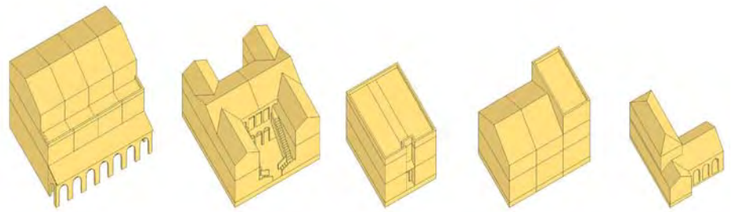
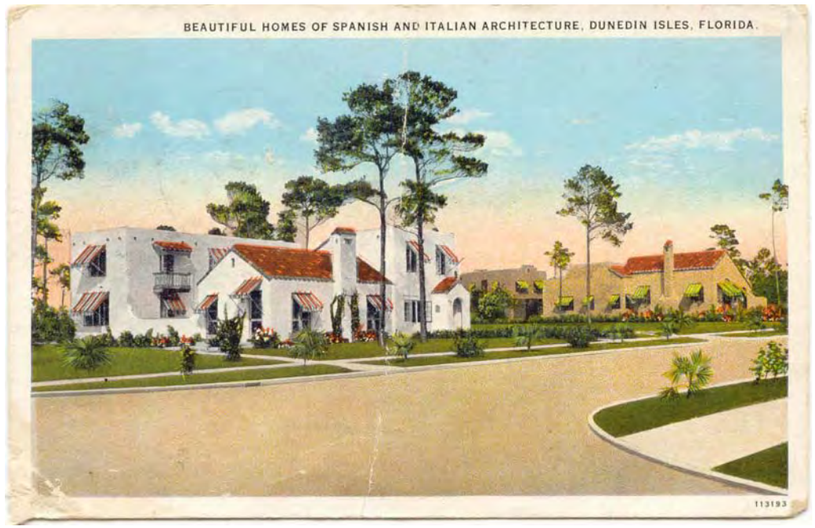


ARCHITECTURAL GUIDELINES



CITY OF DUNEDIN ~ FLORIDA

VERSION 1.1

SEPTEMBER 5, 2008

COOPER JOHNSON SMITH ARCHITECTS & TOWN PLANNERS

Boost Dunedin

Dunedin Times

"We Ca Do It"

VOL. 3. NO. 14 — 16 PAGES — DUNEDIN, FLORIDA THURSDAY, MAY 20, 1926. — 16 PAGES — PRICE FIVE

DUNEDIN'S YEAR AROUND POPULATION TRIPLE

COMMISSION TO CONSIDER HEALTH CODE

City Attorney is Instructed to Draft Ordinances; To Buy Trash Cans'

City Attorney Reives was instructed by the city commission Tuesday night to draft five health and sanitation ordinances for the city.

The commission's action followed the appearance of Dr. D. H. Osborn of Tampa, state sanitary officer for this district and the presentation of a petition from the Chamber of Commerce. Accompanying the petition was a proposed ordinance covering surface sanitation and health plumbing.

Dr. Osborn submitted to the commission the model ordinances in general use of the state and upheld by the courts. These ordinances cover sale of milk, garbage disposal, screening of foods in stores, prevention of mosquito breeding and sewage sanitation.

Dunedin is in an exceptionally good condition from the standpoint of health, Dr. Osborn told the commissioners. He pointed out, however, the usual dangers accompanying rapid growth. The ordinances are aimed at prevention of these dangers.

Commissioner C. V. McMullen introduced a resolution requesting the city attorney to draft similar ordinances suited to the particular needs of this city.

Conditions of dairies supplying the city with milk were discussed. As suggested by Dr. H. E. Winchester, acting city health officer, Dr. Osborn visited the dairies Tuesday. The owners assured their willingness to meet as rapidly as possible conditions for sale of milk that the city will require.

Sanitary conditions of some of the buildings of the A. C. L. were severely criticized by Dr. Osborn and the city commissioners. No attention has been paid to the city's demands that the conditions be remedied.

"It is time for drastic action," declared Commissioner McMullen.

Attractive and Imposing Residences Add To the Natural Beauties of Dunedin Isles

Pen drawing of beautiful home A. S. Skinner, noted architect, is building for himself at Dunedin Isles.

DIPLOMAS TO 23 STUDENTS

Exercises Thursday Evening for Graduating Class; Valedictory by Vivian Skinner.

Twenty-three finish their courses in Dunedin grammar school with the graduation exercises Thursday night.

A Valedictory by Vivian Skinner, honor student of the 1925 class, salutatory by Fred Hunter and Gilturis by Rachael Whitehead assisted by the rest of the class conclude their work in the Dunedin schools.

Those graduating are:

Vivien Skinner, Wilma Albritton, Beatrice Keller, Russell Knight, Irene Migula, Inmen Howell, Mildred Kennon, Donald Soper, Jarda Magnussen, Paul Wilder, Margaret Geal, Chanda Yeamans, Rachael Whitehead, Fred Hunter, Ruth Hunt, Doris Gates, Martha Grant, Rennia Barrongton, Robert Levins Lindell, Alrence Stewart.

Development Rapidly Takes on Appearance of Complete Home Community.

Erection of a splendid new home in Dunedin Isles by Theodore H. Skinner, widely known New York and Boston architect and city planner, was begun this week. Its completion this summer will add another artistic residence to those started earlier and now nearly ready for occupancy. With plans underway for still more fine homes, the Frischkorn Florida Company's great development is beginning to present a picture of the completed community, with residences, improvements, landscape and other features of a highly progressing residential center.

This attractive villa which is ideally located on a large lot at the intersection of Bay Shore boulevard with Pasadena and Buena Vista drives, and Clearwater Bay and the Gulf of Mexico.

House of Italian Type

In planning his new home, Mr. Skinner has brought to bear on its design all the advantages of his long and varied architectural experience and studies in the new and old worlds. Technically the design is of the Italian Villa type. It will be two stories in height and cover an area 35 by 53 feet. The extent of the surrounding grounds affords wide opportunities for harmonious landscaping. The garage, with servants' quarters, which adjoins the house will be 27 by 22 feet.

Before purchasing his new home-site in Dunedin Isles, Mr. Skinner had travelled over the entire state of Florida on a business mission which gave him many opportunities to consider other developments as a desirable place in which to settle permanently. Nowhere else did he find such a rare and beautiful combination of scenic beauty as presented by Dunedin Isles, hills and valleys, lakes and rivers, golf links and business center, seacoast and beaches.

Plans for Mr. Skinner's new home include a reception hall, living room, two chambers, baths, kitchen and dinette on the ground floor and bedrooms and baths on the second. A broad, open staircase will afford access from the first to the second story.

The floors will be of hardwood in natural colors. The bathrooms will be tiled and the floor of the porch, 12 by 16, will be of flat stones of irregular shape. The garage will be located fro mthe house by a breezeway.

Exterior Is Attractive

The interior beauty of the house will be matched by its exterior charm. The outside will be clear in stone of an brilliancy pearl color. With its porch columns and beams of cypress, filled and stained, sash trim and shutters in antique stain, wrought iron balconis on the living room and dining room windows and roofs of unequal slope covered with mission tile, the effect to the passer-by will be one of elegance and harmony.

Following his graduation from the

C. OF C. DINNER BEING PLANNED

Committee Plans to Get Noted Speaker for Get-Together in Near Future.

A dinner for the entire membership of the Chamber of Commerce, at which a noted speaker will be present, is being planned.

The dinner, a get-together affair, in the near future, was proposed at the meeting of the board of directors of the Chamber Monday evening.

C. V. McMullen was named chairman of the dinner committee by President G. K. MacEdward. Serving on the committee with Mr. McMullen are R. S. Grant, G. L. Beardsley, E. C. Skinner and Donald Call.

Miss Goss' Pupils Recital Is Success

The recital given by the pupils of Miss Helene Goss at Library Hall was a decided success from every point of view.

There were selections by little beginners on both violin and piano and made by pupils of different grades, trios and quartettes by advanced pupils, and each number showed the skill of each pupil and was a credit to Miss Goss.

It is hoped Miss Goss will keep on with her teaching, and her class with increase, which it undoubtedly will after these proofs of her work.

The vocal solos by Mr. R. S. Grant and Arthur Gaul were very much enjoyed by all, and the dance by little Agnes Goss, of Tampa, was very cleverly done.

Teachers' Exams Set For June 3rd

Examination for white teachers will be held in the Junior High school building, Clearwater, Florida, on June 3d, 4th and 5th, and all teachers intending to take same should notify the County Superintendent, R. S. Stanton, as early as possible in order that he may secure the required papers for same.

Examination for the colored teachers will be conducted at the New Colored School building. All teachers are requested to present to the county Superintendent character endorsements and health certificates.

REALTORS DRESS UP

White trousers and blue coats is the official garb of the Realtors of the Florida Association when they attend the National Convention of Real Estate Boards in Tulsa, June 7 to 11. Topping off this combination is a white straw hat, around the band

DIRECTORY CENSUS SHOWS CITY LEADS IN RATE OF GROW

Dunedin's Present Population Estimate Polk Men Two Years Ago; Exceeds 2,900, Three Times That Recorded by centage Increase of Nearby Cities.

Dunedin is the fastest growing city in Pinellas County, with the possible exception of St. Petersburg.

This was the statement made by the R. L. Polk directory men Saturday upon completion of their work.

During the last two years Dunedin has tripled its year around population. Other cities of this section of the county have doubled the last directory census, 1924, according to the Polk employes.

A Year Around City

"Our data shows Dunedin growing very rapidly," said H. L. Duncan in charge of the Dunedin directory work. "Clearwater, Safety Harbor, Largo and Tarpon Springs have also grown rapidly but the per centage of increase in these cities is under that of Dunedin.

Clearwater and Safety Harbor have doubled the last two years. We found very few homes unoccupied in Dunedin despite the fact that the winter season is long past.

"This indicates that Dunedin is becoming more and more a year around city and very popular as a place to live in summer as well as in winter."

Mr. Duncan also remarked the business activity here.

"Dunedin certainly is showing business. It appears to be much farther in solving the around business problems than of the smaller cities of Flori

SCOUTS WILL BE GIVEN AID

President Gordon K. MacEdward Heads Chamber of Commerce Committee.

By action of the Board of directors, Monday evening, the Dunedin Chamber of Commerce becomes sponsors for the Bay Scouts.

President Gordon K. MacEdward heads the Chamber of Commerce committee on Bay Scouts' activities. Mr. MacEdward has long been interested in the Scout movement and has had considerable experience in working with them.

"I believe the Boy Scout work is one of the major projects of the city," said Mr. MacEdward today. "If we are going to have fine upstanding men, the youth of today must be given proper direction of his activities outside the home and school."

Serving with Mr. MacEdward on the committee are R. S. Grant, J. K. Hitt, J. W. Mills, Major Ralph Dickinson, John Lawrance and William C. Maltby.

One of the first things the committee will endeavor to do is to locate a basket ball court for the Scout team.

FLORIDA'S AUTO RECEIPTS CLIMB

Florida's foreign shipments in 1925 were more than $3,000,000 in excess of those of 1924, according to a statement made public by the department of commerce at Washington yesterday. The value of merchandise exported by the state last year was $30,475,385, representing an increase of $3,015,330 over exports of 1924.

Shipment of naval stores, totalling $10,716,927, led all other commodities. Wood and products of wood manufacture held second place with a total value of $7,461,252. Phosphate rock, exports, with a total valuation of $5,023,316 occupied third place in the list for the year. Other merchandise and commodities

WATER HERE IS EXCELL

Entirely Suitable Drinking Says rean of Sanitar gineering.

Samples of the city wa sent to the Bureau of Engineering by the City Healt Samples were taken from supply at the source, and fro tank, point on one of the new mains. The report below with palatability, but with very conditions and above

"Examinations have been ed upon the above samples remains indicate that the wa this well is of a good quality and would be considered suitable for use as a drink ply. The bacterial counts and there were no evidence contamination found in all ples examined."

There have been no rep the free typhoid vaccination by the City.

Woman's Club of Tampashores Successful

Mrs. Bristow, entertai Tampashores Women's C Tuesday afternoon. This closed one of the most and enjoyable years of th existence.

The club has resolved $100.00 from Mrs. Bristow ter resident of Tampashor

The club extended invit Dunedin and Ozona to a annual party to be held Colleen on Thursday, May

The following officers w ed for offices for the coming Mrs. J. T. Jackson, Pres Mrs. Bishop, Vice-Presi Mrs. Ingram, Second V dent.

Mrs. Parker, Recording Mrs. Barlow, Corr Secretary.

Mrs. Spalding, Treasur

The club voted to present the High School Grad Tampashores.

Will Advertise Delinquent

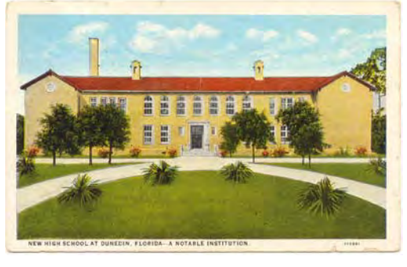
Tax books of the taxes year, ordered clerk city commission, Tuesday the city clerk was instruct pare a list of unpaid taxes as completed the list will tend the property offered

BIG BOND ISSU

Property owners of D county will go to the pol to vote on one of the larg ever proposed at an a Florida county, $9,000,0 The proposed plan $1,000,

COOPER JOHNSON SMITH ARCHITECTS & TOWN PLANNERS (8.15.08)

A MAGNIFICENT HOME AT THE WATER'S EDGE, DUNEDIN ISLES, FLORIDA



NEW HIGH SCHOOL AT DUNEDIN, FLORIDA—A NOTABLE INSTITUTION.

CONTENTS

INTRODUCTION

Florida's Tampa Bay region on the Gulf Coast has a rich architectural heritage that has a wide spectrum of influences from the American Colonial South to the Caribbean islands of the West Indies. The Spanish, French and British colonies in the Americas have had an important impact on the traditional building arts and urbanism of Florida during the settlement and colonization of the United States.

As early as 1870, Dunedin was a fledgling pioneer settlement with a trading post and dock to serve schooners from Mobile, Alabama and New Orleans, Louisiana. Upon the arrival of two Scottish merchants in 1878, J.O. Douglas and James Somerville, the first industries of cotton and citrus were developed and the town asserted itself as one of Florida's leading seaports and trading centers. In 1888, the Orange Belt Railway came through town as Dunedin eventually grew to 100 inhabitants, incorporating as a city in 1899.

As one of the oldest towns on Florida's west coast, Dunedin today is a small town of approximately 40,000 residents and is a 45-minute commute from Downtown Tampa and St. Petersburg. During the 100th anniversary of the city in 1999, Dunedin's Main Street was enjoying its recent renovation and reinvigoration as a quaint coastal community, a hidden gem in the Tampa Bay metropolitan area.

In 2004, the City commissioned a series of visioning workshops by *HDR, Inc.* who assisted the leadership group in developing a Vision Statement to reinforce itself as *"....a livable coastal community with a unique sense of place within the Tampa Bay metro area.... preserving and enhancing our natural environment, while maintaining our small town ambiance."* A Visioning Report was produced in 2005 which summarizes and represents the City of Dunedin's and its citizens' (including its residents, merchants and other stakeholders) concerns and aspirations for the future of their community. *"An overwhelming concern was revealed in support of community preservation in the midst of increasing levels of new and/or redevelopment construction activity throughout the City. Resident concerns focused on strained infrastructure, dwindling amenities and the potential for unfettered heights in new development proposals that would greatly impact existing community aesthetics, green space and reduce or prohibit access or views of the waterfront."* HDR identified six target areas within the community exhibiting both current weaknesses and future opportunities in which attention is required to meet the goals stated in the City's Vision Statement. The six areas determined to be of primary concern for future redevelopment are: Dunedin Causeway, Highway 580 Corridor, Downtown CRA, Patricia Avenue Corridor, Douglas Avenue Corridor, and the Southside Neighborhood. Each of these areas has distinct differences and require varying urban design and architectural solutions.

BACKGROUND & PURPOSE OF THE ARCHITECTURAL GUIDELINES

As HDR continues to analyze and make recommendations to improve and streamline the City's Land Use Regulations, the City commissioned our firm, *Cooper Johnson Smith Architects & Town Planners*, to develop this document to help educate and guide future development to best preserve and enhance the unique architectural heritage of Dunedin. The initial scope of this document was to provide "architectural renderings and guidelines to effectively serve as a guide for future new, redevelopment or infill construction occuring throughout the City.". It called for a sample portfolio of various styles including: Cottage, Bungalow, Coastal Florida, Colonial Revival, Regional Southern, Key West, and Mediterranean Revival. It also excluded the following styles: Contemporary, Modern, Eclectic, Art Deco, Bauhaus/International, and Industrial/Institutional. Although some of these styles are present in the City, they should only be used sparingly and will be acceptable only upon architectural merit.

Our proposal was to expand this scope to first analyze the existing conditions and better understand the goals and expectations of the City and its citizens. We engaged in studying and analyzing HDR's Visioning Report along with the historic community patterns and architectural precedents in the area. We met with City staff, who led us on tours of the historic areas of the City and of the six target areas identified by HDR's study. A visit to the Dunedin Historical Society was essential in understanding the history and culture of the City. Many of the historic photographs included in this document are a result of the generous assistance of Vincent Luisi, the local historian and executive director of the museum.

Next we began to document and analyze the architectural patterns of historical significance to give us proper insight to determine which architectural styles were appropriate to include in the guidelines. After an arduous and intensive on-site documentation exercise, we identified three prominent architectural languages historically significant to Dunedin which could easily be adapted to new design standards and that were appropriate for new development. These styles are *Craftsman, Coastal Vernacular* and *Mediterranean Revival.* The Southside Neighborhood is full of wonderful Craftsman bungalows with a sprinkling of Coastal Vernacular and Mediterranean Revival dwellings. Victoria Drive graciously exhibits the early pioneer homes which were products of the immediate environment and available building materials of their time which we call Coastal Vernacular and is inclusive of the Victorian-era and wood-frame Florida Cracker architecture indicative of old Florida. Dunedin Isles, a master-planned neighborhood designed by renowned city planner John Nolen, displays many excellent examples of Mediterranean Revival architecture which was prevalent in the City's early civic and institutional buildings.

Additionally, we determined that there were more recently discovered architectural traditions that are scarce in Dunedin but prevalent in other similar Gulf Coast regions that could recall the City's historic trading ties with New Orleans and Mobile. These architectural traditions were well adapted in other Florida cities as well, such as Pensacola, St. Augustine, Key West and some of the European colonies in the West Indies of the Caribbean. Hence, the *French Colonial* and *Anglo-Caribbean* architectural styles were included as appropriate to the Tampa Bay region, and specifically the City of Dunedin. These additional two styles are commonly prescribed in neo-traditional new towns in Florida, such as: *Windsor* in Vero Beach, and *Rosemary Beach* and *WaterColor* in the Florida Panhandle. We feel these two styles provide more architectural options for durable, mixed-use and commercial buildings available to the architects and developers building in the City, while contributing new and fresh architecture to the already established traditions in the Tampa Bay region.

Our next step was to extract the essential design elements of each architectural style and define them with descriptive text, diagrams, photographs, drawings and details. These images and graphic representations best illustrate and communicate the essence of each tradition and will depict important aspects of architectural style such as: history and essential elements, massing and composition, windows and doors, special elements such as porches, materials and applications, and a gallery of examples. The graphic nature of this document will allow one to better visualize the potential results when following the guidelines while providing detailed instructions on how to execute an appropriate and authentic project that fulfills the goals and aspirations of the community.

The architectural guidelines for Dunedin are organized to give architects, builders, developers, city administrators and citizens a better understanding of the overall context and history that make up the built environment, particularly the architectural traditions that translate and express the community's culture and values. This document is a tool that will help educate all stakeholders in the community on architectural patterns by breaking down the key elements, analyzing them, and teaching the designer how to properly assemble the elements to create an elegant and timeless building. Hopefully, by following this process, one will be inspired to always use historical precedent as part of the design process. Invention is not discouraged as long as we invent within the rules of an architectural tradition as we work together to perserve and enhance this premier coastal community of Dunedin.

Aerial Photograph of the City of Dunedin, FL (Source: Google Maps)

PROCEDURES IN USING THE ARCHITECTURAL GUIDELINES

STEP 1:

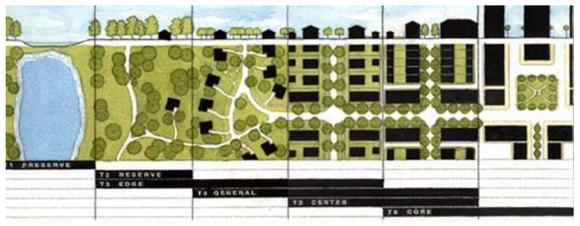
Identify Location

The first step in the design process is to determine the location of your project and study its characteristics and context. Proximity to the coast, soil conditions, climate, floodplain elevations, height restrictions will place limitations on your design, particularly the construction type, building type and configuration, and architectural character. In siting the buildings, consider solar orientation and prevailing wind patterns to take advantage of environmental opportunities for passive heating and cooling.

STEP 2:

Identify Neighborhood Type and Character

Most development in the City of Dunedin will take place in the six target areas specified in HDR's Community Visioning Report: *Dunedin Causeway, Highway 580 Corridor, Downtown CRA, Patricia Avenue Corridor, Douglas Avenue Corridor*, and the *Southside Neighborhood*. These areas have different characteristics and require unique solutions to meet code requirements and the goals of the City. Refer to the *Community Visioning Report (Sept. 30, 2005)* for an in depth analysis of each area's existing conditions, their issues and HDR's recommendations. Each target area has a range of appropriate building types and architectural character that will guide you in the conceptual stages of the design process. The *Urban to Rural Transect* diagram will assist you in understanding the urban context of your site and which building types and urban design elements are appropriate for your project.



Source: SmartCode, Duany Plater-Zyberk & Company

STEP 3:

Identify Appropriate Building Types

Review the *Typology & The Transect* pages to determine appropriate building types and uses for a particular zone of the *Dunedin Transect*. These typologies range from commercial and mixed-use buildings on Main Street to multi-family courtyard buildings along the Patricia Avenue Corridor and single-family cottages on larger lots in the Southside Neighborhood. Each of these typologies have a range of variations that can work for any lot type, building use and density along the transect. Each typology has a unique set of characteristics that affect the architectural style and design, such as: lot size, building width, height, massing, frontage, access, parking, construction technology and associated code requirements.

STEP 4:

Place the Building on the Site

Site planning requirements as per the City of Dunedin's *Code of Ordinances* will prescribe how you will place the building type on the site considering setbacks, build-to lines, frontage types, height and parking configurations. Unfortunately, parking requirements for commercial and mixed-use sites often drive the design and massing of the project. The *Mixed-Use Building Type* diagrams on pages 6 and 7 show potential site layouts with parking solutions for each building type. Each typology has its own particular dimensional and massing characteristics that must be selected carefully to the work within the given site requirements.

STEP 5:

Identify Appropriate Architectural Style

Three architectural traditions prevalent in the City of Dunedin have been documented in the Architectural Guidelines: *Craftsman*, *Coastal Vernacular* and *Mediterranean Revival*. These styles are historically significant to the city and are most common. Two additional architectural traditions, *Anglo-Caribbean* and *French Creole*, have been included in the guidelines, although scarce in Dunedin, are excellent precedents common in the Tampa Bay and Gulf Coast region. These two styles can re-establish historic ties to the city and provide additional appropriate design options for new development, particularly commercial and mixed-use. These sections follow the structure outlined below:

History & Characater

Each style begins with an introduction to the architectural tradition and its history in Dunedin as well as the region. Photographs and drawings from the documentation process show the best examples of each style along with a list of essential elements for quick refernce.

Massing & Composition

The most critical information desribes the basic massing and plan configurations of each style set within the transect according to basic building types and uses: *Commercial & Mixed-Use*, *Multi-Family*, and *Single-Family Residential*. These are based upon historic precedents in Dunedin and the Gulf Coast region. Massing diagrams are three-dimensional images that extract the basic form of the building and its associated elements, such as roofs, porches and courtyards. Facade diagrams illustrate the proper proportions and rhythm of bays and openings.

Windows & Doors

The openings in a building facade are related to both the use and style of a particular building type. Typical window and door compositions are illustrated in elevation diagrams. Typical proportions and dimensions are shown with representative elevations, sections and details.

Special Elements

Unique architectural elements of each style have a dedicated page to illustrate the essential characteristics distinguishing each style. The most common distinguishing element is the porch type which is described in detail along with other special elements such as: chimneys, courtyards, ornament, cornices, dormers, railings and columns.

Materials & Applications

Each style in the Architectural Guidelines includes a list of acceptable materials based upon historical precedent to achieve authenticity. Detail photographs and descriptions illustrate the best materials and how they can be applied to the building, based upon historic examples.

Gallery of Examples

The final page for each style shows a collection of photographs of the best examples from the City of Dunedin, the Tampa Bay region and the Gulf Coast region of the U.S. These images include examples for different building types and uses along the transect.

STEP 6:

Review the Resources and Glossary of Terms

The final pages provide resources used in our research. This is an excellent refernce for those interested in learning more about architecture and history in Dunedin and the region.

URBAN TO RURAL TRANSECT

A system of classification based on the correlation of the various elements by a common rural-to-urban Transect. Six segments calibrate the Transect to the neighborhood structure. These are the Rural Preserve, Rural Preserve, Suburban, General, Center, and Core Zones. There is an additional category, Civic, that is an overlay zone applicable anywhere on the six standard zones.

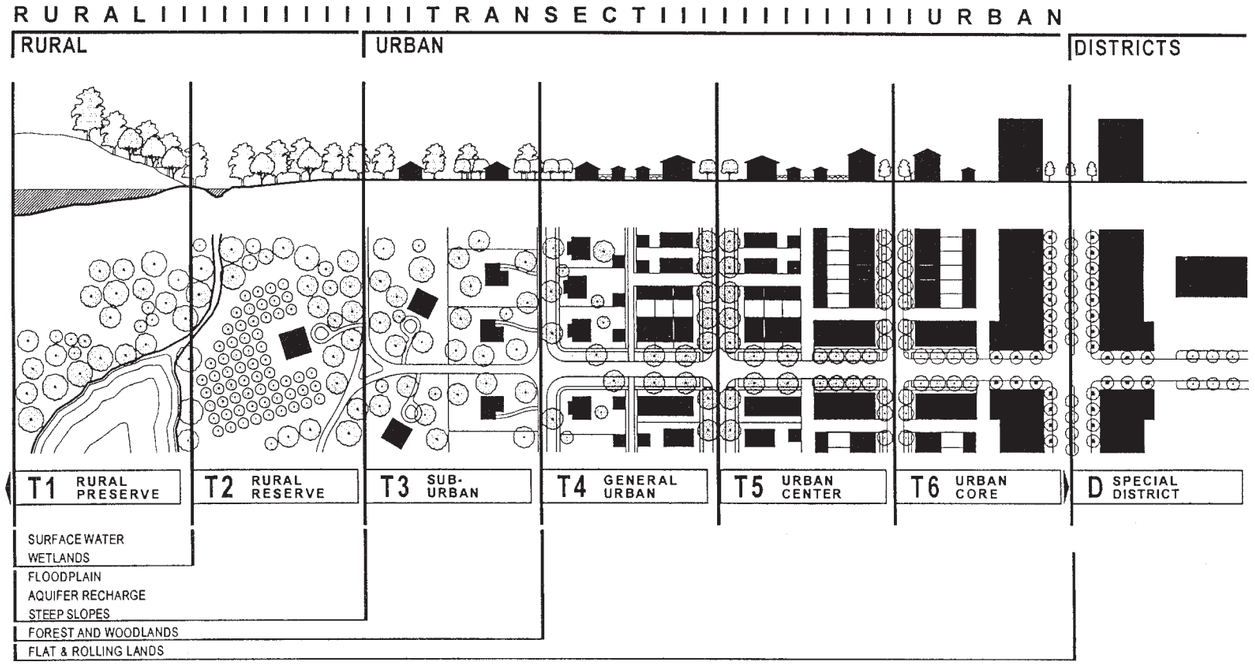
Three categories (Suburban, General, and Center) follow the natural internal structure of the neighborhood. The Core is assigned to the intensification that occurs where several neighborhoods conjoin, and the Rural is outside the urbanized area.

Each zone is an immersive environment, a place where all the component elements reinforce each other to create and intensify a specific urban character. Several such immersive environments within a single neighborhood provide variegation, in contrast to the homogenous tracts of conventional suburbia. This integrated system of zoning discourages the prescription of specialists. (*The Lexicon*, DPZ & Company)

The diagram to the right graphically shows the transect zones in plan and section with a description below of common urban design elements. This concept is important to Dunedin's future growth because it helps developers, designers and city planners place a particular building type or urban element in its appropriate physical and cultural context.

For example, a one-story single-family house would not be appropriate on Main Street, but a three-story mixed-use building with offices over commercial space would. Curvilinear roads are serene and usually necessary in the rural countryside and low-density suburban neighborhoods where development must conform to natural conditions in the landscape, but the buildings and pedestrians have little to no relation to the street, whereas a straight grid street pattern is most efficient in the city where buildings and pedestrians are more closely related to the street. The extreme juxtaposition of a Publix grocery store would not be ideal next door to a Mediterranean Revival cottage in Dunedin Isles, although, a gradual increase in density from a residential single-family house next to a residential multi-family townhouse next to a residential multi-family apartment building next to a low-density mixed-use building next to a high-density commercial building would create the proper transitional ascension from less-urban to more-urban.

Similar to urban elements, certain building types and architectural styles work better in different zones of the transect. A Craftsman Bungalow is difficult to transform into a 5-story mixed-use building with complex structural systems. A sideyard house is too fragmented and low in density to occupy space on main street efficiently, but works exceptionally well in more urban residential neighborhoods (T5). The Mediterranean Revival style works well across the Transect in any zone as Dunedin has examples of single-family houses, commercial buildings on Main Street and institutional buildings such as Trinity College (formerly the Fenway Hotel) which are all good examples of this style. The Building Type~Style Matrix on page 11 illustrates this concept.



LESS DENSITY	MORE DENSITY
PRIMARILY RESIDENTIAL USE	PRIMARILY MIXED USE
SMALLER BUILDINGS	LARGER BUILDINGS
MOST BUILDINGS DETACHED	MOST BUILDINGS ATTACHED
DEEP SETBACKS	SHALLOW SETBACKS
ROTATED FRONTAGES	ALIGNED FRONTAGES
ARTICULATED MASSING	SIMPLE MASSING
ROADS & LANES	STREETS & ALLEYS
PATHS & TRAILS	SIDEWALKS & PASSAGES
DESIGN SPEED	POSTED SPEED
LESS WALKABLE	MORE WALKABLE
THREE-WAY INTERSECTIONS	FOUR-WAY INTERSECTIONS
OPPORTUNISTIC PARKING	DEDICATED PARKING
LARGER CURB RADIUS	SMALLER CURB RADIUS
OPEN SWALES	RAISED CURBS
SPORADIC TASK LIGHTING	EVEN STREET LIGHTING
DEFLECTED AXES	TERMINATED AXES
CURVILINEAR THOROUGHFARES	RECTILINEAR THOROUGHFARES
PICTURESQUE PLANTING	ALIGNED PLANTING
MIXED TREE CLUSTERS	SINGLE TREE SPECIES
PARKS & MEADOWS	PLAZAS & SQUARES
LOCAL GATHERING PLACES	REGIONAL INSTITUTIONS
WOODEN BUILDINGS	MASONRY BUILDINGS
PITCHED ROOFS	FLAT ROOFS
OVERHANGING EAVES	TAUT CORNICES
FENCES	STREET WALLS

Source: SmartCode, Duany Plater-Zyberk & Company

Source: Duany Plater-Zyberk & Company

TYPOLOGY & THE TRANSECT

BUILDING TYPE

An artifact intended for a specific use, having become a carrier of meaning through familiarity. A type is defined by certain constants; with buildings, these are three: function, disposition, and configuration. These constants result in a predictable socioeconomic performance. For example, a rowhouse provides a relatively affordable dwelling place while creating urban character.

Building types are most easily defined by their various relationships to their lots, expressed as the residual yard. There are four general categories of building types: Edge Yard, Side Yard, Rear Yard, and Court Yard. These types are able to accommodate all the common residential and commercial programs. The specialized category is expected to accommodate exceptional types in Districts. (*The Lexicon*, DPZ & Company)

The chart to the right is associated with the Urban-to-Rural Transect (illustrated below by DPZ & Company) as more dense building types, like the attached Rear Yard type, belong in more urban parts of a transect (T5 and T6) as less dense building types, like the Edge Yard, belongs in more rural parts of a transect (T2, T3 and T4).

It is important to distinguish between "General Building Types" and "Specific Building Types". General Building Types, as described above, depicts a typology in the most simplistic terms of building coverage over the lot and the relationship to the residual open space or "yard". Specific Bulding Types describe the building plan and its relationship to the open space created by the building itself and is loosely associated with the related open space of the lot or site. For example, a courtyard house (a specific building type) can fit into both the Courtyard and Edge Yard categories of General Building Types.

A clear understanding and proper use of building types can greatly affect the archite cture of a building which is why we have included these diagrams and illustrations in the Dunedin Architectural Guidelines. The building type, not only determines its location in the transect, but controls the massing of a building which directly influences the architectural language. Additionally, there is a close historic and cultural relationship between building type and style, which are usually a product of function and practicality.

For instance, courtyard houses evolved from the Spanish building traditions to deal with warmer climates and to provide protection or privacy from the outside environment. This typology is made up of thin bar buildings enclosing an outdoor space to let light and air into the center of the building mass. The primary focus is inward with a rather anti-social facade towards the street with thick solid masonry walls having few openings. This type is best suited for the most urban locations in the transect (T5-T6) as an "attached" dwelling. The Craftsman bungalow was developed for General Urban (T4) locations as a compact single-family "detached" typology with an open plan to provide light and air into the interior from all sides of the house. The public focus is outward towards the front with deep porches that are highly articulated and designed for social interaction with pedestrians on the street.

