

Architectural Design Guidelines

for the **Downtown Zoning District**



City of New Port Richey

April, 1994

CONTENTS

INTRODUCTION

Chapter One: HISTORY OF COMMERCIAL DEVELOPMENT

Chapter Two: PEDESTRIAN-ORIENTED COMMERCIAL STREETS

General Characteristics

- A. Land Use
- B. Site Planning and Building Design
- C. Parking
- D. Signs

Chapter Three: TRANSITIONAL STREETS

General Characteristics

- A. Land Use
- B. Site Planning and Building Design
- C. Parking
- D. Signs

Chapter Four: CHARACTER-DEFINING FEATURES

- A. Color Palette
- B. Signs
- C. Lighting
- D. Awnings and Canopies
- E. Windows and Doors
- F. Building Materials
- G. Storefront Display
- H. Roofs
- I. Porches, Veranda, and Balconies
- J. Shutters
- K. Railings and Ramps
- L. Columns and Pilasters

-
- M. Ornamentation and Decorative Trim
 - N. Rear Facades and Entrances

Chapter Five: REHABILITATION AND MAINTENANCE

- A. Building Materials
 - Wood
 - Masonry
 - Stucco
- B. Building Features
 - Foundations
 - Porches
 - Windows
 - Doors and Entrances
 - Roofs

Appendix One: Case Studies (*Architectural Elevations for Selected Buildings in the Downtown*)

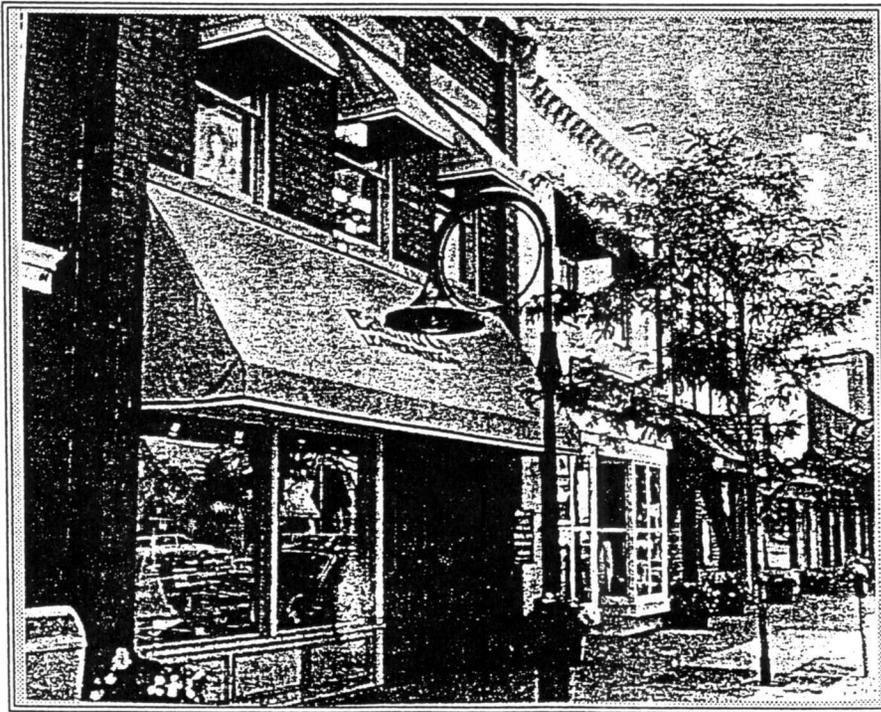
Appendix Two: Glossary

Appendix Three: Bibliography

Introduction

New Port Richey's downtown shopping areas are in need of attention. These areas, just starting to rebound from years of decline, are an important part of the city's image. They serve as front doors to the city's residential neighborhoods. When poorly designed and poorly maintained, they threaten investment in neighborhoods and suggest a pattern of decline and disinvestment that hurts both business and residential communities.

Many historic properties are found in New Port Richey's downtown. These properties are an important part of the City's heritage, to be valued and conserved for future generations.



These design guidelines focus on the design aspects and character detail of downtown properties. It examines the opportunities for improving the function, operation, and design of downtown commercial areas. The report recommends that new commercial development, as well as improvements to existing development, be analyzed in terms of the existing characteristics of the street (e.g., building orientation, setbacks, heights, and architectural or other detail).

The guidelines recommend that new development and improvements to existing buildings be analyzed in terms of the characteristics of the street and be compatible with existing development.

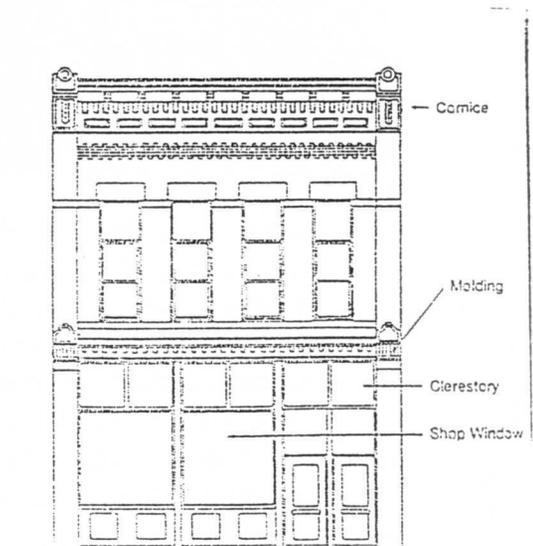
The guidelines include recommendations and design standards for the location and layout of parking, orientation of buildings on a lot, type and mix of commercial uses, and design of building facades and related features.

These guidelines are intended for use on a voluntary basis by property and business owners in the downtown district.

Using These Guidelines

Whether redesigning your storefront or starting an infill project on a vacant lot, this document is intended to be a source of ideas for your overall approach. Many of the suggestions in this document are standard guidelines that are being used in many commercial redevelopment districts in Florida, as well as in other parts of the country. They are guidelines which serve to further our goals, as property owners, business owners, and residents to create and foster a thriving downtown business district.

NOTE: As you begin planning your project, keep in mind that there are *mandatory regulations* set forth under the *New Port Richey Code of Ordinances* that may apply to your property. A visit to the City's Building Department is a recommended first step in the design stages of your project. The City's Building Official will provide assistance in identifying and explaining regulations which relate to your project.



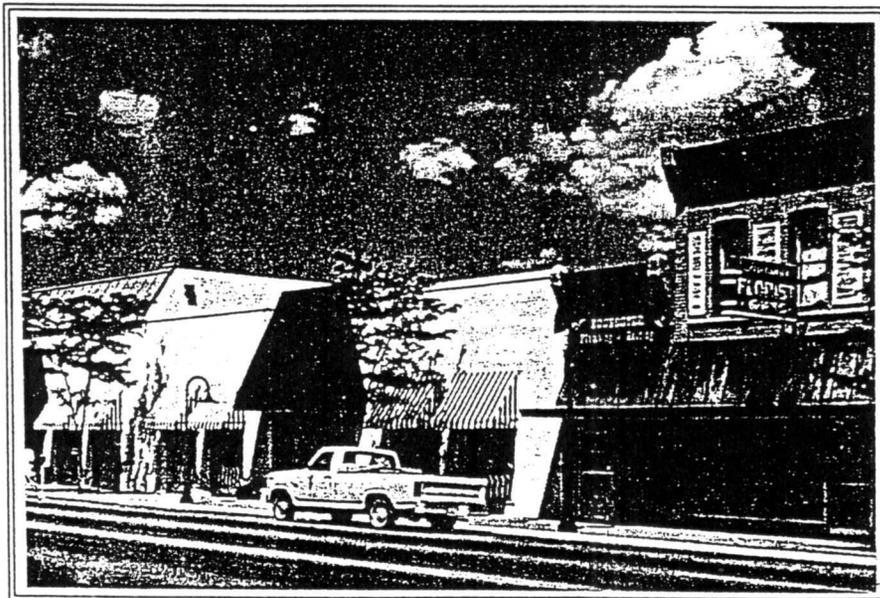
Pedestrian-Oriented Streets vs. Streets in Transition

Property in the Downtown Zoning District is classified in this document according to the type of street on which it is situated. The downtown has two types of streets on which retail and commercial shops are located. They are:

- *pedestrian-oriented*; and
- streets in *transition* (i.e., pedestrian-orientation transitioning to an auto-orientation)

The pedestrian-oriented portions of the downtown are where buildings meet (or come close to meeting) the front property line. This forms what is termed the streetwall. For example, a streetwall is formed by the buildings at the crossroads of Main Street and Grand Boulevard. The streetwall is one of the elements which creates an environment hospitable to pedestrian traffic.

Guidelines specific to pedestrian-oriented development in the downtown are listed under *Chapter Two, Pedestrian-Oriented Streets*.



Main Street, west of the bridge to U.S. 19, is characteristic of the transitional street. The streetwall concept has not been consistently applied as parking lots, in many

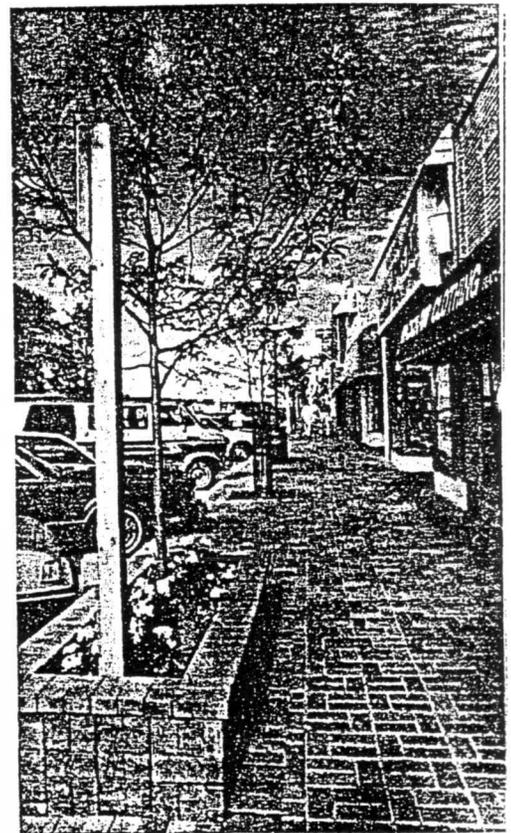
instances, have been located at the front property line. The placement of parking lots near the street implies an orientation to the automobile. However, the area's small scale and low traffic speed of 25 mph does not preclude pedestrian use of this form of commercial development.

Guidelines applicable to buildings on the transitional street are found in *Chapter Three, Transitional Streets*.

Goals

These guidelines promote quality standards for owners and businesses to follow as a means of achieving the following goals:

- To create a "small town environment" that provides a pleasant living, working, and shopping atmosphere and experience;
- To create an environment that retains, encourages, and attracts additional investment in the area;
- To protect and maintain historic features. Older buildings possess character, tradition, workmanship, and a pedestrian scale that are not often found in modern development;
- To encourage new development to be sensitive to adjacent existing development in scale, character, and design. These design guidelines endeavor to promote future development that does not compromise the quality of surrounding properties;
- To encourage visual interest through the effective use of architecture, color, bulk, and scale. As the downtown begins to experience renewal, each renovation should contribute to the overall image and character of the area;
- To protect and enhance major public investment in the area. The City has made a substantial commitment to the revitalization of downtown New Port Richey through investments in streetscape, parking lots, and the New Port Richey City Hall and Library buildings.



History of Commercial Development in New Port Richey

Early Development

The New Port Richey commercial district is a small urban assemblage of early twentieth century, commercial buildings and adjacent parkland. This district is considered significant for its association with the settlement and development of this community during the 1920's Florida Land Boom era. The buildings and streetscapes of the district retain sufficient physical integrity to convey the appearance and feeling of this town during the 1920's.

The 1912 plat of New Port Richey divided the City into a grid plan of rectangular blocks with the standard block being 400 feet long east-west and 300 feet long north-south, divided by a central alley of 20 feet that runs east-west. Building lots are generally 50 feet wide and 150 feet deep. Lots along Grand Boulevard, the main, historic, commercial street, are usually 50 feet of frontage, north-south, and 100 feet deep, east-west. Streets are platted for a 50 foot right-of-way, except for Main Street and Grand Boulevard with 65 and 60 foot rights-of-way, respectively.

In the early years, commercial buildings were designed to bring the front door and the shop windows right out to the street and in close contact with passing pedestrians. The design was intended to draw customers in and to attract the attention of vehicular traffic. Thus, commercial architecture in this era was characterized by the installation of large display windows.

Post-World War II Era

In the 1950's and 1960's another boom was experienced in Florida. Cheap land, air conditioning, and the automobile created a ripe market for housing in during this era. As outlying areas of the City were developed, new forms of retailing emerged in the form of shopping malls, supermarkets, and large national chain stores. The greater mobility of consumers and changing demographics

of city residents resulted in a declining demand for the goods and services of neighborhood retailers. The decrease in inner-city buying power, combined with changes in market demand, contributed to the commercial blight this period.

