tapered means it is more narrow at the top, wider at the bottom). Clusters of slender, square posts are also common porch supports.

Large windows were often strategically placed opposite each other in the house to provide for maximum cross ventilation. Windows were usually double-hung sash (the bottom sash, or window, could be pushed up, and the top sash could be pulled down). Both top and bottom sashes might have one large piece of glass (called lights), or more often, the top sash was three or four lights divided by thin pieces of wood called muntins. (When you hear the term “three-over-one double hung sash,” architects are simply referring to how many pieces of glass are on the top and bottom of a window.)

The renewed emphasis on workmanship and functionality often extended into the home's interiors, with features such as rock-faced fireplace surrounds, built-in bookcases, cabinets, and closets, and coordinated lighting and furniture.

Gustav Stickley,
The Craftsman, Inc.,
Eastwood, N.Y., 1912.Gustav Stickley,
The Craftsman, Inc.,
Eastwood, N.Y., 1908.

BUNGALOW

A Style Defined:

1. Exterior Finishes and Features:

- Finishes are primarily wood and masonry.
- Although stucco is a common wall finish, variations of wood siding and shingles give the Bungalow its true craftsman aesthetic.
- Wood brackets, railings, balustrades and tapered columns are all common.

2. Porches and Stoops:

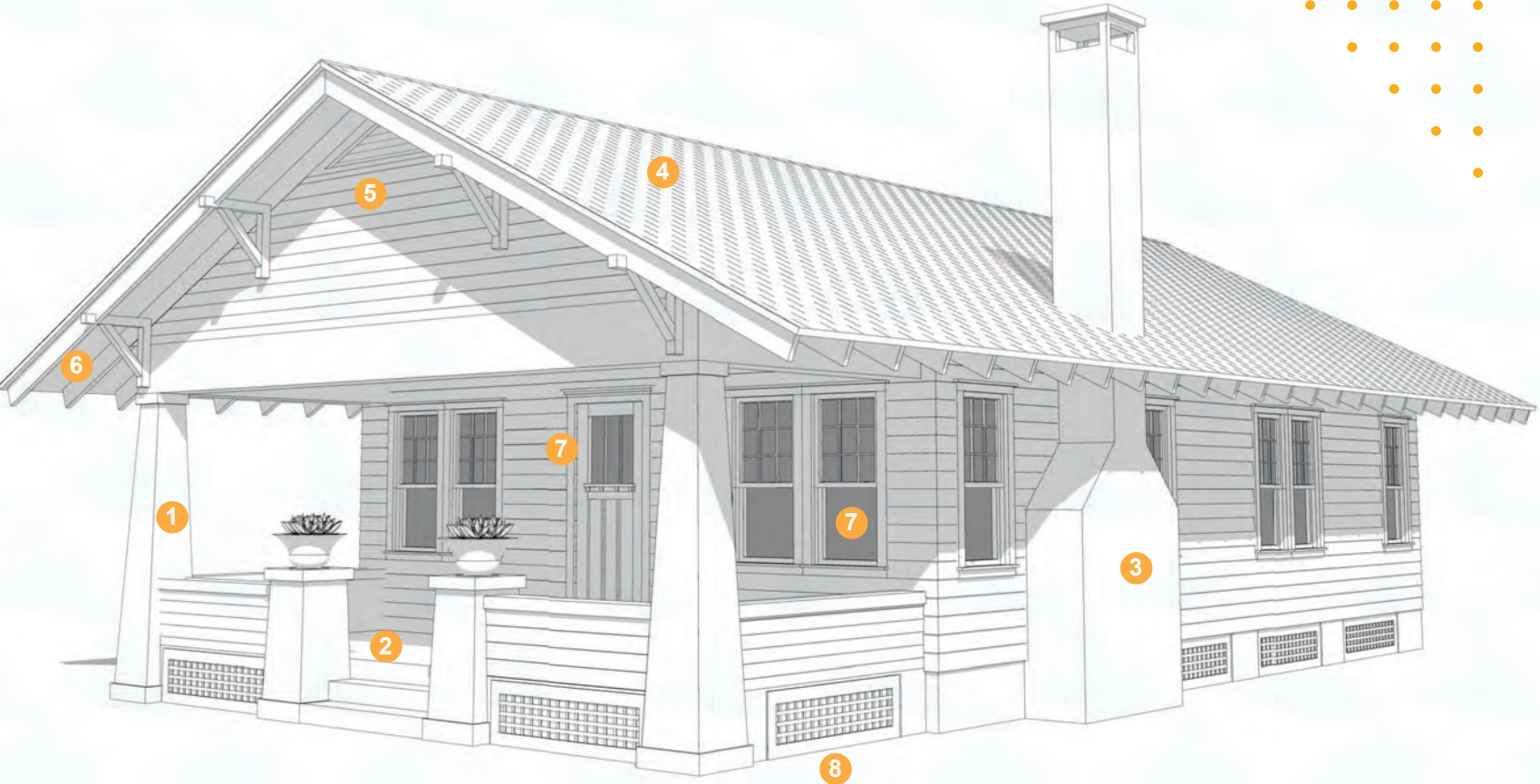
- The front porch is an important element in the Bungalow composition.
- Porches (as shown) or covered stoops can either be part of the primary structure or added as secondary elements to the house composition.

3. Chimney:

- Masonry built with either a stone, brick, or stucco finish.
- Chimney often flares to the bottom of the home and shares the same material as the foundation.

4. Roofs:

- Roofs of the Bungalow are predominantly gabled with shallow slopes between 3:12 and 6:12.
- Roofing Materials are typically wood shingles or shakes, metal shingles or asphalt shingles, Metal standing seam, or “V” crimp was less commonly used.



5. Attic Vent:

- Typically wood-framed and placed on center beneath roof ridge
- Can be embellished with louvers or other decorative features.

6. Overhangs:

- Deep overhangs are characteristic as are exposed rafter tails and support joinery.
- Substantial wooden brackets are typical at the gable's end.

7. Doors & Windows:

- Windows and doors are vertically proportioned with wooden jambs and sills.
- Windows are usually double hung with divided lights (in this case 9 over 1).

8. Foundation:

- The Bungalow house sits on a masonry base. Wooden lattice is often placed between piers.
- This house type is always elevated to allow for better ventilation, and increased visual privacy from the street.

GALLERY OF EXAMPLES



Lake Worth Beach, Florida



Lake Worth Beach, Florida



Lake Worth Beach, Florida



Lake Worth Beach, Florida



Lake Worth Beach, Florida



Lake Worth Beach, Florida



Lake Worth Beach, Florida



Lake Worth Beach, Florida

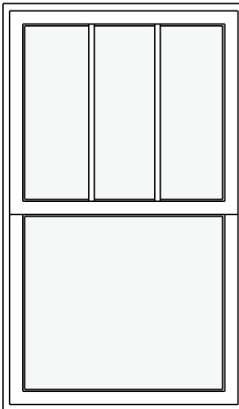
BUNGALOW

Description of Bungalow Windows

- Bungalow windows are primarily double-hung, single-hung, or casement type windows.
- Traditionally Bungalow windows are made of wood and are characterized by unique light (or window panel) styles. Often the top sash (upper half of the window) would have three, four, or even five vertical lights over one light below.
- The Bungalow windows are always vertical or square, and often 1:2 in their proportion. Often two or three windows are grouped together with wood mullions.
- These windows are inset deep into the exterior wall creating deep sill and shadow lines.
- It is perfectly common for Bungalow windows to be protected by permanent, operable shutters which are the best way to protect the windows.
- Bungalow windows are typically surrounded by wood trim with distinct header and sloping sill details.



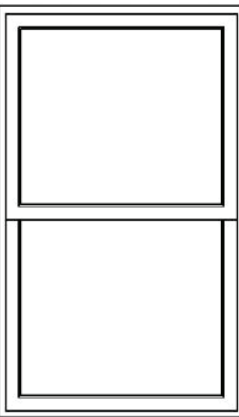
Four over one, as single hung or double hung windows.



Three over one, as single hung or double hung windows.

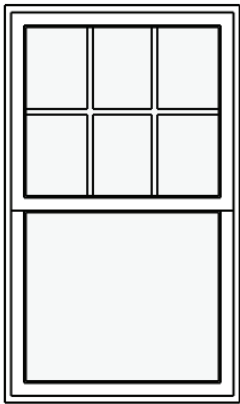


Four over one, as single hung or double hung windows.



One over one, as single hung or double hung windows.

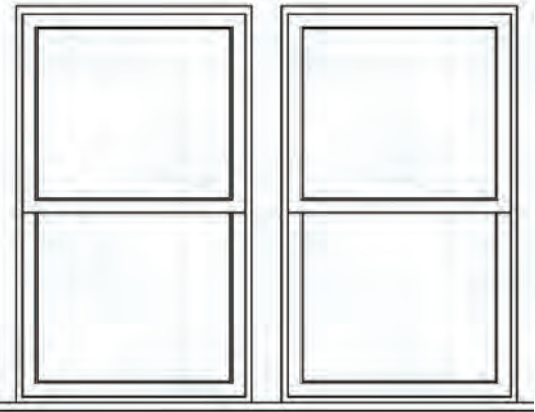




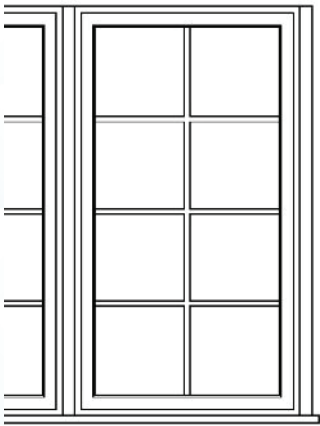
Six over one, as single hung or double hung windows.



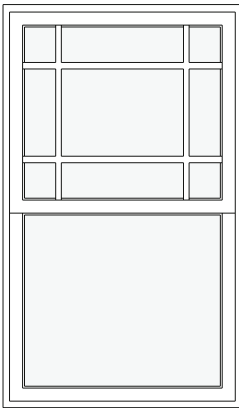
Nine over one, as single hung or double hung windows.



One over one single hung or double hung windows, grouped between two to five across (below)



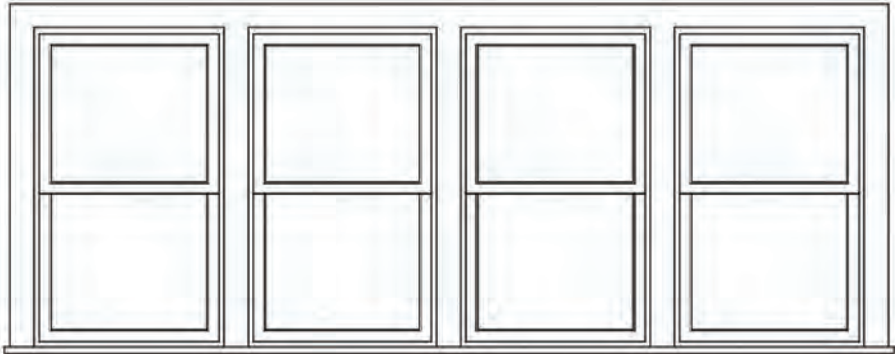
Casement windows with variation of transom lights above



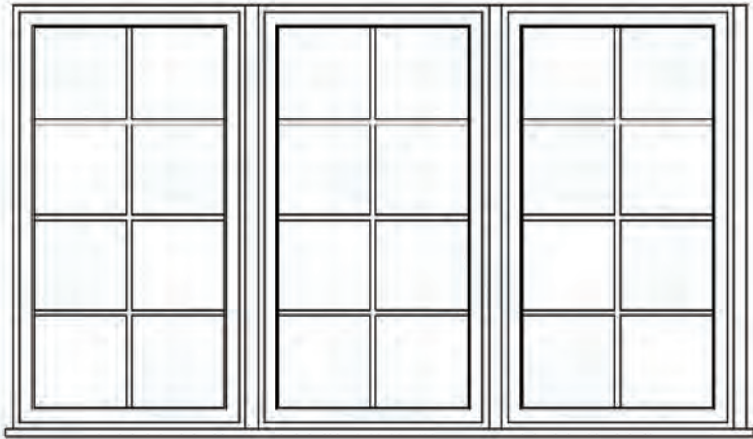
Variation of single hung or double hung windows.



BUNGALOW



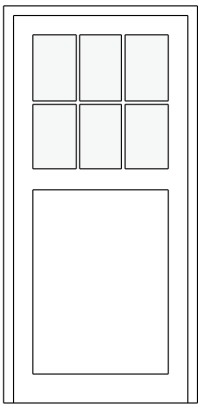
One over one single hung or double hung windows, grouped between two to five across



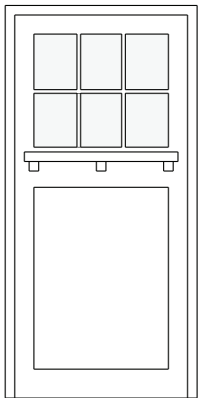
Casement windows, grouped between two to five across

Description of Bungalow Doors

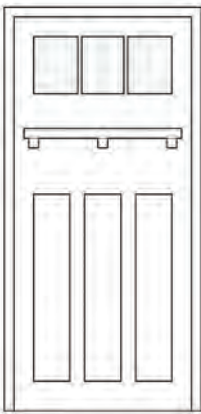
- Bungalow doors are typically wood and characterized by multi-pane windows.
- The windows within the doors are often square or vertical in their proportion and may have a defined sill.



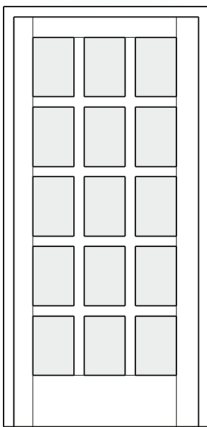
Bungalow door with single panel and six lights



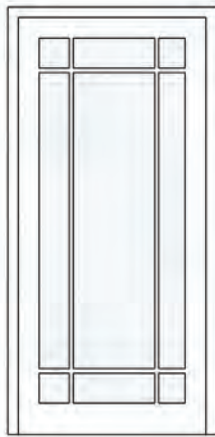
Bungalow door with raised horizontal panels and a single light window with a sill



This is an elaborate Bungalow door with side lights, a transom, and three lite window sitting on a sill.



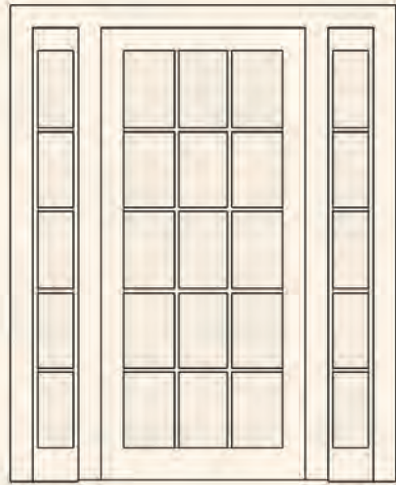
This 15 light "French" door is also a common door type in the Bungalow style



Like Bungalow windows, there are many various on the light and muntin patterns and designs for doors.

BUNGALOW

WINDOWS, DOORS, ROOFS, & EXTERIOR FINISHES



This 15-light door also has side lights



This Bungalow has a front facade defined by a bank of wood casement windows

Description of Bungalow Roofs and Exterior Finishes

- Bungalow roofs are traditionally shingles and metal shingles. Replacement roofs should be closest in character, style, and materials to the original as possible.
- Bungalow exterior finishes range from medium and rough textured stucco, wood siding, wood shakes, and rusticated brick or stone. It is common to have a minimum of two exterior finish materials on a Bungalow building.



Stucco treatments are typically medium to rough in texture.



Wood shingles are sometimes used as an exterior finish in the Bungalow style.



Left: Wood siding is probably the most common exterior finish for Bungalows. Right: This shows original siding in the foreground with a Hardi-plank application in a newer addition to the rear.



Bungalow roof materials were traditionally asbestos, asphaltic, or metal shingles. Replacement materials should be consistent with historic applications except for asbestos which is no longer an approved material.







Mission Revival

MISSION REVIVAL



Howey-in-the-Hills, Fla.

A Style Introduction:


The Mission “style” is actually another architectural “revival” from the other side of the country which replicated the early Spanish missions that were built in California between 1769 and 1834. In what was still a very dangerous frontier land, the Roman Catholic Church, in conjunction with the King of Spain, sought to convert the local Native Americans to Christianity. 21 missions (religious outposts) were built between San Diego and San Francisco, each built to be no more than one day apart by horseback. These missions featured impressive bell towers, whitewashed walls, red-tiled roofs and arched colonnades. Eventually, the little towns that grew up around the missions were the beginnings of California’s most well-known and populated cities.

In 1893, a world’s fair was held in Chicago, called the Columbian Exposition. Often at these world’s fairs, different states would build a structure to house their exhibits, which intended to show off that state’s latest and greatest contributions to science, art, and industry. The State of California’s building for the Columbian Exposition was an imposing, grand structure built in the Mission style.

Around this same time, both the Santa Fe and the Southern Pacific railway companies continued to spread the popularity of the style when they built their train stations and nearby hotels using Mission architecture. By the early 1910s, popular trade catalogs, including Sears Roebuck and Company, offered Mission-style house plans for sale that could be ordered by builders and architects, allowing residential architecture to replicate California's Spanish colonial past.

By 1920, the style had reached all parts of the country. In Florida, this style would exist almost directly parallel with that of Mediterranean Revival, and would share some of its characteristics, but the much simpler construction and lack of expensive ornamentation would make it a very popular building type, especially for middle class neighborhoods.

THE MISSION TYPE




The ALHAMBRA **Honor Bill** **\$2,998⁰⁰**
No. 17980 Improved "Already Cut" and Fitted.


See Description of "Honor Bill" Houses on Page 7.

At the above price we will furnish all the material to build this eight-room house, consisting of lumber, wood and toilet bath, Oriental slate surface shingles, mill work, flooring, finishing lumber, mantel, bookcase, seats, cupboard, medicine case, ironing board, kitchen case, building paper, eaves, trough, down spout, roof weights, hardware, and painting material. Price does not include cement, brick or plaster. This house has stucco siding. We do not furnish brick, cement, plaster or stucco siding. We will furnish clear cypress siding for \$140.00 extra.

FIRST FLOOR PLAN.



SECOND FLOOR PLAN.



THE ALHAMBRA is an architect's masterpiece. The exterior is an attractive modern type of mission architecture, the kind that gets more than a passing notice, because it is so different from the commonplace—yet beautiful in all details. The general scheme calls for a gray stucco body with red brick foundation and red roof, but other treatment with green roof is equally attractive. The window and door openings as well as the decorative molds can be painted in either white, green or any other contrasting color. A study of the interior planning reveals the careful study of the architect. With a foundation of only 28 feet by 28 feet, he has created a living room, size about 15x27 (including a sun room) which is found only in much larger houses. Also note the good size dining room with alcove for side-board, and a model kitchen which in careful planning surpasses any that you have ever seen. Here the architect has carefully considered the daily work of the housewife and has planned the location of the various conveniences accordingly. It is customary in most houses to arrange a ten-foot stair hall through the center of the house, which if applied to this design would increase the cost on account of the extra foundation, side walls, roof, floors, etc., about 35% per cent. The present arrangement of the stairway in the Alhambra provides a better arrangement at a big saving in cost. It gives quick access to the second story and basement, and provides a rear entrance to the kitchen with a space provided for the ice box so it can be fed from the side door without coming into the kitchen, minimizing the amount of work in keeping the house clean, and at the same time adds much to the appearance of the spacious living room.

The Alhambra house has received much favorable comment from leading authorities on architecture. It is a very popular seller, having been built more times than any other house at this price. Every one who has built it is enthusiastic about this unique arrangement.

First Floor A French door leads from the porch to the sun room. Limestone slabs covering on three sides merely sit, show danger of light and ventilation. There is a sideboard in the dining room; a large brick mantel with a bookcase on each side in the living room; a built-in ironing board in the kitchen. Separate entrance to the second floor from living room and kitchen. Rooms are 8 feet from floor to ceiling.

Second Floor Four bedrooms with closets and bathroom on this floor. Special closets for hats in three of the bedrooms. Rooms are 8 feet 2 inches from floor to ceiling. We furnish our best "Quality Guaranteed" mill work, shown on pages 124 and 125. Interior doors are one-eighth in on the first floor on the second floor, two-eighths yellow pine with trim to match, in beautiful grain and color.

SEARS, ROEBUCK AND CO.

Mission inspired home, Sears, Roebuck and Co.,1920's.



Orlando Station, built in 1926.



California Building at the 1893 Columbian Exposition.

MISSION REVIVAL

A Style Described:

Mission style buildings could be one or two stories in height, and this ability to maintain its “style” with a variety of massing made it a very popular choice for apartment buildings as well as private residences.

The most easily recognizable characteristic of the Mission style is the use of a flat roof surrounded by a parapet, which was often undulated or curvilinear. Buildings were either wood frame or hollow clay tile in construction, but this was covered by stucco that could be smooth or textured in finish.

At the roof line (near the base of the parapet,) scuppers were often installed to allow the water to drain from the flat roof tops. Parapets were often topped with stucco coping, which was a capping of the top part of the wall or a raised molding. Sometimes parapets featured a single row of sloped roofing tile between the taller, curvilinear portions.



Windows in the Mission house were almost always wood double-hung sashes or casement. Front porches were a prominent feature as well, and often featured a series of arches with columns in between, or an enclosed front porch with a smaller stepped version of the main house parapet roof.

Ornamentation in the Mission style is minimal. Occasionally there are applied crests or swags on the façade of the building. Any dormers or shed roofs that extended from the main structure were covered with barrel tile as well. Chimneys were common and often had decorative chimney caps.



Mission San Luis Rey de Francia, California, built in 1811.

MISSION REVIVAL

A Style Defined:

1. Roofs:

- Flat roofs are almost always used.
- Parapets commonly feature simple moldings or barrel tile caps.
- Parapet can be undulating or curved.
- Shed roofs or overhangs are covered in clay barrel tile.
- Scuppers at base of parapet for drainage off of flat roof.

2. Exterior Finishes and Features:

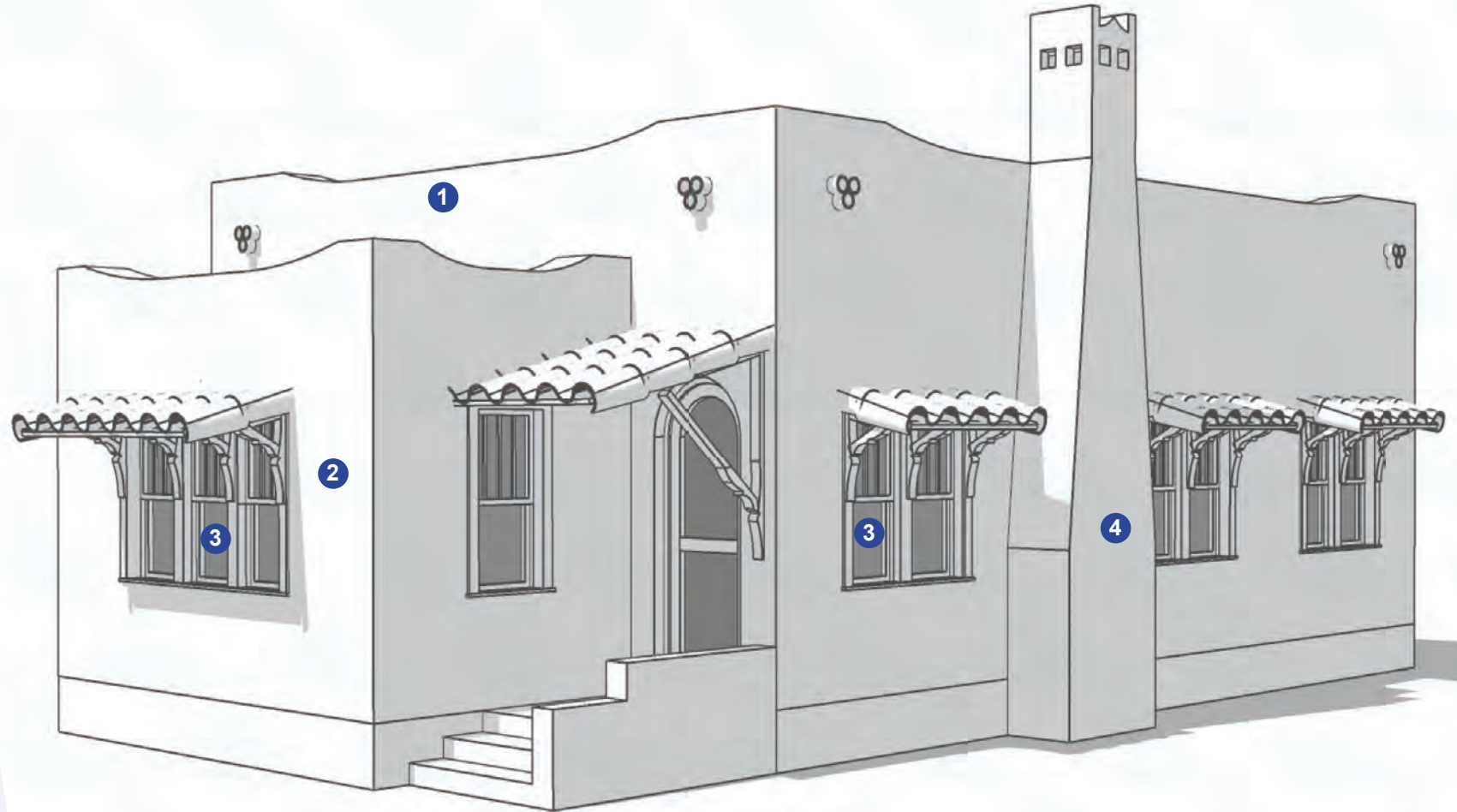
- Derived from the mission churches that were constructed all along California, the primary surface treatment is textured stucco.
- Often simple in décor, sometimes there are applied swags or crests.
- Can be one story or two-stories.
- Front porches are supported by thick square piers or feature arches, or are enclosed with windows and feature a smaller stepped version of the main house parapet.

3. Doors & Windows:

- Windows are wood double-hung or casement.
- Window sills, headers and jambs are wood and may project slightly from the wall surface.

4. Chimney:

- Masonry built and typically stuccoed.
- The base of the chimney often flares along a sinuous curve.
- Typically have decorative chimney caps.



GALLERY OF EXAMPLES



Lake Worth Beach, Florida



Lake Worth Beach, Florida

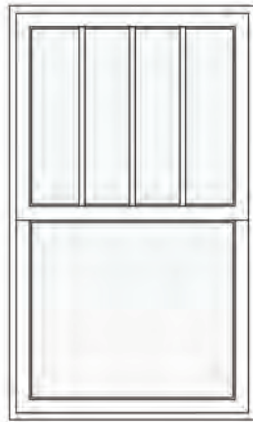


Lake Worth Beach, Florida

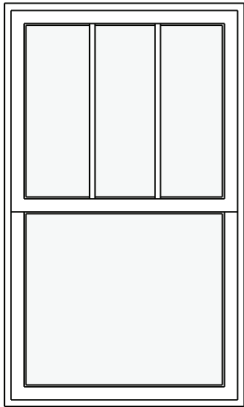
MISSION REVIVAL

Description of Mission Windows

- Mission windows are primarily double-hung, single-hung, or casement type windows.
- Traditionally Mission windows are made of wood and are characterized by unique divided light patterns. Often the top sash (upper half of the window) would have three, four, or even five vertical light over one light below.
- The Mission windows are always vertical or square, and often 1:2 in their proportion. Often two or three windows are grouped together.
- These windows are inset deep into the exterior wall creating deep sill and shadow lines.
- Mission windows are typically surrounded by wood trim with distinct header and sloping sill details.



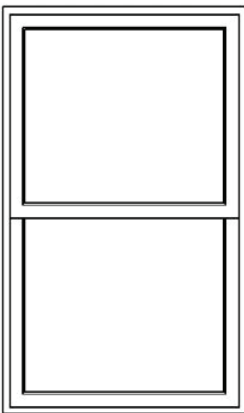
Four over one, as single hung or double hung windows.



Three over one, as single hung or double hung windows.

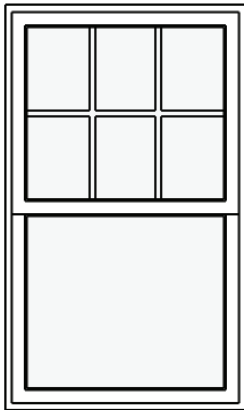


Four over one, as single hung or double hung windows.



One over one, as single hung or double hung windows.

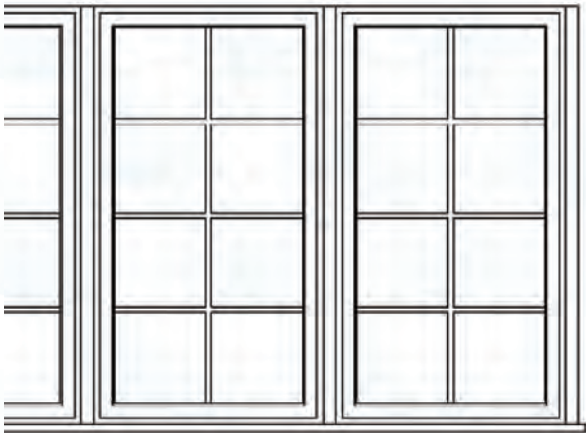




Six over one, as single hung or double hung windows.



Nine over one, as single hung or double hung windows.



Casement windows with variation of transom lights above



Variation of single hung or double hung windows.

