

# *Historic Architectural Guidelines*



*City of Key West Lighthouse and Keeper's Quarters, illustration by Vincent Mancini, City of Key West*

*City of Key West*

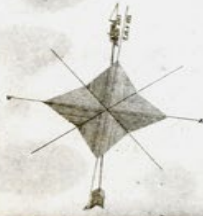


*Historic*

*Architectural*

*Guidelines*

PORT OF KEY WEST.



**OF THE  
CITY OF  
KEY WEST,  
MONROE COUNTY  
FLORIDA.**

From the Original Maps, Plans, and  
Surveys, and from the Deeds on Record  
in the Monroe County Records.  
Compiled and Drawn by Order of the Hon:  
Board of COUNTY COMMISSIONERS.

**JULY  
1874.**

Scale 1/4 in. to 100 Feet.

Capital Letters denote Original Proprietors.

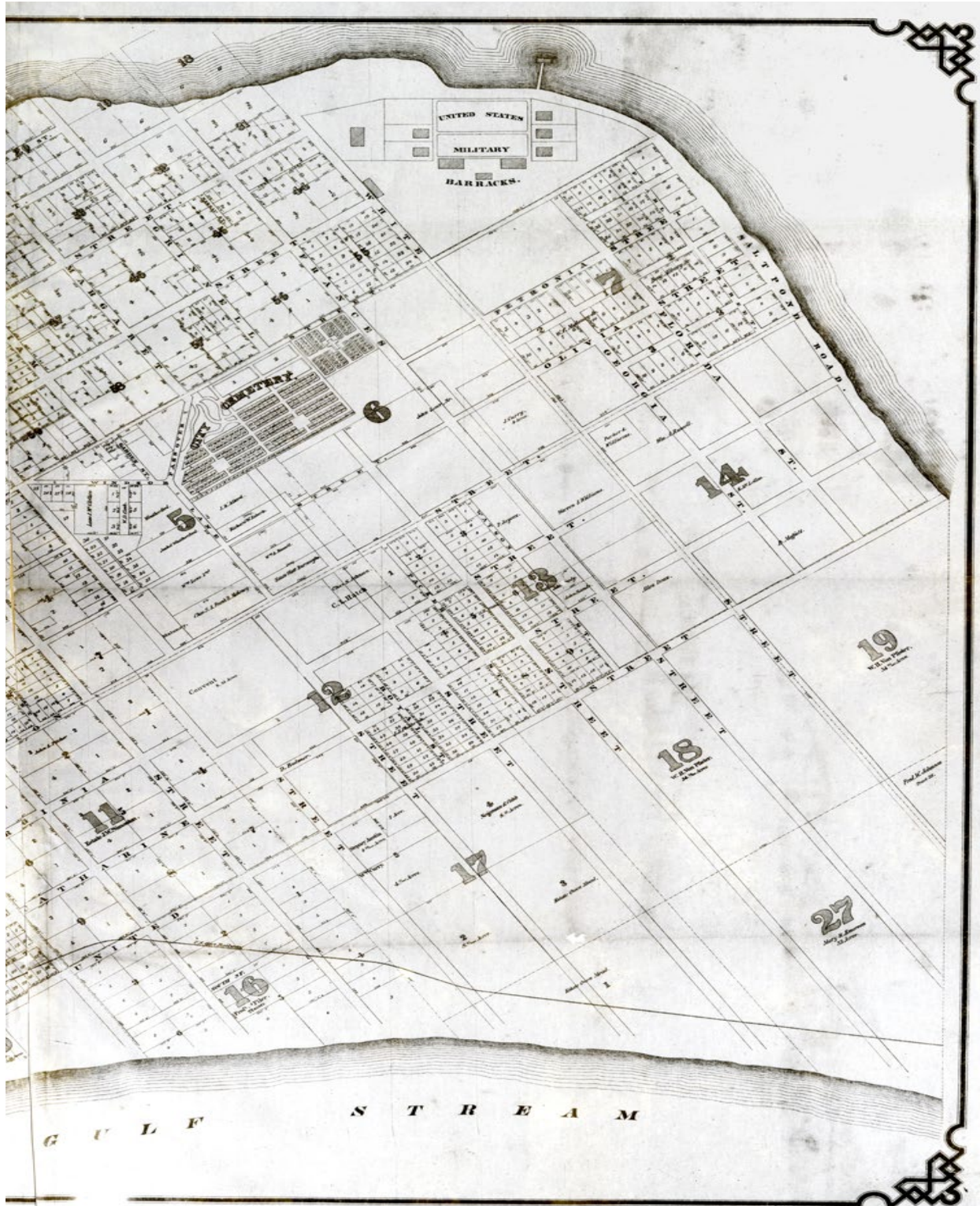
- P. Planting
- M. Mill
- W. Warehouse
- S. Store

Printed and Drawn by GEO. W. TAPP, Civil Engineer & Surveyor, Key West, Florida.

Published by GEO. W. TAPP, Civil Engineer & Surveyor, Key West, Florida.

UNITED STATES GOVERNMENT LAND.





UNITED STATES  
MILITARY  
BARRACKS

CEMETERY

G U L F S T R E A M

14

19

18

27

12

17

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11

S T R E A M

# HISTORIC ARCHITECTURAL GUIDELINES

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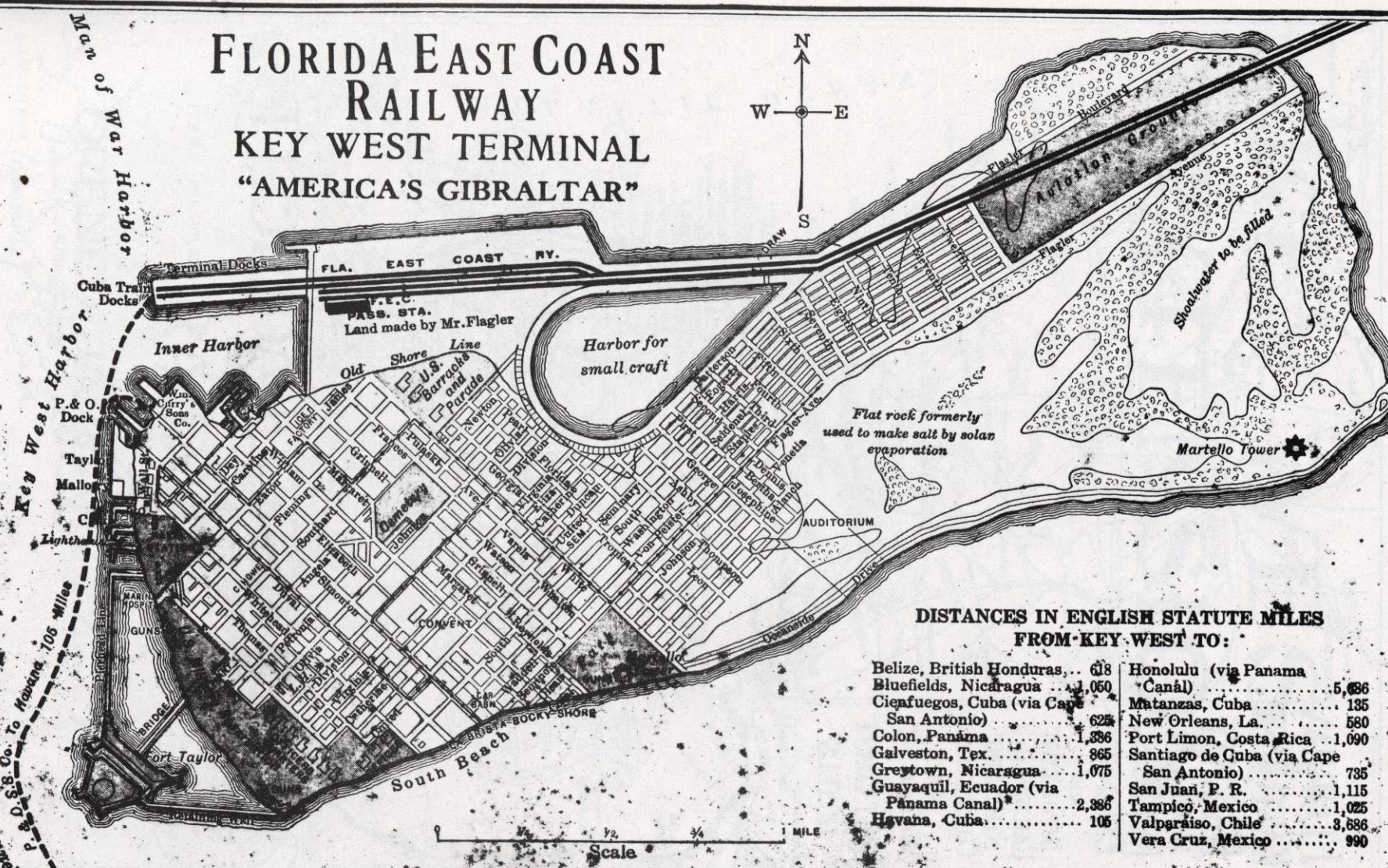
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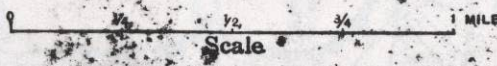
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# FLORIDA EAST COAST RAILWAY KEY WEST TERMINAL "AMERICA'S GIBRALTAR"



## DISTANCES IN ENGLISH STATUTE MILES FROM KEY WEST TO:

Belize, British Honduras...	618	Honolulu (via Panama Canal).....	5,886
Bluefields, Nicaragua .....	1,050	Matanzas, Cuba .....	135
Cienfuegos, Cuba (via Cape San Antonio) .....	625	New Orleans, La. ....	580
Colon, Panama .....	1,336	Port Limon, Costa Rica ..	1,090
Galveston, Tex. ....	865	Santiago de Cuba (via Cape San Antonio) .....	735
Greytown, Nicaragua .....	1,075	San Juan, P. R. ....	1,115
Guayaquil, Ecuador (via Panama Canal)* .....	2,386	Tampico, Mexico .....	1,025
Havana, Cuba .....	105	Valparaiso, Chile .....	3,686
		Vera Cruz, Mexico .....	990



# ***PREFACE***

## ***Land Development Regulations SECTION 1-2.7: Historic Architectural Review Commission (HARC)***

***Establishment of the Historic Architectural Review Commission (HARC).** The City Commission hereby finds that the preservation of the character and appearance of the historic zoning districts of the City, as well as, buildings, structures, and properties listed in the local and national registers of historic places, and buildings, structures, archaeological sites, or districts classified as “contributing” or “contributing but altered” on the City Historic Preservation Survey is a public purpose benefitting the educational, cultural, and economic welfare of the citizens of Key West, and further finds that this public purpose can be best achieved through a City agency having the authority and responsibility to review and regulate certain changes in said areas. The City Commission hereby creates the Historic Architectural Review Commission (HARC), which shall use the power and authority conferred upon it by the Code of Ordinances to further said public purpose.*

This project has been financed in part with historic preservation grant assistance provided by the National Park Service, U.S. Department of the Interior, administered through the Bureau of Historic Preservation, Division of Historical Resources, Florida Department of State, assisted by the Historic Preservation Advisory Council. However, the contents and opinions do not necessarily reflect the views and opinions of the Department of the Interior or the Florida Department of State, nor does the mention of trade names or commercial products constitute endorsement or recommendation by the Department of the Interior or the Florida Department of State.

This program receives Federal financial assistance for identification and protection of historic properties. Under Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973, and the Age Discrimination Act of 1975, as amended, the U.S. Department of the Interior prohibits discrimination on the basis of race, color, national origin, disability, or age in its federally assisted programs. If you believe you have been discriminated against in any program, activity or facility as described above, or if you desire further information, please write to: Office for Equal Opportunity, National Park Service, Post Office Box 37127, Washington, D.C. 20013-7127.



# I. INTRODUCTION

These “**Design Guidelines in Key West’s Historic District**” are intended to preserve and protect the architectural environment and unique character of the historic neighborhoods of the Key West Historic District. Key West has one of the most significant of Florida’s historic districts to be listed on the National Register of Historic Places by the National Park Service. The guidelines are intended to assist **property owners, architects, developers and the Historic Architecture Review Commission** (also known as HARC) in making appropriate decisions concerning renovation methods and materials in Key West’s historic districts. **Signs, kiosks, outbuildings, streetscapes, street furniture, murals, additions, and other new construction** planned within these historic planning zones are a primary concern of the guidelines. Understanding the guidelines and the architectural review will assure that projects affecting historic structures will contribute to the sense of place and time, as well as, the visual beauty of the historic district of Key West.



**Any proposed rehabilitation or relocation of a designated historic structure shall follow the U.S. Secretary of the Interior’s Standards for Rehabilitation and Guidelines for Rehabilitating Historic Structures** (*City of Key West Land Development Regulations, Chap III, article X: 3-10.3, p. X-13*). **All exterior work must have HARC approval whether or not a building permit is required. If a building permit is required, the applicant shall obtain the HARC approval prior to the issuance of the permit.**

**New construction, major alterations, additions, moving and demolition of structures** are governed by these guidelines and reviewed for appropriateness by the HARC, since such major changes may drastically alter the nature of buildings and the neighborhood streetscape.

## **HARC approval MUST be secured on:**

- Repairs to buildings
- Any painting and associated removal of existing paint
- Restoration or rehabilitation of buildings
- Additions to existing buildings
- New construction
- Fences, either new or replaced
- Alterations to streets, sidewalks, or street furnishings
- Installation of signs, awnings, benches or lighting



- Construction of swimming pools and/or decks
- Placement of temporary facilities such as vendor stands
- Miscellaneous structures (i.e. towers, etc.)
- Improvements of a right-of-way, public and private
- Exposed utilities
- Historic interior public spaces
- Interiors of all property individually listed on the National Register

The design guidelines pertain to buildings of all occupancy and construction types, which are categorized as located within the historic planning zones of the city. They apply to **permanent and temporary exterior construction** affecting structures listed on the local, state and national registers of historic architecture. They also apply to **infill construction, development or alterations to noncontributing structures, which may negatively impact architectural historic zones.** The exact boundaries of historical zoning districts are found on the official Key West zoning map.

The guidelines are based upon the foundation of the **Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings.** These national standards were implemented to prevent the loss of our historical architectural heritage and are the basis for establishing design guidelines for historic districts. The **Key West Land Development Regulations** also contain many provisions pertaining to historic structures and districts. Whether a structure is considered **contributing** or **noncontributing** is an important factor in the decision that HARC makes regarding the impact upon the building and its streetscape.

## **Contributing and Noncontributing Structures**

Contributing buildings are more significant historically and architecturally and should be rehabilitated more carefully than noncontributing structures. However, noncontributing buildings cannot be changed in ways which would detract from the integrity of the overall neighborhood, district or streetscape, and must be considered in conjunction with their location and relationship to nearby buildings. The City Building Department maintains a copy of the site inventory of Key West's Historic properties. The buildings were surveyed in 1976, and then again in 1998 to evaluate and determine the contributing or noncontributing status of each building.

## **What are Historic Resources?**

Historic resources as defined in Chapter 267 of the Florida Statutes are:

any prehistoric district, site, building, object, or other real or personal property of historical, architectural, or archaeological value. These properties or resources may include, but are not limited to, monuments, memorials, Indian habitation, ceremonial sites, abandoned settlements, sunken or abandoned ships, engineering works, treasure trove, artifacts, or other objects with intrinsic historical or archaeological value, or any part thereof, relating to the history, government, and culture of the state. (s.267.021(3), F.S. 1986).

Historic resources are the non-renewable visible remains of the past. Once they are lost, they can never be replaced. The preservation and maintenance of historic resources results in a community's sense of stewardship for present and future generations. The analysis and interpretation of historic resources are not undertaken just to understand the past, but to give a community a sense of its unique place in history.

## **The National Register of Historic Places and the Florida Site File Inventory**

Historic resources are defined in a national context by the **National Register of Historic Places**, which is maintained by the National Park Service, under the Department of the Interior. The criteria used by the National Register to determine historical significance can also be used as a guideline for local determination and listing. The criteria for listing on the National Register are:

1. A property is associated with events which have made a significant contribution to the broad patterns of history; or
2. A property is associated with the lives of persons significant in the past; or
3. A property is significant if it embodies the distinctive characteristics of a type, period, or method of construction, for example, it represents the work of a master, or if it possesses high artistic value, or if it represents a significant and distinguishable entity whose components may lack individual distinction, such as a district; or
4. A property that yields, or may be likely to yield, information important in prehistory and history.

The Florida Department of State, Division of Historical Resources utilizes the national criteria and/or resource age of fifty (50) years or older

All historic buildings, structures, archaeological sites, districts, and neighborhoods are classified and designated on the City of Key West, Florida Historic Sites Surveys, which was approved by the City Commission. Such buildings, structures, districts, and neighborhoods are divided into two classes:

### ***Contributing buildings***

*Contributing buildings* are the most significant buildings in an historic district. They contribute to the character of the historic district by sharing the same period of significance, architectural qualities or historical or cultural attributes. A planned alteration to a contributing building will be considered more carefully by HARC than changes proposed to a non-contributing building. Those buildings, structures, archaeological sites, and districts classified as historic shall possess identified historical or architectural merit of a degree warranting their preservation. All buildings listed in the historic sites survey, as adopted and approved by the City Commission, will be considered worthy of preservation.



### ***Noncontributing buildings***

*Noncontributing buildings* contribute less to the character of the historic district because they are too recently built, too highly altered or are in extremely deteriorated condition. However, new alterations, additions and construction affecting non-contributing buildings also affect historic zones and streetscapes and must be reviewed for appropriateness. Noncontributing buildings and structures are those within an historic district not listed in the historic sites survey as contributing, and those buildings and structures determined by HARC to be of no contributing value. See *LDR Chapter III; Article X: Section 3-1.3*.





## *II. History of Design Guidelines in Key West*

**Key West citizens** have been aware of their unique architectural heritage for decades. “During the Depression, funds from the Federal Emergency Relief Administration were used to restore and emphasize Key West’s indigenous architecture, historical background and intangible charm”.(1)

**In 1959**, the destruction of the Caroline Lowe House by fire and the decay of the Geiger House (restored as the Audubon House) generated the interest which led to the formation of the Old Island Restoration Foundation, which currently operates the Hospitality House and the Oldest House.

**In 1963**, the Florida Legislature granted the authority to the City of Key West to create an architectural review board.(2) The board was not established at that time, however.

**In 1965** (and amended in 1969), the Florida Legislature passed a law to allow the Key West City Commission to establish the Old Island Restoration Commission. The OIRC was charged with the responsibility for “the preservation of historic buildings...in the Old Section of Key West.”(3) To achieve this goal, the City Commission was allowed to provide the OIRC powers, which included architectural review over any new construction or alteration to structures within the Old Section. The legal boundaries of this area may generally be described as follows: from the harbor on the west side of the island, to White Street, to Angela Street, and to Whitehead Street, and excluding Duval Street from Eaton to Angela streets. The City Commission accepted the powers granted by state law and created the OIRC.

**The destruction in 1968** of one of Key West’s most architecturally significant buildings, the Convent of Mary Immaculate, helped to focus the community’s attention on the need for strong local preservation laws.

**In 1972**, the Historic Key West Preservation Board was established by the State Legislature. Among its powers, the Board was authorized to “draft a historical plan of development for the City of Key West and surrounding area, and...to recommend to the governing body of the City of Key West the creation of an historical district or districts...” The same act authorized the City Commission to: 1) establish historic districts; 2) name an architectural review board; and 3) define the procedure for the review of building plans for any building to be erected, renovated or razed which is located or to be located within the designated historic districts.(4) The City did not utilize this authorization as architectural review was being provided by the OIRC.

**In 1975**, the Governor and Cabinet designated certain portions of Monroe County, Florida, as an area of Critical State Concern. Subsection 5 of section A of Rule 22F-8.03 stipulated that one of the prime objectives of the designation was the “protection of the historical heritage of the Florida Keys and the Key West Historical District”. Subsection (a) of subsection 5 indicated that “a management and enforcement plan and ordinance should be adopted by the City of Key West, providing that designs and uses of development and reconstruction within Key West Historical Preservation District shall be compatible with the existing unique architectural styles and shall protect the historical value of the district”. Essentially, designation of Key West as an area of Critical State of Concern meant that the local cultural resources had statewide significance.(5)

**Several survey projects** were undertaken to document the historical, architectural and cultural resources in Key West. In 1967, the Historic American Buildings Survey (HABS) surveyed eighteen significant Key West buildings, providing architectural drawings and photographs. In 1974, the Milo Smith and Associates firm was hired by the Historic Key West Preservation Board to evaluate Key West’s historic structures. The Smith team surveyed 1,270 structures, noting thirty-nine primary buildings (3%), and 368 (28%) secondary structures.

**In 1976**, the Florida Division of Historical Resources (then the Florida Division of Archives, History and Records Management) contracted with the Historic Key West Preservation Board to complete a comprehensive inventory of historic, archaeological and architectural sites. The 1976 Survey resulted in the completion of over 3,000 Florida Master Site Files. The individual sites met local and state criteria, and generally met National Register criteria, as follows: 1) the site must be 50 years old. (In Key West, all buildings surveyed appeared on the 1912 Sanborn Map); and/or 2) The site must be associated with historical events which made a contribution to Florida’s or Key West’s history; and/or 3) The site must be associated with the lives of persons significant in Florida’s or Key West’s past; and/or 4) The building must embody distinctive characteristics of a type, period or method of construction without major exterior alterations.

**The results** of the 1976 survey were compiled in the Cultural Resource Survey Report published by the Florida Division of Historical Resources. The documentation resulted in the 1983 listing on the National Register of Historic Places of a new Key West Expanded Historic District. The new boundaries extend the original district to include the area between Whitehead Street and Emma Street and eastward from Angela Street to Waddell Street, and extending to Reynolds Street.

**In 1984**, the Key West Naval Station was listed as a separate National Register District with 23 historic buildings.

**The Old Island Restoration Commission** continued to serve as the City’s architectural review commission. Its name was changed in 1986 to the Historic Architectural Review Commission (HARC).

In 1986, the OIRC Guidelines were revised and strengthened, and the Secretary of the Interior's Standards and Guidelines for Rehabilitating Historic Buildings were adopted by city ordinance. Subsequent changes reflected in this publication were developed by HARC with the assistance of State Preservation Grants.

In 1998 a historic structure survey was updated and reported in City of Key West, Florida Historic Sites Survey funded by a grant from the Bureau of Historic Preservation Division of Historical Resources, Florida Department of State.(6)

#### FOOTNOTES

- 1) Ordinance of Architectural Preservation in Key West, Florida Division of Historical Resources Files, Tallahassee.
- 2) Florida Statutes, Chapter 63-1494.
- 3) Florida Statutes, Chapter 65-1773; Florida Statutes, Chapter 69-1187.
- 4) Florida Statutes, Chapter 72-259
- 5) Cultural Resources Survey of Key West, Miscellaneous Project Report No. 48, Bureau of Historic Sites, Florida Division of Archives, History and Records Management, 1979.
- 6) City of Key West, Florida Historic Sites Survey, 1998.





# *III. Historic Architectural Review Commission (HARC)*

## *Rules of Procedure*

### **PURPOSE/SCOPE**

- 1) To establish procedures for the Historic Architectural Review Commission (HARC) to process applications for certificates of appropriateness for (1) any changes in the external appearance of existing structures; (2) design of new structures; and (3) for demolition of existing structures within the Key West Historic Preservation zones and the National Register Historic District or designated as individual properties.
- 2) To establish procedures for the HARC to conduct hearings or workshops related to historic preservation, and review nominations for designation of properties to the local/national registers. Inventory materials are to be compatible with the Florida Master Site File.

#### **General Rules**

The Key West Historic Architectural Review Commission shall be governed by the terms of the City of Key West Land Development Regulations, Chapter I, Resolution 97-10. Article II, Section 1-2.F and Chapter III, Article X, Section 3-10.3.

### **POLICY/PROCEDURE**

#### **Jurisdiction**

The Historic Architectural Review Commission shall have the power to carry out the duties and responsibility conferred upon it by the City of Key West Land Development Regulations, and shall perform said duties in order to augment and preserve the character and distinctive appearance of the historic districts of the City. The HARC serves as an advisory Commission to the City of Key West commissioners sitting as the Board of Adjustment.

#### **Members, Officers and Duties**

- 1) From among its members, the HARC shall annually elect a Chairperson, Vice Chairperson and other such officers as it deems necessary.
- 2) A vacancy occurring in any office shall be filled within 60 days by a majority vote of the remaining board members.
- 3) The City shall provide adequate staff to allow the Commission to perform its duties. The City Manager shall provide sufficient funds within the general fund that will provide secretarial support, a professional preservation planner, and one full-time inspector, and shall cause the minutes of all meetings to be recorded, transcribed in summary

form and submitted to the HARC for its approval.

4) The Chairperson, or in his absence, the Vice Chairperson, shall preside at all meetings and hearings of the Historic Architectural Review Commission and decide all points of order and procedure.

### **Voting**

1) No Historic Architectural Review Commission member shall take part in the hearing, consideration or determination of any case in which he/she is personally or financially interested. To avoid a conflict of interest or the perception of such a conflict, the nature of the Commissioner's relationship should be stated for the record.

2) No Commission member shall vote on any matter deciding an application or a request to reconsider unless he/she shall have attended the Commission's previous deliberations on such application, or shall otherwise have the approval of the Chairman to vote on such matter. The Chairman's approval shall be contingent upon the assurance by the member that he or she is familiar with the application and has reviewed the minutes of any meetings at which the application was discussed.

### **Meetings**

1) The Commission shall convene on a regularly scheduled basis at least once each month, and notice of such meeting shall be published in a newspaper of general circulation in the City at

least five (5) days in advance thereof. At any special or regular meeting the HARC may set a future meeting date. The State Historic Preservation Officer shall be notified of all meetings at least thirty (30) days prior to the meeting.

2) Special meetings may be called by the chairman or by written notice signed by three (3) voting members. No official action shall be taken during any special meeting unless three (3) members concur.

3) All meetings of the Commission shall be open to the public. A public record of the Commission's minutes and resolutions shall be maintained and made available for inspection by the public. Minutes of each meeting shall be submitted to the State Historic Preservation Officer within thirty (30) days with a record of attendance of Commissioners and public attendance figures.

### **Attendance/ Historic Architectural Review Commission**

1) Historic Architectural Review Commission members are expected to attend the following meetings: **(A)** Regular Historic Architectural Review Commission meetings, which are defined as those meetings regularly scheduled to carry out the duties of the Historic Architectural Review Commission. **(B)** Special Historic Architectural Review Commission meetings which are defined as those meetings called by the Chair of the Historic Architectural Review Commission upon at least five (5) calendar days notice to each member; or scheduled by a majority of the

Historic Architectural Review Commission at a regular meeting.

**2)** If a member of the Historic Architectural Review Commission fails to attend two (2) of three (3) consecutive regular meetings, without cause and without prior approval of the chairperson, the board shall declare the member's office vacant. The Mayor, with consent of City Commission, shall fill the vacancy by appointment.

The State Historic Preservation Officer shall be notified of any change in the Commission membership within thirty days of action.

### **Annual Recommendations to City Commission**

From time to time, and by October of each year, the HARC shall review its procedures and, where revision is needed, recommend to the City Commission revised regulations for the conduct of its business which shall govern the HARC upon approval or amendment by the City Commission, or upon the expiration of forty-five (45) days without final City Commission action thereon. Said rules at all times are subject to amendment by the City Commission (Section 16.03).

### **Legislative Procedure**

**1)** Three members of the Historic Architectural Review Commission shall constitute a quorum (Section 16.03).

**2)** In order to carry, a motion to recommend approval or a motion for denial of a petition for designation of a structure or district as historically significant shall require a simple majority vote of those members who are present and voting. Likewise, a motion to recommend approval or a motion

for denial of a petition for designation of a site as archaeologically significant shall require a simple majority vote of those members who are present and voting.

**3)** A motion to recommend the suspension of an action, issuance or denial of a Certificate of Appropriateness shall require a simple majority vote of those Board members who are present and voting in order to be carried.

**4)** If an application is approved, the presiding member of the HARC shall sign and date the application. If disapproved, the applicant may modify and resubmit the application or may appeal the HARC decision. If an application is deferred or disapproved and the applicant would like to pursue the project, they must ask staff to add them to the agenda. Any required documentation must be submitted at least one week before the meeting.

**5)** Recommendations to the City Commission or to government officials for special study items or enforcement measures shall also require a simple majority vote of those Historic Architectural Review Commission members who are present and voting.

**6)** Application for the Certificate of Appropriateness shall be filed with the HARC, which shall within thirty (30) days vote at its meeting to approve or disapprove work based on the Design Guideline for Key West and the Secretary of the Interiors Standards for Rehabilitation. The above thirty (30) daytime period shall not include the following: Periods of plan redrafting or compilation of

additional information requested by the applicant or by HARC; application deferral(s) where the applicant is not present at one (1) or more HARC meetings or where said meeting(s) is/are cancelled (Section 16.04).

7) To the extent possible, HARC will observe the precedents of a previous HARC approval on the subject property or a related parcel.

### **HARC Report and Agenda**

1) Copies of the HARC agenda shall be made available to the public at the Building Department prior to each scheduled meeting.

2) No new items may be placed on the HARC agenda after the time the agenda has been finalized unless approved by the Chair of the HARC.

3) For proposed designation reviews, the notice of the public hearing shall be published in a newspaper of general circulation at least ten (10) calendar days but not more than twenty (20) calendar days prior to the public hearing.

4) National Register nominations shall be considered at public meetings conducted by the HARC. Notices of these meetings shall appear in advertisements of the HARC agenda; these advertisements shall appear in a newspaper of regular circulation at least five (5) days prior to the HARC meeting. Any additional notices shall be made as required by the U.S. Department of the Interior. Where appropriate, meetings will be held at the neighborhood level. The State Historic Preservation Officer shall be notified immediately of all new historic designations or alterations of existing designations.

5) An annual report covering the

period from the previous October 1 through September 30 shall be prepared by the Preservation Planner and submitted to the City Commission and the State Historic Preservation Officer by November 1 of each year.

### **Order of Business at the HARC Agenda**

- 1) Call to order
- 2) Approval of Minutes
- 3) New applications for Certificate of Appropriateness
- 4) Deferred Applications
- 5) Discussion Items/Other Business
- 6) Adjournment

### **Procedural Rules**

- 1) The rules contained in the current edition of Robert's Rules of Order shall be observed during meetings in all cases where they are applicable. Otherwise, the special rules adopted by the HARC prevail.

# ***DO'S AND DONT'S FOR HARC MEMBERS***

## DO

- Read the City's HARC guidelines and other historic preservation regulations and refer to them often.
- Be friendly with all applicants and leave them with a good impression of the local government process.
- Use the design guidelines when making a decision on the appropriateness of a building alteration.
- Review each application as a separate case and apply the regulations criteria each time.
- Remember due process.

## DO NOT

- Apply your idea of what is "pretty" or "in good taste" to decide if a proposed alteration is appropriate.
- Require the design of all new buildings, alterations or additions to follow a particular theme or architectural style.
- Embarrass the applicant by criticizing his/her application openly in the meeting or in the media.
- Turn down an application without giving the applicant specific guidance as to how the application could be improved to meet the criteria of the ordinance.
- Be hesitant to ask the applicant for more information if the application is incomplete or if there is not enough information to make a decision.



## *IV. Guidelines for Rehabilitation Of Historic Buildings*

The Key West Architectural Guidelines are firmly based on the *Secretary of the Interior's Standards for Rehabilitation*. The *Guidelines for Rehabilitation* were developed to interpret and explain the *Standards*. They were also written to assist cultural resource managers and owners of significant structures to manage them with sensitivity and to preserve their architectural integrity and historical significance.

The Federal guidelines for rehabilitating historic buildings were first developed in 1977 to assist property owners, developers, and government managers apply the Secretary of the Interior's "Standards for Rehabilitation" during the project planning stage by providing general design and technical recommendations. Together with the "Standards for Rehabilitation" they provide a model process for owners and developers.

The guidelines are intended to assist in applying the Standards to projects generally; they are not intended to give case-specific advice or address exceptions or rare instances. They cannot tell which features of a specific historic building are important in defining its historic character and should be preserved or which features could be altered, if necessary. Case-by-case decisions are best accomplished by seeking assistance from qualified historic preservation professionals in the planning stages of a project. Such professionals include architects, architectural historians, historians, archaeologists and others experienced in the preservation, rehabilitation and restoration of historic properties.

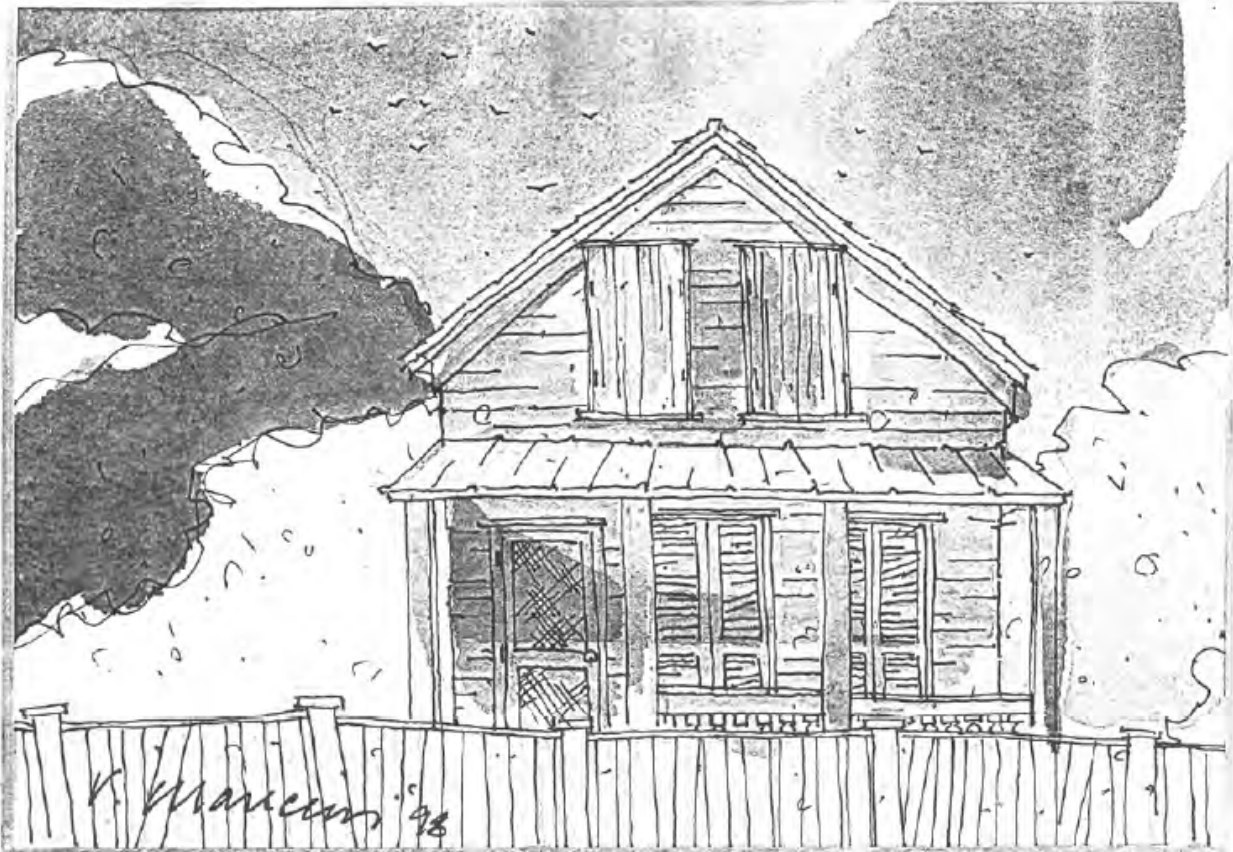
The guidelines pertain to historic buildings of all sizes, materials, occupancy, and construction types, and apply to interior and exterior work as well as new exterior additions. The guidelines seek to assure the preservation of a building's important or "character-defining" architectural materials and features and also make an efficient contemporary use possible. The rehabilitation process begins with protection and maintenance; the work should be designed to achieve preservation goals. When some deterioration is present, repairing a building's historic materials and features is recommended. However, when the deterioration is so extensive that repair is not possible, the replacement of historic materials and features with new materials is then considered. The complex design issues of alterations and additions require particular sensitivity to preserve a building's historical character.

