

Introduction

Congratulations! As a property owner in Milton's Historic District, you play a very important role in the preservation of the district's heritage and unique character. This booklet describes the design review process required for exterior changes to your historic building and property, and provides guidance on which treatments are appropriate for maintaining and/or rehabilitating these resources.

What is a Historic District?

A historic district is an area designated as having aesthetic, architectural, historical, cultural, or archaeological significance that is worthy of protection and enhancement. Milton's Historic District is a distinctive collection of historic structures, streets, trees and landscape features, which encompasses the historic core of the City. The historic district was established with the intention of protecting and maintaining these historic resources and the cultural heritage of Milton. In addition, the historic district is a way to ensure that new development is compatible with the City's historic character. The district reflects pride in the character of the City and a desire on the part of property owners and the City to protect these assets. In addition to protecting Milton's heritage, the historic district fosters civic beauty and is a valuable asset to the identity of the City. There are also several financial incentives for historic district property owners. Properties located within historic districts have often been shown to increase in value, due in part to the availability of federal and state tax credits for rehabilitating historic buildings. Tax credits encourage property owners within historic districts to increase the amount that they invest into their properties. This investment improves property maintenance, makes the area more attractive, and encourages people to visit or buy real estate. For more information on tax credits, visit the National Park Service website at www.nps.gov. The historic district was not created to prevent changes to historic properties, but rather to guide changes so that the overall historic character of the district is maintained. **If your property lies within the historic district, a special review process is required for exterior alterations, demolition or new construction. Interior work is not subject to design review.** The review process ensures that proposed work is compatible with the nature of the historic property and with the character of the historic district as a whole.

Overview of the Design Guidelines Booklet

Design Guidelines are intended to guide property owners in planning work that is consistent with the character of the historic district. This booklet describes solutions for rehabilitating and properly caring for historic properties. The design guidelines apply to residential as well as commercial structures located within the historic district. **However, the guidelines apply only to work on the exterior of buildings.** The guidelines, along with the Secretary of the Interior's Standards for Rehabilitation, are used by the Historic Preservation Board when reviewing applications for any exterior changes to historic district resources.

Historic District Ordinance

In order to achieve the goal of preserving Milton's Historic District, a historic district ordinance has been established. The ordinance sets forth the requirement that all actions affecting the exterior appearance of a resource within the historic district must be reviewed by the Historic Preservation Board before a permit for such activity can be granted.

The Historic Preservation Board

The purpose of Milton's Historic Preservation Board is to safeguard the heritage of the historic district, including its cultural, social economic, political and architectural history. The Historic Preservation Board's goals also include stabilizing and improving property values in the historic district and surrounding areas, fostering civic beauty, strengthening the local economy, and promoting the use of historic districts for the education, pleasure, and welfare of the citizens of the City. The primary responsibilities of the Historic Preservation Board are to review all plans for the construction, addition, alteration, repair, moving, excavation or demolition of resources in the historic district. It is the intent of

the Historic Preservation Board to work cooperatively with property owners throughout the design review process. The board only reviews the exterior features of a resource unless the interior work will cause visible changes to the exterior. The board follows the Secretary of the Interior's Standards for the Rehabilitation of Historic Structures and these guidelines when reviewing plans. The Secretary of the Interior's Standards are ten basic principles that were developed to guide appropriate rehabilitation work on historic buildings. The board may also review plans for major changes to open spaces in the historic district, such as the removal of large trees and changes to significant landscape features. The Historic Preservation Board consists of five members, all of whom live within the City of Milton and serve without compensation. The Boarders are appointed by the City Council. Members of the Board may be reappointed after their terms expire.

National Historic District

The City of Milton's Historic District is a National Historic District. Milton's National Historic District was established in 1987, when the Historic District was listed on the National Register of Historic Places. This provides for the process of design review by the Historic Preservation Board. The description of the boundaries of the District is found below.

Boundary Description of the Local Historic District

Begin at the intersection of the centerlines of Willing Street and Pine Street; then continue southwesterly along the centerline of Pine Street to its intersection with Escambia Street; then continue southeastward along Escambia Street to its intersection with Baldwin Street; then continue southwestward along Baldwin Street to its intersection with Walton Street; then southeastward to the northern right-of-way line of the CSX Railroad; then southwestward along the CSX right of way line to a point approximately 150 feet southwest of the terminus of Filmore Street along said right of way line; then northwestward to the westernmost corner of Parcel # 03-1N-28-2530-04300-005D; then northeastward along the northwest side of said parcel to the center line of Filmore Street; then northwesterly along Filmore Street to its intersection with Canal Street; then northerly along Canal Street to its intersection with Henry Street; then continue westward along the southern property line of Parcel # 03-1N-28-2530-07000-0090 to its southwest corner. Then continue northerly along the westernmost property lines of all properties immediately adjacent to Canal Street to the northeast corner of Parcel # 03-1N-28-2530-06600-0050; then continue east to the centerline of Canal Street; then continue northerly along Canal Street to the southeast corner of Parcel # 03-1N-28-2530-05800-0070; then westerly along the southern property line of said parcel to its southwest corner; then northerly along the westernmost property lines of all properties immediately adjacent to Canal Street to the centerline of Margaret Street; then continue westerly along Margaret Street to its intersection with the Blackwater Heritage State Trail; then northerly along said Trail to the northwest corner of Parcel # 03-1N-28-2530-07800-0070; then easterly along the northernmost property lines of all properties immediately adjacent to Berryhill Street to the intersection of Alabama Street and Monroe Street; then continue easterly along the centerline of Monroe Street for a distance of approximately 150 feet; then southerly to the northwest corner of Parcel # 03-1N-28-2530-01100-0030; then easterly along the northernmost property lines of all properties immediately adjacent to Berryhill Street to the northeast corner of Parcel # 03-1N-28-2530-01200-0030; then southerly and easterly to the centerline of Broad Street; then southeasterly along Broad Street to its intersection with Riverwalk Street; then easterly along Riverwalk Street and the Blackwater River to the southwest corner of Parcel # 03-1N-28-0000-05200-0000, lying of the edge of the Blackwater River; then southeasterly along the eastern bank of the Blackwater River for a distance of approximately 250 feet; then southwestward to the centerline of Willing Street; then southeasterly along Willing Street to the point of beginning.

Philosophy of Design Review A design review process has been established to ensure the protection of the character that makes Milton's Historic District unique. The goal of design review is to safeguard the resources that reflect the social, cultural, and architectural history of Milton. During the design review

process, plans for work on the exterior of historic resources are examined and evaluated by the Historic Preservation Board before work may begin. This process protects the historic district from unmanaged change by promoting approaches that are appropriate. The design guidelines that are used as a basis for this review emphasize the importance of repairing historic elements rather than replacing them, retaining and maintaining original features, and protecting the historic character of the property.

The Secretary of the Interior's Standards for Rehabilitation

The Secretary of the Interior's Standards for Rehabilitation are ten principles created to guide appropriate work on historic resources. Rehabilitation is the most common historic preservation treatment today, because it preserves the distinctive character of a historic building and its site, while allowing for reasonable change to meet new needs. The Secretary of the Interior's Standards describe rehabilitation as: The act or process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values. The Standards apply to historic buildings of all periods, styles, types, materials, sizes, and occupancy. They apply to both the exterior and interior of historic buildings. The Standards also encompass related landscape features and the building's site and environment as well as attached adjacent or related new construction. The Standards are to be applied to projects in a reasonable manner, taking into consideration economic and technical feasibility. The Secretary of the Interior's Standards for Rehabilitation are used by the State Historic Preservation Office and the National Park Service to determine if rehabilitation work carried out on a historic resource is a certified rehabilitation eligible to receive tax credits. Milton's Historic Preservation Board also uses the Standards to review the appropriateness of proposed changes to historic resources in the district.

The Ten Standards for Rehabilitation

Below are the Secretary of the Interior's Standards for Rehabilitation with a brief explanation of each.