◂ URBAN		TRANSECT		RURAL ▸
				T1-T2 RURAL
				T3 SUB-URBAN
		T4 GENERAL URBAN		
	T5 URBAN CENTER			
	T6 URBAN CORE			
D DISTRICT				

SPECIALIZED DISTRICT	COURTYARD	REAR YARD	SIDE YARD	EDGE YARD
A building is one not subject to typological categorization usually. Buildings dedicated to manufacturing and transportation, such as factories or airports, are often distorted by the trajectories of machines. Civic buildings, which must express the aspirations of institutions may also be exempt from the discipline of type. Certain communal residential types, such as hospitals and cohousing, may evolve unprecedented types. Such specialized buildings, where not envisioned by code may be permitted by exception in special districts.	A building that occupies the boundaries of its lot while internally defining one or more private patios. This is the most urban of types as it is able to shield the private realm from all sides. This type is common in hot climates, but is useful everywhere. Because of its ability to accommodate incompatible activities in close proximity, it is recommended for workshops, lodging, and schools. The high security provided by the boundary definition is useful for crime-prone urban cores.	A building that occupies the full frontage of its lot, eliminating most side yards and leaving the rear portion as a large yard. This is a very urban type appropriate for Center and Core Zones. The building facade steadily defines the edge of the public space while the rear elevation may be articulated for functional purposes. In its residential form, this type is represented by the rowhouse with a backbuilding and outbuilding creating a private yard. In its commercial form, the rear yard accommodates substantial parking.	A building that occupies one side of the lot with the primary open space to the other side. The visual opening of the side yard on the street frontage causes this building type to appear freestanding, so that it may be interspersed with edge yard buildings in General Zones. The shallow front setback, when completed by a streetwall coplanar with the facade also permits its use in Center Zones. The side yard can be quite private. *Syn.:* **Zero Lot Line**	A building that occupies the center of its lot with setbacks on all sides. It is the least urban of types; the front yard sets back from the frontage, while the open side yard weakens the spatial definition of the enfronting space. It is usually assigned to Suburban and Rural Zones. The front yard is intended to be semipublic and visually continuous with the yards of adjacent buildings. The rear yard can be secured for privacy by fences and a well-placed outbuilding.

			SINGLE-FAMILY RESIDENTIAL	
		MULTI-FAMILY RESIDENTIAL		
	MIXED-USE & COMMERCIAL			
CIVIC				


Hernando County Courthouse, Brooksville, FL


Hudson Manor, Davis Islands, Tampa


The Lofts at Barrett Square, Rosemary Beach,FL


Sideyard House, Windsor, Vero Beach, FL

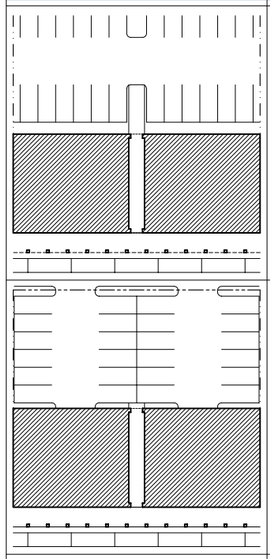

Southside Neighborhood, Dunedin, FL

TYPOLOGY & THE TRANSECT

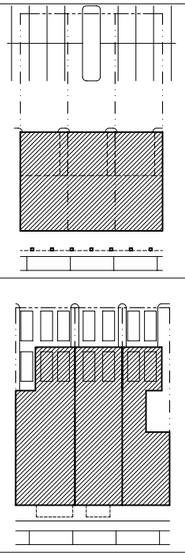
URBAN ◂ TRANSECT ▸ RURAL

MIXED-USE & COMMERCIAL | MULTI-FAMILY RESIDENTIAL | SINGLE-FAMILY RESIDENTIAL

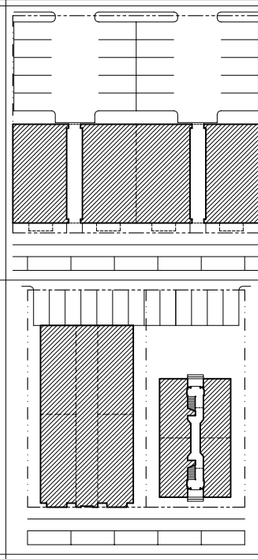
T6 URBAN CORE | T5 URBAN CENTER | T4 GENERAL URBAN | T3 SUB-URBAN



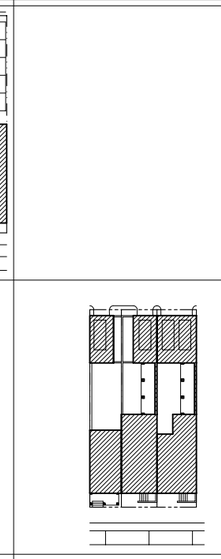
MIXED-USE BLOCK
A rear yard, flexible commercial building type. Commercial buildings have floorplates deeper than residential ones.
Syn.: **Warehouse, Flex Building, Office Building**



FLEXHOUSE/LIVE-WORK
A rear yard, fully mixed-use building type with one dwelling above or behind a commercial space.
Syn.: **Corner Store, Shop-front**

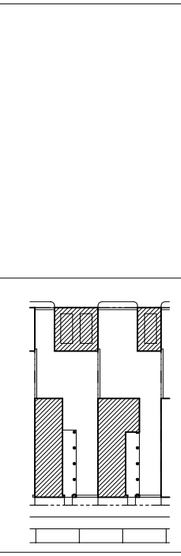


APARTMENT BUILDING
A rear yard residential building type accommodating multiple dwellings disposed above and beside each other, sharing a common entry.
Variant: **Loft Building**



ROWHOUSE
A rear yard bulding type. A single-family dwelling with common walls on the side lot lines, the facades forming a continuous frontage line. Rowhouses are the highest density type able to provide private yards.
Syn.: **Townhouse, Terrace House**

PATIO HOUSE
A courtyard building type which surrounds one or more private yards. This is a functionally flexible type as it is able to shield the private open space from a public realm of great intensity.
Syn.: **Courtyard House**



SIDEYARD HOUSE
A sideyard building type. A single-family dwelling which occupies one side of the lot, with the primary yard to the other side, shared with ancillary building in the rear yard.
Variant: **Double House**

COTTAGE
An edge yard building type. A single-family dwelling, on a regular lot, shared with an ancillary building in the rear yard.
Syn.: **Bungalow**

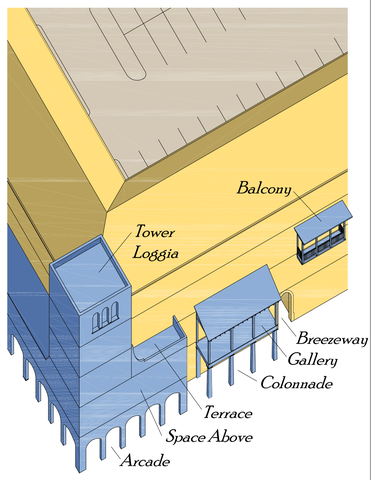
HOUSE
An edge yard building type. A single-family dwelling on a large lot, shared with an ancillary building in the rear yard.

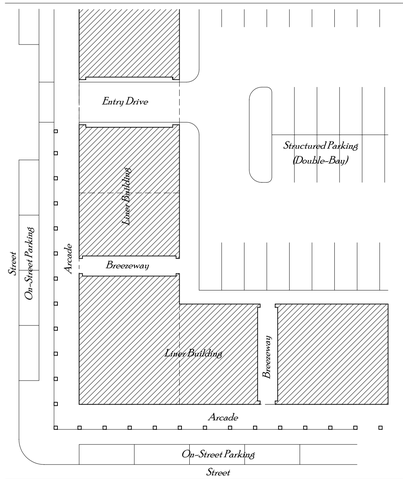
VILLA
An edge yard building type. A single-family dwelling on a very large lot of rural character, shared by one or more ancillary buildings.
Syn.: **Estate House**

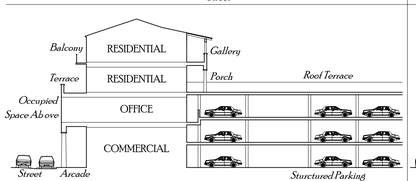
COMMERCIAL & MIXED-USE

DUNEDIN BUILDING TYPES

TYPE I-A
FULL-BLOCK LINER

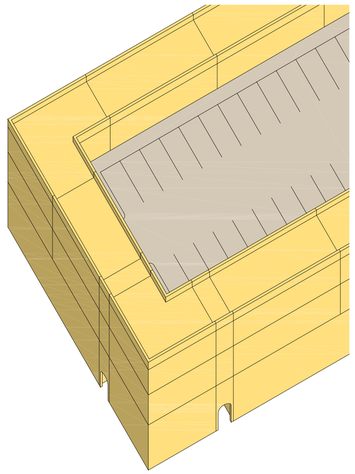


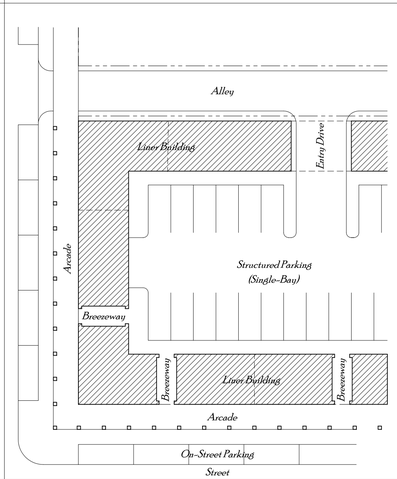


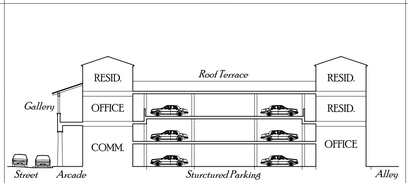


general type: LINER BUILDING (Full-Block)
description: COMMERCIAL MIXED-USE
height: 3+ STORIES
frontage: ARCADE, LOGGIA, BALCONY
access: BREEZEWAY, STREET LOBBY
parking: STRUCTURED GARAGE (Multi-Bay)

TYPE I-B
HALF-BLOCK LINER

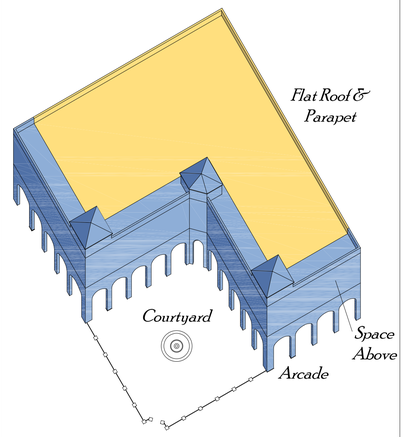


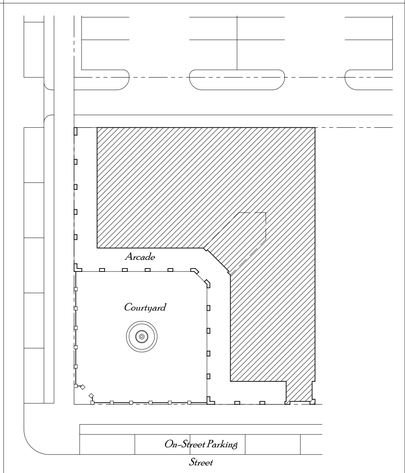


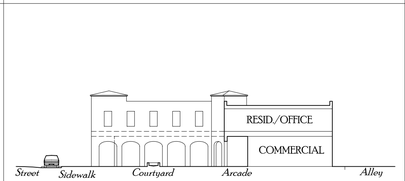


general type: LINER BUILDING (Half-Block)
description: COMMERCIAL MIXED-USE
height: 3+ STORIES
frontage: ARCADE, LOGGIA, BALCONY
access: BREEZEWAY, STREET LOBBY
parking: STRUCTURED GARAGE (Single-Bay)
density:
precedent: The Verano, Hyde Park, Tampa, FL

TYPE II-A
CORNER COURTYARD

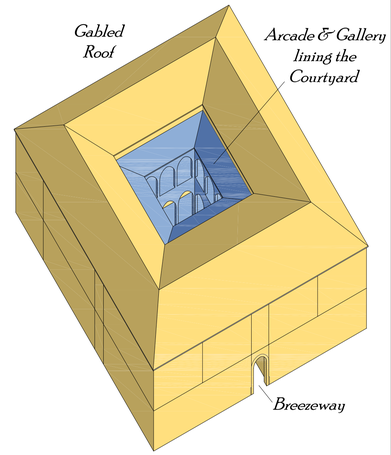


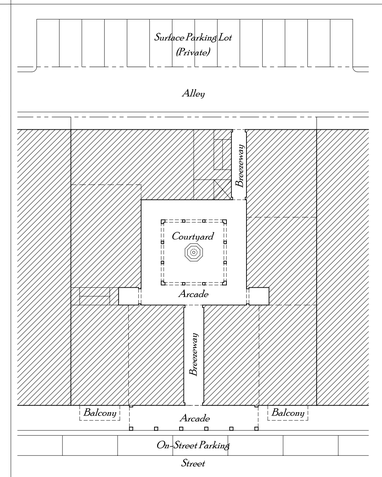


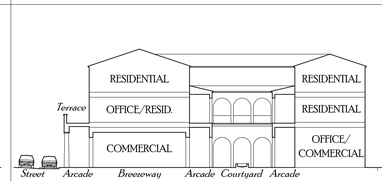


general type: COURTYARD (Corner-Facing "L")
description: COMMERCIAL MIXED-USE
height: 2-STORY
frontage: ARCADE & SPACE ABOVE
access: COURTYARD, ARCADE
parking: ON-STREET, REMOTE SURFACE LOT
density:
precedent: Las Brisas, Davis Islands, Tampa, FL

TYPE II-B
ENCLOSED COURTYARD

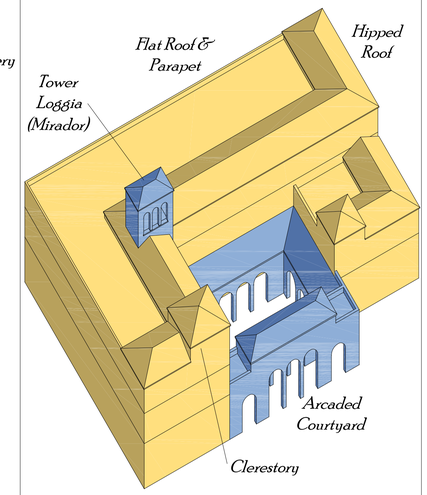


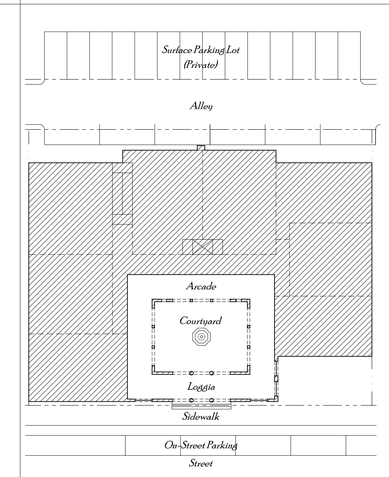


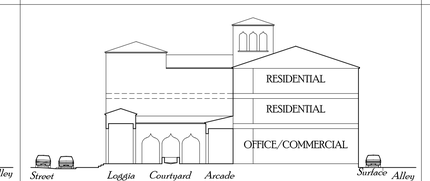


general type: COURTYARD (Enclosed)
description: COMMERCIAL MIXED-USE
height: 3 STORIES
frontage: ARCADE, BALCONY
access: BREEZEWAY, COURTYARD
parking: ON-STREET, SHARED ALLEY LOT
density:

TYPE II-C
FRONT-FACING COURTYARD

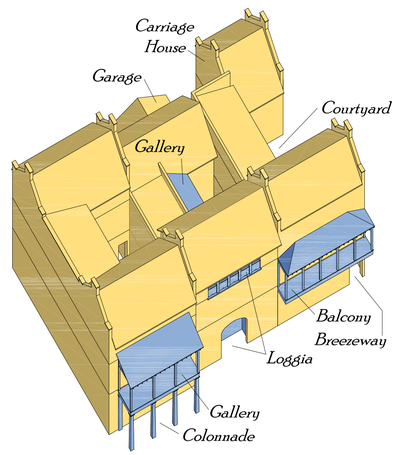


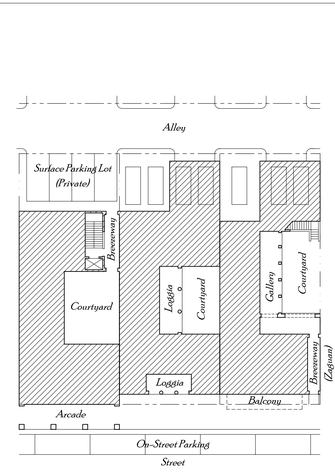


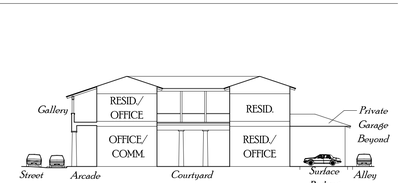


general type: COURTYARD (Front-Facing "U")
description: COMMERCIAL MIXED-USE
height: 3-STORY
frontage: LOGGIA
access: COURTYARD, LOGGIA
parking: ON-STREET, SHARED ALLEY LOT
density:
precedent: Hudson Manor, Davis Islands, Tampa, FL

TYPE II-D
SIDE-FACING COURTYARD



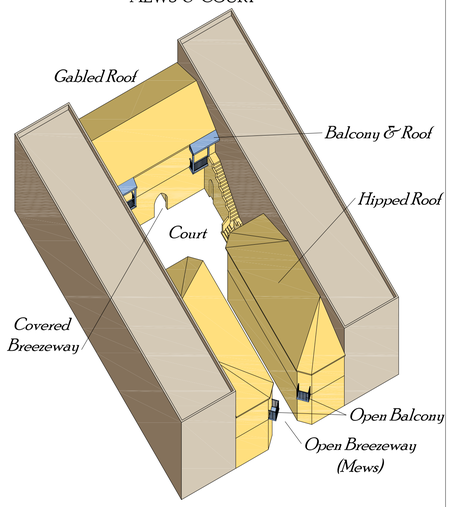


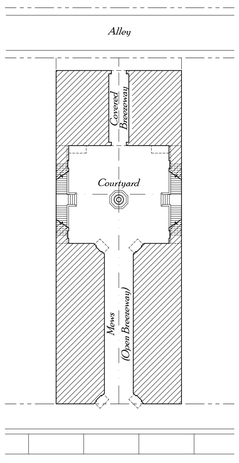


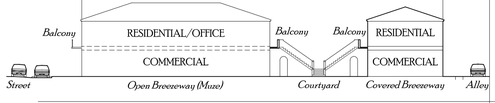
general type: COURTYARD (Side-Facing "C")
description: COMMERCIAL MIXED-USE
height: 2-STORY
frontage: ARCADE, LOGGIA, BALCONY
access: BREEZEWAY, COURTYARD, LOGGIA
parking: SURFACE LOT, GARAGE (PRIVATE)
density:

DUNEDIN BUILDING TYPES

TYPE II-E
MEWS & COURT

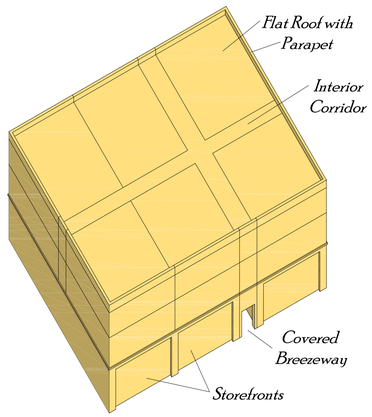


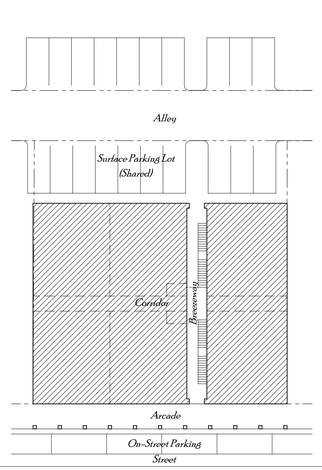


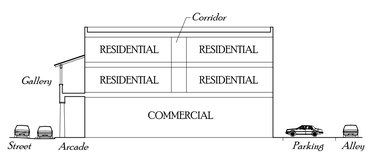


general type: COURTYARD
description: COMMERCIAL MIXED-USE
height: 2-STORY
frontage: BALCONY
access: BREEZEWAY (MEWS) & COURT
parking: ON-STREET, REMOTE GARAGE
density:
precedent: Greenada Court, Winter Park, FL

TYPE III-A
REAR YARD
DOUBLE-LOADED CORRIDOR

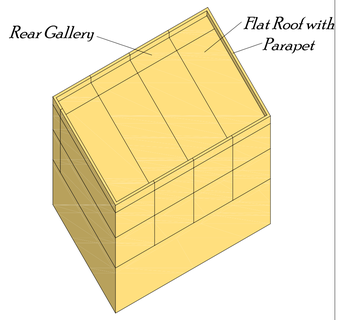


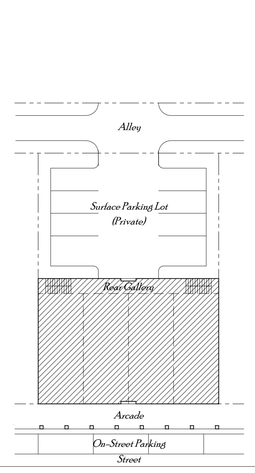


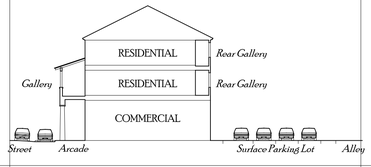


general type: REAR YARD
description: COMMERCIAL MIXED-USE
height: 3-STORY
frontage: ARCADE & GALLERY
access: INTERIOR CORRIDOR
parking: SURFACE (SHARED ON ALLEY)
density:

TYPE III-B
REAR YARD ~ REAR GALLERY

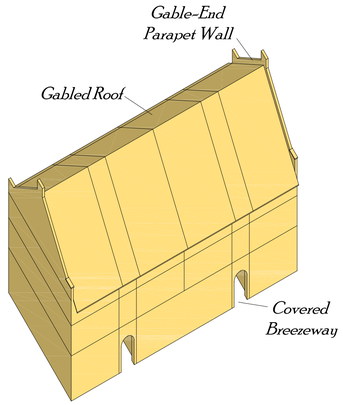


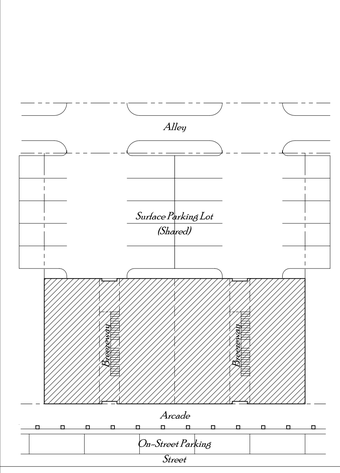


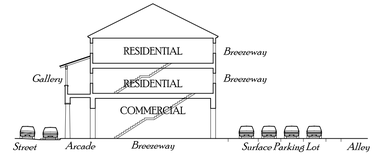


general type: REAR YARD
description: COMMERCIAL MIXED-USE
height: 3-STORY
frontage: ARCADE & GALLERY
access: REAR GALLERY
parking: SURFACE (PRIVATE ON LOT)
density:

TYPE III-C
REAR YARD ~ BREEZEWAY

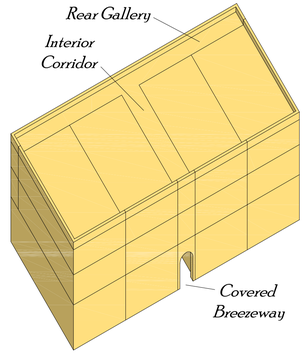


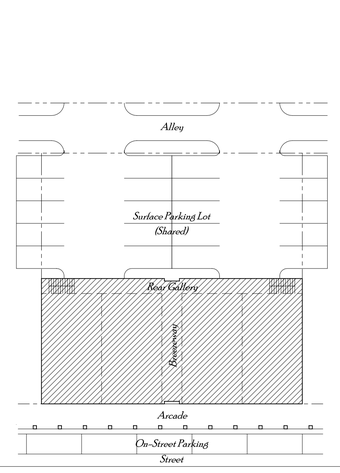


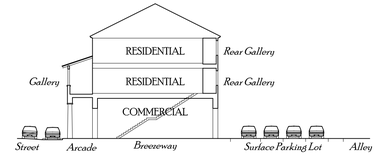


general type: REAR YARD
description: COMMERCIAL MIXED-USE
height: 3-STORY
frontage: ARCADE & GALLERY
access: BREEZEWAY
parking: SURFACE (SHARED ON LOT)
density:

TYPE III-D
REAR YARD
BREEZEWAY & REAR GALLERY

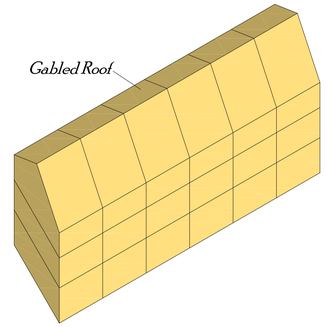


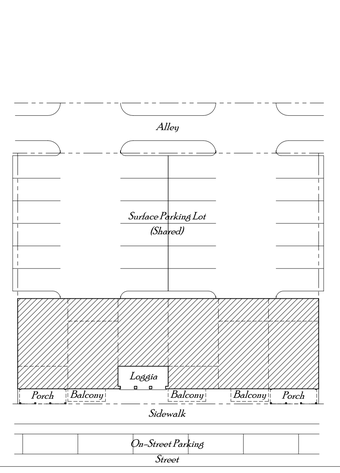


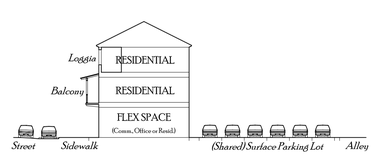


general type: REAR YARD
description: COMMERCIAL MIXED-USE
height: 3-STORY
frontage: ARCADE & GALLERY
access: BREEZEWAY & REAR GALLERY
parking: SURFACE (SHARED ON LOT)
density:

TYPE IV
FLEX TOWNHOUSE
(LIVE/WORK)

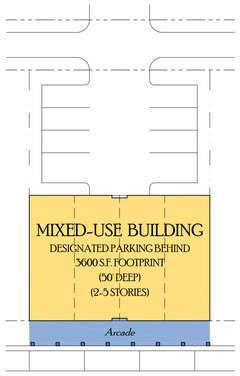
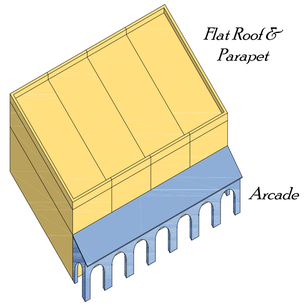
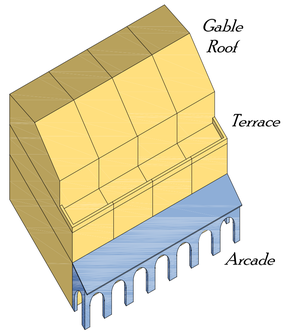
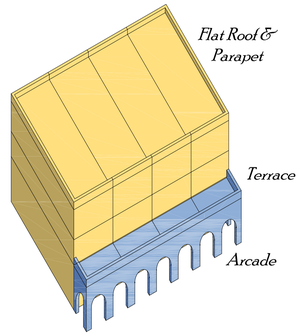
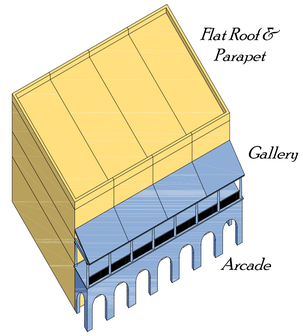
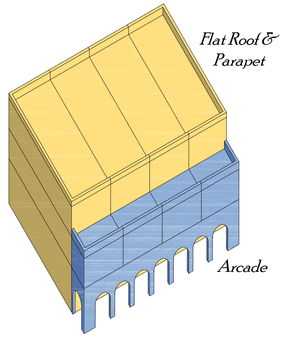
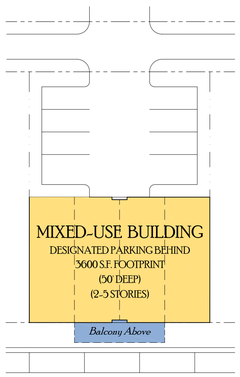
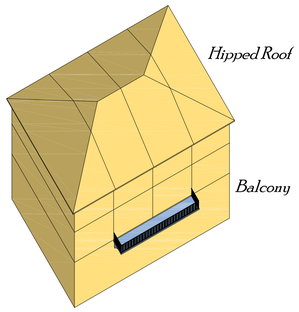
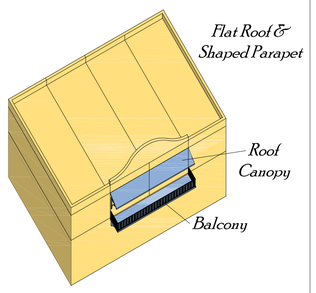
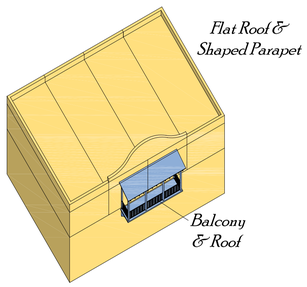
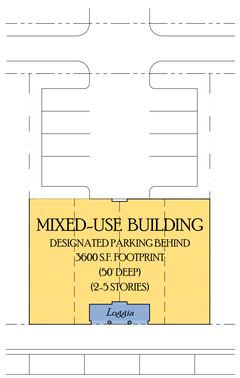
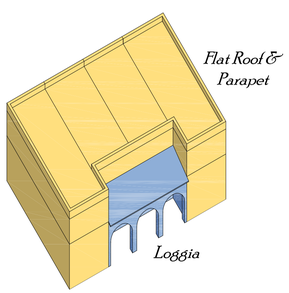
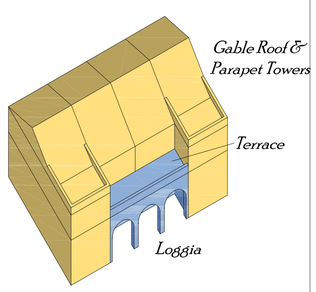
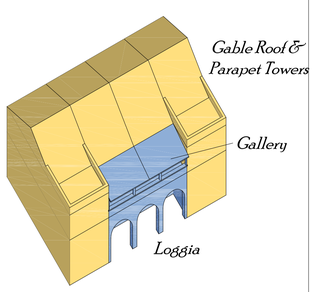
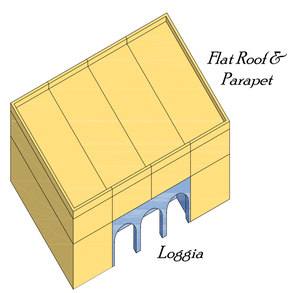






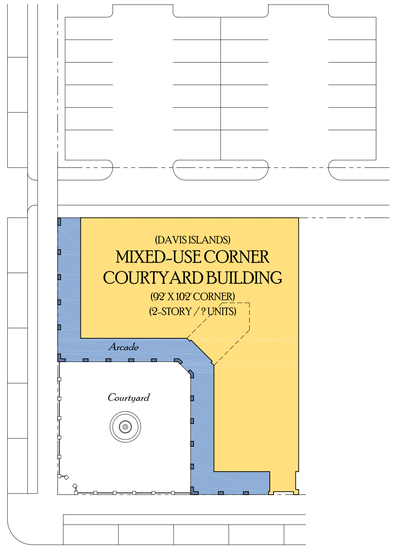
general type: REAR YARD
description: FLEX TOWNHOUSE
height: 3-STORY
frontage: BALCONY, LOGGIA
access: PRIVATE - INTERNAL
parking: SURFACE (SHARED ON LOT)
density:

MIXED-USE FRONTAGE TYPES

FRONTAGE PLAN DIAGRAMS	FRONTAGE DESCRIPTIONS	FRONTAGE MASSING DIAGRAMS				
	**Arcade & Colonnade** A covered walk with a line of arches along one or both sides, often with shops and offices along one side. A colonnade is similar without the arches; instead a number of columns arranged in order, at intervals called intercolumniation, supporting an entablature and usually one side of a roof.	 **Arcade & Roof** 2-Stories	 **Arcade & Roof** 3rd Story Stepback Terrace	 **Arcade & Terrace** 3-Stories	 **Arcade & Gallery** 3-Stories	 **Arcade & Space Above** 2-Stories
	**Balcony** A projecting platform on the upper floors of a building, supported by brackets or cantilevered beams; enclosed with a railing or balustrade. Typically covered by a roof supported by columns, but can be uncovered which is common in Mediterranean Revival architecture. Typically is limited in length and confined within the extents of a facade. A *balconet* is a pseudo-balcony; a low ornamental railing to a window, projecting slightly beyond the threshold or sill.	 **Open Balcony** 3-Stories	 **Balcony & Roof Canopy** 2-Stories	 **Balcony & Roof** 2-Stories	**2-Story Balcony & Roof** 3-Stories	**Enclosed Balcony & Roof** 3-Stories
	**Loggia** An arcaded or colonnaded structure, open on one or more sides, sometimes with an upper story. An arcaded or colonnaded porch or gallery attached to a larger structure. Typically carved out of the main building mass, whereas a porch is attached to and projects from the main building mass.	 **Loggia & Roof** 2-Stories	 **Loggia & Terrace** 2-Stories	 **Loggia & Gallery** 2-Stories	 **Loggia & Space Above** 2-Stories	

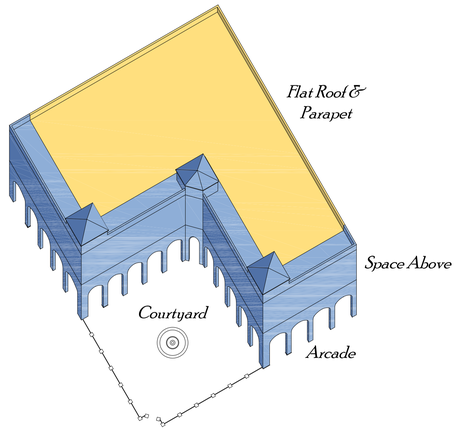
MIXED-USE FRONTAGE TYPES

FRONTAGE PLAN DIAGRAMS | FRONTAGE DESCRIPTIONS | FRONTAGE MASSING DIAGRAMS

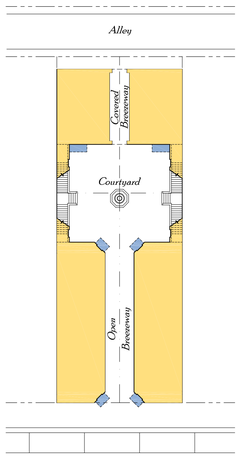


Courtyard

An open area partially or fully enclosed by buildings or other walls, adjacent to or within a castle, house or other building. A *Court* is typically a small courtyard that has a specific function, such as an *Entry Court* or a *Motor Court*, etc. There are four basic courtyard layouts: *Corner-Facing, Front-Facing, Side-Facing* and *Enclosed*. The *Patio* is another word meaning courtyard commonly used in Spanish or Latin American contexts.

