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INCORPORATED

WORTH AVENUE DESIGN GUIDELINES

Town of Palm Beach, Florida

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I. PURPOSE AND INTENT

These guidelines have been prepared to provide for the protection and enhancement of the quality and character of Worth Avenue. They are intended for use by the general public and reviewing bodies in evaluating new construction as well as alterations, renovations or other changes to existing structures along Worth Avenue.

They are intended to encourage the maintenance and restoration of the architectural heritage of Worth Avenue and to encourage the creative use of modern variants of the Mediterranean-Revival, Neo-Classical and other compatible architectural styles. They are further intended to promote the use of "Mizner-style" Mediterranean-type pedestrian characteristics such as arcades, shopping vias, courtyards and patios, fountains and sculpture, extensive landscaping, multi-level development, hidden staircases, and especially the provision for upper-story residences. Use of these styles and characteristics in the construction of new buildings, and in the renovation of, or addition to, existing buildings will enhance the image of the Avenue by providing a visual linkage between contemporary development and the Avenue's unique historical appearance.

The role of the Avenue as an architectural statement expressing Palm Beach's image is an important one. But, underlying its charm and visual appeal is the role of Worth Avenue as a viable, prestigious, retail marketplace. These Guidelines are intended to enhance the Avenue's potential to attract the small, quaint, interesting shops that have given it much of its variety, charm, and market appeal to the echelon of quality clients it has served for over sixty years.

II. INTRODUCTION TO WORTH AVENUE

The Beginning Years. Addison Mizner and Paris Singer arrived in the Town of Palm Beach on January 8, 1918. Their coming marked the beginning of a significant period of architectural heritage for both the Town and Worth Avenue.

The Avenue started with the Everglades Club (originally built as the Touchstone Convalescence Hospital) in 1918, a thoroughly Spanish structure with a touch of Mexican Mission modeled after a nunnery. A tower-topped chapel was an integral element, along with shaded cloisters, an orange court, and a brilliant display of tiles set by Mizner. Mizner also supervised construction of a building east of the Everglades Club with shops on the ground floor and apartments (called maisonettes) above.

Until 1923, with the exception of the Everglades Club and its shops to the east, Worth Avenue remained largely residential. During the summer of 1923, Mizner completed his design studios and the headquarters for Mizner Industries, a three-story office building on Worth Avenue opposite the Club. The first floor, with a street-front arcade, contained display space for Mizner's pottery and antiques businesses. Mizner's private office and studio, and offices for his business staff, were on the second floor, while a large studio for the architects and draftsmen, and a small apartment, made up the third floor. This building, the first in the Via Mizner complex, signaled the changing character of Worth Avenue from a lazy residential atmosphere to an elegant shopping promenade.

The Shopping Vias. During the summer of 1924, Mizner began the Via Mizner shopping complex and Villa Mizner just to the west of his newly completed office building. In explaining his concept for the new building and passageways, Mizner stated

"that Spanish castles contained numerous small cellar rooms to house the household army. With the advent of more civilized times the armies were dismissed and commercially-minded people converted the cellar-like rooms into small shops. They usually faced on small winding streets and were entirely open to the people who traversed the narrow pathways."¹

From its Worth Avenue entrance between the new villa and the office building, an irregular pedestrian street wound its way to Peruvian Avenue, creating the Via Mizner. A covered walkway on the second floor connected Mizner's house and office and formed the entrance to the shops. The small scale of the via with its many twists and turns allowed the shopper and resident the feel of a small Spanish village. The ground level of the Via was filled with a variety of shops and commercial enterprises, tucked here and there amidst masses of stucco and elaborate stonework, and opening onto a paved courtyard featuring a tiled fountain, potted plants, blooming vines and well-managed greenery.

The five-story villa contained shops on the first floor, living room, dining room, and kitchen on the second, a studio-library on the top floor, and bedrooms on the floors in-between. To compensate for the loss of the villa's garden, Mizner designed terraces opening off the rooms on the second floor.

The following summer, a similar shopping arcade, the Via Parigi, was constructed immediately to the west of Via Mizner. Construction of the two vias hurried the process of converting Worth Avenue into one of the world's most fashionable shopping boulevards. In the next few years various businesses built new stores and converted existing houses to commercial purposes.

Mizner's Architectural Style. For both his residential and commercial structures, Mizner used flat facades with textured stucco walls painted in pastel colors to soften the glare from the tropical sun, reddish barrel-shaped tiles for his roofs, and individual and grouping of windows to let in the sunshine and air. He limited exterior decoration and detailing to an occasional ornate cast-stone window or door surround, a grand entrance, a series of columns separating groups of windows, an arcade, loggia or projecting balcony, or an exterior staircase. He utilized towers, varied roofline levels on even the smallest structures, and tiled chimney caps to provide visual interest, achieve a strongly articulated roofline, and to give his buildings a picturesque quality. The interior stone walls, beamed and paneled ceilings, tiled floors, vaulted stairhalls, and the loggia became trademarks of Mizner design.

By 1925, Mizner's influence could be seen in almost every structure built on the Avenue. Mizner enjoyed a successful practice, his office turning out dozens of residential and commercial Mediterranean-Revival structures before 1930. His design philosophy revolved around the following:

[making a] "building look traditional and as though it had fought its way from a small unimportant structure to a great rambling...[structure]...that took centuries of different needs and ups and downs of wealth to accomplish. I sometimes start...with a Romanesque corner, pretend that it has fallen into disrepair and been added to in the Gothic spirit, when suddenly the great wealth of the New World has poured in and the owner has added a very rich Renaissance addition."

Equally as important as his architectural practice and his design philosophy was his manufacturing plant, Mizner Industries. There Mizner created cast and carved stone details, roof and floor tiles, wrought-iron items, and other ornament for his buildings and for those of the other local architects.

Whether designed by Mizner or other architects, stucco walls, red-tile roofs, and Mediterranean architectural ornamentation had, by then, become the theme for Worth Avenue. The other local architects who also mastered the Mediterranean-Revival style included Clark Lawrence, John Volk, Marion Sims Wyeth, and Maurice Fatio.

The Avenue's Middle Years. After the land bust and the Stock Market Crash of 1928, more restrained types of architecture such as Neo-Classical, Art Deco, Art Moderne, International, and post-modern styles were used in developing the middle block of the Avenue. Worth Avenue joined early twentieth century America in welcoming the automobile and its passengers to the convenience of its unified assemblage of one and two-story buildings and storefronts.

Examples of Neo-Classical, Art Deco and Art Moderne architectural styles reflected a new simplicity on the Avenue. They featured symmetrical facades, flat roofs concealed by a raised parapet, groupings of rectangular windows on second stories, and recessed storefront entries and expansive merchandise display windows on the ground floor to attract customers from passing automotive traffic.

Some of the pedestrian and residential atmosphere of the historic western block was provided by passageways to interior courtyards, featuring fountains, sculpture and extensive landscaping, and overlooked by residential apartments. Unfortunately few of these courtyards and passageways interconnect. The pedestrian shopping atmosphere was enhanced by the many awning-shaded display windows, the coconut palms lining the Avenue, shaded benches, and the one-story, street-front character of this portion of Worth Avenue.

The Avenue's Later Years. Recent additions to some structures, especially on the north side of the Avenue, have included via-like shopping areas extending through to Peruvian Avenue. Some Mediterranean style structures were constructed intermittently along this portion of the Avenue and a new Mediterranean/Neo-Classical type structure at the corner of South County Road appears very compatible with the rest of the Avenue. This unified one-story building with its red tile roof, unified storefronts and signage, awning-shaded display windows, and multiple entries provides a good example of an updated variant on original architectural styles. And, it does so without resorting to blatant imitation, unusual building types and details, loud colors, crass materials, overpowering signs or other incompatible design techniques.

Much of the later development, while perhaps creating beauty and harmony in its own right, did little to enhance the beauty and harmony of the Avenue in its entirety. The New Orleans style Frances Brewster Building, although a beautiful building, is not architecturally compatible with the predominate styles on Worth Avenue; and, the International style Armour Building seems wholly out of place. In addition, many of the individual storefronts have been remodeled on a piecemeal basis in order to reflect a material elegance, a chain-store image, or merely to "stand out" from the crowd. Over the years the combined effect of these isolated changes has resulted in visual clutter.

The block of Worth Avenue east of South County Road contains more recently constructed buildings dominated by the two-story Esplanade shopping mall and a three-story professional office building across the Avenue. Beyond a poorly designed facade and awning treatment on the Esplanade intended to give the appearance of individual structures, and an arcaded terrace and blind arcade window treatment on the office building, there has been little attempt to integrate this block into the character of the older developed blocks to the west. Both buildings are large and massive, have only single entrances on Worth Avenue, and present little pedestrian appeal.

Architectural Review. Beginning in 1931, building designs on the Avenue were subject to review by an Arts Review Council to ensure the continued beauty and harmony of Palm Beach. This Council was the precursor to today's Architectural Commission and Landmarks Preservation Commission.

All buildings in the Town are now under the jurisdiction of either the Architectural Commission, which reviews all development other than designated Historic Landmarks, or the Landmarks Preservation Commission, which specifically reviews restoration, rehabilitation, additions or changes to designated Historic Landmarks of the Town of Palm Beach. The Architectural Commission is composed of a panel of residents, some of whom are licenced architects. The Landmarks Preservation Commission is also composed of a panel of residents, some of whom are architects, but also includes historians and architectural biographers.

All work undertaken on the Avenue should:

1. Be compatible with its neighbors and the Avenue's historic fabric;
2. Enhance the Avenue's quality and character;
3. Encourage the continued attraction of a mixture of shops, residences and other uses meeting the Town's desires.

III. WORTH AVENUE URBAN DESIGN GOALS

A. PROTECT AND ENHANCE THE AVENUE'S MARKET APPEAL FOR THE BENEFIT OF THE RESIDENTS OF THE TOWN.

The Avenue's role as an architectural statement expressing the Town's image is an important one. Maintenance and enhancement of Worth Avenue's historical character and atmosphere provides inducement for the quality uses preferred in the Town and for which the Avenue has been so attractive in the past. The Avenue's charm and visual appeal is critical to its role as a viable, prestigious, retail marketplace. These Guidelines provide the framework for protecting and enhancing that image.

B. PROTECT THE UNIQUE CHARACTER OF THE OLDER AREAS OF WORTH AVENUE AND PROMOTE CONTINUITY AND ENHANCEMENT IN NEWER AREAS.

The western portion of the Avenue provides an important link to the Town's history. New projects, rehabilitations and remodeling on the Avenue should respect existing development scale and architecture, carefully reinforcing, strengthening and enhancing its present character.

C. STRENGTHEN PEDESTRIAN CHARACTER AND CREATE NEW VIAS AND OTHER PEDESTRIAN LINKAGES.

The Avenue's pedestrian character distinguishes it from other places in the Town and County. It is an important part of the Town's valued heritage. All new projects, rehabilitation and remodeling on the Avenue should emphasize and extend this pedestrian, village-like character. An expanded network of vias and other pedestrian linkages between uses on the Avenue and between the Avenue and other nearby commercial districts should be encouraged, making it possible for enjoyable walks through a wider area.

D. MAINTAIN AND CONTINUE TO CREATE A DIVERSE MIX OF ACTIVITIES.

Worth Avenue can absorb growth and prosper if it maintains its pedestrian character and scale. It should continue to attract quality residential, office, restaurant and other activities to complement its present specialty shopping reputation.

E. MAINTAIN HIGH EXPECTATIONS FOR THE QUALITY OF ARCHITECTURE ALONG WORTH AVENUE.

The Avenue's buildings should be influenced by the area climate, character of the landscape, and a concern for human size and scale. These Design Guidelines define principles for reducing apparent bulk and size by treating building forms as compositions of smaller parts. Architectural traditions such as protection from the sun and glare, strong shade and shadow patterns, massive character of walls, simplicity of materials and colors, interesting visual elements, continuity of space from indoors to outdoors and frequent use of vias and courtyards need to be stressed.