- 1.** A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment. It is preferred that a building be used for its historic purpose, which tends to minimize the need for change. If this is not possible, a change of use is allowed, such as using a residential building for a commercial purpose. However, only minimal changes to historic materials, features, finishes and spaces will meet Standard 1.
- 2.** The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided. The special visual qualities of a historic building should be preserved. Removing, altering, or covering over distinctive materials, features, finishes and spaces is inappropriate. However, making changes to a non-significant rear elevation may be acceptable if the alterations are in keeping with the overall appearance of the building.
- 3.** Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken. Applying architectural elements or decorative details of an earlier or later style will falsify the building's history and will not meet Standard 3.
- 4.** Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved. A historic building reflects its original construction as well as its various changes over time. Alterations and additions may have acquired significance in their own right because they provide evidence of the evolution of the building or are important examples of an architectural style, material, or method of construction. Standard 4 requires that significant later changes be retained during rehabilitation.
- 5.** Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved. Architectural features play an important role in defining the historic appearance of a building. Altering or removing distinctive features will not meet Standard 5.
- 6.** Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture,

and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence. It is best to retain and repair historic features, but when a distinctive feature is too deteriorated to repair, it should be replaced. The replacement should match the historic one, preferably using the same materials.

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible. Buildings are cleaned to remove pollutants, chemicals, or soil from the surface. It is important that destructive cleaning methods be avoided and only gentle methods are used. Sandblasting destroys the surface of brick and stone, will pit metal surfaces, and raise the grain on wood surfaces. The incorrect use of chemicals, water or steam may also damage historic materials and will not meet Standard 7.

8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken. During rehabilitation, if an archaeological discovery is made, a trained archaeologist should be called in to evaluate the findings. Significant archaeological resources should be protected and preserved. If this is not possible, the archaeological resource should be documented and recovered according to accepted practices.

9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment. When an addition or exterior alteration to a historic building is necessary, it must be designed with sensitivity to protect distinctive historic materials from damage. The new work must also be compatible with the historic character of the building. However, a new addition should not so closely resemble the historic building that the old and new portions are indistinguishable.

10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired. Standard 10 is also referred to as the “principle of reversibility”. A new addition should be constructed in a manner that would allow the building’s distinctive form and materials to be kept intact if the addition is removed at a later date.

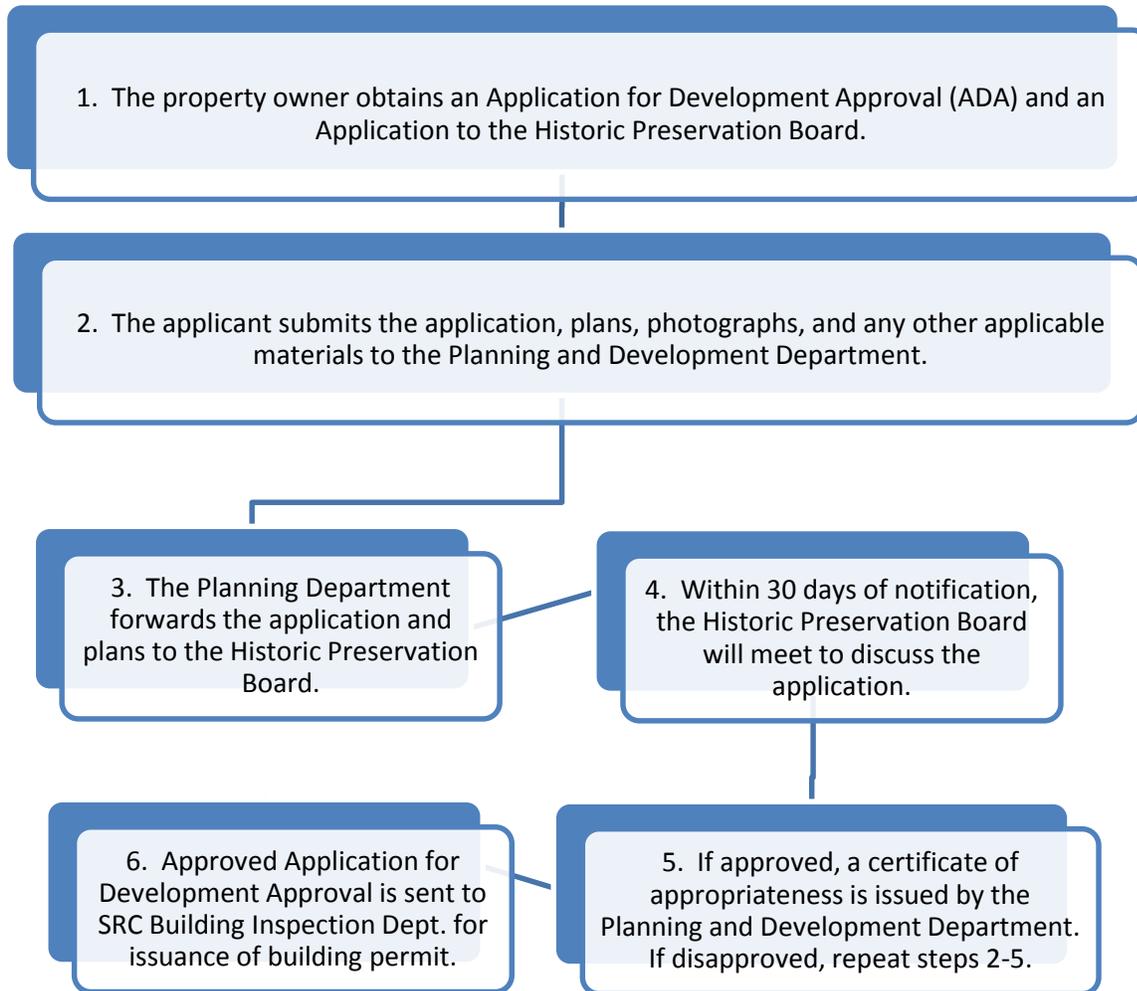
The Design Review Process

The design review process begins when a historic district property owner submits an application for a building permit to construct, alter, repair, move, add to, excavate or demolish a resource in the historic district. The application, along with good quality color photographs and plans showing the structure in question and its relation to adjoining structures, should be submitted to the Planning Department. The Planning Department will then transmit the application, plans and any additional information to the Historic Preservation Board for review. Some applications may require site plan review to be completed prior to review by the Historic Preservation Board. The Planning Department will not issue a permit, and work cannot begin until the Historic Preservation Board has issued a Certificate of Appropriateness or a Notice to Proceed. Once a complete application has been received by the Planning Department, the application will be transmitted to the Historic Preservation Board. The Board must meet and review the application within 35 days after the complete application has been received by the Department. The Board must approve or disapprove of the application within 60 days after the complete application has been received by the Planning Department. If the Historic Preservation Board approves the application, it will issue a Certificate of Appropriateness, which will then be transmitted to the Planning Department. After the Certificate of Appropriateness is issued and a Building Permit is granted, the Planning Department of the City of Milton and the Building Department of Santa Rosa County will inspect the work from time to time to insure compliance with the approved plan. If the Historic Preservation Board disapproves of the application, it will state the reason for doing so in writing and transmit it to the Planning Department and the applicant. The applicant may make modifications to the application and resubmit it at any time after doing so. If a property owner fails to obtain a building permit before performing work and the Historic Preservation Board finds that the work does not qualify for a Certificate of Appropriateness, the Board may require an owner to restore the resource to the condition that the resource was in before the

inappropriate work was performed, or modify the work so that it qualifies for a Certificate of Appropriateness.