The pattern of commercial blight was only partially reversed in the 1980's. Areas of the downtown, where businesses have closed or moved out, are under served by retailers. Furthermore, many retailers have simply abandoned downtown locations for newer sites on automobile-dominated strips like U.S. 19.

The Present

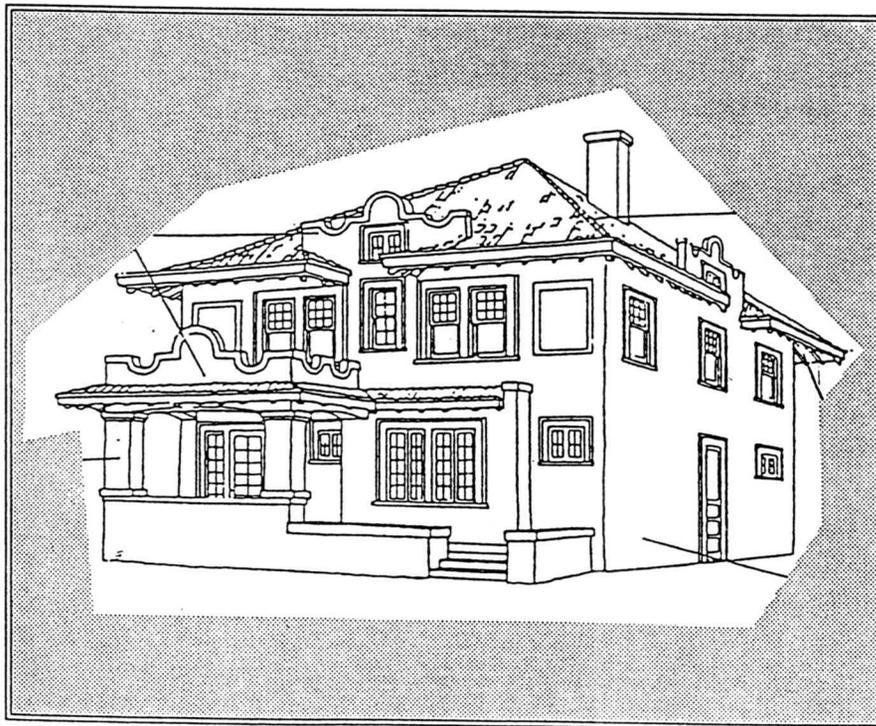
Perhaps, Marilyn would do a paragraph or two of encouraging words on the revitalization effort here.

Architectural Styles

Because development in downtown New Port Richey did not follow a continuous pattern, the district is a mixture of styles, sizes, ages, and lot layouts. Building in the early part of the century represented a variety of revival styles. A random pattern of development ensued with roughly 12 different architectural styles identified on parcels with varying building layouts.

The stylistic influences in downtown New Port Richey range from revivals (Classical, Colonial, and Mediterranean) to new directions in architecture (Bungalow, International, and Polynesian). Along with these styles, are vernacular examples which lack academic influences, and eclectic examples which exhibit a mixture of influences.

Some earlier buildings (residential conversions) of the district may be described as vernacular or bungalow styles. Typically one to two story wood frame, these structures are often distinguished by carpentry details such as decorative entryways, brackets, and eaves. The professional office on the southeast corner of Main and Jefferson streets is representative of the bungalow style.



The typical example of turn-of-the-century Neo-Classical Revival style is characterized by symmetry, a full-height portico entry, and cornices, and pediments with such classical details as egg and dart molding, dentils, modillions, and fret. Since the Golden Age of Greece in the Fifth Century B.C., classical forms have been revived and reinterpreted in cycles, most remarkably in the Greek Revival, which predominated in some areas in the first half of the nineteenth century. The Casson Engineering building (formerly the First State Bank) at Main Street and Grand Boulevard is an example of the Neo-Classical Revival style.

A style which adapted readily to the cultural heritage and the climate of Florida and became a visual history of the Florida Boom era is the Mediterranean Revival Style. The stucco, tile, and cast stone asymmetrical compositions interpreted influences ranging from Italian Villas (Tuscan Revival) to Islamic-Spanish Palaces (Spanish Revival), to the missions of Spanish Colonial America (Mission Revival). Loggias, arches, decorative scuppers to drain flat roofs, towers, grillwork, decorative ceramics, and exposed beams may be found in all scales of residential and commercial buildings.

Buildings downtown representative of this architectural style are the Hacienda Hotel at Main and Bank streets, the Richey Suncoast Theatre (a/k/a Meighan Theatre) at Grand Boulevard and Nebraska Avenue, and the Pasco Building across Grand Boulevard from the theatre building.

The Colonial Revival style, a gesture to the domestic architecture of the period leading to the American independence, emerged from the 1876 Centennial Exposition in Philadelphia. The references range from Dutch Colonial with gambrel roofs to the dignified simplicity of the rectangular two-story American Foursquare. The plain lines of the symmetrical plan and facade may be broken by dormers, shutters, a balustrade, and a single story entry stoop. The City Hall and Library, as well as the residential conversion of the Allgood Gallery on the south side of Main Street near Jefferson Street, are examples of the Colonial Revival style.

Pedestrian-Oriented Commercial Streets

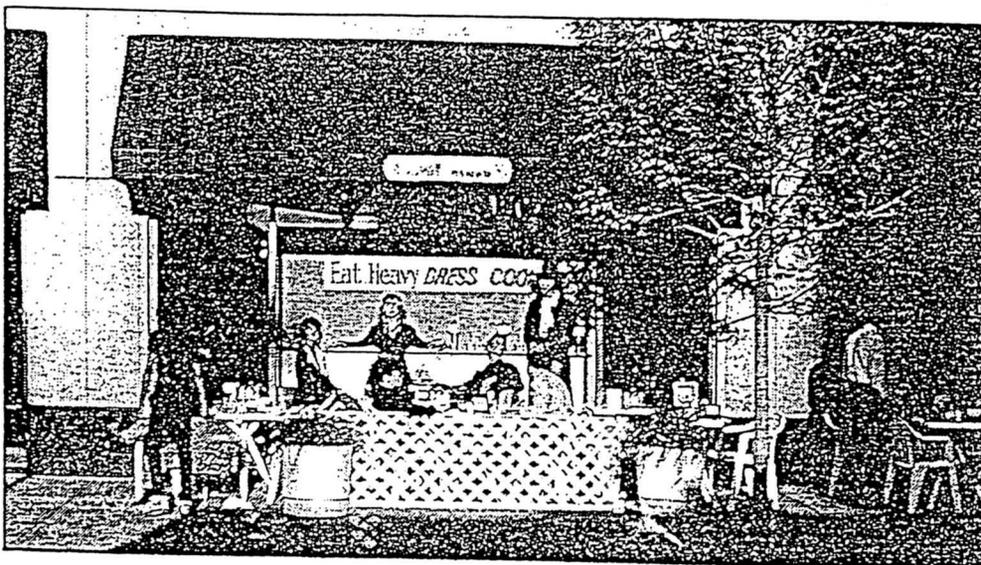
General Characteristics

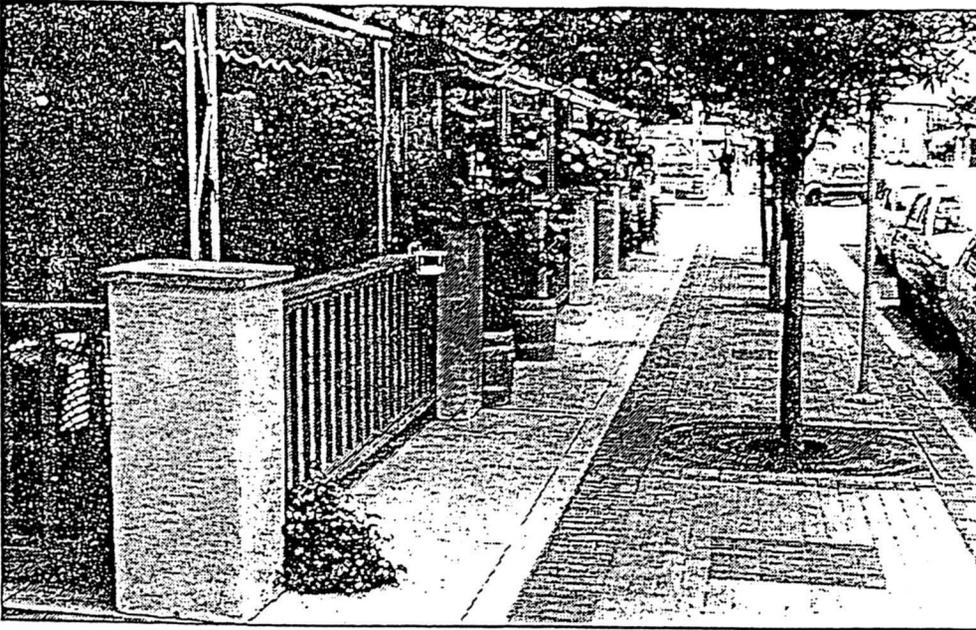
Pedestrian-oriented streets are characterized by narrow rights-of-way, numerous storefronts, pedestrian traffic, relatively few breaks in the streetwall, and ease of access to store entryways from the sidewalk.

The principal goal of urban design guidelines for pedestrian-oriented streets is to maintain the continuous pattern of retail along the street and to preserve the pedestrian environment by preventing new development from being set back away from the pedestrian traffic.

A. Land Use

Maintaining a continuity of retail at street level is the primary goal of land use guidelines for pedestrian-oriented streets. Uses that complement and strengthen the retail character are encouraged.





This sidewalk cafe on North State Street adds to the vitality of the shopping area, but care must be exercised so that such cafes do not restrict pedestrian circulation.

LAND USE GUIDELINES

- Ground-floor retail and neighborhood-oriented service uses are encouraged. These may include bakeries, banks, beauty shops, book stores, camera shops, dry cleaners florists, hardware stores, and restaurants.
- Uses that conflict with pedestrian activity or that compromise the existing pattern of stores built out to the property line should be strictly limited.
- The use of sidewalk space for outdoor cafes and merchandising contributes to a lively and interesting pedestrian environment. Such uses, however, should be limited to wide sidewalks (approximately 15 to 25 feet), and they should always maintain at least 6 feet of clear walkway area for pedestrians.
- The use of upper floors for retail, office, or residential uses is encouraged in order to maintain economically viable commercial buildings and to increase the pedestrian activity at the street level.
- The use of vacant or unleased space for community services and uses, such as community centers, classrooms, art galleries or exhibitions, is encouraged.

B. Site Planning and Building Design

Pedestrian-oriented commercial streets are usually lined with one to two story, multi-storefront buildings that clearly define the street and create a sense of enclosure. The design objective for both rehabilitation and new construction (infill) projects is to preserve this sense of enclosure and to enhance the architectural character of the street.

Overwhelmingly, the buildings on the best streets get along with each other. They are not the same but they express respect for one another, most particularly in height and in the way that they look.

In New Port Richey, development and change have been long continuing. It is not necessarily time of building or similarity of style that accounts for the design complementarity of building along the best streets. Rather, it is a series of characteristics, all of which are rarely present on any one street, but enough of which are always there to express regard and respect for one another and for the street as a whole. The variable materials are color, cornice lines and belt courses, building sizes, window openings and their details, entryways, bay windows, porches, overhangs and shadow lines, and details like downspouts. Such character-defining features are discussed later in greater detail under Chapter Four, Character-Defining Features.

SITE PLANNING GUIDELINES

- New construction should be built to the property line where the existing streetwall is intact.

- New construction may be setback up to 15 feet from the property line where this setback area is to be used for pedestrian activities such as outdoor cafes or landscaped open space, or where such a setback is consistent with the prevailing pattern of development.

■ At corner locations, new construction should be built to the property line on both the primary commercial street and the secondary side street.

■ Parking should be located behind buildings and not adjacent to the property owners side of the sidewalk.

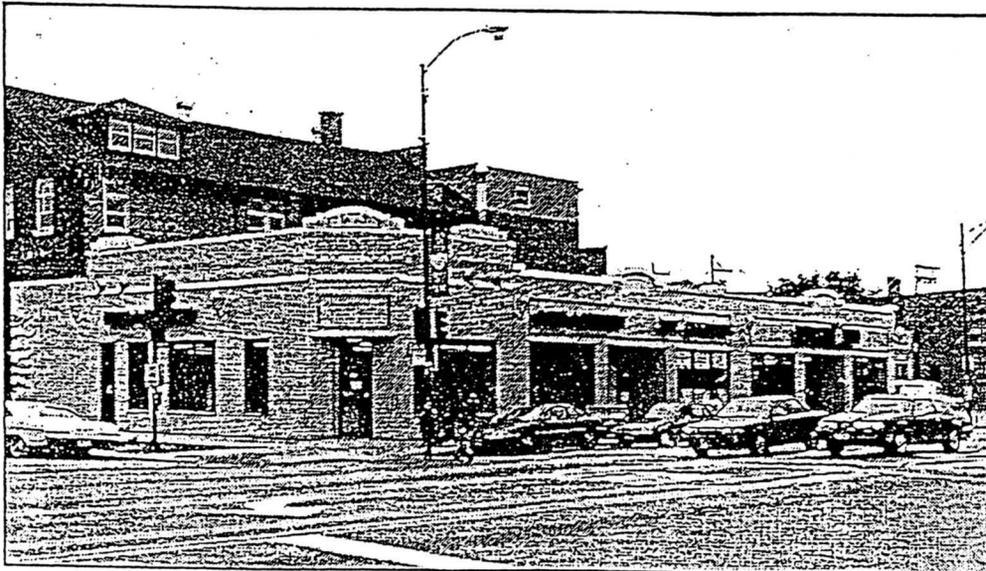
■ Principal store entrances should be located along the commercial street. Secondary entrances may be located near parking or at the sides of buildings to provide access from a side street.