### **Identify, Retain, Preserve**

The guidance basic to the treatment of all historic buildings – identifying, retaining and preserving the form and detailing of architectural materials and features that are important in defining historic character. It is important to remember that such loss of character can be caused by the cumulative effect of a series of seeming minor changes to the building and the total impact of actions on a building must be considered.

### **Protect and Maintain**

After identifying those materials and features that are important and must be retained in the process of rehabilitation work, then protecting and maintaining them are addressed. Protection generally involves the least degree of intervention and is preparatory to other work. For example, protection includes the maintenance of historic material through treatments such as rust removal, caulking, limited paint removal, and re-application of protective coatings. Protection includes cleaning roof gutter systems, installing fencing, alarm systems and other protective measures.



*A HARC review of proposed construction plans considers:*

- What was the original design of the structure, and how much has survived?
- How will new construction affect exterior elements and appearance?
- Will the project alter the massing and setback patterns of the building or streetscape?
- Are the proposed changes reversible or permanent alterations?
- Will the project cause damage to architectural integrity and design?
- Are the proposed changes appropriate to the site and its character?
- Will the proposed materials and methods endanger the longevity of the structure?
- Is the building a contributing or noncontributing structure in the district?
- Will proposed landscaping, fencing and paving changes alter its historic character?
- Does the condition of the structure warrant proposed demolition of original fabric?
- Will proposed outbuildings, additions, pools, or other structures detract from the site?
- What was the evolution of the building over time and what elements should be retained?



illustration by George Minard Sanders



## ***V. U.S. Secretary of the Interior's Standards for Rehabilitation***

The following Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility within any historic preservation district or other designated historic site or resource. "The Design Guidelines in Key West's Historic District" are based upon *The U.S. Secretary of the Interior's Standards for Rehabilitation and Guidelines for the Rehabilitation of Historic Buildings*, as are the city ordinances and Land Development Regulations which authorize the guidelines and the Historic Architectural Review Committee (HARC). An applicant for development or a building permit shall comply with the *Key West Design Guidelines* (including the *U.S. Secretary of the Interior's* standards) pursuant to procedures set forth in Sections 1-2.7 and 3-19.3 of the Land Development Regulations.

- 1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building, and its site and environment.**
- 2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.**
- 3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historic development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.**
- 4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.**
- 5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.**
- 6. Deteriorated historic features shall be repaired rather than be replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.**
- 7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.**

8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.



1. ***A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building, and its site and environment.***



The intent of this standard is to minimize the impact on an historic structure. A residence is best used as a residence, which would not require alteration of interior spaces. Other compatible uses might include bed and breakfasts, guesthouses, or a professional office not requiring large rooms. Conversion to a use requiring removal of interior walls (i.e. an auditorium) should be avoided if possible. Conversely, public buildings with large spaces should be fitted to uses that allow retention of those spaces. Conversion to apartments, for example, would probably involve partitioning of large spaces and possibly inserting intermediate floors in areas with high ceilings. Such modifications would create a severe negative impact to the historic integrity of the building.



**2. *The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.***

Character defining elements such as porches, columns, finials, hood moldings, and the forecourt relationship of a building to the street are all important character defining elements. Enclosing porches or constructing new elements between an historic building and the street should be avoided. Removal of elements including column capitals, hood moldings, finials, cupolas, entablatures, etc; should be avoided. If severe deterioration requires their removal, they should be replaced at the same time. Leaving deteriorated elements intact without repair is preferable to their removal without immediate replacement.

**3. *Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historic development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.***

Each property contributes its own unique characteristics to the district. Modifications such as converting a mid 20<sup>th</sup> century stucco façade to replicate a wood Victorian mansion should be avoided.

**4. *Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.***

Historic properties are a record of the development history of a community and the standards recognize that changes have, and will continue to take place. President Harry S. Truman converted a Victorian mansion to his Key West retreat, “the Little White House”. Returning it to its pre-Truman era appearance would be inappropriate as his modifications “*have acquired significance in their own right*”.

These standards recognize that some exterior and interior alterations to the historic buildings are occasionally needed to assure continued use, but it is important that such alterations do not radically change, obscure, damage, or destroy character – defining materials, features, or finishes.

The construction of an exterior addition to an historic building may seem to be essential for the new use, but such new additions should be avoided, if possible, and considered only after it is determined that those needs cannot be met by altering interior space. The building’s features should not be radically changed, obscured, damaged, or destroyed. HARC shall allow additions, preferably at the rear of the structure.

Additions should be designed so that they do not compete with the historic characteristics of a building, site or its environment. With tight building sites in Key West, construction of an addition in the rear of the property is not always possible, but respecting the scale, detailing and special relationships of the historic elements will result in a successful project. Hopefully, our contemporary additions will “*acquire*

*historic significance in their own right'* and future generations will retain and preserve them.

**5. Distinctive features, finishes, construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.**

Key West has a unique and rich architectural fabric with many diverse building types, finishes, styles and details. This standard recognizes that each of these character defining elements contribute to the district's heritage and should be preserved. The terracotta detailing of the Custom House, cut coral façade of the Federal Courthouse, concrete formed to replicate rusticated stone at the Harris School, and the Victorian detailing of the "gingerbread house" at 615 Elizabeth each have unique and different "*construction techniques or examples of craftsmanship that characterize the historic property*". Each property is unique and we should endeavor to identify and preserve those features and finishes that are unique to each property.



- 6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match old in design, color, texture and other visual qualities, and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.**

This standard recognizes the patina gained through aging is important to the visual characteristics of an historic building or property. The historic fabric should be retained whenever possible. It is not the intent of these guidelines or a preservation effort to return a property to “like new” condition. Rather, this standard recognizes that districts and historic features gain significance over time, through weathering and ongoing maintenance.



- 7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.**

Standard 6 recognized the importance of historic fabric and the significance it gains through aging. This standard recognizes the importance of protecting these features and finishes. These character defining finishes are damaged and suffer irreversible harm from abrasive cleaning methods such as sandblasting or grinding. The Secretary of the Interior's Guidelines for Rehabilitating Historic Buildings, included earlier in the manual, list appropriate and inappropriate treatments in detail. Refer to that section for detailed requirements.

- 8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.**

This standard recognizes the importance of archaeological resources to the history and significance of an area. HARC recommends using care when excavating, grading, or disturbing a site. Artifacts uncovered during these activities are valuable and add to the history of the area. If artifacts are encountered please contact the City Historic Preservation Office. Archaeologists are available throughout Monroe County, and Marine Archaeologists are on staff at the Mel Fisher Maritime Heritage Society here in Key West. For preservation projects funded in part through state and federal grant funds, the use of a trained archeologist may be required. HARC recommends confirmation of such requirements with the source of any grant funds; work stoppage when possible artifacts are encountered; and to obtain archaeological assistance when needed or at known archaeological sites (i.e. the Military Cemetery at Peary Court or the African Cemetery at Higgs Beach).



**9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.**

**10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.**

### **Alterations/Additions to an Historic Building**

Some exterior alterations to an historic building are generally needed to assure its continued use, but it is most important that such alterations do not radically change, obscure, or destroy character-defining spaces, materials, features, or finishes. Alterations may include providing additional parking space on an existing historic building site; cutting new entrances or windows on secondary elevations; inserting an additional floor; installing an entirely new mechanical system; or creating an atrium or light well. Alteration may also include the selective removal of buildings or other features of the environment or building site that is intrusive and therefore detracts from overall historic character.

The construction of an exterior addition to an historic building may seem to be essential for the new use, but it is emphasized in the guidelines that such new additions should be avoided, if possible, and considered only after it is determined that those needs cannot be met by altering secondary, i.e., non character-defining interior spaces. If, after a thorough evaluation of interior solutions, an exterior addition is still judged to be the only viable alternative, it should be designed and constructed to be clearly differentiated from the historic building and so that the character-defining features are not radically changed, obscured, damaged, or destroyed.



New elements added to an historic structure should be reversible to allow restoration at a future date. Original walls and windows, for example, could be left in place with a new wall constructed adjacent to it so that when removed, the original would still be intact. The addition of the roof windows to attics might be sized to fit between existing rafters so that the original structure is not altered and future removal and roof replacement would be simplified.



# *VI. Design Guidelines in Key West's Historic District*

## **BUILDING EXTERIORS – WOOD**

*Key West architecture is most commonly of wood construction including distinctive architectural features such as siding, cornices, brackets, entablatures, shutters, columns, and balustrades. The preservation and repair of wooden features protects the historic character of Key West architecture. Replacement siding on contributing structures must match the original siding.*

### **Wood Exterior Guidelines:**

1. Materials for repair of historic wood architecture are:

- Wood weatherboard, clapboards or lapped siding of appropriate dimensions
- Wooden vertical board and batten siding with -1"x2" or 1"x3" battens
- Wooden horizontal novelty or drop siding



2. Non-wood sheathing materials such as fiber-cement siding, "hardi-board" or other non-traditional cladding may be used only on new structures, non-contributing structures or non-historic additions to contributing structures if the dimensions of these materials are compatible with the dimensions of the original fabric and if it has a smooth texture that does not exhibit fake, exaggerated wood grain. Exterior siding should be painted.

### **Decorative Elements and Details**

*Exterior architectural detailing contains much of the architectural craftsmanship, which characterizes historic integrity and should be preserved. Distinctive features include construction elements such as doors and windows as well as hardware, pediments, decorative woodwork, column and post details and other design characteristics.*



1. The *introduction* of exterior features including windows, stained glass, doors, brackets, architraves, railings, exterior staircases or gingerbread or cut out detailing, which cannot be documented as pre-existing, should be avoided and are not appropriate on publicly visible elevations.
2. New wood exterior features that are *incompatible* in architectural detail, size, scale, material and color are not appropriate.

## **BUILDING EXTERIORS – MASONRY**

*Although the most common building material in Key West is wood, numerous historic masonry structures of stone, brick, concrete or stucco are located in the historic zoning districts, especially in the commercial sectors.*

*Masonry features such as brick cornices, stone window architraves, masonry pediments and terra cotta brackets contribute to the historic significance of Key West masonry structures.*

*Masonry surfaces such as textured stucco and patterned brick are distinguished architecturally and historically by different bonding styles, jointing techniques, surface treatments, brick types and colors. Although masonry is extremely durable, it can be permanently damaged by poor or improper maintenance, application of non-permeable coatings, and harsh or abrasive cleaning techniques.*

1. Masonry features must be repaired using accepted and recognized preservation techniques that avoid harm to original historic fabric. Masonry surfaces will not be cleaned using *abrasive* sand or water-blasting techniques or other abrasive techniques which accelerate the aging and deterioration of the historic building.
2. Masonry surfaces may be cleaned using *non-destructive chemical cleaning* compounds approved by state and federal preservation architectural preservation staff.
3. *Non-permeable coatings* shall not be used on historic masonry structures.
4. *Replacement materials* such as brick, stone, ornamental concrete blocks, and stucco must be similar in color, dimension, density, texture and pattern to original historic masonry fabric.
5. If a portion of historic masonry is too deteriorated to repair effectively, it may be replaced on an in-kind basis using existing physical evidence to guide the work. The replacement portion should resemble the original as closely as possible in all details including texture, color, placement, mortar, pattern, dimension and density.
6. *Physical evidence* guiding the repair or replacement work may include the actual portions of surviving masonry fabric, historical photo-documentation, verifiable historic descriptions or new designs based on the original which are compatible with the size, scale, material and color of the historic building.
7. Masonry joints must be *re-pointed* using materials compatible in color, consistency, permeability and texture. Mortar that is deteriorated should be removed by *hand-raking* the joints carefully.

## **BUILDING INTERIORS**

Alterations to the interior of historic public spaces such as banks and hotel lobbies, auditoriums, theatres and public offices; the interior of any property individually listed on the National Register; or of the interior of a property that was the location of a historical event, are subject to HARC review, to promote reuse and prohibit the irretrievable loss of the interior historic fabric.

## ROOFING

Many historic structures in Key West have metal shingle roofing. Other common roofing materials include metal V-crimp, and conventional asphalt shingles. Roof replacements should be done on an in-kind basis, with the new roof matching the materials used previously, unless HARC believes the replacement material to be more suitable than the existing roofing material. Roof form and secondary features such as dormers, chimneys, and other details are important in defining the architectural style of the building.



1. Historical roofing materials such as metal shingles *should be preserved* when possible. If replacement is necessary, similar metal shingles must be used, not inappropriate roofing materials such as V-crimp metal. If a roof can be shown to have been made of another material such as wood shingles or slate, it may be replaced with that material. V-crimp roofs may be replaced with metal shingles.
2. Conventional modern roofing materials such as asphalt shingles, V-crimp, or composition roofing may be used on non-contributing structures, provided that they do not detract from the characteristics of nearby historic properties.
3. Roofing materials and forms used in new construction must be *visually* compatible with the existing historical and architectural context of the streetscape and neighborhood.
4. *The form and configuration of a roof must not be altered* in pitch, design, materials or shape unless the resulting changes would return the roof to a verifiable and appropriate historical form. Original features such as scuttles, chimneys and roof porches should not be removed or altered.
5. The public view of the roofline should not be altered by the addition of new features such as dormers, scuttles, vents or skylights. Such features may be allowed on roof surfaces not visible from a public right-of-way.
6. Fascia, soffit, cornice and bracket elements shall not be altered or removed unless it can be documented by photographic or other verifiable historical evidence that they were not historically accurate in form and placement.
7. The use of standing seam as a replacement or as a new roof material for non-historic commercial or governmental buildings may be considered by the commission. This consideration will be based on the exposure of the roof to its urban context as the new roof cannot take precedence over historic surrounding buildings. Additionally, the seams must have a low profile with finished side edges and gutters. Low profile seams, which are typically 1 inch or less in height, are designed to be less pronounced compared to traditional standing seam profiles. This design approach offers a more subtle, less obtrusive appearance while effectively managing water drainage, making

it an appropriate choice for buildings within historic contexts where minimal visual impact is preferred. Finish color shall be silver mill or white.

The proposed roof replacement will be assessed in terms of its mass and scale, to ensure compatibility with the surrounding historic fabric. The evaluation will focus on preserving the architectural character of the historic district, as outlined in the city's historic preservation standards. In cases where a standing seam metal roof has been installed without a permit, approval from the HARC Commission is required if seeking to replace in-kind.

## ROOF SECONDARY STRUCTURES:



### Gutters

*Gutters on historical buildings in Key West were often recessed under the roofline. Many of these historical gutters have been neglected and have deteriorated. The installation of modern metal gutter systems is detrimental to the appearance of historic architecture and should be avoided unless its design minimizes interference to architecture and the gutters will actually prevent water damage.*

1. Gutters must be installed so as not to detract from the design and architecture of the structure.
2. The installation of gutters must *minimize damage* to the historic fabric of the structure and should not radically change, obscure or destroy character-defining features, materials, or finishes.
3. Gutters originally installed as an integral part of roofing system (i.e. enclosed box drainage) should be *maintained and retained* whenever possible.
4. The half-round gutter style is most appropriate for buildings constructed *prior to 1900*.
5. Either the half-round or “ogee” style of gutter may be appropriate on structures erected *after 1940*.

### Dormers

*A dormer addition must be in scale and harmony with the building’s design.*

1. New dormers may be installed to replace historical dormers when they can be substantiated by documentation or as additions to noncontributing buildings.
2. Dormer design must be *compatible* with building style (similar in style to dormers normally found on that type building in Key West). Roof pitch and materials of dormer construction should match that of the original structure closely.
3. Dormer *size must be in proportion* to the building and its roof. Oversized or undersized dormers are inappropriate.
4. Generally, dormers on 19<sup>th</sup> century buildings were designed *with a gable roof*. Dormer additions to bungalow-style structures generally had a shed roof.
5. The juncture of a dormer roof with the main roof should be *below the ridgeline* of the main roof.

## **Solar Collectors**

HARC is supportive of the citizens of Key West awareness of sustainability and energy efficiency issues. The retention and adaptive use of historic buildings preserves the materials, embodied energy, and human capital already expended in their construction. The reuse of buildings is one of the greener practices in the overall promotion of sustainability.

HARC believes that energy conservation in historic buildings can be accomplished responsibly without compromising the qualities that define their historic character. In an effort to promote the reduction of carbon footprint and energy conservation HARC suggests the following recommendations to our citizens: use of energy rated appliances and mechanical equipment, reuse and use of existing cisterns, preservation and reuse of as much historic materials as possible, planting trees and installation of insulation materials on ceilings, roofs and walls.

1. HARC supports the introduction of new and emerging technology for renewable energy but will seek to achieve this by ensuring equipment is installed without permanent detriment to the historic fabric already established in the district and the least visual impact to buildings and streetscapes HARC's goal is high performance conservation with low public visibility. HARC recommends applicants exhaust all other ways of reducing the carbon footprint before putting forward applications for the installation of solar devices.
2. Any proposal to install solar energy collectors shall be based on a hierarchy of preferred locations starting with roofing not visible from public streets, then locations within rear gardens or on pergolas and only if none of these are viable because of orientation or overshadowing will HARC consider schemes which involve collectors on roofing areas or other locations visible from public streets.
3. Any proposals that include collectors and/or related equipment and cabling visible from public streets will be required to show (by way of calculation of energy outputs) that it is not possible to achieve similar performance from equipment located away from public view.
4. Installations shall not exceed power generation greater than that reasonably needed for the property. All applications must contain calculations of power outputs and on energy retained.
5. Character defining features of existing buildings (i.e. roofline, chimneys, and dormers) shall not be damaged or obscured when introducing new roof or exterior wall-mounted energy conservation systems.
6. All energy collection equipment shall be screened or hidden to the greatest possible while still achieving maximum function and effectiveness.
7. On pitched roofs, solar collector arrays shall run parallel to the original roofline and shall not rise above the peak of the roof. On flat roofs, solar collector arrays shall be set back from the parapet edge or wall/ roof conjunction and may be set at a slight pitch if not highly visible from public streets.
8. All energy collection equipment shall be considered part of the overall design of the structure. Color, shape and proportions of the solar collection array shall match the shape and proportions of the roof. Single installations on single-plane roofs are preferable to disjointed arrays or arrays on multiple roof planes. If more than one array is needed, it shall be limited to one panel section on each side of the structure if the arrays cannot be placed on a rear location. Scattered or disjointed arrays are not appropriate.
9. All energy collection equipment shall not be mounted to project from walls or other parts of the building.

## **Scuttles and Skylights**

1. Plastic dome skylights are inappropriate in the historic district.
2. Original wood roof windows, scuttles and skylights should be retained and repaired wherever possible.

## **Widow's Walks and Roof Decks**

Roof decks were not typical on 1 or 1 ½-story primary structures. They may or may not be appropriate for two-story buildings, depending on the individual circumstances and characteristics of the building.

1. Widow's walk additions and roof decks must be compatible in scale and design with the existing structure.
2. Historical evidence for the prior existence of a widow's walk must document any request for construction of a widow's walk on a contributing structure.

## **Guidelines for Windows, Storefronts, Shutters and Window Protection**

### **Intent**

It is the intent of the Historic Architectural Review Commission to recognize the installation of energy savings devices pursuant to F.S. 163.04, while balancing the interests of preserving the historic essence of Key West's historic district. HARC specifically finds that these measures will serve to allow for the installation of such devices that also have the benefit of assisting homeowners and businesses in wind mitigation insurance credits, which also serves to reduce the cost of ownership in Key West, in compliance with F.S. 163.04(4). Considerations of financial hardship shall also be made pursuant to Sec. 102-188 of the Code of Ordinances.

### **Windows**

Windows are a character-defining element and a significant architectural component of every historic building in Key West. Historically, most residential and mixed-use frame vernacular buildings built prior 1945 had wooden, double sash true divided-lite windows in a variety of configurations such as, 6 over 6, 2 over 2, 3 over one, 4 over 4, or 1 over 1. Wood muntins for true-divided-lite windows were predominantly 5/8" and 7/8" thin. Casement wood windows were also used but less frequently. Commercial and institutional buildings generally had steel double sash, casement, or projecting windows. In 1945, new window types, such as metal or glass jalousies as well as awning windows were manufactured, making their availability a popular option for new construction or replacement for old windows.

The location of a window, visual characteristics, materials, proportions, details, and its opening dimension are significant elements that are taken into consideration when analyzing the appropriateness of any design solution pertaining windows.

**Common window types historically used in Key West**



*Double-Hung true divided-lite wood window*



*Casement true divided-lite wood window*



*Aluminum jalousie window*



*Glass jalousie window*



*Awning window*

**Common double sash window configurations historically used in  
Key West**



*1 over 1*



*2 over 2*



*3 over 1*



*4 over 4*



*6 over 6*

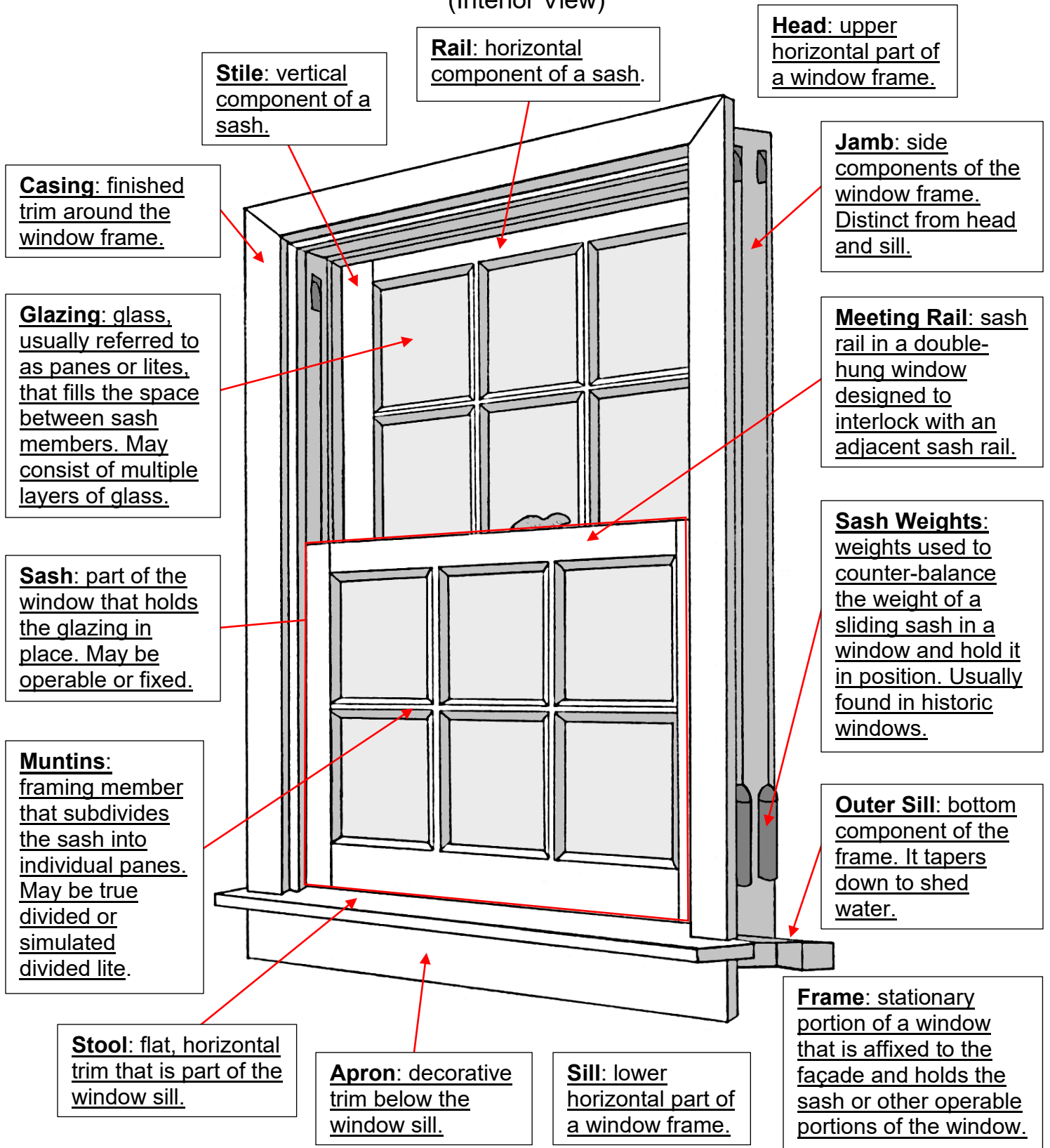
The Secretary of the Interior's Standards Guidelines, which are used as a guide, are formulated using four criteria:

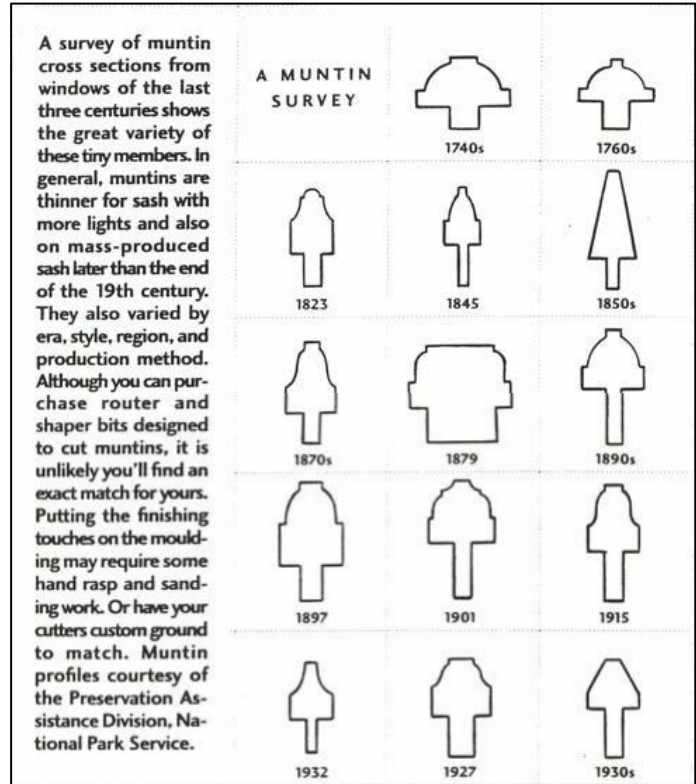
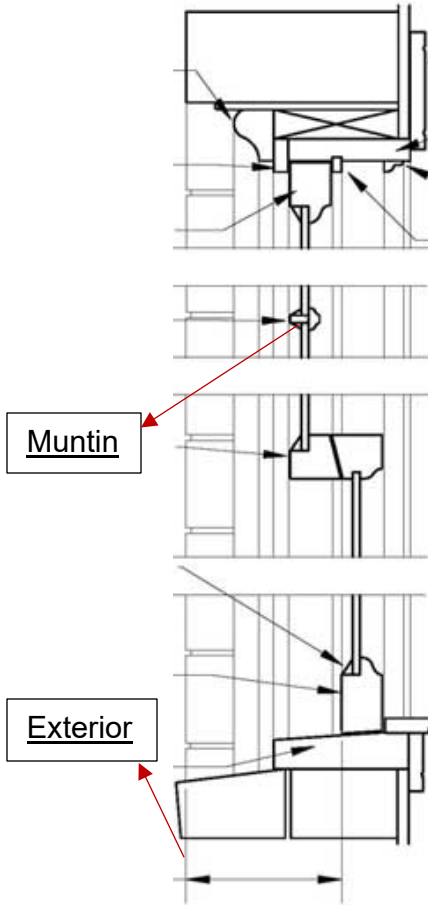
1. Identify, Retain and Preserve – In order to recognize character defining features of a building or structure.
2. Protect – Character defining features that makes the building, structure, or site significant and/or unique.
3. Repair – In order to maintain a historic feature and therefore the integrity of a building or structure.
4. Replace – When no other alternative is feasible or appropriate to preserve a character defining or historic feature.

HARC encourages the retention and restoration of historic windows and their components, including historic glazing, frames, hoodmolds, weights and pulleys, sashes, muntins, hardware and any decorative element significant to the historic character of the window. Continuous maintenance shall include making the window weathertight by re-caulking, painting, and replacing deteriorated elements in-kind, all while maintaining operable sashes. The more historic fabric a building can retain the more accurate information it can yield.

However, in Key West we also have the potential impact of natural hazards which increases the risk of loss, damage, or destruction of historic buildings. In an effort to mitigate the vulnerability to historic windows and to minimize visual impact of code compliant window protection, HARC has adopted these guidelines to assist our Citizens. The goal is to achieve resiliency whilst minimizing any adverse impacts to the historic character of a building and the district.

## Double-Hung Window Diagram (Interior View)





**Double hung wood window section**

**Muntin profile survey**

**Courtesy of National Park Service**

**A. Guidelines for window and transom window replacements:**

1. All reasonable steps shall be taken for historic windows on buildings individually listed in the National Register of Historic Places shall be retained and preserved. If replacement of windows is requested an assessment of the conditions of each window will be required. If it is determined that any window has lost more than 55% of its historic fabric, a replacement will be considered. The new unit shall replicate the historic window, including configuration, details, design, dimensions, material, and color. Impact resistant windows matching dimensions, configuration, design, detail, materials, and color are an

acceptable alternative as replacement. Tinted or colored glazing on elevations visible from the primary right of way is not permitted unless original glazing was historically tinted or colored. Considerations will be made for smoke-colored tint pursuant to F.S. 163.04. Frames and muntin grids that match the same material, dimensions and profiles of the historic window are required on the exterior of the glazing, if the design includes such grid.

2. Historic stained-glass windows must be maintained, preserved, and restored. All reasonable efforts shall be made to protect them from deterioration. Replacement of any components must match existing in design and materials. Elements used for any reinforcement must match profile and color of existing to match and blend. For stained-glass transom windows protection to meet codes shall be done on the interior surface to allow full detailing to read from the exterior.

The installation of permanent glazed storm windows to the exterior of stained-glass windows is highly recommended. Design documents required for these storm windows must include installation methodology and a section showing the storm window and the stained-glass window. All reasonable measures will be followed to minimize the impact of the storm window protection.

3. Replacement windows on principal street or lane elevations or secondary elevations visible from a street or lane of buildings that were built prior to 1945 shall match windows of the same period of the building, including design, configuration, detail, dimensions, materials, and color, as verified through documentation of existing or photographic evidence. Impact resistant windows matching dimensions, configuration, detail, design, materials, and color are an acceptable alternative. Tinted or colored glazing on elevations visible from the primary right of way is not permitted unless original glazing was historically tinted or colored. Considerations will be made for smoke-colored tint pursuant to F.S. 163.04. Laminated or insulated glass with non-reflectivity is acceptable, but spacers between layers of glass must match exterior muntins in color and

dimension when applicable. For buildings where original windows were steel, aluminum windows are acceptable substitution. Details, including muntin profiles, exterior reveal, and frame proportions shall match period units. Tinted or colored glazing on elevations visible from the primary right of way is not permitted unless original glazing was historically tinted or colored. Considerations will be made for smoke-colored tint pursuant to F.S. 163.04. Muntin grids that match the same material, dimensions and profile of the window are required on the exterior of the glazing if the original included such grid.

4. Proposals for window replacement for buildings built prior to 1945 with completely altered elevations visible from a street or lane may be of different material other than wood. Window design, configuration, proportions, and color must be harmonious to the building and immediate adjacent structures.
  
5. Replacement windows on secondary elevations not visible from a street or lane of buildings that were built prior to 1945 shall match windows of the same period of the building, including design, configuration, detail, and dimensions, but can be either wood, metal, or metal clad. Impact resistant windows matching dimensions, configuration, detail, and design are an acceptable alternative as replacements. Tinted or colored glazing is not permitted unless original glazing was historically tinted or colored. Considerations will be made for smoke-colored tint pursuant to F.S. 163.04. Laminated or insulated glass with non-reflectivity is acceptable, but spacers between layers of glass must match exterior muntins in color and dimension when applicable. For buildings where original windows were steel, aluminum windows are an acceptable alternative. Details, including muntin profiles and reveal shall match historic units. Muntin grids that match the same material and profile of any replaced historic window are required on the exterior of the glazing if the original included such grid.

6. Replacement windows on buildings or additions that were built in or after 1945 can be of different types, particularly buildings with jalousie and awning windows. Impact resistant windows, either wood, metal, or metal or composite clad, with matching opening dimensions, are an acceptable solution as replacements. The use of double glass or insulated glass with non-reflectivity is acceptable. Tinted or colored glazing on elevations visible from the primary right of way is not permitted unless original glazing was historically tinted or colored. Considerations will be made for smoke-colored tint pursuant to F.S. 163.04. Window units shall be set within openings in a manner to avoid the unit becoming flush with the exterior wall.
7. Replacement windows on buildings and additions constructed under a State of Florida Building Code must meet current Codes. Efforts shall be made to use window units harmonious in design with adjacent historic buildings, particularly on visible elevations from a public right-of-way.
8. The use of a window that is visually incompatible to the historic appearance of building or that obscures, damages or destroys character-defining features of a contributing or historic building is not allowed.
9. Applications for window replacement must include, as minimum documentation, photos of existing windows, a drawing of the new window showing proportions and dimensions, type of window, manufacturer, type of glazing, pane configuration, material, muntin profile, and color. Location of each window and dimension of exterior reveal must also be included as part of the application. For window replacement in buildings individually listed in the National Register of Historic Places or for historic buildings with unique windows additional information may be required.

B. Changes to window openings:

1. The addition or alteration of the location or size of original window fenestrations on contributing or historic buildings is not allowed, unless the Historic Architectural Review Commission finds that the alteration will not adversely impact character defining elevations of a building. This also applies to alteration of a historic window fenestration in order to install doors. Restoring the original location and dimensions of fenestrations is highly advised.