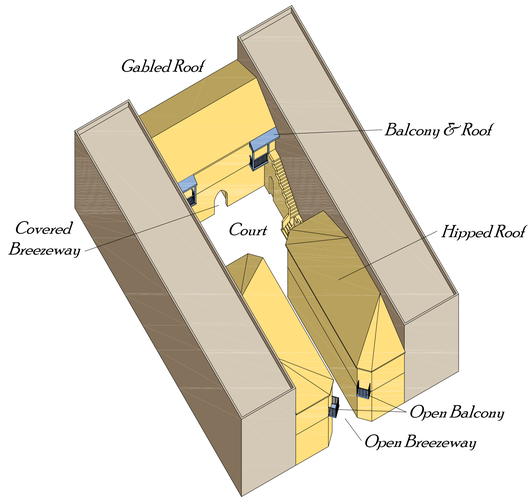


Arcade & Space Above
2-Stories



Mews & Court

An open *breezeway* leading to a small *courtyard*, or *court*. Historically, a *mews* is an alley or court in which stables are or once were located; a place where carriage horses were kept in cities or large towns. Modern usage of this term refers to alleys or courts where stables or small spaces have been converted to apartments, studios, offices or shops. A *mews* can be differentiated from a *breezeway* or *zaguan*, because it is typically uncovered and contains small shops or offices along its path.



Balcony
2-Stories

DUNEDIN ARCHITECTURAL PRECEDENTS

Mediterranean Revival (Dunedin, FL)

Coastal Vernacular (Dunedin, FL)

Craftsman Bungalow (Dunedin)

French Creole (New Orleans, LA)

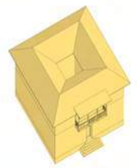
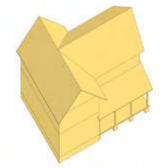
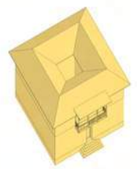
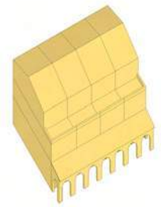
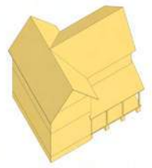
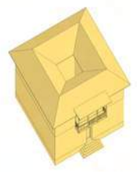
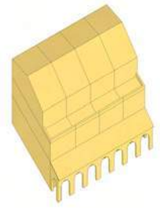
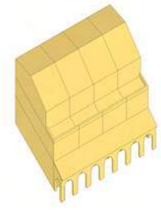
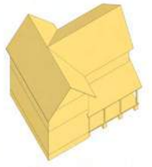
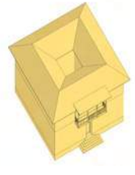
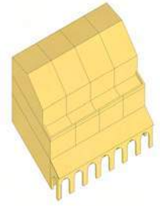
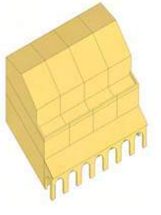
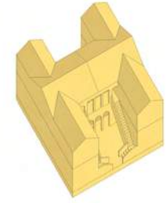
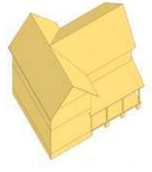
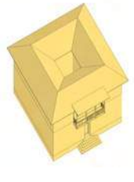
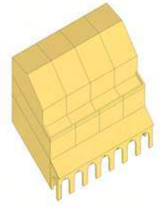
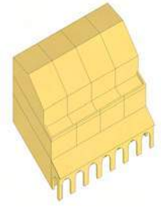
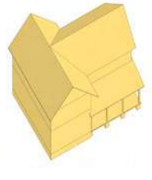
Anglo-Caribbean (St. Augustine, FL)

DUNEDIN ARCHITECTURE

The traditional architecture of Dunedin includes a wide variety of styles built in different time periods with unique regional adaptations to styles and building types. Dunedin's architectural heritage has been primarily identified by Main Street's vernacular commercial buildings, the Victorian houses along Victoria Drive, and the Coastal Vernacular houses and Craftsman bungalows nestled in the Southside Neighborhoods. Mediterranean Revival architecture is a less common style in the city, primarily found in Dunedin Isles and in institutional buildings around town, but has made valuable contributions to the City of Dunedin's architectural history.

Other varieties of traditional architecture exist in the Tampa Bay region and are relevant and appropriate styles for the City of Dunedin. Examples of this include Anglo-Caribbean, French Colonial, and French Creole architecture which are hybrids of British, Spanish and French colonial architecture adapted to the sub-tropical climate in the southern United States, specifically on the Gulf Coast of Florida, Alabama, Mississippi and Louisiana. Caribbean influences are also apparent in these styles as the European architectural traditions were adapted to the climate and culture of the islands during their respective colonization periods.

BUILDING TYPE~STYLE MATRIX

	CIVIC	COMMERCIAL	MIXED-USE	MULTI-FAMILY RESIDENTIAL	SINGLE-FAMILY RESIDENTIAL
CRAFTSMAN 					
COASTAL VERNACULAR 					
MEDITERRANEAN REVIVAL 					
FRENCH COLONIAL 					
ANGLO-CARIBBEAN 					

DUNEDIN CRAFTSMAN

Southside Neighborhood, Dunedin, FL

"The Craftsman Style of early twentieth-century residential architecture was the result of many convergent tendencies: the rise of the middle class; the proliferation of the democratic ideal; the increase in individual home ownership; a growing interest in nature and "natural living"; and the American Arts & Crafts movement, which recognized and adapted itself to all of these tendencies. The Arts & Crafts movement, begun in nineteenth-century England by such artists and philosopher-critics as John Ruskin and, especially, William Morris, rejected modern machine-produced artifacts as unaesthetic....The Arts & Crafts ideal was, as the name implies, the union of the fine arts and decorative arts, which, it was claimed, were essentially one in the first place. The major voice of the Arts & Crafts movement in the United States was Gustav Stickley (1858-1942), furniture maker, architect, and editor of *The Craftsman* (1901-1916). This montly magazine was begun as the journal for a guild of furniture makers founded by Stickley on William Morris' principles".....and later evovled to include architecture and landscape which had an essential relationship according to the principles of the movement. The word "bungalow", from the Hindi bangla, or house in the Bengal style, originally referred to a type of colonial dwelling in East India. In the early twentieth century, the American Arts & Crafts movement unofficially adopted it as the ideal Craftsman house." *(Alan Weissman, Craftsman Bungalows)* In Dunedin, this style occurs mostly in the Southside Neighbhorhood and in Downtown. It is a finely detailed style that is most appropriate for single-family detached residential buildings on smaller lots in more urban areas.

Hyde Park, Tampa, FL

outhside Neighborhood, Dunedin, FL

Southside Neighborhood, Dunedin, FL

Southside Neighborhood, Dunedin, FL

Kate Jackson Community Center, Hyde Park, Tampa, FL
(illustration by Geoff Meyer)

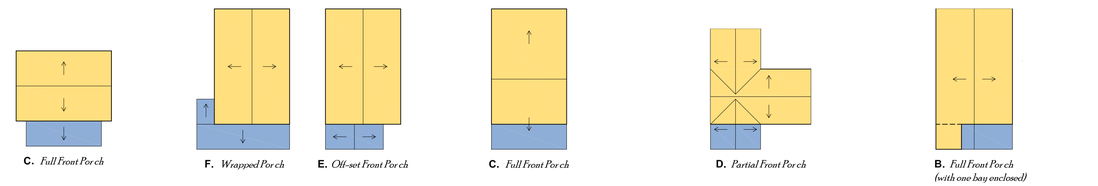
ESSENTIAL ELEMENTS

- Shallow-pitched roofs with deep overhangs
- Deep, broad porch elements with expressive structural components.
- Exposed structural elements in the eaves such as rafter tails and brackets.
- A mixture of materials such as siding, shingles, and stucco with brick chimneys.
- Asymmetrical window and door compositions.
- Oversized porch columns and large horizontal spans.

Southside Neighborhood, Dunedin,

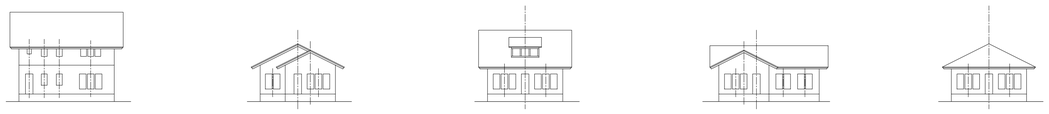
MASSING & COMPOSITION

MASSING DIAGRAMS



COMMERCIAL & MIXED-USE | MULTI-FAMILY | SINGLE-FAMILY

FACADE COMPOSITION DIAGRAMS



MASSING

A. TOWNHOUSE

B. DUPLEX

C. BROAD FRONT
Rectangular one or two story volume with a 4:12 to 8:12 hipped or gable roof pitch. Asymmetrically placed gabled and/or shed roofed porches are common. Porches are typically one story.

D. NARROW FRONT
Rectangular volume with a 6:12 to 8:12 roof pitch with gable facing the street. This can be either one or two stories. Hipped roof houses of this type are also found in the region. Asymmetrically placed, single bay, gable end porches are common. An inset one-story porch may also run the full width of the house.

E. BUNGALOW
Rectangular one-and-one-half story volume with a 6:12 to 8:12 roof pitch. The integral porch is set under occupiable interior space, made possible by a dormer and high knee wall on the second floor. Integral front porches range from half to the full length of the front facade. Symmetrically placed gabled or shed dormers have a 3:12 roof pitch.

F. CROSS GABLE

G. HIPPED
Rectangular or square volume with a 6:12 to 8:12 roof pitch; the ridge line runs perpendicular to the front of the house. Porches are inset under the roof and run the full front facade. These types are either three bay or five bay porches. These can be two stories, often with full two story porches.

MASSING COMBINATIONS

Complex forms and larger living spaces may be created by combining side and/or rear wings with the main body. Gabled or shed dormers may be added to introduce light into half-story and attic spaces. The architectural character of the attached parts should match that of the main body.

FACADE COMPOSITION

Craftsman facade composition is characterized by an asymmetrical yet balanced placement of doors and windows. Typically, windows occur in pairs and multiples to create larger compositions. Entrance doors are most often under porches and off center. Doors typically have wide sidelights with expressive muntin patterns or Arts & Crafts stained glass panes.

EAVES

Deep eaves are a dominant characteristic of the Craftsman style. There are two types of eaves in the style:

- Boxed eave with flat soffit and shallow profile brackets 6 inches wide and 24 inches on center
- Exposed 2 x 8-inch rafter tails, 16 to 24 inches on center is the most common eave type. Often hipped, gables feature a continuous fascia rather than exposed rafter tails.

Eave profiles often have a wide frieze board either touching or no more than 12 inches above the window head trim. The houses may have a Victorian-era character achieved by using more vertically proportioned columns on the porch.

WALLS

The first floor of the Craftsman house is typically set three to four feet above the finished grade. For one-story houses, the typical floor-to-ceiling height is 9 feet. For two-story houses, the typical floor-to-ceiling height is 9 feet for the first floor and 8 feet for the second floor.

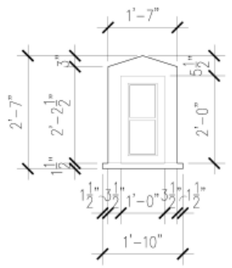
Window head heights should be 7 feet to 8 feet above the floor for first floor windows, and 7 feet for second floor windows.

These houses have 8- to 10-inch-wide skirt boards. Foundation vents are centered under windows when used.

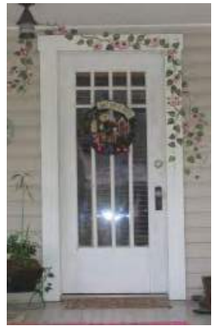
MULTI-FAMILY & SINGLE-FAMILY RESIDENTIAL

Standard Windows
Windows are typically vertical in proportion with a 3 over 1, 4 over 1, 6 over 1, or 9 over 1 muntin pattern. More elaborate houses have irregularly spaced lite divisions which are prevalent in Prarie Style architecture. Standard window types are double-hung and single-hung.

Special Windows
Special windows include paired or triple windows, small square accent windows, and box bay windows supported on wood brackets. Broad, horizontal windows divided into several panes occur in dormers and gables. Other dormer windows are ganged together in wide gabled or shed dormers. In small accent windows, stained-glass panes are common.



Doors
Arts & Crafts doors are often stained wood with either wood plank design or a panel door with a variety of different glazing patterns in the top half. Doors may have sidelights or transoms in clear or leaded glass in Arts & Crafts patterns.



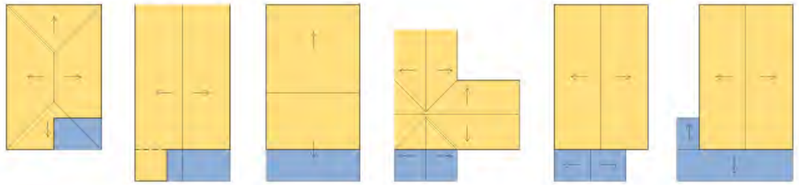
Trim
Windows and doors have typically 6-inch straight or tapered flat trim casings. Craftsman window and door trim is usually oversized and carries a simple molding and cap at the head.

Shutters
Window shutters are less common in Craftsman style architecture. When used, vertical board planks with battans are common. Shutters should always be operable and match the size of the windows they are intended to cover, otherwise it is best not to use them at all.

Garage Doors
Craftsman garage doors are typically double-leaf out-swinging carriage doors with transom windows at the top 1/3 or 1/4 of the door height. The lower portion is divided into recessed panels similar to the craftsmanship of the front doors. Note: Craftsman garage doors should approximate a 1:1 width to height ration and not greater than 9'-0" in width. Garage doors receive trim casing to match all the other windows and doors on the house.

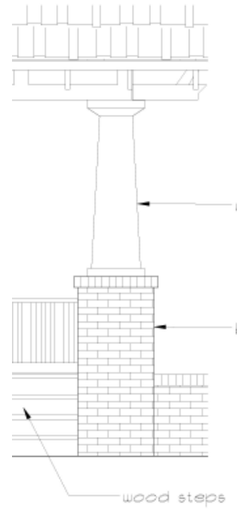
MULTI-FAMILY & SINGLE-FAMILY RESIDENTIAL

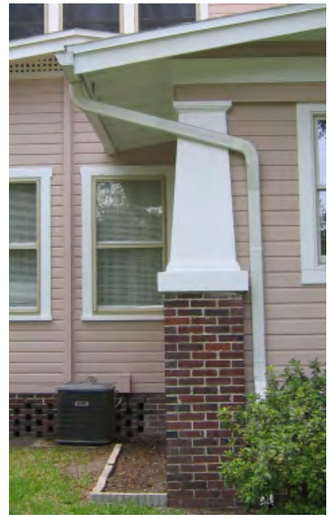
Porch Location & Massing
Craftsman plan types are very compact and simple in configuration. Building widths range from 24'-40' and typically have a one-story porch with 3 equal bays. However, it is common to have a single bay spanning the entire length of the facade or two bays assymetrically spaced.



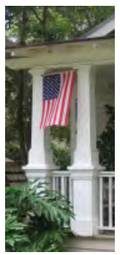
A. Carved-in Porch **B.** Full Front Porch *(with one bay enclosed)* **C.** Full Front Porch **D.** Partial Front Porch **E.** *Off-set Front Porch* **F.** *Wrapped Porch*

Porch Roofs & Eaves
Craftsman porches usually run the entire length of the facade and are encompassed within the volume of the main roof. Other types are attached to the front of an open gable end with a smaller off-set gable. Eaves are broad with open rafters, with custom shaped tails and brackets supporting the eave.





Enclosed Porch Bays
It is common for a single bay of a porch to be enclosed to provide additional indoor living space. Columns are typically left exposed as in the photos below.



Columns & Railings
Column types vary widely and are either very heavy and massive or include a grouping of 2, 3, or 4 thinner columns atop a heavy base. Most columns have a tall masonry base of brick or stone with a thinner, tapered wood column above. Railings are simple and blocky with vertical rails and sometimes are a single large timber spanning between two columns.

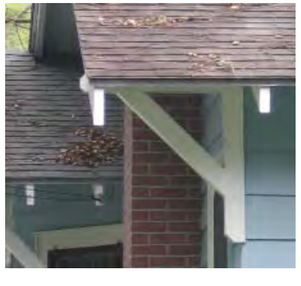
MULTI-FAMILY & SINGLE-FAMILY RESIDENTIAL

Carports/Porte Corcheres
Porte Corcheres are typically integrated with the porches along the front of Craftsman houses. The porch extends beyond the facade acting as an additional column bay. This element evolved due to the automobile and the desire to have access to detached garages via narrow side drives from the street.

Chimneys
Chimneys are a defining element of Craftsman architecture as they bring additional texture of brick or stone to predominately wood cladding on most Craftsman homes. The chimneys typically protrude from the exterior wall and puncture through broad roof overhangs above. The chimney at the ground floor level is usually widened where it meets the fireplace. The material and texture usually complements the heavy masonry column bases found

Dormers
Craftsman homes are typically 1-story, 1-1/2 story, and (less commonly) 2-story. The 1-1/2 story houses typically have living spaces built into the roof's attic. These spaces need dormer windows and louvered vents to bring in light and air. Dormer types include front-gabled, shed and hipped roofs.

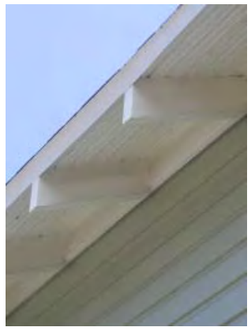
Brackets
Broad overhangs with exposed rafters are a distinguishing feature of the Craftsman style. Overhangs commonly extend 3'-0" to 4'-0" from the exterior wall. Heavy wood brackets, knee braces, and protruding beamsare typically made of 4x4 or larger wood members which are essential in supporting the eaves.



MULTI-FAMILY & SINGLE-FAMILY RESIDENTIAL

Roofing
Cedar shakes, slate (including manufactured slate products), laminated asphalt or composition shingles, or clay tile with flat or barrel profile

Soffits
Smooth-finish composition board, tongue-and-groove wood boards, or fiber-cement panels



Gutters & Downspouts
Half-round or ogee profile gutters with round or rectangular downspouts in copper, painted or prefinished metal

Cladding
Smooth-finish wood or fiber-cement lap siding (4-8 inches exposure) with mitered corners or 5/4 x 6-inch corner board trim

Random-width cut wood or fiber-cement shingles with mitered corners or 5/4 x 6-inch corner board trim

Smooth-finish brick in Common bond pattern

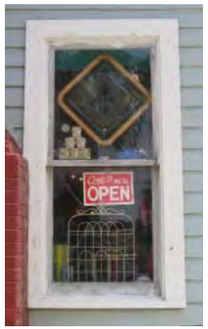
Light sand-finish stucco

Foundations, Piers & Chimneys
Brick, stucco or stone veneer

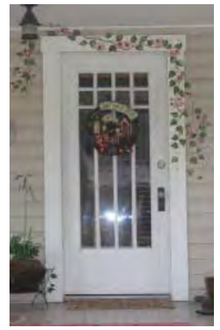
Trim
Wood, composite, cellular PVC or polyurethane millwork

Windows
Painted wood or solid cellular PVC, or clad wood or vinyl with brick veneer only; true divided lite or simulated divided lite (SDL) sash with traditional exterior muntin profile (7/8-inch wide)

Shutters
Wood or composite, sized to match window sash and mounted with operable hardware (or at least to appear operable)



Doors
Wood, fiberglass or steel with traditional stile-and-rail proportions and panel profiles, painted or stained



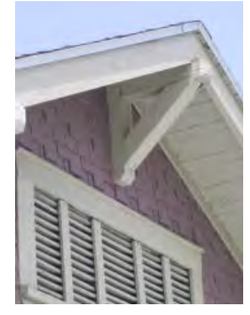
Columns
Wood, fiberglass, or composite material with Classical proportions and details

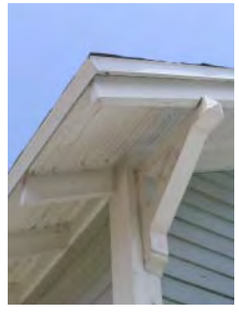
Railings
Wood top and bottom rails with square balusters

Solid rails clad in siding, shingles, stucco, brick or stone veneer

Brackets
Wood

Porch Ceilings
Plaster, tongue-and-groove wood or composite boards, or beaded-profile plywood





CIVIC & MULTI-FAMILY RESIDENTIAL

Hyde Park, Tampa

Hyde Park, Tampa - Kate Jackson Community Center

SINGLE-FAMILY RESIDENTIAL

Dunedin - Southside Neighborhood

Southside Neighborhood, Dunedin

Dunedin - Southside Neighborhood

Dunedin - Southside Neighborhood

Dunedin - Southside Neighborhood

Dunedin - Southside Neighborhood

Dunedin - Southside Neighborhood

Dunedin - Southside Neighborhood

Dunedin - Southside Neighborhood

DUNEDIN COASTAL VERNACULAR

Yacht Club Inn, Dunedin, FL

J.O. Douglas House, Dunedin, FL

Dunedin's Coastal Vernacular style is a broad category that includes primarily wood frame vernacular dwellings absent of decorative features. "Vernacular architecture might well be called the architecture of habit. It is the simplest, most straightforward way of building, the result of pragmatism and familiarity, of custom-rooted and oft-times unconscious preference for basic forms and layouts - even on occasion for certain materials and details - that exist independently of passing taste." (Gamble)

Dunedin, FL

Florida's vernacular tradition of building during the early settlement period is commonly referred to as "Florida Cracker" architecture. Many examples are found throughout the state of Florida, primarily in the north, and are reminiscent of "folk architecture" in the Tidewater South. Other influences include a simplified Classical Revival and Victorian architecture which were primarily a result of later adaptations to the original simple vernacular dwellings. Some refer to these as "Classical Vernacular" and "Vernacular Victorian". This vernacular language was slightly adapted to meet unique conditions at coastal locations in Florida where the climate is more subtropical and severe. These adaptations were influenced by architecture and building traditions in the West Indies and is most apparent in Key West and Pensacola. More recent precedents can be found in the new resort towns of Seaside and WaterColor, located in the Florida Panhandle.

In Dunedin, many examples have a Victorian flare and are found on the waterfront along Victoria Drive. One of the most notable examples is the J.O. Douglas home built in 1878 which is now on the National Register of Historic Places.

Old Settler's House, Bradenton, FL

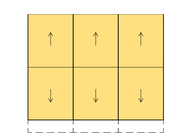
ESSENTIAL ELEMENTS

- Shallow and medium-pitched roofs with deep overhangs. (Victorian-era roofs are steeper)
- Deep, broad porch elements with thin wood columns with minimal ornament.
- Primarily 5-V crimp or corrugated metal roofing with exposed structural elements in the eaves such as rafter tails and brackets.
- Wood-frame construction with a variety of wood siding such as ship-lap siding, shingles, and vertical board and battan.
- Symmetrical window and door compositions.

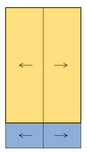
Beach Cottages, Abaco, Bahamas

MASSING & COMPOSITION

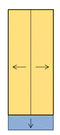
MASSING DIAGRAMS



A. *Balcony or Gallery (Shed)*

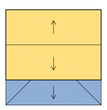


B. *Full-Front Porch (Extended Gable)*

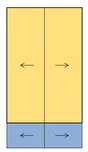


C. *Full-Front Porch (Shed)*

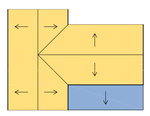
D. *Full Front Porch (Inset under Side Gable)*



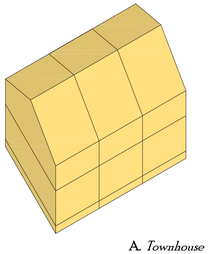
E. *Full Front Porch (Hipped)*



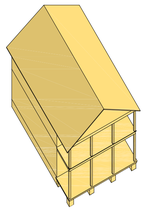
F. *Full-Front Porch (Extended Gable)*



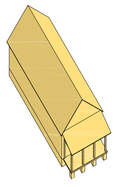
G. *Partial Front Porch (Shed)*



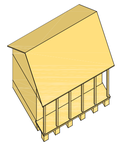
A. *Townhouse*



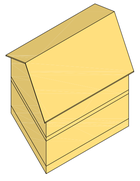
B. *Narrow Front Duplex*



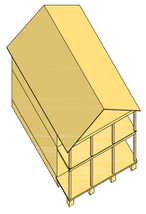
C. *Side Hall (Shotgun)*



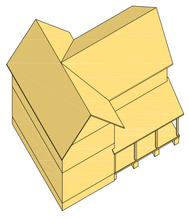
D. *Cottage (I-House)*



E. *Broad Front*



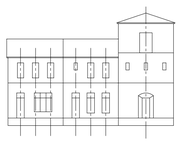
F. *Narrow Temple Front*

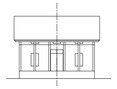


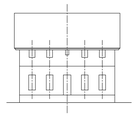
G. *Gable Front & Wing*

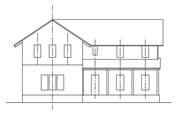
COMMERCIAL & MIXED-USE | MULTI-FAMILY | SINGLE-FAMILY

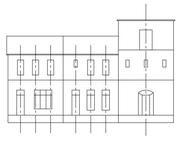
FACADE COMPOSITION DIAGRAMS











MASSING

A. TOWNHOUSE
This typology ranges from 2-4 stories and is attached in rows of repeated rectangular units, with a narrow facade fronting the street. Typically, the widths of units vary from 12' up to 30' depending on the depth and height of the unit. Roofs are normally gabled with the ridge parallel to the street, as hipped roofs can occur at the end units. It is very common for the roofs to be broken up with parapets separating each unit from eachother. This provides a convenient wall for structural stability, fire protection, chimneys, and gives individuality to each unit. Additional massing includes a detached garage, of 1-2 stories, at the rear of the lot on an alley and a narrow rear wing, typically 1 story, set to one side of the lot to provide for a courtyard. This rear wing can also connect to the garage for weather protection.

B. DUPLEX (NARROW FRONT)
One or two-story, rectangular volume split in half to accommodate two units in a single building. This typology has all the same characteristics of the Narrow Gable Front with the exception of a wider frontage to provide for two units.

C. SIDE HALL (SHOTGUN)
One-story, narrow-front rectangular volume with either a hip or gable facing the street. Roof pitch is 8:12 to 10:12. A full width front porch is added to the volume of the house. An inset porch may also run the full width of the hipped roof volume. The "shotgun" reference comes from the interior circulation (side hall) being aligned to one side of the house where one could open the front door and shoot a shotgun all the way through the house unobstructed out the back door.

D. COTTAGE (I-HOUSE)
This massing typically accommodates a one-and-a-half story continuous porch with a shed or hipped roof running the full lenght of the front facade. This is a side gable house with the ridge parallel to the street. Roof pitches are typically 8:12 to 10:12.

E. BROAD FRONT
Two-story, side-gabled rectangular volume with roof pitches ranging from 6:12 to 10:12. One-story shed porches are often placed symmetrically on the front facade. One-story side wings often occur. This massing also accommodates a two-story continuous porch with a shed or hipped roof.

F. NARROW (TEMPLE) FRONT
Rectangular volume with a 8:12 to 10:12 roof pitch with gable facing the street. This type is predominately two-story but is also found with one-story. The gable-end is usually pedimented which eludes to Classical precedents and gives a more formal appearance to the street. Although less common, hipped roof houses of this type are also found in the region.

F. GABLE FRONT & WING
Very similar to the Gable L and the Cross Gable, this building type has a primary volume with 2-story, rectangular massing with the narrow gable front facing the street. A secondary rectangular volume or wing of 1 to 2 stories is attached near the middle of the primary volume, set back 6-10 feet from the frontage which allows for an attached porch on the front of the wing.

MASSING COMBINATIONS

Complex forms and larger living spaces may be created by combining rear wings with the main body. Detached garages with living space above can be added at the rear of the lot, preferably with alley access. Gabled or shed dormers may be added to introduce light into half-story and attic spaces. The architectural character of the attached parts should match that of the main body.

FACADE COMPOSITION

Coastal Vernacular facade composition is characterized by a symmetrical and balanced placement of doors and windows in regularly spaced bays that reflect the bays of the porch and projecting wings.

EAVES

Deep eaves are a common characteristic of the Coastal Vernacular style with exposed rafter tails 16 to 24 inches on center. The houses may have a Victorian-era character achieved by using more vertically proportioned columns on the porch.

WALLS

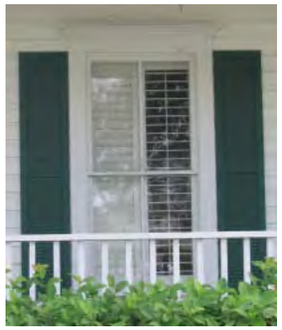
The first floor of the Coastal Vernacular house is typically set two to three feet above the finished grade. For one-story houses, the typical floor-to-ceiling height is 9 feet. For two-story houses, the typical floor-to-ceiling height is 9 feet for the first floor and 8 feet for the second floor.

Window head heights should be 7 feet to 8 feet above the floor for first floor windows, and 7 feet for second floor windows.

These houses have 8- to 10-inch-wide skirt boards. Foundation vents are centered under windows when used.

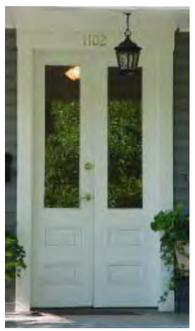
MULTI-FAMILY & SINGLE-FAMILY RESIDENTIAL

Standard Windows
Coastal Vernacular windows are typically vertical in proportion with a 2 over 2, 4 over 4, 6 over 1, or 6 over 6 muntin pattern. Other muntin patterns with more lites, such as 7 over 7 as shown below in *New Suburb Beautiful (Tampa)*, are less common. The most simple and rustic dwellings may have a 1 over 1 window with no divided lites at all. Standard window types are wood double-hung and single-hung.

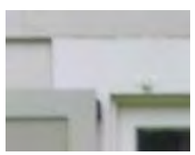


Special Windows
Special windows include paired or triple windows, small square accent windows, and bay windows of various configurations. Rectangular and half-hexagonal bay windows are most common. Dorner windows are typically double-hung or casement with similar muntin patterns to the rest of the building, although wood louvered vents are used in attic spaces for better ventilation. Dormer roofs are typically gabled.

Doors
Coastal Vernacular doors are typically single-leaf wood French doors with sidelites to bring more light into the entry foyer. It is common for elaborated casing and trim to mark the main entry to the house and elliptical arched tops with glazing or wood fan infill panels. Transoms are common on the first floor when ceiling heights are 11'-0" or higher. This also creates a hierarchy with the second floor window and door heights to emphasize more public spaces within.


Trim
Windows and doors have typically 6-inch straight or tapered flat trim casings. Coastal Vernacular window and door trim is usually simple with an articulated trim, moldings and caps at the head. Classical detailing is common in front entry doors to emphasize important entry points or more public floors.




Shutters
Window shutters are very common in Coastal Vernacular architecture. Vertical board planks with battans are most common in the more rustic and rural dwellings as 1 or 2 panel louvers are more common in more urban and refined dwellings. Shutters should always be operable and match the size of the windows they are intended to cover, otherwise it is best not to use them at all.

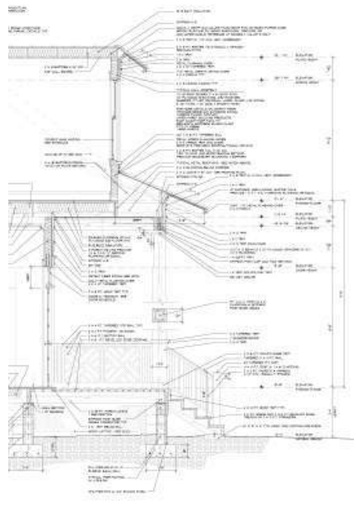
Garage Doors
Coastal Vernacular garage doors are typically double-leaf out-swinging carriage doors with transom windows at the top 1/3 or 1/4 of the door height. The lower portion is divided into recessed panels. Note: garage doors should approximate a 1:1 width to height ratio and not greater than 9'-0" in width. Garage doors receive trim casing to match all the other windows and doors on the build-

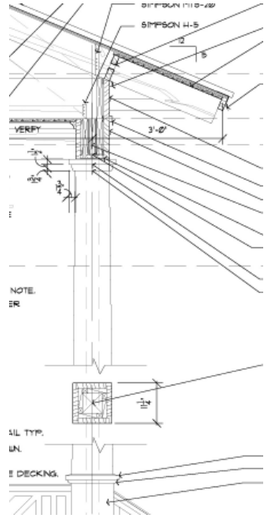
MULTI-FAMILY & SINGLE-FAMILY RESIDENTIAL

Porch Location & Massing
Coastal Vernacular plan types are simple in configuration. Building widths range from 24'-54' with one and two-story porches attached to the front facade. Porch bays are typically equal with 3 or 5 bays.

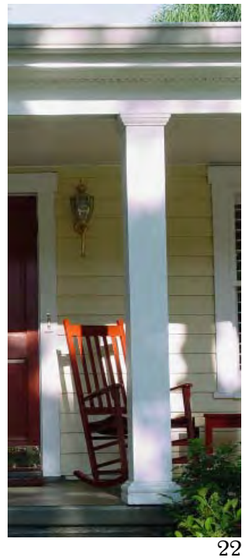
A. Carved-in Porch **B.** Full Front Porch *(with one bay enclosed)* **C.** Full Front Porch **D.** Partial Front Porch **E.** *Off-set Front Porch* **F.** *Wrapped Porch*

Porch Roofs & Eaves
Coastal Vernacular porches usually run the entire length of the facade either protruding from the main volume or inset within the volume of the main roof. Eaves are broad with open rafters, with simple tails and brackets supporting the eave.





Columns & Railings
Column types vary widely and are either very heavy and massive or include a grouping of 2, 3, or 4 thinner columns atop a heavy base. Most columns have a tall masonry base of brick or stone with a thinner, tapered wood column above. Railings are simple and blocky with vertical rails and sometimes are a single large timber spanning between two columns.