F. STRENGTHEN THE AVENUE'S DISTINCTIVE LANDSCAPE CHARACTER.

Development should continue to reinforce the Avenue's pedestrian oriented character by the use of vias and arcades, awnings, display windows, open and enclosed stairways, planting areas, potted plants, street furniture, decorative paving and tiles, fountains, wrought-iron detailing and ornamental lighting, providing an abundance of shade, color, varied textures and forms.

G. CONTINUE AND EXPAND THE TRADITION OF THE AVENUE'S ARCADED WALKWAYS.

Covered walkways are a key part of the older portion of the Avenue's architectural heritage. The arcades unify diverse building fronts, providing shaded protection from the sun, and further serve as a consistent architectural element of pedestrian scale.

H. STRENGTHEN THE PROVISION OF CONSISTENT AND COMPATIBLE STREET SPACES.

Site planning of individual projects should give priority to establishing complementary and supportive relationships with neighboring properties.

IV. ARCHITECTURAL STYLES

MEDITERRANEAN-REVIVAL

Mediterranean-Revival is the most popular type of architecture in the Town of Palm Beach. The term "Mediterranean," as used in this document allows for a broad interpretation of style and acknowledges the legacy of a design which freely adapts Spanish, Spanish Renaissance, Spanish-Italian, Latin American, Moorish, Romanesque, Venetian, Venetian-Gothic, Gothic, and Renaissance architectural precedents.

In Palm Beach, it is the norm to find structures that have a mixture of styles, sensitively combined, creating as outstanding a landmark as a stylistically pure structure. In addition, these structures have been altered over time, but fortunately with an aesthetic blend of new and old elements.

There are certain characteristics and elements associated with Mediterranean-Revival design which have general application. These include:

- Walls of hollow clay;
- Textured stucco exteriors;
- Low-pitched roofs and multiple roof slopes;
- Reddish barrel clay tile roofs;
- Narrow or widely overhanging eaves;
- Towers and decorative chimneys often featuring a tiled roof;
- Round and pointed arches;
- Arcades and vias, which feature extensive landscaping and potted plants;
- Courtyards, patios and terraces, which often feature a fountain or sculpture;
- Balconies, porches, oriels and loggias;
- Wrought-iron details, such as balustrades, brackets, door hardware, grilles, gates, and light fixtures;
- Exposed rafters and beams, modillions, coffered ceilings;
- Cast and carved stone ornamentation;
- Casement or french windows, often with decorative surrounds;
- Heavy wooden doors and doorways which are often framed by columns or pilasters, carved or cast ornament;
- Ceramic tile accents;
- Outdoor staircases, often hidden off a via or courtyard; and,
- Usually asymmetrical facades, although Gothic, Romanesque and Renaissance precedents typically utilize symmetrical facades.

Photographs of several examples of the Mediterranean-Revival style are presented on the following pages.

MEDITERRANEAN REVIVAL



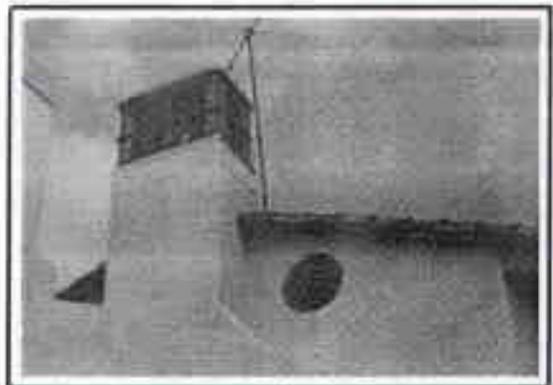
MEDITERRANEAN REVIVAL



The photographs on the following pages show decorative details and examples of:

- Towers, chimneys and roofs
- Arcades, colonnades and entranceways
- Doors, windows and awnings
- Balconies and stairwells
- Vias, courtyards, and fountains
- Wrought-iron fixtures
- Light fixtures and floors
- Signs

TOWERS, CHIMNEYS, ROOFS



TOWERS, CHIMNEYS, ROOFS



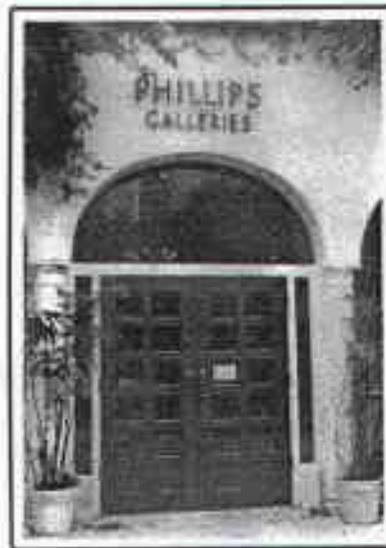
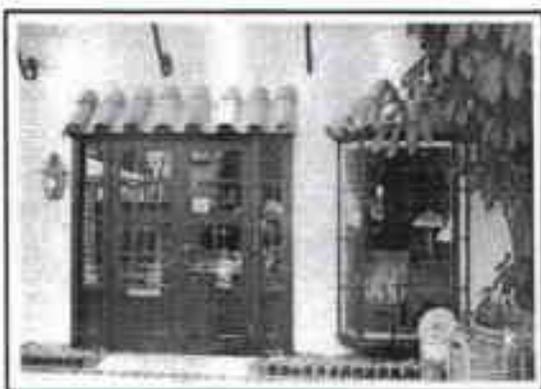
ARCADES/COLONNADES



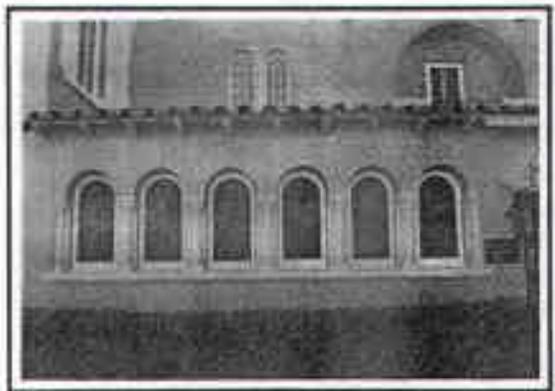
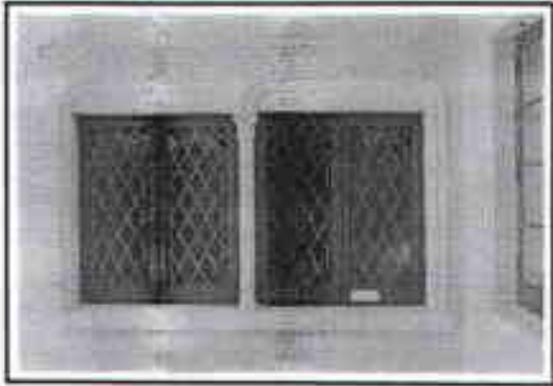
ENTRANCEWAYS



DOORS



WINDOWS



WINDOWS



AWNINGS



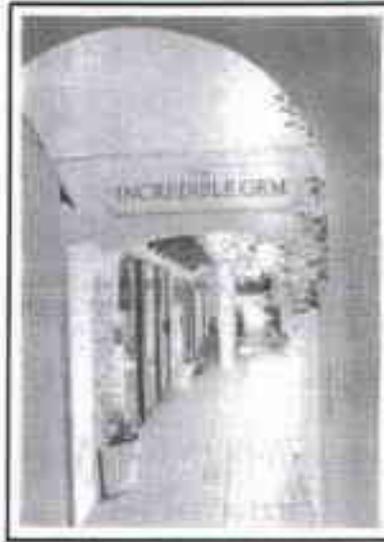
BALCONIES



STAIRWELLS



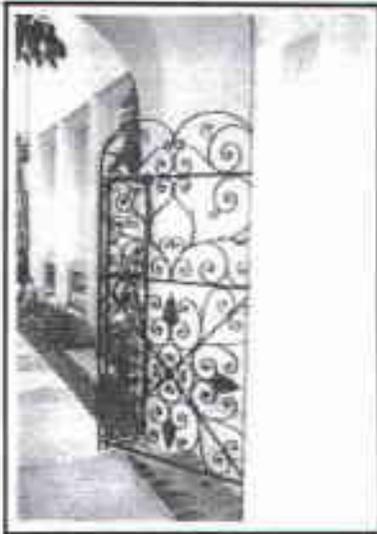
COURTYARDS



FOUNTAINS



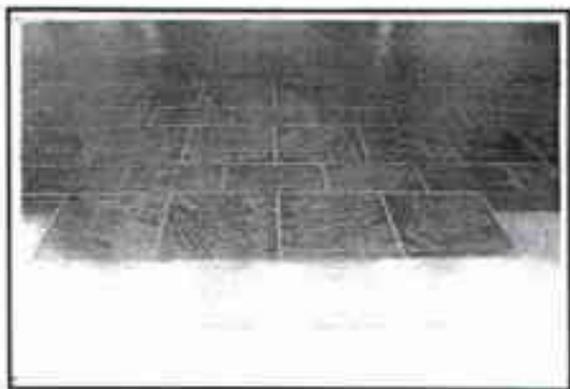
WROUGHT IRON



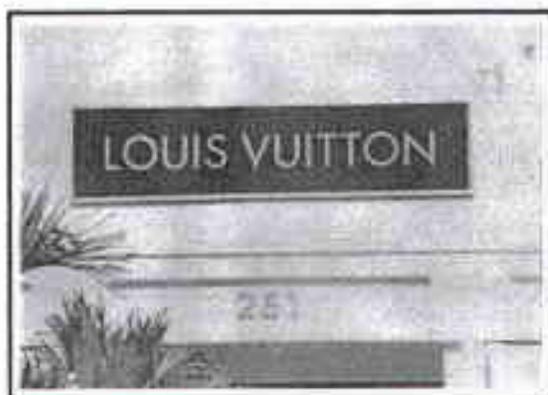
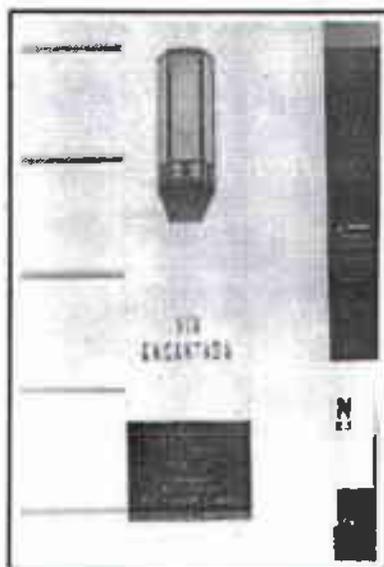
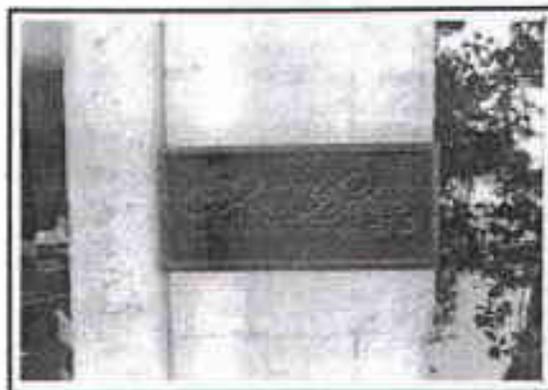
LIGHT FIXTURES.