MISSION REVIVAL

Description of Mission Doors

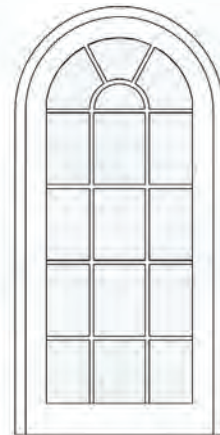
- Mission doors are typically wood plank, sometimes with small glass inserts
- Mission doors can be wood multi-panel.
- The doors are sometimes rusticated, with heavy metal hinges, and can be arched with multiple lights. These doors can be similar in nature to those found in Mediterranean Revival architecture.



Panelled wooden door



Arched plank wooden door



Arched panelled door with six lights



Rusticated, rounded plank door with single lite window.

Description of Mission Roofs and Exterior Finishes

- Mission roofs are almost always flat with articulated and stepped parapets. There are often small accents of barrel tile either in breaks in the parapet or with small attached shed roofs over windows.
- Mission exterior finishes are usually medium to rough textured stucco and may include stone and stucco accents.
- Mission homes often have stucco medallions and aesthetically placed scuppers as an added level of ornamentation.



Stucco treatments are typically medium to rough in texture.



Stucco finishes and ornamental banding are typical.



Flat roofs with a decorative parapet are standard in the Mission style.



Note the ornamental accents of barrel tile, medallions, and scuppers.







Mediterranean Revival

MEDITERRANEAN REVIVAL



Lake Worth Beach, Fla.

A Style Introduction:

In architecture, the term “Revival” means a return to, or a reference to, a type of architecture that originated somewhere else or in a previous era. Mediterranean Revival, also known as Spanish Colonial Revival, swept the country throughout the 1920s and remained a steady style of choice for more than two decades. The type of architecture it sought to “revive” was the formidable and highly stylized buildings found around the Mediterranean Sea, particularly borrowing design elements from Spanish, French, Italian, and Moorish influences.

In the 19th and 20th Centuries, World’s Fairs and Expositions (Expos) were often used by countries to commemorate great moments in history or usher in new eras by showing off the latest in architectural and engineering advancements, art, culture, and other design inspirations. The 1915 Panama-California International Exposition in San Diego, California, was created to celebrate one of these great moments: the building of the Panama Canal.

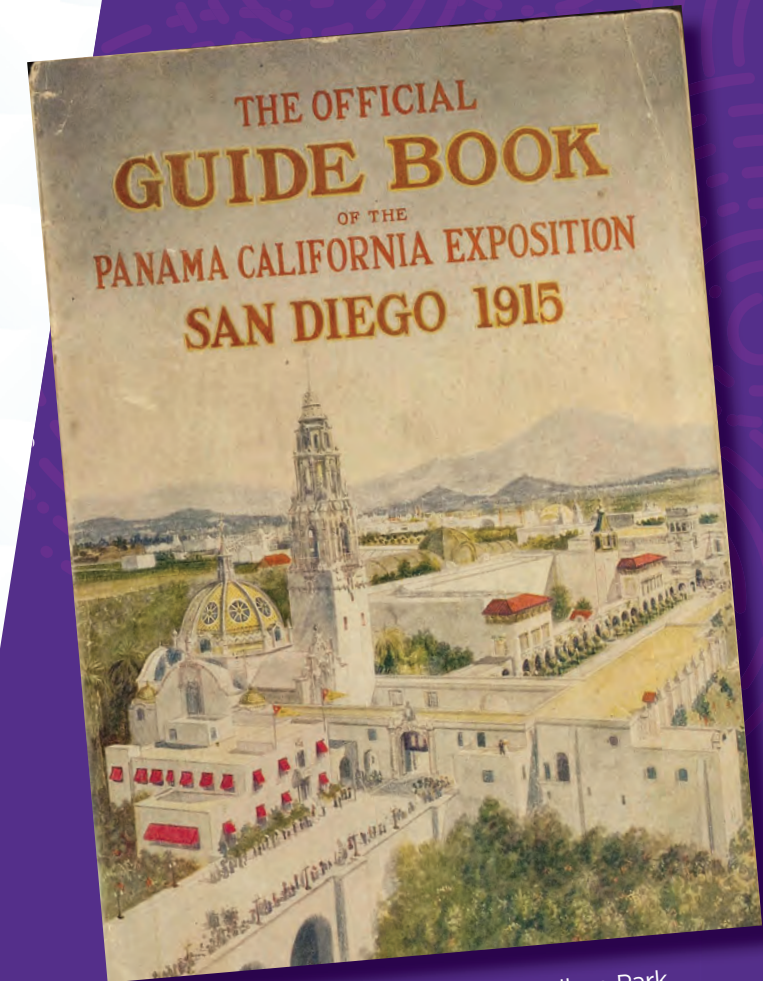
When the Panama Canal opened in 1914, it was a momentous occasion for the whole world. Because of this man-made canal, ships would be able to cross more safely and quickly from the Atlantic to the Pacific Ocean; it was one of the most ambitious and difficult engineering projects ever to be undertaken. The

1915 Expo ran between February and December, and was almost an entire city unto itself. The supervisory architect for the project, Bertram Goodhue from New York, wanted to move away from the Neoclassical style used in previous world's fairs, and designed the majority of the buildings with heavy Moorish, Persian, Spanish and Italian influences. With millions of people visiting the fair, this eventually created a demand for architecture around the rest of the country that was reminiscent of those exotic places in the Mediterranean.

Mediterranean Revival became increasingly popular in those parts of the country that already had ties to Spanish Colonial heritage: California, New Mexico, Texas, Arizona, and Florida. Interestingly, though, Florida had already been experiencing a flourish of Mediterranean Revival at least a full two decades prior to the 1915 Expo in San Diego.



Balboa Park in 1915
(Photo courtesy Balboa Park Conservancy).



Guide Book cover featuring Balboa Park and exposition buildings, 1915.

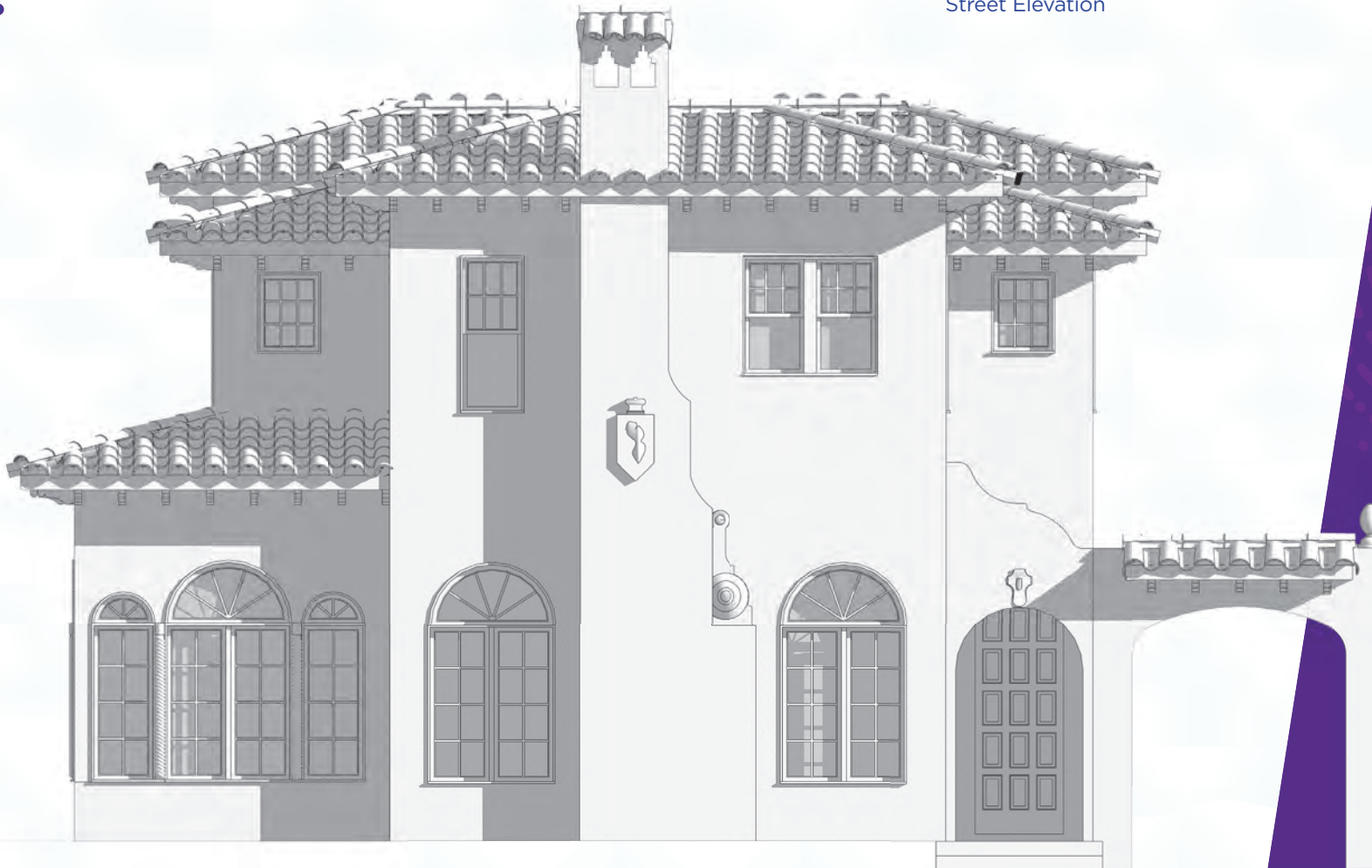
MEDITERRANEAN REVIVAL



Postcard of the Ponce de Leon Hotel, Saint Augustine, Fla.

Henry Flagler was instrumental in the development of the east coast of Florida. Flagler, who had made his fortune in the oil business, had come to see Florida as a way to further enhance his profits and began advertising it as an exotic vacation wonderland. Starting in St. Augustine, he built the Ponce de Leon Hotel in 1888, in the Spanish Renaissance style. His railroad company, the Florida East Coast Railway, had a stop in West Palm Beach by 1894, and finally reached Miami in 1896. Along the way, Flagler built hotels for his travelers, some of which were designed in the Mediterranean style. After all, his goal was to attract visitors (and their money) from the frigid northern states. He wanted to present them with something completely different from what they were used to; something exotic and new.

With the cities of Florida beginning to boom in the early 1920s, renowned architects such as Addison Mizner, Maurice Fatio, Walter DeGarmo, and firm partners Kiehnel and Elliott further cemented the use of Mediterranean Revival as the style of choice. Many developers, such as George Merrick did when dreaming up Coral Gables, used the Mediterranean Revival style almost exclusively in the planning of their communities. The warm and balmy climate of Florida, with its beautiful beaches and crystal blue waters, was the perfect place to borrow design inspiration from the Mediterranean.

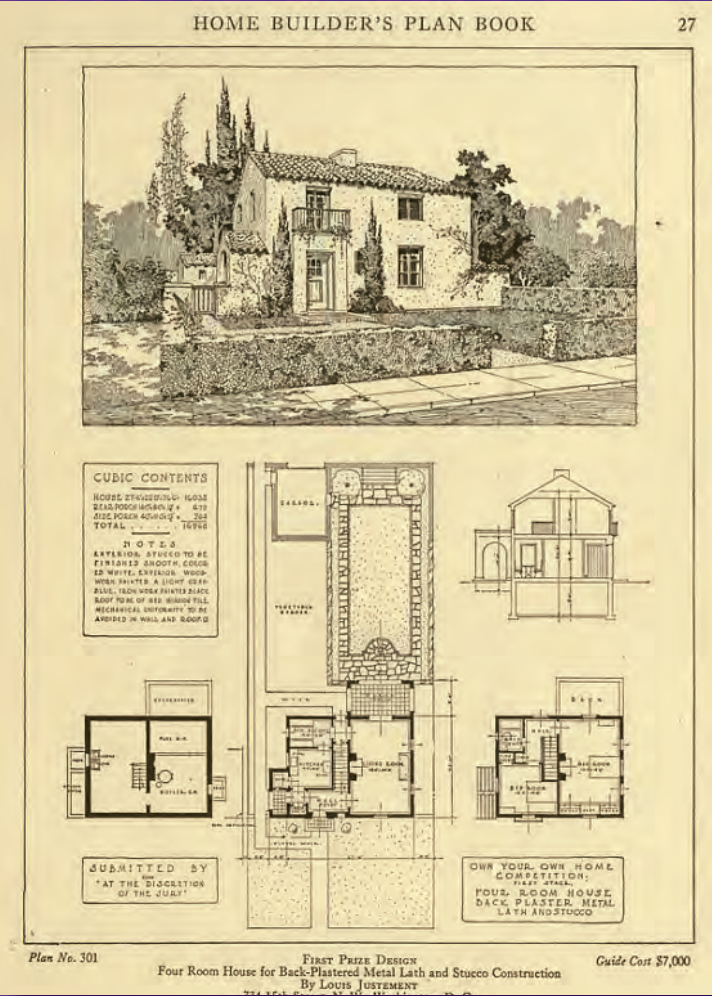
Mediterranean Revival
Street Elevation

A Style Described:

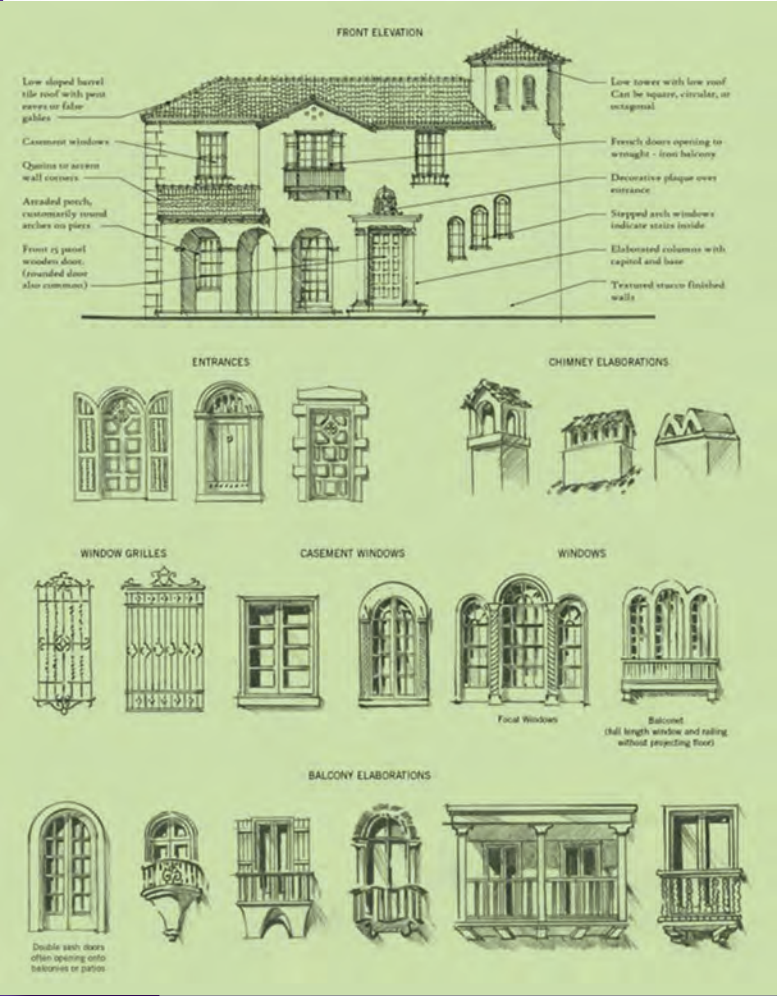
Mediterranean Revival buildings are not actually replications of any particular style found elsewhere, but tend to result from architects blending elements of architecture from Spain, France, Morocco, and Italy.

The massing of the building is much heavier in Mediterranean architecture, and often asymmetrical. “Med-Rev” buildings feel very solid; thick walls are covered with stucco, which can be smooth or have a rough finish. One of the most recognizable features of this style is the use of clay barrel tile as a roofing material. Roofs are typically gabled or cross-gabled and can have multiple roof levels. Circular or square entrance towers and bell towers help create the feeling of grandeur, and large wooden front doors often have cast concrete pediments or stone door surrounds over them. Windows are almost always casement windows with this style, though some do have double hung sash, and most originally were all made of wood.

MEDITERRANEAN REVIVAL



Home Builders Plan Book, 1921.



Elements of Mediterranean style homes

There is a heavy use of the arch; for doorways, interior wall openings, arcades, and colonnaded courtyards. Columns are also very prominent, and often are seen as twisted columns between arches or engaged columns on either side of a doorway (an engaged column is half of a column stuck to the wall). Though not necessarily needed in most of Florida's hot, humid climate, large fireplaces were usually a prominent feature, with ornate mantels and surrounds.

What sets this style apart from anything previous in South Florida architecture is the obsessive use of ornamentation on the building. Building elements were made out of a variety of materials including terra cotta, cast stone, and wood. The use of glazed ceramic tiles, wrought iron balconies and railings were common, and fountains, pergolas and trellises were often found within courtyards or in the surrounding landscape.

A Style Defined:

1. Roofs:

- Terra cotta barrel tile roofs are standard.
- Houses often have multiple levels of roofs and can be hipped, gabled, or flat.

2. Exterior Finishes and Features:

- Can be one story, but often two-stories in parts.
- Known for its elaborate ornamentation, usually around windows and doors.
- Stucco walls are most common, but on occasion stone was used as a primary building material.
- Use of wood (sometimes pecky cypress) for doors, exposed rafters, wall brackets, balustrades
- Composition of the building massing is often asymmetrical.
- Wings and loggias designed around patios or courtyards.
- Use of brightly colored ceramic tiles on floors and on stair risers.

3. Doors & Windows:

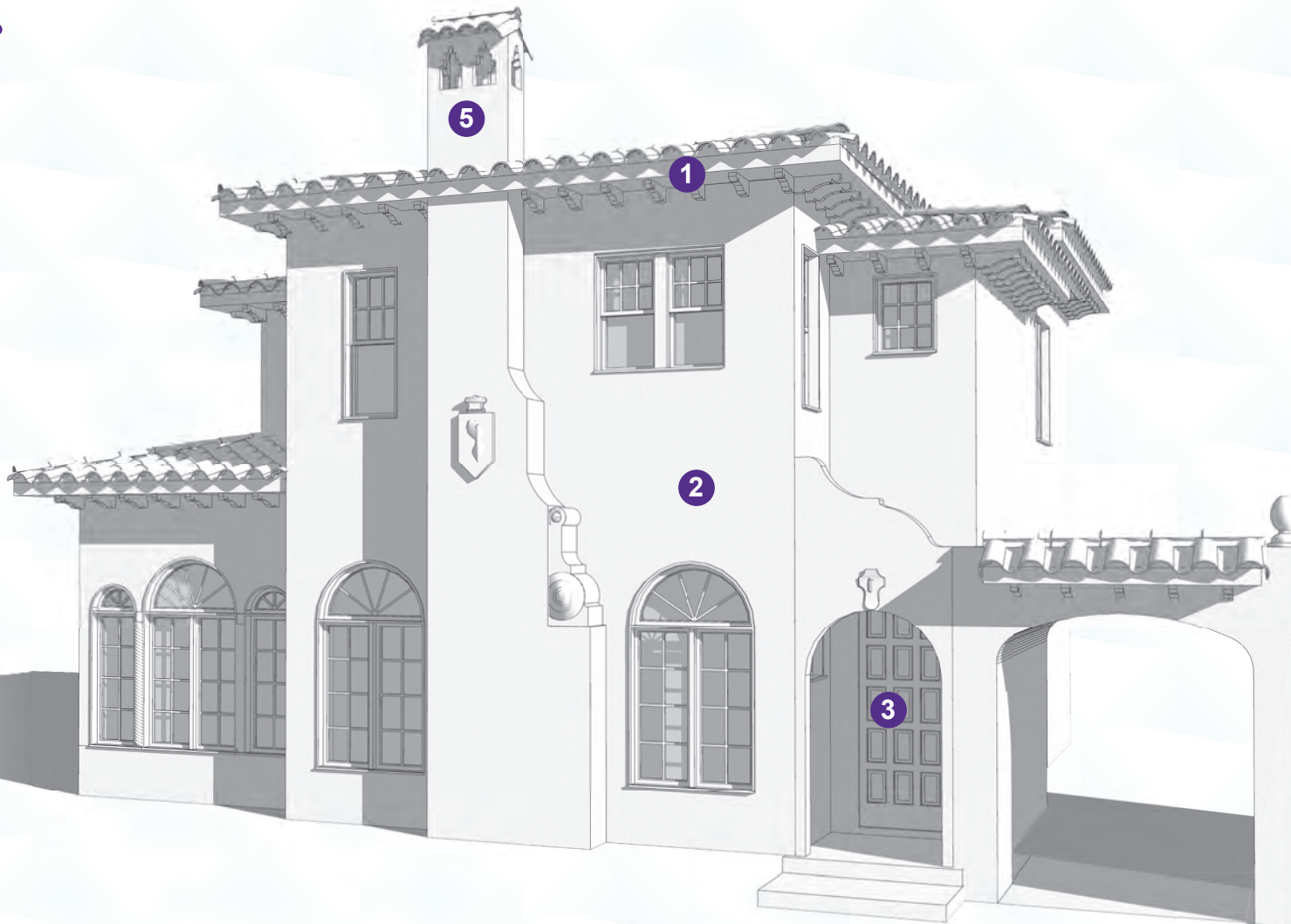
- Arched windows are common, and often in groups of two or three.
- Windows are usually wood casement or double-hung.
- Doorways often have carved stonework, spiral columns, and pilasters.
- Canvas and wood awnings were often used to shield windows from the sun.

4. Balconies/Terraces:

- Use of wrought iron for window and balcony grills, wrought iron sconces
- Both functional and ornamental balconies are common. Often flat roofs serve as terraces.

5. Chimney:

- Masonry built with either a stone, brick, or stucco finish.
- Flues are commonly roofed or have decorative chimney caps.





Lake Worth Beach, Florida



Lake Worth Beach, Florida



Lake Worth Beach, Florida



West Palm Beach, Florida



Lake Worth Beach, Florida

Description of Mediterranean Revival Windows

- Mediterranean Revival windows are primarily double-hung, single-hung, or casement type windows.
- Traditionally Mediterranean Revival windows are made of wood.
- Mediterranean Revival windows can be square or vertically proportioned and often might be arched or a decorative shape.
- These windows are inset deep into the exterior wall creating deep sill and shadow lines.
- These windows may or may not be operable (typically windows of an ornamental shape might be fixed).



Four-light wood casement windows



Eight light wood casement windows



Casements with a rounded fan light



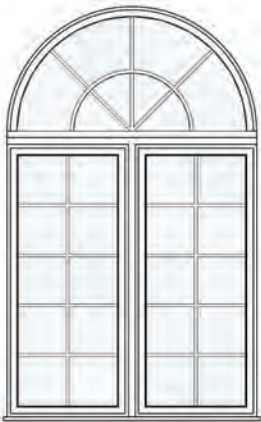
One over one, as single hung or double hung windows.



MEDITERRANEAN REVIVAL



Three-over-one double-hung windows with fan light



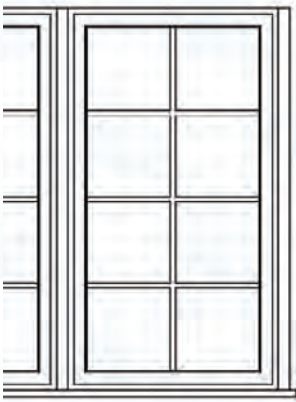
French doors with glass transom above



A fine example of Mediterranean Revival architecture in Lake Worth Beach that has a variety of arched window sizes.



Arched wood casement windows

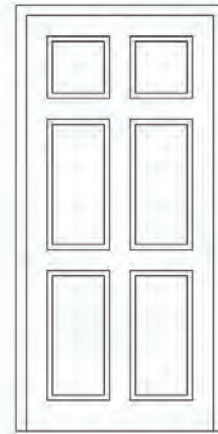


Casement windows with variation of transom lights above

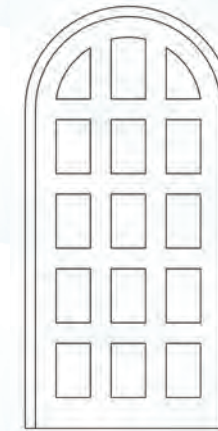


Description of Mediterranean Revival Doors

- Mediterranean Revival doors are mainly wood and frequently have a rusticated treatment.
- They often have multiple fixed glass panes and can be arched.
- They are often plank doors and sometimes have small glass inserts.
- The doors can be large with applied wood decorative motifs.



Wooden panel door



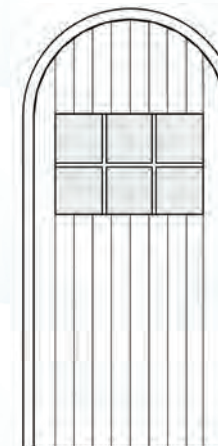
Arched wooden panelled door



Large plank door with decorative light



Arched wooden door with fixed window panes



Arched wooden door with fixed window panes



MEDITERRANEAN REVIVAL

Description of Mediterranean Revival Roofs and Exterior Finishes

- Mediterranean Revival buildings almost always have a medium to heavily textured stucco exterior finish.
- There are often masonry or stucco treatments around windows and doors.
- Mediterranean Revival roofs are almost always clay barrel tile with occasional flat roof sections that might be accessible from an interior room.



Stucco treatments are typically medium to rough in texture.



There are often decorative stucco details around windows and doors



Clay barrel tile is one of the most character defining elements of the Mediterranean Revival style



Barrel tile is used on the main roof, porches, and bracketed overhangs



WINDOWS, DOORS, ROOFS, & EXTERIOR FINISHES



Art Deco



ART DECO



Lake Worth Beach, Florida

A Style Introduction:

The United States was just getting back on its feet at the beginning of the 1920s. We were recovering from World War I, which had been a very different kind of war - advancements in new technology gave us greater firepower, faster transportation, and new construction methods. This had a profound effect on how we traveled, how we dressed, and how we built and designed the buildings around us.

The move from a war-torn country into a period of decadence was evident in all aspects of our collective culture; music was entering the “jazz age,” stuffy, multi-layered corseted dresses were giving way to strands of pearls draped down a slinky, fringed flapper dress. People found refuge in hidden speakeasies, even as “prohibition” was enacted in order to bring about a sense of “morality” to the masses. Motion pictures were just about to have the actors’ voices synchronized with the film (as opposed to just hearing music played over the movie).

World’s Fairs, or international expositions (Expos) were still being used as a way for different countries to showcase the latest fashions and advancements in art, architecture, design, and engineering. Multiple countries participated, sending hundreds of vendors and exhibitors to the fair that often lasted 3 to 6 months in the host city. Often times, entire structures, parks, even miniature cities were built for housing the various exhibits,

rides, and performances that entertain hundreds of thousands of attendees. The Eiffel Tower, one of the world's most recognizable structures, was erected for the 1889 World's Fair in Paris, and was only meant to be a temporary structure.

In 1925, Paris again hosted a world's fair from April to October, this one was titled, "Exposition Internationale des Art Décoratifs et Industriels Modernes," which translates to "The International Exhibition of Modern Decorative and Industrial Arts." We get the term "Art Deco" from the French "Art Décoratifs". During this seven-month fair, over 16 million people experienced a new type of architecture and design that looked and felt very fresh and modern, with an elegant flair.

Art Deco is really the first "style" used in America that broke free from the tradition of referring to other historic buildings styles in our own construction; the result was an architecture that was both whimsical and modern for its time, and was popular in the United States even through the Great Depression that dominated the 1930s.



1925 Exposition Louvre Pavilion, designed by Albert Laprade.



Miami Beach is world famous for its collection of Art Deco architecture.
Photo: Melbourneblooger.com



1925 Exposition poster, design by Emile-Antoine Bourdelle.

ART DECO

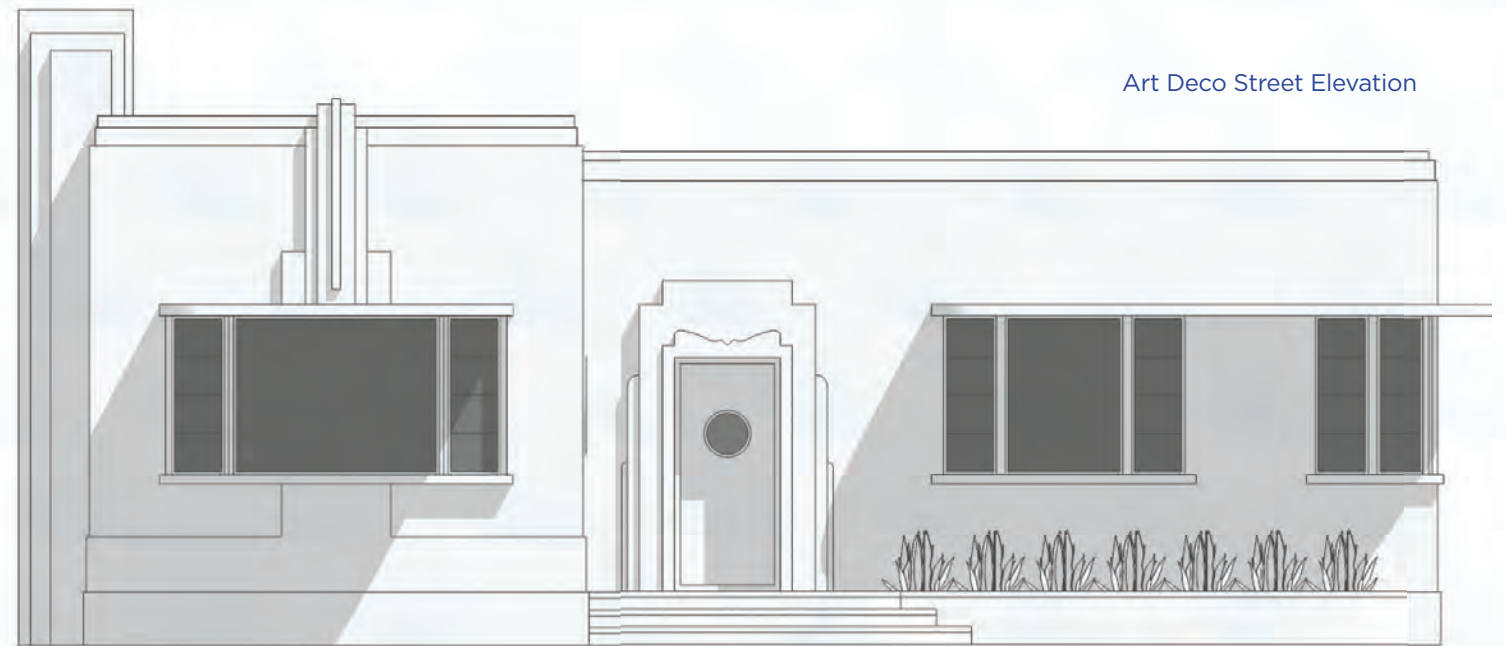
A Style Described:

The country was entering an exciting new period of change, prosperity, and growth. This feeling was reflected in the detailing of Art Deco buildings. There was a strong emphasis on the appearance of the building thrusting skyward, with architectural elements, towers, and other vertical projections used to push your eyes towards the top of the building. This is why so many Art Deco buildings are finely detailed with bas relief, sculptures, and finials at the top. This is also why the Art Deco style is best known for its use in skyscrapers and hotels; there is a larger building canvas to embellish or decorate.