COMMERCIAL & MIXED-USE

SINGLE-FAMILY RESIDENTIAL

DUNEDIN MEDITERRANEAN REVIVAL

In the City of Dunedin, this style was most visibly recognized by two significant public buildings - the Fenway Hotel, built in 1925-26 (now Trinity College) and the Dunedin Junior High School, built in 1926 (now Dunedin Elementary School). The Mediterranean Revival style first appeared in residential construction predominately in Dunedin Isles, a master planned development designed by John Nolen in the early 1920's. Mediterranean homes also appeared sporadically in the Southside Neighborhoods and along Edgewater Drive facing the Gulf of Mexico. The state of Florida, along with California, has the best examples of Mediterranean architecture in the United States from the 1920's and, as a result, we have found excellent precedents to study in the Tampa Bay region and other cities in South Florida. The most notable places researched locally were Davis Islands, Hyde Park, Palma Ceia, Ybor City, Temple Terrace, St. Petersburg and Sarasota. Winter Park, Palm Beach, Ft. Pierce and especially Coral Gables were the best examples in South Florida that we visited and studied.


Dunedin Isles, Dunedin, FL

The Mediterranean Revival style covers a broad spectrum of influences, drawing primarily from Spanish architecture but also Italian (Renaissance), and Moorish vocabularies. This style first appeared in California as Spanish Colonial and Mission architecture and then later in Florida as a revival style during the 1920's real estate boom. The forms of this style are identified by their romantic asymmetry, although the Italian Renaissance brought more formality and symmetry. The most unique features of this style are the simple use of materials - rough stucco and clay tile roofs and the extensive use of arcades, balconies, loggias and lush, intimate courtyards.


Addison Mizner

The Verano, Hyde Park, FL *(illustration by Jeff McSwain)*


Las Brisas, Davis Islands, Tampa, FL

Dunedin Isles, Dunedin, FL


The Ritz, Davis Islands, Tampa, FL

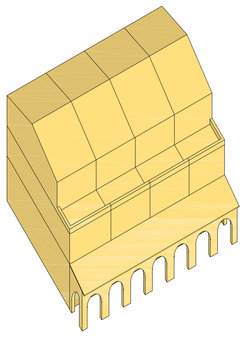
ESSENTIAL ELEMENTS

- Primarily asymmetrical massing
- Italian Renaissance influences are more formal, symmetrical
- Rough stuccoed masonry wall finishes
- Low-pitched barrel tile roofs
- Extensive use of balconies, loggias, colonnades, arcades
- Arched openings at arcades, loggias, windows and doors
- Distinctively shaped parapets
- Heavy chimneys in distinctive locations
- Tower elements at entries and corners
- Ornamentation at columns, cornices, and door surrounds
- Vertically proportioned windows and doors

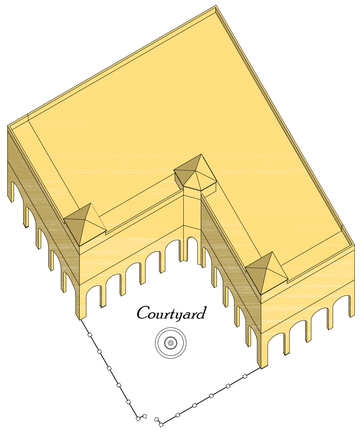
Demmi's Market, Ybor City, Tampa, FL

MASSING & COMPOSITION

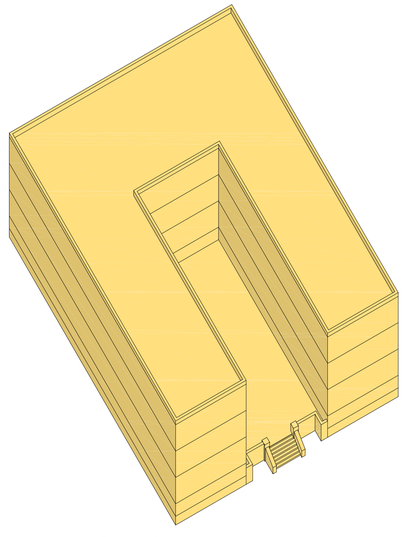
MASSING DIAGRAMS



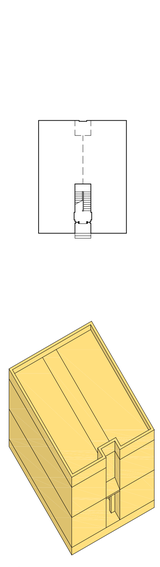
A. *Mixed-Use (Full-Frontage)*



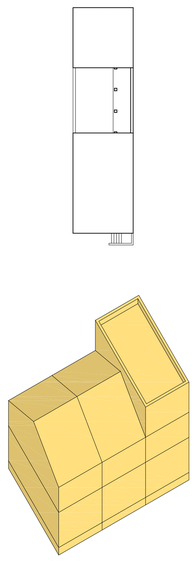
B. *Mixed-Use (Courtyard)*



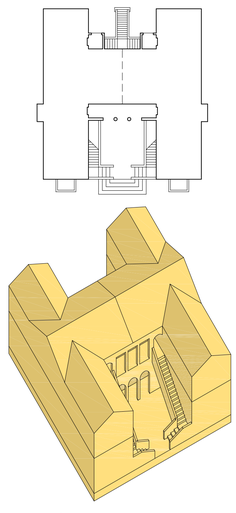
C. *Large Courtyard Apartment Building*



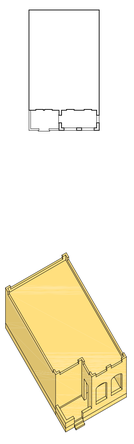
D. *Central Hall Apartment House*



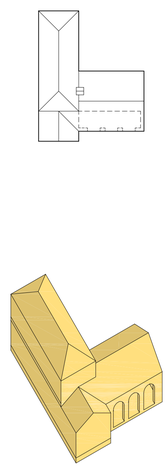
E. *2-3 Story Townhouse*



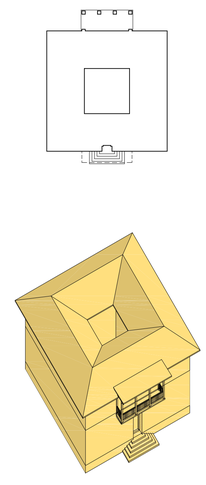
F. *Courtyard Apartment House*



G. *Narrow Front (Bungalow)*



H. *Broad Front (Cottage)*



I. *Villa*

MIXED-USE & COMMERCIAL | MULTI-FAMILY | SINGLE-FAMILY

Mediterranean mixed-use buildings have a variety of forms and compositions, many being rectangular in volume. Larger-scale buildings with higher density have larger footprints that span over multiple lots. This building type, regardless of its scale, should have 3 basic elements: a base, the main body, and the head (or cornice). The base is the most important part of the building because it meets the ground where pedestrians interface with it, as it creates civic space and determines the proportions of the street. These factors are critical in creating a continuous active street frontage. The base, typically the first one or two floors, should be more transparent than the upper floors.

The main body is usually the most solid of the tripartite buildings and benefits from a regularized spacing of windows and structural elements with vertical proportions that express the verticality of the building.

The head or cornice consists of a variety of roof types and is most commonly a flat roof articulated with a parapet or cornice. This part of the building can have more transparency than the main body to take advantage of roof tops and views across the skyline or towards natural landscape features such as water or mountains, etc.

Rectangular volumes forming an "L" or "U" shape with an open courtyard in the leftover open space. Another type unique to the Mediterranean style is the fully enclosed courtyard with a passage or breezeway leading to the court from the street. The massing of these courtyard buildings are the same as the *Full-Frontage Mixed-Use* buildings. The roof forms are typically flat with an articulated parapet, but also have gabled or hipped roofs with a low pitch of 3:12 to 6:12.

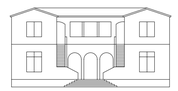
FACADE COMPOSITION DIAGRAMS

Rectangular volumes assembled to form a "U" shape with a variety of roof types, typically, gabled, hipped, or flat with a parapet. The roof pitch is typically low, between 3:12 and 6:12. In residential applications, this building type uses the courtyard to gain privacy for the residents, yet still maintaining an urban edge to the street to complement other adjacent uses of mixed-use or multi-family. The building height can range from 2 to 6 stories depending on the lot size and local parking requirements. The courtyard is typically located at the front of the building, facing the street, which provides an generous entry court and lush garden for interior units to overlook.

Rectangular volume with a central hall spanning from the street to the parking or alley behind. The hall provides circulaton (stairs) and access to each unit. The roof type is typically flat with a parapet, but can also be hipped or gabled with a low pitch of 3:12 to 6:12.

The Mediterranean Revival townhouse, or rowhouse, is rectangular in volume with a narrow front and side-gabled form. This type can be used as individual buildings on narrow lots, as a combined building with apartments served by corridors, and as apartments over ground floor retail uses.

A uniquely Mediterranean Revival typology, this building can fit in nicely with single-family houses or with more urban types. Rectilinear wings are assembled in a "U" or "H" shape to form private entry courts at the front and/or rear of the building. Limited to 2 stories with exterior stairs wrapping the courtyard and an entry loggia for ground floor units.



Rectangular volume that is very simple and compact, similar to the bungalow, with the narrow end fronting the street. Occurs in more urban residential neighborhoods with smaller lots. Primarily 1-story with flat roofs and parapets, gabled and hipped roofs with 3:12 to 6:12 pitch.

Rectangular volumes assembled to form an "L" shape with a main body and rear wing. A combination of 1 and 2 stories can create asymmetrical massing typical of Mediterranean Revival architecture. Roof forms are typically gabled & hipped with a 3:12-6:12 pitch.

Larger, complex volumes with assymetrical massing comprise the Mediterranean villa, typically with a hipped roof of 3:12 to 6:12 pitch. A common variation includes a 1-3 story square volume or cube with symmetrical massing characteristic of Palladian villas. Another is the courtyard house, fully enclosed or 3-sided, open to a countryside vista.

MASSING

MASSING COMBINATIONS

Larger living spaces may be created by combining side and/or rear wings with the main body. Attached wings should have similar roof pitches and be treated as separate "additions" to the basic form rather than as part of a single complex form. Dormers may be added to introduce light into half-story and attic spaces. The architectural character of the attached elements should match that of the main body.

FACADE COMPOSITION

Mediterranean Revival facade composition is characterized by simple and assymmetrical window & door placement. Facades usually have a high solid-to-void ratio, in other words, the amount of openings are minimal with a lot of solid masonry wall space to provide better insulation for hot climates. Porches are unusual, although elements such as balconies, loggias, and balconnettes are common on upper stories.

EAVES

Relatively shallow eaves are characteristic of the Mediterranean Style, with the exception of architecture with a heavy "Spanish" influence. Most eaves are exposed with 2x6 or 3x8 rafter tails at 18-24 inches on center. Many examples have a molded continuous fascia and no overhang, although, this has historically been adapted to shallow overhangs when built in warmer climates, especially Florida. Another very common feature is the flat roof with parapet wall, which becomes a decorative shaped element contributing to the overall architectural language. The Pueblo and Mission styles best exemplify this feature.

WALLS

The first floor of the Mediterranean Revival residential building is typically raised 2-3 feet above the finished grade. The base is either solid masonry with small openings for ventilation and water flow, or raised on masonry piers with infill wood lattice-work or grill-work. The floor-to-ceiling height is usually at least 9-10 feet at the ground floor and a minimum of 9 feet at the upper floors. Window head heights at the first floor should be 8 feet above the finish floor and 7-8 feet at the upper floors depending on the floor-to-ceiling height.

COMMERCIAL & MIXED-USE

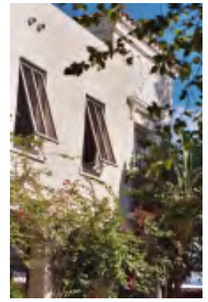
Standard Windows
Windows are typically vertical in proportion with little variation in lite size and configuration. Wood casements are most common with divided lites in vertical proportions. Steel casements were used in the late 1920's and 30's, but with slightly less-vertical proportions.

Special Windows
A hallmark of the Mediterranean Revival style is the use of ornamental windows in special locations, especially in towers, clerestory and parapet walls. These windows are typically small with wood or steel grills for security and have decorative stone surrounds. Arched windows are common and are often grouped in pairs or triplets to form a colonnade. Some examples use half columns or pilasters between the windows to articulate this effect.

Doors
Mediterranean Revival doors are typically wood French doors with divided lites in vertical proportions. Entry doors often use heavy, rough hewn, solid wood planks, placed vertically and held together with heavy gauge iron hinges and hardware. Entry doors often have arched tops and small windows with divided lites or grilles. To emphasize a point of entry, elaborate stone surrounds are used. More transparency is important in commercial uses, whereas doors with ample lites are common.

Trim, Surrounds, Grilles & Ornament
Decorative stone, pre-cast concrete, or tile surrounds are used frequently in commercial and mixed-use buildings, although the amount of ornament is used logically to create a hierarchy from floor to floor, or to emphasize an important entry or corner. Typically, the base and top are appropriate locations for articulated window and door surrounds, in addition to towers, entries and clerestories.

Awnings & Canopies
Canvas awnings with colorful stripes are frequently used at windows and doors for protection from the sun and rain and are unique to this style, adding a colorful element to the facade. In commercial applications, weather protection is critical in making customers more comfortable. Typical awnings are flat with a swag which sits on a light iron frame. Since arches are common, arched awnings are configured to fit within the arch of a door or window. Flat awnings can be used at arched openings, but it must be placed at the transom or springline of the arch. Canopies are heavier, structural coverings which are typically supported by steel cables or rods from above. These are more permanent and provide better protection from the weather. The cornices are sometimes articulated with decorative motifs, adding a level of detail to the canopy.



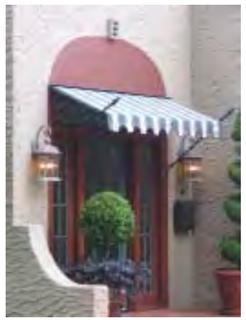
Storefront Windows & Doors
Storefront windows and doors are typically combined to form a continuous and transparent wall to best display merchandise for pedestrians. Mediterranean Revival storefronts are more complex as the window and doors fill-in arched openings, colonnaded walls, and deep smaller masonry openings which are essential characteristics of the style. Deep arcades, colonnades, loggias and awnings often protrude from the facades, adding a layer of protected space in front of the storefronts.

MULTI-FAMILY & SINGLE-FAMILY RESIDENTIAL

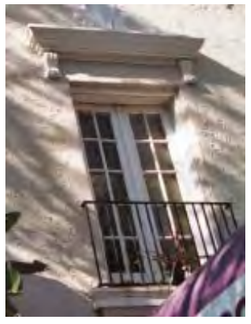
Standard Windows
Windows are typically vertical in proportion with little variation in lite size and configuration. Wood casements are most common with divided lites in vertical proportions. Steel casements were used in the late 1920's and 30's, but with slightly less-vertical proportions. More economical buildings used single and double-hung windows with lite configurations of 1 over 1, 3 over 1, and 4 over 1.

Special Windows
A hallmark of the Mediterranean Revival style is the use of ornamental windows in special locations, especially in towers, clerestory and parapet walls. These windows are typically small with wood or steel grills for security and have decorative stone surrounds. Arched windows are common and are often grouped in pairs or triplets to form a colonnade. Some examples use half columns or pilasters between the windows to articulate this effect.

Shutters & Awnings
Wood window shutters can be used in residences with rustic vertical wood planks held together by wood battens or iron hinges. Arched doors commonly have arch-top board & batten shutters to fit the opening. Louvered awning shutters(Bahama shutters) are used on lower floors for privacy. Canvas awnings with colorful stripes are frequently used at windows for protection from the sun and light rain and are unique to this style, adding an exotic, colorful element to the facade.

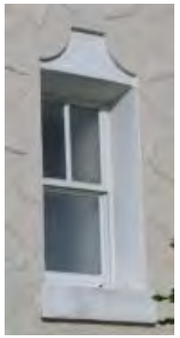


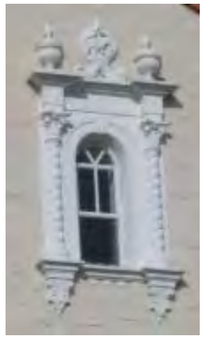
Doors
Mediterranean Revival doors are typically wood French doors with divided lites in vertical proportions. Entry doors often use heavy, rough hewn, solid wood planks, placed vertically and held together with heavy gauge iron hinges and hardware. Entry doors often have arched tops and small windows with divided lites or grilles near the top of the door. Some French doors on upper floors have iron balconettes to give the illusion of balconies.

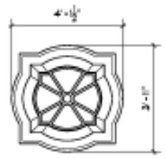


Garage Doors
Heavy wood garage doors are typical of the Mediterranean Revival style. Most have vertical planks with divided lites across the top or small openings with grillwork. Many door openings have an arched top or use a segmented arch. In the absense of arches, the lintels are expressed with heavy stone or precast concrete lintels that slightly protrude from the building face.

Trim, Surrounds, Grilles & Ornament
Wood trim (casing) is rarely used with the Mediterranean Revival masonry and stucco finishes except for on more economical buildings. The absense of trim or surrounds is most common, as the stucco returns and dies into the buck mold or window framing. Decorative stone, pre-cast concrete, or tile surrounds are used sparingly in special locations only. Sometimes these are used at important floors of a multi-story building to emphasize the base or top of the building.







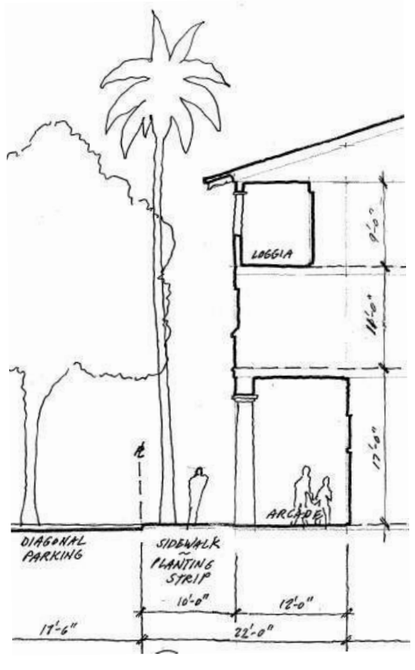
Wood & Iron Gates
Garden gates, along with entry doors and garage doors, are important features of the Mediterranean Revival house as they complement the vernacular language of rough stucco and heavy masonry forms. Wood gates are typically heavy timber planks with small openings, whereas, iron gates are delicate with elaborate patterns and motifs.

COMMERCIAL & MIXED-USE

Porch Location & Massing

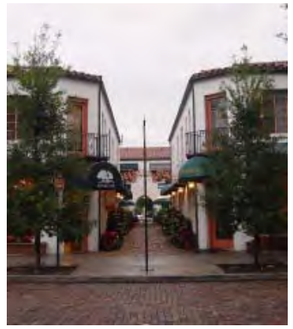
Mediterranean Revival mixed-use plan types are relatively simple in configuration with a variety of porch types attached to the building in a variety of ways. Porch types include the arcade, colonnade, loggia, balcony, balconette and terrace. The arcade, colonnade, balcony and balconette all protrude from the building's main massing; whereas, the loggia and terrace are inset into the building. Terraces typically occupy flat roof tops and are open to the sky. These porch types are typically either 1-story or combined with another type, such as an arcade with an open terrace above. Balonies occur on upper levels only and can be 2-stories high. Balconettes are mini-balconies, basically a door with a railing across the front. Terraces can occur in any location or floor, but are never covered by definition. Arcades and colonnades usually span continuously across the front of a building and therefore have an unlimited number of bays. Loggias are typically 3 or 5 bays, but can also have a single bay.

A. *Full-Front Arcade or Colonnade* **B.** *Balcony* **C.** *Loggia* **D.** *Wrapped Arcade & Courtyard* **E.** *Balcony, Breezeway & Courtyard*



Courtyards

These elements are a prominent feature of Mediterranian Revival architecture, and are formed by linear buildings along the edge of a lot creating intimate interior spaces called courts, patios and courtyards. In commercial buildings, these spaces are connected to the street and act as "semi-public" spaces open to the patrons using that space. Multi-family courtyards are often concealed from the street and become a semi-private space primarily for the tenants of the building.



Porch Roofs & Eaves

Roof types vary widely, including: gabled, shed, hipped and flat with a parapet. Arcades and colonnades typically run the full length of a facade with a roof above. It's common to have a gallery, terrace, or occupied space above. Loggias are typically smaller and inset into the main mass of the building. Balcony and gallery roofs typically have a shed or hipped roof supported by wood columns with shallow eaves (6"-18"), open rafters and elaborate column capitals and brackets.

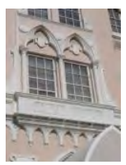
Columns & Railings

Columns vary in type and material depending upon their use and location. Many Mediterranean Revival columns are large in dimension (16-inches square up to 24-inches square) and are masonry with a stucco finish. Capitals and bases are typically simple using flat stucco trim or an applied terra cotta, stone or pre-cast concrete articulated capital. This is particularly evident in arcades. Colonnades by nature have simple columns of the Doric or Tuscan order using classical proportions. These columns are common in the Italian Renaissance Revival architecture which is a sub-set of the Mediterranean Revival style. Balconies and second floor galleries are typically simple with wood columns of smaller dimensions (6x6 to 8x8 inches square) which oftentimes include elaborated captials. Balcony railings vary in material but are predominately made of delicate ironwork or wood pickets. Another common type is heavy stone or concrete balusters on masonry balconies and terraces.

MULTI-FAMILY RESIDENTIAL

Porch Location & Massing

Mediterranean Revival loggias are deep, shaded outdoor spaces that keep sun exposed facades and tenants cool during hot and humid summers. These elements also provide an outdoor extension of the living space while keeping tenants dry from summer rains. Loggias are carved into the building mass or connect buildings to eachother, forming galleries around courtyards and terraces. Balconies are typically constructed of heavy wood members or delicate and ornate metal ironwork, although it is not uncommon to see all masonry balconies with solid masonry railings or stone balusters.



A. *Balcony (Open), Loggia & U-shaped Courtyard*

B. *Terrace, Side Porch, Loggia & Enclosed Courtyard*

C. *Entry Loggia*

D. *Partial Front Porch & Balcony*

E. *Terrace, Loggia & Entry Court*

Porch Roofs & Eaves

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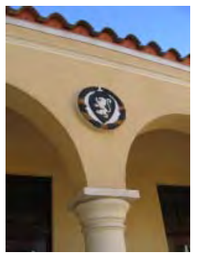
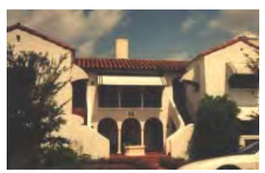


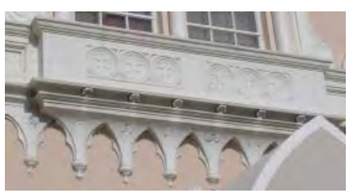
Courtyards

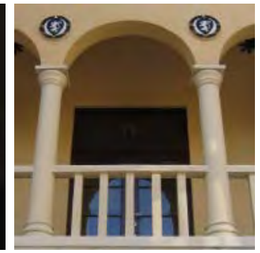
These spaces are unique to Mediterranian Revival architecture and are formed by linear buildings along the edge of a lot creating intimate interior spaces - courts, patios and courtyards. In multi-family buildings, courtyards are either open to the street or partially concealed from the street and act as a semi-private space primarily for the tenants of the building. These spaces are usually large enough to accommodate gardens & fountains.

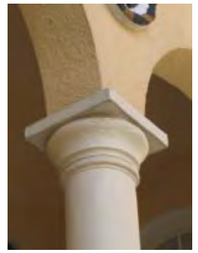


Columns & Railings

Columns vary in type and material depending upon their use and location. Many Mediterranean Revival columns are large in dimension (16-inches square up to 24-inches square) and are masonry with a stucco finish. Capitals and bases are typically simple using flat stucco trim or an applied terra cotta, stone or pre-cast concrete articulated capital. This is particularly evident in arcades. Colonnades by nature have simple columns of the Doric or Tuscan order using classical proportions. Balconies and second floor galleries are typically simple with wood columns of smaller dimensions (6x6 to 8x8 inches square) which oftentimes include elaborated captials. Balcony railings vary in material but are predominately made of delicate ironwork or wood pickets. Another common type is heavy stone or concrete balusters on masonry balconies and terraces.







SINGLE-FAMILY RESIDENTIAL

Porch Location & Massing

Porches are more common in smaller Mediterranean Revival buildings, particularly single-family houses, to allow closer interaction with neighbors and to help define a consistent street edge. Porches and balconies project out from the main massing of the building, whereas, loggias and breezeways are inset or carved into the main massing. Porches are typically 1-story with a variety of roof types, including: shed, hipped, and flat with a parapet. Loggias have the same attributes as porches but are enclosed on 3 sides instead of 1 or 2. These elements provide deep, shaded spaces that keep sun exposed facades and occupants cool in hot and humid climates. They also provide a protected outdoor extension of the living space while keeping occupants dry from summer rains. Loggias are typically 1-story and inset within the massing of the building and have ceilings underneath living space. Otherwise, shed roofs are most common due to the surrounding walls. Loggias, unlike porches, can occur on upper floors, on roof tops, and in towers. Balconies are less common on single-family houses and are always located on upper floors by definition. They are typically 1-story and are constructed of heavy wood members or delicate, ornate metal ironwork. It is not uncommon to see all masonry balconies with solid masonry railings or stone balusters on larger residences. Balconies are typically covered by shed or hipped roofs, trellises or awnings.

A1. *Partial-Front Porch & Terrace*

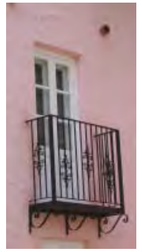
A2. *Entry Terrace*

B. *Partial-Front Loggia (Inset under Side Gable)*

C. *Entry Loggia (Inset) Rear Loggia (Inset)*

D. *Front Balcony (Shed) Partial-Rear Porch (Hipped) Enclosed Courtyard (Open)*

E. *Loggias, Breezeway & "U"-shaped Courtyard*



Porch Roofs & Eaves

Roof types vary widely, including: gabled, shed, hipped and flat with a parapet. Arcades and colonnades typically run the full length of a facade with a roof above. It's common to have a gallery, terrace, or occupied space above. Loggias are typically smaller and inset into the main mass of the building. Balcony and gallery roofs typically have a shed or hipped roof supported by wood columns with shallow eaves (6"-18"), open rafters and elaborate column capitals and brackets.

Courts, Patios & Courtyards

These spaces are unique to Mediterranian Revival architecture and are formed by linear buildings along the edge of a lot creating intimate interior spaces - courts, patios and courtyards. In single-family buildings, courtyards are found in a variety of configurations and orientations, yet they are most commonly either partially concealed from the street and act as a semi-private space primarily for the occupants of the house and their guests.

Columns & Railings

Columns vary in type and material depending upon their use and location. Mediterranean Revival columns are large in dimension (16-inches square up to 24-inches square) and are constructed of masonry with a stucco finish. Capitals and bases are typically simple using flat stucco trim or an applied terra cotta, stone or pre-cast concrete articulated capital. This is particularly evident in arcades. Colonnades by nature have simple columns of the Doric or Tuscan order using classical proportions. Balconies and second floor galleries are typically simple with wood columns of smaller dimensions (6x6 to 8x8 inches square) which oftentimes include elaborated captials. Balcony railings vary in material but are predominately made of delicate ironwork or wood pickets. Another common type is heavy stone or concrete balusters on masonry balconies and terraces.

Brackets

Mediterranean Revial balconies and balconettes by definition are elevated, cantilevered porches supported by brackets. Brackets are found in a variety of materials depending upon the balcony railing and columns, including masonry, wood and rod iron. Wood brackets often are open web with a 45-60 degree diagonal. Masonry brackets are typically low profile and support balconies of varying materials. Rod iron brackets are typically decorative and match railing designs.

COMMERCIAL & MIXED-USE

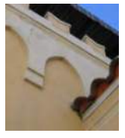
Arcades, Colonnades & Loggias
These elements are used to provide protection for storefronts, entries and pedestrians from the elements (sun and rain). Arcades, colonnades and balconies are projections beyond the main building massing, whereas loggias are carved into the building mass. Arcades, colonnades and loggias are typically masonry, whereas, balconies are typically constructed of heavy wood members or delicate and ornate metal ironwork.

Canopies & Awnings
Awnings are a prominent feature of Mediterranean Revival architecture and provide shade and some protection from rain. They are typcially canvas with colorful stripes supported by light iron frames. Canopies are heavier roof elements requiring structural supporting elements such as brackets underneath or cables from above. Canopies provide the opportunity to have signage and lighting attached or integrated with the design.

Storefronts
Mediterranean Revival storefronts are unique as they often fill in arcades and colonnades with arched tops. With a characteristically low glass-to-wall ratio the amount of storefront windows and doors is limited. In this case, awnings are used for signage and to protect pedestrians from sun. Conventional storefronts and window walls can be used in commercial facades. Since arcades, colonnades and loggias are common, storefronts often have less street exposure.

Ornament
Decorative elements typically occur at cornices, window and door surrounds, and on large wall surfaces. It is important to use ornament sparingly and strategically to emphasize points of entry, create hierarchy, and to provide emblems or signage on large blank wall surfaces. (parapets, clerestories, towers) Ornament is often overused in contemporary versions of this style which shows ignorance and immediately dates the building.



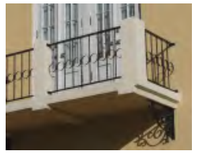
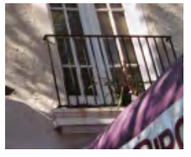


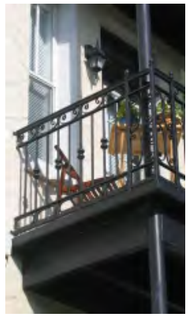

Courtyards
These elements are a prominent feature of Mediterranian Revival architecture, and are formed by linear buildings along the edge of a lot creating intimate interior spaces called courts, patios and courtyards. In commercial buildings, these spaces are connected to the street and act as “semi-public” spaces open to the patrons using that space. Multi-family courtyards are often concealed from the street and become a semi-private space primarily for the tenants of the building.

Parapets & Cornices
Flat roofs are common in Mediterranean Revival architecture, especially in commercial and mixed-use buildings, and articulated cornices and wall extentions (parapets) with shaped profiles are used to conceal the roof and direct water runoff. Shaped parapets are a strong identifying feature of this style, mainly in commerical, mixed-use and civic buildings. Parapets are derived from Mission and Pueblo architecture in Latin America.


Columns & Railings
Columns vary in type and material depending upon their use and location. Many Mediterranean Revival columns are large in dimension (16-inches square up to 24-inches square) and are masonry with a stucco finish. Capitals and bases are typically simple using flat stucco trim or an applied terra cotta, stone or pre-cast concrete articulated capital. This is particularly evident in arcades. Colonnades by nature have simple columns of the Doric or Tuscan order using classical proportions. These columns are common in the Italian Renaissance Revival architecture which is a sub-set of the Mediterranean Revival style. Balconies and second floor galleries are typically simple with wood columns of smaller dimensions (6x6 to 8x8 inches square) which oftentimes include elaborated captials. Balcony railings vary in material but are predominately made of delicate ironwork or wood pickets. Another common type is heavy stone or concrete balusters on masonry balconies and terraces.





MULTI-FAMILY RESIDENTIAL

Loggias & Balconies

Mediterranean Revival loggias are deep, shaded alcoves to keep sun exposed facades and tenants cool during hot and humid summers. These elements also provide an outdoor extension of the living space while keeping tenants dry from summer rains. Loggias are carved into the building mass or connect buildings to eachother, forming galleries around courtyards and terraces. Balconies are typically constructed of heavy wood members or delicate and ornate metal ironwork, although it is not uncommon to see all masonry balconies with solid masonry railings or stone balusters.





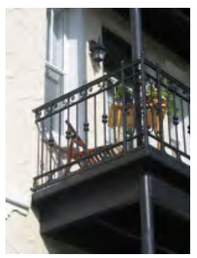


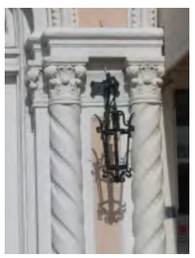

Columns & Railings

Columns vary in type and material depending upon their use and location. Many Mediterranean Revival columns are large in dimension (16-inches square up to 24-inches square) and are masonry with a stucco finish. Capitals and bases are typically simple using flat stucco trim or an applied terra cotta, stone or pre-cast concrete articulated capital. This is particularly evident in arcades. Colonnades by nature have simple columns of the Doric or Tuscan order using classical proportions. Balconies and second floor galleries are typically simple with wood columns of smaller dimensions (6x6 to 8x8 inches square) which oftentimes include elaborated captials. Balcony railings vary in material but are predominately made of delicate ironwork or wood pickets. Another common type is heavy stone or concrete balusters on masonry balconies and terraces.










Towers & Entry Elements

One of the identifying features of Mediterranean Revival architecture is its assymetrical massing which is acheived by the undulation of the roofline with shaped parapets, wing walls, clerestories and towers which occur primarily at corners and points of entry. Towers are relatively small (about the size of a single roon) in comparison to the main body fo the building and contain outdoor terraces, additional rooms, and stairs. Roofs can be gabled, hipped or flat with a parapet.

Courtyards

These spaces are unique to Mediterranian Revival architecture and are formed by linear buildings along the edge of a lot creating intimate interior spaces called courts, patios and courtyards. In multi-family buildings, courtyards are either open to the street or partially concealed from the street and act as a semi-private space primarily for the tenants of the building.




Parapets & Cornices

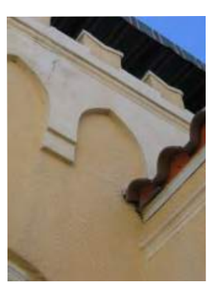
Flat roofs are common in Mediterranean Revival architecture, especially in commercial, mixed-use, and multi-family buildings. Articulated cornices and wall extentions (parapets) with shaped profiles are used to conceal the roof and direct water run-off. Shaped parapets are a strong identifying feature of Mediterranean Revival apartment houses and courtyard apartment buildings. Parapets are derived from Mission & Pueblo architecture.

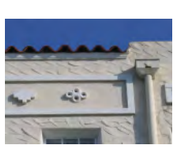

Fountains, Niches & Statuary

As courtyards are prevalent in Mediterranean Revival architecture, water fountains are commonly used in courtyards to provide a comforting noise and to cool the space. Niches are small recessed openings with statuary, emblems or plantings used sparingly in strategic locations on a building facade. These garden elements have historically been an essential design element in Spanish, Italian, Moorish and other Mediterranean architecture.


Ornament

Decorative elements typically occur at cornices, watertables, window and door surrounds, and on large wall surfaces. It is important to use ornament sparingly and strategically to emphasize points of entry, create hierarchy, and to provide emblems or signage on large blank wall surfaces. (parapets, clerestories, towers) Ornament is often overused in contemporary versions of this style which shows ignorance and immediately dates the building.