The addition or any alteration of location or size of original window fenestrations on elevations not visible from the street may be considered appropriate if character defining features and historic material is not lost or jeopardized by the new proposed design.

2. For a contributing or historic building where a new use requires emergency escape and rescue openings such changes in fenestration dimensions and / or locations shall be considered on secondary elevations not visible from the right-of-way. All proposed alterations to accommodate emergency egress shall require historic architectural review commission approval.
3. Fenestration sizes in contributing or historic buildings shall be maintained. Dropped ceilings, new interior walls, or additional floors shall be undertaken only if the work maintains the exterior reading of the openings and glazing.
4. Changes in window fenestrations on non-contributing or non-historic buildings shall be made in a manner that will be harmonious to the building and surrounding built environment.

#### C. Energy savings for existing windows

Existing windows, whether historic or not, can be modified to increase their efficiency and function without damaging the character of a building. The use of storm panels, interior insulating shades, interior insulation panels, and other interior window coverings are some of current available alternatives that can

reduce energy gain and loss without the need of replacing existing windows. Window films with no reflective finish such as smoke-colored tint may be another alternative to consider. New technologies, such as ceramic window films that do not change the color of an existing window glazing when viewed from outside may also be considered and encouraged considering F.S. 163.04. In all cases a sample of the product applied to the existing glass will be required as well as technical data available for the product.

When special circumstances require opacity on a window, for a specific use of a building or space, and no alternative options listed in the first paragraph of the energy savings for existing windows section can be met, the applicant must present a sample of the proposed alternative and reasons why other solutions cannot meet the use requirement. These cases will be evaluated on their own merit, and on an individual basis, by the Commission.

Applications for window tint/film or windows shall be considered and approved by HARC staff if appropriate in all instances that meet HARC guidelines and/or F.S. 163.04. The HARC application fee for window tint/film shall be \$55.00 with an inspection fee of \$27.00. This fee can be revised by Resolution of the city commission.

## **Storefronts**

Storefronts are character-defining features of a commercial building. Storefronts are large, glazed areas on the ground floor and are intended to provide visual access to patrons. Traditional and historic storefronts in Key West are comprised of architectural elements such as bulkheads or solid panels at the base of the display window, recessed entrances, transom windows above the display window, columns, and lintels. Historic storefronts shall be preserved as they are part of the character in the historic commercial/ mixed use corridors. Of significance, if a building is to be internally sub divided with different operational businesses, the totality of the frontage elevation shall be kept reading as one. The following link from the National Park Service Preservation Briefs is a resource of how to preserve historic storefronts; <https://www.nps.gov/tps/how-to-preserve/briefs/11-storefronts.htm>

1. Replacement storefronts of buildings built on or prior 1945 shall match the historic storefront including design, dimensions, and any frame detail profile. Impact resistant storefronts matching dimensions, design and frame details and materials are an acceptable solution as replacements. Tinted or colored glazing on elevations visible from the primary right of way is not permitted unless original glazing was historically tinted or colored. Considerations will be made for specific building use or for smoke-colored tint pursuant to F.S. 163.04. The use of double glass or insulated glass with no reflectivity is acceptable.
2. Replacement storefronts of buildings built after 1945 may be of a different design, and dimensions. New design shall not adversely alter rhythm and patterns found in immediately adjacent historic buildings. Impact resistant storefronts are an acceptable solution, as replacements. Tinted or colored glazing on elevations visible from the primary right of way is not permitted unless original glazing was historically tinted or colored. Considerations will be made for specific building use or smoke-colored tint pursuant to F.S. 163.04. The use of double glass or insulated glass with no reflectivity is acceptable.
3. The use of films with no tint and no reflectivity can be an alternative solution to retrofit storefronts for energy efficiency. New technologies such as ceramic window films that do not substantively change the color of an existing window glass may also be considered and are preferred so long as they have an energy savings rating equal to or better than colored tint. In all cases a sample of the product applied to the existing glass will be required as well as technical data available for the product. Samples shall be evaluated in situ.

## Guidelines for Architectural Shutters

Architectural shutters are character-defining features of the historic buildings in Key West. The term *architectural shutters* refer to rigid window treatments that hinge on the sides or the top of a window or door. Architectural shutters may be operable or fixed and are often used today as a way to enhance the appearance of a building. Historically, shutters were used for protection, privacy, light control, ventilation, and, in some instances, in place of fenestration.

Buildings in Key West traditionally had operable louvered or solid board shutters, while some commercial or institutional buildings had steel shutters. The most common architectural shutter types in Key West are side-mounted louvered or solid board shutters, and top-mounted Bahama shutters. Louvered, solid board, and steel shutters have been used in Key West since the late 1800s, while Bahama shutter installations have been used since the early 1900s.



*Louvered shutters*



*Solid board shutters*



*Bahama shutters*



*Steel shutters*

1. Historic shutters should be retained, repaired, and preserved whenever possible. Substitution of new operable units (meeting wind codes) shall be considered.
2. If existing historic shutters are too deteriorated to repair, they should be replaced on an in-kind basis with functional shutters of similar design made of materials that are appropriate to the structure. Replacement shutters should be designed to fit the proportions of the window openings. The design of replacement shutters should be based on physical evidence of original shutters (if existing) or photographic documentation of the specific building or buildings of a similar style.
3. New shutters proposed on buildings that have no existing shutters should be of an appropriate design and material to the architecture and age of the building.
4. Aluminum or composite shutters that are appropriate to the architecture and age of a building and which do not stand out in the surrounding context may be allowed on some non-contributing structures and in new construction where appropriate.

5. Non-functional, decorative shutters on elevations visible from any street on contributing buildings are prohibited.

## **Guidelines for Window Protections and Storm Shutters**

Since architectural shutters are mostly utilized today for aesthetic purposes, homeowners need alternatives to ensure their window and door openings are protected, especially during storm season. Storm shutters and other window protections differ from architectural shutters in that their purpose is to safeguard and not necessarily to provide aesthetic value. There are several window protection and storm shutter options available today, but not all are appropriate to be used in the historic district due to their visual and physical impact.

Elements that should be considered when choosing a window protection system include visibility, impact on historical integrity, product approvals or ratings, ease of installation and use, cost, and availability. The below guidelines are for acceptable window protections and storm shutters for buildings within the Key West Historic District and buildings outside the Historic District that are considered contributing. As new storm protection products are made available, staff shall make evaluations with the Historic Architectural Review Commission input.



*Metal/polycarbonate storm panels*



*Hurricane fabric/abatement screen*



*Accordion shutter*



*Roll-down shutters*



*Storm window*



*Plywood panel*

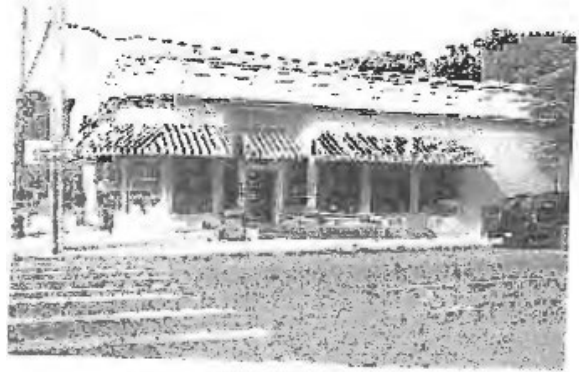
1. In addition to traditional shutters, code-compliant removable hurricane and storm panels that are stored when not in use during a storm are an allowed alternative for ensuring the safety of historic structures. These panels are usually made of metal or clear polycarbonate. Tracks and channels for removable shutters must be painted to match the existing surface paint colors. Removable panels are only permitted for use when a tropical storm or hurricane advisory is in effect or when there is a threat of a significant weather or climate event.
2. Hurricane fabric, also known as wind abatement screening, is an allowed and lightweight alternative to hurricane panels. The fabric can be easily folded and shall be stored when not in use during a storm. The anchors used to fasten the fabric over the fenestration must be the same color as the existing surface paint colors or should be as inconspicuous as possible. These fabric screens are only permitted for use when a tropical storm or hurricane advisory is in effect or when there is a threat of a significant weather or climate event.
3. Roll-down and accordion hurricane shutters may be allowed on new commercial structures and may be appropriate on other types of buildings

when not visible from public streets or lanes, or when reasonable efforts are made to conceal the casing from public view. These shutters may be considered for residential or commercial structures when the casing is reasonably concealed, or it is installed in the interior.

4. HARC does not regulate the temporary use of sheets of materials such as plywood, polycarbonate, acrylic, or glass as a means of protection during a storm. However, these protection systems can only be used when a tropical storm or hurricane advisory is in effect, when there is a threat of a significant weather or climate event, or only temporarily when there is a need for protection during construction or when a window has been broken.

## AWNINGS

*Canvas awnings were an important design element in traditional storefronts, serving as a transition between the storefront and its upper stories. They added needed shade and color to a business district. Traditional striped awnings were sometimes used historically in Key West's residential neighborhoods as well as on commercial streetscapes. Retention or replacement of historic awnings is recommended. Replacement awnings should replicate the original design.*



1. The installation of *awnings on residences* should not obscure character-defining features of a contributing structure. If dated historical photo documentation over fifty years old can be produced that demonstrates awnings existed on the structure or a similar building, *awnings in a style similar to those depicted* may be considered appropriate and approved.

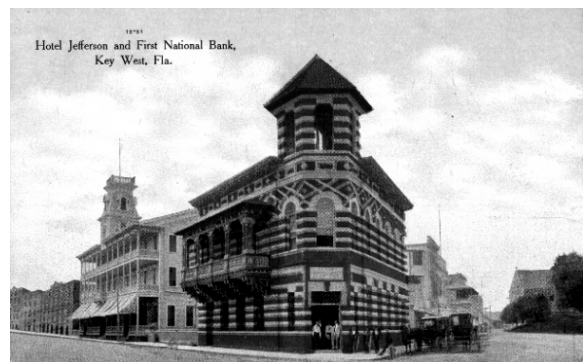
2. Canopies extending over walkways from the entrances or fronts of buildings to the public sidewalk will be reviewed on a case-by-case basis.

3. A *standard street awning* should be mounted below the cornice so that the valance is eight feet above the sidewalk elevation and projects out no more than two-thirds of the width of the sidewalk.

4. *Awning covers and canopies* shall be made of canvas or other compatible materials; aluminum or other metal awning coverings and canopies are not appropriate in historic districts.

5. The awning should *reinforce the frame of a storefront* but not cover the space between the second story windowsills and the storefront cornice.

6. If a *flat canopy* exists, it can be dressed with a one to two-foot awning valance.



7. Awnings should be constructed in proportion to the entryway and should be compatible with the design of the structure and adjacent streetscape. Awning shape should follow the shape of the window opening.

8. *Signage for awnings, canopies and coverings* will be evaluated in consideration of the total number of signs used or requested by an establishment. If awning signage is permitted, *lettering* which extends half of the height of the valance is allowed. (Key West Land Dev. Regulations, Article XVI: Signage and advertising).

9. The *overall design and architectural appearance* of the building, including proposed and existing awnings and signage, will be considered in determining the appropriateness and compatibility of the specific installation request. Any proposed awning or signage should be designed to fall within ten percent of the average ratio existing on adjacent historic buildings.



10. *Free-standing, fabric-covered structures including carports, open pavilions, tents or storage shelters* (visible from the public right-of-way) are typically not recommended on publicly visible elevations. Character-defining elements such as the forecourt relationship of a building to the street or the construction of new elements between an historic building and the street should be avoided. Fabric covered structures cannot be erected without a permit.

## **ENTRANCES, PORCHES & DOORS**

*The alteration or removal of important character-defining features such as entrances, doors, doorways, and porches can damage the architectural integrity and beauty of an historical building and is not recommended. Entrances and their decorative elements should be retained, repaired and preserved because they define the historic character of a building. Important features include railings, columns, pillars, balustrades, pilasters, hardware, fanlights, transoms, sidelights, door openings and surrounds and stairs.*

1. The *removal or enclosure of an historic entrance* or open front porch or side porch on publicly visible elevations of a contributing building is not appropriate; nor is the use of louvers, glazing, screening or a permanent enclosure of any kind permitted.

2. The enclosure or alteration of porches on non-publicly visible or non-character-defining elevations may be appropriate so long as the proposed enclosure would not adversely affect the historic integrity of the structure or the surrounding district and provided it does not radically change, obscure, or destroy character-defining spaces.
3. Entrances and porches with deteriorated portions must be repaired with materials *that replicate the original features as closely as possible* using physical or historical evidence as a guide. The construction of transoms or sidelights is allowed if they were an original element of the entrance.
4. A completely deteriorated porch may be rebuilt on a *board-for-board* basis based on physical or historic documents.
5. Materials used to repair entryway elements should *match the original fabric* as closely as possible in quality and durability (i.e., through use of cedar, cypress, redwood or pressure-treated wood) because exposed front elevations decay easily.
6. Single-story porches may not be altered or raised to two stories, nor may open roof decks be built on the roofs of one-story porches.
7. Porch reconstruction on contributing buildings *must duplicate the original entryway* and porch and be compatible in design, size, scale, material and color with the historical character of the building.
8. New porches constructed on noncontributing buildings must be compatible in scale and design with other original porch styles on its streetscape or on similar nearby buildings.
9. Doors must be *six or four-paneled wood doors* for 19<sup>th</sup> century residential buildings, unless historical documentation indicates otherwise. Two-panel wood doors are suitable for buildings with Greek Revival detailing. Some late 19<sup>th</sup> century and early 20<sup>th</sup> century buildings used horizontal paneled or half-glazed doors.
10. Larger commercial or residential structures may use *paired entry doors* if appropriate. Wooden doors with clear or etched glass ovals, jailhouse, metal, ironwork or Belair entry doors are not appropriate.
11. French doors may be *appropriate for side and rear entrances* but are generally not acceptable as front entryways on residential structures.
12. Sliding glass doors are *not appropriate* for use on any publicly visible façade of a contributing historic structure.
13. Exterior staircases are allowed on front elevations only *if they existed historically*. Repair of exterior staircases must be on a board-for-board basis with all features replicated; concrete replacement stairs are not allowed.
14. Upgrade or rebuild historic stairways to meet current health and safety regulations and improve stair height and width to meet code requirements but *preserve elements or original design* including balusters, newel posts, and railings.
15. *Retain and repair existing porch elements* such as historic posts, columns, balustrades and other features when possible.
16. Replace deteriorated porch elements with new elements *compatible in size, scale, design, and material* with originals.

## RAMPS

*Many commercial structures must comply with ADA requirements. Some historic structures may be exempt if they are contributing buildings within a National Register of Historic Places District or if their integrity would be harmed by the construction of handicap facilities.*



1. Commercial and residential structures may comply with ADA requirements by constructing *ramps on less publicly visible elevations* using wrap-around ramp designs to achieve the needed grade changes.

2. Ramps should *harmonize with the scale and architectural features* of the building.

3. Ramp details should *complement but not match* exactly original balustrade and railing details of staircases or porches.

4. Ramps should be *concealed with landscaping whenever possible*.

## FOUNDATIONS & LATTICE INFILL

*Traditional Key West houses were built off-grade on a foundation raised on piers, which were usually constructed of limestone, brick or concrete. Wood lattice or vertical strip infill was used to screen the crawlspace beneath the flooring.*

1. Infill between piers shall be of *standard diagonal or box lattice or of vertical strip design*.

2. Typically *only one type* of infill per site is appropriate.

3. Solid infill is *not historically appropriate for most historic structures*.

4. Foundations should be *repaired or replaced to match original foundation size and appearance*.



# *Exterior Colors*

## **TRADITIONAL COLORS OF KEY WEST**

**Doors:** White, black, red, dark green, natural finished wood  
**Exterior Siding or Body:** white, pastels, light gray, beige, buff  
**Exterior trim:** white or off-white  
**Porch ceilings:** light aqua, light blue, white  
**Porch decking and steps:** gray, green, white  
**Lattice:** dark green or white  
**Foundations:** natural or gray  
**Wood fences & gates:** white  
**Iron fences & gates:** dark green or white  
**Masonry walls & fences:** white, beige, gray  
**Railings, balusters & porches:** white  
**Roofing, metal:** silver paint  
**Roofing, asphalt:** gray, white, black  
**Shutters:** white, black, gray or dark green

*When choosing colors, try to select a combination that will highlight the architectural details of the building. Typically, one color for the body and one for the trim will bring the architectural details into focus. Additional colors may be appropriate for subtle highlighting (i.e. porch ceilings, porch floors, foundations, etc.)*

*HARC recommends saving paint chips of significant contributing historical buildings so that a paint analysis may be done to determine the appropriate historic colors.*

*While the majority of wood frame buildings in Key West were historically white or unpainted, the use of muted colors maybe approved. The above colors are recommended by HARC as appropriate within the historic zones. Other colors may be used if supported by historical documentation, or by evidence of underlying paint.*

### **Bahama Village**

*In an effort to visually preserve the cultural heritage of the Bahama village area, (whose boundaries are set forth in the City's Bahama Village Community Redevelopment Plan), the contemporary addition of brighter Caribbean colors may be acceptable within this sector of the Historic District.*

## **PAINT PREPARATION TECHNIQUES**

Abrasive or harsh chemical paint removal methods cause permanent damage to historic structures. Surface cleaning in preparation for painting shall always be accomplished by the gentlest means possible to avoid damage to historic fabric.

1. *Hand-scraping, sanding and the use of passive thermal devices such as heat guns* (not blowtorches) is recommended or preferred.
2. Rotary power sanders or sandblasting must *never be used* to remove paint from historic buildings as it will prematurely age wood. Sandblasting to achieve a weathered “natural” wood effect is *prohibited*. High-pressure water blasting of historic structures is discouraged because of the *high probability of permanent damage* to the structure.
3. Detachable elements such as shutters, doors, decorative features and columns *may be temporarily removed* for chemical paint removal.
4. The use of *preservation-quality paint removal chemicals* in the form of paint removal poultices, pastes or solutions applied in place is encouraged. Materials should be applied according to the manufacturer’s recommendations.
5. Masonry should be cleaned *only to halt deterioration or remove heaving soiling* prior to repainting. Masonry surfaces must be cleaned using gentle methods such as low-pressure water washes using diluted detergent and chlorine with natural bristle brushes.
6. *Remove old paint only to the next sound layer whenever possible*. Removal of crazed or cracking old paint with gentle methods is recommended. A flat vibrating sander may be used sparingly to even out scraped and uneven surfaces.
7. *Spot priming* with a latex or oil-based primer on bare or newly exposed wood is recommended to encourage the adherence of new paint to surfaces.

## **ADDITIONS AND ALTERATIONS ON CONTRIBUTING, NON-CONTRIBUTING, AND NON-HISTORIC BUILDINGS AND STRUCTURES**

### **INTRODUCTION:**

These guidelines are intended to assist in the decision-making and evaluation of appropriate design that includes the alteration and additions to a building or structure. An addition, for the purpose of these guidelines, is an attached structure to a principal or secondary building on a site. That attachment can be through a connecting element or by partially or fully embedding the new structure to an existing building. An addition may require full or partial demolition of existing architectural elements or may directly obscure existing fabric.

Many of the contributing structures and buildings within the historic district have evolved through time with additions and alterations that were considered necessary at their time of construction. Over time, some of these additions have acquired historic significance in their own right and as such, they must be retained and preserved. Any changes to significant existing additions should be approached with the same care and sensibility as alterations and additions to the main building or structure.

In many cases, an addition is not historically significant or it was so poorly constructed that it is damaging the building where the addition is attached. Sometimes an addition detracts from the architecture of the original building or overshadows a portion of, or the whole, building to which is attached. In these cases, the removal, replacement, or alteration of the addition may be considered if it is replaced with a new addition that is compatible and is subordinate to the principal building, or not reconstructed so as to restore the historic building footprint.

The Secretary of the Interior's Standards and Guidelines, as well as the National Park Services Preservation Brief 14, are essential tools to assist in understanding when alterations or additions are appropriate for a building and its site. In order to design an appropriate addition, it is paramount that the following principles are achieved:

- Preserve significant historic materials, features and forms;
- Be compatible with the existing building or structure and surrounding context;
- Be differentiated from the historic building in a subtle manner that respects the historic context.

These guidelines will be used for the review of proposed additions made to any building or structure within the historic district, including contributing, historic non-contributing and non-historic structures. They are also intended for the review of proposed additions to contributing buildings that are located outside the historic zoning districts. Where noted, certain design guidelines apply primarily to alterations to contributing structures.

#### **ANALYSIS OF EXISTING BUILDING AND STRUCTURES ON SITE:**

Before starting the design process for an addition, it is important to study the current interior space and any existing accessory structures on the site, determine if rearrangement of the interior is possible or may be a better solution rather than altering the exterior of a building. The principle here is to minimize irreversible exterior changes to the three dimensional footprint of an existing building. If the solution for more space requires an addition, then, how minimal can that alteration be in order to accommodate the needed space? In most cases, additions to historic and contributing buildings involve the destruction of historic fabric, such as walls, roofs and structural components, which are important to preservation efforts. Additions may also alter the mass and symmetry of a building and they can negatively affect the scale and proportions of a structure, the relationship of a building to its neighbors, and in consequence, additions can jeopardize a building's historic architectural character and value, as well as surrounding buildings.

When designing an addition it is important to respect and preserve all character defining and distinctive elements of the existing building and site, and to consider:

1. Have any existing additions acquired historical value and significance?
2. How much historic fabric, including but not limited to walls, windows, doors, roofs, structural components are required to be destroyed in order to accommodate the addition?
3. How is the basic form and scale of a building intrinsic to itself and its adjacent structures?
4. Which are the primary and secondary elevations?
5. What existing components of the building contribute to its character?

Additions should be complementary to the original building, and they shall also be clearly but subtly differentiated from the original structure to avoid confusion about the historical record and age of the building. Additions should reflect the on-going history of a building and shall be clearly read as part of its development over time. It is always important to understand that a new use to a historic building shall require minimal changes.

**GENERAL GUIDELINES:**

The following guidelines are based on the Secretary of the Interior's Standards and Guidelines for Rehabilitation for Historic Buildings, which are adopted by Ordinance in the Land Development Regulations:

**Guideline 1: Additions shall require no or minimal changes to the character defining features of a building and its site.**

**Guideline 2: The removal of historic elements or material or the alteration of a feature that characterizes a building or its site must be avoided.**

**Guideline 3: Additions that create a false sense of history by the introduction of conjectural elements or other elements from another building are not appropriate.**

**Guideline 4: Additions to a historic building that have acquired historic significance shall be retained and preserved. If an addition is deteriorated to a point that it cannot be salvaged, it may be rebuilt and shall match the original addition in design, color, textures, and visual quality.**

**Guideline 5: Additions to a building must be designed in a manner that if removed in the future, the essential character defining features and the integrity of the form of the building and its site will be unimpaired. Whenever possible it is preferable to create a small connector or use an existing non-historic rear addition to attach a new addition.**

**Specific Guidelines:**

As described before, additions are considered alterations to an existing building and to the site. Additions are also new construction and as such, compatibility of the new element with its context is paramount in the preservation of the property. A compatible addition is a

new structure that will fit harmoniously and be sensible to the building to which it will be attached and to its immediate surrounding context. An appropriate addition is one that requires minimal destruction of historic fabric, does not obscure character-defining features of a building and its site, and possess an adequate size, scale and massing in relation to the existing building.

The following principles and guidelines will assist through the planning and design process when an addition is the only feasible alternative for the new use:

Location	Proportion
Height	Rhythm
Massing	Building form
Materials/ Textures	Scale
Alignment	Setbacks
Colors	Reversibility or Removability

Assertive design techniques may be incorporated into new additions in order to create an appropriate structure, new additions must be secondary to the building, its site and the neighborhood.

**Location** - The location of existing buildings on their site and on the urban grid makes the building more or less exposed to the pedestrian experience. A new addition shall take into consideration the existing building form, as well as primary versus secondary elevations.

**Guideline 6:** Any proposed addition shall be attached to less public elevations. Whenever possible, additions shall be attached to the rear or least conspicuous side of an existing building. On a corner lot, an addition shall be located to be unobtrusive when viewed from either adjoining streets.

**Guideline 7:** Additions proposed on the front of a contributing or historic structure are prohibited unless factual evidence for the building or structure in question proves the contrary. The Commission will make a determination if the addition is appropriate to the structure, its site, and surrounding context based on submitted evidence.

Proposed rooftop additions on a contributing or historic building or structure can be a difficult and challenging task since they can destroy historic fabric as well as compromise the integral form, massing, and scale of the building and its roofline. Dormer additions to contributing or historic buildings can also negatively affect the form and character of a building.

**Guideline 8: Additions proposed over an existing contributing or historic building or structure is prohibited, unless the proposed addition is attached over a non-historic portion of the building and it is not visible from any street.**

**Guideline 9: New dormers proposed for contributing or historic buildings must not be visible from any street or lane. Dormer proportion, scale, and mass shall be similar to historic dormers found on similar buildings.**

**Guideline 10: Elevating a contributing or historic building or structure in order to build a new addition under the existing structure is prohibited.**

**Height and Scale** - A proposed addition can overwhelm and outsize the structure to which it is to be attached. Designing an addition that is taller than the main building usually diminishes the character of a historic building.

**Guideline 11: Additions to contributing and historic buildings shall limit its size and scale in relationship to the historic building. The addition shall be lower than the original building height.**

When designing an addition to a building that is larger and taller than the adjacent buildings it is important that the addition be harmonious to its surrounding context. Adding a structure that dominates and overwhelms adjacent buildings is inappropriate and contrary to preservation standards. Breaking the scale and height will help make an addition more compatible with surrounding structures.

**Guideline 12: Additions shall not dominate neighboring properties.**

**Building Form and Massing-**When planning an addition, it is important to understand the building form and massing. Building form is the overall shape of the structure, including exterior walls and roofs as well as elements that protrude like dormers, porches, chimneys and previous additions. Massing refers to the bulkiness of all components that conforms the building form. Any new addition to a building shall complement its form and massing. A new addition can lower its mass by creating different volumes and roof heights that relates to the principal building on the site and its adjacent neighboring structures.

**Guideline 13: New additions must have a similar building form found in the existing structure. New addition massing shall be similar or smaller than the massing found in the existing building and adjacent structures.**

**Guideline 14: New additions shall incorporate architectural forms found in the main building and surrounding structures. For additions to contributing or historic buildings, the use of building forms that are foreign to the existing building and adjacent historic structures are prohibited.**

**Guideline 15: The addition of roof decks over pitched roofs or the removal or partial removal of a roof in order to accommodate a roof deck is prohibited. The introduction of parapet walls in order to make a roof accessible for human occupancy is prohibited. The addition of a widow's walk when pictorial documentation does not support that it was original to a building is prohibited.**

**Guideline 16: The addition of a second floor front or side porch or the expansion of an original front porch on a contributing structure visible from any street is prohibited, unless it can be proved by pictorial evidence that the porch and its proposed configuration was original to the building.**

**Guideline 17: Roof forms of contributing buildings cannot be altered if that portion of the roof is visible from any street.**

**Guideline 18: The design of an addition in order to attach two contributing buildings is discouraged. If the addition is found appropriate, it shall be located on a less conspicuous location, and shall not obscure any portion of the original historic fabric.**

**Guideline 19: The new addition must keep an appropriate massing and form and must preserve and maintain the building-to-lot proportion found on adjacent lots.**

**Proportions and Rhythm-** All proposed additions must respect the existing proportions of the building to which it will be added. Proportion is the relationship of height and width found in each elevation of a building. The term proportions can also be applied to each individual architectural component found on a building's elevation; windows, doors, porches, solid walls, etc. Rhythm is the pattern that is created on a building's elevation; for example, the height, and width of windows and doors, and their relationship to solid portions of the wall, the columns of a porch and the spacing between them. These are some of the many relationships between architectural elements that create a rhythm on a building.

**Guideline 20: Expanding the existing building form and massing on a contributing building in order to add height to exterior walls and raising the roof is not an appropriate design solution.**

**Guideline 21: Proposed additions that alter the existing proportions and rhythm of a contributing building are prohibited. The installation of bay or picture windows or the introduction of any architectural element that alters the rhythm and proportions of a contributing building is prohibited.**

**Guideline 22: New additions must incorporate similar proportions, window and door sizes, and rhythms found in the main building. The installation of windows or doors that are visually incompatible with the existing building is discouraged.**

**Alignment and Setbacks** - These two principles are related to the location of an addition. A failure to consider how the new structure will relate to the existing building form and site and context patterns, can create an incompatible and inappropriate design. Alignment is how the main components of the addition are positioned in relation to the existing building. Setbacks are how much distance an addition will have to the original building and its components and to surrounding structures. Alignment and setbacks are design principles that can be used to differentiate new additions from the main structure. They are also used to prevent that an addition be visible from streets or lanes, and to reduce its impact on the historic resource and the surrounding context.

**Guideline 23: Additions at side elevations to contributing buildings are rarely appropriate since they alter the symmetry and balance of a historic building. If proposed, they shall be set back as far as possible from the street and shall not obscure original or historic walls, window fenestrations, or roofs, and should be no larger than 30% of the original floor area.**

**Guideline 24: The use of same wall plane or cornice height on a proposed addition to a contributing or historic building is not recommended.**

**Guideline 25: Additions to non-historic and non-contributing buildings shall respect existing patterns and setbacks found in adjacent buildings. New additions on non-historic and non-contributing structures that overshadow or diminish the historic character of contributing adjacent buildings is prohibited.**

**Materials, Textures and Colors** - These three principles contribute to the building's character, appearance and visual perception. Typically, materials, textures, and colors for a new proposed addition should match or complement those found in the existing building as well as adjacent structures. New materials, textures, and colors do not necessarily need to be the same as the existing, but shall be harmonious.

**Guideline 26: New materials, textures, and colors for new proposed additions that stand out from a contributing building or its neighbors are prohibited. If a new**

**addition for a non-contributing structure proposes materials, textures and colors different from the main building, all these elements need to be harmonious and similar to the ones found within the adjacent urban context.**

**Guideline 27: Changing historically used materials and textures on contributing buildings in order to match a proposed addition is prohibited.**

**Guideline 28: The use of materials in new additions that are incompatible with materials found in the existing building, or that can create chemical reaction or decay to the historic fabric is prohibited.**

**Reversibility or Removability** - This principle is one of the most challenging design elements on an addition; the removal and destruction of historic elements of a building, including structural components that are not visually exposed to the exterior are irreversible. Once a historic component is lost, it may be duplicated, but its value in terms of uniqueness, craftsmanship, or age is gone forever. Reversibility or removability relates to how to limit the impact of an addition on a historic building so that the original structure is not compromised if a new addition is demolished or removed in the future. This action will protect the integrity of the resource.

It is important to understand that many historic buildings had undergone through rehabilitation or maintenance process, where original historic fabric may have been replaced. Usually finishes like siding, or roofing may not be the original materials, but the wall size, location and roofline, as well as their structural components, are still original to the building.

**Guideline 29: The destruction and demolition of original elements of the building in order to accommodate an addition must be minimized.**

**Guideline 30: Ideally, new additions should be attached to non-historic existing additions or to secondary extremely altered facades of a contributing building.**

**Guideline 31: The use of a recessed, small scale hyphen on a secondary elevation of building, to differentiate the original structure and the new addition is highly advised.**

**Guideline 32: The removal of non-historic additions that have altered character-defining features or that have changed the original three-dimensional footprint of a building is highly advised.**

**Guideline 33: Returning a building to its original state by the removal of alterations that have obscured, enclosed, or disguised character-defining features is highly advised.**

### **EVALUATION BY GUIDELINES**

The following questions are a tool to help understand if a proposed project for new additions is likely to be consistent with the new additions and alterations guidelines. If all answers are “yes”, the new proposed addition probably meets the preceding guidelines. **These questions are not intended to create a final determination of a project.**

1. Is the proposed addition the only and last resource on the site to accommodate the minimum space for the proposed use?
2. Does the proposed addition require minimal or no destruction and or obstruction of character defining elements of the existing building?
3. Is the new addition differentiated from the existing building while not reading as part of the original structure, but respects its context?
4. Is the proposed addition not visible from any streets or lane and located in a least conspicuous side of an existing building?

5. Is the proposed addition designed in a manner that if removed in the future, the essence and character defining features of the original building are not destroyed?
  6. Is the proposed addition compatible with the scale, massing, proportions, and height of the original building and surrounding structures?
  7. Does the introduction of the proposed addition still preserve the original building's form and proportions?
  8. Is the new addition subordinate to the original building? Are the selected materials, textures, and colors compatible with the original building and adjacent structures?
  9. Does the new addition respect and preserve the original building form, including but not limited to rooflines, walls and protruded architectural elements?
  10. The new addition does not drastically change the original building and its site, and it does not overpower the original building or any adjacent structures?
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## **HARC GUIDELINES FOR NEW CONSTRUCTION IN THE HISTORIC DISTRICTS**

### **IN THIS SECTION**

- Application
- Introduction
- Context
- Compatibility
- Street and block patterns
- Building scale, form and massing
- Building height, width and proportion
- FEMA impact
- Front porches on residential properties
- Roof shape, widow's walks and dormers
- Materials: roofs, walls, windows, and doors.

### **APPLICATION**

New construction is a sign of economic health and vitality and it can take many forms including:

- New primary buildings built on vacant sites or lots where an existing structure has been approved for demolition;
- Additions to existing buildings; and
- New secondary structures, such as garages, sheds or other outbuildings.

These HARC Guidelines for New Construction will replace and supersede any and all existing guidelines governing new primary and secondary structures including, without limitation, the guidelines entitled "Additions & Alterations/New Construction on pages 36-38a of the HARC guidelines enacted in May 14, 2002, and amended in March 12, 2010.

These will apply to new buildings of all occupancy, use, and construction types located within the historic planning zones of Key West. These guidelines are effective in September 16, 2016.

Prior to embarking upon briefing for or the design of a new construction or addition project, the HARC encourages property owners to develop an appreciation of the unique architectural character of Key West and its neighborhoods and allow that understanding to inform their design. The HARC does not require that historic properties be “copied” in new construction, but operates to support new construction of high-quality design and to ensure that such construction is sympathetic to its distinctive surroundings.

## **INTRODUCTION**

This section addresses how to incorporate new construction without sacrificing the qualities that make the historic areas of Key West unique and how new development can harmonize with existing historic context without disrupting it.

The GNCA's are informed by: a) The U.S Secretary of Interior's Standards for Rehabilitation<sup>1</sup>(“Secretary's Standards”); b) the National Park Service's Preservation Brief 14<sup>2</sup>; c) the work of The Preservation Society of Greater Philadelphia<sup>3</sup>; d) the works of noted

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<sup>1</sup> Set forth with explanation and interpretation in §V of these Guidelines. Note the Secretary's Standards do not expressly address new construction; however, reference thereto can enhance the ability to evaluate compatible new construction.