Art Deco buildings have smooth walls, usually finished in stucco, and typically have flat roofs, sometimes surrounded by a parapet. There is a dizzying array of motifs (or patterns) used to decorate the facades (a façade is defined as the face of a building). Zig zags, sunbursts, chevrons, botanical designs, and geometric patterns were typically found around doorways, on the surfaces of projecting pylons and towers, pediments, and at the top of the buildings or on the parapet.



Art Deco Street Elevation



In Florida, Art Deco was most often used on apartment buildings, hotels, and commercial buildings, but the use of this style on residential homes was far less frequent. Local architects would put their own spin on the style and would often pay tribute to the local tropical setting: designs featured pelicans, palm trees, flamingos and ocean motifs. Residential structures that utilized the Art Deco style used it more sparingly, perhaps some vertical fluting around doors, or wrought iron screen doors and railings with geometric designs.

Another innovative feature was the use of windows that wrapped the corner of the building. Glass block was also introduced as a new building material, either used as simple decoration or as whole sections of the wall. Porthole windows were common as well, but these would become more prominent in the next architectural variation in the “move to modernity,” Streamline Moderne.



Century Hotel, Miami Beach, Fla.
Photo from 1933. (Source: Library of Congress)



Poster: City of New York municipal airports
No.1 Floyd Bennett Field - No.2 North Beach.
(Source: Library of Congress)

ART DECO

A Style Defined:

1. Roofs:

- Roofs of the Art Deco are almost always flat.
- Parapets are common and often embellished with decorative stucco reliefs.

2. Exterior Finishes and Features:

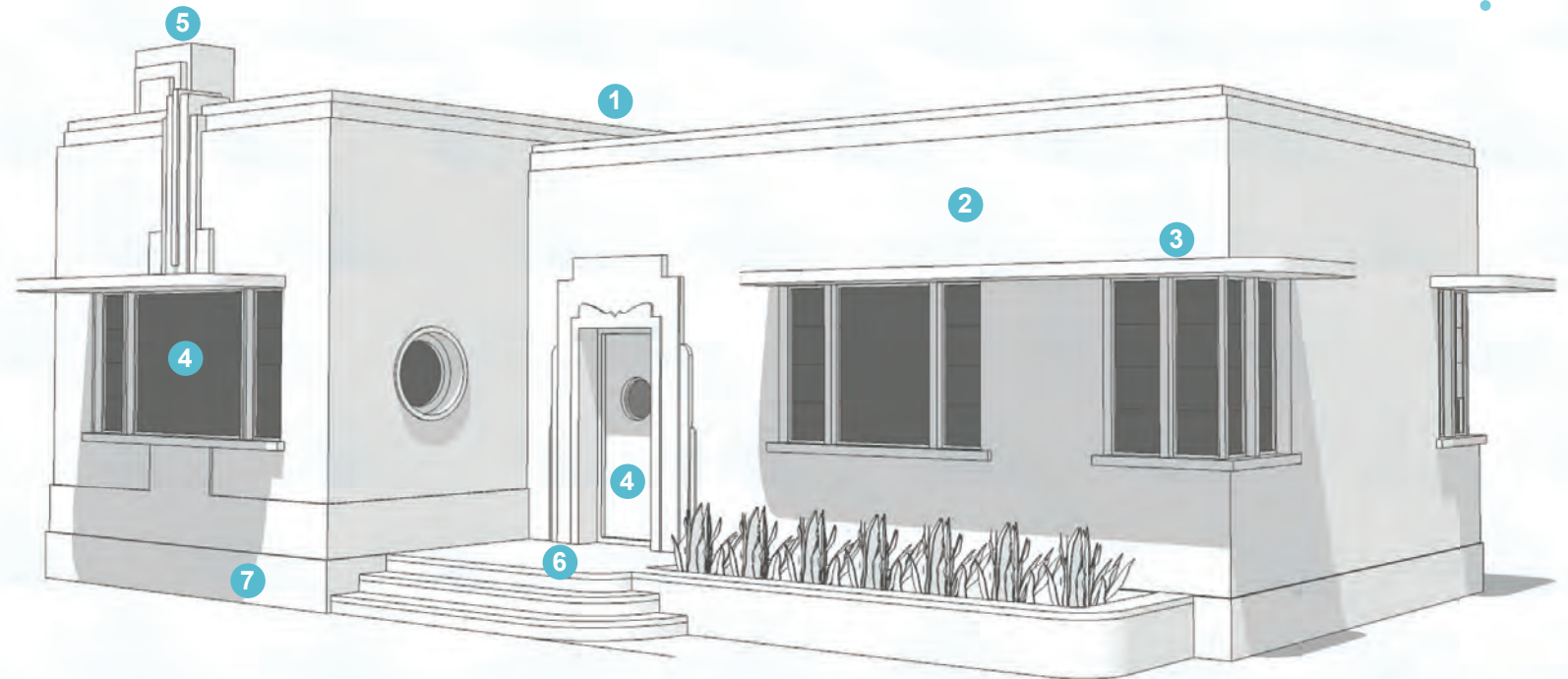
- Construction is primarily masonry with smooth stucco finishes.
- Occasionally exposed stone finishes are used as the primary building material, but more often to highlight architectural features such as doorway entrances, and garden walls.
- Use of metal or cast concrete details
- Towers and other vertical projections that place emphasis on vertical rather than horizontal.
- Building features are strongly geometric.
- Elaborate decorative motifs on the facades, such as zig-zags, botanical, floral, chevron, and sunburst, especially around the entrances.

3. Overhangs:

- Deep “eyebrow” overhangs placed over the windows.

4. Doors & Windows:

- Solid doors with geometric patterns, porthole doors or doors with asymmetrical lights.
- Windows are often placed at the corners of buildings.
- Steel casement type windows.



5. Chimney:

- Masonry built with either a stone, brick, or stucco finish.
- Vertical stripes or horizontal lines near the top.

6. Porches and Terraces:

- Mostly masonry with stucco finishes, metal is occasionally used.
- Ground or upper floor terraces are typical and use masonry walls or horizontal tube railings.

7. Foundation:

- The Art Deco house sits on a masonry base.

GALLERY OF EXAMPLES



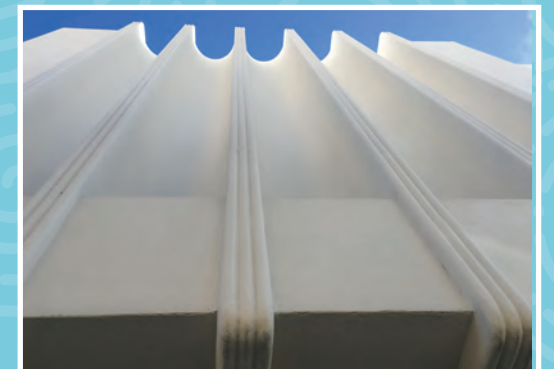
Lake Worth Beach, Fla.



Lake Worth Beach, Fla.



Lake Worth Beach, Fla.



Lake Worth Beach, Fla.

ART DECO

Description of Art Deco Windows

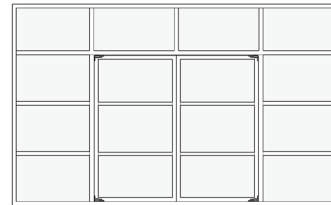
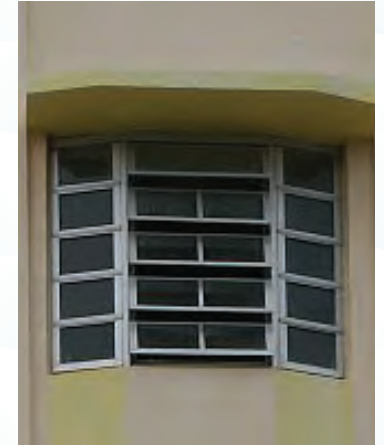
- Art Deco windows are typically casement, fixed, and awning type windows. Jalousie type windows were occasionally used. Glass block and round porthole windows were also frequently used as accent windows.
- Art Deco windows are almost always metal with square or horizontal lights (panes).
- The Art Deco windows can be vertical, square, or horizontal in their proportion. As with the massing and architecture of Art Deco buildings, window openings often emphasized the verticality of this style. These windows are inset deep into the exterior wall creating deep shadow lines.
- Art Deco buildings do not typically have applied operable shutters so storm protection is not a permanent fixture.
- Art Deco windows rarely have any detailed window surrounds or sills. They are most often in “punched” or simple, non-articulated openings. Occasionally, brick sills were used.
- A unique and prominent feature of Art Deco architecture is corner windows which are typically formed with casement or awning window types.
- Often eyebrow overhangs were provided over the windows.



Casement windows



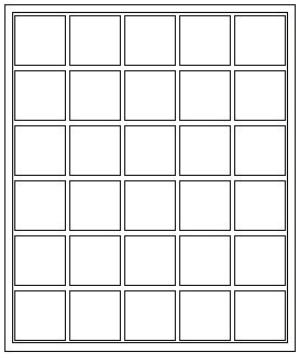
Awning windows



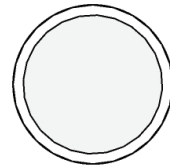
Fixed and casement windows



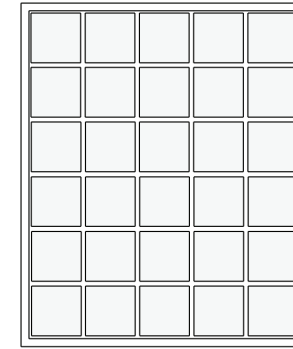
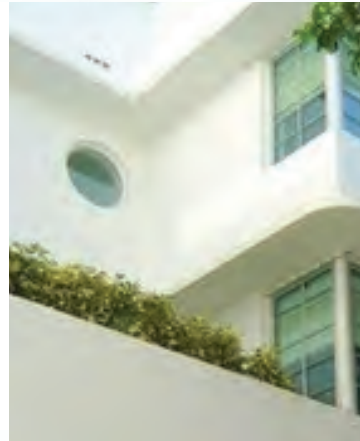
This Art Deco apartment building utilizes corner, aluminum awning windows and glass block to allow light into the building and as a decorative motif.



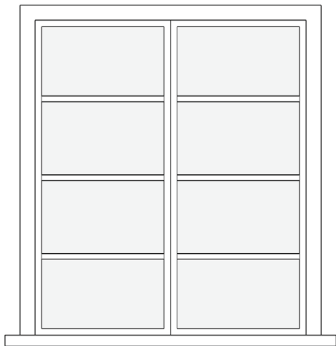
Glass block



Porthole window



Glass block



Grouped casement windows wrapping a corner with a pipe column at the edge



Rounded horizontal pane, fixed glass.



Awning windows framed by masonry wing walls

ART DECO

Description of Art Deco Doors

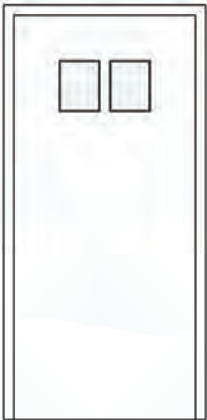
- Art Deco doors are typically flush or plank wooden doors with porthole windows.
- Art Deco doors are often French with 5 horizontal windows.
- These doors may also be flush with applied trim and often include decorative screen doors.



Double doors with porthole windows with rounded, fluted entry walls.



Wood french door with five horizontal windows



Variation on the panel door with fixed windows



Three-light door with decorative screen door



Wood plank door with porthole window



Description of Art Deco Roofs and Exterior Surfaces

- Art Deco structures are almost exclusively smooth stucco with vertical banding and stucco fluting details.
- There are often cantilevered masonry “eyebrows” that protrude over windows and doors.
- Art Deco typically emphasizes verticality while Streamline Moderne places emphasis on the building’s horizontality.
- A Unique feature in Art Deco architecture are round porthole windows.



This Art Deco home has a large porthole window and cantilevered eyebrows over the windows and entry.



Cantilevered “Eyebrows” over the windows and doors



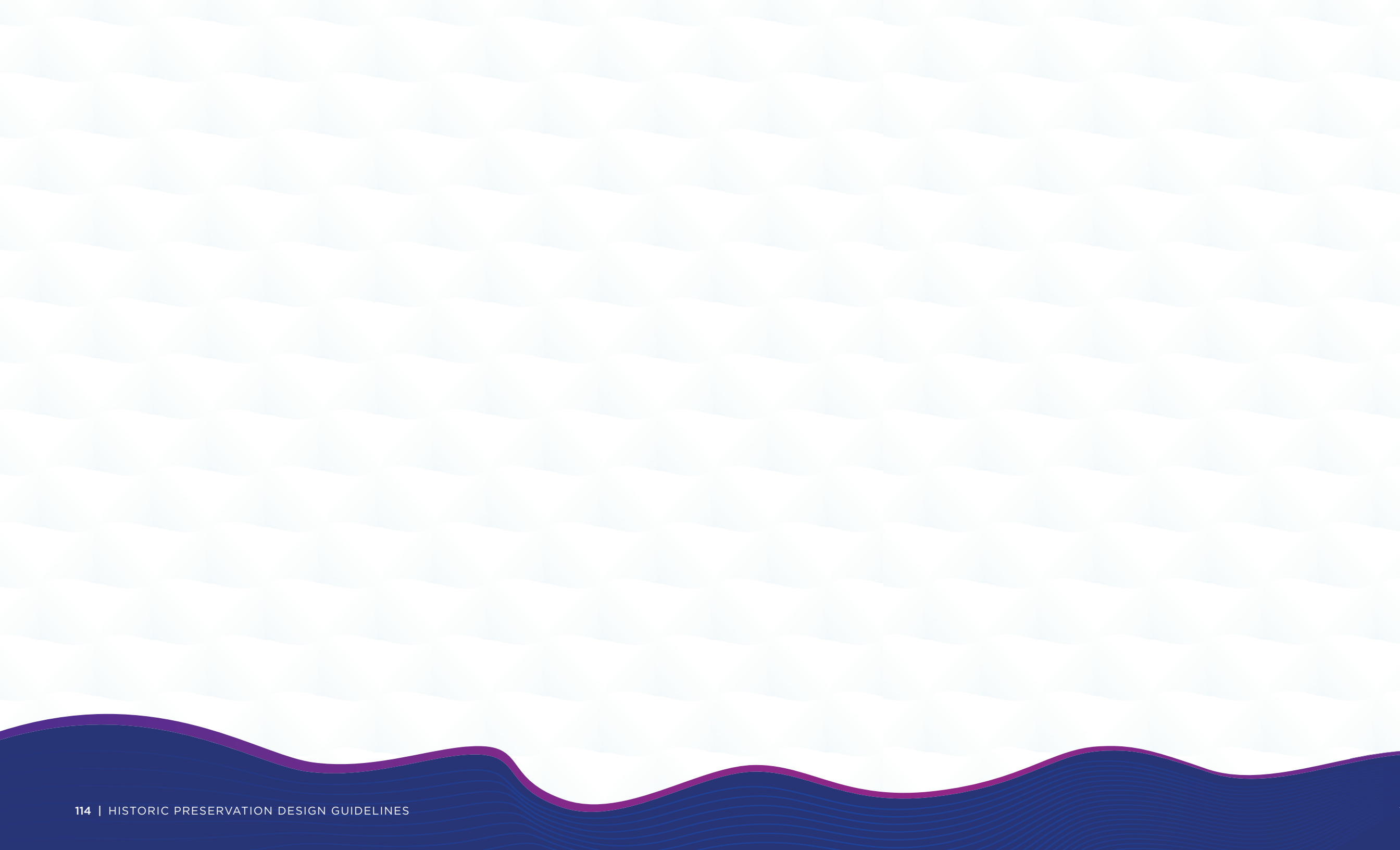
Porthole openings in decorative wing walls



Art Deco buildings are almost always smooth stucco with stucco banding and fluting



Glass block, as seen here flanking either side of the entry, is a common element in Art Deco architecture.





Streamline Moderne

STREAMLINE MODERNE



A Style Introduction:

The Art Deco movement was in full swing by the late 1920s, which moved away from traditional building styles and into a modern design aesthetic. By 1930, several factors would contribute to a slight variation that occurs in this move into modernity. The result would be a style of architecture that was very similar to Art Deco, but simpler and more streamlined in its ornamentation and construction.

Streamline Moderne, which is also called Art Moderne, begins to appear around 1930. This is also the beginning of the Great Depression for the United States. Not surprisingly, the flourishes and fanciful expressions common in the Art Deco style may have become too expensive and flashy at a time when most people were struggling just to feed their families. The desire to still have modern looking buildings but with less ornamentation (and as a result, less costly to build) caused architects to look for a way to “streamline” the architecture.

Another huge influencing factor in the development of this style were the advancements taking place in technology and industry. Cars, airplanes, and passenger ships were being designed to be more aerodynamic (to help make them get places faster and utilize less fuel.) This meant that they were getting sleeker and smoother in appearance. This streamlining effect made its way into the architecture as well.

Similar to Art Deco, Streamline Moderne was more often used for commercial buildings, hotels, and apartments, but some residential structures did get to take advantage of this bright, clean style.



Right: Travel poster published by the New Haven Passenger Traffic Dept., 1935 (Source: Boston Public Library)

Left: Advertisement for the 1942 Nash Ambassador (Source: Alden Jewell)

Streamline Moderne architecture was a style developed intentionally to reflect the “Zeitgeist”, or the spirit of the age. Advancements in building technologies were paralleling advancements in other disciplines including the transit, automotive, and military sectors. Buildings began to reflect the “streamlined” approach to industrial design. Advancements in mobility and design were also celebrated through public information and advertising campaigns reflected in the images above.

STREAMLINE MODERNE

A Style Described:

The main difference between Streamline Moderne and Art Deco is that the emphasis is on the horizontal rather than the vertical. While Art Deco had the tendency to take your eyes upward with towers, pylons, and other vertical details, Streamline Moderne rounded out edges, spread out the building, and had detailing that was more horizontal in nature.

Streamline Moderne features a flat roof, sometimes with coping at the roofline (a small ledge). Walls are usually covered with smooth stucco. Curved walls were a common feature unlike the hard lines and angles of the typical Art Deco house.

Glass blocks were used as a window treatment, or even as large sections of a wall. Picture windows were prevalent, sometimes with sidelights, and metal casement windows were common as well. Projecting eyebrows over the windows were still utilized, as in Art Deco. Sometimes the window would turn the wall and wrap around the corner of the building.



Streamline Moderne Elevation

Ornamentation on the house was very limited, with racing stripes being one of the few details. These stripes, the horizontal banding or grooves within the stucco, can be found just beneath the roofline, above and below windows, or at the corners of the building. Terrazzo was a common flooring material. Sometimes chrome, glass tile accents, and aluminum was used as a material, which also gave a modern touch. Porthole windows and steel railings along the roofline or on the balconies helped convey that sense that you were on a classic 1930s ocean liner.



Coca-Cola bottling plant in Los Angeles, Cal.



Magazine advertisement for Heywood Wakefield Streamline Modern furniture, Gardner, MA. 1950.

STREAMLINE MODERNE

A Style Defined:

1. Roofs:

- Roofs are almost always flat.
- Parapets are common and often embellished with simple stucco reliefs.

2. Exterior Finishes and Features:

- Smooth, stucco walls with little projected decoration.
- At least one curved wall is common.
- Right angles often use rounded stucco corners.
- Racing stripes are used decoratively.
- Emphasis is more on the horizontal rather than the vertical lines of the house.
- New technology was affecting the design of ships and airplanes, this change in design was reflected in architecture as well.

3. Massing and Composition:

- There are often rounded building massing giving a nautical feel to the building.

4. Doors & Windows:

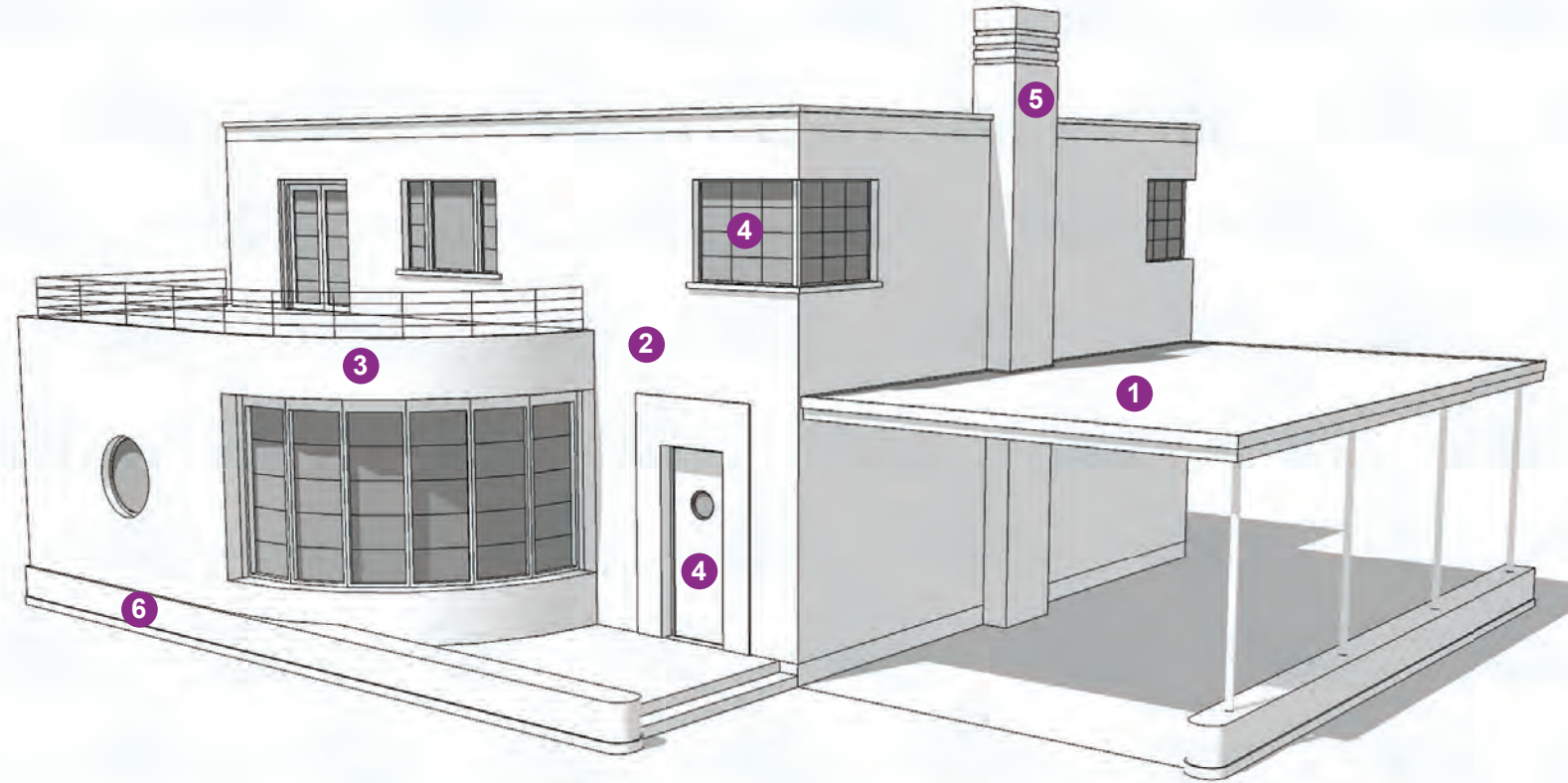
- Porthole windows at special locations.
- Windows were typically steel casement, fixed pane, or glass block.
- Windows are often placed at the corners of buildings.

5. Chimney:

- Masonry built with either a stone, brick, or stucco finish.
- Vertical stripes or horizontal lines near the top.

6. Foundation:

- The Streamline Moderne house sits on a masonry base.



GALLERY OF EXAMPLES

This fine local example of Streamline Moderne has horizontal banding, a thin parapet cap, and corner metal casement windows.



Lake Worth Beach, Florida



Lake Worth Beach, Florida

STREAMLINE MODERNE

Description of Streamline Moderne Windows

- Streamline Moderne windows are typically casement, fixed, awning and periodically jalousie type windows. Glass block and porthole windows were also occasionally used as an accent..
- Streamline Moderne windows are almost always metal with square or horizontal lights (panes).
- Streamline Moderne windows can be vertical, square, or horizontal in their proportion. As with the massing and architecture of Streamline Moderne buildings, window openings often emphasized the horizontality of this style. These windows are inset deep into the exterior wall creating deep shadow lines.
- Streamline Moderne buildings do not typically have applied operable shutters so storm protection is not a permanent fixture.
- A unique and prominent feature of Streamline Moderne architecture is corner windows which are typically formed with casement or awning window types.



Steel casement windows



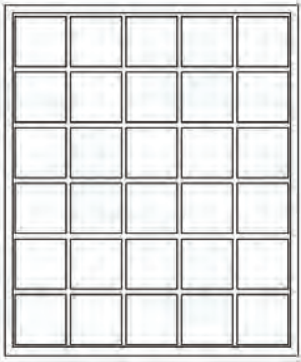
Awning windows



Fixed and casement windows



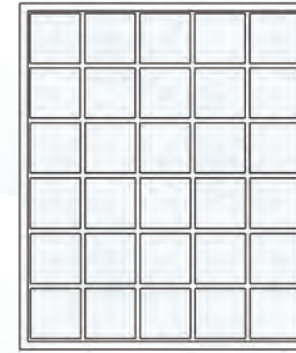
Corner steel casement windows



Fixed pane and glass block



Porthole window



Glass block



Grouped casements wrapping a corner with a pipe column at the edge



This Streamline Moderne structure utilizes both metal casement and awning windows



Rounded horizontal pane, fixed glass

STREAMLINE MODERNE

Description of Streamline Moderne Doors

- Streamline Moderne doors are typically flush wooden doors with a porthole window, plank-type doors with a porthole window, or French-type doors with five horizontal panes.
- Like the Art Deco style, Streamline Moderne structures often have decorative screen doors.



Five-pane French door with horizontal lights



Three panel wood door



Three-light door



Porthole window



Description of Streamline Moderne Roofs and Exterior Surfaces

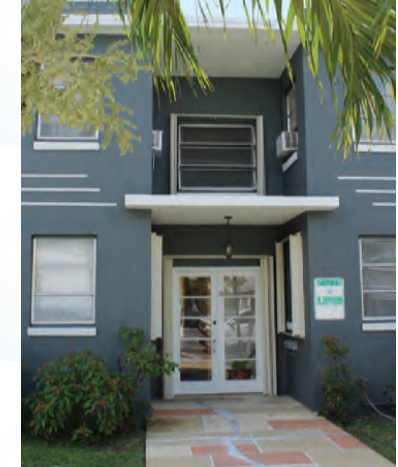
- Streamline Moderne structures almost always have a smooth stucco finish with horizontal banding or decorative grooves.
- Roofs are flat with thinly capped parapet walls or extended overhangs. The roofs of Streamline Moderne buildings accentuate the horizontal “movement” of the architecture.



