

## **Maintaining Materials Within the District**

The prevalent styles found within the district utilize various common building materials of the Tampa Bay area. Wood siding and brick flourish as the dominant wall materials with stone, rusticated masonry (a concrete product cast to look like cut stone) and stucco used primarily for ornamentation. Rusticated masonry or stone was sometimes used as wall material. Stucco is found primarily in Mediterranean Revival style buildings.

It is important to utilize building materials that are commonly found within the Historic District. Materials which are not part of the historic fabric of the district may detract from the continuity and character of the area.

Wood siding is preferred over aluminum, vinyl and other synthetic materials. Artificial siding may be considered; however, the specific material and profile must be approved by the A.R.C. Imitation brick or imitation stone is inappropriate and will not be approved by the A.R.C.

A materials source file is kept in the office of the staff of the A.R.C. for use by persons involved in a rehabilitation or new construction project.

### **It is Permissible to...**

Use materials present in the Historic District as exterior wall materials in new construction.

### **It is Not Permissible to...**

Use stucco on buildings where it is incompatible with the building style.

Use prefabricated buildings.

Use metal buildings.

## **Trim and Detail: Link Between Old and New**

The exterior details and forms of new construction should provide a visual link between the old and new buildings. New buildings should not copy a style or period of architecture found along the block within the district. New construction in the Historic District should be compatible but should not copy historic detail. Using similar forms such as those found in windows, doors, parapets, rooflines, and other façade elements, can help establish continuity and compatibility within the block and the Historic District as a whole.

Detail and trim should be used to accomplish purposes similar to those used historically, for functional as well as decorative purposes, such as to express a change of plane, to finish what would otherwise be a ragged or rough edge, to act as a transition between different materials or even the simple function of shedding water. Copying historical detail and trim is not necessary and generally should be avoided.

Detail should be functional with a high level of craftsmanship, rather than applied decoration.

### **It is Permissible to...**

Design a new building using similar forms to those present in the Historic District.

Use details which are functional and contain a high level of craftsmanship.

### **It is Not Permissible to...**

Apply incompatible decoration or detail from the past on a new building.

## **Façade Proportions / Window Patterns**

The front façades of buildings within the Historic District may vary in style and detail; however, certain proportional relationships exist among buildings in the immediate setting. It is important to maintain the relationship between the width and height of the front elevation of buildings on the block. Also, the proportion of openings within the street side façade, or more specifically, the relationship of width to height of windows and doors and their placement along the façade should reflect the same relationships within existing façades along the street, or visible from the street.

Walking or driving down a street in Hyde Park, one notices a pattern of window and door openings on each of the houses along the block. This rhythm of solids to voids, walls to windows, and alternation of strong and less dominant elements should be reflected in the façade of a new building.

Windows are an important design element as they help to establish the scale and character of the building. Windows and window patterns in new construction should be of similar proportion and size to the windows of the other buildings on that block.

Most of the original doors in the Hyde Park Historic District are divided into wood panels and glass. Many doors also have glass side lights and transoms. New doors should reflect these patterns. New doors should capture the basic character of doors on historic buildings without copying them.

Screen doors, although popular, seldom blend with either the inner door or with the building. Further, most stock screen doors have incompatible embellishments. If screen doors are used, they should be of simple design and blend in with the design of the inner door and the house. Use wooden screen doors and not shiny aluminum or metal louvered doors.

### **It is Permissible to...**

Maintain similar proportions of width to height on the façade of a new building to façades of buildings on adjacent sites.

Provide windows of overall proportions similar to the windows used on buildings on adjacent sites.

Provide doors of overall proportions similar to those used on buildings on adjacent sites.

Provide a pattern of windows and doors on a new building façade which recalls similar patterns on façades of other buildings in the Hyde Park Historic District.

## It is Not Permissible to...

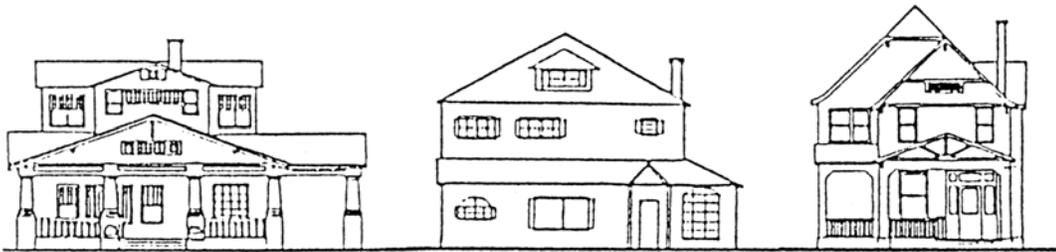
Erect a new building which does not maintain the proportions or patterns of windows similar to those in the district.

Provide windows of overall proportions which are greatly different from windows on buildings on adjacent sites.

Use window and door types incompatible with the character of the district.

Install single pane picture windows where they previously did not exist.

### Façade Proportions and Window Patterns



**Inappropriate:** Doors and windows are spaced awkwardly and window style is out of character with neighborhood.



**Appropriate:** Fenestration follows rhythm set by adjacent buildings; windows are patterned after existing styles.

## Entrances and Porch Projections

Moving past a sequence of buildings in the Historic District, one experiences a rhythm of entrances and porch projections. The main entrances of the buildings in almost all cases are parallel to the street. New buildings should have comparable elements, such as porch projections, to establish visual continuity and create a pleasant transition between building and sidewalk. These porches also divide the length of the street in a pleasing pattern and relieve an otherwise flatter appearance of the buildings.

