

Elizabeth van Rensburg
Chair

Breanna Pierce
Vice Chair

Christopher Hollister
Board Member

Megan Beville
Board Member

Patti Vogt
Board Member

Timothy Jefferson
Board Member

Mary Jane Rosa
Alternate

MARCIA G. CARTY, CPA, CGFO
CITY MANAGER

JANE WEST, ESQ.
CITY ATTORNEY

LORENZO AGHEMO, MRP
PLANNING DIRECTOR

KAREN HAYES, MMC
CITY CLERK



AGENDA
HISTORIC PRESERVATION BOARD MEETING WITH WORKSHOP TO FOLLOW
October 2, 2025 at 4:00 PM

1. CALL TO ORDER

- a. Invocation
- b. Pledge of Allegiance
- c. Roll Call
- d. Meeting Purpose Disclosure
- e. Appeal Procedures & ExParte Communication
Any person wishing to appeal any decision made by the Planning Board with respect to any matter considered at such meeting will need a record of the proceedings, and for such purpose may need to ensure that a verbatim record of the proceedings is made, which record includes the testimony and evidence upon which the appeal is to be based. FS 286.0105

2. APPROVAL OF MINUTES

- a. September 4, 2025

3. PUBLIC COMMENTS

4. NEW BUSINESS

- a. HPB 25-25 501 Kirby St.
Request to obtain an after-the-fact COA for the installation of the wooden handicap ramp.
OWNER: Kenneth Gonzales
- b. HPB 25-27 417 N 3rd St.
Request for a COA for various improvements.
Owners: Shawn Francis Helmer & Shannon Elaine Lummert-Helmer
- c. WORKSHOP - Historic Preservation Color Palette for the City of Palatka Based on other Cities' Palettes.

5. OTHER BUSINESS

6. BOARD MEMBER COMMENTS

7. STAFF COMMENTS

8. ADJOURN

Notices: Any person aggrieved by a decision of the Board may, within 15 days thereafter, apply to the City Commission for a review of the Board's decision. Such application must be filed with the City Manager in writing. Objections by property owners to National Register nomination(s) must be notarized to be included in the record. Section 54-4-74, Palatka Municipal Code.

Any person wishing to appeal any decision made by the Historic Preservation Board with respect to any matter considered at such meeting will need a record of the proceedings, and for such purpose may need to insure that a verbatim record of the proceedings is made, at the applicant's expense, which record includes the testimony and evidence upon which the appeal is to be based. FS 286.105.

Persons with disabilities requiring accommodations in order to participate in this meeting should contact the City Clerk's Office at 386-329-0100 at least 24 hours in advance to request accommodations.

ELIZABETH VAN RENSBURG CHAIR BREANNA PIERCE VICE CHAIR CHRISTOPHER HOLLISTER BOARD MEMBER PATTI VOGT BOARD MEMBER TIMOTHY JEFFERSON BOARD MEMBER MEGAN BEVILLE BOARD MEMBER MARY JANE ROSA ALTERNATE BOARD MEMBER	 HISTORIC PRESERVATION BOARD Regular meeting 1 st Thursday of each month at 4:00 p.m.	MARCIA CARTY, CPA, CGFO CITY MANAGER LORENZO AGHEMO, ARP PLANNING DIRECTOR JANE WEST, ESQ. CITY ATTORNEY KAREN HAYES, MMC CITY CLERK
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AGENDA
HISTORIC PRESERVATION BOARD MEETING
 September 4, 2025, at 4:00 PM

Invocation

Breanna Pierce gave invocation.

Pledge of Allegiance

Timothy Jefferson led the Pledge of Allegiance.

Roll Call

Chair Elizabeth van Rensburg, Vice Chair Breanna Pierce, Mary Jane Rosa, Christopher Hollister, Patti Vogt, Megan Boville

Staff Present: Clerk Karen Hayes, Attorney Jane West, Planning Director Lorenzo Aghemo

Meeting Purpose Disclosure:

Chair Elizabeth van Rensburg read the disclosure.

Appeal Procedures & ExParte Communication

Chair Elizabeth van Rensburg discussed the appeal procedure and ExParte communication.

Chair Elizabeth van Rensburg disclosed that she is friends with the applicant, Judy Tabor, and the applicant is also a member of the Women's Club of Palatka.

APPROVAL OF MINUTES

August 7, 2025, Minutes

Breanna Pierce moved to approve August 7, 2025, minutes. Patti Vogt seconded the motion which passed unanimously.

PUBLIC COMMENTS

No public comments were made.

NEW BUSINESS

HPB 25-09 510 Emmett Street, Parcel #42-10-27-6850-0440-0071, Owner - Ms. Judy Tabor

City staff Renee Brown discussed the request for an "after-the-fact" certificate of appropriateness (COA) for the exterior painting of a house at 510 Emmett Street. They clarified that the violation notice was issued because the homeowner, Judy Tabor, failed to get a permit before painting, not due to the chosen color. Staff also confirmed that the city lacks a specific historic color palette, and they have historically relied on the Department of the Interior's guidelines. This led to a broader discussion among staff and board members about the need for a standardized, city-specific palette to provide clear guidance to residents and avoid subjective decisions.

Additionally, Planning Director Aghemo announced that the city is currently updating its comprehensive plan to include a historic preservation element and offered to email a draft of the document to the board. He noted that the final plan is expected to be adopted by December.

The applicant, Judy Tabor, addressed the board regarding the after-the-fact certificate of appropriateness for painting her house at 510 Emmett Street. She apologized for not getting a permit beforehand, stating that she hired a professional painter whom she believed was handling the necessary paperwork. She explained her motivation for the project was to improve the property's appearance and value, as she was "ashamed" of its previous state with rotted wood and flaking paint. Tabor also described her color choice, "pink flamingo," as a historical color from Sherwin Williams, and compared her home to other "painted ladies" in historic areas. She noted that the color was less intense in person than on the paint swatch and that she expected the Florida sun to fade it over time.

Public Comment:

Marton Reese spoke about the color of the house and stated it is beautiful against the sun..

Alegra Kitchens gave history on the house.

Vote: Timothy Jefferson moved to approve the application as is. Megan Beville seconded the motion which passed unanimously.

OTHER BUSINESS

A discussion about moving forward with paint colors took place, highlighting the need for a standardized, city-specific color palette. It was noted that the current system lacks clear guidance, causing confusion for homeowners.

BOARD MEMBER COMMENTS

Consideration of dates for a Proposed Workshop Meeting

The board decided to address this issue by holding a special workshop on October 2nd, after the next regular meeting. The goal is to create a more objective process for approving paint colors in historic districts. To prepare for this, board members will research historic colors appropriate for Palatka and study how other cities like St. Augustine handle their historic color guidelines. This initiative will be integrated into the city's ongoing comprehensive plan update to ensure the new guidelines are officially incorporated into the land development regulations.

Vote: Ms. Pierce moved to getting established paint palettes together for each era and have it properly labeled. Ms. Vogt seconded the motion

Ms. Pierce amended her motion to have the workshop scheduled at the end of or in lieu of for the October 2nd meeting. Ms. Vogt seconded the motion which passed unanimously.

Planning Director Aghemo stated the planning department are not trained or licensed for historic preservation. He clarified that while they can assist, the board is the one with the expertise to make decisions. He further emphasized that the board should take the lead on matters like creating a historic paint palette, as it falls under their purview. This was in the context of discussing the process for creating a historic paint palette and updating the city's ordinances.

STAFF COMMENTS No staff comments provided.

ADJOURN

Breanna Pierce moved to adjourn the meeting at 4:50 pm. Patti Voght seconded the motion which passed unanimously.



Staff Report

Case#: HPB 25-25 Handicap Ramp
Address: 501 Kirby Street, Palatka, FL 32177
Parcel ID: 42-10-27-6850-0440-0012
Applicant: Kenneth Gonzales

Application Summary

General

Request: Certificate of Appropriateness

Acres: 0.12

Location: The parcel is in a Residential, Single-Family (R-1) district in the South Historic District (See Figure 1).

Project Manager: Renee' Brown

Owner: Kenneth Gonzales



Figure 1 Location map.

Background

The property was subject of a Code Compliance violation for not obtaining the Certificate of Appropriateness that is required for any exterior improvements before commenced. Mr. Gonzales applied for an after the fact COA on August 21st, 2025.

This is an after the fact Certificate of Appropriateness for the installation of a handicap ramp. The structure is wood with wood railings.

According to the Florida Master Site File the single family house at 501 Kirby Street has “Complex primary and secondary roof volumes, this house makes it interesting to look at and a valuable contributor to the district. Major L-shaped porch and the (two) 2nd floor porches address the 2 streets of the corner lot well.” The residence was built between “1892 and 1897.” Also, “Wood Frame”, Wood Weatherboard” exterior, with Wood trim at doors & windows, porch columns and balustrades.” The Florida master site File has been provided in the agenda which contains two photos at the end.

Application Request

The request is to obtain an after the fact Certificate of Appropriateness for the wooden handicap ramp.

Staff Analysis

The ramp was installed by the church while the applicant was in the hospital.

The Historic Preservation Board is to determine whether the Certificate of Appropriateness for the wooden handicap ramp structure should be granted or not.

Proposed Findings of Fact:

- The after the fact application for a Certificate of Appropriateness has been deemed sufficient.
- The request for the Certificate of Appropriateness has been fully considered with this public hearing, with legal notice duly published, and the subject property noticed as required by law.



September 23, 2025

Photos provided with application.





Before ramp was installed



APPLICATION FOR CERTIFICATE OF APPROPRIATENESS (COA)

329-0102
Hauled

APPLICATION #: HPB 25-24
DATE RECEIVED: 8/21/25
HEARING DATE: _____

Application Requirements

This application must be completed and submitted with an application fee and ALL required attachments.

(Checks payable to the City of Palatka)

☐ \$50.00 (Administrative level) ☐ \$360.00 (HPB level) ☐ \$460.00 (After the fact)

- | | |
|---|--|
| ☐ Application Fee | ☐ Photos - One (1) color photograph of the main façade of the site and photographs of any areas affected by the proposed project. |
| ☐ Site Plan with dimensions | ☐ Material(s) specifications and/or sample(s) |
| ☐ Letter of Authorization for Agent is required if any person other than the property owner makes the application and acts on behalf of the owner. | ☐ Color samples. |
| ☐ Plans - 2 copies for review drawn to scale | ☐ Demolition - Plans for what will be taking the demolished structure's place should be submitted. |
| ☐ Deed | |

Building & Site Information

- Property Address: 501 Kirby
- Parcel Number: 42-10-27-6850-0440-0012
- Historic District: ☐ North or ☒ South

Property Owner/Applicant Information

Property Owner(s)

Name(s): Kenneth M. Gonzalez
Mailing Address: 501 Kirby St
Phone Number(s): 386-916-0359 Email: _____
Applicant Name(s): 386-972-5747

Agent/Contractor(s)

Name(s): _____
Mailing Address: _____
Phone Number(s): _____ Email: _____
Applicant Name(s): _____

Description of Requested Work

Please indicate the type of work requested:

- | | | | |
|---|--|---|--|
| ☐ Windows | ☐ Doors | ☐ Roof | ☐ Wood Repair |
| ☐ Porch | ☐ Fence | ☐ Signage | ☐ Exterior Painting |
| ☐ Addition | ☐ Alteration | ☐ Demolition | ☐ Relocation |
| ☐ New Construction | ☐ General Maintenance | ☐ Other: <u>Handi Cap ramp</u> | |
| Present Use of Property: | ☐ Single Family Residence | ☐ Multi-family Residence | ☐ Commercial |

Provide a detailed description of the proposed work to be performed: _____

Handi cap ramp 4 Veterans

This application submitted by:

Owner 1 (Print Name): Kenneth M. Gonzales

Signature of Owner 1: X Kenneth M. Gonzales Date: 8-21-2025

Owner 2 (Print Name): _____

Signature of Owner 2: _____

Date: _____

Print Agent Name: _____

Signature of Agent: _____

Date: _____

To Be Notarized

Name (Print Name): Kenneth M. Gonzales

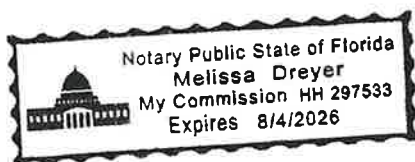
Signature: Kenneth M. Gonzales Date: 8-21-2025

STATE OF Florida County of Putnam

Before me this day personally appeared Kenneth Gonzales who executed the foregoing application and acknowledged to and before me executed this document for the purposes therein expressed.

WITNESS my hand and official seal, this 21st day of Aug A.D. 2025.

(Notary Seal)



Melissa Dreyer
Notary Public



APPLICATION FOR CERTIFICATE OF APPROPRIATENESS (COA)

APPLICATION #: _____
DATE RECEIVED: _____
HEARING DATE: _____

My commission expires: 8/4/2024 State of FL at Large.
Type of Identification Produced: FI. DL.

For Official Use Only

Date Submitted: _____ Received By: _____ Preliminary Review By: _____

Signs Posted By: _____

Required Attachments Reviewed:

- | | | | |
|---|--|--|--|
| ☐ Proposed Site Plan
changing) | ☐ LOA | ☐ Legal Description | ☐ Existing Elevations (if |
| ☐ Product Information
changing) | ☐ Plans (if addition) | ☐ Photographs | ☐ Proposed Elevations (if |

Inst: 202554016039 Date: 06/10/2025 Time: 1:47PM Doc Stamp-
Deed: 0.70 By: VW, DC, Matt Reynolds, Putnam, County Page 1
of 6 B: 1815 P: 1085

QUITCLAIM DEED

RETURN TO: KENNETH MICHAEL GONZALES

ADDRESS: 501 Kirby St, Palatka, FL 32177, USA

THIS INSTRUMENT PREPARED BY: KENNETH MICHAEL GONZALES of 501 Kirby St.
Palatka, FL 32177, USA, GREG MICHAEL GONZALES of 315 W Constance Rd, Suffolk,
VA 23434, USA

AS A NECESSARY INCIDENT TO THE FULFILLMENT OF CONDITIONS CONTAINED
IN A TITLE INSURANCE COMMITMENT ISSUED BY IT.

PROPERTY APPRAISERS PARCEL IDENTIFICATION (FOLIO) NUMBER: 42-10-27-
6850-0440-0

THIS INDENTURE, made this 10 day of June, 20 25, by and
between KENNETH MICHAEL GONZALES, not married, of 501 Kirby St, Palatka, FL
32177, USA, and GREG MICHAEL GONZALES, married, of 315 W Constance Rd, Suffolk,
VA 23434, USA, (collectively the "Grantor"), and KENNETH MICHAEL GONZALES, not
married, of 501 Kirby St, Palatka, FL 32177, USA, (the "Grantee"), in the state of Florida.

WITNESSETH: that said Grantor, for and in consideration of the sum of 1.00 Dollars, and

other valuable considerations, lawful money of the United States of America, to the Grantee in hand paid by the Grantee, the receipt whereof is hereby acknowledged, remises and releases, as well as quitclaims, unto the Grantee, the Grantee's heirs and assigns forever, all the rights, title, interest and claim of the Grantor in and to the following described land in Putnam County, Florida, to-wit:

DICKS MAP OF PALATKA MB2 P46, BLK 44 NE'LY 50FT OF NW'LY, 100FT OF LOT 1.

Being the same property conveyed to the Grantor by the deed of Robert McEwen & Kenneth Gonzales, dated June 9, 2025, previously referenced as follows: Book/Volume DICKS MAP OF PALATKA MB2, Page P46, BLK44 of the Recorder of Putnam County.

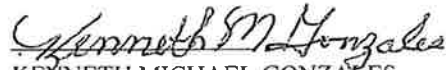
This property is the homestead of the Grantor.

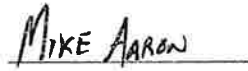
To Have and to Hold the above described premises, with the appurtenances, unto the Grantee, the Grantee's heirs and assigns forever.

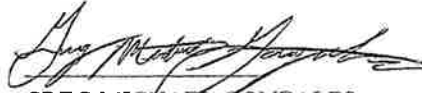
IN WITNESS WHEREOF, Grantor has executed this deed under seal on the date aforesaid.

Signed in the presence of:

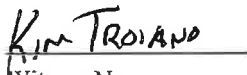

Signature


KENNETH MICHAEL GONZALES


Witness Name
1608 REID ST
PALATKA FL 32177
Witness Address


GREG MICHAEL GONZALES


Signature


Witness Name
1608 REID ST
PALATKA FL 32177
Witness Address

Grantor Acknowledgement

STATE OF FLORIDA

COUNTY OF Putnam

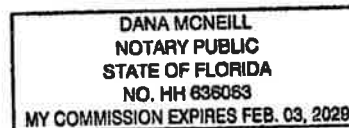
The foregoing instrument was acknowledged before me, by means of ☒ physical presence or
☐ online notarization, this 10 day of June, 2025, by GREG
MICHAEL GONZALES, who is personally known to me or who has produced
FL DL as identification.

Notary Public Signature: Dana McNeill

Notary Public Name: Dana McNeill

Serial Number: HH 636063

My commission expires: 2/3/29



Grantor Acknowledgement

STATE OF FLORIDA

COUNTY OF Putnam

The foregoing instrument was acknowledged before me, by means of ☒ physical presence or
_____ online notarization, this 10 day of June, 2025, by KENNETH
MICHAEL GONZALES, who is personally known to me or who has produced
FLDL as identification.

Notary Public Signature: Dana McNeill

Notary Public Name: Dana McNeill

Serial Number: HH 636063

My commission expires: 2/3/29



Spousal Acknowledgement

I, JACLYN GONZALES of 315 W Constance Rd, Suffolk, VA 23434, USA, spouse of GREG MICHAEL GONZALES, in accordance with the above Quitclaim Deed, and in consideration of the above sum and other good and valuable consideration received, do hereby waive and release to the Grantee all rights of dower, curtesy, homestead, community property, and all other right, title and interest, if any, in and to the above property.

Spouse's Signature: *Jaelyn Gonzales*

STATE OF FLORIDA

COUNTY OF Putnam

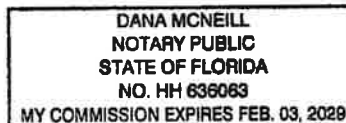
The foregoing instrument was acknowledged before me, by means of ✓ physical presence or online notarization, this 10 day of June, 2025, by Jaelyn Gonzales who is personally known to me or who has produced FL DL as identification.

Notary Public Signature: *Dana McNeill*

Notary Public Name: Dana McNeill

Serial Number: HH 636063

My commission expires: 2/3/29



LETTER OF AUTHORIZATION

I Kenneth M. Gonzales (Owner's Name) do hereby give permission to MARTAWN REESE in order to act on my behalf as my agent in all aspects to obtain the application and documents required for the property located at: Property Address: 501 KIRBY ST, PALATKA, FL 32177

This will allow my agent to answer all questions on my behalf and to sign all documents for me; however, I accept full responsibility to ensure that my project meets all zoning and building code compliance.

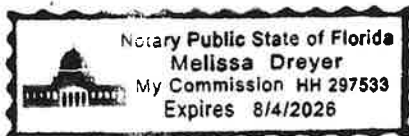
Owner's Name (Print Name): Kenneth M. Gonzales
Signature: Kenneth M. Gonzales Date: 24 Sept 25

STATE OF FLORIDA

COUNTY OF Duval

The foregoing instrument was acknowledged before me this 24th day of Sept., 2025 by Kenneth Gonzales.

(NOTARY SEAL)



Melissa Dreyer
Signature of Notary Public-State of Florida

Personally Known _____ OR Produced Identification X

Type of Identification Produced

DL



Page 1
☐ original
☒ update

HISTORIC STRUCTURE FORM FLORIDA MASTER SITE FILE

Version 1.1: 3/89

Site 8PU222

Recorder # _____

Site Name 501 Kirby Street
Historic Contexts Palatka South Historic District
Nat. Register Category Building
Other Names or MSF Nos. _____
County Putnam Ownership Type Private
Project Name Palatka Redevelopment Plan DHR No. 4025

LOCATION (Attach copy of USGS map, sketch-map of immediate area)

Address 501 Kirby St.

Vicinity of / Route to _____

Subdivision Palatka Block No. 44 Lot No. pt. of 1
Plat or Other Map _____
Township T10S Range R27E Section 42 1/4 _____ 1/4-1/4 _____
Irregular Section? ☐ yes ☒ no Land Grant _____
USGS 7.5 Map Palatka
UTM: Zone 17 Easting 438440 Northing 3279270
Coordinates: Latitude 29 D 39 M 66 S Longitude 81 D 38 M 13 S

HISTORY

Architect: F Unknown M _____ L _____
Builder: F Unknown M _____ L _____
Const. Date: 1892-97 Circa _____ Restoration Date(s) _____
Modification Date(s): _____
Move: Date NA Original Location _____
Original Use(s) Private Residence
Present Use(s) Private Residence

DESCRIPTION

Style Frame Vernacular
Plan: Exterior Latin Cross
Interior _____
No. of: Stories 2 Outbuildings 0 Porches 3 Dormers 0
Structural System(s) Wood Frame
Exterior Fabric(s) Wood Weatherboard
Foundation: Type Piers Materials Brick
Infill _____
Porches L-shaped porch at entrance, 2 small porches on 2nd floor N & W sides
Roof: Type Intersecting Gables Surfacing Standing seam metal
Secondary Structures Low hip on porch; shed on 2nd floor porches
Chimney: No. 1 Mtls Brick Locns Along ridge near center of house
Windows Wood double hung 2/2
Exterior Ornament Wood trim at doors & windows, Porch columns and balustrades
Condition Being renovated Surroundings Residential
Narrative (general, interior, landscape, context; 3 lines only)
Complex primary and secondary roof volumes of this house make it interesting to look at and a valuable contributor to the district. Major L-shaped porch and the 2 2nd floor porches address the 2 streets of the corner lot well.

ARCHAEOLOGICAL REMAINS AT THE SITE

FMSF Archaeological form completed? ☐ yes ☒ no (If yes attach)
Artifacts or Other Remains _____

RECORDER'S EVALUATION OF SITE

Areas of Significance Attractive 2 story house currently being renovated. It appears the renovations will help restor this house to its original glory.

Eligible for National Register? Yes ☒ No ☐ Likely ☐ need info. ☐ info.
 Significant as part of district? ☒ Yes ☐ No ☐ Likely ☐ need info. ☐ info.
 Significant at local level? ☒ Yes ☐ No ☐ Likely ☐ need info. ☐ info.

SUMMARY ON SIGNIFICANCE (Limit to three lines provided; see page 3)

House is important as part of the historic fabric of the district.

* * * DHR Use Only * * * * * DHR Use Only * * *

* Date Listed On National Register _____ *

* Keeper Determination of Eligibility (Date): Yes _____ No _____ *

* SHPO Evaluation of Eligibility (Date): Yes _____ No _____ *

* Local Determination of Eligibility (Date): Yes _____ No _____ *

* Office _____ *

* * * DHR Use Only * * * * * DHR Use Only * * *

Recorder Information: Name F Richard M W. L Pohlman
 Date: Month 3 Year 94 Affiliation University of Florida

Photographs (Attach a labeled print bigger than contact size.)

Location of Negatives DAHRM

Negative Number H03

P H O T O G R A P H

M A P
 Street/Plat Map
 (Not USGS Map)

Attach a B/W photographic print here with plastic clip. Label the print itself with at least:

the FMSF site number
 (Use survey number or site name if not available)
 Direction and Date of photograph.

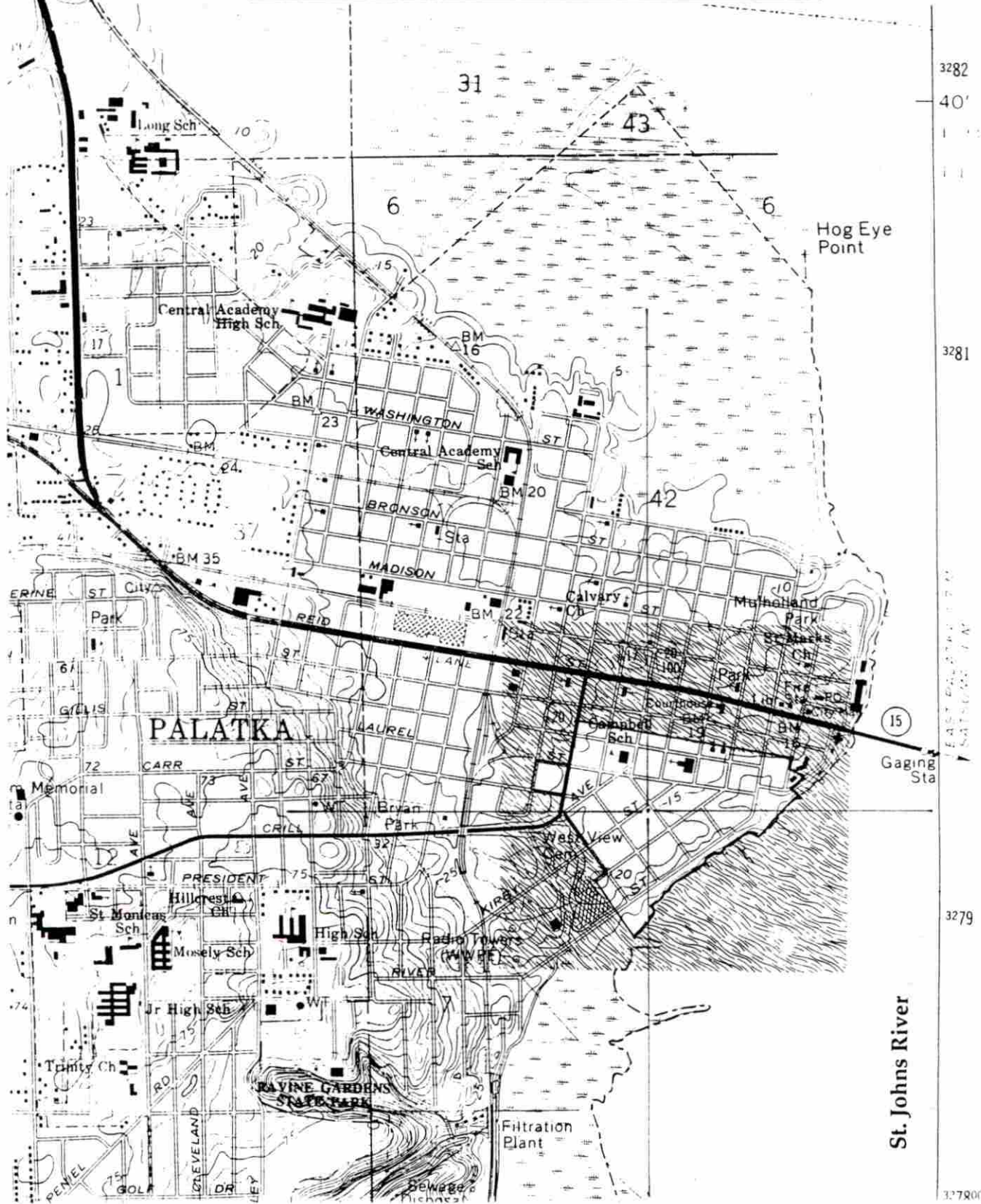
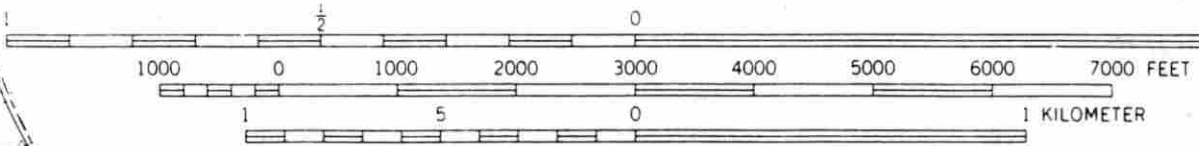
Prints larger than contact size are preferable.

1930 Sanborn Map

REQUIRED: USGS MAP OR COPY WITH SITE LOCATION MARKED

The City of Palatka South Historic District

South Historic District
Site 8PU222
501 Kirby St.



St. Johns River

13

22

146

HAWKINS 15

JULY 1930
PALATKA
FLA.

MORRIS

DODGE

KIRBY

KIRKLAND

SEE SITE FILE STAFF FOR
ORIGINAL PHOTO(S) OR MAP(S)

STATE OF FLORIDA
DEPARTMENT OF STATE
Division of Archives, History
and Records Management
DS-HSP-3AAA Rev. 3-79

FLORIDA MASTER SITE FILE
Site Inventory Form

FDAHRM 802 = =
1009 = =

Site Name 501 Kirby St., Palatka, FL 830 = = Site No. 80222
Address of Site: 501 Kirby St., Palatka, FL 32077 Survey Date 8011 820 = =
Instruction for locating _____ 905 = =

Location: Palatka 44 pt. 1 813 = =
subdivision name block no. lot no. 868 = =

County: Putnam 808 = =

Owner of Site: Name: Miller, Elmer L. and Gloria A. ;
Address: 418 Emmett St., Palatka, FL 32077

Type of Ownership private 848 = = Recording Date _____ 902 = =
Recorder: _____ 832 = =

Name & Title: Historic Property Associates ;
Address: 120 Lobelia Rd., St. Augustine, FL 32084

Condition of Site: Integrity of Site: Original Use priv. residence 838 = =

Check One Check One or More
☐ Excellent 863 = = ☒ Altered 858 = =
☐ Good 863 = = ☐ Unaltered 858 = =
☒ Fair 863 = = ☒ Original Site 858 = =
☐ Deteriorated 863 = = ☐ Restored () (Date: X) 858 = =
☐ Moved () (Date: X) 858 = =

Present Use priv. residence 850 = =
Dates: Beginning +1897 844 = =
Culture/Phase American 840 = =
Period 19th Century 845 = =

NR Classification Category: Building 916 = =

Threats to Site:

Check One or More
☐ Zoning (X) 878 = = ☐ Transportation (X) 878 = =
☐ Development (X) 878 = = ☐ Fill (X) 878 = =
☐ Deterioration (X) 878 = = ☐ Dredge (X) 878 = =
☐ Borrowing (X) 878 = =
☐ Other (See Remarks Below): _____ 878 = =

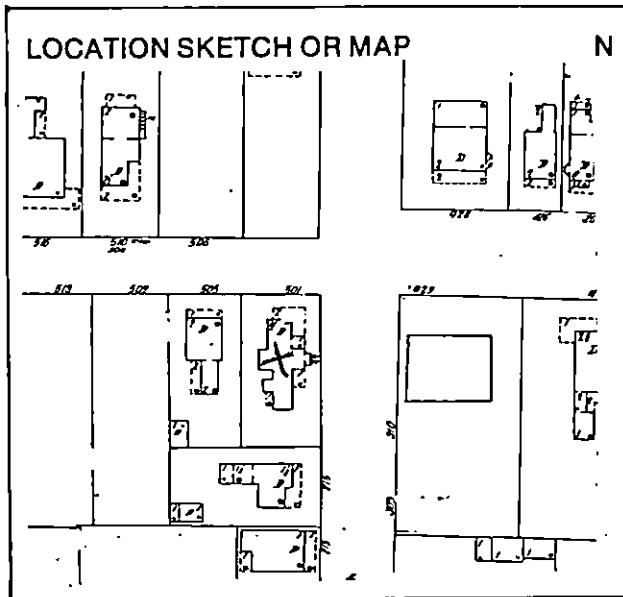
Areas of Significance: Architecture 910 = =

Significance: An example of a 1892-1897 period Victorian Frame Vernacular residence incorporating a formal plan with steep gables and intricate lathe-work. Former two-tiered verandah removed. Continues to contribute to a well-defined residential district.

Source: Sanborn

911 = =

ARCHITECT _____ 872 ==
 BUILDER _____ 874 ==
 STYLE AND/OR PERIOD Frame Vernacular 964 ==
 PLAN TYPE Latin cross 966 ==
 EXTERIOR FABRIC(S) wood: weatherboard with cornerboards 854 ==
 STRUCTURAL SYSTEM(S) wood frame: balloon 856 ==
 PORCHES N&W/1-story screened and partially enclosed verandah 942 ==
 FOUNDATION: piers: brick 942 ==
 ROOF TYPE: intersecting gables 942 ==
 SECONDARY ROOF STRUCTURE(S): shed over verandah 942 ==
 CHIMNEY LOCATION: center: ridge 942 ==
 WINDOW TYPE: DHS, 2/2 # 1/1, wood 942 ==
 CHIMNEY: brick with corbelled cap 882 ==
 ROOF SURFACING: metal sheet: 3-V crimp 882 ==
 ORNAMENT EXTERIOR: wood 882 ==
 NO. OF CHIMNEYS 1 952 == NO. OF STORIES 2 950 ==
 NO. OF DORMERS _____ 954 ==
 Map Reference (incl. scale & date) USGS Palatka 7.5MIN 1968 809 ==
 Latitude and Longitude: _____ 800 ==
 Site Size (Approx. Acreage of Property): _____ 833 ==



Township	Range	Section	
T10S	R27E	42	812 ==

UTM Coordinates:

17 438440 3279270 890 ==
 Zone Easting Northing

Photographic Records Numbers _____ 860 ==

Contact Print





**501 Kirby St.
West Elevation**

M. Arias / M. Mondell

March, 1994

H03; DAHRM

Photo No. 1 of 1

Site 8PU222

<No. 3> 31 22-01 NNNNN 960

Staff Report

Meeting Date: October 2, 2025



Case#: HPB 25-27
Address: 417 N 3rd Street
Parcel ID: 42-10-27-6850-0080-0011
Applicant: Shawn F. and Shannon E. Helmer

A. Application Summary

I. General

Project Name: 417 N 3rd Street, Palatka Florida - North Historic District

Request: Certificate of Appropriateness for Improvements to Single-family Residence and Property

Parcel#: 42-10-27-6850-0080-0011

Acres: 0.24

Location: 417 N 3rd Street

Project Manager: Ryan Mickles, Planner

Owner: Shawn F. and Shannon E. Helmer

Agent: N/A

II. Background

The applicants, who are the property owners, are requesting a Certificate of Appropriateness for improvements to their residence and property located in the City of Palatka North Historic District. Per §54-78 of the municipal code, a Certificate of Appropriateness is required to erect, construct or alter a structure or sign located or to be located in a historic district.

A two and a half-story single-family dwelling exists on the property along with an unroofed 26.7' x 29' concrete structure in the rear of the property. The Florida Master Site File (FMSF) has the house constructed between 1884 and 1886 and states that the house is a "fine example of a well-detailed Frame Vernacular residence." The FMSF notes that earlier previous owners included Robert R. and Mary C. Reid, Edgar F. and Kate M. Dunning, Margaret J. Anderson, and Oliver Perrin. As referenced in the FMSF, this house is located in a neighborhood of other large frame dwellings built along Third Street during the last quarter of the nineteenth century. Figure 1 and Figure 2 in this report show a survey of 417 N 3rd Street, a location map, and Google Street View image.

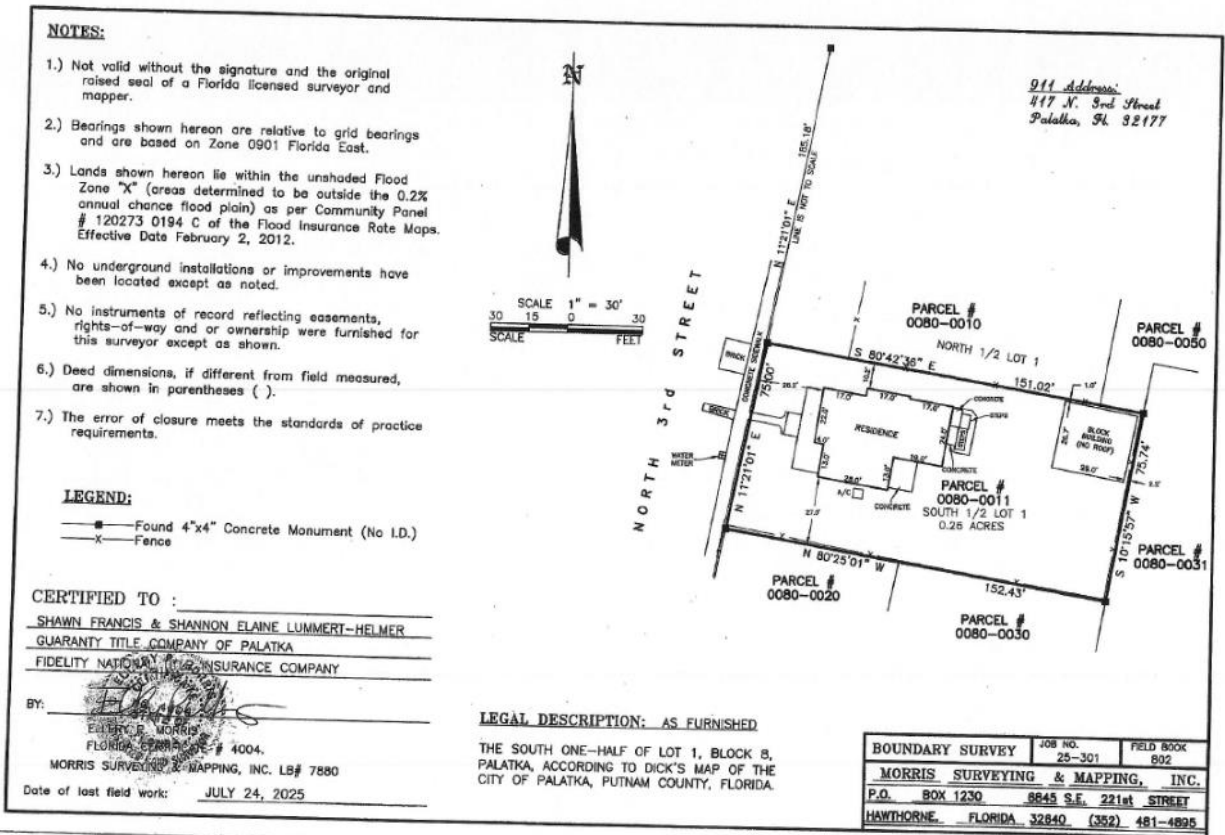


Figure 1 Survey of 417 N 3rd Street, Palatka FL.

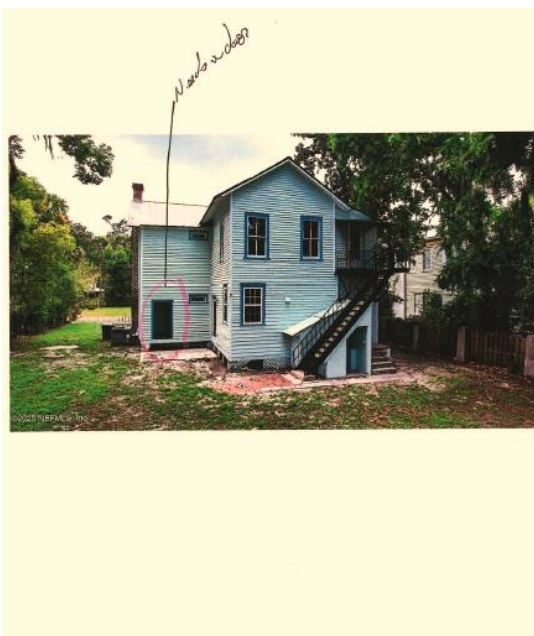
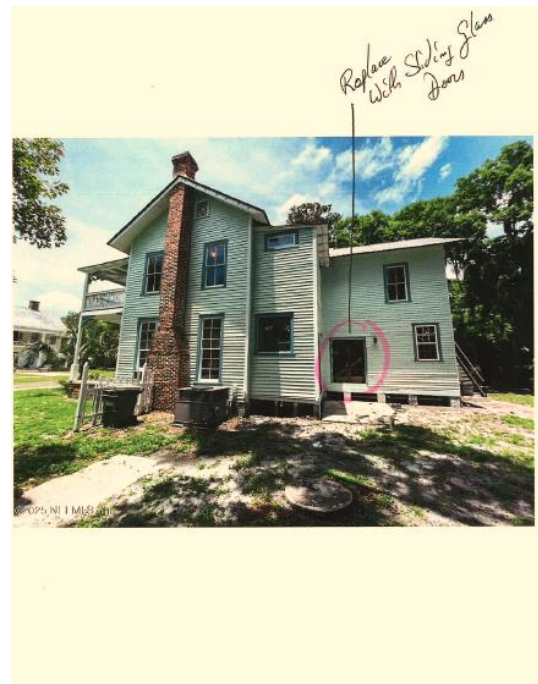
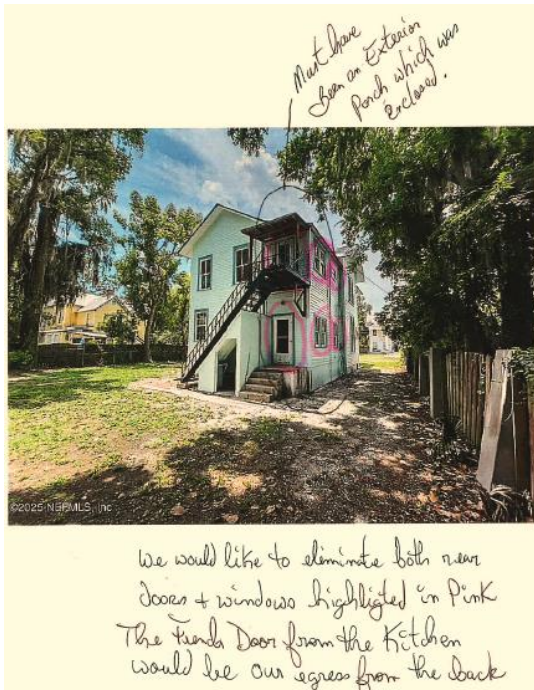


Figure 2 Location map & photograph of 417 N 3rd St (source: Putnam County Appraiser's Office and Google Street View)

III. Analysis

Proposed Improvements.

The applicants are proposing to remove or replace most of the existing windows on the first and second floors of the house. The applicants are also proposing to remove doors and replace another door that is currently damaged. A detailed list of existing windows and doors has been provided by the applicant and is attached to the staff report. The applicants have provided the manufacturer and specifications for the windows and doors proposed.



Proposed Windows (Double Hung)



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GRID
PATTERN
BUT IN BLACK

Double Hungs

Quality details adorn the classic design of Ultra Series double hung windows. Sterling double hung sash can be removed from the inside of the home for easy cleaning. Replace older windows with unique cottage-style, radius-top, or XL Sterling units, choosing options like divided lites, hardware, screens, or triple pane glass, to enhance style or performance.



↑ THIS IS THE GRID
PATTERN +
Cohor

- ▶ Wood interior head parting stop
- ▶ Clay-colored heavy duty Signature sash lock
- ▶ Spring-loaded block-and-tackle mechanical balances to carry the sash weight
- ▶ Concealed balance system
- ▶ Patented wood wrapped jambliner closure on the interior (unless interior is prefinished white or primed, then jambliner will be white) and extruded aluminum jambliner closure on the exterior hides the balance system
- ▶ Nailing fins with head drip caps*

Proposed Doors (French Door and Sliding Glass Door)

↑ Kolbe Inswing French Door IN BLACK FOR upstairs Bedroom To Porch like this Grey Pattern

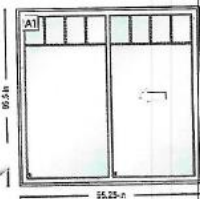


A1: Unit: 36 || Frame: 35 1/2-in || RO: 36-in Unit: 54 || Frame: 53 1/2-in || RO: 54-in Fixed Sash Set. Frame Size: 35 1/2 X 53 1/2. Impervia Series. Southern Climate Zone 2

DuraCast®
Nail Fin
Foam Insulated
3"
1 5/16"
1 11/16". Black. Black. Standard. Glass:
Insulated Low-E SunDefense™ Low-E Insulating
Glass Argon Non High Altitude. Combination U
-Factor 0.25
U-Factor 0.25
Combination SHGC 0.2
SHGC 0.20
VLT 0.46
CPD PEL-N-104-01043-00004
Satisfied Energy Star Zones North Central, South
Central, Southern
Yes
Performance Class CW
PG 45
Calculated Positive DP Rating 45
Calculated Negative DP Rating 45
FPA FL12599.

Remake: No
In-Store Pick-up
EA
08/30/2024
False
True
877-473-5527
. 42 Days. 949933
WTS Pella Impervia Window. 103850.
Grille: GBG
No Custom Grille
3/4" Contour
Top Row (3W1H)
Black
Black
Wrapping Information: No Exterior Trim
3"
Pella Recommended Clearance
Perimeter Length = 178".

End Line 300 Description



Impervia | Double Sliding Door | Fixed / Vent
Left | 95.25 X 95.5 | Black
Room Location: SGD

Product Warranty



Door For Kitchen
We own this Door AND would
like to use it ALLOWED.



Figure 3 Stock photograph depicting the style of sliding glass door proposed, except the color would be black.

Proposed Demolitions (Staircase, Storage Area, and Concrete Structure)

There is an existing metal staircase and storage area located on the outside rear of the house. The applicants are proposing to remove these features which appear not to be a part of the original construction of the house. The applicants will repair any wood siding needed after its removal to blend with the home.



Figure 4 View from the East, rear of the house, showing metal staircase and storage area to be removed.

There is an existing 774.3 square foot concrete structure located on the north-east corner of the property. The structure is 1 to 2.2 feet from the side and rear property lines and has vegetation along its top. The applicants are proposing to demolish the structure since it will not serve a function or have a utilitarian need at their residence.



Figure 5 Remnants of a concrete structure located in the rear of the property.

Proposed Metal Roof Replacement

The applicants are proposing to replace the existing metal roof with a darker-color metal roof. The existing metal roof on the house is in good condition, however, the property owners prefer the aesthetics of a darker colored metal roof. An example of the dark-color metal roof currently exists in Palatka's North and South Historic Districts.

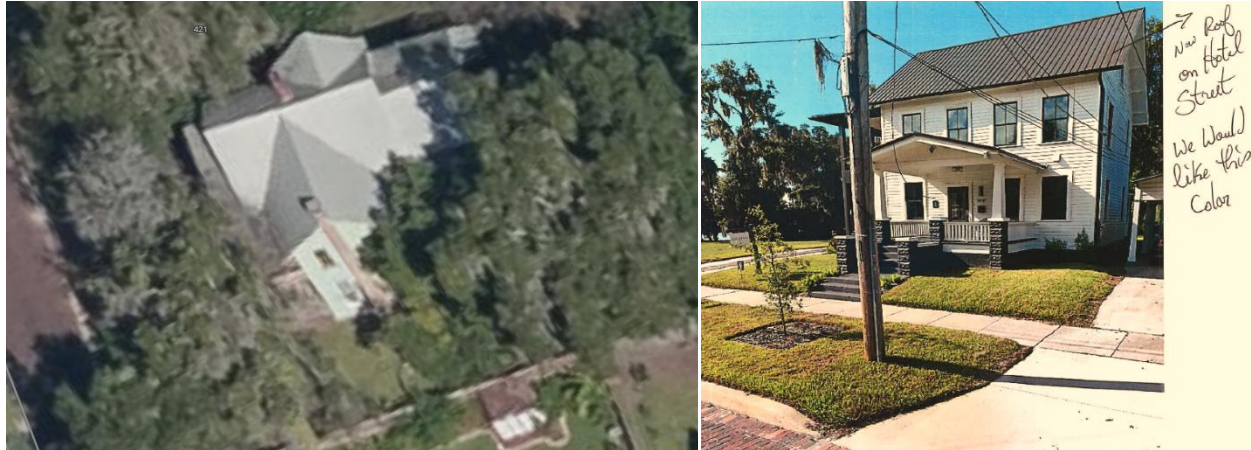


Figure 6 Left. Bird's Eye view of the existing metal roof at 417 N 3rd Street. Right. Single-family home on Hotel Street in the South Historic District with a dark-colored metal roof.

Proposed Exterior Painting of Residence

The applicants are proposing to change the exterior paint color of the house to either Sea Serpent (7615) or Gale Force (7605), brands of the Sherwin-Williams company. Most trim work around windows and doors will be either white or black/dark colored.



Sherwin Williams
Sea Serpent
SW 7615

Sherwin Williams
Gale Force
SW 7605

Disclaimer: note that the colors shown here are representations and might not exactly match the real shade of the cards, fan decks, or color collections. Many variables can affect how the paint/colors look and may not be the same as what you see here. Sherwin-Williams: Sea Serpent (RGB: 62, 75, 84; HEX: #3e4b54) and Gale Force (RGB: 53, 69, 78; HEX: #3545e)

IV. Conclusion

The applicants/property owners are proposing to remove and replace windows and doors. These improvements provide the preferred aesthetics to the home. Also proposed are the removals of an outdoor, rear staircase and storage area, along with an unroofed concrete block structure that does not serve a utilitarian purpose. The applicants are proposing to change the exterior paint color of the house to either “Sea Serpent” or “Gale Force”. In addition, the applicants are proposing to change the metal roof to a dark-colored metal roof, which examples can be found in both the North and South Historic Districts. The applicant believes the proposal keeps within the existing character of the property as well as makes the home more energy efficient.

Proposed Findings of Fact:

1. The application for Certificate of Appropriateness requesting improvements to an existing single-family residence and property;
2. Proper notices including public notice in the newspaper were provided in accordance with State Statutes;
3. Staff conducted a review of the application and prepared a report.

Proposed work for 417 N. 3rd Street, Palatka, FL

- We would like to replace windows with Double Hung Energy Efficient Window with matching grid patterns. When looking at early photos of the home, it appears that the windows were painted with black trim. We would like to have black frame windows installed. Please find the list of windows which is included along with corresponding photos. We are looking to replace these windows with Kolbe Sterling Double Hung Windows. The Interior wood covers conceal the jamb liners and balances, giving the windows a luxurious, all-wood appearance; cottage-style units, radius-top shapes and XL units. Upper Grid pattern to be consistent in all windows that would be period appropriate.

Impact units for hurricane-prone coastal areas can meet IPD3 or IPD4.

At some moment in time, the house was apparently expanded from the original footprint. The additional space created an area which housed the kitchen. I believe from what we can see, there must have been an upper and lower back porch which was accessed off the Kitchen and Upstairs Rear Great Room. The porch appears to have been closed in at some point and windows were installed. We would like to remove both back doors and windows that are part of this enclosure to become a pantry downstairs and laundry room upstairs. Downstairs windows are: Left Side 1, Left Side 2, and Left Side 3. All highlighted in Pink with Photos. Upstairs windows are: Left Side 1, Left Side 2, Left Side 3. All highlighted in Pink with Photos. The wood exterior would be repaired to blend into structure. This would also help with the number of windows for a more efficient home. Please note that there are Aluminum framed windows which had been added at some point. These were not original to the home. The upstairs French Doors which are accessed by the Primary Bedroom need to be replaced with Kolbe French Doors to match what's currently there.

- On the rear of the property, there was an exterior metal staircase installed. I believe at one time this must have been converted into a multi-family living situation. We would like to remove the staircase which does have damage and rusted out areas and the makeshift storage space under the stairs. We would also like to remove the concrete staircase from the rear back door.
- In the rear of the property, there are remnants of a detached building which was most likely a garage. There is no roof to the structure and the remaining block walls are covered in ivy and debris. We would like to demolish and remove this building. (Please see photos for reference)

- Off the kitchen are a set of French doors which must be replaced due to wood rot. We would like to replace with energy efficient Kolbe doors. Currently a French Door but would like to be allowed to install a sliding glass door. In that area, there is also an area which is exposed to the outside without a door. We would like to add a door for security. This area will most likely house Gas Tankless Water Heater, Air Handler, and possibly Electrical Panel which is currently located on the other side of the house.
- We would like to replace the existing roof with a 24-gauge standing seam roof. If allowed, we would like a black or off black roof in color. Please see included photo of a home which was recently restored on Hotel Street on the South Side. This is the color we would like to install.
- We would like to paint the main body of the house. The color we are considering is Sea Serpent from Sherwin Williams. (See photo included) We would keep all current white trim and porch balusters. We would like to paint all that is currently a darker blue green. We would like to paint that trim to include corbels, black. We would like to keep the Front Door and upstairs Center Door but paint them black.

I hope you can read my mind through this scenario. We are truly excited to be a part of Palatka and bring this Grand House back to its former glory. We truly respect the age of this home and only wish to honor its presence in the community. If you need any additional information or clarification, I am more than happy to provide what I can. Thank you for your consideration on the above matters.

Sincerely,

Shawn Helmer and Shannon Lummert-Helmer

417 N. 3rd Street Current Windows

Bottom Floor:

Front Left 1 28" x 92" No Mullion

Front Left 2 28" x 92" No Mullion

Front Right 1 34" x 92" 6 Mullions

Front Right 2 34" x 92" 6 Mullions

Right Side 1 34" x 92" 6 Mullions

Right Side 2 34" x 92" 6 Mullions

Right Side 3 51" x 51" Non Opening Window (Appears this was screwed in Place from a found window. Does not match any other window and is in an area which is not accessible from within the home.)

Right Side Kitchen Door 60" x 84" Damaged French Door. Would like to replace with a slider if acceptable.

Right Side Kitchen 1 30" x 60" Not original window and is aluminum frame.

Rear Kitchen 2 30" x 60" Not original window and is aluminum frame.

Back Rear Door 36" x 82" (Would like to eliminate this door and patch wood siding)

Left Side 1 30" x 50" Top Mullion (Would like to eliminate this window and patch wood siding)

Left Side 2 30" x 50" Top Mullion (Would like to eliminate this window and patch wood siding)

Left Side 3 30" x 50" Top Mullion (Would like to eliminate this window and patch wood siding)

Left Side 4 28" x 92" No Mullion

Left Side 5 28" x 92" No Mullion

Left Side 6 25" x 25" Aluminum crank out window. Would like to eliminate.
Not original.

Left Side 7 34" x 92" Center Mullion

417 N. 3rd Street Current Windows

Top Floor:

Front Left 1 34" x 68" Center Mullion

Front Left 2 34" x 68" Center Mullion

Front Fench Door 60" x 80" with Mullions

Right Side 1 34" x 68" Center Mullion

Right Side 2 34" x 68" Center Mullion

Right Side 3 34" x 68" Center Mullion

Back 1 34" x 68" Center Mullion

Back 2 34" x 68" Center Mullion

Back Door 32" x 82" Not Original Would like to eliminate.

Left Side 1 30" x 50" Center Mullion Would like to eliminate

Left Side 2 30" x 50" Center Mullion Would like to eliminate

Left Side 3 36" x 24" Aluminum Crank Out Window Would like to eliminate

Left Side 4 34" x 68" Center Mullion

Left Side 5 34" x 68" Center Mullion

Left Side 6 25" x 25" Aluminum Crank Window not original. Would like to eliminate.

Left Side 7 24" x 68" Center Mullion

Must have
been an Exterior
Porch which was
enclosed.