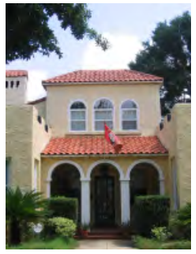


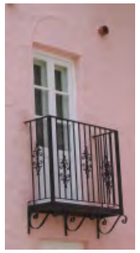



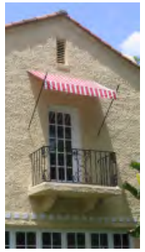
SINGLE-FAMILY RESIDENTIAL

Porches, Loggias & Balconies

Porches are more common in smaller Mediterranean Revival buildings, particularly single-family houses, to allow closer interaction with neighbors on the sidewalk, and to help define a consistent street edge. Porches project out from the main massing of the building, whereas, loggias are inset or carved into the main massing. Loggias have the same attributes as the porch but are enclosed on 3 sides instead of 1 or 2. These elements provide deep, shaded spaces that keep sun exposed facades and occupants cool in hot and humid climates. They also provide a protected outdoor extension of the living space while keeping the occupants dry from summer rains. Balconies are less common on single-family houses, and are typically constructed of heavy wood members or delicate, ornate metal ironwork. It is not uncommon to see all masonry balconies with solid masonry railings or stone balusters on larger residences.





Columns & Railings

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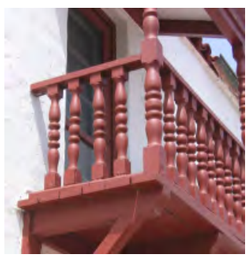


Carports/Porte Corcheres

Carports are extensions of porches or facade walls that provide an entryway at the driveway as you enter the rear yard. These elements provide protection from the elements when entering at a side door of the house, usually into a kitchen or mudroom. Mediterranean Revival carports are not prevalent but contribute to the separation of the public spaces (front yard) and private spaces (back yard). They also help define the street edge.

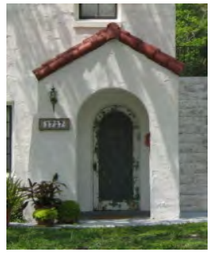
Courts, Patios & Courtyards

These spaces are unique to Mediterranian Revival architecture and are formed by linear buildings along the edge of a lot creating intimate interior spaces - courts, patios and courtyards. In single-family buildings, courtyards are found in a variety of configurations and orientations, yet they are most commonly either partially concealed from the street and act as a semi-private space primarily for the occupants of the house and their guests.



Towers & Entry Elements

One of the identifying features of Mediterranean Revival architecture is its assymetrical massing which is acheived one way by the use of towers which occur primarily at corners and points of entry. Towers are relatively small and contain outdoor terraces, additional rooms, and stairs. Tower roofs can be gabled, hipped or flat with a parapet. Roof top terraces that are open, trellised or roofed are common.

Parapets & Cornices

Flat roofs are common in Mediterranean Revival architecture thus articulated cornices and parapet walls are used to conceal the roof and direct water run-off. Shaped parapets are a strong identifying feature of Mediterranean Revival buildings and are derived from the early colonial building traditions in Latin America referred to as Mission & Pueblo architecture. These styles are common in the Southwest U.S. and Mexico.




Chimneys

Heavy masonry chimneys are integrated into the facades of houses and become strong architectural elements indicative of the style. Chimneys are typcially large (2 ft. x 4 ft. min.) with masonry tops, small openings, and small clay tiles roofs. They are typically expressed as protrusions from the main massing of the building and often expand to wrap around windows and entry doors to break up the roof line and emphasize a point of entry.




Ornament

Decorative elements typically occur at cornices, watertables, window and door surrounds, and on large wall surfaces. It is important to use ornament sparingly and strategically to emphasize points of entry, create hierarchy, and to provide emblems on large blank wall surfaces. (parapets, clerestories, towers) Ornament is often overused in contemporary versions of this style which shows ignorance and immediately dates the building.

COMMERCIAL & MIXED-USE

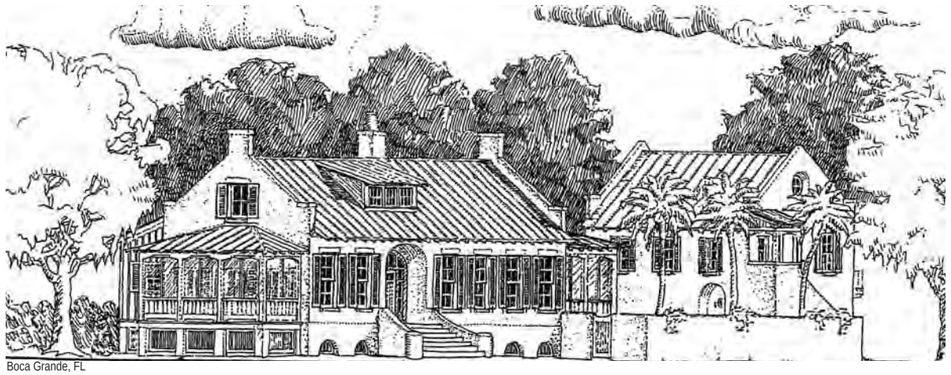
MULTI-FAMILY RESIDENTIAL

SINGLE-FAMILY RESIDENTIAL

DUNEDIN FRENCH CREOLE


Aragon, Pensacola, FL


Anna Maria Island, FL


Boca Grande, FL


French Quarter Townhouses, New Orleans, LA

The architectural traditions of the Gulf Coast, primarily in Louisiana, Mississippi and Alabama, are historically derived from the French colonists who migrated from Novia Scotia and later settled along the Gulf Coast. Their traditions are rooted in their homeland culture and heritage of France, as their interaction continues to this day. The distinctive style of the French colonies were also influenced by a mix of English and Spanish colonial architecture as the Gulf Coast region frequently changed hands between the three European colonial powers.

Another major influence on the French Colonial architectural style was the Caribbean building traditions brought up from the French colonies in the West Indies. This cross-pollination of building traditions has resulted in one of the most appealing styles which is a creation of the long-practiced European traditions that were adapted to the climate, environment and culture of the newly settled regions in the Caribbean and Gulf Coast.

Historically, this style spread along the Gulf Coast of Florida down to Key West as trading routes exposed many of the coastal towns in between to the French Colonial architectural traditions. Dunedin established itself as one of Florida's leading seaports and trading centers in the late 19th Century and had close ties with New Orleans and Mobile, Alabama. Although this style is not prevalent in the City of Dunedin today, it is an appropriate tradition to resurrect because of it's effectiveness in the region as a timeless and sustainable building tradition. It also has precedence in Florida cities in close proximity: Pensacola, Ybor City and Key West. This style is a more permanent and durable masonry architecture that would be a preferred option for commercial and mixed-use development in downtown Dunedin.

Cafe Creole, Ybor City, FL

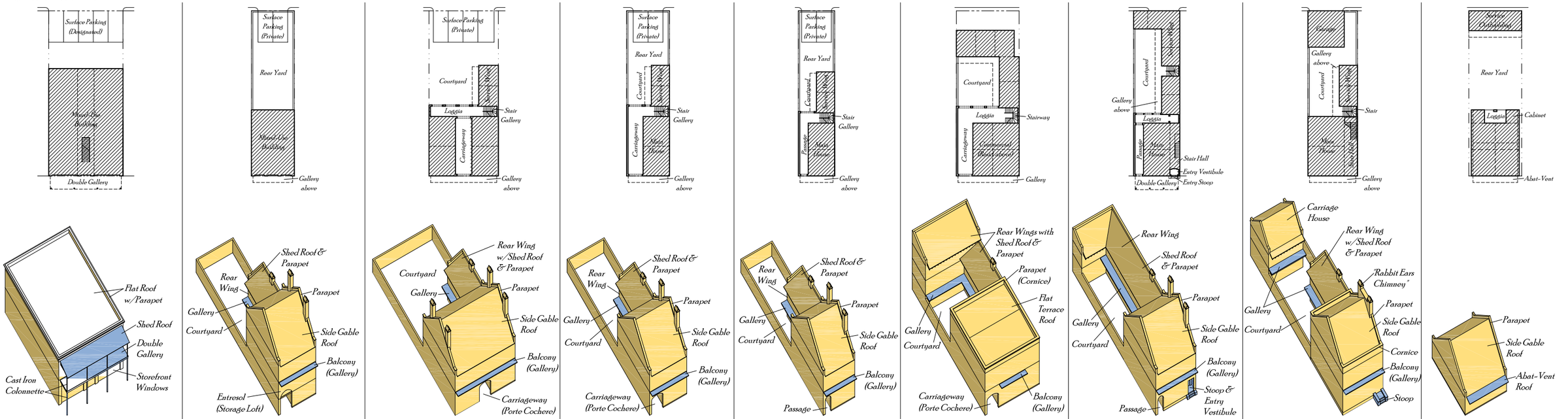
ESSENTIAL ELEMENTS

- Deep one and two story porches
- High ceiling with vertically proportioned column bays and wall openings
- French doors and full length windows on the ground floor with tall shutters
- First floors raised above ground
- Steeply pitched roofs with eased slopes at the eave
- Use of gable-end parapet walls and dormers
- Masonry eliptical arches
- Heavy brick or stuccoed walls


Boca Grande, FL

MASSING & COMPOSITION

MASSING DIAGRAMS



A. *Commercial Mixed-Use Building*

B. *3-Bay Mixed-Use Courtyard (Creole Entresol House)*

C. *5-Bay Mixed-Use Courtyard (Creole Hotel Townhouse)*

D. *3-Bay Mixed-Use Courtyard (Creole Porte-Cochere Townhouse)*

E. *3-Bay Mixed-Use Courtyard (Creole Townhouse)*

F. *4-Bay Mixed-Use Courtyard (Spanish Colonial House)*

G. *4-Bay Residential Courtyard (American Creole Townhouse)*

H. *3-Bay Townhouse (American Townhouse)*

I. *4-Bay Cottage (Creole Cottage)*

MIXED-USE & COMMERCIAL

SINGLE~FAMILY

MULTI~FAMILY

general type: REAR YARD
description: MIXED-USE
height: 2-3 STORIES
frontage: GALLERY
access: STOREFRONT, STAIR HALL
parking: ON-STREET, REAR ALLEY, PUBLIC GARAGE
lot size: 45' x 100'
density:
transect zone: T5-T6
precedent: Antonio Del Rio Building (Ybor City, Tampa, FL)

Source:

Notes:

general type: REAR YARD
description: MIXED-USE
height: 3-STORY
frontage: ARCADE and/or GALLERY
access: STOREFRONT
parking: ON-STREET, REAR ALLEY, PUBLIC GARAGE
lot size: 26' x 100'
density:
transect zone: T4-T5
precedent:

Source:
Lloyd Vogt, *Historic Buildings of the French Quarter* (2002).

Notes:
1st floor is commercial, the 2nd floor is a hidden storage loft, and the 3rd floor is residential. These buildings were common in Havana, Cuba and Paris, France at the time they began to appear in New Orleans.

general type: COURTYARD
description: RESIDENTIAL and/or COMMERCIAL (hospitality)
height: 2 to 2-½ STORY
frontage: GALLERY
access: CARRIAGEWAY (Porte-Cochere)
parking: ON-STREET, REAR ALLEY, PRIVATE GARAGE
lot size: 42' x 100'
density:
transect zone: T5-T6
precedent: Montegut House (1795) (New Orleans, LA)

Source:
Lloyd Vogt, *Historic Buildings of the French Quarter* (2002).

Notes:
Typically are 5-bays with a central porte cochere leading to a courtyard. Derives its name from a similar urban house type found in 17th Century Paris. It is similar to the Creole Porte-Cochere Townhouse, except that the porte cochere is located in the center instead of one side. These houses require wider lots and are of a grander scale.

general type: COURTYARD
description: RESIDENTIAL or MIXED-USE
height: 2 to 2-½ STORY
frontage: GALLERY
access: CARRIAGEWAY (Porte-Cochere)
parking: REAR ALLEY PRIVATE GARAGE
lot size: 26' x 100'
density:

general type: COURTYARD
description: RESIDENTIAL or MIXED-USE
height: 2 to 2-½ STORY
frontage: GALLERY
access: PASSAGE (Breezeway)
parking: REAR ALLEY PRIVATE GARAGE
lot size: 22' x 100'
density:

general type: COURTYARD
description: RESIDENTIAL or MIXED-USE
height: 2 to 3-½ stories
frontage: GALLERY (BALCONY)
access: CARRIAGEWAY
parking: ON-STREET, ALLEY, OUTBUILDING (GARAGE)
lot size: 40' x 100'
density:
transect zone: T4-T5
precedent: Chesneau House (New Orleans, LA)

Source:
Malcolm Heard, *French Quarter Manual: An Architectural Guide to New Orleans' Vieux Carre* (1997)

Notes:
This type is the "irregular" version of the *Creole Townhouse*, which is the "regularized" and smaller version. (Heard, pp. 21-24)

general type: COURTYARD
description: RESIDENTIAL
height: 2 to 3 STORIES
frontage: DOUBLE GALLERY
access: PASSAGE, STOOP & ENTRY VESTIBULE
parking: ON-STREET, REAR ALLEY, PRIVATE GARAGE
lot size: 28' x 100'
density:
transect zone: T4-T5
precedent: Gallier House (1857) (New Orleans, LA)

Source:
Lloyd Vogt, *Historic Buildings of the French Quarter* (2002).

Notes:
Exhibits characteristics of both the *Creole Townhouse* and the *American Townhouse* having a passage and an internal side stair hall.

general type: COURTYARD
description: RESIDENTIAL
height: 2 to 4 stories
frontage: GALLERY
access: FRONT DOOR
parking: ON-STREET, REAR ALLEY, PRIVATE GARAGE
lot size: 30' x 100'
density:
transect zone: T4-T5
precedent:

Source:
Lloyd Vogt, *Historic Buildings of the French Quarter* (2002).

Notes:
Similar to Creole Townhouse but with an interior stair hall, absence of a carriageway, and a highly-detailed entrance in the classical manner. Brick chimneys occupied the exterior walls instead of the interior walls as in the Creole predecessor. Sometimes built in multiples to form *Rowhouses.*

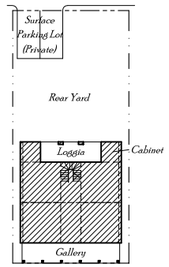
general type: REAR YARD (detached or attached)
description: RESIDENTIAL
height: 1 to 1-½ STORY
frontage: ABAT-VENT (Extended Overhang)
access: STOOP
parking: REAR ALLEY PRIVATE GARAGE
lot size: 32' x 100'
density:
transect zone: T4-T5
precedent: La Rionda-Correjolles House (New Orleans, LA)

Source:
Malcolm Heard, *French Quarter Manual: An Architectural Guide to New Orleans' Vieux Carre* (1997)

Notes:
Brought to the US through New Orleans. Origin is in Africa and later brought to the Caribbean, particularly Haiti. (source?)

MASSING & COMPOSITION

MASSING DIAGRAMS

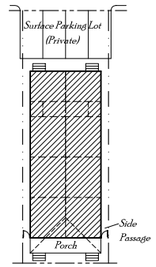


J. *5-Bay Cottage (American Creole Raised Cottage)*

general type: REAR YARD (detached or attached)
description: RESIDENTIAL
height: 1-STORY, 1-½ STORY
frontage: GALLERY
access: GALLERY
parking: REAR ALLEY PRIVATE GARAGE
lot size: 46' x 100'
density:
transect zone: T4-T5
precedent:

Source:
Lloyd Vogt, *New Orleans Houses: A House Watcher's Guide* (1997)

Notes:
1-story version of the Georgian Four Square House. Chimneys located on the outside walls, opposed to the interior walls as on the Creole Cottage. Many of these were raised slightly or even a full story and called "*Raised Cottages*". Also referred to as *"Five-Bay Creole Cottage w/Center Hall"*. (Malcolm Heard, 1997)

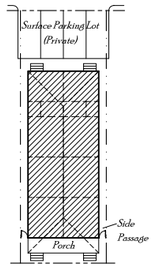


K. *Narrow Front Side Hall Duplex (Shotgun Double Camelback)*

general type: REAR YARD (detached)
description: RESIDENTIAL
height: 1-STORY
frontage: ABAT-VENT (Extended Overhang)
access: STOOP, PORCH
parking: REAR ALLEY PRIVATE GARAGE
lot size: 34' x 100'
density:
transect zone: T4-T5
precedent:

Source:
Malcolm Heard, *French Quarter Manual: An Architectural Guide to New Orleans' Vieux Carre* (1997)

Notes:
Brought to the US through New Orleans. Origin is in Africa and later brought to the Caribbean, particularly Haiti. (source?)

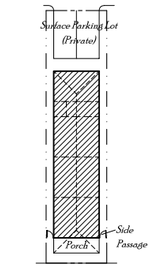


L. *Narrow Front Side Hall Duplex (Shotgun Double)*

general type: REAR YARD (detached)
description: RESIDENTIAL
height: 1-STORY
frontage: ABAT-VENT (Extended Overhang)
access: STOOP, PORCH
parking: REAR ALLEY PRIVATE GARAGE
lot size: 34' x 100'
density:
transect zone: T4-T5
precedent:

Source:
Malcolm Heard, *French Quarter Manual: An Architectural Guide to New Orleans' Vieux Carre* (1997)

Notes:
Brought to the US through New Orleans. Origin is in Africa and later brought to the Caribbean, particularly Haiti. (source?)

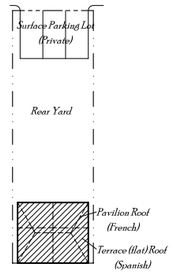


M. *Narrow Front Side Hall (Shotgun Single)*

general type: REAR YARD (detached)
description: RESIDENTIAL
height: 1-STORY
frontage: ABAT-VENT (Extended O.H.)
access: STOOP, PORCH
parking: REAR ALLEY PRIVATE GARAGE
lot size: 24' x 100' (urban)
density:
transect zone: T4-T5
precedent: Cigar Workers' Cottages (Ybor City, Tampa, FL)

Source:
Malcolm Heard, *French Quarter Manual: An Architectural Guide to New Orleans' Vieux Carre* (1997)

Notes:
Brought to the US through New Orleans. Origin is in Africa and later brought to the Caribbean, particularly Haiti. (source?) *"Deep Creole Cottages"* evolved into type similar to *"Shotgun Single House"* (Malcolm Heard, 1997)

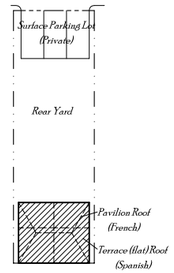


N. *Broad Front Cottage (Spanish Cottage)*

general type: REAR YARD (detached or attached)
description: RESIDENTIAL
height: 1 to 1-½ STORY
frontage: NONE
access: FRENCH DOORS
parking: ON-STREET, REAR ALLEY, OUTBUILDING
lot size: 32' x 100'
density:
transect zone: T4-T5
precedent: Lafitte's Blacksmith Shop, Old Spanish Cottage (New Orleans, LA)

Source:
Malcolm Heard, *French Quarter Manual: An Architectural Guide to New Orleans' Vieux Carre* (1997)

Notes:
The French Cottage (also called Norman Cottage, Vogt 2002) evolved into the Creole Cottage. The Spanish Cottage is similar in plan but with a low-pitched hipped roof or flat terrace roof. Most Spanish Cottages were later adapted with high-pitched roofs to better shed rain. Compare with *"West Indies Creole House"* (Vogt, 2002).

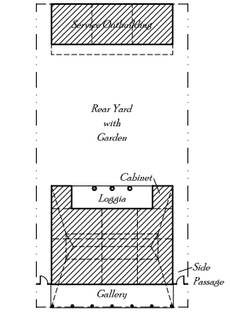


O. *Broad Front Cottage (French "Norman" Cottage)*

general type: REAR YARD (detached or attached)
description: RESIDENTIAL
height: 1 to 1-½ STORY
frontage: NONE
access: FRENCH DOORS
parking: ON-STREET, REAR ALLEY, OUTBUILDING
lot size: 32' x 100'
density:
transect zone: T4-T5
precedent: Lafitte's Blacksmith Shop, Old Spanish Cottage (New Orleans, LA)

Source:
Malcolm Heard, *French Quarter Manual: An Architectural Guide to New Orleans' Vieux Carre* (1997)

Notes:
The French Cottage (also called Norman Cottage, Vogt 2002) evolved into the Creole Cottage. The Spanish Cottage is similar in plan but with a low-pitched hipped roof or flat terrace roof. Most Spanish Cottages were later adapted with high-pitched roofs to better shed rain. Compare with *"West Indies Creole House"* (Vogt, 2002).

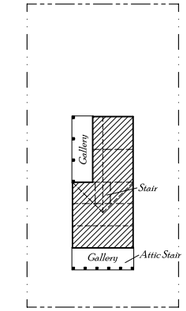


P. *Broad Front Small House (French Colonial House)*

general type: REAR YARD (detached)
land use: RESIDENTIAL
height: 1 to 2-½ stories
frontage: GALLERY
access: GALLERY
parking: ON-STREET, ALLEY, OUTBUILDING (GARAGE)
lot size: 60' x 100' + (urban)
density:
transect zone: T3-T4
precedent: Madame John's Legacy (New Orleans, LA)

Source:
Lloyd Vogt, *New Orleans Houses: A House-Watcher's Guide* (1997)

Notes:
An urban adaptation of the *French Colonial Plantation House*. (not to be confused with the *Creole Cottage*)

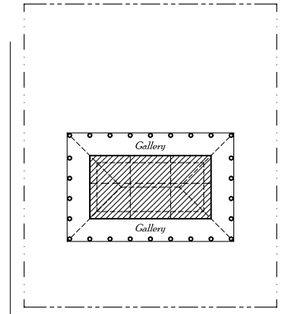


Q. *Broad Front Cottage (Acadian "Cajun" Cottage)*

general type: PERIMETER YARD
land use: RESIDENTIAL
height: 1 to 1-½ stories
frontage: GALLERY
access: GALLERY
parking: ON-STREET, OUTBUILDING (GARAGE)
lot size: 60' x 100' + (suburban)
density:
transect zone: T2-T3
precedent: Cajun Cottage (Lafourche Parish, LA)

Source:
Cyril Harris, *American Architecture: An Illustrated Encyclopedia* (1998); also see Fraiser (2003) and LSHP.

Notes:
A smaller, less elaborate version of the *Creole Cottage*. Main differential feature is the attic staircase on front gallery. Typically has a side gable roof without a pitch break. The front and rear galleries are within the roof mass.



R. *Broad Front Large House (Raised Plantation House)*

general type: PERIMETER YARD
land use: RESIDENTIAL
height: 1 to 2-½ stories
frontage: GALLERY (wrapping)
access: GALLERY
parking: FRONT YARD OUTBUILDING (GARAGE)
lot size: 100' x 100' + (rural)
density:
transect zone: T2-T3
precedent: Pitot House (Bayou St. John, LA)

Source:
Lloyd Vogt, *New Orleans Houses: A House-Watcher's Guide* (1997)

Notes:
A rural Gulf Coast adaptation of the *Norman Cottage* and the *West Indies Creole House*. (not to be confused with the *Creole Cottage*) Falls within definition of *French Colonial House* (Heard, 1997), *French Colonial-style House* (Fraiser, 2003), *Raised Creole Plantation House* (Louisiana Studies in Historic Preservation), and the *Louisiana Raised Cottage* (Cazayoux).

SINGLE~FAMILY

COMMERCIAL & MIXED-USE

Standard Windows
Windows are typically large casements and very tall and vertical in proportion. Later buildings used double-hungs instead with 2 over 2, 4 over 4, or 6 over 6 muntin patterns. Larger windows sometimes use 12 over 12 muntin patterns. Typical sizes range from 2'-8" to 3'-8" in width and 4'-4" to 6'-0" in height. These large and open windows allow abundant light and air into the building. Double-hung windows became popular during the Federal period with its many American influences.

Storefront Windows & Doors
Storefront windows and doors are typically combined to form a continuous and transparent wall to best display merchandise for pedestrians. Mediterranean Revival storefronts are more complex as the window and doors fill-in arched openings, colonnaded walls, and deep smaller masonry openings which are essential characteristics of the style. Deep arcades, colonnades, loggias and awnings often protrude from the facades, adding a layer of protected space in front of the storefronts.

Awnings & Canopies
Canvas awnings with colorful stripes are frequently used at windows and doors for protection from the sun and rain and are unique to this style, adding a colorful element to the facade. In commercial applications, weather protection is critical in making customers more comfortable. Typical awnings are flat with a swag which sits on a light iron frame. Since arches are common, arched awnings are configured to fit within the arch of a door or window. Flat awnings can be used at arched openings, but it must be placed at the transom or springline of the arch. Canopies are heavier, structural coverings which are typically supported by steel cables or rods from above. These are more permanent and provide better protection from the weather. The cornices are sometimes articulated with decorative motifs, adding a level of detail to the canopy.

Transoms
A common component of windows and doors and can identify different periods and influences that contributed to the French Creole style. French Colonial examples are either flat or segmental arches, as Spanish Colonial influenced buildings used arched or elliptical arched transoms. See "Entresol Houses" for an explanation on their use in mixed-use buildings.

Doors
French Creole doors are typically double-leaf wood in-swinging doors where the bottom 1/3rd is solid with 1-2 recessed panels. The upper 2/3rds of the door is glass with muntin patterns matching other windows on the facade, typically 2 lites wide and 4-5 lites high. Typical door widths are narrow at 4'-0" wide (2 leafs at 2'-0" ea.) but today range up to 6'-0". These doors today are called "French doors" and often have glass entirely without solid panels below. Doors often have transoms to match the height of other windows, allowing maximum air and light into the building. On typical Creole building types, such as the *Creole Townhouse*, the transoms are arched or elliptically arched on the ground floor, matching the the height of the *passage* or *carriageway* arch, which is a major distinguishing feature of the Creole style. The carriageways on *Porte Cochere Townhouses* are typically wider than the other openings on the facade to allow for passage of carriages and vehicles. On loggias, French doors are assembled with sidelights and elliptical transoms to fill in the arched openings. Often, these elliptical transoms have a fanlight muntin pattern.

Shutters
Window and door shutters are an important and integral component of French Creole architecture. Due to the Caribbean and Gulf Coast climate, windows and doors function best in conjuction with shutters which expand the number of conditions possible: regulated amounts of light and air, complete openness, or complete closure. *(Malcolm Heard, 1997)* The most common types of shutters are 2-panel wood louvered and wood vertical board planks with battans. Sometimes both types are used on the same building, as the board & battan type provides more privacy and security at street level and the louvered type allows more flexibility with light, air and visibility. Shutters should always be operable and match the size of the windows they are intended to cover, otherwise it is best not to use them at all.

Trim
Stucco buildings typically do not have trim at windows and doors, but some Spanish-influenced buildings include simple raised stucco surrounds about 6" wide. Typical casings on wood buildings with siding are simple and flat approx. 4-1/2" wide with a minimal cap at the head to shed water. Expressed lintels are common in both masonry and wood.

MULTI-FAMILY & SINGLE-FAMILY RESIDENTIAL

Standard Windows
Windows are typically large casements and very tall and vertical in proportion. Later buildings used double-hungs instead with 2 over 2, 4 over 4, or 6 over 6 muntin patterns. Larger windows sometimes use 12 over 12 muntin patterns. Typical sizes range from 2'-8" to 3'-8" in width and 4'-4" to 6'-0" in height. These large and open windows allow abundant light and air into the building. Double-hung windows became popular during the Federal period with its many American influences.

Casement Windows
The segmentally-arched casement window is identified with the French Colonial style and originates from French Medieval architecture.

Triple-Hung Windows
Triple-hung windows are another trademark window type common in French Creole buildings. Reaching the floor, they have 3 sashes of which 2 are operable and, with their higher openings, allow more air into the building. As the Americans came to Louisiana, they used these as alternatives to French Doors, as they still allowed a person to pass through to a balcony or gallery.

Transoms
A common component of windows and doors and can identify different periods and influences that contributed to the French Creole style. French Colonial examples are either flat or segmental arches, as Spanish Colonial influenced buildings used arched or elliptical arched transoms. See "Entresol Houses" for an explanation on their use in mixed-use buildings.

Dormer Windows
Added to roofs historically, to allow light and air to the generous attic spaces left from steep roof pitches. Dormer windows are typically casements and double-hungs with a 6 over 6 muntin pattern. Windows should be vertical in proportion and fill the front face of the dormer with casings meeting the edges, wrapping the corner.

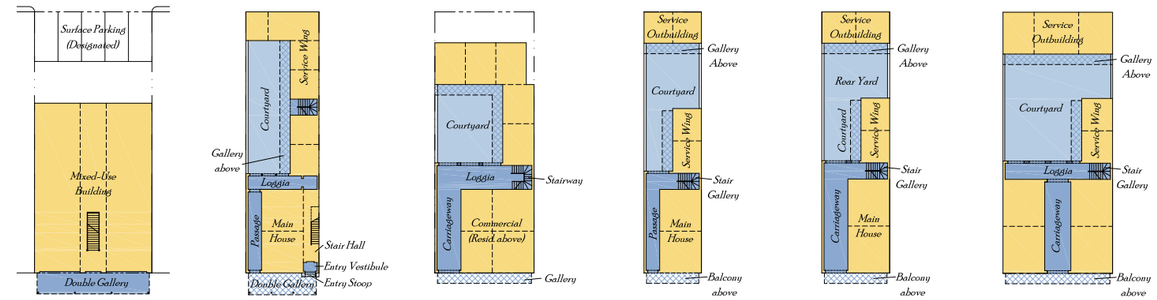
Doors
French Creole doors are typically double-leaf wood in-swinging doors where the bottom 1/3rd is solid with 1-2 recessed panels. The upper 2/3rds of the door is glass with muntin patterns matching other windows on the facade, typically 2 lites wide and 4-5 lites high. Typical door widths are narrow at 4'-0" wide (2 leafs at 2'-0" ea.) but today range up to 6'-0". These doors today are called "French doors" and often have glass entirely without solid panels below. Doors often have transoms to match the height of other windows, allowing maximum air and light into the building. On typical Creole building types, such as the *Creole Townhouse*, the transoms are arched or elliptically arched on the ground floor, matching the the height of the *passage* or *carriageway* arch, which is a major distinguishing feature of the Creole style. The carriageways on *Porte Cochere Townhouses* are typically wider than the other openings on the facade to allow for passage of carriages and vehicles. On loggias, French doors are assembled with sidelights and elliptical transoms to fill in the arched openings. Often, these elliptical transoms have a fanlight muntin pattern.

Shutters
Window and door shutters are an important and integral component of French Creole architecture. Due to the Caribbean and Gulf Coast climate, windows and doors function best in conjuction with shutters which expand the number of conditions possible: regulated amounts of light and air, complete openness, or complete closure. *(Malcolm Heard, 1997)* The most common types of shutters are 2-panel wood louvered and wood vertical board planks with battans. Sometimes both types are used on the same building, as the board & battan type provides more privacy and security at street level and the louvered type allows more flexibility with light, air and visibility. Shutters should always be operable and match the size of the windows they are intended to cover, otherwise it is best not to use them at all.

Trim
Stucco buildings typically do not have trim at windows and doors, but some Spanish-influenced buildings include simple raised stucco surrounds about 6" wide. Typical casings on wood buildings with siding are simple and flat approx. 4-1/2" wide with a minimal cap at the head to shed water. Expressed lintels are common in both masonry and wood.

Garage Doors
There are not many historic examples of garage doors in French Creole architecture, but more recent interpretations typically use double-leaf out-swinging carriage doors with transom windows at the top 1/3 or 1/4 of the door height. The lower portion is divided into recessed panels or vertical board planks.
Note: garage doors should approximate a 1:1 width to height ration and not greater than 9'-0" in width. When using wood siding, garage doors receive trim casing to match all the other windows and doors on the house.

COMMERCIAL, MIXED-USE & MULTI-FAMILY



I. *Commercial/Industrial Mixed-Use Building*
A. Full-Front Colonnade & Gallery/ Internal Stair Corridor

II. *American Creole Townhouse*
B. Colonnade & Gallery/Entry Vestibule/ Passage/Stair Loggia/Courtyard

III. *Spanish Colonial House*
C. Balcony/Carriageway/Stair Loggia/Courtard

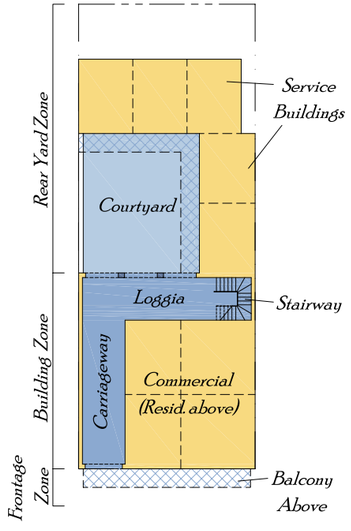
IV. *Creole Townhouse*
D. Balcony/Passage/ Stair Loggia/Courtyard

V. *Creole Porte-Cochere Townhouse*
E. Balcony/Carriageway/Stair Loggia/Courtyard/Rear Yard

VI. *Creole Hotel Townhouse*
F. Balcony/Carriageway/Stair Loggia/Courtyard

Outdoor Spaces & Massing

French Creole plan types are simple in configuration with slight variations that set them apart from eachother. The most crucial feature that defines each typology is the sequence of outdoor spaces and associated circulation.



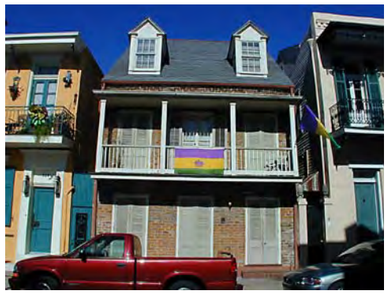
Outdoor spaces typically occur at threezones of a building site: the frontage zone, building zone, and rear yard (interior) zone. The *frontage zone* is the most public, especially at commercial and mixed-use buildings, with a function of welcoming and protecting consumers and pedestrians from the weather. The *building zone* is semi-public or semi-private, depending on the building use, and serves primarily as circulation through the building mass connecting the frontage space to the rear yard space. The *rear yard zone* is the most private, except in commercial and mixed-use buildings, where courtyards often serve as an open space for uses isolated from the street. This zone creates a semi-private buffer to separate different uses and provides access to these spaces as well as upper levels of the building.

Outdoor space types in the frontage zone include the following architectural elements: *gallery* (also known as arcade and colonnade), *double gallery, balcony, balconette, loggia, entry vestibule* and *terrace*. Types occuring within the building zone typically include the *breezeway, passage, mews, carriageway, sideyard* and *court*. The unique element of the rear yard zone is the *courtyard*, as *stair loggias, galleries* and *balconies* connect the different building masses (main building, rear wing, and outbuilding).