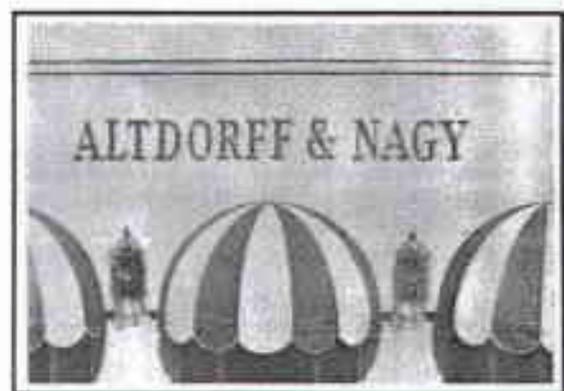
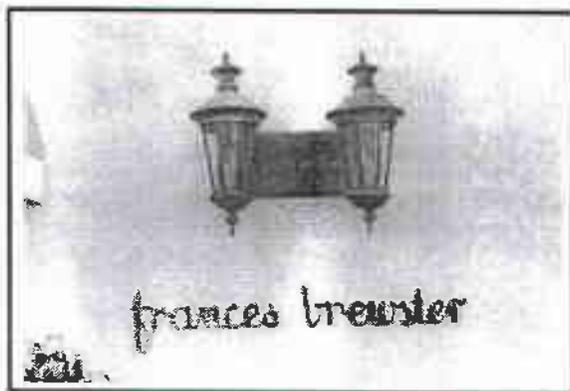
FLOORS



SIGNS



SIGNS



NEO-CLASSICAL

A number of Neo-Classical building types, primarily the Greek and, to a lesser extent, the Roman architectural orders, can be found on the Avenue.

Following are certain characteristics and elements associated with Neo-Classical design used in the Town having general application:

- Smooth stucco exteriors;
- Flat or hipped roofs, sometimes an attic story and parapet;
- Classical columns, pilasters, cornices, entablatures, and arcades;
- Pedimented or other decorative entry-ways flanked by pilasters;
- Windows are usually large single-light sashes;
- Cast stone urns, balustrades and/or statuary on the roofs; and,
- Symmetrical facades.

ART DECO AND ART MODERNE

Art Deco is characterized by a linear, hard edge or angular composition often with a vertical emphasis. Hard-edged low relief ornamentation, most often parallel lines, zig-zags, chevrons, and floral designs, is found around door and window openings, string courses and along the roof edges or parapet. Ornamental detailing often is executed in the same material as the building. Windows are usually straight-headed, although an occasional circular window or rounded window and door jamb is found.

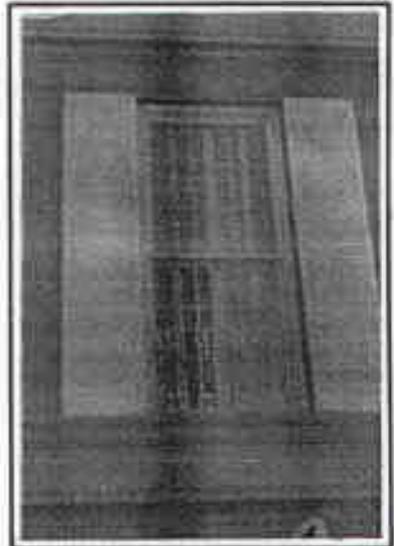
The Moderne, a related style, is generally characterized by soft or rounded corners, flat roofs, and smooth wall finish without surface ornamentation. Other related styles include the Nautical, Streamline, and Art Nouveau.

NEW ORLEANS, TUDOR, INTERNATIONAL, MODERN, POST-MODERN, ETC.

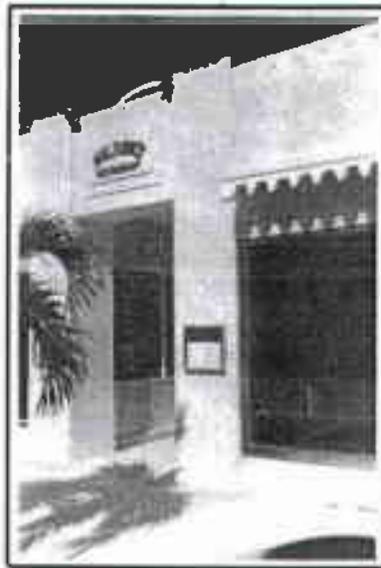
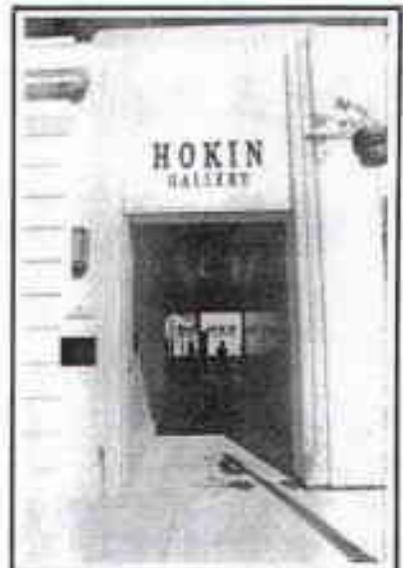
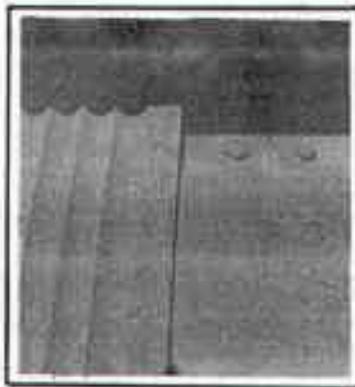
There exist several other styles on the Avenue. It is not the intent of these Guidelines to either encourage their survival or to encourage other buildings to be constructed or remodeled in these or other styles incompatible with those styles predominant and preferred on the Avenue. The Francis Brewster Building, a tudor-styled building, a marble-fronted storefront, the Armour Building, and the Esplanade are examples of these other styles.

However, neither is it the intent of these Guidelines to prohibit modern variations of desired styles, but to ensure faithful representations and quality interpretations rather than cheap imitation.

NEO-CLASSICAL



ART DECO, ART MODERNE



V. WORTH AVENUE DEVELOPMENT AREAS

Worth Avenue is divided into three development areas generally following the division of the Avenue into blocks.

WEST-END DEVELOPMENT AREA

The first area extends from Coconut Road to just east of the Via Parigi/Via Mizner complex on the north side of the Avenue and through Gucci's on the south side. This area was built during the 1920's and encompasses the Avenue's richest historical past. It exudes an atmosphere of the Old World reflected in a variety of Mediterranean-Revival style structures. Here, the traditional dignity of Worth Avenue is emphasized through stately, multi-story structures of varying heights and setbacks connected by sidewalk arcades and reddish barrel-tiled roofs. The vine-covered arcades provide a pleasant atmosphere, protection from rain and sun for window shopping, and entrances to both shops and vias. Down these vias, and around every corner, buildings of two to five stories are located around landscaped courtyards and patios. These buildings house quaint and elegant shops as well as upper-floor apartments, including Mizner's own former five-story villa. On the north side of the Avenue, this character extends almost the full depth of the block to Peruvian Avenue.

The Everglades Club, located at the westernmost extent of Worth Avenue, effectively signals the end of the commercial area. It has no storefront display windows or arcaded passageways. Arcades and multi-level red barrel-tiled roofs are located on the newer Mediterranean-Revival/Neo-Classical style Schwarz Building, which is located adjacent to the Everglades Club on the south side of the Avenue.

MID-AVENUE DEVELOPMENT AREA

The second area extends from east of the Via Parigi/Via Mizner complex on the north side of the Avenue, and east of Gucci's on the south side, all the way to South County Road. The architectural style within this block is exemplified by a combination of Neo-classical, Art-moderne, and Mediterranean style structures of the 30's, 40's and later. These buildings are primarily single-story storefronts punctuated intermittently with two-story structures containing some office and upper-floor apartments.

One of the major design characteristics of this area is the variety of awnings identifying individual retail uses. Again, via-like passageways and courts are employed to service a few off-the-Avenue retail uses, galleries, offices, restaurants and upper-floor apartments. Another new Mediterranean-Revival/Neo-Classical style structure is located at the southwest corner of Worth Avenue and South County Road, but this time without the arcades or varied roofline.

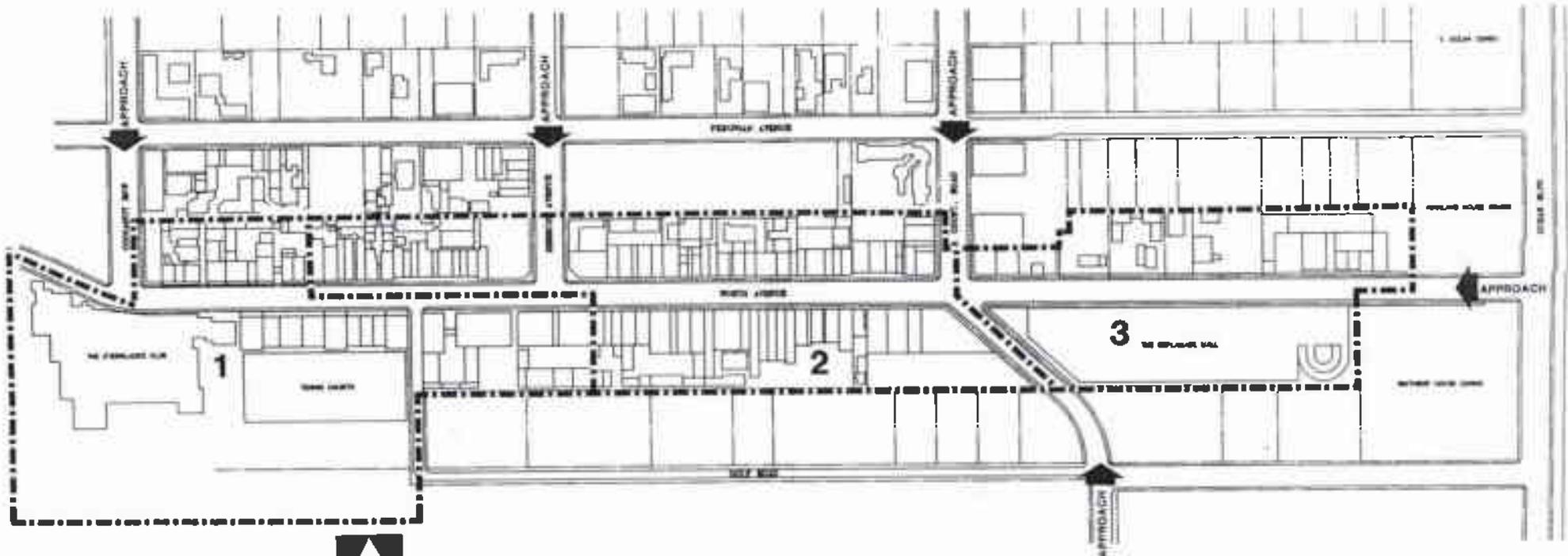
This block of the Avenue also contains some incompatible architectural styles as expressed in the International style Armour Building, the New Orleans style Frances Brewster Building, a tudor-style storefront, and other remodeled storefronts where stainless steel and glass, or marble block facades have been applied.

EAST-END DEVELOPMENT AREA

This area extends from South County Road to within several hundred feet of Ocean Boulevard. At the northeast corner of the Avenue and South County Road the two-story Findlay Galleries building reflects some of the Neo-Classical look of the Mid-Avenue Development Area.

The remainder of the block is dominated by the more recently constructed two-story Esplanade shopping mall and a three-story office building across the Avenue. Beyond a poorly designed facade and awning treatment on the Esplanade, intended to give the appearance of individual structures, and an arcaded terrace and blind arcade window treatment on the office building, there has been little attempt to integrate this block into the character of the older developed blocks to the west. Because of the more recent period of construction, below ground and rooftop parking are provided in this area.

East of the Findlay Galleries building, there are approximately 300 feet of frontage ripe for redevelopment. Between this frontage and the office building is a small decoratively landscaped garden site.



TOWN OF PALM BEACH, FLORIDA
WORTH AVENUE DEVELOPMENT AREAS

- 1 WEST-END DEVELOPMENT AREA
- 2 MID-AVENUE DEVELOPMENT AREA
- 3 EAST-END DEVELOPMENT AREA



SCALE: 1" = 175'

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VI. WORTH AVENUE DESIGN GUIDELINES

What creates a successful business district? What has made Worth Avenue? The Everglades Club and the Mizner-designed structures; many small and quaint shops; prestigious department stores; art galleries and antique shops; high quality restaurants; the ambience of the palm-lined Avenue; arcades and colonnades; vias and hidden upper enclaves; landscaping, vines, and fountains have all contributed to its character and appeal. Appearance is critical. The physical appearance of individual buildings, storefronts, signs, awnings, window displays, and compatibility with adjacent uses all contribute to the Avenue's visual character.