■ Buildings should not be razed to create surface parking lots on pedestrian-oriented streets.

BUILDING DESIGN GUIDELINES

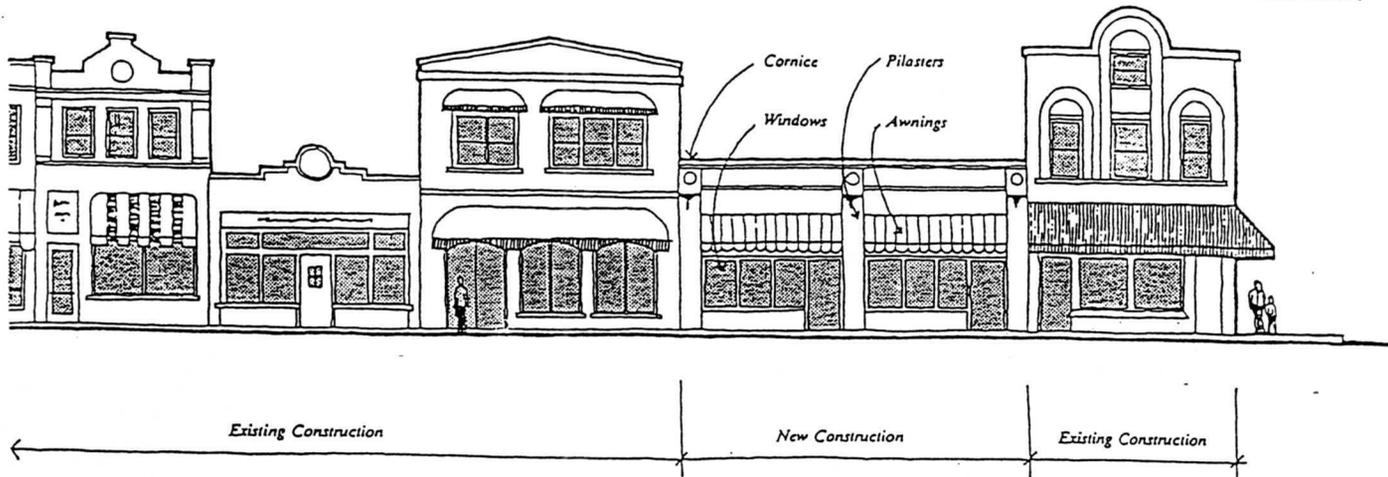
■ Buildings should be conserved and renovated where economically feasible, particularly within the commercial area where the existing streetwall remains intact.

■ The architectural scale and rhythm, cornice height, and fenestration of new or renovated buildings should be compatible with the design character of surrounding structures.



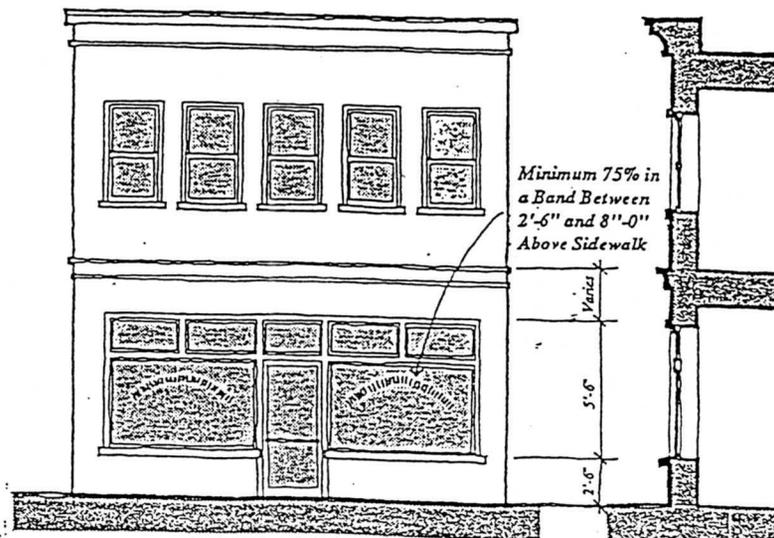
New development at the corner of Kedzie and Fullerton in the Logan Square neighborhood maintains the traditional pattern of building to the corner and placing display windows along the sidewalk.

DESIGN CHARACTER OF NEW CONSTRUCTION RELATIVE TO EXISTING BUILDINGS



- New construction at the front property line should be no more than 50 percent higher than the average streetwall height so as to maintain the general height and scale of buildings.
- Where zoning allows buildings to be higher than 50 percent of the average streetwall height, upper floors above the prevailing cornice line should be set back a minimum of 15 feet.
- Storefront windows should be clear glass. Tinted or reflective glass is undesirable.
- At least 75 percent of the facade area between two feet and eight feet above sidewalk level should be clear windows.

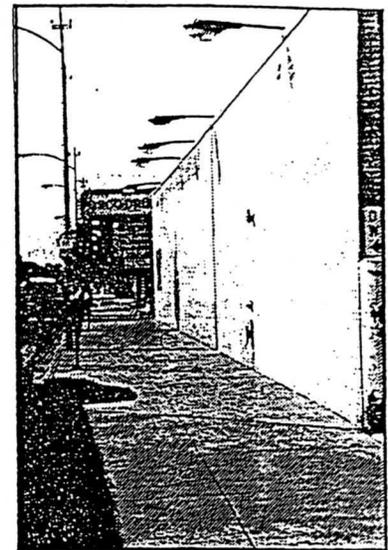
STOREFRONT WINDOWS ENHANCE A STREET'S PEDESTRIAN CHARACTER



■ The pedestrian is inherently repelled by any continuous stretch of blank or uninteresting building wall. To enhance the pedestrian character to the downtown, and increase its visual interest to both the pedestrian and car passenger, buildings should be articulated in both plan and section. Buildings should include a reasonable number of active visual opportunities.

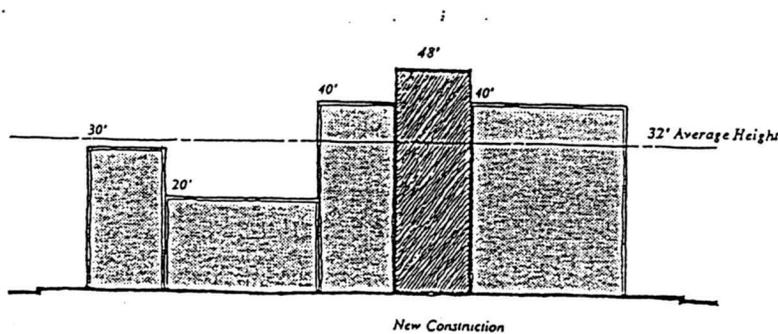
■ Windowless walls (front or side walls) along the sidewalk should be designed to add visual interest, when possible. For example, arches, variation of materials, piers, murals, or planters could add visual interest to otherwise blank walls.

■ Metal garage doors, folding security screens, or other security features which detract from the overall street appearance should be avoided along the primary commercial street. Interior, retractable security gates or shutters are preferred.



Left: undesirable blank wall along sidewalk. Right: shop windows and sidewalk cafe on Rush Street add to the street's vitality and interest

RELATION OF NEW CONSTRUCTION TO EXISTING STREETWALL



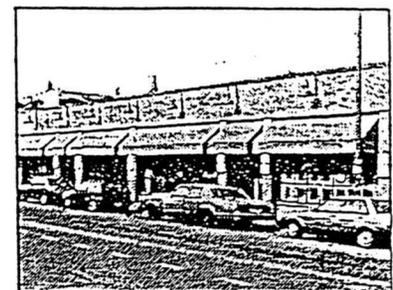
New construction should be no more than 50 percent taller than the average streetwall height so as to maintain the general height and scale of buildings.

■ New buildings should be constructed of durable and easily maintained materials which are consistent with materials of surrounding buildings.

■ Awnings which complement the architectural character of the building or storefront are encouraged.

■ Continuous awnings which conceal or conflict with the architectural character of buildings, such as awnings which obscure important architectural elements, are discouraged.

■ Exterior service, trash, and storage areas should not be visible from the street and sidewalk.



Awnings complement building design on North Halsted Street without obscuring building features.

C. Parking

The principle goals of these guidelines are to maintain the appearance of the street, to avoid conflicts between pedestrians and vehicles, and to improve the appearance of parking lots.

PARKING GUIDELINES

- Where a business requires accessory parking, parking should be located at the rear of the building or side of a building. It is best not to located parking areas at the front or at the side when at a corner. When parking is located at the side of a building, it should be limited to a maximum width along the sidewalk of 62 feet (i.e., the width of a standard parking module).
- Parking areas screened with architectural walls, fencing, or other design treatments will maintain a sense of streetwall.
- The use of landscaping in parking areas provides visual relief from large expanses of pavement.
- Where feasible, parking should be shared and limited to one parking lot on each side of a block. Shared parking will maximize the benefits of land devoted to parking and minimize the visual impacts of parking lots.
- Owners and employees should park on adjacent streets rather than use parking spaces along the primary commercial street.



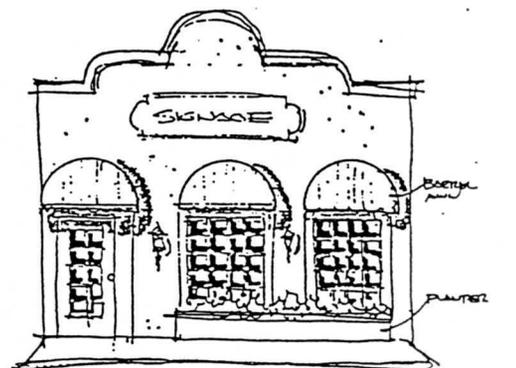
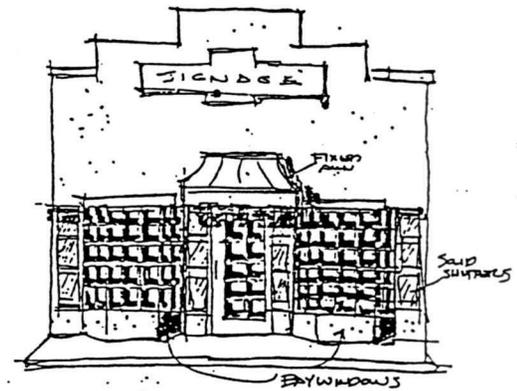
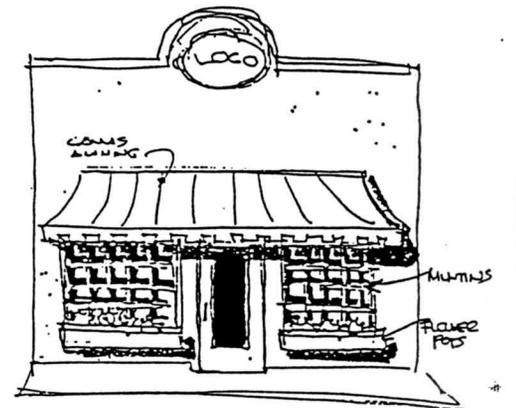
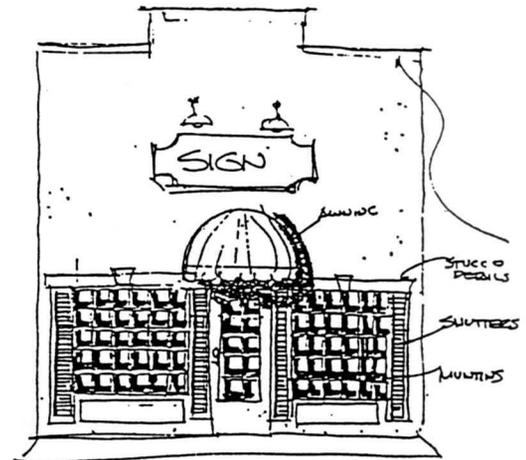
D. Signs

Signs play an important and obvious role in establishing the visibility of individual businesses. Viewed together, signs affect the image and character of a commercial district. The goal of sign guidelines is to minimize visual clutter and enhance the visual and spatial characteristics of the street.