We would like to eliminate both rear
doors + windows highlighted in Pink
The Friends Door from the Kitchen
would be our egress from the back

Replace
With Sliding Glass
Doors

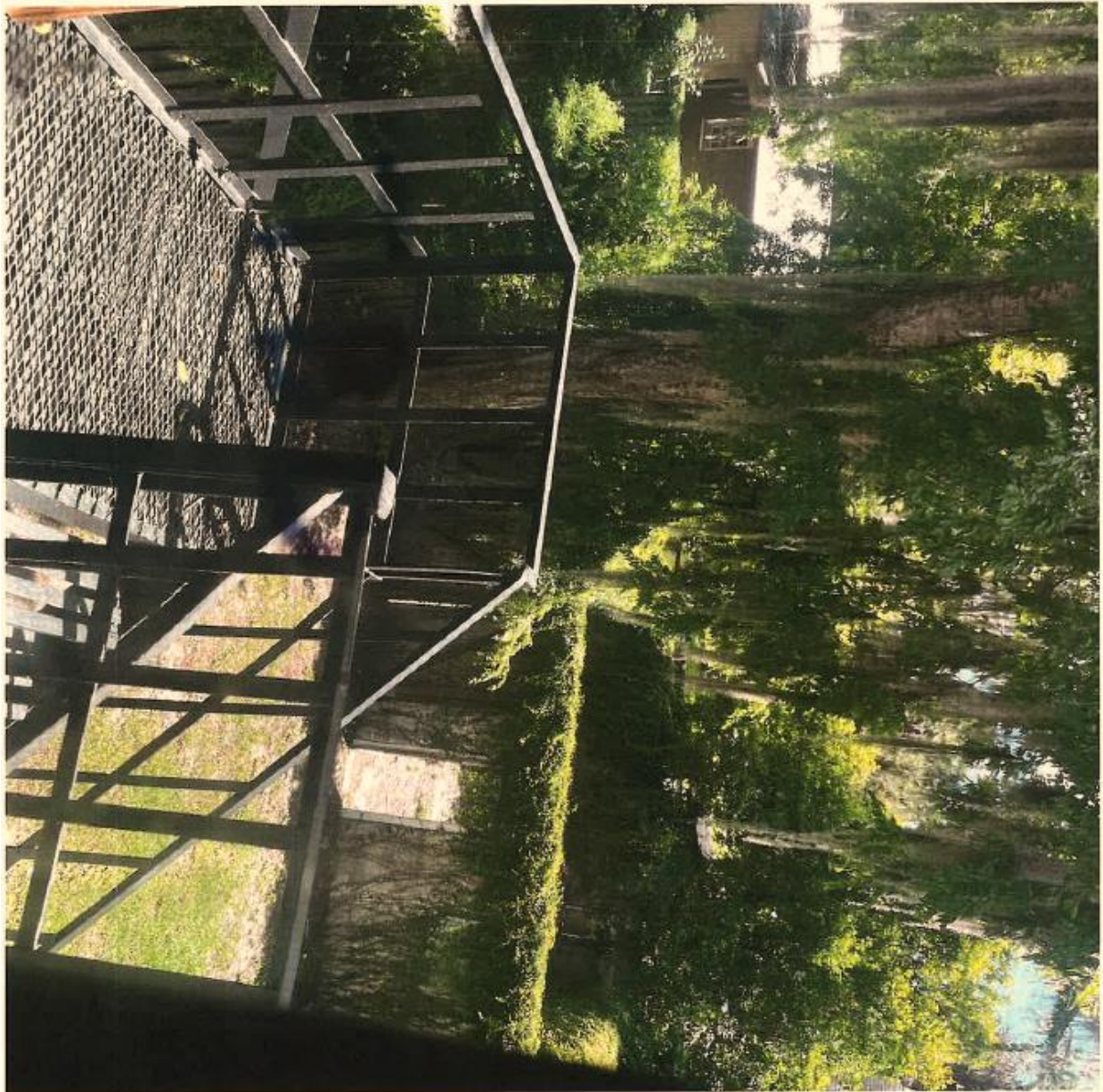


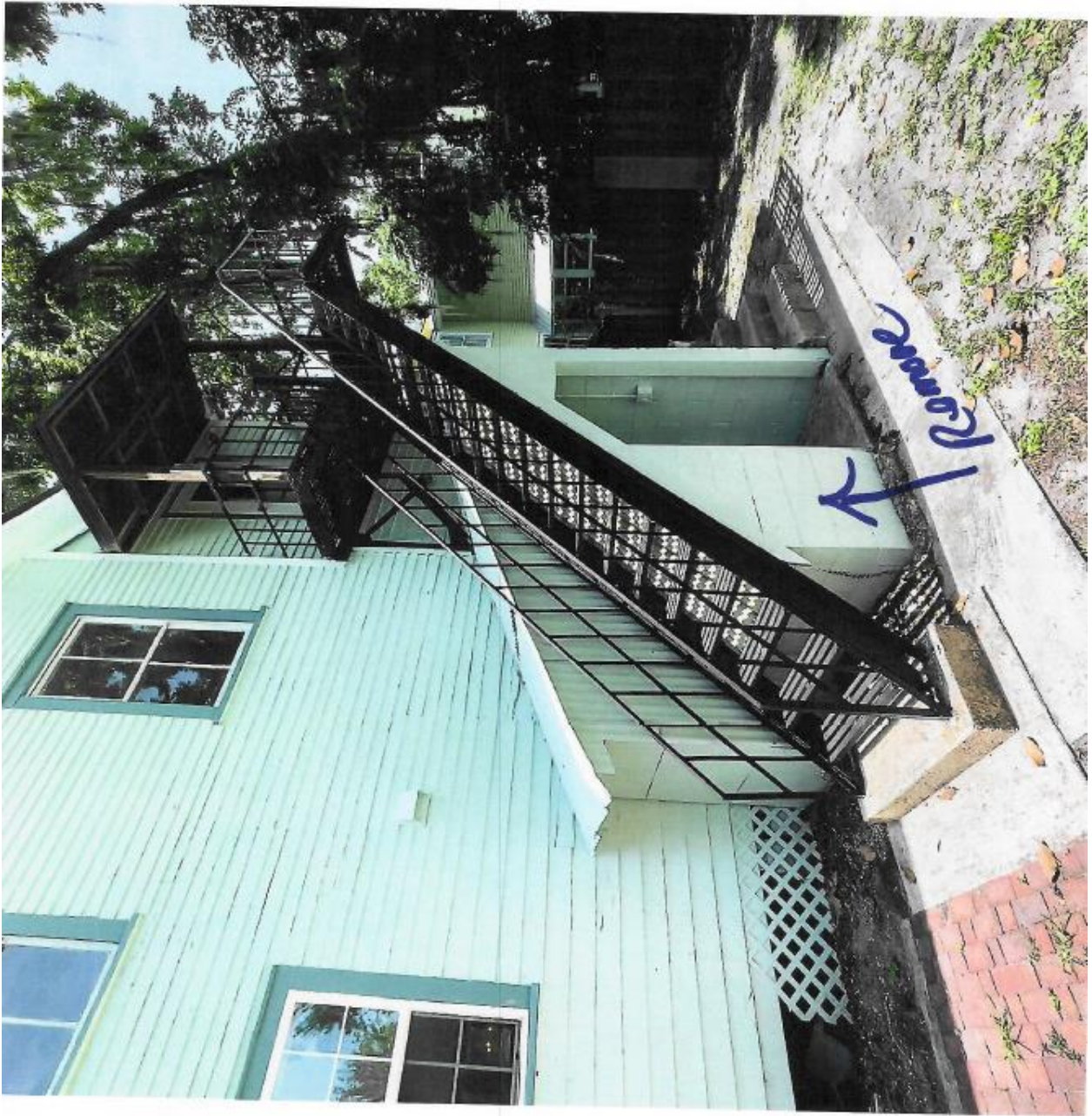


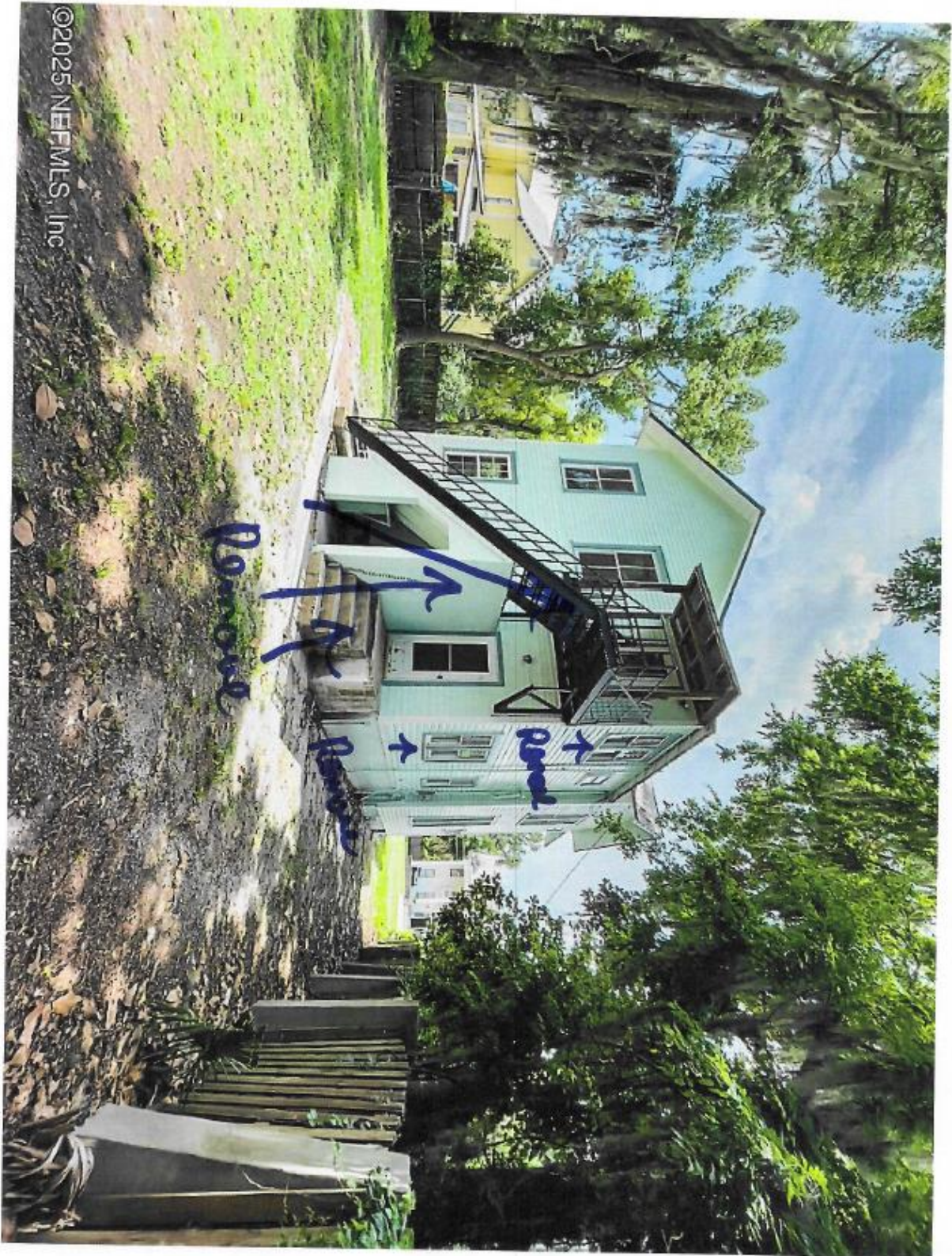
We would like to remove the exterior
Staircase and Storage under the Stairs.
We would repair all wood siding to blend
with the Home.



Posting
Out
in several
places



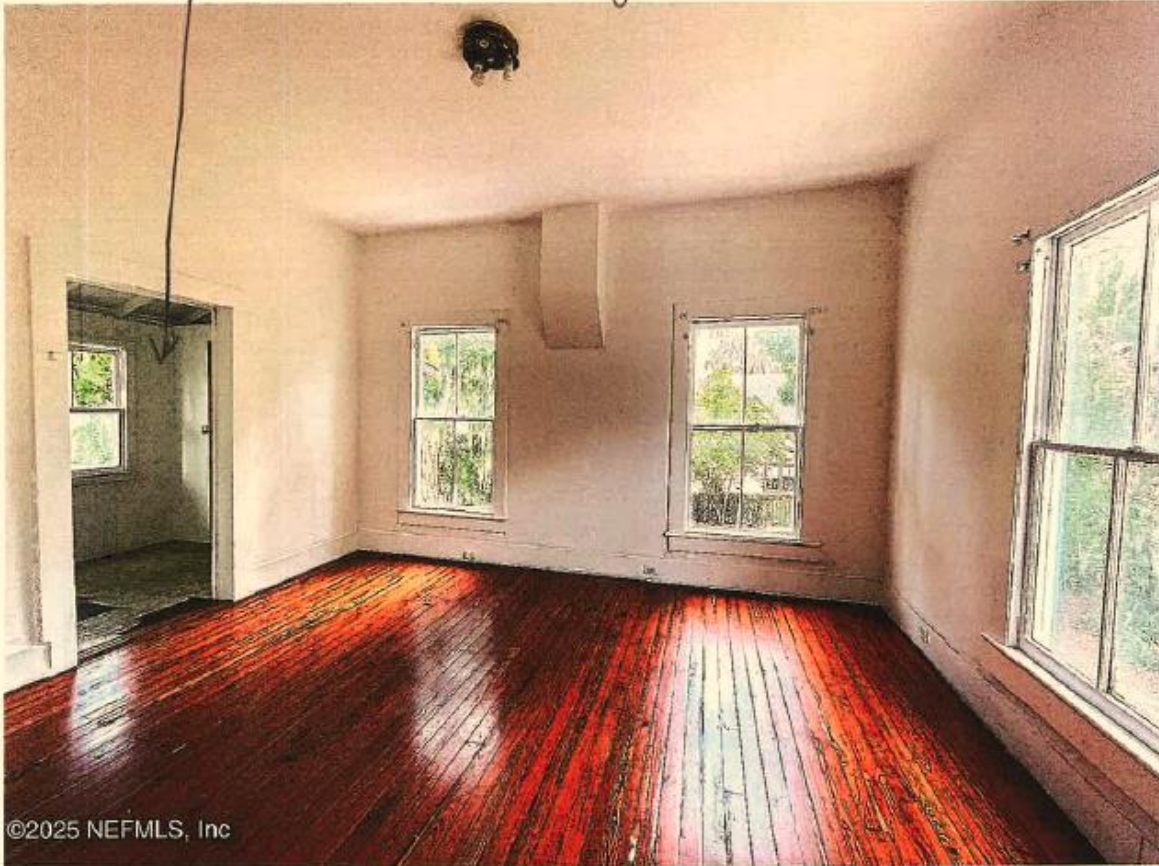




↓ Wall was made
to create closet!
Crank Window!
Would like to
Eliminate
Window!

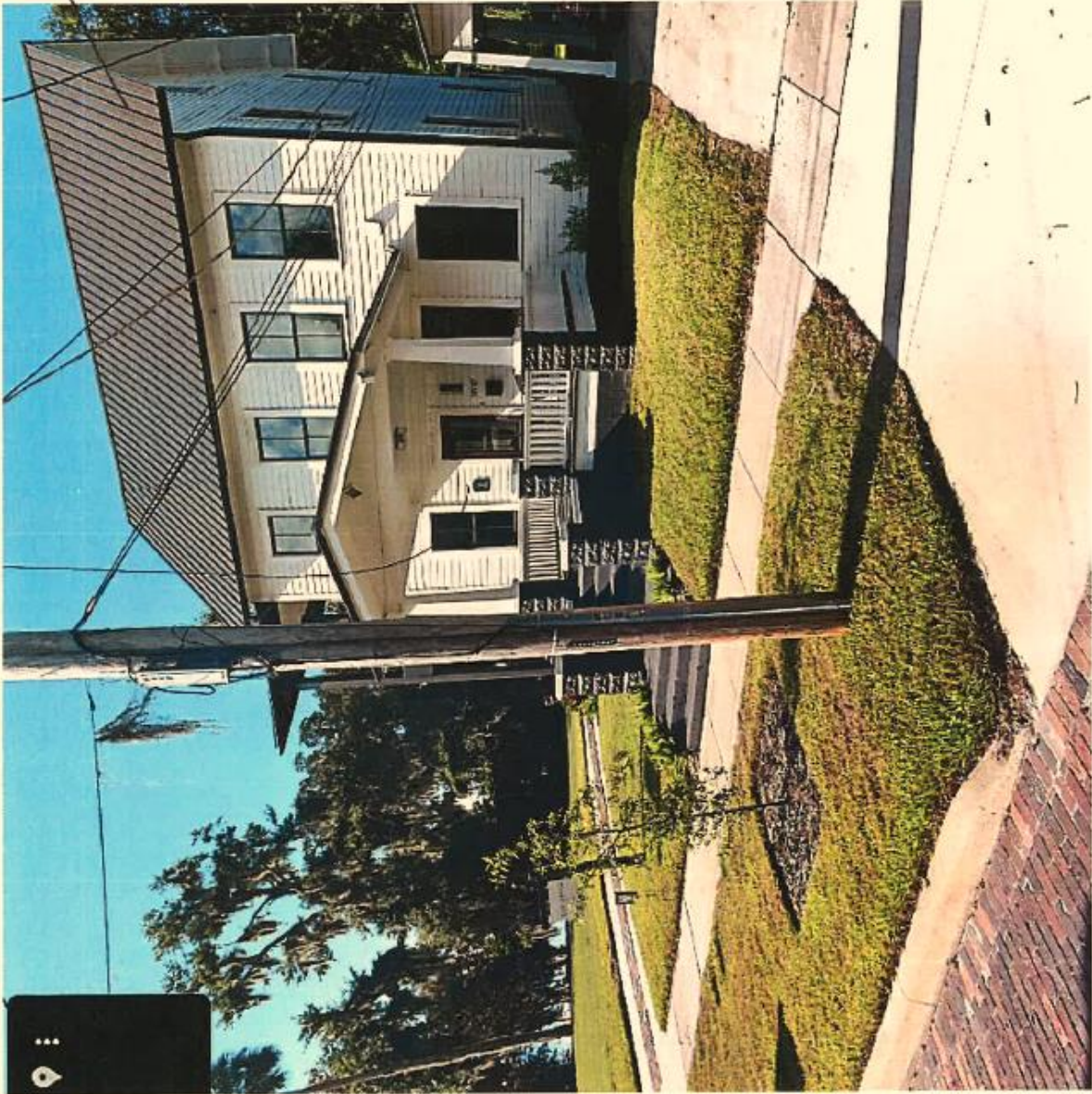


Believe this was
Once a porch with
Access from a door.
Notice Exterior Roof
Line!



©2025 NEFMLS, Inc

→ Red
New Hotel
on
Street
We Would
Like this
Color



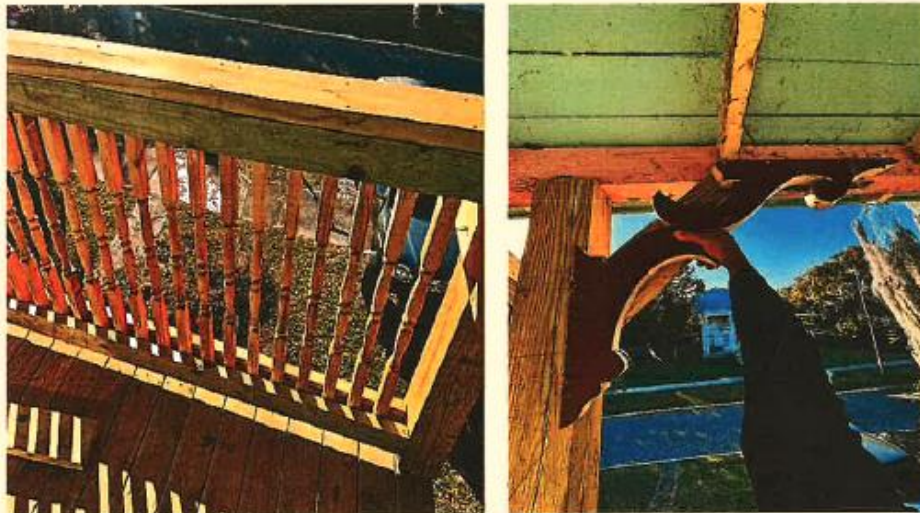
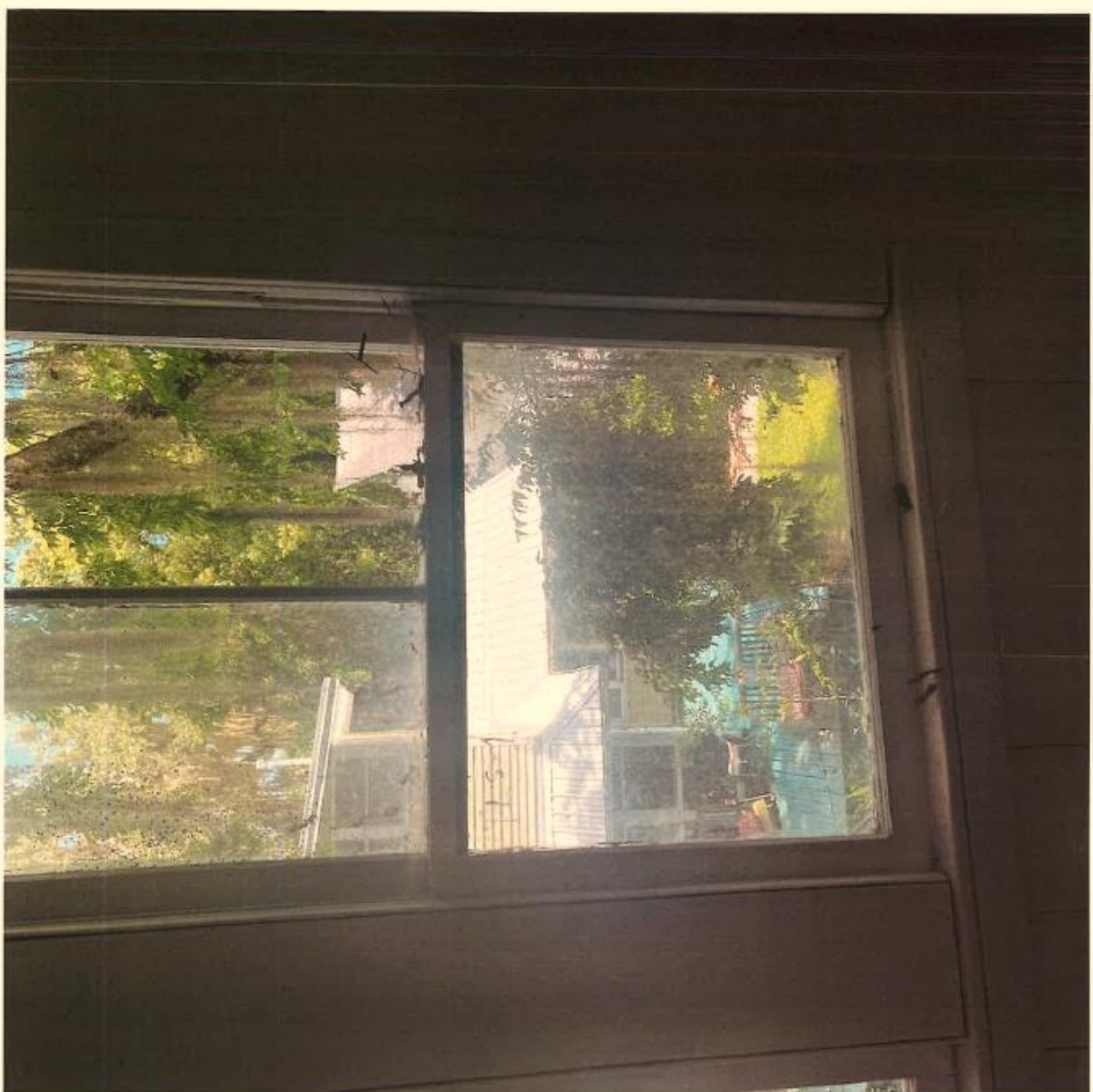


Figure 4. Photos of current work that was performed at 417 N. 3rd St. (2023)

See Dark Trim Windows



Figure 3. Photos before replacing the porch and railing of 417 N. 3rd St.



































Be Inspired ▶

Click to view more: kolbewindows.com/gallery

GRAB
PATTERN
BUY IN BLACK

Double Hungs

Quality details adorn the classic design of Ultra Series double hung windows. Sterling double hung sash can be removed from the inside of the home for easy cleaning. Replace older windows with unique cottage-style, radius-top, or XL Sterling units, choosing options like divided lites, hardware, screens, or triple pane glass, to enhance style or performance.

*Sterling Double Hungs | XL Sterling Double Hungs | Cottage Style & Reverse Cottage Style Units
Studio & Transom Units | Picture Combination Units | Segment Head & Half-Circle Top Units | Single Units*



Photo © Anne Hootman



Photo © Gallup Studios

Ultra Series | 14

Sterling Double Hungs

Sterling double hungs are made to blend seamlessly with the grandest décor. A patented interior wood cover conceals the jambliner, giving the windows a rich, all-wood appearance. The award-winning XL Sterling double hung expands the architecturally-correct design and high performance of a Sterling double hung. Quality components combined with thoughtful product design allow the XL Sterling double hung to be the perfect fit for any oversized commercial or residential opening. Patents: 7,296,381 | 7,448,164 | 8,196,355 | 8,429,856



Standard Features – Sterling Double Hung

- ▶ 1-3/4" thick sash
- ▶ Overall jamb depth is 4-9/16" (basic box depth is 4-3/16")
- ▶ Frame thickness is 3/4" at side jambs and head
- ▶ Sill thickness is 1-3/16"; slope is 1.4°
- ▶ Constructed of pine, with pine interior stops and wood mull casings on mullied units
- ▶ Exterior wood parts are treated
- ▶ Extruded aluminum exterior finished with a 70% PVDF fluoropolymer coating (meets performance requirements of AAMA 2605)
- ▶ Energy efficient, insulating Solar Low-E glass
- ▶ Glazed to the interior with beveled wood glazing beads

- ↑ THIS IS THE GRID PATTERN + COLOR
- ▶ Wood interior head parting stop
 - ▶ Clay-colored heavy duty Signature sash lock
 - ▶ Spring-loaded block-and-tackle mechanical balances to carry the sash weight
 - ▶ Concealed balance system
 - ▶ Patented wood wrapped jambliner closure on the interior (unless interior is prefinished white or primed, then jambliner will be white) and extruded aluminum jambliner closure on the exterior hides the balance system
 - ▶ Nailing fins with head drip caps*

Standard Features – XL Sterling Double Hung (includes sterling double hung standard features, with the exception of the following substitutions)

- ▶ Overall jamb depth is 5" (basic box depth is 5")
- ▶ Class 5 balances capable of carrying heavier loads

Options – Sterling Double Hung/XL Sterling Double Hung (custom options are also available)

- ▶ Class 5 balances** available for commercial specifications or larger units
- ▶ Extension jambs (up to 12" applied, over 12" shipped loose for field application)
- ▶ Segment head, cottage style segment head, half-circle top, and cottage style half-circle top units†
- ▶ Sash limiters for safety
- ▶ Galvanized steel installation clips
- ▶ Full or half aluminum insect screen with aluminum, BetterVue® or UltraVue® fiberglass mesh; retractable insect screen kit with beveled or square cover
- ▶ Factory-installed Window Opening Control Device (WOCD)
- ▶ High performance or impact performance modifications

View Style Options & Technical Data ▶

(Click to view hardware, glass, divided lites, finishes, and more, as well as performance and specification details.)

NOTE: All measurements are nominal.
 * Standard only on units without brickmould.
 ** Not available on XL Sterling double hung.
 † Units may not carry certification. See Kolbe dealer for details.
 BetterVue® and UltraVue® are registered trademarks of PHIFER INCORPORATED.

Ultra Series | 15

↑ Kolbe Inswing French
Door IN BACK FOR UPSTAIRS
Bedroom
To Porch
like this Green
PATTERN



A1: Unit: 36 || Frame: 35 1/2-in || RO: 36-in
Unit: 54 || Frame: 53 1/2-in || RO: 54-in
Fixed Sash Set. Frame Size: 35 1/2 X 53 1/2.
Impervia Series. Southern
Climate Zone 2

Begin Line 300 Description
--- Line 300-1 ---

Duracast®
Nail Fin
Foam Insulated
3"
1 5/16"
1 11/16". Black. Black. Standard. Glass:
Insulated Low-E SunDefense™ Low-E Insulating
Glass Argon Non High Altitude. Combination U-
Factor 0.25
U-Factor 0.25
Combination SHGC 0.2
SHGC 0.20
VLT 0.46
CPD/PEL-N-104-01043-00004
Satisfied Energy Star Zones North Central,South
Central,Southern
Yes
Performance Class CW
PG 45
Calculated Positive DP Rating 45
Calculated Negative DP Rating 45
FPA FL12599.

Remake: No
In-Store Pick-up
EA
08/30/2024
False
True
877-473-5527
. 42 Days. 949933
WT5 Pella Impervia Window. 103850.
Grille: GBG
No Custom Grille
3/4" Contour
Top Row (3W1H)
Black
Black
Wrapping Information: No Exterior Trim
3"
Pella Recommended Clearance
Perimeter Length = 178".

End Line 300 Description



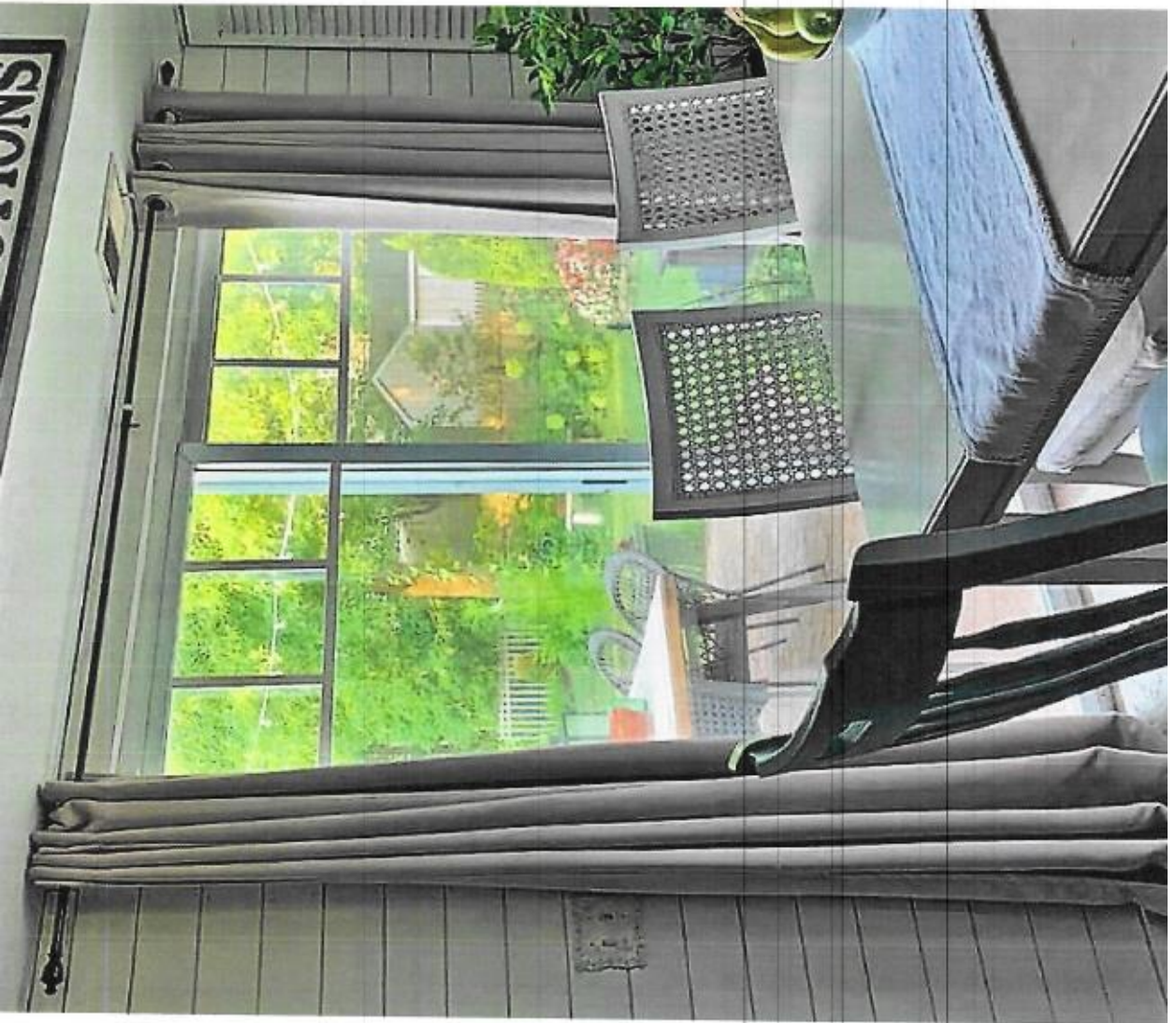
Impervia | Double Sliding Door | Fixed / Vent
Left | 95.25 X 95.5 | Black
Room Location: SGD

Product Warranty



*Door For Kitchen
we own this Door AND would
like to use it ALLOWED.*

Line #	Item Summary	Production Time	Was Price	Now Price	Quantity	Total Savings	Pre-Tax Total
400-1	Impervia Double Sliding Door Fixed / Vent Left 95.25 X 95.5 Black	42 days	\$5,038.21	\$4,030.57	2	(\$2,015.28)	\$8,061.14
Valid thru: 10/09/2024							
Line #	Item Summary	Production Time	Was Price	Now Price	Quantity	Total Savings	Pre-Tax Total
400-2	Screen Sliding Screen Black InView	42 days	\$390.23	\$312.18	2	(\$156.10)	\$624.36
Valid thru: 10/09/2024							
Line #	Item Summary	Production Time	Was Price	Now Price	Quantity	Total Savings	Pre-Tax Total
400-3	Hardware Options Matte Black Door Handles	42 days	\$0.00	\$0.00	2	(\$0.00)	\$0.00
Valid thru: 10/09/2024							



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Color Neutral Paint Colors **SW 7615 Sea Serpent**

[SW 6253](#)

[SW 6254](#)

[SW 6255](#)

[SW 9161](#)

[SW 6256](#)

[SW 6257](#)

[SW 7615](#)

SAVE

SW 7615

Sea Serpent

*Exterior
House
Color*

FULL DETAILS

This bold, dark navy neutral mixes a splash of sophistication with roiling mystery. Works wonders in well-lit dens and offices.

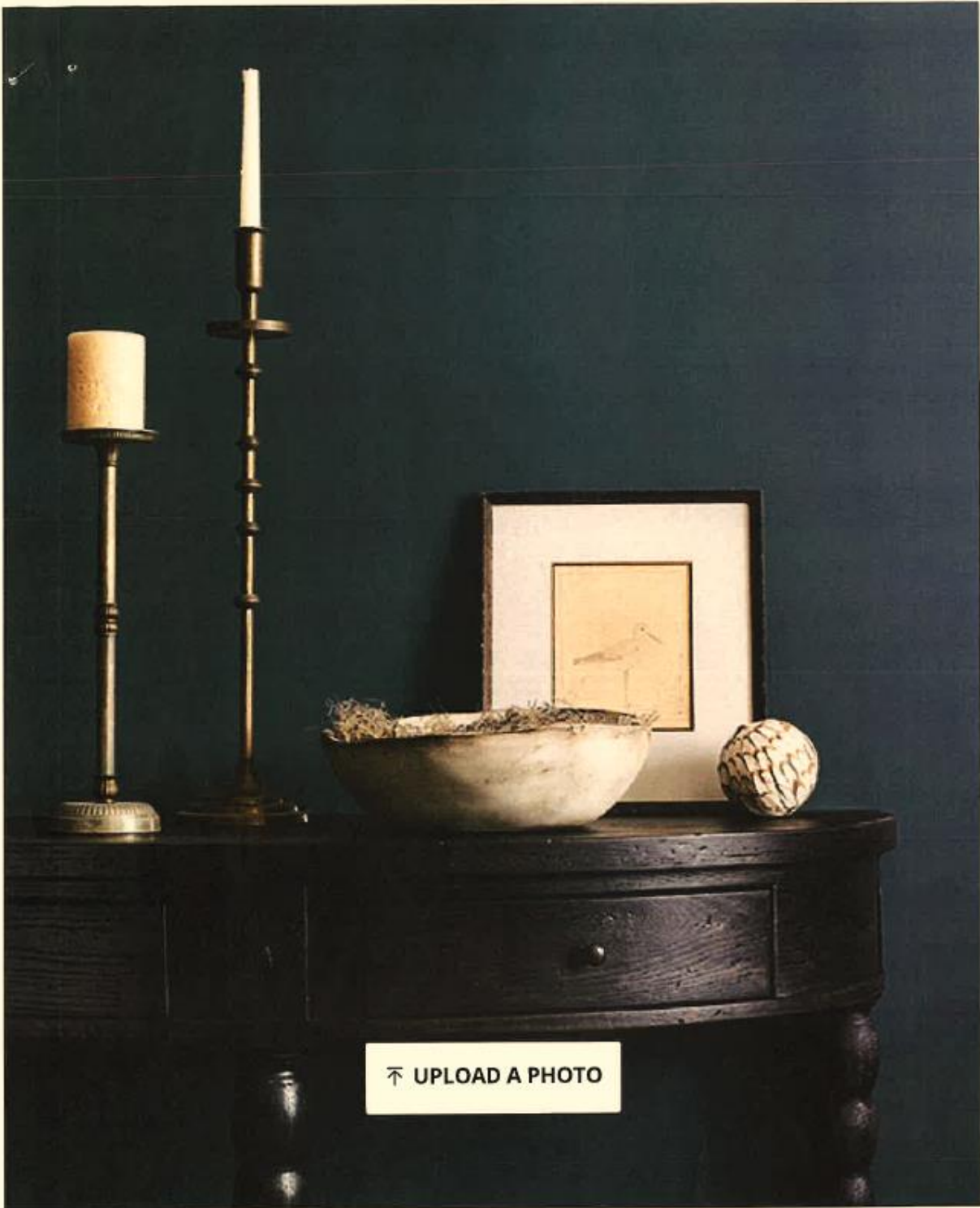
Get this color in a:

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[Paint Sample](#)

[Interior Paint](#)

[Exterior Paint](#)



Actual color may vary from on-screen representation. To confirm your color choices prior to purchase, please view a physical color sample.

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Project Center

For Pros

Special Offers

Color

Blue Paint Colors

SW 7605 Gale Force

SW 7623

SW 7625

SW 7605

SW 7620

SW 7618

SW 7607

SW 9185

SAVE

SW 7605

Gale Force

FULL DETAILS

This moody, dark blue will wrap you in its cool, saturated embrace. Pair with a warm taupe to soften its power or with a cool white to help it stand out.

Get this color in a:

Color Sample

Paint Sample

Interior Paint

Exterior Paint

Feedback



Actual color may vary from on-screen representation. To confirm your color choices prior to purchase, please view a physical color sample.



We're for the visionaries.®

**We're for people
who take building
to new levels.**



We're for people who are passionate about design, who care about the big picture and the smallest detail. We're for people who aren't satisfied with mainstream choices... who push the limits of what's possible with the options and innovations that can only be found in Kolbe windows and doors.

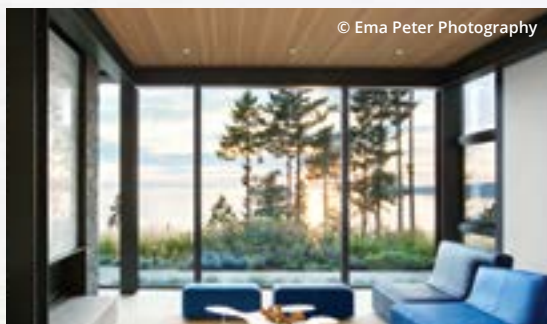


We're for quality craftsmanship.

We're for a tradition of excellence that outlasts the latest design trend. The Kolbe story began with a family and a vision. More than 75 years after the Kolbe brothers began their commitment to producing premium quality windows and doors, products bearing their family name can be found in some of North America's most impressive homes and businesses.

We're for expertise.

We're for people who dream of a personalized design experience. That's why you can't find Kolbe windows and doors in the aisles of a home center. Our products are only available through a Kolbe dealer, because they are as passionate about windows and doors as you are about bringing your vision to life. And they will work with you to make your dream a concrete reality.



We're for possibilities.

We're for people who won't settle for "standard." We're for limitless options and custom solutions that can only be found in Kolbe's made-to-order products. Our team members are craftspeople who focus on building one window or door at a time, to create distinctive products that fulfill your unique vision.

We're for innovation.

We're for people who want to take building to new levels, with advancements in not only extraordinary sizes and shapes, but also ground-breaking products. We're for creative thinking that redefines what's possible, constantly reimagining our windows and doors to elevate style, performance and functionality.



**Let us bring
your vision
to life.**



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The Ultra Series

Designed for versatility, durability & performance – with an array of options.

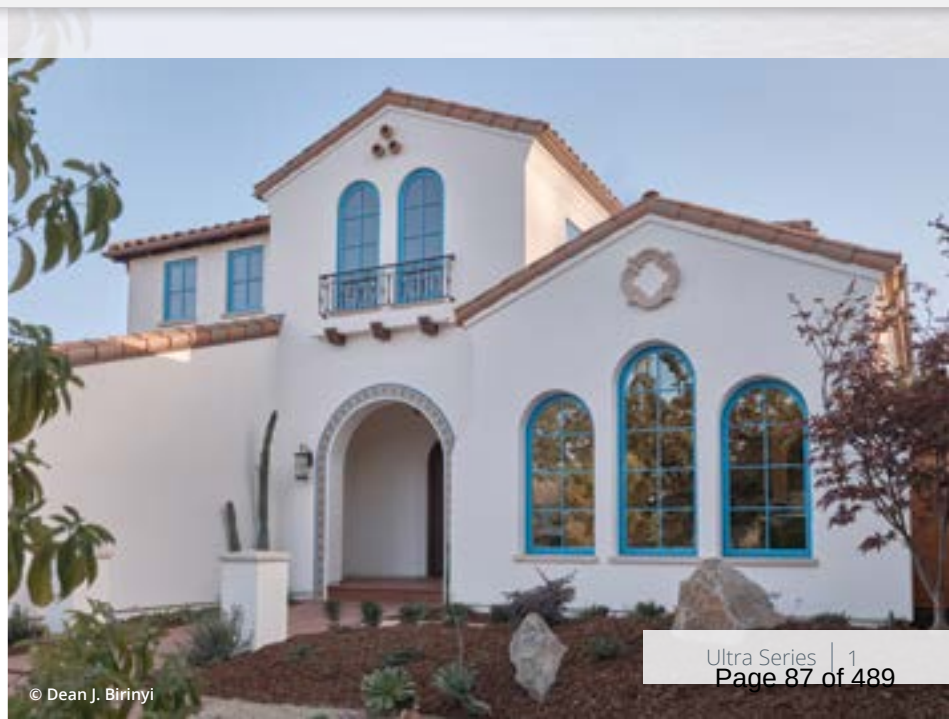
Kolbe's Ultra Series windows and doors can mimic the traditional style of wood windows and doors with a warm wood interior and intricate exterior trim details, or it can accommodate modern design needs. Choose from an extensive palette of exterior colors, interior wood species, finishes, divided lite profiles, and more.

The Ultra Series provides:

- Durable extruded aluminum exterior in 50+ standard colors & finishes, plus custom hues
- Warm wood interior in familiar to exotic species, with 20+ standard pre-finishes, plus custom finishes
- Versatile styling, from traditional to modern architectural details
- Enhanced energy efficiency & impact performance options to meet climate demands
- Divided lite profiles & patterns
- Low-E, performance, & specialty glass
- Hardware options & finishes to match any décor
- Automation options for ease of operation



© Ema Peter Photography



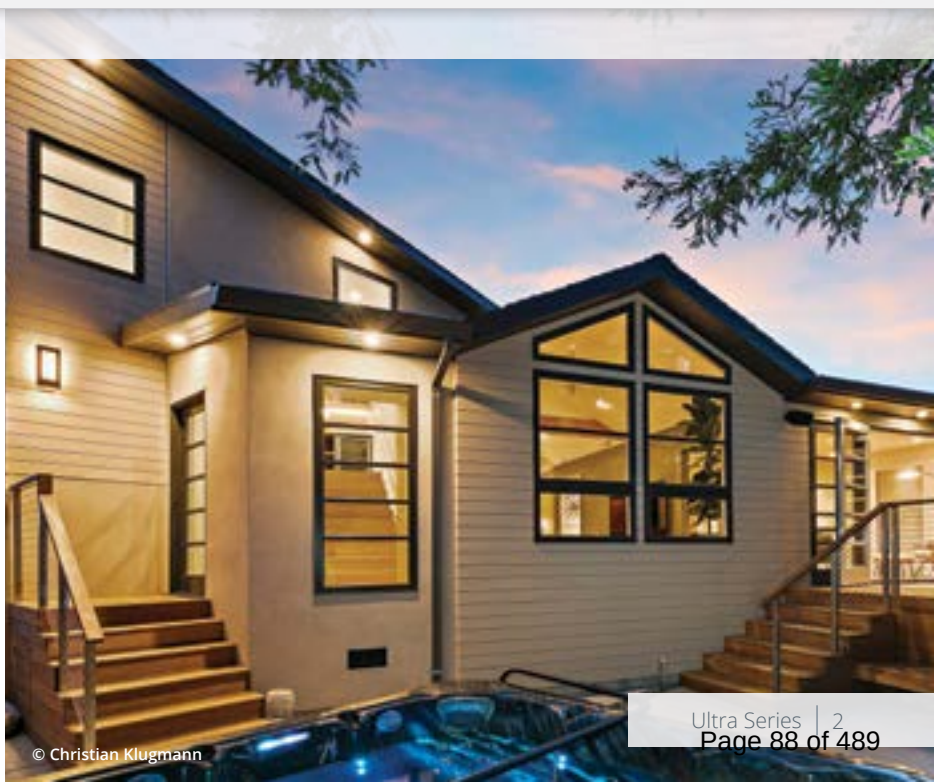
© Dean J. Birinyi



Capabilities

Craftsmanship and artistry are hallmarks of Kolbe products. We build innovative windows and doors with a wide array of options. But don't let the standard options limit your imagination.

At Kolbe, we love a good challenge. We welcome projects that require special wood species, custom divided lite patterns, unique shapes, custom finish colors, unusual mulling configurations – you dream it, we'll build it. Our windows and doors are built to order, so you can choose the options that best suit your design and vision. We offer multiple product lines with distinct characteristics and a full breadth of capabilities for customization and personalization.



Capabilities

Energy Efficiency

In addition to superior craftsmanship, Kolbe windows and doors offer superior performance. Our products undergo independent testing to ensure the highest quality available. Participation in the Window & Door Manufacturers Association (WDMA) Hallmark Certification and ENERGY STAR® programs ensures that our products are tested to industry standards, allowing them to meet and exceed today's stricter building codes and standards for energy efficiency.

Many of the Ultra Series products can also meet California's Title 24 Building Energy Efficiency Standards, as well as Passive House Institute US (PHIUS) verification. Kolbe's numerous products and glass options help meet these stringent energy efficiency requirements.



Sustainability

Whether building a new house or updating an existing one, thoughtful choices create enduring homes that are beautiful, comfortable and instill peace of mind. We prioritize resilient design, supported with durable materials and high-performance products.

Our wood species are renewable resources sourced from managed forests, and our standard glass contains 25-30% recycled content. We can also provide The Forest Stewardship Council® (FSC®)-certified wood species for many products (FSC® license code FSC®-C019541).



Kolbe demonstrates a commitment to providing accurate energy data by having products independently simulated, tested, inspected and listed in the NFRC certification program, and making that data available at kolbewindows.com and on window labels.

Energy performance data and air, water, structural data is updated on a continuous basis. For the most current information, contact your local Kolbe dealer.

Capabilities

Smart Home Automation

Kolbe's smart home solutions provide modern households and businesses with customized control of interior environments. By integrating advanced technology into select window and door products, Kolbe offers ease of operation and dynamic privacy.

Through the use of remotes, keypads, touch screens, or other smart devices, users can effortlessly control their windows and doors to open and close, lock and unlock, or switch from transparent to obscure on demand.



Impact Performance

Kolbe's Ultra Series impact performance products are specially designed with the strength and durability to withstand hurricane force winds and flying debris, and are independently tested for coastal regions. There are no unsightly rods or extra locks to fasten, so Kolbe's impact-certified products offer the same beautiful appearance as non-impact products.

See our full listing of impact-certified products at: kolbewindows.com/solutions/impact-resistance



Kolbe demonstrates a commitment to providing accurate energy data by having products independently simulated, tested, inspected and listed in the NFRC certification program, and making that data available at kolbewindows.com and on window labels.

Energy performance data and air, water, structural data is updated on a continuous basis. For the most current information, contact your local Kolbe dealer.

For specific information on the products that meet Impact Performance requirements, please contact your local distributor.

Style & Design Options

Kolbe offers distinctive style and design options, to make your spaces unique. For the ultimate in personalization, choose from our numerous options, including hardware, glass, divided lites, screens, sills, exterior trim, and more – plus custom solutions to help bring your unique vision to life.

Hardware

Kolbe offers numerous hardware styles and finishes to complete your project. Complement your décor or add the finishing touch to a new entrance door. Plus, the added functionality of multi-point locks and automation options on select windows and doors adds convenience and security to your living experience.



Glass

There is so much more to glass than visibility. It can add to the aesthetic, enhance indoor comfort and acoustics, or provide privacy, security, and impact resistance. From smart coatings to smart glass, Kolbe's numerous glass options provide optimum energy efficiency, beauty and performance – to enhance your design as well as your lifestyle.



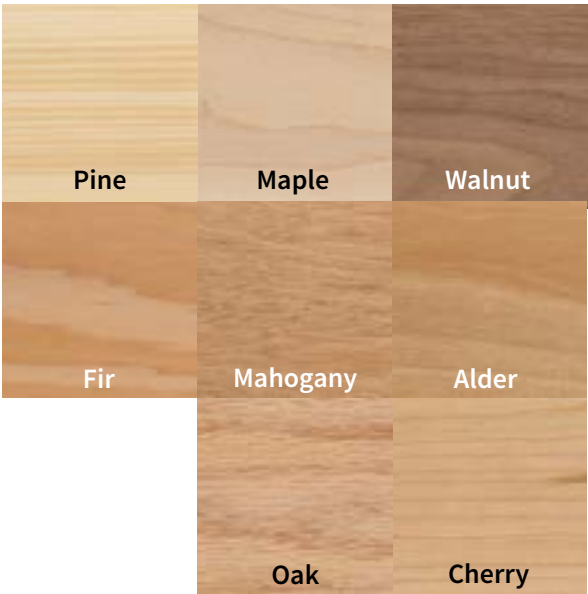
Divided Lites

Add architectural detail to windows and doors with performance divided lites. Choose anything from a traditional, Colonial style pattern to a custom design that accentuates the character and appearance of your home.

Finish Options

Interior Wood Species

In addition to the standard pine, Ultra Series windows and doors can be constructed of other optional wood species that enhance their look. Pine and other wood species are sourced from managed forests. The Forest Stewardship Council® (FSC®)-certified wood species are also available for green building projects (FSC® license code FSC®-C019541). Ask about the availability of additional wood species.



Interior Finishes

For units that are ready to install upon delivery, Kolbe’s Ultra Series windows and doors can be prefinished on the interior with one of the water-based stains or paints shown. Stained units are given two coats of satin clear finish. Because our interior finishes are water-based, low-VOC stains and paints, you can rest assured you’ve made an environmentally conscious decision. Custom colors may be requested as well.



*Applied as a single coat of paint, with some visible wood grain.
Some options for our products may have limited color offerings or may incur a nominal charge. Check with your Kolbe dealer for further details on pricing and availability.
Stain colors are shown on pine. Since no two trees are identical, wood can be expected to differ both in color and graining. These factors will influence the stain's final color.
Printed images of wood species and stain options will vary from actual product colors. Selections should be made based on color samples available from your Kolbe dealer. Stain colors are shown on pine. A double coat clear finish is also offered. Since no two trees are identical, wood can be expected to differ both in color and graining. These factors will influence the stain's final color.
Color-matched interior paint is available through any Sherwin-Williams retail store in the United States and Canada. The color formula for Kolbe's interior paint finishes is in their National Account System.

Exterior Colors

Kolbe's Ultra Series products are finished with a 70% PVDF fluoropolymer coating, an ideal choice for durability and resistance to chemicals, abrasion, corrosion, and weathering. In addition to the standard palette, custom colors can be specified, as well as Anodized aluminum and Mica* fluoropolymer finishes.

				White	Cloud	Ultra Pure White
				Abalone	Alabaster	Camel
Mudpie	Nutmeg	Khaki	Sahara	Beige	Natural Cotton	Spiced Vinegar
Gingersnap	Truffle	Bronze	Rustic	Shadow	Shale	Smokestack
Corbeau	Eclipse	Tungsten	Steel Gray	Slate	Castlerock	Timberwolf
Coal Black	Onyx	Midnight	Sapphire	Coastal Storm	Lunar	Emerald Isle
Cider	Copper Canyon	Basil	Mystic Ivy	Mediterranean	Green Tea Leaf	Hartford Green
Chutney	Roma	Maize	Custom Colors Available			
Galaxy Silver Mica*	Silverstorm Mica*	Cosmic Gray Mica*	Night Sky Mica*	Mica*		
				Anodized	Clear Anodized	Champagne Anodized
					Black Anodized	Dark Bronze Anodized

* Mica finishes are 70% PVDF fluoropolymer as standard. Fluoropolymer coatings meet performance requirements of AAMA-2605 and are recommended for coastal applications. Please see your Kolbe dealer for details.

Some options for our products may have limited color offerings or may incur a nominal charge. Check with your Kolbe dealer for further details on pricing and availability. Printed images of exterior finishes may vary slightly from actual colors. Selections should be made based on actual color samples available from your Kolbe dealer.

There is a "color range" with anodized colors. That is, there is an acceptable "light" to "dark" color range that can be experienced on any job. According to AAMA 611-98 specifications, Section 8.3, the range may be up to 5 Delta E's. We can provide from our anodized vendor color samples of this color range if requested. The color range is due to numerous variables which include (but are not limited to) the shape of the parts, alloy variations and time in the anodizing process. This could mean that a sash part may appear slightly different in color than a frame part. This is/will be acceptable. Even the samples that may be provided may vary from the final product due to the variables. You must be aware of this as this will be considered acceptable.



[Click to view more: kolbewindows.com/gallery](https://kolbewindows.com/gallery)

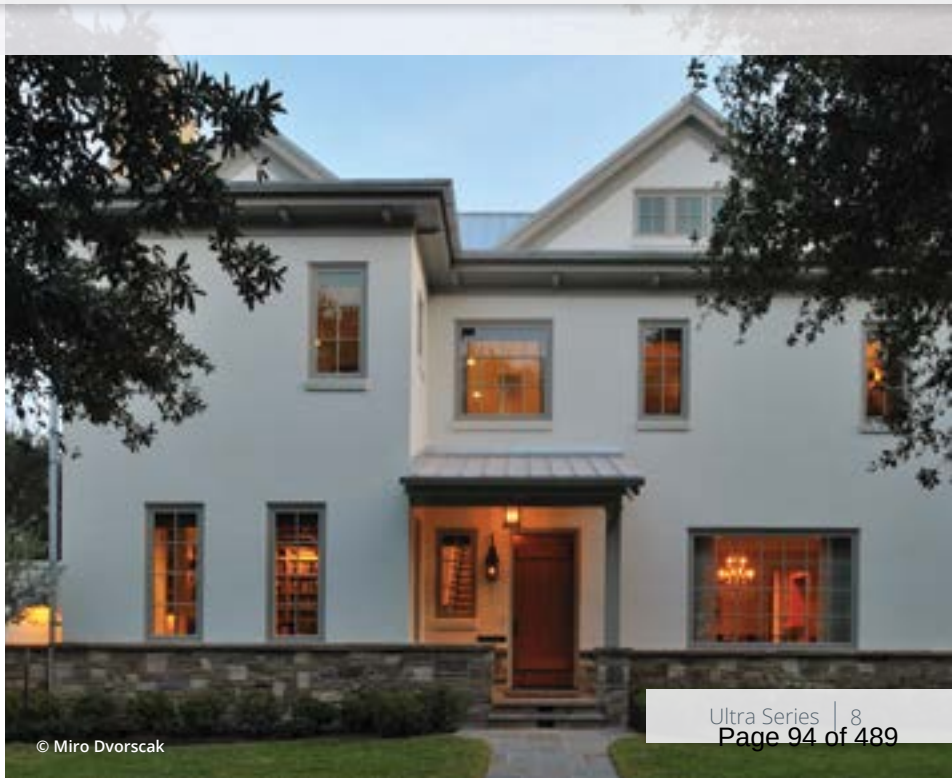
Casements

The design and performance of Ultra Series casements are the features that make these windows so popular. Most casements open from the side to a 90-degree angle, allowing for maximum ventilation. Multi-point locking levers offer a sleek, convenient way to tightly secure your windows from one locking location.

*Crank-Out Casements | Crank-Out XL Casements | Push-Out Casements | Push-Out EP Casements | French Casements
Picture & Transom Units | Picture Combination Units | Bow & Bay Units | Segment Head & Half-Circle Top Units*



© Ron Rosenzweig Architectural Photography



© Miro Dvorscak

Crank-Out Casements

Kolbe's crank-out casements combine a simple cranking operation with many options for customization. By opening and closing easily and effectively, they provide excellent ventilation. Crank handles fold down when not in use to prevent interference with window treatments. For generous views and ventilation, use Kolbe's crank-out XL casements.



Photo courtesy of Meranti Developments Ltd.



Photo provided by The WinDoor Design Group

Standard Features – Crank-Out Casement

- ▶ 1-3/4" thick sash
- ▶ Overall jamb depth is 4-9/16" (*basic box depth is 2-3/4" plus extensions*)
- ▶ Constructed of pine, with pine interior stops and wood mull casings on mullied units
- ▶ Exterior wood parts are treated
- ▶ Extruded aluminum exterior finished with a 70% PVDF fluoropolymer coating (*meets performance requirements of AAMA 2605*)
- ▶ Energy efficient, insulating Solar Low-E glass
- ▶ Glazed to the interior with beveled wood glazing beads
- ▶ Interior insect screen with Clay-colored aluminum frame and BetterVue® fiberglass mesh
- ▶ Clay-colored nesting handle and traditional locking lever* with multi-point locking system
- ▶ Corrosion resistant, dual-arm operators with concealed, adjustable hinges (*On "W" series and wider. Dyad operators with concealed, adjustable hinges on units narrower than "W"; single-arm operators with Tri-Euro hinges for added support on segment head, half-circle top and impact units*)
- ▶ Nailing fins with head drip caps**
- ▶ Pine-veneered head and seat boards; unique, narrow mullions and cable support system on bow and bay units

Standard Features – Crank-Out XL Casement

(includes crank-out casement standard features, with the exception of the following substitutions):

- ▶ 2-1/4" thick sash
- ▶ Overall jamb depth is 4-9/16" (*basic box depth is 3-1/4" plus extensions*)

Options – Crank-Out/Crank-Out XL Casement

(not all options are available on all casement types; custom options are also available)

- ▶ French crank-out XL casements
- ▶ Single-arm operators with Euro hinges (*meet emergency escape and rescue requirements on some "L" Series casements*)
- ▶ Stainless steel exterior operator parts
- ▶ Extension jambs (*up to 12" applied, over 12" shipped loose for field application*)
- ▶ Galvanized steel installation clips
- ▶ Insect screen with aluminum or UltraVue® fiberglass mesh; retractable insect screen kit; wood wrapped
- ▶ Bow and bay options: insulated platforms, support brackets, and oak-veneered head and seat boards†
- ▶ Factory-installed Window Opening Control Device (WOCD)
- ▶ High performance or impact performance modifications

[View Style Options & Technical Data ▶](#)

(Click to view hardware, glass, divided lites, finishes, and more, as well as performance and specification details.)

NOTES: All measurements are nominal.

UltraVue® is a registered trademark of PHIFER INCORPORATED.

* Traditional locking lever is not available on French casements.

** Standard only on units without brickmould.

† Not available for crank-out XL casements.

Push-Out Casements

Kolbe's push-out casements are a breeze to operate – just unlock a handle to push open or pull closed. Combining ease of use with authentic style, push-out casements offer Old World aesthetics and energy efficiency. Push-out EP (Energy Performance) casement windows can have triple pane glass for enhanced performance, meeting ENERGY STAR® criteria for U.S. and Canadian climate zones.



Standard Features – Push-Out Casement

- ▶ 1-3/4" thick sash
- ▶ Overall jamb depth is 4-9/16" (*basic box depth is 2-3/4" plus extensions*)
- ▶ Constructed of pine, with pine interior stops and wood mull casings on mull units
- ▶ Exterior wood parts are treated
- ▶ Extruded aluminum exterior finished with a 70% PVDF fluoropolymer coating (*meets performance requirements of AAMA 2605*)
- ▶ Energy efficient, insulating Solar Low-E glass
- ▶ Glazed to the interior with beveled wood glazing beads
- ▶ Single-point lever handle in an Oil-Rubbed® finish
- ▶ Concealed hinges (*segment head and half-circle top units use tri-Euro hinges for added support*)
- ▶ Nailing fins with head drip caps**

Standard Features – Push-Out EP Casement

(includes push-out casement standard features, with the exception of the following substitutions):

- ▶ 2-1/4" thick sash
- ▶ Overall jamb depth is 4-9/16" (*basic box depth is 3-1/4" plus extensions*)
- ▶ 1-3/8" total thickness of triple pane glass with Solar Low-E and Solar Gain Low-E coatings

Options – Push-Out/Push-Out EP Casement (not all options are available on all casement types; custom options are also available)

- ▶ French push-out casements
- ▶ Extension jambs (*up to 12" applied, over 12" shipped loose for field application*)
- ▶ Galvanized steel installation clips
- ▶ Retractable insect screen with BetterVue® or UltraVue® fiberglass mesh and beveled or square wood cover; swinging insect screen with BetterVue® or UltraVue® fiberglass mesh and wood frame
- ▶ Factory-installed Window Opening Control Device (WOCD)
- ▶ High performance or impact performance modifications

[View Style Options & Technical Data ▶](#)

(Click to view hardware, glass, divided lites, finishes, and more, as well as performance and specification details.)

NOTE: All measurements are nominal.

BetterVue® and UltraVue® are registered trademarks of PHIFER INCORPORATED.

* The Oil-Rubbed finish is a living finish, which means that it will change appearance over time with use.

** Standard only on units without brickmould.

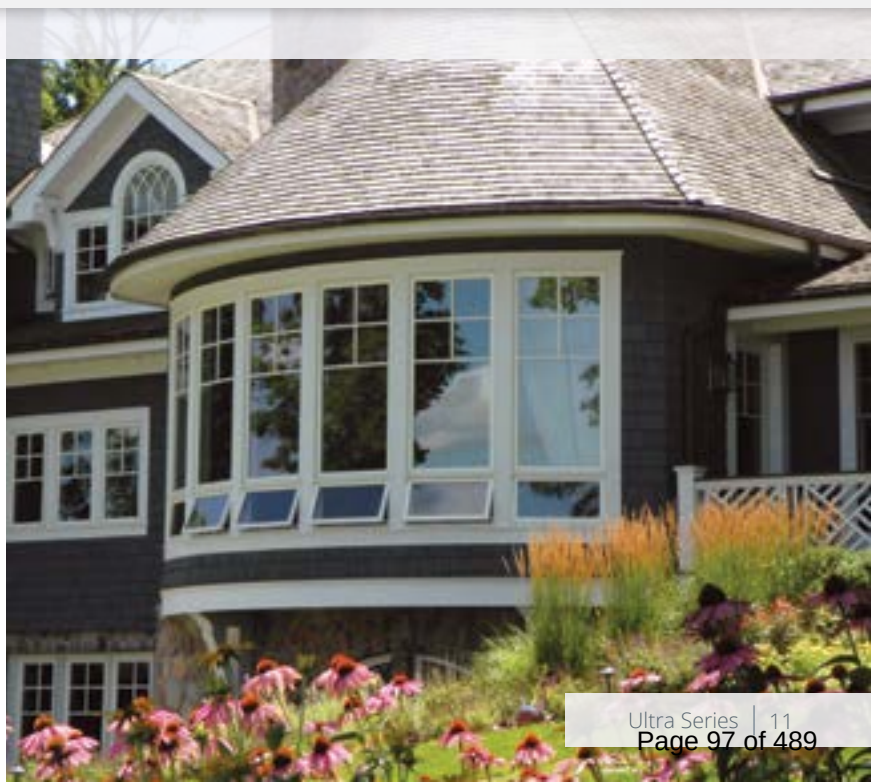


Click to view more: kolbewindows.com/gallery

Awnings

Ultra Series awning windows open outward from the bottom, so they are fully functional even when there is a gentle rain outside. Awnings offer unique style to any room and are the perfect complement to other Kolbe® windows and doors. Nesting handles and dual-arm operators make these windows easy to operate.