The following general guidelines, in combination with some specific area guidelines to follow, have been designed to retain and enhance the Avenue's unique character, both in physical appearance and in the mix of uses offered.

A. RELATIONSHIP TO EXISTING DEVELOPMENT

All development proposals should show evidence of coordination with the site plan, arrangement of building forms, landscape design and facade patterns of neighboring properties.

The degree to which existing buildings must be considered in the design of a new project will depend upon the value, architectural quality and estimated tenure of the existing structures as well as the particular requirements of the new project. New buildings must coexist with their neighbors. While a firm rule is not possible, every new proposal must demonstrate it has considered the context of neighboring properties and has made a diligent effort to orchestrate careful relationships between old and new.

Drawings, models or other graphic communications should be provided to the Town showing neighboring buildings and important features of adjacent sites. Existing features should be shown in sufficient detail to enable evaluation of the proposed development in context with surrounding uses. As a general rule, perspective views of the proposed project and its immediate neighbors as seen from the street, sidewalk or other public places should be provided.

1. SITE PLAN ARRANGEMENT

The site organization should respect the arrangement of buildings, open spaces and landscape elements of adjacent sites. When possible, buildings and open spaces should be located for mutual benefit of sunlight, circulation and views.

It is desirable for open spaces at the edge of the site to visually connect with open spaces on the adjacent sites. The effect can be reinforced by shared circulation spaces such as a common entry court, by linking courtyards and patios, and by coordinating or repeating landscape elements such as enclosing courtyard walls and planting.

2. ARCHITECTURAL CHARACTER

All development proposals should demonstrate evidence they have considered the predominant scale and proportions of buildings in the area. Elevation sketches, photographic montages and other graphic studies are encouraged.

a. Scale

Scale is the relationship of the size of the units of construction and architectural details to the size of humans. Proportions of building elements, especially at the ground level, should be kept intimate and close to human size with relatively small parts. A mixture of scales may be appropriate, with some elements scaled for appreciation from the street and moving automobiles, and others for appreciation by pedestrians.

The size of a building, or more precisely the building's mass in relationship to open spaces, windows, doors, arcades, porches and balconies should be compatible with other buildings.

b. Proportion

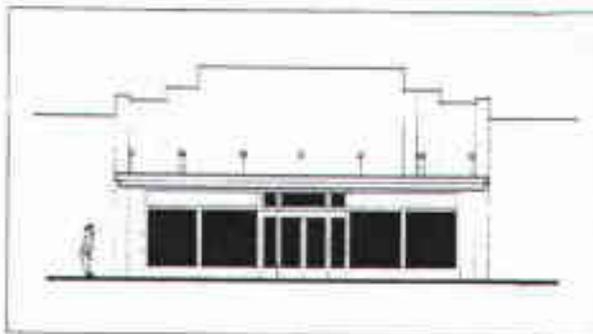
A building's proportions are created by the relationships between the height and width of the building and its architectural elements. Proportion may be defined as a numerical comparison of parts or as a statement of relative difference between parts (contrast). Building proportions with horizontal emphasis are generally desired. Avoid vertical proportions that exaggerate building height, except as necessary to provide visual interest as in the case of entries and towers.

The relationship between the width and height of the facade, and its doorways and windows should be visually compatible with adjacent buildings.

c. Rhythm

A building's rhythm is created by an ordered recurrent alternation of strong and weak architectural elements. The rhythms created by buildings occur in the visual compatibility and recurrence of related architectural elements. When one moves past a sequence of buildings, one perceives a sense of rhythm created by the relationship of masses to openings.

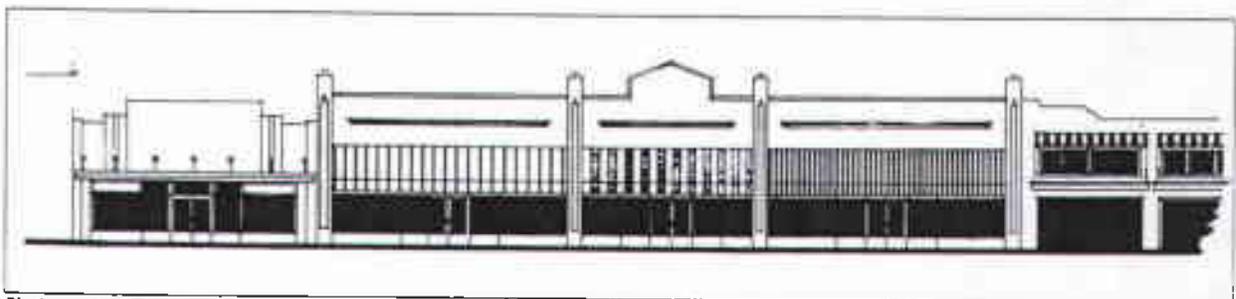
This is particularly true of the Neo-Classical, Art Deco and Art Moderne building facades and storefronts located in the Mid-Avenue Development Area. In the West-End Development Area, Mizner eliminated some of the Mediterranean-Revival style building's traditional rhythm of building fenestration in order to provide visual interest. In any case, it is generally desirable that the spacing of elements in facades be somewhat varied rather than excessively repetitive.



Scale — A building's scale is created by the size of the units of construction and architectural details in relationship to the size of humans.



Proportion — A building's proportions are created by the relationships between the height and width of the building and its architectural elements.



Rhythm — A building's rhythm is created by an ordered recurrent alternation of strong and weak architectural elements.

SOURCE: Storefront Assistance Program, City of Sarasota

d. Form and Height

Efforts to coordinate the form and height of adjacent structures are encouraged. It is often possible to adjust the height of a wall or cornice line to match that of an adjacent building. Similar visual linkages may be achieved by lining up window bands, belt courses or moldings.

A repeated architectural element such as an arcade or covered walkway, recessed base or similar roof form may be used to provide a visual linkage between old and new elements.

e. Contrast

It is desirable that there be a contrast in size of solid area to window area. There should generally be more wall than window, except for storefronts where the opposite is true. Thickness of wall should dominate, and thin elements should be used to provide decoration or detail.

B. STREET CHARACTER, SIZE AND BULK

Mizner's design philosophy revolved around the following:

*[making a] "building look traditional and as though it had fought its way from a small unimportant structure to a great rambling...[structure]...that took centuries of different needs and ups and downs of wealth to accomplish. I sometimes start...with a Romanesque corner, pretend that it has fallen into disrepair and been added to in the Gothic spirit, when suddenly the great wealth of the New World has poured in and the owner has added a very rich Renaissance addition."*³

New development should preserve the existing character by reducing the apparent building width and bulk. Pedestrian interest should be strengthened by providing frequent shop, building and via entrances along street frontages.

1. APPARENT BUILDING WIDTH

Buildings over 50 feet wide are encouraged to divide their elevations into smaller parts. This can often be accomplished by a change of plane, a projection or recess, or by varying a cornice or roof line. The apparent width of buildings should be limited to 150 feet, except for existing buildings with an original unified facade over 150 feet.

2. APPARENT STOREFRONT WIDTH

Similar attention should be given to reduce apparent storefront width which should be limited to 50 feet.

3. **VARIED ROOF LEVEL AND TOWERS**

A multi-leveled, tapered or sculpted roof form that develops an interesting silhouette against the sky reduces apparent building size and bulk.

4. **MULTI-STORY STRUCTURES**

Buildings two stories high or higher can be relieved with a balcony, bay window, or a change of wall plane that provides strong shadow and visual interest. A strong band of shadow can be created by an arcade or recessed gallery. No building should be over two stories in height in any facade unless the facade includes projecting or recessed portals, step-backs or other similar design elements.

5. **RECESSES AND PROJECTIONS**

Recesses are used to define courtyards, entries or other outdoor spaces along the perimeter of the building. Recessed or projecting balconies, porches and loggias create a sense of depth in the building wall, contrasting surfaces exposed to the sun with those in the shadow. Recesses or projections may be used to emphasize important architectural elements such as entrances, bays, stair towers, balconies and loggias.

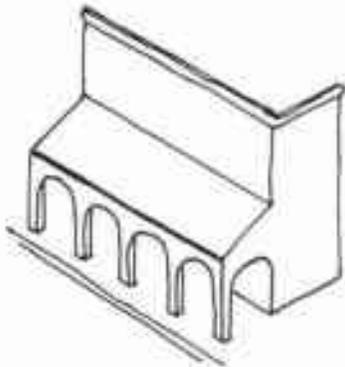
C. STREET FRONTAGES

Active building frontages, creating inviting indoor/outdoor spaces, are an essential ingredient to maintain and strengthen the Avenue's pedestrian character. Buildings should provide openings at ground level to allow pedestrian views of display windows. Frequent building entrances are encouraged. Side and rear building entrances should always be accompanied by a front, entrance facing the Avenue.

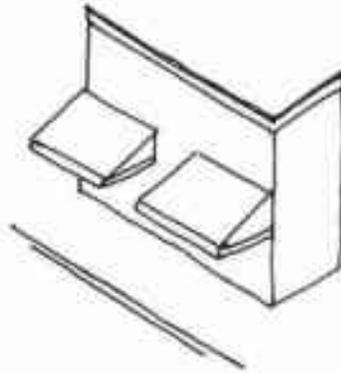
Retail activity depends on its ability to offer a continuous pedestrian activity in an uninterrupted sequence. A minimum of 50%-75% of the ground level front elevation of the building should be placed on, or within, five feet of the building setback line. Projects should strive to exceed this minimum, except as necessary to provide arcades, access to buildings, shops, vias and courtyards.

Desired building-street edges include:

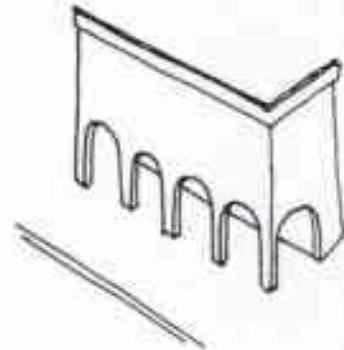
- Continuous building edge with arcade in front of the building setback line.
- Continuous building edge with arcade, covered walkway or other shaded circulation space tucked under the building.
- Continuous building edge with awning covered sidewalk.



**TRADITIONAL ARCADE
WALKWAY**



**PROJECTED AWNINGS
OVER WALKWAY**



**RECESSED UNDER
BUILDING ARCADE**

Buildings should create continuous building-street edges without interruption by long spatial gaps. Pedestrian interest should be maintained by minimizing blank walls, parking and other dead spaces at the ground floor.

D. BUILDING SETBACK AREA

The space between the building and the curb should be like an open or covered patio. It should provide pedestrians with a buffer from traffic on the Avenue, shaded protection from the sun, and a rich variety of experiences and choices. The following characteristics are desirable:

Continuous paving from curb to building except for planters, planter beds, trees and fountains; the planting of palms along street edges should be linear and rhythmic with occasional contrasts and accents; site furnishings scaled to human size; pedestrian-oriented street furniture; lighting at pedestrian height to supplement street lighting; and geometric patterns rather than organic shapes are preferred.

E. ARCADES, COLONNADES OR RECESSED WALKWAYS

Arcades or covered walkways are an important part of Worth Avenue's architectural heritage. They provide relief from the sun, buffers from the street and are a consistent architectural element scaled to human size. New buildings on the Avenue are encouraged to provide arcades or other forms of shaded base.

The walkway should be an integral part of each building's architectural character. It should create useful outdoor space and provide protection from the sun, not be applied as a superficial or decorative device. The walkway's configuration, dimensions and use may vary with each project, but it should generally be a one story element less than 16 feet high and be defined by columns, arches or other vertical supporting elements.

