

HISTORIC PRESERVATION GUIDELINES

Typical Spanish Home, Miami, Florida.



A Typical Miami Residence, Miami, Fla.



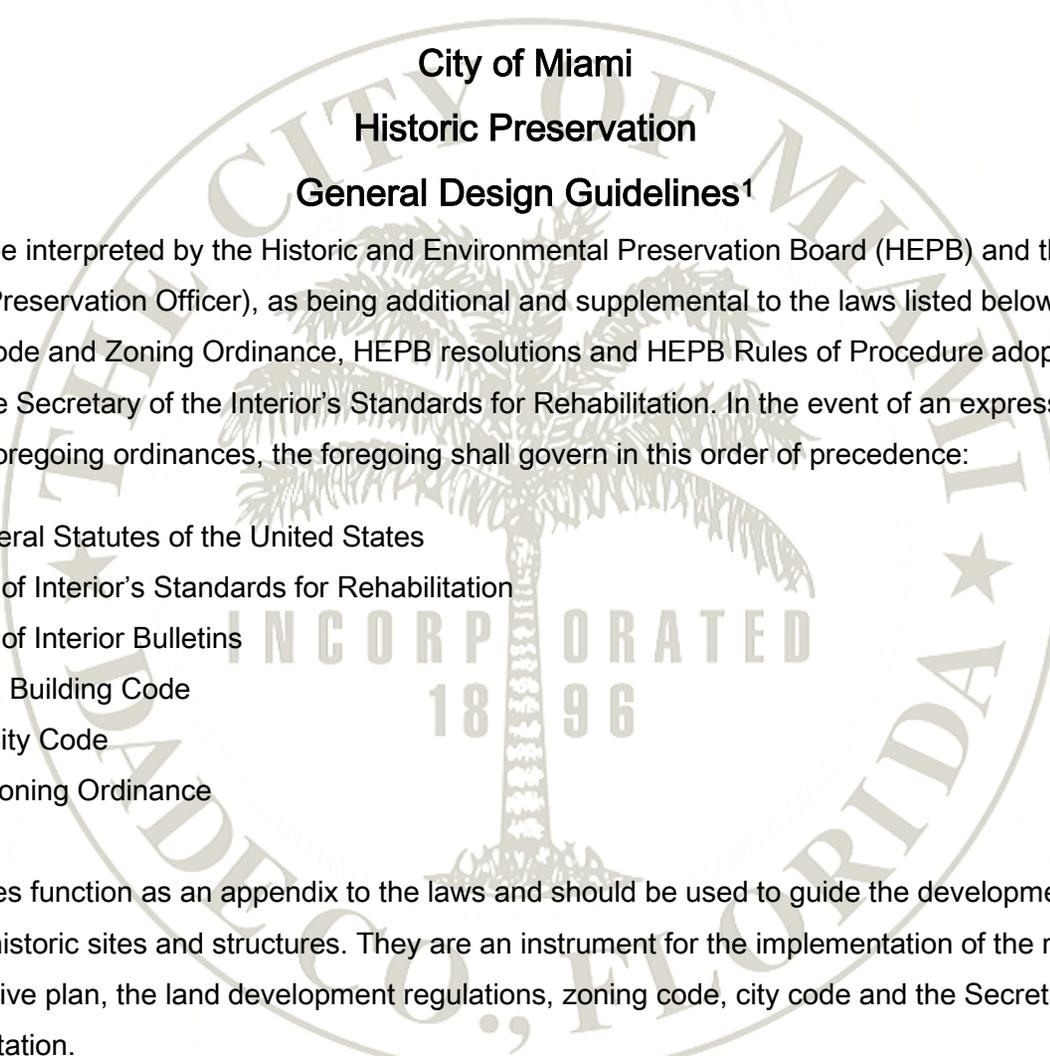
SEPT. 2011

*This booklet is intended for use within the City of Miami,
Florida. All content is the property of the City of Miami.*

Prepared by Marina Novaes

Cover Design by Philip Byrnes

Supervised by Alex Adams, Historic Preservation Officer



City of Miami
Historic Preservation
General Design Guidelines¹

These guidelines will be interpreted by the Historic and Environmental Preservation Board (HEPB) and the Historic and Environmental Preservation Officer (Preservation Officer), as being additional and supplemental to the laws listed below, including the Florida Building Code, City of Miami Code and Zoning Ordinance, HEPB resolutions and HEPB Rules of Procedure adopted by the City of Miami or any of its Boards and to the Secretary of the Interior's Standards for Rehabilitation. In the event of an express or implied conflict between these guidelines and foregoing ordinances, the foregoing shall govern in this order of precedence:

1. Applicable Federal Statutes of the United States
2. U.S. Secretary of Interior's Standards for Rehabilitation
3. U.S. Secretary of Interior Bulletins
4. State of Florida Building Code
5. City of Miami City Code
6. City of Miami Zoning Ordinance

These design guidelines function as an appendix to the laws and should be used to guide the development and redevelopment of the City of Miami's historic sites and structures. They are an instrument for the implementation of the rules for development within the comprehensive plan, the land development regulations, zoning code, city code and the Secretary of Interior's Standards for Rehabilitation.

¹ These are guidelines that reflect best practices in historic preservation. However, any property owner may request an exception to these guidelines through the Special Certificate of Appropriateness process. The HEPB has the authority to make exceptions to these guidelines when there are unique circumstances associated with the property; if there are extreme or unusual circumstances; or if the owner can prove economic hardship according to provisions of the Historic Preservation Ordinance, Chapter 23, Miami City Code.

Any items NOT expressly stated in these guidelines or district specific guidelines, shall use the Secretary of Interior Standards for guidance.

TABLE OF CONTENTS

Introduction	4
Secretary of Interior's Standards for Rehabilitation	5
A brief history of Miami	7
Architectural Styles	8
Architectural Features	21
General Building Components	22
Landscape Components	36
Historic Districts	43
MiMo Historic District	45
A Brief History	46
Common Styles	47
Design Guidelines for New Construction	52
Guidelines for Additions/Alterations to Existing Structures	60
Morningside Historic District	63
A Brief History	64
Common Styles	65
Enclosures: Fences, Walls, and Hedges	69
The Different Scenarios	71
Landscaping	76
Alterations to Historic Homes	78
Glossary	79
Useful Links	97
Sources	98

INTRODUCTION

The City of Miami has created these Historic Preservation General Design Guidelines with the objective to supplement the requirements of the HISTORIC PRESERVATION ORDINANCE in establishing the basics for determining the appropriateness of alterations, additions and new construction of Miami's Historic Resources.

The City of Miami understands that it is very important to clarify and acquaint the community about the best procedures and methods to restore, reconstruct, and rehabilitate its historic structures; being the City's responsibility to give support and guidelines to this purpose.

- **RESTORATION:** refers to the process of returning a building to its condition at a specific time period, often to its original condition. Restoration of a building is appropriate when portions of a structure's historic integrity are lost or where its importance at one time was particularly significant.
- **RECONSTRUCTION:** refers to the building of historic structure using replicated design and/or materials. This approach is taken when a historic structure no longer exists but needs to be physically in place for contextual reasons.
- **REHABILITATION:** describes a suitable approach when existing historic features are damaged or deteriorated but modifications can be made to update portions of the structure. To maintain the building's historic integrity, exterior changes are generally minimal.²
- **ADAPTIVE USE:** is the process of adapting an old structure that is no longer viable in the original function or use to purposes other than those initially intended while retaining the historic features.

Miami's rich history and diversity are reflected on its architecture and archaeological sites; an array of architectural styles composes the character and defines the city's identity that can be read and interpreted by its inhabitants and visitors. The care of these historical sites translates the mind of the community and its commitment to the city.

² Tyler, Norman. *HISTORIC PRESERVATION – AN INTRODUCTION TO ITS HISTORY, PRINCIPLES, AND PRACTICE*. WW Norton & Co., Inc., 1994.

SECRETARY OF INTERIOR'S STANDARDS FOR REHABILITATION³

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

³ Department of Interior Regulations –36 CFR Part 67, Historic Preservation Certifications.

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 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.



A BRIEF HISTORY OF MIAMI

Before the first European settlers set foot in South Florida; the Tequesta people inhabited this land alongside other Indian groups they reached the astonishing number of 100,000 in population⁴, together they developed a relatively complex society of living in communities planned and executed by early construction projects. The Tequesta people left behind a heritage in archaeological resources including the recently discovered Miami Circle, which adds greatly to the already remarkable cultural patrimony of Miami.

The first permanent European settlers arrived to this ground in the early 19th century along with some Bahamians, Seminole Indians, and runaway slaves. They ferociously disputed the terrain in three Seminole Wars (1817-1818, 1835-1842, and 1855-1858). Few soldiers stayed after the end of the third and last Seminole War, but it wasn't until 1890s when families were attracted to the area by the government's offer of 160 acres of free land and started to arrive and call this land home. Among the "Homesteaders" as they were called, William Brickell and Julia Turtle together convinced Henry Flagler to expand his rail line to Miami.

With the railroad, progress came to Miami and the first boom occurred in 1900s to 1930s; many of Downtown's early high-rises such as the Seybold (1921-1925), the Freedom Tower (1925), the Huntington (1926), the Security Building (1926), the Olympia Theater (1925), and the Dade County Courthouse (1929), were constructed in this time period. The city has never stopped growing and although the city has had boom and bust periods it did not suffer as much as the rest of the country in the Great Depression years; many say that the strong appeal of this touristic destination and the legal and illegal gambling activities were the reason to Miami's nonstop prosperity. World War II also brought growth to the city and many military men and women settled in the county after the war ended. Another boom ensued when Fidel Castro took over Cuba; an extraordinary 125,000 refugees arrived in Miami in the interlude of only four months. The Cubans made Miami their home and have had an important role in the development of the city ever since.

Not always glamorous, Miami had its dark days as well; a racial riot in 1989 and significant hurricanes of 1930's and Andrew in 1992 was significant natural events that distressed the region but the city overcame these phases and resumed growing. Today Miami is considered a radiant, international metropolis that draws people from all over the world.

⁴ Tebeau, Charlton W. *A History of Florida*. University of Miami Press, 1992.

ARCHITECTURAL STYLES

Architectural Style is a term used to recognize and classify architecture through time creating history by its form, techniques, materials, region, culture and function. Miami has a broad collection of architectural styles being the most common listed below.⁵

FRAME VERNACULAR



Palm Cottage (Flager Worker's House)

Frame Vernacular (1840s—present)

Frame Vernacular refers to a simple wood frame building, which is the product of the builder's experience, available resources, and response to the environment. These buildings are typically rectangular, of balloon frame construction, and rest on piers. They are one or two stories in height, with one-story front porches, and gabled or hipped roofs with overhanging eaves. Horizontal weatherboard and drop siding are the most common exterior wall materials. Some early buildings feature vertical board and batten siding or wood shingles, while asbestos shingles are common to post-1930s construction or as resurfacing for older buildings. Wood double-hung sash windows are typical, although many have been replaced by aluminum awning windows and jalousies. Ornamentation is sparse, and includes shingles, corner boards, porch columns, brackets, rafter tails, vents in the gable ends, and oolitic limestone detailing.

⁵ See website for additional details. <http://www.historicpreservationmiami.com/style.html>

Bahamian or Conch (1890-1920s)

Found mostly in the Overtown area of Miami and in the Charles Avenue area of Coconut Grove, this vernacular architecture was typically the work of shipbuilder-turned-carpenters from the Bahamas and Key West. These "conch" houses feature a one-and-one-half or two-story rectangular mass, with broad gabled or low, hipped roofs. They are usually of balloon frame construction, rather than the original cross-braced system of heavy timbers based on shipbuilding techniques. Buildings are raised off the ground on wood posts or masonry piers, allowing air circulation underneath the house. Exterior surfaces are of horizontal weather boards and windows are double-hung sash type. The most prominent feature of these buildings is the balustrade front porch, sometimes wrapping around the sides on both stories.

BAHAMIAN OR CONCH



Stirrup House

COMMERCIAL MASONRY VERNACULAR



Waddell Building

Vernacular Commercial (1835-1925)

Vernacular Commercial buildings are referred to as Commercial Vernacular style and the latter forms are referred to as 20th Century Commercial style. These buildings are recognized by their form and not by their architectural features although they may have some ornamentations and detailing taken from other architectural styles and may even have some high style features such as Italianate or Classical.

Main Streets were developed in response to the community's need for a concentrated focus of public buildings and Vernacular Commercial buildings are typical of earlier commercial areas.

Their street façade usually abuts one to another defining the property's edge; they usually are in relative scale to adjacent commercial buildings; their facades are typically composed of three parts: storefront, upper stories, and cornice or parapet; and may feature prism glass in the transoms above storefronts, cast iron supports, and pressed metal cornices.

Bungalow (1910-1930s)

Bungalows were one of the most popular residential styles in the nation during the first three decades of the twentieth century. These modest, comfortable houses were built primarily from mail-order house plans. South Florida bungalows are often one or one-and-one-half story wood frame houses with porch railing walls and oolitic limestone chimneys. Bungalows suit the local climate, with broadly pitched gable roofs with wide, overhanging eaves, deep porches, large sash windows, and dormer windows or louvered attic vents. Horizontal weatherboards and wood shingles are the most common exterior surfacing materials. Porch supports are often tapered masonry piers topped by wood posts. The most commonly found bungalow type in the Miami area has a gable roof, its ridge parallel to the street, and an off-center gabled front porch.

BUNGALOW



Palm Grove Historic District Residence

BELVEDERE BUNGALOW



J. Jacob Hubbard House

Belvedere Bungalow – (1910-1930)

The Belvedere Bungalow style includes intersecting gabled roof planes, wide overhanging eaves, exposed rafter ends, beams, decorative timbers, casement windows with Prairie style light configurations, and a second-story belvedere.

