



Historic Preservation Board Work Session

Agenda

August 13, 2025 @ 10:00 AM

City Hall Commission Chambers
401 S. Park Avenue

welcome

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please note

Times are projected and subject to change.

1. Call to Order**2. Discussion Item (s)**

a.

- Discussion on the Use of New Materials for Contributing and Non-Contributing Historic Structures
 - Siding/Windows/Doors/Roof
- Revisions to the College Quarter Design Guidelines (including recent updates and Virginia Heights addition – attached)
- Update to the Historic Properties Inventory List (based on the 2013 survey – attached)
- Proposal for a Historic Preservation Awareness Photo Contest or Postcard Campaign (inspired by Sustainability example – attached)
- Review and Update of Public and Realtor-Facing Q&A Materials (see attached current version)

3. Adjournment



Historic Preservation Board

agenda item 2.a

item type

Discussion Item (s)

meeting date

August 13, 2025

prepared by**approved by**

Allison McGillis, Director of Planning and Zoning

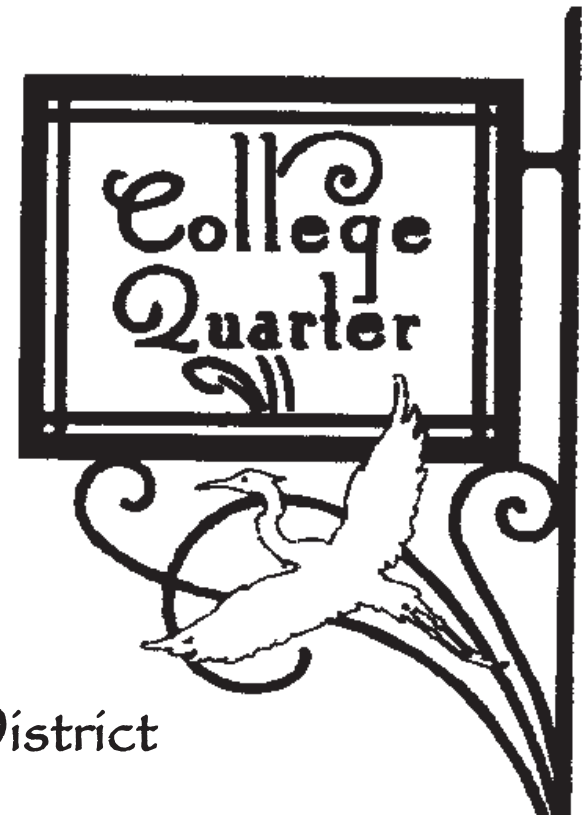
subject

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motion | recommendation**background****alternatives | other considerations****fiscal impact**

attachments

1. WPA- College Quarter Design Guidelines, Part 1
2. WPB- College Quarter Design Guidelines, Part 2
3. WPB- College Quarter & Virginia Heights Design Guidelines, Part 2
4. WPA- College Quarter & Virginia Heights Design Guidelines, Part 1
5. Historic Resources Survey 2013
6. KWPB&S Nature Photo Contest Poster
7. HistoricPreservation Q&A Brochure
8. vision-winter-park-2016-07-11



The College Quarter Historic District
Design Guidelines
2003

A guide to rehabilitation and new construction in the
College Quarter Historic District

CREDITS

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2003

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TABLE OF CONTENTS

I.	Introduction.....	1
A.	Background	1
B.	Purpose	1
C.	Application	2
II.	Secretary of the Interior's Standards for Rehabilitation.....	4
III.	History of the College Quarter Historic District.....	5
IV.	Architectural Styles.....	7
A.	Introduction	7
B.	Development Pattern.....	7
C.	Architectural Styles	7
1.	Craftsman Bungalow	8
2.	Mediterranean Revival	11
3.	Mission	13
4.	Colonial Revival	15
5.	Prairie	18
6.	Minimal Traditional	20
7.	Frame Vernacular	22
V.	Rehabilitation and Maintenance of Existing Buildings.....	25
A.	Introduction	25
B.	Original Building Features	25
C.	Doors and Entrances.....	26
D.	Windows	26
E.	Materials/Exterior Fabric.....	28
1.	Wood Facades	28
2.	Masonry Facades.....	29
3.	Existing Aluminum or Vinyl Siding or Other Simulated Wall Cladding	29
4.	Facades with a Combination of Materials.....	30

TABLE OF CONTENTS (CONT.)

F. Foundations	32
G. Roof Forms and Materials	31
H. Porches	32
I. Porte-Cocheres/Detached Garages	32
J. Modern Equipment	33
K. Building Color	33
L. Preservation of Significant Interiors	35
VI. Design of Compatible New Construction/Additions.	36
A. Lot Layout	36
B. Scale	36
C. Massing and Building Form	37
D. Setbacks	38
E. Orientation	39
F. Building Features (Trim and Detail)	39
G. Materials/Exterior Fabric	40
H. Facade Proportion	40
I. Entrances and Porch Projections	41
J. Windows and Doors	41
K. Foundations	43
L. Roof Forms and Materials	43
M. Building Color	43
VII. Landscaping and Site Elements	44
A. Pavement, Driveways and Curbscuts	44
B. Parking	44
C. Fences and Garden Walls	44
D. Exterior Lights	46
E. Landscaping	46
F. Urns and Planters	47
G. Accessory Structures and Pool Enclosures	47

TABLE OF CONTENTS (CONT.)

VIII. Ordinary Maintenance/Demolition	49
A. Required Maintenance	49
B. Standards for Building Maintenance	49
C. Checklist	50
D. City Action to Prevent Deterioration	50
E. Criteria for Reviewing Demolition Permits	51
Appendix A - Definitions	52
A. General Terms	52
B. Architectural Terms	56
Appendix B - Secretary of the Interior's Standards	61
(a) Preservation	61
(b) Rehabilitation	61
(c) Restoration	62
(d) Reconstruction	63
Appendix C - Application Process Chart	64
Appendix D - Activity/Development Review	65
Appendix E - College Quarter Historic District Properties	67
Appendix F - Code Enforcement Checklist	75
Bibliography	79

Table of Maps

Map 1: College Quarter Historic District	3
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I. INTRODUCTION

A. Background

Historic buildings, sites, structures, and areas serve as visible reminders of the history and cultural heritage of a city, State or nation. The College Quarter Historic District in the City of Winter Park is important for its collection of early twentieth century architectural styles, its streetscape pattern, and for its association with the City's development history.

Formal interest in historic preservation in Winter Park dates back to the seventies when a group of volunteers from the Junior League of Orlando-Winter Park conducted a Florida Master Site File survey of 32 selected resources under the direction of staff from the State Division of Historical Resources. The Junior League also created a driving tour of historic Winter Park.

In 1984, the City formed a Winter Park Historic Preservation Commission to act as an advisory group to make recommendations regarding local historic resources and to oversee a survey of those resources. The survey, performed by Florida Preservation Services, was completed in 1986 and added 373 properties to the Florida Master Site Files. A historic preservation ordinance proposed by the advisory board in 1988 was not successful and the group disbanded. The 1991 Comprehensive Plan included a historic resources section with the 1986 survey data and recommendations for historic preservation.

The City Commission, responding to citizens' requests, established the Historical Resources Task Force in 2000 to provide consensus for the contents of a preservation ordinance and to review the Comprehensive Plan amendments pertaining to historical resources.

The Historical Resources Task Force also provided oversight for the 2001 Architectural Survey and National Register Evaluation conducted by GAI Consultants-Southeast, which added 245 historic resources to the Florida Master Site Files. The Task Force report was well received, and the City Commission adopted their proposed historic preservation ordinance establishing a permanent Historic Preservation Commission (HPC) on June 28, 2001. Since its first meeting in August 2001, the HPC has lead the City's growing historic preservation program including the successful creation of the College Quarter Historic District.

The College Quarter Historic District was the first formally established historic district in Winter Park. The College Quarter Neighborhood Association requested guidelines in order to preserve and enhance the historic character of the district. The City retained Land Design Innovations, Inc. (LDI) to prepare guidelines to meet the needs of the College Quarter.

B. Purpose

The purpose of the design guidelines is to create a communication tool between the Historic Preservation Commission and the public. The College Quarter Historic District Design Guidelines describe the historic context of the neighborhood and its architectural styles, as well as provide a philosophy for design review. The guidelines establish standards for rehabilitation and maintenance of the existing historic buildings in the College Quarter and allow for harmonious new development.

I. INTRODUCTION (CONT.)

This document is intended to guide city staff and the Historic Preservation Commission in their review of rehabilitation and development projects within the historic district. It is also intended for the property owners to use as a guide when planning to rehabilitate or remodel existing properties within the district. It contains both guidelines and recommendations.

The guidelines are based upon *The Secretary of Interior's Standards for Rehabilitation*, which are the national benchmark for preservation. The basic philosophy of those standards define rehabilitation 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* allow for a thoughtful process that respects the original character of each historic building while allowing for orderly change. The *Standards* follow this section.

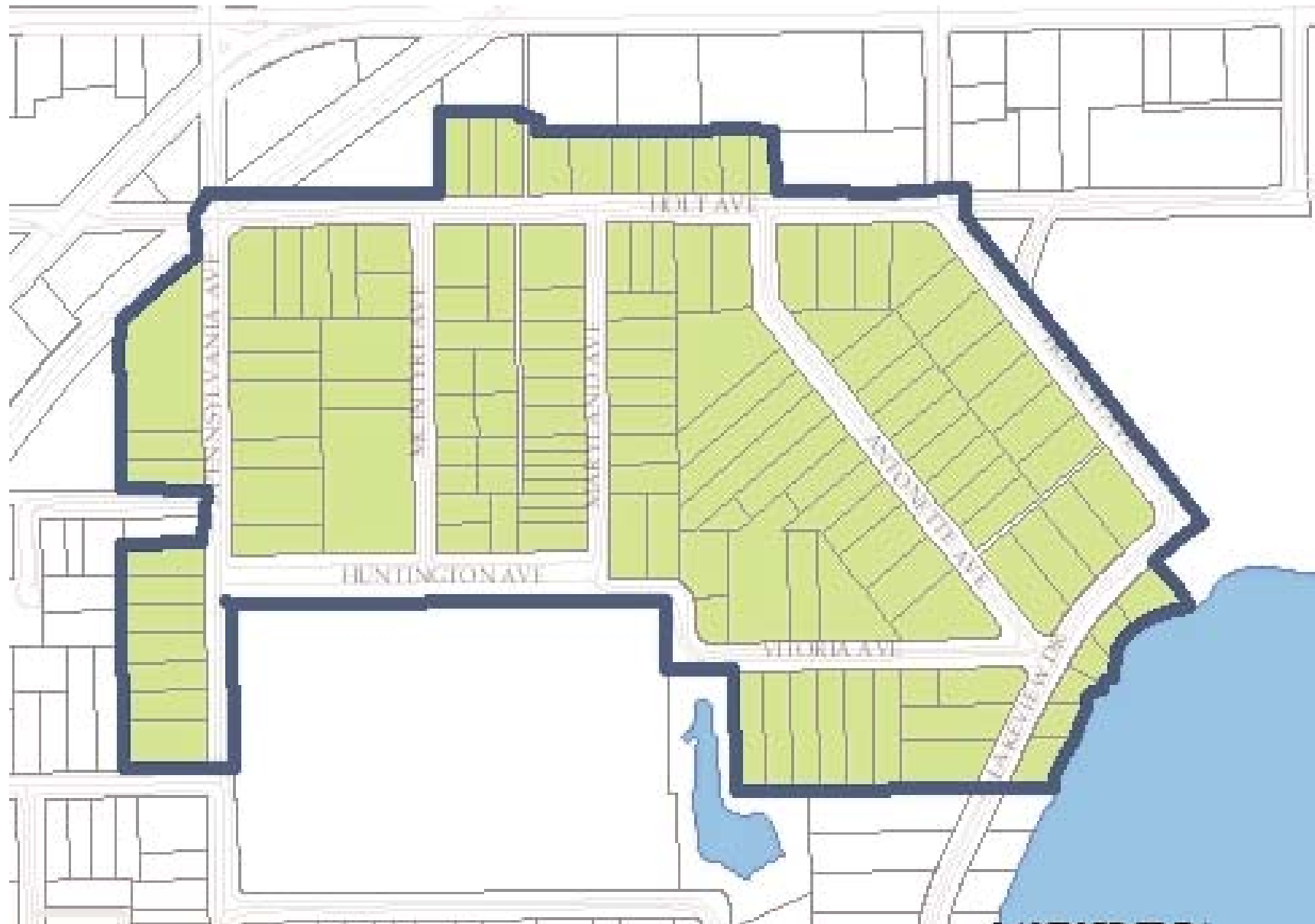
The implementation of these guidelines will:

- Promote the educational, cultural, and economic welfare of the City residents by preserving and **protecting historic and archaeological resources** located within the College Quarter Historic District;
- Strengthen the economy of the City by stabilizing and improving property values in historic areas, and
- Encourage new buildings and development that will be harmonious with the existing historic resources.

C. Application

City regulations require a Certificate of Review for alterations, additions, demolition and/or new construction within the historic district. The Certificate of Review is the preliminary step towards obtaining a building permit or demolition permit. The College Quarter Historic District Design Guidelines are specifically tailored for the defined area. The Historic Preservation Commission and their staff will use the recommendations whenever an application is made for a Certificate of Review for a property within the College Quarter Historic District.

COLLEGE QUARTER HISTORIC DISTRICT MAP



II. SECRETARY OF THE INTERIOR'S STANDARDS

STANDARDS FOR REHABILITATION

The Secretary of Interior's Standards for Rehabilitation may be used as a guide by the Historic Preservation Commission when reviewing all Certificates of Review. The Standards, which are reinforced by the guidelines contained in this report, are as follows¹:

- (1) A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
- (2) The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
- (3) Each property will 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 elements from other historic properties, will not be undertaken.
- (4) Changes to a property that have acquired historic significance in their own right will be retained and preserved.
- (5) Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
- (6) Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
- (7) Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
- (8) Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
- (9) New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
- (10) New additions and adjacent or related new construction will 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.

Source: Code of Federal Regulations, Title 36, Chapter 1, Part 68, Section 68.3(b).

III. HISTORY OF THE COLLEGE QUARTER HISTORIC DISTRICT

The area that would become Winter Park was a sparsely settled agricultural community from about 1858 to 1880. The settlement centered on the east side of Lake Osceola and south of Sylvan Lake. The construction of the South Florida Railroad line in 1879-1880 opened new commercial transportation links and stimulated real estate investment along its path. Partners Loring Chase and Oliver Chapman purchased a total of 600 acres between Lakes Maitland and Osceola in 1881 to develop a new town and winter resort. Later that year Chase and Chapman hired a surveyor to map and plat the new town that the two partners named Winter Park. A planned community from its start, the town plan included a business district, central park, a system of curved and gridded streets and large lots for churches, schools and resort hotels. The essential town plan for Winter Park remains intact today.

Winter Park began its most significant growth and development during the first half of the twentieth century. In 1904, much of the town around the central business district still consisted of scattered residences and buildings surrounded by extensive orange groves. Winter Park was also a resort community for winter residents escaping the cold of the north. Public improvements in the center of the City included cement sidewalks, brick streets and electric streetlights (GAI 2000, 20). In 1923, the Town of Winter Park became the City of Winter Park and adopted the slogan "The City of Homes" to describe itself. By 1925, Winter Park's year-round population was 2,372.

The most important feature of Winter Park history during the period from 1904 to 1930 was the rapid subdivision and development of the large groves surrounding the town center. Propelled by the Florida Land Boom, twelve major subdivisions were platted and

developed in just two years (FPS 1986, 32). Development was concentrated along the lakefronts, near Rollins College and in the southwest section of the City. The Hannibal Square community experienced a similar surge of development. The eastern half of Winter Park developed more slowly but by 1927, it too was almost fully developed. Many of Winter Park's established neighborhoods developed during this time including Orwin Manor, Osceola Summit, Golfview Terrace, Columbia Court, Virginia Heights, Ellno Willo and the College Quarter.

The east side of the College Quarter historic district is bounded by Rollins College. Founded in 1885, Rollins College experienced its most significant growth years from the 1920s to the 1940s, and again in recent years is enjoying another wave of growth. The campus gained a national reputation for academic excellence and became the showplace of Mediterranean Revival style architecture that it is today. During this time and into the 1950s Winter Park also acquired a reputation as an artists' and writers' colony.

The College Place subdivision, the east side of the College Quarter district, was formerly part of a large orange grove centered by the Morton home. The property was subdivided in 1921 by James A. Treat who developed over forty houses in the area. James Treat would be elected Mayor twice, and he and his family lived at 905 Lakeview Drive. The streets included French, Antonette, Vitoria, and Kentucky Avenues and Lakeview Drive. French Avenue was named for General Samuel G. French, a West Point graduate from Georgia and 1880s Winter Park resident who owned extensive groves along Lake Virginia. Antoinette and Vittoria were the middle names of Treat's wife and daughter. The spellings have appeared differently over the years on signs and maps. The College Place subdivision

III. HISTORY (CONT.)

included deeded access to Lake Virginia. College Place developed quickly with a variety of modest sized homes on the upland area and larger estates facing Lake Virginia. Development in the area included the Mediterranean Revival style College Arms Apartments that offered one and two bedroom apartments in a high style "modern" building.

J.E. Trotter created the Trotter's Replat subdivision in 1925 from Huntington family groves. Trotter's Replat included Trotter, Kentucky, and McIntyre Avenues and a portion of South Pennsylvania Avenue. That year Trotter also built the triangular office building on Fairbanks Avenue by the Atlantic Coast Line tracks. Several buyers in Trotter's Replat purchased two lots - one to build a house on and an adjacent lot to reserve for a spacious yard. Trotter Avenue was renamed Maryland Avenue in 1931. Kentucky Avenue east from Orange Avenue through the Rollins College campus was renamed Holt Avenue in 1941 in honor of Rollins College President Hamilton Holt. In 1941, sidewalks were added to Maryland, Holt and Pennsylvania Avenues.

The homes in the College Quarter district were built primarily as year-round residences for local businessmen, professionals, Rollins College professors and teachers at the nearby elementary and high schools. The growth of the neighborhood was indicative of the economic maturity of Winter Park as it developed from a winter resort surrounded by scattered farms and groves into a complete community. The residences from the 1920s to 1930s are built in a variety from the Bungalow, Mission, Mediterranean Revival and Colonial Revival styles. During the late 1930s through the 1940s Cape Cod, Minimal Traditional and Ranch styles appeared. Noted architect James Gamble Rogers II designed the rambling Cape Cod

type Colonial Revival style house, which was built in 1934 at 325 Vitoria Avenue for the Dr. Lucius C. Clark family.

The south side of the College Quarter historic district is anchored by the Winter Park Ninth Grade Center. While not in the legal boundaries of the district, the former Winter Park High School adds to the history and character of the neighborhood. In 1926, the five-acre Ufford tract on Huntington Avenue was purchased for the construction of a high school. Designed by noted architect Howard M. Reynolds, the Mediterranean Revival style Winter Park High School opened in 1927. It was described as the, "most complete and architecturally perfect school building to be found in the state." For many years, the campus served as a center for the community. The cafeteria hosted civic dinners and provided meeting space for Winter Park's many community groups. In 1936, a Mediterranean Revival style auditorium designed by Harold Hair, another noted architect and resident of the College Quarter, was built with assistance from the Works Progress Administration (WPA). It also served the City as a performing arts center. Damaged by a fire, the auditorium was rebuilt in a contemporary style in 1958.

In 1939, Harold Hair would also design an Art Moderne Industrial Arts building and a since demolished athletic locker room building. The barrel-vaulted roof gymnasium was designed by James Gamble Rogers II and built in 1951. The Winter Park School District was abolished in 1948 and became part of the Orange County school system. The campus later served as a junior high school before becoming the Ninth Grade Center. A veritable "Who's Who" of central Florida has graduated from the school.

IV. ARCHITECTURAL STYLES

A. Introduction

The first step in defining design guidelines for an area is to define the character of the area and determine those features that need to be preserved. Also, it is important to determine those changes that have occurred over the years and whether these changes have had a positive or negative effect on the district. If new development and structural changes to existing structures are made in line with the defining characteristics of the district, the collective impact of future changes will be the retention of the original character of the district.

B. Development Pattern

The College Park subdivision, located west of Rollins College, was developed in 1920 by H.A. Treat, who built a house on French Avenue. The district is predominantly residential and includes single family and duplex units. Many of the homes in this district were built as year-round residences for local businessmen and professors at Rollins College, rather than as winter retreats. The original plat identified small lots with relatively smaller houses than those along the lake shores or those now being built in the area.

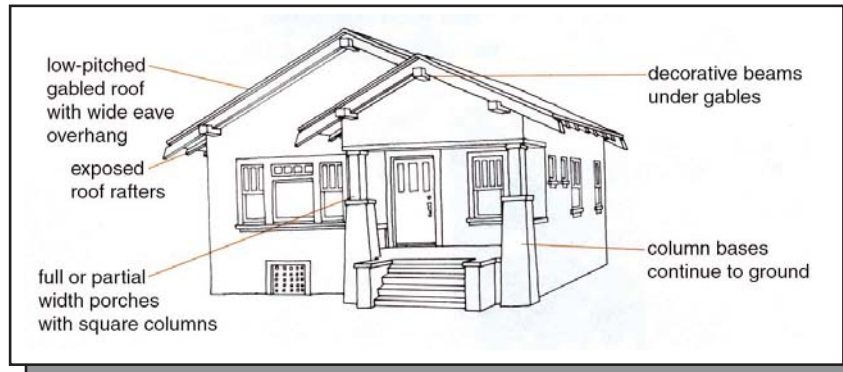
Based on the small sized lots in the area, most homes occupy at least fifty percent of the lot, resulting in compact yards. Most sites have one accessory building, used either for parking or storage, or as a garage apartment. The location of the homes within the district generally show uniformity in terms of setbacks and side yards, which should be maintained.

C. Architectural Styles

The historic property surveys conducted for the College Quarter Historic District concluded that the most common styles found in this historic section of the City are Bungalow, Mission, Mediterranean Revival and Colonial Revival. Other styles found in the historic district included Minimal Traditional and Frame Vernacular. This section describes the characteristics of the predominant styles found in the College Quarter Historic District.

IV. ARCHITECTURAL STYLES (CONT.)

1. Craftsman Bungalow



a. Background

One of the most prevalent styles in Winter Park in the early nineteen hundreds was the Bungalow style. The Bungalow style was an outgrowth of the Craftsman Style, which was originated in California but quickly spread throughout the Country by pattern books and popular magazines. The style, a one-story vernacular variation of the Craftsman style, faded from favor after the mid-1920s, and few were built in the 1930s. The Craftsman Bungalow Style was the popular style for smaller houses being built throughout the Country during from 1905 to 1920. Bungalow Style houses were mass-produced and rarely designed by architects. Therefore, they were popular for middle- and working-class residences. The style faded from favor after the mid-1920s, and few Craftsman houses were built in the 1930s.

b. Plan

Usually rectangular, with the narrow side oriented toward the street.

c. Foundation

Masonry piers occasionally flared at the bottom, or continuous brick or concrete block. Lattice or louvered panels are normally used to cover the porch crawlspace.

d. Porches and Facades

Craftsman Bungalows are normally one or one-and-a-half stories, and elevated 2'-6" to 3'-4" above grade.

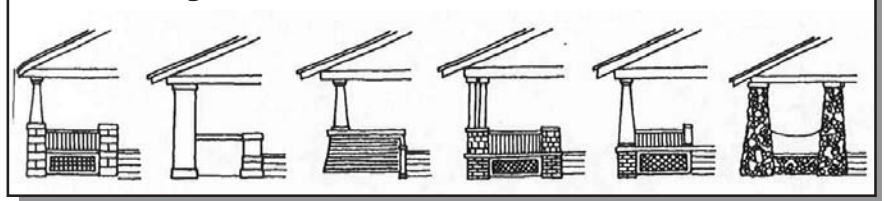
The front porch is an essential element of all Craftsman Style houses; they are often the most prominent architectural feature of the house and are wide and deep enough to feel like an outside room.

Porch wide beams help define the horizontal proportions of the style.

Porches are either full or partial width (usually a minimum of $\frac{3}{4}$ of the front facade), or in some cases wrapped around the side of the house. Partial porches are placed at the center of the main body or fully to one side.

Porch roofs are normally supported by tapered square columns, made of wood, concrete, or masonry. They frequently extend to ground level (without a break at the level of porch floor). Mouldings are normally found at top and bottom of column.

Craftsman Bungalow Porches



IV. ARCHITECTURAL STYLES (CONT.)

Solid knee walls, matching column bases, are used between the column bases. Railings and balusters which are occasionally used consist of open, heavy wood railings with regular or irregular pattern.

e. Roof

There are four types of roofs typically associated with Craftsman Bungalows:

- Hip roof over one-and-a-half story, with a shed dormer on the main façade;
- One or more front gable roofs, with one being the most dominant, usually above the porch;
- Side gable roof parallel to the street with cross gable intersecting; cross gable typically covers the front porch and entrance to the building;
- Side gable roof parallel to the street and incorporating a dormer.

Craftsman roofs are low- to moderately-pitched roofs, emphasizing the horizontal massing of the style. Integral porch roof may match main pitch, or break at front wall to a 3:12 or 4:12 pitch.

Rafter ends normally extend beyond the face of the wall, and often display a decorative cut.

Decorative (false) beams or braces are commonly found under the gables.

Roof coverings are normally wood, composition, or metal shingles, or crimped metal panels. Shingles are often patterned.

Chimneys are typically brick and tapered to match the column base, with simple decorative caps. Normally located on the

outside of gable wall.

f. Exterior

- Wood siding, shingle and clapboard are the most common exterior wall surface materials. Corner trim used with siding.
- Stucco and brick less frequently used.
- Different siding on the first and second floors – wooden clapboards on the first floor and wooden shingles on the second- although only one material is also common.

g. Windows and Doors

- Simple doors, often with panes of glass. No transom or sidelights used.
- Windows are large and wide proportioned.

- Wood windows, either single or double-hung, or casement sash.

- Windows often grouped in clusters of two or three windows.

- Windows can be single-pane, 2- or 4-pane; the upper sashes may be multiple-pane (vertical) with the lower sashes single pane.



IV. ARCHITECTURAL STYLES (CONT.)

Dormer windows do not cover the full width of the dormer.

- Shutters not used.
- Window trim is thick to project out from the wall.

h. Exterior Decoration

- Great degree of ornamentation, but the ornament was used to emphasize the structure and construction of the building rather than to adorn for the sake of adornment.
- Carved rafter ends.
- Decorative gable end trim; knee braces; battered porch piers.
- Window surrounds.
- Column base and capitals.
- Lattice attic vents in the gable ends.

i. Additions

- Should be smaller than the main body.
- Gable roofs of equal or lower pitch than the main roof.

j. Local Examples



781 Antonette



734 Maryland



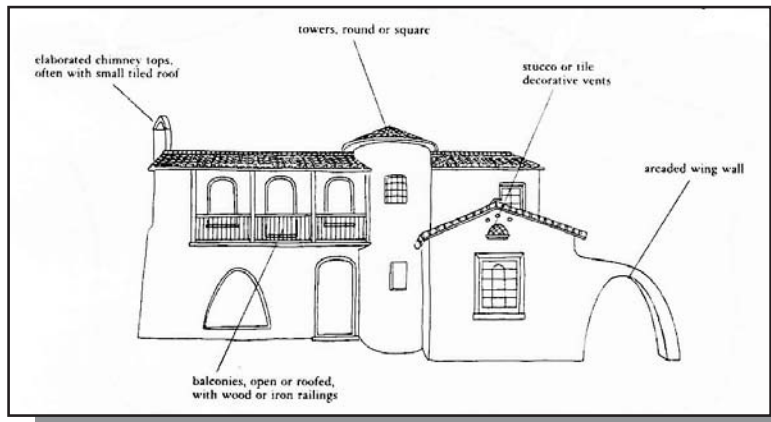
391 Vitoria



404 Holt

IV. ARCHITECTURAL STYLES (CONT.)

2. Mediterranean Revival



a. Background

This style was common in California, Florida and Texas during the 1920s. This style takes the Mission style as a base and emphasizes the richness of Spanish precedents. The style has also been referred to as Spanish Colonial Revival, and Spanish Eclectic². However, the Department of State, Division of Historical Resources, prefers the term Mediterranean Revival.

The characteristic features of the style include low-pitched roof, usually with little or no overhang; red tile roof; arches; stucco; and asymmetrical facades.

b. Plan

- Rectangular, L-shape.
- Partially enclosed patios and gardens/courtyards.

c. Foundation

Masonry; not exposed.

d. Porches and Facades

- One and two stories are both common, as are wings of differing heights.
- Typically one or more prominent arches placed above door or principal window, or beneath porch roof.
- Façade normally asymmetrical.
- Tile-roofed chimney tops.
- Overhanging balconies.

e. Roof

- Red clay barrel tile (half-cylinders) or Spanish tile (S-curve shape).
- Low pitched roof, usually with no eave overhang.
- Side gable, cross-gabled, combination hipped-and-gabled, hipped and flat roof.
- Multi-level roofs.
- Narrow, tile-covered shed roofs are typically added to flat roof structures. These are placed above entryways or projecting windows.

f. Exterior

- Wall surface usually stucco; textured stucco.
- Wrought iron work on balconies.
- Arcades, usually leading to a rear garden.
- Sometimes exterior stairs.

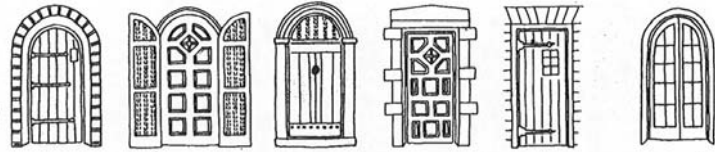
g. Windows and Doors

- Dramatically carved doors.

IV. ARCHITECTURAL STYLES (CONT.)

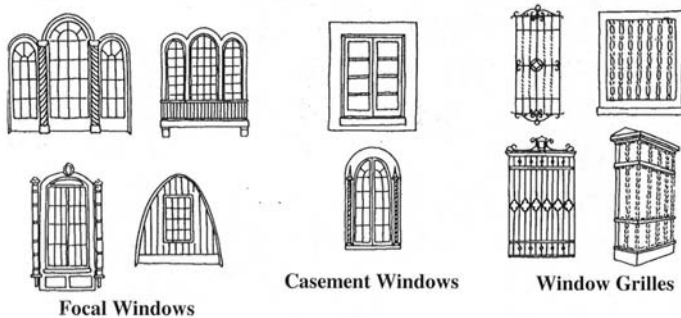
- Doors usually emphasized by adjacent spiral columns, pilasters, carved stonework, or patterned tiles. Less elaborate entrance doors of heavy wood panels, sometimes arched above, are also common.
- Doors leading to the exterior gardens, patios, and balconies are usually paired and glazed with multiple panes of rectangular glass.

Mediterranean Doors



- Many examples have at least one large focal window. Commonly-tripled arched or parabolic in shape and may be filled with stained glass of varying design.
- Decorative window grilles of wood or iron are common, as are similar balustrades on cantilevered balconies, which occur in a variety of shapes and sizes.

Mediterranean Windows



h. Exterior Decoration

- Decorative details borrowed from the entire history of Spanish architecture (Moorish, Byzantine, Gothic, or Renaissance inspiration).
- Decorative brick or tile vents and rondels.
- Decorative iron sconces, doorknockers, etc.
- Fountains.
- Decorative pavers.

i. Additions

- Should be smaller than the main body.
- Roofs of equal pitch and material as the main roof.
- Maintain proportion and detail.

j. Local Examples



363 Holt



528 Huntington



937 Lakeview

IV. ARCHITECTURAL STYLES (CONT.)

3. Mission



a. Background

Although not as common as the classical styles, scattered examples were built in the early 20th century throughout the country. The Mission style was normally associated with a wide variety of buildings including churches, train stations, government buildings, and some private residences.

b. Plan

- Simple square or rectangular plans.
- Arched loggias or patios.

c. Foundation

Slab, continuous. Masonry; not exposed.

d. Porches and Facades

- Two types of façade:
 - Symmetrical - Balanced, symmetrical façade; most commonly of simple square or rectangular plan with hipped roofs.

- Asymmetrical – The façade asymmetry is superimposed on a simple square or rectangular plan. Elaborate, rambling compound plans are found in some.
- Great variety of dormers and roof parapets.
- Prominent one-story porches either at the entry area or covering the full width of the façade; these sometimes have arched roof supports to simulate the arcades of Hispanic buildings.

e. Roof

- Flat roofs with curvilinear parapets are most common. Gable and hip roofs also used.
- Some examples have unusual visor roofs. These are narrow, tiled roof segments cantilevered out from a smooth wall surface. They most commonly occur beneath the parapets of flat roofs.
- Open eaves are most common. However, boxed eaves also occur, usually with brackets below.
- Mission-like bell towers occur on a few cases.
- Clay tile used to cap parapets or chimney shoulders.

f. Exterior

- Brick and stucco are the most common materials used. Very few Mission houses used stone.
- Shaped parapets.
- Arches.
- Smooth, flat wall surfaces

IV. ARCHITECTURAL STYLES (CONT.)

g. Windows and Doors

- Quatrefoil windows are common.
- Arched windows

h. Exterior Decoration

Decorative detailing is generally absent, although patterned tiles, carved stonework, or other wall surface ornament is occasionally used.

i. Additions

- Repeat elements from original building such as parapets, arches, visor roofs

j. Local Examples



747 Antonette



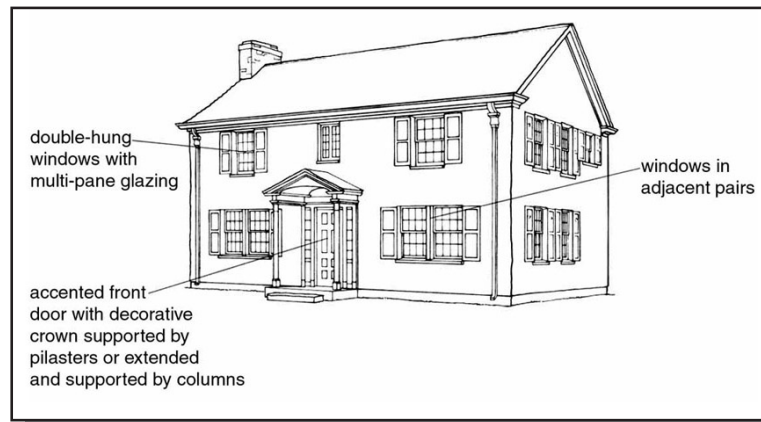
814 Antonette



358 Vitoria

IV. ARCHITECTURAL STYLES (CONT.)

4. Colonial Revival



a. Background

The Colonial Revival Style was a nationally popular style that first appeared in Winter Park around 1910 and is still being used. Given the northern influence on many winter residents, the Colonial Revival Style in Winter Park possessed a distinctly New England flavor. Some of the elements of the Colonial Revival, such as entry, cornice, and windows are adapted from Georgian and other earlier period styles to embellish these modest, yet elegant homes.

b. Plan

- Plan is regular, rectangular or nearly square, sometimes with add-on elements (additions and wings). The long axis parallels the street.
- In rectangular floor plans, the long axis is normally one third

longer than the short axis. When the short axis of the main body exceeds two-thirds of the length of the long axis, the roof is normally a hip instead of a gable.

- Height is two to two and one half stories.
- Entrance stairs typically centered on the main façade.

c. Foundation

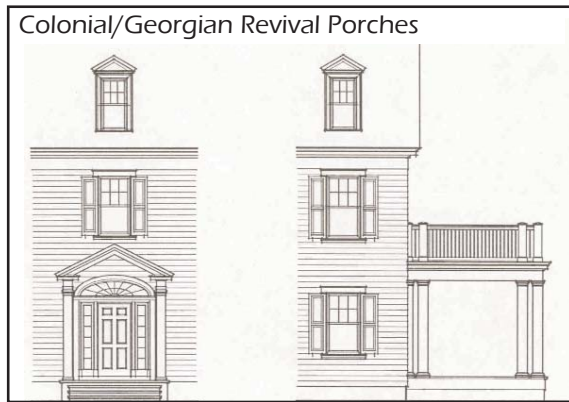
- The foundation is usually of brick piers or continuous brick. Concrete piers used at later times.
- Spaces between piers left open to allow for ventilation and for protection from high water.

d. Porches and Facades

- The main body is dissected into 3 or 5 implied bays. The entry is almost always centered on the main body.
- Simple rectangular volumes are combined creating a main body and side wings.
- Side wings decrease in scale from the main body and usually incorporate a side porch, porte-cochere, and/or simple one story enclosed space.
- Finished floor elevation normally not less than 2'-6" above grade.
- Porches are most common as side wing elements and may be enclosed if porch detailing (columns, balustrade element, entablature) is preserved.
- Entries are the most dramatic part of the façade, normally contained by a pediment supported by pilasters or protruding out supported by columns.

IV. ARCHITECTURAL STYLES (CONT.)

- Porches may be portico/simple entry porches. They maintain a vertical proportion.
- The single story portico with pediment is typical for a single bay entry. Flat roof porch or portico with balustrade is typical for a single bay entrance or a side wing porch.
- May have a porch on the rear.
- Simple, classical columns spaced evenly across the front façade.
- Simple railings and balusters, when present
- Symmetrical façade.



e. Roof

- Roofs are simple forms with pitches from 7:12 to 10:12 (Colonial Revival); or 4:12 to 7:12 and 18:12 to 20:12 (Dutch Colonial).
- Add-ons and wings have their own roof form (a single roof does not encompass all the volumes).
- Gable, hip (Colonial Revival) or gambrel (Dutch Colonial)

roof.

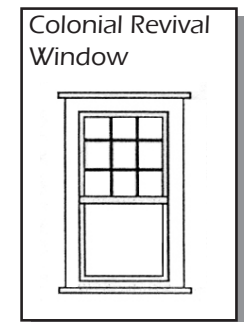
- Eaves are less embellished than classical eaves, but elements such as the architrave and crown are options often taken.
- Overhangs in Florida have been broadened to accommodate the climate.
- Roof over porch is typically shed or low-sloped hip roof.
- Dormers with hip, gable or shed roofs are a defining characteristic.
- Rafter ends are typically exposed and decoratively cut.
- Composition shingles are the most often used; occasional metal roof coverings.
- Chimneys are brick with simple coursing, shoulder and corbel details.

f. Exterior

The primary exterior material is usually horizontal wood siding or shingles.

g. Windows and Doors

- Paired or grouped double-hung wood sash windows. Typical windows have multiple panes with a 6/1 muntin pattern. Variants include 3/1 and 6/6 patterns.
- Windows are detailed with simple molding. Group windows are separated by a mullion.
- Windows sometimes framed by wooden or wrought iron grills.
- Single 6 panel doors with side lights and/or fan light above

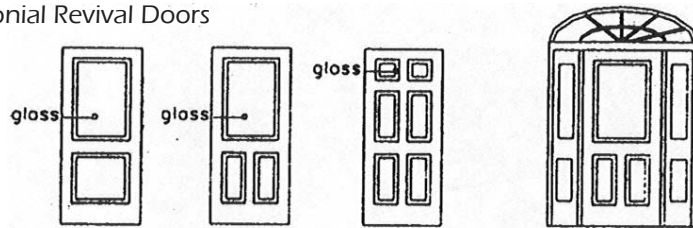


IV. ARCHITECTURAL STYLES (CONT.)

are most common.

- Doors often flanked by fixed glass sidelights, surrounded by simple classical trim.

Colonial Revival Doors



h. Exterior Decoration

The exterior detailing is usually classically derived columns, pediments, broken pediments and wood shutters.

i. Additions

- One story additions to side are common.
- Additions should be recessed from front building line.
- Maintain proportion and detail.

I. Local Examples



735 McIntyre



325 Vitoria



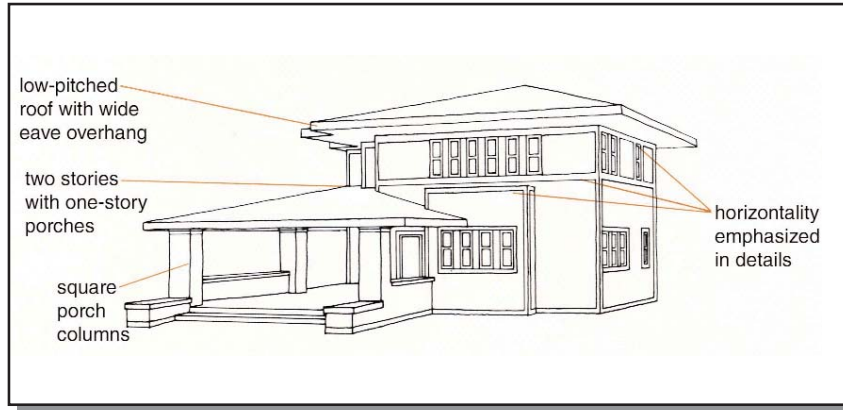
757 French



965 Lakeview

IV. ARCHITECTURAL STYLES (CONT.)

5. Prairie



a. Background

The Prairie Style originated in Chicago at the beginning of the twentieth century. The style borrowed largely from Japanese design and the English Arts and Crafts movement. Vernacular examples were spread widely by pattern books and popular magazines; they are common in early 20th-century suburbs throughout the Country. Most were built between 1905 and 1915; the style quickly faded from fashion after World War I. The style is characterized by low-pitched roofs, usually hipped, with widely overhanging eaves; two stories, with one-story wings or porches; eaves, cornices, and facade detailing emphasizing horizontal lines; often with massive, square porch supports. There is a two-story Prairie Style residential structure in the College Quarter Historic District. It is located at 695 French Avenue.

b. Plan

- Simple, square or rectangular.

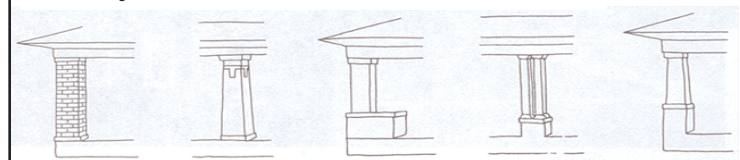
c. Foundation

- Continuous foundation of concrete or brick.

d. Porches and Facades

- Two stories, with one-story wings or porches.
- Horizontal decorative emphasis achieved by using contrasting caps on porch and balcony railings; contrasting wood trim between stories; horizontal board-and-batten siding; contrasting colors on eaves and cornice; and selective recessing of only the horizontal masonry joint.
- Eaves, cornices, and facade detailing emphasizing horizontal lines.
- Massive square or rectangular piers of masonry used to support porch roofs.

Prairie Style Porches



e. Roof

- Low-pitched roof, usually hipped, with widely overhanging eaves (peak sometimes projecting farther than the lower edges).

IV. ARCHITECTURAL STYLES (CONT.)

- Broad, flat chimneys.

f. Exterior

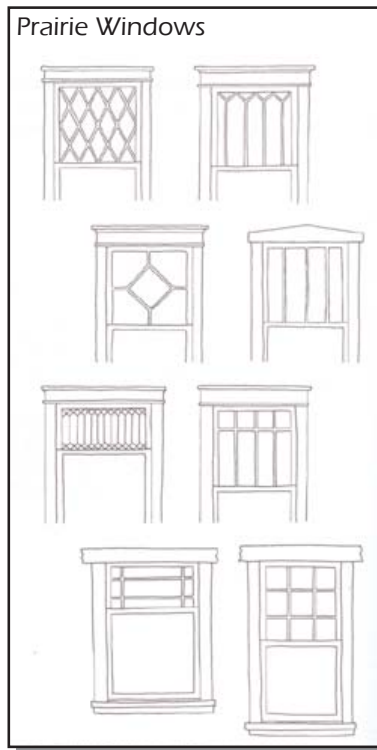
- Masonry or Horizontal board and batten siding.
- Contrasting wall materials or trim emphasizing the upper part of the upper story
- Decorative friezes.

g. Windows and Doors

- Tall casement windows with geometric pattern of small-pane window glazing (in leaded casement windows, or upper sashes of wooden muntin, double-hung windows).
- Decorative friezes or door surrounds consisting of bands of carved geometric or stylized floral ornamentation.
- Horizontal rows of windows, sometimes wrapping around corners.

h. Decoration

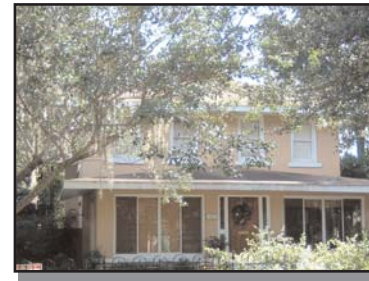
- Window boxes or flattened pedestal urns for flowers.



i. Additions

- Should be smaller than the main body.
- Gable roofs of equal pitch as the main roof
- Maintain horizontality.

I. Local Examples



695 French

IV. ARCHITECTURAL STYLES (CONT.)

6. Minimal Traditional Style



a. Background

Not much construction of residential homes occurred during the depression. When construction resumed in 1946, modern styles were preferred over the classical styles. The earliest modern style used was the **Minimal Traditional**, a simplified form loosely based on the Tudor style of the 1920s and 1930s. Predominant features included dominant front gable and massive chimneys. The high-pitched roofs were lowered and the facades were simplified by omitting most of the detailing. By the early 1950s, this style started being replaced by the Ranch style, which dominated American domestic building through the 1960s. There are sixteen (16) residences in the College Quarter Historic District representing the Minimal Traditional Style.

b. Plan

- Irregular, but mostly L-shaped or rectangular with wings.

c. Foundation

Slab or continuous footings commonly used. Most homes

built at grade, or with minimal elevation.

d. Porches and Facades

- Usually includes a large chimney (not always).
- Usually have one front gable.

e. Roof

- Low or intermediate pitch-roofs.
- Close eaves and rakes, rather than overhanging as in the Ranch style.
- Shingle roofs are most common.

f. Exterior

Brick, wood, stone or a mixture of these, are used.

g. Windows and Doors

- Ribbon windows are frequent as are large picture windows in living areas.
- Wide variety of windows used (double/single hung, casement), emphasizing horizontality.
- Wood and aluminum windows.
- Wooden doors with no detailing.

h. Exterior Decoration

- Minimum facade detail.
- If some detailing is used, it is loosely based on Spanish or English Colonial styles. Decorative iron or wooden porch supports and decorative shutters are the most common.

IV. ARCHITECTURAL STYLES (CONT.)

i. Additions

- One story additions to side are common.
- Additions should be recessed from front building line.
- Maintain proportion and detail.

j. Local Examples



375 Holt Avenue



453 Huntington Avenue



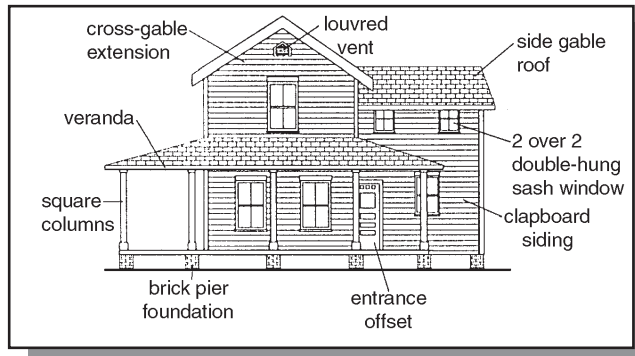
723 Maryland Avenue



767 McIntyre Avenue

IV. ARCHITECTURAL STYLES (CONT.)

7. Frame Vernacular



a. Background

Vernacular architecture refers to a regional or “folk” architecture, built with local materials and local labor, without formal plans, and for the most economical price at the time. Vernacular, while considered a style, is defined by its not belonging to any particular formal architectural style. There is one structure within the College Quarter Historic District that was classified as a Frame Vernacular. The house is located at 867 Pennsylvania Avenue.

There are several types of Frame Vernacular homes. Some have one story, others have two; some have front gable roof, others have side-gable or cross gable. There are two variations of the Frame Vernacular style: Shotgun, and Fisherman Cottage. (see illustrations on this page).

When considering new construction in the College Quarter Historic District, the Frame Vernacular style, as described in this section, should be considered as a style that may be compatible with all the other styles present in the district.

b. Plan

- Simple building forms.
- Rectangular and L-shaped building plans, although some buildings have irregular plans, especially if additions have been added in later years.
- Buildings range from one to two-and-one-half stories.

c. Foundation

- Brick or concrete block pier foundation.
- Spaces between piers left open to allow for ventilation and for protection from high water.
- Lattice infill between piers is common.

d. Facades

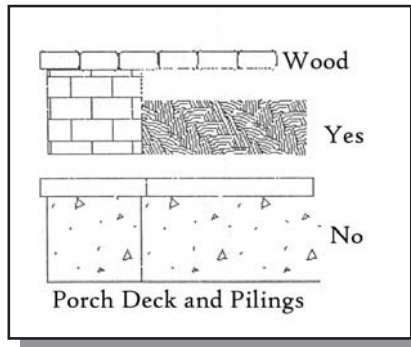
- Facades are vertically proportioned following a three-bay or five-bay pattern on the front elevation.
- Most commonly they have a simple entrance.

e. Porches

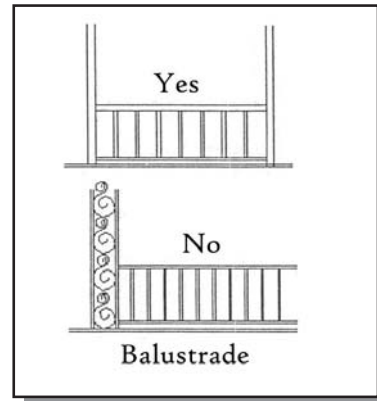
- Wide front porches
- Porches can be full width, wrap around, front facing gable, or fill in between the “L” formed by the main body and the front gable.
- Porches normally have a minimum depth of 6 feet.
- Porches are commonly elevated 2'-6" to 3'-6" above grade.
- Columns are typically narrow and made of wood; usually spaced evenly across the façade, with few details.
- In most cases, porches were built without railings. If railings

IV. ARCHITECTURAL STYLES (CONT.)

were used, they were wooden with typical 1 ¼ inch square balustrades.



Frame Vernacular Porches



f. Roof

- Front, side and cross gable.
- Shed roof over porch.
- Earlier period homes have steep pitches, to accommodate attic space.
- Later period homes have a lowered roof pitch.
- Main roofs are steeply pitched (8:12 to 12:12). Porch roofs should have a low pitch (2:12 to 4:12).
- Rafter ends are unadorned, exposed, and extend beyond the face of the wall.
- Wood shingles were often used to cover the roofs in early homes.
- Asbestos shingles, composition shingles, V-crimp metal or metal shingles were used on later period structures, or as a replacement roof material.
- Brick or stucco chimneys, normally located on the outside of

the gable end walls.

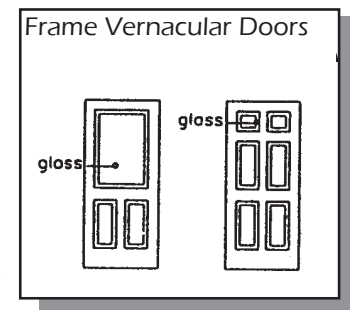
- Dormers were sometimes used on 1 ½ story homes.

g. Exterior

Primary exterior material is horizontal wood siding; less common are wood shingles and board and batten.

h. Windows and Doors

- Windows are single, tall and narrow.
- Multi-pane, double-hung sash windows (6/6, 3/1, 2/2 or 1/1).
- Transoms, fanlights and attic louvers are common.
- Second floor windows align with first floor windows.
- Jalousie windows, French doors and simple balconies are used occasionally.
- Windows made of wood.
- Windows are spaced evenly along all facades.
- Window and door trim projects out from wall cladding, approximately ¾ inch. Jamb trim is at least 4" wide, and headers (lintel) are normally 6" wide.
- Doors contain recessed wood panels
- Shutters are not typically used. When used, they should be paneled and should be either operable or proportioned to look operable.



IV. ARCHITECTURAL STYLES (CONT.)

i. Exterior Decoration

Sparse, limited to ornamental woodwork.

j. Additions

- Large additions detract from the simple mass of the main body. These should be limited to the rear elevation.
- Small-scale additions may be used on the sides. These should have a lower roof with a pitch to match the porch roof.

k. Local Examples



867 Pennsylvania Avenue

V. REHABILITATION AND MAINTENANCE OF EXISTING BUILDINGS

A. Introduction

The key to a successful rehabilitation is maintaining the characteristic details and historic fabric of a building. However, a successful rehabilitation may also involve repair or replacement of original building details or the introduction of new elements that can relate properly to the original components of the building and the neighborhood. This section recommends sensible rehabilitation treatments by describing the typical elements of each style found in the district, and how these elements contribute to the character of not only the building but also the neighborhood.

The emphasis of this section is on rehabilitation, which is a compromise between remodeling, which has no sensitivity to the historic features of a building, and restoration, which is a more accurate but costly approach to repair, replacement, and maintenance. Buildings should not be made to look older or newer than they really are by using details from another style or period. This would alter both the building and the streetscape.

B. Original Building Features & Detail

The distinguishing original characteristics of an existing building, structure or site should be **preserved**. If **replacement** is necessary, the replacement feature should match the original feature in composition, color, texture, and other visual qualities. The application of non-traditional materials such as aluminum siding, vinyl siding, and metal frame windows obscures the original character of the building and impacts the historic fabric of the neighborhood.

Repair or replacement of missing architectural features should be based on accurate duplications of original features, substantiated by historic, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements as seen on other buildings or structures in the area.

When rehabilitating a building, an effort should be made to **uncover** previously encased or hidden finishes and details such as siding, stone, ornamental plaster or



Preserve Architectural Details



brick, and decorative structural elements such as pylons, beams and brackets. The encasing of original elements may in many cases lead to deterioration, and may detract from the building's overall harmony within the neighborhood.