<sup>2</sup> Preservation Brief 14: New Exterior Additions to Historic Building: Preservation Concerns initially published in 1986 and revised in 2010. Preservation Brief 14 does not address new construction in historic districts; however, it offers insight into how to evaluate infill projects from the standpoint of how they impact the character of the historic districts in which they are located. The historic properties must remain predominant and the historic character of the district should be retained. Generally, the same recommendations for compatible new additions apply equally to new construction.

<sup>3</sup> Sense of Place: Design Guidelines for New Construction in Historic Districts published in 2007.

preservation architects<sup>4</sup>; e) the guidelines governing other historic districts<sup>5</sup>; f) myriad articles, essays and opinion pieces advocating various philosophies of new construction in historic districts and, not least g) appreciation of and respect for the character, appearance, cultural value and sense of place embodied in the built environment of Key West's historic districts. **The result is a conservation ethic that prioritizes the fabric and character of the whole over individual design preferences.**

They seek to promote an approach toward new construction and additions that recognize Key West's ever evolving; historic districts have the ability to accommodate change without losing their character. This is particularly important in the Old Town Historic District that was included on The National Register of Historic Places in 1971. In 1983, the district boundary was expanded.

The primary goal of the Secretary's Standards is to preserve and protect the existing historic context. Two of the Secretary's Standards are particularly relevant to new construction:

1. Preserve Historic Character: New construction should not destroy any remaining historic materials, features, or special relationships that characterize a property or setting.
2. Differentiate Old from New: A visual distinction should be made between old and new work. An informed observer should be able to distinguish between the new and the historic. While the difference may not be readily ascertainable to the public at large, it should not require a trained professional to recognize a contemporary interpretation of an historic style.

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<sup>4</sup> Including, without limitation, *The Future of the Past, A Conservation Ethic for Architecture, Urbanism and Historic Preservation* by Steven W. Semes © 2009 and *Preserving the World's Great Cities: The Destruction and Renewal of the Historic Metropolis* by Anthony Max Tung © 2001

<sup>5</sup> Notably, but not exclusively, New Orleans, LA and Salt Lake City, UT

Even in an historic district, each building site has unique characteristics and vocabulary. Compatible development can have a positive impact on a neighborhood because it can bring into beneficial use redundant sites, provide new land uses and additional floor space thereby helping to maintain and enhance the appeal of an area. Incompatible development, by contrast, can compromise an historic district's desirability and integrity.

It is not the intent of these guidelines to dictate specific architectural styles or design "solutions" because what might be appropriate at one site may not be appropriate at another. That said, there are nevertheless local styles of building that can be extrapolated into new designs that sustain the historic patterns. Designs based on traditional architecture found in the district or invention within the same or related style are approaches to design which are most likely to result in development which will sit harmoniously beside neighboring structures. The purely "modernist" styles (e.g. Bauhaus, Brutalism, European Internationalism, Minimalism, etc.) were intended to oppose that which preceded them and thus are unlikely to be compatible with an historic district firmly grounded in late 19<sup>th</sup> and early 20<sup>th</sup> century aesthetics. Inspired by the search for unprecedented solutions and unique gestures, modernist structures, marvelous as they may be, reject and therefore do not complement or harmonize with antecedent traditions. Modernist elements may; however, be incorporated if the overall structure remains in keeping with the surrounding built environment. Areas in the historic district, where the urban block have lost their historic fabric, may more readily absorb a greater degree of modernist design influence if fundamental design principles are followed.

## **GUIDELINES**

All new construction must comply with the City of Key West's Land Development Regulations and building codes. The design principles below are intended to help residents, contractors, architects and others develop new construction projects that are compatible with their historic surroundings.

**Guideline 1: Acceptable proposals will be compatible with the size, scale, color, texture, material and character of the district, sub-area or block and designed so that when completed the urban context in which it stands will not be jarred by the look of the new building. New buildings shall not overshadow the historic properties around it.**

**Guideline 2: Acceptable development may be designed in a variety of architectural styles, so long as the design preserves or enhances and reflects the sense of place and creates a continuity of character of the area.**

**Guideline 3: Proposals that are based on traditional architecture must avoid creating a false sense of history.**

**Guideline 4: Many recent modular homes brought to the historic districts lack a level of detailing (e.g. lack of window reveals) and do not have the proportions of the vernacular style they seek to mimic. Proposals that do not have appropriate proportions or architectural detailing of that style of property are not allowed.**

Proposals must respect the distinctive character of the immediate area by following the existing scale, height, building and roof forms, rhythm, proportions and materials. New development can achieve compatibility with nearby architecture through setback, roof pitch, and shape, building materials, windows, and doors, ratio of solid vs. void, height, width, and massing. It must be visually harmonious with adjacent buildings and public spaces.

**This chapter addresses one of the common challenges facing historic districts: how to incorporate new construction without sacrificing the qualities that make older buildings and neighborhoods so distinctive.**

## CONTEXT

High ground was at a premium on a small island vulnerable to hurricanes, tropical storms and their attendant storm surge. Consequently, Old Town evolved with primary streets on a grid pattern with secondary streets, or lanes, leading to the interior of many blocks where additional homes are sited. For the surrounding neighbors these interior homes create a streetscape in addition to that of the main grid.

Key West has a variety of built forms, styles, and typologies<sup>6</sup> that vary from area to area. For example, the size, street relationship, and buildings typology in the Caroline, Fleming, and Southard Streets differ from those buildings found in the Meadows. The residential properties in the Casa Marina area contain a greater number of more modern homes on larger plots – and the commercial corridor along Duval, parts of Whitehead, Truman and White have their own characteristics.

Old Town Key West derives its vibrant urban and architectural qualities through diversity. There are well-defined residential areas, with small lanes, slow traffic streets, and small-scale houses. In many of these residential areas, we still find a corner structure that is used as a neighborhood store. On primary corridors, the streets are wider, houses are of a larger scale, and commercial, institutional, and governmental buildings create a more contrasting urban façade when it comes to mass, scale and building heights.

Today's commercial corridors were designed as mixed-use corridors where residences, commercial, institutional, and governmental buildings were built. Through time the demand for commercial space, tourism growth, and the need for more dwelling units, single family homes were readapted for commercial uses, or sub-divided as apartments or

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<sup>6</sup> Reference in these guidelines to "typology" means how the function of the building is articulated through its exterior design - by its form and architectural expression. As an example a building designed and built as a church and readapted as a house still looks like a church and will be considered a church for the purpose of these guidelines.

transient use. Still the character of those many historic readapted homes is residential in nature. Residences that were built on historic mixed-use corridors are setback from the front lot line and have front yards. Where dwelling units were located on corner lots, most of the time, they also have a side street setback.

Many commercial buildings were built with zero setback, with retail use on the first floor and residential on the upper. Exceptions to this urban characteristic are historic gas stations, governmental buildings and a great majority of religious buildings. Commercial buildings located on corners on historic residential context, known as corner store also were designed with zero setbacks on the front and side property lines. During the middle of the 1940's the profuse use of automobiles created the need for parking areas on commercial buildings and consequently front and side street yards became open. Since historically the urban façade was not disrupted with large open spaces for parking lots it is not appropriate to create new parking areas on front or side street yards.

Historically, residential structures are one, one and a half, two and two and a half-story, frame structures, either with front or side gables. Sizes and scale of houses varied, depending on their location; houses on lanes were traditionally smaller in size and height than houses fronting a street. Due to their small lot condition, houses built in lanes tend to have minimum front yards. Houses facing mixed-use corridors have larger front setbacks and their scale and size is larger than homes found in strictly residential areas. As an example, in the residential area that is known today as Casa Marina there are larger plots where the main house has larger front and side yards, and in many cases a carport was built on the lot.

Originally, residential buildings had their front façade oriented towards the main street with the majority having full width front porches. Front porches are either one story or two stories, depending on the configuration of the house.

The development of Key West as an urban center did not conform to any specific regulation where institutional and governmental buildings were built on specific zones dedicated to

such uses. Historic institutional buildings such as religious structures, hospitals, lodges, and schools as well as governmental buildings, such as courts, city halls, customs, and post office, among others, were built throughout the urban grid. Many of those buildings have survived through time and have been readapted to new uses; others still have the same use. Certainly, the scale, mass and height and sometimes materials, found in institutional and governmental buildings differ greatly from buildings that were built as single-family houses or commercial structures. These types of buildings are taller and truly create the skyline of Old Town Key West and can be found next to a commercial or residential structure.

The construction of the overseas railroad, the completion of the overseas highway and aerial trips positioned Key West as a major tourist destination. Conversion of single houses or apartment buildings into hotels was common in the first half of the 20<sup>th</sup> Century. The demand of transient lodging bloomed and with it, buildings dedicated to fulfill the needs of tourists visiting a sub-tropical island. The 1940's and 1950's can be considered a boom period of this typology in Key West. The majority of the hotels are concentrated towards the south portion of the district. As an emerging typology, hotel designs did not follow the traditional architectural vocabulary found in frame architecture; rather the modern movement with an emphasis on the use of the car influenced them.

No one single urban block within the historic district is equal; that is why it is paramount to understand the specific context and surrounding buildings when designing a new structure. For the purpose of the guidelines all existing readapted buildings and structures will be considered as they were intended originally, since their scale, mass, setbacks have no relationship to their actual use. This means that churches, houses, carports, etc. that are now or are to be occupied for a different use will still be considered as how they were originally built.

## COMPATIBILITY

A new building must relate to the essential characteristics of the district and setting and complement the character with creative yet compatible new design. Such characteristics would include the way in which a building is located on its site, the manner in which it relates to the street and its scale, height, massing, form and materials.

**When these design variables are arranged in a new building to be similar to those seen traditionally in the area, visual compatibility inevitably results.**

These basic design relationships are more fundamental than the details of individual architectural styles. It is possible, therefore, to be compatible with the historic context of the district, while creating a design that is identifiable as being newer than the historic buildings of the area.

Buildings that are *compatible* take cues from their immediate context. They attempt to respect—rather than overwhelm or detract from their surroundings. That means, for example, that a compatible new building is not significantly taller, or shorter, than the buildings around it; and does not present a blank wall to any street. The new building site orientation and location maintains a relationship to the urban block, similar to same surrounding typology structures. Compatible buildings may continue a pattern of alternating front doors and windows that reflect the historic rhythm, or they may follow the cornice/eaves lines of adjacent buildings, or use a combination of elements. The design principles and recommendations detailed in this section illustrate ways to achieve compatibility without copying or mimicking existing historic buildings.

Because compatibility is about responding to context, it is crucial to begin with a thorough understanding of the visual and physical characteristics that uniquely define a particular setting. Character-defining contributing historic structures are especially important to study when contemplating new construction include building height and width, building form

and massing, setbacks, orientation, facade composition, architectural elements, roof configuration, and materials, among others.

When formulating design proposals consider, for example, the buildings in the immediate vicinity. Are they one story tall or two? Are they narrow with pitched roofs, or are they wider in relationship to their height? Are they built on slabs, or raised off the ground? Are they set back the same distance from the sidewalk? Are the entrances on the front facade or are they around the side? Are the windows and doors' head jambs aligned? Do they have porches? Are there any driveways, carports, or garages? Are the majority of surrounding buildings CBS stucco or wood frame?

## **STREET AND BLOCK PATTERNS**

Most of the city's historic districts were first developed prior to, or during the early years of the automobile and generally buildings have a strong pedestrian orientation. This pedestrian orientation is reinforced by uniform setback patterns, clearly visible facades, narrow driveways and parking areas that are generally to the side or rear of buildings – if indeed any exist at all.

The site design shall maintain and reinforce the pedestrian orientation of the neighborhood by continuing the pattern by which buildings and other site elements relate to the street. In Old Town there is typically minimal visual separation between the public and private realm with active street facades, where open front porches and doors and window fenestrations create a transition between the street and the interior spaces of a home. When it comes to commercial buildings, their facades are mostly on zero front setback with large storefront openings and entry alcoves that recess from the front plane of the main facade.

When designing a new building, the historic settlement patterns of the district and context must be respected.

**Guideline 5: New construction proposals for sites on public or private lanes shall be subject to the same review criteria as construction proposals sited on the grid pattern streets.**

**Guideline 6: A new building shall be situated on its site in a manner similar to directly adjacent historic buildings of the same typology. This includes consideration of building setbacks, orientation and front and side yards open space. This guideline also applies to new buildings where their adjacent context is non-historic. For residential development, acceptable proposals must be located on the site no further forward than the front façade set back of existing adjacent property.**

**Guideline 7: The front and the entrance of a primary structure must face the street. Where the width of a lot does not allow a front entrance, the new building front façade shall not be solid and must include openings and fenestrations that cannot be obscured by any architectural element. A new building must be oriented parallel to the lot lines, maintaining the traditional grid and development pattern of the block.**

**Guideline 8: New development must maintain and reinforce the human scale and pedestrian orientation of the neighborhood by continuing the pattern by which buildings and other site elements relate to the street.**

**Guideline 9: Acceptable development must keep an active frontage and through space planning encourage the visual link between public and private realms. Where front porches are part of the established context the new design must incorporate such architectural feature.**

**Guideline 10: Proposals that include garages or carports visible from the public realm can only be located on a site where carports and garages exist on**

**adjacent properties. In any other location, any garage or carport must not be visible from the public realm.**

## **BUILDING SCALE, FORM AND MASSING**

Building form refers to the shape of major volumes while massing refers to the overall composition of the major volumes, its overall “bulk” and how it sits on the site. New buildings with similar form and massing to adjacent construction help the new building to be compatible with the surrounding neighborhood.

**Guideline 11: New buildings must be of a similar scale, form and massing to buildings on adjacent sites of the same land use.**

**Guideline 12: Roof forms, bays and other projecting elements shall be similar to those of same land use found on the block of the proposed building.**

## **BUILDING HEIGHT, WIDTH, AND PROPORTION**

A building’s height and width determine its overall size. However, the appropriateness of a building’s size depends on its context. New buildings with similar height to width proportions will create a building compatible with the surrounding neighborhood.

*Scale* refers to how one perceives a building’s size in relation to adjacent properties. A building that towers over its neighbor may be described as over-scaled, whereas a diminutive building that is significantly smaller than adjacent structures may appear to be under-scaled.

**Guideline 13: New buildings should generally be consistent with the existing height of buildings of same land use in the district, sub-area and/or immediate block. Buildings at the corners of major named and numbered streets, may exceed the height of adjacent buildings, particularly if there is a prevailing**

**pattern of such height differentiation in the immediate area and adjacent corners.**

**Guideline 14: There must be a consistency of scale and proportion. The width and height of new construction shall be similar to those buildings of the same land use immediately adjacent to it**

**Guideline 15: Notwithstanding Guidelines 13 and 14 the height of proposals must not exceed two and a half stories (see figures 1 and 2 on pages 77 and 78)**

## **FEMA IMPACT**

Increases in the estimated depth of potential flooding and building code requirements can create a conflict in trying to keep development massing below adjacent eaves and ridge heights.

**Guideline 16: When the first floor of a new building has to be higher than existing neighboring structures to meet FEMA standards, floor-to-floor heights shall be reduced, along with a proportionate reduction in width to maintain the established height pattern of neighboring structures and scale of the historic district. Alternately, a second floor may be located partly within a sloping roof form to maintain the established height pattern.**

## **FRONT PORCHES ON RESIDENTIAL PROPERTIES**

Front porches are part of the established context in many of the residential districts. A front porch shall reflect the established pattern and proportion of front porches on the block while having a simplified or contemporary design.

The following guideline applies to front porches on a new residential building.

**Guideline 17: Residential proposals shall include a front porch of broadly the same width as those on adjacent properties. Solid facades with no porches or facades creating a false sense of an enclosed front porch are prohibited.**

## **ROOF SHAPE, WIDOW'S WALKS, ROOF DECKS, REAR BALCONIES AND DORMERS**

The established pattern of roof shapes is an important part of the existing character of the city's historic districts and affects the perception of mass and scale. The roof shape and pitch of a new building must respect those of its neighbors. Introducing a different roof shape, such as a flat roof on a residential structure surrounded by existing homes with pitched roofs would not be in keeping with the existing character of the street.

Commercial buildings typically have flat roofs embellished with cornices or parapets on the façade.

The following guidelines apply to the roof shape on a new building.

**Guideline 18: Use roof forms that appear similar to the established range of roof shapes of same typology in the immediate surrounding area and are compatible with the architectural style of a new building.**

**Guideline 19: Air conditioning, transformers, satellite dishes, mechanical equipment and related access and safety rails etc. installed on the roof must not be visible when viewed from any public domain.**

**Guideline 20: Roof decks and widow's walks are not allowed on new residential development. They may be acceptable in exceptional circumstances on commercial development, where immediate adjacent buildings have the same elements. The use of roof decks, rear balconies or widows walks that clearly jeopardize the privacy of immediately adjacent properties are prohibited.**

**Guideline 21: Any proposed dormers must be compatible and proportionate to the building and its roof. Dormers with a large width that creates a full story are discouraged.**

## **MATERIALS: ROOFS, WALLS, WINDOWS, AND DOORS**

The materials used for walls, windows, sloping roofs, details and other visible elements of historic buildings shall be respected in the design of a new building. In some districts, where most or all of the buildings on a street use the same exterior materials, the new building shall normally use those or similar materials.

Proposals shall avoid large spaces of blank wall or curtain walling on the building's exterior and specifically on elevations visible from any streets.

For new residential buildings, the building's solid-to-void ratio shall echo that of nearby buildings. Solid-to-void ratio refers to the proportion of wall area to window and door area. Upper floors can be distinguished by decreasing the solid-to-void ratio. For example, in a street with predominantly timber sash windows, it would not be appropriate to propose large areas of curtain walling.

Windows shall be set back, typically one to two inches from the siding construction to reflect traditional reveals within the historic district.

On commercial buildings, the design shall also follow traditional storefront design with a street-level facade that is as transparent as possible.

**Guideline 22: Materials used for roofs, walling and windows etc. shall echo those used on the predominant or adjacent historic structures of same typology.**

**Guideline 23: New materials that are similar in character to traditional materials may be acceptable with appropriate detailing. Alternative materials**

**shall appear similar in scale, proportion, texture and finish to those used in historic buildings.**

**Guideline 24: The pattern and proportions of window and door openings establish a rhythm and shall fall within the range associated with historic buildings of same typology in the area including size and reveals. They shall be similar in scale, proportion, and character to those used traditionally in the neighborhood.**

**Guideline 25: Solid to void ratios of walling to windows and doors shall be similar to the typology in the immediate area.**

### **EVALUATION BY GUIDELINES**

The design of new buildings within the historic district can be a challenging task. The preceding guidelines are valuable tools used to review if a project is appropriate or not to the context within which it is intended to be built.

In order to help applicants to understand if their new construction proposal meets the guidelines for new construction the following questions and statements shall be evaluated based on the design and its urban context. If all answers are “yes”, the new proposed building or structure is likely to meet the preceding guidelines. **This is a tool given to help understanding a new construction project and it is not intended to create a final determination of a project.**

1. Does the new building or structure have a similar height to the immediately adjacent buildings?
2. Is the new building or structure sensitive and harmonious to the immediate urban context in which it will be located?
3. The new building or structure does not parody any existing building within the urban block.

4. The new building or structure does not overpower adjacent buildings or structures.
  5. Does the new building or structure maintain the required setbacks and relationship to the street and or site?
  6. For new buildings or structures facing a street, does any façade facing a street maintain similar rhythm, and composition found in adjacent buildings and or same typology?
  7. The new design does not propose a carport or garage that is visible from any street. (Unless the immediately adjacent properties have historic garages or carports)
  8. Does the new building or structure have a similar scale, mass, and form to the buildings immediately adjacent to where it will be built?
  9. Are the exterior materials for the new building or structure similar to those used on the immediate adjacent properties or same typology?
  10. The new building or structure does not include elements such as roof decks, balconies, dormers, roof forms, openings, doors, and windows, among others, that are incompatible or would unnecessarily intrude on the privacy of the immediate adjacent buildings or structures.
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## DEMOLITIONS & RELOCATIONS

*Demolition of historic structures, which alter the nature of an historic district or streetscape, should be avoided. Many structures that appear unattractive and unusable can often be returned to a useful life through planned renovations. Income-producing historic buildings are eligible for historic preservation tax credits (see standard 9).*

1. A contributing historic structure should not be demolished unless its condition is *irrevocably compromised by extreme deterioration*.
2. Demolition permits cannot be granted until *complete construction plans* for the site are prepared and approved.
4. New construction on the site of the former location of a demolished structure shall conform to all setback and easement regulations required of any other new construction.

## SITE EXCAVATIONS

*Excavations of utility trenches, cisterns, and foundations may reveal significant archaeological or historic finds. Report such findings to the City Preservation Planner for guidance and evaluation of the significance of the site. Historical or archaeological materials found on private property belong to the landowner.*

*The City owns materials found on public rights of way. Excavations may produce significant one-of-a-kind historical or archaeological artifacts that could add important information to the historic and cultural record.*

1. Report *archaeological resources* found during excavations to the Preservation Planner.
2. Excavations, whether construction activity is intended or not, *require a building permit*.
3. Construction site excavations that damage landscaping or lot surfaces visible from front sidewalk *must be restored using compatible plantings* and appropriate materials.

## **DECKS, PATIOS, HOT TUBS, SPAS, POOLS AND RELATED EQUIPMENT**

*The installation of pools, hot tubs, spas and related equipment that are located in the front or to the side of a property adjacent to the public right-of-way—excluding rear yards—are not permitted in the historic district, as these modern features detract from the sense of time and place that sets the district apart from modern developments.*

*External areas in front or to the side of properties visible from the public-right-of way are an important contributor to the historic district. The introduction of excessive areas of paving material that exceed over forty percent of a front or street-side yard is not permitted in the historic district.*

1. Wood decking or brick patios are allowed on non-street-side or rear yards. Wood decks must not be built on the front or street-side yard of any building adjacent to the public right-of-way.
2. Wooden decks are not allowed in front of the front façade of a property. If deemed appropriate to be located in a side yard, wooden decks shall be screened with fencing or landscaping. This guideline shall not pertain to landings required by the Florida Building Code.
3. Pools and related equipment proposed in HARC-approved locations must be screened from sight from the right-of-way by use of HARC-approved fence screening.
4. The above guidelines pertain to both in-ground and above-ground hot tubs, spas, and pools, as well as any related equipment.
5. The above guidelines shall not pertain to ponds.

## **OUTBUILDINGS: CARPORTS, GAZEBOS, GARAGES, SHEDS, SHELTERS & ACCESSORY STRUCTURES**

*Construction of excessive outbuildings detracts from the quality of an historic neighborhood and lessens its intended appearance and historical design by taking away areas devoted to landscaping and open space. HARC reviews all new outbuildings, permitting them only if they are compatible.*

The construction of all accessory structures including garages, carports, guesthouses, pools, storage sheds, pool cabanas, studios, and similar structures shall be subject to the following conditions:

1. Accessory structures shall be compatible with the principal structure on the lot in materials, detailing, color, style, design, height, scale and massing.
2. No accessory structure may be built in the front yard of a structure in the historic district.
3. Accessory structures should not exceed the height of the principal building on the site.
4. The design of new outbuildings must be *complementary* to the existing streetscape if they are visible from the public right-of-way.
5. The construction of new accessory buildings such as garages or carports which are highly visible from the public right-of-way are *not appropriate in the historic district*.
6. The addition of "gatehouses" *in conjunction with enclosed walls* or fences is not allowed.
7. The construction or installation of *metal, plastic or cloth covered* garages, storage sheds or other outbuildings is not allowed where visible from the public right-of-way.
8. Pre-existing *historically appropriate outbuildings may be repaired* or restored.
9. Construction of new outbuildings must comply with all criteria for new construction in the Historic District.

10. The design of gazebos or other open outbuildings *should be complementary* in terms of scale, proportion, color finish and details to the primary building. Landscape features including an arbor, trellis or pergola (at least 50% open) will be reviewed on a case-by-case basis.

11. The location of gazebos or other outbuildings is an important consideration and approval may be denied *if the siting is deemed inappropriate or intrusive*.

12. Temporary *pre-fabricated* metal or plastic storage structures are not allowed. Exterior storage areas shall be enclosed by a solid wall with solid entrance and gate. The wall height shall be a minimum of six feet and a maximum of eight feet high. LDR Chap. III article X; 3-10.2.

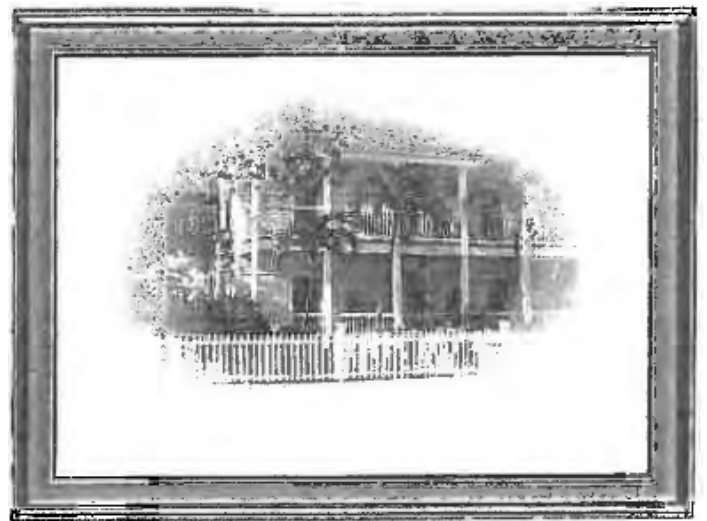
## FENCES & WALLS

*Fences are important elements of the design and character of historic structures and districts. The scale and character of a fence, posts and gates must be compatible with the house and the neighboring structures. Chain link, unfinished block walls, reed fencing and non-vertical fencing are not allowed.*

1. Fencing shall be constructed so the finished face is toward the street or neighboring property.

2. Design and construction of fences or changes to existing fences must be approved and permitted.

3. A picket fence up to 4 feet in height is permitted at the front of the structure; if a building is located on a corner lot, this height should be consistent on both front and side elevations, at least to the rear edge of the structure. Picket fences should be constructed in proportion to historic dimensions.



4. Six-foot high picket fences may be permitted on side and rear property lines only. All front elevation fences shall not exceed four feet in height, unless there is a previous masonry and wood or iron picket combination fence.
5. Solid six-foot fences with abutting vertical boards are permissible on side and rear elevations if adjacent owners have signed notarized statements of agreement.
6. Six-foot fences may begin from the rear of where the façade of the house joins the front porch, or at least ten (10) feet from the front property line.
7. New decorative wooden fences (solid with patterns cut out of the top portion) are discouraged.
8. Traditional historic fencing included wood pickets, wrought iron, concrete and combinations of these materials. Fencing should be designed with respect for the site land environment.
9. Fence heights will be measured from the sidewalk on the front property line. If no sidewalk exists at the front property line, fence height shall be measured from the natural grade from the public right-of-way immediately adjacent to the front property line.
10. Fences erected within the required setback area (i.e., between the property line and the setback line) are subject to the same height restrictions as fences erected on the property line.

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**Approved by City Commission – Ordinance 24-23/ August 8, 2024**  
**DOC Final Order 24-045/Adoption date October 30, 2024**

## **AIR CONDITIONING UNITS, ANTENNAS, TRASH FACILITIES & SATELLITE DISHES**

*HVAC (Heating, Ventilating, and Air Conditioning) units and compressors, television antennas, satellite dishes and garbage facilities can detract from the attractiveness of a neighborhood if installed or situated awkwardly in relation to historic structures.*

1. Exterior HVAC units, antennas and dishes shall be sited in a location *least visible* from the public right-of-way whenever possible. Mechanical equipment should not be located in the front yard of a historic structure.
2. Mechanical equipment should not be located in the side yard of any structure if that side yard is adjacent to a public right-of-way unless the following conditions are met:
  - a: there is no other technically defensible location on the lot for the equipment.
  - b: equipment is located as far from the right of way as feasible.
  - c: equipment is screened from view with appropriate fencing or landscaping.
3. The installation of a through-the-wall or window air conditioner unit *is not appropriate on the front façade* of any building in the historic district. Air conditioners shall be placed in openings that align with the *existing historic window frames*.
4. Air conditioning units, television dishes and antennas should be installed *without causing excessive damage* to the materials or features of a contributing historic building.
5. Exterior air conditioning units, television dishes and antennas should be mounted *out of sight of the public right-of-way* and obscured behind landscaping or fencing whenever possible.

6. *Enclose and screen* trash, garbage and HVAC units with fencing and/or landscaping whenever possible. If possible, garbage facilities shall be placed *out of the public view* when not being serviced.

7. If the preferred siting of an HVAC unit, trash facility, satellite dish, or antenna is considered impractical or excessively expensive to achieve by an applicant, HARC will consider alternative placement locations if they do not detract from the appearance of the structure and the request for an exception is documented.

8. If the preferred placement of an antenna or satellite dish causes interference with the signal, another location may be approved by HARC, if documentation of the problem is provided.

## **PARKING AREAS, LANDSCAPING & OPEN SPACE ENVIRONMENT**

*Inappropriate use of front yards and other historically significant areas detract from the appearance and integrity of the historic district. In order to preserve the historical integrity of historic district streetscapes, landscaping shall be subject to the following conditions:*

1. The past appearance of a property as documented by photographs, drawings, newspapers, government record or archaeological surveys should guide decisions for new work on the site. Changes will be evaluated in light of the past appearance of the property.
2. The most appropriate location for parking in the Old Town Historic District is in the rear and side yards of structures or on the street. Whenever possible, parking should be located in these areas to reduce the impact of parking on historic streetscapes.
3. Parking areas utilizing materials such as tire tread strips, bricks, or pierced paving grid blocks to minimize impermeable paving surfaces such as asphalt or concrete are encouraged, especially on small lots.
4. Features such as gardens, walkways, streets, alleys, plants, trees, open space, fencing and building setbacks which reflect the development of the property should be retained. Large and/or old trees that would be affected by proposed construction must be disclosed to HARC, which shall both encourage their preservation and place the Key West Tree Commission on notice of the proposal.
5. Excessive use of paving, driveways or walkways that cover traditionally open space is discouraged.
6. Traditional lawn and garden landscaping using regional flora is encouraged. Plantings should cover *at least fifty percent* of the front yard (see following list of recommended plant material).
7. Concrete or gravel lawns, front patios and circular driveways are not appropriate.
8. Widening of existing streets, changing paving materials, or creating new parking areas or streets should not affect the relationship of the buildings to their environment and should be compatible with the character of the neighborhood.
9. HARC's interpretation of the above Guidelines 1-8 shall not operate to reduce, limit, or modify parcels permitted parking in the Land Development Regulations.