The property owner obtains a land disturbance permit application at the Planning Department in City Hall. The applicant submits the application, plans, photographs and any other applicable materials to the Department. The Department determines the zoning classification of the parcel. If the parcel is determined to be located within the Historic District and the application is for work on a new or existing primary or accessory structure the Planning Department transmits the application and accompanying materials to the Historic Preservation Board. Site Plan Review must be completed and approved by the Historic Preservation Board prior to review by the Planning Board and/ or Council if required. If the Historic Preservation Board approves the application the Board issues a Certificate of Appropriateness and transmits it back to the Planning Department. If the Historic Preservation Board disapproves of the application the Board states its reasons for disapproval in writing and transmits it to the Planning Department and the applicant. A building permit is issued to the applicant by the Santa Rosa County Building Department if the project meets the standards. The applicant may make modifications to the application and resubmit it at any time. The Building Department will inspect the work periodically to insure compliance with the approved plan (See Attachment 1 for Flow Chart).

Design Review Process Flow Chart



Design Guidelines of the Historic District

Additions

1. Additions to historic buildings should only be considered after it has been determined that the new use cannot be successfully met by altering non-character defining interior spaces.
2. Construct the new addition so that there is the least possible loss of historic fabric and so that the character defining features of the historic building are not damaged, destroyed, or obscured.
3. Design additions so that they are compatible in mass, scale, color, material, roof shape and character with the original structure.
4. The addition should be clearly differentiated from the original structure and should not attempt to imitate an earlier architectural style.
5. Locate the addition onto the rear elevation, or a non-visible secondary elevation, not the primary façade.
6. Design the addition so that it is secondary, or subordinate, to the original structure in scale, design, and placement.
7. It is recommended that original exterior walls be kept intact and existing openings be utilized for connecting the addition to the original structure.
8. Additions should not be created through the enclosure of a front porch or prominent side porch.
9. Design additions so that they do not significantly change the proportion of built mass to open space on the individual site, or change the overall character of the site. Significant site features and trees should be retained.

Ancillary Structures

1. Retain and preserve garages, carriage houses, storage buildings, sheds and other accessory structures that contribute to the historic character of the individual building or the historic district.
2. Retain and preserve the character defining materials, features, and details of ancillary buildings, including foundations, roofs, siding, masonry, doors and architectural details.
3. Maintain and repair ancillary structures according to the pertinent guidelines.

4. If it is necessary to replace a deteriorated element or detail of an ancillary structure, replace only the deteriorated portion in kind rather than the entire feature. Match the original element in design, dimension, texture, color and material.
5. If a historic ancillary structure is missing or deteriorated beyond repair, replace it with a design based on documentation or a new design compatible in form, scale, size, materials and finish with the principal building on the site. Maintain the traditional height and proportion of ancillary structures in the historic district.
6. Prefabricated ancillary buildings must be compatible in size, scale, form, height, proportion and materials with historic ancillary structures in the district.
7. It is not appropriate to introduce an ancillary structure that will detract from the historic character of the principal building and the site, or that requires the removal of a significant building element or site feature.
8. Features or details that create a false sense of history should not be added to ancillary structures.

Architectural Details

1. Eaves, brackets, dentils, cornices, molding, trim work, shingles, columns, pilasters, balustrades or any decorative or character defining feature should be retained, maintained and preserved.
2. If it is necessary to replace an architectural detail, replace only the deteriorated portion in kind rather than the entire feature. Match the original detail in design, dimension, texture, color and material. Consider a compatible substitute material only when using the original material is not technically feasible.
3. If an architectural detail is missing or deteriorated beyond repair, replace it with a design based on physical, pictorial or historical documentation or a new design compatible in form, scale, location, materials and detail with the original element. Consider a compatible substitute material only when using the original material is not technically feasible.
4. It is not appropriate to add architectural details in an attempt to create a false historical appearance.

Brick and Masonry

1. Brick, stone, terra cotta, granite, stucco, slate and concrete elements that are original to the building should be retained, maintained and preserved. This includes masonry walls, foundations, roofing materials, chimneys, steps, piers, columns, lintels and sills.

2. Inspect surfaces and features for signs of moisture damage, vegetation, structural cracks or settlement, deteriorated mortar and loose or missing masonry units.
3. Provide adequate drainage to prevent water from standing on flat surfaces, collecting on decorative elements, or along foundations.
4. Brick and masonry should be cleaned only when necessary to remove heavy soiling and to stop deterioration.
5. Brick and masonry should not be sandblasted or subjected to any kind of abrasive cleaning or high-pressure water cleanings. Surfaces should be cleaned using the gentlest method possible, such as low-pressure water and detergents, using natural bristle brushes.
6. Repaint masonry if mortar is cracked, crumbling or missing, or if loose bricks, damp walls or damaged plasterwork are evident.
7. Repainting should only be done where necessary. Mortar should not be removed from sound joints and be repainted to achieve a uniform appearance.
8. Repainting should match the width, depth, color, raking profile, composition and texture of the original mortar.
9. Repainting should never be done with Portland Cement or other hard mortars. Original mortar compounds should be determined through mortar analysis. Original mortar compounds allow for expansion and contraction, while hard mortar or cement prevents the expansion and contraction process.
10. Mortar should be removed using hand tools. Electric tools can damage older brick.
11. Repair masonry features by patching, piecing or consolidating the masonry using recognized preservation methods.
12. Features that are missing or too deteriorated to repair can be replaced if they are accurately duplicated. Only the deteriorated element should be replaced.
13. It is not appropriate to paint or stucco masonry surfaces that were not painted or stuccoed historically. Repaint previously painted masonry surfaces in colors that are appropriate to the historic material, building, and the historic district.
14. Paint removal should not be done if the paint is firmly adhered to the masonry surface.

Chimneys

1. Chimneys that are dominant features of the structure should be retained, maintained and preserved.
2. Non-functional chimneys should be maintained and should not be removed above the roofline.
3. When necessary, chimneys should be repainted and cleaned according to the masonry guidelines to match original colors, shape, brick pattern and tooling.
4. If reconstruction of a chimney is necessary due to structural instability or deterioration, it should be rebuilt in the original configuration.

Decks

1. Decks should be located so that the historic fabric of the building and its character defining features are not damaged, destroyed or obscured.
2. Decks should only be constructed on the rear elevation of the building, inset from the rear corners, so that they are not visible from the street.
3. The deck should be self-supporting, so that it may be removed in the future without damage to the historic structure.
4. Design and detail the deck, including its railings and steps, to reflect the materials, scale and proportions of the building.
5. It is not appropriate to introduce a deck if doing so will require the removal of a significant building element or site feature such as a porch or a mature tree.
6. It is not appropriate to introduce a deck if it will detract from the historic character of the building or the site, or significantly change the proportion of built area to open space for a specific property.

Demolition

1. Demolition of significant buildings, structures, additions, features, sites, objects or trees within the historic district should be avoided. Demolition is irreversible and alters the essential character and integrity of the historic district.
2. Demolition of a building or structure which contributes to the historic district should not occur unless:

- a. Public safety and welfare requires removal of a building or structure.
 - b. Economic hardship (no reasonable return on or use of the building or structure exists) has been demonstrated or proven.
 - c. Severe structural instability or deterioration of a building or structure has been proven to the satisfaction of the SRC Chief Building Official and with the knowledge of the Historic Preservation Board.
 - d. The building has lost its original architectural integrity and no longer contributes to the district.
 - e. No other reasonable alternative is available, including relocation of the building.
3. Before demolition, the owner should work with the Historic Preservation Board and other interested parties to salvage usable architectural materials.

Demolition By Neglect

1. Neglect in maintaining, repairing or securing a historic resource that results in the deterioration of an exterior feature of the resource or loss of the structural integrity of the resource is considered “demolition by neglect.”
2. If the Historic Preservation Board finds that a historic resource is threatened by demolition by neglect, the Preservation Board may do either of the following: (1)Require the owner of the resource to repair all conditions contributing to demolition by neglect; or (2)If the owner does not make the repairs within a reasonable time, the Preservation Board or its agents may, after approval of the City Council, enter the property and make such repairs as are necessary to prevent demolition by neglect. The cost of the work shall be charged to the owner and may be levied by the City of Milton as a special assessment against the property.

Doors

1. Doors that contribute to the historic character of the building should be retained, maintained and preserved. This includes functional and decorative features such as frames, glazing, panels, sidelights, transoms, surrounds, thresholds and hardware.
2. Doors should be preserved in their original location, size and design and with their original materials.
3. Non-original door openings should not be added to primary facades or to visible secondary elevations.