*Crank-Out Awnings | Crank-Out XL Awnings | Push-Out Awnings | Push-Out EP Awnings
Picture Units | Picture Combination Units | Mullled Configurations*



Crank-Out Awnings

Crank-out awnings open outward from the bottom with a crank handle that folds down when not in use. Crank-out XL awnings meet the demand for extremely large venting units. With their heavy-duty hardware, crank-out XL awnings operate smoothly despite their large size. Choose motorized operators for an effortless way to open and close your window, especially when it's in a hard-to-reach place.



© Christian Klugmann



Standard Features – Crank-Out Awning

- ▶ 1-3/4" thick sash
- ▶ Overall jamb depth is 4-9/16" (*basic box depth is 2-3/4"*)
- ▶ Constructed of pine, with pine interior stops and wood mull casings on mullied units
- ▶ Exterior wood parts are treated
- ▶ Extruded aluminum exterior finished with a 70% PVDF fluoropolymer coating (*meets performance requirements of AAMA 2605*)
- ▶ Energy efficient, insulating Solar Low-E glass
- ▶ Glazed to the interior with beveled wood glazing beads
- ▶ Interior insect screen with Clay-colored aluminum frame and BetterVue® fiberglass mesh
- ▶ Clay-colored nesting handle and traditional locking lever* with multi-point locking system
- ▶ Corrosion resistant, dual-arm operators with concealed, adjustable hinges
- ▶ Nailing fins with head drip caps**

Standard Features – Crank-Out XL Awning (*includes crank-out awning standard features, with the exception of the following substitutions:*)

- ▶ 2-1/4" thick sash
- ▶ Overall jamb depth is 4-9/16" (*basic box depth is 3-1/4"*)
- ▶ Specially-engineered hardware designed to accommodate the additional sash weight

Options – Crank-Out/Crank-Out XL Awning (*custom options are also available*)

- ▶ Motorized operator with keypad or wall switch
- ▶ Stainless steel exterior operator parts†
- ▶ Extension jambs (*up to 12" applied, over 12" shipped loose for field application*)
- ▶ Galvanized steel installation clips
- ▶ Insect screen with aluminum or UltraVue® fiberglass mesh; retractable insect screen kit; wood wrapped
- ▶ High performance or impact performance modifications
- ▶ Automated operation

[View Style Options & Technical Data ▶](#)

(Click to view hardware, glass, divided lites, finishes, and more, as well as performance and specification details.)

NOTE: Minimum height requirement is 16".
All measurements are nominal.

BetterVue® and UltraVue® are registered trademarks of PHIFER INCORPORATED.

* Traditional locking levers are not available on units with a box size smaller than 1' 4".

** Standard only on units without brickmould.

† Not available on crank-out XL awning.

Push-Out Awnings

The simple operation of push-out awning windows makes them ideal for adding ventilation to any room. The sash pushes out and pulls in tightly to the frame. Weatherstripping prevents air infiltration, making them another great energy-efficient option. Push-out EP (Energy Performance) awning windows can be provided with triple pane glass for enhanced performance, meeting ENERGY STAR® criteria for U.S. and Canadian climate zones.



Photo courtesy of G.D. Nielsen Homes Ltd.



Photo © Patrick Coulie

Standard Features – Push-Out Awning

- ▶ 1-3/4" thick sash
- ▶ Overall jamb depth is 4-9/16" (*basic box depth is 2-3/4" plus extensions*)
- ▶ Constructed of pine, with pine interior stops and wood mull casings on mull units
- ▶ Exterior wood parts are treated
- ▶ Extruded aluminum exterior finished with a 70% PVDF fluoropolymer coating (*meets performance requirements of AAMA 2605*)
- ▶ Energy efficient, insulating Solar Low-E glass
- ▶ Glazed to the interior with beveled wood glazing beads
- ▶ Single-point lever handle in an Oil-Rubbed* finish
- ▶ Concealed hinges
- ▶ Nailing fins with head drip caps**

Standard Features – Push-Out EP Awning (*includes push-out awning standard features, with the exception of the following substitutions:*)

- ▶ 2-1/4" thick sash
- ▶ Overall jamb depth is 4-9/16" (*basic box depth is 3-1/4" plus extensions*)
- ▶ 1-3/8" total thickness of triple pane glass with Solar Low-E and Solar Gain Low-E coatings

Options – Push-Out/Push-Out EP Awning (*custom options are also available*)

- ▶ Extension jambs (*up to 12" applied, over 12" shipped loose for field application*)
- ▶ Galvanized steel installation clips
- ▶ Retractable insect screen with BetterVue® or UltraVue® fiberglass mesh and beveled or square wood cover; swinging insect screen with BetterVue® or UltraVue® fiberglass mesh and wood frame
- ▶ High performance modifications

[View Style Options & Technical Data ▶](#)

(Click to view hardware, glass, divided lites, finishes, and more, as well as performance and specification details.)

NOTES: All measurements are nominal.

BetterVue® and UltraVue® are registered trademarks of PHIFER INCORPORATED.

* The Oil-Rubbed finish is a living finish, which means that it will change appearance over time with use.

** Standard only on units without brickmould.



Be Inspired ▶

Click to view more: kolbewindows.com/gallery

Double Hungs

Quality details adorn the classic design of Ultra Series double hung windows. Sterling double hung sash can be removed from the inside of the home for easy cleaning. Replace older windows with unique cottage-style, radius-top, or XL Sterling units, choosing options like divided lites, hardware, screens, or triple pane glass, to enhance style or performance.

*Sterling Double Hungs | XL Sterling Double Hungs | Cottage Style & Reverse Cottage Style Units
Studio & Transom Units | Picture Combination Units | Segment Head & Half-Circle Top Units | Single Units*



Photo © Anice Hoachlander

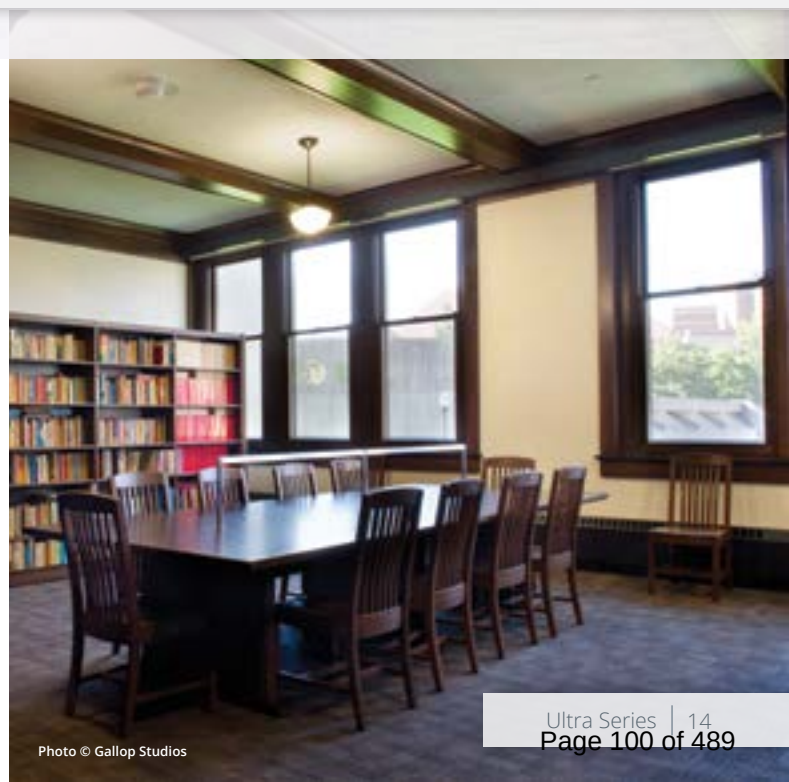


Photo © Gallop Studios

Sterling Double Hungs

Sterling double hungs are made to blend seamlessly with the grandest décor. A patented interior wood cover conceals the jambliner, giving the windows a rich, all-wood appearance. The award-winning XL Sterling double hung expands the architecturally-correct design and high performance of a Sterling double hung. Quality components combined with thoughtful product design allow the XL Sterling double hung to be the perfect fit for any oversized commercial or residential opening. *Patents: 7,296,381 | 7,448,164 | 8,196,355 | 8,429,856*



© Longviews Studio

Standard Features – Sterling Double Hung

- ▶ 1-3/4" thick sash
- ▶ Overall jamb depth is 4-9/16" (*basic box depth is 4-9/16"*)
- ▶ Frame thickness is 3/4" at side jambs and head
- ▶ Sill thickness is 1-3/16"; slope is 14°
- ▶ Constructed of pine, with pine interior stops and wood mull casings on mull units
- ▶ Exterior wood parts are treated
- ▶ Extruded aluminum exterior finished with a 70% PVDF fluoropolymer coating (*meets performance requirements of AAMA 2605*)
- ▶ Energy efficient, insulating Solar Low-E glass
- ▶ Glazed to the interior with beveled wood glazing beads
- ▶ Wood interior head parting stop
- ▶ Clay-colored heavy duty Signature sash lock
- ▶ Spring-loaded block-and-tackle mechanical balances to carry the sash weight
- ▶ Concealed balance system
- ▶ Patented wood wrapped jambliner closure on the interior (*unless interior is prefinished white or primed, then jambliner will be white*) and extruded aluminum jambliner closure on the exterior hides the balance system
- ▶ Nailing fins with head drip caps*

Standard Features – XL Sterling Double Hung (includes sterling double hung standard features, with the exception of the following substitutions):

- ▶ Overall jamb depth is 5" (*basic box depth is 5"*)
- ▶ Class 5 balances capable of carrying heavier loads

Options – Sterling Double Hung/XL Sterling Double Hung (custom options are also available)

- ▶ Class 5 balances** available for commercial specifications or larger units
- ▶ Extension jambs (*up to 12" applied, over 12" shipped loose for field application*)
- ▶ Segment head, cottage style segment head, half-circle top, and cottage style half-circle top units†
- ▶ Sash limiters for safety
- ▶ Galvanized steel installation clips
- ▶ Full or half aluminum insect screen with aluminum, BetterVue® or UltraVue® fiberglass mesh; retractable insect screen kit with beveled or square cover
- ▶ Factory-installed Window Opening Control Device (WOCD)
- ▶ High performance or impact performance modifications

[View Style Options & Technical Data ▶](#)

(Click to view hardware, glass, divided lites, finishes, and more, as well as performance and specification details.)

NOTE: All measurements are nominal.

* Standard only on units without brickmould.

** Not available on XL Sterling double hung.

† Units may not carry certification. See Kolbe dealer for details.

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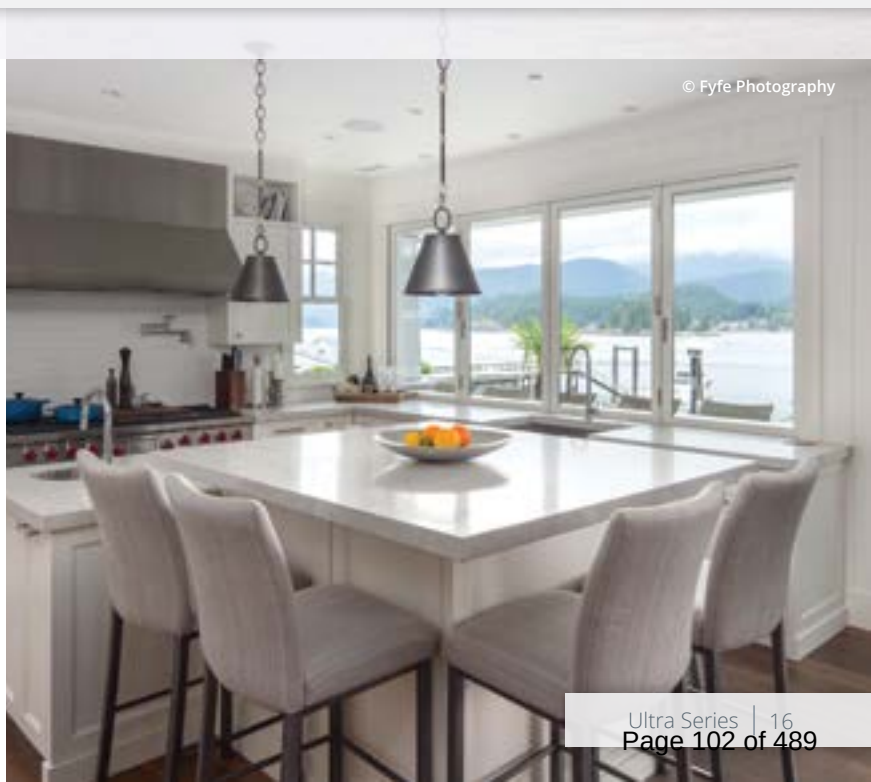
Be Inspired ▶

Click to view more: kolbewindows.com/gallery

Folding & Sliding Windows

Kolbe's folding and sliding windows are the perfect solution for projects requiring pass-through service between interior and exterior environments. With options that allow coordination with any architectural style, these windows expand living areas to the outdoors, while maintaining solid performance ratings. Double and triple sliding windows are also available for situations when space is at a premium.

Folding Windows | Single, Double, Triple, & Quad Sliding Windows



© Fyfe Photography

Folding Windows

Folding windows can infuse a room with a remarkable amount of fresh air by offering openings up to 52 feet wide. With up to 8 panels per side, folding windows are highly customizable with a number of different configurations available. These made-to-order windows open up rooms dramatically by extending the living space to the outdoors.



Standard Features

- ▶ 1-3/4" thick sash
- ▶ 6-9/16" minimum jamb depth
- ▶ Stiles and rails are a nominal 3" wide
- ▶ Frame set up for units 177" wide x 77-1/8" tall; all others knocked down
- ▶ Constructed of pine, with pine interior stops
- ▶ Exterior wood parts are treated
- ▶ Extruded aluminum exterior finished with a 70% PVDF fluoropolymer coating *(meets performance requirements of AAMA 2605)*
- ▶ Energy efficient, insulating Solar Low-E glass
- ▶ Glazed to the interior with beveled wood glazing beads
- ▶ Multi-point mortise latch with Toronto handle set in Bright Brass finish on configurations with an access panel
- ▶ Hinge handles standard on most panels
- ▶ Face-mounted flush bolt locking hardware on folding panels
- ▶ Bronze anodized weep sill
- ▶ Grooved guide rollers with adjustable, ball-bearing wheels carry the folding panels
- ▶ Thick oak interior threshold
- ▶ Nailing fins with head drip caps*

Options (custom options are also available)

- ▶ Stile and top rail options: 4-5/8" or 6"
- ▶ Bottom rail options: 4-5/8", 6", 7-9/16" or 12-5/8"
- ▶ 2-1/4" thick panel
- ▶ Ovolo and square profile glazing beads and interior divided lite bars
- ▶ Extension jambs in a wide variety of sizes *(shipped loose for field application if over 12")*
- ▶ Galvanized steel installation clips
- ▶ Black pleated retractable insect screen
- ▶ Recessed floor track sill *(interior)*, weep or non-weep in Bronze anodized; weep sill in Clear anodized

[View Style Options & Technical Data ▶](#)

(Click to view hardware, glass, divided lites, finishes, and more, as well as performance and specification details.)

NOTE: All measurements are nominal.

* Standard only on units without brickmould.

Minimum panel height is 36", minimum panel width is 16", maximum panel height is 72" and maximum panel width is 39-3/8".

Sliding Windows

Sliding windows provide space-saving solutions for expansive openings while offering solid performance ratings. The design incorporates a sleek, extruded aluminum exterior, a refined wood interior, needle-bearing rollers for ease of operation, and easy-to-clean tilt-in sash. Single, double and triple sliding windows best suit situations where space is at a premium, while quad sliding windows are perfect for pass-through applications.



Standard Features

- ▶ 1-15/16" thick sash
- ▶ Overall jamb depth is 4-9/16" (*basic box depth is 4-9/16"*)
- ▶ Constructed of pine, with pine interior stops
- ▶ Exterior wood parts are treated
- ▶ Extruded aluminum exterior finished with a 70% PVDF fluoropolymer coating (*meets performance requirements of AAMA 2605*)
- ▶ Energy efficient, insulating Solar Low-E glass
- ▶ Glazed to the interior with beveled wood glazing beads with no visible fasteners
- ▶ Clay-colored, positive action lock automatically secures window when unit is closed
- ▶ Needle bearing sash rollers for ease of operation
- ▶ Low profile sill with hidden weep system
- ▶ Tilt-in sash for easy cleaning (*not available on units with sash wider than 2'6" and taller than 4'0"*)
- ▶ Center interlock and stiles have matching sightlines
- ▶ Nailing fins with head drip caps*

Options (custom options are also available)

- ▶ Extension jambs (*up to 12" applied, over 12" shipped loose for field application*)
- ▶ Galvanized steel installation clips
- ▶ Window Opening Control Device (WOCD) in Satin Nickel
- ▶ Full or half aluminum insect screen with aluminum, BetterVue® or UltraVue® fiberglass mesh; exterior retractable insect screen kit (*available only on single, triple, and quad units*)

Operational Configurations

Single Sliding Window

- ▶ Active sash (interior sash) can be either left or right
- ▶ Stationary sash placed on the outside track

Double Sliding Window

- ▶ Primary active sash (interior sash) can be either left or right

Triple Sliding Window

- ▶ Operation = Active-Fixed-Active (AFA)
- ▶ Stationary sash placed on the outside track

Quad Sliding Window

- ▶ Operation = Active-Fixed-Fixed-Active or Fixed-Active-Active-Fixed (AFFA or FAAF)
- ▶ Stationary sash placed on the outside track

[View Style Options & Technical Data ▶](#)

(Click to view hardware, glass, divided lites, finishes, and more, as well as performance and specification details.)

NOTES: All measurements are nominal.

* Standard only on units without brickmould.

BetterVue® and UltraVue® are registered trademarks of PHIFER INCORPORATED.



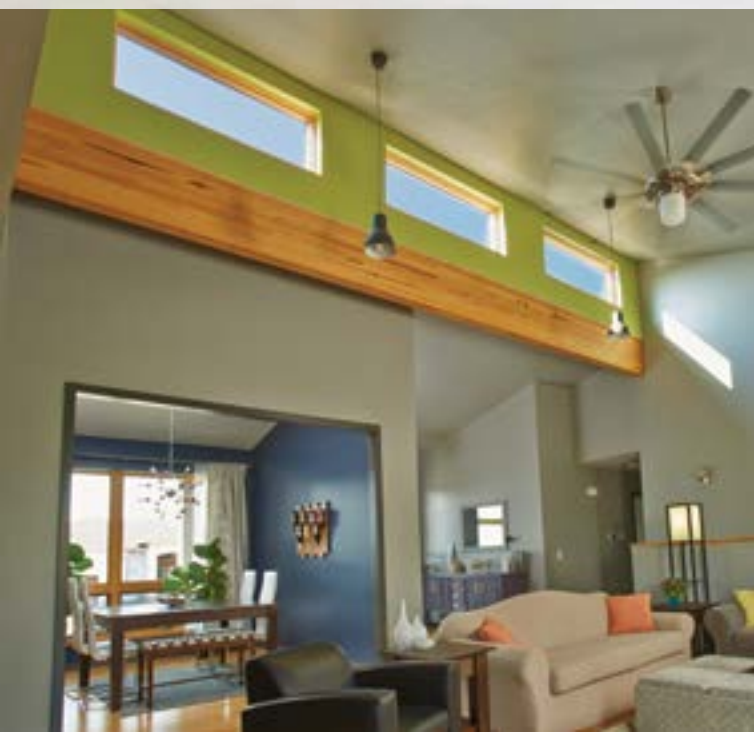
Be Inspired ▶

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Direct Sets

When you don't need an operating window, but still want plenty of light to enter your home, direct set windows are an ideal solution. The glass is set directly into the frame to let light in and keep air out, with two distinct profiles to achieve a traditional or contemporary aesthetic. Combine multiple direct sets with venting windows in unique configurations, or create a wall of glass with floor-to-ceiling views. For panoramic views, corner direct sets are available in angles ranging from 90° to 170°, with or without corner posts.

Ogee Direct Sets | Beveled Direct Sets | Beveled XL Direct Sets | Corner Direct Sets



Direct Sets

Direct set windows are ideal for maximizing daylight when venting is not a requirement. The glass is set directly into the frame, allowing a larger opening for passive lighting and views. Direct sets can be combined in numerous configurations, with profiles to match casements, awnings, double hungs or doors. Beveled direct sets provide design flexibility and a contemporary profile, while Ogee direct sets combine historical charm and modern day innovation to offer a store-front profile.



Standard Features – Beveled Direct Sets

- ▶ 2-3/4" overall jamb depth
- ▶ Constructed of pine, with pine interior stops and wood mull casings on mull units
- ▶ Extruded aluminum exterior finished with a 70% PVDF fluoropolymer coating *(meets performance requirements of AAMA 2605)*
- ▶ Energy efficient, insulating Solar Low-E glass
- ▶ Glazing is direct set to the interior
- ▶ Exterior wood parts are treated
- ▶ Nailing fins with head drip caps*

Standard Features – Beveled XL Direct Set *(Includes standard features of beveled direct sets, with the exception of the following substitutions)*

- ▶ Basic jamb depth of 3-1/4"; matches the same basic jamb as the EP (Energy Performance) Casement
- ▶ 1-3/8" total thickness of triple pane glass with Solar Low-E and Solar Gain Low-E; also available with 7/8" dual pane glass

Standard Features – Ogee Direct Set

- ▶ 2-7/16" overall jamb depth
- ▶ Constructed of pine, with pine interior stops and wood mull casings on mull units
- ▶ Extruded aluminum exterior finished with a 70% PVDF fluoropolymer coating *(meets performance requirements of AAMA 2605)*
- ▶ Energy efficient, insulating Solar Low-E glass
- ▶ Glazing is direct set to the interior
- ▶ Exterior wood parts are treated
- ▶ Nailing fins with head drip caps*

Options – Beveled/Beveled XL/Ogee Direct Set *(custom options are also available)*

- ▶ Extension jambs *(up to 12" applied, over 12" shipped loose for field application)*
- ▶ Galvanized steel installation clips
- ▶ Extruded aluminum drip cap *(radius units; shipped for field)*
- ▶ High performance or impact performance modifications

[View Style Options & Technical Data ▶](#)

(Click to view hardware, glass, divided lites, finishes, and more, as well as performance and specification details.)

NOTE: All measurements are nominal.

* Standard only on units without brickmould.

Corner Direct Sets

With glass set directly into the frame, direct set corner windows offer generous daylight openings, especially when mulled with other windows or doors. Available with or without a post, expect unobstructed views, with clean lines and large expanses of glass.



Standard Features

- ▶ Pine interiors, ready for a variety of finishes
- ▶ Exterior wood parts are treated
- ▶ Extruded aluminum exterior finished with a 70% PVDF fluoropolymer coating (*meets performance requirements of AAMA 2605*)
- ▶ Energy efficient, insulating Solar Low-E glass
- ▶ Glazing is direct set to the interior
- ▶ Nailing fin with additional head drip caps*

Options (custom options are also available)

- ▶ Accessory groove fillers and frame expanders for field application
- ▶ Units available as a kit for easier handling (*requires field assembly and glazing; units too large to ship will automatically be sent as a kit*)
- ▶ Extension jambs (*up to 12" applied on factory-assembled units; shipped loose over 12" and for corner kits*)
- ▶ Galvanized steel installation clips
- ▶ Factory-assembled units with a corner post available in angles of 90° and 135°
- ▶ Factory-assembled units without a corner post available in any angle from 90° to 170°, in whole degree increments (*requires field glazing*)

[View Style Options & Technical Data ▶](#)

(Click to view hardware, glass, divided lites, finishes, and more, as well as performance and specification details.)

NOTE: All measurements are nominal.

* Standard only on units without brickmould.



Click to view more: kolbewindows.com/gallery

Specialty Windows

Ultra Series specialty windows are available in a variety of sizes and styles. Add radius or geometric units to other windows and doors to make a dramatic statement. Half-circle or elliptical units stacked above other Kolbe windows and doors create gracious curves and allow more light to enter your room. Follow the slope of a roofline or comprise a window wall with a variety of angled shapes, from triangles and trapezoids to pentagons, diamonds, or any shape you can imagine.

Radius Windows | Geometric Windows



Radius Windows

Kolbe makes radius windows in stand-alone full circles, half-circles, quarter-circles, ellipticals, ovals and custom shapes. Half-circle or elliptical windows can be stacked over other Kolbe windows and doors to create larger window walls. We build our radius windows to order so that their profiles match those of the windows and doors they complement.



Standard Features

- ▶ 1-3/4" thick sash
- ▶ Overall jamb depth is 4-9/16"
- ▶ 3" straight legs on half-circles
- ▶ Constructed of pine, with pine interior stops and wood mull casings on mull units
- ▶ Exterior wood parts are treated
- ▶ Extruded aluminum exterior finished with a 70% PVDF fluoropolymer coating *(meets performance requirements of AAMA 2605)*
- ▶ Energy efficient, insulating Solar Low-E glass
- ▶ Glazing is sash set to the interior with beveled wood glazing beads
- ▶ Standard radius shapes include quarter-circles, half-circles, full-circles, ovals and ellipticals
- ▶ Nailing fins*

Options *(custom options are also available)*

- ▶ Glazing may be direct set
- ▶ Extended legs or no legs on half-circles
- ▶ Extension jambs *(up to 12" applied, over 12" shipped loose for field application)*
- ▶ Galvanized steel installation clips
- ▶ Extruded aluminum nailing fin with drip cap on the radius portion of the frame *(shipped for field application)*
- ▶ High performance or impact performance modifications

[View Style Options & Technical Data ▶](#)

(Click to view hardware, glass, divided lites, finishes, and more, as well as performance and specification details.)

NOTES: All measurements are nominal.

* Standard only on units without brickmould.

Geometric Windows

Make your design truly distinctive with Kolbe's geometric windows. These angled attention-grabbers create an impactful focal point and accentuate the architectural design. Kolbe can produce various window shapes and sizes, including triangles, trapezoids, parallelograms, octagons, pentagons, diamonds, hexagons, plus custom.



© Christian Klugmann Photography



Standard Features

- ▶ 1-3/4" thick sash
- ▶ Overall jamb depth is 4-9/16"
- ▶ Constructed of pine, with pine interior stops and wood mull casings on mull units
- ▶ Exterior wood parts are treated
- ▶ Extruded aluminum exterior finished with a 70% PVDF fluoropolymer coating *(meets performance requirements of AAMA 2605)*
- ▶ Energy efficient, insulating Solar Low-E glass
- ▶ Glazing is sash set to the interior with beveled wood glazing beads
- ▶ Standard geometric shapes include triangles, octagons, hexagons, pentagons, trapezoids, and diamonds
- ▶ Nailing fins*

Options *(custom options are also available)*

- ▶ Glazing may be direct set
- ▶ Extension jambs *(up to 12" applied, over 12" shipped loose for field application)*
- ▶ Galvanized steel installation clips
- ▶ High performance or impact performance modifications

[View Style Options & Technical Data ▶](#)

(Click to view hardware, glass, divided lites, finishes, and more, as well as performance and specification details.)

NOTE: All measurements are nominal.

* Standard only on units without brickmould.



Click to view more: kolbewindows.com/gallery

Doors: Entrance to Expansive

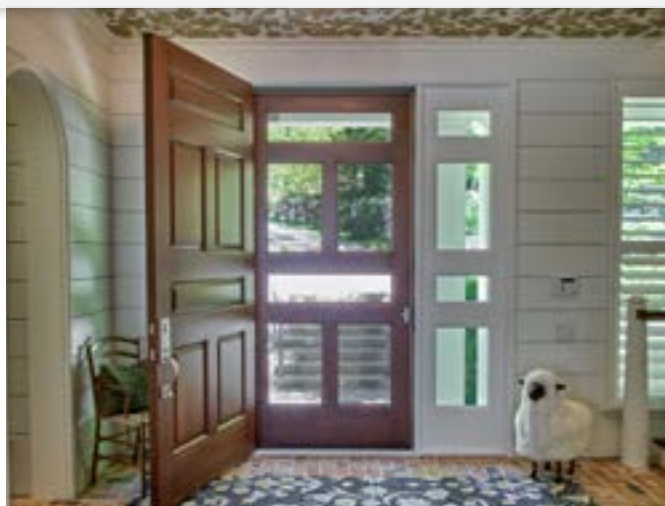
Whether it's a stunning entryway or a passageway to an outdoor living area, Ultra Series doors bring beauty and elegance to any project. Customize an entry to exemplify your personal aesthetic. Use folding doors, multi-slide doors, or TerraSpan® lift & slide doors to create expansive openings and take indoor-outdoor living to a whole new level. Add interest to your inswing or outswing doors with matching transoms, sidelites or radius units. The ability to coordinate with any décor is simple, with Kolbe's numerous options, finishes, and custom solutions.

*Swinging Doors | Swinging Door Transoms | Pivot Doors | Sliding Doors
Multi-Slide Doors | TerraSpan® Lift & Slide Doors | Sliding Door Transoms | Folding Doors*



Swinging Doors

Whether it's an entrance door or a patio door, Ultra Series swinging doors provide convenient access between spaces. Available as inswing or outswing, for areas with indoor space constraints, these doors are offered as single, double or French units, and can be customized with a corresponding radius, transom or sidelite to allow even more illumination.



Standard Features – Inswing Doors

- ▶ 1-3/4" thick panel, prehung in a 1-5/16" frame
- ▶ Overall jamb depth is 4-9/16"
- ▶ Stiles and top rails are a nominal 4-9/16" wide; bottom rail is a nominal 7-9/16" high
- ▶ Constructed of pine, with pine interior stops and wood mull casings on mull units
- ▶ Exterior wood parts are treated
- ▶ Extruded aluminum exterior finished with a 70% PVDF fluoropolymer coating *(meets performance requirements of AAMA 2605)*
- ▶ Energy efficient, tempered Solar Low-E glass
- ▶ Glazed to the interior with beveled wood glazing beads
- ▶ Toronto handle set in a Bright Brass PVD* finish
- ▶ Stainless steel multi-point locking hardware on single door panels; French doors have a 3-point lock on the active panel and a 2-point lock on the less active panel
- ▶ Adjustable, 4" x 3-5/8" hinges with 5/8" radius corners in a Gold-Painted finish
- ▶ "Ultra" sliding insect screen with BetterVue® fiberglass mesh and extruded aluminum frame**
- ▶ Bronze anodized aluminum weep sill with an oak interior threshold
- ▶ Nailing fins with head drip caps†
- ▶ Raised panels and/or glass lites

Standard Features – Outswing Doors *(Includes standard features of inswing doors, with the exception of the following substitutions)*

- ▶ 1-3/4" thick panel prehung in a 1-1/16" frame
- ▶ Non-adjustable, residential, 4" x 4" ball-bearing hinges with 1/4" radius corners in a Bright Brass finish
- ▶ Bronze anodized aluminum bumper sill with oak interior threshold

Options – Inswing/Outswing Doors *(custom options are also available)*

- ▶ 2-1/4" thick panel
- ▶ 3", 6" or 7-9/16" stile and top rail; 4-9/16", 6" or 10" bottom rail
- ▶ Flat panel
- ▶ 1-wide dutch door with 1-3/4" or 2-1/4" thick panels *(heights up to 8')*
- ▶ Extension jambs in a variety of sizes
- ▶ Galvanized steel installation clips
- ▶ Hardware prep available for hardware by others
- ▶ Self-closing, aluminum swinging insect screen with spring-loaded lock and a choice of aluminum, BetterVue® or UltraVue® fiberglass mesh *(inswing only)*
- ▶ Clear anodized weep or bumper sill with oak interior threshold; Oak or Mahogany sill; ADA-compliant sill
- ▶ High performance or impact performance modifications

[View Style Options & Technical Data ▶](#)

(Click to view hardware, glass, divided lites, finishes, and more, as well as performance and specification details.)

NOTE: All measurements are nominal.

*PVD (Physical Vapor Deposition) finish is an application over the color which helps protect the finish from tarnishing, peeling, and cracking.

**Available only for inswing doors.

† Standard only on units without brickmould.

¥ 2-1/4" panels only; size limitations apply. Contact your Kolbe dealer for more information. BetterVue® and UltraVue® are registered trademarks of PHIFER INCORPORATED.

Pivot Doors

A unique and elegant option for a wider single door, Kolbe's Ultra Series inswing and outswing pivot doors offer not only larger openings for entrance areas, but increased views and daylight. Ultra Series pivot doors offer up to 5-by-10-foot openings, with clean lines and specialized hardware for smooth operation.

Standard Features

- ▶ 2-3/4" thick panels
- ▶ 6" wide stiles and top rail; 7-9/16" bottom rail
- ▶ LVL stiles for superior strength and stability
- ▶ Pine interiors, ready for a variety of finishes
- ▶ Exterior wood parts are treated
- ▶ Extruded aluminum exterior finished with a 70% PVDF fluoropolymer coating *(meets performance requirements of AAMA 2605)*
- ▶ Energy efficient, insulating tempered Solar Low-E glass
- ▶ Beveled exterior sticking and interior glazing bead
- ▶ Nailing fin with head drip caps
- ▶ Lever style handle set with escutcheon plate or Rockwood® GeoMetek pull handle
- ▶ ADA-Compliant sill* in Bronze Anodized
- ▶ Weather-resistant, multi-point stainless steel operator parts and hardware channels
- ▶ Black weatherstripping

Options (custom options are also available)

- ▶ 4-9/16" or 7-9/16" stiles and top rail; 6" bottom rail
- ▶ Panels available with 10" bottom rail
- ▶ Extension jambs in a variety of sizes
- ▶ Galvanized steel installation clips
- ▶ Hardware prep available for hardware by others
- ▶ Flat panel configurations
- ▶ All wood panel with extruded aluminum clad frame on the exterior



[View](#) **Style Options & Technical Data** ▶

(Click to view hardware, glass, divided lites, finishes, and more, as well as performance and specification details.)

NOTE: All measurements are nominal.

* These options may meet standards of the Americans with Disabilities Act. Certain product limitations and modifications may apply. Please contact your local Kolbe dealer for more information.

Sliding Doors

Sliding doors are a space-saving way to connect your indoor and outdoor living spaces. Slide the doors from side-to-side to operate and create access to the outdoors. Sliding doors are available in various sizes to accommodate new construction or remodeling projects.



Standard Features

- ▶ 1-3/4" thick panel
- ▶ 3" stiles, top and bottom rails
- ▶ Overall jamb depth is 4-9/16"
- ▶ Frame set up
- ▶ Constructed of pine, with pine interior stops and wood mull casings on mullied units
- ▶ Exterior wood parts are treated
- ▶ Extruded aluminum exterior finished with a 70% PVDF fluoropolymer coating *(meets performance requirements of AAMA 2605)*
- ▶ Energy efficient, tempered Solar Low-E glass
- ▶ Glazed to the interior with beveled wood glazing beads
- ▶ Tandem rollers with adjustable ball-bearing wheels carry the sliding panel
- ▶ Single-point mortise latch with handle set in Bright Brass
- ▶ Insect screen with BetterVue® fiberglass mesh and extruded aluminum frame
- ▶ One-piece, pultruded fiberglass sill with continuous aluminum sill nosing and fiberglass sill filler
- ▶ Thick oak interior threshold
- ▶ Black weather stripping and interlocks
- ▶ Nailing fins with head drip caps*

Options *(custom options are also available)*

- ▶ 1-3/4" thick panel
- ▶ 4-5/8" stiles and top rails;
- ▶ 4-5/8", 7-9/16" or 10" bottom rails
- ▶ 2-1/4" thick panel
- ▶ 3" stiles and top rails; 4-5/8" bottom rail
- ▶ 2-1/4" thick panel
- ▶ 4-5/8" stiles and top rails; 7-9/16" or 10" bottom rails
- ▶ Extension jambs in a wide variety of sizes *(shipped loose for field application)*
- ▶ Automation options
- ▶ Galvanized steel installation clips
- ▶ "Ultra" sliding insect screen with extruded aluminum frame and fiberglass mesh; insect screen with aluminum or UltraVue® fiberglass mesh
- ▶ Universal design aluminum sill ramp kits
- ▶ High performance or impact performance modifications

Operational Options

3-Wide Unit

- ▶ Operation = Active-Fixed-Active (AFA)

4-Wide Unit

- ▶ Operation = Fixed-Active-Active-Fixed (FAAF)

NOTE: All measurements are nominal.
BetterVue® and UltraVue® are registered trademarks of PHIFER INCORPORATED.
* Standard only on units without brickmould.

[View Style Options & Technical Data ▶](#)

(Click to view hardware, glass, divided lites, finishes, and more, as well as performance and specification details.)

Multi-Slide Doors

Multi-slide doors upgrade standard patio door openings by expanding rooms to merge the outdoors with the indoors. Doors can open up to 24 feet wide and 10 feet high, with various stile and rail options and panel thicknesses available. Multiple configurations – including stacking, pocketing and corner units – offer exceptional flexibility.



Standard Features

- ▶ 1-3/4" thick panel
- ▶ Jamb depth is dependent on the number of panels used; interior extension jamb wood species to match interior of panels
- ▶ Stiles and top rails are a nominal 4-9/16" wide; bottom rail is a nominal 7-9/16" high
- ▶ Frame shipped knocked down, prepped for assembly
- ▶ Base frame is constructed of Dark Bronze anodized aluminum with pine interior stops
- ▶ Exterior wood parts are treated
- ▶ Extruded aluminum exterior finished with a 70% PVDF fluoropolymer coating (*meets performance requirements of AAMA 2605*)
- ▶ Energy efficient, tempered Solar Low-E glass
- ▶ Glazed to the interior with beveled wood glazing beads
- ▶ Panel interlock is attached to and is a part of the frame for pocketing systems
- ▶ Narrow flush pull handle is standard on lead panel
- ▶ Dual-point lock
- ▶ Dark Bronze anodized continuous full-width weep sill with stainless steel roller caps (*sill is prepped for water drainage and requires the use of a sill pan; can be set into the floor system for low profile use*)
- ▶ Thermally broken sill and frame
- ▶ Bottom rolling system with precision bearing wheels
- ▶ Folding aluminum nailing fin applied
- ▶ Extruded aluminum filler to cover head track and side jambs
- ▶ Black weather stripping and interlocks

Options (custom options are also available)

- ▶ Stile and top rail options: 3" or 6"
- ▶ Bottom rail options: 4-9/16", 6" or 10"
- ▶ 2-1/4" thick panel
- ▶ Black pleated retractable insect screen
- ▶ Automation options
- ▶ Extension jambs in a wide variety of sizes (*shipped loose for field application*)

Operational Options

- ▶ Stacking: one way or bi-parting (*French*)
- ▶ Pocketing: one way or bi-parting (*French*)
- ▶ 90 degree corner (*custom*)
- ▶ Custom degree corners

NOTE: All measurements are nominal.

Both stacking and pocketing frames are available up to a maximum of 24 feet in length. Maximum panel width is 48"; maximum panel height is 120"; maximum number of panels is 10; panels over 96" in height are required to be 2-1/4" thick. 4-5/8" minimum bottom rail is required with 3" stiles. Radius systems are not available.

¥ 2-1/4" panels only; size limitations apply. Contact your Kolbe dealer for more information.

[View Style Options & Technical Data ▶](#)

(Click to view hardware, glass, divided lites, finishes, and more, as well as performance and specification details.)

TerraSpan® Lift & Slide Doors

TerraSpan lift & slide doors stack or pocket up to ten door panels for extremely expansive openings. They successfully merge outdoor areas with indoor living spaces for up to 60 feet of panoramic views. Over 900 operational configurations provide endless possibilities, with glass, finishes and hardware options for a customized opening to meet your needs.



© Carl Amoth



© Audrey Hall

Standard Features

- ▶ 2-1/4" thick panels with end caps to match color or wood species
- ▶ Panels can pocket into a wall or stack together; 90° corner units are also available*
- ▶ 4-5/8" stiles and rails provide a large glass area
- ▶ Extruded aluminum exterior finished with a 70% PVDF fluoropolymer coating (*meets performance requirements of AAMA 2605*)
- ▶ Energy efficient, tempered Solar Low-E glass
- ▶ Glazed to the interior with a beveled wood cover
- ▶ Traditional coped stile and rail joints on both the interior and exterior
- ▶ Thermally broken fiberglass core frame and panels, finished on the interior with a solid wood cover
- ▶ Stainless steel multi-point locking hardware channels
- ▶ provide corrosion resistance and increased security
- ▶ Wheel sets are constructed of 300 series stainless steel to provide superior corrosion resistance (*drive bars, wheels, hubs and shafts, rivets, drive pins and link rods*)
- ▶ Panels available 30"-72" in width and 36"-144" in height
- ▶ LS100 removable handle set in Rustic Umber
- ▶ Black anodized flush mount weep sill is thermally broken with 1/2" roller cap height
- ▶ Pocket cover for all pocket doors
- ▶ No visible fasteners: glazing bracket is interlocked and screwed from the interior side of the core and hidden by the interior wood panel cover
- ▶ Up to 10 panels in a system

Options (custom options are also available)

(custom options are also available)

- ▶ Automation options
- ▶ 180° Inset Handle
- ▶ Pre-installed jamb jacks with color matched screw covers
- ▶ Interior flush sill nosing extensions
- ▶ 8-11/16" bottom rail height to match daylight opening of other Kolbe products
- ▶ 12" bottom rail height for meeting ADA compliance
- ▶ Phantom® motorized executive insect screen; Genius® insect screen; Centor® insect screen; black pleated accordion insect screen
- ▶ Black anodized recessed sill (*weep or non-weep*) with 1/2" roller cap height; flush mount non-weep sill
- ▶ High performance or impact performance modifications (*limited configurations*)

[View Style Options & Technical Data ▶](#)

(Click to view hardware, glass, divided lites, finishes, and more, as well as performance and specification details.)

NOTE: All measurements are nominal.

* Curved units are also available. Contact your Kolbe dealer for further information about these and other available options.

Units with panel sizes wider than 72" and/or taller than 144" are available on a project-by-project basis, subject to review.

Folding Doors

Breathe in fresh air, add architectural interest, and merge outdoor and indoor spaces with folding doors that swing out, fold to one side, or split and fold to either side. With up to 8 panels per side, folding doors allow massive views up to 45 feet wide – plus 90° custom corner configurations.



© Fyfe Photography

Standard Features

- ▶ 1-3/4" thick panels
- ▶ 6-9/16" minimum jamb depth
- ▶ Stiles and top rails are a nominal 4-9/16" wide; bottom rail is a nominal 7-9/16" high
- ▶ Frame set up for units up to 177" wide x 106" tall; all others knocked down
- ▶ Constructed of pine, with pine interior stops
- ▶ Exterior wood parts are treated
- ▶ Extruded aluminum exterior finished with a 70% PVDF fluoropolymer coating (*meets performance requirements of AAMA 2605*)
- ▶ Energy efficient, tempered Solar Low-E glass
- ▶ Glazed to the interior with beveled wood glazing beads
- ▶ Multi-point mortise latch with Toronto handle set in a Bright Brass PVD* finish on configurations with an access panel
- ▶ Hinge handles standard on most panels
- ▶ Face mounted flush bolt locking hardware on folding panels
- ▶ Bronze anodized aluminum weep sill
- ▶ Grooved guide rollers with adjustable, ball-bearing wheels carry the folding panels
- ▶ Thick oak interior threshold
- ▶ Nailing fins with head drip caps**

Options (custom options are also available)

- ▶ Stile and top rail options: 3", 6" or 7-9/16"
- ▶ Bottom rail options: 6" or 10"
- ▶ 2-1/4" thick panel
- ▶ Extension jams in a wide variety of sizes (*shipped loose for field application if over 12"*)
- ▶ Galvanized steel installation clips
- ▶ Black plated retractable insect screen
- ▶ High performance or impact performance modifications (*limited configurations*)

[View Style Options & Technical Data ▶](#)

(Click to view hardware, glass, divided lites, finishes, and more, as well as performance and specification details.)

NOTE: All measurements are nominal.

* PVD (Physical Vapor Deposition) finish is an application over the color which helps protect the finish from tarnishing, peeling, and cracking.

** Standard only on units without brickmould.

When folding doors are ordered with 3" stiles and panel size is larger than 8', panel thickness must be 2-1/4"

¥ 2-1/4" panels only; size limitations apply. Contact your Kolbe dealer for more information.

Professional Tools

Kolbe prides itself on offering the tools and resources architects, builders and other industry professionals need to complete their projects. From product specifications and 3D models to continuing education courses and webinars, Kolbe supports all of your project needs.



AIA/CES Courses

As a Registered AIA Continuing Education Services (CES) provider, Kolbe provides AIA Learning Units (LU) and/or Health, Safety & Welfare (HSW) credits as required per state and/or professional memberships to meet yearly requirements.

Virtual Showrooms

Experience Kolbe's full capabilities through two interactive showrooms filled with product displays and custom solutions.

Showroom Tour

Browse through 26 displays to see Kolbe's innovative products and options in unique configurations.



Exhibit Tour

Explore Kolbe's brand new booth from IBS 2023, filled with trendy solutions for modern living.



Navigate the **Virtual Showrooms** ►

Architect Library

Kolbe's Architect Library is the main resource for specifying Ultra Series windows and doors. Search detailed product information and technical data, including:

- Cross section drawings
- Elevation charts
- 3D Revit® models
- CSI specifications
- Installation instructions

Additional resources include:

- Door configurations
- Clear openings
- Care & maintenance guide
- Acoustic data
- Energy performance
- Performance class & grade
- Product brochures
- Color & design samples
- Warranties

Explore **Professional Tools** ►

Inspiration Gallery

Browse through photos, videos, project profiles and custom solutions.



Browse the **Inspiration Gallery** ►



KOLBE

WINDOWS & DOORS
We're for the visionaries.®

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APPLICATION FOR CERTIFICATE OF APPROPRIATENESS (COA)

APPLICATION #: _____
DATE RECEIVED: _____
HEARING DATE: _____

Application Requirements

This application must be completed and submitted with an application fee and ALL required attachments.
(Checks payable to the City of Palatka)

☒ \$50.00 (Administrative level)

☒ \$360.00 (HPB level)

☐ \$460.00 (After the fact)

☐ Application Fee

☐ Site Plan with dimensions

☐ Letter of Authorization for Agent is required if any person other than the property owner makes the application and acts on behalf of the owner.

☒ Plans – 2 copies for review drawn to scale

☒ Deed

☒ Photos - One (1) color photograph of the main façade of the site and photographs of any areas affected by the proposed project.

☒ Material(s) specifications and/or sample(s)

☒ Color samples.

☒ Demolition – Plans for what will be taking the demolished structure's place should be submitted.

Building & Site Information

1. Property Address: 417 N. 3rd Street, Palatka, FL 32177

2. Parcel Number: 0080-0011

3. Historic District: ☒ North or ☐ South

Property Owner/Applicant Information

Property Owner(s)

Name(s): Shawn Francis Helmer & Shannon Elaine Lummert-Helmer

Mailing Address: 3504 5th Drive West, Palmetto, FL 34221

Phone Number(s): 941-932-5650 Email: palmgirl215@yahoo.com

Applicant Name(s): Shawn Francis Helmer & Shannon Elaine Lummert-Helmer

Agent/Contractor(s)

Name(s): _____

Mailing Address: _____

Phone Number(s): _____ Email: _____

Applicant Name(s): _____

Description of Requested Work

Please indicate the type of work requested:

- | | | | |
|--|---|---|---|
| ☒ Windows | ☐ Doors | ☒ Roof | ☐ Wood Repair |
| ☐ Porch | ☒ Fence | ☐ Signage | ☒ Exterior Painting |
| ☐ Addition | ☐ Alteration | ☒ Demolition | ☐ Relocation |
| ☒ New Construction | ☒ General Maintenance | ☐ Other: _____ | |
| Present Use of Property: | ☒ Single Family Residence | ☐ Multi-family Residence | ☐ Commercial |

Provide a detailed description of the proposed work to be performed: Multiple items listed on attached form.

This application submitted by:

Owner 1 (Print Name): Shawn Francis Helmer

Signature of Owner 1: [Signature] Date: 9-15-2025

Owner 2 (Print Name): Shannon Lummert-Helmer

Signature of Owner 2: [Signature] Date: 9-15-2025

Print Agent Name: _____

Signature of Agent: _____ Date: _____

To Be Notarized

Name (Print Name): _____

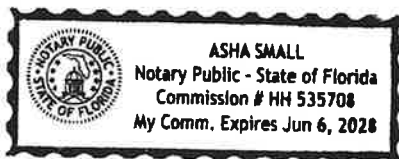
Signature: _____ Date: _____

STATE OF Florida County of manatee

Before me this day personally appeared Shannon and Shawn helmer who executed the foregoing application and acknowledged to and before me executed this document for the purposes therein expressed.

WITNESS my hand and official seal, this 15 day of Sept A.D. 2025.

(Notary Seal)



[Signature]
Notary Public



APPLICATION FOR CERTIFICATE OF APPROPRIATENESS (COA)

APPLICATION #: _____
DATE RECEIVED: _____
HEARING DATE: _____

My commission expires: _____ State of _____ at Large.
Type of Identification Produced: _____

For Official Use Only

Date Submitted: _____ Received By: _____ Preliminary Review By: _____

Signs Posted By: _____

Required Attachments Reviewed:

- | | | | |
|---|--|--|--|
| ☐ Proposed Site Plan
changing) | ☐ LOA | ☐ Legal Description | ☐ Existing Elevations (if |
| ☐ Product Information
changing) | ☐ Plans (if addition) | ☐ Photographs | ☐ Proposed Elevations (if |

City of Palatka
201 N 2ND ST
PALATKA FL 32177-3735
(386)329-0100
CASH RECEIPT

Date: 09/15/2025 OPER ID: AROMERO RECEIPT NO:F000860

RECEIVED FROM: 417 N. 3RD ST.

AMOUNT RECEIVED: 356.00 TYPE: PP PP / 7274
AUTH CODE: 182563750

CHANGE DUE: 0.00

TOTAL RECEIVED: 356.00

DISTRIBUTION:

AMOUNT	ACCOUNT NUMBER	DESCRIPTION / FOR
350.00		417 N. 3RD ST. COA APP FEE
6.00		ZONING CONVENIENCE FEE

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PALATKA FL 32177-3735
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6.00		ZONING CONVENIENCE FEE

NOTE: Colors presented are approximations obtained digitally utilizing the hex code for each paint color. These may appear differently on different screens based on settings, brightness, etc. Printing of this document may also change the look of the colors.

Sample swatches should be obtained from the Planning and Building Department or a paint retailer for the most accurate representation of the colors.

**City of St. Augustine Planning and Building Department
City Hall/Lightner Museum Building
75 King Street, Elevator Lobby "B," 4th Floor
(904)825-1065**

HOW TO PAINT YOUR HISTORIC HOUSE

If you live in one of the four historically zoned districts in St. Augustine, you well know that you are required to abide by the regulations set forth by St. Augustine's Architectural Guidelines for Historic Preservation (AGHP) as dictated by the Historic Architectural Review Board (HARB). These regulations include limitations on the color(s) that you can use to paint the exterior of your historic properties. As the liaison between HARB and the public, the Planning and Building Department strives to guide the owners of historic properties in a manner consistent with the AGHP and HARB.

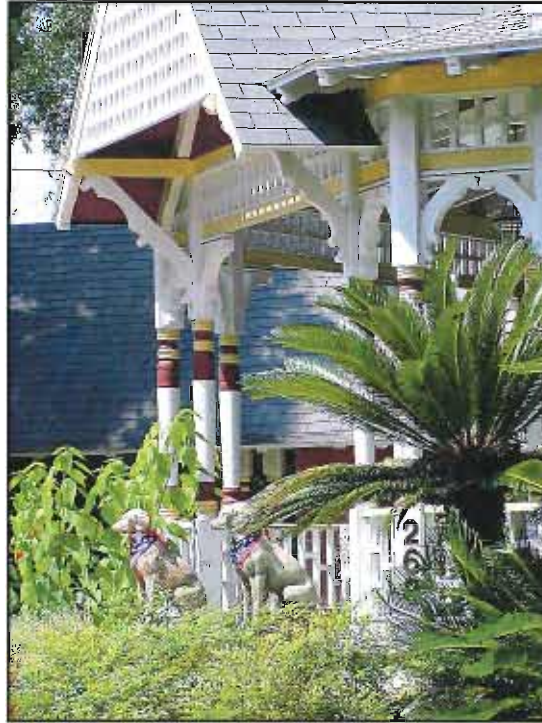
This "paint packet" serves as an extension of the AGHP. It includes the colors which HARB approved as appropriate for properties in the historic districts. The packet is organized according to periods of popular paint colors. Architectural styles that exist in St. Augustine's historic districts correspond with these time periods and are identified as

appropriate for the time periods accordingly. Additionally, some popular house types are included in certain paint periods. Both a short introduction explaining the history of each period of paint colors and guidelines for applying the paint colors accompany each paint classification within the packet.

Furthermore, an appendix following the paint classifications section provides further information concerning the care and maintenance of your historic property. A bibliography listing the resources used to make this packet is also included.

The Planning and Building Department encourages the owners of historic properties to maintain the historic integrity of St. Augustine's neighborhoods. Painting your historic property in

appropriate colors is just one of the ways in which St. Augustine's cultural heritage can be preserved. For further information, please contact the Planning and Building Department at (904) 825-1065.



AN OVERVIEW OF PAINT COLORS IN HISTORIC ST. AUGUSTINE

In 1987, the St. Augustine Planning and Building Department received grant monies from the U.S. Department of the Interior, through the Florida Bureau of Historic Preservation, to research paint colors used by the Spanish colonists. The restoration firm of Buchanan, Seale, Phillips, Opperman and Welsh was contracted to collect and analyze paint samples from fifteen Spanish Colonial buildings. The firm's analysis confirmed written accounts that indicated the dominance of white masonry walls and houses; however, it also identified additional colors that were used for trim and woodwork.¹

In colonial St. Augustine, common building materials included coquina or tabby covered by stucco and sealed with a coat of limewash or whitewash. Although white walls and buildings dominated, the paint analysis concluded that other deep-colored pigments were occasionally added to tint the base white color. Specifically, St. Augustine's colonial colors included shades of ochre, tan, mustard, mauve, red, and blue. Other appropriate colors include shades of white, black, pink, coral, gray, brown, and red.²

Until the mid-1800s these colors remained basically unchanged in St. Augustine. Like the rest of the continental United States, St. Augustine's architecture and paint colors reflected trends according to consumer tastes, building practices, and availability of materials. The following synopsis provides a general history of historic paint colors in the United States, including St. Augustine.

During the 1820s to the 1840s, Late Federal and Neoclassical architectural styles were

popular. White houses with dark green shutters and trim are typical of this period. Whitewash or limewash were the predominant paint types, although oil based paints were also available.

Beginning in the 1840s, a shift to paint houses in colors reflective of the materials from which they were constructed resulted from the criticism of "stark white houses against lush green landscapes" by the architect Andrew Jackson Downing.³ Downing's books, *Cottage Residences* and *The Architecture of Country Houses*, prompted the owners of early Victorian houses to use pale earth tones when painting their homes. Grays, fawn, browns, and drab were common colors.

As the Victorian period moved into the late nineteenth century (1870s to 1890s), darker, richer, "muddy" colors prevailed. As building techniques and materials became more available and widespread, homeowners could choose from a variety of decorative styles and details. Contrasts were more distinct and several different colors could be used on building styles such as Queen Anne or High Victorian Gothic.⁴

By the turn of the century, however, the tastes shifted once again back to the white and light pastel colors as Colonial and Classical Revival styles brought a return to neoclassical detailing and colors. Following World War II, the impetus at Colonial Williamsburg sparked a transition back to dark colors once again. Hence, the postwar romanticism colors of the 1950s and 1960s.

¹ City of St. Augustine, Planning and Building Department, "Historic Colors of Spanish St. Augustine," brochure, 1987.

² Ibid.

³ Roger Moss, *Century of Color: Exterior Decoration for American Buildings – 1820/1920* (New York: The American Life Foundation, 1981), 9.

⁴ Ibid., 11.

PRE-1821

Numbers refer to Benjamin Moore paints

The body of most buildings are whitewashed or painted with a limewash sealant made from seashells. Larger buildings can be painted De Mesa House Pink, Fatio House Pink, King's Bakery Coral, Light Ochre, or Ochre Tan with a flat finish. Masonry structures are often painted San Augustin White and are painted with thicker paints so that brush marks will be evident in the surface.

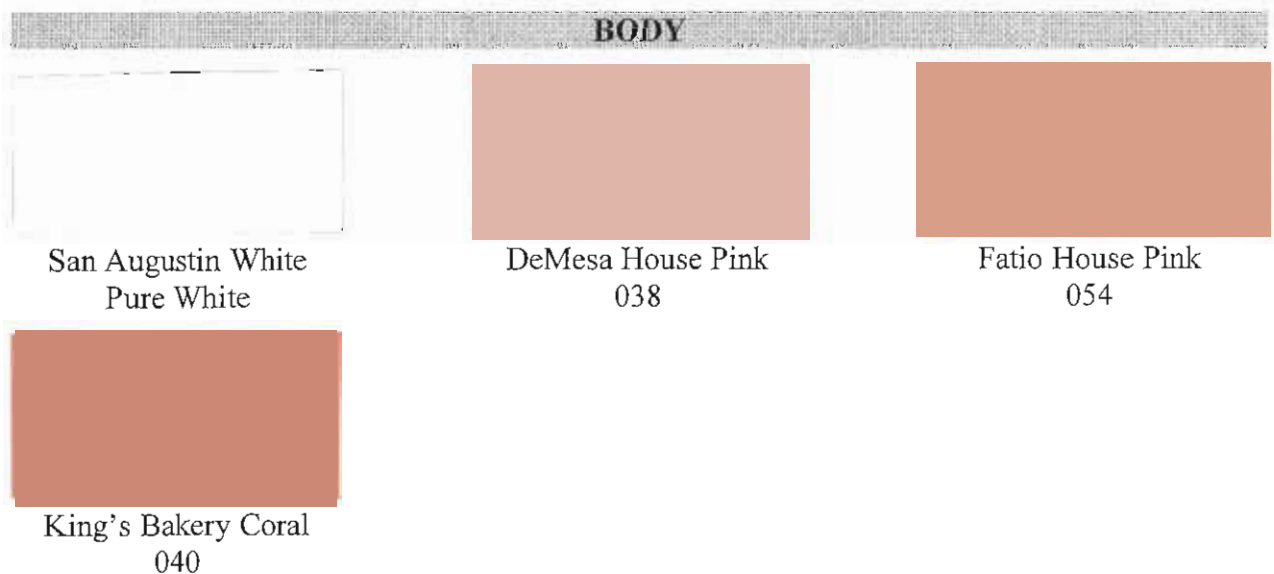
On masonry buildings a dark horizontal band of paint called a zocalo was used to prevent mud and dirt from showing on white or light colored walls. The zocalo begins at the ground, street, or sidewalk level and is between two and three feet high. Zocalo colors include King's Bakery Black, Fatio House Red, Solana House Brown, Deep Mauve, Clay Red, and Maroon Red and have a flat finish.

Trim colors include Canova House White, O'Reilly House White, Gonzalez-Alvarez House Grey, Fatio House Gray, Paredes House Gray, Fatio House Red, Solana House

Brown, Peck House Green, Light Ochre, Ochre Tan, Dark Mustard, Terra Cotta, Deep Mauve, Clay Red, Maroon Red, Gray Blue, and Shutter Blue. Wood may be unpainted, whitewashed, or painted. On fine masonry houses, the wood trim including doors, door frames, window frames, sashes, shutters, and balconies were usually finished with glossy oil paints. Outbuildings, fences, and walls should be painted San Augustin White, unless the walls are large walls for finer buildings, in which case they should be painted to match the body color of the building.