## RECOMMENDED PLANT MATERIAL

<u>Common Name/Scientific Name</u>	<u>Height</u>	<u>Salt Tolerance</u>	<u>Drought Tolerance</u>
Silver Sea Oxeye/ <i>Borrichia arborescens</i>	2-4 ft.	H	H
Swamp Lily/ <i>Crinum americanum</i>	1-2 ft.	M	M
Christmas Berry/ <i>Crossopetalum Illicifolium</i>	1-2 ft.	H	H
Golden Creeper/ <i>Ernodea littoralis</i>	1-3 ft.	H	H
Blanket Flower/ <i>Gaillarda pulchella</i>	1-1.5 ft.	H	H
Beach Sunflower/ <i>Helianthus debilis</i>	1-2 ft.	H	H
Spider Lily/ <i>Hymenocallis floridana</i>	1-2 ft.	M	L
Keys Spider Lily/ <i>Hymenocallis latifolia</i>	1-3 ft.	M	H
Alligator Lily/ <i>Hymenocallis palmeri</i>	1 ft.	H	M
Dwarf Lantana/ <i>Lantana ovatifolia</i> Var. rec.	7 ft.	H	H
Sea Lavender/ <i>Mallotonia gnophalodas</i>	4-6 ft.	H	H
Inkberry/ <i>Scaevola plumieri</i>	1-6 ft.	H	H
Saw Palmetto/ <i>Serenoa repens</i>	4-8 ft.	H	H
Spiderwort/ <i>Traescantia ohiensis</i>	1-2 ft.	M	M
Sea Oats/ <i>Uniola paniculata</i>	3-5 ft.	H	H
Beach Verbena/ <i>Verbena maritime</i>	.5-1 ft.	H	H
Coontie/ <i>Zamia pumila</i>	1-3 ft.	H	H
Black Calabash/ <i>Amphitecna latifolia</i>	20-30 ft.	H	H
Torchwood/ <i>Amyris elemifera</i>	12-16 ft.	H	M
Marlberry/ <i>Ardisia escallonioides</i>	15-20 ft.	H	M
Butterfly Weed/ <i>Asclepias tuberosa</i>	3-4 ft.	L	H
Locustberry/ <i>Eyrsonima lucida</i>	15-20 ft.	L	H
Beautyberry/ <i>Callicarpa Americana</i>	4-8 ft.	L	H
Spicewood/ <i>Calypttranthes pallens</i>	4-8 ft.	L	H
Jamaica Caper/ <i>Capparis cynophallophara</i>	8-10 ft.	L	H
Rosemary/ <i>Cerotiola erocoides</i>	4-5 ft.	H	H
Cocoplum/ <i>Chrysobalanus icaco</i>	6-8 ft.	H	M
Silver Buttonwood/ <i>Conocarpus erectus</i>	15-30 ft.	H	H
Golden Dewdrop/ <i>Duranta repens</i> (thornless)	12-15 ft.	M	M
Stoppers/ <i>Eugenia spp.</i>	8-20 ft.	H	H
Scarletbush/ <i>Hamelia patens</i>	5-6 ft.	M	H
Dahoon Holly/ <i>Ilex cassine</i>	25-40 ft.	M	M
Joewood/ <i>Jacquinia keyensis</i>	10-15 ft.	H	H
Christmas Berry/ <i>Lycium carolinianum</i>	6-8 ft.	H	H
Florida Mayten/ <i>Maytenus phyllanthoides</i>	18-20 ft.	M	M
Wax Myrtle/ <i>Myrica cerifera</i>	15-20 ft.	H	H

<u>Common Name/Scientific Name</u>	<u>Height</u>	<u>Salt Tolerance</u>	<u>Drought Tolerance</u>
Rapanea/ <i>Myrsine guianensis</i>	15-20 ft.	H	H
White Indigoberry/ <i>Randia aculeate</i>	6-10 ft.	H	M
Necklace Pod/ <i>Sophora tormentosa</i>	6-10 ft.	H	M
Bay Cedar/ <i>Suriana maritima</i>	10-15 ft.	H	H
Strongbark/ <i>Bouyeria Succulenta</i>			
<i>Ovata</i>	20 ft.	M	H
Strongbark/ <i>Bouyeria Succulenta</i>			
<i>Radula</i>	20 ft.	M	H
Gumbo Limbo/ <i>Bursera simaruba</i>	40-60 ft.	M	H
Wild Cinnamon/ <i>Canella winterana</i>	20-35 ft.	M	H
Satin Leaf/ <i>Chrysophyllum oliviforme</i>	30-40 ft.	M	H
Fiddlewood/ <i>Citharexylum fruticosum</i>	15-25 ft.	M	H
Pitch Apple/ <i>Clusia rosea</i>	25-30 ft.	H	H
Pigeon Plum/ <i>Coccoloba diversifolia</i>	25-30 ft.	H	H
Silver Palm/ <i>Coccothrinax argentata</i>	10-20 ft.	H	H
Buttonwood/ <i>Conocarpus erectus green</i>	30-50 ft.	H	H
Geiger Tree/ <i>Cordia sebestena</i>	20-25 ft.	H	H
Lignum Vitae/ <i>Guaiacum sanctum</i>	10-20 ft.	M	M
Bolly/ <i>Guapira discolor</i>	30-50 ft.	M	H
Wild Tamarind/ <i>Lysiloma latisiliqua</i>	40-50 ft.	H	H
Simpson's stopper/ <i>Myrcianthes fragrans</i>	20-30 ft.	H	H
Red Bay/ <i>Persea borbonia</i>	40-60 ft.	M	H
South Florida Slash/ <i>Pine elliotii</i>			
<i>Var densa</i>	80-100 ft.	M	H
Jamaica Dogwood/ <i>Piscidia piscipula</i>	35-50 ft.	H	H
Buccaneer Palm/ <i>Pseudophoenix</i>			
<i>Sargentii</i>	10-15 ft.	H	H
Live Oak/ <i>Quercus virginiana</i>	50-80 ft.	H	H
Darling Plum/ <i>Reynosa septentrionalis</i>	20-30 ft.	H	H
Florida Royal Palm/ <i>Roystonea elata</i>	60-125 ft.	M	M
Sable Palm/ <i>Sable palmetto</i>	50-60 ft.	H	H
Paradise Tree/ <i>Simarouba glauca</i>	35-50 ft.	M	H
Mahogany/ <i>Swietenia mahagoni</i>	35-60 ft.	H	H
Yellow Elder/ <i>Tecoma stans</i>	10-25 ft.	M	H
Key Thatch Palm/ <i>Thrinax morrisii</i>	15-30 ft.	H	H
Florida Thatch Palm/ <i>Thrinax radiata</i>	20-25 ft.	H	H
Florida Thatch Palm/ <i>Thrinax parviflora</i>	20-25 ft.	H	H

**L = LOW**

**M = MEDIUM**

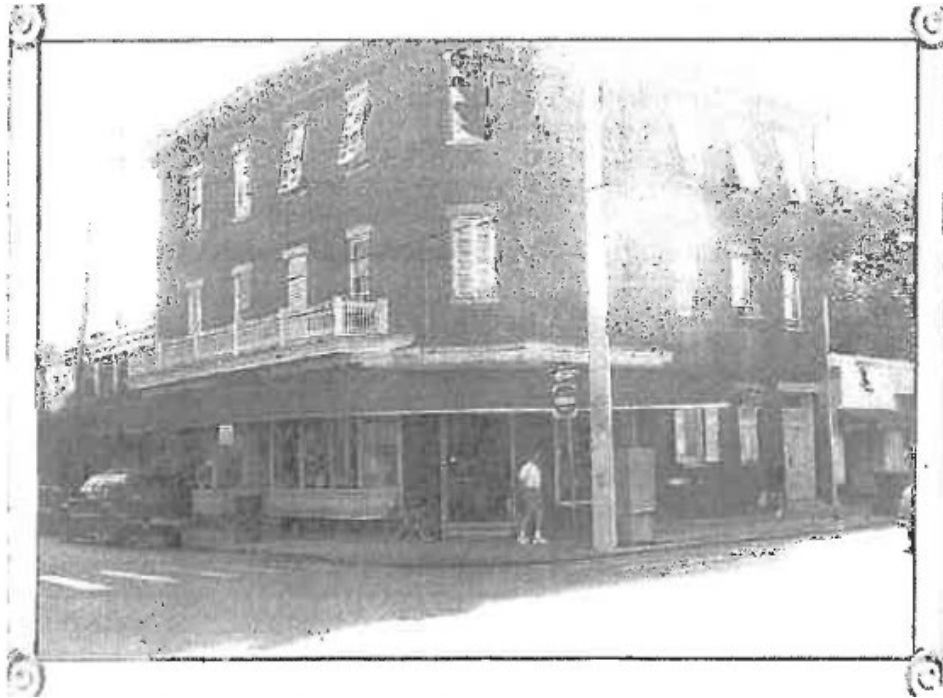
**H = HIGH**

## COMMERCIAL STOREFRONTS & SIGNAGE

*Storefronts are the focus of historical commercial buildings and are very important in defining their overall character. Many of the late 19<sup>th</sup> and early 20<sup>th</sup> century buildings in the commercial hub of Key West's Old Town share a similarity and consistency that create a strong visual impact. Storefronts are often altered to meet the needs of a new business, but careful planning is required to protect the building's architecture and character.*

*Basic storefront design elements include display windows with thin framing, a recessed entrance, a cornice or a horizontal sign panel at the top of the bulkhead, and a low bulkhead which protects the windows and defines the entrance.*

1. Retain and preserve the functional and decorative elements of historic storefronts including windows, doors, transoms, corner posts and bulkheads that define historic character.
2. Historic materials may not be removed from a storefront to create a recessed arcade or a false historical appearance.
3. Awnings and signs must be appropriately scaled and must not obscure, damage or destroy a building's historic character or features. The design, color, and size of awnings must be historically appropriate to the building (see details of awning guidelines).
4. Blinking or chasing lights are prohibited, fluorescent lighting must be baffled, and neon lighting is restricted to historic signage and may not be used as bands or outlines.
5. Doorways must be appropriate to the architecture of the building.
6. A building converted from residential to commercial use must retain its historical features. Excessive use of glass and French doors is not allowed.



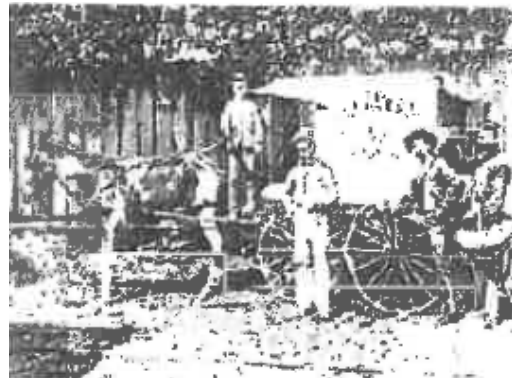
## **ATMS, DISPLAYS, CARTS, INFORMATION BOOTHS, KIOSKS & VENDING MACHINES**

Placement of commercial carts, booths, kiosks, and vending machines detracts from the appearance of historic neighborhoods and districts. Carts, kiosks, and booths impede foot traffic, detract from the streetscape, and create a cluttered appearance that is detrimental to the historic district. No vending machines may be visible from the public right-of-way. For the purposes of these guidelines, vending machines shall not mean news racks.

*The permanent or temporary placement of freestanding carts in historic districts is discouraged by HARC as being detrimental to the integrity of historic areas, whether commercial or residential.*

### **Vending Carts, Kiosks & Booths**

*While pushcarts were used on Duval Street in the 19<sup>th</sup> century, stationary vending carts and booths were never part of the traditional commercial historic streetscapes of Key West. The numerous booths and carts, which exist now, detract from the beauty and integrity of the historic district. Traditional retailing took place in permanent structures, the most appropriate housing for commercial activities in Key West's historic zones.*



All regulations listed below are derived from the *LDR, Article XVI: Signage and Advertising, Section 3-16.1*

### **ATM & VENDING**

1. Placement of ATM's may be permitted on or at the exterior of a noncontributing building. An ATM is not permitted on or at the exterior of a contributing building unless the contributing building is a financial institution and the placement of the ATM does not directly impair the historical integrity of the contributing building.
2. ATMs shall have only one sign per unit and the sign shall be no wider than the width of the ATM and no higher than eight inches. Interior lighting for ATMs and other merchandise dispensing is not allowed.
3. Vending machines must not be located where visible from any public right-of-way. There shall be no backlighting of vending machines in the historic district.
4. Vending booths, carts and other merchandising displays *are not permitted between the front or side elevations* of any structure adjoining a public street, i.e., between the front or side façade and the public sidewalk.
5. The installation of information booths and commercial kiosks is strongly discouraged.
6. The preferred location for vending carts or booths is in parking lots or otherwise vacant property, provided they do not displace required parking.

7. In no case shall outdoor displays, carts, booths or kiosks be permitted where they might obstruct any street or sidewalk in the city. Outdoor commercial displays shall not be permitted in the public right of way, except in the case of outdoor festivals or special events, plant sales, automotive, bicycle and moped rentals and sales or special exceptions granted by the Board of Adjustment, LDR Chapter III: article XVI; 3-16.1, C.1 and D.
8. Outdoor displays, including merchandise or advertising mounted or displayed beyond the front vertical plane of the exterior surface of a front building façade, cart, booth, kiosk or arcade are not allowed in the historic district. LDR Chapter III: article XVI; 3-16.1.
9. Carts must be set back a minimum of at least five feet from the front property line and may not exceed 64 square feet including any overhang.
10. The proportion of the total frontage of the property occupied by vending booths or carts shall not exceed 15%. LDR Chap III: article X; 3-10.3G.
11. Prohibitions concerning public display of merchandise shall not apply to festivals, or other permitted temporary special events. LDR Chapter III: article XVI; 3-16.1C.

**ARTICLE VI-bb**  
**GUIDELINES FOR BUSINESS ADVERTISING**  
**SIGNAGE, SIGNAGE LIGHTING,**  
**AND LIGHT FIXTURES FOR COMMERCIAL PROPERTIES**



100 Block Duval Street postcard ca.1908  
Monroe County Library Collection

### 1. Intent:

Signs are a business signature to the exterior world. The City finds that unregulated and uncontrolled installation and maintenance of signs results in a gaudy and garish atmosphere that is out of harmony with the character of the historic district. The Historic Architectural Review Commission has determined that the lack of specific regulations for signs results in an unfair and difficult decision process when reviewing new sign proposals.

The purpose of these guidelines is to promote sign design that is harmonious with the architectural and pedestrian quality that characterizes the historic district. These regulations promote the use of signage that is appropriate for their location and the surrounding streetscape.

These guidelines advise on types of signage, scale, and signage location to protect the architectural integrity of the historic district. The main goal of these guidelines is to eliminate visual clutter along buildings and public streets and to fulfill the functions of identifying and advertising a business effectively with a high degree of design quality, while respecting the historic character of buildings and surrounding context. The guidelines also support the reconstruction and replication of appropriate historic signs that were once part of the streetscape experience.



VISUAL CLUTTER- UNPERMITTED SIGNS OVER A COLUMN

## 2. Review process:

The Historic Architectural Review Commission, or its designee, is in charge of reviewing any new proposed sign in designated historic zoning districts. Some specific signs and installation procedures may require a right-of-way permit and revocable licenses. The review includes the appropriateness of the sign by its proposed design, color, finish, materials, size, allowed square footage, and location. In addition, sign lighting and its effects at night is also part of the review. The determination of appropriateness will take into consideration the proposed sign as an addition to a building and its effect to the site and surrounding streetscape.

The Certificate of Appropriateness application must include scaled drawings depicting the proposed sign design, materials, and location. Photos of the building and proposed location, color rendering of the proposed sign, business frontage linear footage, and specifications for lighting, if applicable, are required. Night view renderings for proposed signs with lighting are also required. Signs mounted on brackets or poles shall include the specifications of such elements as part of the application. Staff may request additional information for clarification. All sign definitions included under Chapter 114 of the Land Development Regulations shall apply to these guidelines. Illegal signs shall be removed during the first year of the adoption of the ordinance for which these guidelines are derive.



THE STRAND- MONROE COUNTY LIBRARY

### **3. After Review:**

After approval, the applicant will have one (1) calendar year to install the sign. A Certificate of Appropriateness for an approved sign is null if no installation occurs after the one-year period. Any alterations to an approved sign, including but not limited to size, design, illumination and location, will require a new certificate of appropriateness.

Alterations to a sign made without prior approval will be in violation of these guidelines. Before installation, consult the building department for any further approvals requirements. All approved signs require a final inspection.

### **4. Objectives and General Guidelines:**

Signs design begins with the building. Many historic commercial buildings have specific locations for their signs. A building's proportions, scale and façade symmetry as well as the street character and neighboring structures must be essential elements when considering size, location, and type of signs in a building. Signs should not cover, obscure, or become discordant with existing architectural elements, features, or proportions found on a building. Signs cannot dominate or detract from the visual character of the surrounding context and streetscape.



LA BRISA 1900-MONROE COUNTY LIBRARY

#### 4-a Main Objectives:

##### 4-a.1 Objective- Recognize the historic character of the building and its surrounding historic context.

Signage should be harmonious and complimentary to the building and its site. The age of a building, its style, and architecture quality, all need to be take into consideration when designing a sign.



100 BLOCK DUVAL STREET- MONROE COUNTY LIBRARY

4-a.1.a: Scale-Signs shall be proportional to the building's façade or site. Height and width of signs must be subordinate to the overall building composition.

4-a.1.b: Obstruction of architectural features- No sign will obscure any architectural element such as windows, doors, cornices, fascia boards, trims, balusters, columns, porches or any decorative element.

4-a.1.c: Understanding the building façade- Most of the commercial buildings in the historic district have a signboard over their entrance or under the second floor windows sill. The lower portion and center of storefronts were also traditional places for signs. Reinforcing symmetry of a façade by the placement of appropriate sized signs is

encouraged. The sign shall respect the building's size, scale, mass, height, and rhythm, as well as sizes of doors, windows, and storefronts.

4-a.1.d: Many historic single-family houses were adapted to commercial use- Design and installation of signage on a building not designed for commercial occupancy can be a challenging task. The integrity of those structures shall not be diminished by the use of inappropriate signs.

4-a.1.e: Lighting- The most appropriate lighting source for signage in the historic district is indirect light. Signage with light features such as LED, bulb clusters, neon, or any other type of illumination source shall not overpower the building or streetscape. The type of light proposed for a sign must be compatible with the historic period of the building to which will be installed. Illuminated signs shall not shine into or create glare at pedestrian or vehicular traffic, nor shall they shine into adjacent areas.

**4-a.2 Objective - Maintain buildings and streetscape free of visual clutter.**

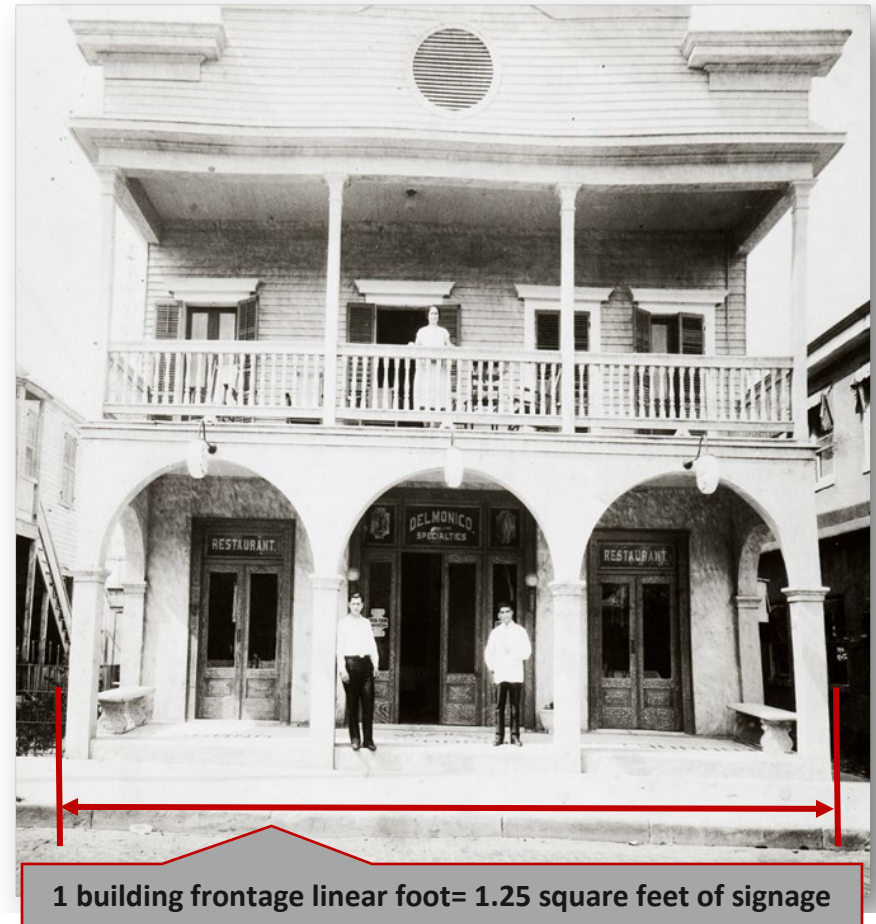
The size and location of signs in a building can clutter a façade if not designed appropriately. Having too large or too many signs are not synonymous with attracting more people to an establishment; rather it can make the first impression of a business chaotic and uninviting. Signs that are sensible to the building's façade and streetscape are visually pleasant and will be more appealing to the sight of passersby.

4-a.2.a: Buildings not designed for multiple tenants- Historically commercial buildings in Old Town housed a single business. Over time, some buildings were sub-divided to accommodate several establishments. Multiple tenants sharing interior building space, whether it has interior subdivisions or not, must design cohesive signs; signs in one building cannot overshadow each other.



218 DUVAL STREET CA. 1950- MONROE COUNTY LIBRARY- SIGNS SHALL BE PROPORTIONATE TO THE BUILDING FACADE AND STREET. AS THIS PHOTOGRAPH PORTRAYS, TOO MANY SIGNS CREATE VISUAL CLUTTER ON THE STREETScape.

4-a.2.b: How much signage is appropriate?- Allowed signs shall be based on the frontage linear footage a business occupies; one and a quarter (1.25) square feet of signage will be permitted per one linear foot of business frontage. The maximum allowed square footage for each frontage is eighty (80) square feet, but square footage cannot be combined. However, the location of signs as well as their size must not overcrowd any portions of a building façade or site.



218 DUVAL STREET 1912. MONROE COUNTY LIBRARY

#### 4-a.3 Objective- Preservation of the pedestrian oriented quality of the commercial corridors.

A unique quality found in the historic district is its pedestrian orientation. It is a guiding principle that such quality be preserved. Size and placement of signage must contribute to the pedestrian character and low-rise architectural scale of buildings.

4-a.3.a: Pedestrian orientation- The orientation and location of signs should be towards the sidewalk and street in order to maintain the pedestrian nature of the historic district.

4-a.3.b: Sign location- For one and a half-stories or taller buildings, signs cannot be above any second floor window's sill. For one-story buildings, signs cannot be installed above a decorative cornice or fascia board. Signs shall not extend above the top of the adjoining parapet wall on a building with a flat roof or above the adjoining eave line on a building with a pitch roof. The installation of signs over a pediment, a stepped parapet, or railings is not allowed.



505 DUVAL STREET CA. 1960- MONROE COUNTY LIBRARY- INAPPROPRIATE WALL SIGN THAT IS OBSCURING CHARACTER-DEFINING ELEMENTS OF THE BUILDING AND IT IS OUT OF SCALE.

**4-a.4 Objective- Preservation of historic and or iconic signs, and reconstruction of appropriate historic signage.**

Historic or iconic signs that are intrinsic to a building or a site must be preserved. The reconstruction or replication of *appropriate* historic signage is allowed, when historic documentation proves its existence.

4-a.4. a: Maintenance of historic signs- Repairs and maintenance in-kind is permitted when any part of a historic sign is deteriorated beyond repair. If a historic sign has lighting fixtures that are no longer available or economically feasible to operate, other similar available lighting sources may be considered.

4-a.4.b: Reconstruction- When pictorial evidence confirms that a sign was on a specific location and if the sign is intrinsic to the significance of the building, its site, and streetscape, reconstruction may be considered as an appropriate new addition to the historic district. The reconstruction of a historic sign that proposes a different copy and or different light source may be presented for review.



POSTCARD OF PRESIDENT EISENHOWER ON TRUMAN AVENUE. MONROE COUNTY LIBRARY- THE LAUNDRY PAINTED SIGN IS STILL IN PLACE.

Approved By City Commission- Ordinance 16-23  
 DEO Final Order 16-244/ Adoption date January 13, 2017

4-a.4.c: The Historic Architectural Review Commission recognizes historic and/or iconic signs as significant additions to the historic district due to their historic value, design quality, and iconic symbolism. The following list of signs is not intended to be all inclusive and can be amended or added to, as various historic or iconic signs become known using the criteria set forth herein:

**HISTORIC AND/OR ICONIC SIGNS**

SIGN COPY AND YEAR	ADDRESS	TYPE OF SIGN
<b>800 Caroline</b>	800 Caroline Street	Double faced carved wood projecting on the corner of Caroline and William streets.
<b>Pepe's Café</b>	806 Caroline Street	Double faced wood painted sign over canopy perpendicular to Caroline street. Wood painted band at bottom of canopy.
<b>Bait</b>	806 Caroline Street	Projecting metal box with exposed neon over letters. Sign is not in use and it is resting in the roof.
<b>Sloppy Joes -mid 1950-1963</b>	201 Duval Street	Painted wall letters- neon tubes over letters facing Duval Street. Neon tubes over awning painted letters and neon tube outlining metal awning facing Duval Street.
<b>Shorty's- 1968</b>	215 Duval Street	Double faced projecting metal box with exposed neon over letters.
<b>Kress- ca. 1920's- actual signs 1980's replicas</b>	500 Duval Street	Free standing red letters attached to parapet facing Duval and Fleming streets
<b>Pace- ca. 1940</b>	501 Duval Street	High-relief letters over wall facing Duval Street
<b>San Carlos- 1924</b>	516 Duval Street	High-relief letters over wall facing Duval Street
<b>Strand- Refurbished 2005</b>	527 Duval Street	Marquee sign with exposed neon tube and incandescent bulbs.
<b>The Southard Hotel- Replica made in 2013 (Pegasus Hotel)</b>	537 Duval Street	Double face projecting installed in the corner of Duval and Southard Streets. Metal box with halo effect letters.
<b>Key Lodge Motel- Orchid Key Inn-1948</b>	1104 Duval Street	Concrete monument sign with neon tubes over letters.
<b>Tropic Cinema-ca. 2003</b>	416 Eaton Street	Marquee sign with exposed neon tube and exposed incandescent bulbs.
<b>A &amp; B Lobster House-ca. 1968</b>	700 Front Street	Pylon with exposed neon and incandescent bulbs

SIGN COPY AND YEAR	ADDRESS	TYPE OF SIGN
<b>Faustos</b>	522 Fleming Street	Carved and painted wood wall sign.
<b>Captain Tony's-1950's</b>	428 Greene Street	Goliath Grouper
<b>Petronia Street Arch</b>	Petronia and Duval Streets	Detached metal archway with concrete base.
<b>Blue Marlin Motel-ca 1955-1957</b>	1314 Simonton Street	Neon tubes over wall letters installed on front curved walls. Pylon sign with exposed neon tubes.
<b>Santa Maria- ca. 1956-1958- Signs refurbished in 2006.</b>	1401 Simonton Street	Freestanding metal letters and logo attached to wall perpendicular to Simonton Street. Metal letters interiorly illuminated with neon canopy sign.
<b>Blue Heaven- 1950's</b>	729 Thomas Street	Double faced projecting metal box with exposed neon over letters.
<b>Margaret- Truman Launderette- Repainted</b>	900 Truman Avenue	Letters painted over walls facing Truman and Margaret (Famous postcard of Eisenhower on the corner).
<b>Faustos</b>	1105 White Street	Carved and painted wood wall sign.
<b>Aquarium-ca. 1933</b>	1 Whitehead Street	High-relief letters over wall facing Wolkowsky Alley.
<b>Birthplace of Pan American</b>	301 Whitehead Street	Double faced wood painted hanging sign perpendicular to Caroline street.
<b>End of US 1 road-refurbished</b>	500 Whitehead Street	Detached wood with painted letters.
<b>The Green Parrot- ca. 1070</b>	601 Whitehead Street	Double faced wood painted hanging sign perpendicular to Whitehead and Southard streets.
<b>Bahama Village Market</b>	802 Whitehead Street	Freestanding metal arch.
<b>Buoy Southernmost point-ca. 1982</b>	South end of Whitehead Street	Concrete structure with painted letters.

**Approved By City Commission- Ordinance 16-23  
DEO Final Order 16-244/ Adoption date January 13, 2017**

4-a.4.d Historic signs will be reviewed and approved on a case-by case basis. In order for a sign be considered historic, the sign shall be at least fifty (50) years of age and shall comply with the definition of historic sign. At least two (2) forms of the following documents should be submitted with the application and shall be deemed reasonable evidence that the sign has fifty (50) or more years of presence in the Key West historic district, including but not limited to: photographs, permits, approved applications, purchase receipts or other similar documents. Affidavits to support the existence of a sign are allowed, but cannot be the sole record upon which the decision is based.

4-a.4.e Iconic signs will be reviewed and approved on a case-by case basis. In order for a sign be consider iconic, the sign shall be at least ten (10) years of age and shall comply with the definition of iconic sign. At least two (2) forms of the following documents should be submitted with the application and shall be deemed reasonable evidence that the sign has ten (10) or more years of presence in the Key West historic district, including but not limited to: photographs, permits, approved applications, purchase receipts or other similar documents. Affidavits to support the existence of a sign are allowed, but cannot be the sole record upon which the decision is based.

4-a.4. f: Ghost signs are historic signs and as such, the guidelines promote their preservation. The removal of material over ghost signs as well as any repairs to the walls where they were painted must be done gently. The design of a new sign that looks like a ghost sign or a recreation of such sign is discouraged and prohibited; false sense of history is contrary to preservation principles. Only light sources that are appropriate to the period of the building and to the sign will be allowed.



**CAPTAIN TONY'S GOLIATH GROUPER NOW LOCATED AT 428 GREENE STREET. MONROE COUNTY LIBRARY.**

**4-a.5 Objective - Signs should reflect the architectural and urban quality of the area in which they are installed.**

The historic district comprises of distinctive commercial and mixed-use areas that contribute to its urban diversity. Due to the intensity in use and type of commercial enterprise, the City has created a Signage Overlay District map that reflects three specific commercial corridors within the historic district, the Entertainment Corridor zone, the Traditional Commercial Corridor zone, and the Peripheral Commercial- Residential Corridor zone. The Signage zone map hereby is adopted as part of the Guidelines.

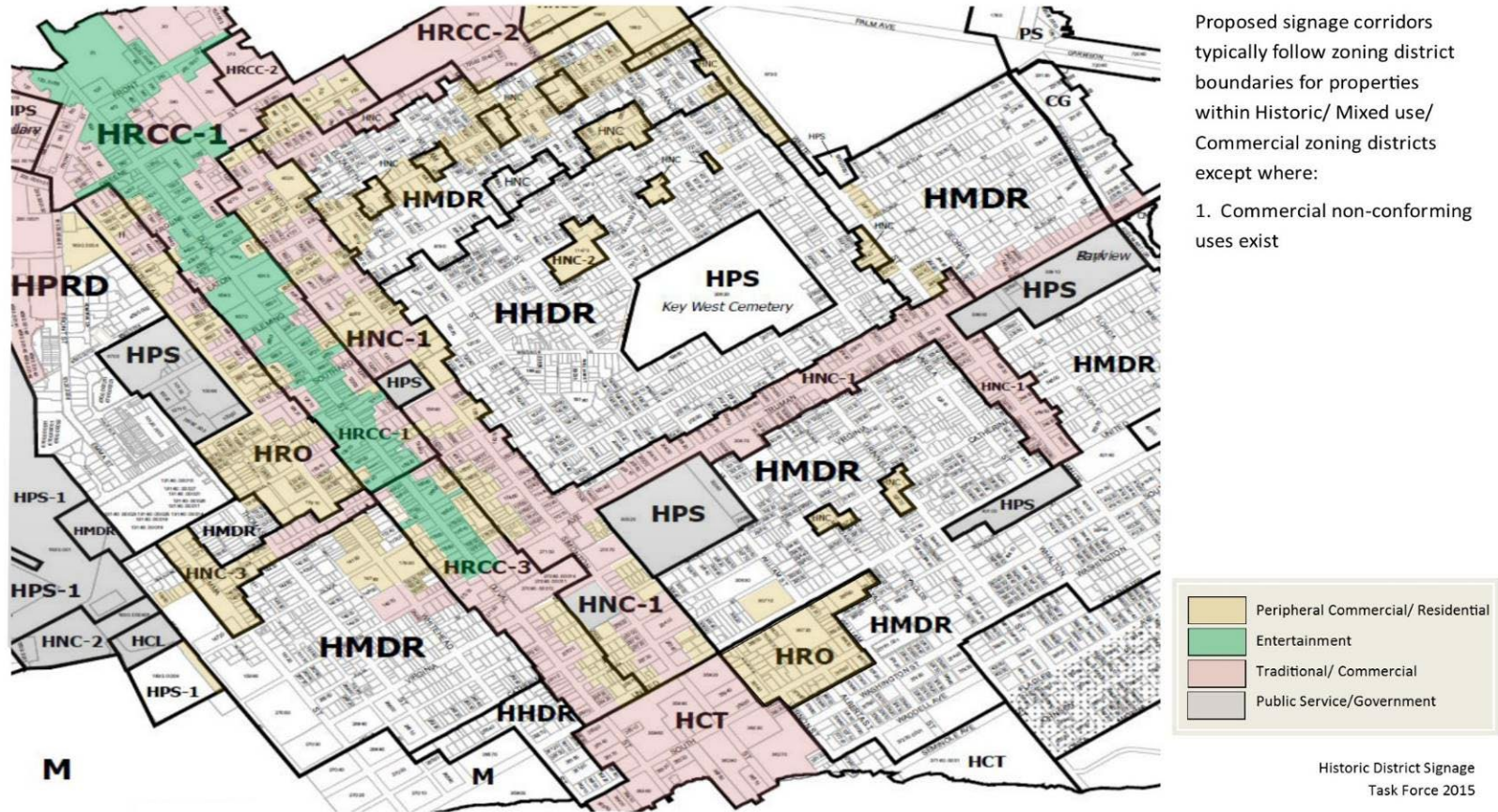
The Entertainment Corridor zone (ECZ) includes areas in the district that have the most concentration of high commercial intensity use. Nightlife entertainment and bars are much concentrated in this specific zone. The zone comprises the portion of Duval Street starting on the northwest end up to the north side of the intersection with Truman Avenue. The first lot on each street intersection is included in the zone. The zone also includes Front Street, from its intersection with Duval Street up to the end on the north side waterfront. Green Street is also included from its

intersection with Whitehead Street up to the west side of its intersection with Simonton Street.

The Traditional Commercial Corridor zone (TCCZ) includes a mix use of commercial and residential, transient and non-transient, uses. This corridor provides a less intense commercial operation; with more services, professional and restaurant uses. The Corridor includes most of Truman Avenue, Duval Street south of its intersection with Truman Avenue up to its southern point in the waterfront, most of Simonton Street and Caroline Street as well as the Key West Bight area.

The Peripheral Commercial- Residential Corridor zone (PCRCZ) comprises areas that have a much larger concentration of residential use, either transient or non-transient in nature, than commercial uses and commercial use may be sparse. Streets under this corridor include portions of Eaton Street, east of Simonton Street up to its intersection with White Street, Whitehead Street, south from Greene Street up to Angela Street, among others.

## Historic District Signage Corridors Map



Areas not included in the Signage Corridor Overlay District map are residential zones (RZ) in nature.

Please review the Signage Overlay District map and confer with staff to confirm specific locations.

4-a 5.1- Recommended signs to be installed according to the Signage Overlay District map:

Type of Sign	ECZ	TCCZ	PCRCZ
<b>Awning Lettering</b>	X	X	X
<b>Banners- temporary</b>	X	X	X
<b>Brand</b>	X	X	
<b>Business Identification</b>	X	X	X
<b>Directory</b>	X	X	
<b>Floor</b>	X	X	
<b>Freestanding</b>	X	X	X
<b>Halo Effect</b>	X	X	
<b>Hanging</b>	X	X	X
<b>Informational/descriptive</b>	X	X	X
<b>Marquee</b>	X		
<b>Menu boards/ box</b>	X	X	X
<b>Neon/ LED exposed tubes</b>	X	X	
<b>Projecting</b>	X	X	X
<b>Wall</b>	X	X	X
<b>Window/ door</b>	X	X	X



DUVAL STREET CA. 1920. MONROE COUNTY LIBRARY. TOO MANY SIGNS NOT ORIENTED TO THE PEDESTRIAN LEVEL CREATE VISUAL CLUTTER AND CHAOS.

The recommended signs per each corridor will have specific regulations depending on the type and zone.

**4-a.6 Objective - Prohibition of signs that are not traditional or related to the period of significance of the historic district.**

The City finds that the following signs are not appropriate to any building or site within the historic zoning district.

1. Animated signs within one (1) foot of a building façade facing any right-of-way and including vacant lots or parking areas.
2. Bus bench signs.
3. Digitally printed signs, with the exception of printed letters, symbols, or logos attached to high relief surfaces of three dimensional, carved, or sand blasted panels. The use of corrugated PVC and molded plastic is prohibited, with exception of matte finished painted plastic letters.
4. Portable signs, with the exception of “A” frame, made of wood used as a menu board, not exceeding eight (8) square feet, one per building with a restaurant or bar, and located at least eight (8) feet from property lines.
5. Roof signs.
6. Signs painted directly on the exterior wall or roof of a building, unless deemed historically appropriate by HARC.
7. Snipe signs.
8. Temporary store window signs, including going out of business signs, when their square footage cause a violation of section 114-104; provided, however, that menu and public notice signs are not included in this prohibition. A public notice sign means a sign advertising an arts event, a political event or candidate, a community event, or such other event open to the public.
9. Poster board signs.
10. Billboards.
11. Animated rotating and or fluttering devices, fringe, and pennant string streamer.
12. Off- premises signs.
13. Signs that are placed on public sidewalks or public property, including but not limited to hydrant, utility pole, tree, or public fence.
14. Interior illuminated signs.

**4-b General Guidelines:**

4-b. 1: The amount of allowed signs based on the frontage linear footage a business occupies will also apply to kiosks that are located in or attached to the primary building or structure of a site and are not stand alone structures.

4-b.2: For kiosks that are stand alone structures in a site the amount of allowed signs will be two (2) square feet per linear foot for each open side, and up to a maximum of twenty (20) square feet per each open side. Allowed square footage will be per each open frontage and cannot be combined.

4-b.3; For booths and carts the amount of allowed signs cannot exceed twelve (12) square feet. All signs shall be attached to the booth or cart.

4-b. 4: The Land Development Regulations require that no sign be installed in the required clear sight triangle. No exceptions shall be granted.

4-b.5: The Land Development Regulations require that on-site development signs installed over construction fences or walls

cannot cover more than twenty (20) percent of the fence. Construction signs will not require a Certificate of Appropriateness. By the tenth (10) day after an approval of a final inspection, all construction signs shall be removed from the site.