The pace of the observer is major factor in the design of signs. Traditionally, businesses vying for the attention of the fast paced motorist have opted for a larger, more flamboyant sign to capture interest. On the other hand, the slower paced, pedestrian-oriented business district requires a legible, yet less pronounced sign program. The pleasant, uncluttered business district attracts more people; customers linger, and return more often. The main attraction is the total experience of the street.

SIGN GUIDELINES

- Signage should be subordinate to the architecture of the building, and compatible with the building's design. It should be sized for legibility, but not dominate the building or site. On historic commercial structures, signs are appropriate within the lintel space above the storefront, on the kickplate below the windows, or on the valance of an awning.
- Business signs should not be placed above the cornice line of commercial buildings.
- Billboards should not be placed on rooftops or in vacant lots, and they should not be located within 250 feet of properties zoned for residential use.
- Signs placed over the sidewalk should extend no farther than 50 percent of the distance from the face of the building to the curb.
- The scale of signs should be in proportion to the building's frontage. Even where a business has a large frontage, the design of signs should be geared to the pedestrian traffic common to these streets. Generally, the



size should be limited to no more than one or two square feet of signage for every linear foot of building frontage.

■ Signs should not obscure architectural details, windows, cornices, or other important architectural features of commercial buildings.

■ A storefront should have no more than two signs-one primary and one secondary.

■ A flush-mounted sign board may extend the width of the storefront but should not be more than two and a half feet high. The sign should be mounted somewhere above the storefront display windows and below second story window sills. Generally, lettering should be eight to 18 inches high and occupy only about 65 percent of the sign board.

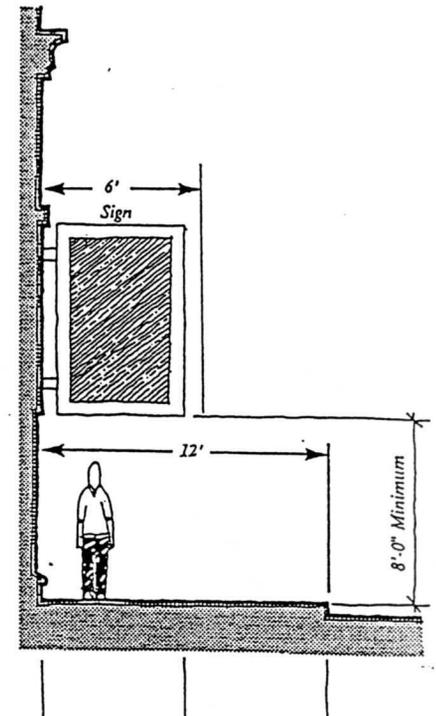
■ A hanging sign should be mounted at least eight feet above the sidewalk and should project no more than five feet. The size and location of a hanging sign should be carefully considered so that it does not interfere with neighboring signs.

■ Window signs should not obscure the display area. The color of the letters should contrast with the display background. Light colored letters or gold leafed letters with dark borders are effective.

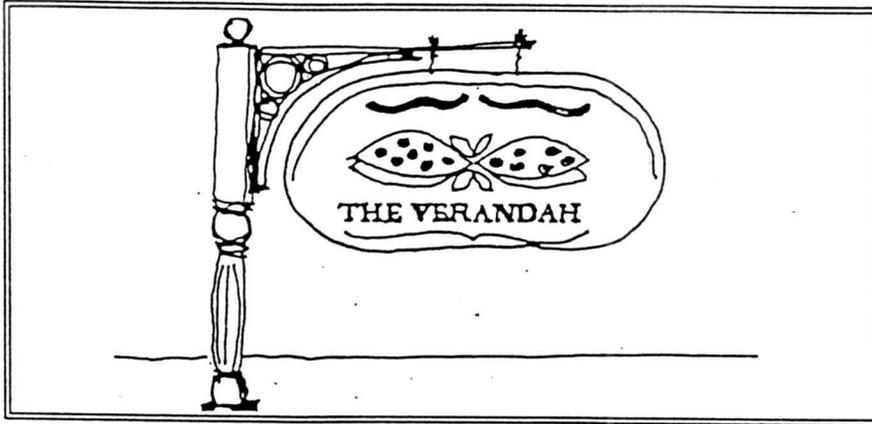
■ In commercial areas that were originally residential, small yard signs of uniform character are most appropriate. Materials, colors, and design should be compatible to the residential character of the district. Custom signs which incorporate architectural styles of adjacent historic structures are encouraged. They should be located outside the public right-of-way and placed in uniform locations to provide consistency to the streetscape.

■ Awnings can also serve as signs with contrasting letters sewn onto the valance. Usually, six to eight inch letters are sufficient.

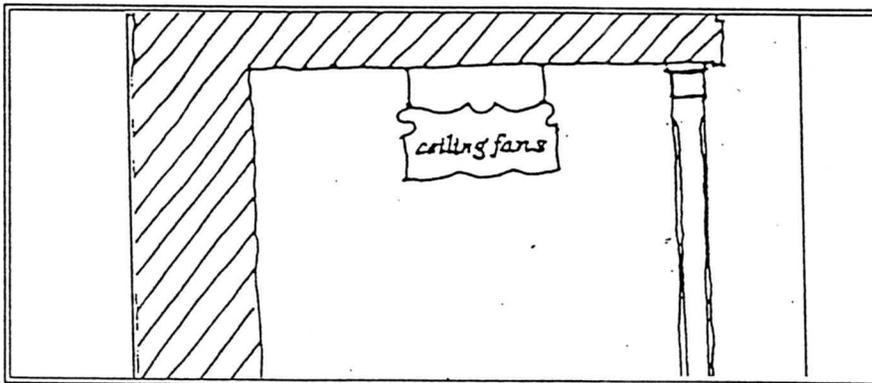
■ There are hundreds of letter styles available. A letter style should be chosen that is easy to read and that reflects the image of the business it represents.



Signs should not project out more than 50 percent of the distance from the face of the building to the curb.



- Letters can be painted or mounted directly on a sign board, storefront, or wall. Three dimensional letters are available from sign makers in wood, marine plywood, metal, and plastic. Remember, letters should not be too large.
- Sign colors should complement the colors of the building. Light colored letters on a dark background are easier to read.
- Illuminated signs can be appropriate downtown if they respect the proportions of the storefront and the guidelines outlined above. Painted signs can be directly illuminated with florescent or incandescent lights. Internally lit signs are most effective with light letters on a dark opaque background. Exposed neon letters can also be effective, adding color and vitality to the street.
- Choose a sign maker carefully. Quality of workmanship and construction is as vital as any of the considerations just discussed. Ask where you can see examples of previous work.



Transitional Streets

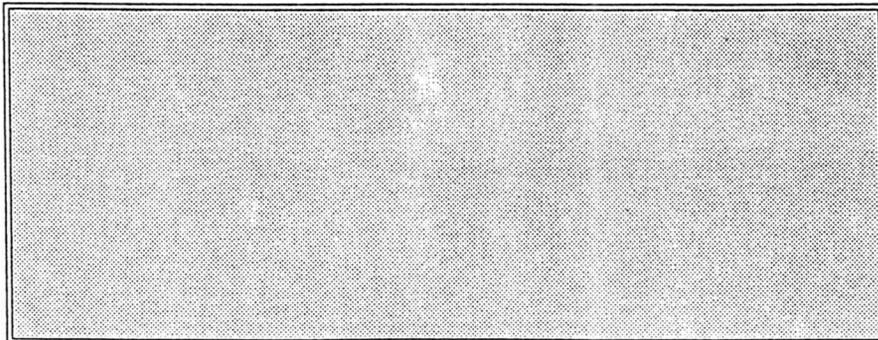
General Characteristics

Transitional streets share characteristics of both pedestrian-oriented and automobile-dominated commercial streets. Transitional streets have a mix of small retail establishments serving the neighborhood and larger stores serving a regional market. These streets have high volumes of both pedestrian and automobile traffic.

Transitional streets have a mix of buildings and parking lots located next to sidewalks, as well as buildings set back from the sidewalk with parking lots in front. Generally, 50 to 75 percent of the streetwall remains intact. The architectural character is frequently a mix of older, multistory commercial buildings located next to new, single-story retail and fast-food outlets.

The primary challenge presented by transitional streets is to balance the demands of retailers with the City's interest in maintaining attractive and pedestrian-friendly streetscapes.

Urban design guidelines for transitional streets encourage commercial development which respects the scale and character of older buildings and the pedestrian environment. The principal objective is to permit modern building types while maintaining pedestrian amenities. These amenities include landscaped parkways, well-maintained sidewalks, and good connections between the sidewalks and storefronts.



A. Land Use

Land use guidelines for transitional streets encourage active ground-floor stores or businesses, serving both walking and driving customers, and the redevelopment of underused land and buildings for a variety of commercial uses.

LAND USE GUIDELINES

- Neighborhood-oriented, small scale retail uses should be maintained.
- Vacant and underused commercial buildings should be rehabilitated for commercial use where economically feasible.
- Vacant land should be redeveloped with a mix of small-scale, neighborhood-oriented retail and larger, destination retail uses.
- Parking should not be overbuilt and should be designed to serve the customers of the principal business or commercial use.
- Libraries, health clinics, community centers, and similar institutions that serve the needs of the adjacent neighborhood are appropriate land uses.
- Automobile-oriented facilities, such as car sales and rental lots, drive-through businesses and carwashes, and maintenance facilities may be inappropriate and should be subject to site plan and other zoning reviews.

B. Site Planning and Building Design

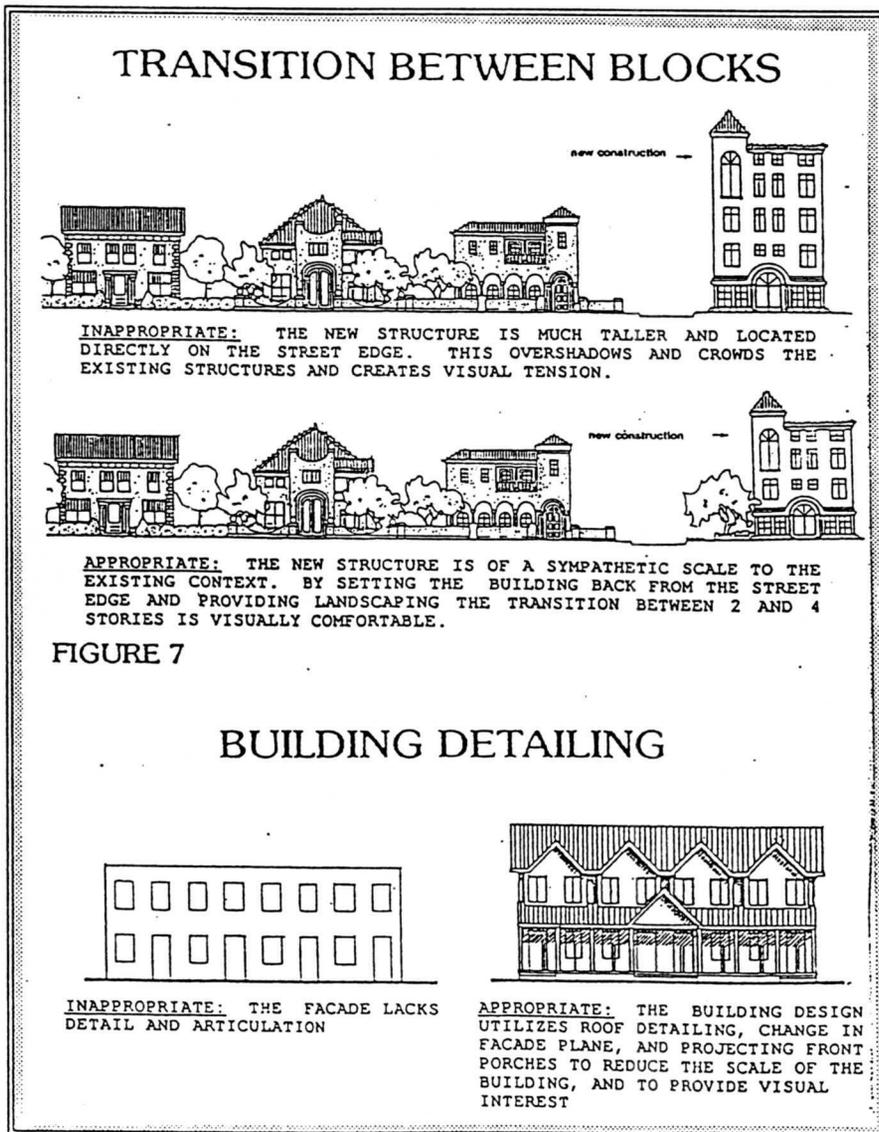
The objective of the site planning and building design guidelines are to maintain and strengthen the street's architectural character and to minimize physical and visual interruptions to retail activity along the street.

■ New and renovated buildings should respect the architectural character of surrounding buildings.

■ Buildings should have clear glass windows on the first floor that allow views into the building interior from the street and sidewalk.