When **uncovering** original building details, technical assistance from the HPC should be sought for proper preservation procedures. Sandblasting or other harsh methods should not be used to remove original materials (see Section VIII, Ordinary Maintenance).



Replacement column not consistent with building style

V. REHABILITATION AND MAINTENANCE (CONT.)

C. Doors and Entrances

Doors, door details, frames, lintels, fan lights, sidelights, pediments and transoms, in good condition or repairable that are in character with the style and period of the building should be retained. If doors or door details on principal facades are found to be unrepairable, they should be replaced with new doors and door details in character with the original structure in material, size and configuration.

Replacement doors should preserve the original opening mechanism, which in most cases is side hinged. Sliding doors should not be used to replace original side hinged doors.

Doors should not be relocated, enlarged, reduced or introduced, unless the change is appropriate to the style and period of the building,

Doors with modern designs, including flush or sliding glass doors, should not be allowed.

Ornamental iron, grills, or bars on windows, appropriate only for **Mediterranean Revival** or **Mission** style buildings, should be constructed of steel, wrought iron or similar material, and should be painted with a gloss paint of dark color.

Garage doors that are in good condition or repairable and are in character with the style and period of the building should be



Grills on windows -
Mediterranean

retained. Garage doors should be repaired so that they match the existing materials, size and configuration.

If replacement is necessary, the replacement garage door should be the same size as the one being replaced unless an original garage door is narrower than eight (8) feet. Then, a new door may span the original width of the garage door opening.

D. Windows

All of the architectural styles seen in the district normally use wood sash windows. However, based on the architectural surveys recently conducted, it was observed that some of the windows have been replaced with metal windows, usually maintaining the sash layout. In the future, additions and remodels should preserve the original window style and materials.

Windows, frames, glass, muntins, mullions, sills, lintels and pediments in good condition or repairable and in character with the style and period of the building should be retained. If windows or window details on principal facades are found to be unrepairable, they should be replaced with new windows matching the original in material, size, and muntin and mullion proportion and configuration.

Replacement windows should preserve the original opening mechanism, which in most cases is single or double-hung (see window characteristics by style in Section IV)

When replacing existing windows that are inappropriate to the style and period of the building, they should be replaced with new

V. REHABILITATION AND MAINTENANCE (CONT.)

windows that are appropriate to the style and period of the building.

All **replacement windows** should have mullion profiles consistent with the style of the structure. If single hung or double hung windows are placed in groupings, a four to six inch trim piece should separate the windows.

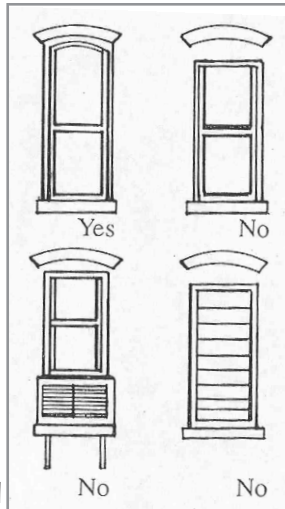
Windows and doors should be glazed in clear glass with no more than ten (10) percent daylight reduction. The use of reflective glass and reflective film is prohibited on all buildings

Stained glass and art glass installations may be used only in Prairie style buildings in a manner consistent with the style (see Section IV).

The use of etched glass is not consistent with any of the architectural styles present in the district. Therefore, it may only be used if not visible from the public right-of-way

Replacement windows should preserve the opening mechanism originally used (single or double hung, casement, etc.).

Shutters in good condition or repairable and in character with the style and period of the building should be retained. Missing shutters should be replaced with wood shutters to match the existing. All replacement shutters should be similar to the original in size, configuration and style, should fit the window openings



and should not overlap each other on the surface of the wall.

New operable wood shutters and canvas awnings are permitted accessories, as long as they are sized to match the corresponding window openings and their shapes, material, proportions, design, color, lettering and hardware are in character with the style of the building.

- No backlit, or interior lit vinyl awnings should be allowed.



Appropriate Replacement Windows for Bungalows



Not appropriate

V. REHABILITATION AND MAINTENANCE (CONT.)

- Awnings may be used if they are made of canvas, and shall complement the style of the structure in terms of shape, proportion and color. No metal or vinyl awnings shall be allowed.

E. Materials/Exterior Fabric

The most common materials used in buildings are asbestos siding, wood siding, stucco, block, and brick for facades; asphalt shingles and clay tile for roofs; wood for windows and doors; and brick or block for chimneys. In later years, some of these materials have been replaced with modern materials such as vinyl and aluminum, and some brick buildings have been coated with stucco.

Alterations should use the wall finish most acceptable for the architectural style (see Section IV). The following materials are generally acceptable for principal and accessory structures within the historic districts:

- Wood clapboard, wood shingle, wood drop siding, and horizontal wood board and batten siding.
- Brick, stucco and stone or cast stone are appropriate for some styles (Prairie, Mission, Mediterranean Revival, Minimal Traditional).
- Imitation materials such as Wolverine Premium vinyl siding, HardiePlank, and similar materials should only be used in new construction.

Resurfacing existing historic landmarks or contributing buildings

with a new material that is inconsistent with the style of the building or was unavailable when the building was constructed, such as artificial stone, brick veneer, asbestos or asphalt shingles, rustic shakes, and vinyl or aluminum siding, should not be allowed. In cases where artificial siding is currently in place, its removal is not necessary. An owner may retain the material or remove it, however, if the material is removed, it should be replaced with historically appropriate materials.

The use of lattice should be limited to small areas not to exceed 18 square feet, and the lattice shall be contained within a frame or volume (see examples below). Lattice panels should not be used



Inappropriate



Appropriate

as walls or fences.

1. Wood Facades

Horizontal **wood siding** is a common exterior finish found in historic districts. In the case of the College Quarter Historic District, wood siding is used in the Craftsman Bungalow, Minimal Traditional and Frame Vernacular homes. Important characteristics of wood siding that should be considered in its

V. REHABILITATION AND MAINTENANCE (CONT.)

repair or replacement are board size, width of exposure, length, and trim detail such as corner boards.

- **Existing** wood siding, trim and details in good condition or repairable should be retained. Deteriorated wood should be replaced with wood to match the existing wood in size, shape and texture. No aluminum, vinyl or other man-made type siding materials should be used to replace or cover wood siding, trim or details.
- Board width, length and exposure should be preserved.
- Board trim at corners and around openings should not exceed six (6) inches except at the front door surround which may be any size or configuration, consistent with the style of the building.
- Wood posts, where adequate to a style, should be no less than 5" X 5" and chamfered at the corners.
- Detailing of the wood, such as beveling or beading should not be removed.
- Vertical board and batten siding should be discouraged.

2. Masonry Facades

Masonry exterior finishes and detailing such as brick, tile, stucco, coquina, and concrete block can be found in the Prairie, Mission and Mediterranean Revival style homes. Masonry features, such as brick cornices or terra cotta detailing, surface treatments, modeling, tooling, bonding patterns, joint size and color, are important to the historic character of these buildings.

- **Existing** masonry features that are important to defining the overall historical character of the building, such as walls, brackets, railings, cornices, window architraves, door

pediments, steps, and columns; as well as joint and unit size, tooling, and bonding patterns, coatings and color should be retained if they are in good condition or repairable. **Repair or replacement** should be made with materials duplicating the existing masonry in color, composition and texture.

- No aluminum, vinyl or other man-made type siding materials should be used to replace or cover masonry, trim or details.
- Mortar joints should be repointed only where there are obvious signs of deterioration such as disintegrating mortar, cracks in the mortar joints, loose bricks, damp walls or damaged plaster work. Repointing should duplicate the existing mortar joints in size, composition, texture, color and structural strength.
- Where brick and other masonry finishes were unpainted, they should generally remain unpainted. Painting hides detailing and alters the distinguishing original qualities of a building. Under some circumstances, particularly where the brick quality is poor or abrasive cleaning methods have been used, painting brick may be appropriate as a protective measure.

3. Existing Aluminum or Vinyl Siding or Other Simulated Wall Cladding

Any and all additions to structures that have previously been re-sided with aluminum or vinyl siding or other simulated cladding should be rehabilitated with materials to match the existing historic structure in size, shape, color, orientation and texture.

V. REHABILITATION AND MAINTENANCE (CONT.)

4. Facades with a Combination of Materials

Any and all additions to structures with a combination of cladding materials should be sided using one or more of the existing cladding materials in a manner that is in character with the style and period of the structure.

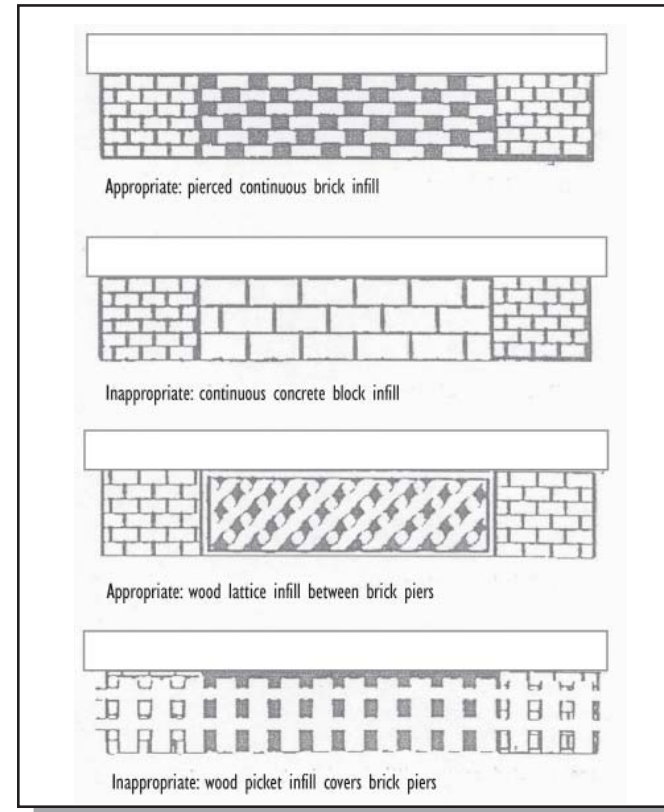
F. Foundations

Property owners need to be careful when selecting materials to cover the crawlspace. The materials used need to be consistent with the original materials used, which included wood lattice, open brickwork, and iron grates. Materials not recommended include concrete, plywood, aluminum grates, as these materials detract from the overall appearance of the building.

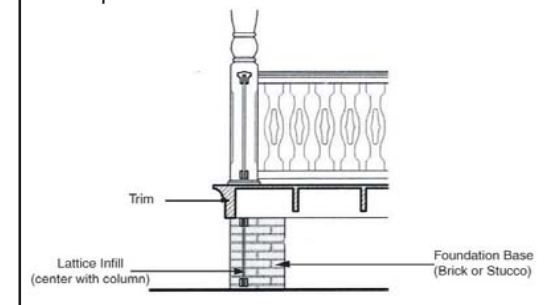
Landscaping should be used to conceal the foundation as much as possible.



Appropriate crawlspace cover



Crawlspace Detail



V. REHABILITATION AND MAINTENANCE (CONT.)

G. Roof Forms and Materials

Roofs are mostly gable and hip, and combine multiple roof lines. The roof pitches are varied, depending on the style of the structure. Shingle and clay tile roofs are common within the historic district, but metal roofs are also found.

- The original roof shape and material of the principal and accessory buildings should be retained if it is in good condition or repairable.
- Deteriorated roofing material should be replaced with new material that is consistent with the style of the structure, and should be similar to the existing or original roof in composition, size, shape, color and texture, except in the case of asbestos shingles, which may be replaced with new materials, such as fiberglass shingles, cement fiber tiles or shingles, or clay tiles that are similar to the original roofing.
- Architectural features that give the roof its character, such as dormers, cornices, towers, decorative brackets, eaves, chimneys, parapets, and exposed rafter ends should be retained or replicated.
- Principal building roof shapes and materials should be consistent with the style of the structure.
- Replacement gutters should not cover any original architectural elements of the building. They should be made of galvanized steel, copper or painted aluminum, consistent with the style of the original building.



Roof shape not consistent with district



Colonial Revival style dormer



Craftsman Bungalow style dormers



V. REHABILITATION AND MAINTENANCE (CONT.)

H. Porches

Most houses in the College Quarter district have front porches. Originally, porches were intended for protection from the elements, as a focal point for the entrance to the home, and also as a cool, ventilated and visually open space. Over the years, these porches have been modified to add to the living space, or simply to add screens. Porches are a key feature, not only architecturally but also for neighborhood safety. Therefore, porches should be preserved, restored, and they should be encouraged in new construction.

Porches and porch features that are in good condition or repairable and are in character with the style and period of the building should be retained. The repairs should match the existing porch in materials, size and configuration.

Replacement of existing porches or porch elements, such as balusters and columns, should be compatible with the style and period of the building.



Porch supports not consistent with style

Porches visible from the right-of-way should not be enclosed with solid materials such as glass, wood, aluminum, vinyl, fiberglass or masonry. Porches not visible from the right-of-way may be screened. The screening materials should be installed so as not to conceal or damage historical architectural elements. The framing members for screening should have a design and scale that is in character with the style and period of the building.

No decks should be added to the front of existing homes. Decks are not consistent with the predominant site design and building styles present in the district.



Porches should not be enclosed

I. Porte-cocheres/Detached Garages

Porte-cocheres are the visual reminders of the impact of the carriage and the automobile on the design of the home.. They are an important historic feature that should be preserved. They should not be converted into garages or enclosed for any other use.

Detached garages, often with a garage apartment, are very common in the College Quarter Historic District. The structures are

V. REHABILITATION AND MAINTENANCE (CONT.)

small and typically placed in a corner of the rear yard, at or near the property lines. They should be preserved.



Porte-cocheres should be preserved

J. Modern Equipment

The introduction of modern equipment, such as air conditioners, conventional antennas, satellite dishes, skylights, fire escapes, security bars, solar collectors, and hurricane shutters, should be done carefully not to detract from the character of the historic district. These elements and their mounting devices should not be placed where they could be visible from the street, and should be installed as unobtrusive as possible.

If central **air-conditioning** is not economically or architecturally feasible, installation of a window or wall unit is acceptable as long as the unit is not installed on the street facades. Central A/C compressors should be located as



Not allowed on front facade.



far as possible from the street and screened from public view.

Fire Stairs, where required by code, should be designed to be as unobtrusive as possible. It is recommended that these should not be visible from the street when possible. If this is not possible, they should be designed of materials similar to those used on the original building exterior and in harmony with the historic fabric of the building.

Universal access ramps, where required, are to be constructed according to code. However, they should be designed to be as unobtrusive as possible. It is recommended that these should not be visible from the street. If this is not possible, they should be designed of materials similar to those used on the original building exterior and in harmony with the historic fabric of the building.

K. Building Colors

Paint color selection for buildings within the College Quarter Historic District should be appropriate to the predominant architecture of the structure and the district.

- The colors for historic landmarks and contributing structures should be selected from the colors endorsed by the National Trust for Historic Preservation, which are included in the American Tradition® Paints sample book (developed by Valspar Corporation), which is filed in the Planning Department. At least two colors should be selected, one for the body of the building and one or more for the accents and trims.
- Paint colors for non-contributing buildings should not be

V. REHABILITATION AND MAINTENANCE (CONT.)

restricted with the exception of intense bright and arresting colors such as fluorescent green, orange, yellow and similar shades. The number of colors for the exterior should be in keeping with the original style and with other buildings within the historic district. Refer to the Architectural Styles Section for paint color recommendations based on style.

- Brick, stone, or other materials intended to be naturally unpainted should remain unpainted, unless the material has been painted before.
- Wood stained surfaces should continue to be stained and not painted. Other wood surfaces should be treated and/or painted.
- Paint should not be removed from materials that were originally painted.
- Tile roofs may be painted, however, the color selected should be similar to the natural color of the original roofing material of the building.
- The following are the recommended colors by style:

1. Craftsman Bungalow:

Houses with different siding materials often received two different paint colors. These houses usually have natural colors such as earth-browns, moss greens, sand yellows, and terra cotta reds. The body of the house



Appropriate Colors for a Bungalow Style

is often unpainted with stained shingles in brown or red. These colors were less saturated and earthier than Victorian-era colors.

While trim colors were used to bring out architectural details, they were chosen to complement the overall color scheme rather than to emphasize specific architectural elements. Trim colors were often white, light yellow, gray and light green. Doors were left unpainted and were varnished.

Window colors are normally different than the main body and the trim.

2. Mediterranean Revival:

Building colors range in the pastel family from light pinks and oranges to deep browns and terra-cottas.

3. Mission:

Colors range in the pastel family from light whites, creams and yellows to grays and light pastel colors.

4. Colonial Revival:

Usually white, pale yellow, tan, or pale stone gray in the body of the building.

Trim color is usually white-yellowish, or off-white, not our modern stark white.

Shutters are dark green or black.

V. REHABILITATION AND MAINTENANCE (CONT.)

Doors were usually left unpainted, or were varnished or grained. Sometimes olive green was used for the main door.

5. Prairie:

Colors are natural browns and tans. Brown was often used for trims, and dark green for sashes

6. Minimal Traditional:

Subdued colors are most common. Usually two colors are used for main body and another for trim/details.

7. Frame Vernacular:

Colors range from light whites, yellows and grays to light pastel colors.

L. Preservation of Significant Interiors

These guidelines apply to the exterior portion of the buildings. The City does not intend to regulate the rehabilitation or renovation of interior plans.

Applicants should be aware that, even though the City does not have guidelines for modifications to the interior of the structures, the preservation of the interior space is as significant as the exterior. The interior space expresses the way of life of a period in history or of an individual. Modifications to adapt a building to function in the present are necessary and, if compatible, are a part of the building's evolution. Whenever an applicant is using federal tax credits, federal or state grants, loans or tax incentives for building

rehabilitation or renovations there are State requirements that will need to be followed (see Secretary of the Interior's Standards for Rehabilitating Historic Buildings). The Standards recommend selection of a compatible use, which requires minimal alteration. Likewise, the standards encourage the preservation of a building's craftsmanship, features, and spaces. The document states:

An interior floor plan, the arrangement of spaces, and built-in features and applied finishes may be individually or collectively important in defining the historic character of the building. Thus, their identification, retention, protection, and repair should be given prime consideration in every rehabilitation project and caution exercised in pursuing any plan that would radically change character-defining spaces or obscure, damage or destroy interior features or finishes.

The burden of preservation of significant interiors rests with the commitment of the owner to present and future generations. It is this kind of commitment which makes preservation of districts, structures, artifacts, and architecture a viable force.

[INSERT PICTURES OF INTERIORS - to be provided by staff]

VI. DESIGN OF COMPATIBLE NEW CONSTRUCTION/ADDITIONS

The detailed standards contained in the following sections have been established to assist property owners and the Historic Preservation Commission when designing/reviewing new construction and alterations to existing structures within the College Quarter Historic District.

In considering an application for Certificate of Review, the Historic Preservation Commission should adhere to the guidelines contained in this section. The purpose of these design standards is to ensure that new development within the district is carried out in accordance with the character of the district.

The guidelines are intended to encourage applicants to adapt the following principles:

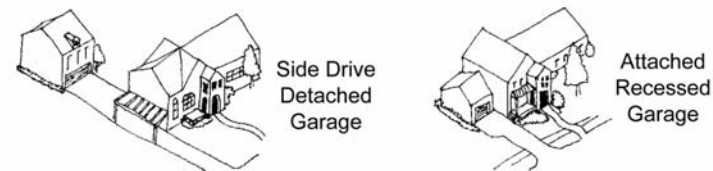
- **Additions** should utilize building elements and features that are harmonious with the facades of contributing buildings within the district. Applicants are encouraged to rescue and reuse architectural elements from buildings that are to be demolished for use in new construction/additions.
- **New Development** should incorporate good architectural design principles, in character with the existing buildings in the district. New construction should be compatible with historic buildings without necessarily copying their detail.

The guidelines contained in this section are consistent with the *Secretary of the Interior's Standards for the Treatment of Historic Properties*, which are basic principles created by the National Park Service for preservation, rehabilitation, restoration, and reconstruction.

A. Lot Layout

How a site plan is designed determines how the new building will respond to the street and neighboring structures. It is important for new development to respect and continue the urban fabric of the College Quarter Historic District. The following guidelines are intended to help new development blend with the existing historic fabric of the district.

- The creation of substandard lots shall be prohibited. Similarly, the consolidation of lots into larger parcels shall be discouraged, as it would be inconsistent with the predominant lot width present in the district.
- The principal building should be located closer to the front, leaving enough space for accessory structures (including a garage) in the rear of the property.
- Where alleys are available, new garages should be located facing the rear of the lot and should be located no closer than thirty-five (35) feet to the front property line.



- Where alleys are not available, the garages should be located behind the front building line of the principal structure.

B. Scale

This section provides guidelines to ensure consistency and

VI. NEW CONSTRUCTION/ADDITIONS (CONT.)



Appropriate



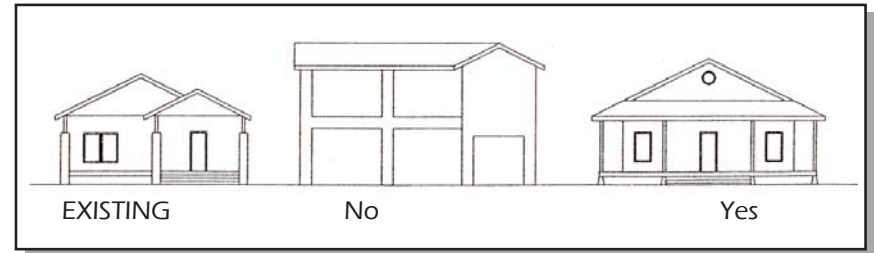
Inappropriate

compatibility of new development/redevelopment with the established building proportion and scale characteristics of the existing development pattern in the district.

- To maintain the predominant scale and proportion in the district, **new buildings, additions and alterations** should be designed so that elements of the building façade are aligned with the façade elements of the neighboring structures (e.g. windows, doors, awnings, etc.).
- **New buildings** and their components should be compatible in scale with each other, the human body, and the neighboring structures. Some of the building components that contribute to the overall massing and form include:
 - Windows and doors - size in relation to the façade and neighboring structures
 - Roofs - Pitch and size in relation to facade and neighbors.
 - Number and height of stories - Avoid overpowering adjacent buildings.
- Contemporary design for **new construction** should not be discouraged when such new construction is compatible with

the size and scale of the property, neighborhood and immediate environment.

- To achieve the appropriate scale, the height to width, length to width and solid to void ratios must be considered. The scale (height to width ratio) of a street-facing façade should be compatible with and maintain the proportions established



by the structures within the district.

- New buildings that are larger than its neighbors in terms of square footage, should still maintain the same scale and rhythm as the existing buildings, by breaking the volumes into smaller parts.

C. Massing and Building Form

These guidelines address the relationship of building massing and form to other buildings in the district. The residential buildings within the historic districts are mostly one story in height, with a few two story structures. Many homes in the historic district emphasize horizontality (typical of the Craftsman Bungalow style).

- **New construction** should create a sense of layers using steps, brackets, chimneys, vegetation, and other projecting elements to make the buildings look less massive.

VI. NEW CONSTRUCTION/ADDITIONS (CONT.)

- **All new buildings** should have the main entrance oriented to the street and in full view from the public right-of-way.
- **Additions** to historic landmarks and contributing structures within the historic district should show consistency of design, massing and scale in relation to the existing structure, and the surrounding area.
- The width of **new or altered buildings** should be consistent with the predominant building width in the surrounding neighborhood.

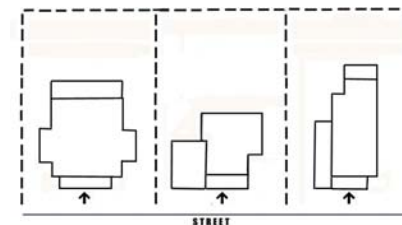


- **Additions or alterations** to structures should be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the original structure would be unimpaired.
- Primary residential entries for **new structures** should face the street and should not be recessed more than six feet (6') from the face of the primary façade.
- There are several buildings in the district with porte-cocheres. They are a characteristic feature in the district and as such, they should be preserved. The enclosure of such structures for garage or living area shall be discouraged.

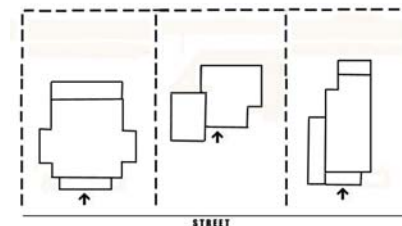
D. Setbacks

New development and redevelopment projects should maintain the district's historic building setback.

- New buildings and additions should meet the required setbacks of the zoning district, except as noted in this section.
- New buildings, and additions should be designed so that the front facades of the buildings are closely aligned with other buildings on the block to maintain a uniform setback.
- In order to encourage the use of front porches, new open porches, balconies, and stoops should be permitted to encroach up to three (3) feet into the front yard setback to match the existing setback of any existing porches in the block, but shall in no case encroach into the public right of way.



Appropriate Setbacks

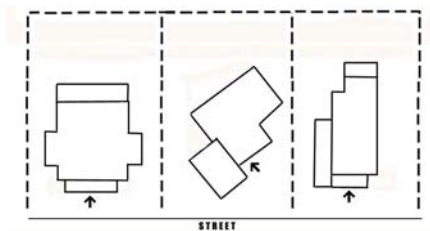


Setback not consistent

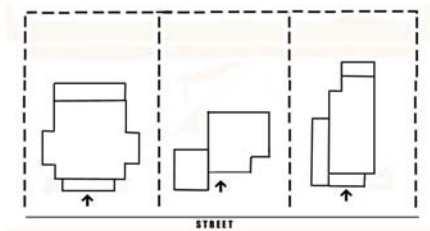
VI. NEW CONSTRUCTION/ADDITIONS (CONT.)

E. Orientation

Any new development or redevelopment within the district should preserve the existing building orientation. Most houses in the district were built with the main facade and entrance facing the street. Also, most buildings in the district were placed following the lot orientation (using right angles). New development and additions to existing buildings should respect that.



Orientation not consistent



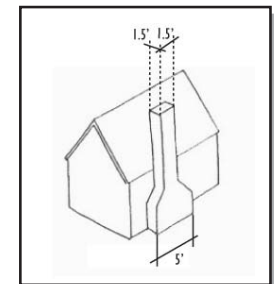
Appropriate Orientation

F. Building Features (Trim and Detail)

Building features can be used to provide a link between old and new. New construction should incorporate building elements based on the old significant buildings in the district to achieve

compatibility with the historic buildings in the district. However, new construction should not replicate styles.

- **Alterations and additions to contributing structures** should be compatible with the color, material, and character of the structure, neighborhood or immediate environment.
- Building features within **new construction** should be compatible with the color, material, and character of the property, neighborhood and immediate environment.
- Balconies within the commercial historic district should be permitted to encroach into the public right-of-way up to three feet (3') from the property line, as long as they meet clearance requirements required in the city code.
- Posts, balconies, porches and bay windows, as well as columns, piers and arches, should use materials consistent with the style of the structure.
- Chimneys should have a minimum width of five (5') feet at the ground floor, and a dimension of one and a half (1.5') feet in either direction above the roof line. The transition should be tapered.
- Exterior chimneys and foundations should be finished in brick, stone, or stucco only.
- New or replacement brackets for cantilevers, and open balconies should be made of brick, wood, stone or steel, if visible, consistent with the style of the structure.
- Stoops may be made of brick, stucco, cast concrete or wood, also consistent with the style of the structure.



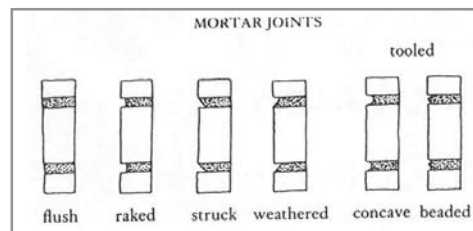
Chimney dimensions

VI. NEW CONSTRUCTION/ADDITIONS (CONT.)

G. Materials/Exterior Fabric

The use of materials common to the district and the avoidance of use of inappropriate materials in construction.

- Any and all **additions** to wood sided structures should be of wood and match the existing siding in size, shape, color, orientation and texture.
- Any and all additions to stuccoed structures should be of stucco to match the existing in color, composition and texture.
- Any and all additions to concrete block structures should be of matching concrete block and should have mortar joints that match the existing.
- When a brick veneer is applied only to a front façade, it should return onto both side façades a minimum depth of two (2) feet.
- Brick mortar joints should be struck, concave, or flush only.
- Trim on brick buildings may be made of pre-cast concrete, terracotta, or stone.
- Stucco should be applied consistent with the style of the structure, which is typically a smooth sand finish for Masonry Vernacular buildings and rustic for Mission and Mediterranean Revival.



H. Facade Proportion

Attention should be placed on the location and proportion of building elements, such as windows, doors and roofs, and their relation to the overall size of the building.

- New buildings should be designed so that their front facade is consistent with the existing facades in the district. The solid/void relationship (proportion of windows and doors to the overall building) should be maintained (e.g. the transparency of front facades should be maintained, and windows should be vertical in proportion).
- Larger buildings should be designed so their facades are divided into smaller elements that relate to those of the



Inappropriate door proportion



Inappropriate Infill



Appropriate Infill

VI. NEW CONSTRUCTION/ADDITIONS (CONT.)

surrounding neighborhood.

- The design of an **existing non-contributing** structure may be modernized or contain historical references, but should not be redesigned to create a false historical appearance.

I. Entrances and Porch Projections

Most residential buildings in the district have, or had at one time, a front porch. New buildings should incorporate porches in their designs. The size, shape, and proportion of the entrances and porches should respect the existing pattern in the district.

- The addition of front porches and balconies to new residential structures is encouraged as they contribute to healthy streets and safe neighborhoods.
- Porch additions should have a roof type that is either similar to the existing roof or is in character with the style and period of the building.
- No porch additions will be allowed in front of volumes originally designed as porches. If a porch is desired, the original porch should be restored.
- No decks should be allowed within the front yard.

J. Windows and Doors

Windows on additions should have the same orientation and be of a similar size to the existing or original windows of the principal façade except if the addition is on the same plane as the existing principal façade, then the windows of the addition should match the original windows in orientation, size,

materials and configuration.



Appropriate
Window Type



Inappropriate
Window Type

- All **new windows** in building additions should have mullion profiles consistent with the style of the original structure. If single hung or double hung windows are placed in groupings, a four to six inch trim piece should separate the windows.



VI. NEW CONSTRUCTION/ADDITIONS (CONT.)



Attic Windows

- All windows, including attic and dormer windows should be real windows. No false windows should be allowed.
- Windows and doors should be glazed in clear glass with no more than ten (10) percent daylight reduction. The use of reflective glass and reflective film is prohibited on all buildings.
- Stained glass and art glass installations in new buildings may only be used, when in character with the style of the building (Prairie).
- The use of etched glass is not consistent with any of the architectural styles present in the district. Therefore, it may only be used if not visible from the public right-of-way.
- Rectangular windows should be casement and single or double hung; circular and hexagonal windows may be fixed or pivot.
- Muntins, if provided, should be true divided lites.
- Ornamental iron, grills, or bars on windows (Mission and Mediterranean styles only) should be constructed of steel, wrought iron or similar material, and should be painted with a gloss paint of dark color.

- The total glazing area on any facade should not exceed thirty (30) percent of the facade surface.
- Bay windows, when provided, should be habitable spaces carried to the ground on walls or feathered back to the wall with appropriate moldings.



Examples of inappropriate window additions

- Exterior doors must be side-hinged except for garage doors. Sliding doors are not permitted in contributing structures, except in a place not visible from the right-of-way.
- New garage doors may be constructed of wood, metal or fiberglass, and should not exceed a maximum width of nine (9) feet for a single door.

VI. NEW CONSTRUCTION/ADDITIONS (CONT.)

K. Foundations

The area between the ground level and the finished floor elevation needs to be designed consistent with the style of the building, maintaining pedestrian proportions, and in a way not to detract from the style of the building and surrounding structures.

- Most styles recommend elevating the structure from the ground level, a minimum of two feet.
- The undercroft of decks and foundations with spaced piers should be enclosed by a material consistent with the style of the structure, and should be located between the pillars instead of covering the pillars.
- Property owners need to be creative when selecting materials to cover the crawlspace. See Rehabilitation section for examples of recommended materials.
- A raised trim should be considered between the foundation area and the bottom of the first floor.
- Heavy landscaping should be used to cover the foundation as much as possible.
- A slightly darker color in character with the style should be considered for the area below the finished floor elevation.

L. Roof Forms and Materials

New construction should include roofs that are consistent and compatible with the existing buildings on the district.

- Roofs on additions should have similar shape, materials and pitch as the existing structure. New features, such as

skylights or solar collectors, should be flush with the roof and should not be installed on roofs visible from the public right-of-way.

- A flat or pitched roof that is not visible from the ground may have a different material than the rest of the existing roof.
- Flat roofs should be provided only in the form of balconies (accessible from an adjacent habitable room and enclosed by parapets no less than 36' high).
- Gutters should be made of galvanized steel, copper or painted aluminum.

M. Building Color

Paint color selection for new buildings within the College Quarter Historic District should be appropriate to the predominant architecture of the structure and the district.

- Paint colors for new buildings should not be restricted with the exception of intense bright and arresting colors such as



Inappropriate Colors for a Historic District

- fluorescent green, orange, yellow and similar shades. The number of colors for the exterior should be in keeping with the style of the structure and with other buildings within the historic district.
- Brick, stone, or other materials intended to be naturally unpainted should remain unpainted.
- Wood surfaces should be treated and/or painted.

VII. LANDSCAPE AND SITE ELEMENTS

The urban pattern is shaped not only by the built environment but also by ancillary features or site elements, such as landscaping, driveways, lighting, and fences. It is important to maintain existing significant trees and landscaping in the district, and to make sure that the ancillary features do not have a negative effect on the existing historic fabric.

A. Pavement, Driveways and Curbs

Concrete is the predominant material used for sidewalks, driveways and walkways in the College Quarter Historic District. Any redevelopment activity should continue this trend..

- The area in front of the house should not be paved to eliminate lawn maintenance. This includes using materials such as turf-blocks, gravel and mulch when the intent is a total substitute for lawns.
- In order to minimize the amount of concrete used in the district, ribbon driveways and interlocking pavers are encouraged.
- No circular driveways should be allowed in the district.



B. Parking

Parking requirements for properties within the district are set forth in the City's Land Development Code. In addition to the City-wide parking requirements, the following should be observed within the

College Quarter Historic district.

- Because of the negative visual impact that vehicles may have on the historic fabric, every attempt should be made to hide parking from the view of pedestrians.
- Landscaping and fencing, in addition to building location/orientation, can assist on screening parking from public view.
- Parking should be limited in front of buildings.
- The pavement area within the front yards should not be increased to accommodate parking.



C. Fences and Garden Walls

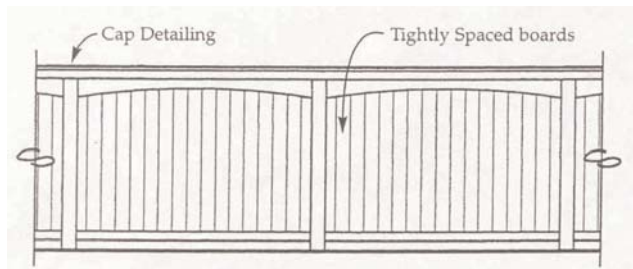
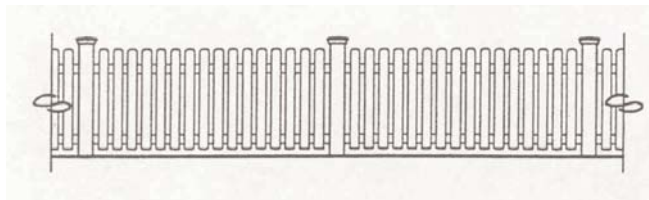
Fences and garden walls in historic districts generally vary depending on the architectural style of the main building. Most fences in the College Quarter historic district are of the painted wood variety. It is important to select appropriate fencing styles and materials to maintain the architectural integrity of the district. The following guidelines should apply to all development/redevelopment within the district.

- The overall design of walls and fences should present a quality image consistent with the historic characteristics of the structure or the surrounding area.
- Vinyl fences should be avoided within the historic district, as

VII. LANDSCAPE AND SITE ELEMENTS (CONT.)

they are not consistent with any of the architectural styles present in the districts.

- Where new fences are introduced, the materials should be compatible with the style, texture, or exterior materials of the buildings on the site. No unpainted or unstained fences are allowed.
- Fences should consist of vertical pickets in simple designs, especially on lots with Bungalows and Frame Vernacular buildings. Cast iron fencing is allowed but should be limited to high styled buildings such as Colonial Revival, Mission, and Mediterranean Revival.



- Garden walls may be of brick or stucco only if they match the materials present on the principal building. Brick or stucco garden walls should be no less than eight (8) inches wide and capped by a flat, round or pitched top, overlapping the wall below by no less than one fourth of an



Mission



Colonial Revival



Vernacular

VII. LANDSCAPE AND SITE ELEMENTS (CONT.)

inch (1/4").

- Fences should be made with no more than three (3) inch gaps between pickets.
- All walls and fences should have their finished side facing outward toward the public row.

D. Exterior Lights

Exterior wall-bracketed or soffit-mounted lights provide light and decoration, and can be used to focus attention on particular details or to accent planting areas. Original decorative fixtures should be maintained and restored whenever possible.



Appropriate

Floodlights, high intensity lights or lights that intrude upon adjacent properties should not be used. Lighting the exterior of buildings within the district must be accomplished without distracting from the harmony and unity of the street. Light sources should be concealed.

Light fixtures that are indicative of the period and style of architecture for each building are encouraged. Contemporary light fixtures may be used; however, they should be in an appropriate scale for the building and should not detract from

historic detail.



Not recommended

Acceptable

E. Landscaping

Most commonly, plants are utilized for their aesthetic qualities, but they also serve useful purposes such as shading and climate control, privacy, erosion control and wind resistance. Landscaping and site details within the historic district must conform to the requirements of the City ordinances governing trees, tree removal, site clearing, and landscaping. These ordinances also provide lists of appropriate trees and landscaping for various uses.

Planting varies within the district; however plant materials should be chosen to be similar to those used along the streetscape, and within the district. Landscape elements are important to the overall character of the historic district and should be considered as a part of any site rehabilitation or new construction.

Oak trees are the predominant type of tree in the district, and

VII. LANDSCAPE AND SITE ELEMENTS (CONT.)

should be favored as the most appropriate type of street tree for the College Quarter historic district.

F. Urns and Planters

The Craftsman Bungalow and Prairie styles use characteristic urns/planters that make part of the main facade. Many of the original urns and planters are still intact on porches throughout the district. These planters are desirable because they enhance the architecture and provide historic character to the buildings. It is important to maintain and repair original planters and urns whenever possible.



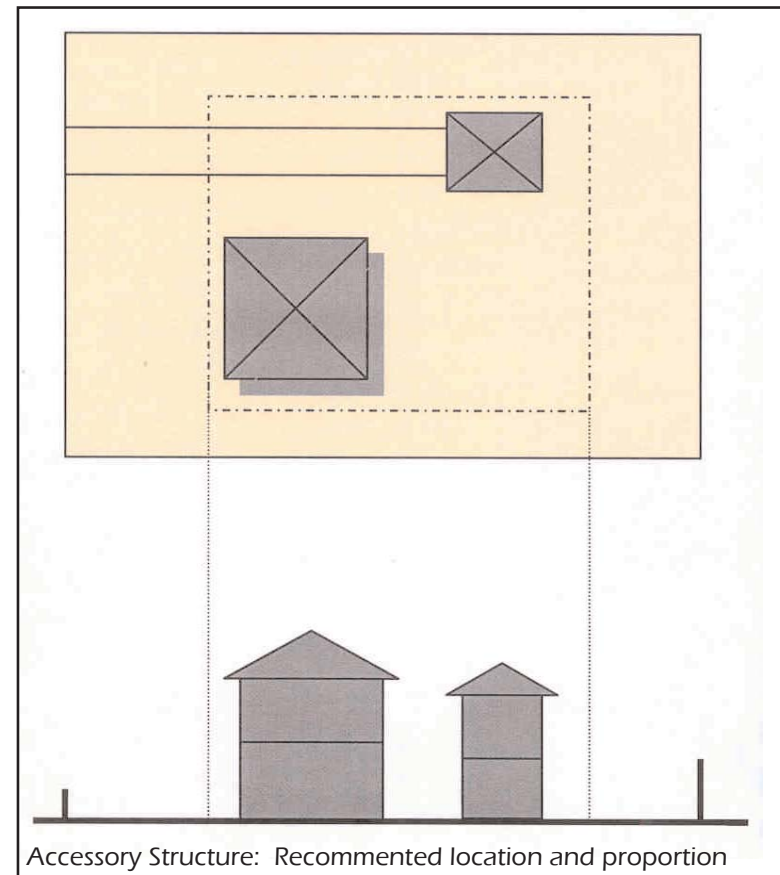
Appropriate urns and planters for Bungalow and Prairie styles

The introduction of rough-sawn planters or stained or unfinished wood planters is not appropriate for use on sites where historic buildings are present. Urns and planters that are not characteristic of the area should be avoided.



G. Accessory Structures & Pool Enclosures

Accessory structures are very common in the district. They normally include a detached garage, a garage apartment, or a garden or storage room. Garage apartments are encouraged in the district, as long as there are no additional vehicles parked on the property, or the vehicles are not visible from the right-of-way.



VII. LANDSCAPE AND SITE ELEMENTS (CONT.)

The City's Land Development Code contains standards for accessory structures and pool enclosures. The following guidelines are intended to maintain the historic character of the district.

- Two accessory structure are allowed per site.
- Accessory structures should not exceed the height of the main structure.
- Accessory structures should be of similar style, color, design and materials as used for the principal residence.
- Pool enclosures attached to historic landmarks and contributing buildings should be reviewed by the Historic Preservation Commission to determine if the proposed structure fits the historic architectural style of the home. For properties designated as historic landmarks or contributing structures, the supports should be made of wood instead of aluminum. In no event should the pool enclosure exceed the height of the main structure.

VIII. ORDINARY MAINTENANCE/DEMOLITION

The purpose of this section is to recommend standards for the maintenance of historic properties within the College Quarter Historic District.

A. Required Maintenance

The owner of a structure within a historic district or of a designated landmark should not permit such structure or landmark to fall into a state of disrepair which may result in the deterioration of any exterior appurtenance or architectural feature so as to produce or to tend to produce, in the judgment of the Historic Preservation Commission, a detrimental effect upon the character of the district as a whole or the life and character of the landmark or structure in question, including but not limited to:

- The deterioration of exterior walls or other vertical supports;
- The deterioration of roofs or other horizontal members;
- The deterioration of exterior chimneys;
- The deterioration or crumbling of exterior plaster or mortar;
- The ineffective waterproofing of exterior walls, roofs, and foundations, including broken windows or doors;
- The deterioration of any feature so as to create or permit the creation of any hazardous or unsafe condition(s).
- The deterioration of any architectural feature which contributes to the architectural or historic significance and/or integrity of the structure.

Nothing in this document should be construed to prevent the ordinary maintenance or repair of any exterior feature in a historic district or of any landmark which does not involve a change in

design, material, color, or other appearance thereof.

B. Standards for Building Maintenance

Property owners should adhere to the following standards when performing ordinary maintenance on buildings within the district.

- The surface cleaning of structures should be undertaken with the gentlest means possible. Sandblasting, and the use of abrasive, corrosive or damaging techniques for cleaning should be prohibited as they could damage the historic building materials.
- Paint removal is another threat to historic wood siding. The proper method for removing paint is cleaning, light scraping and sanding down the next sound layer. If more intensive paint removal is required, the gentlest means possible should be used. Harsh abrasive methods such as rotary sanding discs, rotary wire strippers, and sandblasting should never be used to remove paint from exterior wood. Such methods leave visible circular depressions in the wood; shred the wood, or erode the soft, porous fibers of the wood, leaving a permanently pitted surface.
- Clean wood using the gentlest means possible. Repair trim and siding before applying paint. Seal holes, caulk cracks, and treat for wood fungus. Remove loose paint using commercial strippers, electric heat guns or plates, wire brushes and scrapers. Hand sand to reduce paint layer differential.
- Abrasive cleaning methods should be avoided using such devices as rotary sanding or wire brushing, sand blasting or

VIII. ORDINARY MAINTENANCE/DEMOLITION (CONT.)

extreme high pressure washing (PSI of more than 100) or harsh thermal methods such as propane or butane torches.

- Masonry should be cleaned only when necessary to halt deterioration or remove heavy soiling. Clean masonry surfaces with the gentlest method possible, such as water and detergents and natural bristle brushes. While masonry is the most durable historic building material, the cleaning of historic masonry is a special consideration because it is susceptible to damage by improper maintenance or repair techniques and abrasive cleaning methods. Sandblasting changes the visual qualities of brick, and damages and destroys the exterior glazing. As a result, rapid deterioration of the brick and potential water damage to the interior of the building are possibilities.
- Avoid sandblasting brick or stone surfaces using dry or wet grit or other abrasives. Such methods of cleaning permanently erode the surface of the material and accelerate deterioration.
- Paint historically unpainted masonry only if it has been previously painted or as a protective measure to prevent further deterioration caused by poor quality materials prior to abrasive cleaning.
- Treat mortar joint deterioration from leaking roofs or gutters and differential settlement of the building.
- Evaluate the overall condition of the masonry to determine whether repairs rather than protection and maintenance are required.
- Protect leaking roofs with plywood and building paper until it can be properly repaired.
- Protect and maintain masonry by providing proper drainage

so that water does not stand on flat, horizontal surfaces or accumulate in curved decorative features.

C. Checklist

The Code Enforcement staff should use the checklist included in Appendix F when inspecting historic landmarks or properties within designated historic districts. The list covers topics, such as:

- Exterior of Property (Property Maintenance, Grading/ Drainage, Walkways and Driveways, Weeds, Fences and Accessory Structures).
- Exterior of Structure (Street Numbers, Exterior Appearance, Foundation Walls, Windows and Doors, Roofs, Drainage, Chimneys, and Porches/Decks).

D. City Action to Prevent Deterioration

Whenever the Code Enforcement staff determines that there has been a violation of any provisions of the City regulations, he/she should:

1. Provide the occupant of the property with a notice, delivered in person, advising of future City actions if there is not an attempt to correct the violation within 10 days. A copy of the warning should also be mailed to the property owner.
2. If, after the 10 days noted above, there has been no attempt to correct the violation, Code Enforcement staff should give written notice of violation to the person(s) responsible for the correction. Such notice should include a

VIII. ORDINARY MAINTENANCE/DEMOLITION (CONT.)

schedule for completion of the required improvements necessary to bring the building into compliance with the Code. The time given should not exceed 45 days for both major and minor violations.

3. Any violation not corrected in the time and manner specified in the notice may be referred to the Code Enforcement Board, pursuant to the City Code.

E. Criteria for Reviewing Demolition Permits

No structure within a local historic district shall be demolished or removed in whole or in part until after an application for a Certificate of Review has been submitted to and approved by the Historic Preservation Commission. When reviewing such applications, the HPC shall consider the following criteria:

1. The historic, architectural or environmental significance of the structure.
2. The historic, architectural or environmental significance of the structure to the overall ensemble of structures within the district and the importance of the structure to the integrity of the district.
3. The aesthetic interest that the structure adds to the district, or in the case of an historic landmark, to the City.
4. The number of remaining examples of similar significance in the district or, in the case of an historic landmark, in the City.
5. The difficulty or impossibility of reproducing such a structure because of its design, texture, material, detail, size, scale or uniqueness of location.
6. The plans for future utilization of the site and the effect

those plans will have on the architectural, historical, archaeological, social, aesthetic or environmental character of the district.

7. The reasonable measures that can be taken to save the structure from further deterioration, collapse, arson, vandalism or neglect.

8. Any measures that have been taken to prevent the structure from deteriorating, such as performance of normal maintenance and repairs and provision of normal tenant improvements. In addition, whether the structure was willfully or negligently allowed to deteriorate.

9. The determination by the Building Official that the structure is an imminent hazard to public safety and that repairs would be impractical.

10. The economic hardship imposed on the owner if the application for Certificate of Appropriateness for demolition is denied.

APPENDIX A - DEFINITIONS

A. General Terms:

Adaptive Re-Use - The process of converting a building to a use other than that for which it was originally designed.

Addition - New construction added to an existing building or structure.

Alteration - Work which impacts any exterior architectural feature including construction, reconstruction, or removal of any building or building element.

Archaeological Resources - Any material remains of past human life, activities or habitation which are of historic or pre-historic significance. Such material includes, but is not limited to, pottery, basketry, bottles, weapons, weapon projectiles, tools, structures or portions of structures, pit houses, rock paintings, rock carvings, intaglios, graves, skeletal remains, personal items and clothing, household or business refuse, printed matter, manufactured items, or any piece of any of the foregoing items.

Archaeological Site - A property or location that has yielded or may yield information on the City's history or prehistory. Archaeological sites may be found within historic sites, historic districts, private property, public properties, and other areas of the City. Archaeological sites are evidenced by the presence of artifacts and features below and at times above the ground surface indicating the past use of a location by people.

Archaeological Zone - A geographically defined area that has or may reasonably be expected to yield information on local history or prehistory based upon broad prehistoric or historic settlement patterns.

Articulate - To express the parts or segments of a building clearly; to divide into segments.

Artifacts - Objects which are a product of human modification or objects which have been transported to a site by people.

Board - When used in this section it should mean the Historic Preservation Commission.

Certificate of Review - A document awarded by the Historic Preservation Commission allowing an applicant to proceed with a proposed alteration, demolition or new construction in a designated historic area, district or site, following a determination of the proposed improvements suitability to applicable design and compatibility criteria.

Contributing Structure or Property - Buildings, structures, or sites that add to the historical association, architectural quality, or archaeological value of a property or district because (1) they were present during the period of significance and possess historical integrity reflecting their character at the time or potential for yielding historical information; (2) their potential to qualify independently for the National Register of Historic Places; and (3) are fifty (50) years or older.

Demolition - The complete or constructive removal of a building or structure upon any site when the building will not be relocated intact to a new site.

Demolition by Neglect - The destruction of a building or structure through abandonment or lack of maintenance.

Designated Site, Landmark, or District - Any site, landmark, or district designated by the federal, state, or local government as having historical, architectural, or archaeological significance.

Design Guidelines - Criteria developed by a preservation commission, board, or review body to identify design concerns in an area or historic district, and to help property owners ensure

APPENDIX A - DEFINITIONS (CONT.)

that rehabilitation and new construction respect the character of designated buildings or districts.

Design Review - The process of ascertaining whether modifications to historic structures, sites, or districts meet standards of appropriateness established by a governing or advisory review board.

Disturbance - The cumulative digging, excavating, site preparation work or other such construction activities, regardless of the number of individual excavation or construction areas, related to an archaeological site.

Elevation - The vertical plane of a façade of a building. An elevation drawing is a view of such vertical plane.

Florida Master Site File - The state's clearinghouse for information on archaeological sites, historical structures, and field surveys for such sites. A combination of both paper and computer files, it is administered by the Bureau of Archaeological Research, Division of Historical Resources, Florida Department of State. The Master Site File properties are not required to meet any minimum level of historical or scientific importance, but usually are at least fifty years old and adequately located and documented.

Historic Building - A building that is classified as a historic landmark and a building classified as contributing in the City's Historic Districts.

Historic District - A Historic District is an area that includes or encompasses historic sites, landmarks, buildings, signs, appurtenances, structures or objects as the Historic Preservation Commission may determine to be appropriate for historical preservation. Designated district(s) need not be a single enclosed area nor do the areas or sites have to be contiguous to constitute

a district.

Historic Landmark - Historic Landmarks include any site (including significant trees or other plant life located thereon), building, or structure of particular historic or aesthetic significance to the City, the state, or the nation. Landmarks include, sites, buildings, or structures where cultural, political, spiritual, economic, social or artistic history of the community, state or nation is reflected or exemplified or which are identified with historic personages or with important events in local, state or national history, or which embody the distinguishing characteristics of an architectural specimen, inherently valuable for a representation of a period, style or method of construction, or a notable work of construction, or a notable work of a master designer or architect whose individual genius influenced his age.

Historic Preservation Commission - A board of citizens created by local ordinance and charged with enforcing provisions of local laws governing historic districts and buildings.

Historic Resource - Any prehistoric or historic district, site, building, object, or other real or personal property of historical, architectural, or archaeological value. The properties may include, but are not limited to, monuments, memorials, Indian habitations, ceremonial sites, abandoned settlements, sunken or abandoned ships, engineering works, treasure trove, artifacts or other objects with intrinsic historical or archaeological value, or any part thereof, relating to the history, government, and culture of the state.

Historic Site - A single lot or portion of a lot containing an improvement, landscape feature, or archaeological site, or a historically related complex of improvements, landscape features or archaeological sites that may yield information on history or

APPENDIX A - DEFINITIONS (CONT.)

prehistory.

Historic Survey - A comprehensive survey involving the identification, research and documentation of buildings, sites and structures of any historical, cultural, archaeological or architectural importance.

Landmark - A designated building, site, or structure having historical, architectural, or archaeological significance.

Mitigation - A process designed to prevent adverse impact of an activity on cultural resources, by the systematic removal of the prehistoric, historic, or architectural data and materials in order to acquire the fundamental information necessary for understanding the property within its proper historic context. For structures, at a minimum, this may require primary archival studies, informant interviews, measured drawings, and large-scale photography. For archaeological sites, at a minimum, this may require literature studies, informant interviews, field survey, excavation, and artifact analysis. All mitigation projects require the preparation of reports.

National Historic Landmark Program - A federal program, which was authorized in 1935 and implemented in 1960, to identify sites and buildings of national significance.

National Register of Historic Places - Established by Congress in 1935, the National Register of Historic Places is a listing of culturally significant buildings, structures, objects, sites, and districts in the United States. The listing is maintained by the U.S. Department of Interior.