Ornamented openings surrounding entryways and balconies



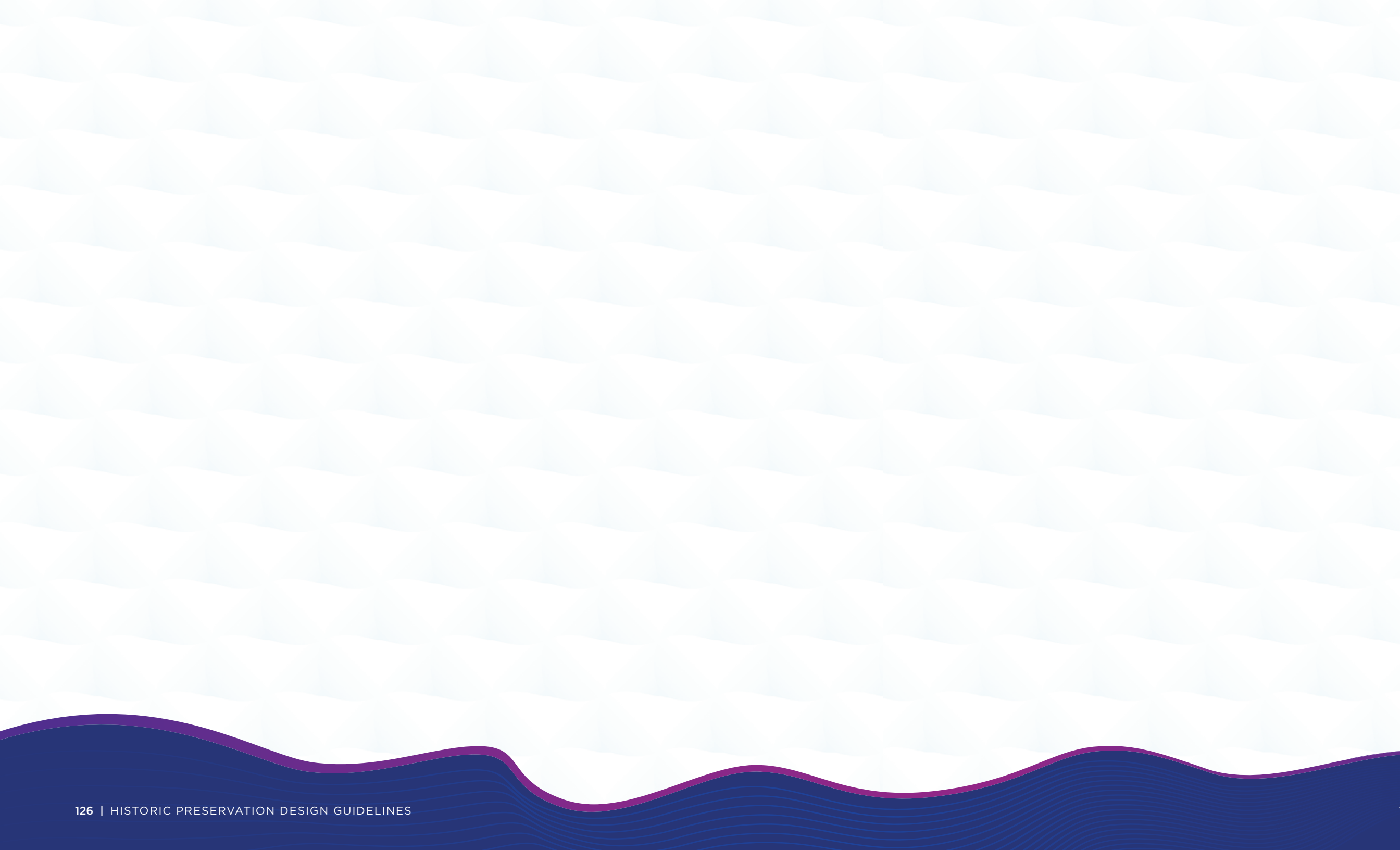
Horizontal banding emphasizes the horizontality of Streamline Moderne



Streamline Moderne buildings are almost always smooth stucco



Porthole windows with ribbed stucco striping





Minimal Traditional

MINIMAL TRADITIONAL



Lake Worth Beach, Florida

A Style Introduction:

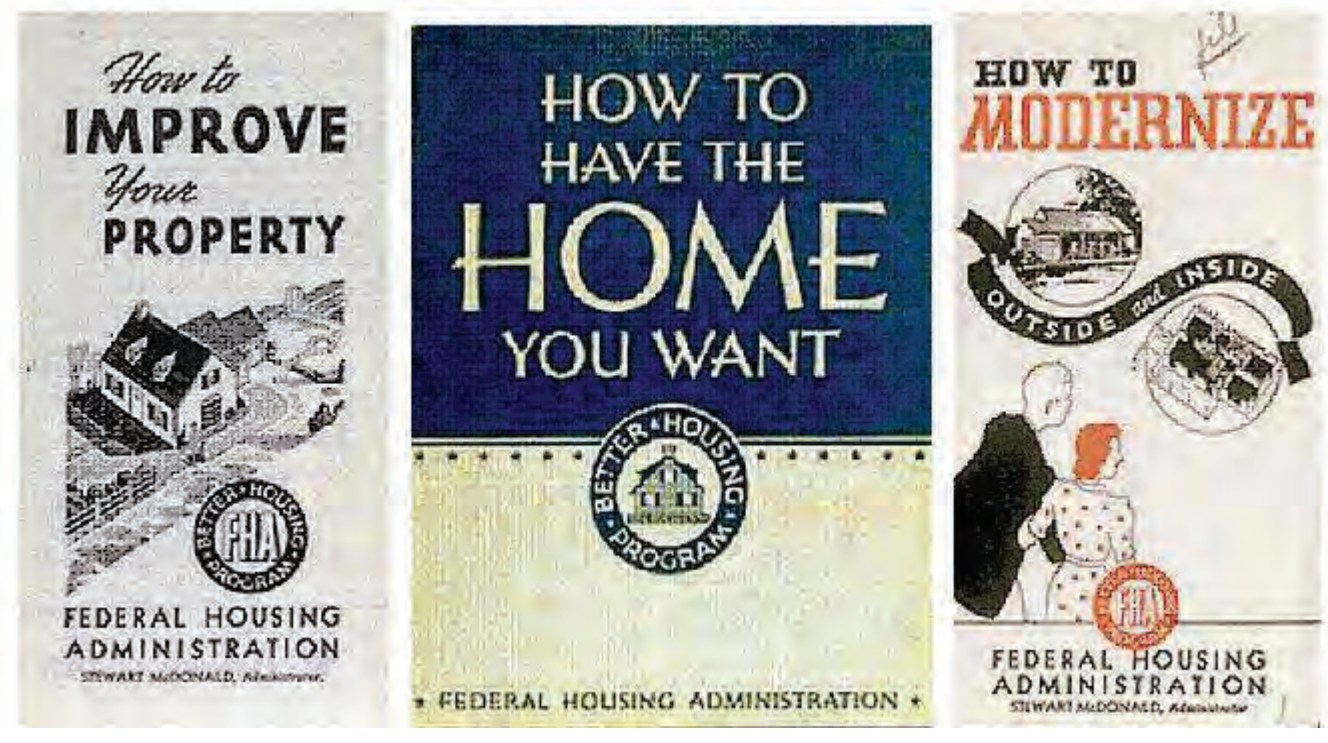
The houses categorized as Minimal Traditional are limited in their features or details (hence, the “minimal,”) however they are typically well proportioned and exude a simple elegance. In fact, the little bit of detailing they do have tends to make reference to a previously popular or more traditional style (hence, the “traditional”). However, these houses played such an important part of the social and economic trends of the 1930s and 1940s and filled a very great need for so many Americans, that their significance in our built heritage cannot be overstated.

Building and home construction had come to nearly a complete standstill during the worst of the Great Depression. Although it started in the United States as just a severe economic downturn, the nation was soon rocked by a disastrous stock market crash in October 1929. The Great Depression would eventually affect the entire world and lasted for almost a full decade. In America, this caused rampant unemployment and the harshest living conditions many would ever face as families struggled just to survive.

The home-building industry was particularly hard hit because many people couldn't afford their rent, much less afford to buy a new home. Architects, engineers, construction workers, home-building supply factory workers – were all without jobs. In an effort to help put people back to work, the Federal Government created the Federal Housing Administration (FHA) in 1934. The FHA created our current financial mortgaging system so that people could apply for home loans, which then had the effect of starting up the home-building

industry again. The FHA then created publications that not only detailed how to build small houses (and maximize the space inside,) but also how to plan whole neighborhoods of these small houses. Builders and architects anxious to get back to work took note: if these were the kinds of houses that the FHA would provide loans for, that is what they would build!

We had barely come out of the Great Depression when the Japanese bombed Pearl Harbor on December 7, 1941. The entire country was now thrust into a massive effort to support the troops and the industry that war creates, including the manufacturing of military vehicles, ships, planes, bombs, and other machinery. Production plants sprang up around the country, and there was a great need to house all of the plant workers nearby. Entire communities, full of these affordable-to-build houses, were constructed for the employees and their families.



Federal Housing Administration advertisements from the 1940's.

MINIMAL TRADITIONAL



General Electric & Co. appliance advertisement



G.I. Bill informational brochure, 1944.

In 1944, the G.I. Bill was introduced, which essentially made a promise that every returning serviceman would be provided very low interest loans in order to purchase a home. (The bill would also provide tuition for veterans who wanted to continue their education, and also provided a small stipend for those that were still unemployed.) Developers knew that the FHA had already outlined what design and size home would be eligible for these loans and began replicating them in mass quantities. In the end, more than 15 million servicemen would take advantage of some aspect of the G.I. Bill, and the housing landscape throughout the country would be forever changed.



Masonry Minimal Traditional

A Style Described:

The key to a Minimal Traditional Frame home is its simplicity; simple in plan, simple roof lines, minimal decoration or architectural features. These one-story houses usually have a gable roof, or gable and wing, with the front-facing wing only protruding minimally from the rest of the house. Occasionally they would feature a side-gable roof, and this form was also called a “Cape Cod” house, popular because it symbolized the functional houses of Colonial America. Dormers were rarely present, though scalloping could sometimes be found at the base of the gable. Roofs were typically metal shingle or occasionally asphalt shingle.

These houses usually did not include a garage or carport, but sometimes had a small porch. They were typically clad in only one material, be it brick, wood, or stucco, and if more than one material appeared, the secondary material was usually filling the front-facing gable. Secondary materials were normally painted the same color as the rest of the house to provide continuity. With smaller houses, the goal was to make them appear larger, and so a consistent color scheme was used.

Minimal Traditional Elevation



MINIMAL TRADITIONAL



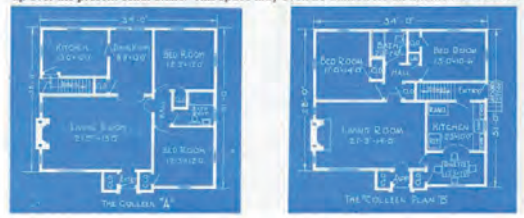
The COLLEEN

HERE is an attractive, cheerfully planned home that will bring lots of happiness and pleasure to the family lucky enough to select it for its home. The roof design—the imposing, lovely portico and entry together with the large French window—all lend distinction to this new and modern design.

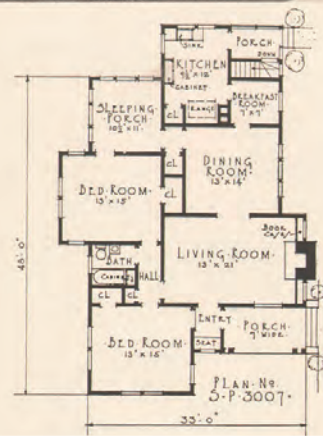
Both bedrooms are accessible from the hallway, which in turn can be reached conveniently from the living room, or from any part of the house without any unnecessary steps. Both bedrooms have ample closet space. The bath, being located between the two bedrooms, makes a very convenient arrangement without sacrificing privacy.

The modern interior arrangements and the beautiful exterior design, make this a gem of a home that offers more value per cubic foot than many a comparable house costing twice as much in either Plan A or Plan B.

The large attic space can easily be made accessible by having an attic stairway leading up over the present cellar stairs. This space may even be utilized for an additional bedroom.



Minimal Traditional pattern book home, 1940's.



Sears, Roebuck and Co. home, 1940's.

Doors were usually the traditional panel door. Windows were double-hung sash, with multiple panes or one-over-one configurations. Bay windows were sometimes present. Chimneys, shutters, and brick planters were about the extent of any additional features.

Any ornamentation on the house was a nod to the elements of classical architecture, such as a classical door surround or colonial shutters, though some variation did occur depending on where in the country the houses were located. In South Florida, it was not unusual for a Minimal Traditional house to have a racing stripe or projecting eyebrow as its featured detail, a nod to the Art Deco and Streamline Moderne styles that were so prevalent in the decades just before. Round, cast concrete vent blocks in the gable end, and a larger, rectangular cast concrete vent in the side of the garage were also a popular Florida variation. Both of these usually featured an animal, plant, or nautical theme to represent the local environment, such as flamingos, palms, and galleons (a Spanish sailing ship.)



Lake Worth Beach, Florida

Wood Frame Minimal Traditional

A Style Defined:

1. Roofs:

- Roofs were originally metal shingle

2. Exterior Finishes and Features:

- Clad in wide plank lap siding
- Fascia trim typically utilized sculpted or contoured detailing.
- Gable vents were common.

3. Doors & Windows:

- Typically had wood panel, half panel / half glass doors. They also had French doors with five or more lights
- Garage doors were wood with recessed panels.

4. Chimney:

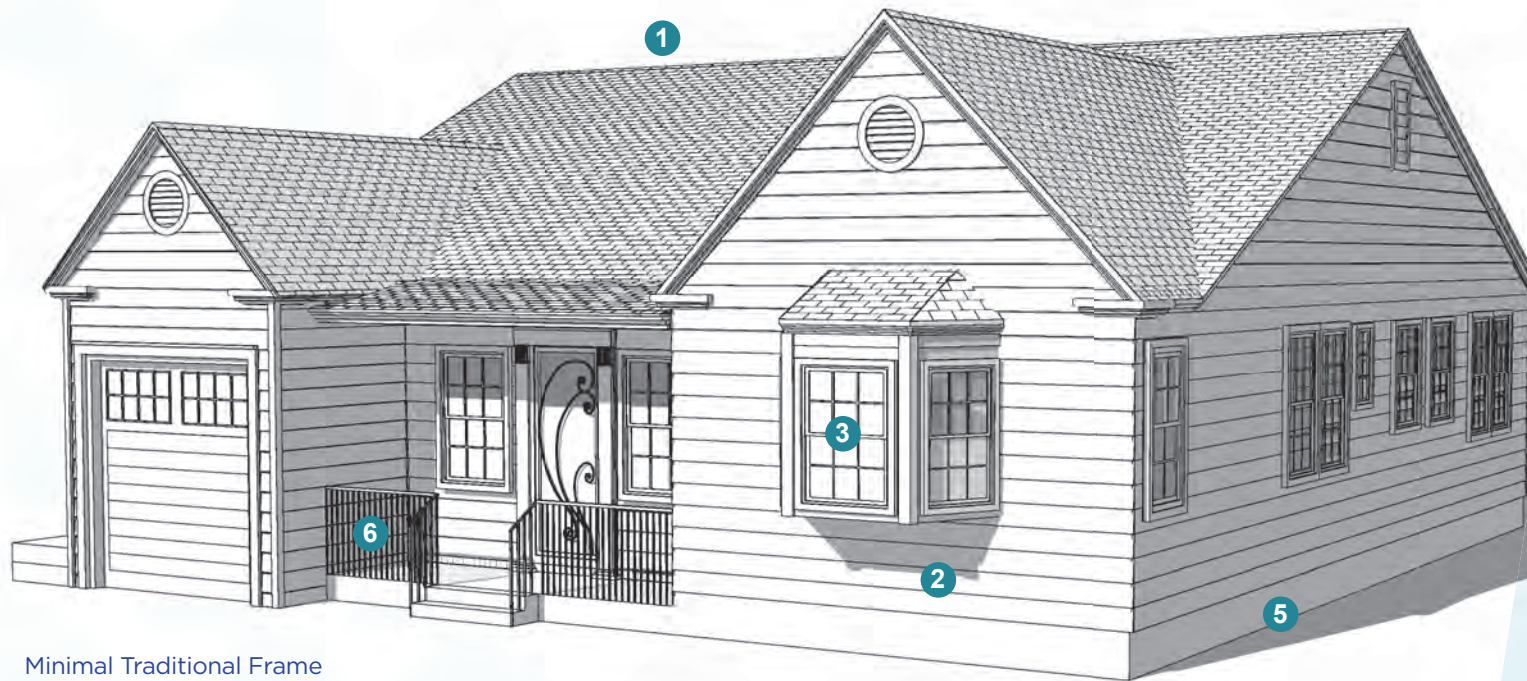
- When utilized, chimneys are either brick or stucco with a very simple chimney cap

5. Foundation:

- Foundations were continuous concrete stem walls with periodic vented openings.
- Frame Minimal Traditional will often have decorative crawl space vents.

6. Porches:

- Porches were integral to the house under the main roof or an extension of the main roof.
- There were often wood columns with bases and capitals.



Minimal Traditional Frame

MINIMAL TRADITIONAL

A Style Defined:

1. Roofs:

- Roofs were originally flat white concrete tile, or occasionally glazed white barrel tiles.

2. Exterior Finishes and Features:

- Smooth stucco with concrete and plaster bas-relief panels.
- Slump brick or stone planter boxes were a common decorative feature.

3. Doors & Windows:

- Windows were typically steel casement, aluminum frame awning, or fixed pane.
- Typically had 3-panel wooden doors, aluminum doors with jalousies, and flush doors with applied trim.
- Clamshell or roll down shutters were permanent and offered shade and storm protection.

4. Chimney:

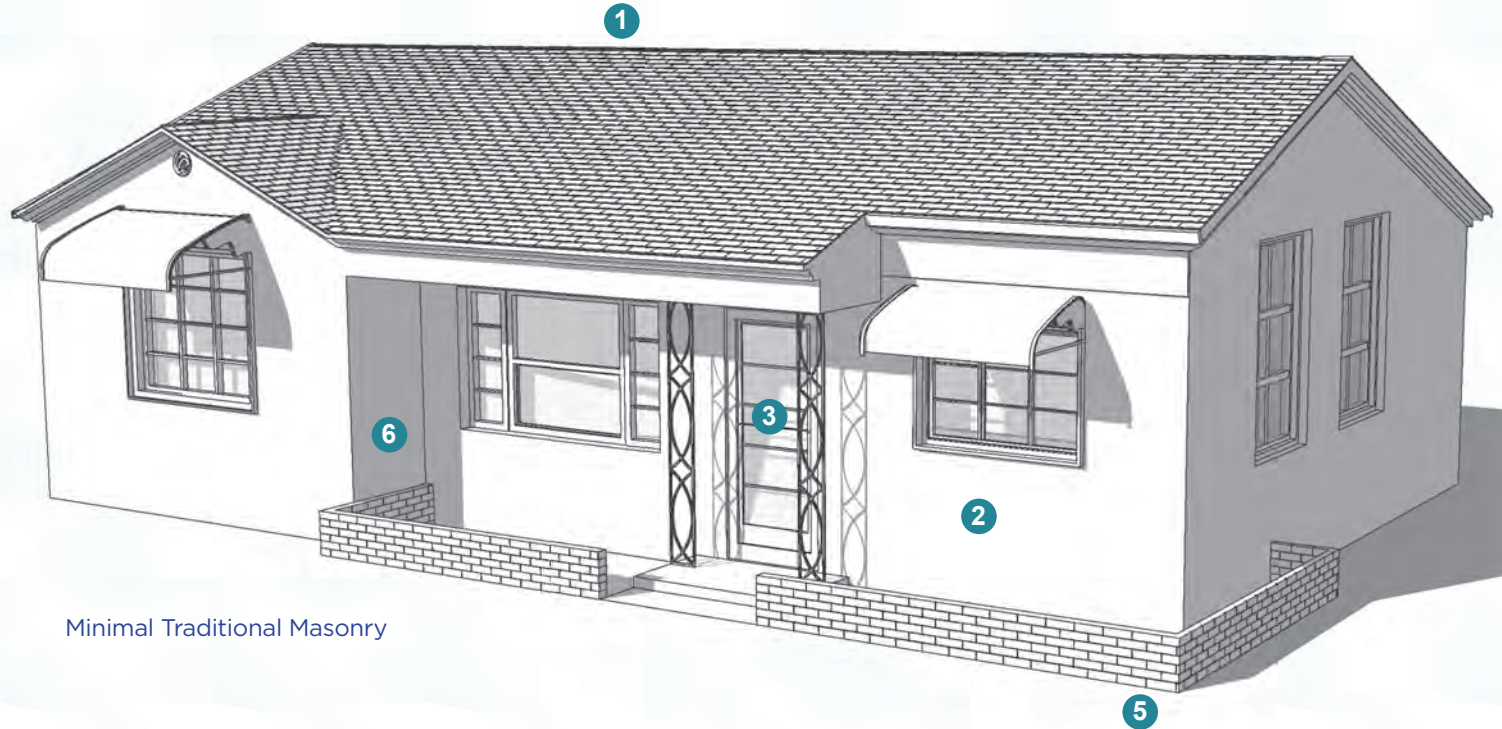
- When utilized, chimneys are either brick or stucco with a very simple chimney cap

5. Foundation:

- Will often have decorative crawl space vents

6. Porches:

- Porches were integral to the house under the main roof or an extension of the main roof.
- There were often wrought iron porch supports.



Minimal Traditional Masonry

GALLERY OF EXAMPLES



Wood Frame Minimal Traditional Lake Worth Beach, Florida



Masonry Minimal Traditional Lake Worth Beach, Florida

MINIMAL TRADITIONAL

Description of Minimal Traditional Windows

- Wood Frame Minimal Traditional windows are primarily wooden double-hung, single-hung, or casement type windows. They often have multiple lights.
- Masonry Minimal Traditional windows are almost exclusively metal frame casements, fixed pane, or awning windows.
- The Minimal Traditional windows are always vertical or square in their proportion. Often two or three windows are grouped together.
- These windows are inset deep into the exterior wall creating deep sill and shadow lines.
- It is perfectly acceptable for Masonry and Wood Frame Minimal Traditional windows to be protected by permanent, operable shutters which are the best way to protect the windows.
- Wood Frame Minimal Traditional windows are typically surrounded by wood trim with distinct header and sill details.
- Masonry Minimal Traditional often utilized sloping brick window sills.



One over one, as single hung or double-hung windows.



Three over one, as single hung or double hung windows.

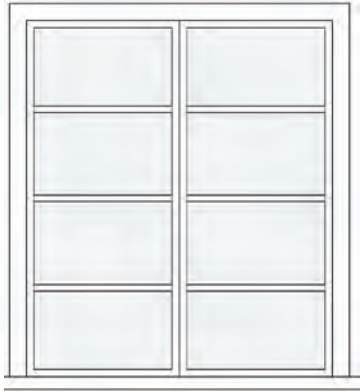


Six over one, as single hung or double hung windows.



Wooden casement windows are common in Wood Frame Minimal Traditional architecture

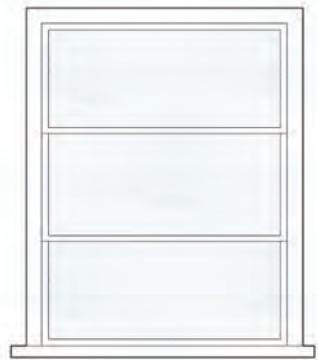




Corner steel casement windows



Fixed-pane and steel casement windows



Aluminum awning windows



Fixed-pane and steel casement windows



This Wood Frame Minimal Traditional home has a combination of double-hung and fixed-pane windows

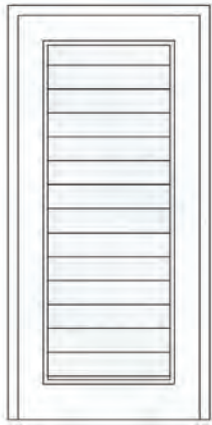
MINIMAL TRADITIONAL

Description of Minimal Traditional Doors

- Wood Frame Minimal Traditional doors are typically wood panel or half panel / half glass. Also includes French doors with five or more lights.
- Masonry Minimal Traditional doors are typically three-panel wood, jalousie, and flush doors with applied trim.



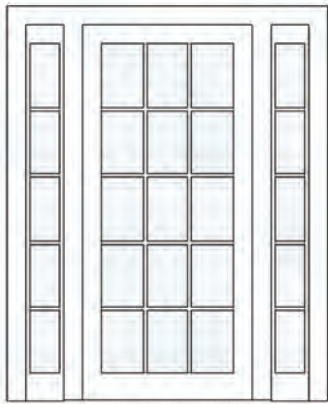
Minimal Traditional wooden panel door with side lights and a fan light



Aluminum Frame Jalousie Door



Three-panelled wood door



This 15-lite "French" door is also a common door type in the Wood Frame Minimal Traditional style

Description of Minimal Traditional Roofs and Exterior Surfaces

- Wood Frame Minimal Traditional buildings were typically clad in wood plank lap siding and had metal shingle roofs.
- Masonry Minimal Tradition structures traditionally had white concrete roof tiles and were smooth stucco with bas-relief panels.



Masonry Minimal Traditional with white barrel tile roof



Masonry Minimal Traditional with smooth stucco finish and white barrel tile roof



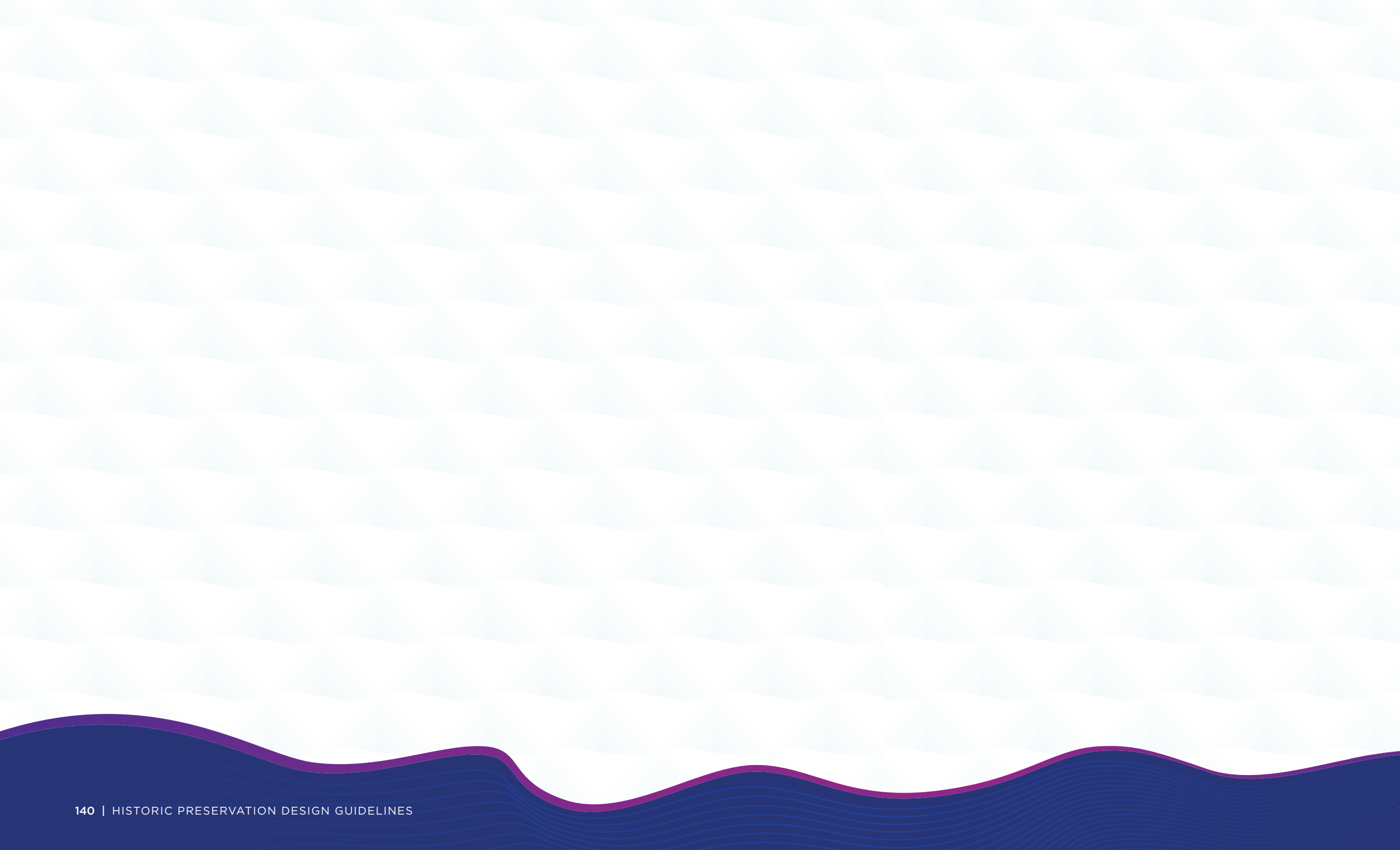
Decorative concrete garage vents are functional ornamentation in the Masonry Minimal Traditional style



Wood Frame Minimal Traditional with a metal shingle roof



Wood Frame Minimal Traditional with a second story over the garage





Mid Century Modern

MID CENTURY MODERN



Lake Worth Beach, Fla.

A Style Introduction:

Fun, futuristic, and flamboyant; that is how you could describe America during the 1950s. Major world events and the ever-changing technology affected everything from music, to hairstyles, to automobile design, and of course, to architecture.

Mid-century Modern, sometimes called Post-War Modern, was a daring and experimental sort of architecture that very much reflected the sense of hope, progress, and adventure that was felt by Americans just after World War II.

It was a very rough couple of decades. The country had just come out of the Great Depression that lasted the majority of the 1930s, only to then become involved in World War II after Pearl Harbor was bombed by the Japanese on December 7, 1941. During the war, Florida played an important role in the training of military personnel. Many blimp hangars and air bases were built to defend against enemy submarine attacks from the coastal waters. Because of the warm climate and proximity to so many beaches (where soldiers could be trained how to advance onto land from the water), many Florida cities along the coast suddenly became populated with thousands of new residents, albeit temporary. Often, the military would end up taking over the major resort hotels for housing needs. The result of all this activity in Florida is that when the war finally ended, many veterans chose to return to this place of eternal sunshine, some with their new bride. This would begin the “baby boom” era, and the Federal government’s G.I. Bill offered very low interest rates, allowing these young families to afford a new home.