The prominent front porch, which usually extends across the façade features flared oolitic limestone piers topped with concrete caps and short wood post supports.

The Belvedere Bungalow building usually is covered with wood shingles which is a typical characteristic of the style.

Mission (1910-1930s)

The simple Mission-style buildings were inspired by the early Spanish mission churches in California. Exterior walls are usually covered with stucco, although oolitic limestone is also used. The most distinctive features of the style are tiled roofs and arches. Roofs are commonly low in pitch or flat, featuring curvilinear parapets or pent roof sections. The same parapet lines are often repeated over the front porch. Parapets may be topped with simple stucco molding, or with a single row of sloping Mission tiles. Cylindrical tiles, or scuppers, drain rainwater. Windows may be sash or casement type. Arches are typical on the facade and common on other openings. The front porch sometimes extends over the carport or garage entrance to one side of the main building mass. Applied decoration is kept to a minimum.

MISSION



Wyatt-Thomas House

MASONRY VERNACULAR



Dr. William Chapman House

Masonry Vernacular (1840s-present)

Three main types of masonry construction date to the early days of Miami-Dade County: hollow clay tile, concrete block, and oolitic limestone. Hollow clay tile, lighter than concrete block, was used up to the 1920s in large construction projects. Concrete blocks were easily manufactured from local materials. Rusticated concrete blocks, molded to resemble rough-cut stone, were popular prior to 1920 and are still seen in Little Havana. Oolitic limestone is the most typical masonry building material in South Florida and is unique. Quarried in south Miami-Dade County since the mid-nineteenth century, it consists of small rock particles and is used in rubble form. Coral-like keystone from the Florida Keys was popular during the 1930s and 1940s. Masonry Vernacular style commercial buildings, generally two stories in height, feature simple rectilinear plans, parapets and arcades

Mediterranean Revival (1917-1930s)

The Mediterranean Revival style defined Miami during the Boom of the 1920s. The style reflects the architectural influences of the Mediterranean coast: Italian, Byzantine, Moorish themes from southern Spain and France. Applied Spanish Baroque decoration is generously used around openings, balconies, and cornices. Parapets, twisted columns, pediments, and other classical details also are frequently used. Arches are often featured. The most common materials are stucco walls, red tile roofs, wrought iron grilles and railings, wood brackets and balconies, and oolitic limestone, ceramic tile and terracotta for ornament. Patios, courtyards, balconies, and loggias replace the front porch. Fenestration is usually the casement type. With its elaborate detailing, Mediterranean Revival architecture works best in large buildings

MEDITERRANEAN REVIVAL



Coconut Grove Playhouse

NEO CLASSICAL



George E. Nolan House

Neo-Classical (1893-c. 1940)

b. The Neo-Classical style is an eclectic revival of Georgian, Adam, early Classical Revival, and Greek Revival architectural styles. Interest in classical models was inspired by the World's Columbian Exposition, which was held in Chicago in 1893. The style is based mostly on the Greek, rather than Roman, architectural orders. Because of this, windows and doorways are commonly spanned by lintels rather than by arches. Another hallmark of the Neo-Classical style is a full-height entry porch on the principal facade supported by classical columns in the Ionic or Corinthian orders. The arrangement of windows is commonly symmetrical about a central door. Other features of the style may include monumental proportions, large (sometimes triple-hung) sash windows, pilasters, attic stories or parapets, and simple rooflines.

Art Deco (1929-1940)

The Art Deco style first arrived in America after the Paris Exposition of 1925, where it was promoted as a fusion of the decorative arts and industry and technology. Art Deco was a relaxed precursor of the International style. The style features applied decoration based on organic forms and geometric patterns, executed in the latest construction materials and methods. Forms are angular, and facades often stepped back, especially in taller buildings. Decorative elements range from industrial to Egyptian, Mayan, and American Indian themes. Building forms and decoration generally have a vertical orientation. In South Florida, nautical and tropical motifs, such as palm trees, flamingos, pelicans, the moon, and the ocean, are reflected in bas-relief stucco panels, etched glass, and murals. The related "Moderne" style evolved from Art Deco

ART DECO



Shrine Building

STREAMLINE MODERNE



Walgreen Drug Store

Streamline and Depression Moderne (1930-1942)

b. Streamline Moderne, which depicted the laws of aerodynamics in architecture, reflected the growth of speed and travel in the 1930s. Building forms evoke automobiles, trains, ocean liners, and airplanes. Massing reflects abstract, simplified forms with rounded corners devoid of much applied decoration. Horizontal compositions, bands of windows, racing stripes, and flat roofs are featured, as well as new materials such as vitrolite, glass block, chrome, stainless steel, terrazzo, and neon. Features of these buildings typical to the Miami area are "eyebrow" ledges over the windows, front porches, nautical motifs like porthole windows, and bas-relief panels depicting tropical scenes. Streamline Moderne buildings commissioned by the Public Works Administration (Depression Moderne) reflect a greater use of conservative and classical elements.

DEPRESSION MODERNE

In the midst of the Great Depression the United States government started a series of programs aimed at giving jobs to the nation's thousands of unemployed. The Public Works Administration (P.W.A.) commissioned the construction of new roads, government buildings, and other public improvements. The Works progress Administration (W.P.A.) created work for artists, commissioning murals, sculptures and other embellishments for public buildings. The architecture these programs produced has the distinctive traits of the Streamline Moderne, but there is a return to more conservative, traditional vocabulary, befitting the governmental nature of these works. Classical elements are thus reintroduced, replacing the more playful forms and details of earlier years with decoration used primarily as a vehicle for political and social commentary. The style extended beyond government projects, and many fine examples of Depression Moderne architecture were built by the private sector

DEPRESSION MODERNE



Alfred I DuPont Building

MIAMI MODERN (MiMo)



Vagabond Hotel

Miami Modern (1945-1965)

The prosperity of post-World War II America is reflected in the inventive designs of the Miami Modern style. The Miami Modern style evolved from Art Deco and Streamline Moderne designs, reflecting greater modern functional simplicity. Although the style was used on various types of buildings, it is typified by futuristic-looking hotel and motels. Characteristics include the use of geometric patterns, kidney and oval shapes, curves, stylized sculpture, cast concrete decorative panels and stonework depicting marine and nautical themes, particularly at the entrances. Overhanging roof plates and projecting floor slabs with paired or clustered supporting pipe columns, as well as open-air verandas and symmetrical staircases are also typical design features.

ARCHITECTURAL FEATURES

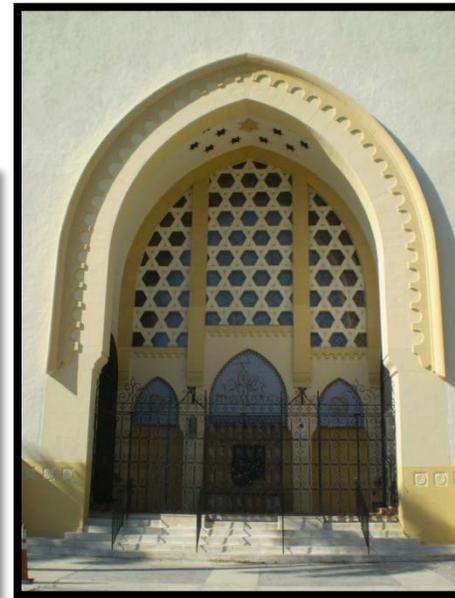
An architectural feature is any distinct or outstanding component or characteristic of a building that defines its style. A combination of elements such as windows, doors, parapets, chimneys, roofs, moldings, materials, colors, craftsmanship, design, porches, balconies, wall openings, and ornamentations will distinguish one style from another.



Olympia Theater



Vizcaya



Temple Israel

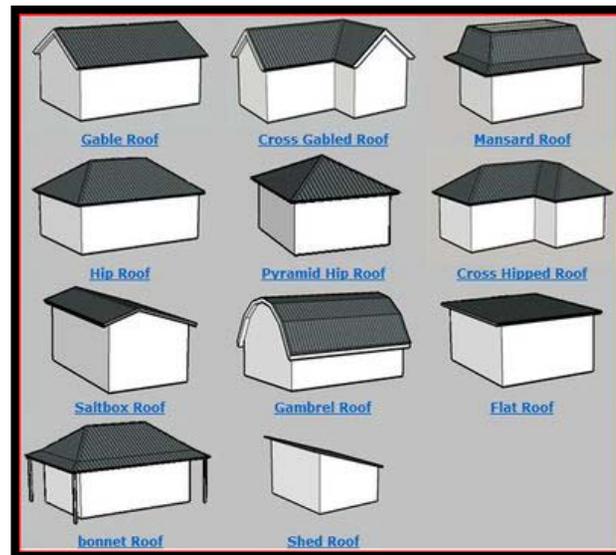
GENERAL BUILDING COMPONENTS

ROOFS

When replacing a roof, the new roof should maintain its original shape and visual appearance and use the same roofing material that was originally used.⁶

Roof color, style, and material should match architectural style.

ROOF TYPES



OPTIONS AND COLOR:

- A high profile “S” tile may substitute for barrel tile
- Dimensional asphalt shingles may substitute for wood shingles
- Tile shingles may substitute concrete if of the same shape and color
- 3-tab shingles may substitute for asphalt shingles or “rolled slate”
- Changes in color or style need HEPB approval

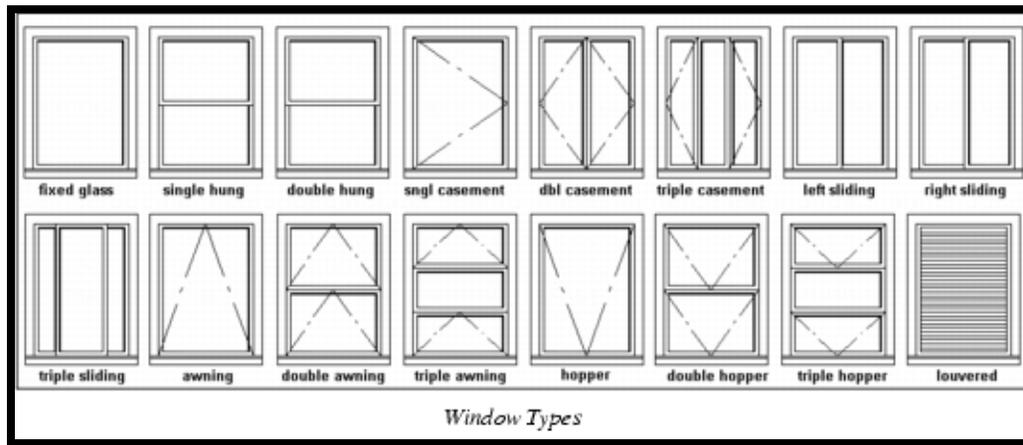
Color for shingles should be neutral unless otherwise indicated in historic photos.

⁶ The Historic Preservation Division of the city’s Planning Department maintains vintage “tax” photographs, which are particularly helpful in determining the original roofing materials, window types and openings, doors, porches, and other character defining features. When no photographic evidence exists, the architectural style or type, construction materials, neighborhood character, and vintage of the structure will provide vital clues to the identification of the appropriate materials.

WINDOWS

When replacing windows, the new windows should maintain the original location, size, character and type of the originals. Typically, the style and age of the house should determine the types of windows that were used, ranging from casement, double or single hung windows with single or multiple panes, awning, and jalousie types.

WINDOW TYPES



OPTIONS:

- Single hung or double hung types may substitute for each other.
- Aluminum casements may substitute for steel casement types.
- New windows should be clear glass only, no dark tinted or colored glass.
- Slider windows are not a historical window type and require HEPB approval.
- Covering windows or changing the muntin pattern by removing or adding muntins is discouraged.

IMPACT RESISTANT WINDOWS

While keeping the original windows should always be the preferred alternative to replacement, there are instances when there is a compelling reason which could require their replacement. Impact resistant windows may be a successful alternative.

Impact resistant windows are now available that resemble most historic window types including but not limited to extruded muntin configure casement, double and single hung, colonial, single pane and other types of windows.

Note: Impact resistant windows are preferred to meet the FLORIDA BUILDING CODE vs. rollup or accordion shutters. Removable panel hurricane shutters can be used with original windows.

SECURITY BARS

- Security bars may be installed on the inside of the window.
- Screening or roll down panels may be installed on the inside of the window.
- All security screening shall be a minimum 50% open visibility



OPTIONS

- Accordion or roll-down shutter types are not recommended but may be approved when not visible from the public right-of-way or by the HEPB.
- Functioning wooden shutters may be replicated for other windows, or new shutters that meet hurricane standards may be allowed if consistent with the style of the building
- If the house still retains the original windows; removable shuttering with track systems may be permitted.
- An impact resistant window which resembles the historic type is sometimes the right choice for a property owner as an alternative to other kinds of hurricane protection.
- Metal “clamshell” awnings, commonly used in the 1950s, are characteristic on some building styles; however, they will not meet the FLORIDA BUILDING CODE and may be replicated to meet hurricane codes.

HURRICANE SHUTTERS

Traditional shutters or new hurricane shutters with tracks and removable panels are recommended. The tracks should be painted the same color as the house. Hurricane shutters must be operable and must cover the entire surface of the window when closed. Permanent shutters must be compatible with the character of the building. All shutters must remain open during non-storm days.



*All building materials in Miami-Dade County must have a “Notice of Acceptance” and be approved by the County’s Building Department. To search for approved products go to www.miamidade.gov/buildingcode/productcontrol.asp

AWNINGS – REPLACEMENT AND NEW INSTALLATIONS

When replacing awnings, the new awnings should match the size and shape of the originals and should not cover architectural features.