■ Windowless walls facing the commercial streets should be treated architecturally or with plantings to add visual interest and character to the street.

■ Buildings should be constructed of durable and easily maintained materials consistent with older commercial buildings in the neighborhood.

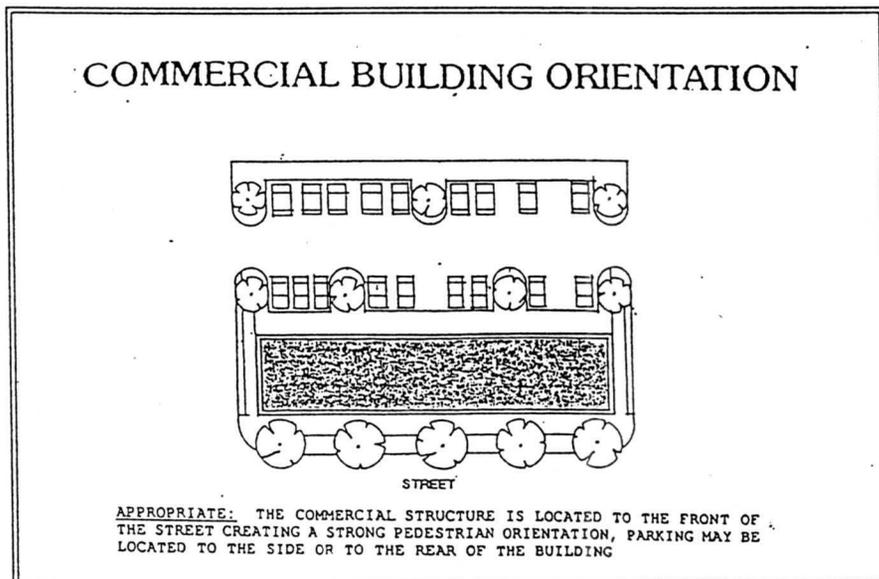


C. Parking

Transitional streets should provide convenient automobile access, adequate levels of parking, and attractive pedestrian links between the sidewalk and commercial developments.

PARKING GUIDELINES

- Businesses are encouraged to develop shared parking lots in order to maximize the use of land devoted to parking and to minimize the visual impacts of parking lots.
- Parking areas should not be located at the front property line of corner properties.
- Parking lots should be screened from the street and sidewalk with landscaping, walls, or fencing.
- Driveways should be located away from corners of buildings to increase pedestrian visibility and safety.
- Sidewalks and arcades along the front of shopping centers and malls should connect to the sidewalk on adjacent streets.

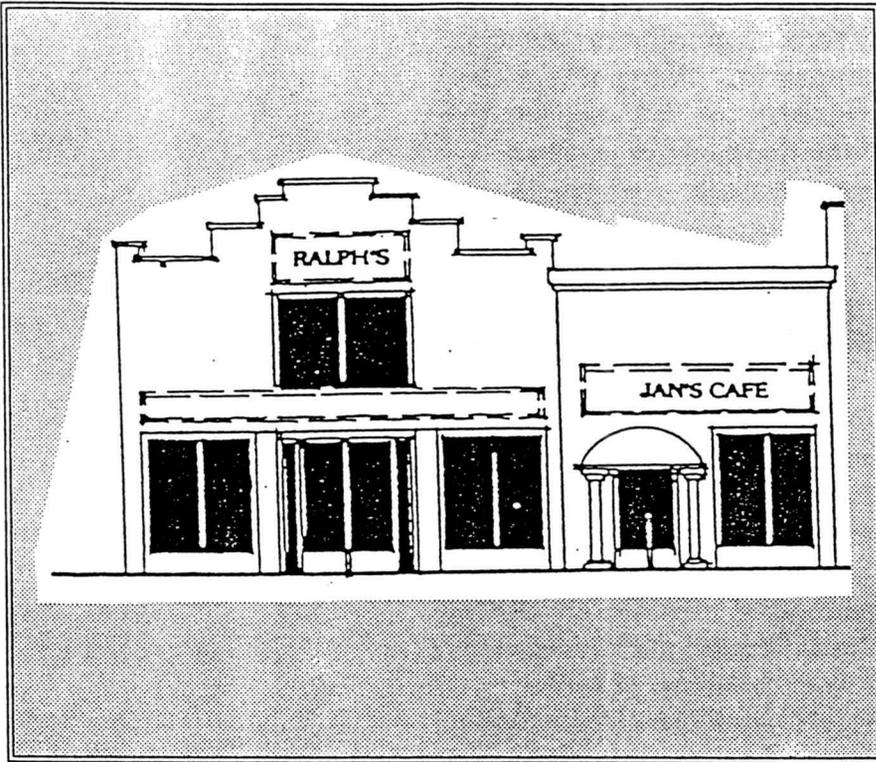


D. SIGNS

The uncontrolled placement and design of signs can result in a visually confusing and cluttered street environment, particularly where signs are used to attract both automobile and pedestrian traffic. The design objective should be to strengthen the image of a retail district through some basic limits on the size, placement, height, and other features of signs.

SIGN GUIDELINES

- Business signs should be oriented for viewing by both pedestrians and automobile traffic.
- Business signs should not be placed above the cornice line of multi-story buildings.
- Where buildings are set back from the right-of-way, signage should incorporate architectural elements of the commercial development and be placed close to the property line.
- Free-standing signs may vary in height from 20 to 30 feet.
- Billboards and outdoor advertising should be strictly limited so as not to obstruct or compete with business signs. No advertising sign should be located within 250 feet of properties zoned for residential use.
- Business signs should not be placed above the cornice line of commercial buildings.
- Signs placed over the sidewalk should extend no farther than 50 percent of the distance from the face of the building to the curb.
- The scale of signs should be in proportion to the building's frontage. Even where a business has a large frontage, the design of signs should be geared to the pedestrian traffic common to these streets. Generally, the size should be limited to no more than one or two square feet of signage for every linear foot of building frontage.



■ Signs should not obscure architectural details, windows, cornices, or other important architectural features of commercial buildings.

■ A storefront should have no more than two signs-one primary and one secondary.

■ A flush-mounted sign board may extend the width of the storefront but should not be more than two and a half feet high. The sign should be mounted somewhere above the storefront display windows and below second story window sills. Generally, lettering should be eight to 18 inches high and occupy only about 65 percent of the sign board.

■ A hanging sign should be mounted at least eight feet above the sidewalk and should project no more than five feet. The size and location of a hanging sign should be carefully considered so that it does not interfere with neighboring signs.

■ Window signs should not obscure the display area. The color of the letters should contrast with the display background. Light colored letters or gold leafed letters with dark borders are effective.



■ In commercial areas that were originally residential, small yard signs are most appropriate. Materials, colors, and design should be compatible to the residential character of the district. Custom signs which incorporate architectural styles of adjacent historic structures are encouraged.

■ Awnings can also serve as signs with contrasting letters sewn onto the valance. Usually, six to eight inch letters are sufficient.

■ There are hundreds of letter styles available. A letter style should be chosen that is easy to read and that reflects the image of the business it represents.

■ Letters can be painted or mounted directly on a sign board, storefront, or wall. Three dimensional letters are available from sign makers in wood, marine plywood, metal, and plastic. Remember, lettering should not be too large.

■ Sign colors should complement the colors of the building. Light colored letters on a dark background are easier to read.

■ Illuminated signs can be appropriate downtown if they respect the proportions of the storefront and the guidelines outlined above. Painted signs can be directly illuminated with florescent or incandescent lights. Internally lit signs are most effective with light letters on a dark opaque background. Exposed neon letters can also be effective, adding color and vitality to the street.

■ Choose a sign maker carefully. Quality of workmanship and construction is as vital as any of the considerations just discussed. Ask where you can see examples of previous work.

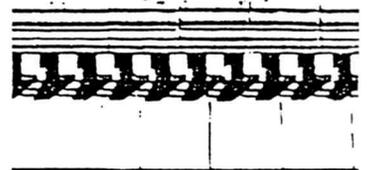
Character-Defining Features

The character-defining features outlined in this chapter can serve as guidelines for improvements ranging from the design of simple enhancements of building facades, to building additions, to new site development and building construction in the downtown district of New Port Richey. It is not intended that new development mimic historic, but rather that it is sensitive to its historic environment, and contributes to its character.

Character-defining features serve to create qualities in the downtown that engage the eye, evoking the interest of its visitors. Visual complexity is desired but it must not be so complex as to become chaotic or disorienting. For example, the overuse of signage can be so demanding and insistent as to negate the entire street and create an environment that is disorienting.

Under the following subsections, it was attempted to provide illustrations of character-defining features typical to specific architectural styles found in the downtown district. However, since it is not possible to fit every building into a particular style of architecture, some creativity and good taste may be called for when selecting features. Remember, an eclectic style, if well executed, can be very charming.

With regard to style considerations for the features of your building, formulae and prescription are hard to come by. Caution and individual assessment are the best ways of determining what styles work for your building and toward its positive contribution to the downtown.



A. Color Palette

Paint colors are easily changed, and therefore there are no hard and fast "rules" on what color to paint a building. Historically, however, different styles were painted particular colors. Generally, the number of colors for the exterior should be in keeping with the original style and with other buildings within the downtown commercial district.

- In selecting paint and stain colors within the downtown district, it is important to consider how the color selected will blend with other buildings on the street.
- By saving paint chips from the body, trim, and details of the building, a paint analysis may be done to determine the historic colors of the building.
- When choosing colors, try to select a combination that will highlight the architectural details of the building. Typically, three colors, one for the body, one for the base, and one for the trim, will bring the architectural styles into focus.
- Classically derived Greek Revival and Neo Classical buildings often were painted white when first constructed.
- Romanic Gothic Revival, Queen Anne, and Bungalow styles were usually polychromatic (many colors), with rich, deep shades being particularly popular.
- Mediterranean Revival buildings were often painted in coral pinks and beiges.
- Light colors visually reduce the massiveness of a wall and absorb less heat. However, it is suggested that white be avoided as a primary building color.
- Avoid bright or brilliant tones as dominant building colors.
- Use color to accent important detail.
- Painting can be one of the most dramatic improvements you make to your building. Choosing the right combination



of colors can unify the building elements within the facade as well as relate the building to others on the street. Three colors are sufficient to highlight any facade.

■ The base color appears on the upper wall and piers flanking the storefront. Often this color will be natural brick and will not require paint. If the building has been painted, a color should be selected that relates to the surrounding buildings.

■ The major trim color defines the decorative elements of the building, tying together the upper facade trim and the storefront. The trim color should complement the base color. If there is a natural stone or terra-cotta trim on the facade, it should serve as the trim color. Major trim elements include the building cornice; storefront cornice; window frames, sills, and hoods; and storefront frame, columns, and bulkheads (including aluminum framing).

■ The minor trim color should enhance the color scheme established by the base and major trim. Often a darker shade of the major trim can be used to highlight the window sashes, doors, and selective cornice and bulkhead details. Care should be taken not to over decorate the facade.

■ Color can also be used to minimize facade problems visually. A poorly patched and repointed wall is not as noticeable when it is painted; a missing upper cornice can be re-created with a one dimensional paint scheme; and inappropriate materials can be made more compatible with paint color.

A reference palette of a wide range of suggested colors is included in this chapter.

B. Signs

The signs should be so designed as to interact with the pedestrian, but should also be legible to vehicular passers-by.

■ The object of the sign is to clearly communicate a message. Do not provide more information than is necessary to identify a business. Use lettering that is easily readable, but creative. Do not give up individuality for corporate policy. Sometimes simple symbols say more and say it faster.

■ Usually one sign is sufficient to identify a business. Cluttering a facade with signs is confusing to the viewer. However, sometimes more than one sign is appropriate. In the case of pedestrian-oriented areas, one main sign may identify the business through its orientation toward the street, while a less prominent secondary sign such as a "blade" sign may be oriented perpendicular to the course of pedestrian traffic.