4-b.6: Political signs do not require a Certificate of Appropriateness.

4-b.7: Legal Non-Conforming Signs- Legal non-conforming signs, which were in existence on or before 2005, can be repaired or replaced as long as the size, illumination, and three-dimensional footprint remains the same. In order for a sign be consider legal non-conforming, the sign shall have been in existence since at least 2005.

At least two (2) forms of the following documents should be submitted with the application and shall be deemed reasonable evidence that the sign has been in existence since 2005, including but not limited to: photographs, permits, approved applications, purchase receipts or other similar documents. Affidavits to support the existence of a sign are allowed, as reasonable evidence, but cannot be the sole record upon which the decision is based.

### 5. Specific Signs Guidelines:

The following list describes specific guidelines for each type of sign that is appropriate within the historic zoning districts. All approved signs will be counted towards the percentage of allowed signs.

#### 5-a. "A"-frame signs:

5-a.1: Exceptions- An exception may be granted if the "A" frame sign is used as a menu board, only for restaurants or bars. The sign shall be installed inside of the site where the business is located and at least 2' setback from any property line and cannot exceed eight (8) square feet. If an exception is granted the sign square footage shall be counted towards the allowed percentage of signage. If approved, only the sign can be install in the Entertainment and Traditional Commercial Corridors and must meet each of the following criteria:

5-a .1(a): The sign must have a wood frame with no plastic or metal board.

5-a .1(b): The sign cannot have any attached light fixture.

5-a.1(c): Only one "A" frame sign per building can be allowed.



817 SIMONTON STREET CA. 1960. MONROE COUNTY LIBRARY. IF APPROVED, AN "A" FRAME SIGN CANNOT BE ON CITY PROPERTY AND MUST COMPLY WITH GUIDELINES 5-A.1.

**5-b. Awning signs:**

5-b.1: Awning signs will be only allowed on first floor awnings.

5-b.2: Design- Lettering and copy shall be placed only on the valance portion of the awning. No letters, logos or any design shall be placed on the top or inside of the awning. The size of the awning copy cannot exceed 80% of the height of the valance. If a new sign is attached as a patch of fabric over a sign painted or sewn onto it to an existing awning the background of the new fabric must match, as much as possible, the existing fabric color. If approved, the sign square footage should be counted towards the allowed permissible signs.

5-b.3: Lighting- It is prohibited to attach any type of light fixtures under or attached over any awning or its frame in order to make it glow or to illuminate any signage.

5-b.4: Materials- Awning signs shall be directly painted, sewed, or pressed-on to the fabric. Copy can be made of vinyl, or special paint for awnings. It is prohibited to attach to the fabric's surface of an awning any other type of sign that is not mentioned in this section.

5-b.5: Multiple tenants and awning signage- The design of different signs in one or various awnings due to multiple tenants must be harmonious in color, lettering sizes and shall complement each other. The installation of awning signs that will outshine or dominate other existing signs in an awning is not permitted



END OF DUVAL STREET. MONROE COUNTY LIBRARY. IF APPROVED, AWNING SIGNS SHALL BE INSTALLED ON THE VALANCE.

**5-c: Banner signs:**

5-d.1: Exceptions- Temporary banner signs that are designed to promote a special event, such as a Grand Opening or charity function may be permitted and approved by staff if the following criteria is met;

5-d.1 (a): Banner shall only be installed on private and occupied commercial property.

5-d.1 (b): Banner cannot advertise a product, going-out-of-business sale or other “special” sale.

5-d.1 (c): Banner cannot be installed for more than ten (10) consecutive days. Only one banner per building is allowed.

5-d.1 (d): Banners cannot exceed thirty (30) inches in height and cannot be wider than fifty percent (50%) of the linear frontage of the business to which be installed.

5-d.1 (e): The banner cannot have any attached light fixture and can be made of vinyl.

A proponent that wishes to install temporary banners on street light poles shall request permission from the governmental entity who owns the poles. Approved banners must have at least eight (8) feet of clearance from sidewalks and shall not obscure any light source. After the government agency approves the temporary banners HARC staff will review the design for appropriateness and compliance.



DUVAL STREET CA. 1950. MONROE COUNTY LIBRARY. ONLY TEMPORARY BANNER SIGNS FOR BUILDINGS MAY BE ALLOWED.

**5-e: Brand signs: When a business does not contain a brand in its name, the following guidelines shall apply:**

5-e.1: Design- Brand signs are only allowed on windows and doors. Brand signs cannot exceed four (4) square feet and cannot cover more than twenty percent (20%) of a window, window display or door. No more than two (2) brand signs are allowed on a building main frontage elevation. In the ECZ, secondary facades can have one brand sign per building; in the TCCZ, secondary facades shall not have any brand signs. If approved, brand signs will count towards the square footage of approved signs.

5-e.2 Lighting- No neon or LED brand signs are allowed on any building elevations. No exceptions for neon or LED brand signs shall be granted.

5-e.3: Materials- Brand signs that are window signs can be painted directly on a window, storefront, or door. Vinyl letters can also be used for brand signs installed on windows or window display. No plastic brand signs can be installed in windows or in the first one (1) foot behind a window, storefront, or store side.



728 SIMONTON STREET CA. 1965. MONROE COUNTY LIBRARY. NO MORE THAN TWO BRAND SIGNS ARE ALLOWED. ALLOWED BRAND SIGNS SHALL COMPLY WITH GUIDELINES 5-E.

### 5-f Business identification signs:

5-f.1: Design- Business signs are preferred to be horizontally oriented. If historic photographs can prove that previous signs were vertically oriented, this evidence will be considered for review. If a business is part of a brand or chain, a logo of the brand is allowed. Graphic evidence of historically **appropriate** business signs that support a new proposed sign that do not conform to these design guidelines will be consider for review. An awning, floor, window, hanging, or door sign can be a business identification sign.

5-f.2: Lighting- In addition of white color, only a second color of light source will be allowed per sign. No more than two light source colors per building will be allowed. LED, neon, incandescent or fluorescent light sources will be the only sources permitted. Same intensity of the light source will be allowed per building. If external light fixtures are used, they must be the same in design, size, and color per building.

5-f.3: Materials- Business signs can be of any material, with the exception of those materials mentioned under section 4a.6.

5-f.4: Multiple tenants- Multiple business signs that will out shadow or dominate other signs in a building façade will not be allowed.



101 SIMONTON STREET CA. 1900. MONROE COUNTY LIBRARY. BUSINESS IDENTIFICATION SIGNS WILL INFORM TO THE PASSERBY THE BUSINESS NAME. INFORMATIONAL SIGNS ON WINDOWS COMPLEMENT THE BUSINESS AND REINFORCE THE FACADE SYMMETRY.

**5-g: Directory signs:**

5-g.1: Design- Businesses which share a common area, common entrance or a building with two or more businesses not exposed to exterior storefronts or first floor windows can have directory signs. A wall directory sign must be proportional to the number of tenants in the building. The maximum square footage for a directory sign for each tenant will be three (3) square feet. The name of the building may be added to the directory sign. Letters shall not exceed twelve (12) inches in height, unless stylized letters are used. Directory signs cannot be installed on fences. If approved, the directory sign square footage should be counted towards the allowed permissible signs.

5-g.2: Lighting- Directory signs may have one external light fixture no larger than .50 square feet. Any other types of light, including lights used to outline a directory, are prohibited.

5-g.3: Materials- Directory signs can be made of any material permitted under section 4-a.6.



THE LITTLE WHITE HOUSE SIGN. MONROE COUNTY LIBRARY.

**5-h: Floor signs:**

5-h.1: Design- Floor signs must be harmonious with the historic period of the building. If the floors are historic and original to the building, a floor sign will not be allowed. If a floor sign is deemed appropriate the sign cannot cover more than twenty five (25) percent of the exterior floor. If a new floor sign is replicating a previous historic sign, the new sign must be similar to the historic one in terms of design, size, materials, and color. If deemed appropriate the sign will count towards the percentage of allowed signs.

If historic floor sign is discover during a rehabilitation or remodeling process, the Commission will encourage its restoration. Restored historic floor signs will not count towards the percentage of allowed signs since they may not be related to the actual business.



**203 DUVAL STREET CA. 1965. MONROE COUNTY LIBRARY. MOSAIC FLOOR TILES WITH BUSINESS NAME.**

**5-i: Freestanding or ground signs:**

5-i.1: Freestanding signs taller than thirty (30) inches must be setback at least two (2) feet from property lines. Freestanding signs shall be in proportion to the building and it surrounding structures and streetscape. Only one freestanding sign, with exception of directory signs, will be allowed, per building location. Freestanding signs cannot have more than two faces and they should be back-to-back.

Freestanding signs will have no more than two (2) sources of indirect light. Only one direct light fixture can be attached to a freestanding sign and it cannot be larger than .50 square feet. Gooseneck fixtures or any type of light fixture use to outline any part of a freestanding sign is not allowed. Faces of freestanding pole signs can only be made out of any material permitted under section 4-a.6.

For one or two posts signs, posts can be made of wood, or painted aluminum. Monument signs can be made out of concrete, brick, wood, or combination.

Acceptable forms of freestanding signs are the following:

5-i.2: Two poles freestanding signs-For the Entertainment and Traditional Commercial Corridors the width of the proposed signs cannot exceed ten (10) percent of the lot frontage and shall not exceed five (5) feet in height, including the posts.



CORNER OF DUVAL STREET AND SMITH LANE 1917. MONROE COUNTY LIBRARY. SIGNS THAT CREATE ARCHWAYS WILL BE REVIEWED AS STRUCTURES, INCLUDING APPROPRIATENESS OF MASS, SCALE, AND PROPORTIONS. THIS HISTORIC SIGN IS NOT APPROPRIATE TO THE STREETScape.

For the Peripheral Commercial- Residential corridor, two pole signs cannot exceed five (5) percent of the lot frontage and shall not exceed four (4) feet in height, including posts.

5-i.3: Single pole freestanding sign - Pole cannot be taller than six (6) feet and sign will be considered a hanging one. The sign can be installed both parallel of perpendicular to the front property line and cannot extend to the public right-of-way.

5-i.4: Monument Signs- Monument signs must comply with the clear sight triangle requirement, if located on a corner. Monument signs shall be proportional to the building, the site, and it surrounding structures. Monument signs proposed for the Entertainment and Traditional Commercial Corridors shall have a width not exceed ten (10) percent of the lot frontage or not exceed seven (7) feet, whichever is smaller; and shall not exceed five feet in height, including the base. Monument signs shall not interfere with any setbacks required for emergency egress. This sign will count towards the percentage of allowed signs. For the Peripheral Commercial- Residential corridor, monument signs cannot exceed five (5) percent of the lot frontage or not exceed six (6) feet, whichever is smaller; and shall not exceed four (4) feet in height, including the base. This sign will count towards the percentage of allowed signs.

Freestanding signs or designs that create archways or entryways will be reviewed as structures and appropriateness will be determined based on the scale, mass, height, and proportions of the structure. These signs cannot exceed ten (10) percent of the width of the lot. If considered appropriate it will count towards the signage percentage.



CORNER OF TRUMAN AND SIMONTON CA. 1964.  
MONROE COUNTY LIBRARY. TOO MANY SIGNS CAN  
CREATE VISUAL CLUTTER.

### 5-j: Halo effect signs

5-j.1: Design- Halo effect signs will comply with specific type of sign guidelines. Only the following type of signs may have halo effect:

5-j.1 (a): Hanging signs-For the ECZ this type of signs may have halo effect and up to two colors of light source, but the halo effect only can be used on no more than two layers and only on the face of the sign. An open face light source cannot be used to highlight the contour of the sign. For the TCCZ this type of sign can only use one color of light source on a single layer of the sign.

5-j.1 (b): Projecting signs- For the ECZ this type of signs may have halo effect and up to two colors of light source, but the halo effect only can be used on no more than two layers and only on the face of the sign. Halo effect cannot be used to only highlight the contour of a sign. Halo effect cannot be used to highlight the contour of the sign. For the TCCZ this type of sign can only use one color of light source on a single layer of the sign.

5-j.1 (c): Wall signs-This type of signs may have up to two colors, been white one of them, of halo effect that can only be used on a single layer within the sign. Halo effect can only be used on letters, symbols or logos applied directly to the wall. The installation of letters, logos, or signs with halo effect directly over lap, novelty or board and batten siding is prohibited.



501 SOUTHARD STREET. REPLICA OF A 1940'S NEON SIGN USING LED HALO EFFECT INSTEAD OF NEON.

5-j.2: Lighting- Halo effect can be created with neon or LED sources. Sources must not be exposed as well as any electrical infrastructure. Signs with halo effect shall not overpower any building and its illumination shall be harmonious and complimentary to the building.

5-j.3: Multiple tenants in one building- On the ECZ there will be no more than two halo effect signs per front façade and only one halo effect sign on a corner side façade. Halo effect signs per building shall have the same intensity and color tone. For the TCCZ, only one sign with halo effect per front facade and one halo effect sign on a corner side façade.

**5-k: Hanging signs:**

5-k.1: Design-Hanging signs cannot be larger than five (5) square feet. Letters, symbols, or logos cannot exceed twelve (12) inches in height unless stylized letters are used. Hanging signs shall be installed only on the first floor portion of a building or structure. Hanging signs designed for a single pole cannot be higher than six (6) feet from ground. Signs proposed between posts or walls on a building will be consider hanging signs. Hanging signs must be installed within the area where the business is located and cannot extend more than forty eight (48) inches from the face of the building.



HANGING SIGNS UNDER A CANVAS AWNING CANNOT HAVE ANY TYPE OF ILLUMINATION.

5-k.2: Lighting- Hanging signs can have up to two and a half (2.5) square feet of neon or LED exposed light within their copy. If the hanging sign is within a freestanding pole, only one attached light source of a maximum of .5 square feet is allowed. The freestanding pole sign can also have up to two (2) indirect light sources. Hanging signs can also have halo effect. Gooseneck fixtures are not appropriate to illuminate a hanging sign. Externally or internally illuminated signs hanging from a canvas awning are prohibited.

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5-k.3: Materials- Hanging signs can be made of any material permitted under section 4-a.6.

5-k.4: Multiple tenants or number of hanging signs on a building- No more than six (6) hanging signs are permitted per building frontage and each hanging sign must be installed at least ten (10) feet from each one, where space permits, with a minimum clearance of 8' from city's right-of-way.

**5-l: Informational or descriptive signs:**

5-l.1: Design-Informational signs can only be approved as a window or door sign and cannot be installed on a wall or a freestanding sign. If approved, informational signs cannot overlap any solid elements of a window or door such as frames, muntins, or trims. Each informational sign will count towards the percentage of allowed signs, with the exception of temporary signs that promotes civic or performing events. Flyers promoting a civic or performing event do not require a certificate of appropriateness.

5-l.2: The use of any light source to illuminate an informational sign is not permitted.

5-l.3: Materials- Informational signs can only be made of paper, direct paint, or vinyl directly applied to the glass window or door.



DESCRIPTIVE SIGNS CAN ONLY BE INSTALLED ON WINDOWS AND DOORS AND CANNOT EXCEED 20% OF EACH WINDOW OR DOOR GLASS PANELS.

5-1.4: Multiple tenants on a building- The combination of informational signs and any other allowed sign on windows and doors cannot exceed 20% of the window or door glass panel to which the signs are installed.

**5-m: Marquee signs:**

5-m.1: Design- Marquee signs will be reviewed on a case-by-case basis and as part of a proposed alteration of an existing structure for a marquee or as a new building with a proposed marquee. Mass, scale, proportion, height, color, and design will be the main elements to be consider for approval. A new marquee must also be compatible with the period of significance of the building where it will be installed. For reconstruction of previously existent marquee signs, graphic material such as photographs or plans shall be submitted for review. The total square footage of a marquee sign will count towards the percentage of allowed sign for the business. Marquee signs cannot be used as menu board or as informational or brand signs. Only current movie theaters or entertainment businesses with marquee signs can display upcoming features.

5-m.2: Lighting- Illumination of marquee signs can have neon, LED or incandescent or the combination of all and shall be harmonious and complimentary to the building and site where they are located. No flashing, sequential light sources, digital animated boards or screens will be allowed on any marquee sign.



5-m.3: Materials- Marquee signs can be made of any type of metal and wood or combination. Composite materials may be allowed only for changeable letters.

5-m.4: Multiple tenants- If it is approved only one marquee sign is allowed per building.

**5-n: Menu boards/ menu boxes:**

5-n.1: Design- Menu boards and boxes should be permanently affixed to an exterior wall where the restaurant or bar is located. No more than three menu boards, boxes, or combination of both are allowed per building, and no more than two (2) menu board or menu boxes are allowed per establishment. Each menu board or menu box cannot exceed two and a half (2.5) square feet and cannot have any identification or other signage attached to or painted on the frame or the glass face. Menu boards or menu boxes would not be counted towards the allowed signage square footage for a restaurant or bar, unless the menu board or box have the name and or logo of the establishment written more than once. On cases where the building is recessed from the city's right-of-way menu, board or boxes may be attached to a pole installed for such purpose and the pole cannot exceed six (6) feet in height nor the menu box can be installed over a city right-of-way. Menu board or boxes cannot be hanging from a pole.



CREATIVE MENU BOARD REUSING A HISTORIC WINDOW.

5-n.2: Lighting- Illumination of menu boards or boxes can only be achieved with one source of indirect light. The source must be shielded from the right-of way. Outlining the borders of a menu board or box with LED, neon tube or any type of light source is not allowed.

5-n.3 Materials- Menu boxes can be made of wood or metal. Plastic boxes are not allowed. Menu board's frames shall be made of wood or metal.

**5-o: Neon and LED exposed tube signs:**

5-o.1 Design- Neon or exposed LED tube can only be used for wall, hanging, or projecting sign. Neon or LED tubes can be used free form or can be used on metal channel letter, symbol, or logo. No more than one color of neon or LED can be allowed for a wall sign and no more than two colors of neon or LED light can be used for hanging or projecting signs. Neon or LED signs cannot be installed on a frame of a canvas awnings. The use of exposed neon or LED tubes to only outline the border of a sign, not intended to have other neon or LED components, is not allowed. For the Entertainment Signage Corridor, the use of neon or LED tubes cannot exceed twenty five (25) percent of the total business primary frontage. For the Traditional Commercial Signage Corridor, neon or LED signs cannot exceed ten (10) percent of the total business primary frontage. Each neon or LED sign will count towards the allowed percentage of signage per building frontage.

5-o.2 Multiple tenants on a building- No more than three (3) neon, LED signs, or combination of both signs can be allowed per principal façade. One neon sign can be allowed on a secondary corner façade.



500 BLOCK DUVAL STREET CIRCA 1950'S. MONROE COUNTY LIBRARY.

**5-p: Projecting signs:**

5-p.1: Design-Projecting signs cannot project more than five (5) feet from a building wall. A projecting sign cannot extend beyond the upper portion of any window located on a second floor. Projecting signs cannot be taller than five (5) feet and cannot exceed eight (8) square feet. Sides of projecting signs must not include any type of lettering, logos, or symbols and shall be solid. Projecting signs shall be proportioned to the building and surrounding environment.

5-p.2: Lighting- Projecting signs can have up to four (4) square feet of neon or LED lights within their copy. Gooseneck fixtures are not appropriate to illuminate a projecting sign. The use of any type of light fixture to illuminate the profile of a projecting sign is prohibited.

5-p.3: Materials- Projecting signs can be made of any material permitted under section 4-a.6.

5-p.4: Multiple tenants or number of projecting signs on a building- Only one projecting sign may be allowed per building.



**130 DUVAL STREET CIRCA 1900. MONROE COUNTY LIBRARY. PROJECTING SIGNS MUST BE PROPORTIONED TO THE BUILDING AND SURROUNDING ENVIRONMENT.**

**5-q: Wall signs:**

5-q.1: Design- Wall signs shall be proportional to the façade of the building and must not extend more than five (5) inches from the face of the sign. Wall signs cannot cover more than fifteen (15) percent of the first floor façade of any building. Horizontal oriented signs are the traditional configuration for wall signs and shall not exceed thirty (30) inches in height. When a horizontal oriented wall sign is not feasible, a vertical oriented sign may be considered and shall not exceed thirty (30) inches in width. If a building has a signboard the wall sign must be installed within the limits of a signboard.

Wall signs must be installed parallel to the façade. Appropriate wall signs include letters, logos, symbols or combination painted over or attached to a background as well as independent letters, logos, symbols or combination attached directly to a wall. It is prohibited to attach independent letters, logos or symbols to a building with siding such as lap siding, weather board, novelty siding or board and batten siding.

5-q.2: Lighting- Wall signs can have halo effect or may have neon or LED tube lighting. Wall signs can also have direct light fixtures or indirect lighting. Light fixtures used to illuminate a sign must not have exposed light sources visible from the city's right-of-way. Light fixtures must be proportional in size to the building and compatible in design with the building period.

5-q.3: Materials- Wall signs can be made of wood or any type of metal or any material permitted under section 4-a.6.



500 WHITEHEAD STREET CIRCA 1965. MONROE COUNTY LIBRARY.

5-q.4: Multiple tenants or number of wall signs on a building- Buildings with multiple tenants must have wall signs that have the same orientation and proportions. No more than three (3) wall signs are allowed per façade.

**5-r: Window and door signs:**

5-s.1 Design- Window and door signs cannot cover more than twenty (20) percent of the window panel or door where is proposed to be installed. Letters, symbols, or logos cannot exceed twelve (12) inches in height, unless stylized letters are used. Signs that are directly painted to or vinyl letters, symbol, or logo affixed directly to the glass of the window or door will be allowed. These signs will count towards square footage of allowed signage. For door signs, whether the door is open or closed signs must be installed only on the glass portion and cannot exceed twenty (20) percent in total including both sides. Any other type of sign installed on a window or door is prohibited, with the exception of the following;

5-r.1a- Only one open and hours of operation sign will be allowed per business or two, one per each façade, on a corner location. Both together, open and operation hours cannot exceed one and a half (1.5) square feet and can only include the business name in order to qualify as an exempt sign.

Only one neon or LED tubes signs with copy of *Open* may be allowed, per building, only if it is not blinking or have any type of motion. Maximum square footage for this specific sign will be .50 square feet, and will count towards the percentage of allowed signage.



629 DUVAL STREET CIRCA 1965. MONROE COUNTY LIBRARY. WINDOW SIGNS CANNOT EXCEED 20% OF THE GLASS PANEL.

5-r.1b - Promotional flyers for performing, art, or civic events will not count towards the percentage of allowed signs, but efforts should be made not exceed the required twenty (20) percent.

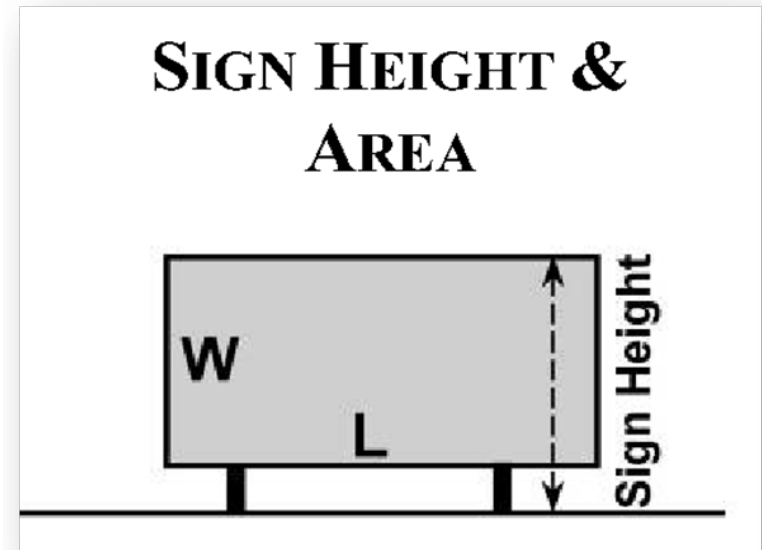
5-r.2 Lighting- It is prohibited to have any type of light fixture attached to a door or window sign.

5-r.3 Materials- Window and door signs should be made of vinyl for pressed letters, symbols or logos, paint, or paper. When a business uses a pre-fabricated sign for operation hours it needs to comply with guideline 5-s.1a.

#### 6. Measurement standards:

6-a: Free standing signs- When a free standing sign has two identical faces placed back to back the square footage area will be taken only from one face. The square footage of any freestanding sign will include the face of the sign. Poles or bases not containing letters, symbols, or logos will not count towards the square foot area calculations. On cases when two or more poles, the open space under the face of the sign support freestanding signs will not count towards the area, unless the open space contains letters, logos, or symbols.

6-b: Hanging signs- When a hanging sign has two identical faces placed back to back the square footage area will be count for only one face. Each face of a hanging sign with non-identical faces placed back to back will count towards the square footage area.

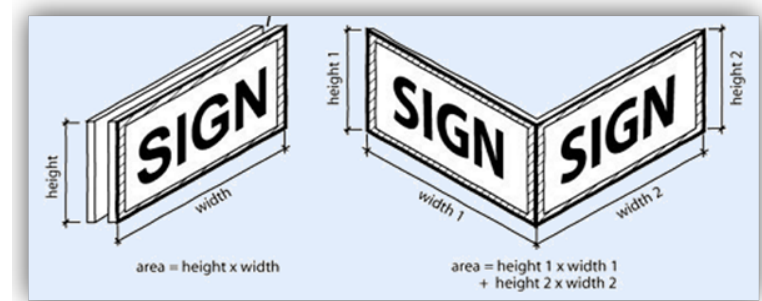


FOR FREE STANDING SIGNS-POLES OR BASES NOT CONTAINING LETTERS, SYMBOLS, OR LOGOS WILL NOT COUNT TOWARDS THE SQUARE FOOTAGE AREA.

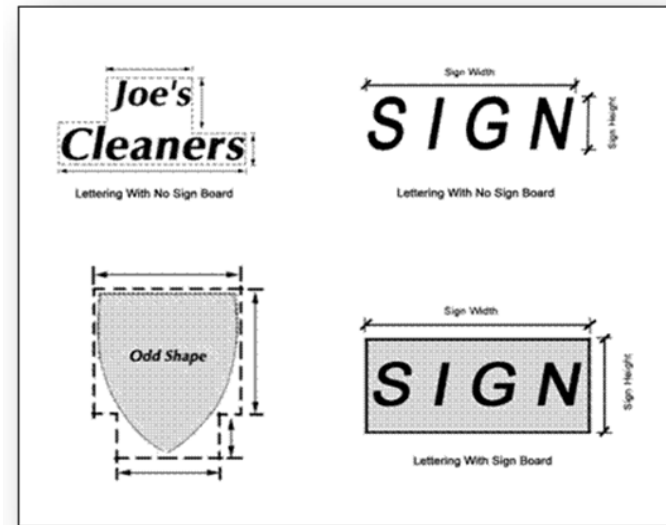
6-c: Wall, door, or window signs that are framed, painted or displayed over a background not part of the building. - Square foot area will be determined by the area of the background or frame.

6-d-Signs comprised of individual letters, symbols, or logos or combination installed directly over or on a building surface without a frame or background not part of a building. - Square footage area will be determined by a combination of regular shapes, which forms the perimeter of all elements included in the sign. Open space between each element on a sign that is inside of the regular shape, including spacing between elements, shall be counted as part of the square footage area. Signs included in this category are awning, door, floor, wall, and window.

6-e- When a sign uses stylized letters in a one row design the square footage will be measured using a regular shape where the majority of the letters stands, and will not include any letter embellishment.



SQUARE FOOTAGE AREA FOR HANGING SIGNS- TWO PARALLEL FACES WILL COUNT AS ONE FACE. TWO OR MORE FACES NOT PARALLEL- EACH FACE WILL COUNT TOWARDS THE SQUARE FOOTAGE AREA.



SIGNAGE SQUARE FOOTAGE CALCULATION FOR LETTERING, LOGOS, OR SYMBOLS WITH NO SIGN BOARD AND WITH SIGN BOARD.

## 7. Lighting fixtures for commercial properties:

These guidelines are specific to type of light fixtures and light sources per each type of signage. Most importantly proposed light fixtures must be compatible in design, scale, and material with the period of the building to which it will be installed. No light source can be exposed to any city right of way, unless exposed neon or LED tube signs is approved.

Light sources not used for the illumination of a sign but attract the attention of passersby's is not allowed. These light fixtures includes but are not limited to the following:

7-a- Any LED, neon, or other type of strip light source attached to any building element, including walls, windows, doors, fenestrations, balusters, posts. This prohibition will not be in effect during National or local festivities and shall be removed after the festivities are over.

7-b- Any light fixture that creates a glow effect on a storefront or façade. No exceptions are allowed.

7-c- Any light fixture used to highlight the profile of a building. This prohibition will not be in effect during National or local festivities and shall be removed after the festivities are over.

7-d- Motion lights. Restrictions on motion lights are as follows:



STRIP LIGHT SOURCES ARE NOT ALLOWED.

7-d.1. No blinking or flashing lights, chaser or moving lights, revolving or rotating lights, or lights which are otherwise in motion located within five feet of the plane of the exterior wall of a storefront or store side shall be allowed except as provided in 7-d-3 of this section.

7-d.2 No lights typically associated with holiday use shall be allowed except as provided in subsection 7-d-3 of this section.

7-d.3. During the period from Thursday preceding Thanksgiving through January 10 of each year, residences and the storefronts and store sides of businesses may display lights typically associated with holiday use, whether or not blinking.

7-e- Any light fixture or arrange of fixtures that creates by projection letters, symbols or logos over a building façade. This prohibition will not be in effect during National or local festivities and shall be removed after the festivities are over.

Indirect light fixture to highlight architectural elements, with the fixtures been installed to the ground or lower roof facing upward may be considered for review. The color of the fixture must be white and the lights effect shall be harmonious and complimentary to the building and site. The proposed light fixtures cannot be visible from any right-of-way.

## **8. Definitions:**

The definitions set forth in section 114-1 shall be applicable to this division. The following words, terms and phrases, when used in this division, shall have the meanings ascribed to them in this section, except where the context clearly indicates a different meaning:

*“A”-frame sign* means a rigid portable sign in a form of an inverted “V”.

*Abandoned sign* means any display or sign remaining in place for two (2) years which no longer identifies an ongoing business, product,

or service available on the premises where the display or sign is located or where the building, business, or establishment to which the display or sign is related has ceased operation. Signs that are recognized as historic or iconic will be exempted of this definition.

*Alteration* means any non-content based change to a sign, including, but not limited to dimensions, illumination, size, or shape, and excluding ordinary maintenance.

*Animated sign* means any sign or part of a sign that uses motion, or that displays flashing, oscillating, sequential, or intermittent lights, or gives the appearance of movement or rotation, other than time or temperature. Any type of electronic or digital screen, including, but not limited to computer screens, tablets, or electronic interactive devices shall also be deemed an animated sign. ATM machines are exempt from this definition.

*Awning sign* means any sign painted on or sewn, or attached in any way, applied to a roof-like covering of canvas or the like designed to wholly or partially protect one from the elements.

*Backlit sign* means freestanding letters, logo, or box with a solid and opaque face and sides that incorporates a source of light within the sign. Also, refer as halo effect sign.

*Banner sign* means any sign having the characters, letters, illustrations, or ornamentations applied to cloth, vinyl, paper, or the like with only such material for a backing. “Banner” shall include any animated rotating and or fluttering devices, fringe and pennant string streamer.

*Billboard sign* means an outdoor advertising sign erected and maintained by an advertising business or service or owner, upon which

advertising matter may be displayed and which generally advertises firms and organizations that along with their goods and services, are not located on the same premises as the sign; and whose surface is sold, rented or leased for display of advertising material.

*Booth* means a stall, table, desk, carrel or stand, with or without a roof, used for the sale of retail, goods, services and or beverages. A booth is not permanently attached to the ground or to any floor or wall. Freestanding booths for the sole purpose of containing interactive and or electronic screens are excluded from this definition.

*Brand sign* means any device that contains letters, symbols or logo that identifies and differentiates a specific product or is made from other products.

*Bus bench sign* means any sign painted on or attached to a bench or to a shelter for persons awaiting public transportation.

*Business identification sign* means the main sign of a business that informs potential clients the name and or type of business, which may include the business logo.

*Carts-* means a small wheeled vehicle typically pushed by hand and used for the sale of retail, goods, services, food and or beverages.

*Chalk or marker board* means a wood board used to display daily menu specials only for restaurants and bars that are wall mounted, with no identification or other signage attached to or painted on, not exceeding one (1) per business and not more than two and a half (2.5) square feet per each sign and located on the same façade as the primary street frontage or entrance. A chalkboard will not be counted towards the allowed square footage of signs on a restaurant or bar.

*Changeable copy sign* means a sign on which message copy is changed manually in the field, through the utilization of attachable letters, numbers, symbols, paper, and other similar characters or changeable or removable panels.

*Channel letter sign* means a sign comprising of individual letters, symbols or logo that are independently mounted to a wall or other surface.

*Clear sight triangle* means a triangular shaped area at any corner where public streets intersects in which nothing taller than 2 feet is allowed to be erected or placed in such a manner as to limit or obstruct the sights of motorists or pedestrians as adopted under section 108-452 of the Land Development Regulations.

*Construction sign* means temporary signs erected on the premises on which construction is taking place, during the time period of such construction, indicating the name of the architect, engineer, landscape architect, contractor, planner, or similar professionals involved in the project. (See also Section 114-42)

*Copy* means the text or graphic representations of a sign that depict the name of an establishment, products, services, or other messages, whether in permanent or removable form.

*Digitally printed sign* means any sign made of or in part with the printed output from a computer. Signs may be printed over vinyl, paper, fabric, or plastics.

*Directional sign* means sign that contains any illustration or words that provide direction to pedestrian and vehicular traffic for an on premise feature, specific for an entrance to the building or for parking purposes on private property.

*Directory sign* means a sign listing two or more commercial or business establishments that share a common area provided for the comfort and use of all occupants, owners, tenants or users of one or more units or buildings, or that share common entrance and that are located in the same building but may not have exposure to the front façade of the building, like a storefront or a first floor window, or a regularly traveled street. Directory signs can include arrows that can provide direction to users.

*Display sign* means an object that is freestanding or attached to a building in any way that promotes the retail, goods or services that an on-site business offers. These objects can be life size or a large-scale figure of any element that is sold or service that is offered in the establishment but the object itself is not for sale.

*Door sign* means any sign or device affixed to, painted to or in contact with a door, and which it is intended to be seen from the exterior.

*Double-faced sign* means a sign with two (2) faces, which are usually, but not necessary, parallel.

*Erect* means, in context of signage, to build, construct, attach, hang, place, suspend, affix, or paint a sign.

*Face of sign* means the planes of a sign on which copy could be placed, including trim and background.