F. VIAS, COURTYARDS AND PASSAGES

All new developments are encouraged to incorporate vias, courtyards and other outdoor pedestrian spaces into their site plans and to establish linkages with the outdoor spaces of neighboring buildings and sites.

The Avenue has the potential to develop a series of linked outdoor spaces that work together to bind separate buildings, building groups, and development areas together. Arcades, vias, covered walkways, shaded patios and courtyards contribute to a rich pedestrian environment that can be enjoyed through the entire year.

1. **LOCATION OF COURTYARDS AND VIAS**

A courtyard may serve as the focus of site or building. The via leads the pedestrian to other activities and courtyards away from the street and provides access to ground-floor retail and hidden access to residential or office uses above the ground floor.

It is preferable that courtyards be partially visible from the street or linked to the street by a clear circulation element such as an open passage, via or covered arcade.

The edges of the vias and courtyard spaces should contain retail shops and display windows, restaurants, or other activities that show signs of life. Blank walls and dead spaces without pedestrian interest should be minimized.

2. **CHARACTERISTICS OF VIAS AND COURTYARDS**

The following features are encouraged in vias and courtyards: controlled vistas, a sculpture or fountain as a focal point, seating and tables, shaded and sunny areas, extensive landscaping and potted plants, many doors opening onto the courtyard or via, variety of texture and color, covered and uncovered passages, and ability to secure at night.

3. **OUTDOOR LINKING SPACES**

Outdoor vias, passages and courtyards that provide links through a site, and between neighboring sites and buildings, are encouraged throughout the Avenue.

Vias, covered walkways, a sequence of courtyards and patios, a unifying landscape pattern, and consistent paving materials, and minimal interruptions of pedestrian paths by automobile circulation, parking lots and service areas typify linking spaces.

New development, redevelopment or remodeling provides a special opportunity to establish or continue a network of internal pedestrian connections between adjacent properties.

G. BUILDING MATERIALS

Restraint should be used in the number of different building materials selected. Simplicity is desired. Building materials similar to those in predominant use on the Avenue are encouraged. Avoid the use of new materials that are incompatible with other development. Highly reflective, shiny or mirror-like materials should not be used.

Development proposals should show evidence of consideration of building materials on the Avenue relative to compatible textures, colors and scale with predominant materials. Coordination of materials used on adjacent buildings is especially desirable, when appropriate. Selection of building materials should give careful consideration to climatic factors.

1. WALLS

Natural stone, masonry and stucco, either rough or smooth is appropriate. Expression of wall thickness is desirable. Brick is generally inappropriate, except for accent. Metal siding, glass curtainwall systems, glass block, wood siding and simulated materials are inappropriate.

2. ROOFS

Reddish barrel-tiled shed, ridged or hipped roofs for most Mediterranean-Revival style structures; tiled ridged and hipped or built-up flat roofs for Neo-Classical style structures; and built-up flat roofs for most moderne and semi-modern styles.

3. WINDOWS

Highly repetitious fenestration is not generally desired. Upper story windows are commonly casement or french windows -- occasionally bay windows are utilized. It is usually preferable that large glazed areas be divided into smaller parts by using mullions to express individual windows. Groups of windows are often separated by single or double columns. Window frames and mullions made of wood are preferred, but if metal frames must be utilized they should be prepared with a very dark or black color. Modern awning type windows, mirrored glazing, tinted windows other than neutral gray are not appropriate.

4. DOORS

Heavy wooden doors with wrought-iron detailing are preferred. Large glazed areas should be divided into smaller parts. If metal frames must be utilized, they should be prepared with a very dark or black color.

5. BALCONIES

Formed or stone-carved or wrought iron balustrades, brackets, and modillions are appropriate.

6. **GROUND SURFACES**

Tiles, in all sizes and shapes, and stone, brick, masonry blocks are suitable.

7. **DECORATIONS AND TRIM**

Balustrades, columns, pilasters, spandrels, lintels, quoins, paterae, etc., can be cut-stone, precast concrete, plaster or formed stucco. In addition, exposed wooden beams and wooden, formed or stone-carved modillions and brackets are appropriate.

8. **ACCENTS**

Wrought-iron grilles, gates, brackets, door hardware, lighting fixtures are suitable. Occasionally a stone-carved or masonry formed cartouche may be appropriate.

H. ARCHITECTURAL DETAILS

Worth Avenue has a long history of quality in architectural design and building construction. This quality is reflected in buildings of varying architectural styles with varying architectural details which add interest to the area.

Important architectural details are expressions of the builder's craftsmanship and should be presented as important features of the building's design. Therefore, limited, restrained use of surface detail, ornament and other elements that enrich architectural character are encouraged.

1. **OUTDOOR STAIRS**

Outdoor stairs create rich entry sequences and establish semi-private atmosphere for access to upper story residential uses.

2. **BALCONIES, PORCHES AND LOGGIAS**

Balconies, porches and loggias provide spaces for outdoor activity and are often helpful in giving scale to a building wall. They also provide texture, visual interest, and an element of human size in contrast to the solid massive character of a wall.

3. **ORIELS AND BAY WINDOWS**

Sparingly used, oriels and bay windows are an attractive element historically used in the Mediterranean-Revival style.

4. AWNINGS

Awnings are historically compatible with the majority of the Avenue's architectural styles. They should complement the building's architectural form, not obscure details, and should relate to the building's overall color scheme. Awnings should be considered one element of a coordinated facade design or improvement plan and should complement the block as a whole.

The width, depth and height of awnings should be consistent with the proportions of the building and compatible with awnings used on adjacent properties. Multiple awnings should align with breaks in the building's architectural features. Compatible styles of awnings on the Avenue include the standard awning with a pitch of less than 2:1 and half-dome awning.

Awnings should not be merely decorative but should extend a useful distance from the building in order to protect pedestrians from the elements, shade window displays (protecting merchandise), and reduce glare. In addition, on hot summer days awnings help keep interiors cool and in the winter months they trap solar radiation. However, to achieve maximum energy conservation, awnings should also be operable.

Canopies are not compatible with the architectural character of the Avenue.

5. DETAILS

Cornices, ornamental moldings, exposed roof beams, modillions, brackets, lamps, fountains, niches, tiles and other details that provide visual interest, shadow, contrast and color are encouraged. This is especially desirable at the pedestrian level. Details should be carefully integrated with the design concept of the building.

I. COLOR AND TEXTURE

Building colors should emphasize light and muted colors. General color selection should show evidence of coordination with the predominant use of color on the Avenue, especially in the area of the project.

As a general rule, keep color schemes simple. It is rarely necessary to use more than two, or possibly three, colors. The ornamental character of older facades offers the opportunity to highlight or accent architectural details and trim, but it should not be overdone. Not every detail needs to be accented. Too many colors detract from the visual harmony of the building facade and the building block.

The use of color on the Avenue should seek an overall harmony and limited palette. Colors should follow those now in predominant use: light and muted tones for basic surfaces with strong hues and dark colors used only as accents.



1. WALLS

Very "soft Mediterranean colors" (light, sun-bleached pastels) -- mauve, yellow, pink, blue, green, white and off-white.

2. ROOFS

Roof tiles range in color from flesh pink to almost black-brown. Roof colors should generally be medium to dark in color, but not black. A dark roof will contrast nicely with the sky, and define the structure against the sky. A light colored roof tends to give the impression that the top of the building simply stops at the top of the walls.

3. WINDOWS AND DOORS

Natural wood or, if painted, same as walls, or stronger hue and darker colors used as accent. If metal frames must be used they should be a very dark or black color.

4. GROUND SURFACES

Warm earth tone colors. Floor tiles glazed and unglazed in different sizes and shapes; 13 colors: Mizner blue (turquoise), light blue, Valencia blue, light green, green, neutral green, Mizner yellow (between mimosa and apricot), orange, red, brown, blue, blue-black, and black.



5. AWNINGS

Same as walls. Although striped awnings are not encouraged, if used, color should reflect the basic color scheme of building (i.e. same as walls or stronger hue and darker color used as accent). Bright, intense colors or extreme contrast is discouraged. Avoid fringes and excessively decorated drop leaves. Scalloping or small rectangles on the drop leaf, is acceptable. Awnings should be heavy weight non-shiny vinyl, acrylic or soft canvas fabrics.

6. WALLS, FENCES, GATES AND GRILLES

Same as walls with stronger hue and darker colors used as accent. Metal bars of black or brown.

7. ACCENTS

All colors, including intense saturated colors if used in small areas such as courtyards, stairs, doors and windows, ornament and molding. Polychrome imported tiles for wall fountains, niches, and stair risers are appropriate.

A word of caution: small color chips can be deceiving! On a large area, a color will always be stronger than a chip can ever predict. A bright color will look brighter, a light color lighter, a dark color darker, and so on.

J. SIGNAGE

Signs play a substantial role in creating the visual character of the Avenue. As a primary visual element of any commercial area, each sign can enhance the image of the entire business area or detract from it. Common problems with signs are their excessive size, providing too much information, and inappropriate placement on buildings. Visual disharmony results from signs which overpower a building or storefront, obscure significant architectural detailing, or are poorly positioned on an otherwise attractive building facade.

In addition to size and placement, the physical design of the sign itself is important. Good signs clearly express a simple message. In most cases, sign contents should be limited to the name of the establishment. Lettering styles should be legible and materials and colors should be selected which will relate harmoniously to exterior building materials and colors.

To position the storefront sign, look for logical "signable areas" on the exterior of the facade. The best areas are those which are void of windows, doors or other architectural details. The most appropriate places for signs will be on lintel strips above storefronts, on transom panels above display windows, or on continuous areas of stucco or masonry which are immediately above the top of the storefront. New hanging signs or wall plaques may be appropriate if their scale and design are compatible with the building and its neighbors. Of Course, all signs must conform to the requirements of the Town's Zoning Code.

K. LIGHTING

Modern lighting should not be permitted on facades unless completely screened. Retaining original light fixtures or providing modern variants of typical wrought-iron fixtures, recessed or ceiling mounted fixtures not visible from the public right-of-way, or remote sources shielded to protect adjacent properties are appropriate means of lighting the exterior of any building. Fixtures mounted on the ground below fence or screen wall levels, in shrubbery areas, or hidden in trees are also acceptable. Illuminating buildings and signs with remote light sources which are visually intrusive are considered inappropriate.

L. BUILDING EQUIPMENT AND SERVICES

Locate service and loading areas to minimize visibility from the Avenue, vias, courtyards or other public spaces. Mechanical and electrical equipment, communications and service equipment and other appurtenances should be concealed from view of the Avenue, other streets, vias, courtyards and neighboring properties by walls, fences, parapets, dense evergreen foliage or by other suitable means.

On sites not served by an alley, locate service areas to the rear, side or at an internal location where visibility from public streets, vias, courtyards and windows of neighboring buildings will be minimized. In addition to proper location, service areas should be designed to present the best possible appearance within the limits of their function. Refuse collection areas and dumpsters should be enclosed by a screen wall of durable material and appropriate vegetative planting.

M. PARKING FACILITIES

Minimize the visual impact of parking structures and parking lots by locating them at the rear or interior portions of the building site. When parking structures must be located at the street edge, use the ground level street frontage for shops, offices or other commercial space. Parking access from alleys and side streets is desired.

N. FENCES AND SCREENING WALLS

Stone, masonry, stuccoed block, and wrought iron fences and walls are used to enclose courtyards, patios and terraces, and to screen parking, equipment and services, utility, and circulation areas. Freestanding walls and fences are appropriate if designed to complement and relate to the walls of the building(s) occupying the site and adjacent properties.

O. REHABILITATION AND MAINTENANCE

The following outlines problems:

1. GENERAL

Sensitivity to the overall design of a structure, its proportions, its sense of scale, and its relationship to the neighborhood will enhance any rehabilitation or addition. Mixing incompatible architectural styles is inappropriate. An updated variant of the structure's original architectural style, when designed properly, will add a contemporary feel without detracting from its traditional appearance. When replacing building elements, use products that match the original in size, shape, material and color.