All the rationing and conserving that had to be done during the war was over, and Americans finally enjoyed a renewed sense of accomplishment and the joy of being a consumer. Technology was creating more reliable cars, modern conveniences for the home (a machine that washed your dishes for you!), and more accessible ways to travel nationally with jet passenger service being introduced in the late 1950s. The introduction of television as an affordable luxury had a huge impact on how Americans saw themselves: think of the most popular TV shows of the 1950s: *Ozzie and Harriet*, *I Love Lucy*, *The Honeymooners*, and *Leave It To Beaver* – these were all shows that portrayed typical middle class family life.

The “Space Race” between the Soviet Union and the United States was a predominant undercurrent in our consciousness that existed throughout the 1950s and 1960s. The competition to see which country was the stronger power (politically and technologically) pushed the envelope of design even further. Not surprisingly, these themes of space and power made their way into popular designs for automobiles and buildings; cars began to feature rocket-like fins and streamlined chrome accents. Buildings began to feature airplane wing-like roofs and projecting wall pylons that soared up to the sky.



An outdoor bench and garden treatment with decorative concrete breeze-block screening.



Mid-Century Modern design elements go beyond the structure itself. In this example the signage is reflective of the design spirit and whimsy of the era.

MID CENTURY MODERN



The space-age promotion posters illustrated above (on in Russian) are reflective of the stark, somewhat abstract and asymmetric design aesthetic of the time. The brave new world of space exploration and Geo-politics were influential in the Mid-Century Modern approach to design.



The 1950s was also the birth-decade of rock-'n'-roll, and the exuberance and unbridled hysteria that it caused added to that general feeling of finally being able to express ourselves, including this new language of mid-century architecture, which would become the most recognizable style after Art Deco.



Lake Worth Beach, Fla.

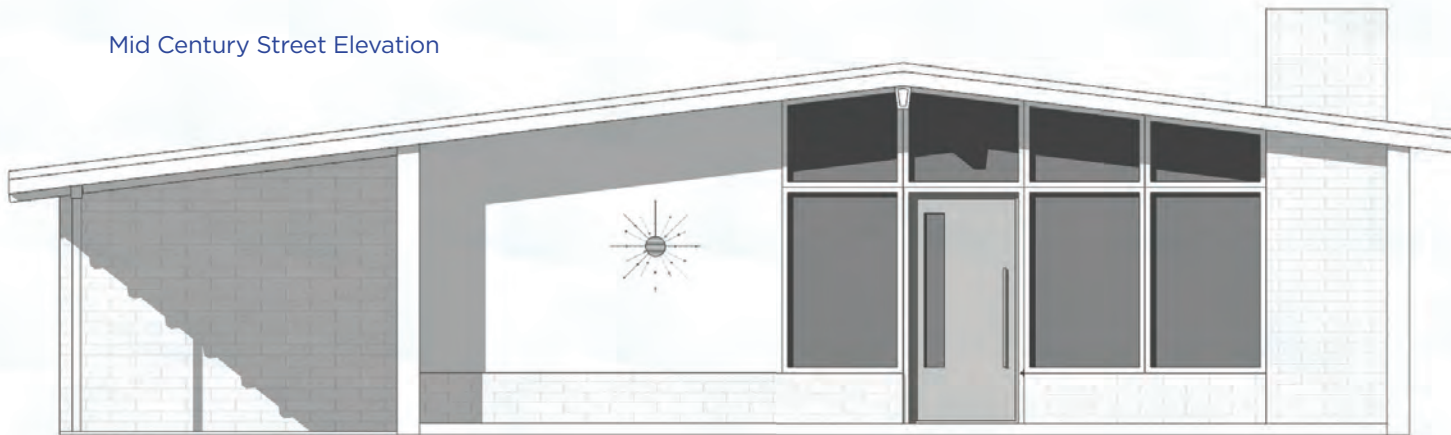
A Style Described:

Mid-century Modern as a building style was popular on many levels: for major tourist resorts and hotels, multi-family condominiums, commercial structures, garden-style apartment buildings, and single-family homes.

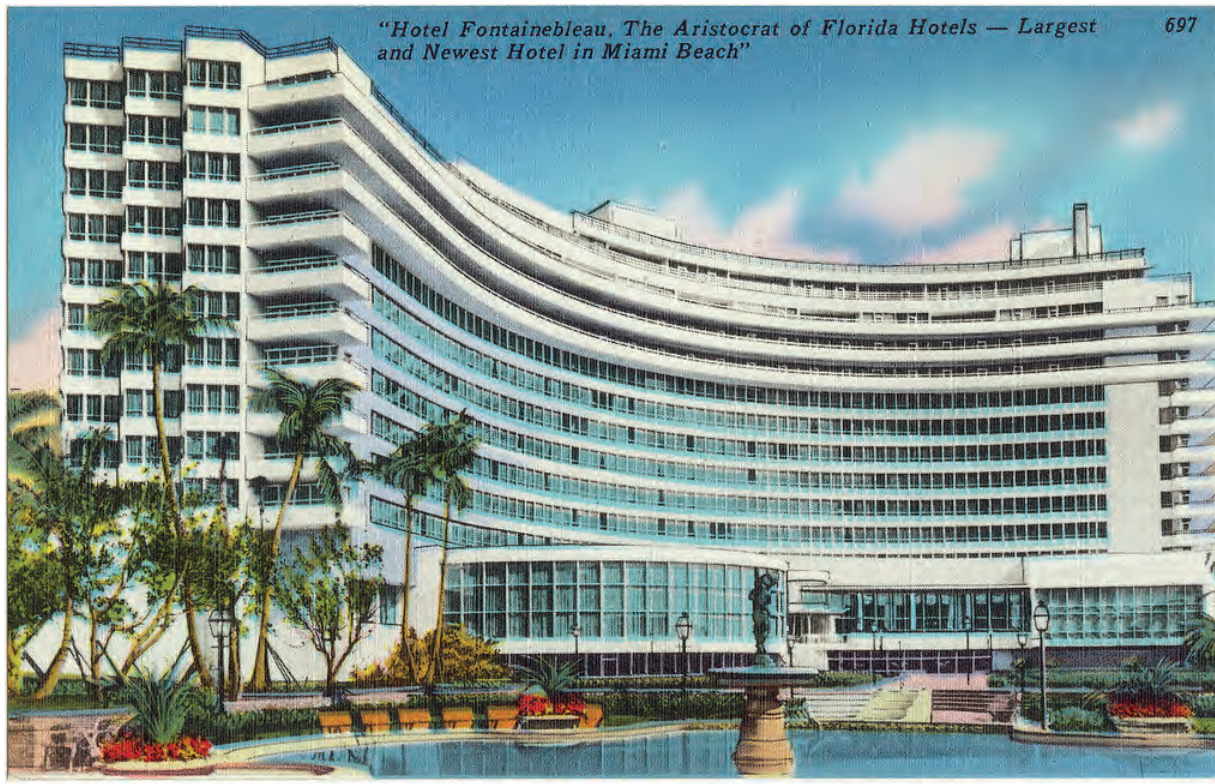
The overriding characteristic of mid-century buildings is that of experimentation; both with construction materials and applied architectural features. Designs very much reflected a move away from the stuffy and traditional, with elements such as angled rooflines and pylons, geometric shapes in railings, curved eaves, parabolic arches, and glass curtain walls all making reference to space-age technologies and the new advancements in transportation design. There was a heavy use of glass and poured concrete, and facades (a side of a building) typically featured more than one material, such as stucco, stone, brick, masonry sculptural elements, mosaic tiles and metal. The intent was to utilize the various materials and projecting elements in order to break up what would have otherwise been a largely uniform (and boring) building façade.

Large resorts and hotels had the capacity to showcase unique features on a grand scale, such as a folded accordion wall, and massive entrance driveways with elaborate carports.

Mid Century Street Elevation



MID CENTURY MODERN



The Fountainbleau Hotel on Miami Beach, Florida embodies the design aesthetic of Mid-Century Modern architecture.

Neon signage and logos became a popular way to draw attention to the building. One of the master architects of mid-century resort architecture, Morris Lapidus, created his own terminology for many of the design elements that he pioneered for use on the buildings including bean poles, cheeseholes (recessed circular lights or holes in walls), boomerangs, and woggles (amoeba-like shapes). These elements would soon become synonymous with mid-century designs around the country.

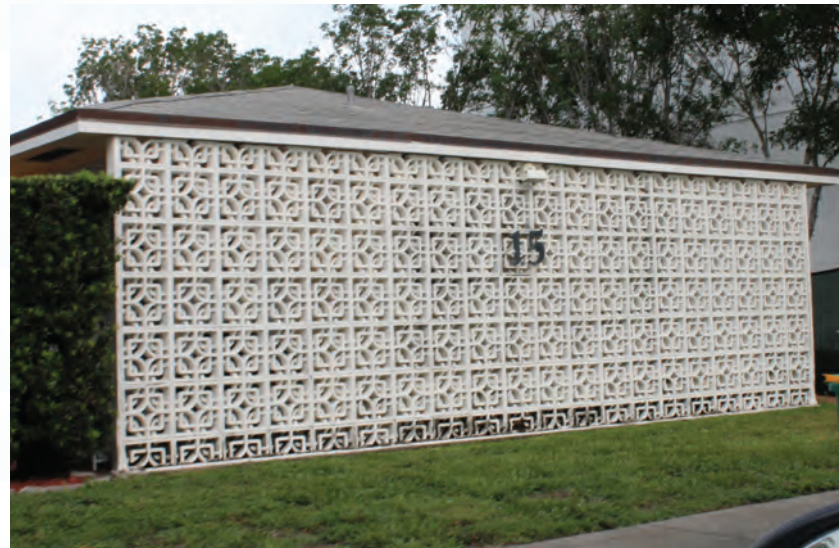
Roof lines became very asymmetrical, with one slope of a gable roof being longer than another, or imitating the wings of an airplane (sometimes called a butterfly or “v” roof). Otherwise, most roofs for mid-century buildings were flat or shed roofs.

Windows were typically metal casement, awning, or jalousie. Architects found new ways to wrap the windows around corners, to emphasize the fact that corner supports were no longer needed with the new building technology. Projecting eyebrows were still common, but now a new feature called window boxes was introduced - a projected concrete element around one or several windows in a row (ribbon windows) that served to create more visual interest on the building.

Many building elements were introduced to make the hot local climate more bearable. A “bris-soleil” is a screen over a building that allows breezes to come through but shades the windows from the blistering Florida sun. A key feature of the mid-century garden-style apartment building was the drastic change from the typical central enclosed hallway (where apartment doors are on either side of the hallway) to a central courtyard

or pool area, with all the apartment front doors opening up onto that courtyard, connected by open air corridors or catwalks. Railings on stairs and balconies were either wrought iron, in geometric patterns and shapes, or “breeze block” walls - cast concrete blocks with a design punched out of the middle of them to allow for better ventilation throughout the hallways and corridors.

Other decorative elements typical in a mid-century building include planter and landscape walls, usually of brick facing, rounded eaves, large pylons or prosceniums at the entrances, and the use of lally columns (or beanpoles) instead of traditional columns.



Lake Worth Beach, Florida



Lake Worth Beach, Florida



Lake Worth Beach, Florida

MID CENTURY MODERN

A Style Defined:

1. Roofs:

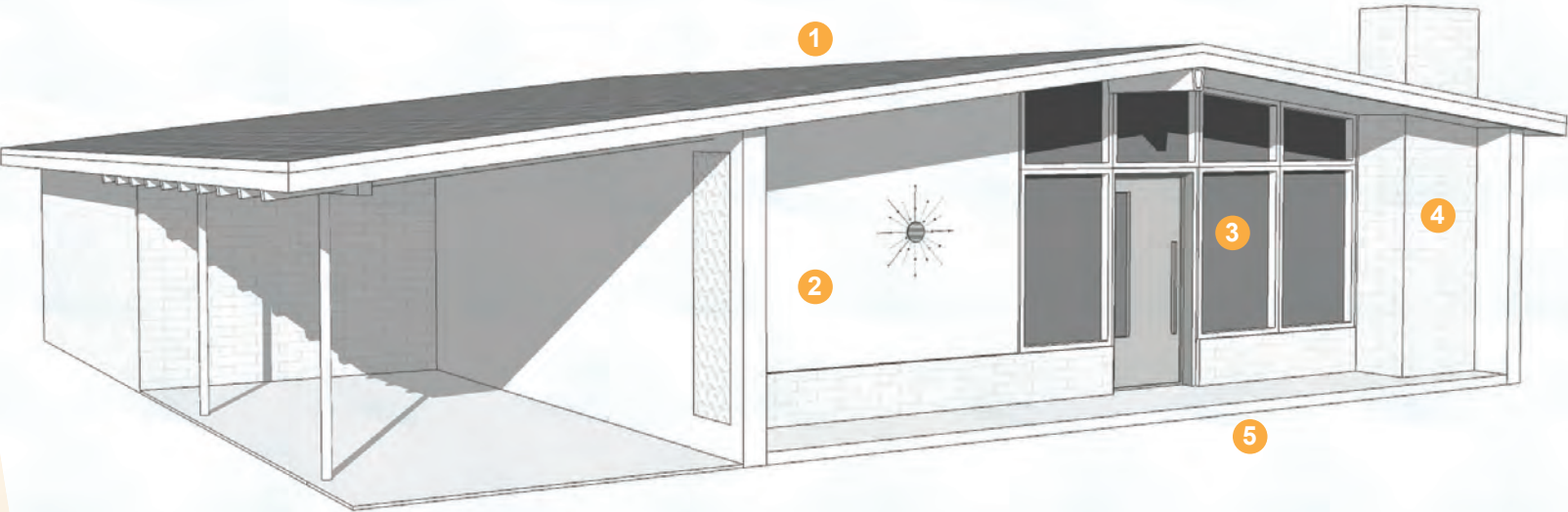
- Asymmetrical gable roofs, shed roofs, butterfly and flat roof lines are most common.
- The gable end of the house often runs perpendicular to the street.

2. Exterior Finishes and Features:

- Predominantly one story for single family residential, often two stories for multi-unit buildings, and multi stories for hotels and condominiums.
- The use of multiple wall materials including brick facing, stucco, and wood.
- Bean poles or “lally” columns are often used to support the carport roofs and porches.
- Punched block walls, also known as breeze block walls are often incorporated into the architectural design. These walls allow for ventilation and privacy. Countless variations exist within the style.
- Decorative iron railings with geometric patterns are used on occasion.

3. Doors & Windows:

- Jalousie windows were historically the predominant operable window type.
- Clerestory windows, ribbon windows, or large picture windows allow for natural lighting.
- Projected sills or eyebrows, or window surrounds, sometimes run length of facade.
- Doors were typically flush wood with raised panels, had jalousie windows, or asymmetrical fixed single or multi-light windows.



4. Chimney:

- Masonry built with either a stone, brick, or stucco finish.
- Chimneys are often wide and located along the front elevation.
- The fireplace, or hearth, often acts as the focal point of the house, and is its psychological center.

5. Foundation

- Mid-Century Moderne structures are built upon a poured concrete slab.

GALLERY OF EXAMPLES



Lake Worth Beach, Florida



Lake Worth Beach, Florida



Lake Worth Beach, Florida



Lake Worth Beach, Florida

MID CENTURY MODERN

Description of Mid-Century Modern Windows

- Mid-Century Modern windows are typically steel casement, fixed-pane, aluminum awning and periodically jalousie type windows.
- Mid-Century windows are almost always metal with square or horizontal lights (panes).
- The Mid-Century Modern windows can be vertical, square, or horizontal in their proportion. Unlike the massing and detailing of Art Deco buildings which emphasize verticality, window openings and details often emphasize the horizontality of this style.
- Mid-Century Modern structures can also include clerestory windows.



Steel casement windows



Aluminum awning windows



Fixed and casement windows



Jalousie window





Rectilinear
fixed-pane glass



Geometric
fixed-pane glass



Fixed-pane glass with
single pane casement



Grouped fixed-pane
windows wrapping a
corner with a pipe
column at the edge



In this unique application, masonry screening is used to
shield an opening



This Mid-Century Modern home has fixed-pane windows, a
split-level roof, and the character defining pipe columns.

MID CENTURY MODERN

Description of Mid-Century Modern Doors

- Typical Mid-Century Modern doors include wood multi-panelled, full light jalousie, French door with five lights, flush door with applied trim, flush door with lights in an asymmetrical pattern, and decorative screen doors.
- Often front doors may be surrounded by geometrically interesting fixed plate glass windows.



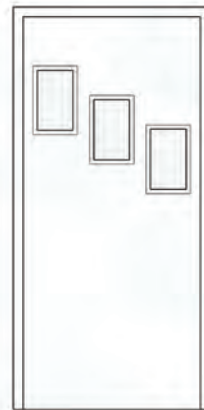
Decorative metal panel railing and pipe columns are common motifs in Mid-Century Modern architecture



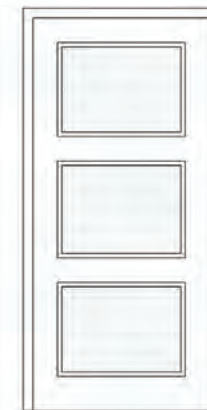
Flush door with asymmetrical light and sidelights



Five horizontal light door



Three-light door with decorative screen door



Three panel wood door



Description of Mid-Century Modern Roofs and Exterior Surfaces

- Mid-Century Modern roofs are typically very long, low-pitched gable roofs or asymmetrical and clerestory-type roofs. They may also be flat or a butterfly type roof that has inverted slopes.
- Mid-Century Modern roofs are usually finished with shingles or concrete tiles, rolled roofing, pitch and gravel, or other flat roof materials.



Use of multiple materials including stucco, brick, glass, and metallic panels



Asymmetrical shed roof and stairwell with tube railings and a breeze block wall



Brick and stucco finishes, overlapping horizontal roof planes, and pipe columns accent this Mid-Century Modern home



Geometric fixed-pane glass surround a panelled front door with a single side light. Mid-Century Modern carport



Clerestory window





Ranch

RANCH



Lake Worth Beach, Florida

A Style Introduction:

Perhaps no other residential architectural style dominated the American landscape for such an extended period of time as did the Ranch house. For three decades, the Ranch home became synonymous with subdivision development and expansion. But by the late 1970s, the Ranch home's popularity had dissolved, perhaps a victim of its own popularity, and was criticized and ridiculed as a symbol of what many considered soulless mass-produced housing.

This housing style emerged as our country's economy started to prosper post-war and was able to immediately and effectively fill an incredible housing need. To see how architects utilized this style to move away from the traditional housing forms of the past, drastically changing how Americans used their homes, is to see the Ranch house in an all new light. In fact, true Ranch homes are beginning to see a resurgence in restoration efforts as new residents are now appreciating their place in history.

The Ranch home of the 20th century developed in response to a desire to open up the home to the outdoors, utilizing courtyards, patios, and backyards as fully enjoyable living spaces. New building technologies such as pre-fabrication (where parts of the home are built off site, then taken to the property for assembly,) allowed homes to be built quickly and cost effectively. The form and shape of the house, based around a courtyard, and the use of rustic-looking building materials has origins in the early Spanish haciendas and cattle ranches that dotted the southwestern part of the country, particularly in California.

As the Spanish began to build their religious missions in California in the late 1700s, family homes were one-story U-shaped or L-shaped, around a courtyard. The walls were built of bricks made of local clay mixed with straw (called adobe,) and this was covered with another layer of mud, whitewashed to help keep water from penetrating it. Adobe walls were very thick and could support heavy roof beams that were then covered in clay barrel tiles. Over the next 100 years, as pioneers, gold rushers, and cattle ranchers began to push westward, this was the existing housing they would encounter and begin to emulate. Working ranches could be a compound of buildings, or one large sprawling building that housed seasonal workers as well as the family. By 1900, a “ranch” simply referred to these rural, vernacular buildings that could stand up to the rugged climate and the hard work involved with cattle wrangling (vernacular means it was built with local materials in a way that reacted to local environmental conditions).



Philbin Residence, Cliff May, 1959.
Source: *The Pacific Standard Time Organization*

RANCH

The Ranch house as we know it today spread in popularity through the works of several architects, but its beginnings can really be traced to one in particular, Clifford “Cliff” May of San Diego, California. May, whose family had adobe ranch houses in the area, decided that the boxy, minimal traditional homes being built at the time were not very suitable to take advantage of the California climate. In 1931 May, who was not an architect by training but a furniture maker, designed and built a house that featured a floor level with the ground, had excellent cross-ventilation, a courtyard and an exterior corridor that ran along the length of the house.

All were intended to bring in the maximum amount of light and provided spaces where the family could enjoy the outdoors in a private setting. May sold this house for \$10,000 and went about designing and building 50 more in the San Diego area alone. He designed two varieties, one that emulated the native California adobe homes with tile roofs, and another with a wooden board and batten exterior and shake shingle roofs that would be more appealing to homeowners on the east coast. After moving to Los Angeles in 1935, he went on to design more than 1,000 custom homes and sold plans for 18,000 more to be built all around the country.

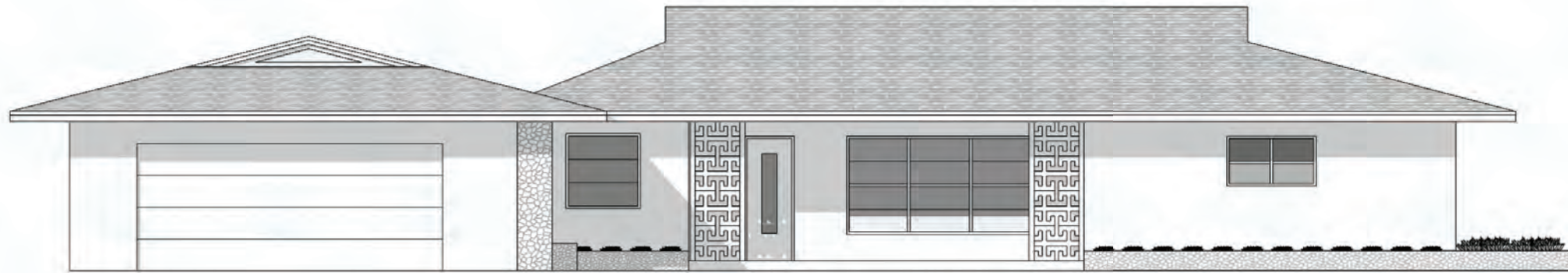


The baby-boom era after World War II required an unprecedented amount of housing stock to be available, and developers and builders were more than happy to be able to provide entire neighborhoods full of ranch homes. The change in architecture was not limited to the exterior design. Interiors were no longer a cluster of square rooms, but a more fluid and open space. There was a move away from an emphasis on the front porch; expansive back yards were the perfect place for private entertaining and enjoying the outdoors, and the barbeque grill became the “must- have” appliance. The homes were technologically “modern” without the stark modern image.

The 1950s proved to be a very media-driven era. Many families could afford a television set now, and TV shows, movies and home magazines such as House

Beautiful and Sunset all promoted the relaxed, modern family lifestyle that was waiting for you in a Ranch-style home. With mass production came affordability, and construction of ranch homes exploded across the country. It was a style that was adaptable enough to use in Vermont, New Mexico, Florida, or Missouri. Unfortunately, mass production does not always ensure quality, and certainly many ranch home subdivisions were developed without much attention to variety or detail, which started the backlash against the style and its perceived lack of imagination.

By the end of the 1970s, rising land and energy costs made a large, rambling house no longer affordable. Many felt the style had become too repetitive and mundane, but the Ranch home had already left its imprint in all corners of the country.



Ranch Street Elevation

A Style Described:

Since the ranch home's main emphasis was to connect indoor living with the outdoors, they are very shallow, sometimes only one room deep, but spread out horizontally. Many are rectangular, L or U-shaped in plan, with a courtyard in the center. This is the first style to actively utilize the sliding glass door as a key component of the architecture.

Ranch houses are generally one story, and most include an attached garage or carport. One end of the home, or sometimes both ends,

protrudes out from the front of the house. The roof is low-pitched (meaning it is not steep) and features deep eaves. To convey its historic setting of being on an open plain or in the vast western wilderness, many of the materials used are rustic in nature and were left unpainted. Wall materials can vary from clapboard, stucco, or brick. Those ranch homes that were not completely made of brick sometimes had a brick veneer feature on the front of the house, or brick planters.

RANCH



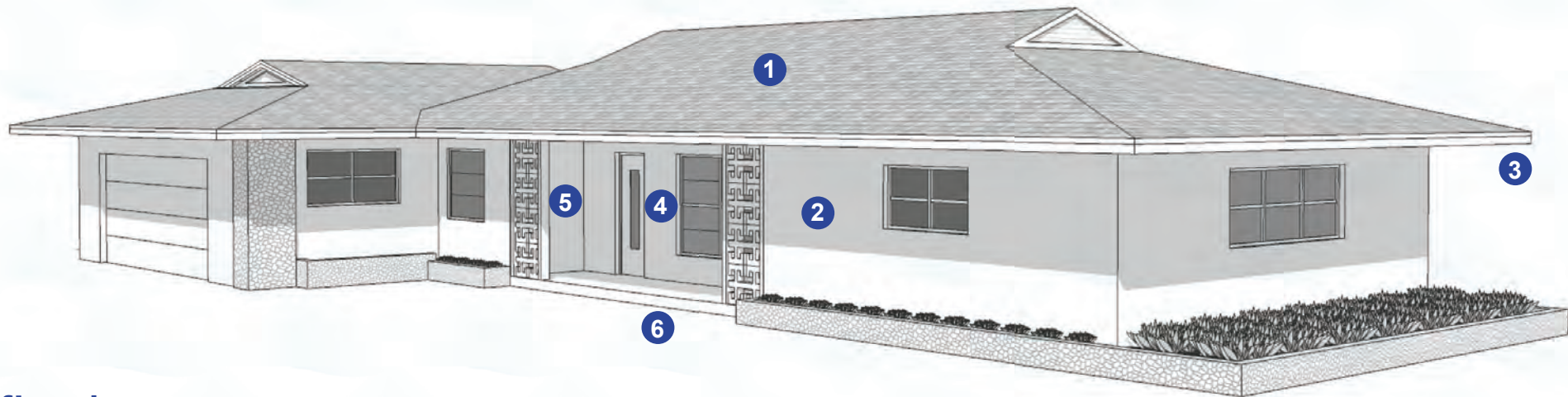
Cliff May Home Design
Source: Burns Realty and Trust Co.



Los Angeles Ranch Homes
Source: AD&A Museum

Windows in the ranch house also figured very prominently, as another way to let the maximum amount of light into each room. Picture windows were common, as were window walls (where almost an entire wall is made up of large picture windows.) Inside, the formality of room sequences and their orderly placement common in previous styles gives way to a much more fluid and open floorplan concept.

Outside the home, ornamentation was still very minimal, usually limited to planter walls, porch posts with wrought iron supports, and false shutters (meaning shutters that are just on the sides of a window but are not actually wide enough to cover up the window if closed).



A Style Defined:

1. Roofs:

- Low-pitched roof with wide eaves.
- Occasionally ridge vents, or mini-gables crown the roof.

2. Exterior Finishes and Features:

- The plan of a ranch house is rambling, long and linear, and lays out more horizontally.
- Plan is generally asymmetrical.
- Predominantly one-story.
- Minimal decoration.
- Often features a U-shaped or L-shaped house plan around an outdoor patio or courtyard.
- Contrasting brick veneer or other rustic materials on facade.
- Ranch houses often use more open plans to arrange interior rooms and space.
- Floor to ceiling heights are lower than other styles.

3. Overhangs:

- Overhangs are deep and help shade higher windows and walls.

4. Doors and Windows:

- Doors are typically wood multi-panel, full light jalousie window, or flush with asymmetrical fixed lights.
- Windows are typically aluminum awning, jalousie, or fixed pane picture windows.

5. Porches and Terraces:

- May have geometric porch posts or wrought iron supports.
- Courtyards or internal patios are often featured.

6. Foundation:

- Slab on grade foundations are common.

RANCH

GALLERY OF EXAMPLES



Lake Worth Beach, Florida



Lake Worth Beach, Florida



Lake Worth Beach, Florida



Lake Worth Beach, Florida

Description of Ranch Windows

- Ranch windows are primarily aluminum awning, jalousie, steel casement, or fixed-pane picture window.
- While the actual window units in the Ranch style may be square or vertical in their proportion, typically the windows are grouped in a manner to accentuate the horizontal composition of the structure.
- Ranch windows may have minimal sill and header detailing, typically masonry or brick.
- Ranch windows may have shutters but typically they are not sized to the window openings and are mostly decorative features.



Aluminum awning window



Jalousie window



Fixed-pane and steel casement windows



Fixed-pane picture window



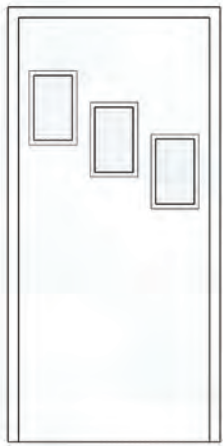
RANCH

Description of Ranch Doors

- Ranch doors are typically wood multi-panel, full light jalousie, and French door with five horizontal lights. It is also common for Ranch structures to have flush wooden doors with applied trim or with lights in an asymmetrical pattern.
- There are also examples where Ranch homes will have oversized and double doors at the entry.



Three panel wood door



Flush wood door with asymmetrical lights



Flush wood door with single asymmetrical light



French door with five horizontal lights



Description of Ranch Roofs and Exterior Surfaces

- Ranch roofs are often long, low-sloping gable type, flat, or asymmetrical sloping shed.
- Ranch roofs are typically flat white concrete tiles, asphalt shingle, or pitch and gravel type treatments.
- The base building of the Ranch style is typically finished in smooth stucco however many accent materials are common.
- A variety of materials are typically used as architectural accents including brick, board and batten, slumped brick, and bas-relief panels.