4. Historic doors should be repaired rather than replaced. If replacement is necessary due to severe deterioration, the replacement should match the original in material and design, and reuse serviceable hardware when possible.
5. Inspect doors regularly for deterioration, moisture damage, paint failure and corrosion.
6. Apply protective coatings when necessary.
7. Storm doors should not obscure or damage the existing door or frame. New storm doors should be full light, with a painted, stained, or baked-enamel finish color that is compatible with the color of the existing door.

Fences and Walls

1. Iron, wood, stone, stucco, concrete or brick fences that contribute to the overall historic character of a building or site should be retained, maintained and preserved. This includes both functional and decorative elements of the fence or wall, such as gates, decorative rails and pickets, pillars, posts and hardware.
2. Wood, masonry and metal elements of fences should be protected and maintained through appropriate surface treatments. Follow the guidelines for wood and masonry where applicable.
3. Fences and walls should be repaired using recognized preservation repair methods for the material or surface coating.
4. If it is necessary to replace a deteriorated element of a wall or fence, replace only the deteriorated portion in kind rather than the entire feature. Match the original in design, dimension, detail, texture, pattern, color and material.
5. If it is necessary to replace an entire wall or fence because of deterioration, replace it in kind, matching the original in design, dimension, detail, texture, pattern, color and material.
6. Replace missing walls or fences with a new wall or fence based on accurate documentation of the original, or with a new design that is compatible with the historic character of the building and the district.
7. Covering historic fences or walls with contemporary substitute coatings or materials is not appropriate.

Foundations and Exterior Walls

1. Foundations and exterior walls that contribute to the historic character of a building should be retained, maintained and preserved.
2. Wall and foundation materials such as brick, stucco, stone, wooden shingles, wooden siding, and asbestos siding should be retained and preserved.
3. Adequate drainage should be provided to prevent water from collecting on decorative elements or along foundations.
4. It is not appropriate to remove or cover any material detail associated with exterior walls, including decorative shingles, panels, brackets, bargeboards and cornerboards.
5. Attempting to create a false historical appearance by introducing non-original features or details to an exterior wall is not appropriate.
6. Introducing new features such as window or door openings, bays, vents, balconies, or chimneys is not appropriate if it will compromise the architectural character of the building.
7. Repair foundations and wall surfaces, details and features using recognized preservation repair methods for the material.
8. If it is necessary to replace a deteriorated element, replace only the deteriorated portion in kind rather than the entire feature. Match the original in design, dimension, detail, texture, color and material.
9. If it is necessary to replace an entire wall or feature because of deterioration, replace it in kind, matching the original in design, dimension, detail, texture, color and material.
10. Replace missing walls or foundations with a new wall or foundation based on accurate documentation of the original, or with a new design that is compatible with the historic character of the building.

Gutters

1. Boxed or built in gutters should be repaired rather than replaced if possible. It is not appropriate to replace built in gutter systems with exposed gutters.
2. If replacing gutters and/or downspouts, retain the shape of traditional half round gutters and downspouts.
3. Gutters should provide proper drainage through the use of downspouts and flashing if needed to avoid water damage to the building.

4. Downspouts should be located away from significant architectural features of the building.

Landscaping

1. Landscaping features that contribute to the character of the historic district, such as trees, hedges, gardens, yards, arbors, ground cover, fences, patios, terraces, fountains, site topography and significant views and vistas should be retained, maintained and preserved.
2. Seriously diseased or severely damaged trees or hedges should be replaced with a new tree or hedge of a similar or identical species. It is not appropriate to remove healthy, mature trees.
3. Additions or new construction should be designed so that large trees and other significant site features are preserved.
4. Landscaping should not overwhelm a building or conceal or obscure its primary facade.
5. Significantly reducing the proportion of built area to open space through new construction, additions, or surface paving is not appropriate.
6. Contemporary equipment such as satellite dishes, solar collectors, playground equipment, mechanical units, and storage units should be screened from view.
7. Substantially altering the topography of a site through grading, filling or excavating is not appropriate.

New Construction

1. New buildings should be compatible with surrounding buildings that contribute to the character of the historic district in terms of height, form, size, scale, massing, proportion, roof shape, materials, setback, orientation, spacing and distance from adjacent buildings.
2. The design of new buildings should be compatible with, but discernable from, historic buildings in the district.
3. The City's TND Ordinance is the preferred method for developing property in the Historic District and the development community and area property owners should be encouraged to apply the standards for development found within the TND Ordinance to the lands of the Historic District.
4. Window and door openings should be compatible with the surrounding historic buildings in placement, scale, orientation, proportion and size.

5. Materials and finishes should be compatible with surrounding historic buildings in terms of composition, scale, pattern, detail, texture, finish and color.

Paint and Paint Colors

1. Buildings and other features should closely follow those guidelines for painting historic structures or properties as set forth by the City of Milton's Land Development Regulations. Article III Section 12.6. (F)

Porches

1. Porches that contribute to the historic character of the building should be retained, maintained and preserved. This includes functional and decorative elements such as columns, pilasters, piers, entablatures, balustrades, steps, railings, floors and ceilings.
2. Wood, masonry, and metal elements of porches should be protected through appropriate surface treatments such as cleaning, rust removal and reapplication of protective coating systems.
3. Enclosing a porch in a manner that results in a diminution or loss of historic character is not appropriate. In most cases, enclosing a front porch is not appropriate.
4. If it is necessary to replace a deteriorated porch detail, replace only the deteriorated portion in kind rather than the entire feature. Match the original in design, dimension, detail, texture, color and material.
5. If it is necessary to replace an entire porch because of deterioration, replace it in kind, matching the original in design, dimension, detail, texture, color and material.
6. Removing a deteriorated porch and then not replacing it is inappropriate.
7. Replace missing historic porches based on accurate documentation of the original, or with a new design that is compatible with the historic character of the building.

Relocation

1. Relocation of a historic building or structure is only appropriate if it is threatened by demolition or if it is surrounded by an environment that is not compatible with an adaptive use.
2. The building or structure must be structurally sound enough to survive a move.

3. There must be an appropriate and practical use for the building or structure at its new site.
4. Before moving the building or structure, its original setting and context must be documented with photographs, site plans and written statements that record existing conditions.
5. A building or structure can only be relocated within the historic district if it is determined by the Historic Preservation Board to be architecturally compatible with the adjacent buildings, and that the relocation of the building will not damage existing historic district buildings or their site and setting.
6. A site plan for the new location of the relocated building must be submitted to the Historic Preservation Board before the move, and must include site features, plantings and information on any ancillary structures.
7. A site plan for the original location of the building must be submitted to the Historic District Commission before the move, and must include proposed site features and plantings of the original site after the relocation.
8. Contractors with experience should be used to determine the structural condition of the building before the move, coordinate the move with the utility companies and appropriate City and County departments, and minimize structural damage during the move.
9. Significant features of the original site, the new site, and the route of the move must be protected during the relocation.

Roofs

1. Functional and decorative features of a roof that are important in defining the overall historic character of the building should be retained, maintained and preserved. This includes design elements such as roof shape and patterning, and decorative features such as cupolas, cresting, chimneys, and weathervanes. Materials such as slate, wood, clay tile and metal should also be preserved.
2. Maintain a weather-tight roof for the protection of the entire structure.
3. Changing the configuration of the roof by adding dormer windows, balconies, vents or skylights is not appropriate if it compromises the historic character of the building.
4. Removing a roof feature, such as a chimney, rather than replacing it is not appropriate.
5. Air conditioners, satellite dishes, solar collectors, transformers and antennas on roofs should be installed on inconspicuous elevations.
6. Repair roofs by reinforcing historic materials when possible.