- If there were no awnings originally, awnings must be approved by the HEPB. The shape of the awnings should correspond to the shape of the window they cover. For example, a flat-headed window should have a shed type awning, while an arched window should have a semi-circular type awning.
- Traditionally, both residential and commercial awnings were triangular in section, usually with a valance hanging down from the outside edge.⁷
- The awning should cover only the specific window or door where it is applied, and should not extend beyond it.
- Awnings material should be a fabric, not vinyl.⁸

⁷ Chad Randl, "The Use of Awnings on Historic Buildings: Repair, Replacement and New Design." Preservation Brief # 44, Washington D.C.: The National Park Service.

⁸ In commercial districts water-resistant vinyl may be an appropriate material, but must have HEPB approval.

DOORS

Doors should be maintained and repaired before considering replacement. If the replacement is inevitable, the new door should be compatible to the character of the building and should maintain the, original location, size, and type of the originals.

Sliding doors are not considered historic and are not acceptable except on the rear or additions.



AIR CONDITIONING / MECHANICAL EQUIPMENT

Outside compressors should not be visible from right-of-way. If they are located on the side or rear of the structure, they should be screened from the view by a wall, fence, landscaping, etc.

CHIMNEYS

Chimneys should be maintained and repaired before considering replacement. Demolition and alterations must have HEPB approval.

RAILINGS AND BALCONIES

Railings and Balconies should be maintained and repaired before considering replacement. The replacement, if needed, should be with similar style, material, width, and height. The change of any element above shall have HEPB approval.

COMMUNICATION EQUIPMENT

Satellite dishes, radio transistors, cell phone antennas, and other communication equipment shall not be permitted visible from the right-of-way and if possible to be placed out of view. All communication equipment shall be the minimal size possible and only for private single individual or building usage.

PORCH ENCLOSURES

Porches are an important “character-defining” feature on a historic building. All requests for porch enclosures visible from the street must receive HEPB approval.

- Original openings of porches, recessed entries and open courtyards should be preserved. If a porch must be enclosed, use large sheets of glass placed behind such important features as columns, balustrades, etc.
- Original shapes, locations, configurations, materials, trim and individual feature components of existing porches must be retained. Special attention should be given to columns, beams, entablatures, pilasters, rafters, brackets, balustrades, railings, steps and doorways.
- A removal of a porch is not permitted if original to the building.



9

⁹ <http://www.flickr.com/photos/mountsutro/4134044017/>

EXTERIOR WALLS

Since they are the largest single element of an exterior façade, exterior walls are very significant character-defining feature. Intact exterior walls quickly communicate important information about a building's age, style, and construction. Consequently, every effort should be made to retain and preserve the original wall materials, detailing and appearances of the historic building.

A. Stucco

A plaster or cement used for the external coating of buildings, it usually consists of a mixture of cement or lime and sand, applied in one or more coats over a rough masonry or frame structure; the finish is either smooth, floated, or rough textured.

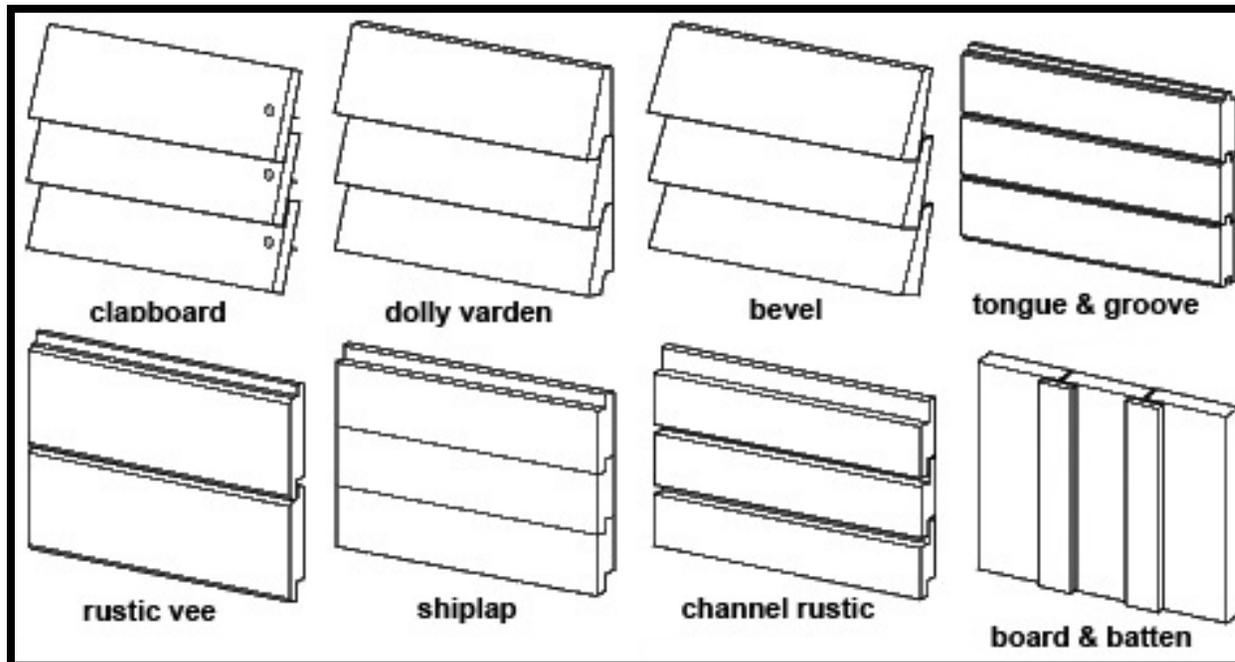


B. Siding

Material, such as boards or shingles, used for surfacing the outside walls of a frame building

- Existing siding material or cladding should be retained and maintained, if deteriorated, it shall be replaced with materials of the same characteristics.
- Novelty siding, clapboard and board-and-batten shall not be replaced by stucco or other finish.
- The application of non-historic surface coverings such as aluminum and vinyl siding should not be allowed.
- Hardie Board concrete or similar siding that simulates wood siding may be allowed by HEPB if maintaining the original material characteristics and application techniques.

SIDING TYPES



C. Oolitic Limestone

Oolitic Limestone is the most typical masonry building materials in early South Florida construction being unique to the region and must be preserved.

- Oolitic limestone should be retained and the replacement shall not be permitted.



D. Stone and Brick

- Faux Stone, Stones, and Brick Walls should be retained and the replacement shall not be permitted.



PAINTING

Most shades of paint color can be approved by the Preservation Officer for the body of the building.

- The first three intensities of a neutral or light pastel color shade are recommended.
- No one color may be applied to the entire structure; a minimum one main body and one trim color.
- Dark colors and bright hues are not allowed on structures.
- At no time should stone or brick be painted.
- Trim color may be a darker or lighter than the body of the building.



Note: The Preservation Officer has the right to refer any color request to the HEPB.

PORTE COCHERES¹⁰

Options:

-New garage and carport visibility should be minimized as much as possible.

-The proportions of the new construction or element should correspond to the scale of the historic building and located on the rear or side of lot.

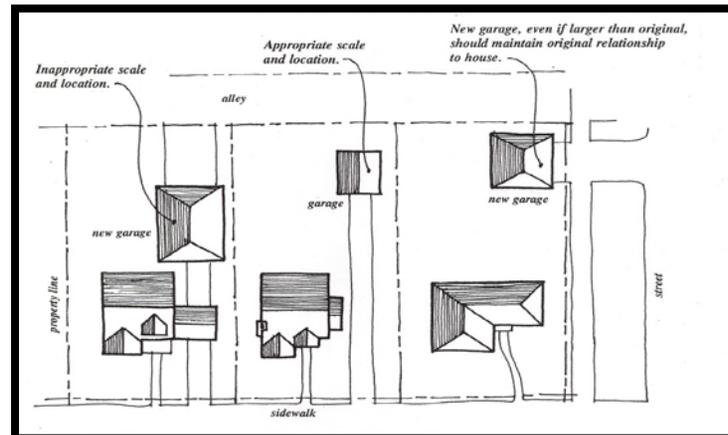
- They should be compatible to the character of the building maintaining its shapes, materials, trim and any other architectural feature original to the structure.

Definition: A roof projecting over a driveway supported by piers, columns, or arches designed to let vehicles pass from the street to an interior courtyard.

Enclosing existing Porte Cocheres with gates, bars or solid walls is not recommended.

CARPORTS (NEW) FREE-STANDING OR ATTACHED AND GARAGE ENCLOSURES

New carports and garage enclosures must be approved by the HEPB if visible from the public right-of-way.



¹⁰ Particularly during the 1920s-1940s, a porte-cochere was employed at the end bay of homes, and was most often flat-roofed and open on both sides to serve as a passage usually to a separate, free-standing garage.

ADDITIONS

Additions to historic buildings are generally not allowed in front of the structure, except in unusual circumstances as exception by HEPB. When it is necessary to alter or expand an existing historic building, modifications shall minimize the visual impact of the new construction.

- The addition should be compatible with the architecture in massing, scale, materials, features, detailing, and design.
- The addition shall be approved by the HEPB if visible from any right-of-way or water-way, even if located in the rear or side yard.
- Second floor additions should be in the rear of the building and shall not exceed 50% of original building footprint.
- Windows and doors in the addition shall be similar in shape and placement to the openings in the historic structure.
- Additions or changes to the primary facades are discouraged.



Subordinate rear addition using similar shape, window proportions and roof form.



Two-story addition remains subordinate due to location, size and use of similar roof form.



Addition of porte cochere or carport using similar roof form, scale and architectural features.

LANDSCAPE COMPONENTS

DRIVEWAYS

OPTIONS:

- New driveway material should be compatible with style of building.
- New circular driveways are not allowed.
- Additional driveways or any expansion of a driveway requires HEPB approval and must follow zoning regulations.
- Materials which were not originally found within historic districts, such as flagstone, brick, colored gravel, etc; require HEPB approval.
- Patterns are allowed but should be kept simple and have HEPB approval.
- Limestone, coral rock or similar material removal shall not be permitted.
- Colors should complement existing building color and be approved by HEPB.

Driveway replacement should configure the original, and should use the original paving materials, if known.

Driveway types: concrete wheel strips, concrete, stamped color concrete, stone, pavers, brick, and concrete with grass.



Note: There may be specific guidelines for driveways applicable to specific historic districts; please check the city's website for your district to determine if there are district-specific guidelines. (www.historicpreservationmiami.com)

WALKWAYS

- Walkway replacement which matches the original materials and location is recommended and shall be approved administratively.
- New walkway material may be approved by HEPB provided that the design and color of the material is compatible with the building.
- New walkway locations or expansion of an existing walkway requires HEPB approval.
- Materials which were not originally found within historic districts, such as flagstone, brick, colored gravel, etc; must be approved by the HEPB.
- Patterns are allowed but should be kept simple.
- Colors should complement existing building color and should be approved by HEPB



Note: There may be specific guidelines for walkways applicable to specific historic districts; please check the city's website for your district to determine if there are district-specific guidelines. (www.historicpreservationmiami.com)

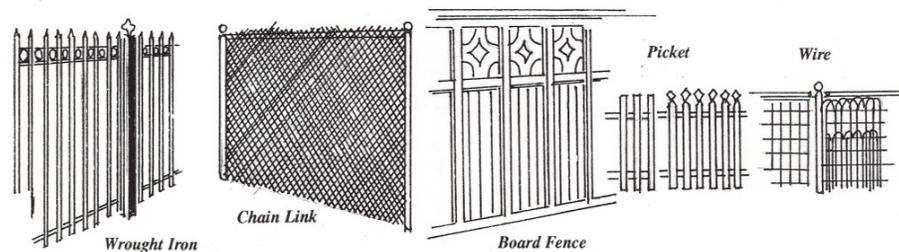
LAWN ORNAMENTS

- Statuary, tires, tire swings or tire planters, gazebos or other freestanding structure, fountains (statuary or adorned), freestanding mailboxes, etc., are not permitted when visible from the public right-of-way.

FENCES, WALLS, GATES, AND HEDGE

A. Fences

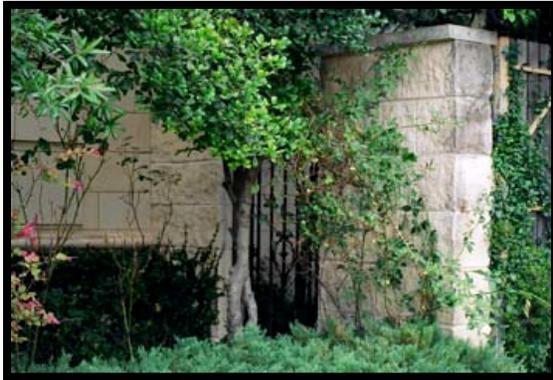
- Chain link fence is not allowed on property lines facing a street.
- Chain link vinyl coated dark color fence is allowed on property lines, behind building façade, and rear if minimally visible from public right-of-way.
- Fence styles should be compatible with existing building style.
- Up lighting from the ground should be allowed and lights on piers may be approved by HEPB.
- Commercial and/or Industrial sites may include additional styles to be reviewed by HEPB.
- Fences shall allow a minimum of 60% visibility into the property if allowed in front of building facade (wood picket fences should not exceed 4')



Note: There may be specific guidelines for fences, walls, gates, and hedges applicable to specific historic districts; please check the city's website for your district to determine if there are district-specific guidelines. (www.historicpreservationmiami.com)

B. Walls

- Perimeter wall material should be compatible with main building material, color, and style.
- Only up lighting from the ground shall be allowed.
- The use of two different materials may be permitted with HEPB approval.
- New wall should not obstruct view of building and shall be approved by HEPB.
- Walls when allowed in front of the façade may not exceed 30”



C. Gates

- Gates should not obstruct the building view
- Only up lighting from the ground shall be allowed.
- Gates should be compatible to building style.
- New gates should be approved by HEPB.
- Gates with decorative elements may be permitted with HEPB approval.

- Gates shall allow visibility, match the style of home, and complement fences, walls, and hedge.
- Gates shall be allowed to be 8" higher than fence, walls, and hedges.