Refer to pre-1821 colors if your house is one of the following architectural styles:

- First Period Spanish Colonial (1565-1763)
- British Period (1763-1784)
- Second Period Spanish Colonial (1784-1821)
- St. Augustine Colonial Revival (Post-1850)



PRE-1821

Numbers refer to Benjamin Moore paints

TRIM OR ZOCALO



Solana House Brown
1259



Deep Mauve
1258



Clay Red
1204



Maroon Red
1260

ZOCALO



King's Bakery Black
1652

PRE-1821

Numbers refer to Benjamin Moore paints

BODY OR TRIM

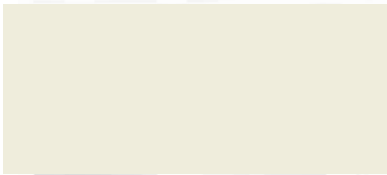


Light Ochre
144

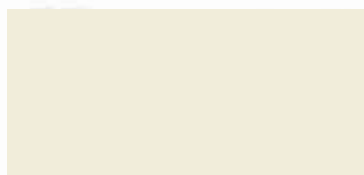


Ochre Tan
222

TRIM



Canova House White
935



O'Reilly House White
942



Gonzalez-Alvarez
House Grey
1474



Fatio House Grey
1475



Paredes House Grey
HC-105



Peck House Green
693



Dark Mustard
182



Terra Cotta
105



Medium Mauve
1257



Grey Blue
744



Shutter Blue
748



42 Spanish Street
Triay House
Circa 1806
Spanish Colonial Style

LATE FEDERAL/NEOCLASSICAL, ca. 1820-1840

Numbers refer to Sherwin Williams paints

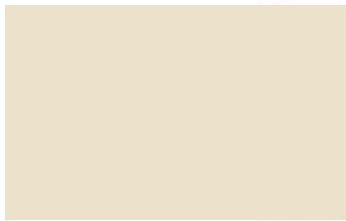
The styles associated with this Class reflect the Late Federal/Neoclassical period of architecture. Almost all buildings were whitewashed or painted white and trimmed with dark green although black is also an appropriate trim color. An appropriate white paint is Sherwin Williams' Classical White. The green should be Rookwood Shutter Green or Renwick Fence Green. A dark red, sometimes referred to as brick red, is an acceptable body or trim color, although it was used as a body color only when trying to save money. It was an inexpensive paint, hence people used it to paint barns

and outbuildings. Another acceptable body color, sometimes referred to as Federal Tan, was used to simulate brick or brownstone. Downing Sand or Renwick Beige are similar to Federal Tan, which was also called Fawn.

Refer to Late Federal/Neoclassical colors if your house is one of the following architectural styles:

- Greek Revival (1830-1870)
- Vernacular (1820-1840)

BODY



Classical White
SW 2829

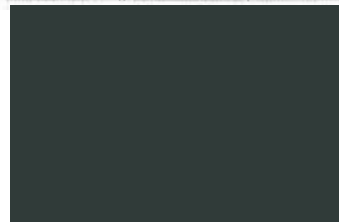


Downing Sand
SW 2822



Renwick Beige
SW 2805

TRIM



Rookwood Shutter Green
SW 2809



Renwick Fence Green
(Match: Basil – SW 6194)

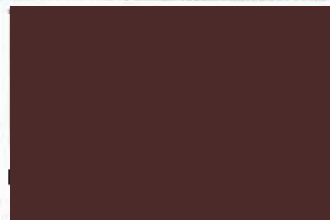


Black

BODY AND TRIM

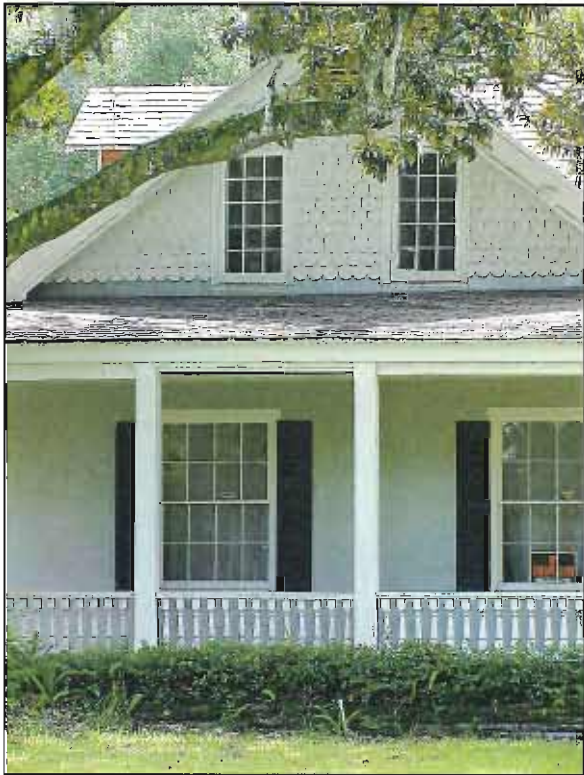


Rookwood Red
SW 2802



Rookwood Dark Red
SW 2801

115 Bridge Street
Frame and Masonry Vernacular
Yallaha
Circa 1845



THE VICTORIAN PERIODS, ca. 1840-1900

The Early and Late Victorian Periods occurred during the late eighteenth century. From approximately 1840 to 1870 architects like Andrew Jackson Downing influenced architectural styles and paint colors. Downing and others, during this time, encouraged homeowners to paint their houses in colors that would show integration between architecture and its landscape. Body colors included shades of yellow, gray, tan, and pink.

As the Victorian Period evolved, paint colors darkened and contrasts became even more apparent. During the Late Victorian Period, circa 1870 to 1890, popular body colors were medium grays, dark reds, blues, greens, browns olives, and oranges. Trim colors were dark gray, dark brown, olive green, and dark red. Doors were unpainted, varnished, or grained. White was only appropriate for fences and outbuildings.

Refer to Early and Mid-Victorian colors if your house is one of the following architectural types or styles:

- Vernacular (1840-1900)
- Gothic Revival (1850-1920)
- Carpenter Gothic (1850-1920)
- Italianate (1870-1890)
- Shotgun (1866-1940)

Refer to Mid- and Late Victorian colors if your house is one of the following architectural styles:

- Vernacular (1870-1890)
- Vernacular with steep pitched-roofs (1890-1910)
- Romanesque Revival (1870-1910)
- Queen Anne (1880-1910)
- Second Empire (1870-1907)



EARLY VICTORIAN COLORS, ca. 1840-1870

Numbers refer to Sherwin Williams paints



Downing Sand
SW 2822



Downing Stone
SW 2821



Downing Yellow
*(Match: Quilt Gold
SW 6696)*



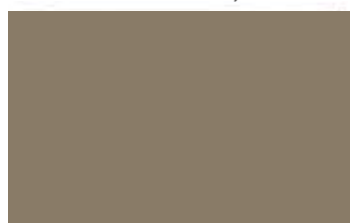
Downing Cream
*(Match: Ivoire
SW 6127)*



Renwick Yellow
*(Match: Anjou Pear
SW 6381)*



Renwick Gold
*(Match: Golden Fleece
SW 6388)*



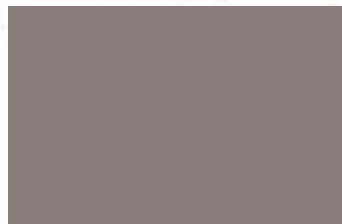
Downing Earth
SW 2820



Renwick Beige
SW 2805



Renwick Rose Beige
SW 2804



Renwick Heather
SW 2818



Renwick Golden Oak
SW 2824



Renwick Olive
SW 2815



Downing Slate
SW 2819

LATE VICTORIAN COLORS, ca. 1870-1890

Numbers refer to Sherwin Williams paints



Rookwood Clay
SW 2823



Rookwood Antique Gold
SW 2814



Tiffany Bronze
*(Match: Different Gold
SW 6396)*



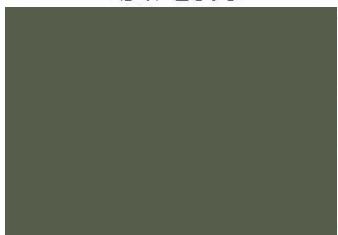
Rookwood Brown
SW 2806



Rookwood Medium Brown
SW 2807



Rookwood Dark Brown
SW 2808



Rookwood Dark Green
SW 2816



Tiffany Palm Green
*(Match: Nankeen
SW 6397)*



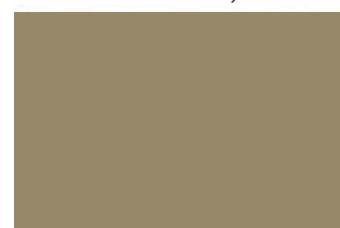
Tiffany Moss Green
*(Match: Tupelo Tree
SW 6417)*



Rookwood Olive
*(Match: Roycroft Brass
SW 2843)*



Rookwood Dark Olive
*(Match: Roycroft Bronze Green
SW 2846)*



Tiffany Olive
*(Match: Renwick Olive
SW 2815)*

COLORS APPROPRIATE FOR BOTH EARLY AND LATE VICTORIAN PERIODS, ca. 1840-1900

Numbers refer to Sherwin Williams paints



Light Gray Stone
(Match: Mindful Gray
SW 7016)



Medium Gray Stone
(Match: Dorian Gray
SW 7017)



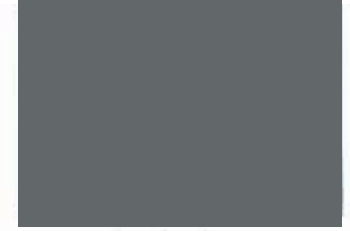
Dark Gray Stone
(Match: Anonymous
SW 7046)



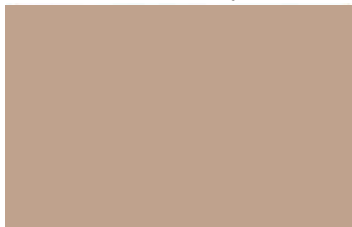
Light Slate
(Match: Online
SW 7072)



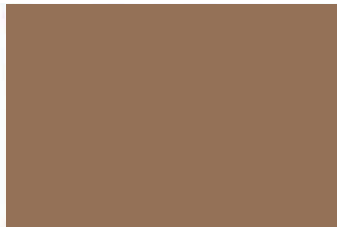
Medium Slate
(Match: Software
SW 7074)



Dark Slate
(Match: Web Gray
SW 7075)



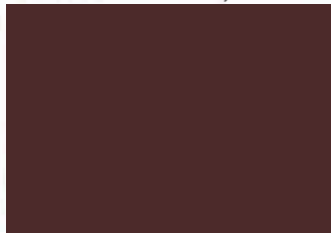
Light Brownstone
(Match: Sensational Sand
SW 6094)



Medium Brownstone
(Match: Toasty
SW 6095)



Dark Brownstone
(Match: Grounded
SW 6089)



Rookwood Dark Red
SW 2801



Rookwood Red
SW 2802



Rookwood Terra Cotta
SW 2803

COLORS APPROPRIATE FOR BOTH EARLY AND LATE VICTORIAN PERIODS, ca. 1840-1900

Numbers refer to Sherwin Williams paints



Roycroft Bronze Green
SW 2846



Buff
(Match: *Ecru*
SW 6135)



Light Drab
(Match: *Relaxed Khaki*
SW 6149)



Medium Drab
(Match: *Universal Khaki*
SW 6150)



Dark Drab
(Match: *Quiver Tan*
SW 6151)



Rookwood Shutter Green
SW 2809



Rookwood Sash Green
SW 2810



Rookwood Blue Green
SW 2811



Rookwood Jade
SW 2812



Dark Blue Green
(Match: *Raging Sea*
SW 6474)



Rookwood Antique Gold
SW 2814



Downing Straw
SW 2813

COLORS APPROPRIATE FOR BOTH EARLY AND LATE VICTORIAN PERIODS, ca. 1840-1900

Numbers refer to Sherwin Williams paints



Rookwood Amber
SW 2817



Old Gold
*(Match: Cut the Mustard
SW 6384)*



Light Olive
*(Match: Roycroft Suede
SW 2842)*



Medium Olive
*(Match: Renwick Olive
SW 2815)*



Dark Olive
*(Match: Roycroft Brass
SW 2843)*



Olive Yellow
*(Match: Brassy
SW 6410)*



Powder Blue
SW 2863



Colonial Revival Gray
SW 2832



Colonial Revival Ivory
*(Match: Roycroft Vellum
SW 2833)*



Colonial Revival Yellow
*(Match: Classical Yellow
SW 2865)*



268 St. George Street
Colonel Upham Cottage
Circa 1892-1893
Queen Anne Style

COLONIAL AND CLASSICAL REVIVAL, ca. 1890-1930

The turn of the century brought a return to light and pastel colors as well as a shift back to Neoclassical detailing. The fashionable architectural styles once again were based on Classical forms and included Colonial Revival and Classical Revival. The Garage Apartment was also a popular type constructed during this time period. Body colors were white, light yellow, tan, or medium gray. Trim colors were cream, warm white, or dark green. Doors were unpainted, varnished, grained, or painted olive green.

Vernacular houses in the early 1900s had lighter colored trim work than body colors, but very dark sash colors. Dark grays and

browns as well as subdued greens were appropriate body colors. If the color is “quite light”, then the body and trim can be painted the same color. (Information concerning vernacular houses comes from *Century of Color* by Roger Moss, page 79).

Refer to Colonial and Classical Revival colors if your house is one of the following architectural styles:

- Classical Revival (1890-1930)
- Vernacular (1890-1930)
- Colonial Revival (1900-1930)
- Garage Apartment (1900-1930)
- Bungalow (1900-1930)

Suggestions for Classical and Colonial Revival Color Schemes	
Body Colors	Appropriate Trim Colors
Colonial Revival Ivory	Colonial Revival Blue, Colonial Revival Gray, Colonial Revival Yellow
Colonial Revival Gray	Colonial Revival Ivory, Classical White
Classical White	Colonial Revival Blue, Colonial Revival Gray, Colonial Revival Yellow
Colonial Revival Yellow	Colonial Revival Ivory, Classical White
Colonial Revival Blue	Classical White, Colonial Revival Ivory



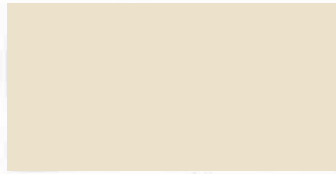
252 St. George Street
Bronson Cottage
Circa 1876
Colonial Revival Style

COLONIAL AND CLASSICAL REVIVAL, ca. 1890-1930

Numbers refer to Sherwin Williams paints

BODY AND TRIM

(Refer to the chart on the previous page for suggestions)



Classical White
SW 2829



Colonial Revival Ivory
(Match: *Roycroft Vellum*
SW 2833)



Colonial Revival Yellow
(Match: *Classical Yellow*
SW 2865)



Classical Gold
SW 2831



Colonial Revival Blue
(Match: *Meditative*
SW 6227)



Colonial Revival Sea Green
SW 2825



Colonial Revival
Green Stone
SW 2826



Colonial Revival Stone
SW 2827



Colonial Revival Tan
SW 2828



Colonial Revival Gray
SW 2832

TRIM ONLY



Rookwood Shutter Green
SW 2809



Renwick Fence Green
(Match: *Basil* – SW 6194)

MEDITERRANEAN INFLUENCE, ca. 1890-1940

Numbers refer to Sherwin Williams paints

Mediterranean-influenced styles include Moorish Revival, Italian Renaissance, Mediterranean Revival, Spanish Colonial Revival, Mission, Mediterranean Baroque and Spanish Renaissance Revival. Florida's Spanish heritage and semi-tropical climate favored the use of Mediterranean designs which can be traced to the Spanish Renaissance Revival, Italian Renaissance Revival and Moorish Revival churches and hotels built in St. Augustine in the 1880's. The styles continue to be popular today.

Popular roof colors were red clay tiles with green clay tiles on Mediterranean Revival roofs.

Refer to Mediterranean Influence colors if your house is one of the following architectural styles:

- Moorish Revival (1883-1928)
- Italian Renaissance (1914-1930)
- Mediterranean Revival (1915-1940)
- Spanish Colonial Revival (1915-1940)
- Mission (1919-1940)

BODY (STUCCO)



Bagel
SW 6114



Interactive Cream
SW 6113



Beige
SW 2859



Universal Khaki
SW 6150

White or Whitewash

TRIM



Renwick Rose Beige
SW 2804



Quartersawn Oak
SW 2836



Rookwood Dark Brown
SW 2808

MEDITERRANEAN INFLUENCE, ca. 1890-1940

Numbers refer to Sherwin Williams paints

TRIM



Sycamore Tan
SW 2855



Rookwood Clay
SW 2823



Downing Earth
SW 2820



Rookwood Amber
SW 2817



Renwick Golden Oak
SW 2824



Roycroft Bronze Green
SW 2846



Rookwood Shutter Green
SW 2809

Black

BUNGALOW, ca. 1890-1940

Numbers refer to Sherwin Williams paints

Thought to have originated in India during British rule, “bungalow” is derived from the Hindi word meaning “a house in the Bengali style”. Dominant features of wide sweeping roofs and porches are well suited to tropical climates. Now the Bungalow is commonly defined as a one to two and a half story house with a wide front porch and low sloping roof.

Exterior colors moved from the dark Craftsman colors of the late nineteenth century to lighter colors in the early-twentieth century as the American Dream of home ownership became more common. Bungalows often have “styles” associated with their ornament and color selection such as Spanish, English Tudor, Colonial, Arts & Crafts, Prairie with regional influences on materials and colors. In St. Augustine buildings are painted greens, grays, terracottas, browns, pinks or soft yellows. Trim colors are contrasting and often window sashes are a dark or light contrast to the trim with as many as four colors used on a house. Doors are unpainted, varnished or a contrast trim color. Stark white was rarely used as a body color and then usually only one story of a multi-story house to emphasize horizontality.

Roof colors were browns, greens, reds, terracottas and grays with the greens varying from light sage to dark forest green. Very dark brown and black were not popular.

Refer to Bungalow colors if your house is one of the following architectural styles:

- Bungalow (1890-1940)
- Vernacular (low-pitched roofs) (1890-1940)

- Craftsman, Mediterranean Revival and Colonial Revival colors may also be used for Bungalows built during those time periods.

***Stucco or painted stone colors to be the same selection as the body colors for Mediterranean Revival**

Paint selection process usually two to five (2 to 5) colors total consisting of a “family” of colors and an accent (complementary or contrasting) color that may or may not be a trim color:

Body and Major Trim should contrast:

Body Color(s) = One main color, can have second compatible color for gable or second floor body.

Major Trim = contrasting to main body, for corner boards, porch railings, steps, window trim (not sash) and door trim boards.

Minor Trim = Doors, porch parts (posts, spindles) and decorative trim next to major trim.

Sash (moveable parts of window) = white, light, dark, body or accent color.

Accent = highlighting architectural features: brackets, doors, posts, accent boards, etc.

Step 1: Choose a color family that works well with the roof color.

Step 2: Choose 3 or 4 colors with at least 2 contrasting with each other or use white or black as a contrast for window sashes.

Step 3: If desired, choose an accent color (can be complementary or opposite) for architectural features and minor trim only. In some cases this may be from another color family. Example: River Rouge (family 4) as an accent with greens or, more commonly, grays or tans of family 2.

BUNGALOW, ca. 1890-1940

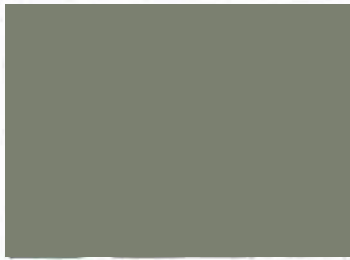
Numbers refer to Sherwin Williams paints unless otherwise noted

- White can be used for body, major or minor trim, window sashes or as an accent.
- Black can be used for minor trim, window sashes or as an accent only.

Family 1 - can be used with Family 2 only:



Hunt Club
SW 6468



Dried Thyme
SW 6186



Plymouth Green
SW 2852



Roycroft Vellum
SW 2833



Birdseye Maple
SW 2834



Downing Straw
SW 2813



Rookwood Terracotta
SW 2803



Rookwood Amber
SW 2817



New Colonial Yellow
SW 2853

BUNGALOW, ca. 1890-1940

Numbers refer to Sherwin Williams paints unless otherwise noted

Family 2 – can be used with Family 1 , 3 or 4:



Downing Earth
SW 2820



Sycamore Tan
SW 2855



Bunglehouse Gray
SW 2845



Rookwood Clay
SW 2823



Renwick Olive
SW 2815



Rookwood Dark Green
SW 2816



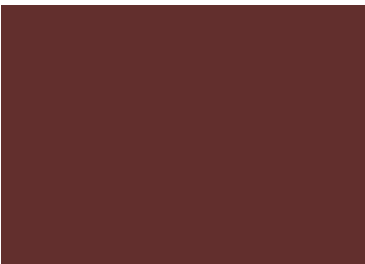
Rookwood Brown
S 2806



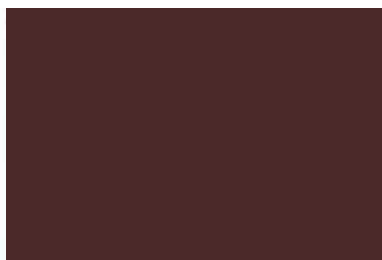
Rookwood Medium Brown
SW 2807



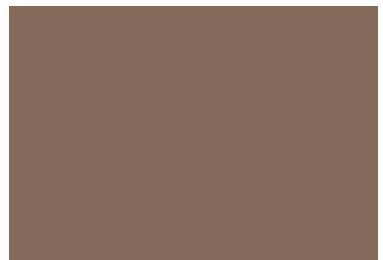
Rookwood Dark Brown
SW 2808



Rookwood Red
SW 2802



Rookwood Dark Red
SW 2801



Quartersawn Oak
SW 2836

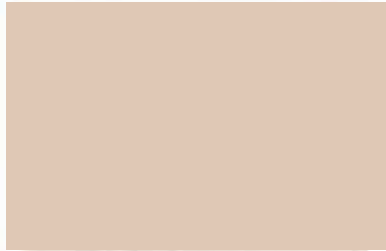
BUNGALOW, ca. 1890-1940

Numbers refer to Sherwin Williams paints unless otherwise noted

Family 3 - can be used with Family 2 or 4:



Renwick Rose Beige
SW 2804



Beige
SW 2859



Soft Apricot
SW 6352



Kings Bakery Coral
Benjamin Moore 040



Rookwood Terracotta
SW 2803



Fireweed
SW 6328

BUNGALOW, ca. 1890-1940

Numbers refer to Sherwin Williams paints unless otherwise noted

Family 4 – can be used with Family 2 or 3:



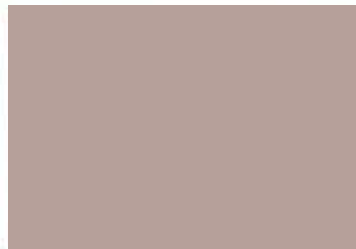
Downing Stone
SW 2821



Oyster Bay
SW 6206



Downing Slate
SW 2819



Glamour
SW 6031



Vaguely Mauve
SW 6015



River Rouge
SW 6026



De Mesa Pink
Benjamin Moore 038



Renwick Beige
SW 2805



Rainstorm
SW 6230

Bungalow Style



287 St. George Street
George L. Estes House
Circa 1910-1917



67 Park Place, formerly 107 Washington Street
Circa 1924-1930
Bungalow Style

Current St. Augustine examples

Below are some of the Bungalows on St. George Street and some of the paint colors used on them that now added as pre-approved.



309 St. George Street
* Plymouth Green



290 St. George Street
* Oyster Bay, Rainstorm



287 St. George Street
* Plymouth Green, Fireweed



288 St. George Street
* Glamour, River Rouge



323 St. George Street
* Soft Apricot



318 St. George Street
* River Rouge, Dried Thyme

Examples using appropriate color selection process

Below are some examples of Bungalow color choices from the process described in Robert Schweizer's book "Bungalow Colors Exteriors".



CRAFTSMAN, ca. 1910-1940

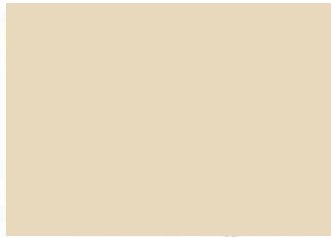
Numbers refer to Sherwin Williams paints

This class, associated with the Arts and Crafts Movement of the early-twentieth century, shifted out of the Late Victorian Period with a return back to earlier Victorian shades albeit darkened slightly by the Aesthetic Movement. The Bungalow style is associated with this period. Buildings are stained or painted soft greens, grays, browns, or dark reds. Trim colors are

white, light yellow, gray, or light green. Doors are unpainted or varnished.

Refer to Craftsman colors if your house is one of the following architectural styles:

- Bungalow (1910-1940)
- Vernacular (1910-1940)



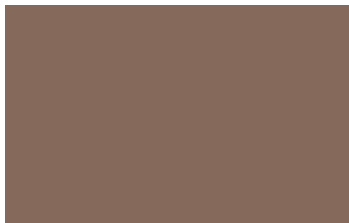
Roycroft Vellum
SW 2833



Birdseye Maple
SW 2834



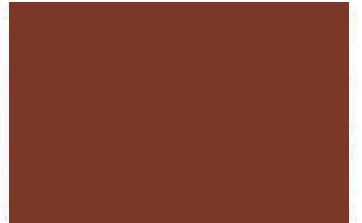
Craftsman Brown
SW 2835



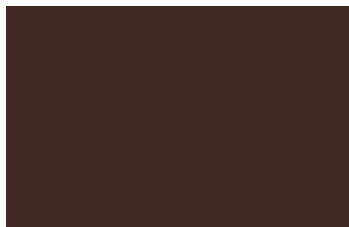
Quartersawn Oak
SW 2836



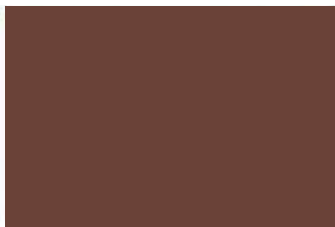
Hammered Silver
SW 2840



Roycroft Copper Red
SW 2839



Polished Mahogany
SW 2838



Aurora Brown
SW 2837



Roycroft Mist Gray
SW 2844

CRAFTSMAN, ca. 1910-1940

Numbers refer to Sherwin Williams paints



Roycroft Brass
SW 2843



Roycroft Suede
SW 2842



Weathered Shingle
SW 2841



Bunglehouse Gray
SW 2845



Roycroft Bronze Green
SW 2846



Roycroft Bottle Green
SW 2847



Roycroft Pewter
SW 2848

POST-WAR ROMANTICISM, ca. 1945-1970

Numbers refer to Sherwin Williams paints

In contrast to the light and pale tones associated with Colonial and Classical Revival styles, the mid-twentieth century was characterized by dark colors as influenced by Colonial Williamsburg's preservation.

These colors are only appropriate for those houses built after 1945.

Refer to Post-War Romanticism colors if your house is one of the following architectural styles:

- Colonial (1945-1970)
- Classical Revival (1945-1970)
- Vernacular (1945-1970)



Peace Yellow
SW 2857



Harvest Gold
SW 2858



Beige
SW 2859



Sage
SW 2860



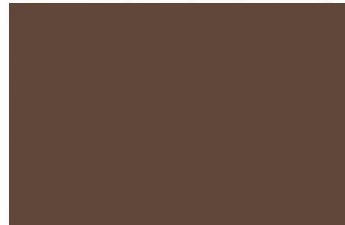
New Colonial Yellow
SW 2853



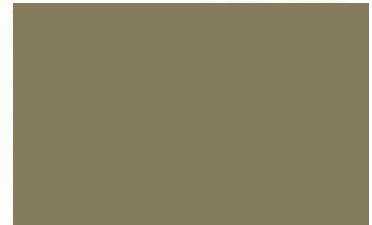
Caribbean Coral
SW 2854



Sycamore Tan
SW 2855



Fairfax Brown
SW 2856



Avocado
SW 2861

POST-WAR ROMANTICISM, ca. 1945-1970

Numbers refer to Sherwin Williams paints



Burma Jade
SW 2862



Powder Blue
SW 2863



Stratford Blue
SW 2864



Plymouth Green
SW 2852



Sage Green Light
SW 2851



Chelsea Gray
SW 2850



Westchester Gray
SW 2849

THE AGHP'S GUIDE TO PAINT COLORS AND PLACEMENT

The following guidelines are included in St. Augustine's Architectural Guidelines for Historic Preservation (AGHP). Owners of historic properties located within Historic Preservation Zoned (HARB) Districts are required to follow these guidelines when making exterior changes to their properties.

The Secretary of the Interior's Standards for Rehabilitation 2 and 5 apply.

2. Retention of Distinguishing Architectural Character.
5. Sensitive Treatment of Distinctive Features and Craftsmanship.

DO

- Preserve painted and unpainted surfaces as they traditionally existed on the building.
- Preserve and restore decorative painting such as stenciling, graining, marbleizing and trompe l'oeil.
- Remove damaged or deteriorated paint only to the next sound layer using the gentlest method possible, such as hand scraping, prior to repainting.
- Apply compatible paint coating following proper surface preparation.
- Inspect painted masonry to determine whether repainting is necessary.
- Follow manufacturer's product and application instructions when repainting masonry.
- 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 or prior abrasive cleaning.
- Attempt to discover the historic paint colors and finishes of the building and use this information to repaint with colors that illustrate the distinctive character of the property.
- Choose colors appropriate to the period and style of the building.
- Generally, the use of one base color and a maximum of three trim colors is appropriate.
- All paints used on masonry should be semi-gloss. Paints used on wood trim should be either flat or semi-gloss. High gloss paints are inappropriate.
- All of the units in a multiple unit building should be painted using the same base color and trim colors. Different base colors or trim colors should not be used to differentiate the units.

DON'T

- Remove paint that is firmly adhering to, and thus protecting, surfaces.
- Remove paint by destructive means, such as sandblasting, applying caustic solutions, or high pressure water blasting.
- Paint a traditionally unpainted surface or remove paint from a traditionally painted surface.
- Fail to follow the manufacturer's product and application instructions when repainting.
- Strip historically painted surfaces to bare wood, and then apply clear finishes or stains to create a "natural" look.
- Damage, cover or remove decorative painting.

DON'T (continued)

- Strip paint or varnish to bare wood rather than repairing or reapplying a special finish, such as a grained finish to a wood front door.
- Use bright or gaudy colors, radically different types or colors of paints, or colors without historical basis.

PRE-1821

The majority of buildings were originally painted with a whitewash or limewash. The most appropriate paint color for masonry is San Augustin White. Larger and more detailed buildings may also be painted De Mesa House Pink, Fatio House Pink, King's Bakery Coral, Light Ochre or Ochre Tan.

It is appropriate to use a dark horizontal band of paint called a zocalo, two to three feet high to prevent dirt and mud from showing on white or light colored walls. Documented zocalo colors include King's Bakery Black, Fatio House Red, Solana House Brown, Deep Mauve, Clay Red and Maroon Red.

Wood may be left unpainted, whitewashed or painted. Documented trim colors include Canova House White, O'Reilly House White, Gonzalez-Alvarez House Gray, Fatio House Gray, Paredes House Gray, Fatio House Red, Solana House Brown, Peck House Green,

Light Ochre, Ochre Tan, Dark Mustard, Terra Cotta, Medium Mauve, Deep Mauve, Clay Red, Maroon Red, Gray Blue and Shutter Blue.

Simple outbuildings should be painted San Augustin White.

Fences, if painted, must be San Augustin White. Walls should usually be San Augustin White, but on finer buildings, wall may be painted to match the base color of the building.

On masonry surfaces thicker paints may be used so that brush marks will be evident in the surface.

Information on documented pre-1921 paint colors is contained in the *Historic Colors of Spanish St. Augustine* brochure available in the Planning and Building Department.

POST-1821

Proper use of paint is perhaps the most important and highly visible method of illustrating the architectural style and details of post-1821 buildings. Paint colors should be appropriate for both the historical period and architectural style of the building.

Building walls constructed of coquina, coquina concrete or poured concrete should not be painted, but should be left natural.

Buildings constructed between 1821 and 1860 usually feature lighter, earth toned base

colors with darker trim. A "whitewash" white base color is also appropriate.

Greek Revival (1830-1870) buildings typically have a white base with green shutters.

Gothic and Italianate (1840-1920) buildings feature pale earth tones for both base and trims, especially yellow, gray, tan and pink. Colors become darker late in the nineteenth century, with an increased emphasis on contrasts.

POST-1821 (continued)

St. Augustine Colonial Revival (Post-1850) buildings should be painted in the style of pre-1821 buildings using paint colors contained in the *Historic Colors of Spanish St. Augustine* brochure.

Other buildings constructed between 1850 and 1900 feature darker and more subdued colors. White paint is appropriate only for fences and outbuildings.

Queen Anne (1880-1910) and other later Victorian period vernacular styles feature medium gray, dark red, dark blue or dark green base colors. Trims are dark gray, dark brown, olive green and dark red. Doors are unpainted, varnished or grained.

Colonial Revival (1900-1930) buildings feature white, light yellow, tan or medium gray base colors. Trim colors are cream, warm white or dark green. Doors are unpainted, varnished or grained, or are painted olive green. Shutters, blinds and screens are olive green.

Bungalows (1910-1940) often feature earth tones such as stain (for buildings with shingle

cladding), soft greens, gray, brown or dark red base colors. Trims are white, light yellow, gray or light green. Doors were unpainted or varnished.

Except as noted above, following the turn of the century, most other styles use lighter and brighter paint colors. Paint colors and usage during this period are not as intricate or flamboyant as during earlier periods, but the use of color to call attention to architectural elements is still evident. As a general rule, trim elements and recessed surfaces, such as door panels and shutter louvers, are "picked out" in a different color from the base color of the building. Window sashes are usually the darkest color so that windows appear to be recessed. Changes in material, such as bands of shingles or novelty siding, are highlighted by paint color. Paint colors are often different for each story and inside gable ends. The intent is for the building to appear as a box within a frame, and for the architectural features to be further differentiated.

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Bock, Gordon. "Prime Time: Prep Steps for Exterior Paint on Old Houses." *Old House Journal*, August 2001, 75.

A basic guide to preparing exterior surfaces for painting.

City of St. Augustine. *Architectural Guidelines for Historic Preservation (A GHP)*, 3rd ed. St. Augustine: City of St. Augustine, 1997.

For information regarding architectural styles and periods as well as guidelines for applying exterior finishes as required in St. Augustine.

Jandl, H. Ward, ed. *The Technology of Historic American Buildings: Studies of the Materials, Craft Processes, and the Mechanization of Building Construction, Economical Painting: The Tools and Techniques Used in Exterior Painting in the 19th Century*, by Pamela W. Hawkes. Washington, D.C.: Foundation for Preservation Technology for the Association for Preservation Technology, 1983.

A helpful resource, one not written by Roger Moss, which describes the evolution of paints. This has an extensive notes section that cites numerous historic documents. A good tool for future research.

Jordan, Steve. "The Story on Stone Colors: Exploring the Tradition of Earthy Exterior Paints and Schemes." *Old House Journal*, June 2001, 46.

Up-to-date article describing paint color trends and the practice of painting exterior finishes to resemble stone. Provides a list of paint suppliers.

Moss, Roger. *Century of Color: Exterior Decoration for American Buildings – 1820/1920*. Watkins Glen, NY: American Life Foundation, 1981.

The definitive resource for this paint packet. The Color Affinity Chart refers to historic Sherwin Williams colors and how to use them.

Moss, Roger W., ed. *Paint in America: The Colors of Historic Buildings*. Washington, D.C.: The Preservation Press, 1994.

Case studies of paint analysis in several historic properties as well as explicit information regarding the nature and composition of both historic and modern paints.

Moss, Roger W. and Gail Caskey Winkler. *Victorian Exterior Decoration: How to Paint Your Nineteenth-Century American House Historically*. New York: Henry Holt and Company, 1987.

A supplement to Moss' *Century of Color* and the best guide for Victorian paint colors and patterns. Also includes a chart which cross-references Victorian color terms to four modern paint company's identifications and has an appendix that describes paint failure and surface preparation.

Turabian, Kate L. *A Manual for Writers of Term Papers, Theses, and Dissertations*, 6th ed. Chicago: The University of Chicago Press, 1996.

The style guide used for St. Augustine's paint packet 2001.



City of PALM COAST

COLOR AND MATERIAL SHEET

SINGLE FAMILY RESIDENCE/DUPLEX

ROOFS

Location Address			
Color		Material	
UNPAINTED NATURAL ROOF MATERIAL OR NATURAL APPEARING SUBSTITUTES ARE EXEMPT FROM COLOR REQUIREMENTS			

EXTERIOR WALLS

Color Name & Manufacturer			
Material		LRV	
COLOR APPROVAL BASED ON <u>LIGHT REFLECTIVE VALUE (LRV)</u> INDEX. LIGHT PASTEL COLORS AND WHITE SHALL HAVE A LRV OF 80 OR GREATER. EARTH TONES (SHADES OF BROWN, BROWN-TAUPE OR SANDY-TAUPE, BEIGE, TERRA COTTA, SAGE AND GRAY) SHALL HAVE A LRV OF 25 OR GREATER			

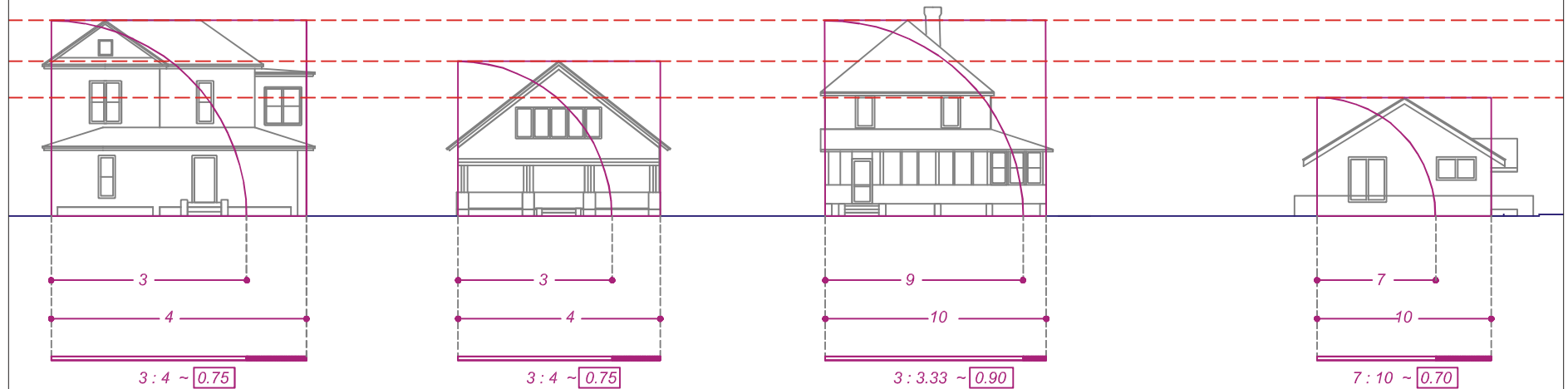
One Color	ONE COLOR SHALL BE SELECTED FOR THE MAIN SURFACE OF THE BUILDING AND A COMPATIBLE SECOND WALL COLOR MAY BE USED FOR RECESSED FRONT ENTRYWAY WALLS
Prohibited Colors	FLUORESCENT, LOUD, CLASHING OR GARISH COLORS OR ANY SHADE OF PURPLE, FUCHSIA, MAGENTA AND ORANGE THAT DOES NOT MEET THE PASTEL REQUIREMENT. UNPAINTED NATURAL STONE, ROCK OR BRICK OR NATURAL APPEARING SUBSTITUTES ARE EXCLUDED FROM EXTERIOR COLOR REQUIREMENTS (SAMPLE MAY BE REQUIRED).
Accent Trims	<i>DOORS (EXCEPT FRONT DOORS AND GARAGE DOORS), SHUTTERS, BANDING AND DOOR/WINDOW TRIMS, KEYSTONES, QUOINS, AWNINGS, ETC.</i> ACCENTS CAN BE ALL COLORS EXCEPT PROHIBITED COLORS AS SHOWN ABOVE UNDER EXTERIOR WALLS SECTION AND SHALL NOT EXCEED 20 PERCENT OF ANY ONE ELEVATION. FRONT ENTRY DOORS ARE EXCLUDED FROM THE EXTERIOR COLOR REQUIREMENTS EXCEPT FOR PROHIBITED COLORS.
No more than two accent colors allowed (Check One)	
☐ ONE ACCENT COLOR (NON-PROHIBITED)	☐ TWO ACCENT COLORS (NON-PROHIBITED)

GARAGE DOORS

Color Name & Manufacturer		LRV	
GARAGE DOORS SHALL BE PASTEL OR EARTH TONE COLORS HOWEVER THE EARTH TONE COLORS MAY HAVE A LRV LESS THAN 25 AND INCLUDE BLACK. GARAGE DOORS THAT ARE NOT PAINTED BUT ARE A VARNISHED OR STAINED NATURAL WOOD OR HAVE SIMILAR APPEARANCE AND COLOR TO NATURAL WOOD WITH VISIBLE WOOD-GRAIN SURFACING ARE EXCLUDED FROM COLOR REQUIREMENT.			

HISTORIC PRESERVATION REHABILITATION AND DESIGN GUIDELINES

Gainesville, Florida



Supplement to Land Development Code
Section 30-112

**City of Gainesville
Community Development Department**

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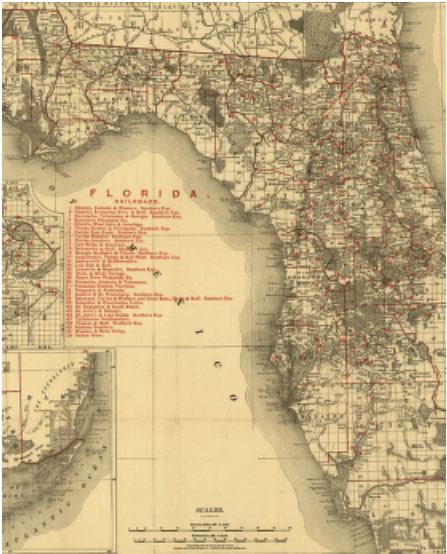
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<http://dhr.dos.state.fl.us/bhp>

“ Preserve, Protect, Enhance and Support the Historic, Archaeological and Cultural Resources within the City of Gainesville.”

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PREFACE



*Section Cover: Partial map of Alachua County
published in 1883.*

*Brick residence on Northeast Boulevard in the
Northeast Historic District.*



PREFACE

The goal of the Historic Preservation Rehabilitation and Design Guidelines for the City of Gainesville is to provide advice and assistance to city officials, building professionals and property owners for the purpose of maintaining, rehabilitating, and preserving historic buildings, structures, objects, and appurtenances within the historic districts of Gainesville or individually listed properties on the local or national register. The Guidelines also recommend strategies for the design of new construction that maintain the building pattern of the districts, are compatible with the existing district character and contribute positively to their evolving character and protect existing contributing structures. The guidelines are a single comprehensive document that also employs specific language to protect the unique historical and cultural fabric of each district.

To establish a firm logic for specific recommendations, the contextual history and character defining elements of each historic district is analyzed in an illustrated narrative. For example, the history of each district is visualized using Sanborn Insurance maps, aerial images and oral history accounts where official public records are not available. The guidelines make use of historic photographs found from Gainesville sources complemented by selections from the State of Florida Photographic Collection and the State Archives, Florida Department of State,

Tallahassee. Analytical drawings are found at the introduction of each district that break the general term “character” into categories of urban order, architectural typology, details, materials and construction.

The Historic Preservation Rehabilitation and Design Guidelines establish a uniform structure for organizing guidelines while accommodating the unique character of individual districts. The continuity of the historic preservation guidelines promotes more uniform application of the guidelines in different settings throughout the city and assists in many ways the community of property owners, developers, community boards and city officials.

In addition to the *Preservation and Conservation Manual*, (City of Gainesville, Department of Community Development), these guidelines utilize the structure and content of the *Model Guidelines for Design Review* (State of Florida (1998). The *Model Design Guidelines for Design Review* was used to organize the content of the Gainesville guidelines thereby aligning it with the guidelines currently in place or being developed in other Florida historic communities. This alignment streamlines state and federal compliance processes while foregrounding the unique requirements of Gainesville’s historic districts.

To prepare this revised version of the Preservation Guidelines, the City of Gainesville, Department of Community Development, under the direction of D. Henrichs, enlisted the services of the Research and Education Center for Architectural Preservation (RECAP) at the University of Florida School of Architecture. The principal investigators of the project were Co-directors of the Center, Peter E. Prugh, AIA, APA, Associate Professor and William L. Tilson. The project manager was Kathleen McGuinness who was assisted by Graduate Research Assistants Charles L. Hailey and Bing Hu and field research and Graduate Research Assistants Angie Brown, Gary Gorman, Ellen Holden and Jenny Wolfe conducted studies. The project was supported by the combined efforts of the State of Florida and the City of Gainesville through the State of Florida Division of Historical Resources.

This document was made possible through the significant input of many local groups and individuals who have been instrumental in the movement to preserve Gainesville’s historic neighborhoods. The Gainesville Historic Preservation Board members, Patrice Boyes, Dennis Egan, Joan Gowen, Mary Honeycutt, Tim Hoskinson, Apryl Howell, Sandra Lamme, Richard MacMaster, Jim Mallard, Jeanna Mastrodicasa, Antonio Prieto, Jay Reeves,

Thomas Sputo, and George Tedford, along with the College Park/University Heights Redevelopment Advisory Board and the Fifth Avenue/Pleasant Street Redevelopment Advisory Board contributed significantly to the evolution of this document.

In addition to the State of Florida Site Files, Ben Pickard and the members of Historic Gainesville, Inc., offered great support with the historical context section of this document. The information contained in this section could not have been completed without a strong reliance on the many years of detailed research into Gainesville’s architectural and social history prepared by this group. Their “*Historic Alachua County and Old Gainesville: A Tour Guide to the Past*,” is highly recommended reading for all those who are responsible for owning, maintaining or developing property in the historic districts.

The residents of the Northeast Residential Historic District, Southeast Gainesville Historic District, Pleasant Street Historic District and the University Heights Historic Districts who provided insight, personal histories of properties and helpful comments on the effectiveness of the guidelines are to be commended, for ultimately, the long term preservation of these districts is literally in their hands.

INTRODUCTION



Section Cover: Lithograph of Gainesville, 1884.

*Native fieldstone "Chert" House
University Heights South District*



REHABILITATION: A PRACTICAL APPROACH TO PRESERVATION

The Rehabilitation and Design Guidelines are a tool to ensure the preservation of architectural resources through measures that are consistent and cost-effective. The guidelines help coordinate applicable city, state, and federal guidelines to avoid or minimize administrative overlap and needless duplication. The guidelines cover both new construction and rehabilitation, which is the process of repairing or altering a historic property while retaining its significant features. A practical approach to preservation, rehabilitation 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.

The Secretary of the Interior's Standards for Rehabilitation serve as the basis for the Guidelines. The intent of the Standards is to encourage the retention and preservation of historic buildings as expressed in their architectural design, materials, and workmanship. The result of any project reviewed under the Standards should be the preservation of a building's historic materials and distinguishing character. Important characteristics of a building include its overall shape, materials, craftsmanship, decorative details, interior spaces and features, and its site and environment.

The reasons for using the Secretary of the Interior's Standards are numerous. The first and most important is consistency. Rehabilitation projects in Florida receiving federal or state funding or tax credits already must observe the standards. Furthermore, property owners seeking a historic preservation property tax exemption under Section 196.1997, Florida Statutes, must also comply with them. A consistent set of standards will result in savings of time and money and permit avoidance of administrative overlap and conflicting regulations.

A second important reason for using the Secretary of the Interior's Standards is precedent. The Standards have been successfully applied for many years and have resulted in a number of case studies, published in "Interpreting the Secretary of the Interior's Standards for Rehabilitation." These case studies are available from the Architectural Preservation Services Section of the Bureau of Historic Preservation and provide an excellent source of information for local review boards, preservation architects, preservation planners, owners of historic properties, and others undertaking modifications to historic buildings.

The guidelines contain three major sections. The first section, *Historic Context*, offers a frame of reference for individuals undertaking or reviewing the rehabilitation

of historic properties. This frame of reference serves as an aid to analyzing what is significant about a building or district. It consists of a succinct overview of Florida architecture, describing periods of construction, characteristics of historic districts, common building types and architectural styles, significant materials and interiors. This section also analyzes the elements that contribute to the character of the historic districts using text drawings and photographs.

The second major section, *Rehabilitation Guidelines*, forms the core of the guidelines. This section provides rehabilitation guidelines for appropriate treatments of historic buildings. It outlines appropriate treatments for additions, doors and entrances, exterior materials, foundations and infill, mechanical systems, porches, roofs and roof surfaces, setting and historic landscapes and windows. It also contains recommendations on the appropriate treatment of historic interiors, handicap accessibility, relocation of historic buildings and demolition.

The third section, *Design Guidelines for New Construction*, outlines specific design criteria that must be considered in the design of any new construction proposed for the historic districts. The first part of this section outlines the design criteria for new construction in the Northeast,

Southeast and Pleasant Street Historic Districts. The second part of this section outlines the design criteria for the University Heights Historic Districts. The Design Guidelines are not prescriptive but do offer numerous specific applications of the criteria through photographs and drawings that illustrate the concept of compatibility.

The final components of the guidelines include a glossary of terms, bibliography, appendices, and an index. Numerous illustrations, composed of photographs and drawings, complement the text.



Bungalow residences on SE 7th Street in the Southeast District.



Restoration and rehabilitation project in the Southeast District.

SUMMARY OF THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

The Secretary of the Interior has adopted a set of standards for rehabilitation of historic structures under federal programs, including the tax incentive program for rehabilitation. The following standards are general principles that the Department of the Interior recommends for consideration in the planning stage of rehabilitation.

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.



Rehabilitation of a garage apartment in the University Heights North District



Restoration work done in the Northeast District.

MAINTENANCE AND REHABILITATION OF HISTORIC PROPERTIES



Reconstruction is recommended only when there is adequate historical, pictorial or physical documentation so that a building or feature can be adequately reproduced.



A well-maintained historic house in the University Heights North District

There are a variety of approaches to repairing or altering a historic building and other historic properties. These approaches should be understood before planning, undertaking, or reviewing repair or alteration of such properties. They are defined below.

Remodeling

Remodeling consists of an approach in which repairs or alterations are undertaken with little or no regard for the overall design and individual features of the historic building. During the course of remodeling, the historic character of a building is usually lost or diminished. Remodeling is not a recommended approach and frequently will result in rejection of a certification of appropriateness, disapproval from state and federal regulatory authorities, and denial of financial benefits such as tax credits, grants, and ad valorem tax exemptions.

Stabilization

Stabilization, usually the first step in preserving a historic building, is undertaken to reestablish the weathertight and structural integrity of buildings, particularly those that are unsafe or deteriorated. It is a temporary measure designed to allow rehabilitation or restoration in the future. Stabilization measures include repairing or covering roofs and windows so that rain cannot penetrate the interior, extermination

of termites and other wood boring pests, protecting a property from vandalism, addressing structural problems, and other work that will prevent further deterioration.

Restoration

Restoration is accurately recovering the form and detail of a building and its setting as it appeared at a specific time in the past. Restoration often requires the removal of later work or the replacement of missing earlier work. Restoration is the most accurate and expensive means of preserving a building. Because of the cost, restoration is generally employed only on landmark buildings of exceptional significance. Restoration entails detailed research into the history, development, and physical form of a building, skilled craftsmanship, and attention to detail. The original use is generally maintained or interpreted, as in the case of a house museum.

Reconstruction

Reconstruction entails reproducing, by new construction, the exact form and detail of a vanished building or part of a building, to its appearance during a specific time in its history. Reconstruction is recommended only when there is adequate historical, pictorial or physical documentation so that a building or feature can be adequately re-

produced. Conjectural reconstruction is not a recommended approach and conflicts with contemporary preservation standards.

Rehabilitation

Rehabilitation is a practical approach to historic preservation. It is the process of repairing or altering a historic building for an efficient contemporary use while retaining its historic features. Rehabilitation represents 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.

Rehabilitation includes structural repairs, repairing roofs and exterior finishes, painting, and upgrading mechanical systems. It frequently involves changes in use. These changes may result in physical alterations, such as additions, expanded parking, and measures to comply with contemporary health and safety code requirements. Sensitive rehabilitation results in changes that do not negatively impact the historic character of a building and its setting.

GUIDELINES FOR REHABILITATING HISTORIC PROPERTIES

The guidelines which follow are oriented toward rehabilitation of historic buildings and other historic properties. They essentially draw upon the Secretary of the Interior's Standards for Rehabilitation. Over the past several decades the Secretary of the Interior's Standards have become the authoritative guidelines for rehabilitation in the United States. The Standards were initially used in reviewing projects funded by the now defunct Historic Preservation Fund grant-in-aid program. Subsequently, they were used by authorities in preserving historic properties under federal control and reviewing projects falling under federal compliance review. Presently, many state officials and local design review boards both in Florida and nationally employ the Standards as the basis for rehabilitation guidelines. They have been used in Florida for over twenty years in reviewing projects involving federal investment tax credits and state and federal grants.

The Standards suggest a series of steps to rehabilitation, beginning with the least intrusive treatments. The steps in sequence are as follows:

Identify, Retain, and Preserve

The first step—identifying, retaining, and preserving the form and detailing of architectural materials and feature—is basic to the sensitive treatment of all historic buildings. The guidelines which follow recommend measures to accomplish this goal while avoiding actions which will cause the removal of features that form the historic character of a building.

Protect and Maintain

Protection generally involves the least degree of intervention and precedes other work. Protective measures include the maintenance of historical materials through treatments such as rust removal, caulking, limited paint removal, re-application of protective coatings, and cyclical cleaning of roof gutter systems; or stabilization through prevention of water infiltration, installation of fencing, protective plywood, alarm systems and other measures. Although a historic building will usually require more extensive work, an overall evaluation of its physical condition should begin at this level.

Repair

Repairs are warranted when required by the physical condition of character-defining materials and features. Repair of historic material begins with the least degree of intervention possible, such as patching,

piecing-in, splicing, consolidating, or otherwise reinforcing or upgrading the material according to recognized preservation methods. Repair also includes the limited replacement in kind or with a compatible substitute material of extensively deteriorated or missing parts of features when there are surviving prototypes. Although using the same kind of materials is always the preferred option, substitute materials are acceptable if the form and design as well as the substitute materials themselves convey the visual appearance of the remaining parts of the feature and finish.

Replace

Replacement is appropriate when an entire character-defining feature is not repairable. If the essential form and detailing are still evident so that the physical evidence can be used to re-establish the feature as an integral part of the rehabilitation project, then its replacement is appropriate. Like the guidance for repair, the preferred option is always replacement of the entire feature with the same material. Because this approach may not always be technically or economically feasible, provisions are made to consider the use of a compatible substitute material.



Avoid removal of features that form the historic character of a building. Repair if possible, or replace if necessary.



Repairs are warranted when required by the physical condition of character-defining materials and features.

ALTERATION/ADDITIONS TO HISTORIC BUILDINGS

Design for Missing Historic Features

A new feature is appropriate when an entire interior or exterior feature is missing. Under these circumstances, the original feature no longer plays a role in physically defining the historic character of the building unless it can be accurately recovered in form and detailing through the process of carefully documenting the historical appearance. Where an important architectural feature is missing, its recovery is always recommended in the guidelines as the preferred course of action. Thus, if adequate historical, pictorial, and physical documentation exists so that the feature may be accurately reproduced, and if it is desirable to re-establish the feature as part of the building's historical appearance, then designing and constructing a new feature based on such information is appropriate. However, a second acceptable option for the replacement feature is a new design that

is compatible with the remaining character-defining features of the historic building. The new design should always take into account the size, scale, and material of the historic building itself and, most importantly, should be clearly differentiated so that a false historical appearance is not created.

The final step involves alterations and additions. Some exterior and interior alterations to a historic building are generally needed to assure its continued use. It is, however, important that such alterations do not radically change, obscure, or destroy character-defining spaces, materials, features, or finishes. Alterations may include providing additional parking space on an existing historic building site; cutting new entrances or windows on secondary elevations; and installing an entirely new mechanical system. Alterations may include the selective removal of non-his-

toric features of a building or other features of the environment or building site that are intrusive and, therefore, detract from the overall historic character.

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



Where an important architectural feature is missing, its recovery is always recommended.



Repair also includes the limited replacement in kind or with a compatible substitute material of extensively deteriorated or missing parts of features when there are surviving prototypes.

USING THE GUIDELINES FOR PLANNING A PRESERVATION PROJECT

Planning is critical to a successful preservation project and should proceed in a logical series of steps. The first step consists of an evaluation of the condition and functional obsolescence of a building. This will be done independent of the guidelines. Each component of a building should be thoroughly evaluated, beginning with the foundation, exterior walls, roof, doors and windows, mechanical systems, and interior. This frequently takes the form of a conditions report, usually prepared by an architect or building contractor.

Once the work to be done has been identified, the architectural character of the building should be evaluated. The National Park Service suggests a three-step approach to this process. First, observe the building from afar to ascertain its shape, pattern of window and door openings, primary and secondary roof features, and projections such as porches, trim and setting. Next, move close to the building to identify its color, texture, and finishes. Finally, proceed to the interior of the building and identify its individually important and related spaces, features, and surface finishes and materials. The guidelines can assist this process by providing information about significant periods, stylistic details, property types, materials, and interior features.

The final phase of planning a project should integrate the evaluation of the building's condition with the evaluation of the architectural character of the building. Structural repairs, upgrading of mechanical systems, energy retrofitting, and renewal of exterior and interior features and finishes should be evaluated within the context of the architectural guidelines to determine their appropriateness.

Once a plan has been developed and submitted as a request for a Certificate of Appropriateness and the application requirements have been met, reviewers may consult the guidelines to ensure that significant features of the property under review have been properly evaluated and will be properly treated during the course of rehabilitation.



Rehabilitation project on SW 2nd Avenue.



Rehabilitation project on SW 2nd Avenue.

HISTORIC CONTEXT



HISTORIC CONTEXT
City of Gainesville



This map of Alachua County was drawn by Carl Webber of New York and Gainesville, and included in his book “Eden of the South,” published in 1883.

Section Cover: Gainesville Sanborn Insurance Map, 1922.



Lithograph of the county Seat of Gainesville, 1884.



The City was named in honor of General Edmund Pedleton Gaines.



Original Plat Map of Gainesville, 1854.

HISTORY OF THE CITY OF GAINESVILLE

Gainesville was voted a new town and the Alachua County Seat on September 6, 1853. Prior to this, the Alachua County Seat was Newnansville, a small town near present day City of Alachua.

With the introduction of the railroad, the east and west portions of the state were linked, connecting two port cities, Fernandina on the Atlantic Ocean and Cedar Key on the Gulf of Mexico. The rail line, however, bypassed the County Seat. The residents received approval from the State of Florida for a county wide election to change the location of the County Seat by creating a new city closer to where the railroad was planned to intersect the County.

The City was named in honor of General Edmund Pedleton Gaines who served in the war of 1812 and later commanded U.S. Troops during the Seminole Wars in Florida (Hussain).

The City of Gainesville was officially founded in 1854, and incorporated on April 14, 1869.

The land was initially part of the Arredondo Spanish Land Grant made by the Spanish King to Don Fernando de la Maza Arredondo on December 22, 1817. The Arredondo Grant encompassed what is now Alachua County and required settlement of the area by 200 inhabitants within a specified time frame in order to retain the land. And thus, the land had been subdivided and sold. The Indians resisted in turning over their land and the Second

Seminole Indian War broke out in 1835. The fighting continued until 1842.

The site of the new city was once a Timucuan Indian Village consisting of combined plots of land over one hundred and three and one quarter acres.

The land was purchased from Major Bailey on January 24, 1854 and the estate of Nehemiah Brush on November 27, 1856.

The original town was bounded on the north by present day Fifth Avenue, on the east by the Sweetwater Branch, on the south by Second Place and on the west by Second Street. The 103.25 acre plat was laid out in a grid pattern and designed with four intersecting ninety-foot thoroughfares, which formed the courthouse square in the center of the city. Thirty-foot streets formed the boundaries and forty-five-foot streets were used elsewhere on the grid.³ These paired, ninety-foot thoroughfares divided the city into four quadrants.

In 1856, the city had erected a two-story wood frame courthouse. The building acted as a focal point for growth as several businesses, retail establishments, offices and hotels soon surrounded the courthouse square and the area became the new business center for the city.

The railroad was completed in 1860 and passed directly through Gainesville. Business developed with this new link between the east and the west and Gainesville became a central shipping point for the sur-

rounding communities. The town had grown to 269 residents of the 140,000 in Florida itself. It was not until after the Civil War and Reconstruction that Gainesville would experience a building boom.