Non-Contributing Structures - Buildings, structures, or sites that do not add to the historical association, architectural quality, or archaeological value of a district because (1) it was not present during the period of significance of the district, or (2) due

to alterations, disturbances, additions, or other changes, it no longer possesses historic integrity.

Object - A material thing of functional, aesthetic, cultural, historical, or scientific value that may be by nature or design, movable, yet related to a specific setting or environment.

Preservation - The act or process of applying measures necessary to sustain the existing form, integrity, and materials of a historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.

Proportions - The relative size of two or more dimensions of a building; many architectural styles use highly developed mathematical proportions to determine the composition of facades and volumes of interior space.

Prospect - Means the use of a probe, metal detector, or any other device or tool to search or test or excavate for artifacts, historic sites or archaeological sites.

Reconstruction - The act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

Rehabilitation - The act or process of making possible an efficient compatible use for a property through repair, alterations, and additions while preserving those portions or features which

APPENDIX A - DEFINITIONS (CONT.)

convey its historical, cultural, or architectural values.

Relocation – When a building is moved, intact, to a new site.

Renovation - Modernization of an old or historic building that may produce inappropriate alterations or elimination of important features or details.

Repairable – Structures or building features that can be fixed or restored without creating an imminent hazard to public safety. For the purpose of this document, it is assumed that most damage, including partial termite or partial fire damage, can be repaired. It should be the applicant's responsibility to demonstrate otherwise.

Resource - Sites, buildings, structures, objects, districts, and areas, public or private, single or in combination.

Restoration - Act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.

Revitalization - The imparting of new economic and community life in an existing neighborhood, area, or business district while at the same time preserving the original building stock and historic character.

Right-of-Way – The strip of land owned or controlled by the City or another governmental agency over which the public has a right of passage, including the streets, parkways, medians, sidewalks and driveways constructed thereon. For the purpose of this section "right-of-way" should exclude alleys.

Sense of Place – The sum of attributes of a locality, neighborhood, or property that give it a unique and distinctive character.

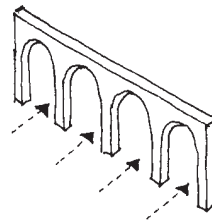
Site - The location of a significant event, activity, building, structure, or archaeological resource.

Streetscape - The distinguishing and pictorial character of a particular street as created by its width, degree of curvature and paving materials, design of the street furniture, and forms of surrounding buildings.

APPENDIX A - DEFINITIONS (CONT.)

B. Architectural Terms:

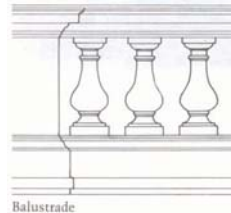
Arcade - A series of arches supported by columns or pillars; a covered passageway; a recessed gallery with columns or piers open to the street.



Balcony - A railed projecting platform found above ground level on a building.

Baluster - One of a series of short pillars or other uprights that support a handrail. One of the upright, usually rounded or vase-shaped, supports of a balustrade. Related term: picket, spindle.

Balustrade - A row of balusters topped by a rail, serving as an open parapet, as along the edge of a balcony, terrace, bridge, staircase, or the eaves of a building.



Base - The lowest part of a column or architectural structure. A base story is the lowest story of a building.

Bay - A main division of a structure, usually containing a window or door. A building with three windows across the front is referred to as three bays wide. Also, an enclosed space protruding from the exterior of a building such as a bay window.

Board and Batten - Siding fashioned of boards set vertically and covered where their edges join by narrow strips called battens.

Bond - A term used to describe the various patterns in which brick, or stone is laid, such as "common bond" or "Flemish bond".

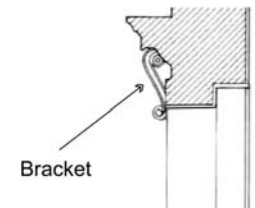
Common Bond - A brickwork pattern where most courses are laid flat, with the long "stretcher" edge exposed, but every fifth to eighth course is laid perpendicularly with the small "header" and

exposed, to structurally tie the wall together.

Flemish Bond - A brickwork pattern where the long "stretcher" edge of the brick is alternated with the small "header" end for decorative as well as structural effectiveness.

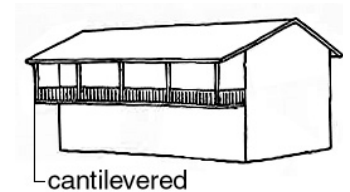
Bracket - A projecting support member found under eaves or other overhangs. Related terms: modillion, corbel.

Building - A structure created to shelter any form of human activity. This may refer to a house, barn, garage, church, hotel, retail store, or similar structure.



Bulkhead - The structural panels just below display windows on storefronts. Bulkheads can be both supportive and decorative in design. Nineteenth century bulkheads are often of wood construction with rectangular raised panels. Twentieth century bulkheads may be of wood, brick, tile, or marble construction. Bulkheads are also referred to as kick plates.

Cantilevered - A projecting structure, such as a beam, that is supported at one end and carries a load at the other end or along its length. A member, such as a beam, that projects beyond a fulcrum and is supported by a balancing member or a downward force behind the fulcrum. A bracket or block supporting a balcony or cornice.



Chamfer - A beveled edge.

Character - The qualities and attributes of any structure, site, street or district.

Clapboards - Horizontal wooden boards, thinner at the top

APPENDIX A - DEFINITIONS (CONT.)

edge, which are overlapped to provide a weather-proof exterior wall surface.

Column - A supporting pillar. The parts of a column in classical architecture are the base, shaft, and capital.

Contemporary - Reflecting characteristics of the current period. Contemporary denotes characteristics which illustrate that a building, structure, or detail was constructed in the present or recent past rather than being imitative or reflective of a historic design.

Corbel - A shelf or ledge formed by projecting successive courses of masonry out from the face of the wall.

Cornice - The uppermost, projecting part of an entablature, or feature resembling it. Any projection ornament molding along the top of a wall, building, etc.

Crawl Space - The area between the ground and the first finished floor, usually 18-24 inches.

Exterior features - For the purpose of this document, exterior features should include the architectural style, general design and general arrangement of the exterior of a building or other structure, including the color, the kind and texture of the building material and the type and style of all windows, doors, light fixtures, signs, other appurtenant fixtures and other natural features such as trees and shrubbery.

Fabric - The physical materials of a building, structure, district, or city connoting an interweaving of component parts.

Façade - The face or front elevation of a building.

Fascia - A flat horizontal member of a building. A fascia sign is one attached flat against a building.

Fenestration - The arrangement of windows on a building;

openings in an external wall such as doors and windows.

Flashing - Thin metal sheets used to prevent moisture infiltration at joints of roof planes and between the roof and vertical surfaces.

Fluting - Shallow, concave grooves running vertically on the shaft of a column, pilaster, or other surface.

Foundation - The lowest exposed portion of the building wall, which supports the structure above.

Front Facade - The principal face or front elevation of a building.

Gable - The triangular section of a wall to carry a pitched roof.

Glazing - Fitting glass into windows and doors.

Knee Brace - An oversized bracket supporting a cantilevered or projecting element.

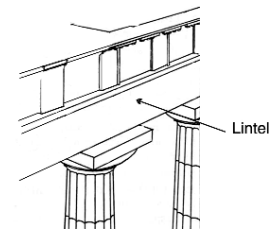
Lattice - An open work grill of interlacing wood strips used as screening.

Lintel - A horizontal structural member that supports a load over an opening.

Masonry - Exterior wall construction of brick, stone or adobe laid up in small units.

Massing - Composition of a building's volumes and surfaces that contribute to its appearance.

Mortar - A mixture of plaster, cement, or lime with a fine aggregate and water; used for pointing and bonding bricks or stones. Mortars for repointing should be softer (measured in compressive strength) than the masonry units and no harder than the historic mortar.



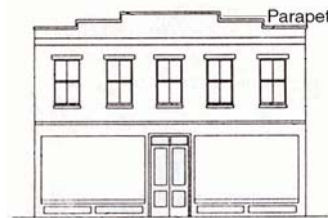
APPENDIX A - DEFINITIONS (CONT.)

Paneled Door – A door composed of solid panels (either raised or recessed) held within a framework of rails and stiles

Parapet – A low wall or protective railing often used along the edge of a roof.

Pediment – A triangular crowning element forming the gable of a roof; any similar triangular element used over windows, doors, etc.

Permastone – Façade material that handles like plaster with stone-like results. Can be cast into virtually any mold type reproducing building details. Finished pieces are a warm bisque white, but can also be buffed to a high luster. Accepts paints, is waterproof, weather-proof and scratch resistant.



Picket – A wooden strip forming part of a fence.

Pointing – The process of removing deteriorated mortar from the joints of a masonry wall and replacing it with new mortar.

Roof Terms

Dormer/Dormer Window – A window that projects from a roof.

Eaves – The edge of a roof that projects beyond the face of a wall.

Pitch – The degree of the slope of a roof.

Ridge – The top horizontal member of a roof where the sloping surfaces meet.

Gable Roof – A pitched roof with one downward slope on either side of a central, horizontal ridge. The following are some variations of gable roofs:

Cross-Gable – A secondary gable roof, which meets the primary roof at right angles.

Front-Gable – The gables face the sides of the lot, and the gable end faces the street.

Gambrel Roof – A ridge roof with two slopes on either side.

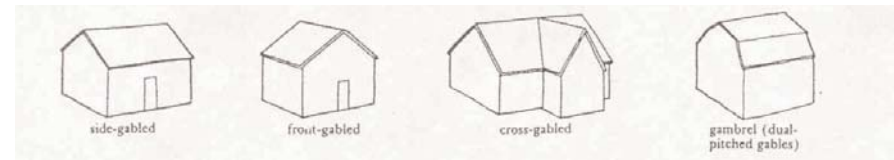
Shed Roof – A gently-pitched, almost flat roof with only one slope.

Side-Gable – The roof gable faces the street.

Hipped Roof – A roof with uniform slopes on all sides.

Mansard Roof – A roof with a double slope on all four sides, with the lower slope being almost vertical and the upper almost horizontal.

Setback – The distance between the street right-of-way line and the front line of a building or any projection thereof.



Sheating – An exterior covering of boards or other surfaces applied to the frame of the structure (see Siding)

Siding – The exterior wall covering or sheating of a structure.

Spindles – Slender, elaborately turned wood dowels or rods often used in screens and porch trim.

Stoop – A small porch, platform, or staircase leading to the entrance of a house or building.

Structure – A work made up of interdependent and interrelated parts in a definite pattern of organization. Constructed by man, it may be an engineering project large in

APPENDIX A - DEFINITIONS (CONT.)

scale, such as a bridge, wall, gate, or building, or small in scale, such as monuments or fountains.

Stucco - A type of exterior plaster applied as a two-or-three part coating directly onto masonry. Historic stucco consisted primarily of hydrated or slaked lime, water and sand with straw or animal hair as a binder. After 1900, most stucco was composed of Portland cement, mixed with some lime. Many of the contemporary stucco products on the market today are not compatible with historic stucco buildings.

Style - A type of architecture distinguished by special characteristics of structure and ornament and often related in time; also, a general quality of distinctive character.

Trim - The decorative framing of an opening and other features on a façade.

Turret - A small slender tower.

Veranda - A covered porch or balcony on a building's exterior.

Vernacular Buildings - Buildings designed and built without the aid of an architect or trained designer; buildings whose design is based on ethnic, social, or cultural traditions rather than on an architectural philosophy.

Visual Compatibility Criteria - Factors dealing with height, proportion, rhythms, materials and color, which the Historic Preservation Commission uses to determine whether new construction and renovation of existing buildings is visually compatible with the Historic District.

Wall Dormer - Dormer created by the upward extension of a wall and a breaking of the roofline.

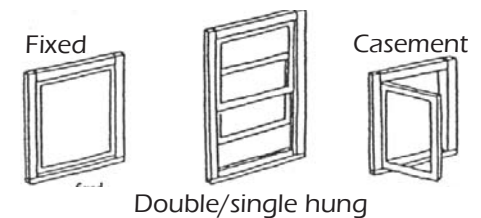
Weatherboard - Wood siding, consisting of overlapping

boards usually thicker at one edge than the other.

Window - A glazed opening in a wall that provides an interior space with natural light and ventilation.

Awning - Awning windows are top-hinged windows that swing out horizontally from the bottom.

Bay Window - A projecting window that forms an extension to the floor space of the internal room; usually extending to the ground level.



Casement Windows - A window with one or two sashes which are hinged at the sides and usually opens outward.

Double-Hung Window - A window with two sashes, one sliding vertically over the other.

Fanlight - A semi-circular window usually over a door with radiating muntins suggesting a fan.

Louvered - Louvered windows have several strips of glass that one tilted open to allow ventilation.

Mullion - The vertical bar between coupled windows or multiple windows.

Muntin - One of the thin strips of wood used for holding panes of glass within a window. Related terms; glazing bar, division bar, mullion.

Pane - A single piece of window glass. Double hung windows are often described according to the number of panes they have in each sash. For example, a six over six indicates that each sash has six panes.

Sash - The framework into which window panes are set.

APPENDIX A - DEFINITIONS (CONT.)

Transom – A horizontal opening (or bar) over a door or window.

Sill – The bottom crosspiece of a window frame.

APPENDIX B - SECRETARY OF THE INTERIOR'S STANDARDS

Code of Federal Regulations

Title 36 – Parks, Forests, and Public Property

Chapter 1 – National Park Service, Department of The Interior

Part 68 – The Secretary of The Interior's Standards For The Treatment of Historic Properties

§68.3 Standards.

One set of standards—preservation, rehabilitation, restoration, or reconstruction—will apply to a property undergoing treatment, depending upon the property's significance, existing physical condition, the extent of documentation available, and interpretive goals, when applicable. The Standards will be applied taking into consideration the economic and technical feasibility of each project.

(a) Preservation.

- (1) A property will be used as it was historically, or be given a new use that maximizes the retention of distinctive materials, features, spaces, and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.
- (2) The historic character of a property will be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
- (3) Each property will be recognized as a physical record of its time,

place, and use. Work needed to stabilize, consolidate, and conserve existing historic materials and features will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.

- (4) Changes to a property that have acquired historic significance in their own right will be retained and preserved.
- (5) Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
- (6) The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color, and texture.
- (7) Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
- (8) Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

(b) Rehabilitation.

- (1) A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.

APPENDIX B - SECRETARY OF THE INTERIOR'S STANDARDS (CONT.)

- (2) The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
 - (3) Each property will 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 elements from other historic properties, will not be undertaken.
 - (4) Changes to a property that have acquired historic significance in their own right will be retained and preserved.
 - (5) Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
 - (6) Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
 - (7) Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
 - (8) Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
 - (9) New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
 - (10) New additions and adjacent or related new construction will 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.
- (c) Restoration.
- (1) A property will be used as it was historically or be given a new use which reflects the property's restoration period.
 - (2) Materials and features from the restoration period will be retained and preserved. The removal of materials or alteration of features, spaces, and spatial relationships that characterize the period will not be undertaken.
 - (3) Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate and conserve materials and features from the restoration period will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.
 - (4) Materials, features, spaces, and finishes that characterize other historical periods will be documented prior to their alteration or

APPENDIX B - SECRETARY OF THE INTERIOR'S STANDARDS (CONT.)

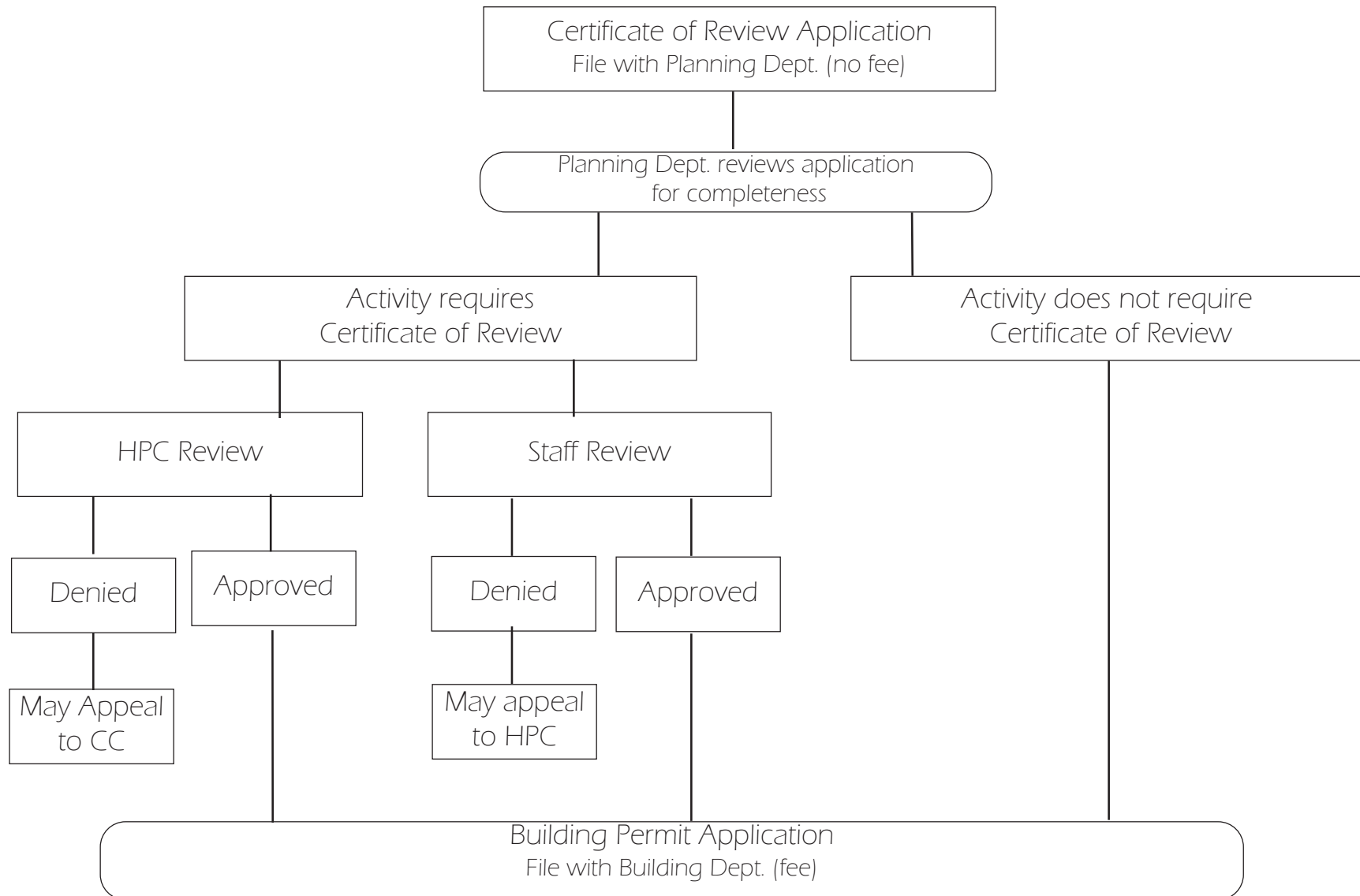
removal.

- (5) Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize the restoration period will be preserved.
- (6) Deteriorated features from the restoration period will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials.
- (7) Replacement of missing features from the restoration period will be substantiated by documentary and physical evidence. A false sense of history will not be created by adding conjectural features, features from other properties, or by combining features that never existed together historically.
- (8) Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
- (9) Archeological resources affected by a project will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
- (10) Designs that were never executed historically will not be constructed.

(d) Reconstruction.

- (1) Reconstruction will be used to depict vanished or non-surviving portions of a property when documentary and physical evidence is available to permit accurate reconstruction with minimal conjecture, and such reconstruction is essential to the public understanding of the property.
- (2) Reconstruction of a landscape, building, structure, or object in its historic location will be preceded by a thorough archeological investigation to identify and evaluate those features and artifacts which are essential to an accurate reconstruction. If such resources must be disturbed, mitigation measures will be undertaken.
- (3) Reconstruction will include measures to preserve any remaining historic materials, features, and spatial relationships.
- (4) Reconstruction will be based on the accurate duplication of historic features and elements substantiated by documentary or physical evidence rather than on conjectural designs or the availability of different features from other historic properties. A reconstructed property will re-create the appearance of the non-surviving historic property in materials, design, color, and texture.
- (5) A reconstruction will be clearly identified as a contemporary re-creation.
- (6) Designs that were never executed historically will not be constructed.

APPENDIX C. APPLICATION PROCESSING



APPENDIX D. ACTIVITY/DEVELOPMENT REVIEW

ACTIVITY	CERTIF. OF REVIEW.	HPC REVIEW	ADMIN. REVIEW	ACTIVITY	CERTIF. OF REVIEW.	HPC REVIEW	ADMIN. REVIEW
New Construction				Paint - new or change			
New principal structure				Patio/slab			
Accessory building				Pool screen enclosure			
Signs				Pool/spa			
Site clearing				Porch supports or ornamentation			
Additions/Modifications				Repairs - Major			
AC unit				Roof - change in slope, materials, features			
Accessory building - modifications				Satellite dish, antennas			
Architectural Features - change or removal				Shutters			
Awnings				Signs			
Carport/porch enclosure				Signs at Hist. landmarks			
Dormers				Skylights - addition			
Door changes				Solar collector			
Driveway				Wall/fence			
Exterior Lighting				Window replacement			
Fire Escape				Replace with same			
Foundation Enclosure				Door replacement			
Hardware (no building permit required)				Building Materials			
Light fixtures (exterior)				Landscaping (no permit required)			
Materials - change							

APPENDIX D. ACTIVITY/DEVELOPMENT REVIEW (CONT.)

ACTIVITY	CERTIF. OF REVIEW.	HPC REVIEW	ADMIN. REVIEW
Paint			
Roof materials and color			
Porch supports or ornamentation			
Replace/repair porch supports			
Sign			
Window replacement			
Relocation*			
Restoration			
Demolition (partial or total)*			
Variance*			

* Activities that require property posting

APPENDIX E. COLLEGE QUARTER HISTORIC DISTRICT PROPERTIES

STREET ADDRESS	ARCHITECTURAL STYLE	YEAR BUILT	CONTRIBUTING	PROPERTY NOTES
701 Antonette Avenue	Craftsman Bungalow	c. 1920	YES	S. L. Yon House, alterations, recorded as 400 Holt Av.
736 Antonette Avenue	Craftsman Bungalow	c. 1925, 1983	YES	P. G. Wendland House, porch enclosure, alterations, recorded as 346 Holt Avenue
739 Antonette Avenue	Mission Revival	c. 1925	YES	William Houston House, Rear additions, 2001 garage & guesthouse
751 Antonette Avenue	Mission Revival	c. 1924	YES	S. W. Cason House, Recorded as 747-749, minor alterations, duplex
754 Antonette Avenue	Craftsman Bungalow	c. 1925	YES	G. H. Doan House, addition
757 Antonette Avenue	Bungalow	1946	YES	Recorded as 769, duplex
762 Antonette Avenue	Craftsman Bungalow	1926	YES D	Baldwin Palmer House, side addition
764 Antonette Avenue	Minimal Traditional	1947	YES	Alterations
767 Antonette Avenue	Craftsman Bungalow	c. 1920, 1933	YES	Partial porch enclosure
781 Antonette Avenue	Craftsman Bungalow	1926	YES D	J. E. Blackburn House, Alterations
782 Antonette Avenue	Bungalow	c. 1925	YES	D. N. Barbour House, Recorded as 786
787 Antonette Avenue	Bungalow	c. 1925	YES	Robert Poole House, porch enclosure, front deck
796 Antonette Avenue	Craftsman Bungalow	c. 1925	YES	Porch enclosure
814 Antonette Avenue	Mission Revival	c. 1925	YES	Carl Williams House, porch enclosure
817 Antonette Avenue		1990	NO	
818 Antonette Avenue	Craftsman Bungalow	c. 1920	YES	Eliza Swasey House
828 Antonette Avenue		c. 1920	NO	Luther A. Leach House, Altered facade, materials, addition
829 Antonette Avenue	Craftsman Bungalow	c. 1925	YES	
834 Antonette Avenue	Craftsman Bungalow	c. 1925	YES	Annie B. Johnson House

APPENDIX E. COLLEGE QUARTER HISTORIC DISTRICT PROPERTIES (CONT.)

STREET ADDRESS	ARCHITECTURAL STYLE	YEAR BUILT	CONTRIBUTING	PROPERTY NOTES
835 Antonette Avenue	Craftsman Bungalow	c. 1925	YES	Porch enclosure, alterations
847 Antonette Avenue	Colonial Revival	1941	YES	Built as duplex, used as single-family
695 French Avenue	Prairie, Four-Square	c. 1925	YES D	Porch enclosure
719 French Avenue	Mission Revival	c. 1925	YES	L. A. Detwiler House
731 French Avenue	Craftsman Bungalow	c. 1925	YES	G. C. Dieterly House (contractor), Enclosed porch
745 French Avenue		2002	NO	Site of former P. E. Davis House
757 French Avenue	Colonial Revival	c. 1925	YES	Huida H. Forbes House, alterations
767 French Avenue	Minimal Traditional	1942	YES	Alterations
777 French Avenue		1935	NO	Major remodeling with contemporary style
320 Holt Avenue	Craftsman Bungalow	c. 1925, 1930	YES	C. Hasslinger House
330 Holt Avenue	Craftsman Bungalow	c. 1925	YES	F. J. Lindergreen House
363 Holt Avenue	Mediterranean Revival	1940	YES	Porch enclosure alterations, double flat
367 Holt Avenue	Vernacular	1940	YES	Alterations, double flat
375 Holt Avenue	Minimal Traditional	1943	YES	Porch enclosure
393 Holt Avenue	Frame Vernacular	1941	YES	Alterations, duplex
404 Holt Avenue	Craftsman Bungalow	c. 1920	YES	Rev. Francis Yarnell House, porch enclosure alterations
408 Holt Avenue	Masonry Vernacular	1942	YES	Alterations, triplex
411 Holt Avenue	Minimal Traditional	1940	YES	Alterations
422 Holt Avenue	Craftsman Bungalow	c. 1925	YES	Irvin Pribble House
425 Holt Avenue	Minimal Traditional	1953	YES	Alterations
430 Holt Avenue	Craftsman Bungalow	c. 1925	YES	B. H. Malin House
435 Holt Avenue	Craftsman Bungalow	1937	YES	

APPENDIX E. COLLEGE QUARTER HISTORIC DISTRICT PROPERTIES (CONT.)

STREET ADDRESS	ARCHITECTURAL STYLE	YEAR BUILT	CONTRIBUTING	PROPERTY NOTES
440 Holt Avenue		1957	NO	Duplex
450 Holt Avenue	Minimal Traditional	1946	YES	Significant alterations
451 Holt Avenue	Minimal Traditional	1951	YES	Minor alterations
468 Holt Avenue		2003	NO	Duplex
470 Holt Avenue		2003	NO	Duplex
471 Holt Avenue	Minimal Traditional	1943	YES	Alterations
472 Holt Avenue	Minimal Traditional	1953	YES	Triplex
479 Holt Avenue	Minimal Traditional	1940	YES	Alterations
483 Holt Avenue	Minimal Traditional	1940	YES	Duplex
520 Holt Avenue	Masonry Vernacular	1948	NO	Duplex
530 Holt Avenue			NO	Vacant
546 Holt Avenue	Craftsman Bungalow	c. 1925	YES D	H. L. Patty House, recorded as 544
550 Holt Avenue		1968	NO	Duplex
451 Huntington Avenue		1958	NO	
453 Huntington Avenue	Minimal Traditional	1943	YES	
455 Huntington Avenue	Minimal Traditional	1948, 1937	YES	Duplex + Modern style single-family house
461 Huntington Avenue	Minimal Traditional	1941	YES	Alterations
475 Huntington Avenue		1970	NO	
555 Huntington Avenue		1987	NO	
565 Huntington Avenue		1987	NO	
575 Huntington Avenue		1987	NO	
585 Huntington Avenue		1987	NO	
595 Huntington Avenue		1987	NO	

APPENDIX E. COLLEGE QUARTER HISTORIC DISTRICT PROPERTIES (CONT.)

STREET ADDRESS	ARCHITECTURAL STYLE	YEAR BUILT	CONTRIBUTING	PROPERTY NOTES
597 Huntington Avenue	Minimal Traditional	1947, 1947	YES	Min. Trad. style duplex and modern style single-family house
905 Lakeview Drive	Mediterranean Revival	c. 1925	YES	J. A. Treat House
937 Lakeview Drive	Mediterranean Revival	c. 1925	YES	J. A. Treat House, Alterations, 2nd floor addition
945 Lakeview Drive	Italian Renaissance Revival	1937	YES	
965 Lakeview Drive	Colonial Revival	1936, 1947	YES	Alterations
1005 Lakeview Drive	Colonial Revival**	1940	YES	Alterations ** notes original style
1022 Lakeview Drive			YES	College Place lakeside
1023 Lakeview Drive	Craftsman Bungalow**	1925	YES	H. R. Wainwright House, Facade alterations could be removable, ** notes original style
1035 Lakeview Drive	Craftsman Bungalow	1926, 1933	YES	J. H. Verigan House
723 Maryland Avenue	Minimal Traditional	1948	YES	
726 Maryland Avenue	Craftsman, Eclectic	1938	YES	Unique rounded siding is evocative of log cabins
734 Maryland Avenue	Craftsman Bungalow	1926	YES D	
735 Maryland Avenue		1987	NO	Duplex
737 Maryland Avenue		1987	NO	Duplex (site of Mrs. Harlan Beach House)
747 Maryland Avenue	Minimal Traditional	1948	YES	Porch enclosure
757 Maryland Avenue	Craftsman Bungalow	1927	YES	Porch Enclosure
762 Maryland Avenue		1966	NO	Duplex
772 Maryland Avenue	Minimal Traditional	1948 D	YES	Alterations
774 Maryland Avenue	Frame Vernacular	c. 1925	YES	Alterations
777 Maryland Avenue		1966	NO	Duplex

APPENDIX E. COLLEGE QUARTER HISTORIC DISTRICT PROPERTIES (CONT.)

STREET ADDRESS	ARCHITECTURAL STYLE	YEAR BUILT	CONTRIBUTING	PROPERTY NOTES
778/780 Maryland AV		1999	NO	Duplex
784 Maryland Avenue		1973	NO	Duplex
785 Maryland Avenue		1986	NO	Duplex (site of E. I. Benson House)
787 Maryland Avenue		1986	NO	Duplex
789 Maryland Avenue		1988	NO	Duplex
791 Maryland Avenue		1987	NO	Duplex
803 Maryland Avenue		1989	NO	Duplex
805 Maryland Avenue		1989	NO	Duplex
701 McIntyre Avenue	Minimal Traditional	1951	YES	Triplex
735 McIntyre Avenue	Colonial Revival	1941	YES	Cape Cod type, Alterations, additions
746 McIntyre Avenue	Minimal Traditional	1950	YES	Alterations
747 McIntyre Avenue	Minimal Traditional	1950	YES	Alterations, materials
748 McIntyre Avenue	Minimal Traditional	1948	YES	Altered, 2nd floor addition
756 McIntyre Avenue		1990	NO	Duplex
758 McIntyre Avenue		1990	NO	Duplex
767 McIntyre Avenue	Minimal Traditional	1941	YES	Porch enclosure
775 McIntyre Avenue		1987	NO	Duplex
776 McIntyre Avenue		1996	NO	Duplex
778 McIntyre Avenue		1996	NO	Duplex
782 McIntyre Avenue		1988	NO	Duplex
785 McIntyre Avenue		1987	NO	Duplex

APPENDIX E. COLLEGE QUARTER HISTORIC DISTRICT PROPERTIES (CONT.)

STREET ADDRESS	ARCHITECTURAL STYLE	YEAR BUILT	CONTRIBUTING	PROPERTY NOTES
786 McIntyre Avenue		1988	NO	Duplex
792 McIntyre Avenue		1988	NO	Duplex
795 McIntyre Avenue		1986	NO	Duplex
796 McIntyre Avenue		1988	NO	Duplex
800 McIntyre Avenue	Minimal Traditional	1948	YES	Altered, 2nd floor addition
805 McIntyre Avenue		1986	NO	Duplex
808 McIntyre Avenue		1990	NO	Duplex
815 McIntyre Avenue		1987	NO	
605 Minnesota Avenue		1990	NO	Triplex
605 Minnesota Avenue		1990	NO	Triplex
738 S. Pennsylvania AV	Bungalow	c. 1925	YES	Alterations
741 S. Pennsylvania AV		1955	YES.	
750 S. Pennsylvania AV	Minimal Traditional	1943	YES	
766 S. Pennsylvania AV		1989	NO	Duplex
768 S. Pennsylvania AV		1989	NO	Duplex
774 S. Pennsylvania AV		1989	NO	Duplex
776 S. Pennsylvania AV		1989	NO	Duplex
778 S. Pennsylvania AV	Craftsman Bungalow	1935	YES	A. A. Wessona House, alterations
779 S. Pennsylvania AV			NO	Vacant
782 S. Pennsylvania AV		1988	NO	Duplex
784 S. Pennsylvania AV		1988	NO	Duplex
786 S. Pennsylvania AV		1988	NO	Duplex
788 S. Pennsylvania AV		1988	NO	Duplex

APPENDIX E. COLLEGE QUARTER HISTORIC DISTRICT PROPERTIES (CONT.)

STREET ADDRESS	ARCHITECTURAL STYLE	YEAR BUILT	CONTRIBUTING	PROPERTY NOTES
789 S. Pennsylvania AV		1947	NO	Altered, porch addition, materials
843 S. Pennsylvania AV	Craftsman Bungalow	c. 1925	YES	Porch alterations
853 S. Pennsylvania AV	Craftsman Bungalow	1924	YES	F. B. Mehler House
855 S. Pennsylvania AV	Craftsman Bungalow	1924	YES	
865 S. Pennsylvania AV	Craftsman Bungalow	c. 1925	YES	
867 S. Pennsylvania AV	Frame Vernacular	1918	YES	Unique roofline and eyebrow over bay window
937 S. Pennsylvania AV		1965	NO	Duplex
941 S. Pennsylvania AV		1990	NO	Triplex
318 Vitoria Avenue	Mission Revival	1922	YES	Dr. Alfred Kent House
325 Vitoria Avenue	Colonial RevivalCape Cod type	1933	YES	Dr. Lucius Clark House,, designed by James Gamble Rogers II, National Register Eligible
326 Vitoria Avenue	Mission Revival**	c. 1925	YES	D. A. Woodard House, alterations 2nd floor addition **notes original style
333 Vitoria Avenue		c. 1925	NO	Major alterations and additions
338 Vitoria Avenue	Bungalow (Tudor)	c. 1925	YES	Albra Whitmore House
346 Vitoria Avenue	Mediterranean Revival **	c. 1925	YES	Walger Johnston House, 2nd floor addition alterations **notes original style
357 Vitoria Avenue	Craftsman bungalow	c. 1925	YES	W. C. Winslow House, alterations Tudor influence
358 Vitoria Avenue	Mission Revival**	c. 1925, 1941	YES	F. D. Merrill House, 2nd floor addition, alterations ** notes original style
367 Vitoria Avenue		1990	NO	
368 Vitoria Avenue	Craftsman Bungalow	1930	YES	Porch enclosure
378 Vitoria Avenue	Bungalow (Colonial)	c. 1925, 1948	YES	R. C. Baker House
391 Vitoria Avenue	Craftsman Bungalow**	c. 1925	YES	Altered, 2nd floor addition **notes original style

APPENDIX E. COLLEGE QUARTER HISTORIC DISTRICT PROPERTIES (CONT.)

Table Notes:

- 1) Construction dates are based upon Orange County Property Appraiser's Office data. The abbreviation "c." denotes an approximate construction date.
- 2) Contributing properties, with few exceptions, are based upon the age of the structure and no value judgment is made in this document as to the degree to which they contribute to the historic character of the College Quarter. Properties less than approximately fifty years of age and vacant sites typically do not contribute to the historic character of the district.
- 3) "D" denotes an individually designated property on the Winter Park Register of Historic Places.
- 4) Minor alterations are not generally noted.
- 5) **Denotes the original architectural style when exterior alterations have been made that may change or obscure original architectural characteristics.
- 6) "Recorded as" refers to information recorded on the Florida Master Site File records.

APPENDIX F - CODE ENFORCEMENT CHECKLIST

NOTE: Checklist to be filled by Code Enforcement staff when inspecting properties within historic districts (see Section V)	YES	NO
EXTERIOR OF PROPERTY		
Property Maintenance		
Accumulation of litter, garbage or discarded items		
Grading/Drainage		
Areas of erosion		
Low areas allowing accumulation of stagnant water		
Discharging stormwater directly on public sidewalks, streets or neighboring property		
Walkways and Driveways		
Significant cracks on the pavement that may cause accidents		
Broken areas		
Uneven slabs creating possible trip hazard		
Accessory Structures: (fences, detached garages, sheds, garden walls)		
Structurally sound		
Peeling or flaking paint		
Rusting surfaces		
Missing or unsecured components		
Weeds		
Weeds or tall grass growth greater than twelve (12) inches in height		

APPENDIX F - CHECKLIST (CONT.)

EXTERIOR OF STRUCTURE	YES	NO
Street Numbers		
Visible from street and at least 3" in height		
Exterior Appearance		
Peeling or flaking paint		
Exterior finishes with holes/breaks		
Deterioration		
Missing or unsecured components		
Foundation Walls		
Cracks/breaks		
Tuckpointing		
Windows and Doors		
Glass with cracks and breaks		
Trim with deterioration		
Peeling and flaking paint		
Roofs		
Loose shingles		
Worn, missing or unsecured roofing materials		
Flashing		
Fascia & soffits		

APPENDIX F - CHECKLIST (CONT.)

EXTERIOR OF STRUCTURE (CONT.)	YES	NO
Drainage		
Gutters and downspouts with disconnected, unsecured and missing sections		
Guttering with an accumulation of leaves		
Chimneys		
Tuckpointing		
Plumb		
Porches/Decks		
Handrails and guardrails		
Stairways		
Flooring		
Structural members		

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3. A Field Guide to American Houses. Virginia & Lee McAlester.
4. City of Winter Park Historical and Architectural Survey, Florida Preservation Services. 1986 (FMSF Survey #1345)
5. Architectural Survey and National Register Evaluation. GAI Consultants. May 2001.)

V. REHABILITATION AND MAINTENANCE OF EXISTING BUILDINGS

A. Introduction

The key to a successful rehabilitation is maintaining the characteristic details and historic fabric of a building. However, a successful rehabilitation may also involve repair or replacement of original building details or the introduction of new elements that can relate properly to the original components of the building and the neighborhood. This section recommends sensible rehabilitation treatments by describing the typical elements of each style found in the district, and how these elements contribute to the character of not only the building but also the neighborhood.

The emphasis of this section is on rehabilitation, which is a compromise between remodeling, which has no sensitivity to the historic features of a building, and restoration, which is a more accurate but costly approach to repair, replacement, and maintenance. Buildings should not be made to look older or newer than they really are by using details from another style or period. This would alter both the building and the streetscape.

B. Original Building Features & Detail

The distinguishing original characteristics of an existing building, structure or site should be preserved. If replacement is necessary, the replacement feature should match the original feature in composition, color, texture, and other visual qualities. The application of non-traditional materials such as aluminum siding, vinyl siding, and metal frame windows obscures the original character of the building and impacts the historic fabric of the neighborhood.

Repair or replacement of missing architectural features should be based on accurate duplications of original features, substantiated by historic, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements as seen on other buildings or structures in the area.



Replacement column not consistent with building style

When rehabilitating a building, an effort should be made to uncover previously encased or hidden finishes and details such as siding, stone, ornamental plaster or brick, and decorative structural elements such as pylons, beams and brackets. The encasing of original elements may in many cases lead to deterioration, and may detract from the building's overall harmony within the neighborhood.



Preserve Architectural Details



When uncovering original building details, technical assistance from the HPC should be sought for proper preservation procedures. Sandblasting or other harsh methods should not be used to remove original materials (see Section VIII, Ordinary Maintenance).

V. REHABILITATION AND MAINTENANCE (CONT.)

C. Doors and Entrances

Doors, door details, frames, lintels, fan lights, sidelights, pediments and transoms, in good condition or repairable that are in character with the style and period of the building should be retained. If doors or door details on principal facades are found to be unrepairable, they should be replaced with new doors and door details in character with the original structure in material, size and configuration.

Replacement doors should preserve the original opening mechanism, which in most cases is side hinged. Sliding doors should not be used to replace original side hinged doors.

Doors should not be relocated, enlarged, reduced or introduced, unless the change is appropriate to the style and period of the building,

Doors with modern designs, including flush or sliding glass doors, should not be allowed.

Ornamental iron, grills, or bars on windows, appropriate only for Mediterranean Revival or Mission style buildings, should be constructed of steel, wrought iron or similar material, and should be painted with a gloss paint of dark color.

Garage doors that are in good condition or repairable and are in character with the style and period of the building should be



Grills on windows -
Mediterranean

retained. Garage doors should be repaired so that they match the existing materials, size and configuration.

If replacement is necessary, the replacement garage door should be the same size as the one being replaced unless an original garage door is narrower than eight (8) feet. Then, a new door may span the original width of the garage door opening.

D. Windows

All of the architectural styles seen in the district normally use wood sash windows. However, based on the architectural surveys recently conducted, it was observed that some of the windows have been replaced with metal windows, usually maintaining the sash layout. In the future, additions and remodels should preserve the original window style and materials.

Windows, frames, glass, muntins, mullions, sills, lintels and pediments in good condition or repairable and in character with the style and period of the building should be retained. If windows or window details on principal facades are found to be unrepairable, they should be replaced with new windows matching the original in material, size, and muntin and mullion proportion and configuration.

Replacement windows should preserve the original opening mechanism, which in most cases is single or double-hung (see window characteristics by style in Section IV)

When replacing existing windows that are inappropriate to the style and period of the building, they should be replaced with new

V. REHABILITATION AND MAINTENANCE (CONT.)

windows that are appropriate to the style and period of the building.

All **replacement windows** should have mullion profiles consistent with the style of the structure. If single hung or double hung windows are placed in groupings, a four to six-inch trim piece should separate the windows.

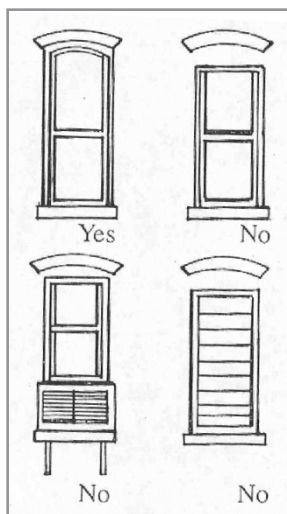
Windows and doors should be glazed in clear glass with no more than ten (10) percent daylight reduction. The use of reflective glass and reflective film is prohibited on all buildings.

Stained glass and art glass installations may be used only in Prairie style buildings in a manner consistent with the style (see Section IV).

The use of etched glass is not consistent with any of the architectural styles present in the district. Therefore, it may only be used if not visible from the public right-of-way.

Replacement windows should preserve the opening mechanism originally used (single or double hung, casement, etc.).

Shutters in good condition or repairable and in character with the style and period of the building should be retained. Missing shutters should be replaced with wood shutters to match the existing. All replacement shutters should be similar to the original in size, configuration and style, should fit the window openings



and should not overlap each other on the surface of the wall.

New operable wood shutters and canvas awnings are permitted accessories, as long as they are sized to match the corresponding window openings and their shapes, material, proportions, design, color, lettering and hardware are in character with the style of the building.

- No backlit, or interior lit vinyl awnings should be allowed.



Appropriate Replacement Windows for Bungalows



Not appropriate

V. REHABILITATION AND MAINTENANCE (CONT.)

- Awnings may be used if they are made of canvas, and shall complement the style of the structure in terms of shape, proportion and color. No metal or vinyl awnings shall be allowed.

E. Materials/Exterior Fabric

The most common materials used in buildings are asbestos siding, wood siding, stucco, block, and brick for facades; asphalt shingles and clay tile for roofs; wood for windows and doors; and brick or block for chimneys. In later years, some of these materials have been replaced with modern materials such as vinyl and aluminum, and some brick buildings have been coated with stucco.

Alterations should use the wall finish most acceptable for the architectural style (see Section IV). The following materials are generally acceptable for principal and accessory structures within the historic districts:

- Wood clapboard, wood shingle, wood drop siding, and horizontal wood board and batten siding.
- Brick, stucco and stone or cast stone are appropriate for some styles (Prairie, Mission, Mediterranean Revival, Minimal Traditional).
- Imitation materials such as Wolverine Premium vinyl siding, Hardie Plank, and similar materials should only be used in new construction.

Resurfacing existing historic landmarks or contributing buildings

with a new material that is inconsistent with the style of the building or was unavailable when the building was constructed, such as artificial stone, brick veneer, asbestos or asphalt shingles, rustic shakes, and vinyl or aluminum siding, should not be allowed. In cases where artificial siding is currently in place, its removal is not necessary. An owner may retain the material or remove it, however, if the material is removed, it should be replaced with historically appropriate materials.

The use of lattice should be limited to small areas not to exceed 18 square feet, and the lattice shall be contained within a frame or volume (see examples below). Lattice panels should not be used



Inappropriate



Appropriate

as walls or fences.

1. Wood Facades

Horizontal **wood siding** is a common exterior finish found in historic districts. In the case of the College Quarter Historic District, wood siding is used in the Craftsman Bungalow, Minimal Traditional and Frame Vernacular homes. Important characteristics of wood siding that should be considered in its

V. REHABILITATION AND MAINTENANCE (CONT.)

repair or replacement are board size, width of exposure, length, and trim detail such as corner boards.

- **Existing** wood siding, trim and details in good condition or repairable should be retained. Deteriorated wood should be replaced with wood to match the existing wood in size, shape and texture. No aluminum, vinyl or other man-made type siding materials should be used to replace or cover wood siding, trim or details.
- Board width, length and exposure should be preserved.
- Board trim at corners and around openings should not exceed six (6) inches except at the front door surround which may be any size or configuration, consistent with the style of the building.
- Wood posts, where adequate to a style, should be no less than 5" X 5" and chamfered at the corners.
- Detailing of the wood, such as beveling or beading should not be removed.
- Vertical Board and batten siding should be discouraged.

2. Masonry Facades

Masonry exterior finishes and detailing such as brick, tile, stucco, coquina, and concrete block can be found in the Prairie, Mission and Mediterranean Revival style homes. Masonry features, such as brick cornices or terra cotta detailing, surface treatments, modeling, tooling, bonding patterns, joint size and color, are important to the historic character of these buildings.

- **Existing** masonry features that are important to defining the overall historical character of the building, such as walls, brackets, railings, cornices, window architraves, door

pediments, steps, and columns; as well as joint and unit size, tooling, and bonding patterns, coatings and color should be retained if they are in good condition or repairable. **Repair or replacement** should be made with materials duplicating the existing masonry in color, composition and texture.

- No aluminum, vinyl or other man-made type siding materials should be used to replace or cover masonry, trim or details.
- Mortar joints should be repointed only where there are obvious signs of deterioration such as disintegrating mortar, cracks in the mortar joints, loose bricks, damp walls or damaged plaster work. Repointing should duplicate the existing mortar joints in size, composition, texture, color and structural strength.
- Where brick and other masonry finishes were unpainted, they should generally remain unpainted. Painting hides detailing and alters the distinguishing original qualities of a building. Under some circumstances, particularly where the brick quality is poor or abrasive cleaning methods have been used, painting brick may be appropriate as a protective measure.

3. Existing Aluminum or Vinyl Siding or Other Simulated Wall Cladding

Any and all additions to structures that have previously been re-sided with aluminum or vinyl siding or other simulated cladding should be rehabilitated with materials to match the existing historic structure in size, shape, color, orientation and texture.

V. REHABILITATION AND MAINTENANCE (CONT.)

4. Facades with a Combination of Materials

Any and all additions to structures with a combination of cladding materials should be sided using one or more of the existing cladding materials in a manner that is in character with the style and period of the structure.

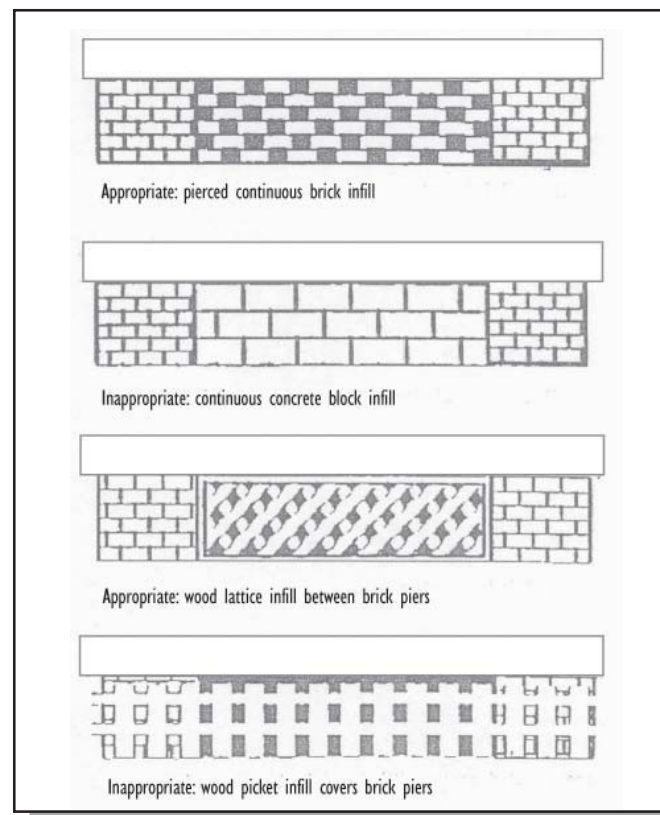
F. Foundations

Property owners need to be careful when selecting materials to cover the crawlspace. The materials used need to be consistent with the original materials used, which included wood lattice, open brickwork, and iron grates. Materials not recommended include concrete, plywood, aluminum grates, as these materials detract from the overall appearance of the building.

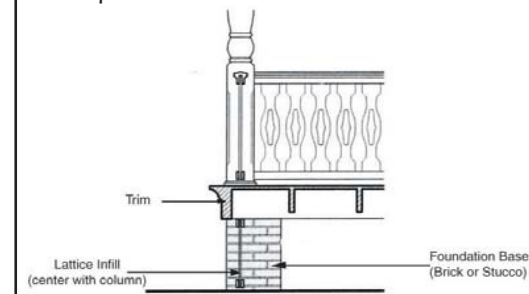
Landscaping should be used to conceal the foundation as much as possible.



Appropriate crawlspace cover



Crawlspace Detail



V. REHABILITATION AND MAINTENANCE (CONT.)

G. Roof Forms and Materials

Roofs are mostly gable and hip, and combine multiple roof lines. The roof pitches are varied, depending on the style of the structure. Shingle and clay tile roofs are common within the historic district, but metal roofs are also found.

- The original roof shape and material of the principal and accessory buildings should be retained if it is in good condition or repairable.
- Deteriorated roofing material should be replaced with new material that is consistent with the style of the structure, and should be similar to the existing or original roof in composition, size, shape, color and texture, except in the case of asbestos shingles, which may be replaced with new materials, such as fiberglass shingles, cement fiber tiles or shingles, or clay tiles that are similar to the original roofing.
- Architectural features that give the roof its character, such as dormers, cornices, towers, decorative brackets, eaves, chimneys, parapets, and exposed rafter ends should be retained or replicated.
- Principal building roof shapes and materials should be consistent with the style of the structure.
- Replacement gutters should not cover any original architectural elements of the building. They should be made of galvanized steel, copper or painted aluminum, consistent with the style of the original building.



Roof shape not consistent with district



Colonial Revival style dormer



Craftsman Bungalow style dormers



V. REHABILITATION AND MAINTENANCE (CONT.)

H. Porches

Most houses in the College Quarter district have front porches. Originally, porches were intended for protection from the elements, as a focal point for the entrance to the home, and also as a cool, ventilated and visually open space. Over the years, these porches have been modified to add to the living space, or simply to add screens. Porches are a key feature, not only architecturally but also for neighborhood safety. Therefore, porches should be preserved, restored, and they should be encouraged in new construction.

Porches and porch features that are in good condition or repairable and are in character with the style and period of the building should be retained. The repairs should match the existing porch in materials, size and configuration.

Replacement of existing porches or porch elements, such as balusters and columns, should be compatible with the style and period of the building.



Porch supports not consistent with style

Porches visible from the right-of-way should not be enclosed with solid materials such as glass, wood, aluminum, vinyl, fiberglass or masonry. Porches not visible from the right-of-way may be screened. The screening materials should be installed so as not to conceal or damage historical architectural elements. The framing members for screening should have a design and scale that is in character with the style and period of the building.

No decks should be added to the front of existing homes. Decks are not consistent with the predominant site design and building styles present in the district.



Porches should not be enclosed

I. Porte-cocheres/Detached Garages

Porte-cocheres are the visual reminders of the impact of the carriage and the automobile on the design of the home. They are an important historic feature that should be preserved. They should not be converted into garages or enclosed for any other use.

Detached garages, often with a garage apartment, are very common in the College Quarter Historic District. The structures are

V. REHABILITATION AND MAINTENANCE (CONT.)

small and typically placed in a corner of the rear yard, at or near the property lines. They should be preserved.



Porte-cocheres should be preserved

J. Modern Equipment

The introduction of modern equipment, such as air conditioners, conventional antennas, satellite dishes, skylights, fire escapes, security bars, solar collectors, and hurricane shutters, should be done carefully not to detract from the character of the historic district. These elements and their mounting devices should not be placed where they could be visible from the street, and should be installed as unobtrusive as possible.

If central air-conditioning is not economically or architecturally feasible, installation of a window or wall unit is acceptable as long as the unit is not installed on the street facades. Central A/C compressors should be located as



Not allowed on front facade.



far as possible from the street and screened from public view.