7. Reuse intact slate or tile when the substrate needs replacement.
8. Replace deteriorated flashing as necessary.
9. If it is necessary to replace a partially deteriorated material or feature, replace only the deteriorated portion in kind rather than the entire roof or feature. Match the original in design, dimension, color and material. Consider using compatible substitute materials only if using the original material is not technically feasible.
10. If it is necessary to fully replace deteriorated roofing or a roof feature, replace it in kind, matching the original in design, dimension, color and material. Consider using compatible substitute materials only if using the original material is not technically feasible.

Wood

1. Original wood siding, wood wall shingles, wood architectural trim and wood features such as cornices, architraves, brackets, pediments, columns and balustrades should be retained and maintained.
2. Prevent water from infiltrating exterior wood elements by keeping gutters and downspouts in good repair, maintaining protective coatings, and keeping joints properly sealed or caulked.
3. Repair wood elements using recognized preservation methods for patching, consolidating, splicing and reinforcing.
4. If it is necessary to replace a deteriorated area of a wood element, replace only the deteriorated portion in kind rather than the entire feature. Match the original in design, color, texture, size, placement, dimension and material.
5. If it is necessary to fully replace a deteriorated wood element, replace it in kind, matching the original in design, color, texture, size placement, dimension and material.

Windows

1. Windows should be preserved in their original location, size, and design with their original materials and numbers of panes. Features such as frames, sash, muntins, sills, heads, moldings, surrounds, hardware and shutters should also be retained.

2. It is not appropriate to change the number, location, or size of window openings by cutting new openings, blocking windows, or installing replacement windows that do not fit the historic window opening.
3. Inspect windows regularly for deterioration, moisture damage, air infiltration, paint failure and corrosion. Reglaze sash, apply weatherstripping, and reapply protective coatings as necessary.
4. Repair historic windows by using recognized preservation methods for patching, consolidating, splicing and reinforcing.
5. Peeling paint, high air infiltration, sticking sash or broken panes are all repairable conditions that do not necessitate replacement.
6. If it is necessary to replace a deteriorated element of a window, replace only the deteriorated portion in kind rather than the entire window. Match the original in design, color, texture, size, placement, dimension and material.
7. If it is necessary to fully replace a window, replace it in kind, matching the original in design, pane configuration, color, texture, size, placement, dimension, detailing and material.
8. Replace missing windows with a new unit based on accurate documentation of the original or a new design compatible with the original opening and the historic character of the building.
9. Existing shutters should be maintained and repaired or replaced in kind as necessary.
- 10.** Storm windows should not obscure or damage the existing sash or frame. New storm windows should have a painted or baked-enamel finish that is compatible with the sash color.

Milton Community History

The City of Milton, the county seat of Santa Rosa County, is located near the center of this western Florida Panhandle county, adjacent to the Blackwater River. The City of Milton is among the oldest cities in Florida, incorporated in 1844 under the Florida Territorial Acts of 1844. In founding days, the Blackwater River served as the main transportation artery for timber, lumber, brick, naval stores and ship building industries. Milton roots go back to the early 1800's when people began settling along the banks of the river. In its earliest days, the settlement may have been referred to simply as "Blackwater." The origin of the name Milton is uncertain, but was likely a derivation of "Milltown," demonstrating the importance of the lumber industry in the area. Legend has it that the area was also referred to by one of its most irritating features: the

brambles and briars that once grew along the banks of the river. Hence, in early days Milton was referred to as "Scratch Ankle."

The Civil War had a catastrophic effect on progress in the city, being most commercial facilities were destroyed early in the war to prevent their use by Federal troops. Many residents fled to Alabama during the war and many lost their estates.

In the early 1880's, the railroad came to town, bringing a new dimension to the commercial activities of the area. Soon, railroad tracks covered the county, extending deep into the forests north of town as timber related industries flourished.

The first Courthouse in Milton, located on Berryhill Road on the site of the current Berryhill School Administration building, served as the Town Hall. Three devastating fires struck Milton in 1885 and 1892. Each largely destroyed the commercial sections of town. The worst fire of all, in 1909, razed almost every building within two blocks of the river, including the Town Hall. One of the few buildings remaining was the old courthouse. Downtown Milton today reflects the aggressive rebuilding effort that took place in the years following after this fire.

In the early part of the 20th Century, the City of Milton began to provide many of the services and conveniences of larger cities. In 1910, an electrical plant was installed at the edge of town on Berryhill Road. Shortly after, a modern waterworks, with 110-foot tall steel water tower, was erected at the same site. The Milton Fire Department was established in 1914. Over the next several years infrastructure began as sewer lines were laid, and streets were paved. A bridge was built across the Blackwater River at the foot of Grace Street, replacing the ferry which operated from the end of Berryhill Road for over 70 years.

As World War II approached, the trees were disappearing and the lumber industry began to decline. But war produced the need for Naval Aviators and the U. S. Navy built N.A.S. Whiting Field north of Milton. Over time, Whiting Field, and its associated out lying fields, became the preeminent training facility for Naval Aviators, and a vital part of our community. While the growth in new housing continues, historic preservation remains important, as exhibited in the City's Downtown Historic District.

Architectural Styles Within The Milton Historic District

Commercial Vernacular (1850-1940)



The design of commercial buildings in Northwest Florida mirrors national trends. During the mid-nineteenth century, commercial buildings as a distinct property type developed throughout the United States. They housed a variety of uses, such as offices, banks, hotels, and theatres, but most commonly functioned as retail stores. Specific design constraints shaped commercial

architecture in the United States. Most commercial buildings were concentrated in districts with high land values. Lot configuration, therefore, exerted great influence on the form and plan of

commercial buildings. To exploit land value to the fullest, commercial buildings were constructed in close proximity to one another and designed to cover most of the lot. The side

walls of one commercial building often formed party walls with adjacent buildings. Because of such design constraints, commercial buildings from the mid-1850s to the 1940s shared many of the same characteristics. Most commercial buildings were rectangular in plan. One narrow elevation, facing the street, became the focus of the design and provided the building's identifying features. Facades were organized into distinct sections or zones, commonly

containing one or two parts. The one part facade generally was a one-story building. It

was formed by a structural framework consisting of columns, bulkheads or kick-panels, and a cornice topped by a parapet. Large, show windows were generally placed within this framework

to display merchandise and light the interior. The wall area between windows and cornice provided a place for advertising and made the facade appear taller. This framework formed a basic compositional arrangement. Materials, doors and windows, and decorative and stylistic details constituted secondary characteristics that could be organized in a variety of ways. The two part commercial block was a multi-story building, organized into an upper and lower zone. The design of the lower zone was essentially the same as the one part facade. It contained distinct uses in each zone. The lower zone generally housed public spaces such as retail stores, banking room, insurance offices, or hotel lobbies. The upper zone often provided space for private uses, including apartments, offices, hotel rooms, and meeting halls. Commercial architecture in Florida originated before the Civil War, but the number of such buildings remained small until after the conflict. One and two zone commercial buildings, the most common types, employed a variety of materials and styles. The application of cast iron to storefronts, architectural features, and details began in the 1870s. Ornamental metal was often applied to ceilings and side-walls and on exterior walls, providing decoration and sheathing.

Following the Civil War, brick became more easily available. Brick use increased in constructing commercial buildings because of its resistance to fire, especially in urban sectors whose original frame structures were consumed by fire. Most of the commercial buildings were one or two stories in height with fixed glass storefronts. Ornamentation was simple, usually cast concrete detailing or decorative brick work, such as corbeling. Roofs were usually flat built-up types with parapets. Brick was frequently used in combination with cast-iron. From 1900 to 1940 the form of commercial buildings in Florida remained essentially the same, though new materials and stylistic influences appeared. Steel and reinforced concrete largely replaced cast-iron as a structural material. Brick became more varied in color and texture. From 1900 to 1930 classically derived styles such as the Beaux Arts, Neo-classical, and Italian Renaissance influenced composition and ornamentation of commercial buildings. Beginning in the 1920s, two new masonry materials, hollow terra cotta tile and concrete block, gained wide use in construction of commercial buildings. As strong as fired brick, the new materials were lighter and cheaper. As the historic period drew to a close, concrete block replaced brick as a structural material. In the 1920s brick was frequently applied on a variety of commercial buildings as an

exterior finish material in combination with masonry or frame interior walls. Stucco finishes and terra cotta detailing became widespread. Construction of commercial buildings, along with all other types of construction, declined in Florida during the 1930s. New materials, including Vitrolite and Carrera glass, were introduced.