D. Hedges

- Should not obstruct view of building and must be well kept.
- Height shall not exceed max allowable for fence/wall height.



POOLS, DECKS AND PATIOS

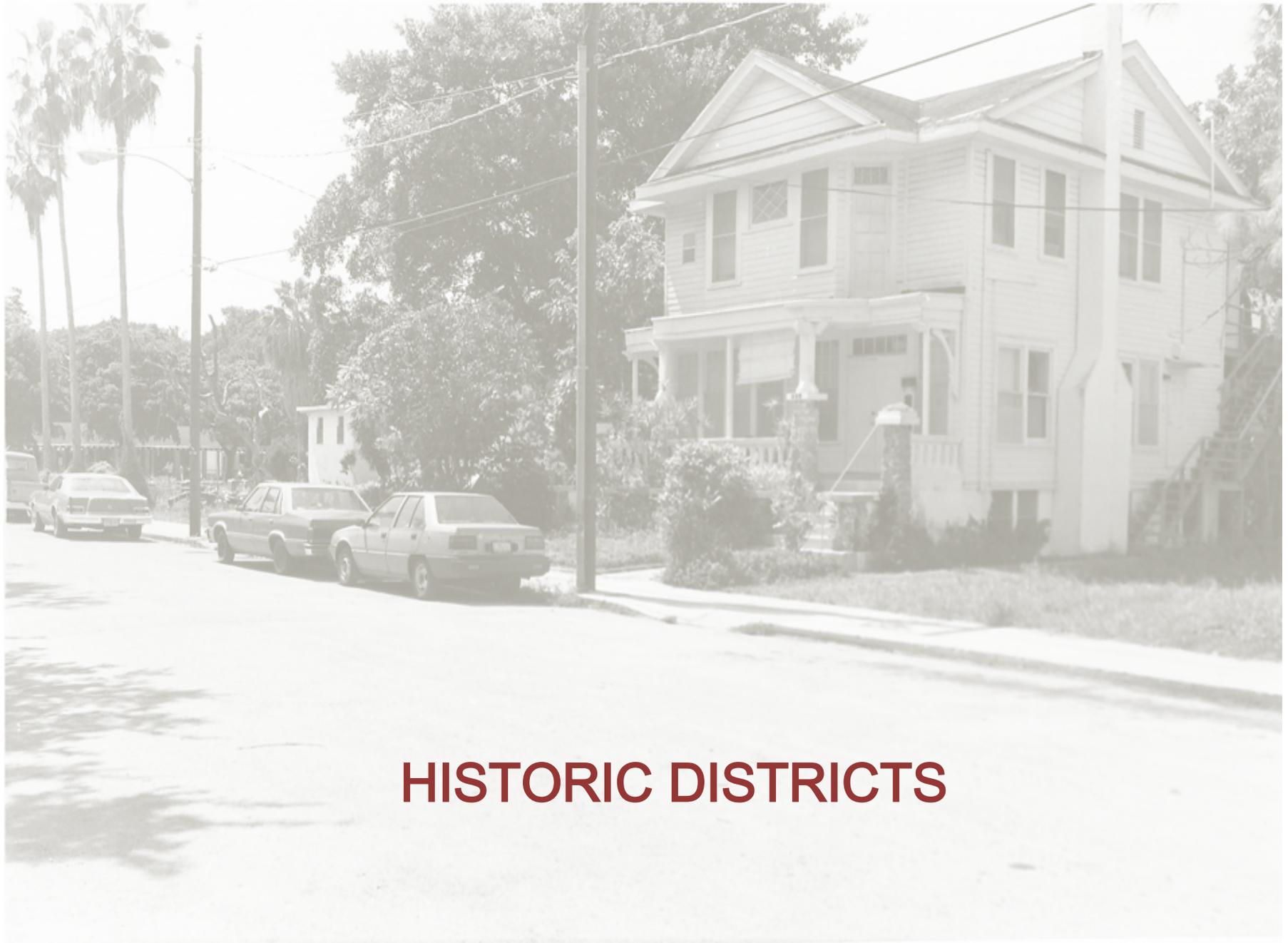
- Pools, decks and patios, gazebos, swings, and other at-grade improvements may be approved administratively if not visible from the public right-of-way.
- All structures on the water must be approved by HEPB.



SIGNAGE

Historic signs shall be permitted to remain and to be repaired, restored, structurally altered, reconstructed, or relocated utilizing the Certificate of Appropriateness process. Historic signs may possess intrinsic importance, or acquire that importance as a result of their association with the historic resource through which they have become associated. In determining whether a sign qualifies as “historic”, the HEPB shall consider if the sign is:

- Associated with historic figures, events or places;
- Significant as evidence of the history of the product, business, or service advertised;
- Significant as reflecting the history of the building or the development of the historic district. (A sign may be the only evidence of a building’s historic use);
- Characteristic of a specific historic period, such as gold leaf on glass, neon, or stainless steel lettering;
- Integral to the building’s design or physical fabric, as when a sign is a part of storefront made of Carrera glass or enamel panels, or when the name of the historic firm or the date are rendered;
- Outstanding examples of the sign maker’s art, whether because of their excellent craftsmanship, use of materials, or design;
- Recognized as local landmark, because of its prominence and popular recognition as a focal point in the community;
- Assists in defining the character of a district, as for example marquees in theater districts, or prominent neon signs associated with the proliferation of motels dependent upon the tourism industry.



HISTORIC DISTRICTS

GENERAL FENCES, GATES, WALLS AND HEDGES FOR HISTORIC DISTRICTS

	Bayside	Buena Vista East	Lummus Park	Morningside	Palm Grove	Spring Garden
Permitted in front of the house or on the front property line	No	Yes	Yes	No	Yes	Yes
Height permitted in the front yard (Gates and gate piers are allowed to extend 8" higher than max fence height.)	(Not permitted)	4' Max 30" for solid wall or shrubs. Fence piers max 4'8"	5' Max 30" for solid wall. Max 4' shrubs	(Not permitted)	5' Max 30" for solid wall Max 4' shrubs.	5' Max 3' shrubs for solid walls or shrubs.
Height permitted 1' behind front façade parallel-extending out from house to sides and secondary front.	6'	6'	6'	6'	6'	6'
Maximum height permitted along the sides and rear of property.	8'	8'	8'	8'	8'	8'

GENERAL FENCES, GATES, WALLS AND HEDGES FOR HISTORIC DISTRICTS (cont.)

Metal fencing materials must be dark in color- black, bronze, and forest green may be approved administratively. All other colors will need HEPB approval. Chain link fences where allowed shall be a dark colored vinyl coated fence.

Masonry walls in the front of homes shall match or compliment the house color and trim (if allowed by district).

Wood picket fences may be natural wood, stained wood, or white (if allowed by district).

Solid wood, stockade, shadow box, dog ear or other similar fences shall be natural or stained (no black, grey or dark stain colors).

CORNER LOT PROPERTIES: are considered to have two (2) fronts. The front with the front door is the primary front façade. The second front will be considered a secondary front. Homes with a front entrance on the corner of the home have two (2) primary fronts.

FRONT YARD: The front yard is the area immediately facing the primary front façade of the house or business extending from the front façade to the property frontage line and to each side property line. Corner lots have two (2) fronts in which case the secondary front may be extended to within 5 feet of property line.

SIDE YARD: is a non primary frontage located perpendicular to the horizontal plane of the front façade.

REAR YARD: is a non-frontage oriented yard usually located opposite from the primary frontage.

EXCEPTIONS: Exceptions may be allowed by the HEP Board for unusual or extenuating circumstances.

All heights are measured from the sidewalk elevation or ground level at the property line or frontage.

See additional information in general design guidelines individual chapters: fencing, gates, walls and hedges.

All individual historic sites will be seen on a case by case basis using the general guidelines.

MIMO



A BRIEF HISTORY OF MIMO

Biscayne Boulevard began in 1925 as a project of Hugh Anderson and Roy C. Wright, the developers of Miami Shores, who sought a connection from their landholdings to downtown Miami. Spending millions on the acquisition of land, and the clearing of improved parcels, Hugh Anderson and Roy C. Wright, (who formed the Shoreland Company) envisioned a one-hundred foot boulevard with lush plantings focusing attention on the beauty of early Miami. Biscayne Boulevard began at SE 2nd Street and extended north until it reached NE 55th Street, where it merged to become U.S. Route 1. (In the 1920s, Route 1 was known as Federal Highway.)

Only a small part of this ambitious plan was completed, as unfortunately Anderson and Wright began the project at the worst possible time when the economic bubble (that became known as the Florida Real Estate Boom) burst. Their interests were purchased by Henry Phipps of U.S. Steel, who finished the boulevard as the newly organized “Biscayne Boulevard Company.”

The historic buildings that remain on Biscayne Boulevard reflect this cycle—very few buildings were constructed during the 1920s, but after 1934 the boulevard’s growth escalated, culminating in the heyday of the 1950s, when thousands of tourists made their way to exotic Miami, and stayed at its many mid-century motels and tourist courts.

COMMON STYLES OF MIMO DISTRICT

The following describes some of the recurring styles represented on the boulevard, and their particular characteristics.

MEDITERRANEAN REVIVAL



This style is usually associated with states with a Spanish Colonial heritage, and the term embraces a variety of sub-types, including Spanish Colonial Revival and Mission Revival. The style is eclectic and employs the building traditions of centuries-old buildings in countries surrounding the Mediterranean Sea. The style became infinitely popular in southern states following the 1915 Panama-California Exhibition in San Diego. In Florida, with a Spanish presence as far back as the 18th century, the style was particularly suited to the climate.

Features include:

Masonry construction; stucco finishes, applied ornament especially around windows and doors, a combination of roof slopes; arcades, loggias, courtyards, round arches.

Modern styles found on the boulevard are stylistic interpretations and derivations from the International Style. In their truest, archetypal forms, Art Deco and Art Moderne are very different from one another. In South Florida, and on Biscayne Boulevard, Art Moderne and Art Deco elements were combined to create unique, playful structures which combine the Streamline Moderne massing and Art Deco elements.

General features found in modern styles:

Flat roofs, smooth exterior surfaces, vertical striation or fluting, eyebrow windows (cantilevered overhangs), corner pivot windows, tiled and/or patterned courseways, applied ornament in the form of bas-relief panels or roundels made of cast concrete.

New materials used:

Vitrolite glass, stainless steel, and neon for signage and to emphasize architectural elements.

MODERN STYLES: Art Deco and Art Moderne



Art Deco is a modern style that emerged as a response to the perceived austerity of the International Style¹¹ and signaled a shift from the historicist traditions popular in the US. Art Deco is often associated more with a design style than an architectural one, and derives its name from the *Exposition Internationale des Arts Decoratifs* held in Paris in 1925. Art Deco is decidedly angular and vertical in emphasis. A characteristic of the style is the use of applied decoration in angular patterns using motifs derived from Native American art, Cubism, and the newly found archaeological discoveries of ancient Egypt. In South Florida, the decoration incorporated tropical foliage, birds, and other design motifs that reflected the unique character of the region. Larger buildings are symmetrical in their composition and have a “wedding cake” massing, as their upper stories progressively step back from the street.

Also referred to as Streamline Moderne and Depression Moderne, Art Moderne is another modern style that developed in the 1930s. The style grew out of Art Deco and was, in contrast, a streamline style that embraced the “machine aesthetic” and is characterized by smooth concrete and materials, rounded corners, aerodynamic surfaces echoing features and shapes of cars, boats, and airplanes. Moderne is decidedly horizontal and achieves this emphasis with the placement of horizontal railings, horizontal scoring (also referred to as racing stripes) on building surfaces, as well as porthole windows as design elements which are evocative of ocean liners and airplanes. A character defining trait of many Moderne buildings is how they “wrap around” the corner so that the entrance is at the corner, often detailed as a rotunda.

¹¹ The International Style is a term first used by architect Phillip Johnson, first director of architecture at the Museum of Modern Art (MOMA) in New York. The term was coined at MOMA’s first architectural exhibition in 1932, entitled “Modern Architecture.” The International Style uses minimalism as its paradigm—emphasizing modernity and simplicity in design. Any non-essential decoration is eliminated and materials, such as glass and concrete, become the focus of the design.

Miami Modern (MiMo) is a local adaptation of the Mid-Century Modern Style of architecture that emerged in the US after the Second World War¹. Also having its antecedents in the International Style, MiMo architecture utilized modern materials and new building technologies, and carried over many of the design features from both Art Deco and Moderne Styles. Advances in glass manufacturing allowed for design features such as glass curtain walls, large picture windows, and sliding glass doors creating a greater relationship with the outdoors—a hallmark of the style. The Post-War era in the U.S. was a time of unparalleled prosperity; this collective sense of optimism permeated in architectural creation. As with previous adaptations of the International Style, mid-century styles created themed variations such as Polynesian influenced Tiki designs, space age modern designs, and tropical resort designs that spoke to the 50's era and looked towards the future. Miami Modern (MiMo) architects added elements which were not only suited for the tropical climate, but also tropical-themed whimsical decorative elements. ¹

¹ The term “MiMo” was coined by Randall Robinson and Teri D’Amico as “shorthand” for Miami Modern.” Eric P. Nash and Randall Robinson, *MiMo Miami*

MIAMI MODERN



Common MiMo Materials:

Aluminum, concrete block and stucco (exposed concrete), field stone, keystone, mosaics (glass or ceramic), oolitic limestone, plate glass, roman brick, and slump brick.

MiMo Architectural and Design Features:

Acute angles, aggregate, asymmetry in design, awning windows, boomerangs, brise soleils, built-in planters, canted windows, catwalks, clerestories, cutouts, cantilevered beam & projections, cheeseholes, compressed arches, concrete canopies, curtain wall construction, decorative railings, egg crate facades, eyebrow windows, floating staircases, folded plates, hyperparabaloids, intersecting planes, louvers, metal grilles, pilotis, porte -cocheres, ribbon windows, rounded eaves, sawtoothed floor plates, space-age imagery, textured stucco, jalousie windows.¹²



¹² We are indebted to Robert Powers and Teri D'Amico for their assistance in compiling this list.