Fire Stairs, where required by code, should be designed to be as unobtrusive as possible. It is recommended that these should not be visible from the street when possible. If this is not possible, they should be designed of materials similar to those used on the original building exterior and in harmony with the historic fabric of the building.

Universal access ramps, where required, are to be constructed according to code. However, they should be designed to be as unobtrusive as possible. It is recommended that these should not be visible from the street. If this is not possible, they should be designed of materials similar to those used on the original building exterior and in harmony with the historic fabric of the building.

K. Building Colors

Paint color selection for buildings within the College Quarter Historic District should be appropriate to the predominant architecture of the structure and the district.

- The colors for historic landmarks and contributing structures should be selected from the colors endorsed by the National Trust for Historic Preservation, which are included in the American Tradition® Paints sample book (developed by Valspar Corporation), which is filed in the Planning Department. At least two colors should be selected, one for the body of the building and one or more for the accents and trims.
- Paint colors for non-contributing buildings should not be

V. REHABILITATION AND MAINTENANCE (CONT.)

restricted with the exception of intense bright and arresting colors such as fluorescent green, orange, yellow and similar shades. The number of colors for the exterior should be in keeping with the original style and with other buildings within the historic district. Refer to the Architectural Styles Section for paint color recommendations based on style.

- Brick, stone, or other materials intended to be naturally unpainted should remain unpainted, unless the material has been painted before.
- Wood stained surfaces should continue to be stained and not painted. Other wood surfaces should be treated and/or painted.
- Paint should not be removed from materials that were originally painted.
- Tile roofs may be painted, however, the color selected should be similar to the natural color of the original roofing material of the building.
- The following are the recommended colors by style:

1. Craftsman Bungalow:

Houses with different siding materials often received two different paint colors. These houses usually have natural colors such as earth-browns, moss greens, sand yellows, and terra cotta reds.

The body of the house



Appropriate Colors for a Bungalow Style

is often unpainted with stained shingles in brown or red. These colors were less saturated and earthier than Victorian-era colors.

While trim colors were used to bring out architectural details, they were chosen to complement the overall color scheme rather than to emphasize specific architectural elements. Trim colors were often white, light yellow, gray and light green. Doors were left unpainted and were varnished.

Window colors are normally different than the main body and the trim.

2. Mediterranean Revival:

Building colors range in the pastel family from light pinks and oranges to deep browns and terra-cottas.

3. Mission:

Colors range in the pastel family from light whites, creams and yellows to grays and light pastel colors.

4. Colonial Revival:

Usually white, pale yellow, tan, or pale stone gray in the body of the building.

Trim color is usually white-yellowish, or off-white, not our modern stark white.

Shutters are dark green or black.

V. REHABILITATION AND MAINTENANCE (CONT.)

Doors were usually left unpainted, or were varnished or grained. Sometimes olive green was used for the main door.

5. Prairie:

Colors are natural browns and tans. Brown was often used for trims, and dark green for sashes

6. Minimal Traditional:

Subdued colors are most common. Usually two colors are used for main body and another for trim/details.

7. Frame Vernacular:

Colors range from light whites, yellows and grays to light pastel colors.

L. Preservation of Significant Interiors

These guidelines apply to the exterior portion of the buildings. The City does not intend to regulate the rehabilitation or renovation of interior plans.

Applicants should be aware that, even though the City does not have guidelines for modifications to the interior of the structures, the preservation of the interior space is as significant as the exterior. The interior space expresses the way of life of a period in history or of an individual. Modifications to adapt a building to function in the present are necessary and, if compatible, are a part of the building's evolution. Whenever an applicant is using federal tax credits, federal or state grants, loans or tax incentives for building

rehabilitation or renovations there are State requirements that will need to be followed (see Secretary of the Interior's Standards for Rehabilitating Historic Buildings). The Standards recommend selection of a compatible use, which requires minimal alteration. Likewise, the standards encourage the preservation of a building's craftsmanship, features, and spaces. The document states:

An interior floor plan, the arrangement of spaces, and built-in features and applied finishes may be individually or collectively important in defining the historic character of the building. Thus, their identification, retention, protection, and repair should be given prime consideration in every rehabilitation project and caution exercised in pursuing any plan that would radically change character-defining spaces or obscure, damage or destroy interior features or finishes.

The burden of preservation of significant interiors rests with the commitment of the owner to present and future generations. It is this kind of commitment which makes preservation of districts, structures, artifacts, and architecture a viable force.

VI. DESIGN OF COMPATIBLE NEW CONSTRUCTION/ADDITIONS

The detailed standards contained in the following sections have been established to assist property owners and the Historic Preservation Commission when designing/reviewing new construction and alterations to existing structures within the College Quarter Historic District.

In considering an application for Certificate of Review, the Historic Preservation Commission should adhere to the guidelines contained in this section. The purpose of these design standards is to ensure that new development within the district is carried out in accordance with the character of the district.

The guidelines are intended to encourage applicants to adapt the following principles:

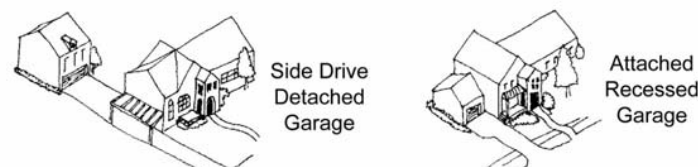
- **Additions** should utilize building elements and features that are harmonious with the facades of contributing buildings within the district. Applicants are encouraged to rescue and reuse architectural elements from buildings that are to be demolished for use in new construction/additions.
- **New Development** should incorporate good architectural design principles, in character with the existing buildings in the district. New construction should be compatible with historic buildings without necessarily copying their detail.

The guidelines contained in this section are consistent with the *Secretary of the Interior's Standards for the Treatment of Historic Properties*, which are basic principles created by the National Park Service for preservation, rehabilitation, restoration, and reconstruction.

A. Lot Layout

How a site plan is designed determines how the new building will respond to the street and neighboring structures. It is important for new development to respect and continue the urban fabric of the College Quarter Historic District. The following guidelines are intended to help new development blend with the existing historic fabric of the district.

- The creation of substandard lots shall be prohibited. Similarly, the consolidation of lots into larger parcels shall be discouraged, as it would be inconsistent with the predominant lot width present in the district.
- The principal building should be located closer to the front, leaving enough space for accessory structures (including a garage) in the rear of the property.
- Where alleys are available, new garages should be located facing the rear of the lot and should be located no closer than thirty-five (35) feet to the front property line.



- Where alleys are not available, the garages should be located behind the front building line of the principal structure.

B. Scale

This section provides guidelines to ensure consistency and

VI. NEW CONSTRUCTION/ADDITIONS



Appropriate



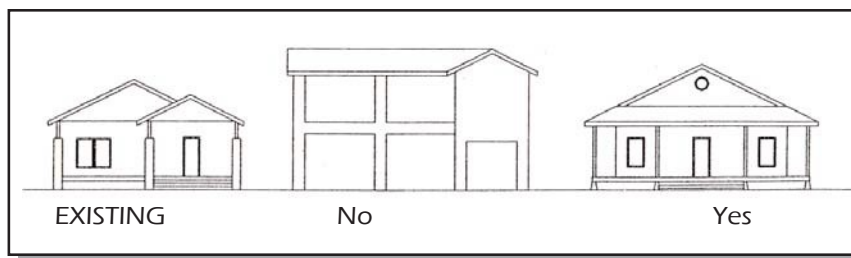
Inappropriate

compatibility of new development/redevelopment with the established building proportion and scale characteristics of the existing development pattern in the district.

- To maintain the predominant scale and proportion in the district, **new buildings, additions and alterations** should be designed so that elements of the building façade are aligned with the façade elements of the neighboring structures (e.g. windows, doors, awnings, etc.).
- New buildings and their components should be compatible in scale with each other, the human body, and the neighboring structures. Some of the building components that contribute to the overall massing and form include:
 - Windows and doors - size in relation to the façade and neighboring structures
 - Roofs - Pitch and size in relation to facade and neighbors.
 - Number and height of stories - Avoid overpowering adjacent buildings.
- ~~Contemporary design for new construction should not be discouraged when such new construction is compatible with~~

the size and scale of the property, neighborhood and immediate environment.

- To achieve the appropriate scale, the height to width, length to width and solid to void ratios must be considered. The scale (height to width ratio) of a street-facing façade should be compatible with and maintain the proportions established



by the structures within the district.

- New buildings that are larger than its neighbors in terms of square footage, should still maintain the same scale and rhythm as the existing buildings, by breaking the volumes into smaller parts.

C. Massing and Building Form

These guidelines address the relationship of building massing and form to other buildings in the district. The residential buildings within the historic districts are mostly one story in height, with a few two story structures. Many homes in the historic district emphasize horizontality (typical of the Craftsman Bungalow style).

- **New construction** should create a sense of layers using steps, brackets, chimneys, vegetation, and other projecting elements to make the buildings look less massive.

VI. NEW CONSTRUCTION/ADDITIONS

- **All new buildings** should have the main entrance oriented to the street and in full view from the public right-of-way.
- Additions to historic landmarks and contributing structures within the historic district should show consistency of design, massing and scale in relation to the existing structure, and the surrounding area.
- The width of **new or altered buildings** should be consistent with the predominant building width in the surrounding neighborhood.

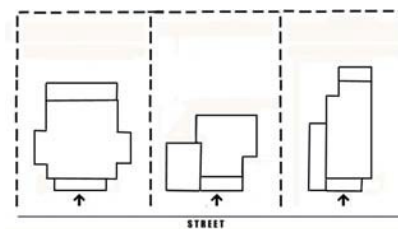


- **Additions or alterations** to structures should be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the original structure would be unimpaired.
- Primary residential entries for **new structures** should face the street and should not be recessed more than six feet (6') from the face of the primary façade.
- There are several buildings in the district with porte-cocheres. They are a characteristic feature in the district and as such, they should be preserved. The enclosure of such structures for garage or living area shall be discouraged.

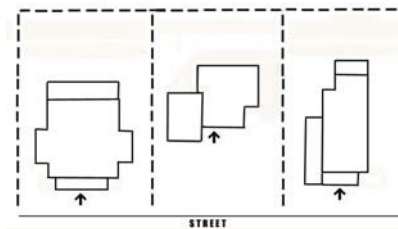
D. Setbacks

New development and redevelopment projects should maintain the district's historic building setback.

- New buildings and additions should meet the required setbacks of the zoning district, except as noted in this section.
- New buildings, and additions should be designed so that the front facades of the buildings are closely aligned with other buildings on the block to maintain a uniform setback.
- In order to encourage the use of front porches, new open porches, balconies, and stoops should be permitted to encroach up to three (3) feet into the front yard setback to match the existing setback of any existing porches in the block, but shall in no case encroach into the public right of way.



Appropriate Setbacks

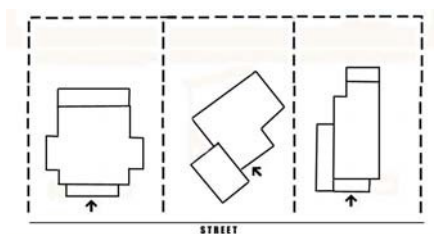


Setback not consistent

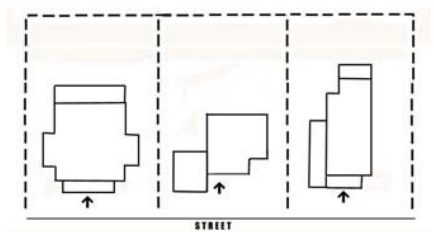
VI. NEW CONSTRUCTION/ADDITIONS

E. Orientation

Any new development or redevelopment within the district should preserve the existing building orientation. Most houses in the district were built with the main facade and entrance facing the street. Also, most buildings in the district were placed following the lot orientation (using right angles). New development and additions to existing buildings should respect that.



Orientation not consistent



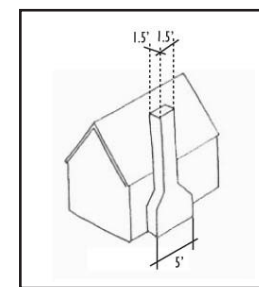
Appropriate Orientation

F. Building Features (Trim and Detail)

Building features can be used to provide a link between old and new. New construction should incorporate building elements based on the old significant buildings in the district to achieve

compatibility with the historic buildings in the district. However, new construction should not replicate styles.

- **Alterations and additions to contributing structures** should be compatible with the color, material, and character of the structure, neighborhood or immediate environment.
- Building features within **new construction** should be compatible with the color, material, and character of the property, neighborhood and immediate environment.
- Balconies within the commercial historic district should be permitted to encroach into the public right-of-way up to three feet (3') from the property line, as long as they meet clearance requirements required in the city code.
- Posts, balconies, porches and bay windows, as well as columns, piers and arches, should use materials consistent with the style of the structure.
- Chimneys should have a minimum width of five (5') feet at the ground floor, and a dimension of one and a half (1.5') feet in either direction above the roof line. The transition should be tapered.
- Exterior chimneys and foundations should be finished in brick, stone, or stucco only.
- New or replacement brackets for cantilevers, and open balconies should be made of brick, wood, stone or steel, if visible, consistent with the style of the structure.
- Stoops may be made of brick, stucco, cast concrete or wood, also consistent with the style of the structure.



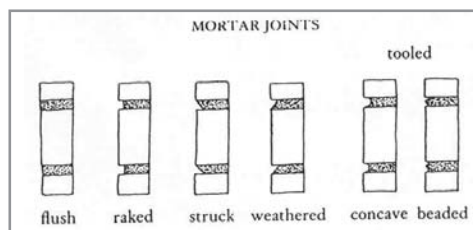
Chimney dimensions

VI. NEW CONSTRUCTION/ADDITIONS

G. Materials/Exterior Fabric

The use of materials common to the district and the avoidance of use of inappropriate materials in construction.

- Any and all **additions** to wood sided structures should be of wood and match the existing siding in size, shape, color, orientation and texture.
- Any and all additions to stuccoed structures should be of stucco to match the existing in color, composition and texture.
- Any and all additions to concrete block structures should be of matching concrete block and should have mortar joints that match the existing.
- When a brick veneer is applied only to a front façade, it should return onto both side façades a minimum depth of two (2) feet.
- Brick mortar joints should be struck, concave, or flush only.
- Trim on brick buildings may be made of pre-cast concrete, terracotta, or stone.
- Stucco should be applied consistent with the style of the structure, which is typically a smooth sand finish for Masonry Vernacular buildings and rustic for Mission and Mediterranean Revival.



H. Facade Proportion

Attention should be placed on the location and proportion of building elements, such as windows, doors and roofs, and their relation to the overall size of the building.

- New buildings should be designed so that their front facade is consistent with the existing facades in the district. The solid/void relationship (proportion of windows and doors to the overall building) should be maintained (e.g. the transparency of front facades should be maintained, and windows should be vertical in proportion),
- Larger buildings should be designed so their facades are divided into smaller elements that relate to those of the



Inappropriate door proportion



Inappropriate Infill



Appropriate Infill

VI. NEW CONSTRUCTION/ADDITIONS

surrounding neighborhood.

- The design of an **existing non-contributing** structure may be modernized or contain historical references, but should not be redesigned to create a false historical appearance.

I. Entrances and Porch Projections

Most residential buildings in the district have, or had at one time, a front porch. New buildings should incorporate porches in their designs. The size, shape, and proportion of the entrances and porches should respect the existing pattern in the district.

- The addition of front porches and balconies to new residential structures is encouraged as they contribute to healthy streets and safe neighborhoods.
- Porch additions should have a roof type that is either similar to the existing roof or is in character with the style and period of the building.
- No porch additions will be allowed in front of volumes originally designed as porches. If a porch is desired, the original porch should be restored.
- No decks should be allowed within the front yard.

J. Windows and Doors

Windows on additions should have the same orientation and be of a similar size to the existing or original windows of the principal façade except if the addition is on the same plane as the existing principal façade, then the windows of the addition should match the original windows in orientation, size,

materials and configuration.



Appropriate
Window Type

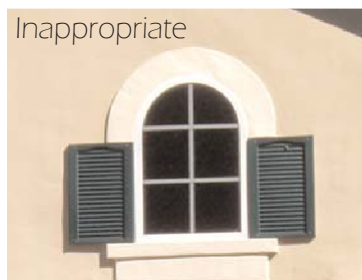


Inappropriate
Window Type

- All **new windows** in building additions should have mullion profiles consistent with the style of the original structure. If single hung or double hung windows are placed in groupings, a four to six inch trim piece should separate the windows.



VI. NEW CONSTRUCTION/ADDITIONS



Attic Windows

- All windows, including attic and dormer windows should be real windows. No false windows should be allowed.
- Windows and doors should be glazed in clear glass with no more than ten (10) percent daylight reduction. The use of reflective glass and reflective film is prohibited on all buildings.
- Stained glass and art glass installations in new buildings may only be used, when in character with the style of the building (Prairie).
- The use of etched glass is not consistent with any of the architectural styles present in the district. Therefore, it may only be used if not visible from the public right-of-way.
- Rectangular windows should be casement and single or double hung; circular and hexagonal windows may be fixed or pivot.
- Muntins, if provided, should be true divided lights.
- Ornamental iron, grills, or bars on windows (Mission and Mediterranean styles only) should be constructed of steel, wrought iron or similar material, and should be painted with a gloss paint of dark color.

- The total glazing area on any facade should not exceed thirty (30) percent of the facade surface.
- Bay windows, when provided, should be habitable spaces carried to the ground on walls or feathered back to the wall with appropriate moldings.



Examples of inappropriate window additions

- Exterior doors must be side-hinged except for garage doors. Sliding doors are not permitted in contributing structures, except in a place not visible from the right-of-way.
- New garage doors may be constructed of wood, metal or fiberglass, and should not exceed a maximum width of nine (9) feet for a single door.

VI. NEW CONSTRUCTION/ADDITIONS

K. Foundations

The area between the ground level and the finished floor elevation needs to be designed consistent with the style of the building, maintaining pedestrian proportions, and in a way not to detract from the style of the building and surrounding structures.

- Most styles recommend elevating the structure from the ground level, a minimum of two feet.
- The undercroft of decks and foundations with spaced piers should be enclosed by a material consistent with the style of the structure, and should be located between the pillars instead of covering the pillars.
- Property owners need to be creative when selecting materials to cover the crawlspace. See Rehabilitation section for examples of recommended materials.
- A raised trim should be considered between the foundation area and the bottom of the first floor.
- Heavy landscaping should be used to cover the foundation as much as possible.
- A slightly darker color in character with the style should be considered for the area below the finished floor elevation.

L. Roof Forms and Materials

New construction should include roofs that are consistent and compatible with the existing buildings on the district.

- Roofs on additions should have similar shape, materials and pitch as the existing structure. New features, such as

skylights or solar collectors, should be flush with the roof and should not be installed on roofs visible from the public right-of-way.

- A flat or pitched roof that is not visible from the ground may have a different material than the rest of the existing roof.
- Flat roofs should be provided only in the form of balconies (accessible from an adjacent habitable room and enclosed by parapets no less than 36' high).
- Gutters should be made of galvanized steel, copper or painted aluminum.

M. Building Color

Paint color selection for new buildings within the College Quarter Historic District should be appropriate to the predominant architecture of the structure and the district.

- Paint colors for new buildings should not be restricted with the exception of intense bright and arresting colors such as fluorescent green,



Inappropriate Colors for a Historic District

orange, yellow and similar shades. The number of colors for the exterior should be in keeping with the style of the structure and with other buildings within the historic district.

- Brick, stone, or other materials intended to be naturally unpainted should remain unpainted.
- Wood surfaces should be treated and/or painted.

VII. LANDSCAPE AND SITE

The urban pattern is shaped not only by the built environment but also by ancillary features or site elements, such as landscaping, driveways, lighting, and fences. It is important to maintain existing significant trees and landscaping in the district, and to make sure that the ancillary features do not have a negative effect on the existing historic fabric.

A. Pavement, Driveways and Curbs

Concrete is the predominant material used for sidewalks, driveways and walkways in the College Quarter Historic District. Any redevelopment activity should continue this trend.

- The area in front of the house should not be paved to eliminate lawn maintenance. This includes using materials such as turf-blocks, gravel and mulch when the intent is a total substitute for lawns.
- In order to minimize the amount of concrete used in the district, ribbon driveways and interlocking pavers are encouraged.
- No circular driveways should be allowed in the district.



B. Parking

Parking requirements for properties within the district are set forth in the City's Land Development Code. In addition to the City-wide parking requirements, the following should be observed within the Historic Districts.

- Because of the negative visual impact that vehicles may have on the historic fabric, every attempt should be made to hide parking from the view of pedestrians.
- Landscaping and fencing, in addition to building location/orientation, can assist on screening parking from public view.
- Parking should be limited in front of buildings.
- The pavement area within the front yards should not be increased to accommodate parking.



C. Fences and Garden Walls

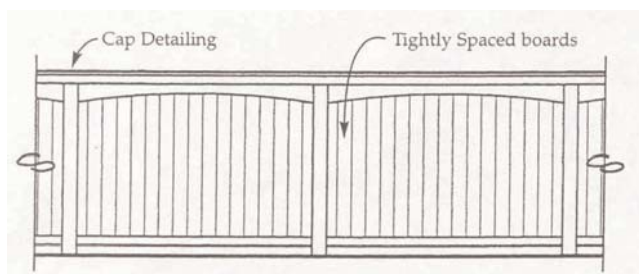
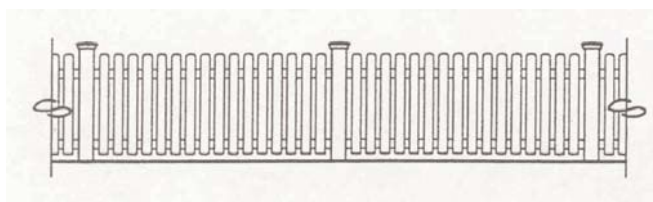
Fences and garden walls in historic districts generally vary depending on the architectural style of the main building. Most fences in the College Quarter historic district are of the painted wood variety. It is important to select appropriate fencing styles and materials to maintain the architectural integrity of the district. The following guidelines should apply to all development/redevelopment within the district.

- The overall design of walls and fences should present a quality image consistent with the historic characteristics of the structure or the surrounding area.
- Vinyl fences should be avoided within the historic district, as

VII. LANDSCAPE AND SITE

they are not consistent with any of the architectural styles present in the districts.

- Where new fences are introduced, the materials should be compatible with the style, texture, or exterior materials of the buildings on the site. No unpainted or unstained fences are allowed.
- Fences should consist of vertical pickets in simple designs, especially on lots with Bungalows and Frame Vernacular buildings. Cast iron fencing is allowed but should be limited to high styled buildings such as Colonial Revival, Mission, and Mediterranean Revival.



- Garden walls may be of brick or stucco only if they match the materials present on the principal building. Brick or stucco garden walls should be no less than eight (8) inches wide and capped by a flat, round or pitched top overlapping the wall below by no less than one fourth of an inch.



Mission



Colonial Revival



Vernacular

VII. LANDSCAPE AND SITE

- Fences should be made with no more than three (3) inch gaps between pickets.
- All walls and fences should have their finished side facing outward toward the public row.

D. Exterior Lights

Exterior wall-bracketed or soffit-mounted lights provide light and decoration, and can be used to focus attention on particular details or to accent planting areas. Original decorative fixtures should be maintained and restored whenever possible.



Appropriate

Floodlights, high intensity lights or lights that intrude upon adjacent properties should not be used. Lighting the exterior of buildings within the district must be accomplished without distracting from the harmony and unity of the street. Light sources should be concealed.

Light fixtures that are indicative of the period and style of architecture for each building are encouraged. Contemporary light fixtures maybe used; however, they should be in an appropriate scale for the building and should not detract from historic detail.



Not recommended

Acceptable

E. Landscaping

Most commonly, plants are utilized for their aesthetic qualities, but they also serve useful purposes such as shading and climate control, privacy, erosion control and wind resistance. Landscaping and site details within the historic district must conform to the requirements of the City ordinances governing trees, tree removal, site clearing, and landscaping.

Planting varies within the district. However, plant materials should be chosen to be similar to those used along the streetscape, and within the district. Landscape elements are important to the overall character of the historic district and should be considered as a part of any site rehabilitation or new construction.

Live oak trees are the predominant type of tree in the district, and should be favored as the most appropriate.

VII. LANDSCAPE AND SITE

F. Urns and Planters

The Craftsman Bungalow and Prairie styles use characteristic urns/planters that make part of the main facade. Many of the original urns and planters are still intact on porches throughout the district. These planters are desirable because they enhance the architecture and provide historic character to the buildings. It is important to maintain and repair original planters and urns whenever possible.



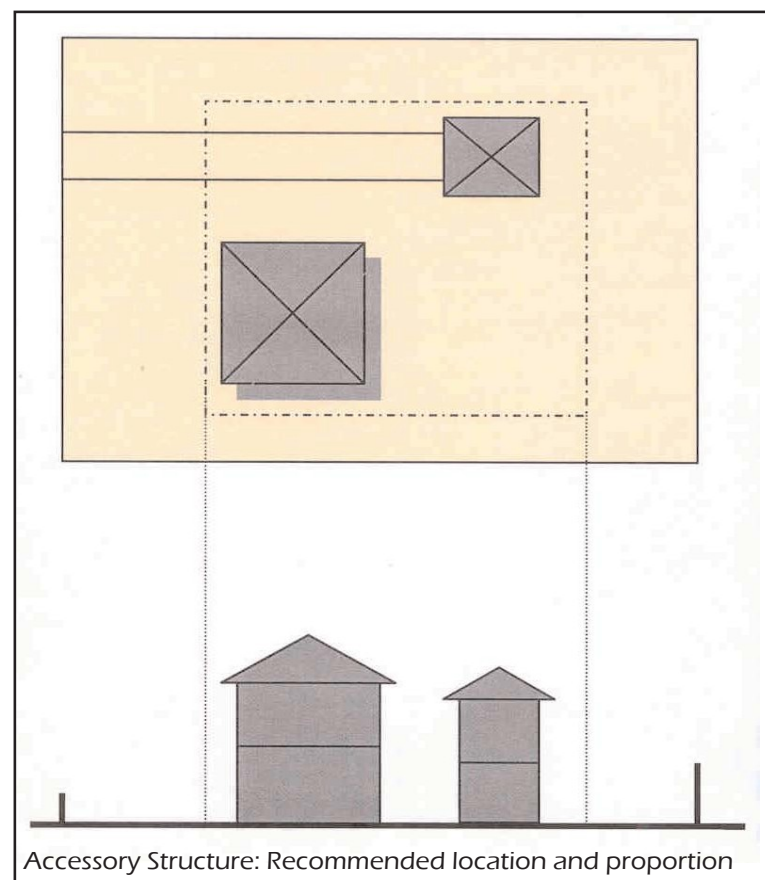
Appropriate urns and planters for Bungalow and Prairie styles

The introduction of rough-sawn planters or stained or unfinished wood planters is not appropriate for use on sites where historic buildings are present. Urns and planters that are not characteristic of the area should be avoided.



G. Accessory Structures & Pool Enclosures

Accessory structures are very common in the district. They normally include a detached garage, a garage apartment, or a garden or storage room. Garage apartments are encouraged in the district as long as there are no additional vehicles parked on the property or the vehicles are not visible from the right-of-way.



VII. LANDSCAPE AND SITE

The City's Land Development Code contains standards for accessory structures and pool enclosures. The following guidelines are intended to maintain the historic character of the district.

- Two accessory structure are allowed per site.
- Accessory structures should not exceed the height of the main structure.
- Accessory structures should be of similar style, color, design and materials as used for the principal residence.
- Pool enclosures attached to historic landmarks and contributing buildings should be reviewed by the Historic Preservation Commission to determine if the proposed structure fits the historic architectural style of the home. For properties designated as historic landmarks or contributing structures, the supports should be made of wood instead of aluminum. In no event should the pool enclosure exceed the height of the main structure.

VIII. ORDINARY MAINTENANCE/DEMOLITION

The purpose of this section is to recommend standards for the maintenance of historic properties within the College Quarter Historic District.

A. Required Maintenance

The owner of a structure within a historic district or of a designated landmark should not permit such structure or landmark to fall into a state of disrepair which may result in the deterioration of any exterior appurtenance or architectural feature so as to produce or to tend to produce, in the judgment of the Historic Preservation Commission, a detrimental effect upon the character of the district as a whole or the life and character of the landmark or structure in question, including but not limited to:

- The deterioration of exterior walls or other vertical supports;
- The deterioration of roofs or other horizontal members;
- The deterioration of exterior chimneys;
- The deterioration or crumbling of exterior plaster or mortar;
- The ineffective waterproofing of exterior walls, roofs, and foundations, including broken windows or doors;
- The deterioration of any feature so as to create or permit the creation of any hazardous or unsafe condition(s).
- The deterioration of any architectural feature which contributes to the architectural or historic significance and/or integrity of the structure.

Nothing in this document should be construed to prevent the ordinary maintenance or repair of any exterior feature in a historic district or of any landmark which does not involve a change in

design, material, color, or other appearance thereof.

B. Standards for Building Maintenance

Property owners should adhere to the following standards when performing ordinary maintenance on buildings within the district.

- The surface cleaning of structures should be undertaken with the gentlest means possible. Sandblasting, and the use of abrasive, corrosive or damaging techniques for cleaning should be prohibited as they could damage the historic building materials.
- Paint removal is another threat to historic wood siding. The proper method for removing paint is cleaning, light scraping and sanding down the next sound layer. If more intensive paint removal is required, the gentlest means possible should be used. Harsh abrasive methods such as rotary sanding discs, rotary wire strippers, and sandblasting should never be used to remove paint from exterior wood. Such methods leave visible circular depressions in the wood; shred the wood, or erode the soft, porous fibers of the wood, leaving a permanently pitted surface.
- Clean wood using the gentlest means possible. Repair trim and siding before applying paint. Seal holes, caulk cracks, and treat for wood fungus. Remove loose paint using commercial strippers, electric heat guns or plates, wire brushes and scrapers. Hand sand to reduce paint layer differential.
- Abrasive cleaning methods should be avoided using such devices as rotary sanding or wire brushing, sand blasting or

VIII. ORDINARY MAINTENANCE/DEMOLITION

extreme high pressure washing (PSI of more than 100) or harsh thermal methods such as propane or butane torches.

- Masonry should be cleaned only when necessary to halt deterioration or remove heavy soiling. Clean masonry surfaces with the gentlest method possible, such as water and detergents and natural bristle brushes. While masonry is the most durable historic building material, the cleaning of historic masonry is a special consideration because it is susceptible to damage by improper maintenance or repair techniques and abrasive cleaning methods. Sandblasting changes the visual qualities of brick, and damages and destroys the exterior glazing. As a result, rapid deterioration of the brick and potential water damage to the interior of the building are possibilities.
- Avoid sandblasting brick or stone surfaces using dry or wet grit or other abrasives. Such methods of cleaning permanently erode the surface of the material and accelerate deterioration.
- Paint historically unpainted masonry only if it has been previously painted or as a protective measure to prevent further deterioration caused by poor quality materials prior to abrasive cleaning.
- Treat mortar joint deterioration from leaking roofs or gutters and differential settlement of the building.
- Evaluate the overall condition of the masonry to determine whether repairs rather than protection and maintenance are required.
- Protect leaking roofs with plywood and building paper until it can be properly repaired.
- Protect and maintain masonry by providing proper drainage

so that water does not stand on flat, horizontal surfaces or accumulate in curved decorative features.

C. Checklist

The Code Enforcement staff should use the checklist included in Appendix F when inspecting historic landmarks or properties within designated historic districts. The list covers topics, such as:

- Exterior of Property (Property Maintenance, Grading/ Drainage, Walkways and Driveways, Weeds, Fences and Accessory Structures).
- Exterior of Structure (Street Numbers, Exterior Appearance, Foundation Walls, Windows and Doors, Roofs, Drainage, Chimneys, and Porches/Decks).

D. City Action to Prevent Deterioration

Whenever the Code Enforcement staff determines that there has been a violation of any provisions of the City regulations, he/she should:

1. Provide the occupant of the property with a notice, delivered in person, advising of future City actions if there is not an attempt to correct the violation within 10 days. A copy of the warning should also be mailed to the property owner.
2. If, after the 10 days noted above, there has been no attempt to correct the violation, Code Enforcement staff should give written notice of violation to the person(s) responsible for the correction. Such notice should include a

VIII. ORDINARY MAINTENANCE/DEMOLITION

schedule for completion of the required improvements necessary to bring the building into compliance with the Code. The time given should not exceed 45 days for both major and minor violations.

3. Any violation not corrected in the time and manner specified in the notice may be referred to the Code Enforcement Board, pursuant to the City Code.

E. Criteria for Reviewing Demolition Permits

No structure within a local historic district shall be demolished or removed in whole or in part until after an application for a Certificate of Review has been submitted to and approved by the Historic Preservation Commission. When reviewing such applications, the HPC shall consider the following criteria:

1. The historic, architectural or environmental significance of the structure.
2. The historic, architectural or environmental significance of the structure to the overall ensemble of structures within the district and the importance of the structure to the integrity of the district.
3. The aesthetic interest that the structure adds to the district, or in the case of an historic landmark, to the City.
4. The number of remaining examples of similar significance in the district or, in the case of an historic landmark, in the City.
5. The difficulty or impossibility of reproducing such a structure because of its design, texture, material, detail, size, scale or uniqueness of location.
6. The plans for future utilization of the site and the effect

those plans will have on the architectural, historical, archaeological, social, aesthetic or environmental character of the district.

7. The reasonable measures that can be taken to save the structure from further deterioration, collapse, arson, vandalism or neglect.

8. Any measures that have been taken to prevent the structure from deteriorating, such as performance of normal maintenance and repairs and provision of normal tenant improvements. In addition, whether the structure was willfully or negligently allowed to deteriorate.

9. The determination by the Building Official that the structure is an imminent hazard to public safety and that repairs would be impractical.

10. The economic hardship imposed on the owner if the application for Certificate of Appropriateness for demolition is denied.

DEFINITIONS

A. General Terms:

Adaptive Re-Use - The process of converting a building to a use other than that for which it was originally designed.

Addition - New construction added to an existing building or structure.

Alteration - Work which impacts any exterior architectural feature including construction, reconstruction, or removal of any building or building element.

Archaeological Resources - Any material remains of past human life, activities or habitation which are of historic or pre-historic significance. Such material includes, but is not limited to, pottery, basketry, bottles, weapons, weapon projectiles, tools, structures or portions of structures, pit houses, rock paintings, rock carvings, intaglios, graves, skeletal remains, personal items and clothing, household or business refuse, printed matter, manufactured items, or any piece of any of the foregoing items.

Archaeological Site - A property or location that has yielded or may yield information on the City's history or prehistory. Archaeological sites may be found within historic sites, historic districts, private property, public properties, and other areas of the City. Archaeological sites are evidenced by the presence of artifacts and features below and at times above the ground surface indicating the past use of a location by people.

Archaeological Zone - A geographically defined area that has or may reasonably be expected to yield information on local history or prehistory based upon broad prehistoric or historic settlement patterns.

Articulate - To express the parts or segments of a building clearly; to divide into segments.

Artifacts - Objects which are a product of human modification or objects which have been transported to a site by people.

Board - When used in this section it should mean the Historic Preservation Commission.

Certificate of Review - A document awarded by the Historic Preservation Commission allowing an applicant to proceed with a proposed alteration, demolition or new construction in a designated historic area, district or site, following a determination of the proposed improvements suitability to applicable design and compatibility criteria.

Contributing Structure or Property - Buildings, structures, or sites that add to the historical association, architectural quality, or archaeological value of a property or district because (1) they were present during the period of significance and possess historical integrity reflecting their character at the time or potential for yielding historical information; (2) their potential to qualify independently for the National Register of Historic Places; and (3) are fifty (50) years or older.

Demolition - The complete or constructive removal of a building or structure upon any site when the building will not be relocated intact to a new site.

Demolition by Neglect - The destruction of a building or structure through abandonment or lack of maintenance.

Designated Site, Landmark, or District - Any site, landmark or district designated by the federal, state, or local government as having historical, architectural, or archaeological significance.

Design Guidelines - Criteria developed and adopted by the City Commission as the legally binding standards by which all requests for new buildings, building additions, rehabilitations and demolitions are to be evaluated and the legal basis for all decisions by the HPB and City Commission.

DEFINITIONS

Design Review - The process of ascertaining whether new buildings, additions or modifications to historic structures, sites, or districts meet standards of appropriateness established by the design guideline standards.

Disturbance - The cumulative digging, excavating, site preparation work or other such construction activities, regardless of the number of individual excavation or construction areas, related to an archaeological site.

Elevation - The vertical plane of a façade of a building. An elevation drawing is a view of such vertical plane.

Florida Master Site File - The state's clearinghouse for information on archaeological sites, historical structures, and field surveys for such sites. A combination of both paper and computer files, it is administered by the Bureau of Archaeological Research, Division of Historical Resources, Florida Department of State. The Master Site File properties are not required to meet any minimum level of historical or scientific importance, but usually are at least fifty years old and adequately located and documented.

Historic Building - A building that is classified as a historic landmark and a building classified as contributing in the City's Historic Districts.

Historic District - A Historic District is an area that encompasses historic sites, landmarks, buildings, signs, appurtenances, structures or objects as the Historic Preservation Board may determine to be appropriate for historical preservation. Designated district(s) need not be a single enclosed area nor do the areas or sites have to be contiguous to constitute a district.

Historic Landmark - Historic Landmarks include any site (including significant trees or other plant life located thereon), building, or structure of particular historic or aesthetic significance to the City, the state, or the nation. Landmarks include, sites, buildings, or structures where cultural, political, spiritual, economic, social or artistic history of the community, state or nation is reflected or exemplified or which are identified with historic personages or with important events in local, state or national history, or which embody the distinguishing characteristics of an architectural specimen, inherently valuable for a representation of a period, style or method of construction, or a notable work of construction, or a notable work of a master designer or architect whose individual genius influenced his age.

Historic Preservation Board (HPB) - A board of citizens created by local ordinance and charged with enforcing provisions of local laws governing historic districts and buildings.

Historic Resource - Any prehistoric or historic district, site, building, object, or other real or personal property of historical, architectural, or archaeological value. The properties may include, but are not limited to, monuments, memorials, Indian habitations, ceremonial sites, abandoned settlements, sunken or abandoned ships, engineering works, treasure trove, artifacts or other objects with intrinsic historical or archaeological value, or any part thereof, relating to the history, government, and culture of the state.

Historic Site - A single lot or portion of a lot containing an improvement, landscape feature, or archaeological site, or a historically related complex of improvements, landscape features or archaeological sites that may yield information on history or prehistory.

DEFINITIONS

Historic Survey - A comprehensive survey involving the identification, research and documentation of buildings, sites and structures of any historical, cultural, archaeological or architectural importance.

Landmark - A designated building, site, or structure having historical, architectural, or archaeological significance.

Mitigation - A process designed to prevent adverse impact of an activity on cultural resources, by the systematic removal of the prehistoric, historic, or architectural data and materials in order to acquire the fundamental information necessary for understanding the property within its proper historic context. For structures, at a minimum, this may require primary archival studies, informant interviews, measured drawings, and large-scale photography. For archaeological sites, at a minimum, this may require literature studies, informant interviews, field survey, excavation, and artifact analysis. All mitigation projects require the preparation of reports.

National Historic Landmark Program - A federal program, which was authorized in 1935 and implemented in 1960, to identify sites and buildings of national significance.

National Register of Historic Places - Established by Congress in 1935, the National Register of Historic Places is a listing of culturally significant buildings, structures, objects, sites, and districts in the United States. The listing is maintained by the U.S. Department of Interior.

Non-Contributing Structures - Buildings, structures, or sites that do not add to the historical association, architectural quality, or archaeological value of a district because (1) it was not present during the period of significance of the district, or (2) due

to alterations, disturbances, additions, or other changes, it no longer possesses historic integrity.

Object - A material thing of functional, aesthetic, cultural, historical, or scientific value that may be by nature or design, movable, yet related to a specific setting or environment.

Preservation - The act or process of applying measures necessary to sustain the existing form, integrity, and materials of a historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.

Proportions - The relative size of two or more dimensions of a building; many architectural styles use highly developed mathematical proportions to determine the composition of facades and volumes of interior space.

Prospect - Means the use of a probe, metal detector, or any other device or tool to search or test or excavate for artifacts, historic sites or archaeological sites.

Reconstruction - The act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

Rehabilitation - The act or process of making possible an efficient compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical or architectural values.

DEFINITIONS

Relocation – When a building is moved, intact, to a new site.

Renovation - Modernization of an old or historic building that may produce inappropriate alterations or elimination of important features or details.

Repairable – Structures or building features that can be fixed or restored without creating an imminent hazard to public safety. For the purpose of this document, it is assumed that most damage, including partial termite or partial fire damage, can be repaired. It should be the applicant's responsibility to demonstrate otherwise.

Resource - Sites, buildings, structures, objects, districts, and areas, public or private, single or in combination.

Restoration - Act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.

Revitalization - The imparting of new economic and community life in an existing neighborhood, area, or business district while at the same time preserving the original building stock and historic character.

Right-of-Way – The strip of land owned or controlled by the City or another governmental agency over which the public has a right of passage, including the streets, parkways, medians, sidewalks and driveways constructed thereon. For the purpose of this section "right-of-way" should exclude alleys.

Sense of Place – The sum of attributes of a locality, neighborhood, or property that give it a unique and distinctive character.

Site - The location of a significant event, activity, building, structure, or archaeological resource.

Streetscape - The distinguishing and pictorial character of a particular street as created by its width, degree of curvature and paving materials, design of the street furniture, and forms of surrounding buildings.

DEFINITIONS

B. Architectural Terms:

Arcade - A series of arches supported by columns or pillars; a covered passageway; a recessed gallery with columns or piers open to the street.

Balcony - A railed projecting platform found above ground level on a building.

Baluster - One of a series of short pillars or other uprights that support a handrail. One of the upright, usually rounded or vase-shaped, supports of a balustrade. Related term: picket, spindle.

Balustrade - A row of balusters topped by a rail, serving as an open parapet, as along the edge of a balcony, terrace, bridge, staircase, or the eaves of a building.

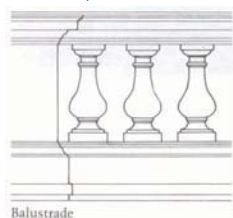
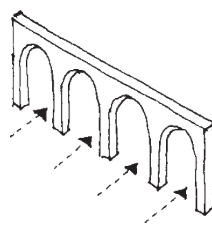
Base - The lowest part of a column or architectural structure. A base story is the lowest story of a building.

Bay - A main division of a structure, usually containing a window or door. A building with three windows across the front is referred to as three bays wide. Also, an enclosed space protruding from the exterior of a building such as a bay window.

Board and Batten - Siding fashioned of boards set vertically and covered where their edges join by narrow strips call battens.

Bond - A term used to describe the various patterns in which brick, or stone is laid, such as "common bond" or "Flemish bond".

Common Bond - A brickwork pattern where most courses are laid flat, with the long "stretcher" edge exposed, but every fifth to eighth course is laid perpendicularly with the small "header" and



exposed, to structurally tie the wall together.

Flemish Bond - A brickwork pattern where the long "stretcher" edge of the brick is alternated with the small "header" end for decorative as well as structural effectiveness.

Bracket - A projecting support member found under eaves or other overhangs. Related terms: modillion, corbel.

Building - A structure created to shelter any form of human activity. This may refer to a house, barn, garage, church, hotel, retail store, or similar structure.

Bulkhead - The structural panels just below display windows on storefronts.

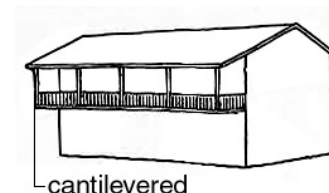
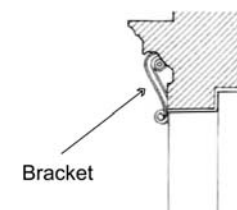
Bulkheads can be both supportive and decorative in design. Nineteenth century bulkheads are often of wood construction with rectangular raised panels. Twentieth century bulkheads may be of wood, brick, tile, or marble construction. Bulkheads are also referred to as kick plates.

Cantilevered - A projecting structure, such as a beam, that is supported at one end and carries a load at the other end or along its length. A member, such as a beam, that projects beyond a fulcrum and is supported by a balancing member or a downward force behind the fulcrum. A bracket or block supporting a balcony or cornice.

Chamfer - A beveled edge.

Character - The qualities and attributes of any structure, site, street or district.

Clapboards - Horizontal wooden boards, thinner at the top



DEFINITIONS

edge, which are overlapped to provide a weather-proof exterior wall surface.

Column - A supporting pillar. The parts of a column in classical architecture are the base, shaft, and capital.

Contemporary – Reflecting characteristics of the current period. Contemporary denotes characteristics which illustrate that a building, structure, or detail was constructed in the present or recent past rather than being imitative or reflective of a historic design.

Corbel - A shelf or ledge formed by projecting successive courses of masonry out from the face of the wall.

Cornice - The uppermost, projecting part of an entablature, or feature resembling it. Any projection ornament molding along the top of a wall, building, etc.

Crawl Space - The area between the ground and the first finished floor, usually 18-24 inches.

Exterior features – For the purpose of this document, exterior features should include the architectural style, general design and general arrangement of the exterior of a building or other structure, including the color, the kind and texture of the building material and the type and style of all windows, doors, light fixtures, signs, other appurtenant fixtures and other natural features such as trees and shrubbery.

Fabric - The physical materials of a building, structure, district, or city connoting an interweaving of component parts.

Façade - The face or front elevation of a building.

Fascia - A flat horizontal member of a building. A fascia sign is one attached flat against a building.

Fenestration - The arrangement of windows on a building;

openings in an external wall such as doors and windows.

Flashing - Thin metal sheets used to prevent moisture infiltration at joints of roof planes and between the roof and vertical surfaces.

Fluting - Shallow, concave grooves running vertically on the shaft of a column, pilaster, or other surface.

Foundation – The lowest exposed portion of the building wall, which supports the structure above.

Front Facade - The principal face or front elevation of a building.

Gable – The triangular section of a wall to carry a pitched roof.

Glazing - Fitting glass into windows and doors.

Knee Brace – An oversized bracket supporting a cantilevered or projecting element.

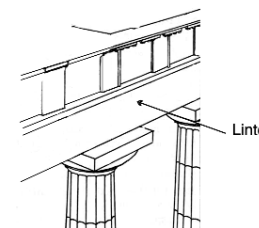
Lattice – An open work grill of interlacing wood strips used as screening.

Lintel - A horizontal structural member that supports a load over an opening.

Masonry – Exterior wall construction of brick, stone or adobe laid up in small units.

Massing – Composition of a building's volumes and surfaces that contribute to its appearance.

Mortar - A mixture of plaster, cement, or lime with a fine aggregate and water; used for pointing and bonding bricks or stones. Mortars for repointing should be softer (measured in compressive strength) than the masonry units and no harder than the historic mortar.



DEFINITIONS

Paneled Door – A door composed of solid panels (either raised or recessed) held within a framework of rails and stiles

Parapet – A low wall or protective railing often used along the edge of a roof.

Pediment – A triangular crowning element forming the gable of a roof; any similar triangular element used over windows, doors, etc.

Permastone – Façade material that handles like plaster with stone-like results. Can be cast into virtually any mold type reproducing building details. Finished pieces are a warm bisque white, but can also be buffed to a high luster. Accepts paints, is waterproof, weather-proof and scratch resistant.

Picket – A wooden strip forming part of a fence.

Pointing – The process of removing deteriorated mortar from the joints of a masonry wall and replacing it with new mortar.

Roof Terms

Dormer/Dormer Window – A window that projects from a roof.

Eaves – The edge of a roof that projects beyond the face of a wall.

Pitch – The degree of the slope of a roof.

Ridge – The top horizontal member of a roof where the sloping surfaces meet.

Gable Roof – A pitched roof with one downward slope on either side of a central, horizontal ridge. The following are some variations of gable roofs:



Cross-Gable – A secondary gable roof, which meets the primary roof at right angles.

Front-Gable – The gables face the sides of the lot, and the gable end faces the street.

Gambrel Roof – A ridge roof with two slopes on either side.

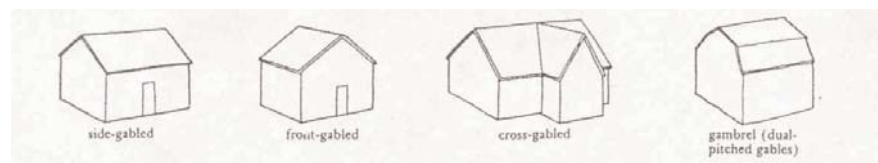
Shed Roof – A gently-pitched, almost flat roof with only one slope.

Side-Gable – The roof gable faces the street.

Hipped Roof – A roof with uniform slopes on all sides.

Mansard Roof – A roof with a double slope on all four sides, with the lower slope being almost vertical and the upper almost horizontal.

Setback – The distance between the street right-of-way line and the front line of a building or any projection thereof.



Sheating – An exterior covering of boards or other surfaces applied to the frame of the structure (see Siding)

Siding – The exterior wall covering or sheating of a structure.

Spindles – Slender, elaborately turned wood dowels or rods often used in screens and porch trim.

Stoop – A small porch, platform, or staircase leading to the entrance of a house or building.

Structure – A work made up of interdependent and interrelated parts in a definite pattern of organization. Constructed by man, it may be an engineering project large in

DEFINITIONS

scale, such as a bridge, wall, gate, or building, or small in scale, such as monuments or fountains.

Stucco - A type of exterior plaster applied as a two-or-three part coating directly onto masonry. Historic stucco consisted primarily of hydrated or slaked lime, water and sand with straw or animal hair as a binder. After 1900, most stucco was composed of Portland cement, mixed with some lime. Many of the contemporary stucco products on the market today are not compatible with historic stucco buildings.

Style - A type of architecture distinguished by special characteristics of structure and ornament and often related in time; also, a general quality of distinctive character.

Trim - The decorative framing of an opening and other features on a façade.

Turret - A small slender tower.

Veranda - A covered porch or balcony on a building's exterior.

Vernacular Buildings - Buildings designed and built without the aid of an architect or trained designer; buildings whose design is based on ethnic, social, or cultural traditions rather than on an architectural philosophy.

Visual Compatibility Criteria - Factors dealing with height, proportion, rhythms, materials and color, which the Historic Preservation Commission uses to determine whether new construction and renovation of existing buildings is visually compatible with the Historic District.

Wall Dormer - Dormer created by the upward extension of a wall and a breaking of the roofline.

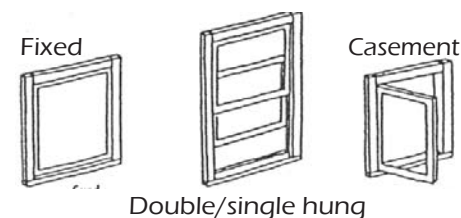
Weatherboard - Wood siding, consisting of overlapping

boards usually thicker at one edge than the other.

Window - A glazed opening in a wall that provides an interior space with natural light and ventilation.

Awning - Awning windows are top-hinged windows that swing out horizontally from the bottom.

Bay Window - A projecting window that forms an extension to the floor space of the internal room; usually extending to the ground level.



Casement Windows - A window with one or two sashes which are hinged at the sides and usually opens outward.

Double-Hung Window - A window with two sashes, one sliding vertically over the other.

Fanlight - A semi-circular window usually over a door with radiating muntins suggesting a fan.

Louvered - Louvered windows have several strips of glass that one tilted open to allow ventilation.

Mullion - The vertical bar between coupled windows or multiple windows.

Muntin - One of the thin strips of wood used for holding panes of glass within a window. Related terms; glazing bar, division bar, mullion.

Pane - A single piece of window glass. Double hung windows are often described according to the number of panes they have in each sash. For example, a six over six indicates that each sash has six panes.

Sash - The framework into which window panes are set.

DEFINITIONS

Transom – A horizontal opening (or bar) over a door or window.

Sill – The bottom crosspiece of a window frame.

APPENDIX – SECRETARY OF THE INTERIOR’S STANDARDS

Code of Federal Regulations

Title 36 – Parks, Forests, and Public Property
Chapter 1 – National Park Service, Department of The Interior
Part 68 – The Secretary of The Interior’s Standards For The
Treatment of Historic Properties
568.3 Standards.

One set of standards—preservation, rehabilitation, restoration, or reconstruction—will apply to a property undergoing treatment, depending upon the property’s significance, existing physical condition, the extent of documentation available, and interpretive goals, when applicable. The Standards will be applied taking into consideration the economic and technical feasibility of each project.

(a) Preservation.

- (1) A property will be used as it was historically, or be given a new use that maximizes the retention of distinctive materials, features, spaces, and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.
- (2) The historic character of a property will be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
- (3) Each property will be recognized as a physical record of its time,

place, and use. Work needed to stabilize, consolidate, and conserve existing historic materials and features will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.

- (4) Changes to a property that have acquired historic significance in their own right will be retained and preserved.
- (5) Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
- (6) The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color, and texture.
- (7) Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
- (8) Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

(b) Rehabilitation.

- (1) A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.

APPENDIX - SECRETARY OF THE INTERIOR'S STANDARDS

- (2) The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
 - (3) Each property will 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 elements from other historic properties, will not be undertaken.
 - (4) Changes to a property that have acquired historic significance in their own right will be retained and preserved.
 - (5) Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
 - (6) Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
 - (7) Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
 - (8) Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
 - (9) New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
 - (10) New additions and adjacent or related new construction will 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.
- (c) **Restoration.**
- (1) A property will be used as it was historically or be given a new use which reflects the property's restoration period.
 - (2) Materials and features from the restoration period will be retained and preserved. The removal of materials or alteration of features, spaces, and spatial relationships that characterize the period will not be undertaken.
 - (3) Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate and conserve materials and features from the restoration period will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.
 - (4) Materials, spaces, and finishes that characterize other historical periods will be documented prior to their alteration or removal.