2. ROOFING

Provide proper site drainage to assure that water does not splash or stand against the building, or create puddles that splash mud and soil against the structure. Installation of gutter screens will inhibit debris from accumulating and birds from nesting. Gutters and downspouts, if painted, should be the same color as the building walls or accent color.

3. CHIMNEYS

If an historic chimney is not lined, it must be lined before use, in order to protect the structure from unnecessary fire risk.

4. EXTERIOR WALLS

Original masonry exteriors should be retained and replaced only when irreparably damaged. Spalling of concrete and stucco walls is easily patched and repaired, but care needs to be taken to match to the original color and texture -- same for repointing the mortar on masonry buildings. Never repoint with mortar containing high portland cement content as this may damage surrounding masonry. If reinforcement bars are rusted, a structural engineer should check for damage.

Classical architectural details such as columns, cornices, entablatures, arcades and decorative windows and doors should be sensitive to the historic fabric and style of the structure. Exterior wall materials should reproduce the appearance, texture, colors and finishes used on the original.

Never sandblast the exterior of the structure. Water pressure cleaning and like processes are recommended.

5. WINDOWS AND DOORS

Windows and doors can make a major difference in the appearance of a building. If it becomes necessary to replace historic windows and doors, try to do so with historically correct replicas. Employ materials and styles sensitive to the overall design of the structure. In Palm Beach most buildings were constructed with wood frame windows and doors. Replacement with wood will match better than aluminum, steel or synthetic materials. Wood panel doors with their graciously proportioned glass openings were typical of many older storefronts.

Altering or "blocking up" window or door openings should be avoided. If original window openings have already been altered, open the blocked window or door to its original height or width and replace the full cavity with a new or restored frame. If windows, doors or other openings must be added, ensure that these new elements adhere to, and do not interfere with, the rhythm of the facade, if any.

6. INTERIOR CEILING HEIGHTS

If a new interior ceiling must be dropped below the height of existing windows, use a recessed setback for the dropped ceiling along the top of the window wall. This will allow for a dropped ceiling without altering the exterior appearance.

7. FOUNDATIONS

Foundation footing problems may be the result of excessive settling. This can often be repaired with structural hydraulic jacks or other similar systems. Weakened structural members and systems should be repaired and stabilized, or supplemented where severely damaged or inadequate.

8. RENOVATIONS AND ADDITIONS

Building facades play a basic role in the visual makeup of the Avenue. Storefronts, awnings, signs, window displays, texture and color are all integral elements of the design. Collective improvement of these elements creates visual order. The facade should be designed to integrate storefront, sign and window display space into the overall fabric of the building exterior. As individual buildings stand side by side, visual harmony is created by the similar structural components of buildings of various styles, age and appearance.

While renovations and additions should conform to the original design, it is not necessary that it duplicate the existing structure, but rather that it should be compatible. In fact, there should be some visual differentiation between the existing structure and any addition. These may include subtle differences in wall materials or texture, window details, roof shape or levels, or a differentiation between a tower and other elements of the structure.

Exterior renovations may require only cleaning and painting, but often storefronts, building facades, awnings and signs have been changed or altered on a piecemeal basis. Over the years these isolated changes have resulted in visual clutter. Exterior renovation improvements, in this case, may involve a substantial change to the storefront(s), awnings and signs to conform to the original design or make it compatible with adjacent structures or storefronts and complement the block as a whole.

Comply with health and safety codes, including barrier free access requirements, in such a manner that character defining spaces, features, and finishes are preserved. Ramps, where required, should be concealed with landscaping as much as possible, and should harmonize with the scale and architectural features of the building.

9. STYLE CHANGE

Some Worth Avenue buildings lack a clear identity, are void of distinguishing architectural features, or have been constructed in an architectural style that is not particularly compatible with the predominant architectural style in the general development area.

In these instances the owner may wish to create new design elements. These elements may vary with the age and style of the building in question, but should be compatible with predominate architectural styles determined for the development area, and adjacent building materials and color. Exterior renovation should encompass the entire building facade, including upper stories, and not just the storefront.

VII. GUIDELINES FOR INDIVIDUAL DEVELOPMENT AREAS

The Avenue's older development areas are an important part of the Town's history and an attraction to both residents and visitors. New development, redevelopment and remodeling should respect the existing scale and character of neighboring buildings and contribute to the urban design goals of the specific development area and Worth Avenue as a whole.

In cases where the specific design guidelines for individual development areas differ from, or are more restrictive, than the more general Guidelines provided in Section VI, the specific design guidelines should apply. Otherwise, all provisions of the general guidelines should be followed.

There may be acceptable characteristics other than those enumerated herein, which, based upon review by the Town, are found to reinforce, or to be compatible with, the development area and Worth Avenue design objectives.

WEST-END DEVELOPMENT AREA

URBAN DESIGN OBJECTIVES

- * To preserve, maintain and enhance the predominately Mediterranean-Revival character of the area.
- * To protect historical structures and encourage rehabilitation and maintenance in accordance with the provisions of Landmark's Designation.
- * To review Historic Preservation Projects in accordance with the rehabilitation standards of the Secretary of the Interior.
- * To insure compatibility of new development with existing uses and these Guidelines through review and recommendation of the Landmark's Commission and review and approval of the Architectural Commission.
- * To encourage the interconnection of vias, courtyards and other passageways both on and off-site; and,
- * To encourage the provision and retention of upper-floor residential use.

DESIGN GUIDELINES

<u>ELEMENT</u>	<u>DESIRABLE</u>	<u>UNDESIRABLE</u>
<u>Building Form:</u>		
Apparent Width: Building: Storefront:	Maximum 50 feet Maximum 30 feet	Over 100 feet Over 50 feet
Massing: Multi-story bldgs.:	Min. 15% of frontage open or recessed, setback or projecting at least 2 ft. from the building face.	
Entrances:	One storefront per each 30 ft.	Over ea. 50 ft.
Roofs (based on style):	Multiple levels; shed, gable, ridge, hip or flat roof with false front.	
<u>Building Walls:</u>		
Storefronts: Clear glass openings	Min. 50% and max. 75% of 1st story frontage up to 15' high. Max. 50% above first story.	Mirrored glass
Storefront window: Sill:	Min. 1 ft. above first floor level.	
Material/Color:	Wood frame, stained or painted; metal, if dark color and flat finish.	Metal, stainless steel unfinished.
Storefront doors: Material/Color:	Heavy paneled wood, stained or painted; metal, if dark color and flat finish; and multiple lights if used.	Metal, stainless steel unfinished.
Wall Materials:	Stone, masonry and stucco.	Glass curtain metals, wood siding, metal, and brick.

DESIGN GUIDELINES (cont.)

<u>ELEMENT</u>	<u>DESIRABLE</u>	<u>UNDESIRABLE</u>
<u>Arcades:</u>		
Supports (columns and arches):	Stone, masonry and stucco. Min. 3 ft. setback from curb face.	Wood or metal.
Roof form:	Shed or flat with parapet.	
Roof material:	Reddish barrel tiles or built-up.	
Paving:	Stone or masonry blocks; brick or tile (non-slip); textured concrete.	
<u>Signs:</u>		
Above Arcade or Awning:	Flat to wall. Bold stroke painted or low profile cut-out letters.	
Under Arcade or Awning:	Wood or wrought-iron hanging, or flat to wall. Bold stroke painted or carved. Min. 7'-6" clearance.	
<u>Lighting:</u>	Shielded from view. Wrought-iron lamps.	Unshielded lighting.
<u>Details:</u>	Wrought-iron window guards, grilles, gates, brackets, balustrades, and benches. Terra cotta pots, sculpture, courtyard fountains.	Plastic, fiber glass, and shiny metal details.

MID-AVENUE DEVELOPMENT AREA

URBAN DESIGN OBJECTIVES

- * To preserve, maintain and enhance the predominately Mediterranean-Revival/Neo-Classical/Art Deco-Moderne style character of the area.
- * To encourage the protection and restoration of non-designated but potential Mediterranean-Revival/Neo-Classical/Art Deco-Moderne historical structures.
- * To insure compatibility of new development with existing uses and these Guidelines through review and recommendation of the Landmarks Commission and review and approval of the Architectural Commission.
- * To encourage the remodeling/rehabilitation of incompatible buildings and storefronts in the area, including unifying the use of display windows, awnings, colors, materials, and signage;
- * To discourage the use of incompatible architectural styles and materials;
- * To encourage the interconnection of additional vias, courtyards, patios and other passageways both on and off-site;
- * To encourage the retention and provision of upper-floor residential use; and,
- * To maintain the Area's one and two-story streetfront appearance.

DESIGN GUIDELINES

<u>ELEMENT</u>	<u>DESIRABLE</u>	<u>UNDESIRABLE</u>
<u>Building Form:</u>		
Apparent Width:		
Building:	Maximum 50 feet	Over 100 feet
Storefront:	Maximum 30 feet	Over 50 feet
Massing:		
Mediterranean-Revival multi-story buildings	Min. 15% of frontage open or recessed, setback or projecting at least 2 ft. from the building face.	
Art Deco/Moderne multi-story bldgs.:	Same as above or min. upper-story setback of 25 ft. per story.	
Entrances:	One storefront entrance per each 30 ft.	Over ea. 50 ft.
Roofs (based on style):	Multiple levels; shed, gable, ridge, hip or flat roof with parapet or false front.	
<u>Building Walls:</u>		
Storefronts:		
Clear glass openings	Min. 50% and max. 75% of 1st story frontage up to 15' high. Max. 50% above first story.	Mirrored glass
Storefront windows:		
Sill:	Min. 1 ft. above first floor level.	
Material/Color:	Wood frame, stained or painted; metal, if dark color and flat finish.	Metal, stainless steel, unfinished.
Storefront doors:		
Material/Color:	Heavy paneled wood, stained or painted; metal, if dark color and flat finish; and multiple lights if used.	Metal, stainless steel, unfinished.

DESIGN GUIDELINES (cont.)

<u>ELEMENT</u>	<u>DESIRABLE</u>	<u>UNDESIRABLE</u>
Wall Materials:	Stone, masonry and stucco.	Glass curtain metals, wood siding, metal, and brick.
<u>Arcades:</u>		
Supports (columns and arches):	Stone, masonry and stucco. Not allowed to project into building setback area.	Wood or metal.
Roof form:	Shed or flat with parapet.	
Roof material:	Reddish barrel tiles or built-up.	
Paving:	Stone or masonry blocks; brick or tile (non-slip); textured concrete.	
<u>Signs:</u>		
Above Arcade or Awning:	Flat to wall. Bold stroke painted or low profile cut-out letters.	
Under Arcade or Awning:	Wood or wrought-iron hanging, or flat to wall. Bold stroke painted or carved. Min. 7'-6" clearance.	
<u>Lighting:</u>	Shielded from view. Wrought-iron lamps.	Unshielded lighting.
<u>Details:</u>	Wrought-iron window guards, grilles, gates, brackets, balustrades, and benches. Terra cotta pots, sculpture, courtyard fountains.	Plastic, fiber glass, and shiny metal details.

EAST-END DEVELOPMENT AREA

URBAN DESIGN OBJECTIVES

- * To preserve, maintain and enhance existing Mediterranean-Revival/Neo-Classical character of the area.
- * To encourage the protection and enhancement of non-designated but potential Mediterranean-Revival/Neo-Classical historical structures.
- * To encourage new development and remodeling to use Mediterranean-Revival, Neo-Classical architectural styles or other updated compatible variants.
- * To insure compatibility of new development with existing uses and these Guidelines through review and recommendation of the Landmark's Commission and review and approval of the Architectural Commission.
- * To encouraging the remodeling/rehabilitation of incompatible buildings and storefronts in the area, including the provision of multiple storefront entrances, and unification of display windows, awnings, colors, materials, and signage.
- * To encourage the use of arcades or colonnades along Worth Avenue frontages.
- * To encourage the interconnection of additional vias, courtyards, patios and other passageways both on and off-site; and,
- * To encourage upper-floor residential use.