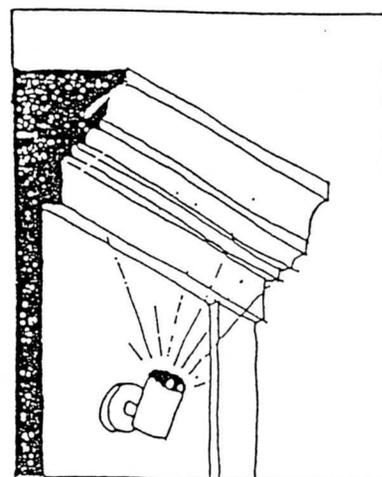
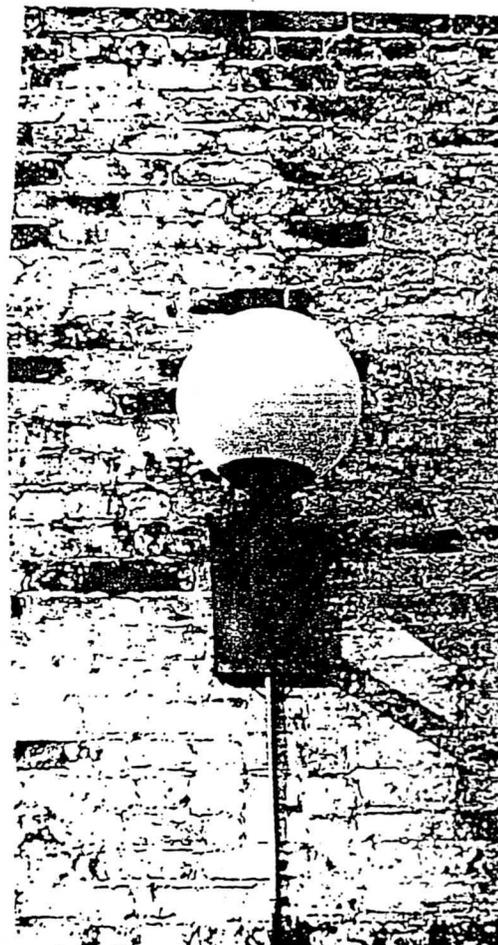
■ Each individual sign's design and placement should consider its relationship to the entire facade. The purpose and personality of the sign should be in concert with the building. Placement of the sign is important. Sign should not cover architectural elements. Find the logical place for the sign. Relate the size of the sign to the pedestrian and the scale of the building facade. Think of the sign as part of the building--part of the architecture. Let the building shine through.

■ A diversity of styles make an area unique. They add visual richness and personality to the whole experience of the street. There is enormous range of desirable approaches. Plaque signs, awning signs, blade signs, panel signs, individual letter signs, neon signs, painted wall signs, tiles signs, and window signs are all appropriate. Materials such as wood, stained glass, painted glass, sandblasted glass, metal, ceramic tile, and neon are all acceptable in modest applications. Plastic signs are discouraged.

C. Lighting

In general, lighting on buildings is low in intensity and is used for accent or ornament, entrances, and signs. Lighting is a very important element in building design. Night appearance of a building needs to be carefully considered.

- Use lighting efficiently and sparingly to highlight display windows, entrances, signs, and architectural detail.
- External light sources should be shielded (indirect) and should produce colors which are as close to daylight colors as possible. Consider lighting that matches the display windows.
- Avoid high intensity flood lights or light sources directed at the viewer in all uses. Lighting the exterior of buildings within the district should be accomplished without distracting from the harmony and the unity of the street.
- Buildings should be lit internally at night for both interest and security.
- Light fixtures that are indicative of the period and style of architecture for each building are encouraged. Contemporary light fixtures may be used; however, they should not detract from historic detail. Light sources may be recessed in ceilings or concealed.
- Exterior wall-bracketed or soffit-mounted lights provide light and decoration along the streetscape. Maintain and restore the original decorative fixtures wherever possible.
- Moving, blinking, and multicolored lights are considered inappropriate for buildings in the downtown district.



ACCENT ARCHITECTURAL
DETAILS

D. Awnings and Canopies

Awnings are a common feature on historic commercial structures. Canvas awnings were an important design element in the traditional storefront. They soften the hard lines of commercial buildings, added color and vitality to the street, and served as a transition between storefront and the upper building facade. Most importantly, awnings provided cover. Versatile retractable awnings can be used for climate control, allowing the sun's warmth in the winter, blocking the sun's rays in the summer, and providing rain protection when needed. Metal commercial awnings were also very common on commercial buildings.

■ A standard street-level awning should be mounted so that the valance is about seven feet above the sidewalk and projects out between four and seven feet from the building. A 12 inch valance flap is usually attached at the awning bar and can serve as a sign panel. Awnings are an appropriate location for signage.

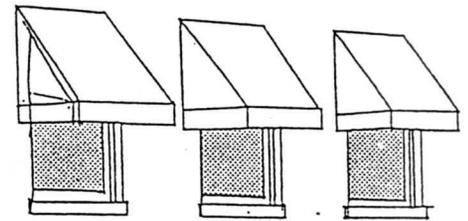
■ The design for a new commercial awning should consider the historic evidence of former awnings, the color, shape, and height of adjacent awnings, and the "line" other awnings create.

■ An awning can be attached above the display windows and below the cornice or sign panel. Sometimes it is mounted between the transom and the display windows, allowing light into the stores while shading the merchandise and pedestrians from the sun.

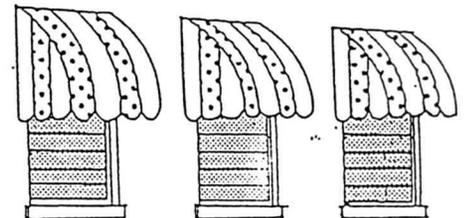
■ An awning should reinforce the frame of the storefront and should not cover the piers or the space between the second-story window sills and the storefront cornice.

■ Inappropriate storefront alterations can be effectively disguised by mounting an awning over the alterations while maintaining the proportions of a traditional storefront.

■ Aluminum awnings or canopies generally detract from the historic character and should not be erected. If a flat canopy exists, it can be dressed up with a 12 to 24 inch awning valance.



Appropriate Simple Canvas Awnings



Inappropriate Metal Awnings and Jalousie Windows

■ Various awning materials offer different colors and patterns. There are several to choose from: canvas, vinyl-coated canvas, and acrilan, a synthetic material. Each varies in cost and relative durability.

■ The front panel of an awning may be used for a sign where appropriate. Letters may be sewn on or silk screen on to the front drop (valance) of an awning when it is a part of an overall and coordinated scheme.

■ Avoid hand painted or individually made fabric letters that are not professionally applied to the awning.



E. Windows and Doors

The best streets have a quality of transparency at their edges where the public realm of the street and the less public, often private realm of property and building meet. Through the presence of windows and doorways, one can see or have a sense of what is behind whatever it is that defines the street. One senses and invitation to view, if only in the mind, what is behind the streetwall.

Doors and windows invite you in, show you what is there, and if there is something to sell or buy, entice you. Therefore, storefront windows and entryways are combined the largest and most important elements of the traditional storefront design.

- The emphasis is on transparency. Being able to see into the building makes it warm and inviting to pedestrians and motorists. It is important for the person on the street to have a sense of habitation and possible comfort or refuge inside. It is also of importance for the inhabitant of the building to have visual access to the street.

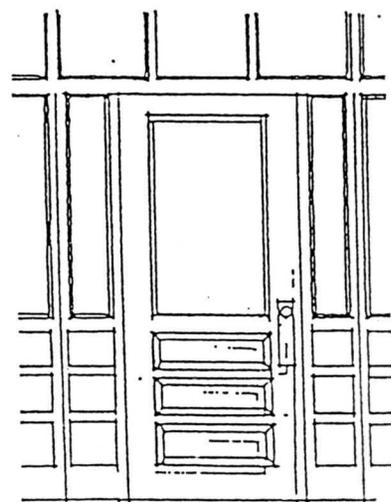
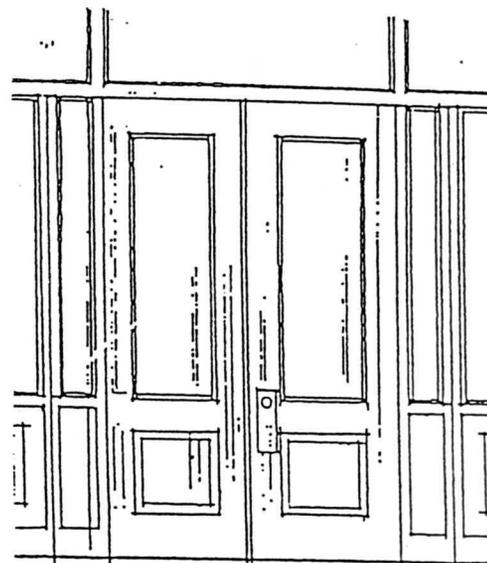
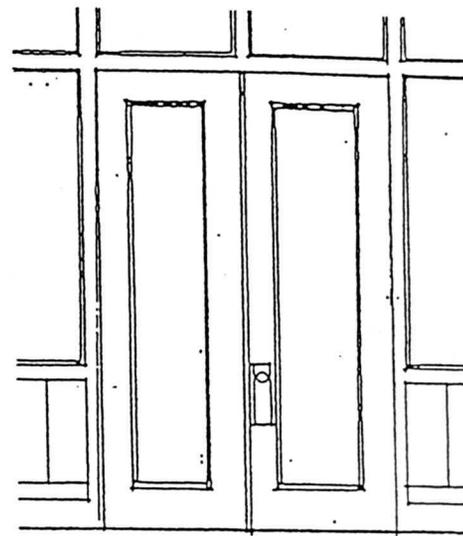
- Windows enable the interior to be attractively lit at night.

- Windowed buildings at street level which offer nothing but blinds or drapes or screens, that one senses have never been opened and never will be, are just as opaque as any thick masonry wall.

- Office conversions should still retain the traditional storefront design. Eliminating window space appears as if the building has turned its back on the public.

- Maintain original doors in storefronts. Maintain original size and shape of door openings. If replacement of a door or window is necessary, select a duplicate of the original and, as a last resort, one as close as possible to the style of the original.

- Doorways have the same effect with or without glass. They take you in if only psychologically. They let you know even if you cannot see, that something is inside. The more



doors the better. The best streets are replete with enentryways as little as 12 feet apart.

- Do not use flush doors or picture windows.

F. Building Materials

G. Storefront Display

H. Roofs

I. Porches, Veranda, and Balconies

J. Shutters

K. Railings and Ramps

MEETING CONTEMPORARY NEEDS

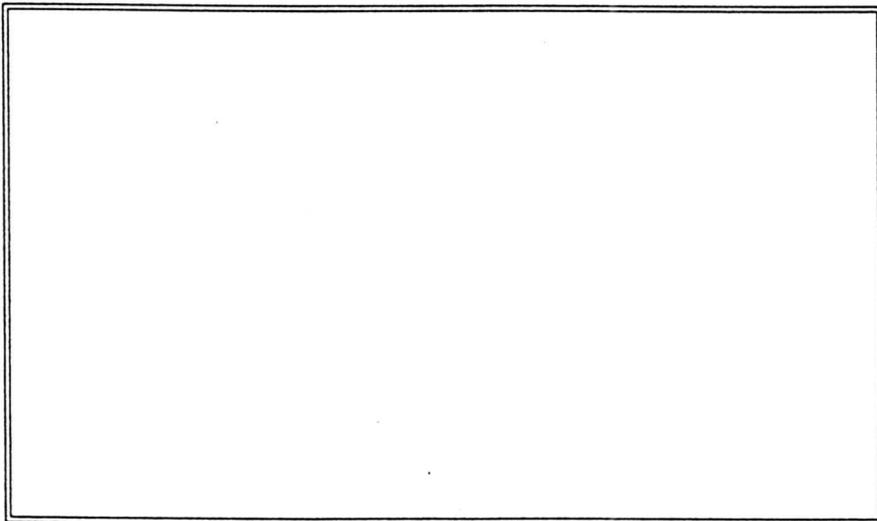
When a historic building is adapted for contemporary use, often changes are required to bring the building up to code. Talk with the City's building inspector and local fire marshall prior to beginning the project to determine what those needs are.

When a residential building is converted to commercial use, sometimes it is necessary to install a fire escape or handicapped accessibility ramp. These additions should be designed in a way that preserve the building's character-defining features and do not detract from the overall character of the building. When possible, add these features to the side or rear of the building so they are close to the parking lot and away from the primary view of the building. Do not attempt to make them look historic by using elaborate railings or trim. Rather, design them to be as visually unobtrusive as possible.