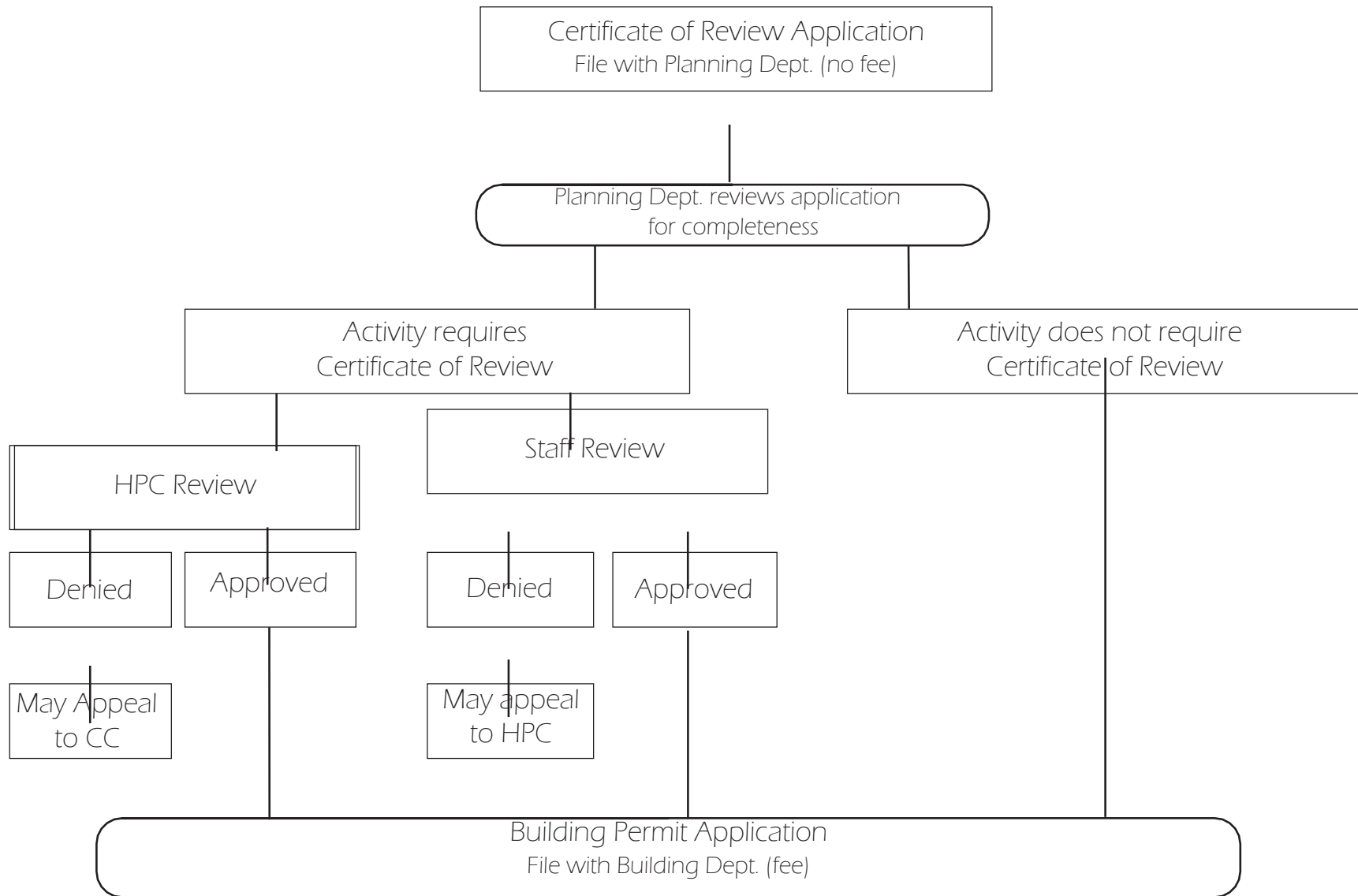
APPENDIX - SECRETARY OF THE INTERIOR'S STANDARDS

- (5) Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize the restoration period will be preserved.
- (6) Deteriorated features from the restoration period will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials.
- (7) Replacement of missing features from the restoration period will be substantiated by documentary and physical evidence. A false sense of history will not be created by adding conjectural features, features from other properties, or by combining features that never existed together historically.
- (8) Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
- (9) Archeological resources affected by a project will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
- (10) Designs that were never executed historically will not be constructed.

(d) Reconstruction.

- (1) Reconstruction will be used to depict vanished or non-surviving portions of a property when documentary and physical evidence is available to permit accurate reconstruction with minimal conjecture, and such reconstruction is essential to the public understanding of the property.
- (2) Reconstruction of a landscape, building, structure, or object in its historic location will be preceded by a thorough archeological investigation to identify and evaluate those features and artifacts which are essential to an accurate reconstruction. If such resources must be disturbed, mitigation measures will be undertaken.
- (3) Reconstruction will include measures to preserve any remaining historic materials, features, and spatial relationships.
- (4) Reconstruction will be based on the accurate duplication of historic features and elements substantiated by documentary or physical evidence rather than on conjectural designs or the availability of different features from other historic properties. A reconstructed property will re-create the appearance of the non-surviving historic property in materials, design, color, and texture.
- (5) A reconstruction will be clearly identified as a contemporary re-creation.
- (6) Designs that were never executed historically will not be constructed.

APPLICATION PROCESSING



APPENDIX - COLLEGE QUARTER HISTORIC DISTRICT

STREET ADDRESS	ARCHITECTURAL STYLE	YEAR BUILT	CONTRIBUTING	PROPERTY NOTES
701 Antonette Avenue	Craftsman Bungalow	c. 1920	YES	S. L. Yon House, alterations, recorded as 400 Holt Av.
736 Antonette Avenue	Craftsman Bungalow	c. 1925, 1983	YES	P. G. Wendland House, porch enclosure, alterations, recorded as 346 Holt Avenue
739 Antonette Avenue	Mission Revival	c. 1925	YES	William Houston House, Rear additions, 2001 garage & guesthouse
751 Antonette Avenue	Mission Revival	c. 1924	YES	S. W. Cason House, Recorded as 747-749, minor alterations, duplex
754 Antonette Avenue	Craftsman Bungalow	c. 1925	YES	G. H. Doan House, addition
757 Antonette Avenue	Bungalow	1946	YES	Recorded as 769, duplex
762 Antonette Avenue	Craftsman Bungalow	1926	YES D	Baldwin Palmer House, side addition
764 Antonette Avenue	Minimal Traditional	1947	YES	Alterations
767 Antonette Avenue	Craftsman Bungalow	c. 1920, 1933	YES	Partial porch enclosure
781 Antonette Avenue	Craftsman Bungalow	1926	YES D	J. E. Blackburn House, Alterations
782 Antonette Avenue	Bungalow	c. 1925	YES	D. N. Barbour House, Recorded as 786
787 Antonette Avenue	Bungalow	c. 1925	YES	Robert Poole House, porch enclosure, front deck
796 Antonette Avenue	Craftsman Bungalow	c. 1925	YES	Porch enclosure
814 Antonette Avenue	Mission Revival	c. 1925	YES	Carl Williams House, porch enclosure
817 Antonette Avenue		1990	NO	
818 Antonette Avenue	Craftsman Bungalow	c. 1920	YES	Eliza Swasey House
828 Antonette Avenue		c. 1920	NO	Luther A. Leach House, Altered facade, materials, addition
829 Antonette Avenue	Craftsman Bungalow	c. 1925	YES	
834 Antonette Avenue	Craftsman Bungalow	c. 1925	YES	Annie B. Johnson House

APPENDIX - VIRGINIA HEIGHTS, EAST HISTORIC DISTRICT

STREET ADDRESS	ARCHITECTURAL STYLE	YEAR BUILT	CONTRIBUTING	PROPERTY NOTES
835 Antonette Avenue	Craftsman Bungalow	c. 1925	YES	Porch enclosure, alterations
847 Antonette Avenue	Colonial Revival	1941	YES	Built as duplex, used as single-family
695 French Avenue	Prairie, Four-Square	c. 1925	YES D	Porch enclosure
719 French Avenue	Mission Revival	c. 1925	YES	L. A. Detwiler House
731 French Avenue	Craftsman Bungalow	c. 1925	YES	G. C. Dieterly House (contractor), Enclosed porch
745 French Avenue		2002	NO	Site of former P. E. Davis House
757 French Avenue	Colonial Revival	c. 1925	YES	Huida H. Forbes House, alterations
767 French Avenue	Minimal Traditional	1942	YES	Alterations
777 French Avenue		1935	NO	Major remodeling with contemporary style
320 Holt Avenue	Craftsman Bungalow	c. 1925, 1930	YES	C. Hasslinger House
330 Holt Avenue	Craftsman Bungalow	c. 1925	YES	F. J. Lindergreen House
363 Holt Avenue	Mediterranean Revival	1940	YES	Porch enclosure alterations, double flat
367 Holt Avenue	Vernacular	1940	YES	Alterations, double flat
375 Holt Avenue	Minimal Traditional	1943	YES	Porch enclosure
393 Holt Avenue	Frame Vernacular	1941	YES	Alterations, duplex
404 Holt Avenue	Craftsman Bungalow	c. 1920	YES	Rev. Francis Yarnell House, porch enclosure alterations
408 Holt Avenue	Masonry Vernacular	1942	YES	Alterations, triplex
411 Holt Avenue	Minimal Traditional	1940	YES	Alterations
422 Holt Avenue	Craftsman Bungalow	c. 1925	YES	Irvin Pribble House
425 Holt Avenue	Minimal Traditional	1953	YES	Alterations
430 Holt Avenue	Craftsman Bungalow	c. 1925	YES	B. H. Malin House
435 Holt Avenue	Craftsman Bungalow	1937	YES	

APPENDIX - VIRGINIA HEIGHTS, EAST HISTORIC DISTRICT

STREET ADDRESS	ARCHITECTURAL STYLE	YEAR BUILT	CONTRIBUTING	PROPERTY NOTES
440 Holt Avenue		1957	NO	Duplex
450 Holt Avenue	Minimal Traditional	1946	YES	Significant alterations
451 Holt Avenue	Minimal Traditional	1951	YES	Minor alterations
468 Holt Avenue		2003	NO	Duplex
470 Holt Avenue		2003	NO	Duplex
471 Holt Avenue	Minimal Traditional	1943	YES	Alterations
472 Holt Avenue	Minimal Traditional	1953	YES	Triplex
479 Holt Avenue	Minimal Traditional	1940	YES	Alterations
483 Holt Avenue	Minimal Traditional	1940	YES	Duplex
520 Holt Avenue	Masonry Vernacular	1948	NO	Duplex
530 Holt Avenue			NO	Vacant
546 Holt Avenue	Craftsman Bungalow	c. 1925	YES D	H. L. Patty House, recorded as 544
550 Holt Avenue		1968	NO	Duplex
451 Huntington Avenue		1958	NO	
453 Huntington Avenue	Minimal Traditional	1943	YES	
455 Huntington Avenue	Minimal Traditional	1948, 1937	YES	Duplex + Modern style single-family house
461 Huntington Avenue	Minimal Traditional	1941	YES	Alterations
475 Huntington Avenue		1970	NO	
555 Huntington Avenue		1987	NO	
565 Huntington Avenue		1987	NO	
575 Huntington Avenue		1987	NO	
585 Huntington Avenue		1987	NO	
595 Huntington Avenue		1987	NO	

APPENDIX - VIRGINIA HEIGHTS, EAST HISTORIC DISTRICT

STREET ADDRESS	ARCHITECTURAL STYLE	YEAR BUILT	CONTRIBUTING	PROPERTY NOTES
597 Huntington Avenue	Minimal Traditional	1947, 1947	YES	Min. Trad. style duplex and modern style single-family house
905 Lakeview Drive	Mediterranean Revival	c. 1925	YES	J. A. Treat House
937 Lakeview Drive	Mediterranean Revival	c. 1925	YES	J. A. Treat House, Alterations, 2nd floor addition
945 Lakeview Drive	Italian Renaissance Revival	1937	YES	
965 Lakeview Drive	Colonial Revival	1936, 1947	YES	Alterations
1005 Lakeview Drive	Colonial Revival**	1940	YES	Alterations ** notes original style
1022 Lakeview Drive			YES	College Place lakeside
1023 Lakeview Drive	Craftsman Bungalow**	1925	YES	H. R. Wainwright House, Facade alterations could be removable, ** notes original style
1035 Lakeview Drive	Craftsman Bungalow	1926, 1933	YES	J. H. Verigan House
723 Maryland Avenue	Minimal Traditional	1948	YES	
726 Maryland Avenue	Craftsman, Eclectic	1938	YES	Unique rounded siding is evocative of log cabins
734 Maryland Avenue	Craftsman Bungalow	1926	YES D	
735 Maryland Avenue		1987	NO	Duplex
737 Maryland Avenue		1987	NO	Duplex (site of Mrs. Harlan Beach House)
747 Maryland Avenue	Minimal Traditional	1948	YES	Porch enclosure
757 Maryland Avenue	Craftsman Bungalow	1927	YES	Porch Enclosure
762 Maryland Avenue		1966	NO	Duplex
772 Maryland Avenue	Minimal Traditional	1948 D	YES	Alterations
774 Maryland Avenue	Frame Vernacular	c. 1925	YES	Alterations
777 Maryland Avenue		1966	NO	Duplex

APPENDIX - VIRGINIA HEIGHTS, EAST HISTORIC DISTRICT

STREET ADDRESS	ARCHITECTURAL STYLE	YEAR BUILT	CONTRIBUTING	PROPERTY NOTES
778/780 Maryland AV		1999	NO	Duplex
784 Maryland Avenue		1973	NO	Duplex
785 Maryland Avenue		1986	NO	Duplex (site of E. I. Benson House)
787 Maryland Avenue		1986	NO	Duplex
789 Maryland Avenue		1988	NO	Duplex
791 Maryland Avenue		1987	NO	Duplex
803 Maryland Avenue		1989	NO	Duplex
805 Maryland Avenue		1989	NO	Duplex
701 McIntyre Avenue	Minimal Traditional	1951	YES	Triplex
735 McIntyre Avenue	Colonial Revival	1941	YES	Cape Cod type, Alterations, additions
746 McIntyre Avenue	Minimal Traditional	1950	YES	Alterations
747 McIntyre Avenue	Minimal Traditional	1950	YES	Alterations, materials
748 McIntyre Avenue	Minimal Traditional	1948	YES	Altered, 2nd floor addition
756 McIntyre Avenue		1990	NO	Duplex
758 McIntyre Avenue		1990	NO	Duplex
767 McIntyre Avenue	Minimal Traditional	1941	YES	Porch enclosure
775 McIntyre Avenue		1987	NO	Duplex
776 McIntyre Avenue		1996	NO	Duplex
778 McIntyre Avenue		1996	NO	Duplex
782 McIntyre Avenue		1988	NO	Duplex
785 McIntyre Avenue		1987	NO	Duplex

APPENDIX - VIRGINIA HEIGHTS, EAST HISTORIC DISTRICT

STREET ADDRESS	ARCHITECTURAL STYLE	YEAR BUILT	CONTRIBUTING	PROPERTY NOTES
786 McIntyre Avenue		1988	NO	Duplex
792 McIntyre Avenue		1988	NO	Duplex
795 McIntyre Avenue		1986	NO	Duplex
796 McIntyre Avenue		1988	NO	Duplex
800 McIntyre Avenue	Minimal Traditional	1948	YES	Altered, 2nd floor addition
805 McIntyre Avenue		1986	NO	Duplex
808 McIntyre Avenue		1990	NO	Duplex
815 McIntyre Avenue		1987	NO	
605 Minnesota Avenue		1990	NO	Triplex
605 Minnesota Avenue		1990	NO	Triplex
738 S. Pennsylvania AV	Bungalow	c. 1925	YES	Alterations
741 S. Pennsylvania AV		1955	YES.	
750 S. Pennsylvania AV	Minimal Traditional	1943	YES	
766 S. Pennsylvania AV		1989	NO	Duplex
768 S. Pennsylvania AV		1989	NO	Duplex
774 S. Pennsylvania AV		1989	NO	Duplex
776 S. Pennsylvania AV		1989	NO	Duplex
778 S. Pennsylvania AV	Craftsman Bungalow	1935	YES	A. A. Wessona House, alterations
779 S. Pennsylvania AV			NO	Vacant
782 S. Pennsylvania AV		1988	NO	Duplex
784 S. Pennsylvania AV		1988	NO	Duplex
786 S. Pennsylvania AV		1988	NO	Duplex
788 S. Pennsylvania AV		1988	NO	Duplex

APPENDIX - VIRGINIA HEIGHTS, EAST HISTORIC DISTRICT

STREET ADDRESS	ARCHITECTURAL STYLE	YEAR BUILT	CONTRIBUTING	PROPERTY NOTES
789 S. Pennsylvania AV		1947	NO	Altered, porch addition, materials
843 S. Pennsylvania AV	Craftsman Bungalow	c. 1925	YES	Porch alterations
853 S. Pennsylvania AV	Craftsman Bungalow	1924	YES	F. B. Mehler House
855 S. Pennsylvania AV	Craftsman Bungalow	1924	YES	
865 S. Pennsylvania AV	Craftsman Bungalow	c. 1925	YES	
867 S. Pennsylvania AV	Frame Vernacular	1918	YES	Unique roofline and eyebrow over bay window
937 S. Pennsylvania AV		1965	NO	Duplex
941 S. Pennsylvania AV		1990	NO	Triplex
318 Vitoria Avenue	Mission Revival	1922	YES	Dr. Alfred Kent House
325 Vitoria Avenue	Colonial RevivalCape Cod type	1933	YES	Dr. Lucius Clark House,, designed by James Gamble Rogers II, National Register Eligible
326 Vitoria Avenue	Mission Revival**	c. 1925	YES	D. A. Woodard House, alterations 2nd floor addition **notes original style
333 Vitoria Avenue		c. 1925	NO	Major alterations and additions
338 Vitoria Avenue	Bungalow (Tudor)	c. 1925	YES	Albra Whitmore House
346 Vitoria Avenue	Mediterranean Revival **	c. 1925	YES	Walger Johnston House, 2nd floor addition alterations **notes original style
357 Vitoria Avenue	Craftsman bungalow	c. 1925	YES	W. C. Winslow House, alterations Tudor influence
358 Vitoria Avenue	Mission Revival**	c. 1925, 1941	YES	F. D. Merrill House, 2nd floor addition, alterations ** notes original style
367 Vitoria Avenue		1990	NO	
368 Vitoria Avenue	Craftsman Bungalow	1930	YES	Porch enclosure
378 Vitoria Avenue	Bungalow (Colonial)	c. 1925, 1948	YES	R. C. Baker House
391 Vitoria Avenue	Craftsman Bungalow**	c. 1925	YES	Altered, 2nd floor addition **notes original style

APPENDIX - VIRGINIA HEIGHTS, EAST HISTORIC DISTRICT

Virginia Heights East Historic District Property Table						
	FMSF NO.	ADDRESS	BUILT YEAR	ARCHITECTURAL STYLE	COMMENTS	HISTORIC STATUS
1	OR9293	1350 College Point	1933	Italian Renaissance Revival	Individually designated	yes
2		1430 Glencoe Road	1952	Ranch		yes
3		1450 Glencoe Road	1952	Ranch	Altered	yes
4	OR0636	1470 Glencoe Road	1924	Frame Vernacular with Colonial Revival influences	Individually designated	yes
5	OR0635	1479 Glencoe Road	1925	Prairie	2 buildings, altered, Oscar Fulgham House	yes
6	OR0637	1510 Glencoe Road	1925	Tudor Revival	H. F. Harris house, Individually designated	yes
7		1515 Glencoe Road	2009	French	Recently constructed	no
8		1520 Glencoe Road	1930	Cape Cod Colonial Revival		yes
9		1525 Glencoe Road	1951	Contemporary	altered	no
10	OR0638	1539 Glencoe Road	1925	Craftsman Bungalow	J. A. Cotting House	yes
11		1540 Glencoe Road	1986	Mediterranean Contemporary		no
12		1560 Glencoe Road	1973	Tudor	2 buildings, 1993	no
13		1580 Glencoe Road	1953	Contemporary		yes
14		126 Hampton Place	1939	Minimal Traditional	2 buildings	yes
15	OR9323	1400 Highland Road	1925	Spanish Colonial	2 buildings, Individually designated	yes
16		1421 Highland Road	1947	Minimal Traditional		yes
17		1451 Highland Road	1998	Colonial		no
18		1471 Highland Road	1955	Ranch		yes
19		1501 Highland Road	1968	Front Gable Traditional		no
20		1521 Highland Road	1948	Minimal Traditional		yes
21		1541 Highland Road	1949	Minimal Traditional		yes
22		1551 Highland Road	1967	Ranch		no
23		1583 Highland Road	1950	Ranch	Altered, 2 buildings, 1950 & 1919	no
24	OR0654	1599 Highland Road	1928	Craftsman Bungalow	2 buildings, individually designated,	yes
25		1601 Highland Road	1941	Minimal Traditional		yes

APPENDIX - VIRGINIA HEIGHTS, EAST HISTORIC DISTRICT

Virginia Heights East Historic District Property Table						
	FMSF NO.	ADDRESS	BUILT YEAR	ARCHITECTURAL STYLE	COMMENTS	HISTORIC STATUS
26		100 Stirling Avenue	1949	Ranch		yes
27	OR0830	144 Stirling Avenue	1925	Bungalow	Proudfit/Macklin House	yes
28		151 Stirling Avenue	1960	Ranch		no
29	OR0831	210 Stirling Avenue	1925	Dutch Colonial Revival	Samuel Goss house	yes

The College Quarter and Virginia Heights, East Historic District Design Guideline Standards

A guide to rehabilitation and new construction in the
College Quarter and Virginia Heights, East
Historic Districts

I.	Introduction.....	1
A.	Background.....	1
B.	Purpose.....	1
C.	Application	2
II.	Secretary of the Interior’s Standards for Rehabilitation	5
III.	History of the College Quarter <u>and Virginia Heights, East</u> Historic District.....	6
IV.	Architectural Styles.....	7
A.	Introduction	7
B.	Development Pattern.....	7
C.	Architectural Styles	7
1.	Craftsman Bungalow	8
2.	Mediterranean Revival	11
3.	Mission.....	13
4.	Colonial Revival	15
5.	Prairie.....	18
6.	Minimal Traditional	20
7.	Frame Vernacular	22
V.	Rehabilitation and Maintenance of Existing Buildings.....	25
A.	Introduction.....	25
B.	Original Building Features	25
C.	Doors and Entrances	26
D.	Windows.....	26
E.	Materials/Exterior Fabric	28
1.	Wood Facades.....	28
2.	Masonry Facades	29
3.	Existing Aluminum or Vinyl Siding or Other Simulated Wall Cladding	29
4.	Facades with a Combination of Materials.....	30

F. Foundations	32
G. Roof Forms and Materials	31
H. Porches.....	32
I. Porte-Cocheres/Detached Garages.....	32
J. Modern Equipment.....	33
K. Building Color	33
L. Preservation of Significant Interiors.....	35
VI. Design of Compatible New Construction/Additions	36
A. Lot Layout	36
B. Scale	36
C. Massing and Building Form	37
D. Setbacks	38
E. Orientation.....	39
F. Building Features (Trim and Detail).....	39
G. Materials/Exterior Fabric	40
H. Facade Proportion.....	40
I. Entrances and Porch Projections.....	41
J. Windows and Doors.....	41
K. Foundations	43
L. Roof Forms and Materials	43
M. Building Color.....	43
VII. Landscaping and Site Elements.....	44
A. Pavement and Driveways	44
B. Parking	44
C. Fences and Garden Walls.....	44
D. Exterior Lights.....	46
E. Landscaping.....	46
F. Urns and Planters.....	47
G. Accessory Structures and Pool Enclosures.....	47

VIII. Ordinary Maintenance/Demolition.....	49
A. Required Maintenance.....	49
B. Standards for Building Maintenance	49
C. Checklist.....	50
D. City Action to Prevent Deterioration.....	50
E. Criteria for Reviewing Demolition Permits	51
Appendix A - Definitions.....	52
A. General Terms	52
B. Architectural Terms	56
Appendix B - Secretary of the Interior's Standards.....	61
(a) Preservation.....	61
(b) Rehabilitation	61
(c) Restoration	62
(d) Reconstruction.....	63
Appendix - Application Process Chart.....	64
Appendix - College Quarter Historic District Properties	65
Appendix – Virginia Heights, East Historic District Properties.....	74

Table of Maps

Map 1: <u>Virginia Heights East Historic District</u>	3
Map 2: College Quarter Historic District.....	4

A. Background

Historic buildings, sites, structures, and areas serve as visible reminders of the history and cultural heritage of a city, State or nation. The College Quarter and Virginia Heights, East Historic Districts in the City of Winter Park are important for their collection of early twentieth century architectural styles, its streetscape pattern, and for its association with the City's development history.

Formal interest in historic preservation in Winter Park dates back to the seventies when a group of volunteers from the Junior League of Orlando-Winter Park conducted a Florida Master Site File survey of 32 selected resources under the direction of staff from the State Division of Historical Resources. The Junior League also created a driving tour of historic Winter Park.

In 1984, the City formed a Winter Park Historic Preservation Commission to act as an advisory group to make recommendations regarding local historic resources and to oversee a survey of those resources. The survey, performed by Florida Preservation Services, was completed in 1986 and added 373 properties to the Florida Master Site Files. A historic preservation ordinance proposed by the advisory board in 1988 was not successful and the group disbanded. The 1991 Comprehensive Plan included a historic resources section with the 1986 survey data and recommendations for historic preservation.

The City Commission, responding to citizens' requests, established the Historical Resources Task Force in 2000 to provide consensus for the contents of a preservation ordinance and to review the Comprehensive Plan amendments pertaining to historical resources.

The Historical Resources Task Force also provided oversight for the 2001 Architectural Survey and National Register Evaluation conducted by GAI Consultants-Southeast, which added 245 historic resources to the Florida Master Site Files. The Task Force report was well received, and the City Commission adopted their proposed historic preservation ordinance establishing a permanent Historic Preservation Commission (HPC) on June 28, 2001. Since the first meeting in August 2001, the HPC has fostered the City's growing historic preservation program including the successful creation of the College Quarter and Virginia Heights, East Historic District.

The College Quarter Historic District was the first formally established historic district in Winter Park in 2003. The Virginia Heights, East Historic District was formally established in 2010. These guidelines are necessary in order to preserve and enhance the historic character of these districts.

B. Purpose

The purpose of the design guidelines is to create standards and expectations between the Historic Preservation Board and City Commission in order to be legally enforceable standards for all construction pertaining to the properties and exteriors of the buildings within these two historic districts. The guidelines establish standards for rehabilitation and maintenance of the existing historic buildings in the College Quarter and Virginia Heights, East districts to allow for harmonious new development.

Legal Basis of these Guideline Standards

This document is intended to guide city staff and the Historic Preservation Board and City Commission in their review of rehabilitation and development projects within the historic districts. It is also intended for the property owners to use as a guide when planning to rehabilitate or remodel existing properties within the districts. It contains both guideline standards and recommendations.

The guideline standards are based upon *The Secretary of Interior's Standards for Rehabilitation*, which are the national benchmark for preservation. The basic philosophy of those standards define rehabilitation 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* allow for a thoughtful process that respects the original character of each historic building while allowing for orderly change. The *Standards* follow this section.

The implementation of these guidelines will:

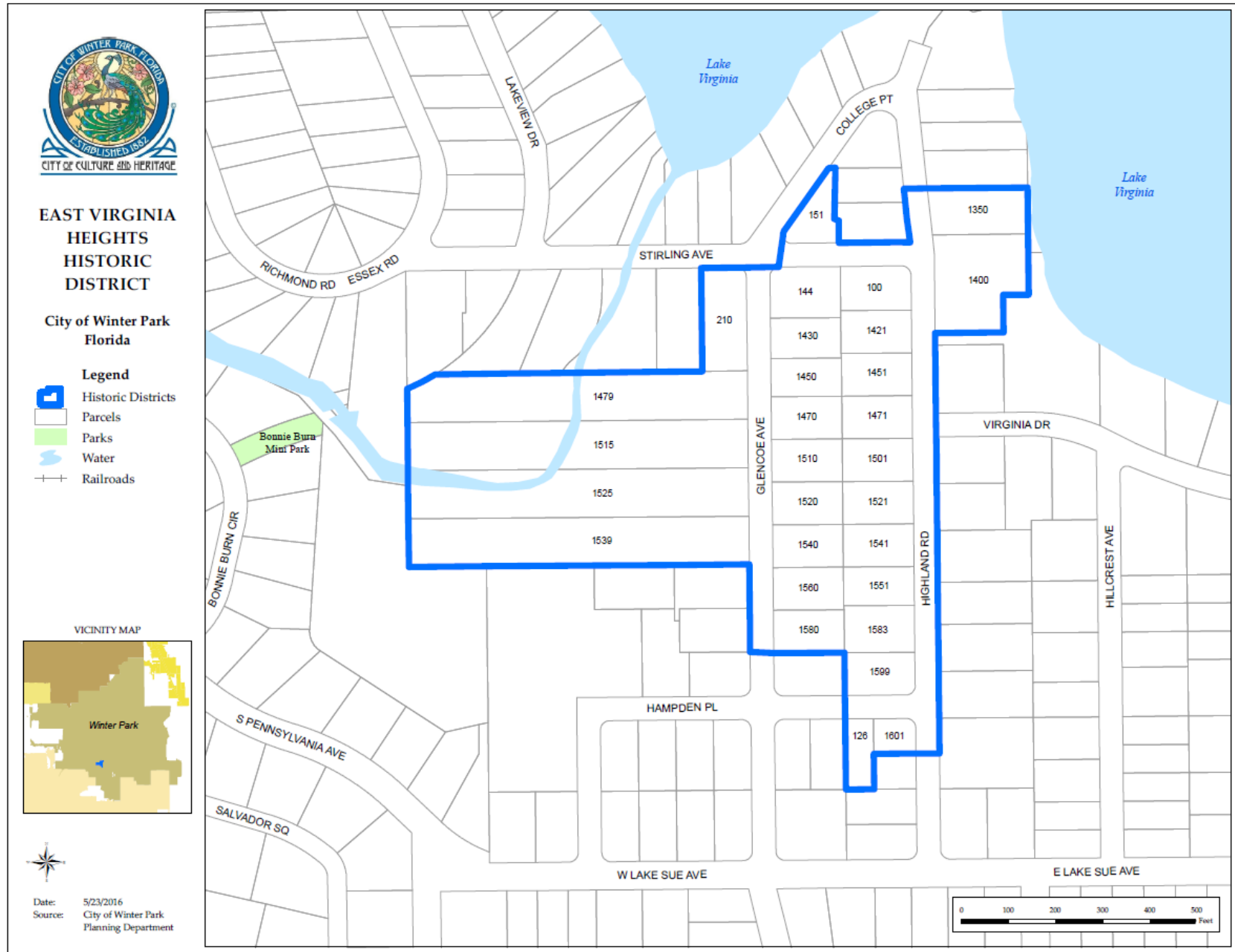
- Promote the educational, cultural, and economic welfare of the City residents by preserving and **protecting historic and archaeological resources** located within the College Quarter and Virginia Heights, East Historic Districts;
- Strengthen the economy of the City by stabilizing and improving property values in historic areas, and
- Encourage new buildings and development that will be harmonious with the existing historic resources.

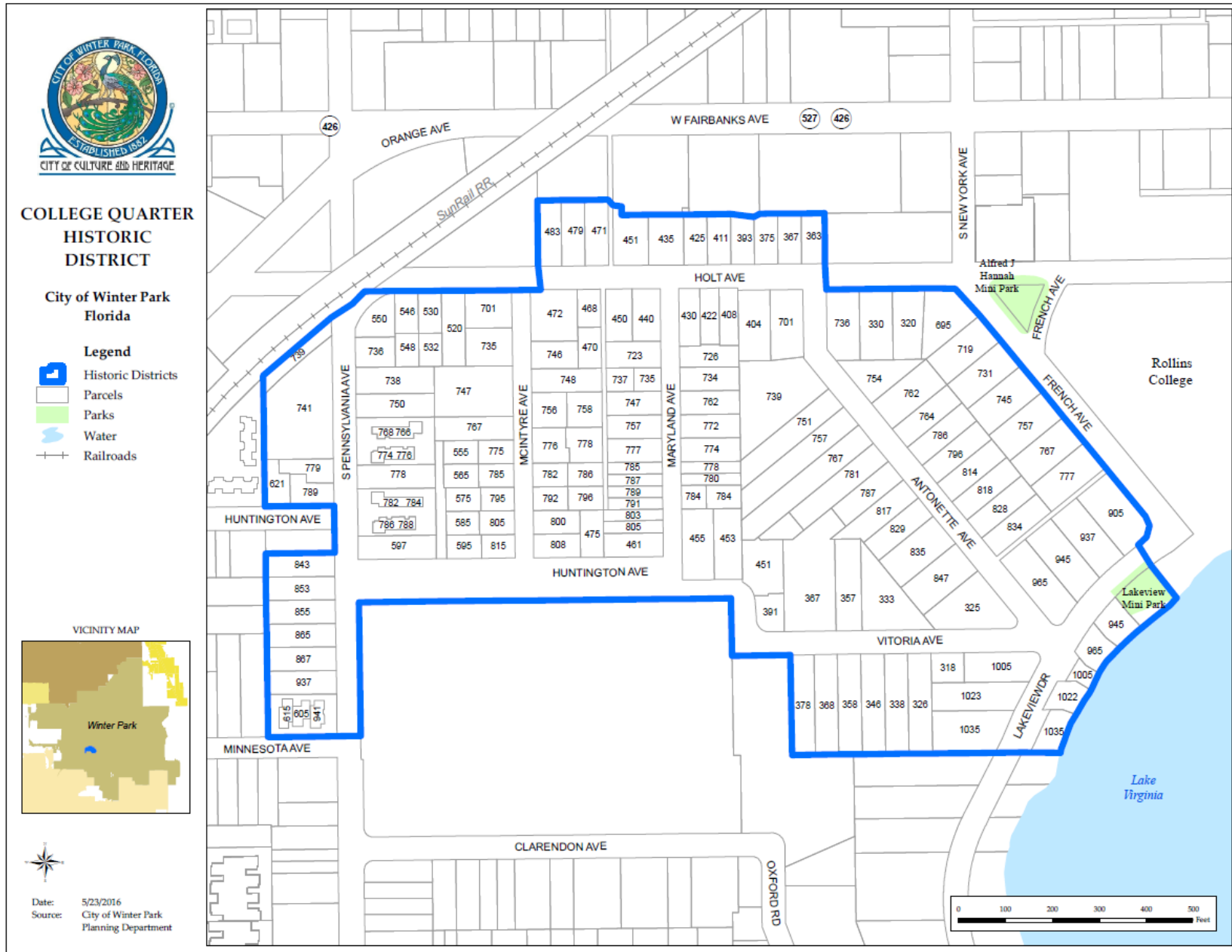
C. Application

Chapter 58, of the City Land Development Code regulations require a Certificate of Review approval for alterations, additions, demolition and/or new construction within the historic districts. The Certificate of Review is the mandatory preliminary step towards obtaining a building permit or demolition permit. These Historic District Design Guidelines are the legally enforceable standards specifically tailored for these defined areas. The Historic Preservation Board and their staff will use these guideline standards whenever an application is made for a Certificate of Review for a property within these Districts.

D. Legal Application of these Guidelines

These Historic District Design Guidelines are the legally enforceable standards upon which all decisions are to be made for the approval, approval with conditions or denial of proposed plans for structures within the historic districts regarding exterior alterations, exterior additions, demolition and/or new construction within the historic districts. They have been adopted by Ordinance following notice to all property owners pursuant to the notice requirements of City Code and State Statute. The design guidelines are the legally enforceable standards specifically tailored for the defined areas. Approvals by the Historic Preservation Board and/or City Commission shall be in conformance with these guideline standards and denials shall cite the specific guideline standards that are not being met or achieved as the basis for such actions whenever an application is denied for a Certificate of Review for a property within these Historic Districts. Similarly, property owners must demonstrate conformance with these guideline standards as the basis for an approval.





Secretary of the Interior's Standards for Rehabilitation

STANDARDS FOR REHABILITATION

The Secretary of Interior's Standards for Rehabilitation may be used as a guide by the Historic Preservation Commission when reviewing all Certificates of Review. The Standards, which are reinforced by the guidelines contained in this report, are as follows¹:

- (1) A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
- (2) The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
- (3) Each property will 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 elements from other historic properties, will not be undertaken.
- (4) Changes to a property that have acquired historic significance in their own right will be retained and preserved.
- (5) Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
- (6) Deteriorated historic features will be repaired rather than

replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

- (7) Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
- (8) Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
- (9) New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
- (10) New additions and adjacent or related new construction will 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.

Source: Code of Federal Regulations, Title 36, Chapter 1, Part 68, Section 68.3(b).

History of the College Quarter and Virginia Heights, East Historic Districts

The area that would become Winter Park was a sparsely settled agricultural community from about 1858 to 1880. The settlement centered on the east side of Lake Osceola and south of Sylvan Lake. The construction of the South Florida Railroad line in 1879-1880 opened new commercial transportation links and stimulated real estate investment along its path. Partners Loring Chase and Oliver Chapman purchased a total of 600 acres between Lakes Maitland and Osceola in 1881 to develop a new town and winter resort. Later that year Chase and Chapman hired a surveyor to map and plat the new town that the two partners named Winter Park. A planned community from its start, the town plan included a business district, central park, a system of curved and gridded streets and large lots for churches, schools and resort hotels. The essential town plan for Winter Park remains intact today.

Winter Park began its most significant growth and development during the first half of the twentieth century. In 1904, much of the town around the central business district still consisted of scattered residences and buildings surrounded by extensive orange groves. Winter Park was also a resort community for winter residents escaping the cold of the north. Public improvements in the center of the City included cement sidewalks, brick streets and electric streetlights. In 1923, the Town of Winter Park became the City of Winter Park and adopted the slogan "The City of Homes" to describe itself. By 1925, Winter Park's year-round population was 2,372.

The most important feature of Winter Park history during the period from 1904 to 1930 was the rapid subdivision and development of the large groves surrounding the town center. Propelled by the Florida Land Boom, twelve major subdivisions were platted and

developed in just two years. Development was concentrated along the lakefronts, near Rollins College and in the southwest section of the City. The Hannibal Square community experienced a similar surge of development. The eastern half of Winter Park developed more slowly but by 1927, it too was almost fully developed. Many of Winter Park's established neighborhoods developed during this time including Virginia Heights Replat, Trotter Replat and the College (Place) Quarter Replat.

The east side of the College Quarter historic district is bounded by Rollins College. Founded in 1885, Rollins College experienced its most significant growth years from the 1920s to the 1940s, and again in recent years is enjoying another wave of growth. The campus gained a national reputation for academic excellence and became the showplace of Mediterranean Revival style architecture that it is today. During this time and into the 1950s Winter Park also acquired a reputation as an artists' and writers' colony.

The College Place subdivision, the east side of the College Quarter district, was formerly part of a large orange grove centered by the Morton home. The property was subdivided in 1921 by James A. Treat who developed over forty houses in the area. James Treat would be elected Mayor twice, and he and his family lived at 905 Lakeview Drive. The streets included French, Antonette, Vitoria, and Kentucky Avenues and Lakeview Drive. French Avenue was named for General Samuel G. French, a West Point graduate from Georgia and 1880s Winter Park resident who owned extensive groves along Lake Virginia. Antoinette and Vittoria were the middle names of Treat's wife and daughter. The spellings have appeared differently over the years on signs and maps.

History (Continued)

J.E. Trotter created the Trotter's Replat subdivision in 1924-25 from Huntington family groves. Trotter's Replat included Trotter, Kentucky, and McIntyre Avenues and a portion of South Pennsylvania Avenue. That year Trotter also built the triangular office building on Fairbanks Avenue by the Atlantic Coast Line tracks. Several buyers in Trotter's Replat purchased two lots - one to build a house on and an adjacent lot to reserve for a spacious yard. Trotter Avenue was renamed Maryland Avenue in 1931. Kentucky Avenue east from Orange Avenue through the Rollins College campus was renamed Holt Avenue in 1941 in honor of Rollins College President Hamilton Holt. In 1941, sidewalks were added to Maryland, Holt and Pennsylvania Avenues.

The homes in the College Quarter district were built primarily as year-round residences for local businessmen, professionals, Rollins College professors and teachers at the nearby elementary and high schools. The growth of the neighborhood was indicative of the economic maturity of Winter Park as it developed from a winter resort surrounded by scattered farms and groves into a complete community. The residences from the 1920s to 1930s are built in a variety from the Bungalow, Mission, Mediterranean Revival and Colonial Revival styles. During the late 1930s through the 1940s Cape Cod and Ranch styles appeared. Noted architect James Gamble Rogers II designed the rambling Cape Cod type Colonial Revival style house, which was built in 1934 at 325 Vitoria Avenue for the Dr. Lucius C. Clark family.

The Virginia Heights neighborhood per the 1884 map of Winter park was mostly groves with some upland pines. By 1888 the Dinky Line railroad skirted the western shore of Lake Virginia through a portion of what is now Virginia Heights. In the 1920's the Florida Land Boom was in full swing and the Virginia Heights and Virginia Height Replat were established in 1922 and 1924. Virginia heights was touted as "Winter Park, Florida's finest new subdivision" in a real estate postcard. Many historic homes from the earliest development of Virginia Heights in the 1920's-1930's still remain today which provides the basis for the character and charm that is intended to be preserved by the Virginia Heights, East historic district. Those historic homes from the 1920's-1930's include Craftsman, Tutor Revival, Mediterranean Revival and Colonial Revival.

During the Depression years of the 1930's building activity slowed but following World War II, most of the remaining lots were developed with new homes in styles more popular of that era including Ranch and Contemporary styles as development continued into the 1950's. The premier location and the varied home styles and historic character of Virginia Heights has made it a very popular location for the redevelopment boom which started in the 1980's of tear-downs and new production home construction. In order to maintain their historic charm and character the residents petitioned and were granted the Virginia Heights, East historic district in 2010.

IV. ARCHITECTURAL STYLES

A. Introduction

The first step in defining design guideline standards for an area is to define the character of the area and determine those features that need to be preserved. Also, it is important to determine those changes that have occurred over the years and whether these changes have had a positive or negative effect on the district. If new development and structural changes to existing structures are made in line with the defining characteristics of the district, the collective impact of future changes will be the retention of the original character of the district.

B. Development Patterns

The plat of the Revised Map of the Town of Winter Park plat from 1883 and the subsequent College Place Replat, Trotters Replat from 1923-1924 and the Virginia Heights Replat from 1924, located west and south of Rollins College, were initially developed in the 1920's.

The districts are predominantly residential and includes single family and some duplex units which were built in later years. Many of the homes in this district were built as year-round residences for local businessmen and professors at Rollins College, rather than as winter retreats. The original plat identified small lots with relatively smaller houses than those along the lake shores or those now being built in the area.

Many sites have an accessory building, used either for parking or storage, or as a garage apartment. The location of the homes within the district generally show uniformity in terms of setbacks and side yards, which should be maintained.

C. Architectural Styles

The historic property surveys conducted for the College Quarter and Virginia Heights, East Historic District concluded that the most common styles found in this historic section of the City are Bungalow, Mission, Mediterranean Revival, Colonial Revival, Ranch and Frame Vernacular. This section describes the characteristics of the predominant styles found in the College Quarter and Virginia Heights, East Historic Districts. These design guideline standards mandate that any new construction conform to one of those aforementioned architectural styles with design aspects and materials predominate and not just as aspects of the exterior character and image.

IV. ARCHITECTURAL STYLES

1. Craftsman Bungalow



a. Background

One of the most prevalent styles in Winter Park in the early nineteen hundreds was the Bungalow style. The Bungalow style was an outgrowth of the Craftsman Style, which was originated in California but quickly spread throughout the Country by pattern books and popular magazines. The style, a one-story vernacular variation of the Craftsman style, faded from favor after the mid-1920s, and few were built in the 1930s. The Craftsman Bungalow Style was the popular style for smaller houses being built throughout the Country during from 1905 to 1920. Bungalow Style houses were mass-produced and rarely designed by architects. Therefore, they were popular for middle- and working-class residences. The style faded from favor after the mid-1920s, and few Craftsman houses were built in the 1930s.

b. Plan

Usually rectangular, with the narrow side oriented toward the street.

c. Foundation

Masonry piers occasionally flared at the bottom, or continuous brick or concrete block. Lattice or louvered panels are normally used to cover the porch crawlspace.

d. Porches and Facades

Craftsman Bungalows are normally one or one-and-a-half stories, and elevated 2'-6" to 3'-4" above grade.

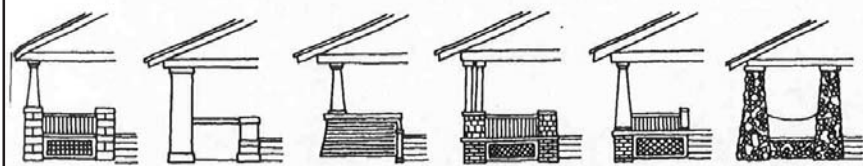
The front porch is an essential element of all Craftsman Style houses; they are often the most prominent architectural feature of the house and are wide and deep enough to feel like an outside room.

Porch wide beams help define the horizontal proportions of the style.

Porches are either full or partial width (usually a minimum of $\frac{3}{4}$ of the front facade), or in some cases wrapped around the side of the house. Partial porches are placed at the center of the main body or fully to one side.

Porch roofs are normally supported by tapered square columns, made of wood, concrete, or masonry. They frequently extend to ground level (without a break at the level of porch floor). Mouldings are normally found at top and bottom of column.

Craftsman Bungalow Porches



IV. ARCHITECTURAL STYLES

Solid knee walls, matching column bases, are used between the column bases. Railings and balusters which are occasionally used consist of open, heavy wood railings with regular or irregular pattern.

e. Roof

There are four types of roofs typically associated with Craftsman Bungalows:

- Hip roof over one-and-a-half story, with a shed dormer on the main façade;
- One or more front gable roofs, with one being the most dominant, usually above the porch;
- Side gable roof parallel to the street with cross gable intersecting; cross gable typically covers the front porch and entrance to the building;
- Side gable roof parallel to the street and incorporating a dormer.

Craftsman roofs are low- to moderately-pitched roofs, emphasizing the horizontal massing of the style. Integral porch roof may match main pitch, or break at front wall to a 3:12 or 4:12 pitch.

Rafter ends normally extend beyond the face of the wall, and often display a decorative cut.

Decorative (false) beams or braces are commonly found under the gables.

Roof coverings are normally wood, composition, or metal shingles, or crimped metal panels. Shingles are often patterned.

Chimneys are typically brick and tapered to match the column base, with simple decorative caps. Normally located on the

outside of gable wall.

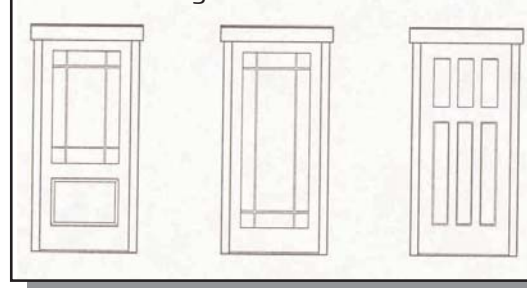
f. Exterior

- Wood siding, shingle and clapboard are the most common exterior wall surface materials. Corner trim used with siding.
- Stucco and brick less frequently used.
- Different siding on the first and second floors – wooden clapboards on the first floor and wooden shingles on the second- although only one material is also common.

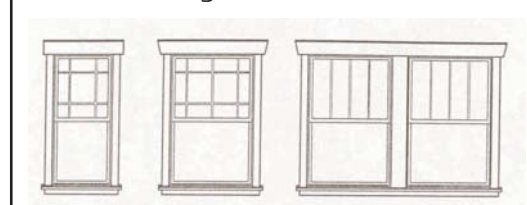
g. Windows and Doors

- Simple doors, often with panes of glass. No transom or sidelights used.
- Windows are large and wide proportioned.
- Wood windows, either single or double-hung, or casement sash.
- Windows often grouped in clusters of two or three windows.
- Windows can be single-pane, 2- or 4-pane; the upper sashes may be multiple-pane (vertical) with the lower sashes single pane.

Craftsman Bungalow Doors



Craftsman Bungalow Windows



IV. ARCHITECTURAL STYLES

Dormer windows do not cover the full width of the dormer.

- Shutters not used.
- Window trim is thick to project out from the wall.

h. Exterior Decoration

- Great degree of ornamentation, but the ornament was used to emphasize the structure and construction of the building rather than to adorn for the sake of adornment.
- Carved rafter ends.
- Decorative gable end trim; knee braces; battered porch piers.
- Window surrounds.
- Column base and capitals.
- Lattice attic vents in the gable ends.

i. Additions

- Should be smaller than the main body.
- Gable roofs of equal or lower pitch than the main roof.

j. Local Examples



781 Antonette



734 Maryland



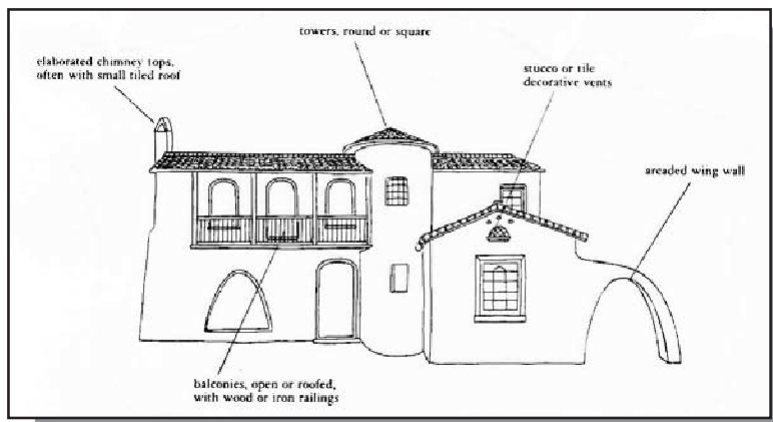
391 Vitoria



404 Holt

IV. ARCHITECTURAL STYLES

2. Mediterranean Revival



a. Background

This style was common in California, Florida and Texas during the 1920s. This style takes the Mission style as a base and emphasizes the richness of Spanish precedents. The style has also been referred to as Spanish Colonial Revival, and Spanish Eclectic². However, the Florida Division of Historical Resources, prefers the term Mediterranean Revival.

The characteristic features of the style include low-pitched roof, usually with little or no overhang; red tile roof; arches; stucco; and asymmetrical facades.

b. Plan

- Rectangular, L-shape.
- Partially enclosed patios and gardens/courtyards.

c. Foundation

Masonry; not exposed.

d. Porches and Facades

- One and two stories are both common, as are wings of differing heights.
- Typically one or more prominent arches placed above door or principal window, or beneath porch roof.
- Façade normally asymmetrical.
- Tile-roofed chimney tops.
- Overhanging balconies.

e. Roof

- Red clay barrel tile (half-cylinders) or Spanish tile (S-curve shape).
- Low pitched roof, usually with no eave overhang.
- Side gable, cross-gabled, combination hipped-and-gabled, hipped and flat roof.
- Multi-level roofs.
- Narrow, tile-covered shed roofs are typically added to flat roof structures. These are placed above entryways or projecting windows.

f. Exterior

- Wall surface usually stucco; textured stucco.
- Wrought iron work on balconies.
- Arcades, usually leading to a rear garden.
- Sometimes exterior stairs.

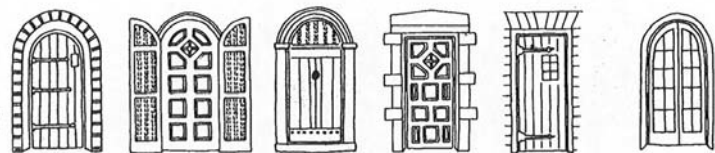
g. Windows and Doors

- Dramatically carved doors.

IV. ARCHITECTURAL STYLES

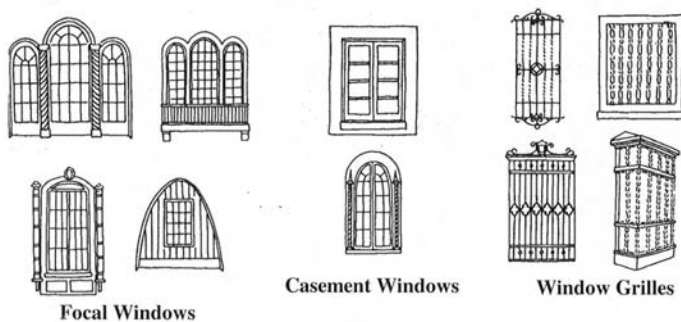
- Doors usually emphasized by adjacent spiral columns, pilasters, carved stonework, or patterned tiles. Less elaborate entrance doors of heavy wood panels, sometimes arched above, are also common.
- Doors leading to the exterior gardens, patios, and balconies are usually paired and glazed with multiple panes of rectangular glass.

Mediterranean Doors



- Many examples have at least one large focal window. Commonly-tripled arched or parabolic in shape and may be filled with stained glass of varying design.
- Decorative window grilles of wood or iron are common, as are similar balustrades on cantilevered balconies, which occur in a variety of shapes and sizes.