*Flag sign* means any sign constructed on fabric, canvas, or similar material bearing information relating to or identifying a business, that is intended to be mounted on a pole and to fly freely in the wind. When an establishment displays a flag that contains the name, logo or symbols related to the business the flag would be deemed a sign. Flags with “open”, “welcome”, or any similar wording are not allowed.

*Flashing light* means an intermittent or sequential flashing light source used primarily to attract attention.

*Floor sign means* any display of characters, letters, illustrations, or any ornamentations applied or written on a floor that attracts to or promotes the business to which it is displayed.

*Fluorescent light* means an electric-discharge lamp, usually tubular in shape, containing a metallic vapor, which becomes luminous on the passing of the current and energizes a layer of fluorescent material coating the tube.

*Freestanding or ground sign* means a sign supported by a sign structure secured in the ground and which is wholly independent of any building, fence, vehicle, or object other than the sign structure for support.

*Frontage* means the length of street surface that the building faces.

(1) Primary frontage means the street surface that the building's main entrance faces.

(2) Secondary frontage means any other street surface that a building is adjacent to.

*Frontage, business* means the horizontal linear distance measured along the façade of an individual business. Also referred to as "business frontage".

*Ghost sign means* an old hand-painted advertising signage that has been preserved either on a building exposed or under non-original materials.

*Hanging sign* means a double-face sign that hangs from a bracket or support and projects from a building, pole, or awning. If a "hanging" sign is located over a city right-of-way the bottom part of it must have a clearance of at least eight (8) feet and cannot extend more than forty eight (48) inches from the face of the building. Signs proposed over city's right-of-way must obtain the necessary permission from the city.

*Historic sign* means a sign that is fifty (50) or more years old and is a significant addition to the Key West historic district due to its design quality, its community memory value, and its outstanding craftsmanship, or artistry that represents its time or a determination as historic sign has been made as set forth in the HARC Guidelines.

*Iconic sign* means a sign that is distinctive to its location due to its design and its significance to the community, or a determination as iconic sign has been made as set forth in the HARC Guidelines. An iconic sign does not necessarily need to be historic.

*Illuminance* means the amount of light falling upon a surface, commonly called “light level” or “illumination”. Measured in foot-candles (lumens per square foot) in the English system.

*Interior illuminated sign* means any sign having translucent characters, letters, designs, logos or outlines illuminated by electric lights located within the sign or having luminous tubes or reflective elements designed for that purpose. Halo effect and exposed neon or LED tube signs are not considered interior illuminated signs.

*Informational or descriptive sign* means a sign indicating by words, photos, drawings or symbols the type of services available at the location or events occurring thereon. Menu boxes are not consider informational signs. Electronic signs, including but not limited to tablets or monitors of any kind are not considered informational signs.

*Kiosk* means a small structure, affixed to the ground or floor, with an affixed roof, in which one or more persons can stand or sit inside, with one or more openings used for the sale of retail, goods, services, food and or beverages. A kiosk may have electric conduits and/or plumbing affixed to it with a connection to public utilities. A kiosk may be a stand-alone structure or may be attached to an existing building or structure.

*LED light* means an electric light-emitting diode fixture that when a suitable voltage is applied the color of the light is determined by the energy band gap of the semiconductor. LED light fixtures can be individual or mounted on a string.

*Legal-nonconforming sign* means any sign, which does not conform to the regulations of this article but complied fully with all applicable

regulations and received all required approvals at the time of installation, or a determination as legal non-conforming has been made as set forth in the HARC Guidelines.

*Marquee* sign means any sign that is intrinsic to a marquee and contains the business name, as well as advertisement of the business.

*Marquee* means a structure projecting from, and supported by, a building when such covered structure extends beyond the building line.

*Menu boxes* means an auxiliary business sign display case containing a menu used for advertising menu and daily menu specials only for restaurants or bars, no larger than two and a half (2.5) square feet and located on the same façade as the primary street frontage or entrance. On cases where the building is recessed from the city's right-of-way, menu boxes may be attached to a pole installed for such purpose on private property.

*Miniature light* means a light or light-emitting device employing a bulb two inches or less in length and normally found strung together in multiples.

*Monument sign* means a freestanding sign, generally having a low profile that is detached from a building and having a support that is a solid-appearing base constructed of a permanent material, such as concrete block or brick. All other freestanding sign types not meeting the definition of a monument sign shall be either a pole sign or a pylon sign.

*Neon light* means a lamp, usually tubular in shape, employing the element neon (Ne) or other luminous gases.

*Neon sign* means an arrangement of luminous or gaseous tubes to form letters or numbers or an abstract or representational element or both, specifically including advertising logos, punctuation marks, emblems, and registered trademarks, or that is installed inside of exposed channel letters, logos, designs, borders, or numbers.

*Off-site sign* means a sign identifying, advertising or directing the public to a business, merchandise, service, institution, entertainment or activity which is located, sold, rented, based, produced, manufactured, furnished or taking place at a location other than on the property on which the sign is located.

*On-site development sign* means a sign identifying the developer, architect, and or contractors located on a property upon which there is active construction.

*Open and hours of operation signs* means any device or letters that are intended to communicate to the public that the business is open and the hours of operations. “Open”, “Closed” and hours of operation signs cannot include any brand, logo, or business sign in order to qualify as an exempt sign from percentage signs on the premises.

*Painted sign* means a sign that is hand painted completely over a glass pane of a window or door or is painted on a surface that will be installed on a building or directly painted on a wall or a roof surface, or any other surface of a building.

*Pennant* means a series of small flag-like pieces of cloth, plastic or similar type of material attached and strung between two or more points.

*Plastic sign* means any sign that is made in part or completely with any plastic or synthetic material that have a polymeric structure such as PVC, vinyl, polyethylene, polyurethane, corflute and oilcloth, among others.

*Pole sign* means any sign erected on one or several vertical elements, made of wood or metal, and which is wholly or partially independent of any building for support. A pole erected for a sign cannot be taller than six (6) feet.

*Political sign* means a sign erected by a political candidate, group, or agent thereof, for the purpose of advertising a candidate or stating

a position regarding an issue upon which the voters of the city shall vote.

*Portable sign* means any sign not permanently attached to the ground or other permanent structure or any sign designed to be transported. Portable signs shall include but not be limited to signs designed to be transported by wheels; skid-mounted signs; chalkboard signs converted to “A” frames; menu signs; and signs attached to or painted on vehicles parked for the purpose of providing advertising, close to or on the public right-of-way, unless such vehicle is used in the ordinary day-to-day operations of the business. Portable signs also include any type of “A” frame sign, signs with attached wheels or casters, search light stands and air, hot air or gas filled elements.

*Premises* means a lot, building site, lease of a building or lot, or other independent entity by one (1) business. Each of the multiple tenants in one building or lot constitutes a separate premise for the purpose of this article.

*Projecting sign* means any sign which is affixed to any building, wall or structure and extends beyond the building wall or structure more than six (6) inches . If a “projecting” sign is located over a City right-of-way the bottom, part of it must have a clearance of at least eight (8) feet from the right-of-way.

*Real estate sign* means any sign that are used to offer for sale lease or rent a property upon which the sign is placed.

*Roof sign* means any sign erected or constructed wholly upon or over the roof of any building and supported solely or partially on the roof structure.

*Seasonal/holiday sign* means a sign or other holiday decorations, used for emphasizing the celebration of a historic American holiday or other national holiday. As used herein the term “a historic American holiday” shall refer to any day made a public holiday by laws of Florida, the laws of the United States or by resolution of the City Commission.

*Seasonal or holiday lighting* means a series of clear, white, or colored lights, either bare or shielded within an enclosure.

*Sign* means any device designated to inform or attract persons not on the premises.

*Sign, area of,* means the total surface of a sign, including the background, frame, and ornamentation, but not including structural supporting elements outside of its frame.

*Sign face means* the area or portion of a sign on which copy is intended to be placed.

*Snipe sign* means a sign that is tacked, nailed, posted, pasted, glued, or otherwise attached to trees, poles, stakes, walls, trash receptacles or fences or any other objects. Legal notices required by law are exempted.

*Special event sign* means a sign which carries a message regarding a special event or function which is of general interest to the community and which is of temporary nature.

*Stylized letters* means any letter that has decorative strokes or serif.

*Surface graphics* means any sign painted directly on any exterior building wall or door surface, exclusive of window and door glass area.

*Three-dimensional sign* means a sign that is carved and have low bas-relief or a sign that is composed of many layers of the same or different materials.

*Time and temperature sign means* any sign mechanically, electronically or electrically controlled to display time and temperature only.

*Traffic sign means* a sign that functions primarily to provide for the efficient, safe, and orderly flow of traffic and erected by city, state, or federal governments.

*Vehicle sign means* any sign on any type of vehicles, which are conspicuously parked on or near the proximity of the premises of the use being advertised and used in such a way as to advertise, identify, or draw attention to such use of passing motorists, passengers, and pedestrians. For the purpose of this definition vehicle sign includes but is not limited to any decals, wraps, painted or attached signs to a vehicle.

*Wall sign means* any sign attached and parallel to the façade of a structure, which is attached and supported throughout its entire length by the façade and not extending above the building, ground floor, railings, windows, parapets, or the eave of the roof.

*Window sign means* any sign affixed to, painted to or in contact with a window, or located within one (1) foot of any window surface facing the outside and which it is intended to be seen from the exterior, but excluding window displays of merchandise and informational material incidental to the display of merchandise.

*Window sign, temporary,* means a window sign of a temporary nature used to direct attention to the sale of merchandise or a change in the status of a business, but excluding window displays of merchandise and informational material incidental to the display of merchandise.

## **Review of new proposed murals in the Historic District**

**Purpose:** City of Key West, Resolution No. 99-430, directed the Historic Architectural Review Commission to adopt guidelines for murals “depicting the history or natural environment of the Florida Keys” that “may be permitted on noncontributing commercial or public buildings in the historic district”. These guidelines for murals in the historic district were formulated as a means of ensuring the aesthetic compatibility of murals with the character of the historic district.

**Definition:** Mural: Any graphic, painting, painted wall surface or copy that is visible and projects a graphic display or image that does not direct attention to an organization, a business operated for profit, a product, commodity or service for sale or lease, or any other similar interest or activity.

**Application for Certificate of Appropriateness:** Application for murals in the Historic District will follow the standard HARC application procedures. Once HARC approval has been obtained, murals must also be approved by the City Commission.

### **The following plans shall accompany any HARC application for mural development along with other typical HARC requirements:**

**A development plan** that includes a schematic design of the mural and its relationship with the building and surrounding properties is required. This plan must include mural location, dimensions, colors, materials, type of surface to be used for the mural, and techniques used to create the mural.

**A maintenance plan** that outlines the proper preservation, routine care, and restoration methods and techniques is required. The plan should list the parties responsible for the care of the mural and any maintenance contract between the agent, developer, and owner. The plan shall include methods of removal. The property owner will be required to post a bond to cover maintenance and/or removal.

### **Proposed Guidelines for murals:**

1. Murals shall not be located on a structure that is adjacent to or directly across a right-of-way from a residential structure unless written approval from the adjacent property owners is obtained by the applicant.
2. Murals painted directly on exterior walls of contributing structures are prohibited. Contributing refers to any building that contributes to the character of the historic district as defined in the City of Key West Land Development Regulations.
3. The City Commission shall approve a plan of the mural after review and approval by HARC.
4. The location, size, nature, or type of mural shall not create a hazard to the safe and efficient operation of vehicles, or create a condition that endangers the safety of persons or property thereon. Murals may not extend beyond the eaves, parapet, or sides of a building, nor project from the surface.
5. Murals shall be maintained at all times in a state of good repair.



# ***VII. HISTORIC ARCHITECTURE DESIGN PRINCIPLES***

*The following basic principles of compatible architectural design are also considered by HARC when determining if a project is appropriate for a specific building, street or historic preservation zone:*

**Siting:** Structures should be placed so that their siting is compatible with the zone's historical period as well as city codes.

**Massing:** The structure should be compatible with the existing massing patterns of buildings in its historic zone.

**Scale & Proportion:** Projects should not exceed the established size and scale of other buildings in the vicinity. Proportion and scale refer to the relationship of height to width of the front elevation. When most of the buildings along a streetscape have similar proportions, it would be harmful to construct a new building of substantially different proportion.

**Material:** Materials used should be identical or similar in appearance to original fabric.

**Texture:** Key West's historic buildings use a variety of materials including wood, brick, stone, concrete, steel and stucco. New buildings, which use materials of a similar texture, are more compatible in historic zones.

**Roof form:** Most roofing in the historic residential zones consists of sloped gables or hipped roofs. Many commercial structures have flat roofing. New structures will be more compatible if the common roof forms of nearby properties are used in their design.

**Rhythm:** The concept of rhythm is the regular recurrence of related elements. In a building this is generally the recurrent alternating pattern of solids and voids (such as the relationship of wall space to windows and doors) experienced while passing by or through a building. By using a similar rhythmic pattern in a new building a more sympathetic relationship can be obtained.

**Detailing:** Design elements such as trim or railings, which are important to the historic appearance of a structure, should be retained or duplicated if deterioration makes retention impossible.

**Color:** Color is an important factor in Key West architecture. Key West houses were usually painted in subtle colors, predominantly white, gray, and lightly hued pastels with contrasting trim and shutters. Color is an intrinsic quality of a building material such as brick or stone, as well as an applied coating such as paint. Historic research is often used to determine original paint colors for renovations.

# *HARC Project Categories and the Architectural Guidelines*

## **I. Restoration or renovation with no apparent change to historic appearance**

(Appropriate standards 1-10 may apply). The use of traditional materials similar to original fabric is recommended to achieve the goal of no apparent change to the appearance of an historic building. Staff approval is more likely for these types of projects, eliminating the need to attend a HARC meeting. *Examples:* rehabilitations or restorations using in-kind materials.

## **II. Additions and/or alterations to the appearance of an historic structure**

(Appropriate standards 1-10 may apply). Some exterior alterations to historic buildings may be necessary to assure continued use. However, it is important that these changes do not radically change, obscure, destroy or damage character defining materials, features or finishes. Example: exterior changes of siding or roofing, awnings, window or door replacement, signage.

## **III. Additions and/or alterations to the appearance of a non-contributing historic structure**

(Appropriate standards 1-10 may apply). Compatibility of design is equally important for projects involving non-contributing buildings if the proposed changes will affect the appearance of the neighboring streetscape. Example: painting a noncontributing historic building an inappropriate or garish color.

## **IV. Additions and/or alterations to the appearance of a non-contributing, non-historic structure**

(Appropriate standards 8, 9 & 10 may apply). Compatibility within the surrounding neighborhood will be evaluated. Building height, volume, scale, orientation, proportions, patterns, details, roof forms, landscaping, and fencing are all elements that must be compatible with the existing historic construction located near the site. Example: adding a third story to a non-contributing, non-historic building in a neighborhood where heights do not exceed two stories.

## **V. New Construction**

(Appropriate standard 8, 9 & 10 may apply). New construction should be compatible with existing buildings and streetscapes. Building height and volume, scale, site orientation, façade proportions, window patterns, architectural details, roof form, landscaping, and fencing are elements that must be compatible with existing historic construction located near the site. *Examples:* new freestanding structures, carports, decks and pools.

## **VI. Demolitions and moving of buildings in historic districts**

(Appropriate standards 1-10 may apply). A *Certificate of Appropriateness* must be issued before the demolition or moving of a building can be approved by HARC. HARC will consider the relationship of the building to its surroundings and to the fabric and character of the historic district as a whole. Historic and architectural significance are considered as is the building's structural condition. HARC refusal to grant a certificate of appropriateness must be supported by a written statement describing the public interest that the HARC seeks to preserve. The certificate can be issued only after the conclusion of two regular HARC meetings regarding the application, which shall be at least 14 days apart.

### **Demolition Approval**

A demolition approval will only be made after new plans for the site have been approved by HARC. The approval for demolition of any contributing structure shall be made only after its role as part of the historic district is carefully considered. HARC may delay the demolition of designated historic sites within historic districts for up to six months; demolition of noncontributing buildings may be delayed up to three months.

In addition, the sale or giveaway of a building to be moved off-site must be advertised once a week for thirty days in a local newspaper and posted on the building in a conspicuous location for the same period of time. The Building Director may, as provided by Code section 14.76, temporarily delay demolition and negotiate or request the moving of the structure, its salvage and preservation of architectural features, as well as the documentation of architectural details. If a building is determined by the Chief Building Official to be unsafe pursuant to the code of ordinances, the official shall immediately notify HARC before taking such steps as required by applicable ordinances to protect the public health and safety of the community. (*see LDR Chap III: article X; section 3-10.3 for more information*).

### **Demolition by Neglect is in Violation of City Code**

It is not permitted to allow an historic building to disintegrate or decay through lack of maintenance or intentional neglect. If HARC or the Historic Preservation Planner become aware of conditions which may violate the provisions of the City Code regarding unsafe or dangerous buildings, public nuisances, buildings unfit for human habitation, minimum facilities, or similar conditions, the information shall be referred to the Building Department and the City Attorney's Office for appropriate action. Actions may include citations for code violations, notice to appear in County Court, fines and suit for injunctive relief. HARC may provide comment to the Building Director as provided for in *LDR Chap. III. Article X; 3-10.3*.

## **Plan Review and Permitting**

The City of Key West Building Department regulates construction, development, land use and signage through its city zoning and building codes. Property owners or their legally designated agent (in writing) must secure the approval of HARC for a project before a building permit is issued and work is begun. Permits must be obtained from the Building Department before site preparation, new construction, renovation or the installation of signs can begin.

All building construction, renovation and demolition work located in Key West Historic zones or districts must meet the Key West design guidelines and the *U.S. Secretary of the Interior's Standards for Rehabilitation*. The Historic Preservation Planning staff of the City of Key West and/or the HARC Commission will review all projects impacting historic resources within any historic preservation district or other designated historic site or resource. In addition, all building construction, renovation and demolition work that would affect the health and growth of trees on a property must be reviewed by the Tree Commission (LDR Chapter I, Article II, Section 1-2. F and 2.7.1).

### **Assistance from City Preservation Planning Staff**

Applications should first be submitted to the city preservation planner. The planner can advise the owner or contractor how much documentation is needed, whether a project meets the design guidelines, and what changes may be necessary to bring a building into compliance and assure a positive outcome for the owner. The Preservation Planner can also guide a project to successful permitting without a HARC review. The planner may submit the project for HARC review or may approve a project in compliance with the guidelines. Typically, painting, roofing, fencing, window replacement, paving, necessary repairs, and other simple projects can be approved by the City Preservation Planner without a complete HARC review if the project is considered in compliance with the established standards of the guidelines. Complex projects, which substantially alter the exterior appearance of structures or their site and surroundings, must be reviewed at a regular meeting of the Historical Architectural Review Commission (HARC). Application deadlines are 3:00 p.m. Friday, 11 days before the review meeting. Applications must be complete before they can be placed on the HARC meeting agenda. To obtain a schedule of HARC meetings you may call or visit the office of the City Preservation Planner in the Building Department.

The Preservation Planner will also attempt to resolve any conflicts created by compliance with the guidelines or HARC decisions and other city or state codes or requirements. Staff-approved applications are immediately forwarded to the Building Department for issuance of a building permit.

## **Design Assistance**

Consulting an architect or other design specialist experienced in historic preservation and rehabilitation projects can be very helpful when seeking approval to renovate, alter or make additions to historic structures in the Key West historic district. Simple painting, repair and roofing work does not require architectural assistance and contractors may also assist in preparing for HARC reviews. On more complex projects, achieving an end project which enhances a building's historic character and environment may require the use of an architect sensitive to preservation standards and architectural characteristics.

## **The Application Process**

When a construction or demolition project is proposed within the historic zoning districts, an application containing a complete description of the project, proposed materials and location of the work must be prepared.

Many factors must be considered when a project is reviewed by the HARC. The more complete the documentation of the proposed project, the sooner City Historic Preservation staff and HARC can review it. A complete application will also prevent a deferral of the project for a later HARC meeting due to missing information. Not all projects require every type of documentation. Consult with the City Preservation Planner concerning the level of information needed for each project.

Relevant support materials must be presented to the Building Department for review with the building permit application. The intent of the application must be clear and well supported by sufficient documentation. If an application is complete and detailed, the process of HARC review and approval will be quicker and more efficient.

## **Supporting Documents for HARC Review**

- accurate construction elevations, specifications and/or floor plans
- photographs showing street views of buildings and affected areas
- site plans with a construction footprint and easements marked
- documentation of proposed materials and components
- a recent survey of the property
- Sanborn maps of the property

**HARC (Minimum Requirements For Submittals)**  
**Please be advised that HARC staff can request additional information**

<b>TYPE OF WORK</b>	<b>MINIMUM REQUIREMENTS</b>
Air Conditioner Units	<ul style="list-style-type: none"> <li>➤ Location of the unit (roof, ground, wall mounted).</li> <li>➤ Site plan showing location of unit with dimensions of setbacks.</li> <li>➤ If to be placed on roof, roof dimensions including height of roof and setbacks from edge of eaves, also must show safety railings if is less than 10' from edge of roof or roof hatch as applicable.</li> <li>➤ Photo of proposed site and photo of house from street / sidewalk.</li> <li>➤ If applicable, total height including base.</li> <li>➤ Survey may be requested</li> </ul>
Canvas awnings	<ul style="list-style-type: none"> <li>➤ Scale plan and elevation drawings showing location and form.</li> <li>➤ For new or recovered awnings fabric and color sample.</li> </ul>
Exhaust Fans	<ul style="list-style-type: none"> <li>➤ Location of the fan (roof or wall mounted).</li> <li>➤ Site plan showing location of unit with dimensions of setbacks.</li> <li>➤ If to be placed on roof, roof dimensions including height of roof and setbacks from edge of eaves, also must show safety railings if is less than 10' from edge of roof or roof hatch as applicable.</li> <li>➤ Photo of proposed site and photo of structure from street / sidewalk.</li> <li>➤ Total height of unit including base.</li> <li>➤ Survey may be requested</li> </ul>
Fences	<ul style="list-style-type: none"> <li>➤ Survey indicating where fence is to be placed (highlight fence-line).</li> <li>➤ Photo showing area where fence is to be placed.</li> <li>➤ Lineal footage and height (note that in front yard, 4 feet maximum).</li> <li>➤ If fence is 6 foot high solid; neighbors' written consent.</li> <li>➤ Type of fence, color and material.</li> </ul>
Gas tanks Pool equipment Tank & equipment Pads	<ul style="list-style-type: none"> <li>➤ Survey and site plan showing proposed location of tank, equipment and lines.</li> <li>➤ Photo of proposed site and photo of house from street / sidewalk.</li> <li>➤ Measurements of tank, equipment and pad, including height.</li> </ul>
Gutters Downspouts	<ul style="list-style-type: none"> <li>➤ Photo of part of house where gutters will be installed.</li> <li>➤ Specify the type of gutters and exact location of downspouts.</li> </ul>
Minor maintenance (examples-replacement of: siding, pickets, windows & doors trims, balusters, porch decking boards)	<ul style="list-style-type: none"> <li>➤ Photos showing condition.</li> <li>➤ Square footage or lineal feet to be replaced, location description, proposed materials and colors.</li> <li>➤ For porch decking boards for front or side porches - type of board, material, location and color.</li> <li>➤ For balusters - drawing, material and color.</li> </ul>
Painting Repainting	<ul style="list-style-type: none"> <li>➤ Current color photo of part of house that will be painted and photo of structure from street / sidewalk.</li> <li>➤ Paint chips with descriptions of work.</li> </ul>
Pavers Decks Sidewalks Driveways	<ul style="list-style-type: none"> <li>➤ Survey showing area to be paved.</li> <li>➤ Photos of proposed paving material, including color and texture and area to be paved.</li> </ul>

**HARC (Minimum Requirements For Submittals)**  
**Please be advised that HARC staff can request additional information**

<b>TYPE OF WORK</b>	<b>MINIMUM REQUIREMENTS</b>
Railings	<ul style="list-style-type: none"> <li>➤ Photo of part of house where railing will be installed and photo of house from street / sidewalk.</li> <li>➤ Scaled drawing showing type of balustrades, materials, measurements and colors.</li> </ul>
Rehabilitations Renovations Alterations Additions New Construction Demolitions	<ul style="list-style-type: none"> <li>➤ Two sets of full scaled drawings, photos of existing conditions, including area of proposed modification and survey including flood zone lines and spot elevations.</li> <li>➤ Survey must be signed and sealed by Florida licensed land surveyor.</li> <li>➤ For new construction or proposals that require massing or height change - street elevation showing adjacent neighboring structures.</li> <li>➤ For rehabilitations, renovations, restorations, alterations, additions, and new construction a longitudinal section will be required showing the buildings exterior structural construction.</li> <li>➤ For rehabilitations, renovations, and alterations percentage of historic fabric that will remain in the building.</li> <li>➤ Photos of existing.</li> </ul>
Roofs	<ul style="list-style-type: none"> <li>➤ Photo of house where the roof will be replaced and a photo showing roof condition.</li> <li>➤ Include skylights and hatches, if applicable.</li> <li>➤ Description of roofing material to be used.</li> <li>➤ Specify what is existing and what is proposed, color and where the work will be done (main house, back addition.)</li> </ul>
Sheds Accessory structures	<ul style="list-style-type: none"> <li>➤ Survey and site plan showing placement.</li> <li>➤ Photo of area where to be placed and photo of house from street / sidewalk.</li> <li>➤ Scaled drawings including measurements and materials.</li> </ul>
Shutters Hurricane panels	<ul style="list-style-type: none"> <li>➤ Photo of part of house where to be installed and photo of house from street / sidewalk.</li> <li>➤ Photo or drawing of new shutter and color sample.</li> <li>➤ Description of shutter including style and material.</li> <li>➤ If hurricane protection shutters, NOA (notice of acceptance for wind loads).</li> </ul>
Signs	<ul style="list-style-type: none"> <li>➤ Scale drawing including size, font, color, design and materials.</li> <li>➤ If neon or halo effect sign, a drawing depicting effect during night.</li> <li>➤ Photo of place where the sign will be installed and photo from street / sidewalk.</li> <li>➤ Description and drawing of mounting style.</li> <li>➤ Size of fonts / letters.</li> <li>➤ Completed height and setbacks.</li> <li>➤ Type of illumination, if applicable.</li> <li>➤ Number of existing signs for specific business and photos of each sign.</li> <li>➤ Resurfacing an existing sign requires a HARC application.</li> </ul>

**HARC (Minimum Requirements For Submittals)**  
**Please be advised that HARC staff can request additional information**

<b>TYPE OF WORK</b>	<b>MINIMUM REQUIREMENTS</b>
Swimming pools Hot tubs	<ul style="list-style-type: none"> <li>➤ Survey showing location of pool.</li> <li>➤ Photos of area where the pool will be located.</li> <li>➤ Scaled drawings including a site plan with proposed setbacks and proposed materials.</li> <li>➤ All pool features including decks and walls must be included.</li> </ul>
Windows Doors	<ul style="list-style-type: none"> <li>➤ Photo of area of house where new units be installed and photos of each existing door or window to be replaced and photo of house from street / sidewalk.</li> <li>➤ Manufacturer's description of window or door, including materials and design.</li> <li>➤ Colors – paint chip.</li> </ul>

## **Photographic and Historic Documentation**

Photographs of affected buildings or streetscapes are useful when presenting a project before the HARC. Photographs may quickly clarify many issues that concern HARC members including condition, style, appearance, and the location of planned construction, alteration, renovation or demolition work. If additions to buildings are planned, current photographs of the structure are valuable, and should include one of the location of the proposed addition for HARC review.

A basic knowledge of the building's age, history and style of architecture is also helpful. Old photographs which document the historic appearance of the structure can assist an applicant who wishes to return the building to its previous appearance or replace lost details such as shutters, awnings, trim or porches. The Sanborn Insurance maps can help an applicant determine and document the age and extent of historical additions as well as original building materials. These maps are available at the Monroe County Public Library in the local history department. If portions of a building's construction such as porches or decorative elements can be dated as fifty years or older, they are generally considered historic and should be preserved whenever possible. The City's Historic preservation planner or the county librarian can guide the applicant on how to research a building's history.

## **Historic Architectural Review Commission.**

The Historic Architectural Review Commission (**HARC**) is composed of five community members and two alternates who reside in the city of Key West. They are volunteers appointed on the basis of their knowledge and interest in construction, urban planning, real estate, history, historic architecture, archaeology, architecture and art history. HARC serves as an advisory commission to the City Commission sitting as the Board of Adjustment. HARC members conduct two review meetings each month.

## **HARC Review Meetings**

Applicants who have completed their application and documentation of proposed work will be scheduled to appear before one of HARC's meetings. All meetings are advertised in local publications as required by state law. At HARC meetings, applicants will be called upon to explain the project and provide any additional documentation they may have to support their requests. If an applicant or his or her representative is not present, their application will be included on the deferral agenda of the next HARC meeting.

## **HARC Decisions**

*The HARC will consider the project request and determine if:*

- a) it is appropriate (follows the guidelines); or*
- b) inappropriate (does not follow the guidelines)*

*HARC may issue:*

- approval of the project as presented
- disapproval of the project
- a request for additional information to support the project request
- conditional approval with requested changes to bring the project in compliance

If a project application is approved and signed, it then becomes a Certificate of Appropriateness, and the applicant may apply for a building permit. All other applicable zoning and building regulations must be met before a permit can be issued and construction can proceed. Applicants desiring to change their project after HARC approval must have HARC review alterations to the approved project. Failure to follow a project's HARC approved plan and therefore, the scope of the building permit, may result in fines and the reconfiguration of the work to bring it into compliance as required by the building director.

## **Certificates of Occupancy**

A HARC final inspection must be passed before a Certificate of Occupancy can be issued.

*A Certificate of Occupancy is required for:*

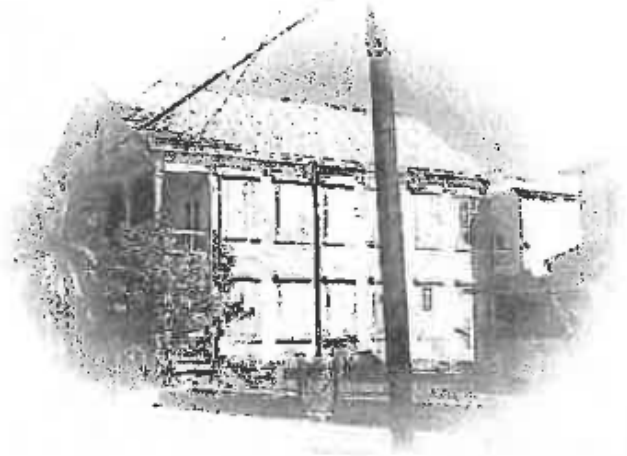
- New habitable buildings
- Buildings whose customary use will be changed
- When a building's zoning usage will be changed

## **The HARC Appeals Process**

Any applicant may appeal a decision of the Historic Review Commission by filing a written request for appeal to the City Clerk within the deadline imposed by the Land Development Regulations. A certified notice of the appeal hearing date before a Special Master will be issued to the appellant. If a person decides to appeal a HARC decision, it is recommended that he or she obtain a verbatim record of the proceedings before the hearing. In addition, the City Manager and a property owner within 200 feet of the subject property are also eligible to file an appeal of the HARC decision.

## The Review Process and the Historic Architecture Guidelines

Alterations to the built environment can change the nature and livability of a community for the worse by damaging traditional street and landscaping, scale and massing, pedestrian access and the appeal and visibility of a neighborhood's historic architecture. The review process protects the qualities of site and structure that define a sense of history from alterations that reduce that sense of time and place. Architectural guidelines protect the local definition of place that sets an historic neighborhood apart from modern developments. The guidelines must accommodate change yet manage and direct projects so they do not cause irreparable harm to the historic community. The review process must accommodate everything from a nearly collapsed building to a recently renovated structure.





## *VIII. Architectural Styles of Key West*

(based on The Historic Architecture of Key West: The Triumph of Vernacular Form in a Nineteenth Century Florida Town, Ph. D. 1987 by William Carl Shiver)

### **Single Gallery Frame Vernacular House**

Similar to the even simpler Cigarmaker's House, the frame vernacular house was a step up from its Spartan lines. With more elaborate detailing, often with a faintly classical influence or Folk Victorian brackets and other decorative woodwork, these one and a half-story cottages had a front porch, which was usually covered with a shed or hip roof. Their clapboarded exteriors were supported by the new balloon framing and mass produced wire nails rather than massive pegged timber frames and cut nails. Many of these were built to replace the many homes destroyed by the hurricanes of 1846, 1909, and 1910.

#### **Characteristics**

Plan: square or rectangular

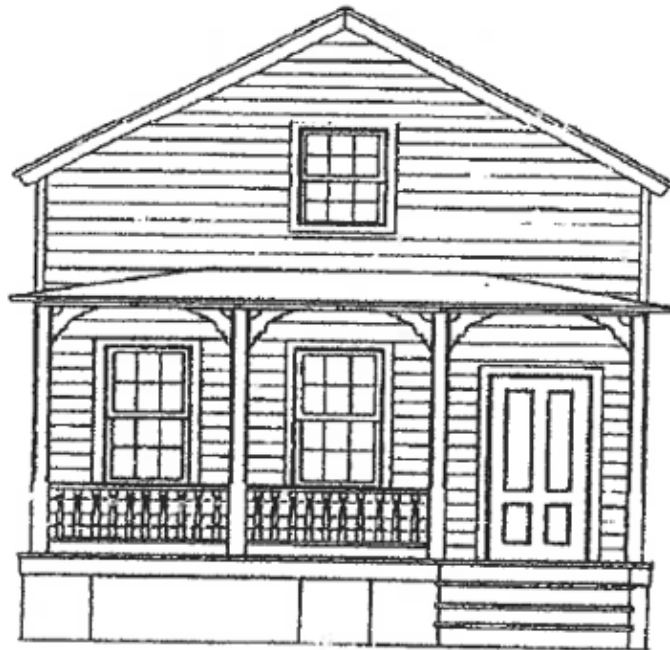
Foundation: raised on piers

Height: one and a half-story

Exterior: wood cladding

Roof type: front gable

Detailing: Folk Victorian or  
Classical Revival



# Cigar Maker's Cottage

More than 8,000 cigar workers needed housing in Key West by 1883. To meet the demand many quickly constructed cottages were built. These one-story, one-room wide houses typically featured three rooms and a narrow hallway. They had a side-gable roof with a two or three-bay porch and doorway on the front elevation. Windows were shuttered, as were other Key West buildings, to keep out the heat and sunlight. Scuttles, hinged roof openings, provided additional ventilation. These simple cottages were often expanded to contain numerous additions, which usually extended from the rear of the house. In Tampa, such cottages were called "casitas", or "little houses".