After sixteen years of statehood, Florida withdrew from the Union in 1861. Over 15,000 Floridians fought for the Confederacy while 1290 joined the Union forces. On February 15, 1864, a skirmish with Federal and Confederate troops took place in Gainesville. On August 17, 1864, a Civil War battle had also taken place here. Over 300 Union troops that occupied the town were attacked by the Florida Cavalry under the command of Captain Jonathan J. Dickison and driven from the town. In 1865, the war between the States had ended. Slavery was abolished and Florida was under military rule. (Hildreth)

By 1873, Gainesville became one of the largest cotton shipping stations in the state and the south. With fourteen cotton gins in operation, local growers supplied the raw material. The H.F. Dutton Company was the local industry leader. An employee of the company, a machinist named James Doig, constructed the cotton gin locally.

Between 1881-1883, the population had grown to over 2,000 with the increase in shipping and industry. Additional rail lines were built to service Gainesville and it soon became a rail center. Farming and Citrus added to the local economy.



Gainesville's early lumber industry, circa 1900's.



Artist's rendering of battle in Gainesville, 1864.

1. *Comprehensive Plan, City of Gainesville Historic and Architectural Development, 1991.*

2. *Florida Master Site Files, Southeast Historic District . Florida Division of Historic Resources. Tallahassee, Florida.*

3. *Florida Master Site Files, Northeast Historic District,. Florida Division of Historic Resources. Tallahassee, Florida.*

HISTORIC CONTEXT

City of Gainesville



Gainesville Sanborn Insurance Map, Central Business District 1928.

In 1884, a series of fires had destroyed the central business district and courthouse. Many of the buildings were rebuilt in brick. A new brick courthouse was built in 1885 and replaced the original wood frame building. The clock from the brick courthouse remains today in a new location and tower downtown.

Between 1890 and 1914, the Gainesville economy was broadened by the phosphate and lumber industry. The H.F. Dutton Company remained the industry leader locally. The president of H.F. Dutton Phosphate began construction of a shingle style home in the northeast in 1906. H.F. Dutton died three years later and his unfinished home was purchased by Major William R. Thomas. The home was converted into a luxury hotel, known as Hotel Thomas, with the addition of a new wing in 1926-28.

Even with the completion of the railroad, Gainesville did not experience a building surge until after the Civil War and Reconstruction.

By 1890, Gainesville had grown to 2,790 residents, and by 1900 the U.S. Census announced that the population had grown to 3,633. As the economic base broadened, the increased number and prosperity of the city's inhabitants began to be reflected in the built environment of the surrounding neighborhoods.

The majority of the residences were found in an area north of the courthouse square, largely owing to the fact that the original town plat was laid out with thirty-eight blocks to the north of the square and only fourteen to the south.

In the first two decades of the twentieth century, two decisions by the State of Florida prevented Gainesville from suffer-

ing the fate of many other small railroad towns that atrophied as redundant and unprofitable lines of the national railroad network were eliminated. The first of these was the passing by the State legislature of the Buckman Act in 1905, which created the University of Florida in Gainesville. The City of Gainesville was chosen as the site for the University of Florida and built of land donated by Major William R. Thomas. The University in many ways replaced the slowing industry in the city with many beneficial economical and educational spin-offs to the community. The industry economy was replaced with education. The University contains several historic Collegiate Gothic structures and is designated as a separate historic district.

The second was the establishment of an asylum for the care and protection of the mentally ill and handicapped, now



First Alachua County Courthouse, circa 1856-1884.



Southeast 1st Avenue, late 19th century.



Franklin Street, Gainesville, Florida.



Alachua Avenue, Gainesville, Florida .

Comprehensive Plan, City of Gainesville Historic and Architectural Development, 1991.
Florida Master Site Files, Southeast Historic District . Florida Division of Historic Resources. Tallahassee, Florida.
Florida Master Site Files, Northeast Historic District,. Florida Division of Historic Resources. Tallahassee, Florida.

called Tacachale. The growth of the city and its two major institutions took place along parallel lines. By 1950, the population of Gainesville had grown to 26,861, while the student body had reached 3,216. The number of patients at Tacachale had increased to over 1,000, requiring a wide variety of professional staff and support services.

Of the two state-supported institutions, the University of Florida had the most dramatic effect of the physical appearance of the city. Located on University Avenue, approximately twenty blocks west of the Courthouse Square, the new facility for higher education stimulated the physical and political expansion of the city. In 1907, the corporate limits of Gainesville were increased from its approximately 103 acres to 5.5 square miles. In addition, the university spurred the growth of new residen-

tial areas to the north, east, and west and acted as the western terminus to commercial development along University Avenue. With the growth and expansion of the University, the housing demand rapidly increased during the 1920s. Neighborhoods developed surrounding the University and expanded to the west. Many more historic buildings are scattered throughout the surrounding areas.

Gainesville's economic prosperity continued well into the 1920s boosted by its growing prosperity. In response to the expansion of both the growing residential neighborhoods in the southeast and northeast, a 12-room public school was built on East University Avenue. The Mediterranean Revival style building was expanded in the 1930s and later renamed Kirby-Smith Elementary School in 1940. It served as an anchor for both the residential neighbor-

hoods until it was discontinued as a public school and now serves as the administrative offices for the Alachua County School District.

The automobile was a major factor in the transformation of the physical structure of Gainesville. Between 1930 and 1950, the number of cars in the city increased from approximately 5,000 to over 14,000 bringing a great demand for road paving and automobile related services. By 1930, a number of businesses associated with the automobile had occupied buildings around Courthouse Square and along University Avenue. These included automobile dealers, gas stations, and tire and parts suppliers. The paving of University Avenue as the principal link between the university and town provided for further commercial development along the thoroughfare. The continued expansion of businesses in the



Gainesville Sanborn Insurance Map, 1928, showing the central business district.



Public and High School, Gainesville, Florida..



East Florida Seminary, Gainesville, Florida.



Central Business District, University Avenue.



Gainesville's Original Post Office Building.

Comprehensive Plan, City of Gainesville Historic and Architectural Development, 1991.

Florida Master Site Files, Southeast Historic District . Florida Division of Historic Resources. Tallahassee, Florida.

Florida Master Site Files, Northeast Historic District,, Florida Division of Historic Resources. Tallahassee, Florida.



Central Business District, 2nd Avenue.

twelve-block area around the courthouse caused a dramatic decrease in the number of residences in the immediate downtown area. By 1945, only twelve residences were left in the immediate vicinity of the courthouse.

The automobile also made possible the development of new suburban subdivisions, primarily to the north and west of the city. Between 1914 and 1950, approximately seventy subdivisions were platted, primarily to the north and west of the city. Part of the growth, which occurred in the 1920's, was the result of the Florida Land Boom. However, Gainesville did not participate to the extent of such cities as Miami, Palm Beach, or St. Petersburg, which were more attractive as tourist and winter vacation centers. A few subdivisions were developed—Hibiscus Park, Highland Heights, and East Highland to name several, but many others never went beyond the planning and promotion stages.

The post-World War II era showed dramatic growth in Gainesville. The city's population in 1950 was approximately 37,000; and in the late 1980's it climbed to over 90,000. This increase had brought about a rapid growth in the development of suburban housing and a decentralization of commercial activities that has resulted in the deterioration of the older commercial and residential areas of the city. The 1960s also brought about a decline due to the increased rental properties throughout

the area. Various neighborhoods saw decline as rental properties were neglected.

Historic Preservation

A great attempt has been made to stabilize and even reinvigorate these declining areas during the past twenty years by promoting interest in the preservation and rehabilitation of historic structures.

The historic preservation program of the City largely came about as a result of the neighborhood preservation effort of the "duck pond area" during the 70s. The area is now referred to as the Northeast Residential Historic District. These residents, along with Historic Gainesville, Inc. spearheaded the preservation movement for the City of Gainesville.

The City of Gainesville, with the help of Historic Gainesville, Inc., made the first substantial commitment to historic preservation in April 1974 with the purchase and renovation of the 1920 era Hotel Thomas. The Thomas Center and Gardens, as it is now known, houses City of Gainesville administration offices and is also utilized for special cultural events and programs. The Thomas Center and Gardens act as an anchor to the Northeast Residential Historic District which branches north from University Avenue and East of Main Street. Several other local preservation efforts have resulted in listings on the National Register of Historic Places. These include the Old Post Office, known locally as the

Hippodrome State Theatre, and the Matheson House as well as the five historic districts, Northeast Residential Historic District, Southeast Residential Historic District, the Pleasant Street Historic District, and the University Heights Historic Districts - North and South.

The City furthered preservation efforts by funding a historic preservation survey through ERLA Associates and The History Group, Inc. A survey of historic and cultural resources was conducted by ERLA Associates and The History Group, Inc., during the summer of 1980. It included an examination of above ground and underground resources by professionals in archeology, history and architectural history. Volunteers from Historic Gainesville, Inc. worked along with the City staff members in assisting with the survey. This two-phased survey covered the entire City but concentrated on residential areas as the specific focus. To ensure that no potential sites were excluded, the architectural survey followed the criteria of the Florida State Historic Preservation Office and the National Register of Historic Places. Surveyors proceeded from a windshield survey to an intensive block-by-block, site-by-site approach. Data for over one thousand sites was recorded on Florida Site File inventory forms, with accompanying photographs and was submitted to the State Archives. Nine areas were identified as potential his-

Comprehensive Plan, City of Gainesville Historic and Architectural Development, 1991.
Florida Master Site Files, Southeast Historic District . Florida Division of Historic Resources. Tallahassee, Florida.
Florida Master Site Files, Northeast Historic District,. Florida Division of Historic Resources. Tallahassee, Florida.

toric districts in accordance with the City's goals for neighborhood conservation.

As a result of the survey of historical and cultural resources, the City of Gainesville completed the creation of 1,773 Florida Site Files. This data also assisted the City in placing sites on both the Local Register and National Register of Historic Places. These sites came to include the Northeast Residential Historic District, the Southeast Residential Historic District and the Pleasant Street Historic District.

An archeological survey summarized patterns in previously identified sites within the City. The report, including thirty-five archeological sites, was submitted to the City and the Florida Department of State, Division of Historical Resources on September 30, 1980.

In response to the survey results, it was also recommended that the city adopt a historic preservation ordinance for protection of historic buildings and districts. On March 28, 1983, the City Commission adopted the Historic Preservation/Conservation Ordinance for the City of Gainesville. The Ordinance provides a means for the identification and protection of historic and cultural resources in the City that are worthy of public recognition and preservation for the benefit of future generations. In addition, the purpose of the Ordinance was to create the Historic Preservation Board and to establish the Local Register of Historic Places. This board consists of

nine citizen members appointed by the City Commission for staggered three-year terms. The responsibilities of the Board are to review and recommend historic and cultural resources for listing on the Local Register of Historic Places and to approve or deny petitions for Certificates of Appropriateness. Since 1985, the City has staffed the Historic Preservation Board with a historic preservation planner to act as staff liaison.

Since the adoption of the Historic Preservation/Conservation Ordinance, the City Commission has adopted two additional ordinances sponsored by the Historic Preservation Board. The Demolition Delay Ordinance, adopted in 1988, provides that permits to demolish structures which have a Florida Site File or are 45 years of age or older not be issued until 90 days from the date of the permit application. The Bed and Breakfast Ordinance, adopted the following year, provides for the conversion of single-family dwellings listed on the Local Register of Historic Places into bed and breakfast establishments.

The Community Redevelopment Agency was established in 1981. The purpose was to initiate projects of public importance and to alleviate urban blight within a specific area. CRA projects include streetscapes, new buildings, parking lots and garages, neighborhood parks, sidewalks and street plantings.

Continuous efforts by preservationists and planners in the community have attempted to reconcile the twin needs of progress and preservation so as to strike a balance between a desire to hold onto the physical remnants of the older, railroad-oriented market town and the reconstruction of the central core of Gainesville to serve the demands of the ever-expanding University of Florida, the city and county governments, and to attract new commercial and professional enterprises.

In response to this effort, many of the rehabilitated historic homes throughout Gainesville have been converted to commercial use as professional offices, bed and breakfasts and even museums, such as the Matheson House and the Medical Society Museum. Several significant landmarks have received community support in their restoration efforts such as the Bethel Gas Station, Florida Theater, Star Garage, the Seagle Building and American Legion Buildings.

Downtown Gainesville has continued to grow and develop as a professional and government center with a revitalized focus in most recent years. The area has received many new buildings such as Union Street Station, a new library, and a new courthouse complex.

The area parks and greenspaces have also been given great attention in revitalization such as those improvements to the Sweetwater Branch area in the Southeast District and planned improvements and renovation of the Duckpond in the Northeast District.

The City has also focused attention on redevelopment of the areas near the University of Florida campus, trying to balance new development with sensitivity to the historic character of the campus-related areas.

In October 2000, a *University Heights Special Area Plan* was adopted for the neighborhoods east of the university to promote new development near the campus. That was followed in January 2002 by the designation of two historic districts, the University Heights Historic Districts - North & South, which straddle University Avenue and share many of the University Heights neighborhoods with the Special Area Plan.

1 Northeast Residential Historic District

Local Register

This district is one of the oldest and best-preserved residential areas in Gainesville. The district has embraced eight subdivisions along with the original Gainesville Section. Over 290 historic buildings are located within the 63-block area and reflect the architectural styles prevalent in Florida from the 1870's through the 1930's.

The City Commission approved the Northeast Residential Historic District on July 8, 1985. (Refer to 241ZON-84PB and Ordinance #3141.)

2 Southeast Residential Historic District

Local Register

This district has its origins in the 1854 incorporation of the city and has encompassed seven additional subdivisions. The 23-block area seats over 96 contributing structures. The area is comprised of several homes of significant styles such as Queen Anne and period revival styles dating from the 1920's including several Bungalows.

The City Commission approved the Southeast Historic District on March 13, 1989. (Refer to 157ZON-88PB and Ordinance #3701.)

3 Pleasant Street Historic District

Local Register

This district contains the oldest African American residential area in Gainesville. This area has remained a religious, educational and social center for the African American community for over a century. African Americans built many of the 255 contributing structures during the post-Civil War era.

The City Commission approved the Pleasant Street Historic District on February 18, 1991. (Refer to 76ZON-90PB and Ordinance #3701.)

4 University Heights Historic District-North

5 University Heights Historic District-South

Local Register

These districts, separated by University Avenue, have an outstanding collection of buildings and structures of nationally recognized styles of the 1920's and 1940's. Particularly noteworthy are the districts' Colonial Revival, Tudor Revival and Craftsman architecture. The Craftsman influences are pronounced and some of the best examples of this style in Gainesville.

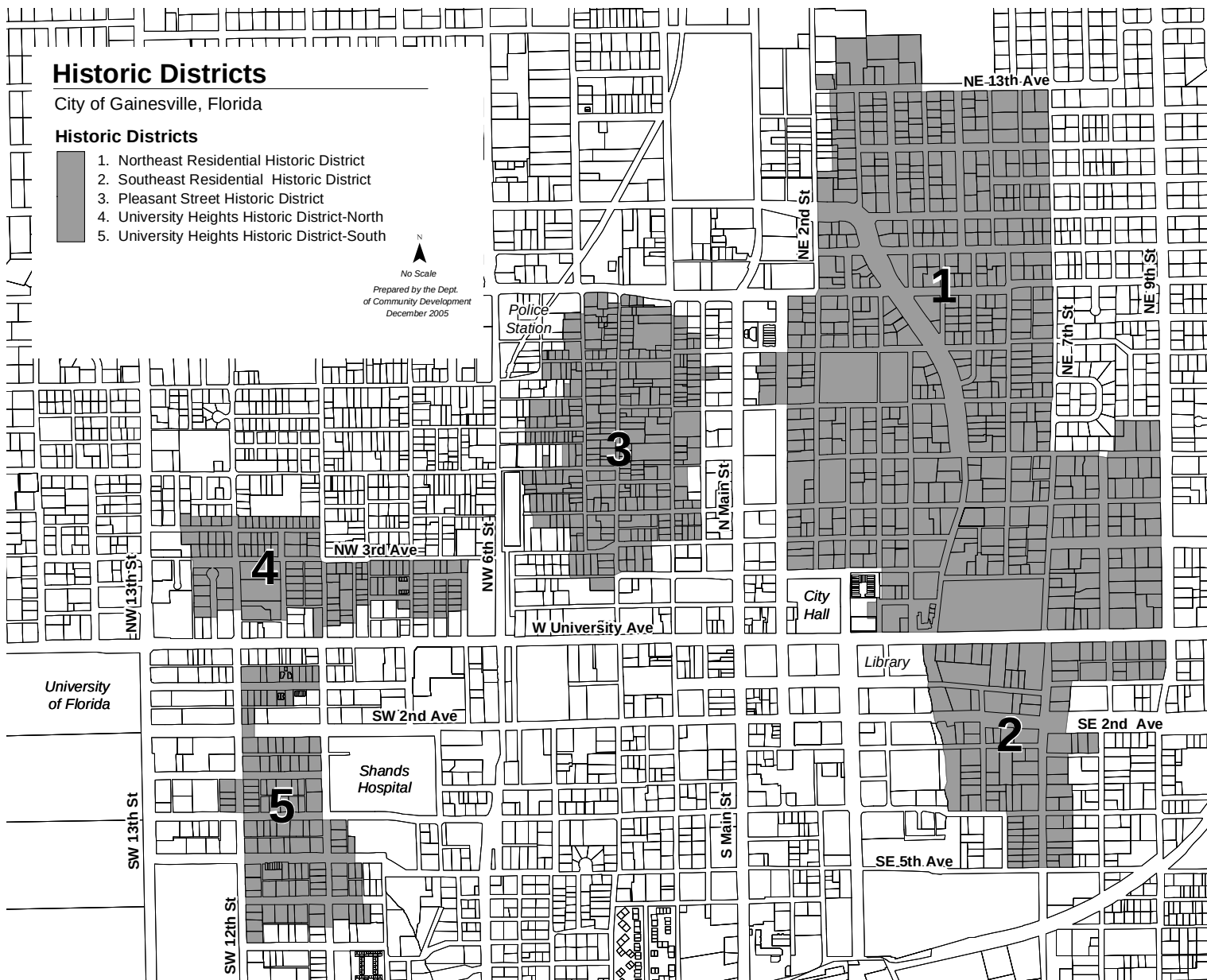
The City Commission approved the University Heights Historic Districts on January 14, 2002. (Refer to 32ZON-01PB and Ordinance 001026 for north district & 33ZON-01PB and Ordinance 001027 for south district.)

Historic Districts

City of Gainesville, Florida

Historic Districts

1. Northeast Residential Historic District
2. Southeast Residential Historic District
3. Pleasant Street Historic District
4. University Heights Historic District-North
5. University Heights Historic District-South

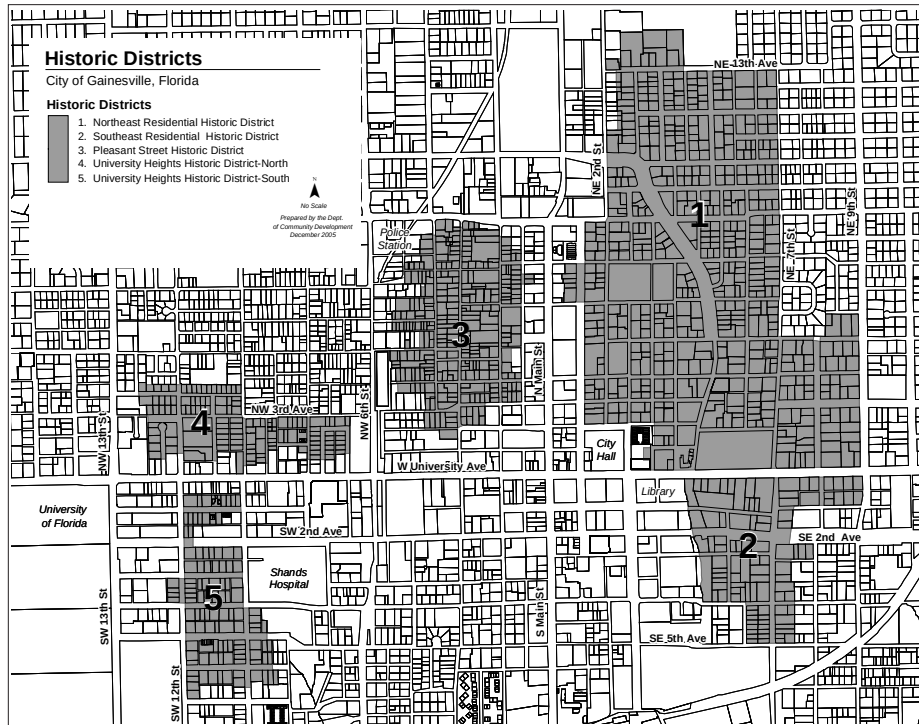


**NORTHEAST RESIDENTIAL
HISTORIC DISTRICT**



HISTORIC CONTEXT

Northeast Residential Historic District



Gainesville Historic Districts, 2005



1. *Northeast Residential Historic District, 2005*

NORTHEAST RESIDENTIAL HISTORIC DISTRICT

The Northeast District encompasses approximately 80 blocks with well over 200 historic buildings. The Northeast Residential District is one of the oldest residential neighborhoods in Gainesville having survived from the 1870's to present day. The houses located within this area represent a spectrum of architectural styles and clearly reflect the area's continuing evolution as an important historic residential neighborhood. The district also has an important spatial quality resulting from several planned green spaces located within its boundaries.

History and Development of the Northeast Historic District

The Northeast Residential Historic District contains a large concentration and evolution of period homes. The buildings, which reflect architectural styles prevalent in Florida during the 1880's through the 1920's, and the public green spaces depict the development of Gainesville between these years. The northeast quadrant of the city has incorporated nine former subdivisions: Original Gainesville, Home Investment Company Addition, Robertson's Addition, Sun-Kist Addition, Doig and Robertson's Addition, Highlands, J.W. Phifer Estate and W.B. Phifer Property, Highland Terrace and Highland Heights. The development of these subdivisions and the incorporation of these areas into Gainesville's city limits reflects typical

residential growth patterns of Florida cities in the late 19th and early 20th centuries. The district has also been an area where several persons important in the community's development established their residences.

One of the two oldest sections of the district is the northeast quadrant of Original Gainesville, platted in 1854, delineated by NE 5th Avenue, Sweetwater Branch, N.E. 1st Street and East University Avenue. Of the 24 extant structures built before 1900, 19 are located within this portion of the district. Construction of these buildings occurred primarily during the 1880s. Reflecting the popular style of the period, a large number of these homes were built in the Queen Anne style. The residences at 215, 216 and 306 N.E. 3rd Street are prime examples.

The early growth of Gainesville was limited until the completion of the Florida Railroad in 1859.¹ Prosperity was curtailed throughout the 1860s and 1870s by the Civil War and Reconstruction. With the establishment of several industries such as the citrus, fertilizer, phosphate and iron foundry, the 1880s brought Gainesville out of an economic slump.

The eastern portion of the district contains a secondary concentration of pre-20th century structures. Located in the areas of the subdivisions of Robertson's Addition and Doig and Robertson's Addition, these houses are seen on one of our earliest ac-

counts of Gainesville, the 1884 Bird's Eye View of Gainesville. The houses located at 804 N.E. 3rd Avenue and 107 N.E. 8th Street have characteristics associated with the Queen Anne Style. Two Italianate style houses, also visible on the 1884 map, are the James Doig House (1882) at 708 East University Avenue and the W.L. Seigler House. James Doig, a Scotsman, came to Gainesville in the 1850's² and in 1882 established an iron foundry which handled the repairing of steam engines and boilers and the manufacturing of iron goods.³

Economic prosperity continued well into the first decade of the 20th century with the establishment of the phosphate industry in Alachua County. Two residences in the district, constructed during the 1900s housed executive members of the Dutton Phosphate Company, one of the largest producers in the state prior to World War I.⁴ The structure at 306 N.E. 6th Avenue was begun by Charles W. Chase, a president of the Company, in 1906. Chase died in 1909 before his house was complete. The unfurnished house was acquired by William Reubin Thomas who completed it the following year. Thomas was instrumental in bringing the University of Florida and the Chautauqua to Gainesville. He also served as the Mayor of the city for several years and as a Florida State Senator for four years. In the mid-1920s, Thomas saw a need for a resort hotel in the city and converted his house into Hotel Thomas. The Hotel be-



Sanborn Insurance Map of Gainesville's Northeast District, 1928.



Early Main Street (presently known as N.E. 1st Street) c.19--.

1. Hildreth, *History of Gainesville*, p.17.

2. United States Bureau of the Census, 1850 and 1860 Census of Florida, Alachua County, Florida State Library, Tallahassee, Florida.

3. Ross A. Smith, *Florida State Gazetteer and Business Directory* (Charleston, S.C.: Southern Directory and Publishing Company, 1884), p. 203 as cited in Farhat Hussain, *Gainesville, Florida: A Geographic Study of a City in Transition* (Ph.D. dissertation, University of Florida, 1959), p. 74.

4. New Orleans, *Southern Industry*, 1 August 1903 as cited in Hildreth *Gainesville*, p. 15.

HISTORIC CONTEXT
Northeast Residential Historic District



The Duck Pond and Northeast Boulevard in Northeast District.



The Richards House, built in 1895 in Northeast District.



The Blanding House, built in 1899 in Northeast District.

came a social center for Gainesville in the late 1920s and remained so until it closed in 1968¹

Another personality associated with the phosphate company, and later the military, purchased property in the present-day district. Albert H. Blanding bought a house at 306 N.E. 3rd Street in 1901. Blanding was employed as the mine superintendent and assistant manager for the Dutton Phosphate Company from 1896 to 1910.² Blanding was mustered into the U.S. Army as brigadier general in 1917 and was appointed Major General of the U.S. National Guard in 1924.³

As a result of the population increase, the city constructed the Gainesville Graded and High School in 1900. This 12-room brick public school was located in the northeast quadrant.⁴ In 1912, a second building was added in order to accommodate the increasing number of students.⁵ In 1939, these two buildings were connected. The school, named Kirby-Smith Elementary School in 1940⁶ is now the administrative offices for the Alachua County Public School District. The building was restored in recent years.

In 1902, a subdivision was created in the area presently defined by the Sweetwater Branch and Northeast Boulevard, Northeast 5th Avenue, Northeast 7th Street and Northeast 2nd Avenue.⁷ This subdivision, known as the Home Invest-

ment Company's Addition to the City of Gainesville, contains 29 residences built between 1910 and 1920 and reflects the architectural styles of the era. A variety of Colonial Revival houses were constructed during early 1910 on N.E. 6th and 7th Streets.

A movement in the early 1900s to consolidate eight higher education facilities in the State of Florida into two State universities resulted in the passage of the Buckman Bill in 1905. Having already established the East Florida Seminary within city limits and within the district boundary, Gainesville was chosen to become the site for the University of Florida. The East Florida Seminary Classroom and Administration building (later named Epworth Hall by the First United Methodist Church at 419 N.E. 1st Street), served the university until 1911 when it was purchased from the State.⁸ The Seminary Parade grounds east of the building were dedicated by the city as the first municipal park in 1911.⁹ Presently known as Roper Park, the area remains one of Gainesville's earliest historic green spaces.

Growth of the City continued steadily through the early 1900s. A second subdivision, Robertson's Addition, was officially platted in 1906. The area was defined by East University Avenue, N.E. 8th Street, N.E. 3rd Avenue and N.E. 9th Street. Many of the buildings represent examples of the architectural styles prevalent in the district

such as Queen Anne, Colonial Revival, and period bungalows.

By 1907, the entire area comprising the District had been incorporated in the city limits and new construction after 1910 was scattered throughout the area. Even though two new subdivisions had been platted, The Home Investment Company's Addition in 1902 and the Robertson Addition in 1906, little new construction was undertaken in these new subdivisions until after 1910.

In 1917, W.R. Thomas had his property platted into the Sun-Kist Subdivision.¹⁰ The area was defined by N.E. 2nd Street, N.E. 9th Avenue, N.E. 6th Street and N.E. 6th Avenue. Although several buildings were present before this date, most of the houses were constructed during the 1920s and reflected the popular styles that had reached the area such as the Mediterranean Revival and Prairie styles.

Other large landholdings were subdivided within the city in the 1920s. The Doig and Robertson's Subdivision was platted in 1920 and contains some of the oldest buildings in the district. Although most of these were constructed during the 1910s, some of the others represent the pre-1900 era. The James Doig House and the W.L. Seigler House, which are found on the 1884 Bird's Eye View of Gainesville, are examples from the pre-1900 era.

In 1922, the Highland Realty and Investment Company was established by M.

1. Werndli, Philip, "History of Hotel Thomas" (Unpublished paper, University of Florida, 1973), P.K. Library of History, Gainesville, Florida.

2. *Who's Who in America*, Volume 23, 1944-45 (Chicago: A.N. Marquis Company, 1944), p. 179.

3. *Who's Who in American History, The Military* (Chicago: A.N. Marquis Company, 1975), p. 52

4. Sheet, William N. *Bi-ennial Report of the Superintendent of Public Instruction of the State of Florida for the Two Years Ending June 30, 1903* (Tallahassee, 1903), pp. 283-84 as cited in Hildreth, *Gainesville*, P. 15.

Tucker, J.H. Parrish and J.S. Phifer. The company purchased property in the northeast quadrant of Gainesville for investment and development purposes. They began acquiring and replatting the Sun-Kist subdivision between N.E. 6th Avenue and N.E. 9th Avenue and renaming it the Highlands. The planned area featured a 100 ft. wide private park which included sections of the Sweetwater Branch. The park is located between two 25-foot right-of-ways on its east and west sides. Highland Realty then purchased the J.W. Phifer Estate and W.B. Phifer Property (platted 1923) and renamed the subdivision "Highland Terrace." An additional acquisition in 1925 included the Highland Heights Subdivision. The section between N.E. 9th Avenue and N.E. 10th Avenue was developed in 1929 by the Highlands Realty and Investment Company. As a result of the economic boom of the 1920s in Florida, a significant amount of new construction in the District occurred. Growth in the Highlands subdivisions was considerably influenced by the interest in the Highlands Realty and Investment Company. The Highlands subdivision became popular sections for the upper income families of Gainesville and remained an exclusive residential neighborhood in the City throughout the 1930's.

Physical Character of the Northeast Residential Historic District Buildings

The buildings found in the district range from wood frame vernacular construction to well-defined representative examples of styles as Queen Anne, Gothic Revival, Shingle, Bungalow, Colonial Revival, Classical Revival, Greek Revival, Italianate, Mediterranean Influence, Tudor, Mission Style, French Eclectic, Monterey Style and Prairie Style.

Height

The residential buildings range in height from one to three stories. The institutional, civic and religious buildings within the district range in height from one story to three stories, however, the scales and proportions of these buildings vary.

Plan

Plan shapes vary as do the number of bays on the main façade, owing to the assortment of architectural styles represented.

Architectural Styles

The concentration of houses built between 1875 and 1900 can be seen along N.E. 3rd Street and N.E. 4th Avenue. Structures such as the Bodiford House and its mirror image, the Richards House with their irregular massing, verandahs with pavilions, and turned post balustrade and frieze on the porch; the Blanding House with its variety of fabrics of drop siding

and wood shingles and turned post balustrade and frieze; 304 N.E. 4th Avenue with its irregular massing; and the Klein-Graham House at 417 N.E. 4th Avenue with its irregular massing and variety of exterior fabrics such as wood shingle, horizontal siding and concrete block, represent the Queen Anne style which was prominent in Florida during that period. Other houses reflecting the Queen Anne style can be seen in the original Gainesville portion of the district such as the Bowman House at 406 N.E. University Avenue, the McCollum-Palmer House at 206 N.E. 3rd Avenue and the H.L. Phifer House at 420 N.E. 5th Street.

Significant construction occurred in the district between 1900 and WWI. Between 1900 and 1910, houses were mainly constructed in the Original Gainesville plat section and reflect the transition from Queen Anne style to the Colonial Revival style. For example, the structure at 529 N.E. 1st Street has irregular massing, a variety of exterior fabrics with Classical detailing of a boxed cornice and a verandah with ionic columns.

The Colonial Revival Style reigned as the preferred style of the day. In the Home Investment Addition, the Padget Apartments at 424 N.E. 6th Street and the residence at 406 N.E. 6th Street were noteworthy examples of the style. The Padget Apartments exhibits a slightly projecting central pavilion and Palladian windows flanked by bay windows while the residence at 424



The Gracy House, built in 1906, is one of the finest examples of Colonial Revival style residences in Northeast District.



The Far-Adkins House, built in 1924 in Northeast District.

5. Gainesville *Daily Sun*, 7 January 1912.

6. Florida Master Site File, Kirby-Smith School, Florida. Florida Division of Archives, History and Records Management, Tallahassee, Florida).

7. Alachua County, Florida, *Plat Book A*, p.59, Alachua County Courthouse, Gainesville, Florida.

8. First Methodist Church, *A Century of Methodism in Gainesville*. Gainesville: First Methodist Church, 1957, p.39.

9. Gainesville *Daily Sun*, 7 May 1913.

10. Alachua County, Florida, *Pat Book A-1*, p.119.

HISTORIC CONTEXT

Northeast Residential Historic District



The Thomas Center continues to serve the community with civic and social events in the Northeast District.

exhibits a rectangular plan and a main entrance with transom sash and sidelights.

One of the earliest Bungalows in the district is located at 834 East University Avenue and exhibits a broad gable end facing the street and stone surfaced battered columns. Several other bungalows in the area were constructed throughout the 1920s.

One example of the Tudor Revival Style can be seen at 535 N.E. 9th Avenue which exhibits the use of half-timbering and brick. Another moderate version of the style emphasizing form is located at 425 N.E. 10th Avenue.

Development in the Highlands subdivision reflected the architectural styles popular during this period such as Bungalow, Mediterranean Revival, Prairie and Colonial Revival styles. Stylistic examples of the Colonial Revival, Prairie, Mediterranean Revival and Bungalows along N.E. Boulevard adjacent to the Duck Pond reflect this diversity. J.H. Parrish, one of Highland Realty's founders, built a Colonial Revival house at 224 N.E. 10th Avenue in 1929¹. This house was later leased by the University of Florida and served as its presidents residence from 1930 to 1948. Both John J. Tigert and J. Hillis Miller, the third and fourth presidents, respectively, lived in the house. Other examples of Colonial Revival houses include 505 N.E. 6th Avenue and 708 N.E. Boulevard.

Although not officially zoned as a "residential" area until 1932², the houses built within the district remain primarily single family residences as they were originally designed. In more recent decades many have been converted to multi-family or commercial use as apartments or professional offices. Today, commercial use is limited in the district, primarily in the areas to the south, along University Avenue and to the west of the district, along N.E. 1st Street.

New construction within the district ended by 1939. After World War II, many historic buildings near the downtown area were demolished and replaced by banks, office buildings and parking lots. Two historic residences located in the area, the Baird and Stringfellow homes, were demolished.

As the downtown area grew with the construction of many government buildings, the northeast neighborhood felt threatened by the expansion. Many of the larger residences located along N.E. 1st Street, a direct link to the courthouse, were converted into professional offices.

The closing of Hotel Thomas in 1968 brought on an even larger problem for the neighborhood. Concerned with the encroaching commercial development and the possible loss or destruction of a significant landmark building, the Northeast citizens formed Historic Gainesville, Inc.,

in 1972. Their efforts were focused on saving the neighborhood's historic homes and contributing buildings from further deterioration and threat. Led by Sam Gowan, these advocates for preservation set forth to protect Gainesville's architectural and cultural fabric.

With a combined effort of community support and endorsement from the City Commissioners, HGI secured an option to lease the old hotel. The preservation efforts of HGI continued and the Hotel Thomas and its grounds were soon listed on the National Register of Historic Places in 1973. The following year the City of Gainesville purchased the property and their planned five year restoration project began. Today, the Thomas Center and Gardens continues to serve as administration offices for the City of Gainesville as well as a cultural center for all of Gainesville.

With the collective efforts of the Northeast residents, Historic Gainesville, Inc., the City of Gainesville continued with historical research, building surveys and preservation studies. The District was listed on the National Register of Historic Places on February 19, 1980. The City of Gainesville approved the Northeast Residential Historic District on July 8, 1985.

Successful renovation projects increased property values throughout the district.

1. Sanborn Map Company, *Insurance Maps of Gainesville* (New York: Sanborn Map Company, 1928); R.F. Maguire to M.M. Parrish, 30 April 1930, J.J. Tigert Papers, University of Florida Archives, Gainesville, Florida.

2. McVoy, Edgar C. "A Sociological Study of Gainesville, Florida" Master's Thesis, University of Florida, 1937, p. 64

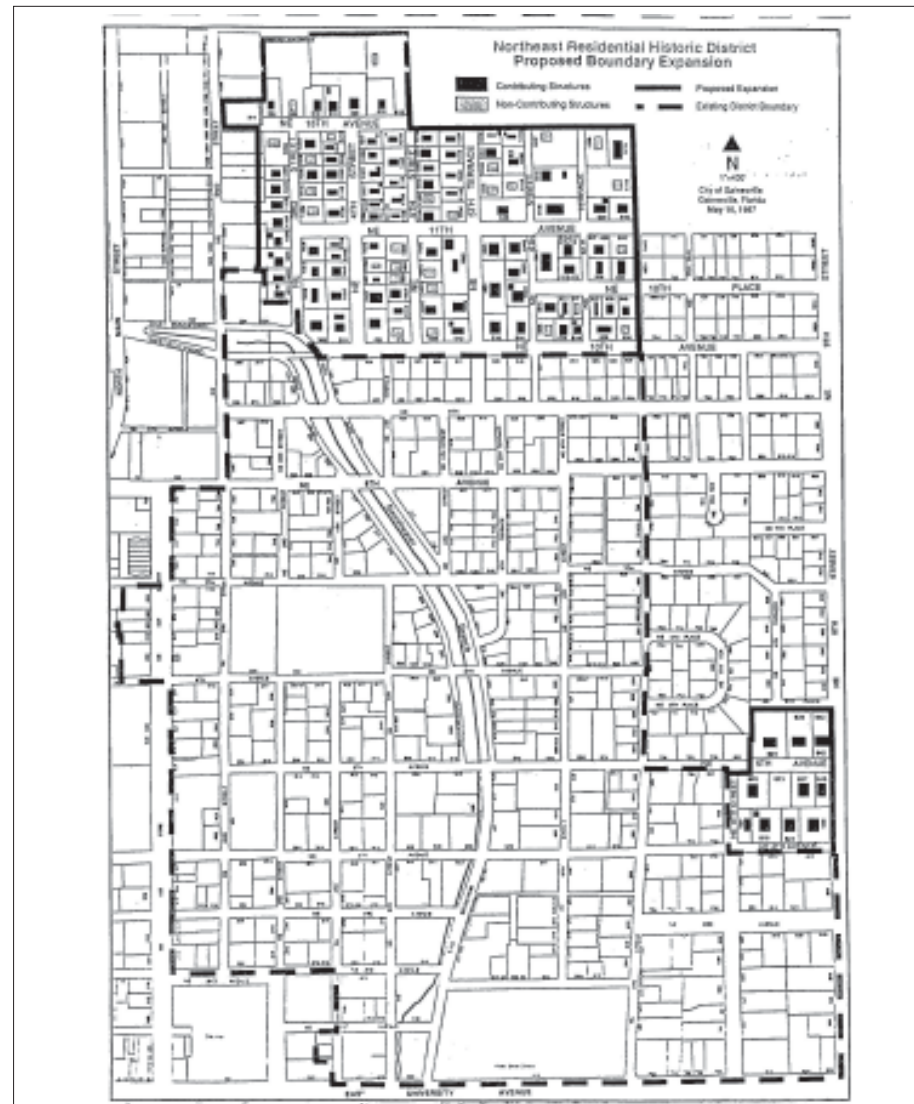
The Northeast Residential Historic District continues to fight the threat of non-residential use within its boundaries. Today, commercial use within the district is limited. It can be seen primarily in the areas to the south along University Avenue and to the west of the district along N.E. 1st Street.

Northeast Historic District Expansion

The District expanded in 1997 to include an additional 22 structures on 13 blocks to the north of N.E. 10th Avenue and two blocks to the east of the District extending the boundary beyond N.E. 7th Street.

The Northeast Gainesville Residential District expansion area is significant for the concentration of buildings, which reflect architectural styles prevalent in Florida from the 1920's to the early 1950's. It incorporates the Highland Heights and Elliot and L. Engles subdivisions, of which portions of both have already been included in the original Northeast Residential District and the Long and Jarvis Subdivision. The development of these subdivisions and the incorporation of these areas into Gainesville's city limits reflects typical suburban residential growth patterns of Florida cities in the middle of the Twentieth Century.

As a result of the economic boom of the 1920s in Gainesville and Florida generally, a significant amount of the new con-



Map of Gainesville's Expanded Northeast District.

struction in the district occurred. Growth in the Highlands subdivisions was considerably influenced by the interest of the Highlands Realty and Investment Company. Development in the 1920s reflected the architectural styles popular during the period—the bungalow, Mediterranean Revival, Prairie and the continuing influence of the Colonial Revival.

Like the other early 20th Century subdivisions within the Northeast Residential District such as Highlands and Highland Terrace, the expansion area reflects more standardized subdividing practice with most lots platted and dimensions of 50'x100'. Larger lots are simply 1.5 or 2 times as wide as the standard. Unlike the tract development that followed the Second World War, the Highlands Realty and Investment Company sold the lots without building speculative housing. Consequently, lot owners provided their own architectural designs which accounts for a

tremendous variation of styles within the survey area ranging from the bungalow to period revival and finally, ranch. Peter Rowe, in *Making the Middle Landscape*, has declared these three housing forms as the quintessential architectural styles for 20th century suburbanizing America.

The open plan of the period revival houses became the norm in the higher quality dwellings built in the newly developed suburbs between the city core and the countryside. In these new suburbs lot sizes were much larger than in older residential districts where restrictions on frontage had hitherto permitted at best a square house whose long axis was at right angles to the streets with most of the rooms facing the windows of the neighbors. On the larger sites it was possible to place the long axis of the house parallel to the street, dividing

the lawn into a front lawn and a private garden to the rear.

This new type of suburban dwelling did not find its way into the lower cost housing market until after World War I. This increase was due to continued growth of suburban lot sizes which proceeded at an accelerated pace as the automobile came into general use.

The majority of the structures in the expansion area are single family dwellings. Some multi-family dwellings exist due to change of use in the larger historic homes.

*City of Gainesville, NERHD Expansion Summary*1997.

Peter Rowe, Making a Middle Landscape (MIT Press, Cambridge: MA:1991):46)

(Lane, Johnathan. "The Period House in the Nineteen-Twenties", *Journal of the Society of Architectural Historians* XX (March 1961): 172.

Recent Preservation Efforts

In June 2001, the State of Florida's Bureau of Historic Preservation approved plans for the Duck Pond Renovation Project. After years of reviewing landscape details and proposals, the City of Gainesville initiated the renovation project and neared completion in January 2006.



The Duck Pond runs north to south over a nine-block area and is flanked by Northeast Boulevard.

NORTHEAST RESIDENTIAL HISTORIC DISTRICT CHARACTERISTICS

Layout

The district is laid out in a grid pattern that grew from the original Gainesville plat of 1854. Several additions were made extending the district in each direction such as the Home Investment Company's Addition north of University Avenue (1910), Highlands Addition (1922), as well as Highland Terrace and Highland Heights.

The grid runs mostly uniform throughout the district with an interruption created by the Sweetwater Branch and the water retention pond known as the "Duck Pond." This runs north to south over a nine-block area bisecting the District. This linear green space was originally platted as a private park for the residents of the Highlands Subdivisions.

In addition to the Duck Pond, several green spaces exist in the district and, although they break its grid pattern, they provide a sense of continuity since the district itself is heavily landscaped with trees and well maintained yards. The two major public parks within the district are the Thomas Center's Gardens and Roper Park which are both to the west of the district. Roper Park, a one-block area, was the original parade grounds for the East Florida Seminary. In 1911, it was dedicated to the City for use as a public park.¹

An additional green space, which exists adjacent to the district boundary, is Northeast Park which borders on the north side of N.E. 12th Avenue. The grid is also altered by the Kirby-Smith School, which occupies a 2-block area to the south of the district.

Blocks

The blocks within the District are approximately the same size and are defined by the north-south streets and the east-west avenues. The 1997 District expansion area exhibits the standardized subdividing pattern of the early 20th century with lot sizes of 50'x100'. The larger lots are generally 1.5 to 2 times these dimensions.

Density

The density of the Northeast district varies with the range in lot and building size. Lot sizes within each block are irregular and vary considerably. The area is highly occupied and few vacant lots exist.

Setbacks

Setbacks are mostly uniform throughout the district ranging from 10-15 feet from the front property line and running uniform along each block. The minimal range in setback variation is shown in the map number showing existing block sizes, lot layouts and building footprints. A pattern is evident within each block.

Street Edge

Building placement and density creates a continuous edge to each primary street or avenue. Northeast 1st Street has developed as a major thoroughfare for the commercial businesses that occupy the western portion of the district. Two other major thoroughfares bisect the district at 8th Avenue and 10th Avenue and a secondary east west thoroughfare at 7th Street.

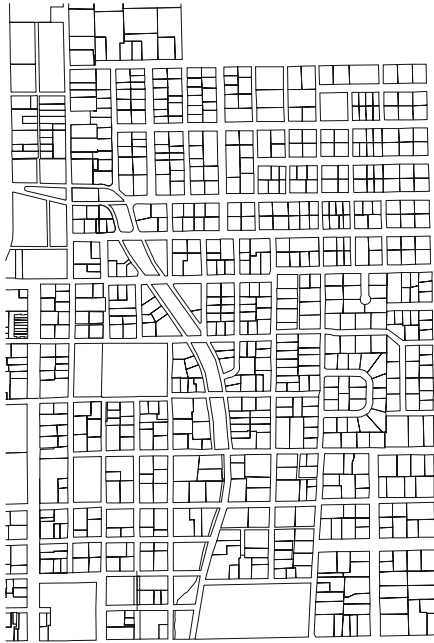
A few medians bisect streets in the district at N.E. 1st and N.E. 3rd Avenue and N.E. 8th Avenue. In 1884, the median along Northeast 1st Street was limited to one block between the courthouse-square and N.E. 1st Avenue. This median was subsequently extended by 7 blocks and exists today from N.E. 1st Avenue to N.E. 8th Avenue. Another landscaped median on N.E. 3rd Avenue between N.E. 7th Street and N.E. 9th Street is in the Southeast section of the district. Additional smaller medians have been placed recently along N.E. 8th Avenue.

Landscape

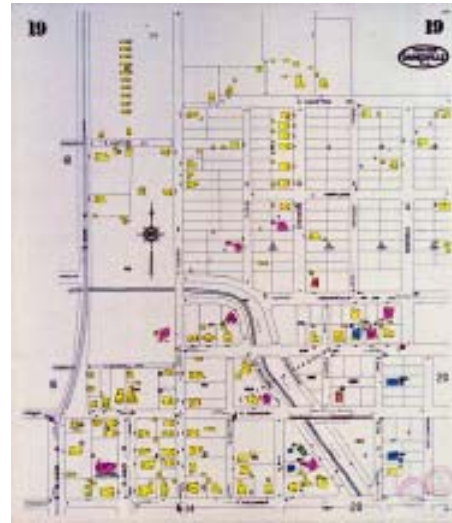
Live Oaks were planted along the right of ways sometime between 1854 and 1884.² Today, these historic trees are protected under the Tree Ordinance. Landscaped medians bordered the courthouse square and extended several blocks in each direction along the paired thoroughfares. Several historic live oaks still exist throughout the district as landmark trees.

1. *Gainesville Daily Sun*, 7 May 1913.

2. *Alachua County, Florida, Minutes of the County Commission, September 6, 1854 as cited in C.H. Hildreth, A History of Gainesville, Florida (Ph.D. dissertation, University of Florida, 1954), p.12; Stoner, j. "Bird's Eye View of Gainesville, Alachua County, Florida," (Madison, Wisconsin: J. Stoner, 1884).*



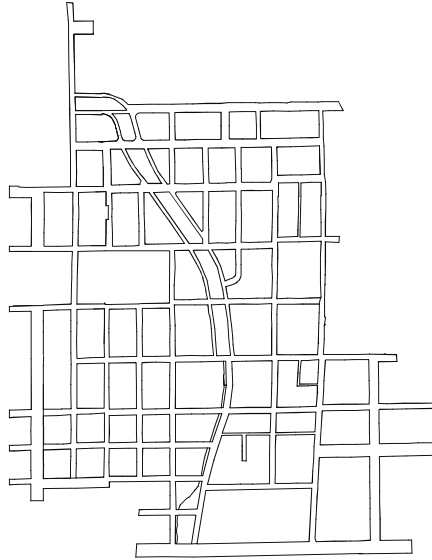
Map of Gainesville's Northeast Residential Historic District showing overall block patterns and lot sizes.



Sanborn Insurance Map of Gainesville's Northeast District, 1928, depicting early block sizes.



Sanborn Insurance Map of Gainesville's Northeast District, 1928.



Map of Gainesville's Northeast Residential Historic District showing street and block patterns.

Setting

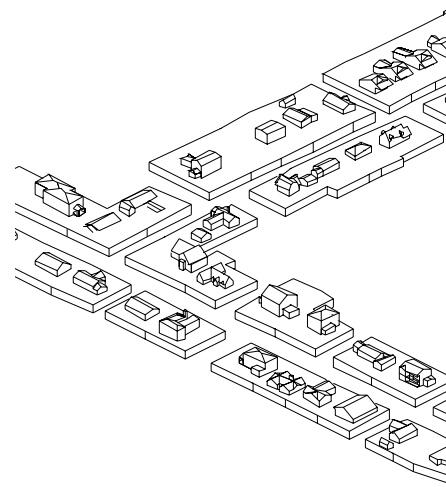
- Entrances facing all primary streets.
- Major Cultural and Civic Centers: Thomas Center and Gardens, Thelma Bolton Center.
- Greenspaces: Duck Pond, Thomas Center and Gardens, Roper Park and the greenspace of the Kirby-Smith Center.
- Street scape features sidewalks, tree lined streets, 8th Avenue, concrete curbing, medians and wood fences and stonewalls.
- Subdivision layout of rectangular lots and blocks flanking the boulevard (some irregular lot layouts) developed early in Gainesville (Engle) plats.
- Facade lines, front and side setbacks: detached residences with broad front setbacks and minimal side setbacks.

Lot size and density of development

- Lot size and density of development: Lot sizes within each block are irregular and vary considerably. Early 20th century lot sizes of 50'x100'. The larger lots are generally 1.5 to 2 times these dimensions. Medium Density.
- Block patterns: Commercial: 300 feet in length on east and west and 400-600 feet on north and south ends. Residential: rectangular 300 feet in length on east and west and 300 feet on north and south ends.
- Use of buildings: Primarily single family residential; Minimal Commercial and Mixed-Use in select areas of University Avenue and S.E. 1st Street.
- Patterns of vacant lots and open spaces: Minimal vacant lots.
- Lot coverage: Varies.

Characteristics of Buildings

- Height: Primarily single story. Range of 1-3.
- Width and number of bays or vertical divisions: Varies to style of residence.
- Types: Primarily residential; commercial and mixed use in select areas.
- Predominant architectural styles and design influences: Variable, major examples include: Queen Anne, Frame Vernacular, Tudor, Bungalow, Classical Revival, Colonial Revival, Monterey, Mediterranean, Mission, Prairie.
- Massing or overall form: Varies considerably depending on style and scale of building.
- Orientation: Both compass orientation and horizontal or vertical orientation.
- Foundations: Primarily residential elevated wood frame on brick piers.
- Roofs: primary and secondary roof structures: gable, hip, combination, mansard, flat with parapet. Pitch: varies on style of residence.
- Materials: Varies. Wood frame, brick, 4" concrete masonry, chert rock, stucco.
- Windows: Primarily wood frame, double hung sash in 6/6, 2/2, or 1/1 light pattern.
- Repetitive features: porches and detached outbuildings.
- Decoration: Commercial: varies on style of building. Religious: brick corbeling, stained glass. Residential: wood millwork such as brackets, fretwork.



Axonometric study of building form along residential street in Northeast District.

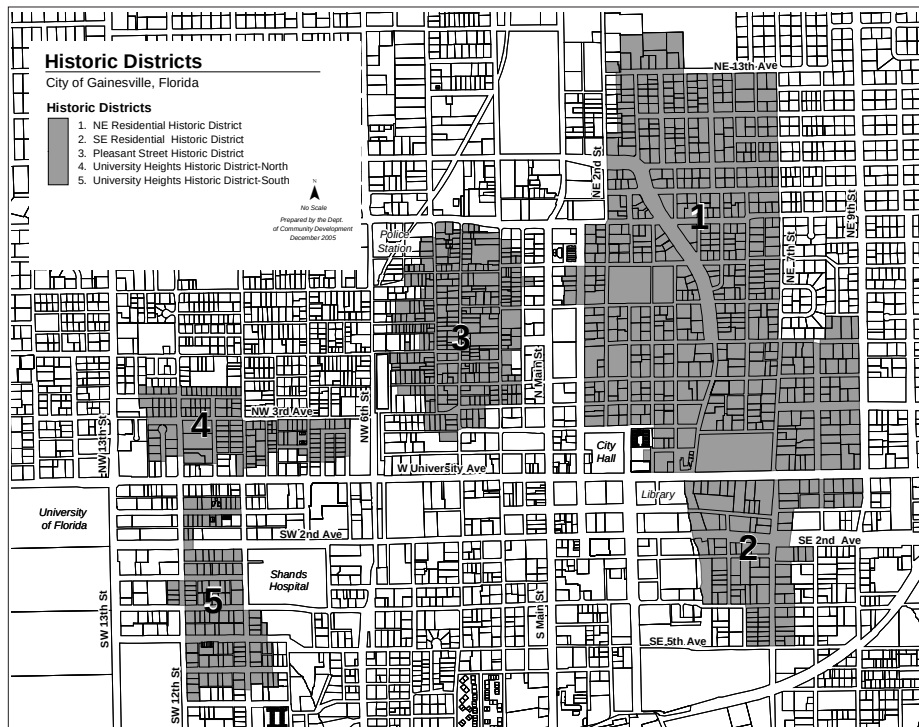


Sanborn Insurance Map of Gainesville's Northeast District, 1928, depicting early block sizes.

**SOUTHEAST RESIDENTIAL
HISTORIC DISTRICT**



Southeast Residential Historic District



Gainesville Historic Districts, 2005.



2. *Southeast Residential Historic District*, 2005.

SOUTHEAST RESIDENTIAL HISTORIC DISTRICT

The Southeast Historic District lies south of the present Northeast Historic District and directly east of Downtown Gainesville. Having its origins in the 1854 incorporation of the city, the Southeast Historic District is one of the oldest residential communities of Gainesville. The area was a significant cultural and historic home for the working and professional citizens who established the local businesses and industries of Gainesville's nineteenth century railroad community and early twentieth century university town. The district is composed of compatible one and two-story residences reflecting prevailing architectural styles interpreted in local materials and methods of construction.

History and Development of the Southeast District

The Southeast District evolved as one of the original mid-nineteenth century quadrants established by the original Gainesville town plan, and its earliest history is related to the first growth of the town. During the early development of the town, the southeast area was largely planted with orange groves and this citrus industry continued through the 1880s. This is verified from the promotional booklet, *Eden of the South*, published in 1883 as well as denoted on the Bird's Eye View of Gainesville, which was drawn in 1884.¹ However, some buildings were erected in the

area prior to the 1880s. Few two-story frame buildings were surrounded by fruit trees as seen on the early 1884 map. In addition, small clusters of houses were being built on or near the present University Avenue as far east as Waldo Road, and more dense settlement taking place between Main Street and Sweetwater Branch.

The oldest house within the district is the Matheson House, located at 528 S.E. 1st Avenue. The Matheson House was built in 1867 for James Douglas Matheson, a prominent local merchant and was occupied by his family through the twentieth century. Chris Matheson, a twentieth century resident of the home, served as Mayor of Gainesville from 1910-1918. Like the earliest houses in this area, the Matheson House was surrounded by orange groves. The main house was also flanked by a few outbuildings.¹ The house exhibits details found in Florida's early nineteenth century plantation houses with gable dormers, columned and shed-roof verandah, trabeated sidelights framing the entrance and a raised brick pier foundation. Unique for its gambrel roof and shingle style details, the structure stands as the sole survivor of earliest period of development. The residence was enlarged sometime prior to the turn of the century. The building was listed in the National Register of Historic Places in 1973. Several small framed cottages, which are located in proximity to the Matheson

House, characterize the tenement farmer's houses that existed in the area in support of the early agricultural landscape.

The Central Business District grew in the 1880s and 1890s with the establishment of Gainesville as a market center, and the growth of its fertilizer, phosphate, iron and lumber industries. The southeast district developed for two prime reasons, economic expansion and agricultural decline. As the Central Business District grew, the Southeast residential section was pushed eastward beyond the earlier geographic boundary of Sweetwater Branch and a suburban residential section became established. Further incentive to develop Southeast Gainesville was supplied when the areas citrus crops were destroyed by freezing weather in the winters of 1886, 1894-95 and 1899.² No attempt was made to replant the groves, and with the growth of the town, the area was more valuable as residential property.

As the economic base of Gainesville broadened, the increased population and prosperity of the city's inhabitants began to be reflected in the built environment of the Southeast Gainesville area. The large frame houses of prominent citizens began to appear along the south side of University Avenue and Southeast 7th Street. These two primary streets continue to be the most architecturally significant streets in the district. Among the notable houses in the dis-



Gainesville developed as a small railroad community, c.19--.



Matheson House is one of the oldest existing buildings in the Southeast District, c.19--.

1. Stoner, J. *Bird's Eye View of Gainesville, Alachua County, Florida*. Beck and Pauli, Litho. Madison, WI: Stoner, 1884.

2. Hildreth, Charles H. and Merlin Cox. *A History of Gainesville, Florida, 1854-1979*. Gainesville: Alachua County Historical Society, 1981, p.4.

HISTORIC CONTEXT

Southeast Residential Historic District



Southeast District, c.19--.

trict, which date from that time are the Baird House at 309 S.E. 7th Street, the T.J. Swearington House at 202 S.E. 7th Street, and the Enwall House at 200 S.E. 7th Street.

The early agricultural lands and houses were owned by a variety of well-known Gainesville settlers. An early developer in the area was J.H. Roper. He owned significant farmland in and near Gainesville, and as president of the Seminary Board of Education¹, he was instrumental in the founding of schools. J.B. Dell was another landowner in this area and his family had been in the Alachua county region since the second quarter of the nineteenth century. Others who either settled in or owned land in the early 1880 and 1890s, were drug store owners, prominent lawyers, U.S. Land Office officials, developers and farmers. Some family names, which go back to early development, are the Vidals, Finleys, Barnes and Bauknights. L.P. Dennis, a carpetbagger politician, also owned land in the Roper Addition.²

Development of the Southeast Historic District

The Southeast Historic District is composed of several small subdivisions and developments rather than being the result of a single plat. Bailey's Addition extended the grid and quadrant system established by the original town plan of Gainesville in 1854 east of Sweetwater Branch in 1875.³

In 1877, 'Ropers Addition,' a 17-block area, was platted between S.E. 2nd Avenue and 5th Street.⁴ Kings Addition was platted in 1893, largely as a result of the freeze of 1886, which destroyed the area's citrus groves, and pushed development eastward along University Avenue to S.E. 9th Street. The E.A. King Estate, recorded in 1906, was bounded by S.E. 7th Street, S.E. 9th Street, East University Avenue and S.E. 1st Avenue. The land was built upon as early as 1884.

Despite the rural nature of the Southeast during the nineteenth century, it was in 1893 that the present area was incorporated into the city limits as far east as S.E. 9th Street.