Mediterranean Windows



h. Exterior Decoration

- Decorative details borrowed from the entire history of Spanish architecture (Moorish, Byzantine, Gothic, or Renaissance inspiration).
- Decorative brick or tile vents and rondels.
- Decorative iron sconces, doorknockers, etc.
- Fountains.
- Decorative pavers.

i. Additions

- Should be smaller than the main body.
- Roofs of equal pitch and material as the main roof.
- Maintain proportion and detail.

j. Local Examples



363 Holt



528 Huntington



937 Lakeview

IV. ARCHITECTURAL STYLES

3. Mission



a. Background

Although not as common as the classical styles, scattered examples were built in the early 20th century throughout the country. The Mission style was normally associated with a wide variety of buildings including churches, train stations, government buildings, and some private residences.

b. Plan

- Simple square or rectangular plans.
- Arched loggias or patios.

c. Foundation

Slab, continuous. Masonry; not exposed.

d. Porches and Facades

- Two types of façade:
 - Symmetrical - Balanced, symmetrical façade; most commonly of simple square or rectangular plan with hipped roofs.

- Asymmetrical – The façade asymmetry is superimposed on a simple square or rectangular plan. Elaborate, rambling compound plans are found in some.
- Great variety of dormers and roof parapets.
- Prominent one-story porches either at the entry area or covering the full width of the façade; these sometimes have arched roof supports to simulate the arcades of Hispanic buildings.

e. Roof

- Flat roofs with curvilinear parapets are most common. Gable and hip roofs also used.
- Some examples have unusual visor roofs. These are narrow, tiled roof segments cantilevered out from a smooth wall surface. They most commonly occur beneath the parapets of flat roofs.
- Open eaves are most common. However, boxed eaves also occur, usually with brackets below.
- Mission-like bell towers occur on a few cases.
- Clay tile used to cap parapets or chimney shoulders.

f. Exterior

- Brick and stucco are the most common materials used. Very few Mission houses used stone.
- Shaped parapets.
- Arches.
- Smooth, flat wall surfaces

IV. ARCHITECTURAL STYLES

g. Windows and Doors

- Quatrefoil windows are common.
- Arched windows

h. Exterior Decoration

Decorative detailing is generally absent, although patterned tiles, carved stonework, or other wall surface ornament is occasionally used.

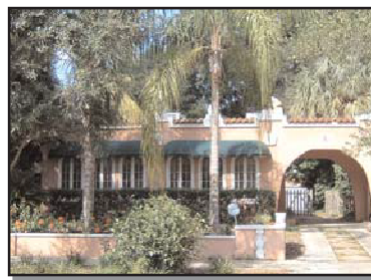
i. Additions

- Repeat elements from original building such as parapets, arches, visor roofs

j. Local Examples



747 Antonette



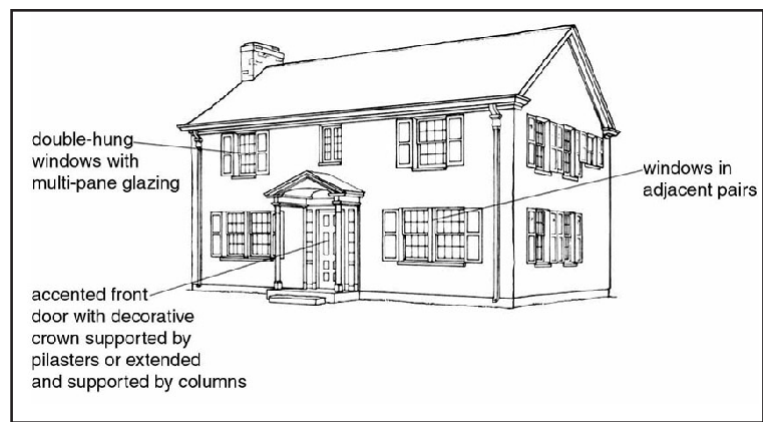
814 Antonette



358 Vitoria

IV. ARCHITECTURAL STYLES

4. Colonial Revival



a. Background

The Colonial Revival Style was a nationally popular style that first appeared in Winter Park around 1910 and is still being used. Given the northern influence on many winter residents, the Colonial Revival Style in Winter Park possessed a distinctly New England flavor. Some of the elements of the Colonial Revival, such as entry, cornice, and windows are adapted from Georgian and other earlier period styles to embellish these modest, yet elegant homes.

b. Plan

- Plan is regular, rectangular or nearly square, sometimes with add-on elements (additions and wings). The long axis parallels the street.
- In rectangular floor plans, the long axis is normally one third

longer than the short axis. When the short axis of the main body exceeds two-thirds of the length of the long axis, the roof is normally a hip instead of a gable.

- Height is two to two and one-half stories.
- Entrance stairs typically centered on the main façade.

c. Foundation

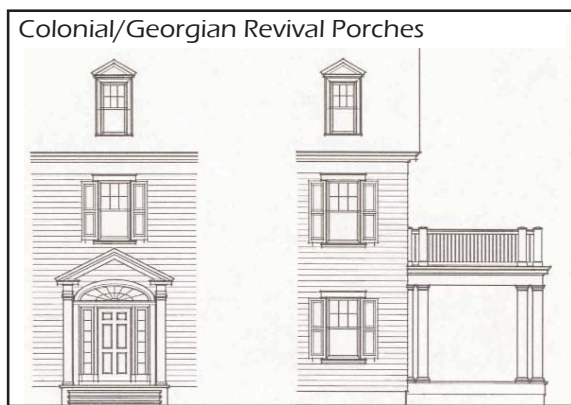
- The foundation is usually of brick piers or continuous brick. Concrete piers used at later times.
- Spaces between piers left open to allow for ventilation and for protection from high water.

d. Porches and Facades

- The main body is dissected into 3 or 5 implied bays. The entry is almost always centered on the main body.
- Simple rectangular volumes are combined creating a main body and side wings.
- Side wings decrease in scale from the main body and usually incorporate a side porch, porte-cochere, and/or simple one-story enclosed space.
- Finished floor elevation normally not less than 2'-6" above grade.
- Porches are most common as side wing elements and may be enclosed if porch detailing (columns, balustrade element, entablature) is preserved.
- Entries are the most dramatic part of the façade, normally contained by a pediment supported by pilasters or protruding out supported by columns.

IV. ARCHITECTURAL STYLES

- Porches may be portico/simple entry porches. They maintain a vertical proportion.
- The single story portico with pediment is typical for a single bay entry. Flat roof porch or portico with balustrade is typical for a single bay entrance or a side wing porch.
- May have a porch on the rear.
- Simple, classical columns spaced evenly across the front façade.
- Simple railings and balusters, when present
- Symmetrical façade.



e. Roof

- Roofs are simple forms with pitches from 7:12 to 10:12 (Colonial Revival); or 4:12 to 7:12 and 18:12 to 20:12 (Dutch Colonial).
- Add-ons and wings have their own roof form (a single roof does not encompass all the volumes).
- Gable, hip (Colonial Revival) or gambrel (Dutch Colonial)

roof.

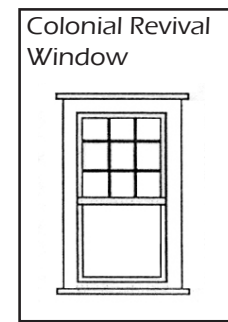
- Eaves are less embellished than classical eaves, but elements such as the architrave and crown are options often taken.
- Overhangs in Florida have been broadened to accommodate the climate.
- Roof over porch is typically shed or low-sloped hip roof.
- Dormers with hip, gable or shed roofs are a defining characteristic.
- Rafter ends are typically exposed and decoratively cut.
- Composition shingles are the most often used; occasional metal roof coverings.
- Chimneys are brick with simple coursing, shoulder and corbel details.

f. Exterior

The primary exterior material is usually horizontal wood siding or shingles.

g. Windows and Doors

- Paired or grouped double-hung wood sash windows. Typical windows have multiple panes with a 6/1 muntin pattern. Variants include 3/1 and 6/6 patterns.
- Windows are detailed with simple molding. Group windows are separated by a mullion.
- Windows sometimes framed by wooden or wrought iron grills.
- Single 6 panel doors with side lights and/or fan light above

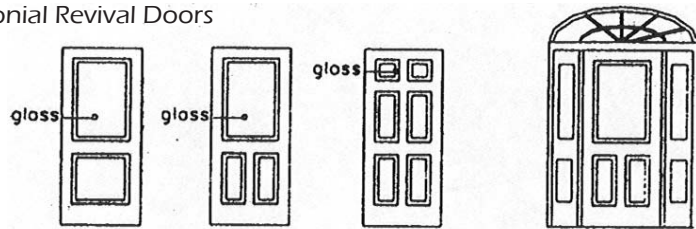


IV. ARCHITECTURAL STYLES

are most common.

- Doors often flanked by fixed glass sidelights, surrounded by simple classical trim.

Colonial Revival Doors



h. Exterior Decoration

The exterior detailing is usually classically derived columns, pediments, broken pediments and wood shutters.

i. Additions

- One story additions to the side are common.
- Additions should be recessed from front building line.
- Maintain proportion and detail.

I. Local Examples



735 McIntyre



325 Vitoria



757 French



965 Lakeview

IV. ARCHITECTURAL STYLES

5. Prairie



a. Background

The Prairie Style originated in Chicago at the beginning of the twentieth century. The style borrowed largely from Japanese design and the English Arts and Crafts movement. Vernacular examples were spread widely by pattern books and popular magazines; they are common in early 20th-century suburbs throughout the Country. Most were built between 1905 and 1915; the style quickly faded from fashion after World War I. The style is characterized by low-pitched roofs, usually hipped, with widely overhanging eaves; two stories, with one-story wings or porches; eaves, cornices, and facade detailing emphasizing horizontal lines; often with massive, square porch supports. There is a two-story Prairie Style residential structure in the College Quarter Historic District. It is located at 695 French Avenue.

b. Plan

- Simple, square or rectangular.

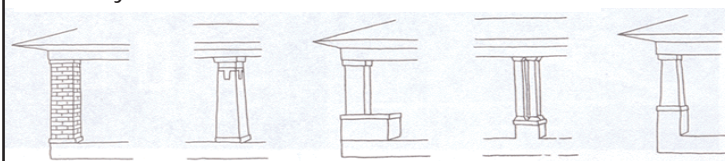
c. Foundation

- Continuous foundation of concrete or brick.

d. Porches and Facades

- Two stories, with one-story wings or porches.
- Horizontal decorative emphasis achieved by using contrasting caps on porch and balcony railings; contrasting wood trim between stories; horizontal board-and-batten siding; contrasting colors on eaves and cornice; and selective recessing of only the horizontal masonry joint.
- Eaves, cornices, and facade detailing emphasizing horizontal lines.
- Massive square or rectangular piers of masonry used to support porch roofs.

Prairie Style Porches



e. Roof

- Low-pitched roof, usually hipped, with widely overhanging eaves (peak sometimes projecting farther than the lower edges).

IV. ARCHITECTURAL STYLES

- Broad, flat chimneys.

f. Exterior

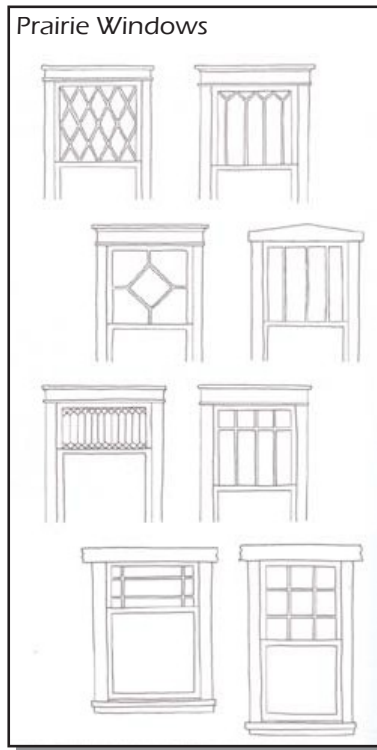
- Masonry or Horizontal board and batten siding.
- Contrasting wall materials or trim emphasizing the upper part of the upper story
- Decorative friezes.

g. Windows and Doors

- Tall casement windows with geometric pattern of small-pane window glazing (in leaded casement windows, or upper sashes of wooden muntin, double-hung windows).
- Decorative friezes or door surrounds consisting of bands of carved geometric or stylized floral ornamentation.
- Horizontal rows of windows, sometimes wrapping around corners.

h. Decoration

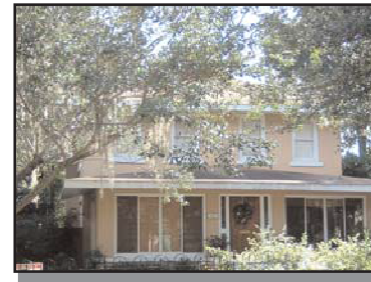
- Window boxes or flattened pedestal urns for flowers.



i. Additions

- Should be smaller than the main body.
- Gable roofs of equal pitch as the main roof
- Maintain horizontality.

l. Local Examples



695 French

IV. ARCHITECTURAL STYLES

6. Minimal Traditional Style



a. Background

During the period of the 1930's through the 1940's due to the economic situation many families built simple, unadorned Minimal Traditional homes. Often referred to as a "non-style" these were small, simple, economic and cost-effective homes always of one-story in height and typically not larger than 1,200 sq. ft. What makes a home consistent with the Minimal Traditional design is the one-story scale, side and front gables shutters on windows, windows with multi pane fenestration (not one over one or single frame) common in that time period and exteriors of wood siding or brick (but not stucco). In order to qualify for approval by the HPB, this style must replicate these characteristics and not have commonality in design and materials with modern production homes.

b. Plan

- Irregular, but mostly L-shaped or rectangular with wings. One story in height only with optional attic living space.

c. Foundation

Slab or continuous footings commonly used. Most homes

built at grade, or with minimal elevation.

d. Porches and Facades

- Facades of wood siding or brick but not stucco.
- Have a front and side gable.
- Open front porches

e. Roof

- Low or intermediate pitch-roofs.
- Close eaves and rakes, rather than overhanging as in the Ranch style.
- Shingle roofs are most common but metal permitted.

f. Exterior

Brick, wood, stone or a mixture of these, but not stucco.

g. Windows and Doors

- Window fenestration to match the period.
- Typically, windows showcased with shutters, emphasizing horizontality.
- Wood, vinyl and aluminum window materials.
- Wooden doors with no detailing.

h. Exterior Decoration

- Minimum facade detail.
- If some detailing is used, may borrow from the Bungalow or Craftsman home styles of the same period. Decorative iron or wooden porch supports and decorative shutters are the most common.

IV. ARCHITECTURAL STYLES

i. Additions

- One story additions to the side or rear are appropriate.
- Additions should be recessed from front building line.
- Maintain proportion and detail.

j. Local Examples



375 Holt Avenue



453 Huntington Avenue



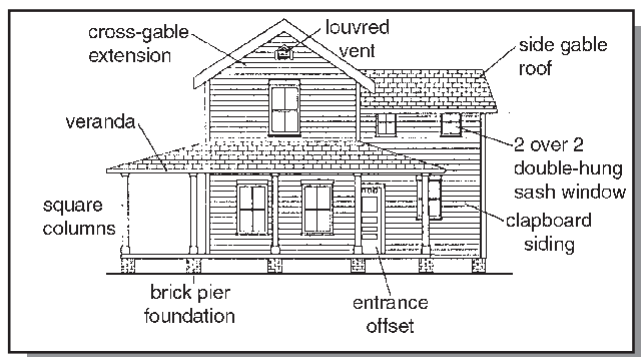
723 Maryland Avenue



767 McIntyre Avenue

IV. ARCHITECTURAL STYLES

7. Frame Vernacular



a. Background

Vernacular architecture refers to a regional or “folk” architecture, built with local materials and local labor, without formal plans, and for the most economical price at the time. Vernacular, while considered a style, is defined by its not belonging to any particular formal architectural style. There is one structure within the College Quarter Historic District that was classified as a Frame Vernacular. The house is located at 867 Pennsylvania Avenue.

There are several types of Frame Vernacular homes. Some have one story, others have two; some have front gable roof, others have side-gable or cross gable. There are two variations of the Frame Vernacular style: Shotgun, and Fisherman Cottage. (see illustrations on this page).

When considering new construction in the College Quarter Historic District, the Frame Vernacular style, as described in this section, should be considered as a style that may be compatible with all the other styles present in the district.

b. Plan

- Simple building forms.
- Rectangular and L-shaped building plans, although some buildings have irregular plans, especially if additions have been added in later years.
- Buildings range from one to two-and-one-half stories.

c. Foundation

- Brick or concrete block pier foundation.
- Spaces between piers left open to allow for ventilation and for protection from high water.
- Lattice infill between piers is common.

d. Facades

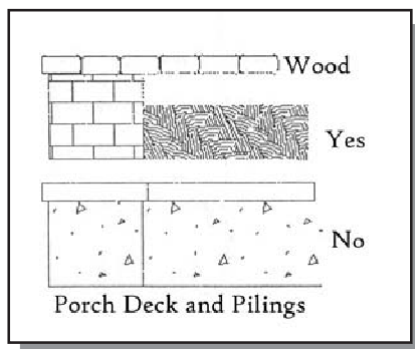
- Facades are vertically proportioned following a three-bay or five-bay pattern on the front elevation.
- Most commonly they have a simple entrance.

e. Porches

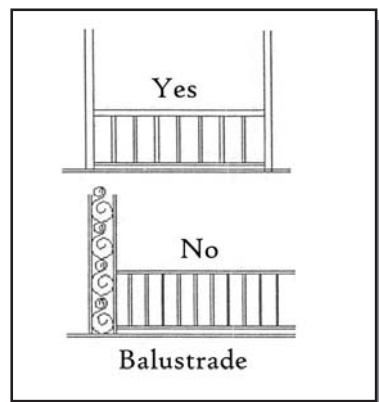
- Wide front porches
- Porches can be full width, wrap around, front facing gable, or fill in between the “L” formed by the main body and the front gable.
- Porches normally have a minimum depth of 6 feet.
- Porches are commonly elevated 2’-6” to 3’-6” above grade.
- Columns are typically narrow and made of wood; usually spaced evenly across the façade, with few details.
- In most cases, porches were built without railings. If railings

IV. ARCHITECTURAL STYLES

were used, they were wooden with typical 1 ¼ inch square balustrades.



Frame Vernacular Porches



f. Roof

- Front, side and cross gable.
- Shed roof over porch.
- Earlier period homes have steep pitches, to accommodate attic space.
- Later period homes have a lowered roof pitch.
- Main roofs are steeply pitched (8:12 to 12:12). Porch roofs should have a low pitch (2:12 to 4:12).
- Rafter ends are unadorned, exposed, and extend beyond the face of the wall.
- Wood shingles were often used to cover the roofs in early homes.
- Asbestos shingles, composition shingles, V-crimp metal or metal shingles were used on later period structures, or as a replacement roof material.
- Brick or stucco chimneys, normally located on the outside of

the gable end walls.

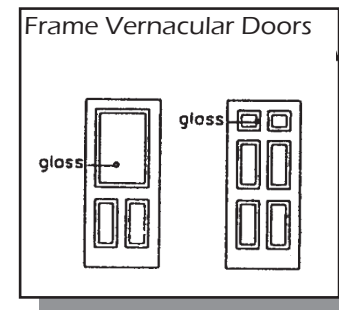
- Dormers were sometimes used on 1 ½ story homes.

g. Exterior

Primary exterior material is horizontal wood siding; less common are wood shingles and board and batten.

h. Windows and Doors

- Windows are single, tall and narrow.
- Multi-pane, double-hung sash windows (6/6, 3/1, 2/2 or 1/1).
- Transoms, fanlights and attic louvers are common.
- Second floor windows align with first floor windows.
- Jalousie windows, French doors and simple balconies are used occasionally.
- Windows made of wood.
- Windows are spaced evenly along all facades.
- Window and door trim projects out from wall cladding, approximately ¾ inch. Jamb trim is at least 4" wide, and headers (lintel) are normally 6" wide.
- Doors contain recessed wood panels
- Shutters are not typically used. When used, they should be paneled and should be either operable or proportioned to look operable.



ARCHITECTURAL STYLES

i. Exterior Decoration

Sparse, limited to ornamental woodwork.

j. Additions

- Large additions detract from the simple mass of the main body. These should be limited to the rear elevation.
- Small-scale additions may be used on the sides. These should have a lower roof with a pitch to match the porch roof.

k. Local Examples



867 Pennsylvania Avenue

HISTORIC RESOURCES SURVEY



An inventory of the City of Winter Park's historic resources

Winter Park's Historic Resources Survey is a record of properties that have been identified as historic. This inventory is a "living document" that is regularly updated as properties are added or removed, and as more information about the properties is known.

It also includes tables of listed landmarks and potential landmark buildings and historic districts.

10. 2013

HISTORIC RESOURCES SURVEY

Winter Park's Historic Resources Survey is a record of properties that have been identified as historic. This inventory is a "living document" that is regularly updated as properties are added or removed, and as more information about the properties is known. The following tables include a catalog by street of the historic resources that have been identified in surveys and studies. Most listings include the date the property was built. The person's names by the property refer to the first or most significant owner. Architects and and/or builders are also furnished where known.

The identification of historic resources is an ongoing process. Looking back to consider properties over fifty years old is the standard perspective to examine history and the built representatives associated with it although newer buildings may be recognized. Properties may be significant for their local association with a pattern or period of development, for their architectural style or type, or for their association with a person important in history.

In 1977, the Junior League of Orlando-Winter Park with training by the Division of Archives, History and Records Management of the Florida Department of State (now the Division of Historical Resources) undertook a historic site survey of significant properties associated with the early development of Winter Park. In 1986, the city with Florida Preservation Services updated the inventory for the Comprehensive Plan by adding more properties built before 1930. In 2001, the city with GAI Consultants included properties built before 1950 in an overview survey for the Comprehensive Plan update. Subsequent In depth studies by staff have added to the inventory. In 2009, comprehensive research by Bland and Associates took place for the downtown area in preparation for the National Register of Historic Places listing for Downtown Winter Park and Interlachen Avenue. The surveys have all included Winter Park history summaries to place the historic properties in context.

The Florida Master Site File is the State of Florida's record of historic buildings. Florida Master Site File (FMSF) numbers have been noted where available. Individual properties and districts listed on the Winter Park Register of Historic Places are under the oversight of the Historic Preservation Board.

- ❖ Properties that have been individually listed on the Winter Park Register of Historic Places (WPRHP) are highlighted in tan.
- ❖ The College Quarter Historic District is listed in the WPRHP and is highlighted in blue.
- ❖ The Virginia Heights East Historic District is listed in the WPRHP and is highlighted in pink.

CITY OF WINTER PARK HISTORIC RESOURCES	
FMSF NO.	SITE ADDRESS/NAME
OR00224	1000 Alabama Avenue, 1924, Alabama Hotel (formerly 921 Palmer Avenue)
OR00225	1000 Alabama Avenue, 1904, Temple Refectory (formerly 921 Palmer Avenue)
OR0228	1700 Alabama Drive, c. 1878, 1904, 1922, Packwood-Temple House
OR0780	1881 Alabama Drive, 1923, architect Maurice Kressley
OR9225	425 Alberta Drive, 1935, Grace O. Edwards House, architect. James Gamble Rogers II
OR0518	481 Alberta Drive, 1930
	1243 Alberta Drive, 1936, U. T. Bradley residence, architect James Gamble Rogers II
	141 Alexander Place, c. 1936
OR9226	160 Alexander Place, c. 1934, A. F. McAllaster House, architect James Gamble Rogers II
	161 Alexander Place, c. 1940
	201 Alexander Place, c. 1949
OR0519	1034 Aloma Avenue, 1926
OR0520	1306 Aloma Avenue, J. E. Peterson House
OR0379	1331 Aloma Avenue, 1897, William Waddell House
OR0521	1009 Anchorage Court, Anchorage Garage
OR0522	739 Antonette Avenue, c. 1925, William Houston House
OR0523	747-749 (751) Antonette Avenue, c. 1924, S. W. Cason House
OR0524	754 Antonette Avenue, c. 1925, G. H. Doan House
OR0525	762 Antonette Avenue, 1926, Baldwin Palmer House, indiv. Now in CQHD
OR9228	764 Antonette Avenue, 1947
OR0526	767 Antonette Avenue, c. 1920, 1933
OR0530	757 Antonette Avenue, 1946
OR0527	781 Antonette Avenue, 1926, J. E. Blackburn House
OR0528	782 Antonette Avenue, c. 1925, D. N. Barbour House
OR0529	787 Antonette Avenue, c.1925, Robert Poole House
OR9229	796 Antonette Avenue, c. 1925
OR0531	814 Antonette Avenue, c. 1925, Harold Hair House, architect Harold Hair
OR0533	818 Antonette Avenue, c. 1920, Eliza Swasey house
OR0534	828 Antonette Avenue, c. 1920, Luther A. Leach House
OR0535	829 Antonette Avenue, c. 1925
OR0536	834 Antonette Avenue, c. 1925, Annie B. Johnston House
OR0537	835 Antonette Avenue, c. 1925
OR9230	847 Antonette Avenue, 1941

CITY OF WINTER PARK HISTORIC RESOURCES	
FMSF NO.	SITE ADDRESS/NAME
OR9232	925 Aragon Avenue, c. 1925
OR9233	947 Aragon Avenue
OR9234	955 Aragon Avenue
OR0538	1425 Berkshire Avenue, c. 1925
OR0539	1446 Berkshire Avenue, L. J. Davidson House
OR0540	1475 Berkshire Avenue, P. J. Ness House
OR0541	1500 Berkshire Avenue, 1925, George F. Brass House
OR0542	1530 Berkshire Avenue
OR0543	1531 Berkshire Avenue, 1925, H. C. Stutz House
OR0544	1532 Berkshire Avenue, 1926
OR9237	1631 Berkshire Avenue
OR9238	1635 Berkshire Avenue
OR9248	1644 Berkshire Avenue
OR9239	1645 Berkshire Avenue, 1925
OR9247	1646 Berkshire Avenue
OR9240	1647 Berkshire Avenue
OR9246	1648 Berkshire Avenue
OR9243	1650 Berkshire Avenue
OR9244	1652 Berkshire Avenue
OR9241	1655 Berkshire Avenue
OR9242	1665 Berkshire Avenue
OR9249	711 Bonita Drive
OR0470	724 Bonita Drive, 1883 "Eastbank", Comstock-Harris House
OR9250	152 Brewer Place
OR9252	164 Brewer Place
OR9253	178 Brewer Place
OR9254	192 Brewer Place
OR9255	208 Brewer Place
OR9256	401 Brewer Place
OR0545	443 Broadview Avenue, 1926, Dr. W. A. Myers House
OR0546	471 Broadview Avenue, W. J. Johnson House
OR9257	1300 Buckingham Road
OR95858	1313 Buckingham Road
OR0547	1363 Buckingham Road, M. C. Taylor House
OR9259	1375 Buckingham Road, 1928

CITY OF WINTER PARK HISTORIC RESOURCES	
FMSF NO.	SITE ADDRESS/NAME
OR9260	1404 Buckingham Road
OR9261	901 Bungalow Avenue
OR9268	930 Bungalow Avenue
OR9262	931 Bungalow Avenue
OR9263	933 Bungalow Avenue
OR9264	935 Bungalow Avenue
OR9265	943 Bungalow Avenue
OR9269	972 Bungalow Avenue
OR9270	1000 Bungalow Avenue
OR9271	1022 Bungalow Avenue
OR9272	1030 Bungalow Avenue
OR9267	1037 Bungalow Avenue
OR9273	1331 Canterbury Road
	1360 Canterbury Road, 1955
OR0548	1367 Canterbury Road, J. J. Bettes House
OR0549	1372 Canterbury Road, G. H. Fisher House
OR0550	1379 Canterbury Road, Dr. A. R. Oestricher House
OR0551	1412 Canterbury Road, c. 1927
	512 West Canton Avenue, 1921, Richard and Olive Mae Charlton House
OR0552	506 Capen Avenue, Sarah Harden House
OR9274	405 Carolina Avenue
OR0553	413 Carolina Avenue, Aaron Horton House
OR9275	430 Carolina Avenue
OR9277	443 Carolina Avenue
OR0555	467 Carolina Avenue
OR09280	510 Carolina Avenue
OR9281	511 Carolina Avenue
OR9921	258 Center Street North, c. 1950
OR0559	200 Chase Avenue
OR0560	242 Chase Avenue, Grubbs-Freeman House
OR0249	266 Chase Avenue, 1915, "Pine Needles", Harley Gibbs House, arch. L. Percival Hutton
OR0561	450 Clarendon Avenue, c. 1925 G. M. Canfield House
OR9282	1315 Clay Street
OR0562	1320 Clay Street
	1345 Clay Street, c. 1925, L. Boyd House (rezoned office)

CITY OF WINTER PARK HISTORIC RESOURCES	
FMSF NO.	SITE ADDRESS/NAME
OR9287	1386 Clay Street
OR9286	1387 Clay Street
OR0563	1390 Clay Street
OR9289	1404 Clay Street
OR0288	1415 Clay Street
	1250 College Point, 1955, F. W. Nickel House, architect James Gamble Rogers II
OR9291	1331 College Point
OR0564	1336 College Point, R. F. Leedy House
OR0293	1350 College Point, 1933, individually listed now in Virginia Heights East
OR9885	118 Comstock Avenue West, c. 1935
OR0567	120 Comstock Avenue East, 1925 Winter Park Masonic Temple, architect George Krug
OR9936	213 Comstock Avenue West, c. 1923
OR9935	215 Comstock Avenue West, c. 1923
OR0034	217 Comstock Avenue West, c. 1923
OR9933	219 Comstock Avenue West, c.1942
OR0568	440 Comstock Avenue West, William Lloyd House
OR0569	451 Comstock Avenue West, Anna Lee Woodley House
OR0570	452 Comstock Avenue West, Harold Jackson House
OR0571	459 Comstock Avenue West, Eddie Hardy House
OR0573	471 Comstock Avenue West, Ross J. Morgan House
OR0574	479 Comstock Avenue West
OR0575	502 Comstock Avenue West, Alex Wilson House
OR0581	663 Comstock Avenue West
OR0582	664 Comstock Avenue West, Sullivan Dean House
OR0583	674 Comstock Avenue West, Maxey Day House
OR0584	704 Comstock Avenue West, Wade Wilson House
OR0585	722 Comstock Avenue West, Lonnie Brown House
OR0586	764 Comstock Avenue West, George Bland House
OR0588	816 Comstock Avenue West, Meade Colston House
OR0589	817 Comstock Avenue West
OR0590	840 Comstock Avenue West, Eugene Sheffield House
OR00591	865 Comstock Avenue West, Saint Fleming House
OR00592	104 Cortland Avenue
OR00593	140 Cortland Avenue, George Powers House
OR00594	150 Cortland Avenue, 1926, Rev. J. B. Thomas House

CITY OF WINTER PARK HISTORIC RESOURCES	
FMSF NO.	SITE ADDRESS/NAME
OR00596	260 Cortland Avenue, 1929, Edward Donnelly House (was 1206 Aloma Avenue)
	320 Cortland Avenue, 1937, Frederick Smith House, arch. Harold Hair, bldr. Frank Heigel
OR00598	1635 Dale Avenue
OR00599	820 Denning Drive
OR00378	138 Detmar Drive, c. 1886 Geer House (155 Brewer Avenue historic address)
OR00253	234 Detmar Drive, 1910 "The Palms" Caretaker's House
	1355 Devon Road, 1926
OR00601	1366 Devon Road
OR00602	1400 Devon Road
OR00603	755 Douglas Avenue, Sarah Prince House
OR00604	1430 Elizabeth Drive, 1937, 1941, George Holt House, arch. James Gamble Rogers II
OR00606	1221 Essex Road, A. H. Knight House
OR00607	1235 Essex Road, Mrs. L. B. Fisher House
OR00608	1259 Essex Road, S. H. Edes House
OR00610	1349 Essex Road, L. A. Wood House
OR00611	1353 Essex Road, c. 1925
OR00612	1399 Essex Road, C. G. Weston House
OR00613	377 E. Fairbanks Avenue, 1922, Dr. C. E. Coffin House, builder William Waterman
OR00614	401 E. Fairbanks Avenue, Hiram Powers Real Estate Office
OR00615	407 W. Fairbanks Avenue
	421 W. Fairbanks Avenue, c. 1925, J. E. Trotter Triangle Building
OR09295	416 Fairfax Avenue
OR09296	450 Fairfax Avenue
OR00620	470 Fairfax Avenue
OR00621	1567 Forrest Road, D. A. Ahlgrim House
OR00622	1645 Forrest Road, E. L. Spencer House
OR00241	2400 Forrest Road, 1923, "The Ripples", architectural advisor J.G. Rogers I
OR00623	695 French Avenue, c. 1925
OR00624	719 French Avenue, c. 1925 L.A. Detwiler House
OR00625	731 French Avenue, c. 1925 G. C. Dieterly House
OR00627	757 French Avenue, c. 1925 Huilda Forbes House
OR09297	767 French Avenue, 1942
OR00629	121 Garfield Avenue West, 1916, Kummer-Kilbourne House
OR09298	411 Garfield Avenue West
OR09299	421 Garfield Avenue West

CITY OF WINTER PARK HISTORIC RESOURCES	
FMSF NO.	SITE ADDRESS/NAME
OR09200	444 Garfield Avenue West
OR00628	451 Garfield Avenue West, c. 1910
OR09302	506 Garfield Avenue West
OR09303	519 Garfield Avenue West
OR09304	521 Garfield Avenue West
OR00630	139 Genius Drive
OR00235	930 Genius Drive, "Windsong", The Genius House
OR00632	1000 Genius Drive, c. 1923, Business Men's Club-Martin Hall
	802 Georgia Avenue, 1930, 1960, Follett House, arch. David Hyer, addition by J. Rogers II
OR09305	851 Georgia Avenue, 1935, Isabelle Sprague Smith House
	890 Georgia Avenue, c. 1953, architect James Gamble Rogers II
OR00633	901 Georgia Avenue, Edward S. Meyer House
OR00634	920 Georgia Avenue, 1932, architect Maurice Kressley
	921 Georgia Avenue, c.1935, W. C. Sanders House, architect James Gamble Rogers II
	1430 Glencoe Road, 1952
OR00635	1479 Glencoe Road, 1925, Oscar Fulgham House
	1450 Glencoe Road, 1952
OR00636	1470 Glencoe Road, 1924 , individually listed now in Virginia Heights East District
OR00637	1510 Glencoe Road, 1925, H. F. Harris House, indiv. now in Virginia Heights East District
	1520 Glencoe Road, 1930
OR00638	1539 Glencoe Road, 1925, J. A. Cotting House
	1580 Glencoe Road, 1953
	1590 Glencoe Road, 1945
OR00639	1771 Glencoe Road, 1926, J. J. Caldwell House
OR00640	1873 Glencoe Road
OR00641	2171 Glencoe Road
	2174 Glencoe Road, 1950, H. G. Miller House, architect James Gamble Rogers II
OR00642	2210 Glencoe Road
OR09308	807 Golfview Terrace, 1925, Eugene Phillips House
OR00643	817 Golfview Terrace, Herbert M. Barnum House
OR00645	837 Golfview Terrace, Maxwell A. Sloan House
OR00644	858 Golfview Terrace, Charles A. Spross House
OR09310	868 Golfview Terrace
OR09311	892 Golfview Terrace
OR09312	897 Golfview Terrace

CITY OF WINTER PARK HISTORIC RESOURCES	
FMSF NO.	SITE ADDRESS/NAME
OR09313	901 Golfview Terrace
OR09314	902 Golfview Terrace
OR00232	1015 Greentree Drive, 1905, 1918, 1954 "Mi E Taw"
OR00381	1401 Grove Terrace, Griswold House
	1475 Grove Terrace, 1949, E. C. Somers House, architect James Gamble Rogers II
	126 Hampden Place, 1939
OR09315	201 Hannibal Square East, Lake Hall Lodge
OR09316	1471 Harmon Avenue
OR09317	1481 Harmon Avenue
OR09318	1515 Harmon Avenue, c. 1942, C. C. Gressange House, architect James Gamble Rogers II
OR09319	1629 Harmon Avenue
OR09320	1643 Harmon Avenue
OR09321	1721 Harmon Avenue, Winter Park Church of the Brethren
OR00226	1554 Harris Circle, c. 1886, McCallum-Harris-Edison House
OR00649	424 Henkel Circle, I. I. Boyce House
OR00650	430 Henkel Circle, 1922, C. C. Cobb House
OR00651	459 Henkel Circle
OR00653	1356 Hibiscus Avenue, F. A. Allison House
OR09322	1336 Highland Road
OR09323	1400 Highland Road, 1925 individual listing now in Virginia Heights. East District
	1421 Highland Road, 1947
	1471 Highland Road, 1955
OR09324	1508 Highland Road
	1521 Highland Road, 1948
	1541 Highland Road, 1949
OR09325	1548 Highland Road
OR00654	1599 Highland Road, 1928, individual listing now in Virginia Heights. East District
	1601 Highland Road, 1941
OR00655	1537 Hillcrest Avenue, 1926, R. C. Libby House
OR00656	1584 Hillcrest Avenue
OR00657	1620 Hillcrest Avenue, Edna Weststore House
OR00658	1756 Hollywood Avenue, Percy J. Harris House
OR00659	1770 Hollywood Avenue, T. R. Jones House
OR00660	1800 Hollywood Avenue, A. B. Anderson House
OR00675	1000 Holt Avenue, Knowles Memorial Chapel, Rollins College

CITY OF WINTER PARK HISTORIC RESOURCES	
FMSF NO.	SITE ADDRESS/NAME
OR00558	Holt Avenue, Rollins College, Annie Russell Theater
OR00238	Holt Avenue, Rollins College, 1886, "Pinehurst"
OR00850	Holt Avenue, Rollins College, Carnegie Library Building
OR00849	Holt Avenue, Rollins College, Chase Hall
OR09398	Holt Avenue, Rollins College, Hooker Hall
OR09395	Holt Avenue, Rollins College, Lyman Hall
OR09407	Holt Avenue, Rollins College, Sullivan Hall
OR09409	Holt Avenue, Rollins College, Gale Hall
OR09404	Holt Avenue, Rollins College, Warren Administration Building
OR09403	Holt Avenue, Rollins College, Rice Hall
OR09406	Holt Avenue, Rollins College, Dyer Memorial
OR09495	Holt Avenue, Rollins College, Shell Museum-Maltbie
OR09397	Holt Avenue, Rollins College, Alumni Hall
OR09398	Holt Avenue, Rollins College, Orlando Hall
OR9408	Holt Avenue, Rollins College, Fox Hall
OR00661	Holt Avenue, Rollins Hall, Rollins College
OR00662	Holt Avenue, Pugsley Hall, Rollins College
OR00663	Holt Avenue, Mayflower Hall, Rollins College
	315 Holt Avenue, 1936, College Arms, architect Harold Hair, builder W. H. Waterman
OR00664	320 Holt Avenue, 1925, 1939. Hasslinger House
OR00665	330 Holt Avenue, 1925, F. J. Lindergreen House
OR00666	346 Holt Avenue, 1925, 1983 P. G. Wendland House (now 736 Antonette Avenue)
	363 Holt Avenue, 1940
	367 Holt Avenue, 1940
	375 Holt Avenue, 1943
OR9327	391 – 393 Holt Avenue, 1941
OR0667	400 Holt Avenue, c. 1920, S. L. Yon House (now 701 Antonette Avenue)
OR0668	404 Holt Avenue, c. 1920, Rev. Francis Yarnell House
	408 Holt Avenue, 1942
OR9328	411 Holt Avenue, 1940
OR0669	422 Holt Avenue, c. 1925, Irvin Pribble House
	425 Holt Avenue, 1953
OR0670	430 Holt Avenue, c. 1925, B. H. Malin House
OR9329	435 Holt Avenue, 1937
	450 Holt Avenue, 1946

CITY OF WINTER PARK HISTORIC RESOURCES	
FMSF NO.	SITE ADDRESS/NAME
	451 Holt Avenue, 1951
	471 Holt Avenue, 1943
	472 Holt Avenue, 1953
	479 Holt Avenue, 1940
	483 Holt Avenue, 1940
	453 Huntington Avenue, 1943
	455 Huntington Avenue, 1948, 1937
	461 Huntington Avenue, 1941
OR00672	528 Huntington Avenue, Winter Park High School <i>2 historic buildings remain</i>
	597 Huntington Avenue, 1947, 1947, duplex and single family house
OR9330	1300 Indiana Avenue
OR9331	1324 Indiana Avenue
OR9332	1334 Indiana Avenue
OR9333	1370 Indiana Avenue
OR9334	1390 Indiana Avenue
OR9335	1545 Indiana Avenue
OR0676	125 Interlachen Avenue North, 1923, architect Dudley Mathews, builder S. A Stevens
OR9929	125B Interlachen Avenue North, 1962, architect J.G. Rogers II, builder Allen Trovillion
OR9931	125C Interlachen Avenue North, 1956
OR0733	125D Interlachen Avenue, 1923, altered 2003
OR0677	200 Interlachen Avenue North, Hamilton Holt House
OR9942	125A Interlachen Avenue North, 1949, arch. George H. Spohn, bldr. Waterman & Richards
OR0219	231 Interlachen Avenue North, 1882, 1904 "Osceola Lodge"
OR9336	301 Interlachen Avenue North, c. 1948, Mrs. Melville Dewey House, arch. J. G. Rogers II
OR9927	311 Interlachen Avenue North, 1950, R. Sleyster House, architect James Gamble Rogers II
OR0673	324 Interlachen Avenue North, "Bishopstead"
OR9928	331-341 Interlachen Avenue North, c. 1949
OR0674	225 Interlachen Avenue South, 1925, H. M. Reynolds, addition 1940 J.G. Rogers II
OR9952	225A Interlachen Avenue South, 1964, architect J.G. Rogers II, builder Allen Trovillion
OR9901	225B Interlachen Avenue South c. 1950
OR4281	419 Interlachen Avenue South, 1921, The Woman's Club of Winter Park
OR9338	420 Interlachen Avenue
	500 Interlachen Avenue
	540 Interlachen Avenue, 1933, William Scott House, architect James Gamble Rogers II
	617 Interlachen Avenue, 1934, George L. Noyes House, architect James Gamble Rogers II

CITY OF WINTER PARK HISTORIC RESOURCES	
FMSF NO.	SITE ADDRESS/NAME
	716 Interlachen Avenue
	816 Interlachen Avenue
OR9344	2 Isle of Sicily, 1946, F.A. Hauck House, architect James Gamble Rogers II
	1000 Kentucky Avenue South, c. 1925
OR0681	1115 Kentucky Avenue, J. S. Burkhart House
OR0683	1200 Kenwood Avenue, c. 1926 , C. Bradford House
OR0684	1207 Kenwood Avenue
OR0685	230 Killarney Drive, Arthur M. Hource House
	350 Killarney Drive, 1952, Harry Shearer House, architect James Gamble Rogers II
	704 Kiwi Court, 1968, John R. Royer House, architect James Gamble Rogers II
OR9930	135 Knowles Avenue North, 1920
OR9923	162 Knowles Avenue North, 1945
OR0222	232 Knowles Avenue North, 1887, south porch removed c. 1920, remodeled 1930
OR9924	235 Knowles Avenue North, 1925
OR9925	300 Knowles Avenue North, 1961, architect Joseph Shifalo
OR0686	333 Knowles Avenue North, 1888, N. D. Silsbee House
	544 N. Knowles Avenue, 1938, Barbour Apartments, architect James Gamble Rogers II
OR9899	180 Knowles Avenue South, 1957, architect Joseph Shifalo, builder Allen Trovillion
OR9900	200 Knowles Avenue South, 1918 (historic address 204 E. Welbourne Ave.)
	1330 Lake Knowles Circle, 1940, J. W. Rankin House, architect James Gamble Rogers II
OR0687	905 Lakeview Drive, c. 1925 James A. Treat House #1
	937 Lakeview Drive, c. 1925 James A. Treat House #2
OR9346	945 Lakeview Drive, 1937
OR9347	965 Lakeview Drive, 1936, 1947
OR9348	1005 Lakeview Drive, 1940, G. F. Lazarus House, architect Harold Hair, builder F.A. Heigel
OR0689	1023 Lakeview Drive, 1925, H. R. Wainwright House
OR0690	1035 Lakeview Drive, 1926, 1933, J. H. Verigan House
OR0692	1167 Lakeview Drive
OR0693	1169 Lakeview Drive, J. M. Billings House
OR0695	1234 Lakeview Drive, W. C. Bryan House
OR0696	1270 Lakeview Drive, H. E. Cole House
OR9889	115-119 Lyman Avenue East, 1925
OR9890	147 Lyman Avenue East, 1958
OR4178	388 Lyman Avenue East, All Saints Episcopal Church, architect Ralph Adams Cram
OR0697	408 Lyman Avenue East, Philip J. Halla House

CITY OF WINTER PARK HISTORIC RESOURCES	
FMSF NO.	SITE ADDRESS/NAME
OR9888	141 Lyman Avenue West, c. 1923, 1966
OR9937	180 Lyman Avenue West, 1951
OR0700	235 Lyman Avenue West, Wade Wilson House
OR0702	403 Lyman Avenue West
OR0703	404 Lyman Avenue West
OR0705	674 Lyman Avenue West, Arthur Straughter House
OR0706	706 Lyman Avenue West
OR0707	732 Lyman Avenue West, William Moran House
OR0709	Lyman and Pennsylvania Avenue, Mt. Moriah Church
OR9349	723 Maryland Avenue, 1948
OR9350	726 Maryland Avenue, 1938
OR9351	734 Maryland Avenue, 1926, indiv. now in CQHD
	747 Maryland Avenue, 1948
	757 Maryland Avenue, 1927
	772 Maryland Avenue, 1948, indiv. Now in CQHD
OR09352	774 Maryland Avenue, c. 1925
OR00714	996 Mayfield Avenue
	1244 Mayfield Avenue, 1941, 1953, W. H. Winslow House, architect J. G. Rogers II
	701 McIntyre Avenue, 1951, triplex
	735 McIntyre Avenue, 1941
	746 McIntyre Avenue, 1950
	748 McIntyre Avenue, 1948
	767 McIntyre Avenue, 1941
	800 McIntyre Avenue, 1948, 1999
OR00717	407 Melrose Avenue, 1926, Albert D. Proudfit House
OR00718	420 Melrose Avenue, J. G. Heidner House
OR00720	455 Melrose Avenue, Robert Thompson House
OR0721	511 Melrose Avenue
OR0722	1434 Michigan Avenue
OR0723	1399 Miller Avenue, H. J. Van Wie House
OR0724	1409 Miller Avenue, W. H. Teskey House
OR0725	1415 Miller Avenue, William Probst House
OR0726	1455 Miller Avenue, F. B. Randall House
	630 Minnesota Avenue, 1937, Girl Scout Little House
	640 Minnesota Avenue, 1935

CITY OF WINTER PARK HISTORIC RESOURCES	
FMSF NO.	SITE ADDRESS/NAME
OR0727	650 Minnesota Avenue
OR0728	660 Minnesota Avenue (formerly listed as 666 Minnesota Avenue)
OR0729	730 Minnesota Avenue
OR9353	955 Minnesota Avenue
OR9355	1005 Minnesota Avenue
OR0730	1019 Minnesota Avenue, Miram Davis House
OR9357	1057 Minnesota Avenue
OR0732	115-123 Morse Boulevard East, 1926, Podmore Building
OR9905	133 Morse Boulevard East, 1957
OR0733	189 Morse Boulevard East, 1926, Lincoln Apartments (façade only)
OR9904	206 Morse Boulevard East, 1922
OR9903	210 Morse Boulevard East, 1922
OR9902	212 Morse Boulevard East, 1922
OR9944	311 Morse Boulevard East, Building 1, 1961, "Whispering Waters"
OR9945	311 Morse Boulevard East, Building 2, 1961, "Whispering Waters"
OR9946	311 Morse Boulevard East, Building 3, 1961, "Whispering Waters"
OR9947	311 Morse Boulevard East, Building 4, 1961, "Whispering Waters"
OR9948	311 Morse Boulevard East, Building 5, 1961, "Whispering Waters"
OR9949	311 Morse Boulevard East, Building 6, 1961, "Whispering Waters"
OR9950	311 Morse Boulevard East, Building 7, 1961, "Whispering Waters"
OR9951	311 Morse Boulevard East, Building 8, 1961, "Whispering Waters"
OR9894	153-157 New England Avenue East, 1956
OR0227	433 New England Avenue East, 1905, Webster-Wagner House (preservation easement)
OR0737	457 New England Avenue East, T. M. Henkel House
OR9358	200 New England Avenue West, 1927, H.A. Peters Construction, ACL Freight Depot
OR9357	301 New England Avenue West, Grant Chapel
OR0739	446 New England Avenue West
OR0745	860 New England Avenue West, Phillips Rental House
OR9943	300 New York Avenue North, 1965, architect Joseph Shifalo, builder Cason & Moore
OR0746	1280 New York Avenue North
OR9940	151 New York Avenue South, 1956, additions 1961, 1964
OR9941	222 New York Avenue South, c. 1960
OR0747	1516 Oakhurst Avenue
OR0748	1109 Oaks Boulevard
OR4307	761 Old England Avenue, 1914, 1936, Winter Park Country Club and Golf Course

CITY OF WINTER PARK HISTORIC RESOURCES	
FMSF NO.	SITE ADDRESS/NAME
OR9362	875 Old England Avenue
OR00749	876 Old England Avenue, 1924, Melville A. Stone House
OR09363	907 Old England Avenue
OR09364	915 Old England Avenue
OR09365	940 Old England Avenue
OR04307	961 Old England Avenue
OR00750	1485 Orange Avenue
OR00751	1509 Orange Avenue, 1926, Edith Babcock House
OR00752	1565 Orange Avenue, Howard A. Gross House
OR00753	1675 Orange Avenue
OR00754	373 Osceola Avenue, R. F. Lenfest House
OR00755	476 Osceola Avenue, Mrs. W. H. Moore House
OR00756	511 Osceola Avenue, Emily Nichols House
OR00757	541 Osceola Avenue, H. B. Carleton House
OR00758	557 Osceola Avenue, 1927, Ray and Wilhemina Greene House
OR00759	567 Osceola Avenue, 1912, L. W. Spangler House
OR09366	585 Osceola Avenue, 1938
OR00221	621 Osceola Avenue, 1883, Rev. Charles A. Ward House
	633 Osceola Avenue, Albin Polasek House and Studio
OR00762	699 Osceola Avenue, Harry M. Sinclair House
	1041 Osceola Avenue, 1921, Claude Gary House, architect Harold Hair
OR00764	222 Osceola Court, Mrs. Edith Brigham House
OR00765	239 Osceola Court
OR09368	244 Osceola Court
OR09367	249 Osceola Court
	255 Osceola Court, c. 1926, M. Noyes House
OR00766	247 Osceola Court, 1935
OR00767	163 Overlook Road, B. W. Virts House
	220 Overlook Road, 1938
OR09369	700 Oxford Road
OR09370	1128 Oxford Road
OR09371	1131 Oxford Road
OR00769	1335 Palm Avenue
OR00779	1020 Palmer Avenue, 1939, 1954, "Merrywood", architect James Gamble Rogers II
OR09375	1311 Palmer Avenue

CITY OF WINTER PARK HISTORIC RESOURCES	
FMSF NO.	SITE ADDRESS/NAME
OR09376	1665 Palmer Avenue
OR00771	225 Palmer Avenue, 1939, M. Mizener House, architect James Gamble Rogers II
OR00772	312 Palmer Avenue, 1935, Charles F. Schmidt House, architect James Gamble Rogers II
OR00773	345 Palmer Avenue
OR00774	630 Palmer Avenue, J. M. Wright House
	740 Palmer Avenue, J. W. Tucker Jr. House, architect James Gamble Rogers II
OR00775	800 Palmer Avenue, c. 1941, C.A. Coddington House, architect James Gamble Rogers II
OR09372	834 Palmer Avenue
OR00776	843 Palmer Avenue, 1927
OR00246	916 Palmer Avenue, 1915, 1936, 1946, "Carlova"
OR00778	966 Palmer Avenue, J. C. Beckwith House
	1161 Palmer Avenue, 1950, H. M. Hamilton House, architect James Gamble Rogers II
OR0237	102-106 Park Avenue North, 1882, brick façade 1914
OR9906	110-112 Park Avenue North, 1957
OR9907	114 Park Avenue North, c. 1925
OR0381	126 Park Avenue North, c. 1922, addition 1926
OR9908	130 Park Avenue North, c. 1926
OR9382	200-218 Park Avenue North, 1949, addition 1955
OR9909	212-234 Park Avenue North, 1959
OR9910	236-238 Park Avenue North, c. 1925
OR9911	252-284 Park Avenue North, c. 1935
OR9912	288-290 Park Avenue North, c. 1925
OR9913	301-303 Park Avenue North, c. 1962
OR9914	305-307 Park Avenue North, c. 1954
OR9383	312-316 Park Avenue North, c. 1950
OR9915	318 Park Avenue North, c. 1926
OR9916	326-328 Park Avenue North, c. 1926
OR9920	326-328A Park Avenue North, c. 1961
OR9917	332-340 Park Avenue North, c. 1926
OR9918	346 Park Avenue North, c. 1926
OR9919	348-358 Park Avenue North, c. 1926
OR9380	102-108 Park Avenue South, 1912
OR9379	110-112 Park Avenue South, 1946, architect J.G. Rogers II Greeneda Court
OR9874	114-116 Park Avenue South, 1947, architect J.G. Rogers II Greeneda Court
OR9875	118 Park Avenue South, 1946, architect J.G. Rogers II Greeneda Court