Smooth stucco with brick accents



Flat white concrete tiles



This Ranch home has asphalt shingles and a deep Porte-cochere



Smooth stucco with a continuous brick base

Other Notable Styles

Within Lake Worth Beach's six historic districts, one can find almost every historic style there is. All are important because it is this mix, however cohesive or eclectic, that allows a neighborhood to be unique and unlike any other, anywhere. You will never find two historic districts that are exactly the same. Though Lake Worth Beach may not have an abundance of these styles listed below, they are nonetheless integral to the historic fabric and help tell the story to future generations of how Lake Worth Beach became the vibrant city it is today.



Lake Worth Beach, Florida

Colonial Revival | Circa 1900-1950

As the craze for Mediterranean-inspired architecture started to ebb, homeowners turned back to the more classical look of Colonial Revival, which peaked in popularity in the 1930s. This was the second time that this style flourished as a “revival”. During the 1876 Philadelphia Centennial Exposition, many of the exhibit buildings reinterpreted the architecture from the colonial period of our nation's early days. Colonial Revival borrows heavily from the classical building traditions of “Georgian,” “Federal,” and “Jeffersonian” styles.

Interestingly, the 1930s is also when the restoration of Colonial Williamsburg began in earnest, igniting a nationally renewed interest in classical motifs for architecture. Colonial Revival features very symmetrical facades, rectangular windows with small panes (which is where we get the term “Colonial window;”) decorative entablatures underneath the eaves, and a prominent entrance or portico, usually with fanlights, sidelights, and pediments. They are generally one and a half to two-stories in height; most Colonial Revival homes feature wood siding, gable roofs, and end chimneys.

Dutch Colonial | Circa 1925

The Dutch Colonial is a variation of the Colonial Revival home. The Dutch Colonial is most notable for its gambrel roof shape. They also typically feature flared eaves and shed dormers. Windows and doors are typically wood and commonly had divided light patterns similar to Bungalow or Wood Frame Vernacular. Siding materials could include lightly textured stucco, wood lap or shingle siding.



Lake Worth Beach, Florida

Tudor Revival | Circa 1915-1940

As with all “Revival” styles, Tudor is based on a previous building style that regained popularity; this particular one based on the late Medieval houses of England. The predominant characteristics include a very steep pitched roof with front facing gables, and featured ornamental “half-timbering,” (where it looks like half of the timber face has been left exposed on the outside of the finished wall). Windows are usually tall casement or multi-light double-hung, arranged in groups, with significant decorative chimneys in a prominent location.



Lake Worth Beach, Florida

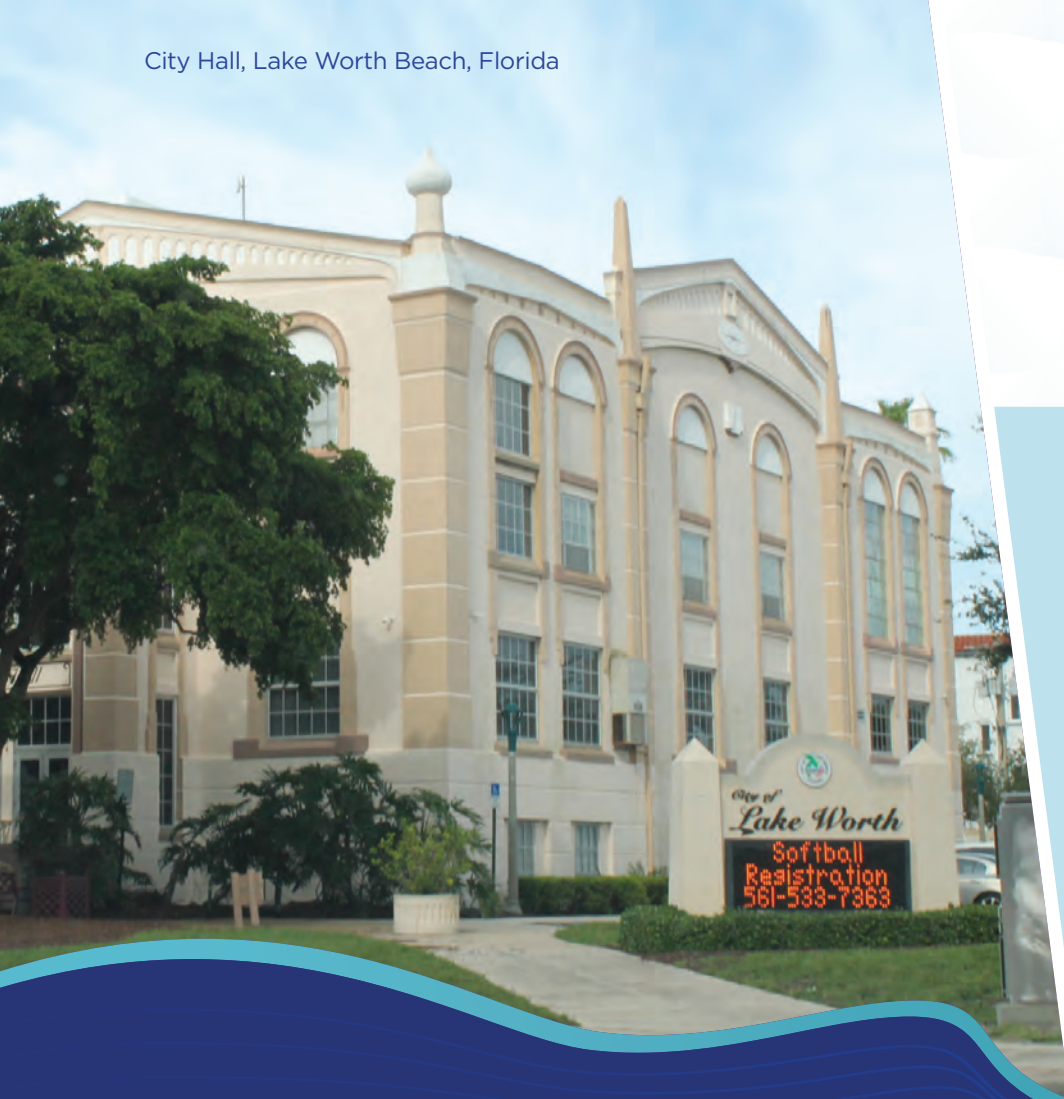
OTHER NOTABLE STYLES

Moorish Revival | Circa 1924-1930

Moorish Revival is a fanciful and exotic architecture that references North African/Southern Spanish Islamic buildings, also made popular by the literary classic 1001 Arabian Nights. Aviation pioneer and developer Glenn Curtiss began developing an entire city in South Florida in this style (Opa Locka), before construction came to a halt with the Hurricane of 1926. Notable features of this style include onion-shaped domes, minarets, horseshoe arches, and glazed, colorful tiles in geometric patterns. Roofs are typically flat with an undulated parapet.

City Hall, which is the former Municipal Auditorium building, is an example of Moorish Revival, and features a highly ornamental parapet and pyramidal-capped spires on the western corners. There are narrow obelisks flanking each of the central side pediments, and onion dome spires on the eastern corners.

City Hall, Lake Worth Beach, Florida



City Hall, Lake Worth Beach, Florida



City Hall, Lake Worth Beach, Florida

Neoclassical Revival | Circa 1890 - 1930

Many public buildings, such as courthouses, banks, and commercial buildings were designed in the grander Neoclassical Revival style, which was based on Greek and Roman precedents. The buildings are generally symmetrical in design, and are characterized by the use of large, full-height entrance porticos supported by columns and flanked by a series of colossal pilasters. The second floor can sometimes have a centrally placed balcony. Semi-circular or elliptical fanlights surround the entrance door. Dentils or modillions decorate the cornices and windows, which were typically double-hung sash.



Lake Worth Beach, Florida



Lake Worth Beach, Florida



OTHER NOTABLE STYLES

Monterey | Circa 1925 – 1955

Like the Bungalow, Monterey is a style that originated in California. These homes were two-story residences that exhibited either Spanish or Colonial Revival characteristics, but their distinctive feature was a side-facing gable roof with a second story balcony that ran the length of the building. This balcony was usually cantilevered (only anchored along one side) and covered by the principal roof. The first and second stories often featured a different exterior material for each; for example, the first floor might be brick, while the second floor was wooden clapboard siding.

The Monterey style is almost rigid in its symmetry in plan and elevation. Doors were typically multi-panel wood, multi-fixed light, or French. Doors and windows often had detailed surrounds and trim. Windows were multi-light double-hung with six over six, eight over eight light patterns being common. Another defining feature of the Monterey style is permanent, operable shutters that provided window protection as well serve a design function in the composition of the elevation.



West Palm
Beach, Florida



Lake Worth Beach, Florida

International | Circa 1925 - present

The “International Style” was a style born out of a philosophical movement developed at the Bauhaus in Germany, a design school founded in 1919 by Walter Gropius. This movement was all about simplicity and lack of ornamentation, working under the mantra that “form follows function”. These buildings featured flat roofs and asymmetrical facades, metal casement windows, and smooth walls devoid of much detailing. Windows could often be found at the corners of the building, set flush with the exterior wall. Cantilevered sections were common, with a section of the roof, balcony, or second story jutting out dramatically over the first.



Lake Worth Beach, Florida



Lake Worth Beach, Florida



City of
Lake Worth
Beach
FLORIDASM

CHAPTER VI

GUIDELINES FOR THE REHABILITATION OF HISTORIC BUILDINGS



THE FOUR APPROACHES: WHAT'S THE DIFFERENCE?

When talking about repairing historic buildings, some of these terms are used interchangeably by many people, but officially there are four separate and distinct approaches on how to treat historic buildings.

The four specific approaches are:

• **PRESERVATION** • **REHABILITATION** • **RESTORATION** • **RECONSTRUCTION**

There are separate Secretary of the Interior's Standards created by the U.S. Department of the Interior. These standards serve as the recognized guidance in preserving, rehabilitating, restoring, or reconstructing historic structures for all four of these treatments.

This section will describe the differences between these approaches, when they are or are not appropriate, and provide existing examples of each.

In these Guidelines, however, we will only be covering the Standards for Rehabilitation, since that is the treatment that the majority of homeowners will be utilizing for repairing and making changes to their property.

PRESERVATION

APPROACHES

This is the “purest” approach, doing the least amount to change a structure.

“Preservation” focuses on the maintenance and repair of existing historic materials, including retaining those parts of the building that have evolved or changed over time. If you have ever been to a historic house museum, it was probably pure “preservation.” The building has been left to represent its particular time in history, with no changes made to the way the structure was originally.



The Barnacle House, Miami, Florida
Photo credit: The Barnacle House State Museum



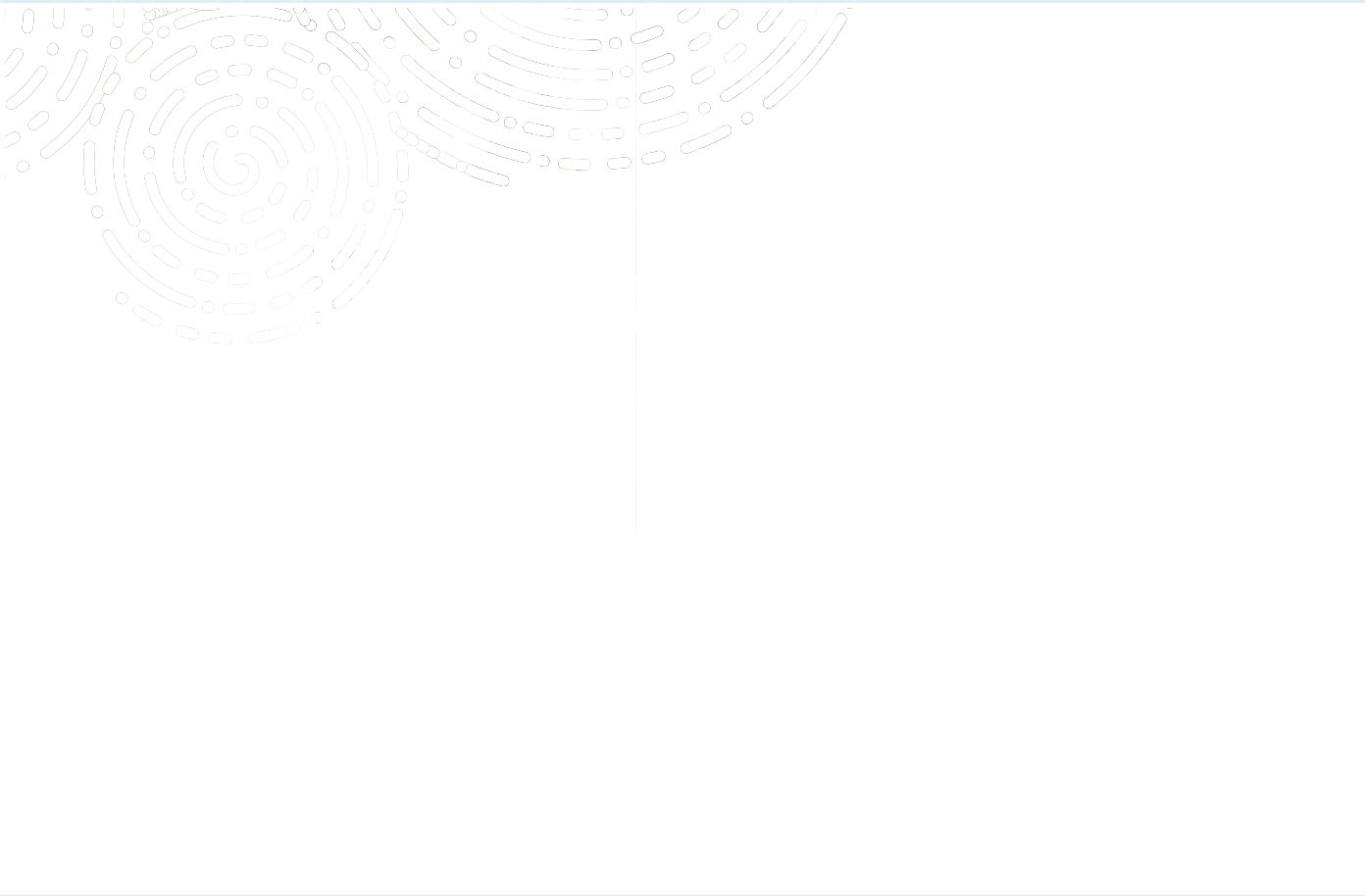
Drayton Hall is a carefully preserved 18th century plantation home in Charleston, SC.

Photo credit: https://en.wikipedia.org/wiki/Drayton_Hall



Fort Jefferson, the Dry Tortugas under reconstruction
Photo credit: WLRN, Miami, Florida

REHABILITATION



An 1884 caviar warehouse in Manhattan has been transformed into residential loft space. Original windows, brick walls, and wood beams were retained and preserved.
Photo credit: <http://www.contemporist.com/a-caviar-warehouse-converted-into-a-loft-by-andrew-franz-architect/>

This is probably the most common type of treatment for historic properties and what people are most likely referring to, even though they might say they are “restoring” a property.

“Rehabilitation” is when changes and alterations are made to modernize a property, or to turn it into a different use, but still retains the historic character of the property.

MYTH BUSTED:

It is a common misconception that a designated property cannot be updated (new kitchen, new electric, new plumbing, etc.) This is not true. Historic properties absolutely can be modernized and updated. There are ways to update properties that do not ruin the historic character, and that is the goal.

RESTORATION

APPROACHES

True “restorations” are when a property is returned to how it was in a particular period of time or era, which can include the removal of any additions that are not from that time period. It can also include the reconstruction of those portions that had been previously removed, but had been there in that time period to which it is being restored.

To the right are elevations and floor plans of President James Madison’s home in Virginia, called Montpelier. It was restored to the 1815-1836 time-period, removing much of the additions that were made in the early 1900s by the DuPont family (restored building below.)



Photo credits: elevations and floor plans - <http://www.history.org/foundation/journal/spring05/montpelier.cfm>
Montpelier today - <https://savingplaces.org/stories/conservation-and-the-constitution-meet-at-james-madisons-montpelier#.WtUzAtPwZE4>

RECONSTRUCTION



Tryon Place, North Carolina
Photo cred: City-Data.com NC



Photo credit: <https://www.solitarywanderer.com/church-of-our-lady-in-dresden-germany/>

The least common treatment, because it involves the actual recreation of a historic property that is no longer there. Reconstruction utilizes historic photographs and architectural drawings to rebuild, for the purposes of educating the public or replacing what had been a valuable resource to a community. It can also mean the reconstruction of part of a historic structure that lost a portion of the building somewhere in its history.

After having been destroyed in World War II, the Church of Our Lady in Dresden, Germany was completely reconstructed in 1994, and took over a decade to complete.

The Secretary of the Interior's Standards for Rehabilitation

EXTERIOR SURFACES

Buildings can be clad in a variety of materials which may require different ways to appropriately clean or repair the surfaces. Building exteriors can be categorized into three main materials: masonry, wood, and metal.

Below are the recommended treatments for the materials that clad the exterior of the building, along with the correlating actions that are not recommended because they may damage the material, risking loss of historic integrity.

a. MASONRY

Masonry is among the most durable of historic building materials. However, it is also the most susceptible to damage because of harsh cleaning methods or improper repair techniques. Masonry refers to anything made out of brick, stone, terra cotta, concrete, adobe, stucco, and mortar.

Masonry surfaces refer not only to what the actual wall is made of, but also:

- bonding patterns (how bricks can be laid in different patterns)
- joint size (how thick the mortar is between the bricks)
- tooling (how the mortar between bricks or blocks is pressed and shaped to compact it down to prevent water penetration)
- color of the surface

Masonry features can include such exterior elements such as:



- brick cornices
- door pediments
- stone window architraves
- terra cotta brackets
- terra cotta railings

For some of the following recommendations, it may be useful to consult with a historic preservation professional or preservation architect to help determine the best approach and methods, and to assist with the identification of those features that are important to retain in order to maintain historic integrity.


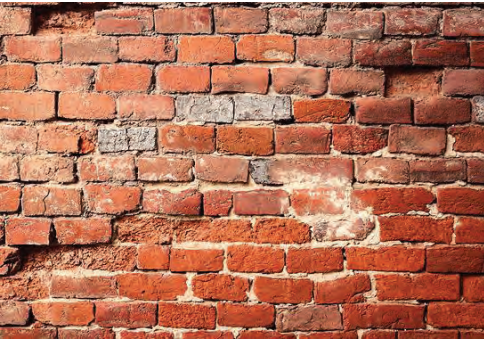


The image above depicts historic rough textured stucco finish that should be maintained through rehabilitation and repair.

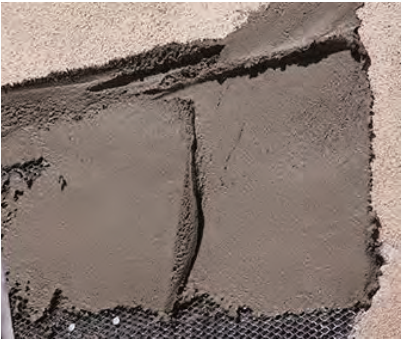
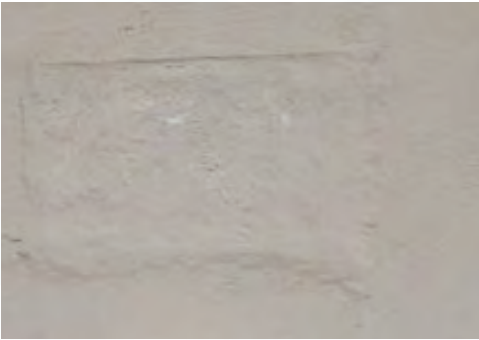
a. Masonry

	Recommended	Not Recommended
Character	<ul style="list-style-type: none">Identifying, retaining, and preserving those features that define the overall historic character of the building (such as walls, brackets, railings, cornices, window architraves, door pediments, steps, columns, joint size, tooling, bonding patterns, coatings, and color).	<ul style="list-style-type: none">Removing these features, or radically changing them. Doing so diminishes the historic character of the building.Replacing so much of the exterior fabric that it is essentially new construction.
Maintenance	<ul style="list-style-type: none">Protecting and maintaining masonry so there is proper drainage and water does not collect and stand on surfaces or in decorative features.Cleaning only when necessary to stop deterioration or to remove heavy soiling.Using the gentlest methods possible for cleaning, such as low-pressure water and detergents; using natural bristle brushes.Applying a water-repellent coating only after proper re-pointing masonry still fails to stop water penetration. <div><p>Proper restoration of historic brickwork does not use harsh chemical treatments.</p></div>	<ul style="list-style-type: none">Failing to treat the causes of mortar deterioration such as leaking roofs and gutters and exposure to extreme weather.Cleaning too often, which usually introduces too many chemicals and moisture into historic materials.Sandblasting brick or stone using dry or wet grit or other abrasives, which erode the surface of the material. Using high-pressure water that may damage mortar joints.Using water or liquid chemical solutions when there are freezing temperatures. Using a chemical product that will damage the material, such as acid on marble or limestone.Applying a waterproof or water-repellent coating as a substitute for proper re-pointing and masonry repairs. <div><p>Harsh chemicals can pit historic brickwork during restoration.</p></div>

a. Masonry

	Recommended	Not Recommended
Paint	<ul style="list-style-type: none">Repainting only when necessary.Removing paint using the gentlest methods possible, such as hand-scraping.Using paint colors that are historically appropriate.	<ul style="list-style-type: none">Adding paint or stucco to a surface that historically never had it.Removing paint from a surface that had always been painted historically.Radically changing the paint color.Using a method to remove paint that would damage the surface material, such as sandblasting or applying a caustic solution.
Mortar	<ul style="list-style-type: none">Repairing masonry features when there is evidence of deterioration such as cracks in mortar joints, loose bricks, damp walls, damaged plaster, disintegrating mortar.Removing deteriorated mortar by carefully hand-raking the joints to avoid damaging the masonry.Duplicating the historic mortar in strength, composition, color, and texture.Duplicating mortar joints in width and profile. <div><p>Re-pointing of historic brickwork.</p></div>	<ul style="list-style-type: none">Removing mortar that is not deteriorated and re-pointing the entire building to give it a uniform appearance.Using electric saws or hammers rather than hand tools to remove deteriorated mortar.Re-pointing mortar joints with a synthetic compound or stronger material (such as mortar with a high Portland cement content) which will not allow for the same expansion and porosity that the historic material did.Changing the width or mortar joint profile. <div><p>Poor brickwork patching over time can compromise the structural integrity of the material.</p></div>

a. Masonry

	Recommended	Not Recommended
Stucco	<ul style="list-style-type: none">Repairing stucco by patching with stucco that duplicates the old in strength, composition, color and texture.Using a mud plaster over unfired adobe (because the mud plaster will bond to the adobe).	<ul style="list-style-type: none">Using new stucco that doesn't convey the same visual appearance as the historic stucco.Applying cement stucco to unfired adobe (will allow for moisture to be trapped in between).
Replacement & Repair	<ul style="list-style-type: none">Replacing deteriorated parts of masonry features with the same or compatible substitute material.Using surviving prototypes such as terracotta brackets or stone balusters to create replacement pieces for those that are missing. A compatible substitute material may be considered if using the same kind of material is not technically or economically feasible.If a historic masonry feature is completely missing, such as steps or a door pediment, a new feature may be installed if it is based on historical, pictorial, and physical documentation.Any new design introduced must be compatible with the size, scale, material, and color of the historic building. <div><p>Proper stucco patching and repair will match historic texture and application.</p></div>	<ul style="list-style-type: none">Removing or replacing a feature (such as a cornice or balustrade) when it could have been repaired by replacing some missing pieces.Using materials for a replacement part that does not convey the visual appearance of the surviving features.Creating a false historical appearance because there is not enough historical, pictorial, and physical documentation to make a replacement part.Introducing any masonry feature that is incompatible in size, scale, material and color. <div><p>Poor stucco repairs are visible even after painting.</p></div>

b. WOOD

Wood siding for exteriors include clapboard, weather-board, and shingles. Because wood can be easily shaped by sawing, planing, and carving, wood is the most commonly used material for architectural features.



Wood features can include such exterior elements such as:

- Clapboards
- Entablatures
- Columns
- Cornices
- Shutters
- Balustrades
- Brackets



For some of the following recommendations, it may be useful to consult with a historic preservation professional or preservation architect to help determine the best approach and methods, and to assist with the identification of those features that are important to retain in order to maintain historic integrity.

	Recommended	Not Recommended
Character	<ul style="list-style-type: none">• Identifying, retaining, and preserving those features that define the overall historic character of the building (siding, cornices, brackets, window architraves, doorway pediments), and the paint colors and finishes.	<ul style="list-style-type: none">• Removing or radically changing the wood features so that the historic character is diminished.• Removing a major portion of the historic wood facade instead of repairing or replacing only what is deteriorated.• Reconstructing a facade with new material that gives a uniform, “improved” appearance instead of recreating the historic look.• Radically changing the type of finish, color, or accent scheme so that the historic character is diminished.
Maintenance	<ul style="list-style-type: none">• Protecting and maintaining wood features by providing proper drainage so that water will not collect and accumulate on surfaces or in features.• Using appropriate chemical preservatives on wood features that are exposed to decay hazards and are traditionally left unpainted, such as beam ends or outriggers.	<ul style="list-style-type: none">• Failing to treat the cause of wood deterioration, including faulty flashing, leaking gutters, cracks or holes in siding, deteriorated caulking in joints and seams, plant material growing too close to wood surfaces, or insect or fungus infestation.• Using inappropriate chemical preservatives (such as creosote) which can change the appearance of wood features.

b. Wood

Paint	Recommended	Not Recommended
	<div><ul style="list-style-type: none">Retaining coatings, such as paint, that help protect the wood from moisture and ultraviolet light.Removing paint should only be considered when deterioration requires repainting or applying another appropriate protective coating.Removing damaged or deteriorated paint using the gentlest method possible (hand-scraping and hand-sanding).Repainting with colors that are appropriate to the historic building and district.Using chemical strippers only to supplement other methods such as hand-scraping.Detachable wooden elements (such as shutters, doors, and columns) may be chemically dipped with proper safeguards.</div> <div></div> <div><p>Proper siding patch will match texture and grain of historic siding.</p></div>	<div><ul style="list-style-type: none">Stripping historically painted surfaces to bare wood, then applying a clear finish or stain to create a natural look, or leaving it bare which exposes the wood to the elements.Stripping paint or varnish to bare wood and not reapplying the historic finish, such as a grained finish on a front door.Using destructive paint removal methods, such as butane torches, sandblasting, or waterblasting.Failing to neutralize wood after using chemicals before painting (new paint won't adhere).Allowing wood features to soak too long in a caustic solution (wood grain will raise and roughen).Using colors that are inappropriate to the historic building or district</div> <div></div> <div><p>Replacing historic siding with a vinyl or aluminum siding is not acceptable</p></div>

b. Wood

Recommended	Not Recommended
<ul style="list-style-type: none">Repairing wood features by patching, piecing-in, consolidating, or reinforcing. Repair may include limited replacement of extensively deteriorated or missing parts when there are surviving prototypes such as brackets, moldings, or sections of siding to match.Replacing an entire wood feature is acceptable if the feature is too deteriorated to repair, such as a cornice, entablature, or balustrade. If a historic wood feature is completely missing, such as a cornice, a new feature may be installed if it is based on historical, pictorial, and physical documentation.Using Physical evidence of the overall form and detailing should guide the new work. A compatible substitute material may be considered if using the same kind of material is not technically or economically feasible.Any new design introduced must be compatible with the size, scale, material, and color of the historic building.  <p>Replacing historic shingles is a surgical process and should be seamless when complete.</p>	<ul style="list-style-type: none">Replacing an entire wood feature (such as a cornice) when the repair and limited replacement of parts is feasible.Using a material for a replacement part that does not convey the visual appearance of the surviving part of the wood feature.Removing an entire wood feature and not replacing it again; or replacing it with a new feature that does not convey the same visual appearance.Creating a false historical appearance because there is not enough historical, pictorial, and physical documentation to make a replacement part.Introducing any wood feature that is incompatible in size, scale, material and color.  <p>Replacing historic siding with different materials and applications is inappropriate.</p>

A Range of Successful and Unsuccessful Exterior Finishes/Siding Replacements

Special Considerations

1. When repairing or replacing historic wood siding, the replacement siding should match the existing siding in size, shape, profile, design, and configuration. If only deteriorated portions of siding are being replaced, the replacement pieces of siding should be staggered in with the old to make the replacement pieces less visible.
2. When replacing wood siding, it is generally a good idea to paint the raw cut ends of the boards prior to installation to hinder deterioration.
3. When replacing or repairing stucco, the new stucco should match the old in texture, coarseness, and thickness of application. The new stucco should blend seamlessly with the old.
4. Unpainted masonry, such as brick, block, and oolitic limestone should not be painted. Leaving the masonry unpainted allows the material to “breathe” and naturally absorb and release moisture. Painting over these surfaces creates a barrier, which can leave moisture trapped within the material, leading to deterioration and occasionally, destabilization.

Siding



Wood Ship Lap

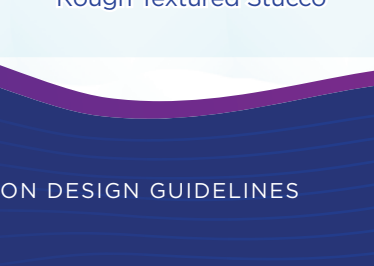


Wood Double Lap



Rough Textured Stucco

Siding



Synthetic Siding Ship Lap Profile



Synthetic Siding Double Lap Profile



Medium Textured Stucco

LESS SUCCESSFUL REPLACEMENT



Wood Lap Siding



Wood Ship Lap



Lightly Textured Stucco

UNSUCCESSFUL REPLACEMENT



Vinyl Siding



Aluminum Siding



Smooth Stucco

Stucco

ORIGINAL
(and most successful replacement)



Smooth Stucco

**SUCCESSFUL
REPLACEMENT**



Lightly Textured Stucco

**LESS SUCCESSFUL
REPLACEMENT**



Medium Textured Stucco

**UNSUCCESSFUL
REPLACEMENT**



Rough Textured Stucco

Specialty Finishes



Rusticated Block

Rusticated block is a unique and character defining building material and finish and should only be repaired or replaced with similar block.