In 1906 the Evans Addition and Crawford Addition were recorded. Several Bungalow and Period Revival houses mixed with pyramid roof and Queen Anne cottages were built on the Nichol's Estate plat between S.E. 7th Street and Sweetwater Branch, which was recorded in 1914. No other significant additions were made to the area until 1922 with the platting of the Eastview Subdivision which provided the remaining lots south of S.E. 4th Avenue, which were used primarily for the construction of bungalows. Recorded in 1924, Robertson's Addition received a denser concentration of Bungalow and Period Revival houses along S.E. 6th Street and S.E. 2nd Place.

Boundary Southeast Historic District

The boundaries of the Southeast Historic District are justified by the distribution and age of the historic buildings in the neighborhood and by the early subdivision plats which inspired construction in the area.

The irregularity of the boundary reflects the relatively small and uncoordinated amount of construction that took place between 1885 and 1930, as well as the number of non-contributing structures to the east and south. In addition, there were areas of historically vacant land along the south and east adjacent to the Sweetwater Branch.

The district is bound on the north by East University Avenue, a major thoroughfare, which visually, physically, and historically separates the neighborhood from the residential area to the north of University Avenue, in particular the Northeast Historic District. The Sweetwater Branch defines the west boundary of the district which once marked the original city limits of Gainesville and whose green space visually separates the district from the central business district. The railroad right-of-way, now defined as the "Rails to Trails" defines the southern boundary and the east boundary is selectively defined by the non-contributing structures erected after the period of significance.

1. Webber, Carl. *Eden of the South*, 1883. As Reprinted Jesse A. Davis in *History of Gainesville, Florida*, 1966, p.37.

2. Arnow, George J. *Map of Gainesville, C. 1907*.

3. *Florida Master Site Files, Southeast Historic District*. Florida Division of Historic Resources. Tallahassee, Florida.

4. *Alachua County, Office of the Clerk of the Circuit Court, Plat Research by Sarah Mcleod*.

Remnants of the nineteenth century residential pattern extant in the Central Business District are interspersed with commercial intrusions as early as the 1880s and as late as the mid-twentieth century; many of the houses have been converted to commercial use. For these reasons, the houses west of the Sweetwater Branch are seen to contribute more clearly to the physical history of the Central Business District than they do to the Southeast residential district whose character has always been residential. They are included in the Central Business District and not in the Southeast, for although the Southeast is a product of the Central Business District's early residential section, its ultimate physical and historical form is distinct from that cradle.

Other adjacent areas have historically affected the district's growth. The southern boundary of the district, defined by the railroad and historic industrial node, developed around it. Examples of the 1880 railroad located industries were the H.F. Dutton Cotton Gin, a sawmill and planing mill and the Doig & Harris Iron Foundry.¹ Large-scale buildings, such as the Municipal Light and Water Plant and the Standard Fertilizer Company were in place in the early 1920's.² Modest worker's housing related to those industries cropped up in Spring Hill, in the extreme southeast corner of the district below S.E. 8th Avenue and combined

with the industrial development to form architectural and social barriers to middle and upper class residential development.

Physical Character of the Southeast Historic District Buildings

The area is associated with the early residential development of the City of Gainesville and is comprised mainly of a group of late 19th and early 20th century houses that reflect the variety of distinct architectural styles and types popular during that period of American history. The buildings found in the district range from representative type wood frame vernacular construction to well-defined examples of styles as Second Empire, Queen Anne, Eastern Stick, Bungalow and Colonial Revival. The visual and physical character of the built environment can be tied to those historical events that fostered the growth of the city from its beginnings as a railroad oriented marketing center to its later development as a university town and commercial and professional services axis for North Central Florida. The variety of building types also reflected the financial and social positions of the people that resided there and included members of both the working and professional classes of the community, some of whom were the founders of the city's businesses and industries.

The majority of the buildings in the district are small one-story structures, the larger residences being found along East University Avenue, S.E. 2nd Avenue and S.E. 7th Street. The older buildings are found along S.E. 7th Street and also S.E. 2nd Avenue.

Height

The buildings range in height from one to three stories, not including the towers on the Queen Anne structures and the Second Empire Baird House.

Plan

Plan shapes vary as do the number of bays on the main façade, owing to the assortment of architectural styles represented. Most of the residences have porches or verandahs. In many cases these extend the width of the main façade, and in some instances involve the side elevations. Three houses have small gazebos or pavilions on their verandahs and three have two story verandahs or upper galleries. The porches and verandahs are supported by columns and posts; the latter both turned and square. The most popular column type in the district is ionic, although variations of Tuscan, both round and square, is also employed.



The Livery stable on Southeast 1st Avenue, c.18--.

1. Webber, Carl. *Eden of the South*, 1883. As Reprinted Jesse A. Davis in *History of Gainesville, Florida*, 1966, p.3.

2. Sanborn Map Company, *Insurance Maps of Gainesville, Florida*, (New York: Sanborn Map Company, 1922.

HISTORIC CONTEXT

Southeast Residential Historic District



Small wood frame cottage with pyramidal roof form on S.E. 2nd Place in Southeast District.

Materials

Wood frame buildings are the primary construction type for the contributing structures throughout the district, however, there are also contributing structures built of masonry.

The principal exterior siding on wood frame structures is drop siding. The Pound and Matheson Houses are the only large residences that feature weatherboard, and several other residences employ narrow drop or “novelty” siding. Most of the older residences have shingles or other wood treatments in gables or on towers.

Exterior decorative elements are, for the most part, executed in wood and include primarily the balusters, brackets, drops, and spindle work found on the Queen Anne and Second Empire Houses. Even such features as classical columns, dentilated cornices and Palladian windows are represented on the Queen Anne and hybrid Queen Anne/Colonial Revival structures. Minor classical elements are also found on these small Georgian colonial Revival buildings. These are restricted to the facades of the structures and include the main entrance of the 1932 brick Colonial Revival American Legion building at 513 East University Avenue which has fluted pilasters that support an entablature surmounted by a broken “swan’s neck” pediment. The house at 523 S.E. 2nd Place exhibits a small entrance porch with a plain architrave that is supported by two thin Tuscan columns.

Roof Form

The most common roof type is gable or gable in combination with the hip form. The Baird House has a Mansard roof and the Matheson House has a gambrel. Four houses have towers, and the McKenzie House has a pyramidal roof with a small deck surrounded by wrought iron cresting. Roof dormers are prevalent but not ubiquitous throughout the district.

Other significant details can be seen on various style buildings throughout the district such as ridge finials on tiled roofs, knee braces, exposed rafter tails and vertical spaced gable breathers.

Windows

Window types are generally wood frame with 1/1 and 2/2 light patterns.

Architectural Styles

There are six distinct styles that can be seen throughout the district. These include Second Empire, Queen Anne, Eastern Stick, Wood Frame Vernacular, Bungalow and Colonial Revival.

The Baird House is one of Gainesville’s finest examples, if not only example, of the French Second Empire style. Located at 309 S.E. 7th Street this three-story unique structure has remained a landmark for the district. Acquired by Emmett Joseph Baird and his wife, Mary, in 1900, the house remained in the family until the 1950s. The Bairds were well-known businessmen,

builders and investors of early Gainesville. In partnership with his brother, Eberle, Emmett was founder of Baird Hardware Company, a regional supply center and one of Gainesville’s major commercial successes for over a century. Emmett Baird was also the president of Standard Crate Company which made wooden boxes for shipping fruit and vegetables brought to Gainesville for distribution. Eberle and Emmett were also known to operate several sawmills in partnership.¹

A number of Queen Anne style houses are located in the Southeast District. One prime example is the T.J. Swearingen House located at 202 S.E. 7th Street. Originally built in 1902-1903 for T.J. Swearingen, a lumber and turpentine businessman, this house has also been historically significant as the home of two Gainesville mayors and owned by Oliver Austin an internationally recognized ornithologist. At one time the house had also been renovated to accommodate two apartments.²

In addition to the T.J. Swearingen House is another Queen Anne located directly across 7th Street, the Enwall House or Shands-Enwall House, built in 1903 for the Shands family. The elaborate neoclassical style wood details may reflect the early involvement of the Shands family in the lumber industry. The Shands Teaching Hospital was named for his son, Senator Shands. The Enwall Family later purchased the house in 1921. In 1928, the second floor of



The Baird House is one of Gainesville’s finest examples of the French Second Empire style.

the residence was converted into an apartment, for what may constitute one of the first single family to multi-family residential conversions in the Southeast district.³

A significant group of Queen Anne style houses in the Southeast District is found along East University Avenue facing the southern limit of the Northeast Historic District and relating architecturally and historically to the northern neighborhood. One of Gainesville's finest and most elaborate expressions of the Queen Anne style is the McKenzie House at 617 East University Avenue. The house exhibits intricate Eastlake details, fanciful massing complete with turret and pavilioned wraparound verandah. The house has been expertly restored and rehabilitated for commercial use. The house was built in 1895 for the J.E. Lambeth family and sold to the Perry Colson family in 1903. Since that purchase, the house has remained in the hands of the Colson family and its descendants: Bakers, Phifers, Pounds and McKenzies, all significant contributors to the historic development of Gainesville. For example, Perry Colson's brother, B.R. Colson was founder of Alachua Abstract Company and built a two-story neoclassical detailed frame house at 607 East University Avenue. W.B. Phifer, one of the last residents of the McKenzie House, was a City Commissioner, President of State Bank and operator of naval stores statewide. The house is identified by his daughter, Mary Phifer Pound

McKenzie, who was the last resident of the house until her death in 1974.¹

Several of the Wood Frame Vernacular houses in the district were owned and occupied by the Dell Family. A stick style house at 220 S.E. 7th Street was the home of Dr. Lassiter whose widow married John Dell. Across the street, at 221, was another large frame Stick Style residence of J.M. Dell, a clerk with the U.S. Land Office. The Dells lived here in 1905, with their son James M. Dell, Jr., a local physician and his children. Mrs. F.A. Dell also occupied a home at 614 S.E. 2nd Place; a two-story diluted Colonial Revival residence.²

Many of the smaller scale houses within the district are also associated with those prominent citizens who lived in the Southeast District. The Pound Family owned a pair of L-plan, frame cottages with gingerbread porch details at 623-627 S.E. 1st Avenue. E.C. Pound owned a livery and his son, C. Addison Pound was an owner of Baird Hardware.³ Their two-story frame house at 108 S.E. 7th Terrace appears on the 1884 bird's eye map and is located on the corner of S.E. 1st Avenue and 7th Street. A.L. Vidal, owner of the Vidal Drug Company, also owned a 1929 Bungalow at 618 S.E. 1st Avenue. He also built a brick house at 411 S.E. 7th Street.³ The two pyramid form hip-roof houses at 611 and 617 S.E. 1st Avenue, built prior to 1913 from review of the Sanborn maps, were owned and rented by the Matheson Family.

Other Bungalows and period houses were built on lots in the 1914 Nichols Estate Plat, in the vicinity of S.E. 1st Avenue and 7th Street as well as in the 1904 Crawford Addition Plat to the east, the 1924 Robertson's Addition and the southernmost lots of Roper's Addition. Another example of the modest sized revival cottages and bungalows are found in the Eastview Plat of 1922. J.H. Parrish and L.M. Gray, a developer and contractor, built most of sixteen lots in Eastview by 1928. Nearly identical plans, materials and building techniques were used in the area which today is bounded by S.E. 6th Terrace and 7th Street between S.E. 4th and 5th Avenues. The unique collection of bungalows survive as an undisturbed collection of Florida's Boom Era. Most of the houses exhibit French tile roofs, often decorated with hip finials. In addition, many shared the characteristics of detached garages roofed with French tile and equipped with a central steam heating plant and were of concrete construction. Many Bungalows exhibit two bungalow gables. In addition the entrance porches are relatively large and span practically the full width of the façades. One building, which stands out today for its scale and placement, is the former office and home of L.M. Gray, a paving contractor, who built the structure at 408 S.E. 7th Street.



The Pound House has been renovated into apartments.



The Hodges House was moved from the Central Business District and renovated.

1. Florida Master Site Files, Site File # 8A1482, E.J. Baird House. Florida Division of Historic Resources. Tallahassee, Florida.

2. "Spring Pilgrimage to Visit Gainesville's Past," *Gainesville Sun*, Feb. 22, 1976.

3. Florida Master Site Files, Enwall House 201 S.E. 7th Street. Florida Division of Historic Resources. Tallahassee, Florida.

HISTORIC CONTEXT

Southeast Residential Historic District



The Medlin House built in 1913 in Southeast District.

Other types of bungalows and period houses built after the 1920s, which were built throughout the district, are exemplified in such examples as the small provincial period Revival house at 210 S.E. 6th Street and the fieldstone house at 608 S.E. 2nd Place.

A notable large scale, high-style Craftsman home stands at 15 S.E. 7th Street, the Medlin House, built in 1913. The massive structure is well noted for the fine details, expensive materials, porte cochere and detached single car garage at the rear. This may be one of the only 20th Century examples of the Gustave Stickly inspired style built in the area. The structure underwent restoration and adaptive reuse as professional law offices.

The late twentieth century brought new styles to the area. An International Style house at 212 S.E. 7th Street exhibits altered traits of the Bauhaus Style with pilotes, pale color schemes and ribbon windows.



The McKenzie House, c. 191-.

Recent Preservation Efforts

Although very little development has taken place in the neighborhood, that which has taken place has reinforced the same scales and residential use intended for the area since its origin. Intrusions in the district are limited to East University Avenue and a small number of late twentieth century houses and small apartment buildings in the eastern and southern parts of the district.

Many of the larger residential structures have been modified into multi-family or commercial use. The smaller houses continue to be rental properties as they have been historically.

For several years, maintenance within the area suffered for various social and economic reasons.

With the widening of S.E. 2nd Street in recent years, the district lost several significant historic structures. An unfortunate loss resulting from the street improvement in 1973, was the Odd Fellows Home for Orphans and the Aged. This elaborate Victorian structure was one of few, if not the only institutional structure in the Southeast; the only departure from the strict residential scale located there.

Historical archeological potential can be seen for existing vacant and disturbed areas due to municipal improvements along 2nd Avenue as well as within the Sweetwater Branch area.

A number of historic buildings from other parts of the city that were threatened with demolition have been moved to the Southeast Historic District to fill vacant lots. In 1977 the McCreary House was moved from 205 University Avenue in the central business district to 815 University Avenue. The house underwent renovations as professional offices.

The Hodges House was also moved from the Central Business District at 116 N.E. 1st Street to 717 S.E. 2nd Avenue in

1978.¹ Although not original to the southeast district, this Queen Anne style house conforms to the existing styles and architectural scale of the district. The house belonged to Dr. J.H. Hodges for forty years and was then passed to the Episcopal Church. In 1978, threatened by demolition, the house was purchased for one dollar, by Mark and Mary Barrow, leading preservationists. The house was moved and renovated, becoming one of the earliest influential preservation projects in the city receiving both local and national attention.²

In 1986, four houses were moved from the 300 block of S.E. 2nd Street to the 700 block of East University Avenue and continue to await renovation. A building, which was moved within the district, was the Broughton–Niblack House that was relocated from 512 East University Avenue to 115 S.E. 7th Street.

In addition to the Matheson House, the McKenzie House at 617 East University Avenue is also listed on the National Register of Historic Places. In addition to the national listing, many residences have received local recognition. These include the Fowler House at 805 East University Avenue, the Medlin House, the Pound House, the Colson-Hayman House, the Hodges House, the T.J. Swearington House, and the Shands-Enwall House.

Today the district expresses rejuvenation. Many of these significant historic buildings have undergone intense restora-

1. *Florida Master Site Files, Mary McKenzie House. Florida Division of Historic Resources. Tallahassee, Florida.*

2. *Florida Master Site Files, 200-221 S.E. 7th Street, 614 S.E. 2nd Place. Florida Division of Historic Resources. Tallahassee, Florida.*

3. *Florida Master Site Files, 623-627 S.E. 1st Avenue. Florida Division of Historic Resources. Tallahassee, Florida.*

tion efforts. Several projects currently underway exhibit the pride and excitement of the residents throughout the district. Additional Bed and Breakfast establishments have taken interest in the district.

A great improvement in the public realm was the recent renovation to the Sweetwater Branch green space which plays a great roll in defining the eastern edge of the district. The creek corridor was cleaned up and a walkway was established linking the district east and west to the adjacent downtown as well as north and south along the creek from the most southern part to the Matheson Gardens. Several benches and picnic tables were installed and a play area was established for public use.



The renovation and rehabilitation of this historic building will soon open as Laural Oaks, a new Bed and Breakfast on S.E. 7th Street.



Sweetwater Branch in the Southeast District.

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1. "Historic House has New Home," *Gainesville Sun*, Aug. 6, 1978.
 2. Barrow, Dr. Mark and Mary. *Interviews and Historic Photograph Collection*. 1980 and 1986.

HISTORIC CONTEXT

Southeast Residential Historic District



Southeast District showing common setbacks.

SOUTHEAST HISTORIC DISTRICT CHARACTERISTICS

Layout

Despite the irregular boundary of the district, a grid and quadrant block pattern exists.

Development from the original Gainesville Plat of 1854 and several plat additions: Roper's Addition (1877), Bailey's Addition (1893), King's Addition (1893), Evan's Addition (1906), Crawford Addition (1906) Nichol's Estate (1914) Eastview Subdivision (1922) and Robertson's Addition (1924).

Blocks

Block size and street width vary greatly. Lot sizes vary from block to block.

Setbacks

The setbacks are generally uniform within each given block.

Orientation of structures is generally facing each primary street. Those lots adjacent to S.E. 1st Street reflect the skew and few structures have been sited according to those lines. Those structures have been sited in a standard manner with north-south orientation.

Vacant lots lower the density of the district. Historically there have been vacant lots to the south and the east borders of the district as well as along the Sweetwater Branch extension to the west. This is illustrated on the Sanborn map to the right.

Density

Most structures are single family/ multi family detached buildings. There are minimal outbuildings and auxiliary structures throughout the area.

Street Edge

Several streets in this district are discontinuous often irregular in width and skewed slightly from the NS-EW grid. The main thoroughfare of University Avenue borders the north edge of the district. The main cross thoroughfare within the district is S.E. 7th Street

Landscape

Landscaped central medians are located along S.E. 2nd Avenue.

Tree lined sidewalks extend along 7th Street to University Avenue. Sidewalks and curbing are absent along portions of 6th Street and 6th Terrace.



Map of the Southeast District showing blocks.



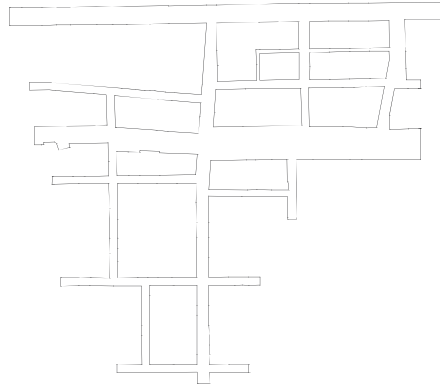
Sanborn Insurance Map of the Southeast District, 1928.



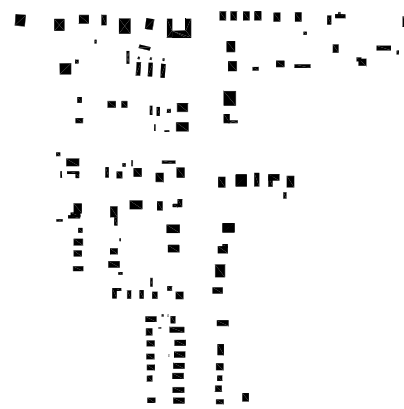
Sanborn Insurance Map of the Southeast District, 1926.

HISTORIC CONTEXT

Southeast Residential Historic District



Map of the Southeast District showing streets.



Map of the Southeast District showing density of structures.

Setting

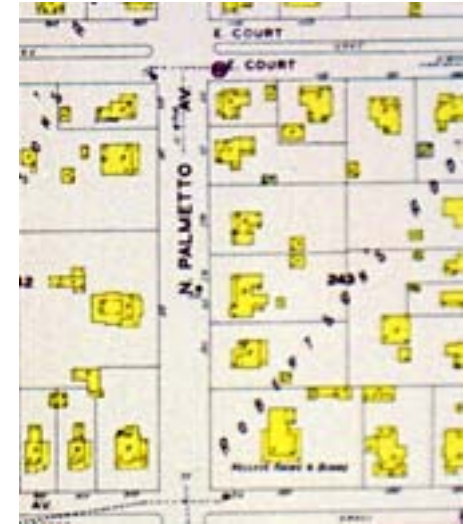
- Entrances: facing all primary streets.
- Monuments: None.
- Parks and/or Greenspaces: Community Garden, Matheson House and Grounds, Sweetwater Branch.
- Streetscape features: Concrete sidewalks, minimal fence lines at properties, concrete curbing, and no walls.
- Subdivision layout: rectangular lots and blocks flanking the primary streets.
- Facade lines, front and side setbacks: detached residences with mixed front setbacks and minimal side and back setbacks.

Lot Size and Density

- Lot size and density of development: Variable within district. Low density.
- Block patterns: Varies.
- Patterns of vacant lots and open spaces: Minimal vacant lots.

Building Characteristics

- Height: number of stories: Primarily single story. Range of 1-2.
- Width: number of bays or vertical divisions: Varies.
- Types: Primarily residential; commercial, mixed use.
- Predominant architectural styles and design influences: Wood Frame Vernacular, Second Empire, Queen Anne, Eastern Stick, Bungalow.
- Massing or overall form: Varies. Single rectangular structures predominate.
- Orientation: both compass orientation and horizontal or vertical orientation.
- Foundations: Residential: elevated wood frame on brick piers or masonry piers. Commercial: elevated wood frame on brick piers or masonry piers minimal continuous brick or masonry perimeter wall and slab on grade.
- Roof Form: primary and secondary roof structures: gable, hip with standard pitch.
- Materials: Primarily wood frame
- Windows: Primarily wood frame double hung sash in 6/6, 2/2, or 1/1 light pattern.
- Repetitive features: Porches and detached out buildings.
- Decoration: Residential: wood millwork such as brackets, fretwork, spindles.



Sanborn Insurance Map, Southeast District, 1926.



Single rectangular structures predominate.

**PLEASANT STREET
HISTORIC DISTRICT**



Pleasant Street Historic District



Pleasant Street Historic District

The Pleasant Street Historic District has gained its significance as the oldest African American residential neighborhood in Gainesville. Founded immediately following the Civil War, the area represented a transition in status of African American people in Alachua County from that of slave laborers supporting a rural plantation economy to one of freedmen seeking to establish a new existence of economic independence and cultural self-determination in an urban environment. The district demonstrates the ambiguity and contradictory social relationship that existed between African American people and southern whites that allowed close physical proximity, with the southern part of the district being a historically white residential area.

The area contains a large number of late nineteenth and early twentieth century residential structures typical of a modest sized southern community. Vernacular structures predominate throughout the district with a number of buildings also reflecting the revival and romantic styles of the late nineteenth and early twentieth centuries.

The Pleasant Street Historic District consists of 15 city blocks located in the northwest quadrant of downtown Gainesville directly north and west of Gainesville's main thoroughfares of University Avenue and Main Street. The district is bounded on the south by N.W. 2nd Avenue, on the north by N.W. 8th Avenue,

on the west by NW 5th Street and on the east by NW 1st Street.

Of the 271 buildings located in this district, 259 are contributing historic buildings which can be found in two distinct historic areas of development, identified as zone A and B, which date between 1875 and 1935.

The first area, Zone A, includes all but a small enclave in the southeast corner of the district. This portion is a historically African American residential neighborhood. The second area, Zone B, is a traditionally white neighborhood that developed during the same period in conjunction with the downtown commercial area.

The district has contained a mixture of low to upper income African American residences and structures housing the commercial and service enterprises of the community. Churches, schools and cultural institutions such as theaters and fraternal lodges could be found within the district. The district is mostly comprised of one- and two-story wood frame vernacular residences, bungalows, and romantic and revival styles from the period.

The noncontributing buildings within the district are one- and two-story buildings either erected after the period of significance or severely altered. Many of these masonry residences and apartments were constructed to replace deteriorated, damaged and demolished structures. A large

percentage of demolished structures account for the large number of vacant lots throughout the district.

Documentation of Development

Visual evidence and oral history suggest that the oldest extant structures in the district date from 1870, however, due to a lack of reliable documentation the accurate dating of earlier buildings is extremely difficult. Gainesville tax records do not precede 1891 and the Pleasant Street area is not included on the 1884 Beck and Pauli Bird's Eye View of the city. The Sanborn Insurance Maps of the neighborhood do not represent this section prior to 1903 and preliminary deed searches on several significant structures have title chains that are of little assistance in establishing origins of the district's oldest sections. Plat map research reveals insight into the development of the district and minimal indirect evidence for the construction of specific buildings.

The Sanborn maps offer the best template for dating sections of the district. The 1897 map identifies the Masonic Hall, a school and a Baptist Church on currently named N.W. 1st and 2nd Streets.

The 1903 map identifies the school as Union Academy and shows additional structures with ells at the rear and porches across the street facades and major ells. The structures begin to appear larger and more

elaborate in plan with outlines of bay window and pavilioned veranda elements on N.W. 2nd and 3rd Avenues. Simple structures appear north of N.W. 3rd Avenue.

The 1913 Sanborn Map shows an increase in the number of structures throughout the Pleasant Street Neighborhood. Several churches appear within the neighborhood such as Mt. Pleasant AME Church on N.W. 2nd Street, Bethel AME Church on N.W. 1st Street and St. Augustine Episcopal Mission School on N.W. 4th Avenue. The residential house plans begin to vary from the simple shotgun and hall and parlor types to asymmetrical plans typical of Queen Anne Style. Northwest 4th Avenue shows a large buildup of structures with few empty lots. Commercial usage becomes indicated on a number of the structures.

The maps which follow, 1922 and 1928, show an increase in the bungalow style plans with tapered porch columns taking up much of the available space in the neighborhood as well as replacing previous plans. In some cases, these details indicated changes to existing plans as the Bungalow style became increasingly popular.

1. Florida Master Site Files, Pleasant Street Historic District. Florida Division of Historic Resources. Tallahassee, Florida.

HISTORIC CONTEXT

Pleasant Street Historic District



Early rail lines in Gainesville.

History

The African Americans who settled in the Pleasant Street Historic District founded their own businesses, churches, schools and social and political organizations parallel to and modeled on those institutions of the white society that attempted to exclude them from full and equal participation as citizens of the community. The aspirations of these pioneer urban African Americans in Gainesville and the difficulties they faced in obtaining social and legal equality in the postbellum South is reflected, in part, in the character of the built environment of the Pleasant Street District. The area was home to common laborers and domestic servants working for the white citizens as well as where most of the city's African American merchants, professionals, teachers and religious and political leaders resided.

The defeat of the Confederacy in the Civil War and the resulting emancipation of the slaves had an enormous impact on southern society. The racial division of labor imposed by slavery was central to the pre-war social structure, but the end of slavery found southern whites unwilling to accept the fact that the colored man had ceased to be property. A large segment of the white population continued to hold the view that African Americans still existed specifically to produce cotton, sugar, and rice for his "superiors" and to fill the role

of domestic servant. Any wider share in the rights and privileges of citizenship—the right to vote and hold public office, to obtain an education for children at public expense, to work as a skilled artisan or in the professions, or even to travel and live where one pleased—was unthinkable in the eyes of former masters.

African Americans were provided some opportunity for self-determination by the military occupation of the former Confederate states by northern troops and the adoption of new state constitutions, as provided by the Reconstruction Acts of the U.S. Congress. These measures, plus assistance by the U.S. Freedman's Bureau and various northern philanthropic and missionary organizations, gave African Americans a new mobility and some real control over their destiny. The imposition of "black codes" and "Jim Crow" laws after the end of the Reconstruction Period (1867-1877) reversed many of the economic and political gains made in that first postbellum decade, but the first step on the long road to full citizenship had been taken by the African American populous, and they eagerly seized whatever opportunities for progress that were presented to them. Among the first dramatic changes to come at the end of the national conflict that brought about the demise of slavery was a shift in a sizable segment of the African American popu-

lation from the plantation to towns and cities of the South.

Gainesville in 1860, was a town of 269 people, 46 of which were slaves. The area had served as a commercial hub for the agricultural products of the surrounding region. The previous year the railroad, which had been under construction since 1855 from Fernandina to Cedar Key reached Gainesville, providing a transportation outlet for the Sea Island Cotton that was the mainstay of Alachua County. The importance of the rural economy to Gainesville is shown by the fact that the fourteen slave owners who lived in town also owned at least 184 slaves in the county. Slave owners represented eighty-one percent of the declared wealth of the community. While Gainesville's racial composition was predominately white (eighty-three percent), its economic structure demonstrated characteristics similar to most of the rest of the South; it was tied directly to rural agriculture and slave labor.

The town grew rapidly during the 1860's, principally due to its function as an organizational and supply center for the southern war effort. The end of the Civil War, however, saw an even more dramatic jump in the population and a radical transformation in its racial composition. By 1870, more than half (fifty-three percent) of Gainesville's residence were African Americans, an increase from the seventeen-per-

1. Florida Master Site Files, Pleasant Street Historic District. Florida Division of Historic Resources. Tallahassee, Florida.

cent level of 1860. This large influx of African Americans was part of the geographic mobility of ex-slaves after the war ended. Throughout the south, African Americans moved to urban centers and to areas where land was available for the establishment of farms which they themselves owned. Many from South Carolina were drawn to the Alachua area by the promise of land. Thousands of others from elsewhere in the south hoped to escape the social and political turmoil of the post-war era in the relatively unsettled state of Florida. After the initial large emigration, the racial composition of Gainesville remained stable until the end of the century. In 1880, the population was equally divided between African Americans and white Americans. The 1900 census revealed that whites held a slim majority of the 3,633 residents of the city.

As the city grew and the century waned, Gainesville slowly made the transition from a rural to an urban community as it shifted away from agriculturally oriented employment. In 1870, one-third of the town's labor force was directly linked to the agricultural sector. Only ten percent of the work force was still engaged in such efforts by 1900. The urbanization of the town is demonstrated, in part, by the numbers of people classified as professional, managerial, and clerical workers. These sectors made up only twenty percent of the

workforce in 1870 but had increased to thirty percent by 1900.

An examination of the racial division of labor reveals that African Americans experienced the most marked change in their patterns of employment during the 1870-1900 period. In 1870, a large majority (eighty-eight percent) of the African American laborers were employed in either manual or menial positions such as domestic service, farm labor, or unskilled labor. However, this condition changes dramatically over the next several decades, whereas, the white divisions of labor for the same period changed only gradually or not at all. By 1800, African Americans were present in every occupational category in Gainesville, but less than one in twenty were professional, managerial, or clerical workers, as compared to over half (fifty-two percent) of their white counterparts. In 1900, when African Americans were most represented in these areas of the labor profile, less than one out of every ten workers held jobs in these categories. The inability of African Americans to penetrate the upper echelon of the labor structure was accentuated by the fact that most African American professionals were either preachers or teachers, positions of high social prestige within the community, but which required little formal education or economic capital.

Census data and information from the city directories suggests that a fledgling of African Americans commercial class had developed in Gainesville by the end of the century. The scale of these operations, however, was smaller than those of their white counterparts. The absence of African American contractors, hotelkeepers, or manufacturers underscored the fact that they were unable to undertake capital-intensive business efforts. The majority of African American workers, therefore, continued to be engaged in manual or menial labor, a pattern unchanged since the days of slavery.

Development of the Pleasant Street Neighborhood (Zone A)

This area was the first place in Gainesville where former African American slaves settled in large numbers. In 1859, the area was developed and platted into large block-sized lots and named Brush's Addition. The land was owned by Nehemiah Brush Estate and managed by Charles Brush, a Baltimore lawyer and his sister, Julia VanNess. The Brush and VanNess families had acquired over 30,000 acres of the Arrendondo Spanish Grant in 1849. This land was set aside expressly to accommodate the rapid influx of African American settlers whose labor was necessary to the expanding commercial and industrial community. Working through its

1. Florida Master Site Files, Pleasant Street Historic District. Florida Division of Historic Resources. Tallahassee, Florida.

HISTORIC CONTEXT

Pleasant Street Historic District



Union Academy.

Florida agent, the Brush Estate had small wood frame residences erected in the subdivision and rented them to the newcomers or, when possible, sold the lots outright. Many who initially rented property from the estate eventually purchased the property. As early as 1866, African Americans were contracting with the Brush Estate to buy lots and even whole blocks in this area of Gainesville. Nearly all purchasers acquired lots in a contract for deed. Records of these transactions indicate that many early purchasers were able to buy their land in three to four years. In this way, those who probably had little money were able to secure land and build homes. As a result of the rapid increase in the African American population of Gainesville, by the 1880s more African Americans were building houses than whites.

Similar neighborhoods were established in other Florida cities such as the Frenchtown Neighborhood in Tallahassee, and the La Villa and Brooklyn Subdivisions in Jacksonville and the west side of Ocala. In each case, the early areas where African Americans settled was not the result of directed development, but the willingness of the property owners to rent or sell this undeveloped land to African Americans. These developments also facilitated the segregation of African Americans from the white community. As the African American population grew larger, they con-

gregated together for protection and mutual support. They built small houses and created social institutions of their own including churches, schools, businesses and clubs.

The first settlers in this subdivision were primarily refugees from neighboring plantations who sought work in the nearby lumber mills and other local industries or for the railroad on which the growing commerce or post-war Gainesville depended. The majority of the settlers were day laborers, draymen, porters or domestic servants. They were soon joined by skilled or semiskilled emigrants, such as tailors, blacksmiths, shoemakers and carpenters, some of whom had received training as slaves on self-sustaining plantations.

Many of the newcomers who settled into Gainesville were from Georgia and South Carolina, particularly Camden, South Carolina. They were members of the African Methodist Episcopal Church and came to the area to spread the Gospel as well as to form schools in order to teach education skills to the freedmen and their children. Many of these teachers and missionaries received their training from the northern American Missionary Association, which had opposed slavery and attempted to organize schools for African Americans in the south prior to the Civil War.

Education among African Americans was a primary objective of the Freedmen's Bureau, and Union Academy was established in the district in 1865 to provide for the education of both adults and children. The Peabody Fund and later the local Board of Public Instruction gave financial support for this institution, one of only two Negro high schools in the state. The first teachers came from Newburyport, Massachusetts in 1865, under the sponsorship of the National Freedmen's Relief Association of New York, which was organized by the American Missionary Association and the Congregational Church. A board of trustees for the school was formed in 1867 to build a school for African Americans. The board included the leading African American property owners and political leaders of the community. Every town in Florida with African American enclaves experienced the same type of process in developing educational institutions to serve the African American community.

By 1868, the wood frame school had 179 students. Union Academy continued to be the center of local African American education growing to an enrollment of over 500 students and serving as a normal school. It was abandoned in 1925 when a new building, Lincoln High School, was constructed outside the district. The Union Academy building became a recreational center supported by the colored Citizens'



Workers in the Shoe Hospital, C19--.

1. Florida Master Site Files, Pleasant Street Historic District. Florida Division of Historic Resources. Tallahassee, Florida.

Alliance. Later the teachers quarters were used as a retirement home for African Americans until its demolition in the 1960s. The site of the academy remains a landmark of African American education in Gainesville from 1865-1925.

Another educational institution in the district was the St. Augustine Mission School, which was organized as an Episcopal mission and school in 1893. The school was a private elementary school with a tuition of ten cents a week or 50 cents per month, although some children were allowed to attend free. The students were from homes where the parents wanted their children to receive religious training as part of their formal education. Classes started at about 12 to 15 students and reached a peak of 150 with three teachers in the 1930s. The teachers were employed by the Episcopal Diocese of Florida.

Originally classes for colored children were held in the parish hall or the white Holy Trinity Episcopal Church on Main Street. When Holy Trinity erected a new church in 1907, the old parish hall was moved to 405 N.W. 4th Avenue where it served the community until 1944 when it was demolished and a new wood frame structure was erected.

The establishment of churches stemmed from a desire of freedmen to express their independence and form their own religious institutions free from the

influence of their former masters. Many withdrew or were expelled from white churches, where they became unwelcome. In 1867, land was purchased in the Pleasant Street neighborhood on which to construct the Mt. Pleasant African Episcopal Methodist Church (now Mt. Pleasant United Methodist Church), which quickly became the leading church organization in the area.

Mt. Pleasant A.M.E. Church was a social and religious center for the neighborhood. It was organized under the South Carolina Annual Conference of the Northern Methodist Episcopal Church. The first board of trustees consisted of William Anderson, Adam Dancy, Shadrach M. Abednego, Robert McDuffie and Dr. McDowell. The first building to serve the congregation was constructed on land acquired from the Brush estate and was dedicated on July 16, 1867. That building was destroyed by fire in 1903, and the present masonry, Romanesque Revival style structure was completed in 1906. The church boasts the earliest formal African American congregation in Gainesville and is one of the oldest church buildings in the city.

Several other churches were organized in the Pleasant Street neighborhood soon after Mt. Pleasant was founded. These include the Bethel African Methodist Episcopal Church (1877) and the First Friendship Baptist Church (1884). The Friend-

ship Baptist Church burned in 1911 and was replaced by the present Romanesque Revival style building. The old Bethel A.M.E. Church was demolished in the 1960s.

The Reconstruction Constitution of Florida had enfranchised African Americans and a number were elected to office. Several of the early political leaders in Gainesville came from the Pleasant Street neighborhood. These included Henry Harmon, a state representative, and Thomas Gass, a member of the Gainesville City Council and also a state legislator, Josiah T. Walls, Matthew M. Leavy and the Martin brothers. Caesar Joyner was a city policeman during Reconstruction, and his house, 502 N.W. 4th Avenue still stands in the historic district.

The period of 1880-1900 was one of economic expansion in Florida and Gainesville. During this time, the Pleasant Street area became an increasingly important, but more isolated section of the city. African Americans continued to play influential roles in local politics until the end of Reconstruction (1877), after which the white power structure took steps to disenfranchise them by the imposition of a poll tax and other measures. Segregation grew as white Southerners regained the upper hand and were assisted by northern newcomers who were unconcerned with the declining position of African Americans in the commu-



Josiah T. Walls family portrait, c. 19--.



Romanesque Revival Friendship Baptist Church in Pleasant Street District.

1. Florida Master Site Files, Pleasant Street Historic District. Florida Division of Historic Resources. Tallahassee, Florida.

HISTORIC CONTEXT

Pleasant Street Historic District



A prime example of a wood frame vernacular residence with Queen Anne details in Pleasant Street District.

nity. Nearly every aspect of life became segregated, and even formal deed restrictions prevented African Americans from owning property in certain Florida cities. Jim Crow laws codified racial separation. The result was the establishment of completely separate towns with the larger municipal area with every commercial, social, and religious aspect of life run by and serving the African American residents.

The commercial center of the district was N.W. Fifth Avenue, originally named Pleasant Street, with a section of businesses extending north along N.W. 3rd Street. The businesses were generally small enterprises, which catered to the overall needs of the residents. In addition to churches there were grocery stores, clothes stores, insurance agencies, business offices, doctor's offices, private schools, theaters, funeral parlors, social halls, billiard halls, eateries and clubs. The self-sustaining neighborhood also included a building contractor, sawmill and welder. Several of these buildings remain in the neighborhood and outside the current boundaries of the designated historic district.

Cue's Grocery once located at 602 N.W. 2nd Street was built in 1923 and originally known as Malphur's Grocery. The building remains as a landmark of the once commercially active streets in the district. Other grocery stores in the area included those owned by the DeBose Family at 701 N.W. 2nd Street, Edward Furgeson at 606 N.W.

2nd Street, I.J. Gaines at 713 N.W. 2nd Street and W.S. Stewman at 500 N.W. 3rd Street.

The D.E. White Building at 727 N.W. 2nd Street was built in 1919 and served as the location of the Jones Funeral Home. D.E. white erected the building and was a partner in the mortuary. He and his wife lived above the office.

Insurance offices were also located in the district, including the Afro-American Life Insurance Company on N.W. 2nd Street and the Central Life Insurance Company located across the street, all of which have been demolished.

By the turn of the century, the neighborhood had begun to spread west from downtown nearly to the present University of Florida Campus, which was founded in 1905. By 1932, this area had once again shrunk to a section between N.W. 13th Street, N.W. 1st Street, University Avenue and N.W. 8th Street. New African American enclaves were also established, such as Porter's quarters, which was bounded by S.W. 5th Avenue on the north, S.W. 2nd Street on the east, Depot Avenue to the south and S.W. 6th and 9th Streets on the west. While similar to the Pleasant Street in some ways, Porter's Quarters is smaller and it's architecture consists almost exclusively of small wood frame residences of the shotgun variety or showing bungalow influence. The original quarters were platted in 1884, but the area saw little immediate construction and never rivaled Pleas-

ant Street in importance as a center of African American culture in Gainesville.

Most of the houses and structures located in the Pleasant Street Historic District were built in the first thirty years of this century. Many of these were inhabited by ordinary laborers, but in the segregated society of Gainesville, the area was also where African American merchants, professionals, and community leaders lived. There are many houses still standing in the district, which were the residences of these leaders. J.C. Metts, a local grocery storeowner, built a house in 1891 at 730 N.W. 2nd Street. S.H. Henley was a merchant and leader in the Friendship Baptist Church. His circa 1903 house still stands at 319 N.W. 4th Avenue. Another residence built by an early pioneer of the Pleasant Street district, is the George Smith House at 321 N.W. 8th Avenue, which was built in 1888. Smith was a merchant who had immigrated from Camden, South Carolina. Two sons of Samuel DeBose, the third Pastor of the Mt. Pleasant A.M.E. church, were prominent social and church leaders, both of whom owned property in the district. George DeBose was a barber and undertaker whose house built in 1903 at 419 N.W. 4th Avenue, still survives. His brother, Fletcher also worked in the family funeral home and also built a house that same year at 316 N.W. 4th Avenue, which still stands.

For many years there were only two African American doctors in all of Gaines-

1. Florida Master Site Files, Pleasant Street Historic District. Florida Division of Historic Resources. Tallahassee, Florida.

ville. One of these, Dr. A.B. Ayer built a house at 507 N.W. 2nd Street about 1903 and had his practice near Mt. Pleasant Church. Ayer was born in Barnwell, South Carolina and attended Cookman Institute in Jacksonville, Florida. He graduated from Meharry Medical College in Nashville, Tennessee and started to practice in Gainesville in 1901. The other physician was Dr. J.A. Parker. He was born in Gainesville in 1877 and attended local schools, including the Union Academy. Like Dr. Ayer, he attended Meharry Medical College in Nashville. He started a practice in Oklahoma in 1902 but moved back to Gainesville in 1906. His home has not survived.

Another recognized early doctor in Gainesville is Dr. F. Thomas, also known founder of the Williams Thomas Funeral Home, built a home at 110 N.W. 4th Avenue in 1894 and renovated in 1960.

Development of the Pleasant Street Neighborhood (Zone B)

The southeast corner of the Pleasant Street Historic District contains a number of residences associated with the white settlement of Gainesville. This area is bounded approximately by N.W. 4th Avenue on the north, N.W. 1st Street on the east, N.W. 2nd Avenue on the south and N.W. 3rd Street on the west. This part of the district is located immediately adjacent to the original commercial section of downtown Gainesville and was settled mainly

by the white merchants, professional men, store clerks and office personnel who worked in the downtown central business district.

The commercial core of Gainesville was not very large and its character in the late nineteenth and early twentieth centuries was one of mixed business and residential usage. As the commercial area began to spread westward along University Avenue and northward along Main Street, with the beginning of the twentieth century, the residences were displaced, leaving these thoroughfares completely commercial in their character. Still, at few points along these routes, one can see early houses that have been converted to shops or offices. Residential neighborhoods, therefore, bordered directly on downtown Gainesville, and the “white” section of the Pleasant Street Historic District was one of these. Areas A and B have no distinct visual boundaries, the segregationist policies of the past and custom being sufficient to create boundaries between the two sections of the neighborhood.

Boundary of the Pleasant Street Historic District

The general area of the Pleasant Street Historic District is defined mainly by clear, natural boundaries. The western limits are marked by the railroad right-of-way along 6th Street. On the north, N.W. 8th Avenue was the historical limits of the African

American community and is today a busy four lane traffic corridor. To the east and south lie the commercial buildings along Main Street and University Avenue.

The specific character of the boundary has been determined by location and contiguity of the structures contributing to the district. Fortunately, this area is quite cohesive, if rather small. The demolition of older, deteriorated structures has left some vacant areas, and the construction of newer buildings has eroded the edges of the neighborhood somewhat, making for a rather ragged boundary line. Still the district has preserved its sense of place and its identity as a significant historic neighborhood.

Physical Character of the Pleasant Street Historic District

The house forms and styles of the Pleasant Street Historic District are representative of those of many American communities affected by the rapid growth of the nation’s railroads during the 1850 to 1890 period.

The majority of the residences in both zones are wood frame vernacular structures that reflect the six distinctive varieties of house shapes that dominated American domestic construction for almost the first five decades of the twentieth century: gable front, gable front and wing, hall and parlor, I-house, side gable and pyramidal. The district also contains a number of Bungalows and residences reflecting the Queen



A proud example of another renovation project in Pleasant Street District is Warrington’s Fine Interiors.

1. Florida Master Site Files, Pleasant Street Historic District. Florida Division of Historic Resources. Tallahassee, Florida.

HISTORIC CONTEXT

Pleasant Street Historic District



Dunbar Hotel Rehabilitation Project which is now known as Pleasant Place.

Anne and Colonial Revival traditions. In addition there are the Mt. Pleasant United Methodist Church and the Friendship Baptist Church which embody variations of the Romanesque Revival Style.

It is difficult to determine the appearance of the first houses erected in the district. Visual evidence suggests that the oldest extant structures date from the 1870-1880's but most vernacular forms are ageless and the available documentary sources are unreliable for judging exactly when most buildings in the area were constructed.

Gable front houses appear to be the most common types in the district. These include the shotgun houses and bungalows and variations on the type found in the district, such as the "double shotgun" duplexes or two story frame structures as exemplified by the one at 212A-212B N.W. 7th Lane. One can expect that the earliest buildings in the neighborhood were shotguns or variations of the hall and parlor house, a type that had survived Americans as basic shelters in the colonial era.

Recent Preservation Efforts

The area experienced a severe decline for more than twenty years. Buildings became abandoned due to deterioration and the number of vacant lots increased due to

demolition. Many of the existing historic structures have become victim to the bordering development of the commercial areas.

In 1989, the Pleasant Street neighborhood was listed as a historic district by the National Register of Historic Places and designated as a local historic district on February 18, 1991, by the City Commission of Gainesville. With this recognition, the residents gained momentum to revitalize the area. Efforts focused mainly on the preservation of significant residences and churches. The southeast corner (zone B) of the Pleasant Street district has taken on a greater initiative and earlier advancement in this movement.

Today, the Pleasant Street Historic District remains as a significant historic and cultural center within Gainesville. Pride can be seen throughout the entire district in treatment of landscape and beautification efforts. The residents continue to fight the advancement of bordering developments and to protect the valuable historic fabric of their district.

Building and renovation within the district has increased in the most recent years. Over forty deteriorated structures have been restored and rehabilitated with assistance from the City of Gainesville Community Development Department and

Housing Division and the Neighborhood Housing Development Corporation (NHDC), a non-profit organization. Many vacant lots have received new structures compatible to the character and scale of the existing context with participation from the Habitat for Humanity, Gainesville's Builders Association and Historic Gainesville, Inc. (HGI). Students and professors at the University of Florida College of Architecture have worked and continue to work with leaders and residents of the community in an effort to bring about vitality to the district through neighborhood studies, charrettes and education.

Examples of restored historic residences are the Chapin House -1886 renovated in 1984 (320 N.W. 4th Street), the Crouch House built in 1901, renovated in 1989 (102 N.W. 4th Avenue) and the Saunders House 1879 (116 N.W. 3rd Street).

Several projects have received local and state recognition for their preservation efforts. A 1999 Award for Meritorious Achievement was awarded by the Florida Trust for Historic Preservation to the Dunbar Hotel Rehabilitation Project which is now known as Pleasant Place, a home for homeless teenage mothers. Several of the churches have also received recognition for preservation efforts such as Friend-



Over forty deteriorated structures have been restored within the District.

1. Florida Master Site Files, Pleasant Street Historic District. Florida Division of Historic Resources. Tallahassee, Florida.

ship Baptist Church and Mount Pleasant United Methodist Church.

Other significant sites and structures throughout the area are not included within the district boundary. Santa Fe Community College Downtown Campus, which was built in 1988 on the original site of the Railroad Depot, which served the Sea Board Coast Line, stands as a link to the past and a foundation to education.

Pressure continues within the district to protect, maintain and preserve the area's history.



Train station on 6th Street prior to renovation as Santa Fe Community College Downtown Campus.

1. Florida Master Site Files, Pleasant Street Historic District. Florida Division of Historic Resources. Tallahassee, Florida.

HISTORIC CONTEXT

Pleasant Street Historic District



Green space in Pleasant Street District is preserved.



New sidewalks have been one of many improvements initiated in Pleasant Street District.

Setting

- Entrances: facing all primary streets.
- Parks, monuments, and greenspaces: Rosa B. Williams Recreation and Cultural Center, Tot Lot.
- Streetscape features: minimal sidewalks, fence lined properties, concrete curbing, and no walls.
- Subdivision layout: rectangular lots and blocks flanking the primary streets.
- Facade lines, front and side setbacks: detached residences with minimal front setbacks and minimal side setbacks.
- Lot size and density of development: small lot size and low to medium density.
- Block patterns: Commercial: 300 feet in length on east and west and 400-600 feet on their north and south ends. Residential: rectangular 300 feet in length on east and west and 300 feet on their north and south ends.
- Patterns of vacant lots and open spaces: vacant lots throughout.

Building Characteristics

- Height: number of stories: Primarily single story. Range of 1-2.
- Width: number of bays or vertical divisions: one.
- Types: residential, commercial.
- Predominant architectural styles and design influences: Frame.
- Massing or overall form: single rectangular structures.
- Orientation: both compass orientation and horizontal or vertical orientation.
- Foundations: Residential elevated wood frame on brick piers or masonry piers. Commercial: continuous brick or masonry perimeter wall and slab on grade.
- Roofs: primary and secondary roof structures: gable, hip with standard pitch.
- Materials: Primarily wood frame
- Windows: Primarily wood frame double hung sash in 6/6, 2/2, or 1/1 light pattern.
- Repetitive features: Porches and detached outbuildings.
- Decoration: Minimal. Religious: brick corbeling. Stained glass. Residential: minimal wood millwork such as brackets, fretwork, spindles.
- Predominate Architectural Styles: Wood Frame Vernacular, Queen Anne and Eastlake influence, Romanesque Revival.



HISTORIC CONTEXT
Pleasant Street Historic District



Pleasant Street District Map, indicating density of structures along N.W. 2nd, 3rd, and 4th Streets.



Two dimensional study of Pleasant Street District's density.

Commercial Areas

A commercial area borders the district on the south and mixed commercial and residential uses characterize the other three sides. Currently, very few commercial buildings exist in the district.

Blocks and Setbacks

The district is comprised of all or portions of 15 rectangular blocks of varying size, which are laid out on an irregular grid pattern. The blocks contain lots ranging in size from 40' x 60' to 100' by 200'.

Building setbacks vary considerably with some buildings sited at the front property line while others are sited at a depth ranging from 10 to 15 feet or more.

Building Height

Zone A is primarily one-story residences. Zone B contains one-and two-story residences.

Materials

Wood frame and siding is the primary and traditional construction material within the district. Weatherboard and drop siding types are prominent.

Masonry structures exist within the district and are primarily churches and commercial structures.

Building Styles

Wood frame vernacular houses represent the largest building category in the district with 123 examples. Virtually all of the national vernacular house types which developed between 1850 to 1890 are represented in the Pleasant Street district examples.

The buildings are traditionally wood frame residences raised on brick or concrete piers ranging in size, form and style. On the small scale are Shotgun and hall and parlor vernacular structures to the larger structures of two-story I- houses and Queen Anne residences with large porches and verandahs.

Plans

The floor plans of the smaller houses are generally simple rectangular plans with a small rear ell, or are variations of the L-plan. Few residences have garages or other outbuildings on the same property.

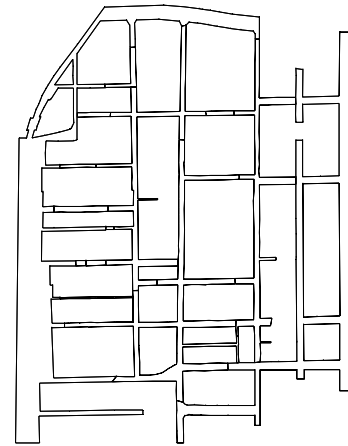
Roof Form

The roofs represented are either side or front gable roofs with v-crimp metal sheeting or asphalt shingles.

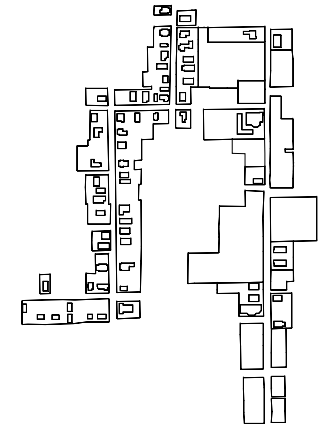
Windows

Double hung wood sash windows predominate throughout the district. The light pattern generally found is 2/2, however, other examples such as 1/1 or 6/6 are also found in the district.

Bungalows are the second largest category style with 91 examples.



Pleasant Street District Map, indicating street and grid pattern.

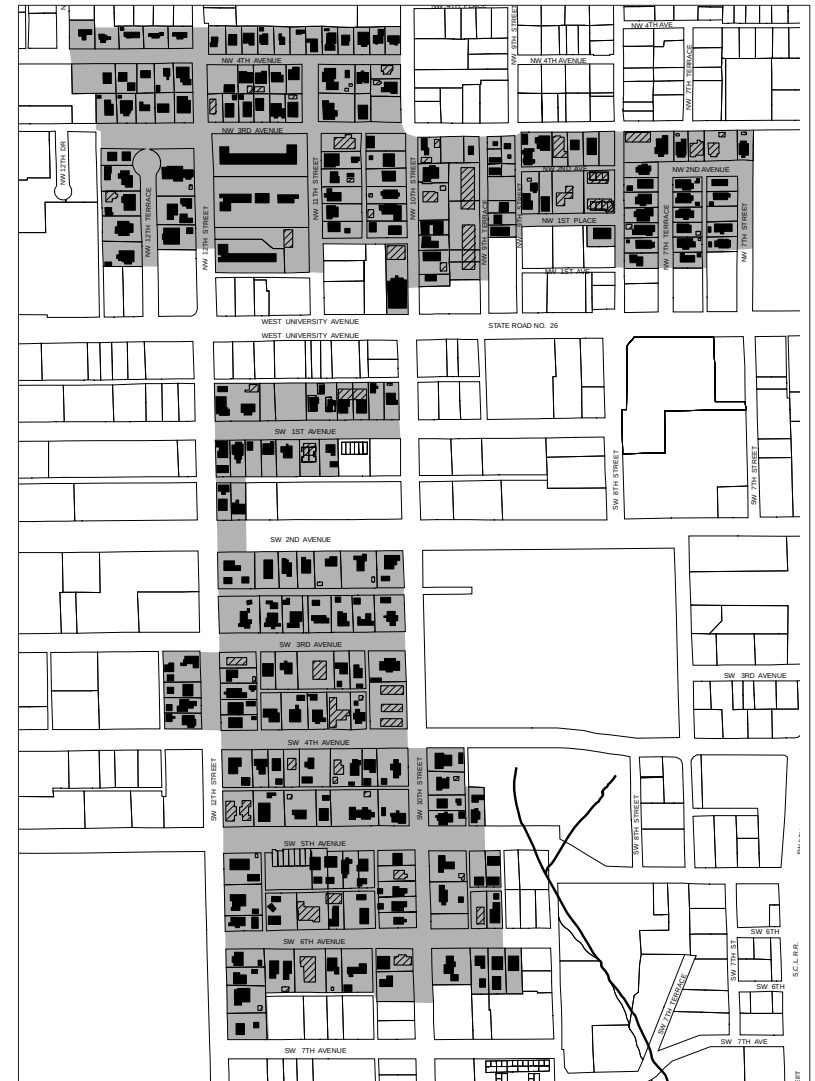


Pleasant Street District Map, indicating block configurations.

**UNIVERSITY HEIGHTS
HISTORIC DISTRICTS -
NORTH AND SOUTH**



University Heights Historic Districts



4. University Heights North District, 2005
5. University Heights South District, 2005

UNIVERSITY HEIGHTS HISTORIC DISTRICTS—NORTH AND SOUTH

The University Heights Historic Districts contain a collection of residences, landscapes and related cultural resources, which correspond to housing needs generated by the location of the University of Florida in Gainesville in 1905. The districts and the surrounding areas also contain a less numerous concentration of commercial and institutional buildings which also developed in response to University growth between 1905 and the present, although today the districts are comprised almost exclusively of residential structures.

Gainesville was fifty-one years old when the Florida legislature passed the Buckman Act, consolidating state supported colleges and seminaries in one university at Gainesville. Prior to the founding of the University in 1905, Gainesville's early social and economic history was based on its role as the county seat of Alachua County, a railroad and agricultural market center, and near the turn-of-the-century, a major phosphate mining center. After its establishment in Gainesville, the University became the dominant force in the community. It was the major community employer and its presence was felt in the movement of businesses and residences away from the traditional center of the city, near the courthouse square, westward to University-related areas then on the edge of the city.

History of the University Heights Area and Impact of the University

The high expectations for the University, both locally and at the state level, were reflected in the choice of architect and style for the first campus buildings. William A. Edwards, of the South Carolina firm Edwards & Walter, designed thirteen buildings for the campus between 1905 and the mid-1920's. The Collegiate Gothic style chosen in a competition for the campus associated the new university with prestigious New England institutions, which had popularized secular Gothic as a style, and linked the new campus to older medieval campuses like Oxford and Cambridge.

The same intentions of quality, formality, European association and even, "picturesqueness" seen in Edwards' campus designs were also found in the new residential subdivisions which grew up around the University beginning in 1907. While Edwards had envisioned faculty housing on campus, this did not materialize. Instead, new housing developments were planned privately to support the University, a pattern which continued through the first half of the 20th Century. This speculative development was spurred on by the Florida land boom of the 1920's and shared several common features: they are located near the university and fall within about five blocks north and south of University Avenue. Their plans and early names reveal an in-

tentional identification with the University and, by and large, the scale is small with only a few large and pretentious homes in the area. The new developments are planned to often break the historic regular grid of the city with cul-de-sacs and interior block alleys. All the developments were filled with modest single-family residences in a mixture of period, bungalow, revival and suburban "dream houses" of the 1910's to the 1940's. While not unlike many American early 20th century suburban developments, this area is unique because of the number of similar projects and their direct relationship to the University which can be seen in: College Park (1907), University Place (1909), University Heights (1912), University Terrace (1914), Florida Court (1922), College Court (1922), Palm Terrace (1925), Hibiscus Park (1925), Golfview Estates (1925), and University Park (1928).

Collectively, these buildings adhere to a University town theme reflected in the obvious intention to have a relationship to the University which was subsequently confirmed by the actual settlement of faculty, university-related staff and later, students. These residential neighborhoods with the business and institutional developments they attracted, perhaps better than any other neighborhoods in the city, convey a unique sense of what is essential about Gainesville and its history.



Gainesville developed as a small railroad community.



University Heights neighborhood sidewalk in North District

HISTORIC CONTEXT

University Heights Historic Districts



Mid-block alleyway in South District with ancillary garage apartment structures.

In 1902 and 1912, Major William R. Thomas, developer of the home and later hotel that now serves as the cultural affairs center and a municipal office facility for the City (The Thomas Center), platted University Place and University Heights, respectively. Located between what is now West University Avenue, S.W. 13th Street, S.W. 8th Avenue and S.W. 8th Street, the two areas are still primarily residential subdivisions, with commercial development evolving in the lots along University Avenue and some larger scale multi-family residential projects developing in the period after WW II. The University Heights South Historic District falls within this area.

North of University Place across University Avenue are two other early University-related subdivisions, University Terrace and Florida Court, both platted in 1914. Still primarily residential today with commercial development along West University Avenue, The University Heights North Historic District falls within these two areas.