I. DESIGN GUIDELINES FOR NEW CONSTRUCTION (MIMO)

General

The replication of any historic building is inappropriate and should not be permitted, unless a majority of the HEP Board members determine that the replication serves a valid preservation purpose because the property was demolished illegally or as a result of demolition by neglect.

Scale

The scale should complement the existing streetscape, and contribute to the character of the neighborhood.

Height

The allowable height on the boulevard is governed by the use, size of the lot, and underlying zoning. However, in order to create a more harmonious and less disruptive juxtaposition of buildings along the streetscape, additional height for new buildings should be limited by the buildings immediately adjacent on either side of the proposed building site. The principal face of the new construction should be allowed to extend no more than one-third higher than as the average height of the adjacent buildings before it steps back away from the boulevard to achieve its permitted height.

Rhythm and Spacing

The rhythm refers to the spaces between buildings that create continuity along the boulevard, and should conform to the rhythm established by existing buildings as much as possible.

Directional Emphasis

The main face of the building should respect the orientation of the buildings directly adjacent and in proximity to it; the directional point of entry should be well defined as it relates to the street front.

Architectural Style

New construction should be a product of its own time, but employ references to the styles commonly found on the boulevard. Those references should be subtle, and should be abstracted details so there is no appearance of replicating the detail.

Surface Materials

Materials that face a building, or are employed for decoration is encouraged to complement and reinforce materials found on the historic buildings within the district.

Material samples:

- Concrete Block and Stucco
- Keystone veneers/ Block
- Stucco—rough or Smooth textured
- Aluminum (A later material, often employed for canopies)
- Glass and Ceramic Mosaic Tile (decorative accent)
- Plate Glass (Storefronts)
- Slump Brick (a concretious mixture that is scored to give the appearance of brick)

Parking

Off-street parking should not be placed in required open space fronting onto Biscayne Boulevard. Parking should be located at the back of the building, and appropriately screened from the neighboring residential district.

However historic buildings, particularly the MiMo Motels --- which commonly featured a “U” or “T” shaped-plan, to accommodate parking in the front--- are grandfathered, as they express the fashion of the time. While not intended to negatively impact the adjacent neighborhood, waivers for parking should be granted under the terms of Chapter 23 of the City Code.

- **Temporary Parking Lots**

Black chain link should only be used when it is of a temporary nature to secure an unsafe structure or construction site.

The temporary lot should be screened with landscape materials that are maintained for the duration.

Vehicular (Driveway) Entrances

Biscayne Boulevard is a pedestrian friendly thoroughfare, and therefore any conflicts resulting from vehicles and pedestrians should be resolved in favor of the pedestrian. Vehicular entrances (and any new curb cuts) opening directly onto Biscayne Boulevard should be discouraged when access can be provided from other public right-of-ways.

- The desired effect along Biscayne Boulevard is to create a density of buildings, eliminating voids in the streetscape in exception of Traditional MiMo buildings.
- No vehicular bays should open onto Biscayne Boulevard, and the principal building should be designed so it is parallel to Biscayne Boulevard.
- No additional curb cuts on the boulevard side should be allowed unless there are no reasonable alternatives.

Streetscape Considerations

- A variety of shade trees and palms under story landscape is encouraged.
- Keep foot streetscape plants variety. The addition of trees on public or private properties is encouraged.
- Trees may project thru canopies.
- Canopies may project over right-of-way line

Setbacks

Because of the different types, styles, and ages of buildings, there are cases where the setback in one block should not be uniform. In such cases, new construction should match the average setback line of the adjacent or abutting buildings.

Storefronts

On retail frontages, seventy-five per cent (75%) of the façade at the sidewalk level should be permanently assigned to retail space and the remainder to pedestrian entrance(s). The greatest area of the wall mass should be dedicated to storefront windows.

Security Screens

All security screens covering windows, when used, should be transparent and mounted on the inside of the building if possible.

Garage Space Associated with New Construction

Garage Structures should be wrapped in commercial storefronts to minimize the visual impact of the garage to enhance continuity of the streetscape. The liner depth should be a minimum of fifteen (15) feet.

Materials

- No reflective or tinted glass should be used; all glass should be clear. Low “E” glass is acceptable without color.
- Basic construction materials should be masonry and finished in stucco, however decorative facing using indigenous materials such as oolitic limestone should be permitted.

Miscellaneous: Mechanical, Electrical, etc.

Solar panels and satellite dishes should not be installed so that they face onto Biscayne Boulevard. HVAC and utility meters should be located at a rear or side elevation, or if not possible, be screened from view.

Fences and Walls

Biscayne Boulevard is an urban experience even though there were a number of single and multi-family residences built during the boulevard’s historic past.

Because there was diversity in the types of properties (e.g. residences, commercial buildings, motels), no one standard for the construction of fences and walls will be appropriate for all.

To maintain the urban quality of the boulevard, walls or fences should be constructed of a material common to the main building(s). The location of the fence or wall will depend on pre-existing conditions, and the type of building, and should include other considerations.

The height of the fence or wall should be kept as low as possible on the side fronting Biscayne Boulevard; if security is an issue, the type of fencing or wall should be designed so that the building may be viewed.

A solid wood or masonry wall, measuring a minimum of six (6) feet should be installed at the rear perimeter of the property where it adjoins a residential district.

Chain link is not permitted for this purpose.

Landscape Buffers

- A multi-layered landscape buffer of palms, trees, shrubs, and/or groundcover shall be planted between residential and commercial land uses.
- No spillover lighting shall be allowed. Lighting fixtures shall be full cut off style.

Signage

Over the years, buildings with multiple tenants have chosen to install any and all types of signs. The result is chaotic and produces visual clutter. The guidelines for signage in this document are not intended to create undesirable plainness or standardization. The boulevard itself reflects many eras and sign styles, however, in any era the signage should be well thought out in terms of the type of its letter; the illumination of the letters; the size of the letters; etc.

- For those signs that were installed on the motels and 50's structures that can be stylistically classified as "MiMo" [Miami Modern], the signage should reflect the sense of drama, flamboyance, and prominence which they originally had.
- The applicant will be guided by the provisions of the Zoning Code in regard to the allowable area that the sign should occupy given its location and size, except when exempted through the historic sign conditions codified in Chapter 23 of the Miami City Code. **Each occupant of commercial space fronting onto Biscayne Boulevard should be allowed one sign only.**
- Free-standing, pole mounted or monument signs should be discouraged.
- Interior-lit cabinet signs should be discouraged. Illumination should come from an external source.
- Channel letters (either reverse with internal illumination) or channel letters that are lit from the exterior should be the preferred signage type.

- Signage should be permitted on awnings and canopies, but should be restricted to the name of the business only. No product advertising is permitted.
- Motel buildings designed in the MiMo style, when neon lighting was popular, should be allowed to repair/restore those signs provided they meet the criteria established for historic signage established in Chapter 23 of the Miami City Code.
- Paper signs applied to windows, banners, roof-top balloons or any other attention gaining devices should not be permitted.

Historic Signs

Historic Signs shall be permitted to remain and to be repaired, restored, structurally altered, reconstructed, or relocated utilizing the Certificate of Appropriateness process. Historic Signs may possess intrinsic importance, or acquire that importance as a result of their association with the historic resource through which they have become associated. In determining whether a sign qualifies as “historic”, the HEPB shall consider whether it is:

- Associated with historic figures, events or places;
- Significant as evidence of the history of the product, business, or service advertised;
- Significant as reflecting the history of the building or of the development of the historic district. (A sign may be the only evidence of a building’s historic use);
- Characteristic of a specific historic period, such as gold leaf on glass, neon, or stainless steel lettering;
- Integral to the building’s design or physical fabric, as when a sign is a part of a storefront made of Carrara glass or enamel panels, or when the name of the historic firm or the date are rendered;
- Outstanding examples of the sign maker’s art, whether because of their excellent craftsmanship, use of materials or design;
- Recognized as a local landmark, because of its prominence and popular recognition as a focal point in the community;

- Assists in defining the character of a district, as for example marquees in theater districts, or prominent neon signs associated with the proliferation of motels dependent upon the tourism industry.

Historic Pole Signs¹³

A characteristic of the car culture and a prevalent feature in post World War II commercial districts, pole signs shall be permitted in the MiMo / Biscayne Boulevard Historic District, provided that the signs meets the criteria for a historic sign, as established in section 23-7(4) "Signage" of the City Code, and that:

- There is evidence, photographic or physical (as in the retention of/or the remnants of the original poles), or other evidence that conclusively proves that a pole sign(s) existed at the historic resource. No new pole signs shall be permitted on sites where there is no historic evidence of an existing pole sign.
- The applicant shall apply for a special Certificate of Appropriateness and obtain Board approval for the installation and reconstruction of a pole sign;
- The Board shall apply the Historic pole Signs criteria to determine that the proposed signage is historic before a determination of the appropriateness of the design for a pole sign can be conducted.
- Where evidence of the original design for a pole sign is unavailable, the design of the sign shall reflect a design that is sympathetic to the stylistic character of the main building on site, and use materials and lighting techniques from the historic period (e. q. neon tubing)
- For poles signs that still exist but have fallen into disrepair, the applicant shall restore/repair such sign; but shall be given the option of duplicating the original name of the business or using the name of the current business on the signage;
- No more than one (1) pole sign shall be permitted on a property.

¹³ Pole sign shall mean any non-movable sign not affixed to a building, a self-supporting sign.

Awnings and Canopies

Note: Canopies are a type of covering that extends out from the wall, sheltering a space. Awnings are designed to cover a window(s) or door(s).

The shape of awnings should follow the shape of the window or door head. For example, a window within an arch should use a bell-shaped awning. The material should be canvas.

Outdoor cafés should be encouraged to use table awnings (without commercial advertising); the HEP Board should approve a canopy or a material other than canvas when practical issues require a rainproof condition.

Lighting

- Fluorescent lighting on the exterior of a building should be discouraged.
- Lighting should be designed to enhance the pedestrian experience which includes the lighting of shop windows.
- Buildings should be encouraged to light their facades with exterior up lighting.
- Backlit awnings shall be prohibited.
- Neon lighting is encouraged as architectural accent.



II. GUIDELINES FOR ADDITIONS/ ALTERATIONS TO EXISTING STRUCTURES (MIMO)

Additions:

The addition should be recognizable as a product of its own time, as required by the Secretary of the Interior's Standards.

In creating these additions, the following should be considered:

- The addition should be consistent / compatible with the original building's scale, form and massing.
- New materials should be used but should be compatible with the surrounding buildings and the original building. If the same materials are used, care should be taken to distinguish them from those used on the main building; frequently that is accomplished by the stylization of ornamentation, the use of a different pattern in the fenestration, and by setting the addition back from the main mass of the building.
- The scale of the new addition should be subordinate to the main structure so it does not overwhelm or affect the character of original building or the street.
- The height of the new addition should relate to the main structure and to its surroundings.
- It is always preferable to locate the addition behind the main mass of the original building.

Rehabilitation

Rehabilitation is defined as: *The act or process of returning a property to a state of utility through repair or alterations which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historic, architectural and cultural values.*

Before any design options are considered, the objective should be to identify those "character-defining" features that give the property its identity. (For example--- a commercial building could be distinguished by its flat roof, rounded corner entrance,

fluted pilasters at the entrance bay, lintels in cast concrete above each of the prominent storefront windows, etc.) By avoiding these features, the rehabilitation process respects the original architecture yet provides necessary adaptations for contemporary or sometimes, a new use.

The following are prominent character-defining features that are prominent on the boulevard:

- **Courtyards**

Courtyards should not be enclosed as they are not only a significant design element, but provide for breezes and shaded areas.

- **Railings (Balustrades)**

Railings should be restored rather than replaced when possible; or accurately replicated in form and material. Where the height of the railing or the intervals of the balusters is not consistent with the Florida Building Code, the design for the extension to raise the height should be minimally intrusive and visually subordinate to the original railing.

- **Windows**

Windows are perhaps the one most important character-defining feature in any building. As such the dimensions of the window openings should not be changed or filled in, and any replacement windows should be as close as possible to the originals in visual appearance.

- **Open Air Corridors/ Existing Balconies**

These open air spaces should remain open.

- **Roofs**

Roof replacement should be executed using the original roofing materials and follow the same slope(s) as the original building.

- **Surface Ornament/Applied Decoration**

Details are especially important to historic buildings. Applied ornament, cast ornament, and any other designed surface treatment should be retained and repaired if necessary. When the ornament is lost, vintage photographs should be useful in designing a stencil or form from which the piece can be recast.

- **Paint Color**

For buildings designed in the MiMo Style, the Preservation Office maintains a selection of mass and trim colors that were conceived by an interior designer and an authority on MiMo architecture. These colors *should* be selected, and provide a wide spectrum of choices.

The Miami HEP Board has adopted a policy whereby less intense colors (as evidenced by the first three intensities of a color strip) should be approved administratively. For darker colors, approval should come from the HEP Board.

Miscellaneous: Mechanical, Electrical, etc.

All mechanical equipment, including air conditioning compressors, electrical boxes, solar panels, etc. should be located away from the Biscayne Boulevard side of the building.



MORNINGSIDE

A BRIEF HISTORY OF MORNINGSIDE

In 1922, a large, undeveloped bay front tract near Miami's northern city limits was platted. Called Bay Shore at first, Morningside was subdivided by the Bay Shore Investment Company and was the first of three phases that would be developed by the company between 1922 and 1924.

James H Nunnally, president of the Bay Shore Investment Company, envisioned Morningside as an exclusive residential community and planned for every modern convenience. In designing Morningside, the project architects and landscape designers adapted the best of the Garden City concept which had been developed by Ebenezer Howard in England, as well as contemporary American suburban planning concepts, to this bay front location. The intent was to create a small, satellite residential district, bonded by major streets, with the entire project area focused on abundant green spaces.