L. Columns and Pilasters

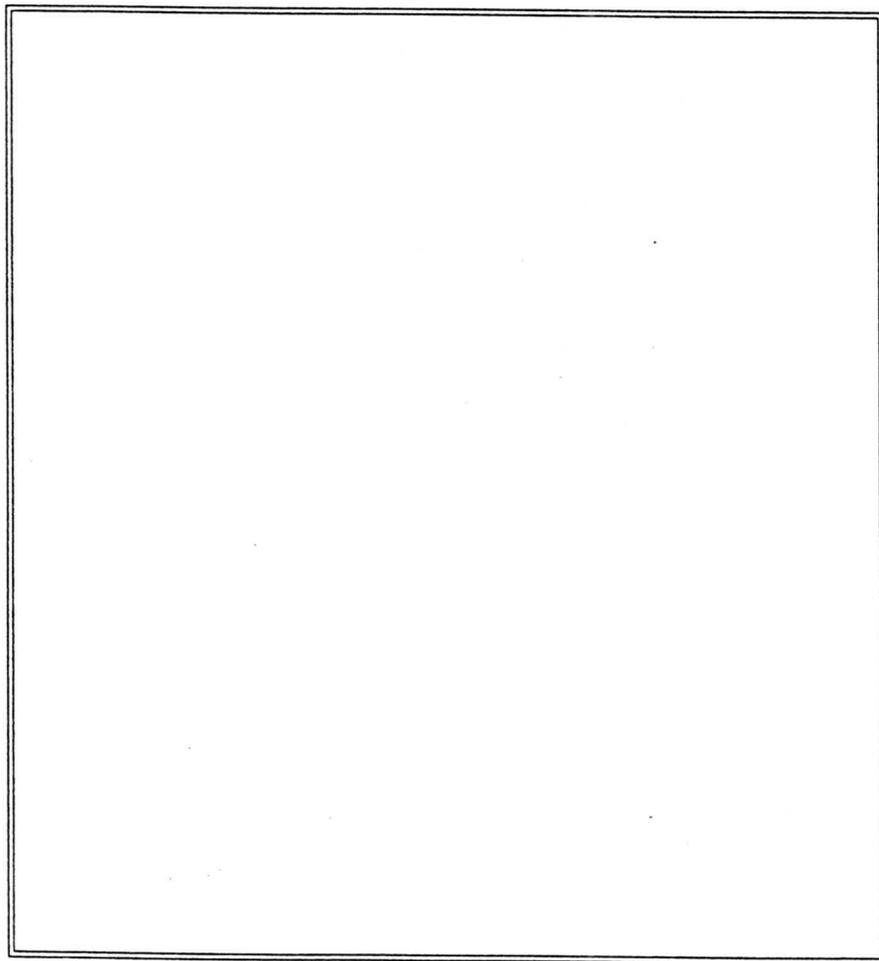
M. Ornamentation and Decorative Trim

-
- A small sign at the rear door should identify the store.
 - An awning or canopy can be added for visual identification, color, and shelter.
 - Back windows can serve as secondary display windows.
 - To encourage accessibility, the rear entry door should have a 75 percent minimum of glass to frame.
 - "Personalized" landscaping in the form of planters or flower boxes is encouraged.
 - Refuse containers should be hidden with a fence, landscape buffer, or simple enclosure.



N. Rear Facades and Entrances

Due to the nature of pedestrian oriented development, the backs and sides of buildings are visually important. By improving the appearances and developing rear entrances, rear facades and entrances can serve for more than just deliveries. A rear entrance can provide direct customer access to your store from parking areas as well as improve circulation between the parking lots and the street.



In consideration of rear entrances, think about some of these ideas:

- You may have to rearrange your display and storage area to handle the change in circulation.
- The rear facade should be clean and well-maintained. It should welcome customers, not threaten them.

Rehabilitation and Maintenance

When rehabilitating a building, treat with respect both the building materials and the architectural features that make the building distinctive. The materials and architectural features set historic buildings apart from contemporary construction, and give them their unique character.

There are methods to repair and maintain historic building materials that preserve materials, and ensure easier maintenance of the building over the long run. Likewise, there are ways to sensitively adapt historic buildings for contemporary purposes without destroying the unique character of the building.

A. Building Materials

Common building materials in New Port Richey include wood, masonry, and stucco. Each requires special treatment, and each should be preserved and maintained as an important component of the building.

WOOD

Because of the ready availability of lumber, many of the older buildings of New Port Richey are constructed entirely of wood: floors, roofs, details, and structural members are of wood, and they are covered in wood siding.

■ **Moisture Damage.** Moisture penetration is a serious threat to wood because it can decay. In areas with a higher than average humidity level, like New Port Richey, wood is likely to absorb water to the point where decay can begin. Any preservation project should repair or replace those features that have been damaged, and ensure that the source of the problem is properly eliminated.

Water damage can be detected through loose, blistered, or peeling paint, warped boards, cracks in the siding, or missing shingles. To discover other problem areas, probe the wood with a small ice pick. If the pick penetrates more than 1/4 of an inch, there may be a problem.

After repairing the damage, make sure the original source of the moisture problem has been eliminated, or the problem will occur again. Typical sources include leaking gutters, downspouts, roofs (especially in valleys and near chimneys), and flashings.

■ **Termite Damage.** Signs of termite infestation include seeing small flying insects with wings, piles of wings, and earthen tunnels leading from the soil to the wood. Termite damage may also be present if an ice pick easily penetrates the wood.

First, seek the help of a professional in termite control to eradicate the problem. This may involve tenting the building, or treating the soil and wall surfaces below the building with chemicals that attack the termites. Evaluate the various options to find the one that is the least damaging environmentally. Next, remove all infested wood, and replace with pressure treated wood. To prevent further infestation, remove all scrap wood in close proximity to the building, take care to prevent moisture penetration, as termites are attracted to moist wood, and have yearly inspections and treatment by a pest control specialist. The specialist should also be asked to look for signs of beetle and carpenter ant infestation.

■ **Repair Techniques.** When wood has been damaged by moisture, insects, or other problems, the preferred preservation option is to repair it rather than replace it. If the damage is so extensive that repair is not an option, replace only those portions that require replacement, and match the original features in design, color, texture, and where possible, materials.

If the damaged wood is trim or small areas of siding, it may be possible to repair it through use of putty or semi-rigid epoxies. It is essential that all the rotted pieces are removed, and the wood is thoroughly dried, and treated with a fungicide. Otherwise, the putty or epoxy will trap moisture in the wood and create greater problems.

If using an epoxy, make sure it is formulated for wood. Wood expands and contracts, and the epoxy needs to be flexible or it will cause the wood and epoxy to split. The two basic types of epoxies are consolidants, which are liquid and soak into the decayed wood, and paste filler

which can be used to fill cracks and holes. Marine suppliers are a good source of various epoxies.

Epoxies are especially effective for decorative trim costly or difficult to replace. Generally, avoid using epoxy on structural elements such as the bases of columns, because the epoxy may not bear the load. However, there are a few epoxies appropriate for structural use.

As always, follow manufacturer's directions carefully, and remember that epoxies are toxic chemicals. Work quickly with epoxies since they set quickly. It is possible to inadvertently "glue" pieces of wood together (such as a window sash to a frame) if the epoxy is not allowed to completely dry. Experiment with the least visible and easiest to replace pieces of wood first.

■ **Replacement Techniques.** If it is necessary to replace a portion of the siding or trim, it should replicate the old in design, texture, and other visual qualities. Pressure treated wood is recommended only for those areas that experience prolonged contact with moisture, such as porch floors. Wear a mask and gloves when working with this wood, as it is treated with chemicals. Read the manufacturer's instructions closely, as some pressure treated wood needs to "cure" up to a year before painting. When replacing wood, use galvanized nails. If existing nails are not galvanized, it may be necessary to treat the nail heads for rust.

Millwork can often be replicated. It may also be possible to find historic replacements through architectural salvage companies, local contractors, and antique dealers. Avoid adding architectural details which give the building a phony historical appearance.

If the damaged wood is a structural member, it should be replaced or supplemental bracing should be added. Be sure to seek professional advice when making structural repairs.

■ **Cleaning Wood Surfaces.** Especially downtown, buildings accumulate grime and mildew. Water pressure under 600 psi may be used to clean the building. Inspect the project frequently to make sure the water pressure is not pitting or gouging the surface of wood. Also make sure

the water is not penetrating between or under the wood siding.

Areas with mildew may be washed periodically with a mild mixture of bleach, detergent, and water. The *Old House Journal* recommends using one quart of household bleach (five percent sodium hypochlorite), 1/3 cup household detergent (make sure it does not contain ammonia), and three quarts warm water. Use this treatment sparingly because of environmental concerns.

■ **Removing the Paint.** Preparing the building is one of the most important steps for a good paint job. First, loose and damaged paint should be removed. It is not necessary to go down to bare wood, but it is important to go to a stable paint surface that is not chalking, peeling, or flaking.

Paint removal should be done with care. "Abrasive" techniques such as sandblasting, high pressure water cleaning, sanding with a rotary sander, and some chemical treatments generally are not recommended. Not only do they remove the paint, they also remove the surface of the wood. This allows water to penetrate the wood more easily, leaving it much more vulnerable to serious moisture problems. Aesthetically, they give the surface of the wood a rippled effect, and can destroy architectural details.

Always use the most gentle means possible to clean the building, as this lessens the likelihood of irreversible damage. Recommended techniques for paint removal on historic wood surfaced include hand scraping, heat gun, and low water pressure under 600 psi. Some forms of chemical stripping may be appropriate for small areas of the building, such as crevices and ornamental detail.

Hand scraping involves removing loose paint with a wire brush and then hand sanding to "feather" the edges of the remaining paint. If done with care and a fine grade of sandpaper, a belt sander may be used on siding as long as it follows the grain of wood. Rotary sanders are not recommended as it is easy to gouge and damage the surface of the wood.

Use of a heat gun is recommended for surfaces with excessive paint build-up that is not cracking or peeling. No

open flame should be used. Take care not to scorch the building.

As noted, chemical stripping is only recommended for small areas such as ornamental woodwork where the crevices are too small for other methods of paint removal. Under no condition should chemical stripping be used wholesale on the siding or on large portions of the building. Chemical stripping will cause irreversible damage to the wood by softening it and raising the grain, making it more vulnerable to water penetration. Follow the manufacturers instructions carefully.

Most types of chemical strippers are very damaging to the environment. Recently, however, new chemical strippers have been introduced which take longer to work, but are water-based, non-toxic, and non-caustic.

■ **Painting the Building.** After removing loose and damaged paint, the next step is to caulk gaps in joints and seams to prevent water penetration. Next, was the building as described above, because if the surface is dirty with grime and mildew the new paint will not properly adhere to the surface. Make sure the surface is dry before applying the primer.

Primer gives the topcoat better adhesion to the building. Allow the primer to dry before applying the topcoat, but do not wait longer than two weeks as the primer will start to undergo chemical changes and the topcoat will not adhere as well.

Generally, do not use a latex paint over an oil based paint, and vice versa. They do not work well together, and the paint job may not last long. To find out what type of paint has been used in the past, chip a piece off. Check with a paint dealer to identify what type of paint to use.

■ **Aluminum and Vinyl Siding.** In some instances, people install aluminum or vinyl siding in the hope they can avoid the problems of wood siding and the need for repairing. In reality, aluminum and vinyl siding do not solve these problems, and may in fact generate more.

Aluminum and vinyl siding are not suitable for preservation projects. One problem is that when placed

directly over existing wood siding, they trap moisture in the wall, enhancing the opportunity for decay and causing greater deterioration of the building.

A second problem is that the use of this siding often results in the removal or covering of significant architectural details of the building. Decorative trim at the gable ends, eaves, windows, porches, or other areas may be permanently removed or damaged in the process of installation. Originally siding will be obscured, and the replacement material may completely change the character of the building because the "board size" is different, and the sheen of the new siding is artificial in appearance.

Some property owners install aluminum or vinyl siding in the belief that it will save them money over the long run. Compare the cost of installing this siding with the cost of four paint jobs and routine maintenance over a twenty year period, the life of some sidings. Often, aluminum and vinyl siding are more expensive, and are not sensitive to the historic character of the property.

MASONRY

Some older New Port Richey buildings are masonry, and many include masonry elements such as foundation piers and chimneys. Masonry also needs to be treated with care.

■ **Moisture Damage.** Moisture penetration causes deterioration in masonry. A brick wall with high moisture content will deteriorate over time. Moisture penetration occurs in cracked joints and bricks, areas with deteriorated mortar, or at points where different materials and planes meet, such as at the sills of windows, and at faulty gutters and downspouts.

Moisture in the ground traveling into the wall can cause a problem known as "rising damp". A sign of this problem is a change in color or a whitish line part way up a masonry wall. Check to see if the ground slopes down toward the foundation, as this can cause problems. If it does, build the earth back up so it slopes away from the foundation. Also, maintain space between plantings and the foundation to allow air circulation.

■ **Repointing.** If the mortar between the bricks is crumbling, it should be repointed to prevent moisture penetration. The new mortar should match the old in both composition and color. It must always be softer than the mortar it is replacing, otherwise the new mortar will crack, and cause the old bricks to split and spall. Most turn-of-the-century buildings have Portland cement based mortar.

It is very important to know what type of mortar is original to the building, because using the wrong type can cause irreversible damage to the bricks and original mortar. Lime-based mortar "flexes" as the older bricks expands and contracts. Portland cement-based mortar is harder than many older bricks and lime-based mortar, and does not flex. **Under no condition should Portland cement-based mortar be used to replace lime-based mortar.**

Test the mortar to find out if it is lime-based by brushing with vinegar on several samples of the mortar. The mortar is usually lime-based if it fizzes, and Portland cement-based if it does not. Make sure the samples used are original mortar, and not from later repointings.

If the mortar is lime-based, a mix which is often acceptable is one part hydrated lime and three parts sand. A Portland cement-based mortar consists of one part Portland cement, one part lime, and six parts sand. To match the color of the mortar, experiment with using several different types of sand. Be sure to wash the sand to remove impurities.

Repointing requires a good amount of hand labor, and sufficient time should be set aside for the project. Gently remove old mortar by hand with a chisel. Rake the joints to a depth of one inch, or down to some mortar. Clean the area with a stiff bristle brush and water before repointing. Do not use a metal bristle brush as it will cause rust spots on the brick.