Significance of University Heights Historic Districts

The University Heights Historic Districts are significant in terms of community planning, architecture, landscape architecture, local history and settlement for their distinct social, economic, physical

and historic relationship to the University and its impact on the growth of Gainesville. In terms of local history, the 400+ acres of the University's residential neighborhoods are significant as one of Gainesville's thriving residential areas during the first half of the 20th Century and as an expression of the Florida real estate boom during the 1920's. The neighborhood is also significant for its cultural landscape as aging oaks, azaleas, and a variety of tropical plantings help to retain the picturesque character of the neighborhood.

The identification of these areas with the University was intended to attract desirable permanent residents, particularly University faculty and staff. Research in city directories show that between 1920 and 1930, faculty addresses vacate the older city neighborhoods near the downtown core in favor of the new University-related subdivisions. After WW II, faculty migrated to the ranch suburbs in the city's northwest area, changing the original university-related single-family home character that had prevailed through the first half of the century. In the postwar years, as the University experienced dramatic growth, many of the single-family homes were modified for multi-family student occupation, a trend that continues to dominate the South District even today.

Physical Description of University Heights Historic District—North & South

The University Heights Historic District-North is primarily one and two-story residential structures with uniform setbacks. Most are single-family residences used as multi-family housing interspersed with 2-story apartment buildings. The district is bounded by three main corridors, N.W. 13th Street on the West, N.W. 6th Street on the East, and West University Avenue on the South. The district is only seven blocks from the downtown commercial area and four blocks from the University campus. The majority of the lots before N.W. 3rd Avenue are rectangular parcels laid in blocks, which are oriented north/south with the majority of the buildings facing east/west. This reverses north of N.W. 3rd Avenue. A north/south loop road connected by N.W. 2nd Avenue begins on NW 7th Terrace and ends on N.W. 7th Street, and a cul-de-sac is found on N.W. 12th Terrace. University Avenue accesses both the loop and cul-de-sac. The approximately 28-acre district is bounded on the north by the Fifth Avenue neighborhood, and on the south by the commercial development along the north side of University Avenue.

The University Heights Historic District - South is located immediately south of the North District across University Av-



Period Revival Tudor style in North District.

enue. It has similar development patterns, but the blocks are more regular and have mid-block alleys. Garages and secondary structures are located along the alleys, reducing the number of front yard driveways. The North District structures are typically more modest buildings in scale and detailing, with smaller lots.

The approximately 34-acre South District is also primarily one and two-story single-family residential structures with uniform setbacks, occupied as multi-family dwellings by students. Two-and three-story apartment buildings are interspersed throughout the district.

The South District is divided by S.W. 2nd Avenue, a planned primary corridor connecting campus to downtown and programmed for more intensive development. Most of the north side of 2nd Avenue between S.W. 10th Street and S.W. 12th Street has been excluded from the historic district, and many of the historic structures along the south side of S.W. 2nd Avenue have undergone rehabilitation to office uses.

The general area is bounded by the S.W. 13th Street traffic corridor to the west, and on the north by the West University Avenue corridor. The South District is only seven blocks from the downtown commercial area and only one block from the University campus. The Shands at AGH Hospital complex is on the east boundary of

the area and the west side is bounded by University institutional structures and higher density development along the S.W. 13th Street corridor. Commercial development along the University Avenue corridor bounds the north side and S.W. 7th Avenue bounds the south side.

Architectural Styles in the University Heights Historic Districts

The University Heights Historic Districts are primarily Colonial Revival, Craftsman/Bungalow and Period Revival architecture in a range of historical styles: Colonial, Tudor, Spanish/Mediterranean, French and English Provincial, and Minimal Traditional, a later highly diluted variant of Period Revival design. The area also possesses a large number of fieldstone masonry buildings known locally as “Chert Houses,” a style that is indigenous to Gainesville.

Fieldstone Houses are found throughout the Districts and have one of the highest concentrations of these unique building types in the city. Made from a flint-like limestone called chert, the fieldstone is laid in a random, uncoursed pattern with brick quoining at corners and around openings. The fieldstone and brick reflect the picturesque character of period revival designs and many different revival styles were built with this material technique.

The **Craftsman/Bungalow** style was influenced by the Arts and Crafts Movement and provided modest homes with a high degree of artisanship. They are characterized by overlapping gable roofs with broad overhangs, projecting rafters, bracketed eaves, carved ridge poles, front verandas and use of natural colors. Detailing can transform these structures into a variety of revival styles such as Tudor or Spanish/Mediterranean.

Tudor Revival, which has a number of excellent examples in the Districts, was a direct reference to the medieval Collegiate Gothic style of the campus. Characterized by herringbone brick patterns, stone accents, half-timbering, steep roofs with multiple chimney stacks, and asymmetrical entries, these houses represent the English provincial “dream house.”

Colonial Revival architecture in Gainesville is characterized by a more formal brick form evoking the early American architecture popularized in the 1920’s and 1930’s by Colonial Williamsburg.

Spanish/Mediterranean style, embracing a range of Mediterranean and American Southwest influences, while very popular in South Florida, is less common in the Districts. These include the Monterey style with projecting balconies as well as the more familiar stucco, arched openings, wrought iron work and barrel tile roofs.



Fieldstone and brick construction in South District. Known locally as “chert” houses, the technique was used for a variety of historic styles



Spanish/Mediterranean Style in South District.

HISTORIC CONTEXT

University Heights Historic Districts



Monterey Style in South District. A form of Spanish/Mediterranean Style influenced by the Spanish in California.

A final prevalent architectural style is known as **Minimal Traditional**, which is a later, highly diluted variant of Period Revival and Craftsman architecture usually dating from the 1930's onward. The design is a simplified form of the earlier styles, lacking the decorative details that characterized the older structures. The roof pitches are lowered, facades are simplified without detailing, and overhangs are minimized. These houses, forerunners in some ways of the modern ranch house, were introduced in the 1930's (possibly influenced by the Great Depression), and were common in the 1940's and early 1950's in the University Heights area.

Other Styles found within the University Heights Historic Districts - North & South in smaller numbers include Provincial, Frame Vernacular, Prairie School/Wright, International Style Modernism, and the modern Ranch Style.

Noncontributing Buildings in the Districts are either less than fifty years old or have been so significantly altered that the original character of the building has been lost. Many of the noncontributing buildings, built during the earlier periods of significance but modified insensitively to their historic character, still retain some compatible context characteristics of uniform setbacks, mass, scale, height or materials.



Spanish/Mediterranean Style in North District.

The University Heights Historic District - North contains one hundred seventy-three (173) buildings of which thirty-three (33) are noncontributing structures.

The University Heights Historic District - South contains one hundred eighty-two (182) buildings of which 32 are non-contributing.

Approximately 82% of the buildings in the two districts are contributing structures.



Craftsman/Bungalow Style in South District.



Provincial Style in South District.

OVERVIEW OF UNIVERSITY HEIGHTS HISTORIC DISTRICTS AND SPECIAL AREA PLAN

In January 2002, the City of Gainesville established the University Heights Historic Districts - North & South as local historic districts, and the process for nomination of the districts to the National Register of Historic Places was initiated. The historic district significance is based on the relationship of the residential subdivisions that are incorporated within the district boundaries to the University of Florida during the first half of the 20th century. Principally single-family residential buildings now converted to multi-family student-oriented housing, the Historic Districts contain a broad cross section of historic residential building styles including a large number of unique local fieldstone (chert) houses, Craftsman/Bungalows and Period Revival styles from the early 20th century. The area retains much of its historic residential character even though a number of larger scale infill apartment projects are scattered throughout the neighborhoods.

Because of its proximity to the eastern edge of campus and its location between campus and the downtown core area, the City has been interested in the development of the University Heights area. The Gainesville Comprehensive Plan designates the area for higher density development to provide University-related housing and services while reducing local traffic impact.

In October 2000, the City of Gainesville adopted the *University Heights Special Area Plan* to guide development in the University Heights neighborhoods. With the 2002 adoption of the University Heights Historic Districts, a second overlay that occupies a substantial portion (but not all) of the Special Area Plan district, was put in place.

The University Heights Special Area Plan Overlay Zoning District and the underlying zoning regulations currently guide development in the area, parts of which also have the Historic District overlay which has been governed by *The Preservation and Conservation Manual* (1) of the City pending adoption of specific historic district rehabilitation and design guidelines. Projects in the Historic Districts are reviewed by the City of Gainesville *Historic Preservation Board*, and the *College Park University Heights Redevelopment Advisory Board* provides community advice and input.

The University Heights Historic Districts - North and South are a complex historic area. While both districts have generally similar residential settlement patterns, there is a wide diversity of neighborhoods with differing setbacks, lot sizes and scale of buildings, with the North District having somewhat more modest buildings on smaller lots with narrower street right-of-ways. The architecture represents a cen-

tury of Gainesville history with a broad range of styles and materials. Guidelines need to provide flexibility to consider the unique character of the individual neighborhoods within the historic districts. Historic Preservation Rehabilitation and Design Guidelines should be implemented to work effectively with other overlapping overlay regulations to avoid conflicts and confusion in the implementation of city policy in the area.



New 3-story addition to existing two-story structure with new pedestrian-friendly porches.

1. *The Preservation and Conservation Manual*, City of Gainesville Department of Community Affairs, February 1998.

HISTORIC CONTEXT

University Heights Historic Districts



New infill construction located closer to the street, juxtaposed against adjacent historic structure in South District.

Area Development Goals

Both the Gainesville Comprehensive Plan and the University Heights Special Area Plan call for increased density of the area to support University-related development that would potentially reduce vehicle dependence and promote pedestrian activity. The challenge for the historic district is how to protect the historic cultural resources and residential character of the area while accommodating the desired development objectives of the Special Area Plan and the Comprehensive Plan which encourage new higher density infill development.

The goals of the Historic District Rehabilitation and Design Guidelines for University Heights are:

1. Protect the identified historic cultural resources in the districts through rehabilitation standards and compatible design standards for new construction.
2. Protect the general scale and character of the historic neighborhoods in the districts including street grids, alleyways, and the cultural landscape of tree canopies, streetscape and landscaping.
3. Promote compatible design of new infill projects.
4. Promote a diverse resident population in the districts.
5. Promote higher density through use of ancillary structures and compatible infill development.



New pedestrian-friendly infill construction with porches near the street and sidewalk.

Special Area Plan Coordination

The University Heights Special Area Plan seeks to:

1. Preserve and extend the historic neighborhood character through the design and placement of building types and public spaces.
2. Create high-quality street spaces by using buildings to form a pleasant, convenient and safe environment designed for pedestrians, bicyclists, public transit and motorists.
3. Enhance the viability of local businesses and reduce car travel demand by focusing growth in appropriate locations.
4. Provide a measure of predictability to property owners and occupants about what may be built on their land or that of their neighbors property, yet allow for a market-driven mixture of land uses.
5. Encourage a wide range of building types and sizes that will offer a measure of self-sufficiency and sustainability, and which will adapt gracefully to change over time.
6. Make the neighborhood a pleasant place to live that will attract a mix of long-term residents reflecting the composition of the university community and adjacent neighborhoods.

The thrust of the goals is that University Heights will evolve and change with new building types, new streetscapes and new uses.

New site occupation characteristics such as moving new infill buildings closer to the street to promote a pedestrian-friendly environment will at times clash with traditional neighborhood front yard setbacks. New higher-density infill construction will at times clash with the traditional single-family residential scale and character of the historic neighborhoods.

To accommodate proposed new development and protect existing historic structures and neighborhood character will require amelioration strategies to modify the impact of new construction on existing historic fabric. The Guidelines for New Construction specifically seek to put in place amelioration strategies through scale, massing, building placement and height.



Mid-block alleyway in South District with ancillary structures (garage apartments).

UNIVERSITY HEIGHTS HISTORIC DISTRICTS—NORTH & SOUTH CHARACTERISTICS

Subdivision Layout North District

The original plats for the North District include University Terrace (1914) and Florida Court (1922) subdivisions. The plats are laid out to break the traditional city grid with cul-de-sacs, loop roads and mid-block alleyways within grid blocks.

Subdivision Layout South District

The original plats found in the South District include University Place (1909) and University Heights (1912) subdivisions. They are platted in a regular grid with mid-block alleyways.

Blocks

Block size and street width vary greatly throughout the two districts. Lots in the North District tend to be smaller and less consistent, varying from block to block. Roadway widths also vary. Blocks in the South district are fairly uniform with mid-block alleyways and relatively consistent lot sizes and roadway widths.



North District Tree Canopy

Density

Most buildings are single family detached structures now occupied as multi-family student-oriented housing. Two and three-story infill apartment buildings are interspersed within the districts. There are numerous outbuildings and auxiliary structures throughout the area, usually clustered along the mid-block alleyways. There are few vacant properties in either district, with new higher density infill projects being built in the South District.

Setbacks

The setbacks are generally uniform within each given block, but vary within the districts from block to block. Large front yard setbacks are common in the South District. Orientation of structures is generally consistent in the South District and varies from block to block in the North District. Primary buildings front on the principle street.

Street Edge

Uniform setbacks along many (but not all) streets create a number of blocks with a consistent front yard condition. Paved sidewalks, curbs and front yard fencing varies across the districts. Some streets in the North District are without curbs while the South District has consistent concrete curbs along all primary streets.

Cultural Landscape

As older neighborhoods, both districts have a great deal of mature vegetation. The North District has a number of live oak trees with a dense tree canopy. The South District is populated with numerous laural oaks that have reached maturity and are now falling victim to age and disease, which is degrading the historic tree canopy in these neighborhoods. Understory trees and mature azaleas along with a variety of tropical plantings make for a lush landscape environment.

Building Characteristics

Height: Historic structures are one and two-story structures. New infill buildings can be 3 to 4 stories in height.

Width and Number of Bays: Varies with building styles. Historic buildings are overwhelmingly single-family residential scale.

Building Types: Primarily single-family detached houses with intermittent infill of two and three-story apartment buildings and recent rowhouse buildings.

Predominant Architectural Styles: Varies across the districts. Styles include: Craftsman/Bungalow, Frame Vernacular, Period Revivals, Ranch, Provincial, Tudor, Spanish/Mediterranean, Prairie, Native Fieldstone, and Minimal Traditional.

Massing or Form: Varies with style of buildings. Can be highly complex (Bungalow) or relatively simple (Colonial Revival).

Foundations: Most buildings are elevated on brick piers or vented stem walls above grade.

Roofs: Varies with the building styles. Includes gable, hip, mansard, flat and multiple combinations covered in metal, asphalt shingles, tile, or asbestos shingles.

Materials: Varies with building styles. Includes wood frame and masonry construction with wood siding, wood shingles, brick, stone, stucco, and varied combinations.



Complex roof form and multiple materials

REHABILITATION GUIDELINES

All Historic Districts





Renovation of structure.

The Structure of the Guidelines

The second section of the guidelines is divided into two main chapters covering rehabilitation and new construction. The first section examines rehabilitation issues with respect to existing historic properties and landscapes. This section also addresses the modification of historic structures to accommodate handicapped accessibility requirements and the demolition and relocation of buildings. In the second section, a systematic approach to designing and evaluating compatible new buildings, additions, out buildings and landscapes is outlined followed by detailed recommendations and avoidances; a synopsis of which can be found in Appendix 5.

All the recommendations in these chapters are based on the Secretary of the Interiors Standards for Rehabilitation (see Appendix 1). While the treatment of rehabilitation is the major focus of these guidelines, they strongly emphasize the importance of well-designed new construction in the process of preserving the character of historic districts.

Authority to Review

Section 30-112 of the Land Development Code authorizes City staff and the Historic Preservation Board to review and approve, approve with conditions or deny applications for Certificates of Appropriateness that propose the regulated work items. These work items, summarized below, are spelled out more specifically in Section 30-112(d)(5)(c) of the City of Gainesville Land Development Code.

- Abrasive cleaning
- Awnings or canopies
- Decks
- Exterior doors and door frames
- Exterior walls
- Fencing
- Fire escapes, exterior stairs and handicapped ramps
- Painting (includes only painting unpainted masonry, not wood)
- Porch fixtures
- Roofs
- Security grilles
- Siding
- Skylights
- Screen window and doors
- Windows and door frames

Certificate of Appropriateness

In addition to the foregoing, a Certificate of Appropriateness (COA) must be obtained from the Historic Preservation Board to:

1. Erect a new building, structure or parking lot within a district listed on the local register.
2. Demolish a building, structure or object listed on the local register, or designated as contributing to a district listed on the local register.
3. Relocate a building, structure or object listed individually on the local register, or designated as contributing to a district listed on the local register.

Buildings and structures, which do not conform to the Historic Preservation Rehabilitation Guidelines at the time of Local Register nomination, are “grandfathered” meaning they are not required to come into conformance. However, if an applicant proposes to replace a feature of the building that is considered nonconforming, then he or she will be required to conform to the standards set forth in the guidelines.



Architectural details in need of repair.

Historic Preservation Design Standards and Their Interpretation

Work projects as ordinary maintenance (1) may be done without a Certificate of Appropriateness. Staff can approve work which will result in either the return of the structure to its original appearance or (2) complies with the Historic Design Standards for staff approval. If the work does not fall under either of the above definitions, it must be approved by the City of Gainesville Historic Preservation Board.

(1) “Ordinary Maintenance” is defined in Section 30-23 of the City of Gainesville Land Development Code as work which does not require a building permit and that is done to repair damage or prevent deterioration or decay of a building or structure or any part thereof by restoring the building or structure or part thereof as nearly as practicable to its condition prior to damage, deterioration or decay.

In its deliberations on applications for Certificates of Appropriateness, the HPB is guided by the Secretary of Interior’s Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings and visual compatibility standards set forth in Section 30-112(d)(6)a. The Secretary’s Standards are tailored for the Gainesville Districts which also include the criteria for staff and board approval. A summary of these criteria is located in Appendix 4. The HPB also refers to the Secretary’s Standards when reviewing ad valorem tax exemptions.

The visual compatibility standards are applicable to new construction and concern such work items as height and scale of proposal, setback relationships, materials and roof shapes.

As mentioned above, most of the standards set forth in this document are preferred and ideal approaches to rehabilitating historic structures but are not, per se, mandatory. When you read “shall” “is not permissible” or “must,” the standards are mandatory. The bulk of the document is comprised of preferred approaches and are reflected by use of the verb “should.” The HPB recognizes that individual circumstances may require a less-than-preferred approach and it wants to have flexibility to implement and interpret these standards as those circumstances occur.

(2) According to Section 30-23 of the Land Development Code, “original appearance” means that appearance (except for specific color) which, to the satisfaction of the city manager or designee, closely resembles the appearance of either:

1. The feature on the building as it was originally built or was likely to have been built; or
2. The feature on the building as it presently exists so long as the present appearance is appropriate, in the opinion of the city manager or designee, to the style and materials of the building.



Varied additions with complex roof form and multiple materials.

REHABILITATION GUIDELINES

Setting



Thomas Center courtyard in Northeast District.



Roper Park in Northeast District.



NW 3rd Avenue in University Heights North District.



Gardens at the Thomas Center.

SETTING

Applicable Secretary Standards

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

Setting is the relationship of a historic building to adjacent buildings and the surrounding site and environment. The setting of a historic building includes such important features as parks, gardens, street lights, signs, benches, walkways, streets, alleys, and building setbacks. The landscape features around a building are often important aspects of its character and the district in which it is located. Such historic features as gardens, walls, fencing, fountains, pools, paths, lighting and benches should be retained during the course of rehabilitation.

Historic fencing, garden and retaining walls, and designed landscape features add distinction to individual buildings and districts. Collectively, they form important

streetscape compositions. Fences and walls serve to delineate property lines and as a barrier to distinguish lines between a yard, sidewalk, and street. Wooden picket fences of simple design were historically the most common in Florida but considerable variety in design is found throughout the Districts. Cast iron fencing of a pike or hairpin design was much less common and was generally restricted to buildings designed in the Queen Anne, Colonial Revival, and Neo-Classical styles. Retaining walls of brick, poured concrete, or cast concrete block with pilasters and coping are also common streetscape features.

Historic landscape features visually link individual buildings to each other and should be retained under Standard 2. Chain link and hurricane fences have been added to many historic properties during the last forty years. Although there is no requirement to remove this type of fencing, it is inappropriate and should not be installed in the future. It is recommended that existing metal fences be screened with shrubbery or plants.

Under Standard 9, new fences and walls should respect traditional materials, design, and scale found in historic districts. They should have a regular pattern and be consistent in design with those found in the same block or adjacent buildings. Wood is the most appropriate material, particularly for simple frame buildings. Split-rail or horizontal board fences should be avoided.

Cast iron fencing is most appropriate for buildings designed in the Colonial Revival, Neo-Classical, and Queen Anne styles. Fences should be of appropriate scale on street elevations. They should complement the building and not obscure significant features. They should be no more than four feet on the street elevation and six feet on the side and rear elevations. They should also be set back from the wall plane on the main elevation.

Incompatible uses of parks and other historic design landscapes, should be avoided. The linear character and overall integrity of parks should be preserved. Under Standard 9, new construction should be located unobtrusively and with the least amount of alteration to the site and setting of a historic building. Parking should be limited to the rear or side of buildings unless it was historically located in other areas.



Mid-block alleyway in University Heights-S District.



Duck Pond in Northeast District.



Gardens at the Thomas Center in Northeast District.



Private garden in University Heights-N District.

REHABILITATION GUIDELINES

Setting



Identify and retain plants and trees that reflect a property's history and development.



Retain landscape features such as streets, alleys, and setbacks that have traditionally linked buildings to the environment.

Recommended

1. Retain distinctive features such as size, scale, mass, color, and materials of buildings, including roofs, porches, and stairways, that distinguish a district.
2. Retain landscape features such as parks, gardens, street lights, signs, benches, walkways, streets, alleys, and setbacks that have traditionally linked buildings to their environment.
3. Use new plant materials, fencing, walkways, street lights, signs, and benches that are compatible with the character of the district or neighborhood in size, scale, materials, and color.
4. Identify and retain plants, trees, fencing, walkways, street lighting, signs, and benches that reflect a property's history and development.
5. Base new site work on documentation or physical evidence.
6. Remove or trim plants and trees in close proximity to the building that may cause deterioration of historic fabric.
7. Provide proper site and roof drainage to assure that water does not splash against building or foundation walls, nor drain toward the building.
8. Landscape to provide shade, privacy, screening of non-historic features, and erosion control.



Retain historic and archeological features that define the property's history.

Not Recommended

1. Removal of building features that add to the character of a district.
2. Removal of historic landscape features that have been traditionally utilized to link buildings and the surrounding environment.
3. Removal of historic or archeological elements that provide a context to the historic development of the landscape or building such as brick paving, historic concrete curbing or carriage steps.
4. Avoid conjectural changes to the site.



Retain landscape features such as streets, alleys, and setbacks that have traditionally linked buildings to their environment.

Staff Approval Guidelines

Rehabilitation of settings that meet all of the following conditions can be approved by staff:

New landscape designs that preserve and extend existing spatial and planting patterns.

Fences and walls meeting the criteria of guidelines for Fences and Garden Walls.

Board Approval Guidelines

The board must approve all projects that involve significant modifications to public parks, street spaces and landscapes visible from major streets.



Identify and retain curbing, fencing, walkways, street lighting, signs, and benches that reflect a property's history and development.



Identify and retain curbing, fencing, walkways, street lighting, signs, and benches that reflect a property's history and development.



Retain landscape features such as parks and gardens that have traditionally linked buildings to their environment.



Additions, such as this access ramp at the Matheson House, should not significantly alter original distinguishing qualities of buildings such as the basic form, materials, fenestration, and stylistic elements.

ADDITIONS TO EXISTING BUILDINGS

Applicable Secretary Standards

2. *The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.*
3. *Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.*
9. *New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.*
10. *New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.*

Additions to historic buildings are often required to make projects economically feasible, to satisfy fire and building code requirements, to house mechanical systems, and for other personal or practical reasons. They are allowed under the Secretary of the Interior's Standards and specifically addressed in Standards 9 and 10.

Although additions are usually acceptable, they should be undertaken only after it has been determined that the new use cannot be successfully met by altering non-character defining interior spaces. If undertaken, additions should not significantly alter original distinguishing qualities of buildings such as the basic form, materials, fenestration, and stylistic elements under Standard 2. Additions that imitate the style of the existing building or other historical styles should be avoided under Standard 3.

Under Standard 9, additions should be clearly distinguished from original portions of the building and should result in minimal damage to its integrity. Character-defining features of a historic building should not be radically changed, obscured, damaged, or destroyed in the process of adding new construction. The size and scale of the new addition should be in proportion to the historic portion of a building and clearly subordinate to it. Additions should be attached to the rear or least con-

spicuous side of a building. Under Standard 10, they should be constructed so that if removed in the future, the essential form and integrity of a building will be unimpaired.

In order to comply with the Americans with Disabilities Act (ADA) handicap access was required. The addition of a handicap access ramp as required by ADA must comply with Standards 9 and 10. The ramp must be clearly distinguished from the historic portion of the building by its form and construction. Access ramps are clearly not historic features. At the same time the design should be well integrated with the building through the use of appropriate materials and matching paint colors. The ramp location should be considered a design issue. No significant historic features should be impacted. The size and scale of the ramp shall be appropriate to the building and clearly subordinate to it. Under Standard 10, ramps could be removed in the future without altering the form of the building or any significant features. See Design Guidelines for more information on handicap access.

Before considering an addition to a historic building, attempt to accommodate the needed function within the existing structure. Enclosing a historic porch, however, is discouraged.

New additions should be designed to minimize the impact on the visual character and materials of the historic structure. The applicant should take care to preserve as much of the original building wall as possible by utilizing existing openings for passageways rather than increasing their size.

New additions should be compatible in terms of mass, materials, vertical or horizontal projection, relationship of solids and voids, symmetry or asymmetry and size and scale with the principal structure. However, the character of the historic resource should be identifiable after the addition is constructed. Additions should be constructed in a manner that clearly distinguishes the footprint and plan for the historic building.

Recommended

1. Place functions and services required for a new use in non-character defining interior spaces rather than installing a new addition.
2. Protect architectural details and features that contribute to the character of the building during the course of constructing the addition.
3. Construct a new addition so that there is the least possible loss of historic materials and so that character-defining features are not obscured, damaged, or destroyed.
4. Locate an attached exterior addition at the rear or on inconspicuous side of a historic building; and limit its size and scale in relationship to the historic building.
5. Design new additions in a manner that clearly distinguishes historic and non-historic features.
6. Design additional stories, when required for a new use, that are set back from the wall plane and are as inconspicuous as possible when viewed from the street.

Not Recommended

1. Expanding the size of a historic building by constructing a new addition when the new use could be met by altering non-character-defining interior spaces.
2. Attaching a new addition so that the character-defining features of the historic building are obscured, damaged, or destroyed.
3. Designing a new addition so that its size and scale are out of proportion to the historic building, thus, diminishing its historic character.
4. Duplicating the exact form, material, style, and detailing of the historic building in the new addition so that the new work appears to be part of the historic building.
5. Imitating a historic style or period of architecture in new additions, especially those used for contemporary uses.
6. Designing and constructing new additions that result in the diminution or loss of the historic character of the resource, including its design, materials, workmanship, location, or setting.
7. Using the same wall plane, roof line, cornice height, materials, siding lap or window type to make additions appear to be part of a historic building.
8. Adding height to a building that changes its scale and character. Changes in height should not be visible when viewing the principal facades.

Staff Approval Guidelines

Additions that meet all of the following conditions can be approved by staff:

Addition to historic building is sited in the rear yard and does not front on two or more streets;

Do not exceed 1-story in height and 300 sq. ft. area;

Utilizes materials and textures consistent with the principal building;

Window openings are of the same proportion as the nearest windows on the principal building;

Existing window and door openings that will be enveloped by the addition are retained and not modified.

Board Approval Guidelines

Plans that propose adding floors to buildings are inappropriate and are unlikely to be approved.



3-story addition on 2-story historic structure in University Heights South District



Eave detail of exposed rafters and gable vent of small wood frame Craftsman/Bungalow style house.

ROOF AND ROOF SURFACE

Applicable Secretary Standards

2. *The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.*
4. *Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.*
5. *Distinctive features, finishes and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.*
6. *Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.*

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

The roof shape of the building, structure or object shall be visually compatible with the buildings to which it is visually related. It is important to identify, retain and preserve roofs and their functional and decorative features that are important in defining the overall historic character of the building. This includes the roof's shape as hipped, gambrel or mansard; decorative features such as cupolas, cresting and chimneys; and roofing materials such as slate, clay and tile.

Roofs are highly visibly components of historic buildings in Gainesville's Historic Districts. They are an integral part of a building's overall design and often help define its architectural style. Examples include mansard and belvederes which are primary features of the Second Empire and the Airplane Bungalow styles, respectively. Materials such as clay tile and ornamental metals which cover roofs in Gainesville are also significant and should be preserved in the course of rehabilitating a building.

Roof forms comprise an important part of streetscapes in the historic district and create a unified rhythm with neighboring buildings. The most numerous residential roof types are gable, hip, or a combination. Other common examples are pyramidal, gambrel, and clipped gable (jerkinhead). Flat roofs with parapets predominate in commercial buildings in the Pleasant Street District.

In planning roof repairs, it is important to identify significant features and materials and treat them with sensitivity under Standards 2 and 5. Under Standard 6, significant features and materials should be repaired rather than replaced. If replacement of a deteriorated feature is necessary, the new materials should closely match the original.

Roofs perform an essential function in keeping a building weathertight. As a result, they are particularly subject to change. In the local district the most common original roofing materials were embossed or crimped sheet metal and sawn wood shingles. Virtually all original wood shingle coverings have been removed and often replaced with ornamental sheet metal. Such historic changes to roofs have gained a significance in their own right and should be respected under Standard 4.

Where existing roofing material is non-original and nonsignificant, there is greater flexibility. The existing roof may be retained,

or replaced in a manner known to be accurate based on documentation or physical evidence, or treated in a contemporary style in compliance with Standards 6 and 9. In reviewing replacement of non-historic roof surfacing, it is important to keep in mind, Standard 9. Even if the existing surfacing is inappropriate, the replacement material must be compatible with the overall design of the building.

Rooftop additions are another common change to historic buildings. They are generally not suitable for smaller buildings of three stories or less or for buildings with very distinctive roof lines. They can, however, meet Standard 9 if certain conditions are met. The addition should be designed to be distinguished from the historic portion of the building; be set back from the wall plane; and be placed so it is inconspicuous when viewed from the street.

REHABILITATION GUIDELINES

Roof and Roof Surface



New synthetic roof tile representing historic material.



Clay tile roof tile in Northeast District.



French roof tile in Southeast District.

Recommended

1. Alterations to the configuration or shape of a historic roof should be confined to portions of the building not visible from the right-of-way.
2. Repointing of chimney mortar joints shall match the existing composition, joint size, and profile.
3. Retain and preserve the roof's shape, historic roofing materials and features.
4. Preserve the original roof form in the course of rehabilitation.
5. Provide adequate roof drainage and insure that the roofing material provides a weathertight covering for the structure.
6. Replace deteriorated roof surfacing with matching materials or new materials, such as composition shingles or tabbed asphalt shingles, in dark shades that match the original in composition, size, shape, color, and texture.
7. Retain or replace where necessary dormer windows, cupolas, cornices, brackets, chimneys, cresting, weather vanes, and other distinctive architectural or stylistic features that give a roof its essential character.
8. Design rooftop additions, when required for a new use, that are set back from a wall plane and are as inconspicuous as possible when viewed from the street.

Not Recommended

1. Removal of existing chimneys is discouraged. Removal of historic or architectural roofing features should be avoided, if possible. If removal is unavoidable, replacement material should match the existing fabric in composition, design, color, texture and other visual qualities.
2. Mortar with high portland cement content shall not be used.
3. Masonry surfaces shall not be sand-blasted.
4. Avoid applying paint or other coatings to roofing materials which historically have not been painted.



Retain roof shape, materials and features.

Staff Approval Guidelines

Additions and alterations to the roof that meet all of the following conditions can be approved by staff:

Vents and pipes for water heaters, dryers, stoves, etc., are appropriate;

Skylights which are located on portions of the roof not visible from the right-of-way and have flat surfaces and do not destroy or damage historic roofing features, shapes or materials;

Solar collectors, antennae and satellite dishes which are placed on portions of the roof not visible from the right-of-way and do not destroy or damage historic roofing features, shapes or materials;

Replacing non-historic roofing material with a material of similar composition and design provided that the entire structure will be covered;

Replacing historic roofing material with a material of similar composition and design provided that the entire structure will be covered;

Chimneys that are designed in a manner appropriate to the period of the house, placed on the side elevation, located on the exterior of the building and do not destroy or damage historic roofing features, shapes or materials; and

Alterations to non-historic portions of contributing buildings provided they are compatible in scale, design and materials but distinguishable from the historic portions.



Mansard roof form of Matheson House in Southeast District.

Board Approval Guidelines

Rooftop additions are not discouraged if they do not destroy significant historic or architectural fabric and if their design is compatible in size, scale, color, materials and character of the property and the neighborhood.

Rooftop additions should be inconspicuous when viewed from the street and be clearly distinguished from what is historic.

Dormers should be added to portions of the building not visible from the right-of-way. When a dormer must be constructed, the new dormer should generally match the appearance of existing dormers or, if none are present, draw inspiration from the architectural details on the building such as roof pitch, molding or window style. Contemporary dormers would generally detract from the overall historic character of the building.

Roof decks and balconies should only be added to portions of the building not visible from the right-of-way and constructed in a subordinate manner to the historic building.

Roof decks and balconies should be composed of materials that are sympathetic with the historic building.

Roof windows and skylights should be placed on portions of the building not visible from the right-of-way. Flat skylights which project minimally from the roof, are the recommended treatment.

The design of roofing features, shapes or materials which seek to replicate or duplicate a missing historic feature must be documented through historical, physical or photographic sources.



Retain distinctive architectural or stylistic features that give a roof its essential character.



Foundation repairs, the historic materials should be retained, repaired as needed, or replaced with similar materials.

FOUNDATIONS

Applicable Secretary Standards

2. *The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.*
4. *Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.*
5. *Distinctive features, finishes and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.*
6. *Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.*

It is necessary to provide the appropriate foundation system as required by code. However, the design of this element is extremely important in defining the character of the building or structure. The foundation enclosure should work with the overall style and design of the proposed structure or building.

Most historic buildings in Gainesville rest on raised masonry foundations, either continuous or piers. Although brick is the most common material, there are also numerous examples of other foundation types, including beveled and rock-faced concrete block, and coquina. Some buildings, particularly Bungalows, feature foundation elements as an important part of the overall design of the facade. Historically, lattice, pierced brick, and continuous brick or other masonry generally constituted infill between foundation piers. These infill materials protected the underside of a building, allowed ventilation, and, in some instances, provided additional decoration.

In undertaking foundation repairs, the historic materials should be retained, repaired as needed, or replaced with similar materials under Standards 2 and 6. Non-historic materials such as unpainted concrete block, plywood, and stucco should not be used to fill raised foundations. Enclosures should be limited to historically appropriate materials under Standard 3 or a compatible new design under Standard 9.

Pierced brick and lattice are examples of compatible contemporary infill. Pierced continuous brick infill, a pattern of bricks laid with air space between the end surfaces, can easily be added to a foundation, providing ventilation, continuous support to the sill plates, and a historic appearance. Lattice infill can be purchased in prefabricated panels and installed between masonry piers. Square crisscross lattice infill is also an appropriate infill material.

Pier Foundations

Pier foundations are common in all districts and should be retained as significant elements of the building. Enclosing the foundation with a continuous opaque wall is not recommended since it changes the character of the pier profile.

Accessing crawl space for repairs or maintenance is required in most cases. The access panels also become inherent features in the character of the building especially if they are not hidden by landscape materials or shrubbery.

Original piers and foundations should be left in place and exposed. Continuous brick foundations should be left intact.

Spaces between piers can be infilled with appropriate materials.

Slab Foundations

Although contemporary construction often uses slab on grade foundations this type of system is very rare in the five historic districts and is confined to non-contributing structures. Raising a building above ground has traditionally served both a practical and symbolic role. In neighborhoods where this pattern is pervasive, slab on grade buildings look out of place. For this reason, this foundation system is not recommended for residential construction.



Lattice infill at pier foundation in University Heights North Historic District.



Lattice infill at pier foundation with pier expressed.

Recommended

1. Retain, repair as needed or replace historic foundations with matching materials.
2. Maintain open spaces between piers.
3. Retain, repair as needed or replace historic foundation enclosures with matching materials.
4. If foundation enclosures are missing, enclose with an appropriate material such as lattice or pierced brick.

Not Recommended

1. Removing historic foundation enclosures unless they are deteriorated and irreparable.
2. Enclosing a pier foundation with continuous infill that prevents ventilation and destroys the openness of the feature.
3. Using a replacement infill material which is inappropriate to the style of the building.
4. Using historically inappropriate material such as concrete block, stucco, or plywood as infill.

Staff Approval Guidelines

Buildings proposed with slab on grade construction cannot be approved by staff.

Board Approval Guidelines

Slab on grade construction is inconsistent with Historic Districts. Floors should be elevated to at least 1.5 ft. above grade. Buildings of exceptional merit with this type of foundation system may be approved on a case-by-case basis provided all other design criteria are satisfied.



Removing historic foundation should be avoided when possible.



Wood lattice infill with brick pier.



Pierced brick is an example of compatible contemporary infill.



Enclosing a pier foundation with continuous infill is not recommended.



Wood frame windows with distinctive wood brackets and trim in Southeast District.



Wood frame windows with distinctive wood brackets and trim in Craftsman/Bungalow style.

WINDOWS, SHUTTERS AND AWNINGS

Applicable Secretary Standards

2. *The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.*
3. *Each property shall be recognized as a physical record of its time, place and use. Do not undertake changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings.*
6. *Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.*

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

Windows

Identify, retain, and preserve windows and their functional features that contribute to defining the building. Such features include frames, sash muntins, glazing, sills and moldings.

The placement, design, and materials of windows is often a significant part of the architectural character of a building. Common historic windows in the Gainesville's Historic Districts are double-hung sash in a 1/1, 2/2, 6/6 or multi-light/1 pattern, wooden or steel casement types, and commercial show windows. Windows often offer or contain significant stylistic elements. Examples include lancet windows with stained glass in Gothic Revival churches; multi-light upper sash in Bungalows; and round arch windows in buildings associated with Mediterranean influenced styles. Non-historic windows include awning, jalousie, and pivot types.

Under Standard 2, the visual role of historic window design and its detailing or craftsmanship should be carefully consid-

ered in planning window repair or replacement. Factors to consider include the size and number of historic windows in relationship to a wall surface and their pattern of repetition; their overall design and detailing; their proximity to ground level and key entrances; and their visibility, particularly on key elevations.

Whether to repair or replace windows is an issue that can pose considerable problems in a rehabilitation. Distinctive windows that are a significant part of the overall design of a building should not be destroyed under Standard 6. Careful repair is the preferred approach. If repair is not technically or economically feasible, new windows that match the original in size, general muntin/mullion configuration, and reflective qualities may be substituted for missing or irreparable windows.

Window design to enhance appearance is not permissible under the standards. The proper procedure is to improve existing windows first. Weather stripping and other energy conservation methods should be employed. If after careful evaluation, window frames and sashes are so deteriorated they need replacement, they should be duplicated in accordance with Standard 6.

The following steps are recommended for evaluating historic windows. First, analyze their significance to the building. Consider their size, shape, color, and detailing. Then consider the condition of the window. Inspect the sill, frame, sash, paint and



Sidelights that frame the door of the Matheson House in Southeast District.



Window with distinctive colored glass panes in Southeast District.

REHABILITATION GUIDELINES

Windows, Shutters and Awnings



Period Revival Tudor style window in University Heights North District.



Window with distinctive muntins associated with Craftsman/Bungalow style in University Heights North District.

wood surface, hardware, weather-stripping, stops, trim, operability, and glazing. Then, establish repair and replacement needs for existing windows.

If, following careful evaluation, window frames are deteriorated, then they can be replaced. Replacement windows must be selected with care. They should match the original sash, pane size, configuration, glazing, muntin detailing, and profile. Small differences between replacement and historic windows can make big differences in appearance.

If 50 percent or more are deteriorated or missing, then wholesale replacement of windows is allowable. When choosing replacements, the qualities of the original windows should be used as criteria. Consider the following features of the original:

1. trim detail;
2. size, shape of frame, sash;
3. location of meeting rail;
4. reveal or setback of window from wall plane;
5. separate planes of two sash;
6. color, reflective qualities of glass;
7. muntin, mullion profiles, configuration.

If these criteria are fulfilled, the new windows need not be exact replicas of the originals. The Standards further permit new windows to be constructed of non-historic materials such as aluminum and to have a tint of up to 10 percent. Of course, matching the original materials and visual qualities is always preferable. In general, changes to window openings should be avoided.

Owners often wish to replace windows to create a new look, for energy efficiency, to decrease maintenance costs or because of problems operating existing units. Highly tinted windows, windows with reflective qualities, or stock windows of incompatible design and materials often result from such an approach and conflict with Standards 3, 6, and 9.

The rhythm of window and door openings is an important part of the character of buildings. In some instances, new window or door openings may be required to fulfill code requirements or for practical needs. New openings should be located on non-significant walls. For commercial buildings these would be common or party walls or secondary elevations. For residential buildings, these would be side or rear walls not readily visible from a main thoroughfare.

Alterations

The alteration of historic windows may be approved by staff if the replacement sash is of the same material, design, features size and configuration of that of the original window. When replacing historic windows, special care should be taken to match the trim detail, the width of the frames and sash, the location of the meeting rail, the setback of the window from the wall plane, the separate planes of the two sashes, and the reflective qualities of the glass. “Snap-in” grids are not allowed.

Repairing window frames and sashes by patching, splicing, consolidating, or otherwise reinforcing the window is encouraged.

The design of replacement windows which seek to replicate or duplicate a missing historic window must be documented through historical, physical or photographic sources.

Enclosing historic window openings is discouraged. If a window is no longer needed for its intended use, the glass should be retained and the back side frosted, screened, painted black, or shuttered so that it gives a functional appearance.

Window openings on facades or highly-visible elevations shall not be relocated, enlarged or reduced.

Altering historic windows by use of awning, glass jalousie, picture or any other modern window material is not permissible in any wall of an historic structure that is visible from a right-of-way.

Replacement windows for irreparable historic windows should be made of the same materials. Compatible substitute materials may be considered only on a case-by-case basis depending on building use and generally when the replacement window is on a less-visible secondary elevation.

Window Additions

New window openings are inappropriate on the principal facade(s); new openings should be placed on secondary elevations.

The addition of modern windows, metal sash, sliding glass windows or any type of window which is inappropriate to the period shall be confined to "less visible secondary elevations."

Shutters

Shutters which are appropriate to the period and design of the building can be introduced to facilitate energy efficiency.

Under Standard 3, unless there is physical or documentary evidence of their existence, shutters should not be mounted. If shutters are found to be appropriate, they should be operable or appear to be operable and measure the full height and one-

half the width of the window frame. They should be attached to the window casing rather than the exterior finish material. Wooden shutters with horizontal louvers are the preferred type although exact types vary with style. Avoid metal and vinyl types except in new construction.

Awnings

Awnings shall be considered on a case-by-case basis depending on the proposal's impact on the historic character and materials of the building.

Canvas awnings were sometimes featured on buildings, particularly Mediterranean styled buildings, Bungalows, and commercial buildings. They are functional, decorative, and appropriate to the many historic buildings. Standard 3 should be considered when awnings are proposed as part of a rehabilitation plan.

Under Standard 9, new awnings should be of compatible contemporary design. They should follow the lines of the window opening. Round or bell shaped are appropriate for Mediterranean styled buildings. Angled, rectangular canvas awnings are most appropriate for flat headed windows and storefronts. Fiberglass and metal awnings and awnings that obscure significant detailing are inappropriate.



Awning on "Chert House" in University Heights South District.



Awnings in University Heights North District.



Windows of residence in Northeast District.



Canvas awning on Mediterranean style residence in Northeast District.

REHABILITATION GUIDELINES

Windows, Shutters and Awnings



Multiple windows typical of Craftsman/Bungalow style fenestration.



Louvered wood awning in Northeast District.



Awning on residence in Southeast District.

Recommended

1. Retain and repair window openings, frames, sash, glass, lintels, sills, pediments, architraves, hardware, awnings and shutters where they contribute to the architectural and historic character of the building.
2. Improve the thermal performance of existing windows and doors through adding or replacing weather-stripping and adding storm windows which are compatible with the character of the building and which do not damage window frames.
3. Replace missing or irreparable windows on significant elevations with new windows that match the original in material, size, general muntin and mullion proportion and configuration, and reflective qualities of the glass.
4. Install awnings that are historically appropriate to the style of the building or that are of compatible contemporary design. Awnings should follow the lines of window or door opening they are intended to cover.

Not Recommended

1. Introducing or changing the location or size of windows, and other openings that alter the architectural and historic character of a building.
2. Replacing window features on significant facades with historically and architecturally incompatible materials such as anodized aluminum, mirrored or tinted glass.
3. Removing window features that can be repaired where such features contribute to the historic and architectural character of a building.
4. Changing the size or arrangement of window panes, muntins, and rails where they contribute to the architectural and historic character of a building.
5. Installing on significant facades shutters, screens, blinds, security grills, and awnings which are historically inappropriate and detract from the building's character.
6. Replacing windows that contribute to the character of a building with those that are incompatible in size, configuration, and reflective qualities or which alter the setback relationship between window and wall.
7. Installing heating/air conditioning units in window frames when the sash and frames may be damaged. Window installations should be considered only when all other visible heating/cooling systems would result in significant damage to historic materials. If installation proves necessary, window units should be placed on secondary elevations not readily visible from public thoroughfares.
8. Installing metal or fiberglass awnings.
9. Installing awnings that obscure architecturally significant detailing or features.
10. Replacing architecturally significant detailing, such as commercial canopies, with awnings.

Staff Approval Guidelines

Staff can approve repair of existing historic windows.

Additions of the new windows that meet the italicized conditions can be approved by staff:

New window openings can be introduced on “less-visible secondary elevations” provided that they are of the same size or proportions as the nearest window and utilize the same material as the historic windows. “Less visible secondary elevation” is defined as the portion of the building which is more than halfway behind the front and not fronting on street;

Alterations to non-historic portions of contributing buildings provided they are compatible in scale, design and materials with but distinguishable for the historic proportions.

Board Approval Guidelines

New windows on additions should be compatible with those of the nearest window on the historic building in terms of proportions, frames, sills and lintels. Installing window designs reflective of a historic period is discouraged. Designs that match the proportions of existing historic windows, but are simple in detailing, are preferred.



Window shutters on residence in Northeast District.



Awning on residence in Southeast District.



Window shutters proportioned to size of window.

REHABILITATION GUIDELINES
Entries, Porches and Balconies



Decorative entry on residence in Pleasant Street District.



Decorative detailing of the entry on a Queen Anne style residence in Northeast District.



Period Revival Tudor style entry in University Heights North District.

ENTRIES, PORCHES AND BALCONIES

Applicable Secretary Standards

2. *The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.*
4. *Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.*
5. *Distinctive features, finishes and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.*
6. *Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.*
9. *New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be*

compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.

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

Entries, Porches and Balconies

Identify, retain and preserve entrances and their functional and decorative features such as doors, fanlights, sidelights, pilasters, entablatures, balustrade and stairs.

Alterations

Encasing a decorative balustrade, removing or simplifying brackets and fretwork, or boxing in open eaves are generally inappropriate alterations to a historic porch and should not be considered.

Aluminum storm doors, sliding doors and screen doors are not appropriate for facades or highly-visible secondary elevations. French doors are appropriate for side and rear entrances but are not acceptable as front entryways unless documented by physical, photographic or historic evidence.

Relocating, enlarging or reducing historic doorways on facades or highly-visible secondary elevations is inappropriate.

The addition of non-historic architectural features such as sidelights and entryway surrounds is discouraged if not original to the entrance.

Porches

Porches have been a traditional and significant feature of architecture. Porches served as a covered entrance to buildings and a transitional space between the interior and exterior. They provided a protected, shaded area used for relief from the state's hot and humid weather. They were often the principal location for ornamentation and detailing, such as brackets and other jig-sawn woodwork, posts, columns, and balustrades. Size, style, ornateness or simplicity, sense of openness, and detailing were all important attributes of porches. Such features should be preserved during the course of rehabilitating a building under Standard 2.

There are a number of common problems associated with porch treatments. Owners are often tempted to enclose porches for additional year-round living space. Although porch enclosures are generally not recommended, they can meet Standards 5, 9, and 10 under limited circumstances. Transparent materials, such as clear glass enclosures or screens, which are set behind balustrade and structural systems and maintain the visual openness of a porch are permitted. Removal or en-



Distinctive detail of porch columns and brackets on Craftsman/Bungalow style house in University Heights North District.



Detail of porch columns on the Craftsman style Medlin House in Southeast District.

REHABILITATION GUIDELINES

Entries, Porches and Balconies



Simple porch detail of Frame Vernacular style residence in Pleasant Street District.



Simple porch detail of frame vernacular style residence in Pleasant Street District.



Monterey style with balcony in University Heights South District.

casement of significant porch features or enclosures with non-transparent materials are not acceptable treatments. Permitted enclosures should be attached in such a way that if removed, the form and integrity of the porch would remain.

Because they are open to the elements, porches also require frequent maintenance and repair. Under Standard 6, deteriorated porch features should be repaired rather than replaced. When replacement proves necessary, replacement features and materials should approximate the originals as closely as possible. If wholesale replacement is required, the new porch should be rebuilt based on historical research and physical evidence. If a porch or individual features of it are missing and no documentation or physical evidence is available, a new porch design which is compatible with the scale, design, and materials of the remainder of the building is appropriate under Standard 9.

Extant porches which have previously been enclosed or otherwise altered are permitted to remain under the guidelines. There is no requirement to restore an altered or missing feature. However, if enclosures or other inappropriate alterations are removed during the course of rehabilitation, they can not be replaced. Moreover, new construction must comply with Standard 9.

Recommended

1. Retain porches and steps that are appropriate to a building and its subsequent development. Porches and additions reflecting later architectural styles are often important to the building's historical development and should, wherever possible, be retained.
2. Repair and replace, where necessary, deteriorated architectural features of wood, terra cotta, tile, brick and other historic materials.
3. If enclosures are undertaken, maintain the openness of porches through the use of transparent materials such as glass or screens. Place enclosures behind significant detailing so that the detailing is not obscured.
4. If additional interior space is needed or desired, place the addition at the rear of the building rather than enclosing a porch.

Not Recommended

1. Removing or altering porches and steps that are appropriate to the building's development and style.
2. Stripping porches and steps of original material and architectural materials such as hand rails, balusters, columns, brackets, and roof decorations.
3. Enclosing porches in a manner that destroys their historical appearance.



Entry porch with built in benches in Northeast District.



Articulated railing in Southeast District.

Staff Approval Guidelines

Additions and alterations to entries, porches and balconies under the italicized conditions may be approved by staff:

Stairways to existing openings which are composed of materials compatible with the style of the building. Concrete is acceptable if historically documented;

New door openings can be introduced on “less-visible secondary elevations” provided that they are of the same size or proportions as the nearest door and utilize the same material as the historic doors. “Less-visible secondary elevation” is defined as that portion of the building which is more than halfway behind the front and not fronting on street.

Replacement doors which are appropriate to the style of the building;

Screening porches on less-visible secondary elevations;

Alterations to non-historic portions of contributing buildings that are compatible in scale, design and materials and distinguishable from the historic portions.

Board Approval Guidelines

In constructing a new entrance or porch, the design shall be compatible in size, scale, and material with the historic character of the building.

New porches or entryways should be constructed to the rear of historic structures. Unless their historic existence is documented, new porches for the main facades are discouraged.

Porch designs for new construction should be simple and not replicate the period and style of the building in its details and balustrade.

Original door openings and features such as transoms, sidelights, and doors should be retained. New door openings should not be introduced on elevations visible from the street.

Where the intent is to preserve significant interiors and not enclose internal stairways, the required exterior should be redesigned as an exterior addition on a secondary elevation.



Enclosing a porch or porte cochere radically changes the appearance of the principal building.



Coordinate porch building design with building.



Coordinate porch building design with principal building.



Entry on Tudor style residence in University Heights North District



Porch plays important role as a spatial link between the principal building and the surrounding landscape and context.



Historic door on office in Northeast District.



Craftsman/Bungalow style entry in University Heights North District.

DOORS AND ENTRANCES

Applicable Secretary Standards

2. *The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.*
3. *Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.*
6. *Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.*

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

Principal doors and entrances are an integral part of historic buildings. They frequently contain decorative or stylistic features, such as transom and sidelights or detailed surrounds. Under Standard 2, doors and entrances and associated detailing should be preserved. Changes to door size and configuration should be avoided. If a historic entrance can not be incorporated into a contemporary use for the building, the opening and any significant detailing should, nevertheless, be retained.

Replacement doors should either match the design of the original under Standard 6, or substitute new materials and designs sympathetic to the original under Standard 9. Under Standard 3, historic doors that do not match the composition and stylistic details of the building should not be substituted. Contemporary stock doors and screen doors are inappropriate replacements. Replacement screen doors should be simple and any ornamentation should be based on historic precedent and in keeping with the character of the entry. Aluminum, metal, and jalousie doors should be avoided except where documented historically.

Codes or practicality may require new entrances. Placement on principal facades should be avoided under Standard 2. Under Standard 9, new doors should not be readily visible from the public right-of-way.





*Side lights and transom on door of Pound House
in Southeast District.*

Recommended

1. Retain and repair historic door openings, doors, screen doors, trim and details such as transom, sidelights, pediments, frontispieces, hoods and hardware where they contribute to the architectural character of the building.
2. Replace missing or deteriorated doors with doors that match the original, or that are of compatible contemporary design.
3. Place new entrances on secondary elevations away from the main elevation. Preserve non-functional entrances that are architecturally significant.
4. Add simple or compatibly designed wooden screen doors where appropriate.

Not Recommended

1. Introducing or changing the location of doors and entrances that alter the architectural character of the building.
2. Removing significant door features that can be repaired.
3. Replacing deteriorated or missing doors with stock doors or doors that are inappropriate designs or constructed of inappropriate materials.
4. Replacing historic doors, transoms or sidelights with blocking.
5. Adding aluminum or other inappropriate screen doors.

Staff Approval Guidelines

Staff can approve any rehabilitation of entrances and doors that meet the following conditions:

New entrances that do not occur on facades facing principal streets and whose design and materials are compatible with that of the existing building.

Board Approval Guidelines

The board may consider new designs that utilize different materials for entry projects provided the new entry does not destroy contributing architectural features of the main entrance.



Historic entry on residence in Northeast District.



Historic door with tile border in Northeast District.

REHABILITATION GUIDELINES

Exterior Fabric



The exterior fabric of the Matheson House exhibits cypress shingles at gable ends and horizontal wood lap siding on first level.



The exterior fabric of this house in the University Heights North District has both wood shingles and horizontal wood siding.

EXTERIOR FABRIC

Applicable Secretary Standards

2. *The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.*
3. *Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.*
7. *Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.*
9. *New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.*

Horizontal wood siding is the predominant exterior finish of residential buildings in Gainesville's Historic Districts. Wood siding is a character defining feature of frame vernacular buildings and many of the late nineteenth and early twentieth century styles found in the state such as the Queen Anne, Colonial Revival, and Craftsman Bungalow. Important characteristics of wood siding which should be considered in its repair or replacement are board size, width of exposure, length, and trim detail.

Probably the greatest threat to wood siding is the application of non-historic surface coverings such as aluminum and vinyl siding, stucco, and permastone. Application of these materials violates Standards 2 and 3. Standard 2 states that the removal or alteration of any historic material or distinctive architectural feature should be avoided when possible. Application of non-historic exterior finishes results in either the removal or covering of historical materials and details. Decorative trim around doors, windows, and under roof lines is frequently removed. Detailing of the wood itself, such as beveling or beading, is lost. Board width, length, and exposure are generally changed, thus, altering the scale and appearance of the building.

Standard 3 states that historic buildings shall be recognized as products of their time and that alterations that have no historical basis shall be discouraged. Aluminum, vinyl, and permastone are clearly

non-historic materials and violate this standard. Artificial siding also frequently damages the fabric underneath. It can trap moisture and encourage decay and insect infestation. Furthermore, despite manufacturer's claims, artificial siding requires maintenance. All materials have a limited life span and vinyl and aluminum are no exceptions. Within twenty years the finish of these materials will begin to deteriorate and weather, requiring painting, repair, or replacement.

In cases where artificial siding is already in place, its removal is not necessary under the guidelines. An owner may retain the material or remove it. If, however, the material is removed, it must be replaced with historically appropriate materials in accordance with Standard 9.

Abrasive cleaning or paint removal are other threats to historic wooden siding and violate Standard 7. The proper method for paint removal is cleaning, light scraping, and sanding down to the next sound layer. If more intensive paint removal is required, the gentlest means possible should be used. Appropriate methods include a heat plate for flat surfaces such as siding, window sills and doors; an electric heat gun for solid decorative elements; or chemical dip stripping for detachable wooden elements such as shutters, balusters, columns, and doors when other methods are too laborious.

Harsh abrasive methods such as rotary sanding discs, rotary wire strippers, and



Texture of new exterior walls should be compatible with existing structure.

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. Harsh thermal methods such as hand-held propane or butane torches should never be used because they can scorch or ignite wood.

Wood

Wood: Weatherboard, novelty, drop, shingles and other wooden siding.

Identify, retain and preserve historic siding and its material, functional and decorative aspects such as masonry, rubble, clapboard, shiplap and novelty.

Masonry

Repair damaged masonry features by patching, piecing in, or consolidating to match original instead of replacing an entire masonry feature. Repair work should be done by hand in compliance with National Park Service Standards.

If cleaning is necessary, test the cleaner on a small, inconspicuous part of the building. Observe the test patch over a sufficient period of time in order to determine the gentlest cleaning method.

Compatibility of Materials and Textures

The relationship of material and texture of the facade of a building, structure or object shall be visually compatible with the predominant materials used in the buildings to which it is visually related. For instance, if wood siding is proposed for new construction, the dimensions of the siding should relate to the surrounding buildings. Stucco on concrete masonry unit construction may be appropriate if other architectural details such as window and door trim, door surrounds, and molded cornices are added to enhance the complexity of the design proposal, as is found on Mediterranean influence and Mission style buildings.

Recommended

1. Retain wooden materials and features such as siding, cornices, brackets, soffits, fascia, window architrave, and doorway pediments, wherever possible. These are essential components of a building's appearance and architectural style.
2. Repair or replace, where necessary, deteriorated material. New construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.
3. Artificial siding may be permitted if the material is shown to be compatible in quality, shape and scale with the historic buildings.
4. The complexity of architectural articulation on surrounding historic buildings (i.e., bay windows, bracketing, belt courses, window designs) should be reflected on the new buildings.
5. Wood is preferred siding material when replacing asbestos siding.

Not Recommended

6. When repairing stucco, maintain the existing texture as well as the existing decorative elements or details around the windows, doors or roof lines.
 7. Use of pervious sealants is acceptable.
 8. Clean unpainted masonry with the gentlest effective means possible. The best method is low-pressure water wash (600-1000 pounds per square inch) with detergents and natural bristle brushes.
1. The use of T111 vertical siding, diagonal siding, vinyl and aluminum siding is discouraged.
 2. Do not cover exposed wood, masonry, stone or other surfaces with stucco unless historically documented.
 3. Replacement wood siding should be consistent with the original in size, direction, materials and lap dimension. Original wall shingles should be maintained.
 4. Synthetic and composition siding is generally not appropriate replacement material for historic buildings. On a case-by-case basis, however, such siding may be an acceptable alternative only if (1) the existing siding is so deteriorated or damaged that it cannot be repaired; (2) the substitute material can be installed without damaging or obscuring the architectural features of the building; and (3) the substitute material can match the historic material in size, profile and finish so that there is no change in the character of the building.
 5. The use of Portland cement should be avoided when repointing brick unless technical reasons demand its use.
6. Avoid using cleaners that damage masonry or leave chemical residue. Do not clean marble or limestone with acid cleaners. Do not use abrasive cleaning methods such as sandblasting.
 7. Do not paint unpainted masonry.
 8. Avoid using high-pressure water wash which can damage the brick.