At a time when many lots in other Miami subdivisions were being sold undeveloped and unimproved, Morningside was notable for its carefully conceived and executed plan for development.

The exclusiveness of the area was also guaranteed by the deed restrictions that the developers attached to the sale of each lot; restrictions such as minimum construction price of each house, only single family detached houses were allowed, no duplexes, apartments, and hotels were permitted, and no building could be constructed of wood. Building setbacks and lot frontage were also controlled, and the developer required that all building plans be submitted to the company for approval prior to construction. Houses approved by the developer were primarily Mediterranean Revival in style, featuring Spanish, Moorish, or Italian architectural design elements.

From its inception in 1922, Morningside has been home to many prominent and influential local residents such as James H. Nunnally, Paul Scott, Frank Wharton, Laura Cushman, William Welch, Sidney Meyer, and Harold Steward among others.¹⁴

¹⁴ Taylor, Tulie W.; Eaton, Sarah. Bayshore Historic District Nomination for the National Register of Historic Places, 1992. DA05201.

COMMON STYLES OF MONINGSIDE

Even though the District has a large variety of architectural styles examples, the most common are:

MEDITERRANEAN REVIVAL



General characteristics

Generally two stories in height
Asymmetrical plan
Rough stucco exterior

Roof

Barrel tile roof (sometimes Cuban in origin)

In some cases, there are compound roof designs of various heights and /or roof designs featuring more than one type of roof, for example: flat roof and side gable

Overhanging eaves

Windows & Doors

Arched windows and doors (typically rounded arch, but at times can be pointed). Many occasions the arch of the window is achieved by square casement windows with a fanlight completing the arch.

In other instances, the casement window is rounded.

Prominence of the entrance

The entrance (front door) is a highly important element in the overall design of the home. It can be given prominence by a decorative surround carved from natural limestone, a surround wrapped in tile, a rounded tower entrance, or it can be the central element in a loggia composed of rounded open arches.

Wrought iron detailing (decorative gates, balconettes)

General characteristics

Linear, angular composition
emphasizing verticality
Generally two stories in
height
Smooth stucco exterior

Roof

Commercial buildings have
flat roofs; residential
buildings tend not to
incorporate this feature as
frequently.

Windows & Doors

Character-defining
elements—decorated iron screen doors with
tropical motifs

Metal casement windows
replaced wood casements
Stylized decoration around
windows and doors (vertical
fluting around doors very
common and character
defining)

Prominence of the entrance

Prominent entryway
The use of glass block (often
around entrance or to add light to interior
stairways)

ART DECO



MEDITERRANEAN/MODERN STYLE
(TRANSITIONAL STYLE)



General characteristics

Angularity of Art Deco replaced with a streamline, decidedly horizontal, emphasis evoking cars, ships, airplanes

From one to two stories

Rounded corners key feature

in overall layout / plan, instead of a tower

Roof

Commercial buildings have flat roofs; residential buildings tend not to incorporate this feature as frequently. Roofs tend to be low-hipped with Spanish barrel tile

Windows & Doors

Character-defining elements—decorated iron screen doors with tropical motifs

Metal casement windows replaced wood casements

Corner windows
Eyebrow canopies over windows and doors

Circular and porthole

windows

Detailing

Minimal detailing, iron scrollwork replaced with streamline metal designs and metal railings evocative of ships

General characteristics

Extreme horizontality, plan making use of large front and side setbacks

Large front set-back with prominent driveway for the automobile—prominent one or two car garage

Always one story

Sub-styles or themed styles, such as: modern, colonial revival, Spanish colonial, etc.

Roof

Low pitch hipped roof with overhanging eaves

Roof Materials range from flat tiles, shingles, and Spanish tile, depending on the theme. Some homes may have flat and sloped, angular roofs

Windows and Doors

Covered entry porch-entrance not a key element in the design

Emphasis on bringing the outdoors in utilizing large picture windows, expansive metal awning windows, and sliding glass doors

Detailing

Minimal detailing: stone or faux stone or brick facing on the front of the home

Planters incorporated as part of the frontage, often treated with facing

Detailing related to the theme of the home (i.e. faux shutters for colonial theme)

Enclosures: Small courtyard or screening with decorative cast blocks in the front of the house balancing the use of large windows with the need for homeowner privacy.

RANCH STYLE



ENCLOSURES: FENCES, WALLS, AND HEDGES (MORNINGSIDE)

An enclosure is any fence, gate, wall or hedge that fully or partially encloses property or otherwise obstructs the view of the house from the street. Enclosures are allowed along rear and side property lines up to eight feet (8') in height. The height of all enclosures is measured from the ground up and includes decorative features.

The intent of enclosure guidelines are to allow for the most important feature of the homes, their facades to be seen and appreciated from the public right-of-way.

Enclosure materials

- **Metal Picket**. These fences are appropriate for all styles of homes and must be wrought iron, galvanized iron, or similar heavy metal. They must be a dark color, either dark green or black. No solid screening may be affixed to the metal pickets.
- **Masonry**. If the wall has intermittent piers, metal picket grilles may be placed on top of the masonry walls between the piers. Any decorative scrollwork, metal pickets, or hedges placed above the masonry wall must conform to the height requirements.
- **Solid wood**. A solid wood fence may be used along side or rear property lines so long as it is NOT VISIBLE from the public right-of-way.
- **Hedges**. Hedges which are planted behind a metal picket or walls must still comply with the height regulations for enclosures. This includes any other materials that would create a visual screen. Creating a dense planting of trees or palms is considered a hedge and must conform to guidelines.

- **Chain link**. Chain link fence is not allowed on property lines which face a street, or project in front of a home's façade. Chain link vinyl coated dark color is allowed on side property lines and rear if minimally visible from public right-of-way.
- **Other enclosures**. Other types of enclosures that are not specified are not permitted without HEPB approval.



Location of enclosure & specific height regulations for enclosures

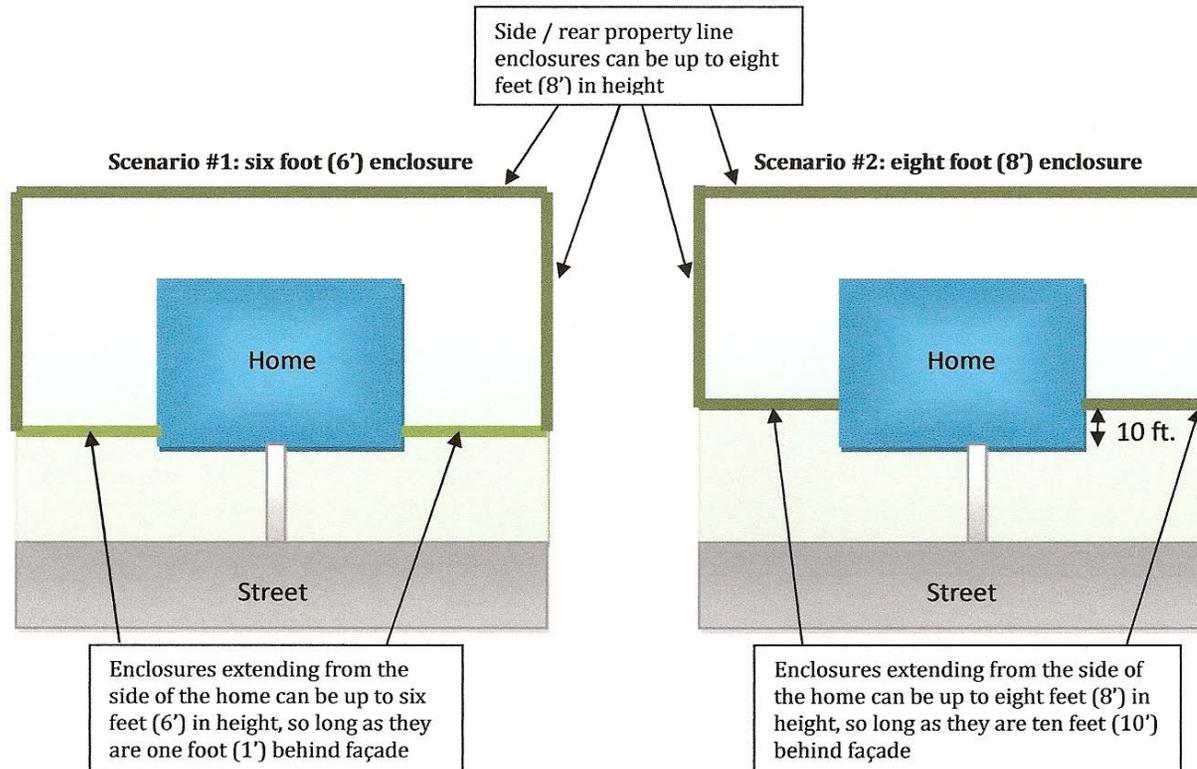
Front of home / on property line. Generally, enclosures may not be located in front of a main façade. An enclosure that extends from the side of the home (parallel to the street) *must* be set back one foot (1') from the façade and must not exceed six feet (6'). If the enclosure extends ten feet (10') from the façade along the side of the home, it may be a maximum of eight feet (8') in height.

- **Grandfathered conditions:** Walls, chain link fences, or other landscaping features which were already in place during the time of Morningside's designation (1984) are also considered "grandfathered" conditions and do not have to be removed. If these features are removed, any new enclosure must conform to the guidelines.

- **Ranch homes:** a character-defining element of the Ranch homes located in Morningside is a decorative enclosure in front of the main façade (typically in front of large living room windows). This enclosure forms a front courtyard / garden and is typical in homes of the period and should be preserved.

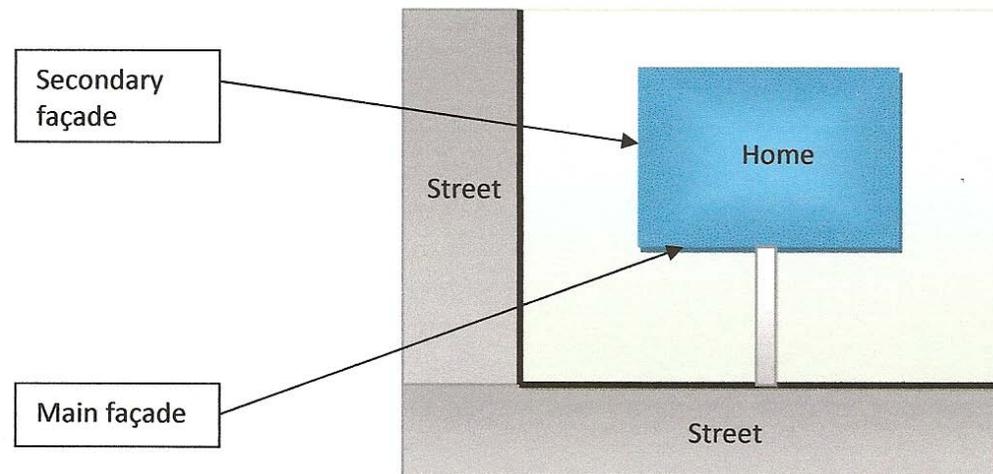
ENCLOSURE SCENARIOS

HOUSES ON INTERIOR LOTS:



Note: A character defining element of the Ranch homes located in the Morningside is a decorative enclosure in front of the main façade (typically in front of large living room windows). This enclosure forms a front courtyard / garden and is typical in homes of the period and should be preserved.

HOUSES ON CORNER LOTS:



Houses on corner lots pose a specific problem, as they have two main facades visible from the public right-of-way. Special regulations regarding enclosures have been put in place understanding the need for owner privacy while still allowing the public to benefit from the historic resource and adding to the overall historic character of the neighborhood.

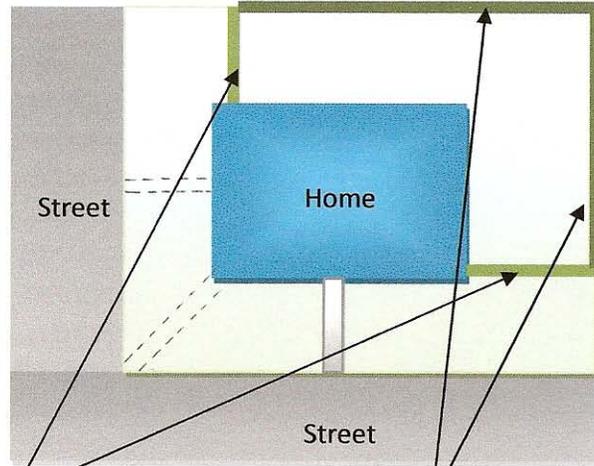
CORNER LOT HOMES WITH THE ENTRANCE FACING ONE STREET OR CORNER:

A character defining feature of many homes in the Morningside is that the entrance is oriented towards the corner of corner lot, thereby allowing the home to wrap around the corner, making the two side façade one long continuous façade.

Enclosures up to six feet (6') in height are allowed extending from the side of the home so long as they are one foot (1') behind the main facades of the home from all angles.

The side / rear property lines in a corner house are those that directly abut other residences and are not situated abutting public streets. Side / rear enclosures can go up to eight (8') in height.