CITY OF WINTER PARK HISTORIC RESOURCES	
FMSF NO.	SITE ADDRESS/NAME
OR0240/0789	122-132 Park Avenue South, 1917, renovated 1927 by Roy A. Benjamin
OR0786	126-28-30 Park Avenue South, Morse Building, Baby Grand Theater
OR9378	136 Park Avenue South, 1915
OR9377	142 Park Avenue South, 1911
OR0236/0787	152 Park Avenue South, 1884, additions 1885, 1925, 1935, 1956, alt. c. 1990
OR9896	202-206 Park Avenue South, c. 1916
OR9895	214-216 Park Avenue South, c. 1918
OR0783	300 Park Avenue South, 1917, Union State Bank Building, Hanner Bros. Construction
OR0788	306-308 Park Avenue South, 1921
OR0789	307-327 Park Avenue South, 1923, Hamilton Hotel, arch. Peter C. Samwell
OR0790	310-326 Park Avenue South, 1920, altered. 1926 Standard Garage-United Market Arcade
OR9747	329 Park Avenue South, 1940, altered c. 1966
OR9891	330 Park Avenue South, c. 1930
OR9887	331-339 Park Avenue South, 1950
OR9892	342-346 Park Avenue South, c. 1924
OR9893	348 Park Avenue South, 1924
OR9886	401 Park Avenue South, 1964 City Hall, Winter Park Architects Collaborative
OR9884	500 Park Avenue South, c.1939
OR9882	501 Park Avenue, South c.1950
OR9881	513-519 Park Avenue South, c. 1954
OR9880	521-527 Park Avenue, South, c. 1953
OR9883	526-538 Park Avenue South, c. 1939
OR0784	640 Park Avenue North, Park-Aire Apartments
OR0785	1717 Park Avenue
OR0234	656 Park Avenue North, 1932 "Casa Feliz", R. B. Barbour House, arch. J.G.Rogers II
OR9360	841 Park Avenue North, 1948 The University Club, architect James Gamble Rogers II
	863 Park Avenue North, 1930 "Casa Colina", architect Maurice Kressley
	1080 Park Avenue North, 1951 C. R. Ragnitt House, architect James Gamble Rogers II
	1280 Park Avenue North, 1937, "Treetops", E. L. Jewett House, architect J.G. Rogers II
	1290 Park Avenue North, 1931, E. R. Shippen House, arch. James Gamble Rogers II
OR9939	233 Park Avenue West, c. 1948
OR9938	243 Park Avenue West, 1962
OR0793	1301 Pelham Avenue, 1926, J. C. Harrison House
OR9387	1331 Pelham Avenue
OR9388	1333 Pelham Avenue

CITY OF WINTER PARK HISTORIC RESOURCES	
FMSF NO.	SITE ADDRESS/NAME
OR0792	1335 Pelham Avenue
OR9393	1350 Pelham Avenue
OR9389	1355 Pelham Avenue, 1926
OR9392	1378 Pelham Avenue
	1400 Pelham Avenue, 1954
OR9390	1401 Pelham Avenue
OR0794	1405 Pelham Avenue, 1925, F. E. Shell House
OR0795	1406 Pelham Avenue, Frances Huber House
OR0799	1163-65-67-69 Pennsylvania Avenue South
OR0800	218 Pennsylvania Avenue South, c. 1902, George Wright House
OR0801	517 Pennsylvania Avenue South, Hance Baultman House
OR0671	736 Pennsylvania Ave South, c. 1925, H. L. Patty House (relocated from 546 Holt Avenue)
OR0802	778 Pennsylvania Avenue South, 1935, A. A. Wessona House
OR0803	843 Pennsylvania Avenue South, 1916
OR0804	853 Pennsylvania Avenue South, 1924, F. B. Mehler House
OR0805	855 Pennsylvania Avenue South, 1924
OR0806	865 Pennsylvania Avenue South, 1926
	867 Pennsylvania Avenue South, 1918
OR0807	112 Phelps Avenue
OR0808	201 Phelps Avenue North, 1927, Harris-Granberry House
OR0809	317 Phelps Avenue
OR0810	530 Phelps Avenue, J. D. Foster House
OR0811	1688 Pine Avenue, L. J. Douglas House
OR0812	820 Pinetree Road, C. J. Libby House
OR0813	1264 Richmond Road, c. 1927
OR0814	1273 Richmond Road, 1925, Lawrence Mackey House
OR0815	1285 Richmond Road, 1926 Winifred Bouter House, bldr. S. A. Stevens
OR0816	1295 Richmond Road, Dr. Charles Julian House
OR0817	1304 Richmond Road
OR0818	1313 Richmond Road
OR9394	1329 Richmond Road
OR0819	1351 Richmond Road
OR0820	1358 Richmond Road, C. Harmon House
OR0821	1362 Richmond Road, E. R. Baldwin House
OR0822	1377 Richmond Road

CITY OF WINTER PARK HISTORIC RESOURCES	
FMSF NO.	SITE ADDRESS/NAME
OR9395	1385 Richmond Road
OR9396	1399 Richmond Road
OR00823	141 Rockwood Way
OR00824	1624 Roundelay
OR00248	314 Salvador Square, "Bonnie Burn"
OR00825	616 Seminole Avenue, Fredrick W. Cady House
OR00826	666 Seminole Avenue
OR09411	826 Seminole Avenue
OR09412	911 Seminole Avenue
OR00827	475 Shoreview Avenue, Abraham Sharpe House
OR00828	518 Shoreview Avenue, A. V. Daugherty House
OR00829	1616 Spruce Avenue
OR00830	144 Stirling Avenue, 1925 Proudfit-Macklin House
OR00831	210 Stirling Avenue, 1925 Samuel Goss House
OR00832	155 Stovin Avenue, Dr. C. A. Campbell House
OR00833	173 Stovin Avenue, Albert Wagner House
OR00834	183 Stovin Avenue, Frederick Ward House
OR00835	187 Stovin Avenue, C. P. Hutton House
OR00233	1300 Summerland Avenue, 1883 Lawrence-Chubb House, (additions and alterations)
OR00836	1499 Summerland Avenue, C. J. Lefevere House
OR00837	1315 Sunset Avenue, A. B. Bradley House
OR00838	1324 Sunset Avenue, J. F. McDonald House
OR00839	1409 Sunset Avenue
OR00840	1572 Sunset Avenue, Joseph King House
OR00842	244 Sylvan Drive
OR00843	292 Sylvan Drive
	301 Sylvan Drive, 1941, Col. E. Lowry House, architect James Gamble Rogers II
	320 Sylvan Boulevard, 1939, A. B. Trowbridge House, architect James Gamble Rogers II
OR00845	852 Symonds Avenue, Ray Beckwith House
OR00846	1864 Taylor Avenue
OR00847	1880 Taylor Avenue
OR00252	40 Trisman Terrace, 1899, 1924, 1937, "The Palms", E. H. Brewer House
OR00223	701 Via Bella, 1888, "Weatogue", Dr. William A. Guild house
OR00851	1146 Via Capri
OR00852	1247 Via Capri, Ernst Schmeltz House

CITY OF WINTER PARK HISTORIC RESOURCES	
FMSF NO.	SITE ADDRESS/NAME
OR09413	1411 Via Tuscany, 1926, MacCaughley House, architect Maurice Kressley, bldr. J.J. Banks
OR00245	1461 Via Tuscany, 1919 "Sandscope"
OR00854	1551 Via Tuscany, Charles Hyde Pratt House
OR09414	1621 Via Tuscany
OR09416	2150 Via Tuscany
	2175 Via Tuscany, 1968, Harold Pate House, architect James Gamble Rogers II
OR09415	2195 Via Tuscany
OR09417	146 Virginia Drive
OR00866	147 Virginia Drive, c. 1926, N. L. Bryan House
OR00867	181 Virginia Drive, 1928, H. Halverstadt House
OR00868	210 Virginia Drive, 1931, A. M. Breneman, arch. Harold Hair
OR00869	247 Virginia Drive, 1926, W. B. Joiner House
OR09418	250 Virginia Drive
	301 (formerly 279) Virginia Drive, 1947, architect James Gamble Rogers II
OR00855	318 Vitoria Avenue, 1922, Dr. Alfred Kent House
OR09419	325 Vitoria Avenue, 1933, Dr. Lucius Clark House, arch. James Gamble Rogers II
OR00856	326 Vitoria Avenue, c. 1925, D. A. Woodward House 2 nd floor addition
OR00857	333 Vitoria Avenue, c.1925, altered
OR0858	338 Vitoria Avenue, c. 1925, Albra Whitmore House
OR00859	346 Vitoria Avenue, c. 1925, Walger Johnston House 2 nd floor addition
OR00860	357 Vitoria Avenue, c. 1925, H. C. Winslow House
OR00861	358 Vitoria Avenue, 1925, 1941 F. D. Merrill House 2 nd floor addition
OR00863	368 Vitoria Avenue, 1930
OR00864	378 Vitoria Avenue, 1925, 1948, R. C. Baker House
OR00865	391 Vitoria Avenue, c. 1925, W. C. Nickolson House 2 nd floor addition
OR00870	1721 Walker Avenue
OR00871	1800 Walker Avenue
OR00872	111 Webster Avenue, 1921, Dr. R. F. Hotard House
OR00873	253 Webster Avenue, E. R. Phillips House
OR00874	341 Webster Avenue, E. E. Hayes House
OR00243	461 Webster Avenue, 1915, "Orchard Place", Benjamin Edwards House
	490 Webster Avenue, 1930, W. H. Tappen House, architect James Gamble Rogers II
OR9958	124 Welbourne Avenue East, c. 1923 altered c. 1964
OR9897	133 Welbourne Avenue West, b. 1958
OR9898	151 Welbourne Avenue West, c. 1927

CITY OF WINTER PARK HISTORIC RESOURCES	
FMSF NO.	SITE ADDRESS/NAME
OR00876	308 Welbourne Avenue West, Caroline Jackson House
	425 Welbourne Avenue West, Bethel Baptist Church
OR00879	455 Welbourne Avenue West, Mary Brown House
OR00880	1455 Westchester Avenue
OR00881	1477 Westchester Avenue
OR00882	1482 Westchester Avenue, 1927
OR00883	1517 Westchester Avenue
OR00884	1520 Westchester Avenue, B. H. Blosch House
OR00885	1540 Westchester Avenue
OR00886	1621 Westchester Avenue, George Smith Jr. House
	1710 Westchester Avenue, 1940, Walter Gager House
	2414 Winter Park Road East, 1928, 1951
	2600 Winter Park Road East, c. 1925
OR00220 OR00631	Windsong Preserve, Dr. Nathan Barrows-Ward House and Citrus Barn
OR9953	50 th Anniversary of Rollins College Monument, 1935 (Interlachen Ave. & Morse Blvd.)
OR9748	Central Park, Park Avenue, 1886, 1906, 1911
	Kraft Memorial Azalea Gardens, Alabama Drive, 1931, 1937, 1939
	Mead Garden, Denning Drive, 1937, 1940
OR9954	C. H. Morse Monument, 1949 (Central Park) architect J.G. Rogers II, builder H. C. Cone
OR9955	White's Hall Monument, 1935
OR9956	Grace O. Edwards Plaque, 1948 (100 block Morse Boulevard East)
OR9957	World War I Memorial Fountain, c. 1923 c. 1964 (Central Park)

Eligible and Listed Historic Landmarks and Districts

Landmark Evaluation. The 1986 and 2001 survey evaluations identified a number of buildings deemed eligible for listing on the National Register of Historic Places (NRHP) or as landmarks on the Winter Park Register of Historic Places. Historic resources in Winter Park were evaluated according to *National Register Bulletin 15-How to Apply the National Register Criteria* and *National Register Bulletin 21-Defining Boundaries for National Register Properties*. Historic resources were evaluated for their eligibility for individual listing, listing as part of a historic district, or as part of a thematic nomination. The thematic nominations noted would be for residential buildings designed by James Gamble Rogers II. Since 2001, additional buildings have been identified that potentially meet the criteria for landmark status, and 12 potential landmark buildings were demolished and removed from the table.

Benefits of the National Register. The National Register provides recognition for individual buildings and historic districts significant on the national, state, and local levels. One important function of the National Register is to identify important properties that federal, state, and local planners should carefully consider when developing projects. Specifically, any project involving federal or state funding, permitting, licensing, or assistance must try to avoid adverse impacts to the National Register-listed property.

Listing in the National Register, either individually or as part of a historic district, may make a property eligible for a Federal Income Tax Credit. The property must be income-producing, and may qualify for up to a 20% income tax credit. In Florida, counties and cities can grant ad valorem tax relief for owners of historic properties. National Register-listed properties are also eligible for some American with Disabilities Act (ADA) and building safety code adjustments.

Historic Significance and the National Register Criteria. The National Register lists individual landmarks and historic districts that satisfy specific criteria for significance and standards for architectural integrity. The significance of an individual landmark or a historic district is assessed against the historic context established for the surrounding city, county, region, or state. The historic context updated for the 2001 Architectural Survey and National Register Evaluation of the City of Winter Park establishes several important historical themes and time periods against which Winter Park's historic resources can be evaluated. The 2009 downtown area survey update resulted in the successful National Register listings for Downtown Winter Park and the lower area along Interlachen Avenue.

The integrity of an individual historic resource or a historic district carries equal weight with its historic significance in assessing eligibility for listing in the National Register. Alterations and additions to historic resources affect the integrity of individual resources. Modern infill, extensive demolitions, or alteration of street plans can affect the integrity of a historic district. When the integrity of an individual building or an historic district has been thoroughly compromised by additions or alterations, it is no longer eligible for National Register listing, no matter how historically significant it might have been.

Applying the National Register Criteria to Winter Park

The three National Register Criteria (Criteria A, B, and C) relating to historic structures were applied to historic resources in Winter Park.

- ❖ **Criterion A** relates to significance in the broad patterns of history on the national, state, or local level, as well as association with important historical events. For example, the Alabama Hotel is significant under Criterion A for its association with the history of resort hotels and their importance in the economy and social makeup of Winter Park during the 1920s and 1930s. The Downtown Historic District is significant under Criterion A for its association with the important commercial history of Winter Park between 1882 and 1965.
- ❖ **Criterion B** relates to an individual resource's association with a person or persons significant on the local, state, or national level. A historic district also may contain buildings that are associated with significant individuals. Osceola Lodge is eligible under Criterion B for its association with owners Francis B. Knowles and Charles Hosmer Morse, both of whom were important early land owners, developers, philanthropists, and benefactors of Rollins College.
- ❖ **Criterion C** relates to buildings or historic districts that embody one or more distinctive architectural styles or types, or can be attributed to known architects or master craftsmen. Casa Feliz is eligible under Criterion C as an excellent example of Spanish Eclectic Revival Style architecture and as the work of architect James Gamble Rogers II. The "Thematic" properties represent a collection of Rogers' designs. The Virginia Heights Historic District is significant for its collection of well-preserved examples of domestic Architecture including Colonial Revival and Mediterranean Revival styles from the 1922-1955 periods.

Historic Resources Eligible for Listing in the National Register of Historic Places and as Local Historic Landmarks

The following table includes NRHP or locally listed historic resources and those recommended for listing in the National Register and as local historic landmarks. Future study of other resources in the survey and mid-century buildings may elevate more historic buildings to landmark status. Demolition or major alterations may cause building to be removed for this record. The table includes the common/historic name, Florida Master Site File (FMSF) number if available, the street address, and the National Register Criterion under which it is significant. If the historic resource is located within a potential historic district, this also is noted. The Protective Status column indicates if the landmark is listed in the Winter Park Register of Historic Places individually or in a designated district, or if there is a conservation easement. "WPRHP" indicates individual local designation, "CQHD" is the College Quarter Historic District and "VHEHD" is the Virginia Height East Historic District.

Listed & Potential Winter Park Landmarks

PROPERTY NAME	MSF NO.	STREET ADDRESS	CRITERION	IN A DISTRICT?	PROTECTIVE STATUS
Osceola Lodge	OR-219	231 Interlachen Avenue	A, B, C, NRHP Dist.	Yes	
Dr. Barrows House	OR-220	Genius Drive (Preserve)	A, B	No	
Ward Cottage	OR-221	621 Osceola Ave	A	Yes	
Knowles Cottage II	OR-222	232 N Knowles Ave	A, C	Yes	
Weatogue	OR-223	701 Via Bella	A, C	No	
Alabama Hotel	OR-224	1700 Alabama Avenue	A, C	No	
Temple Refectory	OR-225	1700 Alabama Avenue	A	No	
MacCallum House	OR-226	1554 Harris Circle	A, C	No	WPRHP
Webster-Wagner House	OR-227	433 New England Avenue	A, C	Yes	Easement
W.C. Temple House	OR-228	1700 Alabama Avenue	A, B	No	
Lawrence-Chubb House	OR-233	1300 Summerland Avenue	A, B, and C	No	
Casa Feliz	OR-234	656 Park Avenue, North	C, NRHP	No	WPRHP
Windsong	OR-235	930 Genius Drive (Preserve)	B, C	No	
Pioneer Store/White Building	OR-236	150-152 N. Park Avenue	A, NRHP Dist.	Yes	
102 Park Avenue, N.	OR-237	102-106 Park Avenue, N.	A, NRHP Dist.	Yes	
Pinehurst	OR-238	Rollins College	A, C	Yes	
Wrenn's	OR-239	202 – 206 Park Avenue, S.	A, NRHP Dist.	Yes	
Morse/WCTU Building	OR-240	122 – 132 Park Avenue, S.	A, NRHP Dist.	Yes	
Ripples	OR-241	2400 Forrest Road	C	No	WPRHP
Temple Grove	OR-242	1290 Palmer Avenue	B, C	No	
Orchard Place	OR-243	461 E. Webster Avenue	C	Yes	
Sandscope	OR-245	1461 Via Tuscany	C	No	
Carlova	OR-246	916 Palmer Avenue	C	Yes	
Bonnie Burn	OR-248	314 Salvador Square	A	No	
Pine Needles	OR-249	266 Chase Avenue	C	Yes	
Brewer House/The Palms	OR-250	Trismen Terrace	NRHP listed	No	
Geer House	OR-378	155 Brewer Avenue	A, C	Yes	
Waddell House	OR-379	1331 Aloma Avenue	A, C	No	WPRHP
Griswold House	OR-381	1401 Grove Terrace	A, C	No	
Comstock House/ Eastbank	OR-470	724 Bonita Drive	NRHP listed	No	WPRHP
	OR-518	481 Alberta Avenue	C	No	
	OR-520	1306 Aloma Avenue	C	No	
	OR-531	814 Antonette Avenue	C	Yes	CQHD
Annie Russell Theater	OR-558	Rollins College	NRHP listed	Yes	
George Holt House	OR-604	1430 Elizabeth Drive	C; Thematic	No	
	OR-634	920 Georgia Avenue	C	Yes	
	OR-630	139 Genius Drive	C	No	
	OR-638	1539 Glencoe Road	C	Yes	VHEHD
	OR-636	1470 Glencoe Road	C	Yes	VHEHD
	OR-642	2210 Glencoe Road	C	No	
	OR-649	424 Henkel Circle	C	Yes	
	OR-650	430 Henkel Circle	C	Yes	WPRHP
	OR-651	459 Henkel Circle	C	Yes	

PROPERTY NAME	MSF NO.	STREET ADDRESS	CRITERION	IN A DISTRICT?	PROTECTIVE STATUS
Pugsley Hall	OR-661	Rollins College	C	Yes	
Rollins Hall	OR-662	Rollins College	C	Yes	
Mayflower Hall	OR-663	Rollins College	C	Yes	
Winter Park High School	OR-671	Huntington Ave (2 buildings)	A, C	Yes	
Bishopstead	OR-673	324 Interlachen Avenue	C	Yes	
Congregational Church	OR-674	Interlachen Avenue	C, NRHP Dist.	Yes	
Knowles Memorial Chapel	OR-675	Rollins College	NRHP listed	Yes	
1 st United Methodist Church	OR-676	Interlachen Avenue	C, NRHP Dist.	Yes	
Hamilton Holt House	OR-677	200 Interlachen Ave	B	Yes	
		2 Isle of Sicily	C	No	
	OR-686	333 Knowles Avenue	C	No	
	OR-690	1035 Lakeview Drive	C	Yes	CQHD
Mt. Moriah Church	OR-709	Lyman Avenue	A	Yes	
Podmore Bldg.	OR-732	115-121 Morse Blvd	A, C, NRHP Dist.	Yes	
Lincoln Apartments facade	OR-733	189 Morse Blvd	C, NRHP Dist.	Yes	WPRHP
Henkel House	OR-737	457 East New England Ave	C	Yes	
	OR-749	876 Old England Avenue	C	Yes	WPRHP
	OR-751	1509 Orange Avenue	C	Yes	WPRHP
	OR-752	1565 Orange Avenue	C	Yes	
	OR-753	1675 Orange Avenue	C	Yes	
	OR-771	225 Palmer Avenue	C	Yes	
	OR-774	630 Palmer Avenue	C	Yes	
	OR-775	800 Palmer Avenue	C	Yes	
	OR-776	843 Palmer Avenue	C	Yes	WPRHP
	OR-778	968 Palmer Avenue	C	Yes	
	OR-779	1020 Palmer Avenue	C	Yes	
Union State Bank	OR-783	302-304 Park Avenue	A, C, NRHP Dist.	Yes	
Park-Aire Apartments	OR-784	640 Park Avenue	C	No	
	OR-788	306-308 Park Avenue	A, NRHP Dist.	Yes	
	OR-825	616 Seminole Avenue	C	Yes	
	OR-826	666 Seminole Avenue	C	Yes	
	OR-836	1499 Summerland Ave	C	No	
Chase Hall	OR-849	Rollins College	C	Yes	
Carnegie Library	OR-850	Rollins College	C	Yes	
	OR-851	1146 Villa Capri	C	No	
	OR-852	1251 Villa Capri	C	No	
	OR-866	147 Virginia Drive	C	Yes	
	OR-867	181 Virginia Drive	C	Yes	
	OR-868	210 Virginia Drive	C	Yes	
	OR-869	247 Virginia Drive	C	Yes	
	OR-873	253 Webster Avenue	C	Yes	
Winter Park Woman's Club	OR-4281	419 Interlachen Avenue	NRHP listed	Yes	WPRHP
Winter Park Golf Club	OR-4307	761 Old England Ave	NRHP listed	Yes	WPRHP
Alban Polasek House & Studio		633 Osceola Ave	NRHP listed	Yes	
All Saints Episcopal Church		Lyman Ave and Interlachen	NRHP listed	Yes	
		160 Glenridge Way	C; Thematic	No	

PROPERTY NAME	MSF NO.	STREET ADDRESS	CRITERION	IN A DISTRICT?	PROTECTIVE STATUS
	OR-9415	2195 Via Tuscany	C; Thematic	No	
	OR-9336	301 Interlachen Avenue	C; Thematic	Yes	
	OR-9358	420 Interlachen Avenue	C; Thematic	Yes	
	OR-9226	160 Alexander Place	C; Thematic	Yes	
	OR-9374	916 Palmer Avenue	C; Thematic	Yes	
		102 Palmer Avenue	C; Thematic	Yes	
	OR-9340	540 Interlachen Avenue	C; Thematic	Yes	
	OR-9385	1280 Park Avenue	C; Thematic	No	
	OR-9386	1290 Park Avenue	C; Thematic	No	
	OR-9412	911 Seminole Avenue	C; Thematic	Yes	
		279 Virginia Drive	C; Thematic	Yes	
	OR-9419	325 Vitoria Ave	C; Thematic	Yes	CQHD
Barbour Apartments		Swoope and Knowles Aves	C; Thematic	Yes	WPRHP
Hooker Hall	OR-9398	Rollins College	C	Yes	
Lyman Hall	OR-9395	Rollins College	C	Yes	
Sullivan Hall	OR-9407	Rollins College	C	Yes	
Gale Hall	OR-9409	Rollins College	C	Yes	
Warren Administration Bldg.	OR-9404	Rollins College	C	Yes	
Rice Hall	OR-9403	Rollins College	C	Yes	
Dyer Memorial	OR-9406	Rollins College	C	Yes	
Shell-Maltbie Museum	OR-9405	Rollins College	C	Yes	
Alumni Hall	OR-9397	Rollins College	C	Yes	
Orlando Hall	OR-9398	Rollins College	C	Yes	
Cross Hall	OR-9410	Rollins College	C	Yes	
Fox Hall	OR-9408	Rollins College	C	Yes	
ACL Freight Depot	OR-9358	New England Ave	A, NRHP Dist.	Yes	WPRHP
Mead Gardens		Denning Drive	B	No	
Kraft Gardens		Alabama Drive	C	No	
Central Park		Park Avenue	A, NRHP Dist.	Yes	
University Club	OR-9360	Park and Webster Aves	C	No	WPRHP
	OR-9291	1331 College Point	C	Yes	
	OR-9292	1336 College Point	C	Yes	
	OR-9293	1350 College Point	C	Yes	VHEHD
Grant Chapel	OR-9357	New England Avenue (may be relocated)	A	Yes	
	OR-9363	807 Old England Avenue	C	Yes	
	OR-9376	1665 Palmer Avenue	C	No	
	OR-9413	1411 Via Tuscany	C	No	
	OR-9417	146 Virginia Drive	C	Yes	
	OR-9418	250 Virginia Drive	C	Yes	
Bethel Baptist Church	OR-9424	Welbourne Avenue	A	Yes	
Walter Tappen House		490 Webster Avenue	C; Thematic	Yes	
William Follett House		802 Georgia Avenue	C	Yes	
Isabelle Sprague-Smith House		851 Georgia Avenue	C, B	Yes	
Greeneda Court	OR-9379	110-112 Park Avenue, South	A,C NRHP Dist.	Yes	

Historic Districts

Historic districts recognize collections of historic buildings and their entire setting. The 2001 evaluation and subsequent studies have identified a number of potential historic districts. The College Quarter Historic District was listed on the local register in 2003 and the Virginia Heights East Historic District in 2010. The Downtown and Interlachen Historic Districts have been listed on the National Register of Historic Places. If the Downtown and Interlachen Historic Districts were listed on the local register, the boundaries could be organized differently from the NRHP boundaries. The Hannibal Square area has lost a significant number of historic resources since 2001. The Ellno-Willno district abuts Virginia Heights and could be incorporated in a Virginia Heights district expansion or as a separate district.

Historic District Name	General Location	Criterion	Period of Significance
Rollins College Historic District	Rollins College Campus	A, C	1885-1955
Golfview Historic District	Golfview Terrace and parts of Webster, Old England, Georgia and Seminole Avenues	C	1921-1955
Westside/Hannibal Square Historic District	Bounded by CSX tracks, Canton Avenue, Denning and Comstock Ave	A	1890s-1950
Downtown Historic District NRHP Listed	Park Avenue, Central Park and parts of Knowles, Welbourne, Lincoln, Center, and Morse	A, C	1885-1965
Interlachen Avenue Historic District Partially NRHP Listed	Interlachen Avenue	C	1880s-1950
Osceola Historic District	Part of East New England Avenue Alexander Place, Osceola Avenue, Osceola Court	C	1880s-1950
Virginia Heights Historic District Partially WPRHP Listed	Generally Virginia, College Point, Stirling, Glencoe, Highland, Richmond, Oxford, Essex Roads	C	1923-1955
College Quarter Historic District WPRHP Listed	French, Maryland, Antonette, Vitoria, McIntyre, Holt, Lakeview and part of Pennsylvania Avenue	C	1923-1950
Palmer Avenue Historic District	Portion of Palmer Avenue	C	1928-1950
Orwin Manor Historic District	Generally bounded by Orange Avenue, Clay Street, and Harmon	C	1925 - 1955
Ellno-Willo Historic District	Virginia, Forrest, Hillcrest	C	1925-1955

Winter Park

nature 2025



photography contest

highlight the
natural beauty
of Winter Park

photograph non-invasive plants
& wildlife within the city's parks
and various public spaces

12
winning
photos

**the chosen images will be
displayed electronically @**

- City Hall Lobby
- Park Avenue Kiosks
- Winter Park Train Station
- Natural Resources & Sustainability Facebook page

submit up to
2 photos by
July 6

rules & application @
**[cityofwinterpark.org/
sustainability](http://cityofwinterpark.org/sustainability)**

height, materials, roof form, massing, setback, and the rhythm of openings to insure that a new building harmonizes with its context and setting. New construction in a historic district may receive variances from the Land Development Code through the HPB review process in order for new development to appropriately fit into the existing historic pattern.

Will historic designation prevent me from making repairs and changes to my home that I wish to make?

Changes to historic properties are allowed and the HPB looks for their compatibility with the existing architecture. For example, it is recommended that additions be located on secondary facades and that they be in scale and character with the existing architecture. Character-defining features should not be changed, destroyed, or obscured. Historic properties are often non-conforming to the Land Development Code and thus, additions and changes may require variances. The HPB can grant variances that may be needed for appropriate changes and additions to historic properties as part of the review process.

Does historic designation affect my property taxes?

Historic designation is not a consideration in setting property valuations.

How does designation affect the value of my property?

A review of assessed values of historic properties in Florida has shown that historic preservation helps to maintain property values. Residential buyers appreciate the unique, authentic character and materials of historic properties, and understand the value of protective measures afforded by local designation as a means to ensure the stability of that community. Commercial buildings and areas have found that the irreplaceable quality and features of historic buildings and public places attract tenants and customers.



Does the historic preservation ordinance affect my property zoning?

No. Historic designation acts as an overlay to the existing zoning.

Would designation mean that I have to restore my house or commercial property?

No. Designation does not require owners to restore or make changes to their property.

Will interior remodeling of a designated structure be reviewed?

No. Historic property owners will, however, want to be aware of the value of some desirable interior features such as heart pine floors, fixtures, cypress paneling and built-in elements that they may wish to preserve or reuse in their remodeling.

How do I acquire further information and contact the Historic Preservation Division?

- Visit us** City Hall
Planning & Community Development Department
401 South Park Avenue
Winter Park, Florida 32789
- Call** 407-599-3323
- Email** bweiss@cityofwinterpark.org
- Visit** cityofwinterpark.org Departments > Planning & Community Development > Historic Preservation

questions



answers

historic preservation

What is historic preservation?

Historic preservation is about more than just saving bricks and mortar, and it is not just about the past. It is taking responsibility for saving special places and the quality of life they offer the people who live there. It has to do with the way individuals, families and communities come together to celebrate their heritage and plan for the future. Knowing that a place matters is knowing that its people matter, too.

Why did Winter Park include historic preservation in the Land Development Code?

We live in an era and environment of change. In the last few decades, Winter Park has grown from a small town to a bustling urban village surrounded by one of the highest growth areas in America. During that time several historic resources were lost, some historic neighborhoods experienced incompatible new construction while a state of decline damaged others. Winter Park's unique character and outstanding quality of life attracts exciting prospects for our future. The local historic preservation policy provides an opportunity for Winter Park and its residents to preserve the character and quality that drew residents and businesses to the city in the first place, and to restore aging neighborhoods.

What is historic about Winter Park?

Winter Park's historic properties include both imposing estates and modest bungalow neighborhoods. Grove houses and winter cottages date from the early development years of Winter Park in the late 1800s. The Park Avenue commercial area contains several historic buildings built before 1950. The Florida Land Boom of the 1920s shaped many of the city's traditional neighborhoods. Winter Park has a rich variety of vintage architectural styles. The city has recorded over 700 historic structures representing slightly less than 5 percent of our commercial buildings and 7 percent of our residential buildings. It is these buildings and their settings that give the city its unique character.

What does the preservation ordinance do?

The preservation ordinance:

- a. Establishes a Historic Preservation Board (HPB), whose members offer knowledge and expertise about



Palmer Avenue Bridge

preservation methods to the City Commission and citizens,

- b. States standard criteria for determining if and why a building, district or neighborhood is historic and procedures for property owners who want their building, district or neighborhood designated,
- c. Establishes a Winter Park Register of Historic Places for locally designated buildings, districts and neighborhoods,
- d. Offers incentives for owners of designated historic buildings and for owners in historic districts and neighborhoods,
- e. Provides for design review policies for the rehabilitation of, and additions to, designated historic buildings,
- f. Sets procedures for owners in districts and neighborhoods to participate in developing design review guidelines, and
- g. Enables the city to participate in the Certified Local Government Program, which provides funding, educational and technical assistance for preservation programs.

What makes a property, neighborhood or district significant?

Generally, the property must be 50 years old and possess architectural, aesthetic or historical value. The Winter Park HPB uses the National Register of Historic Places criteria as it applies to local history as a guide. The historic value is judged by identifying specific criteria such as an:

- a. Association with events that have taken place over the course of time, including our local pattern of development,
- b. Association with a person(s) who has contributed to our history,

- c. Association with a master architect or builder, or that expresses architectural distinction,
- d. Or has yielded or is likely to yield information about our history or prehistory (archaeological history).

What will it cost to be designated?

There are no fees for historic designation or design review and variances needed for alterations and additions.

How long does historic designation last?

The designation lasts as long as the property exists or until the property is so irreversibly altered that it no longer possesses those qualities that originally contributed to its significance. Thus if a designated individual landmark building is destroyed by storm or fire, the designation will be removed.

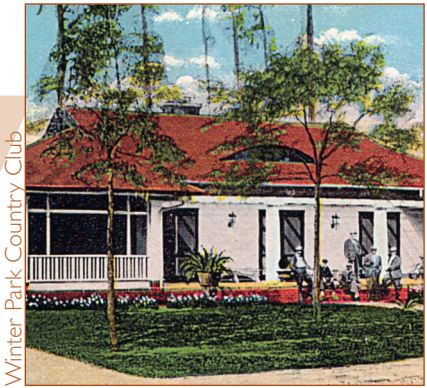
What can the Historic Preservation Board do for me?

By designating historic districts, neighborhoods and individual landmarks, the HPB helps retain and protect the character of the city's architectural past for residents both in the present and in the future. The HPB review process can help guard against inappropriate new construction or exterior renovations in your neighborhood. By doing this, the visual historic nature of your district is assured and property values are enhanced. The HPB can grant variances within the historic pattern of the property

and/or district, which allow additions and alterations to your non-conforming buildings and lots. These variances are permitted through the HPB design review process because your property is in a historic district or is an individually designated property.

Can I build a new building in a historic district and does it have to be a particular style?

Yes, new construction can take place, and no, it does not have to imitate historic architecture. New construction should complement, reinforce and respect the traditional patterns of a historic district. To be successful, infill design should pick up significant themes such as



Winter Park Country Club



Colony Theatre

VISION
WINTER PARK

ACCEPTED - JULY 11, 2016



» INSIDE

ACKNOWLEDGMENTS

EXECUTIVE SUMMARY

01 CHAPTER 1: FOUNDATION OF OUR VISION

01 Our Plan
03 Our Process

05 CHAPTER 2: BUILDING OUR VISION

07 Our Places
09 Our People

19 CHAPTER 3: GUIDING VISION AND THEMES

20 Our Vision and Vision Themes
21 Vision Themes and Vision Statements
29 Moving Forward





incerest thanks to the Winter Park Community for your ongoing support to help move our city beyond extraordinary.



his Vision was

built through conversations about values, hopes, dreams, and desires for our shared future.

Vision Steering Committee

John Gill, *Chairman*
Jeffrey Blydenburgh, *Vice Chairman*
Meg Baldwin
Scott Bodie
John Caron
Steve Castino
Michael Dick
Jeffrey Eisenbarth
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Shawn Garvey
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Marketa Hollingsworth
Sharon Line Clary
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Pitt Warner
Rebecca Wilson

City of Winter Park city Commission

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Gregory Seidel, *Commissioner*
Sarah Sprinkel, *Commissioner*
Carolyn Cooper, *Commissioner*
Pete Weldon, *Commissioner*

City of Winter Park

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Edson Pachecco, *Videographer*

Special Thanks

Mark Brewer, *President and CEO, Community Foundation of Central Florida*
Grant Cornwell, *President, Rollins College*
Mark Freid, *Founder, Happiness Counts, Owner/ Creative Director, Think Creative, Inc.*

EXECUTIVE SUMMARY



Winter Park today is a thriving testament to the importance of visioning. Its 1880s foundation was based on visionaries and their plan has stood the test of time. Settlers like Oliver Chapman and Loring Chase did not know what a vision document was. But there is no doubt that in the world of urban design, they understood this process. Since then, visioning has been in Winter Park's DNA.





OUR VISION

WINTER PARK IS THE CITY OF ARTS AND CULTURE, CHERISHING ITS TRADITIONAL SCALE AND CHARM WHILE BUILDING A HEALTHY AND SUSTAINABLE FUTURE FOR ALL GENERATIONS.

VISION THEMES

- 1 Cherish and sustain Winter Park's extraordinary quality of life.
- 2 Plan our growth through a collaborative process that protects our city's timeless scale and character.
- 3 Enhance the Winter Park brand through a flourishing community of arts and culture.
- 4 Build and embrace our local institutions for lifelong learning and future generations.



The development of Vision Winter Park is what Winter Park just naturally does - the city thoughtfully plans the creation of place and beauty - whether 1915, today, or 2115.

Countless communities have created static vision documents. This Plan “is Winter Park” - a place where people are remarkably passionate about and involved in their community. An ideal embodiment of small-town feel and sophistication, Winter Park has always offered its residents and visitors a “taste of the good life.”

The Guiding Vision and Themes found within this document are uniquely Winter Park. Winter Park is truly different, and it is increasingly important to residents and the city to preserve its unmatched character as we face inevitable changes in the future.

The City of Winter Park has undertaken a herculean effort - to develop a common vision for how residents and businesses envision their city – an issue that has taken on much greater urgency as the regional economy is rapidly strengthening and more developers are surveilling Winter Park as their next opportunity. Protecting the intangible qualities that collectively encompass Winter Park’s transcendent brand of magic and celebrating the city’s historic significance have been essential to the visioning effort. The goal has been to create a vision of how the city should look in future years; manage development to achieve that outlook; create a vision founded on what residents love; and evolve to meet future needs.

This planning effort set out to understand the love affair people have with their community, challenging participants to describe the qualities that make their favorite places special. This focused the conversation at a higher and more positive level. Not every city has the foresight and the leadership to push their citizens to think beyond fixing cracks in a sidewalk to instead thinking 40 years into the future.

Handing the reins to the public to identify the future for the community unleashes possibilities beyond simply reacting to and addressing immediate issues. Many vision documents say and mean little to each resident. In developing this vision, the goal was to tug at the heart of residents by revealing the “emotional truth” of the Winter Park experience.

“Not even Disney could manufacture this urban village’s brand of magic.”

- Mike Grudowski, Garden&Gun Magazine

A COMMUNITY-DEVELOPED VISION

In response to city leadership’s desire to fully engage our residents and businesses in the visioning process, the process focused intensely on public involvement. Building this Vision has been directed by our community: community-wide direct mailings to every household; online outreach; 3 questionnaires; newspaper, magazine and journal ads; over 60 events, community sponsored activities, family events, educational forums, neighborhood park meetings, interviews, and focus group meetings. Our 21-person Steering Committee and over 100 Co-Creators served as our sounding board for the future. In recognition of their vital role in the process, our Co-Creators were invited to personalized workshops. Our Steering Committee assisted in getting word out to the community - outlining a program that continually engaged our citizens, identifying additional opportunities to reach out and listen to neighbors, business owners, visitors, family, and friends. Our Steering Committee spent time with these groups, created a common understanding, and educated each other throughout the process.

60
COMMUNITY EVENTS

823
REGISTERED WEBSITE USERS

856
SURVEY RESPONDENTS*

11,935
EVENT PARTICIPANTS*

25,000
WEBSITE AND SOCIAL MEDIA VIEWS

29,000
MULTIPLE DIRECT MAILINGS



THOUGHTS FROM THE STEERING COMMITTEE



*Could include duplicate participants



any communities find themselves at different starting points in their quest to make their city great. For Winter Park, as a planned city already known for its quality of life and intentional design, it's about continuing to be exceptional. Creating a place that is memorable, inspirational, and appealing to generations of residents and visitors requires a story that is authentic and rooted in a strong vision.

OUR PLAN

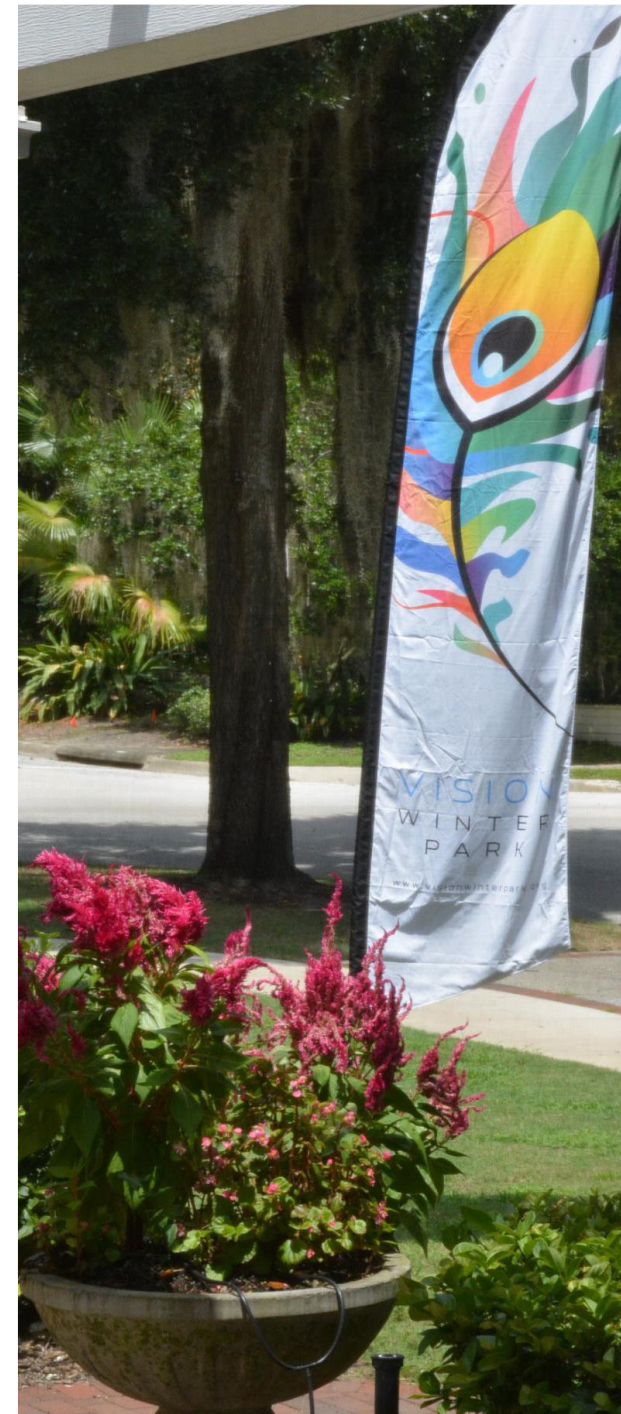
As Winter Park looks forward, it's clear that maintaining its character is key for the city to continue to thrive. The city's environment will have generational appeal; a place with a setting that attracts talented entrepreneurs, families, businesses and educational, cultural and health institutions. To achieve this, Vision Winter Park prepares us for what lies ahead and how to leverage anticipated and unforeseen opportunities. Growth pressure will continue for great communities like Winter Park, especially given its location in one of the fastest growing metropolitan regions in the nation.

We have seen many cities suffer from a lack of planning, ultimately affecting its citizens' quality of life. Our community is forward looking; planning for changing populations, transportation technologies, schools, hospitals, streets, pathways, commercial buildings, and housing innovations. Winter Park is far from built out, and areas will continue to evolve. Winter Park can ensure that it plans in a way that adverse impacts are minimized and it becomes a greener and smarter city through innovative planning. Winter Park will be the benefactor of change, with new transit access, institutions, trails, green space, and economic development. The Vision is not about expanding or shrinking, but instead focuses on extraordinary design and reinventing our lost and hidden spaces. This will include re-evaluating overlooked, neglected,

or underutilized land for new civic areas, green space, housing, redevelopment, and pedestrian enhancements.

The Vision for Winter Park cannot be accomplished by any single party. Rather, it is only through a healthy dialogue amongst our government, institutions, community leaders, non-profits, businesses, and residents that we can make it happen. The Vision is premised on partnerships and collaboration. Vision Winter Park will only demonstrate its worth if it enhances the lives of our residents, business owners, and visitors.

Our Vision Plan is intentionally long-term, aspirational, and flexible, serving as a framework into which other plans can fit, including the Comprehensive Plan. Vision Winter Park is akin to a set of guiding principles to help our community rather than a document that determines the future once and for all. The Plan will evolve along with the Winter Park's changing needs while ensuring that the city continues to make progress toward long-term targets.





W

inter Park sits at the center of one of the fastest growing areas of our nation.

Vision Winter Park is designed to be a living document and physical representation of the city's inclusivity and diversity. Inside its pages you'll find the story of its formulation process, compelling trends and indicators, community and neighborhood values, and a physical vision and associated themes. The document consists of the following sections:

EXECUTIVE SUMMARY

The Vision and highlights of the process.

CHAPTER 1- FOUNDATION OF OUR VISION

The description of the Vision Plan and the process.

CHAPTER 2 - BUILDING OUR VISION

How the Vision was built on Winter Park's people and places.

CHAPTER 3 - OUR GUIDING VISION + THEMES

The Vision and its supporting themes, statements, facts, and trends.

OUR PROCESS

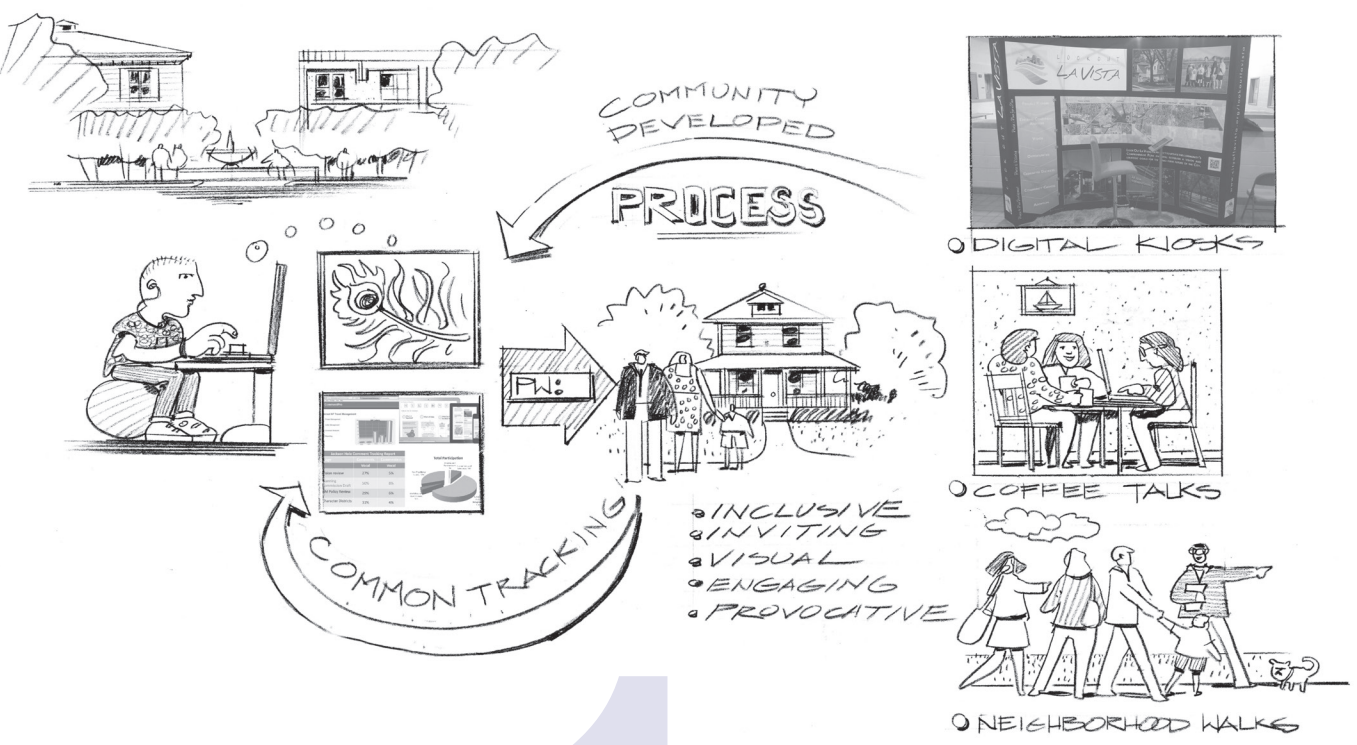
HOW DO WE WANT TO ENGAGE EACH OTHER?

WHAT DO WE LOVE?

WHAT WOULD WE CHANGE?

WHAT DO WE DREAM OF FOR THE FUTURE?

The Vision was built around events at each stage in the five-phase process. Each asked a series of questions:



Phase One: Defining a Community-Developed Process

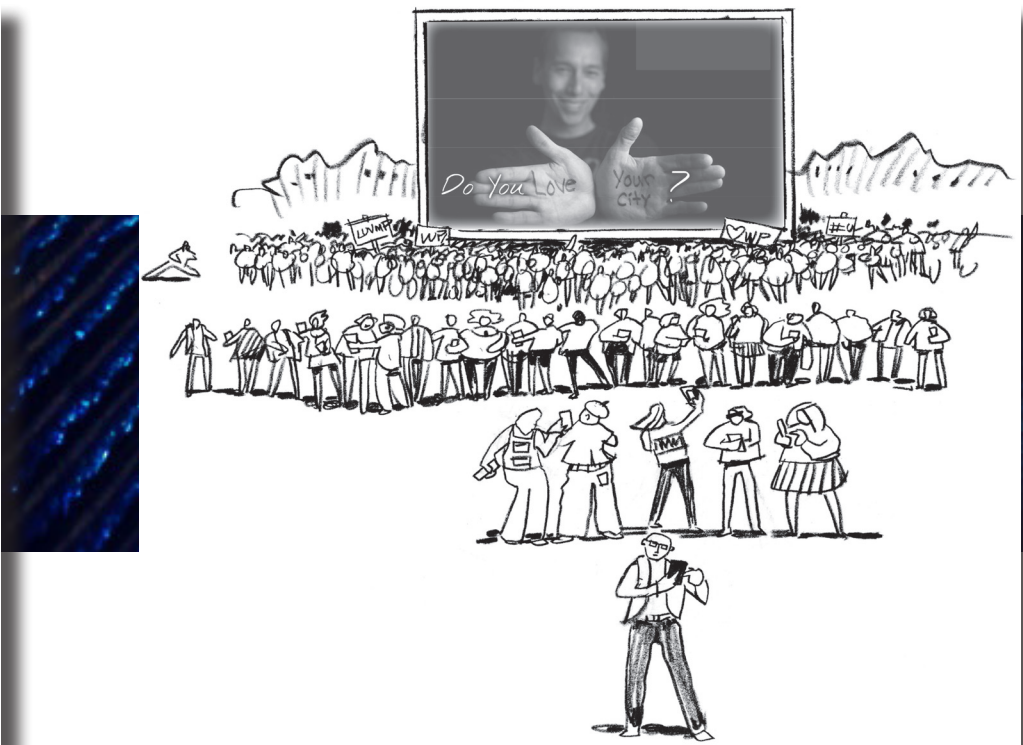
Enhancing the process: This initial phase focused on involving the community in defining the outreach process, and seeking out key stakeholders and co-creators to assist with the process and development of the Vision. Starting out by listening, walking in other people’s shoes, and actively talking to residents and business owners better informs the process and contributes to a community-supported vision. By engaging in a diverse variety of residents and visitors, we begin to see new ideas emerge. The result of this phase included key values and suggested additional ways to engage the community that went beyond the original process.

Gathering Information

2 Phase Two: For the Love of Winter Park

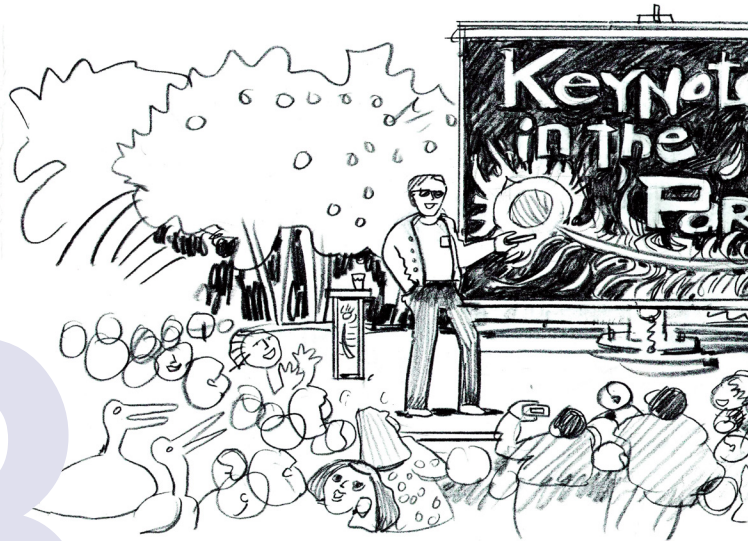
Building on what we love: We asked the community to move beyond thinking about everyday issues and express what they love about Winter Park. This phase of the visioning process was intentionally fun - participants were encouraged to be playful and open-minded. This inspired optimism capable of unveiling new and innovative ideas that would not have otherwise been suggested. We were able to look beyond the confines of what the community is right now, and dare to dream. The result was a series of statements that, when combined with our values, helped create the foundation for the initial Vision.