Oolitic Limestone

Oolitic limestone is a unique and character defining building material and finish and should only be repaired or replaced with similar stone.

c. ARCHITECTURAL METALS

Architectural metal features are often highly decorative and may be important in defining the overall historic character of the building.

Metal features can be made from the following materials:

- Cast iron
- Steel
- Pressed tin
- Copper
- Aluminum
- Zinc

Metal features found on exteriors can include:



- Cast-iron facades
- Porches
- Steps
- Sheet metal cornices
- Roof cresting
- Cast or rolled metal doors
- Entablatures
- Hardware
- Railings

For some of the following recommendations, it may be useful to consult with a historic preservation professional or preservation architect to help determine the best approach and methods, and to assist with the identification of those features that are important to retain in order to maintain historic integrity.



Intricate architectural metal work at 101 South J Street.

c. Architectural Metals

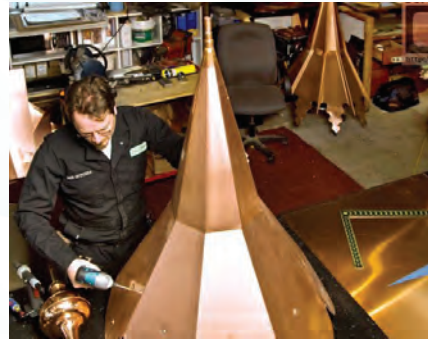
	Recommended	Not Recommended
Character	<ul style="list-style-type: none">Identify, retain, and preserve architectural metal features that are important in defining the overall historic character of the building, such as columns, capitals, window hoods, or stairways, and their finishes and colors.	<ul style="list-style-type: none">Removing or radically changing architectural metal features so that the historic character is diminished.Removing a major portion of the historic architectural metal from a façade instead of repairing or replacing only what is deteriorated.Radically changing the type of finish, color, or accent scheme so that the historic character is diminished.
Corrosion	<ul style="list-style-type: none">Protecting and maintaining architectural metals from corrosion by providing proper drainage so water does not collect and stand on surfaces or in decorative features.Applying paint or other coating systems after cleaning in order to decrease the corrosion rate of metals.	<ul style="list-style-type: none">Failing to treat the causes of corrosion, such as moisture from leaking roofs or gutters. Failing to re-apply protective coating systems after cleaning metals, allowing for accelerated corrosion.Putting incompatible metals together without providing a reliable separation material, which can result in corrosion (for example steel should not touch aluminum directly).
Coatings	<ul style="list-style-type: none">Repainting features with colors that are appropriate to the historic building or district.Applying an appropriate protective coating, such as lacquer, to an architectural metal feature such as a bronze door, which is subject to heavy pedestrian use. <div></div> <p>Proper metal work repair will enable similar future aging of materials.</p>	<ul style="list-style-type: none">Using new colors that are inappropriate to the historic building or district.Failing to assess any pedestrian use or new access patterns that may be damaging architectural metal features. <div></div> <p>Improper metal work repair can exaggerate corrosion and imbalance of aging.</p>

c. Architectural Metals

Maintenance

Recommended

- Cleaning architectural metals in order to remove corrosion, prior to repainting or applying other appropriate protective coatings.
- Identifying the metal prior to cleaning, so that the gentlest cleaning method is used.
- Cleaning soft metals such as lead, tin, copper, and zinc with appropriate chemical methods.
- Using the gentlest cleaning methods for hard metals such as cast iron, wrought iron, and steel in order to remove paint and corrosion. When hand-scraping and wire brushing are ineffective, low pressure dry grit blasting may be used as long as it does not damage the surface.



Soft metals such as copper require extra gentle care and are susceptible to damage.



Not Recommended

- Exposing metals which need to be protected from the environment.
- Applying paint or coatings to metals that were meant to stay exposed, such as copper, bronze, or stainless steel.
- Using cleaning methods which alter or damage the historic color, texture, and finish of the metal.
- Removing the patina of historic metal. Patina can be a protective coating for some metals, such as bronze or copper, as well as a significant historic finish.
- Cleaning soft metals such as lead, tin, copper, and zinc with grit blasting which will abrade the surface of the metal.
- Using high pressure grit blasting, character is diminished.



In addition to a metal's hardness, the level of detail in the work must be considered.

c. Architectural Metals

Replacement & Repair	Recommended	Not Recommended
	<div><ul style="list-style-type: none">Repairing architectural metal features by patching, splicing, or reinforcing. Repair may include limited replacement of extensively deteriorated or missing parts when there are surviving prototypes such as porch balusters, column capitals or bases, or porch cresting to match.Replacing an entire architectural metal feature that is too deteriorated to repair, if the overall form and detailing are still evident, using that physical evidence to guide the work. Examples could include cast iron porch steps or steel sash windows. A compatible substitute material may be considered if using the same kind of material is not technically or economically feasible.If a historic architectural metal feature is completely missing, such as a sheet metal cornice or cast-iron capital, a new feature may be installed if it is based on historical, pictorial, and physical documentation.Any new design introduced must be compatible with the size, scale, material, and color of the historic building.</div> <div><p>It may be necessary to replace sections of metal work like stairs when localized repair is not feasible.</p></div>	<div><ul style="list-style-type: none">Replacing an entire architectural metal feature (such as a column or a balustrade) when the repair and limited replacement is feasible.Using a material for a replacement part that does not convey the visual appearance of the surviving part of the architectural metal feature or is chemically incompatible.Removing an architectural metal feature that is unrepairable, but not replacing it; or using a new architectural metal feature that does not convey the same visual appearance.Creating a false historic appearance because the replaced metal feature is based on insufficient historical, pictorial, and physical documentation.Introducing a new architectural metal feature that is incompatible in size, scale, material, and color.</div> <div><p>Historic metal work should not be replaced with non-historically sensitive treatments.</p></div>



ENTRANCES AND PORCHES

Entrances and porches are often the first elements observed or experienced, particularly when they occur on primary elevations, and can be extremely important in defining the overall historic character of a building.

They can be comprised of a variety of functional and decorative features, such as:



- Doors
- Steps
- Balustrades
- Pilasters
- Entablatures

For some of the following recommendations, it may be useful to consult with a historic preservation professional or preservation architect to help determine the best approach and methods, and to assist with the identification of those features that are important to retain in order to maintain historic integrity.

	Recommended	Not Recommended
Character	<ul style="list-style-type: none">• Identifying, retaining, and preserving entrances, and their functional and decorative features, that are important in defining the overall historic character of the building.	<ul style="list-style-type: none">• Removing or radically changing entrances and porches so that the historic character is diminished.• Stripping entrances and porches of historic material such as wood, iron, cast iron, terra cotta, tile, and brick.• Removing an entrance or porch because the building has been reoriented to accommodate a new use.• Cutting new entrances on a primary elevation.• Altering utilitarian or service entrances so they appear to be formal entrances by adding paneled doors, fanlights, and sidelights.

Entrances and Porches

Repair & Replacement

Recommended	Not Recommended
<div><ul style="list-style-type: none">Protecting and maintaining the masonry, wood, and architectural metal that comprise entrances and porches through appropriate surface treatments such as cleaning, rust removal, limited paint removal, and re-application of protective coating systemsRepairing entrances and porches by reinforcing the historic materials.Repair can generally include limited replacement with the same kind of material or with a compatible substitute material for those features which are extensively deteriorated or missing.Limited replacement may take place when there are surviving prototypes to use in replicating new pieces, such as balustrades, cornices, entablatures, columns, sidelights, and stairs.Replacing an entire entrance or porch that is too deteriorated to repair, using the same materials, may be done if the form and detailing are still evident, using that physical evidence to guide the new work.If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.</div> <div></div> <div><p>Appropriate porch post repair.</p></div>	<div><ul style="list-style-type: none">Failing to provide adequate protection to materials on a cyclical basis, resulting in the deterioration of entrances and porches.Replacing an entire entrance or porch when the repair or limited replacement of those materials is appropriate.Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the entrance and porch.Replacing an entire entrance or porch when the repair of materials and limited replacement of parts are appropriate.Using a substitute material for the replacement of parts that does not convey the visual appearance of the surviving parts of the entrance and porch.Removing an unrepairable entrance or porch and not replacing it; or replacing it with a new entrance or porch that does not convey the same visual appearance.</div> <div></div> <div><p>Repairing porch posts will often require jacking up damaged posts.</p></div>

Entrances and Porches

Replacement & Additions

Recommended

- Constructing a new entrance or porch if the historic one is completely missing, and is based on historical, pictorial, and physical documentation; or may be a new design that is compatible with the historic character of the building.
- Designing enclosures for historic porches when required by a new use in a manner that preserves the historic character of the building. This can include using large sheets of glass and recessing the enclosure wall behind existing scrollwork, posts, and balustrades.
- Installing additional entrances or porches when required for a new use in a manner that preserves the historic character of the building and limits such alteration to non-character-defining elevations.



Good porch post repair.

Not Recommended

- Creating a false historical appearance because the replaced entrance or porch is based on insufficient historical, pictorial, and physical documentation.
- Introducing a new entrance or porch that is incompatible in size, scale, material, and color.
- Enclosing porches in a manner that results in the loss of historic character such as using solid materials such as wood, stucco, or masonry.
- Installing secondary service entrances and porches that are incompatible in size and scale with the historic building or obscure, damage, or destroy character-defining features.



Poor porch post repair.

WINDOWS

Original windows are some of the most important of all character-defining features in a historic building, mostly because the craftsmanship and materials used to make them are either unavailable or very expensive to obtain today. When original windows still exist, they are one of the key elements that help professionals determine dates of construction, since every era's design sensibilities and technology available was reflected in the window type.

Of course, a highly decorative window, or one that has an unusual shape, color, or glazing pattern, is likely to be easily identified as a character-defining feature of the building. It is more difficult, however, to assess the importance of windows when there are many repeated on a façade, particularly if individually they are simple in design and material.

Because many rehabilitation projects frequently include proposals to replace window sashes or even entire windows, it is essential that their contribution to the overall historic character of the building be assessed together with their physical composition and condition before specific repair or replacement work is undertaken.

Window features can include the following:



- frames
- sash
- muntins
- glazing
- sills
- heads
- hoodmolds
- paneled or decorated jambs or moldings
- interior or exterior shutters
- blinds

For some of the following recommendations, it may be useful to consult with a historic preservation professional or preservation architect to help determine the best approach and methods, and to assist with the identification of those features that are important to retain in order to maintain historic integrity.



A pair of four over one double-hung windows.

Windows

	Recommended	Not Recommended
Character	<ul style="list-style-type: none">Identifying, retaining, and preserving windows, and their functional and decorative features, that are important in defining the overall historic character of the building.Protecting and maintaining the wood and architectural metal which compromise the window frame, sash, muntins, and surrounds through appropriate surface treatments such as cleaning, rust removal, limited paint removal, and re-application of protective coating systems.	<ul style="list-style-type: none">Removing or radically changing windows so that the historic character is diminished.Changing the number, location, size or glazing pattern of windows.Cutting new openings, or blocking-in windows, or installing replacement sash which does not fit in the historic window opening.Changing the historic appearance of windows through the use of inappropriate designs, materials, finishes, or colors which radically change the sash, depth of reveal, and muntin configuration; the reflectivity or color of the glazing; or the appearance of the frame.Obscuring historic window trim with metal or other material.Stripping windows of historic material such as wood, iron, cast iron, and bronze.
Maintenance	<ul style="list-style-type: none">Making windows weather-tight by re-caulking and replacing or installing weatherstripping. These actions also improve thermal efficiency and noise reduction. <div></div> <p>Proper sill repair will extend the life of the historic window and reduce water intrusion.</p>	<ul style="list-style-type: none">Failing to provide adequate protection of materials on a cyclical basis so that deterioration of the windows results.Retrofitting or replacing windows rather than maintaining the sash, frame, and glazing. <div></div> <p>Poor window sill repair will facilitate further rot and water intrusion.</p>

Windows

	Recommended	Not Recommended
Repair	<ul style="list-style-type: none">• Repairing window frames and sash by patching, splicing, consolidating or otherwise reinforcing.• Such repair may also include replacement with the same materials of those parts that are either extensively deteriorated or are missing when there are surviving prototypes such as architraves, hoodmolds, sash, sills, and interior or exterior shutters and blinds to match.	<ul style="list-style-type: none">• Replacing an entire window when the repair of materials and the replacement of deteriorated or missing parts is appropriate.• Failing to reuse serviceable window hardware, such as brass lifts and sash locks.• Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the window.
Replacement	<ul style="list-style-type: none">• Replacing an entire window that is too deteriorated to repair with one of the same kind and material, using the physical evidence of the existing form and detailing to guide the new work. Installing new windows may be appropriate when the historic windows (frame, sash, and glazing) are completely missing.• If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.• The replacement windows may either use historical, pictorial, and physical documentation; or be a new design that is compatible with the window openings and the historic character of the building.• Installing additional windows may be done on the rear or other non-character-defining elevations if required by the new use of a building. New window openings may also be cut into exposed party walls.• Such design should be compatible with the overall design of the building, but not duplicate the fenestration pattern and detailing of a character-defining elevation.• Providing a setback in the design of dropped ceilings may be done when the dropped ceiling is required for the new use, to allow for the full height of the historic window openings.	<ul style="list-style-type: none">• Removing a character-defining window and blocking it in; or replacing it with a new window that does not convey the same visual appearance.• Creating a false historical appearance because the replacement window is based on insufficient historical, pictorial, and physical documentation.• Introducing a new design that is incompatible with the historic character of the building.• Installing new windows, including frames, sash, and muntin configurations that are incompatible with the building's historic appearance or obscure, damage, or destroy character-defining features.• Inserting new floors or furred-down ceilings which cut across the glazed areas of windows so that the exterior form and appearance of the windows are changed openings.



A Range of Successful and Unsuccessful Window Replacements

Special Considerations

1. Replacement windows should be installed in the original window openings, and the openings should not be altered in size or made smaller by filling in the framing.
2. Replacement windows should be installed to the same depth in the jamb as the existing windows, and should not be installed flush with the exterior of the wall.
3. The original wood window trim, window sills, and mullions should be retained when replacing windows. Where original trim and surrounds need to be replaced due to severe deterioration, the replacement elements should match what is being removed in profile, design, shape, size, configuration, and location.
4. If decorative divided lights are appropriate and compatible for your replacement windows, they should be created by utilizing exterior raised applied triangular muntins. Exterior flat muntins or “grills between the glass” should not be utilized. When utilizing a divided light pattern, monolithic glass is recommended over insulated glass, as the additional glass width associated with insulated products removes the exterior space in the window sash needed to accommodate exterior muntins.
5. Windows historically utilized clear glass, and therefore clear glass is the most compatible type for historic structures. Windows with applied tint and mirrored finishes are not allowed. Low-E (low emissivity) is allowed but the glass shall have a minimum 60% visible light transmittance (VLT) measured from the center of glazing. Glass tints or any other glass treatments shall not be combined with the Low-E coating to further diminish the VLT of the glass.
[Amended by Res. 31-2021]
6. It is important to verify with your contractor or design professional that your existing window openings and framing will support your desired replacement window product. Often, additional or reinforced structural support is needed to accommodate impact products. This may require all internal trim and wall space abutting your current windows to be demolished, which may remove original materials, increase the cost of the project, and result in additional construction time.

Wood
Double Hung
Window

ORIGINAL
(important to maintain)



Double Hung Window

Wood
Casement
Window



Double Leaf Casement Window

MOST SUCCESSFUL
REPLACEMENT



Single Hung Window



Single Leaf Eight Light Casement Window

SUCCESSFUL
REPLACEMENT



Single Leaf One over One Casement Window



Four over Four Single Hung Window

UNSUCCESSFUL
REPLACEMENT

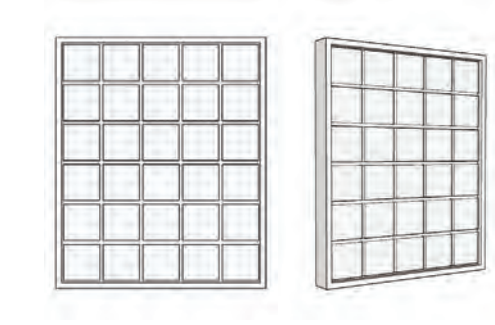


Horizontal Slider



Horizontal Slider

Novelty
Windows



Glass Block
Glass block is a unique and character defining window type and should only be repaired or replaced with glass block.



Porthole Windows
Porthole windows are a unique and character defining window type and should only be repaired or replaced with a porthole window of the same size.

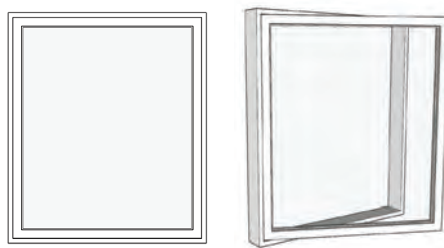
Jalousie Window

ORIGINAL
(important to maintain)



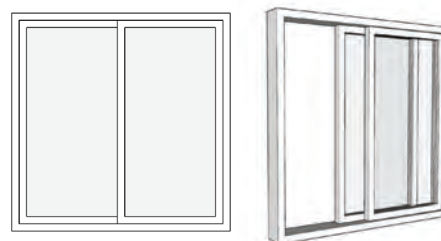
Single Unit Jalousie Window

MOST SUCCESSFUL REPLACEMENT



Single Leaf One Light Casement Window

SUCCESSFUL REPLACEMENT



Horizontal Slider - to Replace Pair of Jalousie Windows

UNSUCCESSFUL REPLACEMENT



Single Hung Window

Awning Window



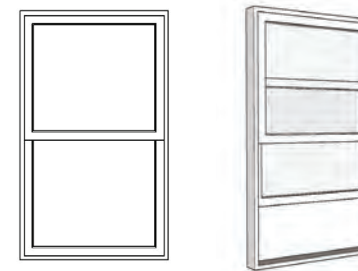
Awning Window



Single Leaf Three Light Casement Window



Single Hung Window with Four Horizontal Lights



One Over One Single Hung Window

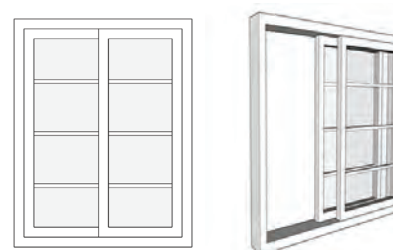
Steel Casement Window



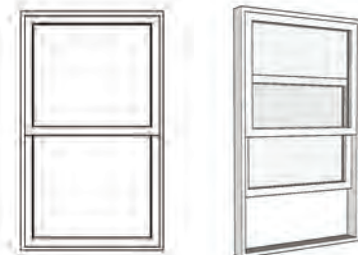
Eight Light Double Leaf Casement Window



Eight Light Single Leaf Casement Window



Horizontal Slider with Four Lights Per Leaf



One Over One Single Hung Window

ROOFS

Roof shapes and their features, along with the size, color, and even the patterning of the roofing material – all of these things can be extremely important in defining the building's overall historic character. Some of the main roofing materials include slate, wood, clay tile, asphalt shingle, concrete tile, and metal. Besides being a major design feature, the roof plays a critical role in weatherproofing a structure. Its protection and maintenance are essential to the preservation of the entire structure.

Roofs come in a variety of shapes, including:

- Hipped
- Gambrel
- Mansard
- Gable
- Cross-Gable
- Shed
- Flat

Besides the actual roof shape, roofs can have one or more features, either decorative or functional, including:

- Cresting (an ornamental decoration at the ridge of the roof)
- Dormers
- Cupolas
- Chimneys
- Weather vane



For some of the following recommendations, it may be useful to consult with a historic preservation professional or preservation architect to help determine the best approach and methods, and to assist with the identification of those features that are important to retain in order to maintain historic integrity.



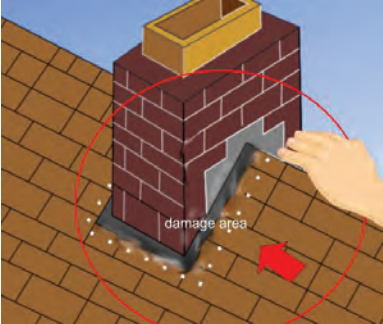

A Gambrel type roof is illustrated above.



Roofs

	Recommended	Not Recommended
General Condition	<ul style="list-style-type: none">Identifying, retaining, and preserving roofs, and their functional and decorative features that are important in defining the overall historic character of the building.This includes the roof’s shape, decorative features, roofing material, size, color, and patterning.	<ul style="list-style-type: none">Radically changing, damaging, or destroying roofs that define the historic character of the building.Removing a major portion of the roof or roofing material instead of repairing, then reconstructing with a new material in order to give it an “improved” or uniform appearance.Changing the configuration of the roof by adding features that would diminish the historic character, such as dormers, vents, or skylights.Removing sound historic materials from the roof, such as clay tile or wood features, or architectural metal.Applying some kind of coating or painting to a roof that never was coated historically.
Maintenance	<ul style="list-style-type: none">Protecting and maintaining a roof by cleaning the gutters and downspouts and replacing deteriorating flashing. Roof sheathing should also be checked for proper venting to prevent condensation or water penetration; and to ensure that materials are free from insect infestation. <div></div> <p>Individual Asphalt shingles can be replaced but must be done carefully.</p>	<ul style="list-style-type: none">Failing to clean and maintain gutters and downspouts properly so that water and debris collect and cause damage to roof fasteners, sheathing, and the underlying structure. <div></div> <p>Improper shingle replacement can exacerbate water intrusion issues.</p>

Roofs

	Recommended	Not Recommended
Maintenance	<ul style="list-style-type: none">• Making sure the roof has adequate anchorage to guard against wind damage and moisture penetration.• Protecting a leaking roof with plywood, building paper, or other suitable material until it can be properly repaired.	<ul style="list-style-type: none">• Allowing roof fasteners, such as nails and clips, to corrode so that the roofing material is subject to accelerated deterioration.• Allowing a leaking roof to remain unprotected, which leads to the accelerated deterioration of building materials and structural members.
Repair & Replacement	<ul style="list-style-type: none">• Repairing a roof by reinforcing the existing historic materials.• Repairs can also include the limited replacement of the same kind of material, or with a compatible substitute material, of extensively deteriorated or missing features when there are surviving prototypes such as cupola louvers, dentils, dormer roofing; or slates, tiles, or wood shingles on a main roof.• Replacing, with the same material, an entire feature of the roof that is too deteriorated to repair, using the physical evidence of form and detailing to guide the new work. Examples can include a large section of roofing, or a dormer or chimney.• If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered <div><p>The diagram above illustrates the area of repair for damaged flashing around a chimney.</p></div>	<ul style="list-style-type: none">• Replacing an entire roof feature, such as a cupola or dormer, when the repair and limited replacement of deteriorated parts is more appropriate.• Using a substitute material for the replacement part that does not convey the visual appearance of surviving historic parts.• Removing a feature of the roof that is unrepairable, such as a chimney or dormer, and not replacing it.• Replacing a feature of the roof that does not convey the same visual appearance as the historic feature. <div><p>Poor roof patches over time will make future repairs even more difficult to complete successfully.</p></div>

Roofs

	Recommended	Not Recommended
Reconstruction	<ul style="list-style-type: none">Reconstructing a new feature when the historic feature is completely missing, such as a chimney or cupola, using historical, pictorial and physical documentation to do so.Any new design should be compatible with the size, scale, material, and color of the historic building.	<ul style="list-style-type: none">Creating a false historical appearance because the replaced feature is based on insufficient historical, pictorial, and physical documentation.Introducing a new roof feature that is incompatible in size, scale, material, and color.
Additions	<ul style="list-style-type: none">Installing mechanical and service equipment on the roof such as air conditioning, transformers, or solar panels or solar collectors so that they are inconspicuous from the public right-of-way, and do not damage or obscure character-defining features.Designing additions to roofs that are needed to accommodate a new use such as elevator housing, decks, terraces, dormers, and skylights so that they are inconspicuous from the public right-of-way and do not damage or obscure character-defining features. <div data-bbox="1008 755 1319 1091"></div> <div data-bbox="1064 1110 1319 1167"><p>Good restoration of historic brick chimney.</p></div>	<ul style="list-style-type: none">Installing mechanical or service equipment so that it damages or obscures character-defining features; or is conspicuous from the public right-of-way.Radically changing a character-defining roof shape or damaging or destroying character-defining roofing material as a result of incompatible design or improper installation techniques. <div data-bbox="2059 755 2435 1099"></div> <div data-bbox="2072 1110 2435 1196"><p>Lack of restoration or repair for some building elements can adversely affect others.</p></div>

A Range of Successful and Unsuccessful Roof Material Replacements

Special Considerations

1. Roof replacement approvals generally should not include any modifications or alterations to the structural elements of the roof system that may alter its configuration and height.
2. Unless otherwise specified, approvals for roof replacement should not include any alterations to decorative trim, fascia, and/or soffits.
3. When approved for roof replacement with dimensional asphalt shingles, staff will typically recommend the installation of white or light grey shingles in order to achieve the greatest energy efficiency.
4. When replacing a flat roof system for a structure with a parapet wall, the roof replacement should not utilize metal flashing or a “coping cap” on top of the parapet wall which is visible on the exterior of the structure. In general, the parapet’s appearance should not be altered during roof replacement.

ORIGINAL

(most successful replacement)



Clay Barrel Tile with Masonry



Metal Shingle



Flat White Concrete Tile

**SUCCESSFUL
REPLACEMENT**



Clay "S" Tile with Masonry



Metal Shingle



Flat White Concrete Tile

**LESS SUCCESSFUL
REPLACEMENT**



Clay "S" Tile without Masonry



3 Dimensional Asphalt
Shingle



Flat White Concrete Tile

**UNSUCCESSFUL
REPLACEMENT**



Metal Roof (5 V Crimp)



Metal Roof (5 V Crimp)



Asphalt Shingles

**Barrel
Tile**

**Metal
Shingle**

**Concrete
Tile Roof**

STOREFRONTS

Storefronts are a unique element, and often the primary focus of historic commercial buildings. Because storefronts also play a crucial role in a store's advertising and merchandising strategy to draw customers and increase business, they are often altered to meet the needs of a new business.

Particular care is required in planning work on storefronts so that the building's historic character is preserved in the process of rehabilitation.

Storefronts can have a variety of functional and decorative features, such as:



- Display windows
- Signs
- Doors
- Transoms
- Kick plates
- Corner posts
- Entablatures

For some of the following recommendations, it may be useful to consult with a historic preservation professional or preservation architect to help determine the best approach and methods, and to assist with the identification of those features that are important to retain in order to maintain historic integrity.



One of the many historic mixed-use buildings in downtown Lake Worth.

Storefronts

	Recommended	Not Recommended
Character	<ul style="list-style-type: none">Identifying, retaining, and preserving storefronts, and their functional and decorative features, that are important in defining the overall historic character of the building.	<ul style="list-style-type: none">Removing or radically changing storefronts so that the historic character is diminished.Changing the storefront so that it appears residential rather than commercial in character.Removing historic material from the storefront to create a recessed arcade.Introducing coach lanterns, mansard over-hangs, wood shakes, non-operable shutters, and small-paned windows if they cannot be documented historically.Changing the location of a storefront’s main entrance.
Maintenance	<ul style="list-style-type: none">Protecting and maintaining masonry, wood, and architectural materials which comprise storefronts through appropriate treatments such as cleaning, rust removal, limited paint removal, and reapplication of protective coating systems. <div></div> <p>The quaint and historic small scale rhythm of Lake Worth storefronts have been largely maintained in the downtown.</p>	<ul style="list-style-type: none">Failing to provide adequate protection to materials on a cyclical basis, allowing a storefront to deteriorate.Stripping storefronts of historic material such as wood, cast iron, terra cotta, Carrera marble, glass, and brick. <div></div> <p>There is a great deal of Mid-Century angled storefront display windows that are still in tact.</p>

Storefronts

Repair & Replacement

Recommended

- Repairing storefronts by reinforcing the historic materials.
- Repairs can generally include limited replacement with the same kind of materials, or with a compatible substitute material, of extensively deteriorated or missing parts of storefronts when there are surviving prototypes such as transoms.
- Replacing, with the same as the original, an entire storefront that is too deteriorated to repair, as long as the overall form and detailing are still evident and are used as the physical evidence to guide the new work. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
- Constructing a new storefront when the historic storefront is completely missing may be done when historical, pictorial, and physical documentation is used, or may be a new design that is compatible with the size, scale, material, and color of the historic building.
- Such new design should generally be flush with the facade; and the treatment of secondary design elements, such as awnings or signs, should be kept as simple as possible. For example, new signs should fit flush with the existing features of the facade, such as the fascia board or cornice.



The increment of storefronts is part of Lake Worth history.

Not Recommended

- Replacing an entire storefront when the repair of materials and limited replacement of its parts are appropriate.
- Using substitute material for the replacement parts that does not convey the same visual appearance as the surviving parts of the storefront.
- Removing an unrepairable storefront and not replacing it.
- Replacing a storefront with one that does not convey the same visual appearance.
- Creating a false historical appearance because the replaced storefront is based on insufficient historical, pictorial, and physical documentation.
- Introducing a new design that is incompatible in size, scale, material, and color.
- Using new illuminated signs, inappropriately scaled signs and logos; signs that project over the sidewalk unless they were a characteristic feature of the historic building; or other types of signs that obscure, damage, or destroy remaining character-defining features of the historic building.