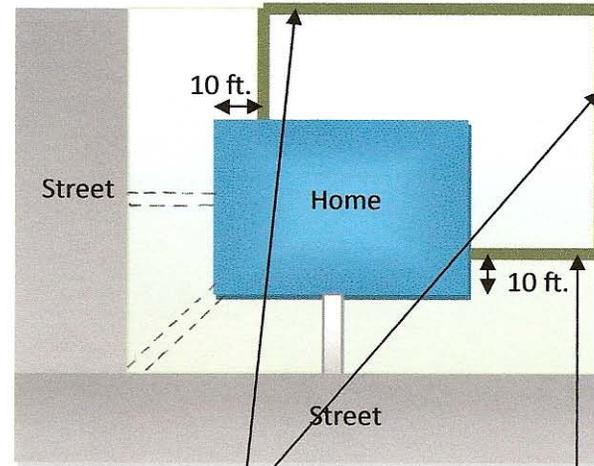
Scenario #1: 6' high enclosures



Enclosures extending from the side of the home can be up to six feet (6') in height, so long as they are one foot (1') behind facades

Side / rear property line enclosures can be up to eight feet (8') in height

Scenario #2: 8' high enclosures



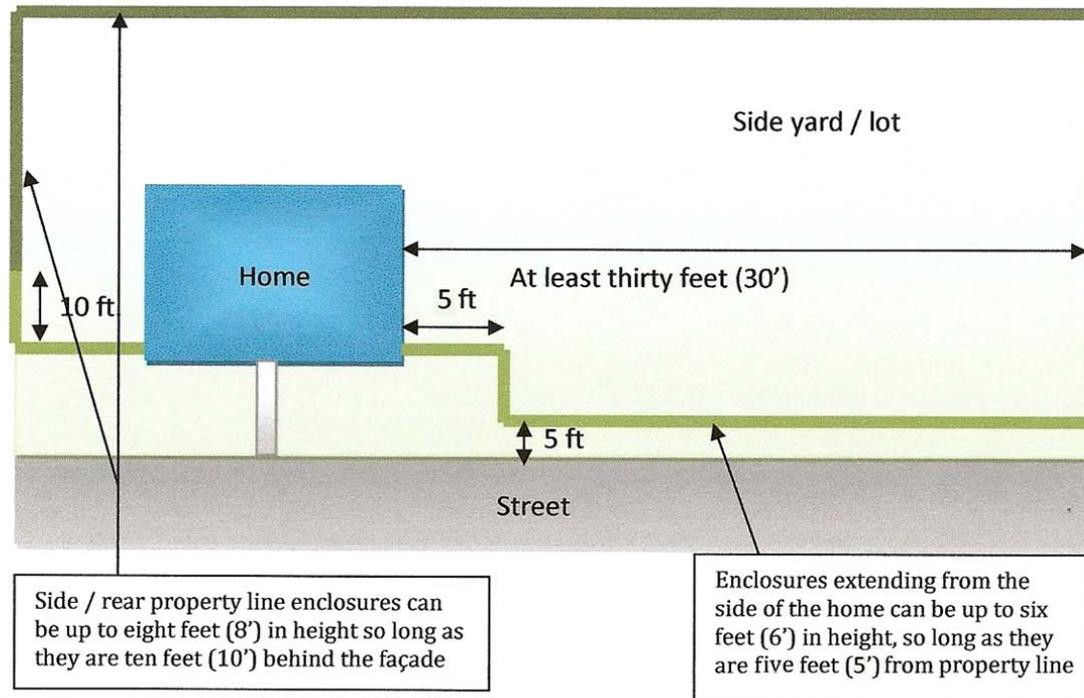
Side / rear property line enclosures can be up to eight feet (8') in height

Enclosures extending from the side of the home can be up to eight feet (8') in height, so long as they are ten feet (10') behind facades

Illustration of two enclosure scenarios with a corner lot home

HOMES WITH LARGE SIDE YARDS / DOUBLE LOTS:

Houses with a second lot and a large side yard extending at least thirty feet (30') from the house to the side property line may enclose this side yard. The enclosure must start from one foot (1') behind the façade and extend away a minimum of five feet (10') from the home. The remaining side enclosure wrapping the lot / side yard can move forward to the street as long as it's at least five feet (5') away from the property line. This side enclosure that runs along the sidewalk must be no higher than six feet (6'). Eight foot (8') enclosures along the side of the property must start ten feet (10') behind the façade.



LANDSCAPING (MORNINGSIDE)

Ground cover plant materials may be used to line the walkway in front of a home, but must not exceed three feet (3'). Any landscaping materials in the front yard that create a visual screen must conform to these guidelines.

Property owners are reminded that invasive species are not allowed to be planted within Miami-Dade County. For a list of invasive, illegal plants, please visit: http://www.miamidade.gov/derm/prohibited_plant_species.asp

TREE PLANTING AND TREE REMOVAL:

Tree removal is governed by Chapter 17 of the Miami City Code entitled "Environmental Preservation" and is enforced by Historic Preservation. Tree removal is an activity that must be mitigated. All persons wishing to remove a tree from their property need to obtain a Tree removal Permit.

- **Obtaining a Permit.** Tree removal Permits may be obtained from all of the City of Miami Neighborhood Enhancement Team (NET) offices. The Historic Preservation Division will be forwarded all Tree removal Permits in Morningside for review.
- **Posting the Permit.** Within twenty-four (24) hours of obtaining a Tree Removal Permit, a weatherproof copy shall be posted on the premises of the property in full view and must be displayed until work is completed.

FRONT YARD:

Freestanding structures such as (but not limited to) statuary, tires or tire swings, gazebos, fountains, and freestanding mailboxes, are not permitted when visible from the public right-of-way without HEPB approval. Landscaping cannot be used to block such structures, nor is landscaping on the front lawn considered when determining what is public right-of-way.

WALKWAYS, DRIVEWAYS, AND CARPORTS:

Whenever possible, driveways and walkways should match the originals in materials and dimensions.

- **Driveways.** Keystone and pavers can be approved administratively (Standard COA) if the design and color are compatible with the house.
 - Materials not originally found in the district must be approved by the HEPB.
 - Circular driveways are not permitted without HEPB approval
- **Walkways.** New walkway material can be approved administratively, if appropriate with the design of the house.
 - Materials not originally found in the district must be approved by the HEPB.
 - Expansions of walkways, new walkways, and walkways materials not found in the district must be brought before the HEPB for approval.
- **Carports.** Carports can be permanent structures and additions to an existing home, or they can be semi-permanent canvas structures or pergolas. Adding these structures requires HEPB approval and must be compatible with existing home.

WATERFRONT SIDE YARDS AND BACKYARDS VISIBLE FROM THE RIGHT-OF-WAY

Typically, this condition applies to corner homes or homes situated on double lots where the second lot is unimproved or is a large side lot. In these instances, homeowners are subject to regulation insofar as they choose to add elements or improvements to these areas.

POOLS, ANCILLARY STRUCTURES OR ACCESORY BUILDINGS:

- **Visible from right-of-way.** If visible from right-of-way require HEPB approval
- **Not visible from right-of-way.** Pools and other at-grade improvements, such as decks or patios may be approved administratively if not visible from the public right-of-way.

ALTERATIONS TO HISTORIC HOMES IN MORNINGSIDE

Every home in a historic district is reviewed for alterations. Typically the greatest emphasis is placed on the “contributing” homes that possess the characteristics that define the neighborhood; however neighborhood character defining features on all homes should be preserved.

Regarding alterations, the designation report states:

“The majority of the buildings in the district have been altered since construction. Typical alterations include the installation of contemporary windows, doors, roofing, and awnings, and the addition and/or enclosure of porches, garages, and porte-cocheres. Several houses have been more significantly altered by the removal of important architectural features. Despite these alterations, however, the original character, massing, and setback of most houses within the district have not changed.”

All buildings should be recognized as products of their own time. Alterations shall be appropriate to the age and period of the building and should not seek to create a false appearance. Contemporary design for alterations and additions to existing buildings must be compatible with the size, scale, color, material, and character of the building and neighborhood. Distinctive stylistic features which characterize a building or neighborhood shall be treated with sensitivity. Certain building features, regardless of the age of the building, are important in defining the overall character of the Morningside Historic District.

MINOR ALTERATIONS

- **Painting.** Painting the exterior of your home requires a Certificate of Appropriateness (COA). The color(s) can be approved administratively (by HP staff) and requires a sample(s) of the paint scheme with the COA application. Color schemes should take the style and year of construction of the home into account. Trim colors may be darker or lighter than the overall color. Staff usually approves the lightest three colors on typical paint strips. Loud, brilliant, or fluorescent colors are not acceptable.
- **Porch hardware.** Changing exterior elements such as wall mounted mailboxes, house numbers, lighting fixtures, and decorative elements added to the home are not reviewed at this time and do not require a COA.

- **Decorative tropical motifs.** Found in concrete vents, screen doors, garage vents are common and shall be retained.
- **Tile roofs.** Tile roofs are found on a majority of buildings and shall be retained when possible or replaced.

WINDOWS¹⁵

- Retain the original window design and arrangement of window openings on the principal façade(s). Do not reduce or enlarge window openings to accommodate stock windows. Do not block-in or cut new openings on the principal façade(s). Modifications may be approved on non-principal facades.
- Whenever possible, repair and retain original windows.
- If a window is too deteriorated to repair, replace in kind with a window of the same material, pane configuration, profile, and reflectivity.
- If a window of the same material would cause an undue economic hardship, then a compatible substitute material may be considered. The new window should convey the same visual appearance in terms of pane configuration, profile, and reflectivity.
- Retain all historic windows of particular architectural interest, such as porthole windows, curved sash, leaded glass, etc.
- Designing and installing new windows when the historic windows are missing is encouraged. The replacement windows may be an accurate restoration using historical, pictorial, or physical documentation; or be a new design that is compatible with the window openings and the historic character of the building.
- The following windows are NOT acceptable, unless documentary evidence can be supplied to show that they would be historically accurate to the house: jalousie windows, single light/picture windows, windows with dark tinted or reflective glass. Windows with single lights may be considered as a replacement for screens in Florida rooms or porches.

¹⁵ RESOLUTION - HC-85-20

WINDOWS – MORNINGSIDE STANDARDS AND GUIDELINES

TREATMENT					
Original Window	Preferred	Acceptable	Acceptable	Not Acceptable	Not Recommended
Single or Double Hung Sash – Wood	Repair existing windows	Replace in kind with wood sash window	Replace with aluminum sash window, baked-on finished	Replace with new sizes.	Replace with single light or sliding windows.
Casement - Wood	Repair existing windows	Replace in kind with wood casements	Replace with aluminum casements, baked-on finish	Replace with new sizes.	Replace with single light or sliding windows.
Casement - Steel	Repair existing windows	Replace in kind with steel casements		Replace with new sizes.	Replace with single light or sliding windows.

ROOFS¹⁶

- Retain the original roof configuration and cornice line. Raising or lowering the existing roofline is discouraged and should be limited to non-principal facades. Alterations or new construction such as roof decks, solar panels and devices, etc., if visible from a public right-of-way, may be approved on a case-by-case basis, but in general are discouraged.
- Preserve architectural features that give the roof its character, such as cornices, dormers, brackets, and chimneys.
- Whenever possible, repair and retain the original roofing material.
- If the roofing material is too deteriorated to repair, replace in kind with the same material.
- If a roof of the same material would cause an undue economic hardship, replace with material that matches the old in composition, size, shape, color, texture, and installation detail.
- Installing new roofing material when the original is missing is encouraged. The replacement may be an accurate restoration using historical, pictorial, or physical documentation; or be a material that is compatible with the historic character of the building

¹⁶ RESOLUTION – HC-85-7

ROOFS –MORNINGSIDE STANDARDS AND GUIDELINES

TREATMENT					
Original Roof	Preferred	Acceptable	Acceptable	Not Recommended	Not Acceptable
Mediterranean or Mission (Barrel) Tile	Repair existing tile	Replace in kind with barrel clay tile	Replace with barrel or Spanish (“S”) cement, composition tile.	*Replace with flat tile	*Replace with asphalt shingles, metal or other roof materials
Flat Tile	Repair existing tile	Replace in kind with flat clay tile	Replace with flat cement, composition tile.		*Replace with asphalt shingles, metal or other roof materials

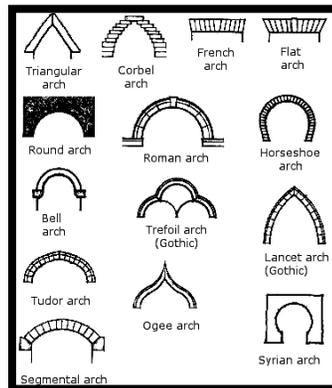
*Application for Special Certificate of Appropriateness must be accompanied by comparative estimates for barrel, “S” and flat tile from three (3) roofers.

GENERAL GLOSSARY

ARCADE: A line of counterthrusting arches raised on columns or piers; a covered walk with a line of such arches along one or both long sides; a covered walk with shops and offices along one side, and a line of such arches on the other; a covered walk, lit from the top, lined with shops or offices on one or more levels.



ARCH: A curved construction which spans an opening; usually consists of a wedge-shaped blocks called *voussoirs*, or a curved or pointed structural member which is supported at the sides or ends. Arches vary in shape from the horizontal flat arch through semicircular and semielliptical arches to bluntly or acutely pointed arches.



BALCONY: A projecting platform on a building, sometimes supported from below, sometimes cantilevered; enclosed with railing or balustrade. A projecting gallery in an auditorium, a seating area over the main floor; an elevated platform used in a permanent stage setting in a theater.



BALUSTRADE: An entire railing system (as along the edge of a balcony) including a top rail and its balusters, and sometimes a bottom rail.



BEAM: A structural member whose prime function is to carry transverse loads, as a joist, girder, rafter, or purlin.



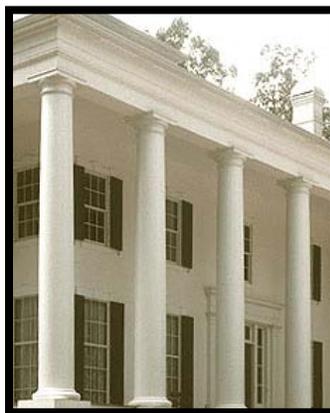
CANOPY: A covered area which extends from the wall of a building, protecting an entrance or loading dock; a decorative hood above a niche, pulpit, choir stall, or the like.