In French Creole architecture, the sequence of spaces give the building's users a functional yet elegant experience in occupying and circulating throughout the building. The assembly of the building's massing, architectural elements and outdoor spaces have a synergistic relationship that defines this living tradition. This sequence of spaces in the typical urban building typology begins in the frontage zone and moves through outdoor spaces in the following order: *gallery (arcade or colonnade) - passage/carriageway - loggia - courtyard.*

Frontage Zone Elements

The balcony and gallery are the most common architectural elements attached to the facades of French Creole urban buildings. These elements are attached and protrude from the building's main massing.



Balcony
The balcony is differentiated from the gallery because it occurs on the upper floors only, is more shallow in depth (typically 3-4 ft.), and is supported by brackets. It can be multiple stories, roofed or uncovered.

Gallery
The gallery is distinguished by its versatility as it typically is deeper than a balcony (up to 12') and is supported by arches, columns or slender colonnettes, covering the sidewalk below. The space below then becomes an *arcade* (series of arches) or *colonnade* (series of columns) with the gallery above. Galleries can also be multiple stories high. Another distinquishing feature of a gallery is that it often is used as circulation between parts of a buiding, or along one edge of a building, and is generally narrow and linear covering the entire length of a facade. Balconies are differentiated from galleries because they are normally shorter in length (finite and discontinuous), and are small spaces acting as an outdoor extension of a corresponding interior space.

Loggia
This element is rarely found on the frontage of a building historically but is a viable option on buildings that are absent of arcades, colonnades or galleries, giving the user a covered and protected entry to the building. Loggias are recessed within or carved out of the main massing of the building and are limited in length across a facade. Loggias typically have multiple column bays (1-3) and serve as an occupiable outdoor space similar in dimension of a porch or gallery.

Entry Vestibule
Much smaller than a loggia, this element is similar to an *alcove* and typically serves as a protected covered space in front of a doorway. This element occurs most commonly on rowhouses, townhouses and at ground floor commercial/retail space to protect passersby from outswinging doors.

Building Zone Elements

This outdoor space type is primarily dedicated to circulation from the more public frontage zone to the more private rear yard zone, through or alongside the building.

Carriageway & Passage
The carriageway or *porte-cochere* is a wider passage, tunneled through the building, to the rear courtyard that historically accommodated horse carriages and, more recently, vehicles. This was a typical Spanish Colonial tradition in the French Quarter that was later streamlined and regularized by Creole traditions, altering the carriageway into a narrower *passage* (*breezeway*) for pedestrians only.

Stair Loggia
This type of loggia occurs on the rear of the principal building mass between the service wings wrapping the courtyard. A stair anchors one end of this typically multi-storied arcaded loggia to provide access to the private residential spaces on the upper floors.

Rear Yard Zone Elements

This zone of a building lot is behind the principal building and houses more private functions away from the street. Outdoor spaces in this zone vary widely to accomodate the varying uses and activities of a mixed-use building. Although the primary feature of this zone is the *courtyard*, all of the other elements occur in this zone, including the *gallery, colonnade, arcade, loggia, balcony* and *passage*.

Courtyard
Probably the most identifiable element of urban French Creole architecture, this feature evolved from the French colonial buildings built on smaller lots in the French Quarter as an open residual space leftover between the principal and service buildings. This space was used for gardens or livestock.

Later, during the Spanish Colonial period in New Orleans, the true enclosed courtyard emerged as a new typology that was not only intentional but was adapted from the existing French typology, creating a new truly American colonial typology. The enclosure and dimensions of this new courtyard type took on the characteristics of an outdoor room. Thin service buildings and rooms lined the edges of the lot leaving the center open for both utilitarian and recreational functions. The circulation was also adapted to enter through a *passage* or *carriageway* to a rear *loggia* before entering the courtyard, instead of moving around the building. This sequence of outdoor spaces is a "Creole" invention as the typology is a hybrid of French, Spanish and Caribbean traditions.

This new building typology had an impact on building use, as the front rooms at street level were used as commercial and the upper floors and rear spaces were used for service and residential. Today, the mixture of commercial, office and residential makes a finely-grained mixed use building, although some are used entirely as residential or entirely commercial depending on the transect zone and market demand.

GALLERY OF EXAMPLES

FRENCH QUARTER, NEW ORLEANS, LOUISIANA

COMMERCIAL & MIXED-USE


New Orleans, LA (Creole townhouses)


New Orleans, LA (hotel townhouse)


New Orleans, LA (Creole townhouse)


New Orleans, LA (commmercial mixed-use building)


New Orleans, LA (commmercial mixed-use building)


New Orleans, LA (hotel townhouse)


New Orleans, LA (Spanish Colonial courtyard house)


New Orleans, LA (Creole townhouse)


New Orleans, LA (Creole townhouse)


New Orleans, LA (porte-cochere/entresol townhouse)

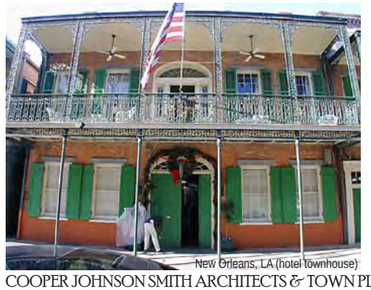

New Orleans, LA (porte-cochere townhouse)


New Orleans, LA (porte-cochere / entresol townhouse)


New Orleans, LA (Creole townhouse)


New Orleans, LA (Creole townhouse)


New Orleans, LA (Creole townhouse)


New Orleans, LA (hotel townhouse)


New Orleans, LA (entresol townhouse)


New Orleans, LA (porte-cochere townhouse)


New Orleans, LA (commercial colonnade)

GALLERY OF EXAMPLES

YBOR CITY, TAMPA, FLORIDA

COMMERCIAL & MIXED-USE

Centro Espanol - Ybor City, Tampa, FL (civic / commmercial building)

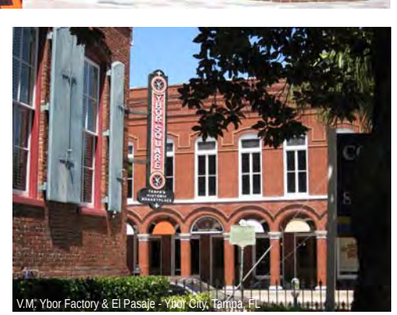

Simovitz Building - Ybor City, Tampa, FL

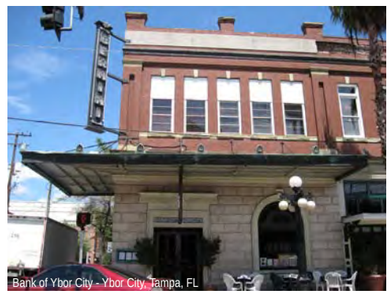

Ybor City, Tampa, FL


Commercial Mixed-Use Building - Ybor City, Tampa, FL

B.F. Marcos Building - Ybor City, Tampa, FL

V.M. Ybor Factory - Ybor City, Tampa, FL (industrial / commmercial building)


V.M. Ybor Factory & El Pasaje - Ybor City, Tampa, FL


Bank of Ybor City - Ybor City, Tampa, FL


Kress Building - Ybor City, Tampa, FL


Ybor City, Tampa, FL

Simovitz Building - Ybor City, Tampa, FL


El Pasaje - Ybor City, Tampa, FL (commercial mixed-use building)

Buchman Buildings - Ybor City, Tampa, FL

Ybor City, Tampa, FL


Ybor City, Tampa, FL


Ybor City, Tampa, FL

MULTI-FAMILY RESIDENTIAL


New Orleans, LA (Creole Townhouse)


New Orleans, LA (Creole Townhouse)


New Orleans, LA (Shotgun Double)


New Orleans, LA (Creole Porte-Cochere Townhouse)


New Orleans, LA (Creole Townhouse)


New Orleans, LA (Creole Townhouse)


New Orleans, LA (Shotgun Double)

New Orleans, LA (Creole Townhouse)


New Orleans, LA (Creole Townhouse)


New Orleans, LA (Creole Townhouse)


New Orleans, LA (Creole Townhouse)


New Orleans, LA (Shotgun Double, 2-Story)


New Orleans, LA (Shotgun Double)

SINGLE-FAMILY RESIDENTIAL


Niew Orleans, LA (American Townhouse)


New Orleans, LA (Creole Cottage)


Pensacola, FL (Raised Plantation House)


Niew Orleans, LA (American Townhouse)


Aragon, Pensacola, FL (American Townhouse)


New Orleans, LA (Shotgun Single)

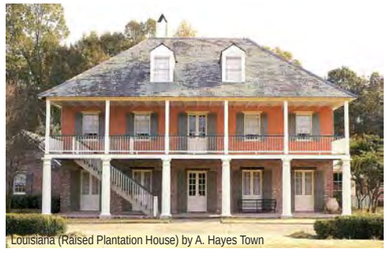

New Orleans, LA (Shotgun Single)


New Orleans, LA (Shotgun Single)


New Orleans, LA (Creole Cottage)


New Orleans, LA (Creole Cottage)


New Orleans, LA (Creole Cottage)

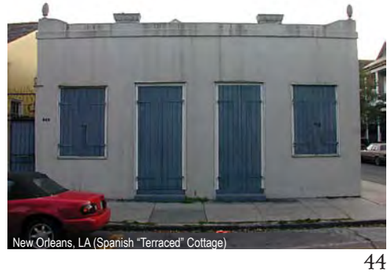

Louisiana (Raised Plantation House) by A. Hayes Town


Anna Maria Island, FL (Raised Plantation House)


Madame John's Legacy - New Orleans, LA (French Colonial Raised House)


New Orleans, LA (Cajun Cottage)


Lafitte's Blacksmith Shop - New Orleans, LA (French "Norman" Cottage)


New Orleans, LA (Spanish "Terraced" Cottage)

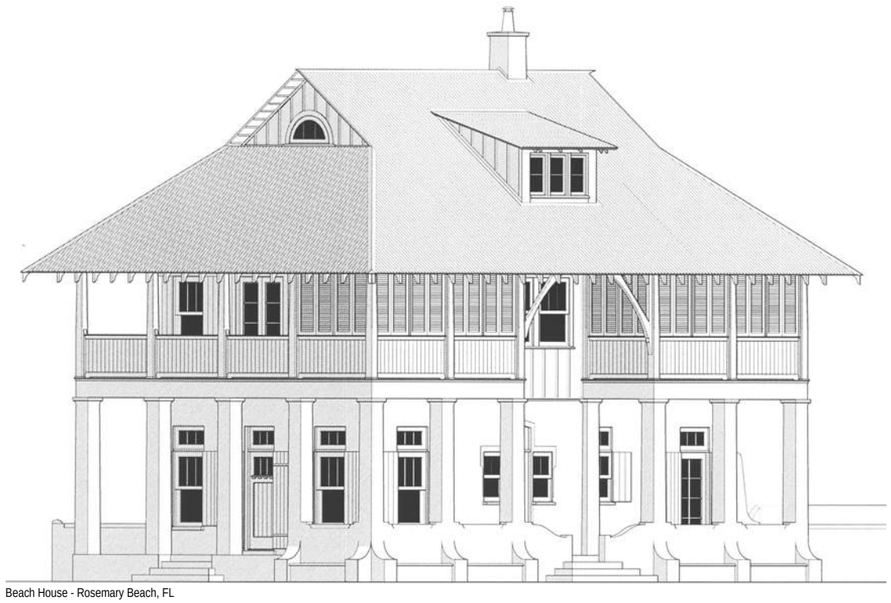
DUNEDIN ANGLO-CARIBBEAN


Main Street Live/Work Buildings - Rosemary Beach, FL


Courtyard Houses on the Green - Rosemary Beach, FL


Bradenton Village Townhouses - Bradenton, FL


Windsor Courtyard Apartments - Vero Beach, FL


Beach House - Rosemary Beach, FL

The architectural traditions that make up the Anglo-Caribbean style are varied and complex, much like the Mediterranean Revival style. Architects have only recently adopted this term as it most acutely describes the British-influenced architecture in the West Indies. However, the genesis of this term is from the architecture developed for the new town of Windsor in Vero Beach, Florida designed by Duany Plater-Zyberk & Company. The architecture was based upon building traditions in St. Augustine, Florida which is a striking example of hybrid architecture where British colonists built wooden additions directly on top of simple masonry Spanish structures. Windsor was also influenced by colonial traditions in Charleston and Savannah that were adapted to the Caribbean environment.

Over the years, the architectural term Anglo-Caribbean has been loosely expanded to include other European colonial architecture in the Caribbean, mainly in the French and Dutch colonies. The Caribbean influence on this style is primarily indigenous, Latin American, Spanish, and African.

Similar to the French Colonial style, this architectural tradition is not prevalent in the City of Dunedin but is historically, culturally and environmentally appropriate and suitable for the Tampa Bay region, the state of Florida, and the entire Gulf Coast. It also provides an additional style consisting of durable masonry buildings suitable for downtown.


Gonzalez-Alvarez House - St. Augustine, FL


Mixed-Use Arcade Buildings - Rosemary Beach, FL

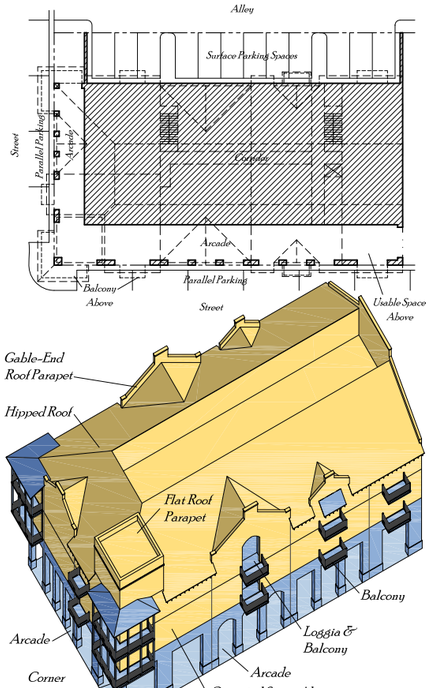
ESSENTIAL ELEMENTS

- Hip roofs with pitches ranging from 6:12 to 10:12
- Broad roof overhangs with exposed rafter tails and eaves, often with a pitch break at the overhang
- Masonry stucco ground floor walls with wood frame and siding on upper floors
- Extensive use of street balconies supported by brackets, loggias and private courtyards.
- Windows are vertical in proportion and borrow lite configurations from Craftsman languages.
- Louvered shutters often enclose portions of balco nies and porches for privacy and climate control.

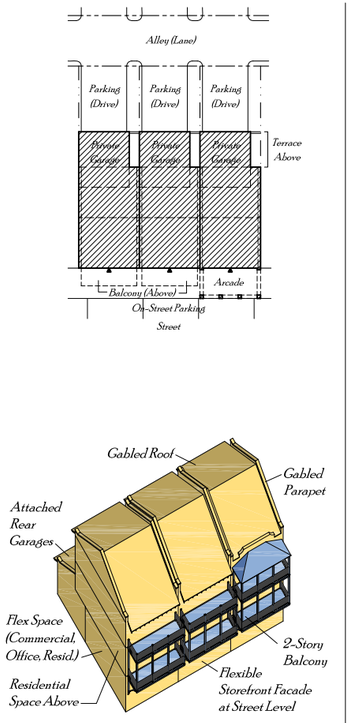

Apartment Buildings - Rosemary Beach, FL

MASSING & COMPOSITION

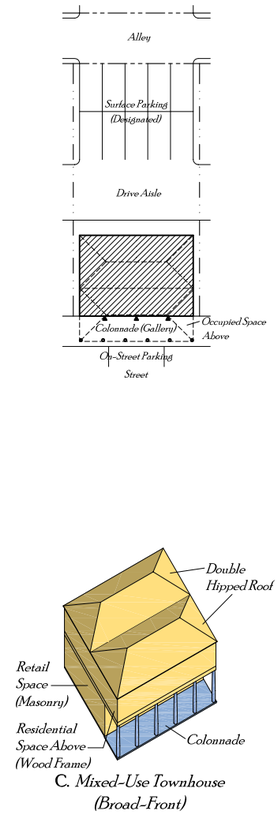
MASSING DIAGRAMS



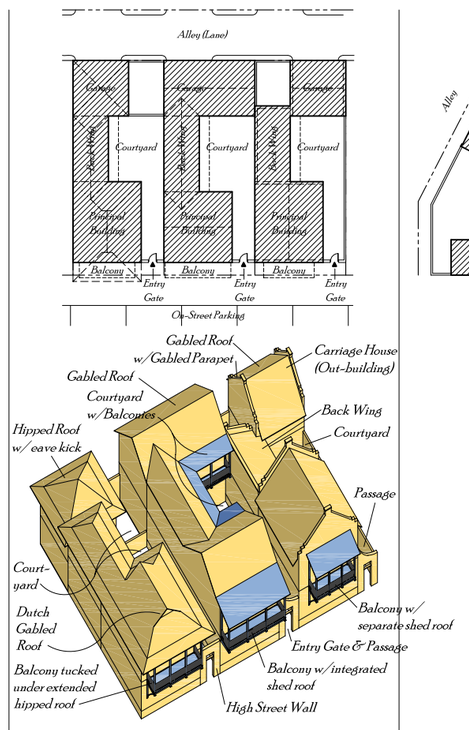
A. *Mixed-Use Arcade Building (Broad-Front)*



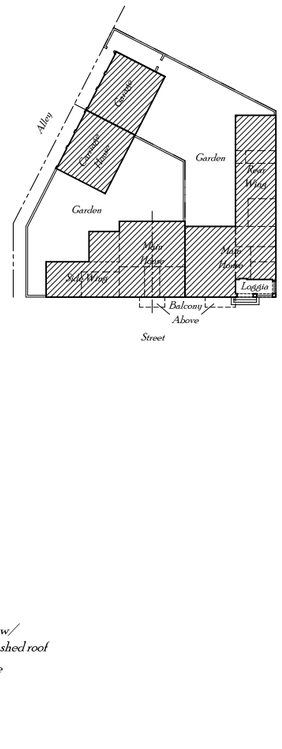
B. *Mixed-Use Live/Work Townhouse (Narrow-Front)*



C. *Mixed-Use Townhouse (Broad-Front)*

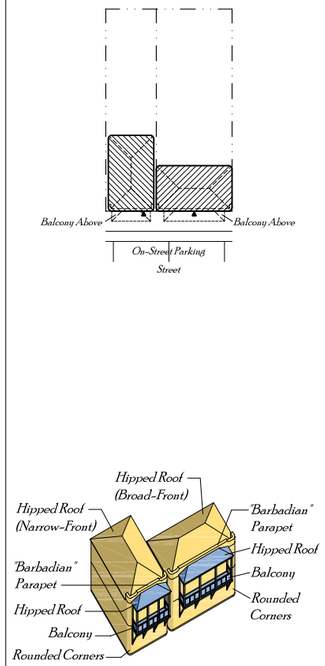


D. *Courtyard House (Narrow-Front)*



E. *Windsor Rowhouse (Broad-Front)*

F. *Dutch-Caribbean Townhouse (Narrow-Front)*



G. *Barbadian Townhouses (Broad-Front & Narrow-Front)*

COMMERCIAL MIXED-USE

general type: REAR YARD
description: MIXED-USE
height: 3-4 STORIES
frontage: COLONNADE (ARCADE)
access: COLONNADE, STOREFRONT, CORRIDOR & STAIR (ELEVATOR)
parking: ON-STREET, REAR ALLEY (SURFACE LOT), PUBLIC GARAGE
lot size: 24' - 36' x 92'
density:
transect zone: T5-T6
precedent: The Lofts at Barrett Square (Rosemary Beach, FL)

Source:
Rosemary Beach Code Book (2005); Sexton, Richard. *Rosemary Beach.* Pelican Publishing Company (2007).

Notes:
Three- to four-story mixed-use buildings incorporating an arcade at street level. Commercial or retail use on the ground floor. Commercial, office or residential use on the second floor. Residential use on the third and fourth floors. This type is found on Barrett Square. (Sexton, p. 106)

general type: REAR YARD
description: MIXED-USE or RESIDENTIAL
height: 2-3½ STORIES
frontage: ARCADE or BALCONY
access: ARCADE, STOREFRONT
access (resid.): INTERIOR STAIR
parking: ON-STREET, ALLEY DRIVE-WAY & PRIVATE GARAGE
lot size: 24' x 80'
density:
transect zone: T4-T6
precedent: Mixed-Use Townhouses on Main Street (Rosemary Beach, FL)

Source:
Rosemary Beach Code Book (2005); Sexton, Richard. *Rosemary Beach.* Pelican Publishing Company (2007).

Notes:
2- to 3½-story mixed-use townhouses are patterned after the townhouses in New Orleans' French Quarter. This typology is the most flexible as it has a flexible ground floor for commercial, office or residential uses. Upper floors are typically residential, but can also be an office or commercial use depending on location and market conditions. The most common ground floor frontage elements are balconies or galleries and occassionally colonnades or arcades at street level.

general type: REAR YARD
description: MIXED-USE
height: 2+ STORIES
frontage: COLONNADE
access: COLONNADE, STOREFRONT
parking: ON-STREET, INTERIOR ALLEY SURFACE LOT, PUBLIC GARAGE
lot size: 50' x 100'
density:
transect zone: T5-T6
precedent: Barrett House (Falmouth, Jamaica)

Source:
Edward E. Crain, *Historic Architecture in the Caribbean Islands* (1994); Stephen A. Mouzon, *A Living Tradition: Architecture of the Bahamas* (2007)

Notes:
Townhouses, detached and attached, were owned by wealthy plantation owners who needed a house in town. Ground floor was a commercial and made of masonry, with a colonnade on the street supporting a 2nd floor of wood frame and siding. The front facade typically had triple-hung windows with wrought iron railings and interior shutters for weather protection and privacy. The *Double Hipped Roof* is a West Indian convention learned over time. Adding another hipped roof instead of making a larger roof, kept the roof sizes smaller and stronger, improving hurricane stability. A well-flashed valley gutter where the two roofs meet is critical.

MULTI-FAMILY

general type: COURTYARD
description: RESIDENTIAL/MIXED-USE
height: 2-3 STORIES
frontage: TERRACE/BALCONY
access: STREET WALL GATE, PASSAGE, COURTYARD
parking: ON-STREET, ALLEY-LOADED GARAGE
lot size: 36' x 85'
density:
transect zone: T4-T5
precedent: Rosemary Beach Courtyard House (Type IIIB), (Rosemary Beach, FL)

Source:
Rosemary Beach Code Book (2005); Sexton, Richard. *Rosemary Beach.* Pelican Publishing Company (2007).

Notes:
Townhouses, detached and attached, were owned by wealthy plantation owners who needed a house in town. Ground floor was a commercial and made of masonry, with a colonnade on the street supporting a 2nd floor of wood frame and siding. The front facade typically had triple-hung windows with wrought iron railings and interior shutters for weather protection and privacy. The *Double Hipped Roof* is a West Indian convention learned over time. Adding another hipped roof instead of making a larger roof, kept the roof sizes smaller and stronger, improving hurricane stability. A well-flashed valley gutter where the two roofs meet is critical.

general type: COURTYARD (DETACHED)
land use: RESIDENTIAL
height: 1 to 2 stories
frontage: LOGGIA
ehgjoec: 0 ft.
access: LOGGIA
parking: ON-STREET, ALLEY-LOADED OUTBUILDING (GARAGE)
lot size: 70' x 130'
density:
transect zone: T4-T5
precedent: Windsor House (Windsor, Vero Beach, FL)
variants: Windsor Garden House (16' setback)

Source:

Notes:
This building type, developed in Windsor (a new TND in Vero Beach, FL), is an attached courtyard house with broad-front massing, a rear wing on one or two sides and a detached or attached outbuilding (typically a carriage house) on the rear property line with alley access. This typology requires a porch, loggia or balcony fronting the street.

general type: REAR YARD
description: RESIDENTIAL
height: 2 to 3-½ STORIES
frontage: STOOP
access: STOOP
parking: ON-STREET, OUT-BUILDING
lot size: 18' x 100'
density:
transect zone: T5-T6
precedent: Nicholls Building, c. 1700 (Bridgetown, Barbados)

Source:
Edward E. Crain, *Historic Architecture in the Caribbean Islands* (1994)

Notes:
One of the oldest surviving townhouses in Bridgetown, Barbados, has distinctive curvilinear gables indicating its Dutch heritage. Stone quoins occur at its corners. This influence was a result of an influx of Dutch sugar planters in the mid-17th century.

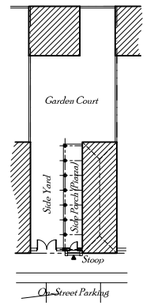
general type: REAR YARD
description: RESIDENTIAL
height: 2 STORIES
frontage: STOOP
access: STOOP
parking: ON-STREET, OUTBUILDING
lot size: 20'-30' x 100'
density:
transect zone: T4-T5
precedent: Lynton & Carlisle View (Bridgetown, Barbados)

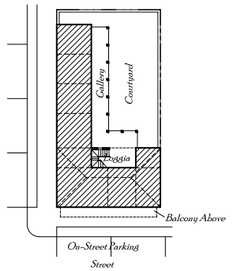
Source:
Edward E. Crain, *Historic Architecture in the Caribbean Islands* (1994)

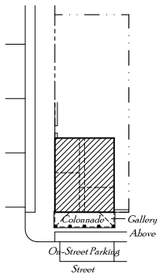
Notes:
The corners of the buildings are rounded with "Barbadian Parapets" at the front facade, having concave curves at the ends. These parapets are reputed to provide protection to the hip roofs during high winds.

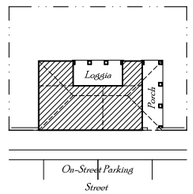
MASSING & COMPOSITION

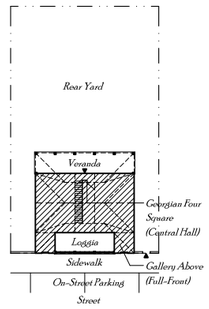
MASSING DIAGRAMS

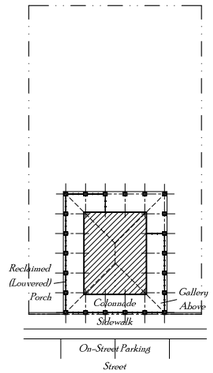


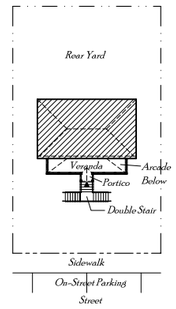


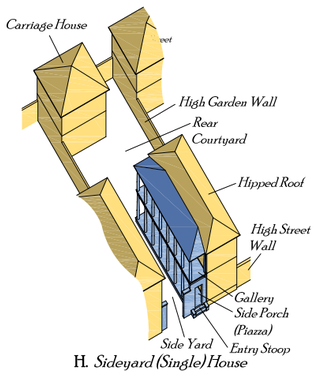




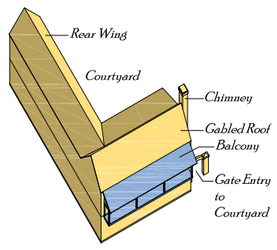




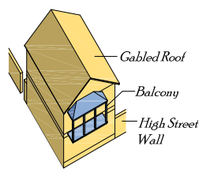




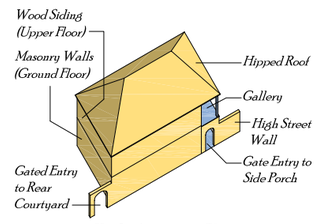
H. *Sideyard (Single) House*
(Narrow Front)



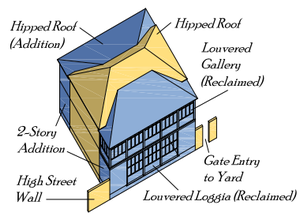
I. *Wing Plan*
("L" Courtyard)



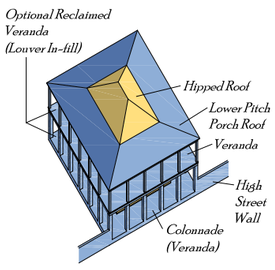
J. *Common Plan*
(Narrow-Front)



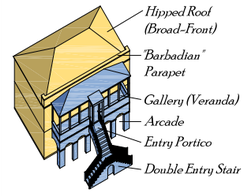
K. *St. Augustine Plan*
(Broad-Front)



L. *Caribbean Georgian House*
(Broad-Front)



M. *Urban Plantation House*
(Narrow-Front)



N. *Raised "Suburban" House*
(Broad-Front)

SINGLE~FAMILY

general type: SIDE YARD
description: RESIDENTIAL
height: 2-3½ STORIES
frontage: STOOP
access: SIDE PORCH (PIAZZA)
parking: ON-STREET, OUTBUILDING
lot size: 35'x 100'
density:
transect zone: T4-T5
precedent: Charleston Sideyard Houses (Charleston, SC) (Bridgetown, Barbados)

Source:
Edward E. Crain, *Historic Architecture in the Caribbean Islands* (1994)

Notes:
"Interesting architectural ties had early been established between Barbados and the Carolina colony in North America as a result of the involvement of Barbadian planters in establishing the settlement Charles Towne, later Charleston. Eventually, there were to be seven colonial governors of Carolina who were Barbadian or of direct Barbadian descent. Grand Carolina houses, such as Middleton Place and Drayton Hall, were built by these early settlers. The most prevalent example of Barbadian influence, however, was the "single house" design that was brought to Carolina. These long one-room deep houses fit perfectly Charleston's long, narrow house lots, an arrangement that also allowed for positive ventilation between houses. Because of many disastrous fires in Bridgetown, few of these single houses remain in Barbados; Charleston, South Carolina, is full of them." (Crain, 105) Charleston's narrow lots were a way to minimize property taxes as lots were taxed by their street frontage.

general type: COURT YARD
description: RESIDENTIAL
height: 2-2½ STORIES
frontage: BALCONY
zccess: GATE-PASSAGE-COURTYARD
parking: ON-STREET, ALLEY, PRIVATE GARAGE
lot size: 42'x 80'
density:
transect zone: T4-T5
precedent: DeMesa-Sanchez House, Fatio House (St. Augustine, FL)

Source:
Albert Manucy, *The Houses of St. Augustine 1565-1821* (1962); Historic American Buildings Survey

Notes:
The least common of the St. Augustine plan types, the "Wing Plan" ....."is characterized by a main structure of two or more rooms, plus a substantial wing or two whichmakes the plan an L, U, or H. In its better aspects, with attractive arcades or galleries around a patio, it was a somewhat pretentious layout for the residence of a government official or a prominent family." (Manucy, 58)

The "Upside Down" house plan was developed in St. Augustine where principal rooms were located on the breezier and safer second floor.

general type: REAR YARD, PERIMETER YARD
description: RESIDENTIAL
height: 2-2½ STORIES
frontage: BALCONY
access: GATE-PASSAGE-COURTYARD
parking: ON-STREET, ALLEY, PRIVATE GARAGE
lot size: 30'x 80'
density:
transect zone: T3-T4
precedent: Tovar House (St. Augustine, FL)

Source:
Albert Manucy, *The Houses of St. Augustine 1565-1821* (1962); Historic American Buildings Survey

Notes:
The one- or two-celled plan is so widely used all over the world that we should be surprised only if it were *not* found in St. Augustine.....The prototype is the rectangular one-room cottage of the medieval laborer, a shelter that provided only the necessities.....If primitive, it was also practical, especially on the frontier.....the rooms of the plan were fairly spacious.....Many of the common houses, simple as they were, had porches or balconies, and detached kitchens.....And the floor plan was readily capable of expansion....." (Manucy, 50-53) This residential typology typically had a narrow front orientation, but a broad-front orientation occurs as well.

general type: REAR YARD, COURTYARD (DETACHED)
description: RESIDENTIAL
height: 2-2½ STORIES
frontage: NONE, GATE ENTRY (to Side Porch)
access: REAR LOGGIA (via Gate Entry at Street, Side Porch, Courtyard)
parking: ON-STREET, ALLEY, PRIVATE GARAGE
lot size: 72'x 50'
density:
transect zone: T4-T5
precedent: Gonzalez-Alvarez House (St. Augustine, FL)

Source:
Albert Manucy, *The Houses of St. Augustine 1565-1821* (1962); Historic American Buildings Survey

Notes:
The most distinguished house type in St. Augustine is the "St. Augustine Plan" which "very clearly met local needs. It is essentially a simple rectangle of from two to four rather spacious rooms, with a loggia or a porch, and often a street balcony. Actually, this plan is found in two forms. The more popular one has a loggia (open-sided room) as an integral part of the plan, centered on the side. The other version substitutes a sheltered porch for the loggia. In both cases, the main entrance was through either the loggia or the porch, which opened onto the yard. The plan was almost invariably oriented with the open areas facing south or east, so thatin summer the prevailing southeast airs ventilated the large rooms and made the porches wonderfully pleasant; the sun was overhead and the shade was cool. Thick masonry walls insulated against heat. But when winter came and the sun dropped toward the south horizon, sunlight crept into the loggias and porches, flooding them with light and warmth. The massive walls held out the cold, and the house bulk protected the open areas from the frigid northwest wind. A sheltered porch or a loggia, snuggled between walls that broke the chill breeze and reflected the sunlight, was comfortable on all except the coldest days. Certainly this built-in comfort was the main reason for the popularity of the plan." (Manucy, 55)

general type: PERIMETER YARD
description: RESIDENTIAL
height: 2 to 2-½ STORIES
frontage: LOGGIA
access: SIDE GARDEN GATE, REAR VERANDA
parking: ON-STREET, OUTBUILDING
lot size: 60' x 100'
density:
transect zone: T4-T5
precedent: White Church St. house (Spanish Town, Jamaica)

Source:
Edward E. Crain, *Historic Architecture in the Caribbean Islands* (1994)

Notes:
Main mass of house is hipped with projections front and back. The front projection has a symmetrical facade with a central loggia that is reclaimed with louvered shutters (jalousies) and double-hung windows. The rear projection is a veranda. Entry is from the street through a gate into a walled garden and onto the rear veranda. Material is brick with wood shingles on the roof. Hoods protect the windows on the south side.

general type: PERMITER YARD
description: RESIDENTIAL
height: 2 STORIES
frontage: COLONNADE/ GALLERY
access: COLONNADE
parking: ON-STREET, REAR LOT OUTBUILDING (GARAGE)
lot size: 70' x 100'
density:
transect zone: T3-T4
precedent: Cascadilla (Nassau, Bahamas)

Source:
Edward E. Crain, *Historic Architecture in the Caribbean Islands* (1994)

Notes:
This plantation house type once occupied an expansive property in a rural location but, as the town grew, densification whittled down the lot to a more urban (or suburban) size with urban characteristics. The construction materials best represent the "Anglo-Caribbean" tradition of an upper story of lighter wood frame construction on top of a lower story of heavier masonry. To adapt to a more public frontage, in addition to suppressing climatic conditions in the Caribbean, louvered panels fill-in the column bays of the porch for privacy, security and protection from the elements (sun and rain).

general type: PERIMETER YARD
description: RESIDENTIAL
height: 2 STORIES
frontage: ARCADE & VERANDA
access: STOOP, VERANDA
parking: ON-STREET, OUTBUILDING
lot size: 60'x 100'
density:
transect zone: T2-T4
precedent: The Grotto(Bridgetown, Barbados); Villa Franca (Hastings, Barbados)

Source:
Edward E. Crain, *Historic Architecture in the Caribbean Islands* (1994)

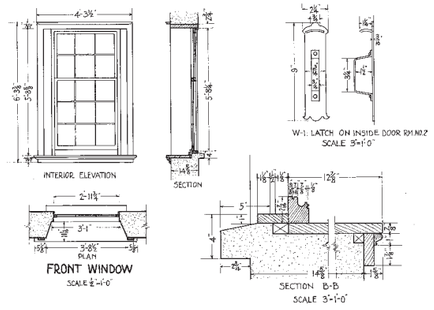
Notes:
This typical suburban house has a raised basement of stone with wood frame above. An arcade on the front facade supports a wood veranda above often reclaimed with louvered shutters and sash windows. A unique feature is the double stair leading up to the second floor above the masonry ground floor. A common arrangement is an upside down house with the living spaces above and private sleeping spaces below. This raised basement protects from extreme weather but also allows elevated views and good ventilation.