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Local Examples:

All commercial buildings along Willing Street north of Caroline Street.

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Characteristics:

- Plan: regular, rectangular.
- Foundation: continuous or slab brick or concrete
- Height: one-three stories.
- Primary exterior material: brick, common or running bond; concrete block; stucco, rough texture.
- Roof type: flat with parapet.

Greek Revival (1830-1870)

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The Greek Revival style was the most popular style of American domestic architecture from about 1830-1860. Several factors contributed to the style's popularity. Archaeological excavations of ancient Greece during this period increased public awareness of Greek architecture. In addition, the newly independent United States sympathized with modern Greece's involvement in a war for independence. The Greek Revival style was popular for both homes and public buildings. For many Americans, it symbolized the United States as the spiritual successor to the democratic traditions of ancient Greece. The Greek Revival was an adaptation of the classic Greek temple front, employing details from Doric, Ionic, and Corinthian

orders. The Greek Revival style was popularized by carpenters, pattern books, and architects such as Benjamin Latrobe and his students, Robert Mills and William Strickland. It was applied to residences, churches, banks, courthouses and other public buildings. The full-colonnaded plantation house provided a common example of the style in the South. The Greek Revival style

endured in Florida until about 1870, concentrated in the cotton growing region of Middle Florida, west of the Suwanee River. Reflecting the frontier character of the state, examples in Florida were generally simpler and more austere than those found in urban or more prosperous states. Most were dwelling houses.

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Local Examples:

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Identifying features of the Greek Revival include low-pitched gable or hipped roofs and a cornice line emphasized by a wide band of trim representing a classical entablature.

Most examples feature an entrance porch or a full-width porch supported by square or round columns drawn from the Doric, Ionic, or Corinthian orders. A narrow line of transom and sidelights often surround the primary entrance.

Characteristics:

- Plan: regular, rectangular or nearly square.
- Foundation: brick or other masonry piers.
- Height: one to two-and-one-half stories.
- Primary exterior material: horizontal wood siding.
- Roof type: hip or gable
- Roof surfacing: wooden shingles (original); sheet metal shingles; composition, shingles.
- Detailing: classically derived columns, balustrades, modillions, dentils. Entrance detailing--transom, sidelights, fanlights--common. Entry porch or full-width porch supported by square or round columns. Cornice line emphasized with wide band of trim.

Renaissance Revival (1850-1920)

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Renaissance (French for "rebirth") refers to the artistic, architectural, and literary movement in Europe between the 14th and 16th centuries. The Renaissance Revival style is based on the architecture of 16th-century Renaissance Italy and France, with additional elements borrowed from Ancient Greek and Roman architecture. Renaissance Revival is a general term which encompasses the various Italian Renaissance Revival and French Renaissance Revival styles, including Second Empire.

The Renaissance Revival style was popular during two separate phases. The first phase, or the First Renaissance Revival, was from about 1840 to 1885, and the Second Renaissance Revival, which was characterized by larger and more elaborately decorated buildings, was from 1890 to 1915. Due to the expensive materials required and the elaborate style, Renaissance Revival was best suited for public and commercial buildings, and very grand homes for the wealthy.

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Local Examples:

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Characteristics:

- Plan: Cube-shaped, Balanced, symmetrical facade
- Foundation:
- Primary exterior material: Smooth stone walls or smooth stucco finish.
- Roof type: Low Pitched hip or Mansard roof typically topped with balustrade. Features wide eaves with large brackets.
- Detailing: Ornatly-carved stone window trim varying in design at each story; smaller square windows on top floor; quoins (large stone blocks at the corners); segmental pediments; horizontal stone banding between floors

Gothic Revival (1850-1920)

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The Gothic Revival style achieved popularity in the United States between 1840 and 1870. It remained a favored style for religious and educational buildings, including those in Florida, well into the twentieth century. Several variations, including the Carpenter Gothic and the Collegiate

Gothic, materialized. Architect Andrew Jackson Downing, said to have built the first example in America in 1832, later produced several pattern books in which he illustrated the style's appropriateness for modest domestic designs. Downing's efforts to popularize the Gothic helped to make it one of the dominant building styles of the day. Carpenter Gothic, a peculiarly American version of the Gothic Revival, was popularized nationally in the writings and architectural pattern books of Downing, Alexander Jackson Davis, and Richard Upjohn, published in the 1830s, 1840s, and 1850s. The Gothic Revival in Northwest Florida dates to the 1850s. Florida's Episcopal Churches, many of which were drawn from the pattern books of Richard Upjohn, offer many of the earliest and best examples of the Carpenter Gothic. University buildings and public schools portray the Collegiate Gothic style.

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Local Examples:

St. Mary's Episcopal Church

Mt. Pilgram African Baptist Church

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Identifying features of the Gothic Revival style include steeply pitched gable roofs, often with one or more intersecting cross-gables; decorative verge board work in the gables; open eaves; wood siding, often board and batten; one story entrance or end porch; and varied window treatments including lancet, cantilevered oriels, and double-hung sash windows, often with diamond pane glazing. The hallmark of the Carpenter Gothic is extensive use of sawn wood ornamentation on the bargeboards and eaves of the roof. This type of ornamentation was made possible by the nineteenth-century development of the jigsaw. Steeply pitched gables lent a pronounced vertical emphasis to Carpenter Gothic buildings.

Characteristics:

- Plan: rectangular or ell.
- Foundation: brick piers; continuous masonry.
- Height: one-and-one-half to two-and-one-half stories.
- Primary exterior material: wood: board and batten, shingles, weatherboard; less frequently stone.
- Roof type: steep-pitched gable.
- Roof surfacing: wooden shingles (original); ornamental

metal; composition shingles.

- Detailing: prominent gables, oriel windows, massive chimneys, pointed elliptical arch, towers and battlements, crenelation, jig-sawn trim on eaves, gable end, leaded stain glass.

Queen Anne (1880-1910)

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The Queen Anne style, arguably the most picturesque of late nineteenth American domestic styles, exhibited a variety of forms, textures, colors, and materials. Popularized initially in

England by architect Richard Norman Shaw, the style developed a distinctive character in the United States. Introduced to the American public at the 1876 Centennial Exposition in

Philadelphia, it gained wide publicity through illustrations, press reports, pattern books, and popular magazines such as **Architecture and Building News**. American architects and builders took a fancy to the style, which became widespread during the 1880s and 1890s. The Queen Anne in Florida was exclusively applied to residential buildings. It spread rapidly throughout the state during the 1880s and 1890s following the construction of rail lines, which facilitated the transportation of ornamental millwork and other building elements associated with the style.

The style exerted great influence on vernacular buildings. Although it declined in popularity after 1900, examples can be found as late as 1910.

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Describe local examples here.

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Queen Anne style houses in Florida were frame structures sided with a variety of wooden materials, principally shingles, weatherboard and novelty siding. Irregular massing of building and roof forms were hallmarks of the design, as were extensive use of verandas and wood trim. Roof types included gable, hip, pyramid, and cone (for towers). Porches were most often partial or full with, and were often extended along one or both side walls. Roofs featured details such as dormers, tall brick chimneys and cresting. Ornamental metal constituted a typical roof surface. Asymmetrical placement of windows was common. The double-hung sash windows often contained multiple light configurations, particularly in the upper sashes. Art glass was a common window and door material.

Characteristics:

- Plan: irregular.
- Foundation: piers, brick.