Plan on completing the repointing within two hours of mixing the mortar. Pre-hydrate the mortar by mixing it with just enough water to moisten it. Machine-mix it for at least three minutes, and dampen the bricks before beginning repointing. Pack the joints with mortar, leaving no air pockets. Pointing should be recessed slightly, and

no mortar should extend out over the edges of the brick. Once the mortar is initially set, tool the joint to match the original configuration. Once applied, the mortar should stay damp for 48 to 72 hours.

■ **Cleaning Masonry.** As with wood, care needs to be taken in the cleaning of masonry. The most gentle cleaning method possible should be used. Again, abrasive methods can be very damaging. **Under no condition should sandblasting be used to clean brick.** It will cause permanent and irreversible damage to the brick by destroying its surface and promoting water penetration.

An acceptable method to clean masonry is with a low pressure water wash. High pressure water (600 psi) can result in problems similar to those created by sandblasting.

■ **Painting Masonry.** A general rule of thumb is if masonry has been painted in the past, continue to paint it. If it has not been painted, do not paint it. Early brick was often of poor quality, and paint was a method used to protect brick from the elements and prevent moisture penetration. Do not try to remove the paint from such masonry, as it will accelerate the deterioration of the building.

Generally, it is not recommended to apply waterproof or water-repellant coatings to masonry. These coatings can actually trap water in the masonry and accelerate moisture problems. Instead, eliminate the source of the moisture problem by repairing the roof gutters, or repointing the brick.

STUCCO

A number of New Port Richey's historic buildings are stuccoed. Stucco deteriorates because of weathering action, age, and lack of maintenance. Before replacing stucco, be sure that the underlying cause of the problem has been solved.

■ **Repair of Stucco.** As with mortar, stucco is usually lime-based on nineteenth century structures, and Portland cement-based on twentieth century structures. As described in the section on repointing masonry, test to

determine the base of the stucco, and mix the replacement stucco accordingly.

Portland cement-based stucco is not appropriate for replacing lime-based stucco as it is different in consistency and color. Portland cement-based stucco can cause serious damage to the underlying brick and lime mortar because it does not allow water to escape, but rather traps it in the wall. It also has a different expansion coefficient than lime-based mortar, so the new stucco will readily separate from the historic stucco and underlying brick.

To repair large cracks in the stucco surface, remove loose stucco by hand, using a chisel and mallet. Next, clean the exposed masonry surface underneath with a stiff brush with nonmetallic bristle. Then, dampen the masonry backing and surrounding stucco.

Stucco patches of the appropriately based material backing, using a butt joint between the old and new stucco so that no overlay occurs. Keep the stucco damp for 48 to 72 hours to prevent it from drying too quickly. This is especially important in hot weather.

B. Building Features *(to be completed for Foundations, Porches, Windows, Doors, Entrances, Ornamentation and Decorative Trim)*

ORNAMENTATION AND DECORATIVE TRIM

The recognizable building styles within the downtown district of New Port Richey draw much of their character from the preserved ornamentation of the architecture. Attention to detail by craftsmen is evident in the brickwork, carved wooden brackets, ornamental stone and plaster, and other embellishments throughout the district. These items should be carefully preserved or refurbished to match the original ornamentation as closely as possible.

Glossary

A

- **Accessory Parking:** Parking dedicated to a particular building or use.
- **Arcade:** A series of arches supported by columns or piers; a building or part of a building with a series of arches; a roofed passageway, generally with shops located along one or both sides.
- **Arch:** A structural member shaped in the arc of a curve.
- **Architectural Character:** The overall effect of elements which comprise a building or group of buildings, including style, materials, color, fenestration, height, size, and other building design details.
- **Architrave:** 1. The part of the composition of the Classical Orders where an upright member meets a horizontal, as in a portal. 2. The beam or lowest division of a classical entablature, resting directly on the capital of a column. 3. The decorative interior or exterior surrounds of a window or door at the head and jamb.

B

- **Balcony:** A platform extending from the facade of a building and surrounded by railing.
- **Balloon Framing:** A type of light-weight construction consisting of two inch boards of varying widths held together by nails and sometimes extending through two stories.
- **Baluster:** A vertical, often vase-shaped support (spindle or post) for the railing of a balustrade.
- **Balustrade:** A series of balusters with a top and bottom rail.
- **Barrel Tile:** A semi-cylindrical tile used for roofing.
- **Bas Relief:** Sculptured figures projecting from a wall.

■ **Bay:** One unit of a building that consists of a series of similar units, commonly the number of windows and door openings per floor or by the number of spaces between columns or piers.

■ **Beltcourse:** A flat, horizontal member of relatively slight projection, marking the division of a wall plane.

■ **Bracket:** A support element under eaves, shelves, or overhangs, often more decorative than functional.

■ **Building Orientation and Setback:** Refers to the directional placement of the building on a site and how far back the building is from the street and adjacent structures. Typically, historic areas had strong predominant orientations and setbacks.

C

■ **Canopy:** An ornamental roof-like structure, or a cloth covering held horizontally over an entrance.

■ **Cantilever:** A projecting beam or part of a structure supported only at one end.

■ **Capital:** The decorative top of a column or pilaster which supports the entablature.

■ **Casement Window:** A window with the sash hung vertically and opening inward or outward.

■ **Cast Iron:** Iron shaped in a mold. It is brittle, hard, and not weldable.

■ **Cinder Block:** A hollow, concrete building block made with coal cinders.

■ **Column:** Projecting ornamental molding along the top of a building or wall.

■ **Cornice:** The crowning or upper portion of the entablature, also used as the term for any crowning projection.

■ **Cuppola:** A small vaulted structure attached to the roof

of a building and supported either upon solid walls or four arches, usually used for ventilation.

D

■ **Dentil:** A toothlike ornament occurring originally in Ionic and Corinthian orders, usually occurring at the cornice line.

■ **Design Guidelines:** Recommendations describing general design criteria for urban development.

■ **Details:** Facia, soffit, eave, cornice trim, porch railings, brackets, and other decorative details can provide a pattern and scale for historic buildings and areas.

■ **Directional Expression or Frontal Elevation:** Most buildings are either vertical or horizontal in their directional emphasis. The shape of the building and elements such as windows, doors, and details, give the building its directional emphasis.

■ **Dormer:** A structure projecting from a sloping roof. Usually housing a window or ventilating louvers.

■ **Dormer Window:** A window used for lighting the space in a roof in the same plane as the wall (wall dormer) or projecting from the slope of the roof (roof dormer).

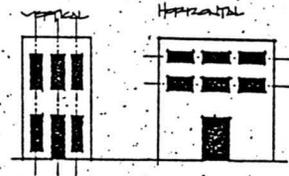
■ **Double-Hung Window (Sash Window):** A window with two sashes, one above the other, arranged to slide vertically past each other.

E

■ **Eave:** The projecting overhang at the lower edge of a roof.

■ **Elevation:** A two-dimensional representation or drawing of an exterior face of a building in its entirety.

■ **Ell:** A wing or addition extended from the back of a house, containing full-sized rooms.



Most buildings are either vertical or horizontal in their directional emphasis.

■ **Entablature:** Beam member carried by columns containing architrave, frieze, and cornice, supported by a colonade.

F

■ **Facade:** The face or elevation of a building.

■ **Fanlight:** Semi-circular window over a door or window with sash radiating like the ribs of an open fan.

■ **Fascia:** The flat outside horizontal member or band in the entablature of columns or other parts of a building or at the edge of the eaves, especially a horizontal division or an architrave.

■ **Fenestration:** The arrangement of windows and doors of a building, particularly along the front or that portion of a building facing the street.

■ **Frieze:** The member of the entablature between the architrave and the cornice.

G

■ **Gable:** A triangular wall section at the end of a pitched roof.

■ **Gabled Roof:** A double-pitched roof with pitches at opposite but equal angles meeting at the roof's ridge.

■ **Gallery:** A porch or veranda.

■ **Grille:** A framework of cast iron, or other material, in the form of bars.

■ **Ground sign:** Any sign which is supported by structures or supports in or upon the ground and independent of support from any building.

H

■ **Hipped Roof:** A roof with four uniformly-pitched sides.

J

■ **Jalousie:** A type of window or door with numerous horizontal slats, usually of glass or wood, operated by a crank mechanism.

K

■ **Kiosk:** A small freestanding structure used as an information center.

L

■ **Lath:** A narrow, thin strip of wood or metal used as a base for plaster or stucco.

■ **Lattice:** A network of diagonally-interlocking lath or other materials used as screened.

■ **Light:** A window or opening in a wall that admits light; also, a pane of glass.

■ **Lintel:** The horizontal pieces over the opening of a door or window.

■ **Loggia:** A gallery behind an open arcade or colonade.

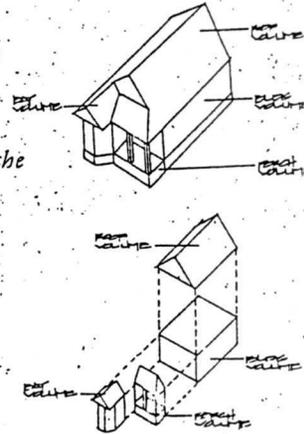
M

■ **Mass:** Mass relates to height, width, and depth of a building, and its elements. A building often is composed of several different massings. For example, the body of a building, the roof, projecting bays, and additions are massings. Think of a building as a compilation of various building blocks. If there are similar types of massings in the area, or if irregular massings are the norm, this should be taken into account.

■ **Mullion:** The contour given to projecting members windows or screens, not to be confused with muntin.

■ **Muntin:** The small members that divide glass in a window frame; vertical separators between panels in a panel door.

Massing refers to the arrangement of a building's various elements such as body, roof, and addition.



N

■ **Niche:** A cavity in a wall, to receive a statue or other ornament.

■ **Nonaccessory Parking:** Public parking or parking for a general use or area, e.g., New Port Richey parking lots.

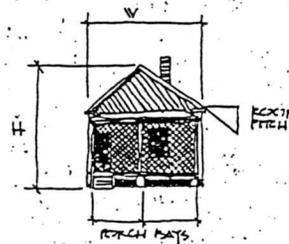
P

■ **Parapet:** The portion of wall above the roof of a building.

■ **Pedestrian-Oriented Street:** A street characterized by a narrow right-of-way, multiple storefronts, pedestrian traffic, and relatively few breaks in the streetwall. These streets generally have smaller retail establishments which serve the local neighborhood.

■ **Pedestrian-Scaled:** Buildings or spaces in the urban environment which are composed of elements which are approximately the size of a human being, i.e., buildings or spaces which do not dwarf the pedestrian.

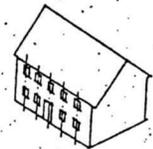
■ **Proportion:** The ratio of one dimension to another; for example, the relationship of the height to the width of a building, or the height and the width of windows and doors. Individual elements of the building, such as windows, doors, and additions, should be proportional to each other and the building.



Proportion refers to the relationship between the dimensions of a building. In this example, the width almost equals the height of the building.

R

■ **Rhythm:** The recurrent alteration of strong (or solid) and weak (or void) elements. On the facade of an individual building, a rhythm can be created by the alternating of wall (solid) and window (void). On the streetscape, a rhythm can be created by the alternating between building (solid) and open space (void). It is important to be sensitive to these patterns.



Note the rhythm of solid (wall) to void (window).

S

■ **Scale:** The apparent relationship between two entities, such as the relationship of a building's height to human height, the relationship between different buildings' heights, or the relationship between the size of an addition and the building to which it is attached.

■ **Setback:** The distance between the face of a building and the property line.

■ **Streetwall:** The vertical plane created by building facades along the street.

■ **Streetwall Pattern:** The design characteristics of a streetwall. An intact streetwall has few gaps and a consistent alignment of buildings located along the front property line; a weak streetwall in one with many gaps and/or an inconsistent alignment of buildings along the front property line.

■ **Streetscape:** The design elements along the public right-of-way, including street lights, sidewalks, landscaping, furniture, and signage.

T

■ **Transitional Commercial Street:** Street characterized by a mix of both small scale, neighborhood-oriented retail and larger stores serving a regional market. These streets have high volumes of both pedestrians and automobile traffic, and the streetwall pattern is frequently broken by parking lots.

■ **Transom:** The horizontal division or cross-bar in a window. A window opening above a door.

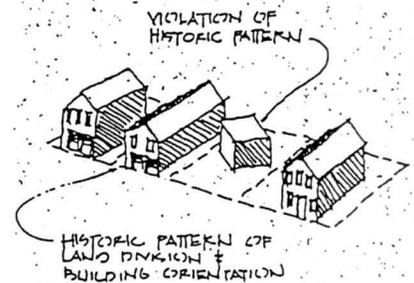
■ **Turret:** A small tower, often containing a staircase.



This shows the relationship between human size and historic residential construction.



This shows typical residential setback patterns.



The historic building orientation and setback have been violated, which upsets the rhythm of the streetscape.