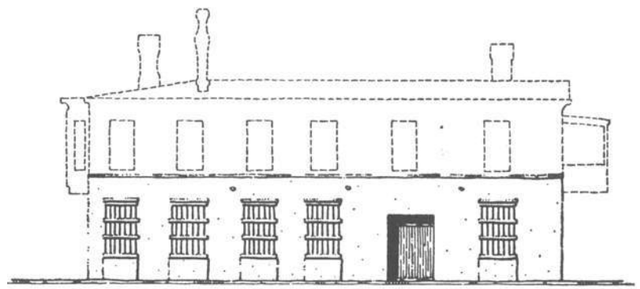
MIXED-USE, MULTI-FAMILY & SINGLE-FAMILY RESIDENTIAL

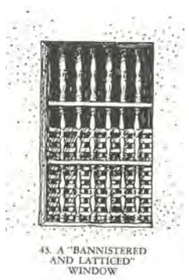
Standard Windows
Historically in St. Augustine, street windows were typically large and high, as well as south- and east-facing yard windows. West-facing windows were typically smaller because of the hot afternoon sun. All Anglo-Caribbean architectural traditions consist of window openings with tall, vertical proportions. Muntin configurations typically have more divided lites than their Creole cousins, with more squarish proportions (but still vertical) of 2x4 and 3x5 lites (3 lites across x 5 lites down) or (3 columns x 5 rows). Double-hung windows had fewer lites, typically 2 over 2 up to 6 over 6.

Rejas
Original window openings during Spanish rule did not have glazing, but instead, *interior shutters* secured the openings and provided weather protection. The street windows had "rejas" (a projecting bay window made of closely-spaced wood grating or spindles) built over the opening for ventilation, privacy and public observation. Later, the Britsh added casement and double-hung "glazed" windows with exterior shutters to provide privacy, security and protection from the weather, especially tropical storms.

Window Grilles
Most other windows in St. Augustine, not on the street, were covered by wood gratings or *"bannisters"* (turned wooden spindles) set within the window opening. This was a typical Spanish technique to protect window openings. Another element of Spanish-era windows was the *"Half-Lattice"*, built of 1" strips, screening the lower half of the opening while permitting unobstructed ventilation above. Together, this window type was called a *"Bannistered & Latticed Window"*. As with the rejas, these windows had double-leaf *interior shutters* to close-off and secure the window, with a tiny peeking shutter within, called a *"shutter wicket"*.





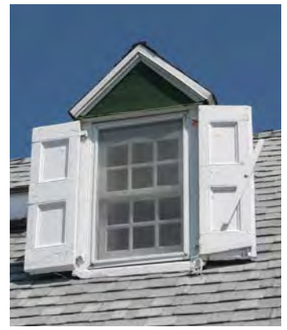


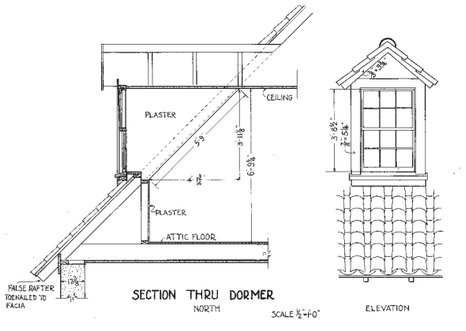
Roof Dormer Window
Added to roofs historically, to allow light and air to the generous attic spaces left from steep roof pitches. Dormer windows are typically casements and double-hungs with 4 over 4 or 6 over 6 muntin patterns. Windows should be vertical in proportion and fill the front face of the dormer with casings meeting the edges, wrapping the corner. In St. Augustine, the *shed dormer* is most common, as the *Wall Dormer Window* was unique and believed to be a colonial original. This dormer type is set below the roof plate and is integral to the house design. The wall dormers typically had low shed roofs and are typical in 1-1/2 story houses, whereas, larger gabled dormers were more common on 2-story houses.

Bay Window Dormer
In Trinidad, a unique building type evolved from a simple rectangular broad-front massing, with the attachment of 2 bay windows, symmetrically placed on either side of a central entry portico. These half-hexagonal bay windows continue upwards above the eave, extending into a dormer with a gable roof with broad overhangs supported by wood brackets.

Hood
Awning-like fixed wood panels supported by brackets shed water away from the windows and provided much needed shade on many houses in the British West Indies, particularly Jamaica. This feature allowed windows to remain open, with adequate ventilation during hot and rainy days. This Caribbean architectural element was further elaborated into *window coolers.* (see below)

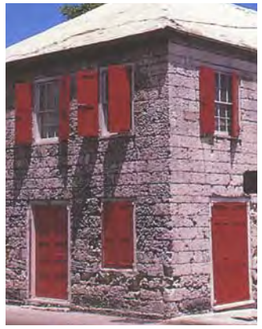
Pedimented Cooler
An elaborated window hood, this light wood-framed cooling device is typically louvered with a pedimented gable roof and was popular in the mid-19th Century in Jamaica and the West Indies. This element provides extra protection for windows most susceptible to sun, rain and on-lookers. Some designs (without louvers) look like mini-balconies with

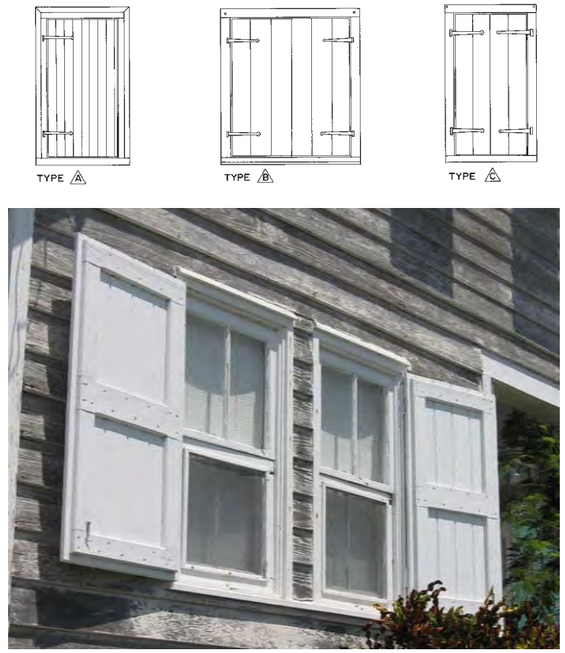




columns supporting shed roofs and floors supported by brackets.

Shutters
More common on windows than doors in the West Indies, this element is a critical component of Anglo-Caribbean architecture. Extreme climatic conditions in the West Indies and the southern United States, particularly on the Gulf Coast and in Florida, demands a context-sensitive solution to protect a building's openings. Sometimes two types of shutters are used on the same building, as the board & batten type provides more privacy and security at street level and the louvered type allows more flexibility with light, air and visibility. Shutters should always be operable and match the size of the windows they are intended to cover, otherwise it is best not to use them at all.





Solid Plank Shutter
Historically, during the Spanish period in St. Augustine or when glass was not available, solid (vertical) plank shutters with battens were used on the interiors of window openings to close-off the opening. These were side-hinged double-leaf shutters with heavy interior framing forming 2 panels typically and vertical wood planks on the outside face. These typically had a small cut-out *"Shutter Wickets"* within one leaf of the shutter for peeking outside at awaiting visitors, wanted or unwanted.

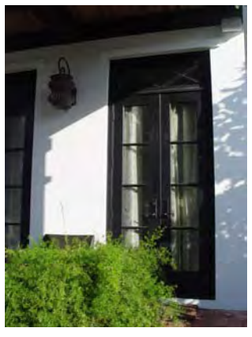
Louvered Shutter
Later, during British rule, exterior shutters were used instead as glazing was added to window openings. These are also side-hinged double-leaf shutters with 2-panel wood louvers per leaf. Ideally the louvers are operable to close or open depending on the climate and time of day.

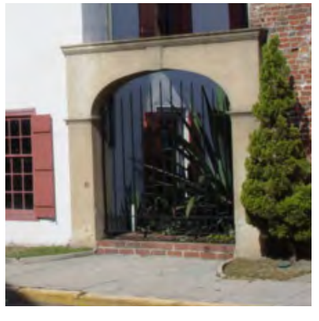
Awning Shutter
The single-leaf top-hinged awning shutter, also called "Bahama" or "Bermuda" shutters are identified with West Indian architecture and are specially suited to the Caribbean climate. These can be either solid wood panels or wood louvers.

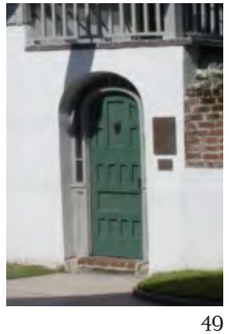
Demarara Half-Shutter
A very specialized hybrid shutter also called the *"Demarara Window"*. This is a top-hinged awning shutter that covers only the top half of a double-hung window and is supported when opened with a single rod in the center of the shutter braced against the window sill. This shutter is typically louvered but can also be a solid wood panel. Oftentimes, the Demarara shutter is combined with a side-hinged half shutter below on a double hung window to allow maximum flexibility for light, air and privacy at the lower operable part of the window.

Doors
Anglo-Caribbean doors range in type and size as well as location. The proportions are typically tall and vertical with multiple lites and *transoms* to increase light and ventilation in the building. Entry doors often were not originally located on the street, instead an *entry gate* penetrated a high street wall (or garden wall) leading one through a side yard, side porch or courtyard to enter the house. This was common practice in St. Augustine, especially during Spanish rule. Later, during the British era, doors were added to the street facades of buildings to have a more direct access and connection to street activity. Doors in the interior of the lot (sideyard or courtyard) are typically double-leaf wood in-swinging doors with multiple lites arranged in vertical proportions to match the windows of the house. Typical door widths are narrow at 4'-0" to 5'-0" wide (double-leaf) but today range up to 6'-0". These doors today are called "French doors" and often have glass entirely without solid panels below. Doors often have transoms to match the height of other windows, allowing maximum air and light into the building.

Gates & Gateways
Heavy wooden gates grace openings in high street walls leading into a garden or courtyard. In many cases these are the only entrances from the street, as in St. Augustine, FL. Many have arched tops and fit within the height of the wall.







MIXED-USE, MULTI-FAMILY & SINGLE-FAMILY RESIDENTIAL

Outdoor Spaces & Elements

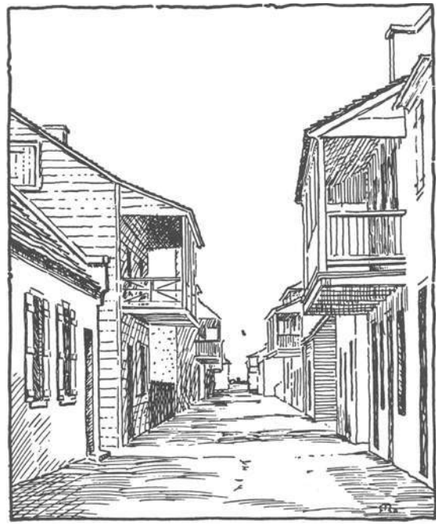
Architectural elements that provide outdoor living space are critical to southern living, especially in the Caribbean. These elements can be attached to the main building mass (i.e.: porches), carved into the main building mass (i.e.: loggias), or positive spaces (i.e.: courtyards) formed by the principal building, its wings and accessory structures. The following elements are unique to Anglo-Caribbean architecture and have been documented from historic places and new towns, including: *St. Augustine (FL), the Bahamas, Jamaica, Barbados, Curacao, Windsor (Vero Beach, FL)* and *Rosemary Beach (FL)*.

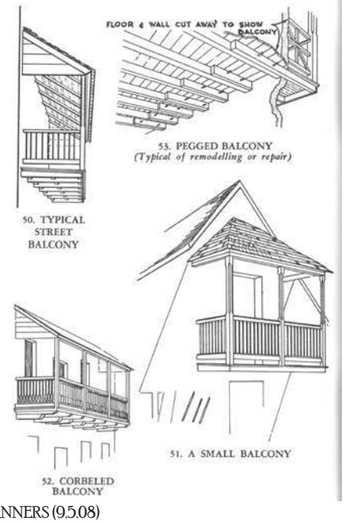
Street Balcony

Of all the elements associated with outdoor spaces, the *"balcon de la calle"* (as referred to in St. Augustine, Florida) is the most urban on the transect because it projects outward from the second floor of a building above the high street walls, over sidewalks and sometimes streets. The term *"Street Balcony"* is used because these typically occur on the 2nd story of the street facade of a building, providing privacy and security at the ground level and a safe public connection above. Balconies are more shallow (typically 3'-4' deep) than other outdoor spaces due to their cantilevered structural integrity and encroachment over sidewalks and streets. Supports are typically wood brackets that are pegged, corbelled or a triangular open web. Balconies typically are constructed entirely of wood in Anglo-Caribbean traditions with roofs supported by slender columns, although some have roofs supported by brackets or are uncovered altogether. Roofs are either shed or hipped. In St. Augustine, porch roofs commonly extend from the main roof without a pitch break. Street balconies are most prevalent historically in St. Augustine, Florida and in the new town Windsor in Vero Beach, Florida.

Loggia

Historically in the Caribbean, this element occurs predominately on the ground floor in private courtyards of buildings and, in St. Augustine particularly, was the point of entry. Loggias typically are enclosed on at least 2 sides and are recessed within or carved out of the main mass of the building and are limited in length across the facade. They have multiple column bays (1-3) that serve as an entry space or an occupiable outdoor room similar in dimension to a porch or gallery (6'-10' deep). Loggias are an identifying feature of the architecture in St. Augustine and the new Town of Windsor, where this feature is often located on the front facade in addition to the rear. Loggias located in the rear are often referred to as *"interior loggias"* or *"stair loggias"* as they typically contain stairs on one side leading to the upper floors.



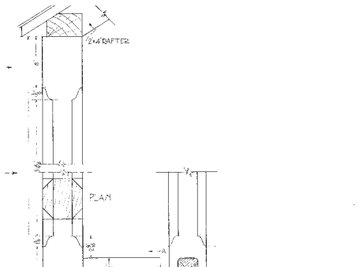


Veranda

This element is very similar to a porch or gallery and in most cases is an interchangeable term. However, a distinction can be made that the veranda wraps around multiple sides of a building, whereas a porch is more finite and typically occurs on the front facade addressing the street. Because of this distinction, verandas typically occur on more rural building types with more open space on view-oriented sites. Verandas have similar dimensions as porches (6'-12') and are typically constructed of wood and are always covered. Roofs can either be extensions of the main roof with the same pitch or a broken pitch. It is also common for veranda roofs to be separated from and lower than the main roof. The *"latticed veranda"*, as seen in *The Deanery* in the Bahamas, is screened with wood lattice-work, similar to the *"reclaimed porch"* to provide shade from the sun and visual privacy.

Reclaimed Porch

An outdoor space, whether porch, gallery, balcony or loggia, can be partially or fully enclosed to make outdoor spaces more comfortable and to extend the interior living spaces when the weather is comfortable. Partially enclosing outdoor space (unconditioned) with screens, lattice, louvers, shutters and windows can make a space more comfortable and private. Historically, these spaces were often used for sleeping during the hottest time of the year and called *"sleeping porches"*. When an outdoor space is fully enclosed (conditioned) to extend interior living space, the porch or balcony is not always altered but rather filled-in (between columns and railings) with thin walls, louvers, shutters and windows to maintain the original exterior expression of the building. These spaces occur throughout the Caribbean and the southeastern U.S. and beyond. They help inhabitants acclimate to the local climate contributing to better health and lower costs in energy use and even construction, since porches are less expensive to build than interior conditioned space.



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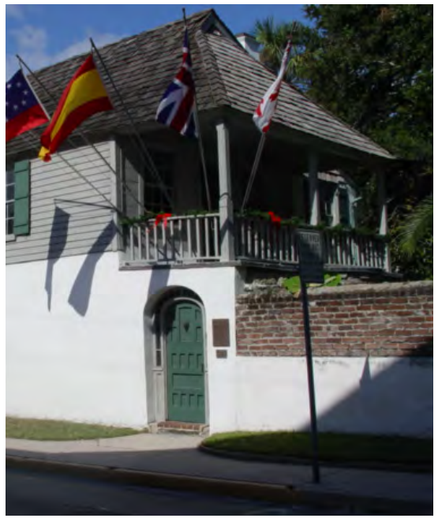
Gallery (Piazza)
The gallery is a long covered space on the exterior of a building and is typically elevated. A gallery often refers to the upper levels of a multi-level porch. In courtyards and sideyard houses, it occurs on the ground floor as well. This element is very similar to a porch or colonnade but is distinguished by its use and dimension. The gallery is typically a primary means of circulation opposed to a habitable space and is therefore elongated and more narrow than a porch. In Charleston, South Carolina, the side porch is the point of entry for the house and shares the same characteristics of a gallery or a colonnade. The locals call this Charleston side porch a *"piazza"*, despite its inaccuracy as a descriptive term.

Arcade & Colonnade
A covered walk fronting a street with a series of arches (arcade) or columns (colonnade) along one or both sides, often with shops and offices along one side. In Caribbean traditions, these spaces are often a result of a raised masonry basement to keep the main living floors of wood frame and siding raised above ground for better ventilation and flood protection. In many cases, the ground floor with its associated arcade or colonnade was used for commerce. In residential uses, the column bays are filled in with wood louvers or shutters for privacy and weather protection. The columns are masonry and typically 12"-24" square or rectangular in plan and occassionally, especially in more public or civic buildings, round columns are used in a simplified Tuscan classical order. The heavy masonry arcades and colonnades supporting lighter wood frame upper floors is the most identifiable feature of Anglo-Caribbean architecture.

Entry Portico
Small porches at the front entry of a building for the purpose of pronouncing and protecting the entrance. In the British West Indies, particularly Barbados, these elements typically had a pedimented gable supported by slender wood columns, which were often enclosed with shutters or louvers. This element is a common feature of the Boston-developed modular houses and the typical suburban raised houses with a double stair leading up to the portico at the second floor gallery. In urban locations, as in St. George's Grenada, this portico is enclosed to shelter passengers embarking or disembarking from sedan chairs, a frequently mode of transport, and referred to as the *"Sedan Porch"*.








Courtyards & Gardens
Spaces that are enclosed by either buildings, rear wings, outbuildings or garden walls are the courtyards and private gardens that identify the Anglo-Caribbean architecture in the West Indies and southeastern United States.

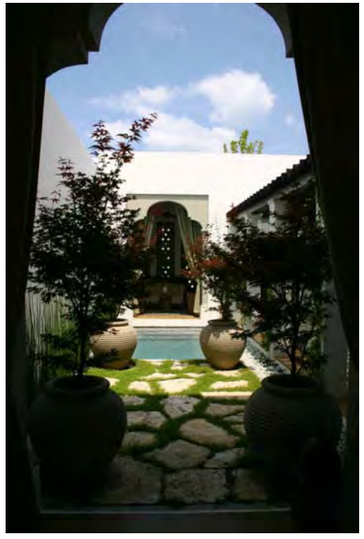
Street Walls
Also referred to as *Yard Walls* or *Garden Walls*, these high masonry walls (6 ft.-12 ft. high) along property lines, in between buildings and separating yards and courtyards are another distinguishing feature of Anglo-Caribbean architecture. St. Augustine, Florida has the best examples of this element as the street level masonry facades continue beyond the building along property lines and around yards to form private courtyards within while defining the street edge in the public domain. Above the street level masonry facades are the lighter wooden facades with projecting balconies interacting with the activity on the streets and civic spaces below. The ground floor spaces are absent of doors directly entering the buildings as window openings are protected and screened for privacy and security. Street walls tyically have a wooden gate opening onto a gallery and courtyard which becomes the point of entry for the building. More recent alterations of Anglo-Caribbean buildings have added entries directly into the building from the street; nevertheless, the courtyard remains an important feature of this tradition. Another point of entry, of Spanish decent, penetrating the street walls is the *Zaguan* which tunnels through the building to connect the street to the courtyard.

Passage (Zaguan)
An essential circulation space for courtyard building typologies, this covered breezeway also called a *Zaguan* in Spanish architecture, cuts through a part of the building (typically the prinicpal building) from the street to the courtyard. It is part of the entrance sequence that begins at the street and leads one through the main building (off to one side or the other) and into a stair loggia or gallery on the courtyard. The private or semi-private courtyard becomes the point of entry into the building as the street frontage is typically void of any doors at the ground level for privacy and security. The upper floors usually have balconies or loggias opening up to the street for protected social interaction with the community.






Street north looking towards the harbour in the late nineteenth century

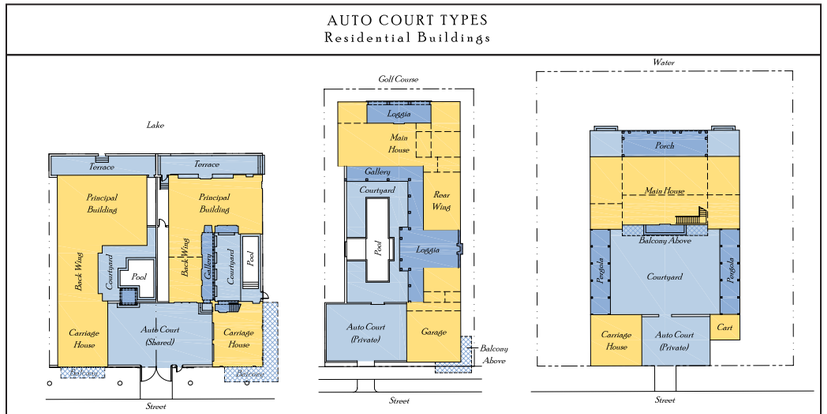



MIXED-USE, MULTI-FAMILY & SINGLE-FAMILY RESIDENTIAL

Gallery/Arcade
These outdoor spaces are most closely associated with circulation adjacent to another space of activity. Galleries typically refer to the upper levels of a multi-level porch, but can also define narrow ground floor spaces lining the edges of a courtyard. These (4 ft.-8 ft. wide) spaces are always colonnaded (series of columns) or arcaded (series of arches) and covered. They are usually attached to one side of a building or garden wall for the purpose of protected circulation on the internal and private side of a building.

Auto Court
Also referred to as *Car Courts* or *Motor Courts*, the Auto Court is an outdoor space defined by buildings, back wings, outbuildings (typically garages and carriage houses) and street walls. This individual or shared space often occupies the entry side of a building fronting a public street where alley access is not available or the rear of the lot faces a public space of scenic quality, civic activity or recreation. It is basically an urban design resolution to a two-sided building or double-loaded site by keeping garages and their large utilitarian doors off the street frontage. Street-fronting garages are turned sideways and street walls are extended along the property lines to create a positive semi-private space for the purpose of automobile circulation and/or parking while maintaining a degree of privacy, security and intimacy that can be used for a variety of activities whether social, recreational (children) or utilitarian. Street walls typically are high enough to sheild the view of automobiles and match the material of the building walls. Wood gates provide a small, single car opening to the street minimizing the impact of a front-loaded car entry. Stone, brick pavers or gravel cover the ground as fountains, trellised carports, gardens and other courtyard accessory items bring beauty and comfort to this space.

AUTO COURT TYPES
Residential Buildings



I. *Shared Auto Court*
Windsor Lake Cottages
(Detached Courtyard House)

II. *Private Auto Court*
Windsor Golf Cottage
(Detached Courtyard)

III. *Private Auto Court*
Windsor Ocean Estate House
(Detached Courtyard)

Porch, Balcony & Loggia Elements
Each different outdoor element requires a unique expression of material and construction technique. In Anglo-Caribbean traditions, the lower floor is often heavy masonry construction as upper floors have lighter wood construction. Each element of a porch, for instance, must match the construction and exterior finish material to properly express this unique combination of the facade.

Columns
Columns vary in type and material depending upon their use and location. In Anglo-Caribbean traditions, when the lower floor is heavy masonry construction, the columns are typically large (12”-24” square) stone, concrete or CMU with a stucco limewash finish. Historically, the base was somewhat rusticated, leaving the structural material exposed. Whether unfinished or finished, the columns or pilars are simplified with minimal ornamentation to express the heavy foundation or base. Occassionally, simple arches are used forming an arcade, as the columns have a square or rectangular section with little to no capital and base ornamentaion. Round columns are rare and usually limited to more refined and expansive buildings of a public or civic use. When round columns are used, they are typically simplified classical designs of the Tuscan order.

The upper floors have lighter wood construction and therefore have smaller sections and thinner profile wood columns or posts. More vernacular designs are most common with simple square sections of 4x4, 6x6 or 8x8. More refined designs have chamfered corners, tapered shafts and simplified capitals and bases. Turned wood columns with some elaboration are less common.

Arcades by definition will have masonry arches and columns in a 12”-24” square or rectangular section. Arches are typically half-round, segmental or elliptical. Colonnades are most common for ground floor outdoor spaces which have 12”-24” square columns with a simple cap trim or simplified classical capital of the Tuscan order. Round columns 12”-18” are less common but appropriate for more refined houses and civic buildings. Porches can have either masonry or wood columns depending on the material of the walls it is attached to. Balconies and galleries, which occur on upper levels, will be constructed of lighter wood materials with columns of 4x4 up to 8x8 square sections or turned wood.

Railings
As with columns, railings typically match the material of the porch and wall it is attached to, although in some cases, wood railings are appropriate to use on masonry porches to avoid obstruction of breezes and views. Masonry railings or low walls are typically only used on masonry porches and stoops at the ground floor. Wood railings have a lot of variety in

Porch, Balcony & Loggia Elements
(continued)

Anglo-Caribbean traditions including open pickets, closed boards, louvers, solid panels, and a variety of *fretwork* or *Chippendale* designs. Open pickets are either a square section (3/4" to 1-1/2" square) or spindles with tapered and elaborated designs. Closed boards are typically 1/2" or 3/4" thick vertical boards, spaced 1/4" to 1-1/2", with decorative cut-outs in a variety of patterns. In contemporary examples of Anlgo-Caribbean design, closed board railings are placed horizontally. Solid panels are another contemporary technique used for railing designs and often have a decorative cut-out used sparingly. Fretwork and Chippendale patterns are more delicate and ornate and should be used sparingly or in combination with other railing types.

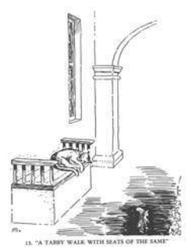





Brackets
As street balconies are a major feature of Anglo-Caribbean architecture, so are the brackets that support them. Brackets are also used at extended roof overhangs to provide ample shade, at roof canopies over doors, and at a variety of projecting elements that need structural support. Although brackets are occassionally masonry, the predominant material for brackets is heavy timber. Wood bracket types include: open web (triangular) with multiple members assembled together, cantilevered (pegged) with a backspan into the floor system, and corbelled. Masonry brackets are always cantilevered and are sometimes combined with wood members to create a unique interpretation of this Anglo-Caribbean element.


Corbeled balcony support.


Plain balcony support.


13. "A TABBY WALK WITH SEATS OF THE SAME"

Porch Benches
Benches built into the porch, usually into the railing is a great way to maximize space and occupancy on porches of heavy use. Benches can be built into both wood porches or masonry porches. Masonry benches are either built into the railing wall or, on shorter walls, the top of the wall itself. Typical dimensions are 1'-4" to 1'-6" high and 1'-0" to 1'-6" deep for the seat. Porch benches can also be integrated into the facade at the street level for a stronger public gesture.




Louvers
Wood louvers, louvered panels, and louvered shutters are another important feature of the Anglo-Caribbean style, as they act as screens for sun, rain, wind and public eyes. Louvered panels and shutters are typically side-hinged or top-hinged so they can be opened or closed. Historically, before windows were glazed, louvered shutters were interior elements that secured a window or door opening. Later, during British colonization, windows were glazed and shutters moved to the exterior to protect glass from storms and from the climate when the windows were open. Louver-enclosed porch bays are the most notable use of shutters in the Anglo-Caribbean tradition, as they created more comfortable outdoor spaces and expanded interior living spaces. Louvers have also evolved into railing designs to further emphasize this cooling and screening element. Operable louvers are ideal as they bring more flexibility to climate control.


Knee Braces
This element is similar to a small bracket, but is one piece of wood with a concave curve on the hypotenuse of the triangle. It is a structural member used to stabilize minor projections and to elaborate column capitals. In some instances, this element is used as ornamentation and can be included with *fretwork*.





Wall Elements
The Anglo-Caribbean tradition of inward focused building types, such as the courtyard, sideyard and St. Augustine plan, evokes a pleasant image of well-defined public streets of 2-3 story building facades with few door openings, secured or screened windows, balconies branching overhead, and small portholes peeking into the lush gardens furnishing the sideyards and courtyards beyond in the private realm. As a result, from the public point of view, wall elements with landscape overflowing are a poignant feature of this language.




Piers
Heavy masonry piers or short columns, designed to support a concentrated load and placed at intervals along a wall or foundation, elevate the first floor of a building above the ground to resist damage by debris in floods or storm surges. This technique was developed during the colonial era in the West Indies and evolved from short piers raising a building 2 ft. above grade to tall piers rising an entire story of 8 ft.-12 ft. The piers are typically 12"-24" square in section and have little to no decoration at the capital and base. The spaces underneath the building are often called *raised basements* which are used for utilitarian purposes, such as: storage, mechanical equipment, automobile parking, outdoor living


GALLERY OF EXAMPLES

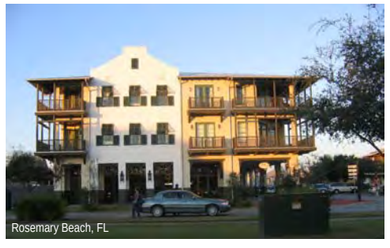
COMMERCIAL & MIXED-USE


Rosemary Beach, FL

Rosemary Beach, FL


Rosemary Beach, FL


Rosemary Beach, FL


Rosemary Beach, FL


Rosemary Beach, FL


Rosemary Beach, FL

Legacy Building at Longleaf, New Port Richey, FL

MULTI-FAMILY RESIDENTIAL


Alys Beach, FL


Rosemary Beach, FL


Bradenton Village, Bradenton, FL


Rosemary Beach, FL


Alys Beach, FL

SINGLE-FAMILY RESIDENTIAL


St. Augustine, FL


Rosemary Beach, FL


St. Augustine, FL


Rosemary Beach, FL


Rosemary Beach, FL


Rosemary Beach, FL


Sales Center, Alys Beach, FL

GLOSSARY OF TERMS

Abat Vent: A *French Creole* term describing an overhanging eave to protect a public facade of a building or point of entry. Sometimes this roof overhang extenstion is integrated with the main roof of the building, but it can also be separated, or below the eave/cornice of the main roof. This feature provides protection from the elements for windows, doors and people. This element is common in architecture on the Gulf Coast of the U.S., particularly New Orleans, Louisiana. This element likely part of the evolutionary process of the dual pitched roof or "St. Augustine Kick" as seen in the West Indies.

Ancillary Building: One of a group of buildings having a secondary or dependent use, such as a garage, storage shed, guest house or Carriage House. (*Syn.:* **Accessory Building**, **Out-Bulding**) (*Variation:* **Carriage House**) (*Creole:* **Garcionnerre**, **Pigeonaire**) (*See also:* **Back Building**, **Service Wing**)

Arbor: A light open structure of trees or shrubs closely planted, either twined together and self-supporting or supported on a light latticework frame. (*Variation:* **Pergola**, **Trellis**)

Arcade: A covered walk with a line of arches along one or both long sides, often with shops and offices along one side. Differentiated from a colonnade because it is a series of arches (usually heavy masonry) instead of columns. (*Variation:* **Colonnade**, **Gallery**, **Stoa**)

Arts & Crafts: Eclectic movement of American domestic architecture in the arts and architecture during the second half of the 19th century and early part of the 20th century, emphasizing craftsmanship in a regional expression. (*See also:* **Craftsman**, **Bungalow**)

Auto Court: A small courtyard or forecourt in front of a building defined by one or two outbuildings or wings for the primary use of automobile circulation and/or parking. These outbuildings are typically garages set on the front property line but turned sideways with the large garage doors facing inwards towards the court instead of the street. This frontage type is typically used on larger lots in suburban or rural areas when an alley is not available or desired and the rear of the lot has a natural feature or amenity where primary views are desired. The auto court also works well with multi-family buildings that require multiple garages or parking spaces which allows the parking to be enclosed, secured and hidden from public view. This can also be used by coupling two detached single-family houses into a single auto court which reduces the amount of garage doors facing the street and the number of driveways interrupting the street curb and sidewalk. A byproduct of this court is that it provides a dignified "semi-public" court or plaza with a variety of uses. (assuming the space is well-designed with high-quality materials) (*Syn.:* **Motor Court, Car Court**) (*Variation*: **Shared Auto Court, Private Auto Court**)

Balcony: A projecting platform on the upper floors of a building, supported by brackets or cantilevered beams; enclosed with a railing or balustrade. Typically covered by a roof supported by columns, but can be uncovered which is common in Mediterranean Revival architecture. Typically is limited in length and confined within the extents of a facade. Depth is shallow, typically 3 ft.-5 ft. Differentiated from a *gallery* because of its limited length across a facade. The *Creole Gallery* is a somewhat interchangeable term with balcony, although it is typically elongated and extends along the entire length of a facade. (*Variation:* **Street Balcony**, **Balconet, Gallery, Mirador**)

Balconet: A pseudo-balcony; a low ornamental railing to a window, projecting but slightly beyond the threshold or sill. (*Variation:* **Balcony**)

Balustrade: An entire railing system including top rail, balusters, and often a bottom rail.