CLAPBOARD: A wood siding commonly used as an exterior covering on a building of frame construction; applied horizontally and overlapped, with the grain running lengthwise; thicker along the lower edge than along the upper.



COLUMN: In structures, a relatively long slender structural compression member such as a post, pillar, or strut; usually vertical, supporting a load which acts in (or near) the direction of its longitudinal axis. In classical architecture, a cylindrical support consisting of a base (except in Greek Doric), shaft, and capital; either monolithic or built up of drums the full diameter of the shaft.



CORBEL: In masonry, a projection or one of a series of projections, each stepped progressively farther forward with height; anchored in a wall, story, column, or chimney; used to support an overhanging member above or, if continuous, to support an ornament of similar appearance. Also, a projecting stone which supports a superincumbent weight.



CORNICE: Any molded projection which crowns or finishes the part to which it is affixed; the third or uppermost division of an entablature, resting on the frieze; an ornamental molding, usually of wood or plaster, running round the walls of a room just below the ceiling; a crown molding forming the top member of a door or window frame; or the exterior trim of a structure at the meeting of the roof and wall, usually consists of bed molding, soffit, fascia, and crown molding.



DORMER: A structure projecting from a sloping roof usually housing a window or ventilating louver.



FABRIC: The basic elements making up a building; the carcass without finishing or decoration.

FAÇADE: The exterior face of a building which is the architectural front, sometimes distinguished from the other faces by elaboration of architectural or ornamental details.



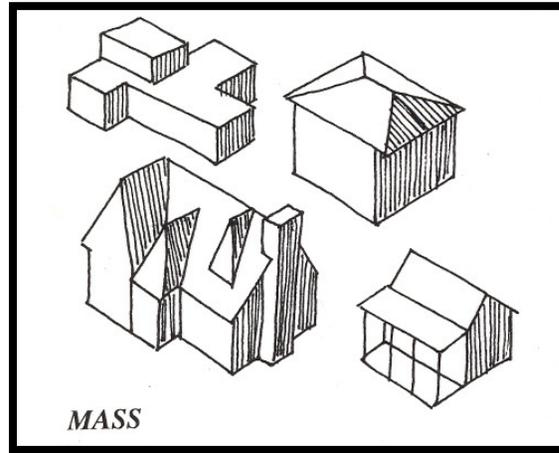
GAZEBO: A summerhouse with a view.



GRILLE: A grating or openwork barrier, usually of metal but sometimes of wood or stone; used to cover, conceal, decorate, or protect an opening, as in a wall, floor, or outdoor paving.



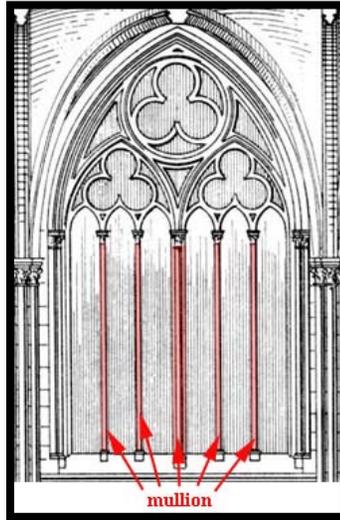
MASS: The three dimensional character of a building that create its size, shape, and proportion.



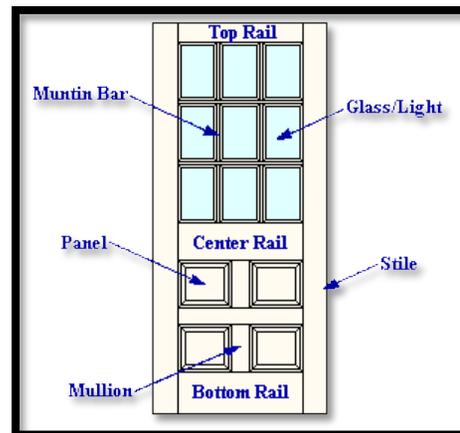
MOTIF: A principal repeated element in an ornamental design.



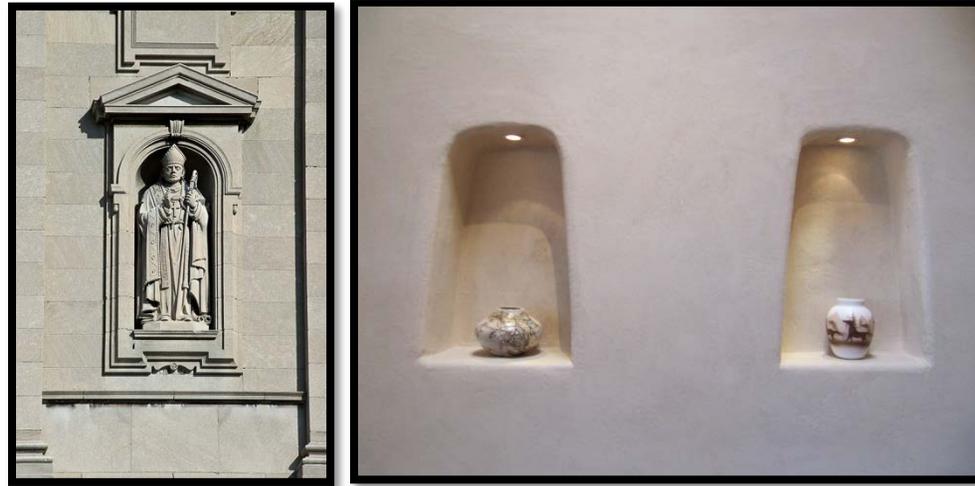
MULLION: A vertical member separating (and often supporting) window, doors, or panels set in series.



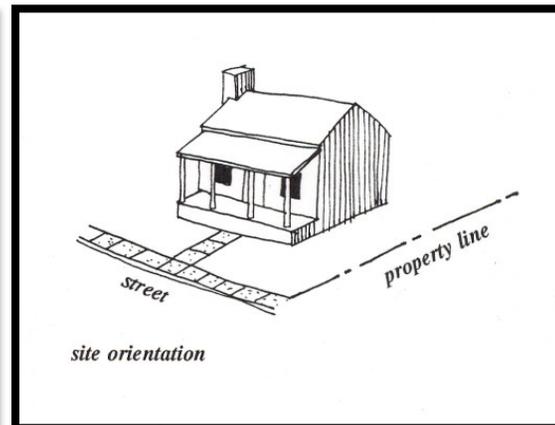
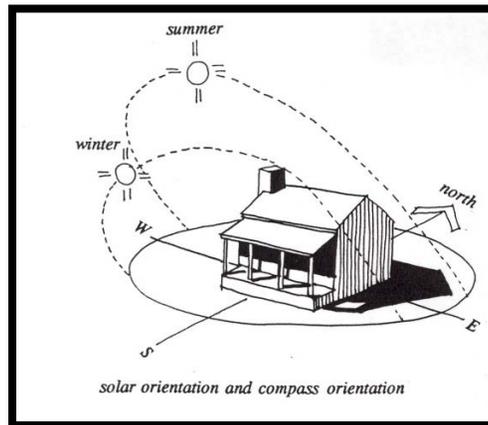
MUNTIN: A secondary framing member to hold panes within a window, window wall, or glazed door; an intermediate vertical member that divides the panels of a door.



NICHE: A recess in a wall, usually to contain sculpture or an urn; often semicircular in plan, surmounted by a half dome.



ORIENTATION: The placement of a building or structure on a site as it relates to the physical conditions of this site, such as geography and manmade features, or compass direction.



ORNAMENT: In architecture, every detail of shape, texture, and color that deliberately exploited or added to attract an observer.



OVERHANG: The projection of an upper story or roof beyond a story immediately below.



PANEL: A portion of a flat surface recessed or sunk below the surrounding area, distinctly set off by molding or some other decorative device.



PARAPET: A low guarding wall at any point of sudden drop, as at the edge of a terrace, roof, battlement, balcony, etc.; a defense wall; in an exterior wall, the part entirely above the roof.



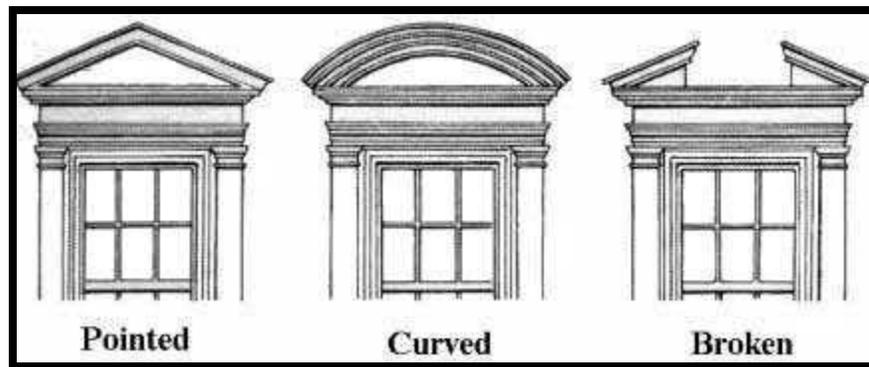
PATTERN: An arrangement of form, the disposition of parts or elements.



PAVILION: A detached or semidetached structure used for entertainment or (as at a hospital) for specialized activities; on a façade, a prominent portion usually central or terminal, identified by projection, height, and special roof forms; in a garden or fairground, a temporary structure or tent, usually ornamented.



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



PERGOLA: A garden structure with an open wooden-framed roof, often latticed, supported by regularly spaced posts or columns; The structure, often covered by climbing plants such as vines or roses, shades a walk or passageway; a colonnade which has such a structure.



PIER: A column designed to support concentrated load; a member, usually in the form of a thickened section, which forms an integral part of a wall, usually placed at intervals along the wall to provide lateral support or take concentrated vertical loads.



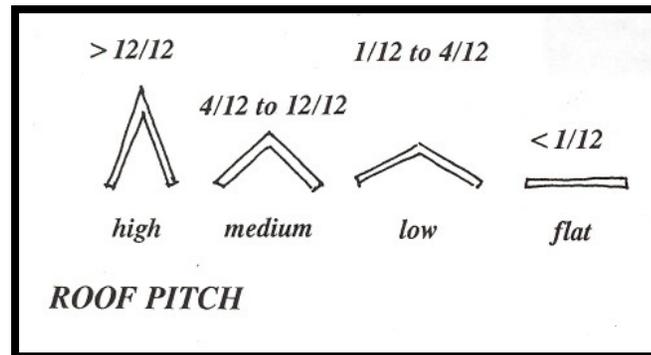
PILASTER: An engaged pier or pillar, often with capital and base; decorative features that imitate engaged piers but are not supporting structures, as a rectangular or semicircular member used as a simulated pillar in entrances and other door openings and fireplace mantels; often contains a base, shaft, and capital and may be constructed as a projection of the wall itself.



PORCH: A structure attached to a building to shelter an entrance or to serve as a semi-enclosed space, usually roofed and generally open-sided.



ROOF PITCH: The steepness of the roof plane horizontal. The slope of a roof is expressed as a ratio of the rise of the roof over the horizontal span. A 4/12 roof rises 4' in a 12' span.



RUSTICATED: Said of cut stone having strongly emphasized recessed joints and smooth or roughly textured block faces, used to create an appearance of impregnability in banks, palaces, courthouses, etc. The border of each block may be rebated, chamfered, or beveled on all four sides, at top and bottom only, or on two adjacent sides; the face of the brick may be flat, pitched, or diamond-point, and if smooth may be hand- or machine-tooled.



SASH (WINDOW): Any framework of a window may be movable or fixed, may slide in a vertical plane (as in a double-hung window) or may be pivoted (as in a casement window).



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



TERRACE: An embankment with level top, often paved, planted, and adorned for leisure use; a flat roof or a raised space or platform adjoining a building, paved or planted.



USUFUL LINKS

- <http://www.historicpreservationmiami.com/>
- <http://www.nps.gov/nr/>
- <http://www.cr.nps.gov/hps/tps/briefs/presbhom.htm>
- <http://www.flheritage.com/>
- <http://www.preservationnation.org/>
- <http://www.floridatrust.org/>

SOURCES

- Tyler, Norman. *HISTORIC PRESERVATION – AN INTRODUCTION TO ITS HISTORY, PRINCIPLES, AND PRACTICE*. WW Norton & Co., Inc., 1994.
- Tebeau, Charlton W. *A History of Florida*. University of Miami Press, 1992.
- Chad Randl, “The Use of Awnings on Historic Buildings: Repair, Replacement and New Design.” Preservation Brief # 44, Washington D.C.: The National Park Service.
- Miami Dade County, Historic Preservation Division. *FROM WILDERNESSTO METROPOLIS – THE HISTORY AND ARCHITECTURE OF DADE COUNTY (1825-1940)*. Metropolitan Dade County, 1982 – 2nd edition. Bayshore Graphics, Inc.
- City of Phoenix. *HISTORIC HOMES OF PHOENIX – AN ARCHITECTURAL & PRESERVATION GUIDE*. City of Phoenix Publication, 1992.
- Harris, Cyril M. *ILLUSTRATED DICTIONARY OF HISTORIC ARCHITECTURE*. Dover publications, Inc., New York. 1977.
- Monroe County, Florida. *TAVERNIER HISTORIC DISTRICT PRESERVATION GUIDELINES*. HDR Inc. 2005.
- Taylor, Tulie W., Eaton, Sarah; “Bayshore Historic District Nomination for the NRHP, 1992. DA05201.
- <http://www.miamigov.com/press/pressreleases/miami/history.asp>
- <http://www.flickr.com/photos/mountsutro/4134044017/>
- <http://phoenix.gov/HISTORIC/designgu.pdf>
- <http://www.mydelraybeach.com/Delray/Departments/Planning+and+Zoning/Historic+Preservation/Historic+Preservation+Design+Guidelines.htm>
- Pictures taken from GOOGLE IMAGES, multiple authors. City of Miami archives.