DESIGN GUIDELINES

<u>ELEMENT</u>	<u>DESIRABLE</u>	<u>UNDESIRABLE</u>
<u>Building Form:</u>		
Apparent Width:		
Building:	Maximum 50 feet	Over 100 feet
Storefront:	Maximum 30 feet	Over 50 feet
Massing:		
Mediterranean-Revival multi-story buildings	Min. 15% of frontage open or recessed, set-back or projecting at least 2 ft. from the building face.	
Entrances:		
	One storefront entrance per each 30 ft.	Over ea. 50 ft.
Roofs (based on style):		
	Multiple levels; shed, gable, ridge, hip or flat roof & false front.	
<u>Building Walls:</u>		
Storefronts:		
Clear glass openings	Min. 50% and max. 75% of 1st story frontage up to 15' high. Max. 50% above first story.	Mirrored glass
Storefront windows:		
Sill:	Min. 1 ft. above first floor level.	
Material/Color:		
	Wood frame, stained or painted; metal, if dark color and flat finish.	Metal, stainless steel, unfinished.
Storefront doors:		
Material/Color:	Heavy paneled wood, stained or painted; metal, if dark color and flat finish; and multiple lights if used.	Metal, stainless steel, unfinished.
Wall Materials:		
	Stone, masonry and stucco.	Glass curtain metals, wood siding, metal, and brick.

DESIGN GUIDELINES (cont.)

<u>ELEMENT</u>	<u>DESIRABLE</u>	<u>UNDESIRABLE</u>
<u>Arcades:</u> Supports (columns and arches):	Stone, masonry and stucco. Min. 3 ft. setback from curb face.	Wood or metal.
Roof form:	Shed or flat with parapet.	
Roof material:	Reddish barrel tiles or built-up.	
Paving:	Stone or masonry blocks; brick or tile (non-slip); textured concrete.	
<u>Signs:</u> Above Arcade or Awning:	Flat to wall. Bold stroke painted or low profile cut-out letters.	
Under Arcade or Awning:	Wood or wrought-iron hanging, or flat to wall. Bold stroke painted or carved. Min. 7'-6" clearance.	
<u>Lighting:</u>	Shielded from view. Wrought-iron lamps.	Unshielded lighting.
<u>Details:</u>	Wrought-iron window guards, grilles, gates, brackets, balustrades, and benches. Terra cotta pots, sculpture, courtyard fountains.	Plastic, fiber glass, and shiny metal details.

VIII. SPECIAL ALLOWANCES

Provisions for Special Allowances have been included in these Guidelines in order to:

- (1) Encourage the maintenance and restoration of the architectural heritage of Worth Avenue;
- (2) Encourage the creative use of modern variants of the Mediterranean-Revival, Neo-Classical and other compatible architectural styles;
- (3) Promote use of Mediterranean-type pedestrian characteristics such as arcades, shopping vias, courtyards and patios, fountains and sculpture, extensive landscaping, multi-level development, hidden staircases, and especially the provision for upper-story residences.

Use of these Special Allowances for substantial improvements meeting the intent of this section will enhance the quality, character and image of the Avenue, and will also provide a visual linkage between contemporary development and the Avenue's unique historical past.

A. ELIGIBILITY FOR SPECIAL ALLOWANCES

In order to encourage the maintenance of the Avenue's original architectural heritage and encourage the creative and compatible use of Mediterranean-Revival style and characteristics, as well as Neo-Classical and other compatible architectural styles, on the Avenue; the following buildings are eligible to earn special allowances as specified in Section "C", following:

1. New Buildings constructed on the Avenue in accordance with the Town of Palm Beach Zoning Code and the design guidelines described in Sections VI and VII. Approval of Special Allowances shall be subject to review and recommendation for approval by the Architectural Commission.
2. Existing buildings which were not designed in the Mediterranean-Revival, NeoClassical, Art Deco, Art Moderne, or other similar compatible style; and which, through substantial and appropriate exterior renovation, are voluntarily converted to the Mediterranean-Revival or Neo-Classical style or modern variant thereof in accordance with the Town of Palm Beach Zoning Code and the design Guidelines described in Sections VI and VII. Approval of Special Allowances shall be subject to review and recommendation for approval by the Architectural Commission.

3. Existing Mediterranean-Revival, Neo-Classical, Art Deco, Art Moderne, or other similar or compatible style buildings which have not been designated as Landmarks; and, which are voluntarily restored through substantial and appropriate exterior renovation to the appropriate style in accordance with the Town of Palm Beach Zoning Code and the design Guidelines described in Sections V. and VI. Approval of Special Allowances shall be subject to review and recommendation for approval by the Architectural Commission.

B. DEFINITIONS

For the purpose of determining eligibility for a special allowance, the following definitions shall apply:

1. **SUBSTANTIAL EXTERIOR RENOVATION OR RESTORATION**

Improvements costing 15% or more of the appraised value of the structure. The applicant shall be responsible for submitting an up-to-date appraisal so that the Building Official can certify the appraisal value and construction costs.

2. **APPROPRIATE EXTERIOR RENOVATION OR RESTORATION**

Improvements which are consistent with the design Guidelines described in Sections VI and VII, and recommended for approval by the Architectural Commission.

C. SPECIAL ALLOWANCES

1. Commercial development, redevelopment, restoration or renovation providing an enhanced level of amenities and features in accordance with paragraph "D", following, shall be eligible for an increase in maximum building coverage as follows:
 - a. Existing buildings: 2nd story maximum coverage, 35%.
 - b. New 2-story buildings: maximum first story building coverage, 50%; 2nd story maximum coverage, 35%.

2. Mixed-use commercial and residential development, redevelopment, restoration or renovation providing commercial uses on the ground floor and residential uses above, and providing an enhanced level of amenities and features in accordance with paragraph "D", following, shall be eligible for an increase in maximum building coverage and allowable residential units as follows:
 - a. Existing buildings:
 - (1) Second story maximum coverage, 35% and a maximum of one (1) residence per each fifty (50) feet of frontage on Worth Avenue.
 - (2) Third story maximum coverage, 25% and a maximum one (1) additional residence per each sixty (60) feet of frontage on Worth Avenue; provided, however, that all uses above the first floor shall be residential uses only.
 - b. New 2-story buildings: maximum first story building coverage, 50%; maximum second story coverage, 35%; and a maximum one (1) residence per each fifty (50) feet of frontage on Worth Avenue.
 - c. New 3-story buildings:
 - (1) Maximum first floor building coverage, 50%;
 - (2) Maximum second story coverage, 35% and a maximum one (1) residence per each fifty (50) feet of Worth Avenue frontage;
 - (3) Maximum third story coverage, 25% and a maximum one (1) additional residence per each sixty (60) feet of Worth Avenue frontage; provided, however, that all uses above the first floor shall be residential uses only.

D. CRITERIA FOR APPROVAL OF SPECIAL ALLOWANCES.

New development, or substantial and appropriate redevelopment, restoration or renovation proposals shall be reviewed by the Landmarks Commission and the Architectural Commission in relation to the appropriate provision of a greatly enhanced level of amenities and features which will significantly benefit the development, the general public, the Avenue and the Town of Palm Beach.

Based on the following list of desirable amenities and features, and a positive determination of the Architectural Commission; a proposed development, redevelopment, restoration or renovation may be approved for a Special Allowance.

- Public arcades, vias, courtyards, useful open space and interconnection.
- Private open spaces, patios, terraces, balconies, loggias, etc.
- Mixed-use development with upper-story residential.
- Restoration of original facade.
- Appropriate style change.
- Varied roof heights, towers, chimneys, etc.
- Any other significant amenities or features determined to be appropriate for review by the Architectural Commission.

E. LIMITATIONS ON THE USE OF SPECIAL ALLOWANCES

Special Allowance granted for residential uses may not be accumulated or transferred to any other building or site.

**APPENDIX A
THE SECRETARY OF THE INTERIOR'S
STANDARDS FOR REHABILITATION**

The Secretary of the Interior's Standards for Historic Preservation Projects have been developed to direct work undertaken on historic buildings.

The Standards for Rehabilitation comprise that section of the over-all historic preservation project standards addressing the most prevalent treatment today -- rehabilitation.

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

The Standards for Rehabilitation (Revised March, 1990) are as follows:

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of 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 having acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Distinctive 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.
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 archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

See also the Secretary of the Interior's Guidelines for Rehabilitating Historic Buildings (Revised 1983), U.S. Department of the Interior, National Park Service, Preservation Assistance Division, Washington, D.C., included by reference.

**APPENDIX B
FOOTNOTES AND SELECTED BIBLIOGRAPHY**

Quotes attributable to Addison Mizner have been taken from the following sources:

1. Mizner's Florida, American Resort Architecture, Donald W. Curl, The Architectural History Foundation and M.I.T., New York & Cambridge, 1984.
2. Mizner's Florida, American Resort Architecture, Donald W. Curl, The Architectural History Foundation and M.I.T., New York & Cambridge, 1984.

The following books and publications have been particularly helpful in preparing certain portions of this handbook.

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- An Introduction to 20th-Century Architecture, Peel-Powell-Garrett, Quintet Publishing Limited, London, England, 1989.

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- * Downtown Plan, Urban Design and Architectural Guidelines, City of Scottsdale, Ariz., 1986.
- * Design Guideline and Standards Latin Quarter District, Planning Department of the City of Miami, Fla., 1988.
- * Architectural Guidelines for Historic Preservation, Planning and Building Department, City of Saint Augustine, Fla., 1989.
- * Architectural Guidelines Handbook, Historic and Theme Districts, Mylan Valk Partnership, City of Venice, Fla., 1989.

APPENDIX C

GLOSSARY

Ancon, Ancone. A scrolled bracket or "console" which supports a cornice or entablature over a door or window.

Arcade. (1) A row or "range of arches," carried on columns, piers or pilasters, carrying a roof, wall, entablature, or other superstructure. (2) A covered walk between two such ranges, or between an arcade on one side and a solid wall on the other (cf. Cloister). (3) In modern usage a covered walk between ranges of shops.

Arcade. (1) A line of counter thrusting arches raised on columns or piers. (2) A covered walk with a line of such arches along one or both long sides. (3) A covered walk with shops and offices along one side, and a line of such arches on the other. (4) A covered walk, lit from the top, line with shops or offices on one or more levels.

Arcading. A line of arches, raised on columns, that are represented in relief as decoration on a solid wall.

Arch. A self-supporting structure, usually curved, composed of bricks or of stone blocks, which are normally wedge-shaped to prevent slipping, and capable of carrying a superimposed load over an opening. Arches vary in shape from the horizontal flat arch through semicircular and semi-elliptical arches to bluntly or acutely pointed arches.

Architrave. In classical architecture, the lowest member of the entablature, the beam that spans from column to column, resting directly upon the capitals of the supporting columns.

Balcony. A platform projecting from the face of a building, outside windows, enclosed with a railing or balustrade, and supported either by brackets or (in modern use) by cantilever construction.

Baluster. One of a row of vertical members, usually of stone, wood or wrought iron, supporting a handrail (if on a staircase) or a coping (if forming an external parapet): such a row constitutes a balustrade.

Balustrade. A row of balusters, supporting a handrail or coping.

Band. (1) A plain or molded flat strip or string-course running horizontally across the face of a building and usually marking a division in the wall. (2) A small, flat molding, broad, but of small projection, rectangular or slightly convex in profile, used to decorate a surface either as a continuous strip or formed in various shapes. (3) A fascia on the architrave of an entablature. (4) A molding round the shaft of a column.

Barrel Vault. A masonry vault of plain, semicircular cross section supported by parallel walls or arcades; a vault having a semi-cylindrical roof.

Bay. A compartment or section in the length of a building, between each pair of roof-trusses or transverse vaulting ribs and their supporting buttresses, if any.

Bay-window. A window projecting from the face of a building at ground level, and either rectangular or polygonal on plan. A bay-window may be of one or more stories; but if it projects on corbelling or brackets from an upper floor, it is called an "oriel."