Sharing Ideas & Dreams



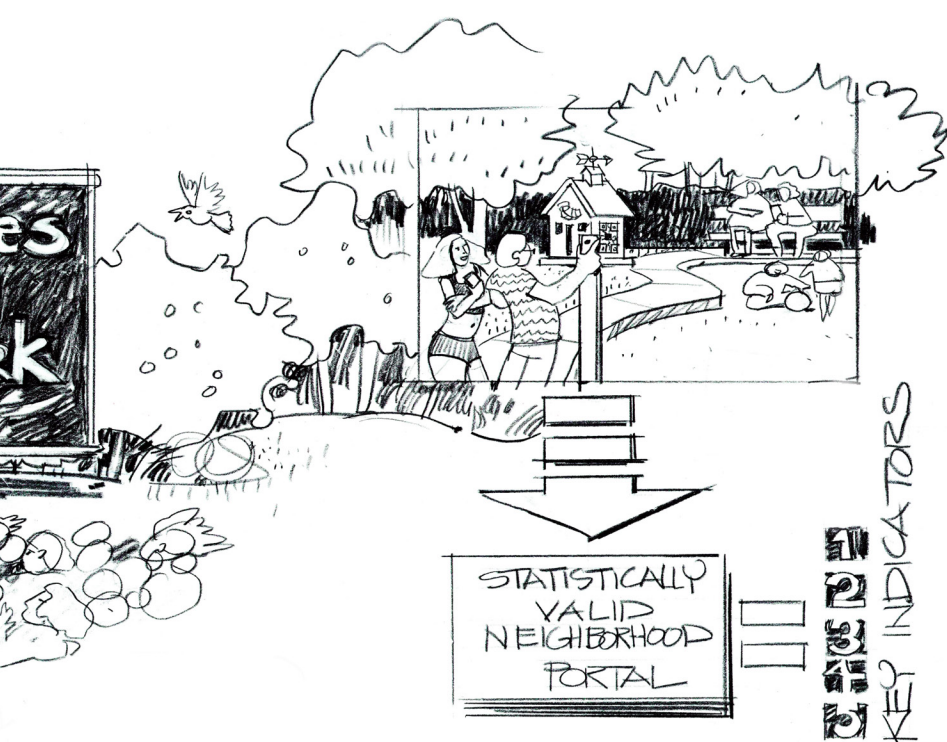
3 Phase Three: Where are we now? Where are we going?

Re-evaluating our Vision based on future trends: This phase grounded our team in the best available data that was researched and synthesized to provide an overview of baseline conditions and emergent trends in Winter Park. We believe that data should have a purpose in the visioning process, and should be contextualized in a way that relates directly to what people need to know when they look far into the future. This is exactly what this phase set out to



“We

“We



accomplish. These conditions and trends will undoubtedly influence the development of Winter Park. As part of the existing conditions analysis, we selected key indicators to take a deeper look at where we have come from, where we are trending, and where we would like to go and refined the Vision to reflect and react to these trends. The result of this phase was a final Vision that not only considered what we love today, but what we would like to see in the future.

Grounding Ourselves



5 *Phase*
Creating
than ye

5 *Phase*
Creating
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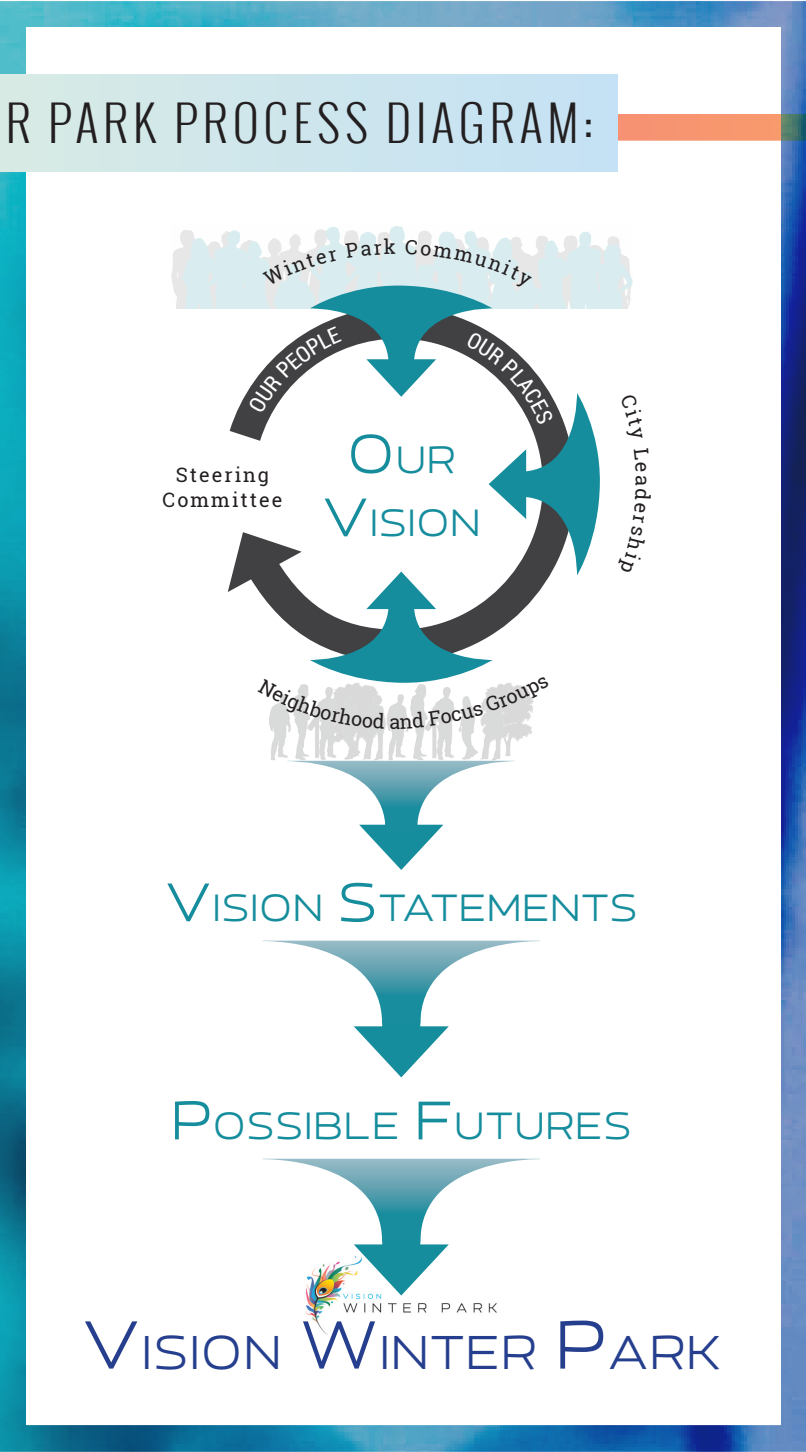
5 *Phase*
Creating
than ye





ision Winter Park was built on **our places** and **our people**, and refined by our entire community. The information found in the Plan was provided to the entire community during the development process and refined by smaller focus groups and neighborhood meetings. Each of these is described in this chapter.

VISION WINTER PARK PROCESS DIAGRAM:





WINTER PARK SIP N' STROLL
APPROXIMATELY 400 ATTENDEES
June 2015



"WINTER PARK COFFEE TALKS"
100 PARTICIPANTS
June 2015

**WINTER PARK
OLDE FASHIONED
4TH OF JULY**
APPROXIMATELY
7,000 ATTENDEES
July 2015



"CELEBRATE WINTER PARK"
280 ATTENDEES | 411 SURVEY RESPONSES
August 2015

Vision Winter Park **EVENTS**



"CELEBRATE WINTER PARK"
2 SMALL GROUP WORKSHOPS | 75 PARTICIPANTS
August 2015



WINTER PARK AUTUMN ART FESTIVAL
APPROXIMATELY 3,000 ATTENDEES
October 2015



"KEYNOTES IN THE PARK"
70 ATTENDEES | 142 SURVEY RESPONSES
October 2015

**WINTER PARK
GAME NIGHT**
January 2016



WINTER PARK DINNER ON THE AVENUE
April 2016

**TASTE OF
WINTER PARK**
April 2016



"WEEKENDS IN THE PARK"
141 SURVEY RESPONSES
April 2016



FOCUS GROUP MEETINGS
10 FOCUS GROUPS
March - April 2016



OUR PLACES

“Don’t be surprised if you feel like you’ve gone back to a gentler time in an American storybook era.”

- Scott Morris, USAirways Travel Magazine

As a planned city, the design boasts distinctive architecture, small walkable blocks, a fine-grain street network, and vibrant public spaces. Our narrow streets curve organically around the chain of lakes and the tree canopy tunnels over the roads, creating a pedestrian-friendly environment. New forms of mobility are being embraced; allowing for vehicular travel while evolving to a walkable and bikable community served by transit.

Winter Park offers the locational convenience and amenities associated with the nation’s greatest planned cities, boasting charming streetscapes and Mediterranean, craftsman, contemporary, mid-century, and modern homes. Central to the city is the SunRail station, elegantly surrounded by the overarching live oak tree canopy and artwork within Central Park.

Winter Park was founded and designed to create a city welcoming of tourists and visitors.

Winter Park is beyond exceptional through our first class museums and cultural assets, expansive parks and recreation opportunities, and first-rate city services. Cultural assets are equal to those found in our largest cities, including the award-winning Charles Hosmer Morse Museum of American Art, which houses the world’s most comprehensive collection of works by Louis Comfort Tiffany, the Cornell Fine Arts Museum, the stunning Albin Polasek Museum and Sculpture Gardens, and the renowned Mead Botanical Garden.

Adjacent neighborhoods include those such as Orwin Manor, named for its location at the boundary between Orlando and Winter Park, and featuring its share of million-dollar lakefront properties.

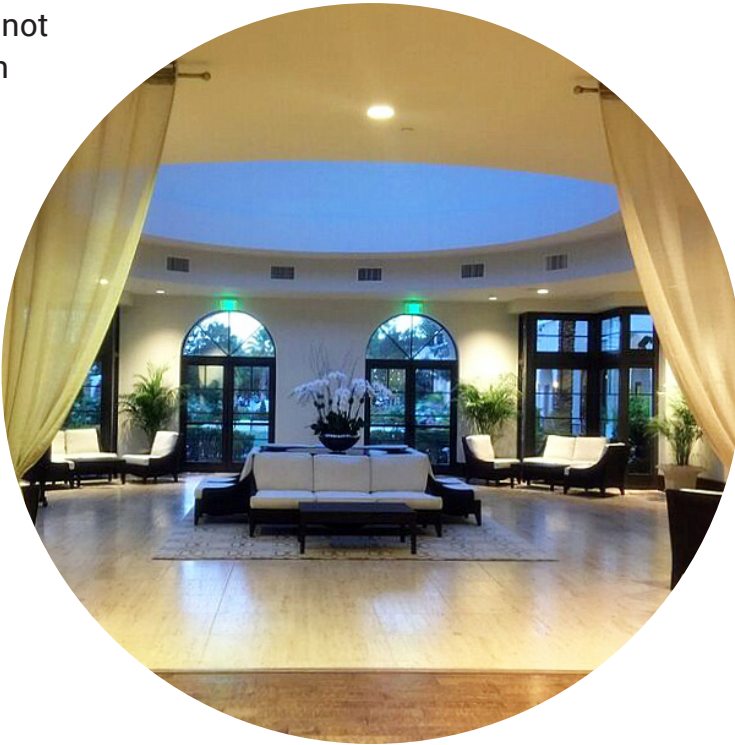
Winter Park finds a harmony between providing needs and amenities for every stage of life, while creating a beautiful, safe, and joyful community in which to grow up and grow old. A community that respects its neighbors and leaders and leads the region in volunteerism, philanthropy, and creating a welcoming environment. This sense of community has been demonstrated through the preservation of the site of the community’s original sales office in the 1920s.

Winter Park thrives on its character as a friendly, welcoming community that offers a high quality of life

for all. Winter Park transcends generational barriers, offering richness through educational opportunities; housing choices; and cultural and recreational assets for our youth, families, and seniors. Winter Park appreciates and promotes community interaction and creativity through collaborative programs available for the benefit of all.

Winter Park today is a thriving testament to the importance of visioning. Its 1880s foundation was based on the work of visionaries and their plan has stood the test of time.

Settlers like Oliver Chapman and Loring Chase did not know what a vision document was. But there is no doubt that in the world of urban design, they understood this process. Visioning is in Winter Park’s DNA.





DID YOU KNOW?

Winter Park was originally a pine forest.



OUR PEOPLE

Throughout the five-phase process, our 21-person Steering Committee simply listened to the community. This included options for involvement through three questionnaires and over 60 public events, and necessitated support from our public, city Commission, Boards, agencies, and community foundations. A full summary of questionnaire responses can be found in Supporting Document B. Please refer to Supporting Document C to view all of the Steering Committee meeting packets.

Of the nearly 1,000 registered website users, three-quarters were residents of Winter Park. Over 80% of respondents were White, with 60% of respondents being female. These statistics closely match the current demographic composition of Winter Park. 40% of respondents were below the age of 50, and 24% below the age of 40, which is approximately 20% less than the national census. According to the census, persons 65 and over had significantly higher response ratios than persons below the age of 50 when ask to participate on a voluntary basis. To offset these ratios, additional efforts were made to reach out to younger generations, and included kid-friendly activities at the Olde Fashioned 4th of July, the Winter Park Art Festival, Winter Park Game Night, and “Weekends in the Park” as well as visits to daycare centers.

Representation was well balanced due to the number of tools used, resulting in a Vision built on conversations about values, hopes, dreams, and desires for a shared future. Key highlights of our outreach and the results at each phase are described in the following pages.



REPRESENTING OUR POPULATION SPATIALLY:

Winter Park Neighborhoods, Survey Responses, and Vision Events

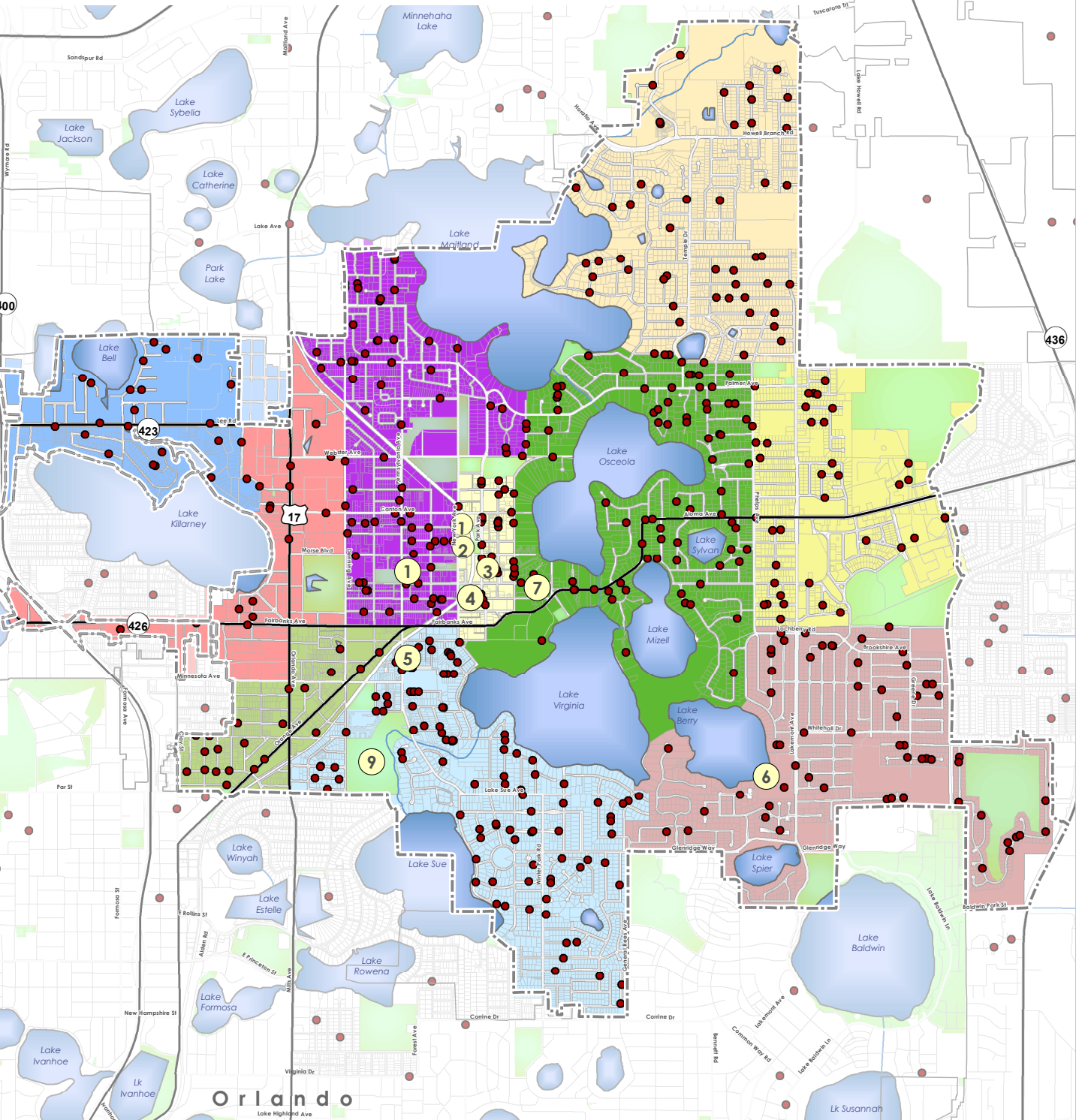
● Survey Respondants June 1, 2016

Neighborhoods

- Aloma Avenue Neighborhood
- Denning Drive Neighborhood
- Fairbanks & Orlando Corridor
- Howell Branch Neighborhood
- Lake Osceola Neighborhood
- Lake Sue and Virginia Neighborhood
- Lee Road Corridor
- Park Avenue Corridor
- South Orlando Avenue Corridor
- Southeast Winter Park Neighborhood

Vision Winter Park Events and Locations

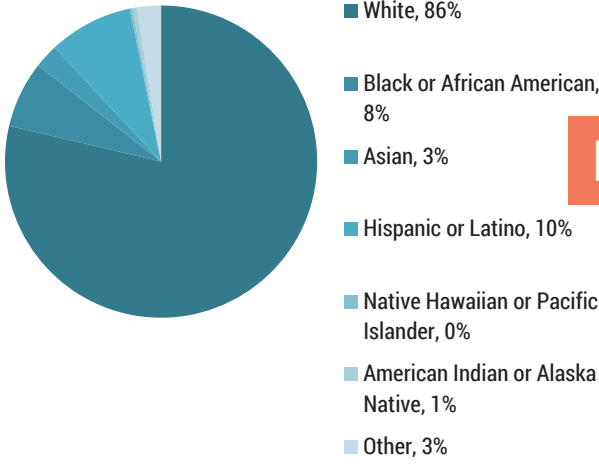
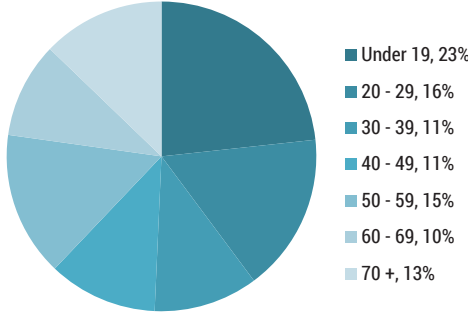
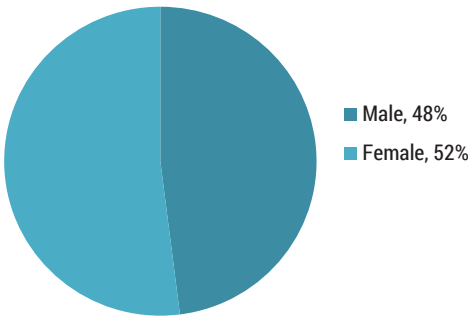
- 1 Stakeholder Interviews & Steering Committee Meetings Winter Park Community Center
- 2 Community Kickoff/ Sip N' Stroll Park Avenue
- 3 4th of July Celebration Central Park
- 4 Winter Park Farmers' Market
- 5 Stakeholder Interviews Winter Park Day Nursery
- 6 Stakeholder Interviews Winter Park Towers
- 7 "Celebrate Winter Park" The Alford Inn of Rollins College
- 8 Autumn Art Festival Central Park
- 9 "Winter Park Keynotes" Mead Botanical Garden



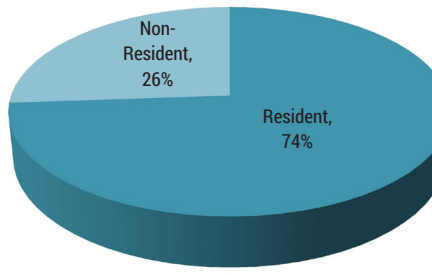
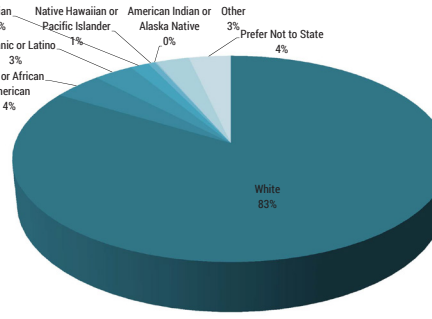
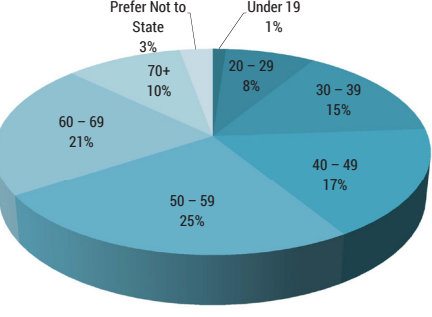
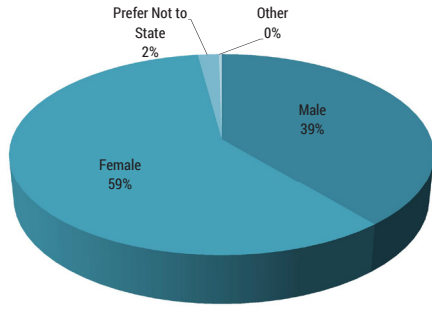
ur website and user account demographic requests were used to ensure all locations and neighborhoods of the city had adequate representation.

REPRESENTING OUR POPULATION MAKEUP:

CITY OF WINTER PARK POPULATION STATISTICS:



VISION WINTER PARK RESPONDENT STATISTICS:



“WINTER PARK COFFEE TALKS”

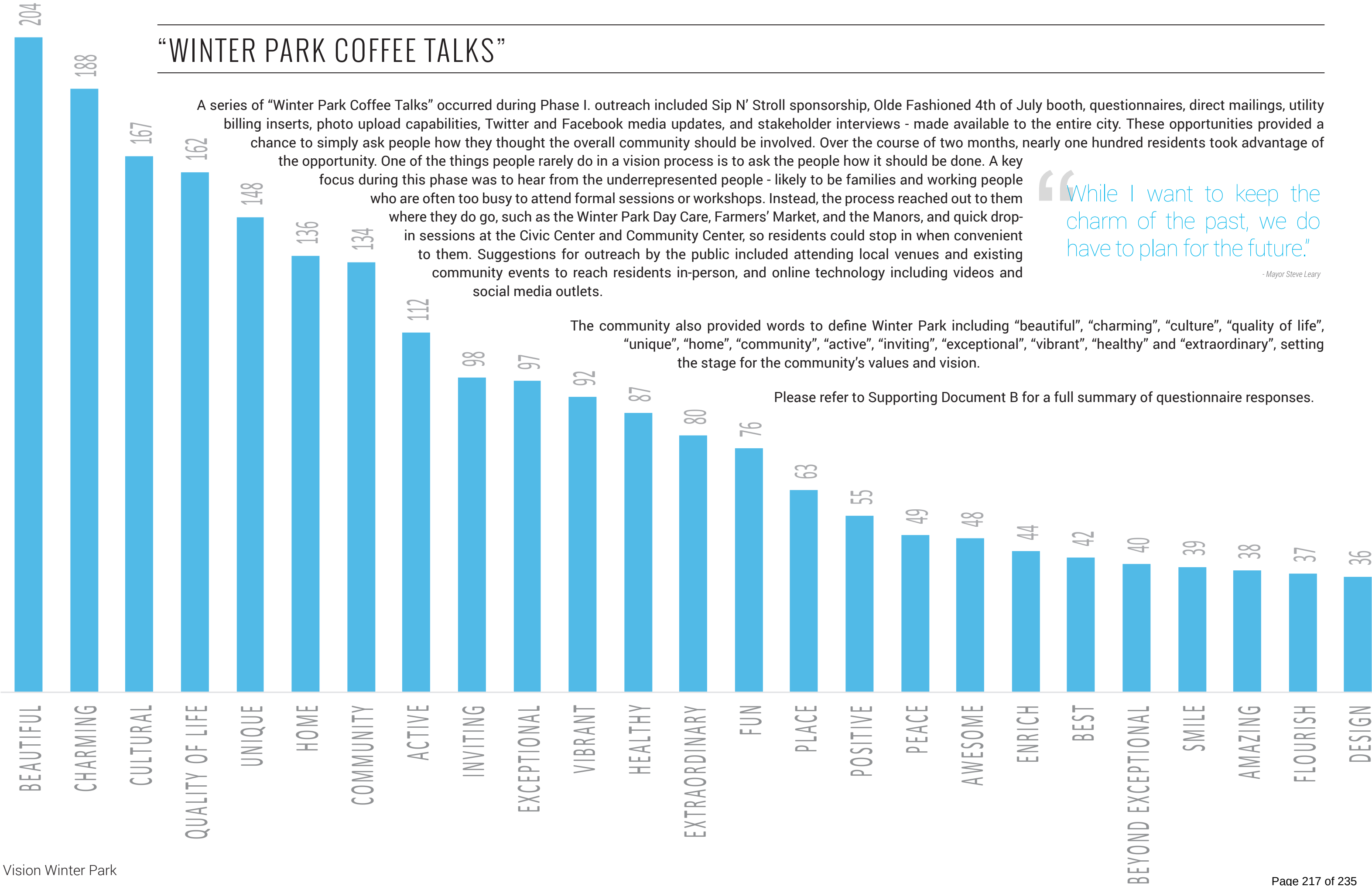
A series of “Winter Park Coffee Talks” occurred during Phase I. outreach included Sip N’ Stroll sponsorship, Olde Fashioned 4th of July booth, questionnaires, direct mailings, utility billing inserts, photo upload capabilities, Twitter and Facebook media updates, and stakeholder interviews - made available to the entire city. These opportunities provided a chance to simply ask people how they thought the overall community should be involved. Over the course of two months, nearly one hundred residents took advantage of the opportunity. One of the things people rarely do in a vision process is to ask the people how it should be done. A key focus during this phase was to hear from the underrepresented people - likely to be families and working people who are often too busy to attend formal sessions or workshops. Instead, the process reached out to them where they do go, such as the Winter Park Day Care, Farmers’ Market, and the Manors, and quick drop-in sessions at the Civic Center and Community Center, so residents could stop in when convenient to them. Suggestions for outreach by the public included attending local venues and existing community events to reach residents in-person, and online technology including videos and social media outlets.

“While I want to keep the charm of the past, we do have to plan for the future.”

- Mayor Steve Leary

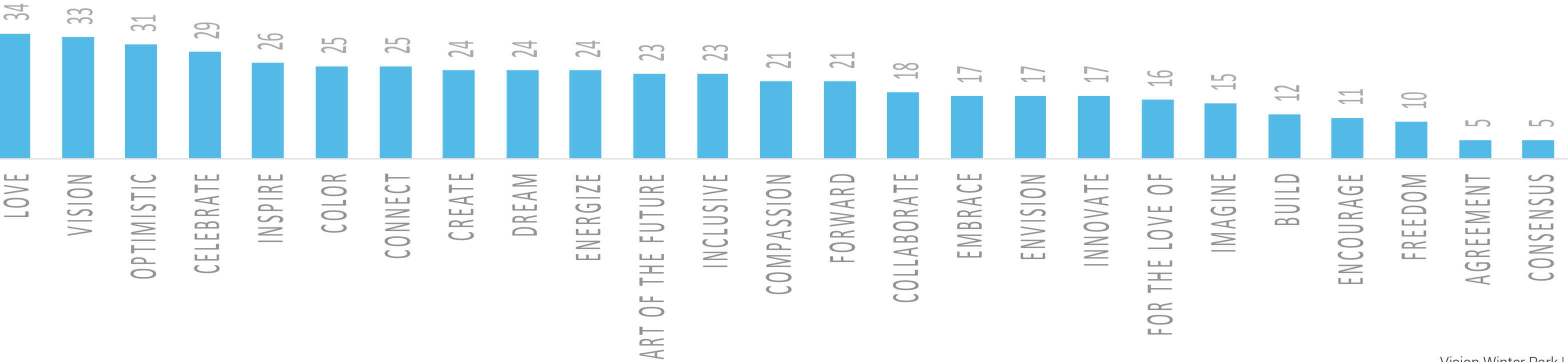
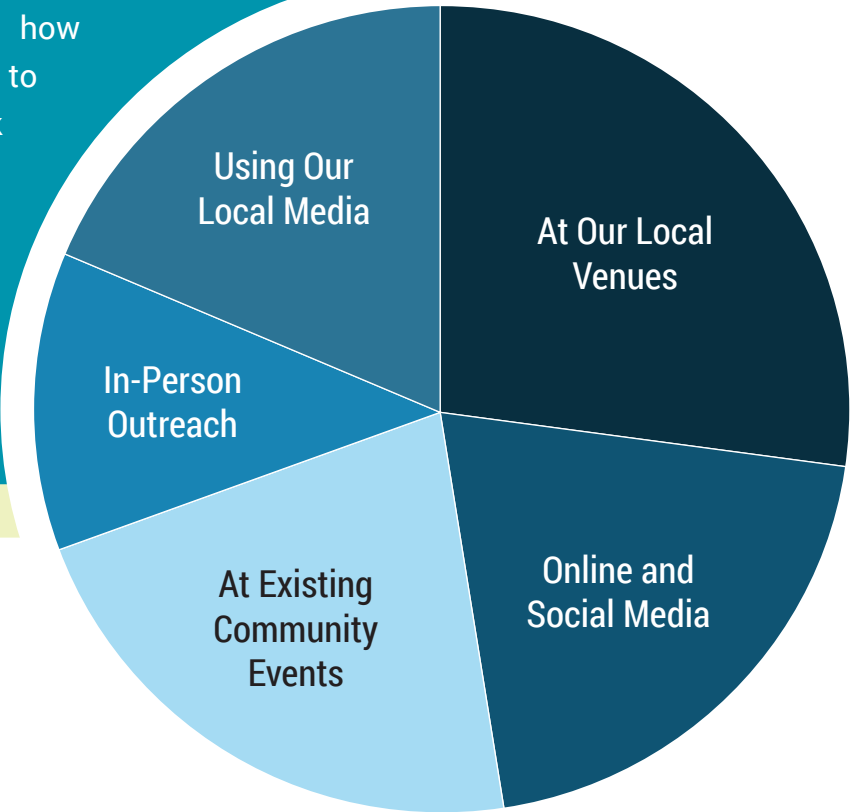
The community also provided words to define Winter Park including “beautiful”, “charming”, “culture”, “quality of life”, “unique”, “home”, “community”, “active”, “inviting”, “exceptional”, “vibrant”, “healthy” and “extraordinary”, setting the stage for the community’s values and vision.

Please refer to Supporting Document B for a full summary of questionnaire responses.





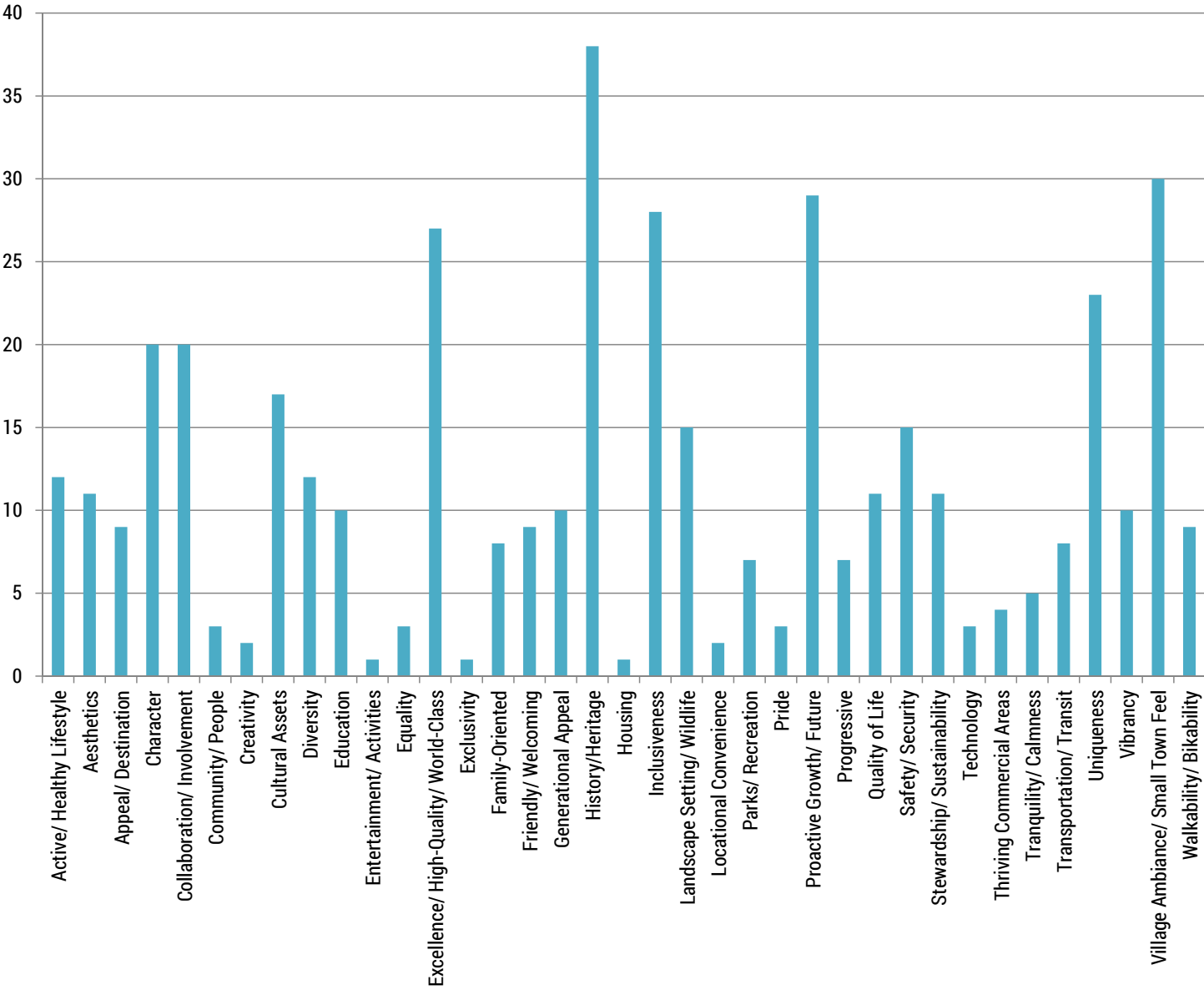
 We Asked our
Phase I
survey participants how
to best reach out to
the Winter Park
Community. Their
answers are
illustrated in the
pie chart on the
right.



“CELEBRATE WINTER PARK”

“Celebrate Winter Park” occurred during Phase II and centered on a main event, which included an energizing keynote presentation by Peter Kageyama, followed by a series of small group workshops. The evening “Celebrate” event engaged nearly 300 residents and invited them to think about those small things that they could accomplish to make their city better. The small group workshops dove into those ideas, and translated them into actions. Michelle Royal’s storyboard, on this page, summarized the “Celebrate” event and highlighted what people love about Winter Park. Ideas for t-shirt designs, logos that represent Winter Park, and ideas that could enrich the quality of life within the city while bringing folks together were additional outcomes of the combined events. The elements that people love about Winter Park include “nature”, “open space”, “water”, “character”, “charm”, “people”, “Park Avenue”, “Central Park”, and the community events provided.

We also discussed how we can each make a difference in Winter Park. The first annual “Winter Park Game Night”, held in mid-January, has been just one example of the outcome of these workshops. See the first Vision Winter Park video to learn more about the event (<https://vimeo.com/139691407>). Please refer to Supporting Document B for a full summary of questionnaire responses.





One of the key questions during the questionnaire addressed not only what we love, but also how we want to treat each other.

RESPECT • GRACIOUS • NEIGHBORLY •
 RESPECT AND DIPLOMACY • CIVILITY •
 KINDNESS AND CONSIDERATION FOR OUR
 DIFFERENCES AND DIVERSITY • OPEN AND
 RESPECTFUL DIALOGUE • COMPASSIONATE •
 GIVING • CHEERFUL • UNIFIED • CIVILITY • INCLUSIVE
 • OPEN-MINDED • EMPATHY • TOLERANCE • PRIDE AND
 RESPONSIBILITY • SUPPORTIVE AND WELCOMING •
 BE AND LIVE SIMPLY • THE ABILITY TO CONSIDER ALL
 OPTIONS FOR THE COMMUNITY • LEAD BY EXAMPLE



“KEYNOTES IN THE PARK”

“Keynotes in the Park”, held during Phase III, had nothing to do with music – but served as an effort to bring the community together and encourage them to take part in the ongoing vision process. Keynotes featured three respected speakers: Mark Brewer, president of the Community Foundation of Central Florida, Inc.; Grant Cornwell, PhD, president of Rollins College; and Mark Freid, owner/ director of Think Creative. Their presentations reflected the need to address the desires of all six current generations; retaining the character and size of Rollins College as a reflection of the character of Winter Park; and how both of these opportunities can in effect contribute to the quality of life and continued happiness of the residents within Winter Park. Attendees were encouraged to talk about how changing demographics could impact Winter Park’s future, and help identify the trends that would be used to modify the emerging vision, themes, and statements.

The people and the world around Winter Park are changing. During the building of the Vision, we had the opportunity to think about what we love about Winter Park and how to ensure that these qualities are enhanced and preserved. Our community discussed how changing demographics will impact Winter Park’s future, and helped identify the trends, risks, and opportunities for the city. We all love Winter Park, and we know our strengths in higher education institutions such as Rollins College, Valencia College, and Full Sail University, but the goal is in retaining that knowledge and talent. As new people arrive, they will bring new ideas, new energy, and new possibilities. The vision strives to capture a little bit more of that, get them to stay a little bit longer, and plant a few more deep roots in our communities. We all acknowledge that through a creative, forward-thinking dialogue, we can ensure our Winter Park is still extraordinary a century from now.

See the second Vision Winter Park video to learn more about the event (<https://vimeo.com/147674175>).





“WEEKENDS IN THE PARK”

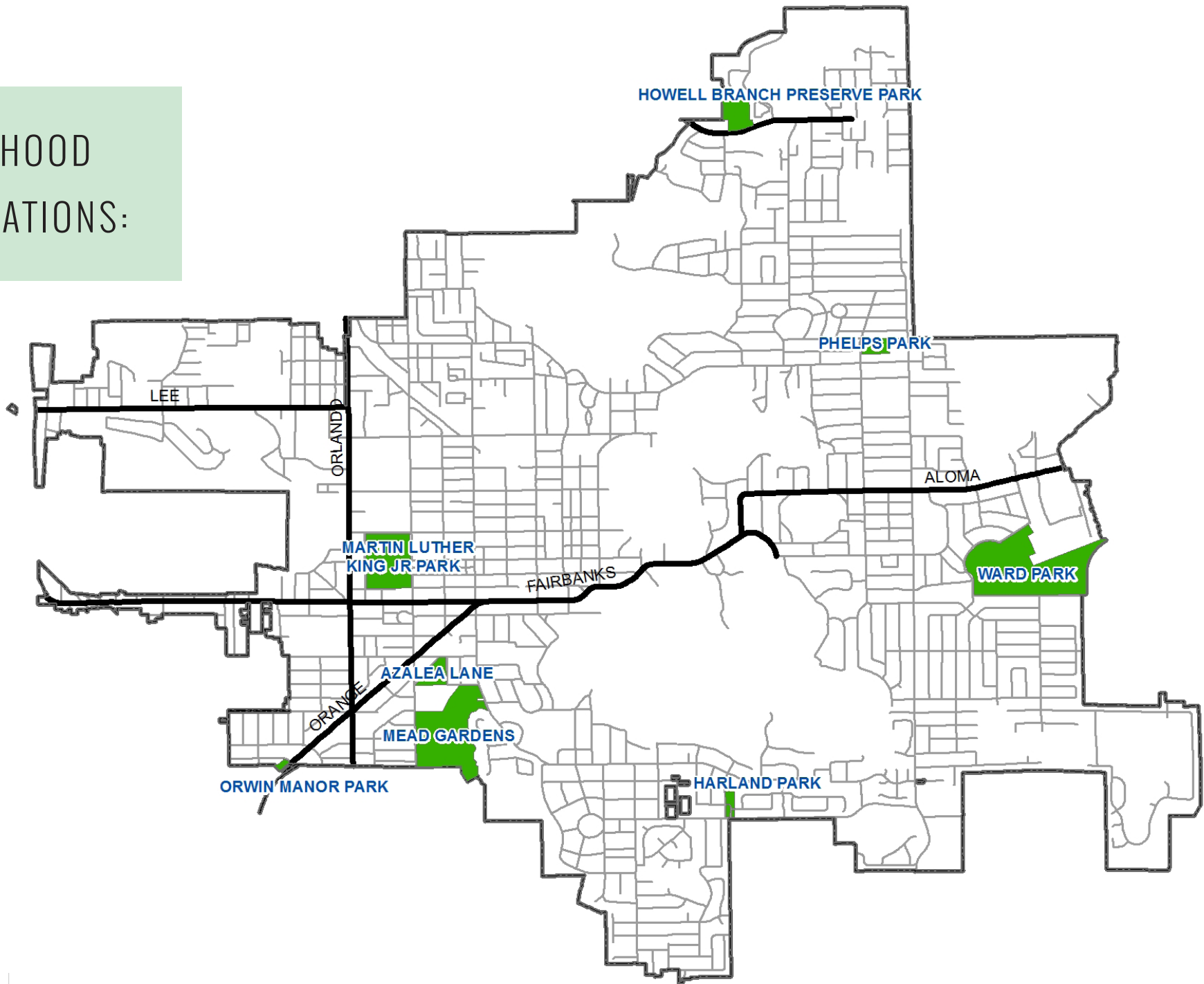
Neighborhood Events

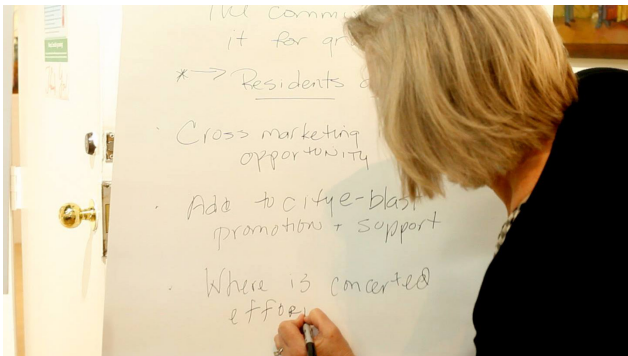
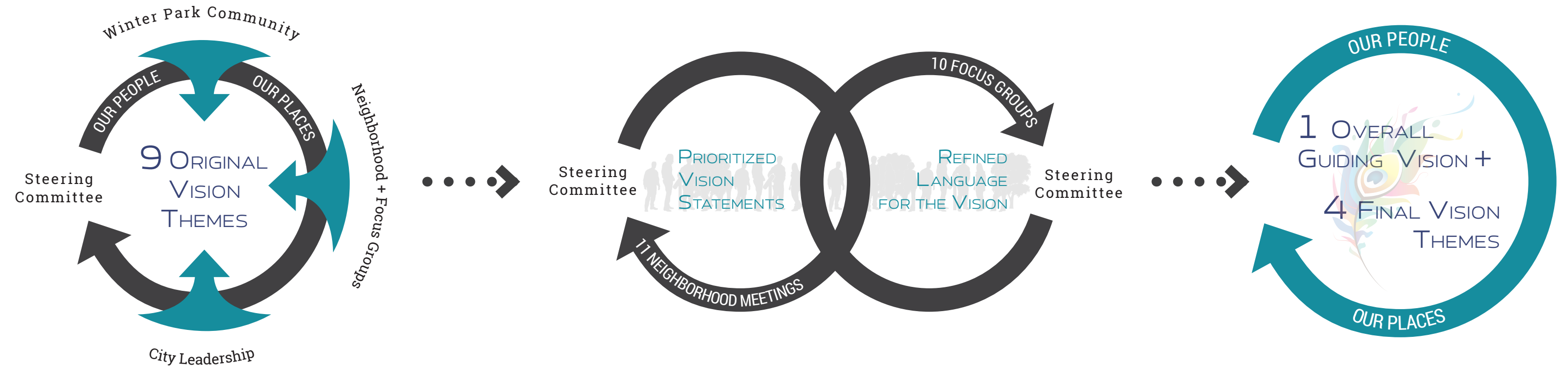
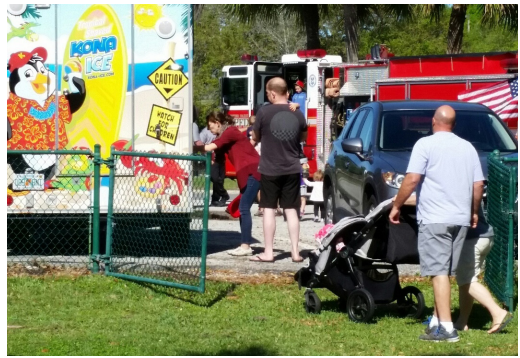
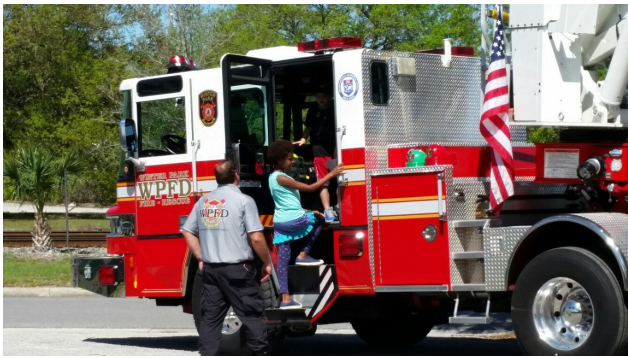
The Vision themes and statements were tested as part of the Phase 4 events, held on April 2nd, 3rd, and 23rd at various neighborhood park locations within the city. Winter Park’s community members and their families were invited to gather at their local neighborhood park to help refine the vision themes and statements and identify those big ideas to fulfill the Vision. These neighborhood meetings included several kid-friendly attractions including arts and crafts, visits from the Winter Park Fire Department, refreshments by Kona Ice, and a plethora of Vision Winter Park “swag” to choose from. A total of 141 hard copy surveys were collected during “Weekends in the Park”. Neighborhood meeting locations are shown on the map to the right, and included Ward Park, Martin Luther King, Jr. Park, Phelps Park, Harland Park, Howell Branch Reserve, Azalea Lane Park, Mead Botanical Gardens, and Orwin Manor Park.

Focus Groups

In addition to “Weekends in the Park”, ten focus group meetings were held to further refine the Vision. These groups included representation from arts and culture; community organizations and foundations; the Economic Development Advisory Board; education; faith-based organizations; health and wellness groups; neighborhoods and HOAs; planners and architects; realtors and developers; and retail owners, including the Park Avenue Merchants Association. Please refer to Supporting Document C for a full summary of the Focus Group Meetings.

NEIGHBORHOOD
EVENT LOCATIONS:





OUR VALUES

safety/ security
parks/ recreation
diversity
landscape setting/ wildlife
cultural assets
family-oriented
stewardship/ sustainability
uniqueness
proactive growth/ future
thriving commercial areas
village ambiance/ small town feel
active/healthy lifestyles
collaboration/ involvement
location convenience
transportation/ transit
friendly/ welcoming
quality of life
creativity
excellence/ high-quality/ world-class
tranquility/ calmness
appeal/ destination
character
education
history/heritage
vibrancy
progressive
pride
technology
inclusiveness
generational appeal
walkability/ bikability
aesthetics

OUR VISION

WINTER PARK IS THE CITY OF ARTS AND CULTURE, CHERISHING ITS TRADITIONAL SCALE AND CHARM WHILE BUILDING A HEALTHY AND SUSTAINABLE FUTURE FOR ALL GENERATIONS.

VISION THEMES

- 1 Cherish and sustain Winter Park's extraordinary quality of life.
- 2 Plan our growth through a collaborative process that protects our city's timeless scale and character.
- 3 Enhance the Winter Park brand through a flourishing community of arts and culture.
- 4 Build and embrace our local institutions for lifelong learning and future generations.



1 CHERISH AND SUSTAIN WINTER PARK'S EXTRAORDINARY QUALITY OF LIFE

Preserve the legacy of Winter Park as a safe, beautiful, healthy, and family-friendly environment.

Honor our historic and cultural features throughout Winter Park.

Steward and enhance our tree canopy and lakes as the crown jewels of Winter Park's natural system.

Invest in a sustainable future that encourages and supports lifelong learning, healthy living, and a daily connectivity to the natural world.





DID YOU KNOW?

Winter Park has more restaurants per capita than New York city. Recently, award-winning dining has become a popular addition to the city's culinary scene. The industry continues to gain momentum, drawing more and more visitors to Winter Park who can't resist the exclusive opportunity to indulge in a one-of-a-kind meal prepared by some of the industry's most talented up-and-coming chefs.

.....

93% of the City of Winter Park right of ways are planted with trees.

.....

Winter Park has a Gold Level Certification with the Florida Green Building Coalition.

.....

Winter Park has a Livability Score of 82/100, indicating that our city is "Extremely Livable". The score measures livability based on amenities, cost of living, crime rates, education, employment, housing, and weather. Our score is 6% higher than the state of Florida and 10% higher than the national livability score for the U.S.

.....

The average jobs-to-household ratio in Winter Park is two jobs per household.

DID YOU KNOW?

Winter Park has a total of 55 parks that cover over 296 acres, creating a ratio of 9.7 acres of park for every 1,000 residents.

The City of Winter Park is currently undertaking efforts to bury electrical distribution lines.

There are about 202 restaurants, bars, and coffee shops in Winter Park. People in Winter Park can walk to an average of 1 restaurant, bar, and/or coffee shop in 5 minutes.

The median home price in Winter Park is \$340,200.

Single family homes comprise 70% of the housing stock in Winter Park.

Each business day, 23,388 non-residents travel to Winter Park for work, 8,801 residents commute to work outside of the city, and 1,622 residents both live and work in Winter Park. 79.7% of Winter Park's resident employees drive alone, 5.9% use public transportation or carpool to get to work, and 2.3% walk to work.

Over the last century, our city's total population has increased by approximately 35,000. The population is projected to grow more rapidly in the coming years, with an additional 12,000 or so residents by 2040.





PLAN OUR GROWTH THROUGH A COLLABORATIVE PROCESS THAT PROTECTS OUR CITY'S TIMELESS SCALE AND CHARACTER



Recognize unique areas of the city and provide a collaborative planning process that ensures quality development while reflecting the context and heritage of the area.

Support our diverse population with a mix of housing types while respecting our traditional neighborhood character and scale.

Enhance walking, biking, and recreational activities through a connected and integrated network of open space.

Foster sustainable public and private parks and open spaces using state-of-the-art practices and techniques.

Increase the connection to nature by incentivizing public and private green space through the design and development process.

Protect and build on the local and unique brand and reputation of Park Avenue.

Retain and attract businesses that enhance the quality and character of the city.

Invest in innovative infrastructure to ensure that our means to get around is safe and efficient, through prioritization of pedestrians, bicyclists, and transit users.



3 ENHANCE THE WINTER PARK BRAND THROUGH A FLOURISHING COMMUNITY OF ARTS AND CULTURE

Support our cultural institutions and the arts through the development of complementary improvements, innovative partnerships, marketing, events, and programs.

Recognize the value of our unique arts and cultural venues and their connection to Winter Park's character as a destination.

Integrate arts into all environments - our businesses, parks, neighborhoods, and institutions.





DID YOU KNOW?

Included among Winter Park's hugely popular Art and Culture Festivals are the Bach Festival, the Florida Film Festival, the Winter Park Sidewalk Art Festival, and the Winter Park Autumn Art Festival. No matter the season, there is always something to do in Winter Park.

.....

At any given time, Winter Park has 50,000 visitors. Every year, an astonishing 400,000 visitors seek out Winter Park to attend the Sidewalk Art Festival.

.....

Approximately 1,987 local volunteers in Winter Park collectively donate more than 33,947 hours to various causes each year, including the more than 15 city-sponsored programs.

.....

Each year, the City of Winter Park hosts over 35 Annual Events for the community and its visitors.

DID YOU KNOW?

The Edyth Bush Charitable Association alone has given over \$100 Million grant dollars since its inception.

Winter Park has an overall school rating of 8/10.

In 2011, the Orlando Business Journal presented the City of Winter Park with “Central Florida’s Healthiest Employer Award”.

The Coalition of Urban and Metropolitan Universities Annual Conference is the largest nationwide meeting of leaders from urban and metropolitan universities and colleges.

For 20 years, Rollins College has been rated No. 1 or No. 2 “Regional University in the South” according to the U.S. News and World Report. In 2015, The Princeton Review ranked Rollins College as the No. 1 “Most Beautiful Campus in the Nation” and the No. 6 “Easiest Campus to Get Around,” up from No. 7 in 2014.

Currently, there are six living generations in Winter Park: Generation Z, Millennials, Generation X, Baby Boomers, Silent Generation, and the GI Generation.

Winter Park’s education record is particularly strong: 94.1% of the population graduated from high school, 54.2% graduated from college, and 24.6% have graduate school degrees.

The Winter Park Golf Course is over 100 years old. It was purchased by the city in order to preserve and enhance it and is currently undergoing a \$1.2 million renovation.





BUILD AND EMBRACE OUR LOCAL INSTITUTIONS FOR LIFELONG LEARNING AND FUTURE GENERATIONS

4

Promote lifelong learning by connecting and integrating our institutions through new and continued collaboration.

Create an environment that supports our colleges, library, and educational institutions by crafting a healthy environment and creatively built community.



MOVING FORWARD

The next step in advancing Vision Winter Park revolves around how we act and collaborate. The Vision embodies the hopes and dreams of our community and expresses how we want to interact with each other. It also directs how we plan and design our future built and natural environments. This document provides an overarching direction for the future of Winter Park and establishes the foundation upon which other regulatory documents can build. It is timeless, valuable, and far-reaching. It will be achieved through a thoughtful and deliberate combination of projects big and small, fresh programs and new partnerships. It will be important for our community to honor and regularly check in on our Vision. Together we are, and will continue to be, a city that is beyond extraordinary.