Entrances into buildings in the Historic District are usually raised above ground level a few steps. New buildings should reflect the pattern of raising the first floor a few steps above street level to continue this pattern of construction in Hyde Park.

The design of porches in new construction within the district should capture the character of the porches on historic buildings within the district without imitating them. Ornamentations and details of new porches and entrances should also be compatible with detail on historic structures without copying them.

**It is Permissible to...**

Place the main entrance to a building parallel to the primary street.

Raise the entrance and first floor a few steps above street level in keeping with the buildings context.

Design an entrance which uses elements of a porch to create a transition from outside to inside for specific styles.

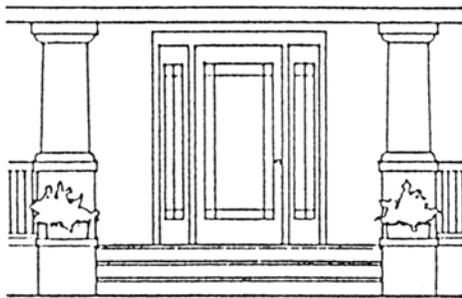
Design a porch or entrance with modern detail that reminds one of detail present on other porches in the Historic District.

**It is Not Permissible to...**

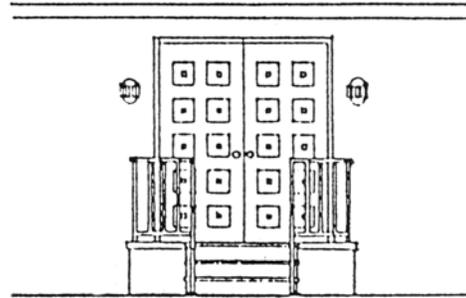
Place the main entrance on the side or rear of a building.

Design an entrance which is simply a door, and creates no transition from outside to inside.

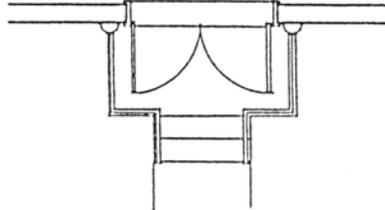
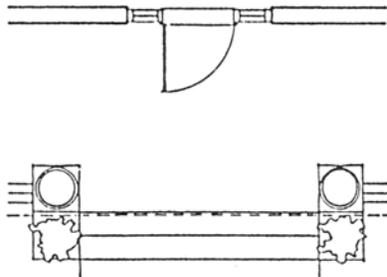
**Entrance Plans and Elevations**



Appropriate scale and details.



Inappropriate stock double doors and narrow stoop.



## **Roof Forms and Materials**

In new construction, it is important to use similar roof and parapet forms drawn from historic structures in the district.

Often, the architectural character of an older building is expressed in its roof form and roofing material. Most of the roofs in Hyde Park are either gabled or hipped, some with combinations of both. The roofs project beyond the building walls to protect the window and door openings and to provide shade. These eaves are sometimes enclosed with wood soffits (the underside of a roof overhang) which are vented. (Enclosed metal soffits are inappropriate). Wood fascia boards (a horizontal board between the edge of the roof and the soffit) are also quite common among the various architectural styles. Each of these elements is important in defining the character of the house and its surroundings.

The materials used for the roofs of buildings throughout the district vary. Clay tile and flat parapet roofs are common in the Mediterranean Revival style. Other styles incorporate clay tile, metal, slate or composition materials such as asphalt or asbestos shingles. Design of roofs for new buildings should relate to the size, slope, color and texture of other roofs on the block.

### **It is Permissible to...**

Add a new building with a roof that relates to the overall size, shape, slope, color and texture of roofs on adjacent sites or in other areas of the Historic District.

Use materials on a new roof which are similar to materials found on roofs in the Historic District.

### **It is Not Permissible to...**

Use a roof of a size, shape or slope not present in the Historic District.

Use a roof material which is not in use in the Historic District.

## **Maintaining Quality Within the District**

Construction in Hyde Park through the 1930s contained a high degree of quality. This quality can be seen in the materials that were used. The detailing and execution of these materials also shows a pride of workmanship. The quality, which was present during the early development of Hyde Park, is one element which has given the Historic District its character. In new construction quality of materials, design, detailing and execution should be present to assure the continued positive character of the Historic District. Modest buildings constructed on relatively low budgets can show quality of design and detail with careful material selection and construction.

### **Suggested Treatment**

Use a design which is planned for the specific site.

Use quality materials which approach the level of quality present in older buildings in Hyde Park.

Utilize construction methods and techniques which allow quality design and detailing to be realized.

Consult an architect with preservation experience to assist in a project.

Do not use universal or stock design solutions designed to “fit any style.”

### **Paint and Stain Colors**

In selecting paint and stain colors within the Historic District, it is important to consider how the color selected will blend with other buildings on the street.

Generally, the number of colors for the exterior should be limited in keeping with other buildings within the Historic District. Light colors visually reduce the massiveness of a wall and absorb less heat.

Historic precedent shows that a wide range of colors were used in Hyde Park. Light chalky tones, deep rich tones, and pastels all have their place in Hyde Park’s development. Successful color combinations unify a building, while inappropriately chosen colors may emphasize unimportant details or draw attention away from more important elements of a building.

Wood surfaces should be stained or painted and not left untreated.

After a wide range of suggested colors is available from the staff of the A.R.C.

### **Suggested Treatment**

Use colors provided in the Hyde Park Historic District “reference palate” in painting of new construction.

Avoid using white as a primary building color.

Avoid using bright or brilliant colors as a primary building color.

Use color to accent important detail.

Avoid allowing wood to weather.