- Height: one and one-half to two-and-one-half stories.
- Primary exterior material: various: horizontal wood siding, shingles.
- Roof type: multi-planed, gable most common; towers, gables, turrets common secondary roof structures.
- Roof surfacing: wooden shingles; sheet metal, embossed; composition, asbestos shingles.
- Detailing: bay windows, woodwork, including finial, pendants, brackets, scrollwork, trusses, verge boards, panels; multiple textures, fish scale, other shingles; and a variety of color.

Folk Victorian (1870-1910)



The Folk Victorian is a simple version of the more elaborate Victorian house styles. The folk victorian (in fashion during the 1870's thru the first decade of 1900's) has its origin in the national folk house popularized during the period of around 1850 through the early 1890's. It is defined by the presence of Victorian decorative detailing attached to the simple folk form house. Italianate detailing is also a frequent inspiration in the folk victorian style. The porches of these homes are the general areas in which detailing takes place. Porch supports are either turned spindles (as detailed in Queen Anne Victorians), or square posts with beveled corners (chamfered) as seen in porches of italianate house plans. Lace-like spandrels are common and turned balusters are used as porch railings. Balusters are also used in suspended form (in the frieze) from the porch ceiling. Eaves may be open rafter tails or boxed with brackets along the cornice. Window surrounds are simple or either dressed with pediments above and examples of side gabled or pyramidal roofs often has a center gables with decorative detailing. The widespread of Folk Victorian house plans was made possible due to the railroads. During the growth of the railroad and rail system connecting the states, wood working machinery became very accessible to local trade persons making it possible to produce inexpensive victorian detailing. Also, the ability for lumber yards to stock prefab detailing from other mills was possible because of the rail system. Builders and homeowners were able to select from these options and add onto the traditional folk houses that were common to the local craftsman thereby giving the homes a distinct styling similar to Queen Anne Victorian houses. The folk victorian is often confused with the queen anne style. While the two styles do have similar spindle work detailing, the Folk Victorian is symmetrical and orderly in its design. It lacks the presence of

towers, the elaborate moldings, textured veneer, and varied wall surfaces that are characteristic of the Queen Anne Victorian.

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Describe local examples here.

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Identifying features of folk Victorian homes include porches with spindlework detailing (turned spindles and lace-like spandrels) or flat, jigsaw cut trim appended to National Folk (post railroad) house forms (see page 89); symmetrical façade (except gable-front-and-wing subtype); cornice-line brackets are also common.

Characteristics:

- Plan: Square, symmetrical shape. Shotgun style plans are common throughout the South.
- Foundation: piers, brick
- Height: one to one and one half stories
- Primary exterior material: various: horizontal wood siding, shingles
- Roof type: Usually gabled, can be pyramidal, lacks towers. Most commonly shingle material used.
- Detailing: Symmetrical facades, lack of textured and varied wall surfaces. Simple window designs, boxed or open roof-wall junction, lace-like spandrels, turned balusters.

Bungalow (1910-1940)

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The Bungalow arrived in the United States as an import from East Asia. A low house with generous porches, it originated as a wayside shelter for British travelers in India during the eighteenth and nineteenth centuries. While the origin of the word Bungalow and some of its design features came from India, the Japanese provided many of its details. Techniques of Japanese construction exhibited at late nineteenth century American expositions, particularly the

extensive display of structural members and the interplay of angles and planes, became integral parts of Bungalow design. During the first three decades of the twentieth century, the Bungalow became the most common style of residential architecture in the United States. The earliest American Bungalows appeared in the 1890s, mostly in California. Bungalows came in various shapes and forms, but small size, simplicity, and economy generally characterized the style. Florida Bungalows appeared in several forms. The more elaborate of them were one-and-one-half stories in height

and highly detailed. They included the side-gabled type and the Belvedere or Airplane Bungalow. Sears Roebuck and other companies provided pre-cut Bungalows which could

be assembled on site. The most common Bungalow, a one-story type, featured a gable main roof above a gable porch roof. During the 1920s developers used the Bungalow as tract housing in neighborhoods throughout the state.

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Describe local examples here

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Bungalows in Florida generally featured a rectangular ground plan, with the narrowest side oriented toward the street. Most displayed gently sloping gable-over-gable roofs that face the street. Bungalows employed a variety of exterior materials, including weatherboard, shingles, and stucco. Lattice roof vents often appeared in the gable ends. The porches were usually at least partial or full width, and were dominated by short, oversized, tapered or square columns, which rested on massive brick piers connected by a balustrade. Rafter ends were usually exposed

and often carved in decorative patterns to combine structure and ornament. Wood sash windows usually contained three lights in the upper unit and one in the lower, although there were many examples of multi-light sash or casement windows.

Characteristics:

- Plan: regular, rectangular, usually oriented with the narrow side facing the street.
- Foundation: brick pier or continuous brick or concrete block.
- Height: one or one and one half story;
- Primary exterior material: horizontal wood siding, shingles; less frequent stucco.

- Roof type: gable main roof over gable porch roof; shed dormers frequent secondary roof type; less frequent multiple gable, belvedere.
- Roof surfacing: sheet metal, frequently composition, asbestos cement shingles.
- Detailing: simple; exposed structural elements (ridge beams, truss work, exposed rafters, decorative brackets under eaves, wide eave overhang, purlins); knees braces; battered porch piers; tapered chimneys.

Spanish Eclectic



Most common in the Southwest and Florida, Spanish-style architecture takes its cues from the missions of the early Spanish missionaries—such as the one at San Juan Capistrano in California—and includes details from the Moorish, Byzantine, Gothic, and Renaissance architectural styles. The houses usually have low-pitched tiled roofs, white stucco walls, and rounded windows and doors. Other elements may include scalloped dormers, windows and balconies with elaborate grillwork, decorative tiles around doorways and windows, and a bell tower or two.

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If sending mail to the Florida Trust, please send all mail to:

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If you need to ship a package that requires a street address, you may send to:

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National Register of Historic Places Staff Contacts

To find out:

- What it means to be listed: read [NR Fundamentals](#) and [My Property is Important to America's Heritage](#)
- If your property is listed: check our [database](#), then contact [Archives/ General Reference](#)
- To get a copy of a file on a listed property: check our [database](#) to see if we have digitized it, then contact Christine Messing
- To check the status of a recent submission: contact the Control Unit
- Report a discrepancy in our files, contact Historian/Reviewers
- Request publications: contact Christine Messing
- To conduct research in our archives: contact Ricah Marquez
- How to get a property listed in the National Register: read [NR Fundamentals](#), then contact the Control Unit
- How to get tax credits/grants/loans: That is handled by a different program, the [Heritage Preservation Services division](#)
- What is the picture of the Duck on our homepage: It is "The Big Duck" in Flanders, NY, listed in 1997.

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Glossary of Terms

ADAPTIVE USE- Converting a building to a new use other than that for which it was built.

ADDITION- New construction added to an existing building or structure.

ALTERATION- Any action that impacts exterior architectural features including construction, reconstruction, repair or the removal of any building element.

APPROPRIATE- Suitable or compatible.

ANCILLARY STRUCTURE- A subordinate building that is located on the same property as the principle building.

ARCHITRAVE- Molded trim around a door or window opening, or the lowest part of a classical entablature.

BALUSTER- One of a series of vertical members used to support a stair or porch handrail.

BALUSTRADE- A series of balusters connected by a handrail, used on staircases, balconies, porches etc.

BARGEBOARD (Also Vergeboard)- A decorative board suspended from the incline of a gable roof.

BAY WINDOW- A projecting window with an angular plan.

BOND- A recognized repeating pattern for the laying of bricks or stones in a wall.

BOXED GUTTER- A gutter system that is enclosed, or built in, rather than attached to the exterior of the building.

BRACKET- Support members found under eaves or other overhangs, which may be plain or decorated.

CASING- Exposed trim molding around a door or window.

CAST IRON- Iron that has been shaped by being melted and cast in a mold.

CLAPBOARD- Horizontal wooden boards used as a siding material that are tapered at the top and laid so that the thin edge is overlapped by the thick edge of the board above.

CHARACTER- The qualities and attributes of any element, structure, site, street or district.