Bed Molding. In classical architecture, the molding or group of moldings immediately beneath the corona of a cornice and immediately above the frieze.

Blind Arcade. A decorative row of arches applied to a wall as a decorative element, esp. in Romanesque buildings.

Blind Arch. An arch in which the opening is permanently closed by wall construction.

Block Cornice. A cornice used in Italian architecture; usually consists of a bed molding, a range of block modillions or corbels, and a corona or cornice; the bed molding may be omitted. The block cornice differs from an architrave cornice in that the latter shows fascias only below the bed molding.

Block Modillion. A modillion in the form of a plain block.

Bracket. A member projecting from a wall or column, generally made of stone, wood or metal, plain or ornamentally shaped and carved, which acts as a support for a statue, shelf, arch, or beam, or used for carrying the cornice or extended eaves of a building. In classical architecture, it is usually called an ancone, a console, or a modillion.

Broken Pediment. A pediment in Roman and Baroque architecture that has been split apart at its apex or at the center of its base. When broken at its apex, the gap is often filled with an urn, a cartouche, or other ornament. [Via DeMario entrance]

Canopy. A roof-like projecting cover over a niche, window, door, etc.

Capital. The molded or carved topmost member of a column or pilaster, serving to concentrate the super-incumbent load on to the shaft of the column or pilaster, and often treated with great richness of ornament.

Cartouche. (1) An ornamental tablet often inscribed or decorated and framed with elaborate scroll-like carving. (2) A modillion of curved form.

Casement. A window sash which swings open along its entire length; usually on hinges fixed to the sides of the opening into which it is fitted.

Casement Door. A french door.

Casement Window. A window having at least one casement; may be used in any combination with fixed lights.

Ceiling. The covering over a room.

Channeling. A series of grooves in an architectural member, such as a column or pilaster.

Chimney. A vertical structure of brick or stone to carry up smoke from a fire-place.

Chimney Hood. A covering which protects a chimney opening.

Chimney-stack. A mass of brickwork or masonry containing groups of flues and rising above roof level.

Cloister. A covered walk or arcade in a monastery or college, usually around all four sides of a square area of grass.

Coffering. A ceiling, vault, or dome with a series of deeply recessed panels, often highly ornamented. Effect may be executed in such materials as wood, marble, brick, concrete, plaster, or stucco.

Colonnade. A row or "range of columns" carrying or supporting an entablature or arches and usually one side of a roof..

Column. A cylindrical and slightly tapered pillar, serving as a support to some portion of a building.

Column, Engaged. A stone column which is partially built into a wall, usually for half of its diameter.

Console. In classical architecture, an ornamental decorative scrolled bracket of slight projection but of much greater height, with two reversed volutes (S-shaped), to support a cornice, and also occasionally called an "ancone."

Coping. A protective capping or covering of brick or stone on the top of a wall.

Coquina. Coarse porous limestone composed of shells and shell fragments loosely cemented by calcite.

Corbel. A projection, usually of stone but occasionally of brick or iron, built into a wall and projecting from its face, as a bracket to support a beam or a roof-truss.

Cornice. (1) A projecting horizontal feature, usually molded, which crowns an external facade, wall, building or arch; or occurs internally at the junction of a wall and a ceiling. (2) In classical architecture, the topmost member of the entablature. (3) The exterior trim of a structure at the meeting of the roof and wall; usually consists of bedmolding, soffit, fascia, and crown molding.

Corona. The overhanging vertical member of a cornice supported by the bed moldings and crowned by the cymatium. In classical architecture, a vertical member forming part of a cornice, between the cymatium and the bed-molding.

Corridor. A wide passage in a building.

Coupled Columns. Columns set as close pairs with a wider inter-calumniation (space) between the pairs.

Coupled Pilasters. Two closely spaced pilasters forming a pair.

Coupled Windows. Two closely spaced windows which form a pair.

Court, Courtyard. An open space or yard surrounded by walls or buildings.

Crenelated. Bearing a pattern of repeated indentations.

Cusp. In Gothic architecture, a projection carved on the underside of an arch. Cusps divide the arch into a series of "foils", and are purely ornamental.

Cusp. A point or apex in a decorative design and especially the point at which two curved shapes intersect. In Gothic architecture, specifically to the point of intersection of two arcs or foliations in tracery.

Cusped Arch. An arch which has cusps or foliations worked on the intrados (the inner curve of an arch).

Dormer (window). one with a vertical face set upon the inclined plane of a gable roof and possess its own individual roofing.

Drop Tracery. Tracery hanging from the soffit of an arch.

Eaves. The lower edge of a sloping roof, overhanging the face of the wall.

Engaged. Attached, or apparently attached, to a wall by being partly embedded or bonded to it, as an engaged column or pilaster.

Entablature. In classical architecture, the arrangement of three horizontal members -- architrave, frieze, and cornice -- above the supporting columns in any of the classical Orders.

Facade. The face or (principal or architectural) front of a building.

Fanlight. A semicircular window over the opening of a door, usually with radiating bars in the form of an open fan.

Fascia. Any flat horizontal member or molding with little projection. (1) In classical architecture, the bands into which the architraves of Ionic and Corinthian entablatures are divided; (2) The name board over a shop window.

Fenestration. The architectural arrangement of windows in a facade.

Flute, Fluting. A groove or channel, esp. one of many such parallel grooves, usually semicircular or semi-elliptical in section; used decoratively, as along the shaft of a column or pilaster.

Foil. One of the small arcs between the cusps of tracery. The number of these in the design is expressed in the name: trefoil (3), quatrefoil (4), cinquefoil (5), and multi-foil (many).

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

Frieze. In classical architecture, the middle member of the entablature in one of the classical Orders. Or, a deep band, plain or decorated, extending round the upper walls of a room or building below the cornice.

Gable. The vertical triangle portion of wall at the end of a ridged (double-sloping) roof, from the level of the cornice or eaves to the ridge or apex of the roof. Includes similar ends when not triangular in shape.

Gable Roof. A roof having a gable at one or both ends.

Gallery. A long covered space for walking in on the interior or exterior of a building or between buildings, often with one side open.

Gambrel Roof. A roof which has two pitches on each side with its lower part sloping more steeply than the upper (as in a "mansard roof").

Gazebo. Usually a pavilion or summer-house at the end of a garden terrace or set on an eminence in a garden or parkland so as to command a view.

Grille. A grating; hence a diagonal or rectangular, and often ornamental, arrangement of metal bars to enclose a space or to fill a doorway or window opening.

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

Groin. In vaulting, the line of intersection of two vaults.

Groined. (1) Having groins. (2) Showing the curved lines resulting from the intersection of two semi-cylinders or arches. [groined roof]

Hip Roof. A roof which slopes upward from all four sides of a building.

Kiosk. A small pavilion, usually open, built in gardens and parks..

Lean-to Roof. A roof having a single pitch, carried by a wall which is higher than the roof.

Loggia. (1) An arcaded or colonnaded structure, open on one or more sides, sometimes with an upper story. (2) An arcaded or colonnaded porch, veranda or gallery attached to a larger structure.

Mansard Roof. A roof having two slopes on each face: the lower one very steep, the upper one of low pitch.

Modillion, in Renaissance architecture, a small ornamental bracket, used in rows under the corona of a cornice. If in the form of a plain block, it is a "block modillion."

Niche. An ornamental recess in a wall, often semicircular in plan, usually with an arched or rounded top; often intended to contain a statue.

Open Cornice, Open Eaves. Overhanging eaves where the rafters are exposed at the eaves and can be seen from below.

Oriel Window. A window projecting from the wall face of the upper story of a building, and supported on brackets or corbelling.

Parapet. A low wall built long the edge of a bridge, balcony, cornice, roof or platform. Parapets may be battlemented, pierced or ornamentally carved. In an exterior wall, the part entirely above the roof.

Patio. In a Spanish or Latin-American house, an inner courtyard.

Pavilion Roof. A roof hipped equally on all sides, so as to have a pyramidal form; a pyramidal hipped roof. A similar roof having more than four sides; a polygonal roof.

Pedestal. In classical architecture, the base supporting a column, statue, or obelisk.

Pediment. In classical architecture, the triangular end or gable of a building with a low-pitched roof or used ornamentally over doors and windows, usually triangular but sometimes curved.

Piazza. A formal open space surrounded by buildings in a town.

Pilaster. A flat column, often with capital and base, against the face of a wall, usually "engaged" (i.e. built into it), and projecting there from a distance not exceeding one-third of its surface breadth. Often a decorative rather than a structural feature.

Pitch (of a roof). The inclination of a sloping roof, as a ratio of rise to span (e.g. a pitch of 1:4).

Polychromy. Many-colored or the use of many colors in one building.

Porch. (1) A structure sheltering the entrance to a building. (2) In the U.S.A. only, a veranda or loggia.

Quatrefoil. In Gothic tracery, a circular or square opening having four "foils" separated by "cusps."

Quoin, Coign, Coin. The large corner stones used at the angle (exterior corner) of a building or wall, often distinguished decoratively from adjacent masonry and may be imitated as merely decoration.

Ramada. (1) in Spanish architecture and derivatives, a rustic arbor or similar structure. (2) An open porch.

Restoration (in architecture). The restoration of any decayed or ruined building to its original condition.

Ridge (of a roof). The line of intersection produced by the two sides of a sloping or pitched roof.

Ridge Roof. A pitched roof; the rafter meet at the apex of a ridge; the end view is that of a gable roof.

Roof-line. The sky-line or silhouette formed by the ridges of a roof, and by any spires, chimneys, pinnacles, etc., projecting therefrom.

Running Ornament. Any molding ornament in which the design is continuous in intertwined or flowing lines. [Egyptian running ornament] [wave ornament]

Scallop. One of a continuous series of curves resembling segments of a circle, used as decorative element on the outer edge of a strip of wood, molding, etc. [barrel tiles edge]

Soffit. The exposed undersurface of any overhead component of a building, such as an arch, balcony, beam, cornice, lintel, or vault.

Staircase. A flight or flights of stairs, either open or enclosed.

Stucco. Loosely applied to any external cement or plastering finished with a plasterer's float.

Surround. An encircling border or decorative frame.

Terrace. A raised level promenade, paved or covered with turf or gravel, and usually with a balustrade or dwarf wall on one side.

Terra Cotta. A hard burnt-clay product (glazed or unglazed) used for roof tiles, wall-facings and architectural details.

Tower. Any lofty structure (other than a dome) rising above the general roof level of a building, for purposes of defense, observation, or effect; or, a tall isolated structure serving for defense or observation, or as a landmark.

Tracery. In Gothic architecture, an arrangement of intersecting stone molded bars forming a geometrical or flowing pattern in the curved heads of pointed windows.

Tracery. The ornamental intersection of the stone moldings in a Gothic window head; also such decorative designs in panels, vaults and screens.

Travertine. A variety of limestone deposited by springs; usually banded; commonly coarsely cellular; used as building stone, esp. for interior facing and flooring.

Trefoil. In Gothic architecture, a three-lobed panel or opening in tracery.

Turret. A small tower.

Vault, Vaulting. A continuous arch of brick, stone, or concrete, forming a self-supporting structure over a building or a part thereof. [types: Roman barrel vault (round arches), Romanesque ribbed vault (rounded arches), Gothic ribbed vault (pointed arches)]

Via. A paved Roman road for horses, carriages, and foot passengers, both in town and country; esp. such roads as formed a main channel of communication from one district to another. Roman roads were constructed with the greatest regard for durability and convenience; they consisted of a carriageway paved with polygonal blocks of lava, imbedded in a substratum formed by three layer of different materials (small stones or gravel, rubble, and fragments of brick and pottery mixed with cement); there was a raised footway on each side flanked with curbstones.

Window, Casement. A metal, stone or wooden window frame hinged along one vertical side to enable it to be opened outwards or inward.

Window, French. A ground floor tall window extending down to floor level and opening outwards as a pair of doors??

Wrought-iron. Iron that is hammered or forged into shape, usually decorative.