Maintaining historical integrity does not eliminate the possibility for creative expression.



NEW ADDITIONS TO HISTORIC BUILDINGS

A new exterior addition to a historic building expands and changes the building’s footprint and profile. These expansions have the capability to radically change the historic appearance and should be considered only after determining that the new use cannot be accommodated by altering interior spaces.

New additions should be designed and constructed so that the character-defining features of the historic building are not radically changed, obscured, damaged, or destroyed in the process.

The new addition should be differentiated from, yet compatible with, the old so that the addition does not appear to be part of the historic fabric.

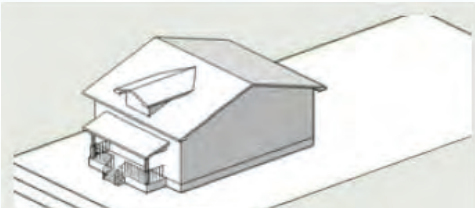
Recommended		Not Recommended	
General Conditions	<ul style="list-style-type: none">Constructing a new addition so that there is the least possible loss of historic materials and so that character-defining features are not obscured, damaged, or destroyed.Locating the new exterior addition at the rear or on an inconspicuous side of a historic building.Limiting a new addition’s size and scale in relationship to the historic building.Designing new additions in a manner that makes clear what is historic and what is new, while size, scale, detailing and materials.		<ul style="list-style-type: none">Attaching a new addition so that the character-defining features of the historic building are obscured, damaged, or destroyed.Designing a new addition so that its size and scale in relation to the historic building are out of proportion, thus diminishing the historic character.Duplicating the exact form, material, style, and detailing of the historic building in a new addition so that the new work appears to be part of the historic building.

New Additions to Historic Buildings

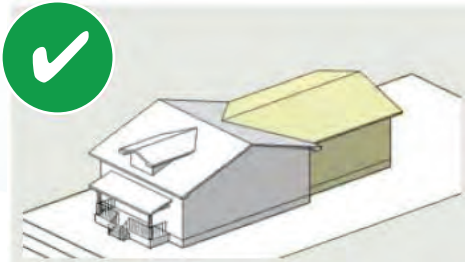
General Conditions

Recommended

- Considering the attached exterior addition both in terms of the new use and the appearance of other buildings in the historic district or neighborhood.
- Design for the new work may reference design motifs from the historic building.
- In either case, it should always be differentiated from the historic building and be compatible in terms of mass, materials, relationship of solids to voids, and color.
- Placing new additions such as balconies and greenhouses on non-character-defining elevations.
- Limiting the size and scale of a new addition in relationship to the historic building.
- Designing additional stories, when required for a new use, that are set back from the wall plane and are as inconspicuous as possible when viewed from the street.



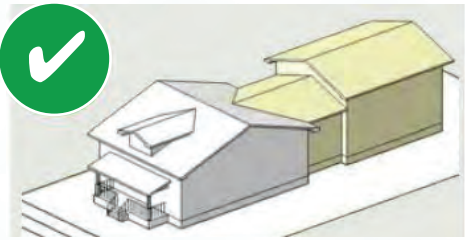
Existing historic home.



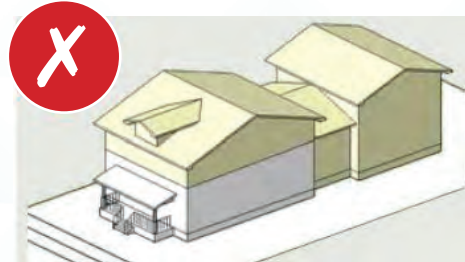
Appropriate addition and expansion.

Not Recommended

- Designing and constructing new additions that result in the loss of historic character, including its design, materials, workmanship, location, or setting.
- Designing new additions that obscure, damage, or destroy character-defining features of the historic building.
- Constructing additional stories so that the historic appearance of the building is radically changed.
- Duplicating the exact form, material, style, and detailing of the historic building in a new addition so that the new work appears to be part of the historic building.



Appropriate addition and expansion.



Inappropriate addition and expansion.

New Additions to Historic Buildings

General Conditions

Recommended

- Identifying, retaining, and preserving those features that define the overall historic character of the building (such as walls, brackets, railings, cornices, window architraves, door pediments, steps, columns, joint size, tooling, bonding patterns, coatings, and color).
- Protecting and maintaining masonry so there is proper drainage and water does not collect and stand on surfaces or in decorative features.
- Cleaning only when necessary to stop deterioration or to remove heavy soiling.
- Using the gentlest methods possible for cleaning, such as low-pressure water and detergents, using natural bristle brushes.



Treated Wooden Posts



Distinct Addition

Not Recommended

- Removing these features, or radically changing them. Doing so diminishes the historic character of the building.
- Replacing so much of the exterior fabric that it is essentially new construction.
- Failing to treat the causes of mortar deterioration such as leaking roofs and gutters and exposure to extreme weather.
- Cleaning too often, which usually introduces too many chemicals and moisture into historic materials.
- Sandblasting brick or stone using dry or wet grit or other abrasives, which erode the surface of the material.
- Using water or liquid chemical solutions when there is freezing temperatures.
- Using a chemical product that will damage the material, such as acid on marble or limestone.
- Using high-pressure water that may damage mortar joints.



Inappropriate Fencing



Inappropriate Post Replacements



City of
Lake Worth
Beach
FLORIDASM

CHAPTER VII

SPECIAL CONSIDERATIONS



Special Considerations

Imagine a wilderness so dense you had to crawl through jungle-like conditions in order to just move around. Mosquitoes so thick, moving like looming black clouds, attacking relentlessly against beast and man that had no defense. There were no roads, no post offices, no stores. This was the Palm Beach County of the mid-1800s.

Fences

There is an old saying, “good fences make for good neighbors.” While this may be true, particularly in rear and side yards, the design and applications of fences on historic properties is an important detail. Front yard fences were traditionally meant to define the public and private realms, perhaps keep small children and pets from wandering off, and were consistent with the architecture of the historic structure. Mediterranean Revival homes may have had low masonry walls, capped with brick or stone. Wood frame homes almost exclusively had wooden picket fences, low and unassuming yet reinforcing the architectural character of the main house. Mid-century homes often had masonry breeze block site walls or horizontal wood plank fences. In any case, front yard fences and walls typically served less of a security or privacy function than they did defining the edge of a property and providing another level of public presentation of character to the street.

Although a Certificate of Appropriateness is not required for fencing, it is recommended that front yard fences and walls on a historic property should compliment and not obscure the primary historic structure. They should preferably be made of organic materials (masonry, brick, stone, or wood) as these materials age with dignity and enhance the character of the historic home and street.

When metal or wrought iron gates were original to a home, they should always be restored and used. Non-organic materials, such as resin and cementitious products, should be avoided and chain link fencing is rarely appropriate for historic districts.



A wood picket fence defines the private yard from the public realm.



This wood picket fence is integrated into a low brick knee-wall which includes brick piers and light sconces.

LANDSCAPE AND SITE FEATURES

Landscaping one’s yard can be one of the most creative and truly rewarding aspects of home ownership. In a historic district, often there was a consistent type of shade tree along the sidewalk or street, and certain types of trees or plant materials might even be thematic to a district. If planting new trees along the street in a swale or parkway, it is a good idea to consider the “theme” of the street. Some historic district streets were historically lined with coconut palms, or live oaks, or mahogany trees. Consider enhancing the theme of street tree planting rather than detracting from it.

On-site landscaping and site features should celebrate the architecture of a historic home rather than conceal it. Strategically placed tree and ground cover materials can accentuate the finer elements of a structure and elevate its prominence to the street. Typically historic homes were visible from the street and not obscured by heavy landscaping. It is also important to consider native and drought resistant species when landscaping a historic property. Water consumption and usage is a growing concern in urbanized areas like Lake Worth Beach so careful consideration can save money and vital resources.

Driveways and walkways can also enhance, or detract from, the character of a historic property and street. The subtle and elegant treatment of each can make a big difference. Historically, narrow concrete or paver walkways provided an important connection between the street, sidewalk, and front door of a house; they connected the public and private realm. Traditional one-car wide ribbon driveways (two strips of poured concrete to accommodate car tires), are the most common type of historic driveway and result in more permeable areas for water to percolate into the soil. Driveways should be located to the side of the house, unless leading directly to a carport or garage. It is rarely appropriate for a driveway to terminate at the front façade of the house. Typically driveways more than one car wide and/or circular driveways are inappropriate in historic districts as they pave significant areas of the front yard, they are historically inaccurate, and they give unwanted prominence to the automobile. For this reason, it is most common in Lake Worth Beach to locate parking in the rear of the property, with access from the alley.



This image illustrates a reclaimed brick ribbon driveway.



In this example the driveway and entire side yard has been paved in loose fitting reclaimed brick.

NEW CONSTRUCTION

The City of Lake Worth Beach has a rich variety of historic and authentic architectural styles. These Design Guidelines document the 10 primary styles throughout the six historic districts as well as other notable styles throughout the city. Cities and neighborhoods, including those that are historic, are never static. There will always be some level of construction activity in the neighborhood, and that often includes the new construction of primary and accessory buildings.

New construction, defined as a new structure within a historic district, should be carefully planned and designed so that it is compatible with neighboring structures. It is very important that the construction of new structures adhere to certain principles that are vital to the health and longevity of the historic district.

Style

Each historic district in Lake Worth Beach is made of many architectural styles. These buildings and homes were built over time, with different hands, and in a manner or style that was in favor at the time. The historic districts of Lake Worth Beach are authentic; they are not architectural “petting zoos” that showcase a single style. New construction within the districts should take the primary styles into consideration when contemplating the design of a new building. While it is understood that new buildings will not be built exactly the same way their historic neighbors were, there should be a conscious effort to be compatible with and take inspiration from the historic fabric. New construction can be designed utilizing the architectural language of one of the 10 defined primary styles, or an alternate yet compatible style. It is very important that new construction not hybridize the styles, borrowing pieces from one and another. This approach creates confusion and dilutes the intrinsic value of the historic structures and styles. Additionally, this approach will result in mediocre architecture at best. The best approach is to choose one style of architecture, and to design a structure that utilizes the common characteristics, proportions, and materials of that style.



This images shows a historic structure in the foreground with a new two-story addition beyond.



Here is an example of a award winning new construction in Lake Worth Beach.

The Street

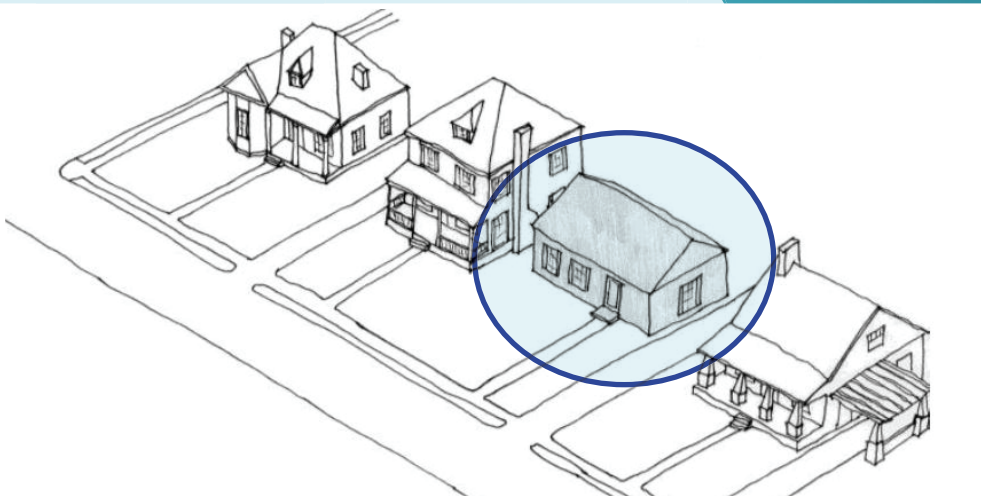
One of the most impressive and enduring characters of the historic district is the assemblage of the buildings to create the street. The rhythm, consistency, and beauty of the historic neighborhood street is made of many parts that need to be understood in order to protect the character of the street during new construction. These elements include street trees, walls and fences, the spacing between buildings, the height of porches, and the relationship between upper and lower floors of a building. This is not to say that new construction must align its roof lines, doors and windows precisely with its neighbors. There is a narrow range however where these elements in new construction can either add to the rhythm of the street or break it. This is why applicants for new construction must include a street elevation illustrating the new structure in context with its neighboring structures. The city’s historic preservation staff are available to assist applicants to ensure the rhythm of the street remains intact.

Scale, Height, and Massing

Few things can disrupt a historic street and district than new construction that is out of scale, too tall, and simply overwhelms its lot. The relative size and height of a new structure is regulated within the city’s Land Development Regulations, however, in a historic district a greater level of sensitivity is typically required. Even if the zoning code allows a two-story structure; on a street made of one-story historic structures, a two-story structure may not be appropriate. Sensitivity and compatibility with neighboring structures and homes is as important as what is allowed by code. Additionally, the issues of scale, height, and massing are also important at the micro scale. Windows that are too big, or too small; roof fascia lines that are too bulky and out of proportion with the character of the style; roof pitches that are uncharacteristic for that language can also be disruptive to the district. Also, historic structures rarely (if ever) have their finished floor level at grade. They are typically raised 18”-24” above the ground. Not only is this detail important for flooding and air circulation issues, but it gives the structure a greater presence on the street. This is an important, often overlooked, detail that will impact the massing of the new structure. When considering new construction in a historic district and confronted with questions about scale, height, and massing, look around the neighborhood: all of the answers are there.



In this diagram the new construction (circled in red) is inconsistent with the siting of its historic neighbors. The structure itself is also out of scale.



Here this new home is more appropriately scaled to its neighbors and has consistent setbacks.

Building Placement and Orientation

A characteristic of historic districts and neighborhoods that is not commonly appreciated is their historic development pattern. Unlike suburban neighborhoods, historic districts were typically planned with a regular street and block pattern, often with alleyways, and with a disciplined distribution of small, medium-sized, and large lots. While it might be common to have small cottages, sprawling ranches, and large Mediterranean Revival structures on a single block, it is the discipline of their placement and orientation in relation to the street that is inherent to the historic planning of the district. It is also vitally important that like-sized houses face like-sized houses. If the homes on a block have smaller front setbacks and garages that are accessed from an alleyway, new construction should be consistent with those conditions. A typical feature of historic homes, particularly more modestly sized structures, is their presence on the street. If all of the houses on the street have direct pedestrian access from the sidewalk to the front door, then new construction should be consistent. If new construction is occurring in an area with larger lots where orientation of historic structures relative to the street is less consistent, then again new construction can take its cues from the neighborhood. The consistent theme with new construction is to look and listen to the neighborhood. All of the direction needed is already there.

Materials and Details

These Design Guidelines are filled with drawings and photographs of appropriate windows, doors, roof types, materials, and construction details for each of the 10 primary architectural styles. This is a tool to identify the appropriate parts and pieces that comprise a particular historic architectural style. Many of the instructions herein are geared to the reconstruction, rehabilitation, and restoration of existing historic structures. The same rules apply for new construction. When building a new structure within a historic district, the owner should consider the variety of historic styles in Lake Worth Beach, choose one, and design a structure consistent with the details provided in this guide.



This diagram illustrates a few key elements to assessing a building's compatibility with its historic context: roof slopes, building height and mass, and front and side setbacks. These items combined help establish the rhythm of the street.



This new construction in Lake Worth Beach effectively uses modern materials in a manner that is compatible with the historic context.

If a new Mediterranean Revival home is desired, this guide, and existing well-maintained examples in the neighborhood, can provide inspiration and insight into appropriate materials and details. One will not find a Mediterranean Revival home clad in wood shakes or siding. And certainly, a standing seam metal roof on a Mediterranean Revival structure is not appropriate! By first understanding the historic components and limitations of the architectural styles in Lake Worth Beach, the planning and execution of a new structure in one of the city’s historic districts will be far more productive and enjoyable.

HURRICANE PROTECTION

Lake Worth Beach has often been referred to as the City “Where the Tropics Begin.” The city is perfectly situated to reap all of the benefits that a coastal South Florida town has to offer. With that comes the periodic threat of tropical storms and hurricanes. While it is true that most of Lake Worth Beach’s historic structures have survived more hurricanes than the majority of residents have experienced, they are still susceptible to the powerful forces of these storm events. Storm protection is a vital part of maintaining the valuable, and non-renewable, historic resources within the city. As with all of the other elements outlined in these Design Guidelines, there are appropriate and inappropriate ways to shelter a historic structure from an approaching storm.

Since 1992 when Hurricane Andrew devastated southern Miami-Dade County, there have been great advancements in building technologies and materials. Unfortunately not all of those advancements are compatible with the details and treatments of historic structures. Perhaps the most common technological advancement, and most popular, has been the advent of the impact window. While these windows are engineered and built to withstand great forces and impact from flying debris, they do break. A common misconception is that replacing historic windows (which have endured decades of hurricanes) with impact windows will eliminate the need to apply shutters as the windows are hurricane proof. Even if the windows do stand up to impacts from debris, they can be compromised by hours of driving wind and rain. Shuttering or applying storm panels to any opening, impact product or not, is the best way to protect a structure. It is always preferred that original windows in a historic structure be restored and maintained, especially considering that shuttering is the best method to protect any window or door.

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Hurricane Shutter types include:

- **Metal corrugated panels** – Steel is the heaviest and most affordable option, Aluminum is lighter but a bit more expensive. They look the same.
- **Clear corrugated Lexan panels** – Lightweight, more expensive than metal panels
- **Accordion Shutters** – not appropriate when visible from the street
- **Fabric Screens** – Lightweight, more expensive than metal panels
- **Impact Colonial Shutters** – Easy to operate, remains permanently in place, more expensive than metal panels
- **Impact Bahama Shutters** – Easy to operate, remains permanently in place, more expensive than metal panels

Attachment methods include:

Recessed flush bolts – bolts that are installed to be recessed into the wall, and are used for installations with masonry structures. To install panels, you back out the bolts, hang the panels, and sink in the bolts. The bolts can be painted the same color as the house, to help obscure visibility.

Panelmates – long double-threaded screws partially inset into the wood studs of wood structures, and a wingnut is used to attached the panel. Can put caps over the screws when not in use to help obscure visibility.

Tracks – typically installed on the header and under the sill of the window. Can be permanent or removable. Permanent tracks are not recommended when visible from the street as they visually detract from the appearance of the openings.

* It is always recommend that the bolts or panelmates be installed to run in the same direction on the same façade (ie. All vertical or all horizontal on each opening)

** Take into account any window and door trim or sills that might prevent shutters from being properly installed, and plan the protection type accordingly.



Corrugated Metal Panels



Corrugated Lexan Panels



Fabric Screens



Impact Bahama Shutters

Additional Information

There are many resources available to assist in understanding the City of Lake Worth Beach Historic Resource Preservation approval process, the city's Land Development Regulations, benefits to restoring a historic structure including the Ad Valorem Tax Exemption Program, and other historic preservation resources that can educate and enrich the preservation process. Below please find a list of some of the most requested resources as well as their web site information.

- **City of Lake Worth Beach Historic Preservation Division:** <https://lakeworthbeachfl.gov/community-sustainability/historic-preservation/>
- **City of Lake Worth Beach Land Development Regulations – Historic Preservation Ordinance 23.5-4:**
https://library.municode.com/fl/lake_worth_beach/codes/code_of_ordinances?nodeId=PTIICOR_CH23LADERE_ART5SURE_S23.5-4HIPR
- **State of Florida, Department of State, Division of Historical Resources:** <https://dos.myflorida.com/historical/>
- **Florida Trust for Historic Preservation:** <https://www.floridatrust.org/>
- **National Trust for Historic Preservation:** <https://savingplaces.org/>
- **National Park Service – Historic Preservation:** <https://www.nps.gov/subjects/historicpreservation/index.htm>
- **National Park Service – Technical Preservation Services:** <https://www.nps.gov/tps/how-to-preserve/briefs.htm>

Glossary

Adaptive Use: The reuse of a building or structure, usually for purposes different from the original use such as residence converted into offices.

Addition: New construction added to an existing building or structure.

Alignment: The arrangement of objects along a straight line.

Alteration: Work that affects the exterior appearance of a property.

Arch: A construction which spans an opening and supports the weight above it. (see flat arch, jack arch, segmental arch and semi-circular arch).

Balcony: A platform projecting from the wall of an upper story, enclosed by a railing or balustrade, with an entrance from the building and supported by brackets, columns, or cantilevered out.

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

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

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

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

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

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.”

Bracket: A projecting element of wood, stone or metal which spans between horizontal and vertical surfaces (eaves, shelves, overhangs) as decorative support.

Building: A structure with a roof, intended for shelter or enclosure such as a dwelling or garage.

Canopy: A roofed structure constructed of fabric or other material placed so as to extend outward from a building providing a protective shield for

doors, windows and other openings, supported by the building and supports extended to the ground directly under the canopy or cantilevered from the building.

Casement window: A window with one or two sashes which are hinged at the sides and usually open outward.

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

Column: A cylindrical or square vertical structural or ornamental member.

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

Corbel: In masonry, a projection, or one of a series of projections, each stepped progressively farther forward with height and articulating a cornice or supporting an overhanging member.

Character: The qualities and attributes of a building, structure, site, street or district. Character may include individual structures or the relationship between structures.

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

Compatible: In harmony with surroundings.

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

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

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

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

Demolition: Any act which destroys a structure, either partially or entirely

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

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

Design Guidelines: Criteria which provide direction to projects regarding design and help ensure that rehabilitation projects and new construction respect the character of designated buildings and districts.

Dormer window: A window that projects from a roof.

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

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

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

Elevation: Any one of the external vertical planes of a building. (or) An external vertical plane of a structure.

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

Facade: Any of the exterior faces of a building.

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

Fenestration: The arrangement of windows and other exterior openings on a building.

Finial: A projecting decorative element at the top of a roof turret or gable.

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

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

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

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

Floor Area Ratio: The relationship of the total floor area of a building to the land area of its site, as defined as a ratio in which the numerator is the floor area, and the denominator is the site area.

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

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

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

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

Hipped roof: A roof with uniform slopes on all sides.

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

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

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

Jack arch (see Flat arch)

Jalousie: A type of window comprised of a series of horizontal glass slats connected to a mechanical device operated by a crank.

Joist: One of the horizontal wood beams that support the floors or ceilings of a house. They are set parallel to one another—usually from 1’0” to 2’0” apart—and span between supporting walls or larger wood beams

Landmark Site: A site that is of exceptional importance to the City, State, region or nation and imparts high artistic, historic and/or cultural values.

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

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

Masonry: Work using brick, stone, concrete block, tile, adobe or similar materials.

Metal standing seam roof: A roof composed of overlapping sections of metal such as copperbearing steel or iron coated with a terne alloy of lead and tin. These roofs were attached or crimped together in various raised seams for which the roof type is named.

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

Molding: A decorative band or strip of material with a constant profile or section designed to cast interesting shadows. It is generally used in cornices and as trim around window and door openings.

Mortar: A mixture of sand, lime, (and in more modern structures, cement), and water used as a binding agent in masonry construction.

Mothballing: Implementing temporary measures to stabilize and protect a building from deterioration and vandalism.

Mullion: A heavy vertical divider between windows or doors.

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

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

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

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

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

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

Parapet: A solid protective or decorative wall located along the outside edge of a roof.

Pier: A column designed to support concentrated load; a member, usually in the form of a thickened

section, which forms an integral part of a wall, usually placed at intervals along the wall to provide lateral support or take concentrated vertical loads.

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

Pitch: The degree of the slope of a roof.

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

Post: A piece of wood, metal, etc., usually long and square or cylindrical, set upright to support a building, sign, gate, etc.; pillar; pole.

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

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

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

Protection: The act or process of applying measures designed to affect the physical condition of a property by defending or guarding it from deterioration, loss or attack, or to cover or shield the property from danger of injury. In the case of buildings and structures, such treatment is generally of a temporary nature and anticipates future historic preservation treatment; in the case of archaeological sites, the protective measure may be temporary or permanent.

Rafter: Any of the beams that slope from the ridge of a roof to the eaves and serve to support the roof.

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

Roof: The top covering of a building. Following are some types:

- Gable roof has a pitched roof with ridge and vertical ends.
- Hip roof has sloped ends instead of vertical ends.
- Shed roof (lean-to) has one slope only and is built against a higher wall.
- Clipped gable or hipped gable is similar to gable but with the end clipped back.
- Gambrel roof is a variation of a gable roof, each side of which has a shallower slope above a steeper one.
- Mansard roof is a roof with a double slope; the lower slope is steeper than the upper.

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

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

Renovation: The act or process of returning a property to a state of utility through repair or alteration which makes possible a contemporary use.

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

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

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

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

Sash: The moveable framework containing the glass in a window.

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

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

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

Shingle: A roofing unit of wood, asphaltic material, slate, tile, concrete, asbestos cement, metal, or other material cut to stock lengths, widths, and thickness, used as an exterior covering on sloping roofs and side walls; applied in an overlapping fashion.

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

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

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

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

Sill: The bottom crosspiece of a window frame.
Soffit: The underside of a structural part, as of a beam, arch, etc.

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

Stabilization: The act or process of applying measures to reestablish a weather resistant enclosure and the structural stability of a deteriorated property while maintaining its present form.

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

Stucco: An exterior wall covering that consists of lime, cement and sand, applied directly or over a wood or metal lath. It is usually applied in three coats.

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

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

Trim: The decorative framing of openings and other features on a facade.

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

Vernacular: A regional form or adaptation of an architectural style.

Visual Continuity: A sense of unity or belonging together that elements of the built environment exhibit because of similarities among them.

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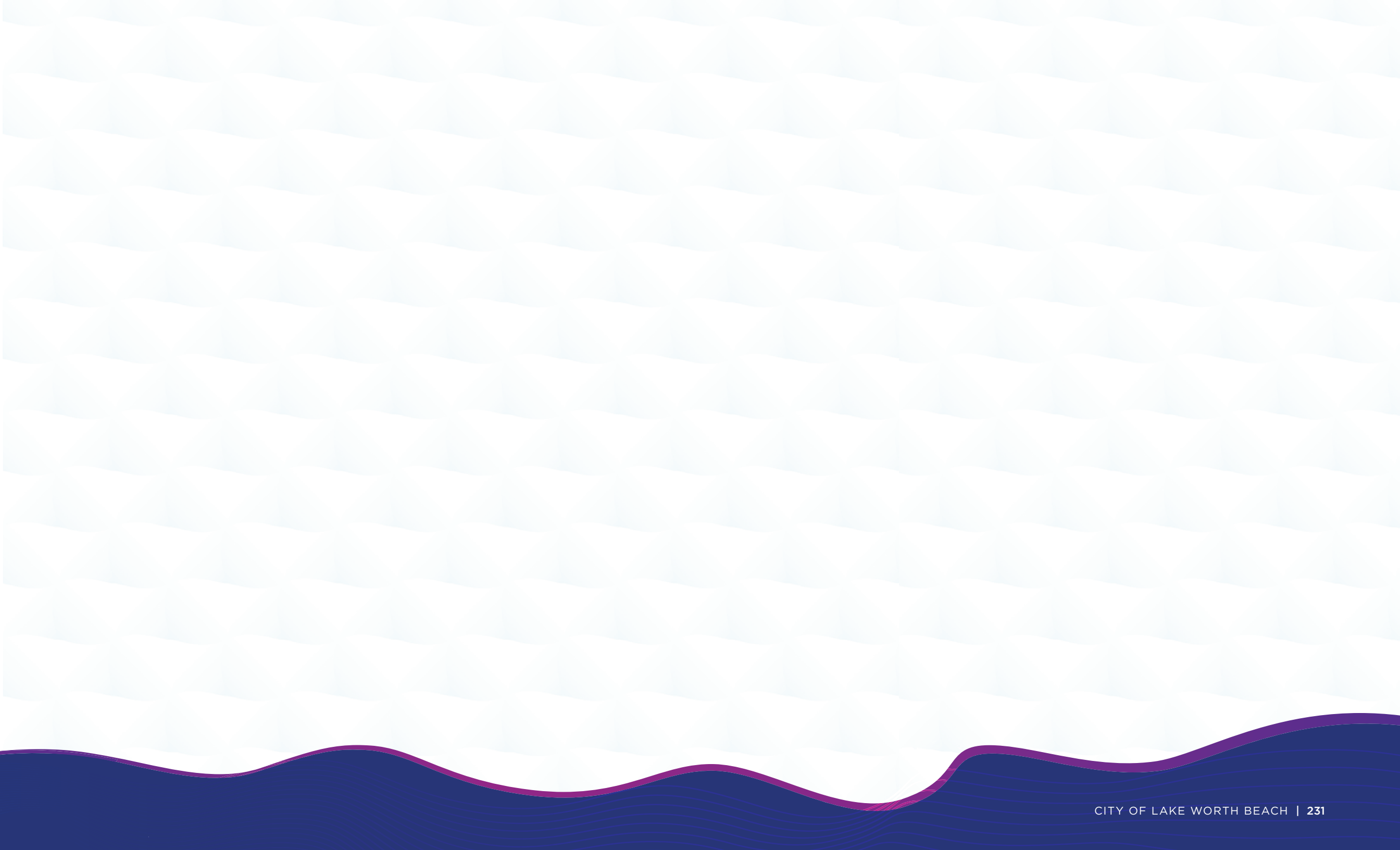
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Graphic Design provided by Crabtree Ink.

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