COLUMN- A pillar, usually circular in plan.

COMPATIBLE- In harmony with the location and surroundings.

CONFIGURATION- The arrangement of elements and details on a building or structure, which help to define its character.

CONSOLIDATION- A method of repairing deteriorated or degraded wood in which the wood is impregnated with a bonding material.

CONTEXT- The environment in which a historic building, element, site or structure exists.

CORBEL- A projecting architectural element that acts as a means of support for a roof beam.

CORNERBOARDS- Narrow vertical boards at the corner of exterior walls, which protect the ends of clapboards.

CORNICE- Any projecting molding along the top of a wall or building.

CRESTING- A decorative finish along the top of a wall, often made of ornamental metal.

CUPOLA- A small structure or vault on top of a roof which is often spherical or square in shape.

DEMOLITION- Any act which destroys, in whole or in part, a building or structure.

DEMOLITION BY NEGLECT- The destruction of a building or structure through abandonment or lack of maintenance.

DENTIL- A series of small square decorative blocks found on cornices.

DORMER WINDOW- A window that projects from a roof.

DOUBLE-HUNG WINDOW- A window with two moveable sashes.

DOWNSPOUT- A pipe that carries water from the gutters to the ground or a sewer system.

EAVES- The edge of a roof that projects over an exterior wall.

ELEMENT- A material part or detail of a site, structure, street or district.

ELEVATION- Any one of the external faces of a building.

ENTABLATURE- Horizontal section comprised of a cornice, frieze and architrave.

EXPOSED GUTTERS- Gutters that are attached to the exterior of the building rather than built in.

FAÇADE- The front or main elevation of a building.

FANLIGHT- A semicircular or fan shaped window usually found over entrance doors.

FASCIA- A flat board that forms the trim along the edge of a roof which covers the ends of roof rafters.

FLASHING- Pieces of metal used around wall and roof junctions to prevent water infiltration or provide drainage.

FOUNDATION- The part of a structure that is in direct contact with the ground and serves to transmit the load of the structure to the earth.

FRAME (window)- A fixed frame which is set into a wall to receive and hold a window.

FRIEZE- Any plain or decorative band or board on the top of a wall immediately below the cornice.

GABLE- The triangular end of an exterior wall in a building with a ridged roof.

GABLE ROOF- A sloping roof that terminates in a gable.

GLAZING- Fitting glass into windows and doors.

GUTTER- A channel of wood or metal running along the eaves of a building used for catching and carrying off water.

HEAD- The top horizontal member over a door or window opening.

HIPPED ROOF- A roof formed by four pitched roof surfaces.

JAMB- Vertical members on each side of a door or window opening.

LIGHT- A pane of glass in a window or a glazed component of a window.

LINTEL- A horizontal structural member that supports a load over a window or door.

MAINTAIN- To keep in an existing state of preservation and repair.

MASSING- The bulk and form of a building or structure.

MOLDING- A decorative band used for ornamentation and finishing, generally used in cornices or as trim around openings.

MORTAR- A mixture of sand, lime, cement and water used as a bonding agent in masonry construction.

MORTAR ANALYSIS- A method used to determine the components and ratio of ingredients that make up a mortar.

MORTISE AND TENON- A type of joint in which a cavity cut into a member receives a projection from the end another member.

MULLION- A vertical divider between the lights of a window.

MULTI-LIGHT WINDOW- A window sash with more than one pane of glass.

MUNTIN- A framing member used to divide and hold the panes of glass in a multi-light window or door.

NEW CONSTRUCTION- The introduction of new elements, buildings, structures or additions to existing buildings and structures.

PANELED DOOR- a door with one or more recessed or raised portions.

PARAPET- A low wall or protective railing often used around a balcony or along the edge of a roof.

PATCHING- Repairing deteriorated areas or elements by removing the damaged portion and replacing it with like material.

PEDIMENT- A triangular section used as a crowning element over structures, doors and windows.

PICKET- A pointed stake arranged vertically to create a fence.

PIER- Vertical supporting members that frame an opening such as a window or door.

PILASTER- A flat or half round decorative element that is applied to a wall suggesting a column.

PILLAR- Upright members used for supporting superstructures.

PITCH- The degree of the slope of a roof.

PORTLAND CEMENT- A strong, inflexible cement used to bind mortar.

POST- A vertical isolated upright used to support a superstructure.

PRESERVATION- Saving from destruction or deterioration.

PROPORTION- Harmonious relation of parts to one another or to the whole.

RAIL- Horizontal member of a door or window.

RAKING PROFILE- The finish of the mortar joint between masonry units.

RECONSTRUCTION- New construction to accurately recreate a building or architectural element as it appeared at a specific period of time.

REHABILITATION- Returning a structure to a viable use while preserving its distinctive architectural and historic character.

REINFORCING- To strengthen or support.

REMODELING- Changing a building without regard to its character defining features and historic character.

REPOINTING- Raking out deteriorated mortar joints and then replacing the surface mortar to repair the joint.

RESTORATION- Returning a building to a particular period of time by removing later work and replacing missing earlier work.

RETAIN- To hold in use.

RHYTHM- A patterned repetition or alternation of elements or motifs in the same or modified form.

ROOF RAFTER- Sloping members of a roof upon which a roof covering is placed.

SANDBLASTING- An abrasive method of cleaning masonry or wood in which high-powered jets of sand are directed against a surface.

SASH- The framework of a window in which the panes of glass are set.

SCALE- The size and mass of a building's form in relation to nearby buildings.

SIDELIGHT- A narrow window beside an exterior door.

SIDING- The exterior wall covering or sheathing of a structure.

SIGNIFICANT- Having particularly important associations within the contexts of architecture, history and/or culture.

SILL- Horizontal bottom member of a window or door.

SPLICING- Replacing deteriorated parts or areas by integrating new material while still retaining some of the existing or original fabric.

STILE- A vertical member of a paneled door.

SURROUND- The molded trim around a door or window opening.

THRESHOLD- A wood, metal or stone strip under a door, used for weather protection.

TRANSOM- A small window or series of panes above a door.

TRIM- The decorative finish around a door or window.

VERGEBOARD- See bargeboard.

WATERBLASTING- A cleaning method that uses high-pressure water jets as an abrasive.

WEATHERVANE- A moveable device attached to a roof for showing wind direction.

WROUGHT IRON- Iron that is rolled or hammered into shape.

Recommendations For Further Readings

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USEFUL LINKS

Advisory Council on Historic Preservation — www.achp.gov

Florida Anthropological Society — www.fasweb.org

Florida Archaeological Council — www.flarchcouncil.org

Florida Communities Trust — www.floridacommunitydevelopment.org/fct

Florida Department of Community Affairs — www.dca.state.fl.us

Florida Department of Transportation — www.dot.state.fl.us/emo

Florida Forever land acquisition program — www.dep.state.fl.us/lands/acquisition/FloridaForever

Federal Highway Administration — www.fhwa.dot.gov (search Historic Preservation)

Florida Office of Cultural, Historical and Information Programs — www.flheritage.com
(links to the full range of Florida Department of State historic preservation related programs)

Florida Regional Planning Councils — www.ncfrpc.org/state.html

Florida State Parks — www.floridastateparks.org

Florida Trust for Historic Preservation — www.fl.oridatrust.org

National Alliance of Preservation Commissions —
www.sed.uga.edu/pso/programs/napc/napc.htm

National Park Service, National Register of Historic Places — www.cr.nps.gov/nr

National Park Service, Links to the Past — www.cr.nps.gov

National Park Service, Heritage Preservation Service — www.cr.nps.gov/hps
(Preservation Planning and Tax Act Programs)

National Trust for Historic Preservation — www.nationaltrust.org

National Trust Main Street Center — www.mainstreet.org

Register of Professional Archaeologists — www.rpanet.org (also includes consultants for buildings)

Trust for Public Land — www.tpl.org (enter state)

U.S. Forest Service — www.fs.fed.us (enter state)

1000 Friends of Florida — www.1000friendsofflorida.org