## Characteristics

Plan: square or rectangular

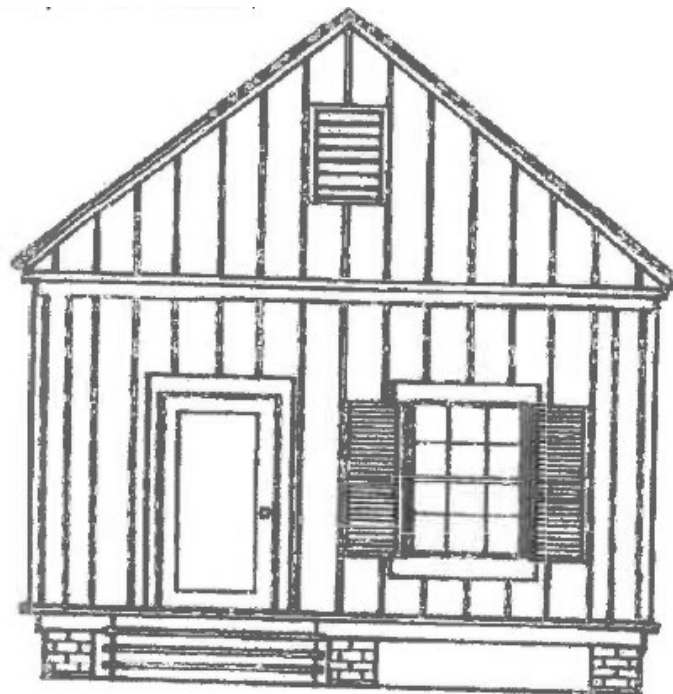
Foundation: raised on piers

Height: one and a half-story

Exterior: wood cladding

Roof type: front gable

Detailing: Simple



# Classical Revival, Key West Eyebrow House

The Eyebrow House is a style unique to Key West which features a second set of smaller windows perched above the primary first floor windows and tucked under the roofline so that they appear to be peeking out from under the eaves. They are similar in structure to the five-bay, galleried houses of Louisiana, but those do not feature the usual attribute of windows hooded underneath the roofline. The Roberts family of Key West built several eyebrow houses in the 1870's and 1880's. Porches extend the full length of the façade as they do on other Key West houses and include many Classical Revival Details.

## Characteristics

Plan: square or rectangular

Foundation: raised on piers

Height: two-story

Exterior: wood cladding

Roof type: side gable

Detailing: Classical Revival



# Classical Revival, Double Gallery House

The Classical Revival style in Key West is derived from the Greek Revival style, which was the national architectural style of the United States from the mid 1830's until the Civil War. High-style Greek Revival Architecture soon gave way to the Key West "Temple Form" variants fashioned primarily in wood, which mimicked the proportions of classical idealism. A simple building could be formed into a facsimile of a Greek Temple by extending the gable to create a portico. Squared pillars topped with ornate moldings were a substitute for formal columns. The Classical Revival style tended to linger in the South long after it had ceased to be fashionable in the Northern states, and buildings with classical motifs continued to be built. Whitehead's drawings of Key West show temple front classical revival houses in the city in 1838. There are over 300 temple form houses in Key West, 200 of those are two-story homes. All are constructed of wood.

## Characteristics

Plan: rectangular

Foundation: raised on piers

Height: two & one-half stories

Exterior: wood cladding

Roof type: front gable

Detailing: Classical Revival



# Classical Revival, Bahama House

Bahama houses were first brought in pieces from Green Turtle Cay, an important Bahamian settlement, and reconstructed in Key West. Houses similar to these are also found in Louisiana, Mississippi and Northern Florida. Such houses were also common throughout the Caribbean Islands including Puerto Rico and Cuba. The Bahama House is well suited to the tropical climate of Key West and was built to take advantage of the sea breezes. Early Bahama Houses often had no central hallway, many were later modified to create a central passageway. Some had exterior staircases. They usually

contained three rooms on each floor, which accessed the veranda by way of multiple doorways. Only a handful of classic Bahama Houses remain in Key West.

## Characteristics

Plan: rectangular

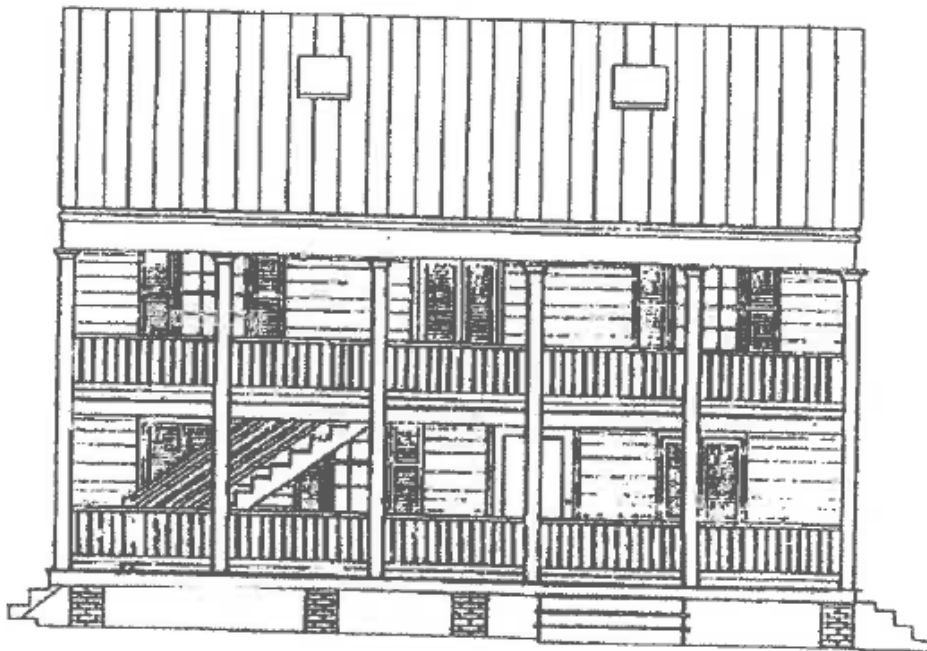
Foundation: raised on piers

Height: two-story

Exterior: wood cladding

Roof type: front gable

Detailing: Simple Classical



# Classical Revival Side Gable House

Often also called Bahama Houses, these graceful galleried homes were once common in the Caribbean and the Southern Gulf Coast. Today fine examples are rare although they are also found in Pensacola and New Orleans. Their generous windows caught the breezes and directed them through the house as the roof scuttles were opened to dispense the hot air that rose to the roof. The simplest hints of Classical Revival Detailing were used in window surrounds and columns. They were built of the best yellow pine, cypress, cedar and mahogany.

## Characteristics

Plan: rectangular

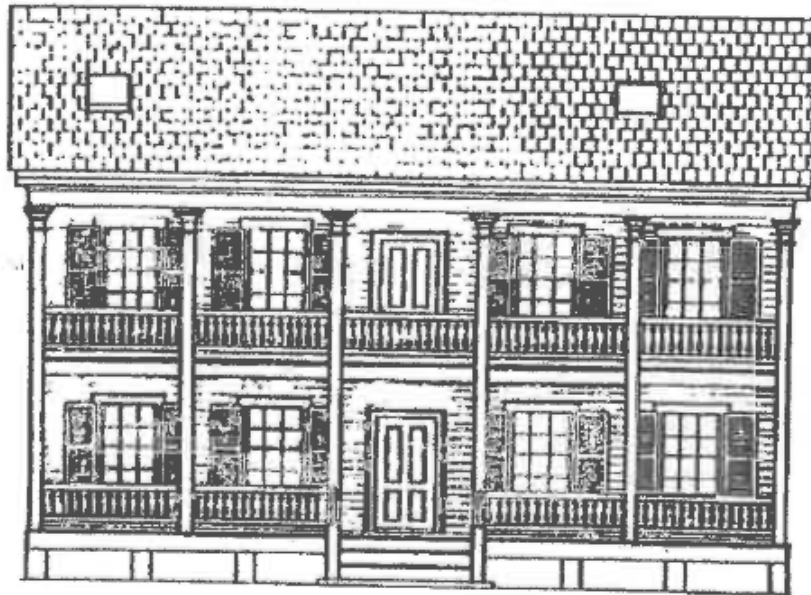
Foundation: raised on piers

Height: two-story

Exterior: wood cladding

Roof type: side gable

Detailing: Classical Revival



# Queen Anne

The word "Victorian" refers to an era, not an architectural style. Queen Victoria of England, for whom the period takes its name, reigned from 1837 to 1901. During this period, there were the usual changes in taste over the years, resulting in a number of architectural styles, including Gothic Revival, Colonial Revival and Queen Anne, all of which is Victorian. Only a few Key West Houses typify these styles. Gothic Revival, characterized by pointed arches and extensive gingerbread trim, has one example, the William Kerr House, at 410 Simonton. The Colonial Revival style is represented in Key West by the Milton W. Curry House at 511 Caroline Street.

The Queen Anne style of architecture was popular from 1876 to 1910. Queen Anne houses have an irregular, sometimes-rambling plan and silhouette, decorative surface treatment often combining different materials, large verandas with fancy woodwork, and windows of different sizes and shapes. Typically, each façade is different in height and appearance and may display a multitude of shapes, colors and textures. Spindle-work is turned or carved rather than sawn; chimneys are characteristic. Attached towers, projecting bays, bargeboards, and elaborate trim are also characteristic.

In Key West there are two brick and three cast stone Queen Anne residences. The remainder is built of wood, including 313 William Street and 1017 Southard Street.

Several small Queen Anne cottages, each with a cross gable roof, are also found in the historic district. One example is located at 526 Frances Street.

## Characteristics

Plan: irregular

Foundation: raised on piers

Height: 1 to 3 stories

Exterior: decorative surface treatments combining different materials

Roof type: various heights and shapes

Detailing: Victorian



# Bungalows

The Bungalow is an American house type derived from the Bengali word "bengala," a low house with porches, used as a wayside shelter by British travelers in India during the 18<sup>th</sup> and 19<sup>th</sup> centuries. In the United States, the bungalow evolved in the 1890s as a one-story house, usually with low pitched gable roof, often with a wide front dormer and an encircling porch with tapered porch supports. In Key West, there are only a few examples of the side-gabled bungalows, notably those in the 800 block of Whitehead Street, which were erected in the early twenties.

## Characteristics

Plan: rectangular

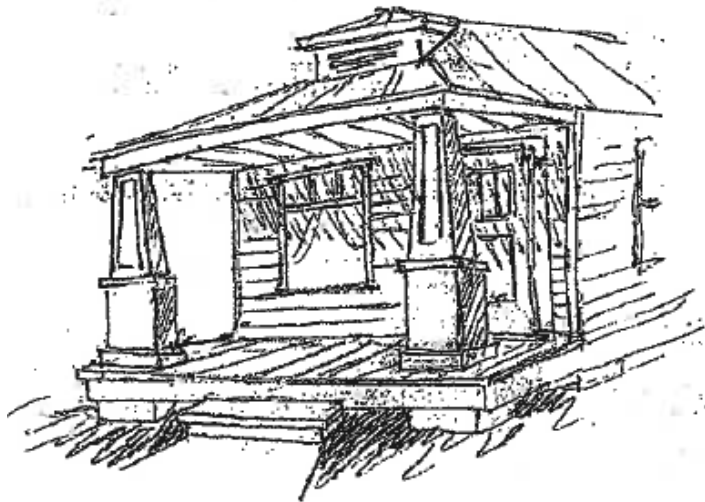
Foundation: raised on piers

Height: 1 to 1 ½ stories

Exterior: wood cladding or concrete

Roof type: widely bracketed gable roof

Detailing: Arts & Crafts



# Stepped Parapet Storefront

Commercial wood frame storefronts such as these were common throughout the United States. Their parapets presented an imposing façade to the street, although the buildings themselves might be quite small. Many variations of this type of commercial structure are found in Key West, both in masonry and wood forms. The upper story was typically used as a residence although they were also used for storage. Upper windows were shuttered while lower expanses of fixed glass windows served as showcases for goods and

sources of light. Transoms over the store windows were often moveable and provided ventilation. The detailing on the parapet reveals the Classical Revival and Italianate influences so prevalent during the 19<sup>th</sup> century.

## Characteristics

Plan: rectangular

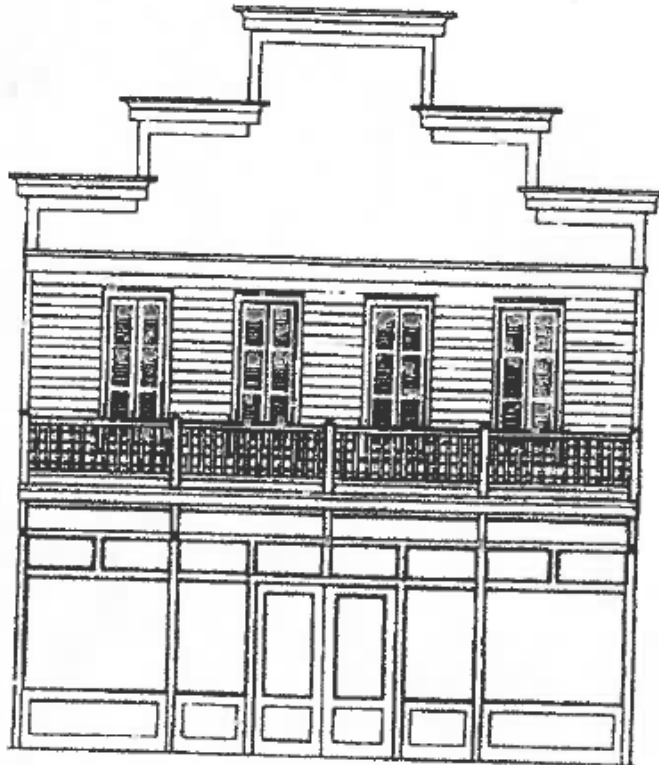
Foundation: raised on piers

Height: two-story

Exterior: wood cladding

Roof type: stepped parapet

Detailing: Italianate or  
Classical Revival





# ***IX. Architectural Glossary***

**Alley:** Any public or private right-of-way set aside for secondary public travel and servicing less than thirty feet in width

**Alteration:** Any change in the arrangement of a building, including work affecting the structural parts of a building or a change in wiring, plumbing, or heating systems

**Appeal:** a request for a review of a decision, finding, order, interpretation or other action concerning HARC decisions

**Arbor:** A shelter of shrubs and branches or of latticework intertwined with climbing vines and flowers

**Arch:** A structural member shaped in the arc of a curve

**Architrave:** The lower part of a classical entablature, which rest on a column

**Awning:** A roof-like covering of canvas, or the like, over a window, door, etc., to provide protection against the sun, rain and wind

**Baluster:** A post or upright supporting a handrail, often vase- shaped, a series that makes up a baluster

**Bargeboard:** The decorative board attached to the projecting portion of a gable

**Building:** Any structure having a roof and which is entirely separated from any other structure by space or by walls in which there are no communicating doors or windows or any similar opening.

**Building coverage:** The percentage of a lot area covered by buildings and including roofed porches, decks, and similar structures as well as all ground coverage 30 inches above grade

**Building height:** The vertical distance measure from the crown of the road to the highest point of the roof

**Bracket:** a support element under eaves, shelves, or other overhangs

**Carport:** A covered automobile shelter associated with a separate dwelling. It has one or more sides open to the weather

**Certificate of appropriateness:** A document issued by the Historic Architectural Review Commission

**Chamfer:** The surface formed by cutting off a corner of a board or post; a bevel

**Classical:** Pertaining to or based upon the arts of ancient Rome or Greece; an architectural devise utilizing classical motifs such as pediments

**Column:** A vertical support generally consisting of a base, circular shaft, and capital

**Contiguous:** Next to, abutting, or touching and having a boundary, or portion thereof, which adjoins

**Coping:** The cap or top course of a wall, usually adapted for the protection of the wall from weather

**Courtyard:** An open unobstructed unoccupied space, other than a yard, on the same lot with the principal building and fully enclosed on at least three adjacent sides by walls of the principal building, or at least three or more exterior structural walls

**Cornice:** The horizontal molded projection at the top of the building or wall

**Cresting:** A light repeated ornament, incised or perforated, carried along the top of the wall or roof

**Cultural resources:** The tangible and intangible aspects of cultural systems, both living and dead, which contain information about or are valued by a given culture

**Cupola:** A spherical roof or dome-roofed structure built on top of a roof

**Deck:** A raised outdoor platform with or without a roof.

**Details:** any one of the numerous smaller parts, which make up the whole; design elements including trim, railing, door and window trim

**Dormer:** A vertical window set in a sloping roof or a roofed structure containing a window

**Eaves:** The edge of the overhang at the lower edge of a roof

**Entablature:** A horizontal part in a classical post and beam system composed of the cornice (upper), frieze (middle), and architrave (lower)

**Façade:** The front or principle face of a building

**Fence or walls:** A structure intended to separate or enclose and define space, basically freestanding, constructed of one or more materials such as wire, wood, cement, stone, or brick, designed to be decorative or ornamental or to serve utilitarian purposes as to control ingress or egress of persons and animals. A hedge, wall or landscaped berm may constitute a "fence"

**Fenestration:** The disposition of windows in a façade

**Finial:** An ornament at the top of a spire, gable, or pinnacle

**Freestanding:** standing independently free of support or attachment

**Frieze:** The part of the entablature between the architrave and cornice; any sculptured or ornamented band in a building under a cornice

**Front lot line:** The dividing line between the lot and the street

**Gable:** The triangular portion of a wall between the enclosing lines of a sloping roof

**Guidelines:** Officially declared limitations expressed as instructions for procedures

**Hip roof:** A roof with four uniformly pitched sides

**Historic building or structure:** A building recognized because of its association an historic event or the history of a locality. Any structure listed or eligibility to be listed in a national, state, or local register or inventory of historic places, or that contributes to the historical significance of an historic district

**Historic context:** An organizing structure for interpreting history that groups information about historic properties that share a common theme, common geographical location and common time period; used as a foundation for decisions about the planning, identification, evaluation, registration, and treatment of historic properties

**Historic district:** A definable geographic area that contains a number of related historic sites, buildings, structures, features, or objects united by a common theme, common geographical locations, and common time period; used as a foundation for decisions about the planning, identification, evaluation, registration, and treatment of the historic properties, based upon comparative significance

**Historic district survey:** The cataloging of each of the buildings and landscapes within an existing or proposed historic district; typically each site is evaluated and rated for its level of contribution to the district; may be used to determine district boundaries

**Historic research:** The study of documents, photographs, publications, and other data concerning an historic site, building, structure, or object, typically includes research on architecture, construction, and users of the property

**Historic resource:** Any district, site, building, structure or object determined to be historically significant

**Historic significance:** The importance of an element, building or site owing to its involvement with a significant person, event, or time period, location or as an example of a past architectural style

**Historic society:** An organization that promotes the study of history, typically for a defined geographic area; may also maintain an archive, museum, or historic site and sponsor public education programs

**Historic American Building Survey (HABS):** A division of U.S. National Park Service that documents the appearance of historic buildings; the documentation which includes photographs, measured drawings, and written historical information, is archived in a permanent collection at the Library of Congress; began as a New Deal project for architects in 1933 and was rejuvenated in 1966; primarily continued by student teams during the summers and by federal agencies altering National Register buildings. See also Historic American Engineering Record

**Historic American Engineering Record (HAER):** A program of the U.S. National Park Service that documents the appearance and construction of exemplary engineering works, such as bridges and mills; documentation includes photographs, measured drawings, and written historic information and is archived at the Library of Congress; the program was begun in 1969; documentation is primarily prepared by teams of students during summer months. See also American Buildings Survey

**Historic Resource:** Any district, site, building, structure, or object determined to be historically significant

**Historic structure report (HSR):** A written summary of a detailed analysis of an historic building or structure and its site: typically includes historical research, data from nondestructive testing descriptions of the property and its physical condition, drawings, photographs, analysis of which components are original or later additions, and recommendations

**Hoodmold, hood molding:** A projecting molding over a wall opening, used to divert rainwater away from the wall opening

**Italianate:** The Italianate style was common influence between 1850 and 1880, it utilizes the forms derived from the less formal aspects of classical architecture

**Landing:** A platform that sits at the base of a set of stairs/steps, a ramp, an entrance/exit, or a door. Minimum dimensions are 36" by 36" for dwelling units, and maximum dimensions are 60" by 60" for ADA accessible units

**Lattice:** A structure consisting of strips of metal or wood or interlaced to form regularly spaced openings

**Leaded glass:** a decorative glass set in lead cams (soft metal division strips which divide adjacent pieces of glass)

**Lintel:** The horizontal structure member over an opening, generally a beam supported at each end by a post, wall or column; a beam of any material used to span an opening (also known as an architrave)

**Lot:** A parcel of land of at least sufficient size to meet minimum zoning requirements for use, coverage, and area. And to provide such yards and other open spaces as are required. A lot is composed of contiguous land. All lots have frontage on an improved public street, or on an approved private street. An interior lot has only one frontage on a street. A corner lot abuts two or more streets at their intersection, the second or abutting streets are known as the intersecting or secondary streets. Lot lines bound a lot or buildable site

**Louver:** A series of inclined slats in a vertical frame, which allows ventilation without admitting rain

**Molding:** A continuous decorative band that is either carved into or applied to the surface

**Mullion:** A vertical member that divides a window or separates one window or door from another

**Muntin:** The wood or metal strips that divide a multi-pane window

**Neo-classical:** A revival of the classical Greek and Roman architectural forms

**Parapet:** A low solid protective wall or railing along the edge of roof or balcony

**Patio:** A paved, uncovered area directly on the ground, which can either be attached to or detached from a building

**Pavilion:** originally a temporary or movable shelter, sometimes merely a tent; a small outbuilding; or, wing or section of an institutional building such as a hospital; or a building for temporary use, as in an exposition

**Paving:** A hard ground covering that is laid using materials including, but not limited to: asphalt, bricks, concrete, gravel, stones, tiles, wood, and synthetics

**Pediment:** A wide, low-pitched gable above a portico or door

**Pergola:** A structure of parallel colonnades supporting an open roof of beams and crossing rafters or trelliswork, over-which climbing plants are trained to go

**Pitched Roof:** A roof with a pitch of no less than 4/12 (a four-inch rise in a 12 inch horizontal run).

**Pond:** A small body of still water not deeper than 18 inches, which is used as a landscape feature and not for human occupation

**Porch:** A covered structure or recessed space on the exterior of a building

**Portico:** A major porch with pediment roof supported by columns

**Preservation:** The act or process of applying measures to sustain the existing form, integrity and material of a building or structure, and the existing form and vegetative cover of a site. May include initial stabilization as well as on going maintenance of historic building's windows and doors

**Proportions:** The relationship of width to height of a building's front façade or of a building's windows or doors

**Quoins:** One of the cornerstones of a wall when these are emphasized by size, by more formal cutting, by more conspicuous jointing or by a difference in texture

**Rafter:** Any of a series of parallel structural members supporting the sheathing and covering of a pitched roof

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

**Rehabilitation:** The act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural, and cultural values. Rehabilitation involves adapting buildings for contemporary use while retaining significant historic features and appearance

**Restoration:** The act or process of actually recovering the form and details of property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work

**Ridge:** The highest point of a roof, running from end to end

**Rhythm:** An ordered recurring pattern of solids to voids in the façade of a building; or a recurring pattern of buildings to open spaces between them

**Rosette:** A conventionalized circular floral motif, usually sculptural

**Rustication:** A surface texture of masonry in which the principal face of each stone or block is rough and has a margin, tooled smooth along rectangular edges; or the principal face may be smooth and surrounded by a bevel margin returning to the plane of the wall. Often seen in rough cast ornamental concrete block

**Sash:** A frame or window in which glass is set

**Scale:** The harmonious relationship of a building or group of building parts to one another and to the human figure

**Setback:** A required open space of a lot where buildings are not permitted

**Shutter tiebacks:** Hardware used to secure open shutters

**Sidelights:** Rectangular fixed windows which flank a doorway

**Sign:** Any device designed to inform or attract the attention of persons not on the premises

**Story:** That portion of a building included between the upper surface of any floor and the upper surface of the floor next above, or any portion of the building used for human occupancy between the top most floor and the roof. A basement or cellar not used for human occupancy should not be counted as a story

**Stucco:** A type of plaster work, either course or fine, used for surfacing interior and exterior walls

**Structural alteration:** Any changes, except for repair or replacement in the supporting members of a building, such as bearing walls, columns, beams or girds

**Structure:** Anything built, constructed or assembled with a fixed location on the ground. Among other things, structures include buildings, mobile homes, wall, fences, signs, driveways, pools, and ponds

**Style:** A characteristic form, usually related to a specific period in history

**Tent:** A portable shelter with an exterior surface of fabric or skin

**Transom:** A small window with a glazed or solid sash over a door or large window, which often opens for ventilation and is usually hinged or pivoted

**Trellis:** A frame supporting open lattice work, used as a screen or a support for growing vines or plants

**Turret:** A small slender tower, usually set at a corner of the building, often containing a circular shaft

**Two and One Half Story Building:** A building with two full stories above the crown of the road plus a third floor (known as a “half story”) that does not exceed in floor area one-half of the floor area of the floor immediately below within the same building. Typically the half story is located beneath a pitched roof. The following criteria will be apply for the review:

1. The roof rafters must rest on and be supported by the top plate of the second story wall;
2. The height of the floor area considered to constitute the half story shall be not less than seven feet six inches high at its highest point and five feet high at its lowest point;
3. *No exterior wall should stand beyond the second floor top plate* (Figures 1 and 2 pages 77-78). If the half story is located above a flat roof, its interior height shall not exceed seven feet six inches high and it shall be set back from the second story roofline equally proportioned on it four sides.

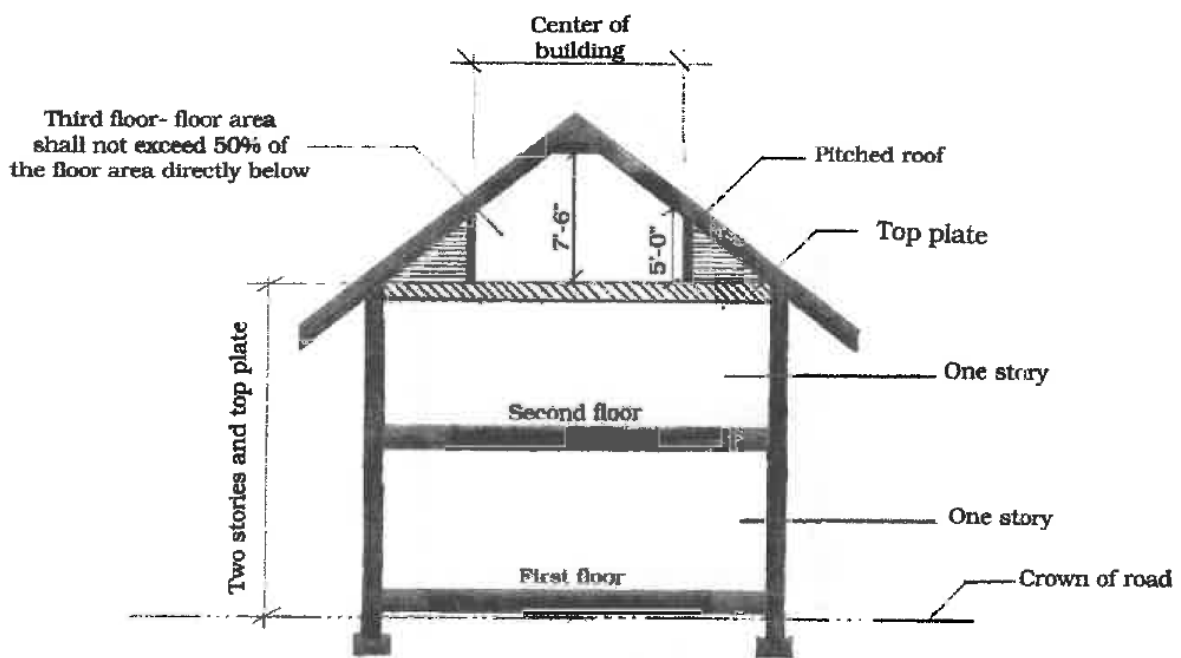
**Variance:** The relaxation of the terms of the land development regulations where such variance will not be contrary to the public interest where, owing to conditions peculiar to the property and not the result of the actions of the applicant, a literal enforcement of the ordinance would result in unnecessary and undue hardship

**Widow’s walk:** A rooftop platform with an ornamental railing, from those on New England houses near the sea, which were used by captain’s wives to look for returning ships

**Yard, side:** A yard between the main building and the sideline of the lot and extending from the front lot line to the rear

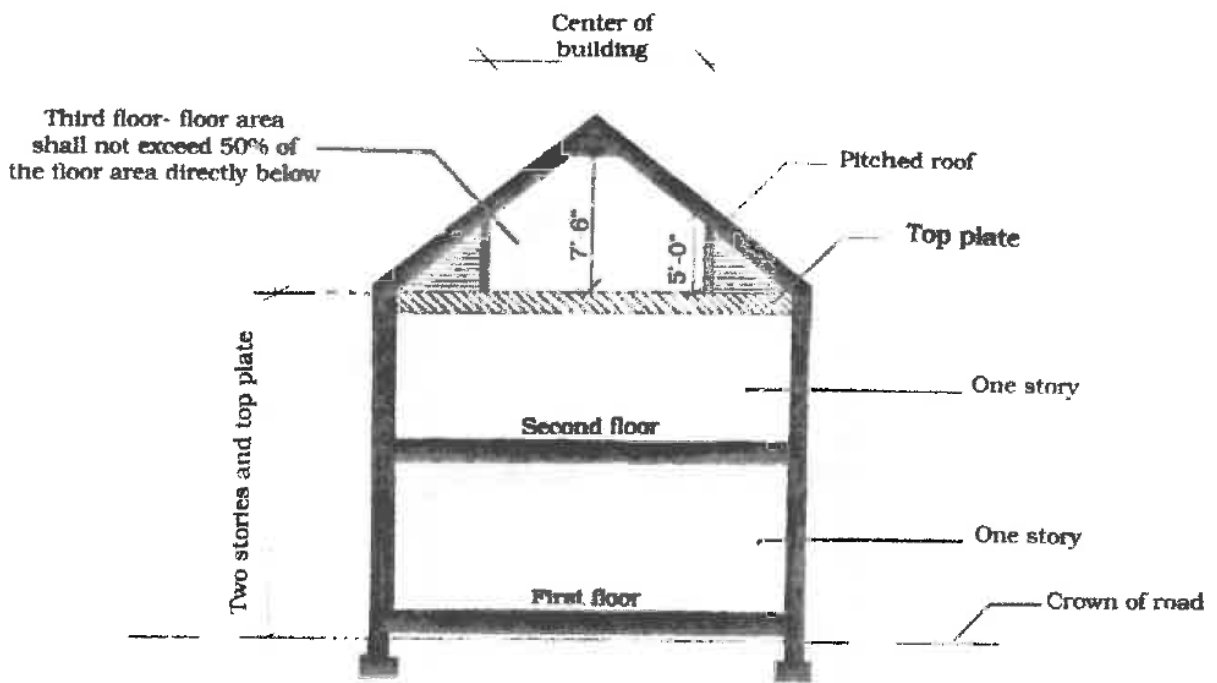
**Yard, front:** Front yards shall be defined as the yard abutting a street (i.e., street frontage lot).

**Yard, rear:** A yard extending across the rear of a lot between side lot lines.



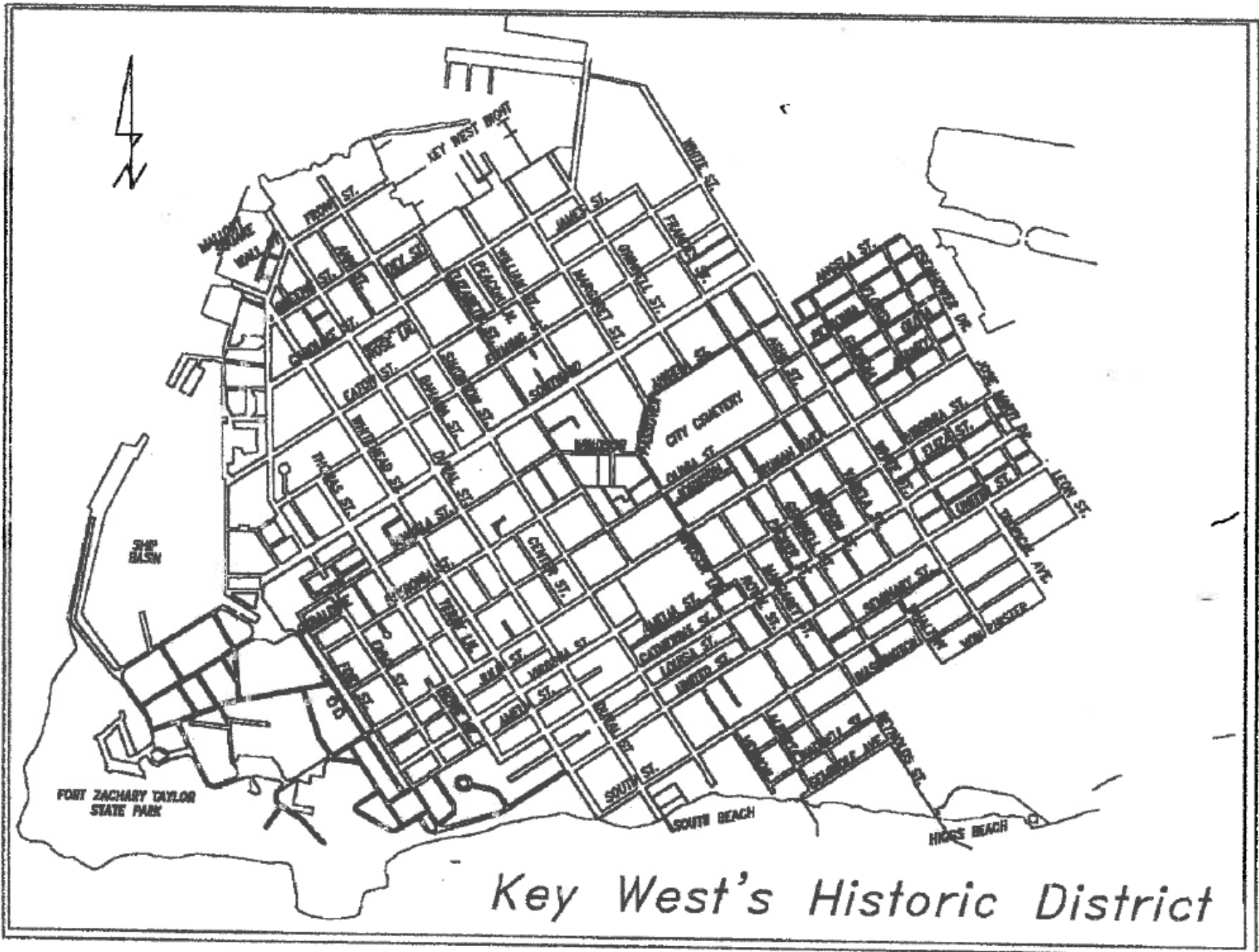
**Figure 1**

Two and one half story building with pitched roof and extended eaves



**Figure 2**

**Two and one half story building with pitched roof**



Key West's Historic District