Bannistered Window: A *Spanish Colonial* window screening device made of turned wooden spindles to secure a window opening before glazing was available. Different from a reja because it is flush (non-projecting) and protects windows away from the street, facing the interior of the lot or courtyard. This element was common in St. Augustine, Florida during early Spanish rule and was later replaced with glazing during British rule. These window grilles sometimes had latticework on the lower half for additional privacy and weather protection. Unglazed windows also had **Interior Shutters**, or folding shutters, to completely secure the opening. (*Syn.:* **Bannistered & Latticed Window**, **Half-Latticed Window**)

Barbadian Parapet: A parapet developed on the Caribbean island of Barbados to fortify hipped roofs from high winds, typically used on townhouses called "Barbadian Townhouses". A vertical extension of the front facade wall with concave ends to match the profile of the roof pitch. The front facade wall where these parapets occur have rounded corners so the parapet can wrap the corner and protect the roof's corners as well. (*See defn.:* **Parapet**) (*Variation:* **Curvilinear Gable-End Parapet**)

Batten: A narrow strip of wood applied to cover a joint along the edges of 2 parallel boards in the same plane. (*i.e.: board and batten cladding*)

Bay: Within a structure, a regularly repeated spatial element defined by beams or ribs and their supports, such as columns on a porch or arcade. (*i.e.: porch bay*)
Bay Window: The window of a protruded bay, commonly, the windowed bay itself, either at the ground or elevated; one or two stories. (*Variation:* **Window Box, Oriel, Mirador**)

Bellcast Roof: A dual-pitched roof pitch that changes at or near the eave. In the Anglo-Caribbean architecture, it is expressed as a true "pitch-break", but in other colonial architecture (French Colonial), it takes on a smooth gradual curve that takes the form of bell curve. In St. Augustine, Florida this roof form at the eave is considered a "colonial original" and called the "St. Augustine Kick". (*Syn.:* **Flared Eave, Pitch-Break, Dual Roof Pitch, Double Roof Pitch**)

Bracket: An overhanging member projecting from a wall or other body to support a weight (cornice, balcony or bay window) acting outside the wall.

Breezeway: A narrow passage between buildings, either open-air or covered (tunnel-like); typically connects an enclosed courtyard or mid-block parking with the street. Sometimes includes stairs and/or an elevator for vertical circulation to spaces above the ground floor, for example in a mixed-use building having residential spaces above ground floor commercial space. (*Syn.:* **Passage, Zaguan**) (*Variation:* **Mews**)

Bungalow: A derivation of the Indian house type, popular especially during the first quarter of the 20th Century, usually having one-and-a-half stories, a widely bracketed *gable roof*, and a multi-windowed *dormer* and frequently built of rustic materials. A small house or cottage of 1 to 1-1/2 stories with a wide *veranda*. (*See* **Craftsman**, **Arts & Crafts**)

Buttress: An exterior mass of masonry set at an angle to or bonded into a wall which it strengthens or supports; buttresses often absorb lateral thrusts from roof vaults. In the West Indies and Bermuda, this element is used to reinforce walls from hurricane-force winds. (*Variation:* **Diagonal Buttress**)

Canales: A metal pipe or spout piercing the parapet of a flat-roofed building to drain off rainwater. Common during the Spanish-era of colonial St. Augustine, Florida and has become a contributing element in Anglo-Caribbean architecture. (*Variation:* **Scupper**)

Canopy: A decorative hood above a niche, pulpit, choir stall, or the like. A covered area which extends from the wall of a building, protecting an entrance or loading dock. Typically a flat cantilevered element that is supported from above with suspension cables or metal rods tied back to the building facade. (*Syn.:* **Hood**) (*Variation:* **Roof Canopy**)

Carriage House: Historically, a building or part thereof for housing carriages when not in use. Today, used to house vehicles when not in use, basically a garage with an occupied space above used as a guest house, office, or rental apartment. These ancillary buildings are typically detached and accessible from an alley. (*Syn.:* **Coach House, Granny Flat, Mother-in-Law Suite**)

Carriage Porch: A roofed structure over a driveway at the door to a building, protecting from the weather those entering or leaving a vehicle.

Carriageway: A wide *passage* along one side of a building, penetrating through the building underneath a habitable space above, connecting the street to the courtyard. The width is typically 8 ft.-12 ft for the passage of vehicles and historically, horse carriages. The opening usually has an arched top or elliptical arched top and is an integral part of the "sequence of spaces" in French Creole building typologies developed in colonial cities along the Gulf Coast, particularly New Orleans, LA. (*Variation:* **Porte Cochere, Car Port, Passage, Zaguan**)

Caribbean Georgian: A tradition of building in the West Indies that adapted and transformed the *Georgian* architecture transplanted almost directly from Europe. The original Georgian architecture was not well-suited for the Caribbean and over time, the colonists incorporated vernacular building traditions that dealt better with the climate and culture of the region.

Casement: A window sash which swings open along its entire length; usually on hinges fixed to the sides.

Casing: The exposed trim molding, framing, or lining around a door or window; may be either flat or molded. Finished millwork, of uniform profile, which covers or encases a structural member such as a post or beam. (i.e.: cased opening)

Central Hall: A residential plan type with a symmetrical layout of rooms with a hall in between or in the center, typically a wide open stairway used as a foyer at the entry and a hall allowing circulation to the rear spaces of the building. This type is common in Four-Square buildings which are square in plan divided into four equal rooms with a stair hall in the center. This plan type is also common in Small Apartment Houses.

Chimney Cap: Cornice forming a crowning termination of a chimney.

Cladding: Any exterior finish material that covers and protects the building and its structure from the elements.

Classical Revival: An architecture of Hellenic Greece and imperial Rome.

Clerestory: An upper zone of wall pierced with windows that admit light to the center of a lofty room. A **Clerestory Window** is a window placed in this upper zone of a wall.

Colonial Revival: The reuse of Georgian and colonial design in the U.S. in the late nineteenth and early twentieth centuries.

GLOSSARY OF TERMS

Colonnade: A number of columns arranged in order, at intervals called intercolumniation, supporting an entablatureand usually one side of a roof. This element is differentiated from an *arcade* because it is a series of columns instead of arches. (*Variation:* **Arcade, Gallery, Loggia, Pergola, Porch, Portico, Stoa, Veranda**)

Coquina: The Spanish word for *shellstone*. A type of limestone (also called coral rock) quarried from Anastasia Island, off the coast of St. Augustine, Florida. This "coursed squared rubble" stone is very porous, soft and easy to work with when first quarried then hardens during a sun-drying period of 1-3 years before use. This stone was used in early constrution of the first builidngs and fort, *Castillo de San Marcos*, and have survived over 400 years. Some of these buildings were left exposed and later covered with a lime and shell stucco for weather protection. Later a new form of concrete construction (tabby) replaced coquina. (*Syn.:* **Shellstone, Piedra, Limestone, Coral Rock**) (*Variation:* **Tabby**)

Cornice: An ornamental molding at the meeting of the roof and walls; usually consists of bed molding, soffit, fascia, and crown molding.

Corridor: An interior hall or narrow passageway exclusively for circulation.

Courtyard: An open area partially or fully enclosed by buildings or other walls, adjacent to or within a castle, house or other building. A *Court* is typically a small courtyard that has a specific function, such as an *Entry Court* or a *Motor Court*. (*Syn.:* **Patio**) (*Variation:* **Court, Fore Court, Entry Court, Auto Court, Motor Court, Atrium, Compluvium/Impluvium**)

Cross Gable: A gable that is set parallel to the ridge of the roof.

Cupola: A domical roof on a circular base, often set on the ridge of the roof.

Demarara Shutter: A louvered shutter that is top-hinged (*awning shutter*) over a window and only covers half of it when closed. These are often accompanied by two side-hinged louvered shutters on the lower half of the window. This technique allows maximum flexibility in climate control at window openings, providing weather protection, privacy and security. (*Syn.:* **Demarara Half-Shutter**)

Dormer: A structure projecting from a sloping roof usually housing a window or ventilating louver. (*Syn.:* **Dormer Window, Roof Dormer**) (*Variation:* **Wall Dormer**)

Double Stair Entry: A common entry element of *Raised Suburban Houses* in the British West Indies. A stair that reaches up to a high first floor above a *raised basement* and is split into two equal and symetrical runs before meeting the ground. The double stairs typically run parallel to the building facade and create a more formal entry to the building.

Dutch Gable Roof: A roof that is part *hipped* and part *gabled*. It begins at the eaves as a hip roof, but changes to a gabled roof about halfway to the ridge. Dutch gables are common in French-influenced areas of the United States such as Louisiana. This roof form is also borrowed in Anglo-Caribbean architecture. (*See also:* **Hipped Roof, Gabled Roof**)

Eave: The lower edge of a sloping roof; that part of a roof of a building which projects beyond the wall (overhang).

Entry Portico: A variation of an entry vestibule but more closely associated with Caribbean architecture of the British West Indies. A small porch that protects the entry of a building and is typically free-standing. (*Variation:* **Pedimented Portico**)

Entry Vestibule: A small porch or portico outside of the main entry door of a building. This is a prominent feature in Bermuda architecture and often has a *gabled parapet* and *welcoming arm* stairs.

Facade: The exterior face of a building which is the architectural front, sometimes distinguished from the other faces by elaboration of architectural or ornamental details. Also referred to as the elevation of a building, typically the one facing (fronting) the street.

Fascia: Vertical board that terminates a sloped roof at the eave.

Flat Roof Parapet: A parapet roof rising above a flat roof to disguise it and to control water run-off. Drainage is acheived with slight roof sloping towards scuppers penetrating the parapet or towards the back end of the building falling into a gutter system. *(See definition:* **Parapet**) (*Variation:* **Gable-End Parapet, Shaped Gable-End Parapet, Barbadian Parapet**)

Four-Square: A residential plan typology which is square or rectangular in plan, with four somewhat equally divided rooms. Later derivations of this typology included a Central Hall, which was placed in the middle or center of the plan. This plan type is typically associate with Georgian architecture and called *"Georgian Four Square"*.

French Door: A door having a top rail, bottom rail, and stiles, which has glass panes throughout (or nearly throughout) its entire length; often used in pairs. (*Syn.:* **Casement Door**)

Frontage: The part of a building (facade) that occupies the front property line and faces the street. This part of the building typically contains the primary entrance and attached elements such as *porches*, *balconies*, and *porticos*.

Gable: The vertical triangular portion of the end of a building having a double-sloping roof, from the level of the cornice or eaves to the ridge of the roof.

Gable Roof: A roof having a gable at one or both ends. It is composed of two planes sloping up to a ridge with a *gable* or *pediment* at each end. The gable roof was the preferred roof shape of classical antiquity.

Gable-End Parapet: A parapet terminating a gable roof at the gable-end. This type of parapet typically has a raked top or cap running parallel to the roof slope (pitch). (*See definition:* **Parapet**) (*Variation:* **Flat Roof Parapet, Shaped Gable-End Parapet**, **Barbadian Parapet**)

Gallery: A long, covered area acting as a corridor inside or on the exterior of a building, or between buildings. Typically elevated and used for circulation or as a service passageway within a building. This outdoor element is often the upper levels of a multi-level porch. Interior types usually have a series of windows along one or both sides, sometimes a result of an enclosed exterior space. Exterior applications are typically narrow in depth with great length, often spanning the entire length of a facade. Variations of this term refer to a long room, sometimes to display art. (*Variation:* **Arcade, Balcony, Colonnade, Loggia, Pergola, Porch, Portico, Stoa, Veranda**)

Grille: A grating or openwork barrier, usually of metal but sometimes of wood or stone; used to cover, conceal, decorate, or protect an opening, as in a wall, floor, or outdoor paving. **Grillwork** refers to the material which functions as, or has the appearance of, a grille. (*Variation:* **Bannistered Window**)

Hipped Roof: A roof which slopes upward from all four sides of a building, requiring a hip rafter at each corner.

Hood: A small climate control device in Caribbean architectural traditions attached to the top or head of a window to shed water away from the opening and to protect it from direct sunlight. (*Variation:* **Window Hood, Canopy, Roof Canopy**)

Interior Loggia: A loggia that is located at the interior of a lot or in the rear of the building away from the street. This loggia location is a prominent feature of the *"St. Augustine Plan"*, a unique colonial adaptation in St. Augustine, Florida. (*See also:* **Loggia**) (*Syn.:* **Rear Loggia, Arcaded Portico**)

Interior Shutters: Solid shutters on the interior of a window opening to secure, protect and provide privacy to the inhabitants. This device was used primarily in Spanish architecture before glazing was introduced by the British in colonial America, particularly St. Augustine, Florida and the West Indies. (*See also:* **Bannistered & Latticed Window, Reja, Mirador**)

Latticework: Thin wood slats (approx. 1/4" thick, 1-1/2" wide) crossing over each other usually in a diagonal pattern and used as a screening device on buildings. Most commonly used as foundation pier infill to keep rodents away from crawl spaces and to screen them from view. (*See also:* **Latticed Veranda, Latticed Window**)

Latticed Veranda: Latticework used on porches, verandas and balconies to add privacy and weather protection in Caribbean architectural traditions of the West Indies and *Anglo-Caribbean* architecture. This is one technique used to ameliorate the transitional outdoor living space to make it more comfortable in tropical climates. (*See also:* **Reclaimed Porch**) (*Variation:* **Louvered Veranda)**

Latticed Window: Latticework used on the lower half of bannistered windows for additional privacy and weather protection. Common in Spanish Colonial, Creole, and Anglo-Caribbean architecture in the West Indies and southeastern U.S. This is a convention used in many St. Augustine, FL buildings built during Spanish rule. (*Syn.:* **Half-Latticed Window**) (*See also:* **Bannistered & Latticed Window**)

GLOSSARY OF TERMS

Light: A pane of glass, a window or a subdivision of a window.

Lintel: A horizontal structural member (such as a beam) over an opening which carries the weight of the wall above it.

Live/Work: A unit or building that allows flexibility to use the ground floor of a townhouse for other more intensive uses, such as office space or commercial space. It was developed to allow buildings to increase in density in appropriate locations where the desire and need exists to have a home-based office, business, studio, workshop or retail shop. The ownership is typically fee-simple in a vertical fashion. (*Syn.:* **Flex Townhouse**)

Loft: Unceiled space beneath a roof, often used for storage; an upper space in a high-volume room or building used for sleeping or other private functions. Recent usage of this term refers to warehouses that have been renovated or divided into single-room apartments with very high ceilings where lofts can occur for sleeping or additional living space.

Loggia: An arcaded or colonnaded structure, open on one or more sides, sometimes with an upper story. An arcaded or colonnaded porch or gallery attached to a larger structure. A loggia is typically differentiated from a porch as it is carved out of the main building mass, opposed to a porch which projects from the main mass of the building. (*Variation:* **Arcade, Balcony, Colonnade, Gallery, Pergola, Porch, Portico, Stoa, Veranda**)

Louver: An assembly of sloping, overlapping blades or slats designed to admit air and./or light and exclude rain and snow.

Louvered Veranda: Similar to a *Latticed Veranda* but using louvers instead to act as a screening and climate control device. Operable louvers fill-in column bays of an outdoor space give an added level of control as they can be adjusted from completely open to completely closed or anywhere in between. This feature allows transitional outdoor spaces (porches, verandas, galleries, balconies, loggias, etc.) to be reclaimed as comfortable outdoor rooms that are protected from the elements. This is an key feature of *Anglo-Caribbean* architecture that is rooted in vernacular building traditions of the West Indies. This technique is used in *French Creole* architectural traditions as well. (*See also:* **Reclaimed Porch**) (*Variation:* **Latticed Veranda**)

Masonry: A structure built of stone or brick by a Mason. Additional materials that can be included are: concrete block (CMU) with stucco or plaster.

Mews: An alley or court in which stables are or once were located; a place where carriage horses are kept in cities or large towns. Modern usage of this term refers to alleys or courts where the stables or small spaces have been converted to apartments, studios, offices or shops. (*Variation:* **Breezeway, Court**)

Mirador: In Spanish architecture and derivatives, a lookout, whether an independent structure, a bay window, window box, or a roof pavilion. This element is similar to *rejas* found in Spanish Colonial architecture in Latin America, as well as, *window coolers* and small *louvered balconies* found in Caribbean architecture. (*See also:* **Reja, Window Cooler**)

Mixed-Use: A building that contains more than one use, typically, with the more intenseor urban use at the ground level. For example, a three stor- building with commercial space on the ground floor, office space on the second floor , and residential units on the third floor.

Motif: A principal repeated element in an ornamental design. (*i.e.: design motif*) (*Variation:* pattern)

Mullion and Muntin: The vertical and horizontal members separating (and often supporting) window, doors, or panels set in series.

Parapet: A low guarding wall at any point of sudden drop, as at the edge of a terrace, roof, battlement, balcony, etc. In an exterior wall, the part entirely above the roof. Parapet types include the (*Variation:* **Flat Roof Parapet, Gable-End Parapet**, **Shaped Gable-End Parapet**, **Barbadian Parapet**)

Passage: A narrow, linear space along one side of a building for circulation from the street to the rear yard or courtyard. In *French Creole* building typologies, this passage is typically underneath habitable space and has an arched top, characteristic of the Spanish Creole architectural tradition. (*Variation:* **Carriageway, Porte-Cochere, Zaguan, Breezeway**)

Pediment: In Classical architecture, the triangular gable end of the roof above the horizontal cornice, often filled with sculpture. Also called a fronton when used to crown a subordinate feature, as a window. In later work, a surface used ornamentally over doors or windows; usually triangular but may be curved.

Pergola: A garden structure with an open wooden-framed roof, often latticed, supported by regularly spaced posts or columns. The structure, often covered by climbing plants (vines or roses), shades a walk or passageway. A colonnade with such a structure. (*Variation:* **Trellis, Arbor**) (*See also:* **Colonnade, Gallery, Stoa**)

Piazza: A public open space or square surrounded by buildings. A cultural variation of this term is used to describe the side porches (although incorrect by definition) of Charleston Sideyard houses in South Carolina. (*See* **Side Porch**)

Pier: Structural members supporting a building at the foundation. In *Anglo-Caribbean* and *French Creole* traditions, the foundation piers are raised up as high as a full level to improve natural air circulation, avoid pests at the ground, and to protect against floodwaters common in regions of the southeastern U.S. and the Caribbean.

Pilaster: An engaged pier or pillar, often with captial and base. A half-column engaged to a wall.

Porch: A structure attached to a building to shelter an entrance or to serve as a semi-enclosed space, usually roofed and generally open-sided. Differentiated from a Loggia as an "additive" element instead of a "deductive" element. (*Variant:* **Portico**)

Portal: An impressive or monumental entrance, gate, or door to a building or courtyard, often decorated.

Porte-cochere: A carriage porch. A doorway large enough to let a vehicle pass from street to parking area or detached, alley-loaded garage or carriage house. (syn.: **carport**)

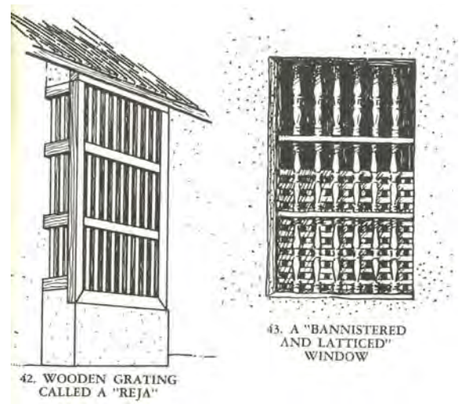
Portico: A porch or covered walk consisting of a roof supported by columns; a colonnaded porch. (Sometimes referred to as a small porch pronouncing and protecting the entrance to a house or building.) (*Variation:* **Arcade, Balcony, Colonnade, Gallery, Loggia, Pergola, Porch, Stoa, Veranda**)

Precedent: An act or instance that may be used as an example in dealing with subsequent similar instances. A convention or custom arising from long practice. (*i.e: historical precedent*) An example, model, pattern or standard.

Quoins: Elements at the corners of buildings that structurally reinforce that area; also usually provide decorative distinction by being of a contrasting material. A key feature of *Georgian* architecture that is common in the British colonies in the West Indies.

Rafter Tails: A rafter, bracket, or joist which projects beyond the side of a building and supports an overhanging portion of the roof.

Reclaimed Porch: In vernacular Caribbean architectural traditions, it is common to reclaim unconditioned porch areas as living space. Covered outdoor spaces, such as: porches, verandas, galleries, balconies, and loggias can be enclosed in differing degrees to make these spaces more comfortable and usable. Screening in between columns, railngs and beams is the most minimal way to achieve this. A more common and substantial technique is to infill column bays with wood latticework or louvers (filled-in between columns, beams and railings) to increase outdoor comfort and provide maximum flexibility in climate control, particularly with operable louvers and shutter. A more permanent method is to enclose the space with windows, wood frame walls and clapboard siding. This can be built within the column and beam frame or wrap across the face of the columns so that they disappear, completely converting the porch to interior conditioned space. Often a combination of these techniques is used to meet the needs of the inhabitants. (*See also:* **Latticed Veranda, Louvered Veranda**)



Reja: A wood or metal grill or grating covering a building opening, typically a street window. In *Spanish Colonial architecture*, this device is typically a 6"-18" projecting frame of wood (similar to a bay window) with turned wood spindles and a shed or hipped roof (either as an extension of the main roof or independent) to shed water. A masonry base provides support from the ground or wood brackets can support the element suspended above the ground. This element is used to protect the window from the rain and sun, provide privacy screening, security, and a space to observe activity on the street in obscurity but does allow limited interaction with passersby. This element is common in *Anglo-Caribbean* architecture, particularly in St. Augustine, Florida. Other elements associated with this element are *interior shutters* that completely closes off the opening and *latticework* which provides another level of screening and privacy. (*Variation:* **Mirador, Bay Window, Bannistered & Latticed Window, Window Cooler**)

Roof Canopy: A variation of "canopy" but is differentiated by having a pitched roof (gabled, shed, hipped) supported with brackets from below. (*Variation:* **Canopy**)

Roof Dormer: A window (glazed or louvered) projecting vertically from a sloping roof. Used when occupying attic spaces of steeply pitched roofs. Oftentimes fitted with operable shutters for protection. (*Variation:* **Wall Dormer**)

Roof Pitch: The slope of a roof expressed as a ratio of it vertical rise to its horizontal rise.

Roof Ridge: The peak of a sloped (pitched) roof typically in the center having symmetrical downward slopes on either side.

GLOSSARY OF TERMS

Sash: Any framework of a window. May be movable or fixed; may slide in a vertical plane or pivoted.

Segmental Arch: A circular arch in which the intrados is less than a semicircle. The centerline of the arch is below the spring point.

Semi-private Space: A space that is directly associated with a private use or building, typically a yard or court used as a transition from public to private space. These spaces are primarily used by the occupants of the associated private space and rarely used by the public. *(i.e.: courtyard of a Courtyard Apartment Building)*

Semi-public Space: A space that is directly associated with a public use or building, typically a court or plaza used to transition from more-public space to less-public space. These spaces are equally used by the occupants of the private space and the public. (i.e.: the plaza of a religious building adjacent to a commercial street.

Shaped Gable-End Parapet: An elaborated parapet with a curvilinear or otherwise shaped profile terminating a gable roof at the gable-end. (*See definition:* **Parapet**) (*Variation:* **Flat Roof Parapet, Gable-End Parapet**, **Barbadian Parapet**)

Shed Dormer: A dormer window whose eave line is parallel to the eave line of the main roof instead of being gabled.

Shed Roof: A roof shape having only one sloping plane.

Side Gable: Describes the massing of a house having the gable end (or roof ridgeline) perpendicular tot he street.

Side Hall: Narrow residential house type that is one room wide, associated with French settlements and the Mississippi River region.

Side Porch: A porch that runs along the side of a building, tyically with the narrow end exposed to the street. The Side Porch is most closely identified with the *I-House, Single House* or *Charleston Sideyard House* where the entrance to the house is at the end of the Side Porch where an infill wall or screen with a doorway secures the entry and, together with the front facade of the house and the high street wall, creates a continuous street frontage while enclosing the side yard or garden court. (*Syn.:* **Piazza, Colonnade, Arcade, Gallery**)

Simulated Divided Light: Refers to a light in a window sash that is visually subdivided by applied muntins that simulates a true divided sash.

Skirt Board: A horizontal wood member that covers or resolves the joint of two different finish materials on a facade. This typically occurs between the foundation and first floor walls (watertable) or between the walls of the first and second floor.

Soffit: The exposed undersurface of any overhead component of a bulding, such as a beam, cornice, lintel, or vault.

Stoa: A portico, usually detached, often of considerable extent, providing a sheltered promenade or meeting place. Historically used to shelter outdoor markets in Greece.

Stoop: A set of foundation steps at the entry to a building leading up to a door. The most identifiable example of stoops are the entry stoops of brownstone rowhouses in the northeast cities of the U.S. (*Variation:* **Entry Stoop**)

Street Balcony: A balcony facing the street or a public space. In *Anglo-Caribbean architecture*, particularly St. Augustine, Florida, this element is common in more urban settings to secure the ground floor on the street with predominately solid masonry facades with few window openings (typically well protected with *bannisters, latticework, grilles*, and *rejas*) and no doors. Entries to houses were typically from a *garden gate* on the street, leading to a *courtyard* and *interior loggia*. The elevated balcony provided more secured interaction with activity on the street. **(***Syn.:* **Balcony, Gallery**)

Street Door: An entrance directly into a building from a street. This convention was brought to St. Augustine, Florida during British rule changing the entry sequence of Spanish-influenced buildings which were inwardly oriented and protected from the street.

Street Wall: A high masonry wall (typically 4'-10' high) along the front property line of a lot attached to the front facade of the building reinforcing a continuous frontage along the street and enclosing the remaining yard (sideyard, courtyard or garden) for security and privacy. This element improves the definition of the public space in the right-of-way (*streetscape*) and, at the same time, provides enclosure for the private space or outdoor room associated with the building. This term is commonly used in *St. Augustine, FL* where this element is a distinguishing feature of their architectural traditions, a strain of the *Anglo-Caribbean* style. (*Syn.:* **High Street Wall, Garden Wall, Yard Wall**)

Surround: An encircling border or decorative frame, tyically used around doors and windows.

Symmetry: Exact correspondence of form and constituent configuration on opposite sides of a dividing line or plane or about a center or an axis. Equivalence among constituents of an entity or between different entities. Beauty as a result of balance or harmonious arrangement.

Tabby: A concrete composed of approximately equal parts of lime, sand and shell aggregate. It was used for walls, floors, roofs, walks, fences and benches, being poured into the formed space and compacted. The size of the aggregate was varied to suit the work; i.e., coarse oyster shell was used for rough work such as walls, relatively fine *coquina* shell to produce the dense mortar for finished floors. Invented and used predominately in *St. Augustine, Florida.*

Terrace: An embankment with level top, often paved, planted, and adorned for leisure use. A flat roof or raised space or platform adjoining a building, paved or planted; typically without cover.

Traditional Architecture: Vernacular architecture that is adopted and refined through time into culturally accepted solutions through repitition.

Transom: A horizontal bar of wood or stone across a window. Also the window or opening aboave the transom bar.

Trellis: An open grating or latticework, of either metal or wood. An arbor or framework for the support of vines. (*Variation:* **Arbor, Pergola**)

Urbanism: The practice of creating human communities for living, work and play; covering the more human aspects of urban planning. Urbanism assumes that there is such an entity as the "urban" with its characteristic high population density, and that it can be clearly distinguished from the "rural".

Veranda: A covered porch or balcony, extending along the outside of a building, planned for summer leisure. It is distinguished from the porch, balcony and gallery because it typically wraps around the house or building. (*i.e.: Plantation Houses in Louisiana*) (*Variation:* **Arcade, Balcony, Colonnade, Gallery, Loggia, Pergola, Porch, Portico, Stoa**)

Vernacular Architecture: A mode of bulding based on regional forms and materials. A method of construction which uses locally available resources to address local needs and tends to evolve over time to reflect the environmental, cultural and historical context in which it exists. It is often transported by local traditions and is thus based on knowledge achieved by trial and error and often handed down through the generations rather than calculated on knowlege of geometry and physics. A type of architecture which is indigenous to a specific time or place, not imported or copied from elsewhere. (*Compare with:* **Traditional Architecture**)

Vestibule: An anteroom or small foyer leading into a larger space.

Victorian: Eclectic style of domestic architecture of the late 19th century; named after the reign of Britain's Queen Victoria (1837-1901).

Vista: A view seen through a long narrow avenue or passage, as between rows of trees or houses.

Vocabulary: A collection of related architectural elements, materials or stylistic conventions used to describe a building. (*Syn.:* **architectural language**)

Wall Dormer: A window dormer set below the roof plate and flush with the exterior wall. Typically with a low-sloped shed roof. An integral part of house design and unlikely to be added-on. Considered to be a St. Augustine, Florida colonial original. (*Variation:* **Roof Dormer**)

West Indies: An archipelago, between North and South America, curving 2500 miles from Florida to the coast of Venezuela and separating the Caribbean Sea and the Gulf of Mexico from the Atlantic Ocean. The archipelago, sometimes called *The Antilles*, is divided into 3 groups: the Bahamas, the Greater Antilles, and

the Lesser Antilles and the islands off the northern coast of Venezuela. These islands were originally inhabited by three indigenous tribes: the *Arawaks*, the *Caribs*, and the *Ciboney*, which were effectively wiped out by the European colonists from Spain, Great Britain, France and the Netherlands. African slaves were imported by the colonists to work the agriculture on the islands after settlements were established in the 17th Century. The architectural traditions that evolved during this period, sometimes called *Anglo-Caribbean architecture*, are very unique hybrids and adaptations of European architecture to the local tropical climate and culture.

Wicket: A tiny hinged door within a solid interior shutter to safely view guests at an entry.

Window Cooler: A device in Caribbean vernacular architecture to protect a window opening and provide climate control. This boxlike element projects like a small porch or portico built to fit the size of the window. They can either be open or enclosed with latticework or louvers. (*Variation:* **Mirador, Reja**)

Wing: A subsidiary part of a building extending out from the main portion or body. *(i.e.: Rear Wing)* (*Syn.:* **Back Building, Service Wing, Ancillary Building**)

Wing Wall: A wall extension or garden wall extending out from the main portion or body of a building.

Zaguan: Spanish word for a passage from the street to a rear patio or courtyard. This outdoor passage is typically gated and tunnels underneath occupied space on the second floor. (*Syn.:* **Passage**) (*Variation:* **Carriageway, Breezeway**)

Zocalo: A St. Augustine, FL convention of applying a dark painted stripe along the lower portion (base) of white-washed walls. This was to prevent unsightly dark stains on the lower walls of buildings, caused when rainstorms created mud that splashed on walls.

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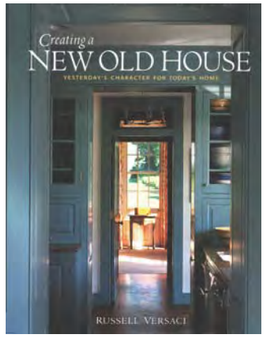

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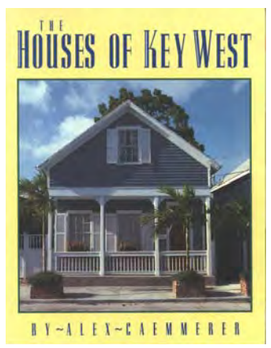

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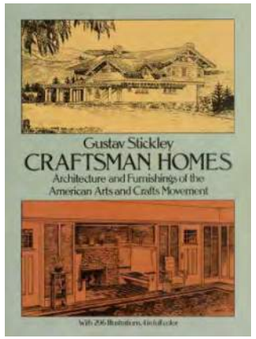

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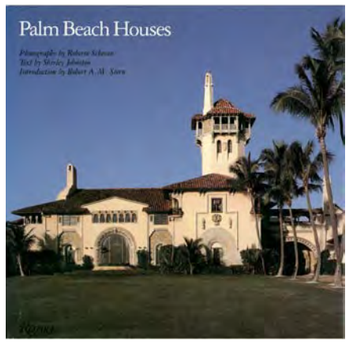

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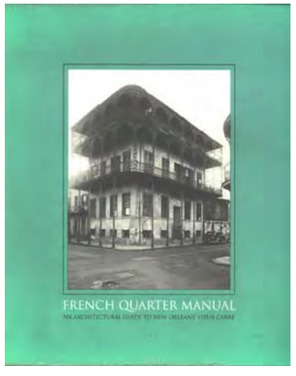

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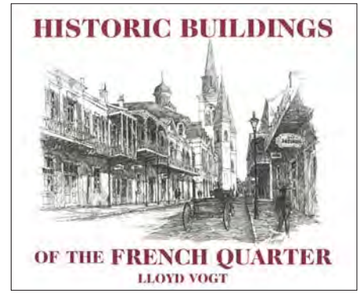

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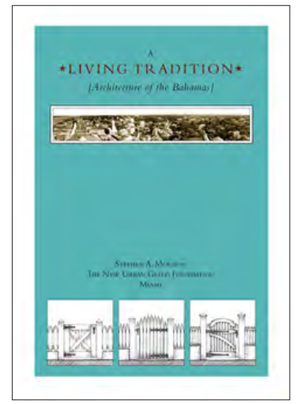

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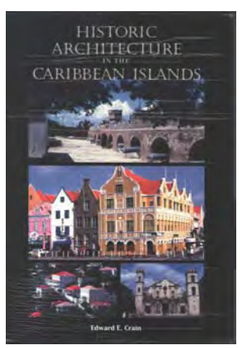

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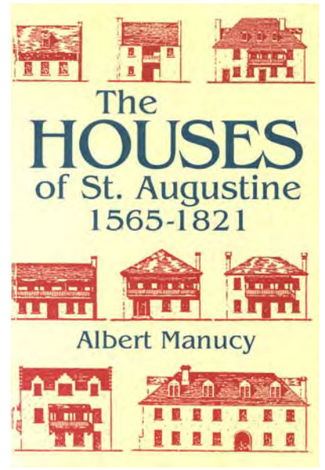

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