Fieldstone at base of residence.

REHABILITATION GUIDELINES

Exterior Fabric



Decorative woodwork eave details at gable end of building.

Staff Approval Guidelines

Staff can approve alterations to siding that utilizes compatible materials, matches existing depth and width and type of lap and approximates textures consistent with the historic building.

Alterations to non-historic portions of contributing buildings can be approved by staff provided they are compatible in scale, design and materials.

Board Approval Guidelines

Wood siding for new additions should match existing materials, if present, in terms of lap width, type and depth.

When matching brick and tile work with new brick and tile work, care must be taken to match the color, texture, composition and size of the bricks or tile, the width or the joints between the bricks and tile, the color and tone of the mortar and the type of joint with the original.

PAINTING, TEXTURE AND COLOR

Applicable Secretary Standards

2. *The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.*
5. *Distinctive features, finishes and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.*

Paint colors are not reviewed by staff or the Historic Preservation Board. However, removal of lead-based paints and coatings used extensively before the 1970's requires special permits.

Paint colors, finishes, and decorative painting constitute important factors in defining the character of a historic building. Under Standard 2, painting a building that has never been painted, or removing paint from a building that has traditionally been painted, is never a recommended rehabilitation treatment. Either of these treatments can change a building's appearance to one that is at odds with its historic character. Likewise, when repainting a historic building that is already painted, a new color should generally be close to the original, as well as historically appropriate to the building and the historic district. Under Standard 5, decorative painting such as

stencilling, graining, marbleizing, and trompe l'oeil are significant treatments and should be preserved during the course of a rehabilitation.

Advisory guidelines are offered in Appendix 3: Historic Materials to property owners who are interested in painting their building historically appropriate colors. Because of frequent painting, few buildings in Gainesville exhibit original colors.

The best way to verify original colors is through paint analysis. A selection of books and articles are included in the bibliography for further assistance in choosing historically appropriate paint colors.



Textured stucco and masonry provide unique material qualities in historic properties which should be preserved.



REHABILITATION GUIDELINES

Painting, Texture and Color



Choose color appropriate to the period and style of the building.

Recommended

1. Preserve painted and unpainted surfaces as they traditionally existed on a building.
2. Preserve and restore decorative painting such as stencilling, graining, marbling, and trompe l'oeil.
3. Choose color appropriate to the period and style of the building.
4. Inspect painted masonry to determine whether repainting is necessary.
5. Remove damaged or deteriorated paint only to the next sound layer using hand scraping prior to repainting.
6. Apply compatible paint coating following proper surface preparation.
7. Follow manufacturer's product and application instructions when repainting masonry.
8. Repaint with colors that are historically appropriate to the building and district.
9. 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 or prior abrasive cleaning.



Textured stucco finish.

Not Recommended

1. Painting a traditionally unpainted surface and removing paint from a traditionally painted surface.
2. Damaging, covering or removing decorative painting.
3. Bright, gaudy colors or colors without historic basis.
4. Removing paint that is firmly adhered to and thus protecting masonry surfaces.
5. Removing paint by destructive means such as sandblasting, application of caustic solutions or high pressure water blasting.
6. Creating a new appearance by applying paint or other coatings such as stucco to masonry that has been historically unpainted or uncoated.
7. Removing paint from historically painted masonry.
8. Radically changing the type of paint or coatings or its color.

Staff Approval Guidelines

Staff does not review color selections.

Board Approval Guidelines

Board does not review color selections.



Preserve painted, textured and patterned surfaces in original form wherever possible.

REHABILITATION GUIDELINES

Auxiliary Structures



Coordinate auxiliary building material with principal building.



Coordinate auxiliary building material with principal building.

AUXILIARY STRUCTURES

Applicable Standards

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

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

New Garages, Carport, Accessory and Other Structures

Attaching a new garage to a historic house or enclosing a historic porte cochere or carport to accommodate the function is discouraged.

New garages should not be placed to the front of a house. The garage should be compatible with the materials, design, and architectural features of the principal building.

If proposed, garages should be detached, placed at the rear of the property, and accessible from mid-block alleyways when possible.

Garages, tool sheds, and other structures should be compatible with the design of the major buildings on the site. Newer buildings should take their design clues from other existing (contributing) outbuildings. The use of traditional roof slope and traditional materials are two important criteria.



Coordinate auxiliary building material with principal building.



Coordinate auxiliary building design with principal building.



Garage apartments along mid-block alleyways in University Heights South District.

REHABILITATION GUIDELINES

Auxiliary Structures



Auxilliary structures should use materials similar in size, proportion and detail to the principal structure.



Use materials similar in size, proportion, and detail to the principal building.

Recommended

- 1. Use materials similar in size, proportion, and detail to the original.
- 2. If additional interior space is needed or desired, place the addition at the rear of the building site.

Not Recommended

- 1. Obscuring important features of the property with new auxiliary structures.
- 2. Designs that, through their scale, detail and materials detract from the principal buildings or settings.

Staff Approval Guidelines

Decks that meet all of the following conditions can be approved by staff:

Historic building on which deck is to be built does not front on two or more streets;

Sited to the rear or rear sideyard of building (i.e., behind the point midway between front and back of building); and

Utilize simple designs that are mostly open;

New garages and carports that meet all of the following conditions can be approved by staff:

Structure does not front on two or more streets;

Is not attached to the historic building;

Does not exceed 1-story in height and 400 sq. ft. in area;

Sited to the rear or rear sideyard of the building (i.e., behind the point midway between front and back of building);

Utilize materials and textures consistent with the principal building;

Roof type and pitch is similar to principal building.

Sheds that meet the italicized conditions can be approved by staff:

Is not to be attached to structure;

Does not exceed 8 feet in wall height and 200 sq. ft. in area.

Sited behind the rear wall line of the principal building; and comprised of materials compatible with main structure.

Board Approval Guidelines

Auxiliary structures that exceed the staff approval guidelines can be approved by the board on a case-by-case basis.

In the University Heights Historic Districts, the board can approve new auxiliary or secondary structures that exceed the size of existing principal structures if they are compatible in materials, design details and scale with the existing contributing structure.



Auxilliary structures should use materials similar in size, proportion and detail to the principal structure.



Porte cocheres and detached garages are visible expressions of the impact of the automobile on historic buildings in Florida.



Garage apartment in University Heights North District.

PORTE COCHERES AND GARAGES

Applicable Secretary Standards

2. *The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.*
4. *Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.*
5. *Distinctive features, finishes and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.*
6. *Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.*
9. *New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.*
10. *New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.*

Porte cocheres and detached garages are visible expressions of the impact of the automobile on historic buildings in Florida. Much of Florida developed after mass production of the automobile. As a result, porte cocheres and garages are often an integral part of the original design of historic buildings. In some instances, garages were added as an afterthought and lack significant design quality and materials. Where they are less than fifty years old or insignificant, they can be selectively removed, if necessary.



Porte cocheres and garages are often an integral part of the original design of historic buildings.



Garage in the University Heights North District.

Recommended

1. Repair and replace, where necessary, deteriorated architectural features of wood, terra cotta, tile, brick and other historic materials.
2. Retain garages and porte cocheres. If enclosures of garages and porte cocheres are undertaken, preserve significant features. Use materials similar in size, proportion, and detail to the original.
3. If additional interior space is needed or desired, place the addition at the rear of the building rather than enclosing a porch or porte cochere.

Not Recommended

1. Removing or altering porches and steps that are appropriate to the building’s development and style.
2. Stripping porches and steps of original material and architectural materials such as hand rails, balusters, columns, brackets, and roof decorations.
3. Enclosing porte cocheres, garages, and steps in a manner that destroys their historical appearance.



Porte-cochere in University Heights North District.

Staff Approval Guidelines

Staff can approve porte-cocheres, garages and carports that meet the italicized conditions:

In the case of contributing garages, porte-cocheres and carports, staff can approve rehabilitations that are compatible with the original structure;

Structures do not front on two or more streets;

Is not attached to the historic building;

Does not exceed 1-story in height and 400 sq. ft. in area;

Sited to the rear or rear yard of building (i.e., behind the point midway between front and back of building);

Utilize materials and textures consistent with the principal building;

Roof type and pitch similar to principal building.

Board Approval Guidelines

Enclosing of carports or porte-cocheres to gain additional space may be approved on a case-by-case basis provided new additions are not feasible. A proposal for enclosure must not detract from the overall design of the structure and use compatible materials and design. The enclosure must be distinguished from the original structure.

Garages are well-suited for adaptive use because they already have most building features. The typological integrity of the garage should be maintained in adaptive use projects.



Carport in the University Heights North District.



Landscape structure in side yard in the Northeast District.



Landscape along NW 3rd Avenue in University Heights North District.

LANDSCAPE STRUCTURES

Applicable Secretary Standards

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

Parks, streetscapes, lawns and gardens are highly significant components of historic districts. Built structures such as gazebos, pergolas, decks, patios, retaining walls and pools are often featured as principal elements in historic landscapes. Brick paved streets, patterned sidewalks, granite curbing and street trees are important urban design features.

Recommended

1. The design of landscape features should complement the character of the principal structure.
2. Swimming pools should be located at the rear of a structure and not be visible from the front of the property.

Not Recommended

1. Removing or altering historic landscape structures.
2. Adding new landscape features that obscure important architectural features of a historic structure.
3. The use of railroad ties as retaining walls.



Garden entries should be compatible with principal building and site design.



Greenhouse structures should be located on less visible sides of the site.



Landscape barriers should be compatible with principal building and site design.



Landscaping of rehabilitation project on SW 2nd Avenue in the University Heights South District.



Landscape structures should be constructed of materials that are compatible with and complement the design of the main structure.

Staff Approval Guidelines

Landscape structures which meet all of the italicized conditions can be approved by staff:

Can be located in front, side, or rear yard;

Are compatible with the scale, historic materials, style and detailing of the principal building; and

Do not obscure architectural details which are significant in defining the character of the historic structure.

Swimming pools that meet all of the italicized conditions can be approved by staff:

Sited behind the rear wall line of the principal building; and

The pool enclosure does not impact or obscure significant features of the building.

Board Approval Guidelines

Landscape structures should be constructed of materials that are compatible with and complement the design of the main structure.

A pool enclosure is acceptable provided that it is set to rear of the house and subordinate to the primary building. (See also "Auxiliary Structures.")



Utilize materials and textures consistent with the principal building for fence design.



Picket fencing in University Heights South District.

FENCES AND GARDEN WALLS

Applicable Secretary Standards

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

Fences, walls and hedges can define the private landscape of personal property and make the spatial order of the district visible. Fences and walls designed in this manner combine personal expression with civic order.

The term “fence” generally applies to a lightweight construction of wood or metal whereas “wall” applies to a more substantial barrier constructed of stone or masonry. Hedges are lines of enclosure constructed of natural material such as shrubs or flowers. Trees may also be used to define space in the landscape.

Fences and walls that are designed to permit the passage of light and air are preferred over totally solid construction. Recommended fence and wall materials are wood, stone, masonry, and metal used separately or in combinations. Fences designed with more than two materials are not recommended. Owner designed solutions are recommended over pre-manufactured fences such as “stockade” fencing due to its ubiquitous use and lack of detailing. Vinyl and recycled prefabricated fence materials are also discouraged for the same reason. The board may approve selected use of these materials on a case-by-case basis. Finish, appropriate detail and compatibility with existing architecture are significant factors to be considered.

Grid wire fencing supported by metal, wood or masonry piers is acceptable if used as a support for plant materials.

Fences should be coordinated with landscaping elements. Taller fences should be placed adjacent to taller landscape elements.

Applicants who live on corner lots must design fences to comply with the City’s intersection visibility requirements. The State of Florida’s Department of Transportation and the City of Gainesville have adopted The American Association of State Highway and Transportation Officials (AAASHTO) guidelines for determining visibility at intersections. If you have any questions concerning the requirements, call the City of Gainesville’s Public Works.



Brick wall in University Heights North District.



Fence depicting same slat width and spacing.



Retain historic fence materials when possible.



Fence depicting variety of slat widths and spacing.



Coordinate landscape elements with fence design.



Solidity of fence/walls shall be limited.

Recommended

1. Utilize custom-design fences or walls over pre-fabricated constructions.
2. Use design, scale and materials compatible with the context.
3. Design features such as vertical accent elements or tapering picket heights to offset repetition of fences.

Not Recommended

1. Use of stockade style fencing.
2. Use of chain link fencing.
3. Use of vinyl fencing.



Walls designed to permit the passage of light and air are preferred.

Staff Approval Guidelines

Fences and walls extending in to the front yard beyond the front wall of the house or with a highly-visible side or rear yard must meet the following conditions:

Constructed of wrought iron, masonry, wood or stucco;

No greater than 48 inches tall if mostly open (i.e., 50% or more transparent);

No greater than 36 inches tall if mostly closed (i.e., 50% or more opaque);

Where the lot is higher than the sidewalk or street, the fence height should be reduced, where practical, by the difference between the height of the lot and the sidewalk;

Align with adjacent fences, if appropriate, in terms of height (where permissible) and materials;

Vertical elements which break up the repetition of the picket fence should be introduced for every ten feet of picket fence. This can be accomplished by tapering the height of the pickets or interjecting decorative posts at rhythmic intervals.

Comply with the AASHTO Standards.

New construction should include fence-lines/walls when adjacent to historic properties with fence-lines and walls.

Fences in backyards shall be no more than six feet in height and constructed of wood or masonry; and

Picket designs should draw inspiration from architectural elements of the historic structure.

Board Approval Guidelines

None required if all conditions are met.



Brick wall in a historic district.



Sidewalk and continuous picket fence form a clear edge linking 19th century bungalows in Southeast District.



Existing sidewalks should be maintained.

SIDEWALKS AND WALKWAYS

Applicable Secretary Standards

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

Sidewalks and Walkways

Retain historic walkways, sidewalks, and historically significant features of the existing property.

Sidewalks are important elements in defining street character, facilitating pedestrian movement and establishing a transitional space between private properties and public space. Sidewalks should be preserved and maintained in districts where they are predominate such as the Northeast, Southeast, and University Heights Historic Districts. In the Pleasant Street District, the use of sidewalks was used primarily on streets such as 1st Street (Pleasant Street) when it functioned as the principle commercial spine for the community before desegregation. The use of sidewalks is more intermittent along other streets due to the number of buildings built and the more informal relationship between individual property and the public space of the street.



Existing sidewalks within the district should be maintained.

Recommended

- 1. Maintain existing sidewalks.
- 2. Minimize new curb cuts where possible.
- 3. Add sidewalks where appropriate during rehabilitation or new construction.
- 4. Allow sidewalks to accommodate existing landscape elements such as mature trees by “bending” around features.

Not Recommended

- 1. Allowing landscape materials to block sidewalks.
- 2. Decoration of sidewalks where no historical precedents exist.
- 3. Excessive curb cuts.

Staff Approval Guidelines

Staff can approve alterations or sidewalk additions if they meet all the above recommendations.

Board Approval Guidelines

Board can approve sidewalk additions that are shown to be compatible with historic patterns of private-public spatial relationships and construction practices of the district, street or block.



Landscape bordering sidewalks within the district should maintain existing edge conditions.



Sidewalks should accommodate mature trees.

INTERIOR SPACE, FEATURES & FINISHES

Applicable Secretary Standards

1. *A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.*
2. *The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.*
5. *Distinctive features, finishes and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.*
6. *Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.*
9. *New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be*

compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

Interior spaces are not reviewed by staff or the board unless a tax exemption has been applied for in conjunction with a rehabilitation. The historic preservation planner should be consulted before any work is undertaken to insure the appropriateness of the rehabilitation project.

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

Under Standard 1, consideration should be given to how to best integrate a new function into an existing historic structure without destroying its character. A new use will have its own set of requirements, and some may not be compatible with the existing character of a building. For example, a historic building with many small rooms would be ill-suited for adaptive use as an art gallery which requires a few large rooms. Similarly, single purpose facilities such as

jails, industrial buildings, or social clubs often prove difficult to adapt to other uses without destroying their historic character.

Under Standard 2, interior spaces which define the historic use of a building should be respected. Church sanctuaries, theatre auditoriums, and hotel lobbies and ball-rooms should remain intact both for their detailing and their relationship to the building's original use. Obscuring or destroying such significant interior spaces should be avoided.

During the course of a rehabilitation, the significant spatial qualities of a historic interior should be preserved under Standard 9. Spatial qualities are defined by ceiling, wall dimensions, size, number of openings between rooms, and arrangement of rooms that link spaces on a particular floor. Interior alterations should be compatible with these historic spatial qualities. New partitions, floor, or ceiling cuts, and other treatments which adversely alter or destroy significant interior spaces should be avoided.



Detail of ceiling on porch of the Medlin House, Southeast District.

Recommended

1. Identify, retain, and preserve interior features and finishes that are important in defining the overall historic character of the building, including columns, cornices, baseboards, fireplaces and mantels, paneling, light fixtures, hardware, and flooring; and wallpaper, plaster, paint, and finishes such as stenciling, marbling, and graining; and other decorative materials that accent interior features and provide color, texture, and patterning to walls, floors, and ceilings.
2. Protect and maintain masonry, wood, and architectural metals which comprise interior features through appropriate surface treatments such as cleaning, rust removal, limited paint removal, and reapplication of protective coatings.
3. Protect interior features and finishes against arson and vandalism before project work begins, erecting protective fencing, boarding-up windows, and installing fire alarms systems that are keyed to local protection agencies.
4. Protect interior features such as staircase, mantel, or decorative finishes and wall coverings against damage during project work by covering them with heavy canvas or plastic sheets.
5. Install protective covering in areas of heavy pedestrian traffic to protect historic features such as wall covering, parquet flooring and panelling.
6. Remove damaged or deteriorated paints and finishes to the next sound layer using the gentlest method possible, then repainting or refinishing using compatible paint or other coating systems.
7. Repaint with colors that are appropriate to the historic building.
8. Limit abrasive cleaning methods to certain industrial or warehouse buildings where the interior masonry or plaster features do not have distinguishing design, detailing, tooling, or finishes; and where wood features are not finished, molded, beaded, or worked by hand. Abrasive cleaning methods should only be considered after other, gentler methods have been proven ineffective.
9. Evaluate the overall condition of materials to determine whether more than protection and maintenance are required, that is, if repairs to interior features and finishes will be necessary.
10. Repair interior features and finishes by reinforcing the historic materials. Repair will also generally include the limited replacement in kind or with compatible substitute materials of those extensively deteriorated or missing parts of repeated features when there are surviving prototypes such as stairs, balustrades, wood panelling, columns; or decorative wall coverings or ornamental tin or plaster ceilings.
11. Replace in kind an entire interior feature or finish that is too deteriorated to repair, if the overall form and detailing is still evident, using the physical evidence to guide the new work. Examples could include wainscoting, a tin ceiling, or interior stairs. If using the same kind of material is not technically feasible, then a compatible substitute material may be considered.

12. Design and install a new interior feature or finish if the historic feature or finish is completely missing. This could include missing partitions, stairs, elevators, lighting fixtures, and wall coverings; or even entire rooms if all historic spaces, features, and finishes are missing or have been destroyed by inappropriate “renovations.” The design may be a restoration based on historical, pictorial, and physical documentation; or be a new design that is compatible with the historic character of the building, district, or neighborhood.
13. Accommodate service functions such as bathrooms, mechanical equipment, and office machines required by the building’s new use in secondary spaces such as first floor service areas or on upper floors.
14. Reuse decorative material or features that have had to be removed during the rehabilitation work, including wall and baseboard trim, door molding, panelled doors, and simple wainscoting. Relocate such material or features in areas appropriate to their historic placement.
15. Install permanent partitions in secondary spaces; removable partitions that do not destroy the sense of space should be installed when the new use requires the subdivision of character-defining interior spaces.
16. Enclose an interior stairway where required by code so that its character is retained. In many cases, glazed fire-rated walls may be used.
17. Place new code-required stairways or elevators in secondary and service areas of the historic building.
18. Create an atrium or a light well to provide natural light when required for the new use in a manner that preserves character-defining interior spaces, features, and finishes as well as the structural system.
19. Add a new floor, if required, for the new use in a manner that preserves character-defining structural features, and interior spaces, features, and finishes.

Not Recommended

1. Removing or radically changing features and finishes which are important in defining the overall historic character of the building so that the character is diminished.
2. Installing new decorative material that obscures or damages character-defining interior finishes or features.
3. Removing paint, plaster, or other finishes from historic surfaces to create a new appearance such as removing plaster to expose surfaces such as brick walls or a chimney piece.
4. Applying paint, plaster or other finishes to surfaces that have been historically unfinished to create a new appearance.
5. Stripping historically painted wood surfaces to bare wood, then applying clear finishes or stains to create a “natural look.”
6. Stripping paint to bare wood rather than repairing or reapplying grained or marble finishes to features such as doors and paneling.
7. Radically changing the type of finish or its color, such as painting a previously varnished wood feature.
8. Failing to provide adequate protection to materials on a cyclical basis so that deterioration of interior features results.
9. Permitting entry into historic buildings through unsecured or broken windows and doors so that interior features and finishes are damaged by exposure to weather or through vandalism.
10. Stripping interiors of features such as woodwork, doors, windows, light features, copper piping, radiators, or decorative materials.
11. Failing to provide proper protection of interior features and finishes during work so that they are gouged, scratched, dented or otherwise damaged.
12. Failing to take new use patterns into consideration so that interior features and finishes are damaged.
13. Using destructive methods such as propane or butane torches or sandblasting to remove paint or other coatings. These methods can irreversibly damage the historic materials that comprise interior features.
14. Using new paint colors that are inappropriate to the historic building.
15. Changing the texture and patina of character-defining features through sandblasting or use of other abrasive methods to remove paint, discoloration or plaster. This includes both exposed wood, including structural members, and masonry.
16. Failing to undertake adequate measures to assure the preservation of interior features and finishes.
17. Replacing an entire feature such as a staircase, panelled wall, parquet floor, or cornice; or finish such as a decorative wall covering or ceiling when repair of materials and limited replacement of such parts are appropriate.
18. Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts or portions of the interior feature or finish or that is physically or chemically incompatible.
19. Removing a character-defining feature or finish that is not repairable and not replacing it; or replacing it with a new feature or finish that does not convey the same visual appearance.
20. Discarding historic material when it can be reused within the rehabilitation project or relocating it in historically appropriate areas.
21. Installing permanent partitions that damage or obscure character-defining spaces, features, or finishes.
22. Enclosing an interior stairway with fire-rated construction so that the stairwell space or any character-defining features are destroyed.
23. Creating a false historical appearance because the replaced feature is based on insufficient physical, historical, and pictorial documentation or on information derived from another building.
24. Introducing a new interior feature or finish that is incompatible with the scale, design, materials, color, and texture of surviving interior features and finishes.

Staff Approval Guidelines

Staff does not review interior spaces unless owner applies for tax exemption.

Board Approval Guidelines

Board does not review interior spaces unless owner applies for tax exemption.



Mechanical systems should be screened from view.

MECHANICAL SYSTEMS: HEATING, AIR CONDITIONING, ELECTRICAL, PLUMBING, FIRE PROTECTION

Applicable Secretary Standards

2. *The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.*
5. *Distinctive features, finishes and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.*
9. *New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.*

Protection and Maintenance of Existing Systems

In some instances, features of historic heating, lighting, ventilating, and plumbing systems are themselves significant. They may be significant in the history of building technology or have some aesthetic importance. Identification of radiators, vents, lighting features, fans, grilles, certain plumbing fixtures, elevator housing, switchplates, and lights should be undertaken early in project planning. Those details and features which express the historic character of a building should be retained and repaired whenever possible under Standard 5.

In most instances, systems such as boilers, compressors, generators, and associated ductwork, wiring, and pipes are functionally obsolete. They will need to be upgraded, augmented, or replaced to accommodate contemporary building standards and satisfy code requirements.

Raised foundations, generous attic spaces, and existing chases and duct work found in many historic buildings provide ample space for new duct work, plumbing, and electrical lines. Landscaping or fencing can screen exterior mechanical systems such as heat pumps and transformers from view.

Mechanical Systems

Air conditioning units should be installed in a manner that preserves historic materials and features of the building. Introducing air conditioning units on the facade is discouraged.

Other contemporary devices such as satellite dishes, pool filtration systems and solar collectors should be located in such a manner that they do not detract from the historic character of the property. It is preferred that central air conditioning units should be concealed by landscaping and placed in the rear of a lot so as not to be seen from the street.

Upgrades or additions to mechanical systems are frequently a necessary part of rehabilitating a historic building. Careful planning should precede installation of modern heating, ventilating, and air-conditioning (HVAC) and other mechanical systems. Insensitive installation of mechanical systems can cause significant damage to historic fabric and alter the visual qualities of a building in violation of Standard 9. Installation should be accomplished in the least obtrusive manner possible and in the most inconspicuous location. In particular, protruding, through-the-wall or window air-conditioning units should be avoided under Standard 2.

Raised foundations, generous attic spaces, and existing chases and duct work found in many historic buildings provide ample space for new duct work, plumbing, and electrical lines. Landscaping or fencing can screen exterior mechanical systems such as heat pumps and transformers from view.



Avoid radically changing the appearance of a historic building with mechanical units.

Recommended

1. Identify, retain, and preserve visible features of early mechanical systems that are important in defining the overall character of a building, such as radiators, vents, fans, grilles, plumbing fixtures, switchplates, and lights.
2. Protect and maintain mechanical, plumbing, and electrical systems and their features through cyclical cleaning and other appropriate measures.
3. Prevent accelerated deterioration of mechanical systems by providing ventilation of attics, crawl spaces, and ceilings so moisture problems are avoided.
4. Repair mechanical systems by augmenting or upgrading system parts, such as installing new pipes and ducts; rewiring; or adding new compressors or boilers.
5. Replacing in kind or with compatible substitute materials those visible features that are either extensively deteriorated or are missing when there are surviving prototypes such as ceiling fans, switchplates, radiators, grilles, or plumbing fixtures.
6. Install a completely new mechanical system if required for the new use so that it causes the least alteration possible to the building's floor plan, the exterior elevations, and the least damage to historic building material.
7. Install the vertical runs of ducts, pipes, and cables in closets, service rooms, chases, and wall cavities.
8. Install air-conditioning units if required by the new use in such a manner that the historic materials and features are not damaged or obscured.
9. Install heating/air-conditioning units in the window frames in such a manner that the sash and frames are protected. Window installations should be considered only when all other viable heating/cooling systems would result in significant damage to historic materials.

Not Recommended

1. Removing or radically changing features of mechanical systems that are important in defining the overall historic character of the building so that, as a result, the character is diminished.
2. Failing to provide adequate protection of materials on a cyclical basis so that deterioration of mechanical systems and their visible features results.
3. Enclosing mechanical systems in areas that are not adequately ventilated so that deterioration of the system results.
4. Replacing a mechanical system or its functional parts when it could be upgraded and retained.
5. Installing a replacement feature that does not convey the same visual appearance.
6. Installing a new mechanical system so that character-defining structural or interior features are radically changed, damaged, or destroyed.
7. Installing vertical runs of ducts, pipes, and cables in places where they will obscure character-defining features.

Staff Approval Guidelines

8. Installing dropped acoustical ceilings to hide mechanical equipment when this destroys the proportions of character defining interior spaces.
9. Cutting through features such as masonry walls in order to install air-conditioning units.
10. Radically changing the appearance of a historic building or damaging or destroying windows by installing heating or air-conditioning units in historic window frames.

Air-conditioning units that meet all of the italicized conditions can be approved by staff:

Wall air-conditioning units are not located on street facade and work does not involve enlarging or creating an opening;

Central air-conditioning units are not located in front yard and are screened with vegetation if located on side yard; and

Solar collectors and satellite dishes that do not obscure or damage significant features of the structure or setting.

Board Approval Guidelines

Central heat and air systems are encouraged to replace window units.

Location of new units should follow rehabilitation recommendations.



Mechanical systems should not be placed in front yards.



Mechanical equipment should be screened from view.



The items that should be preserved include significant materials, the form and style of the property, the principal elevations, major architectural and landscape features, and the principal public spaces.

HANDICAP ACCESSIBILITY

Applicable Secretary Standards

2. *The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.*
9. *New additions, exterior alterations or related new construction shall not destroy historic materials that characterize a property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.*
10. *New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the property and its environment would be unimpaired.*

Handicap Accessibility

The Americans with Disabilities Act (ADA) extends comprehensive civil rights to individuals with disabilities. Historic properties, including buildings, sites, and landscapes, are not exempt from the ADA and must comply with its regulations. However, as with other alterations, historic properties can generally be made accessible

while preserving their architectural character through careful planning and sensitive design.

Standard 2 addresses the need to preserve the historic character of a property when making it handicap accessible. As in any aspect of rehabilitation, the character defining features, materials, and spaces of a property should be thoroughly inspected and evaluated before upgrading it for handicap accessibility. The items that should be preserved include significant materials, the form and style of the property, the principal elevations, major architectural and landscape features, and the principal public spaces.

During the course of inspecting a property, features, materials, and spaces of less significance to the historic character of a property should also be identified. Under Standard 2, nonsignificant spaces, secondary pathways, later non-historic additions, previously altered areas, utilitarian spaces, and service areas can usually be modified without threatening or destroying a property's historical significance.

Modifications for handicap accessibility should be compatible with the property under Standard 9 and reversible under Standard 10. They should be in scale with the property, visually compatible in terms of their design and materials, but be differentiated from the original. They should be reversible so that if removed in the fu-

ture, the essential form and integrity of the property would be unimpaired.

When it enacted the Americans with Disabilities Act, Congress recognized the national interest in preserving significant historic properties. It established alternative minimum requirements for qualified historic properties that cannot be made physically accessible without threatening or destroying their significance.

Qualified historic properties include properties listed in or eligible for listing in the National Register of Historic Places, and those designated under state or local law. Owners of qualified properties must first consult with the State Historic Preservation Officer (SHPO) before using the alternative minimum requirements.

If it is determined by the SHPO that compliance with the full accessibility requirements would threaten or destroy the significance of a building or facility, the following alternative minimum requirements may be used:

1. One accessible route must be provided from a site access point to an accessible entrance. Using a ramp with a 1:6 slope is permissible for a run of up to 2 feet.
2. One accessible entrance must be provided. If it is not possible to make the public entrance accessible, then an alter-



Utilize materials and textures consistent with the principal building for ramp addition to a building.



Utilize materials and textures consistent with the principle building for ramp addition to a building.

REHABILITATION GUIDELINES

Handicap Accessibility



Ramps should not destroy character-defining qualities of the architecture.



Ramp design should not be limited to the rear of the principal building.

- native, unlocked entrance is acceptable. Directional signage at the primary entrance and a notification system at the accessible entrance must be provided.
3. If toilets are provided, only one must be accessible, and it may be unisex.
 4. Public spaces on the level of the accessible entrance must be accessible, and other public levels should be accessible whenever practical.
 5. Displays and written information should be located where they can be seen by a seated person. Horizontal signage should be no higher than 44 inches above the floor.
- In limited circumstances, if it is determined in consultation with the SHPO that compliance with the alternative minimum requirements would also threaten or destroy the significance of a historic building, alternative methods of access may be used. The alternative methods of accessibility that may be used to make a building's program and activities accessible include:
1. Using audiovisual materials and devices to show inaccessible areas of a historic property.
 2. Assigning persons to guide individuals with disabilities into or through inaccessible areas of a historic property.
 3. Adopting other innovative methods.
- During the conversion of the Thomas Center from a private to a public facility, compliance with the Americans with Disabilities Act (ADA) was required. The addition of a handicap access ramp at the Thomas Center complied with Standards 9 and 10. The ramp was distinguished from the historic portion of the building by its form. Access ramps were clearly not historic features. At the same time the design of the ramp was well integrated with the building through the use of appropriate materials (cmu rendered with stucco) and matching paint colors. The ramp was located at the rear of the building and was not visible from the major street elevations. No significant historic feature was impacted. The size and scale of the ramp was appropriate to the building and clearly subordinate to it. Under Standard 10, the ramp could be removed in the future without altering the form of the building or any significant feature.

Ramps

Ramps, where required, should be concealed with landscaping materials as much as possible and should harmonize with scale, materials and architectural features of the historic building. Wooden balusters and rails are the preferred materials. Decorative ironwork may be used on a case by case basis provided it is appropriate to the style and period of the building. Wherever possible, ramps should be positioned so as to not obscure the principal elevations and minimize the visual impact by integrating the ramp design with porch balustrade.

Recommended

1. Review the historical significance of a property and identify character-defining features.
2. Assess the property's existing and required level of accessibility.
3. Evaluate accessibility options within a preservation context.
4. Comply with barrier-free access requirements in such a manner that character-defining spaces, features, and finishes are preserved.
5. Provide barrier-free access through removable or portable, rather than permanent, ramps.
6. If providing barrier-free access threatens the integrity of a historic property, consult the SHPO about using the alternative minimum requirements.

Not Recommended

1. Altering, damaging, or destroying character-defining spaces, features, and finishes while making modifications to a building or site to comply with barrier free access.
2. Install permanent ramps that damage or diminish character-defining spaces.
3. Providing barrier free access which destroys significant features of a historic property without first consulting the SHPO.

Staff Approval Guidelines

Staff can approve additions of ramps that meet the following conditions:

Ramps that do not obscure or destroy significant historic features;

Ramps that are located on secondary facades not facing principal streets.

Board Approval Guidelines

The board encourages the introduction of innovative solutions to handicap access such as vertical travel lifts that become part of the landscape when not in use, or ramp designs that minimize the impact on the historic character of the architecture.



Ramps should not be limited to the rear of buildings.



Moving a historic residence should be considered prior to demolition.

RELOCATING BUILDINGS

Applicable Secretary Standards

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

Relocating a building is a last resort to avoid demolition. From a preservation perspective, relocating a building has many negative consequences. First, the context of the building is lost. The association with the surrounding natural and built environment is destroyed. Left behind are sidewalks, retaining walls, and landscape features that make each building unique.

Moreover, many of the character-defining features that contribute to the architectural significance of a building have to be removed or are seriously damaged as a result of relocation. These include foundations, porches, chimneys, and interior finishes, particularly plaster. Structural damage can also result. The loss of a building's historic context and many of its features conflicts with Standard 2.

Furthermore, an improperly relocated building can have a negative impact on the setting of existing buildings in a new location. Side and front setback, orientation, scale, mass, and individual features of existing buildings should be considered when choosing an appropriate site. It is also important to establish a clear plan of use, especially if the historical function is to be changed. Buildings that are moved and left to deteriorate create a negative for the concept of adaptive use and preservation in general.

Despite the negatives, relocation is preferable to demolition. This is particularly true with regard to buildings whose significance is primarily architectural. There are several criteria to be considered when reviewing a proposal to move a building to a new site. They are essentially the same as those for compatible infill. The built environment for the new site should be similar to the old one in terms of the age of the surrounding buildings, their height, materials, setback, and architectural detail. If not properly planned and executed, a relocated building can be just as incompatible as a poorly designed infill structure.

In an effort to avoid demolition of historic structures, several buildings in Gainesville have been relocated. The McCreary House, originally built in the central business district, was moved to 815 University Avenue in 1977. The Hodges House originally located at 116 N.E. 1st Street was moved to 717 S.E. 2nd Avenue in 1978.

The demolition delay ordinance, adopted in 1988, provides that permits to demolish structures which have a Florida Site File and are 45 years of age or older, not be issued until 90 days from the date of the permit application.

Recommended	Not Recommended
1. Retain the historic relationship between buildings and streetscape and landscape features. 2. Move a building only when there is no alternative to its preservation. Provide documentation that there is no feasible alternative for preserving a building at its historic location. 3. To mitigate the impact of the relocation, move the building to an existing vacant lot within the historic district in which it is located. 4. In choosing a new site for a moved building, select a setting compatible with the original. Consider the age of surrounding buildings, their height, mass, materials, setback, and architectural details. 5. Properly locate the moved building on its new site. Place the building so that the orientation of its principal facade and front and side setbacks are compatible with surrounding buildings. 6. Provide a new foundation whose design, height, and facing materials match those of the original. Salvage original foundation materials where possible for reuse as veneer on new foundation.	1. Relocating a historic building thus destroying the historic relationship between buildings, features and open space. 2. Relocating a building not threatened by demolition. 3. Relocating a building outside a historic district. 4. Relocating a building to a site where the surrounding buildings date from a different period or are architecturally incompatible due to their height, materials, setback, and detailing. 5. Destruction or alteration of significant features, structures, or archaeological sites at new location. 6. Improperly locating a building on its new site so that its orientation and front and side setbacks are incompatible with surrounding buildings. 7. Placing the building on a new foundation whose design and materials are incompatible with the original. Examples include slab foundations or unfinished concrete blocks.

Staff Approval Guidelines

Staff can approve relocation projects that meet the following conditions:

Relocations of structures within the same district;

The placement, scale, and style of the relocated structure are compatible with the new context.

Board Approval Guidelines

Relocating structures from one district to another can be approved by the board if the building is compatible with its new setting.

Relocation projects that involve moving a related group of structures or more than one structure on a street or block are required to demonstrate documentation that feasible alternatives for rehabilitation and adaptive use are not possible.



Many historic and contributing structures have faced demolition due to fire damage and deterioration.

DEMOLITION

Applicable Secretary Standards

2. *The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.*
4. *Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.*

Demolition is an important issue in historic districts. The main reasons for demolition are institutional and commercial expansion, and condemnation by cities, principally due to fire damage and deterioration.

Demolition exerts a negative impact on historic districts. In many historic districts, zoning, land-use regulations, and market conditions, compatible new construction is often not feasible. Furthermore, eliminating a building from a streetscape leaves a conspicuous void, or the replacement is usually insensitive to the existing historic context.

Demolition of significant buildings, out-buildings, and individual features conflicts with Standards 2 and 4. Demolition alters the essential character and integrity of a building and the district in which it is located in violation of Standard 2. Standard 4 recommends the retention of significant later additions to historic buildings.

In some instances demolition may be appropriate and may even enhance a historic district, building, or site. Non-historic buildings whose designs are not in character with its surroundings can be removed with no negative impact. Likewise, under certain circumstances, non-historic or non-significant components of a building complex can be removed. There are several factors to consider in the removal of such components. These include whether the components are secondary structures; lack historical, engineering, or architectural significance; do not comprise a major portion of a historical site; or the absence of persuasive evidence to show that retention of the components is not technically or economically feasible.

Demolition of nonsignificant additions may also be appropriate. Demolition may be undertaken if the addition is less than fifty years old, does not exhibit stylistic details or fine workmanship or materials, was added after the period of significance of the building or district; is so deteriorated it would require reconstruction; or obscures earlier significant features.

Avoid demolition of significant out-buildings and additions. Carriage houses and garages can be significant components of building complexes. Many buildings in a district have had additions, new ornaments, storefronts, porches, windows, wings, and additional stories. These changes might have gained significance in their own right and should be retained under Standard 4. Assessing significance of later additions requires careful professional review and should be done on a case-by-case basis.



Eliminating a building from a streetscape leaves a conspicuous void, or the replacement is usually insensitive to existing historic context.

Recommended	Not Recommended
1. Identify, retain, and preserve buildings which are important in defining the overall historic character of a historic district or neighborhood.	1. Removing buildings which are important in defining the overall historic character of a district or neighborhood so that the character is diminished.
2. Retain the historic relationship between buildings and landscape and streetscape features.	2. Removing historic buildings thus destroying the historic relationship between buildings, features and open space.
3. Remove nonsignificant buildings, additions, or site features which detract from the historic character of a site or the surrounding district or neighborhood.	3. Removing a historic building in a complex, a building feature, or significant later addition which is important in defining the historic character of a site or the surrounding district or neighborhood.

Staff Approval Guidelines

Staff can approve demolition requests meeting the following conditions:

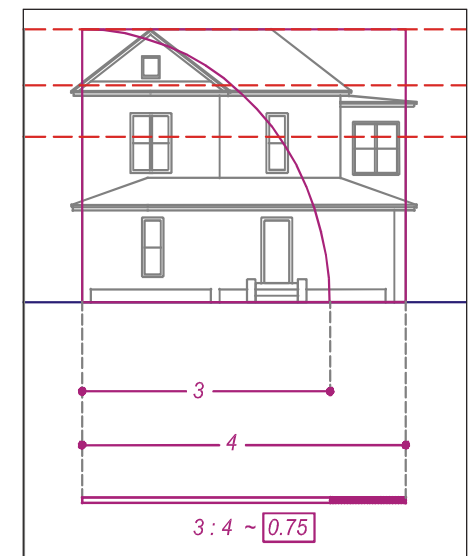
Selective removal on non-contributing additions, features, or materials that have obscured historic elements;

The structures are shown to be non-contributing axillary structures, garages or carports.

Board Approval Guidelines

Historic or contributing structures in an advanced state of deterioration can be demolished if evidence is presented showing that rehabilitation is unfeasible.

**DESIGN GUIDELINES FOR
NEW CONSTRUCTION**
*Northeast, Southeast, & Pleasant Street
Historic Districts*





New infill construction in Northeast District.

MAINTAINING THE HISTORIC CHARACTER OF THE DISTRICTS

New construction should complement historic architecture. Through sound planning and design, it can respect and reinforce the existing patterns of a historic district. Good infill design does not have to imitate demolished or extant buildings to be successful. Rather, it utilizes significant patterns, such as height, materials, roof form, massing, setbacks and the rhythm of openings and materials to insure that a new building fits with the context.

While the Secretary of the Interior's Standards are oriented toward rehabilitation of existing historic buildings, Standards 2, 3, and 9 apply to new construction in historic districts and near individual landmarks. Under Standard 2, the setting of historic buildings should be preserved when new construction is undertaken. The relationship of new construction to adjacent buildings, landscape and streetscape features, and open spaces should also be considered. New construction adjacent to historic buildings can dramatically alter the historic setting of neighboring buildings or the district. Such construction should not create a false sense of historical development through the use of conjectural features or stylistic elements drawn from other buildings under Standard 3. Under Standard 9, new construction is appropriate as long as it does not destroy significant historic features, including designed landscapes, and complements the size, color,

material, and character of adjacent buildings and their historic setting. This allows for considerable interpretation in the design of new structures.

The architectural character of buildings often varies considerably from one street or block to another, even within the same district. This diversity makes the design of compatible new structures a challenge for designers, builders, staff and the review board. Since almost every street in the three districts has a different pattern of building, it is impossible to show every design scenario. The guidelines illustrate the Standards of Visual Compatibility established to preserve the historic districts as a strategy of thinking about compatibility rather than a set of stylistic recipes.

DEFINING THE CRITERIA



Bungalows along S.E.7th Street show existing rhythm of streets and blocks. New construction should add to the existing rhythm.

Without careful attention to overall design, materials, scale, massing, and setbacks, contemporary construction in an Historic District can threaten the coherence of the historic context. As often the case, context has been sacrificed through ignorance, indifference, and in the effort to make new projects absolutely cost efficient.

The following criteria are used to evaluate the compatibility of new construction proposed for the historic districts. These criteria should be considered during the design process to ensure compatibility and to avoid unnecessary conflicts in the review process. The terms are adapted from the eleven standards of visual compatibility found in the City's Land Development Code.

Please note, however, that "Scale" is broken up into two parts, *Scale of the Street* and *Building Scale* emphasizing the importance of these two related but very different issues of scale.

Each criteria is explained in a text and illustrated with an analytical drawing of selected buildings, streets and lots found throughout the three districts.

1. *Rhythm of the Street.* The relationship of the buildings, structures and open spaces along a street that creates a discernible visual and spatial pattern.
2. *Setbacks.* The size of buildings, structures and open spaces and their placement on a lot relative to the street and block.
3. *Height.* The overall height of buildings and structures related to those sharing the same street or block.
4. *Roof Forms.* The shape of a building or its roof system in relationship to its neighbors.
5. *Rhythm of Entrances and Porches.* The relationship of entrance elements and porch projections to the street.
6. *Walls of Continuity.* Appurtenances of a building or structure such as walls, fences, landscape elements that form linked walls of enclosure along a street and serve to make a street into a cohesive whole.
7. *Scale of Building.* Relative size and composition of openings, roof forms and details to the building mass and its configuration.
8. *Directional Expression.* The major orientation of the principle facade of a building or structure to the street.
9. *Proportion of the Front Facade.* The width of the building, structure, or object to the height of the front elevation in relationship to its immediate context.
10. *Proportion of Openings.* The width and height relationship of the windows and doors in a building or structure to the principle facade.
11. *Rhythm of Solids to Voids.* The pattern and overall composition of openings such as windows and doors in the front facade.
12. *Details and Materials.* The relationship of details, materials, texture and color of building facades, structures, objects and landscaped areas to the existing context.

Recommended

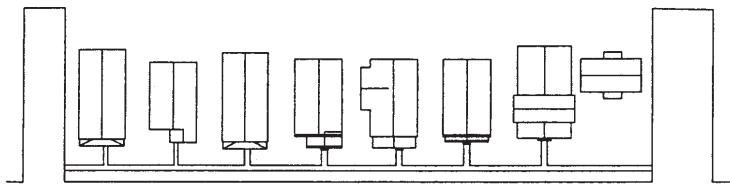
- 1. Keep new construction to a minimum through rehabilitation and adaptive use of existing structures and landscapes.
- 2. Design new buildings to be compatible in scale, size, materials, color, and texture with the surrounding buildings.
- 3. Employ contemporary design that is compatible with the character and feel of the historic district.

Not Recommended

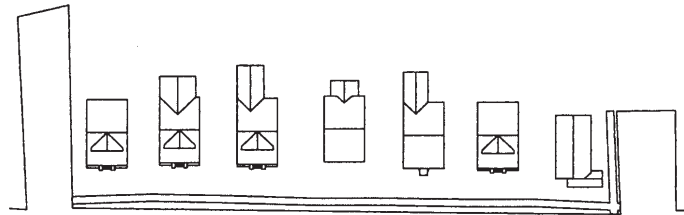
- 1. Designing new buildings whose massing and scale is inappropriate and whose materials and texture are not compatible with the character of the district.
- 2. Imitating an earlier style or period of architecture in new construction, except in rare cases where a contemporary design would detract from the architectural unity of an ensemble or group.

RHYTHM OF THE STREET

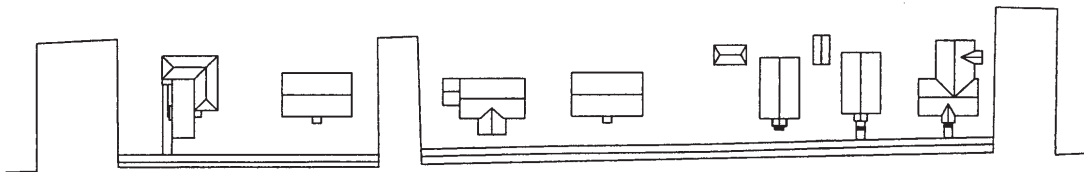
New construction should add to the existing rhythm of streets and blocks. This rhythm is a complex layering of many features that add up to what is described generally as “character.” Spacing between buildings, divisions between upper and lower floors, porch heights, and alignment of windows and windowsills are examples of such rhythms. New construction in historic districts should maintain or extend these shared streetscape characteristics in blocks where they appear.



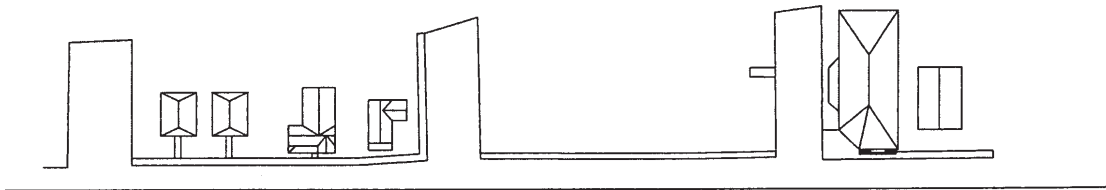
*Southeast District
SE 7th Street*



*Northeast District
NE 6th Street*



*Northeast District
NE 6th Street*

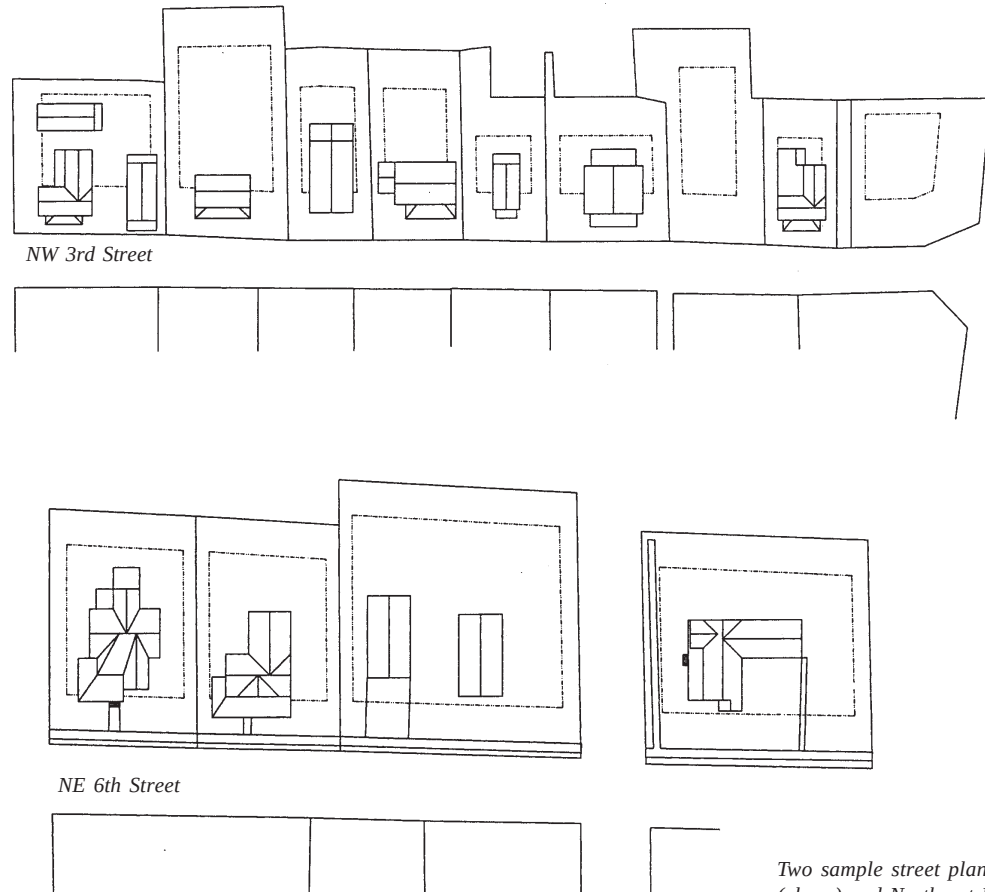


*Pleasant Street District
Pleasant Street*

SETBACKS

The careful placement of buildings on lots is essential to maintaining the building patterns of each district. The distance a building is located from its property lines is referred to as “setbacks.” Buildings in historic districts often share a common front and side setback although these setbacks vary from block to block and street to street, even within the same district. In locating new buildings, the front side and rear setbacks should be maintained and be consistent with the facades of surrounding historic buildings.

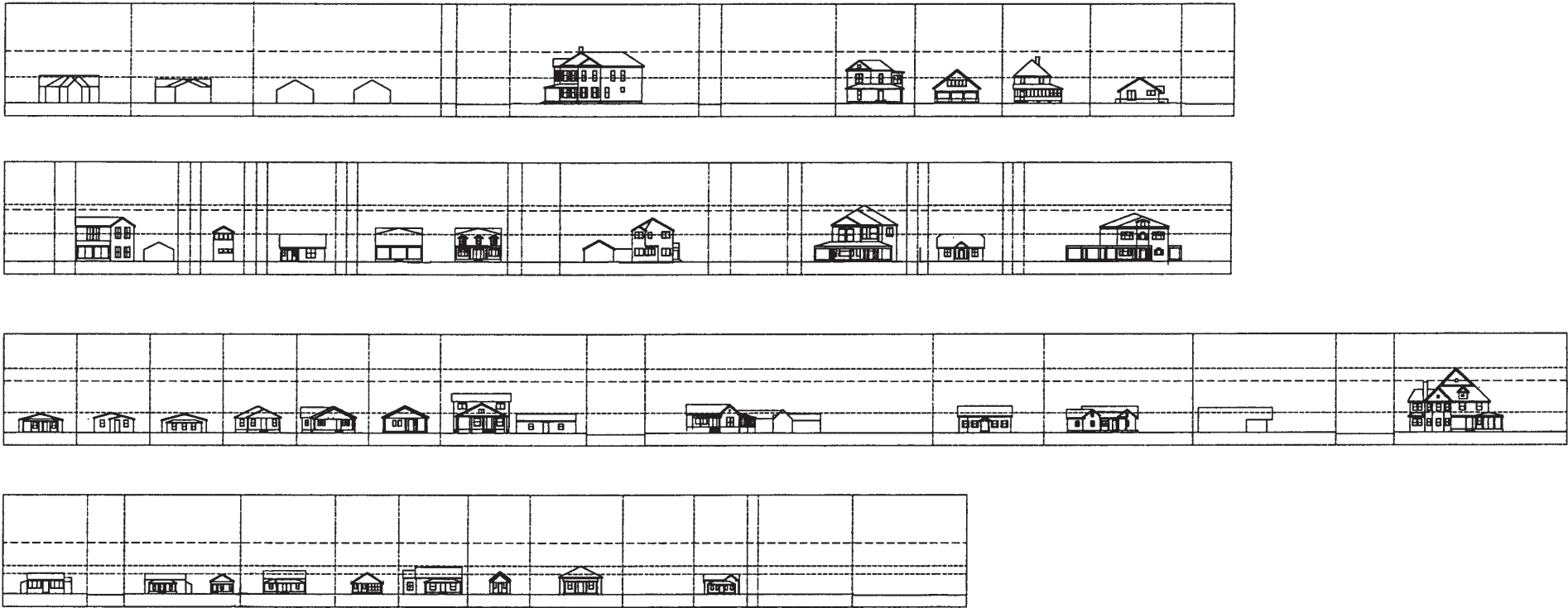
No new structure can be placed closer to or further from the street, sidewalk, or alley than that distance which has been predetermined by existing historic structures with a one-block proximity of the proposed structure. The distance is measured from the principal mass of the building (excluding the porch and other projections). New buildings should reflect the existing spacing or rhythm of buildings of an entire block.



Two sample street plans, Pleasant Street District (above) and Northeast District (below), show very different historic building patterns. Structures on NW 3rd Street are built closer to the street and often fall outside of current setback requirements which are shown in dotted lines.

HEIGHT

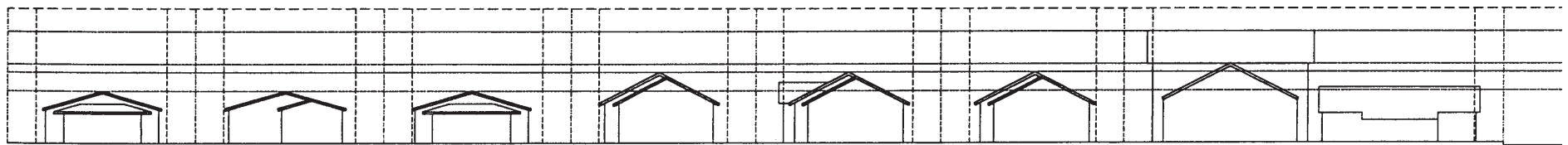
The height and width of new construction should be compatible with surrounding historic buildings: Design proposals should consider the width to height relationships as well as the depth of setback to height relationship.



Pleasant Street District, NW 3rd Street

ROOF FORMS

Similar roof form and pitch are characteristics of buildings in many historic districts. Most residential buildings in the districts have pitched roofs with the gable or hip roof as the predominate type. Gambrel, pyramidal, and clipped gable (jerkinhead) are also found in abundance. A significant number of Mediterranean influenced structures having flat roofs concealed behind parapets are found in all districts. A few structures of merit have flat planar roof forms dating from the 1940's and 50s. These structures trace their influence to the Sarasota School in Florida and are beginning to come of age for historic recognition. Commercial buildings found within the Pleasant Street District generally have flat roofs with parapets. In general, roof designs should be compatible with surrounding buildings.

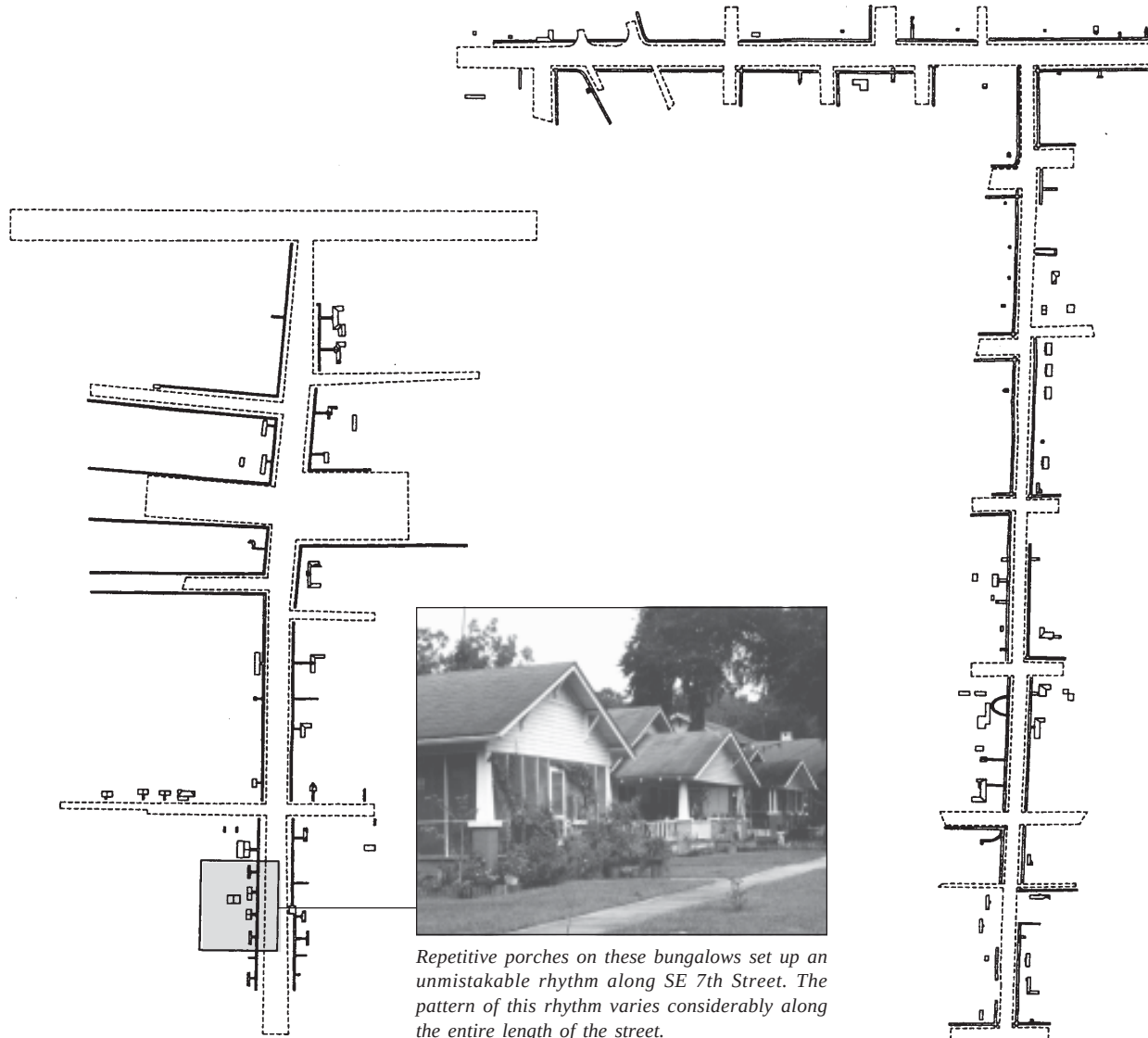


Southeast District, SE 7th Street

RHYTHM OF ENTRANCES & PORCHES

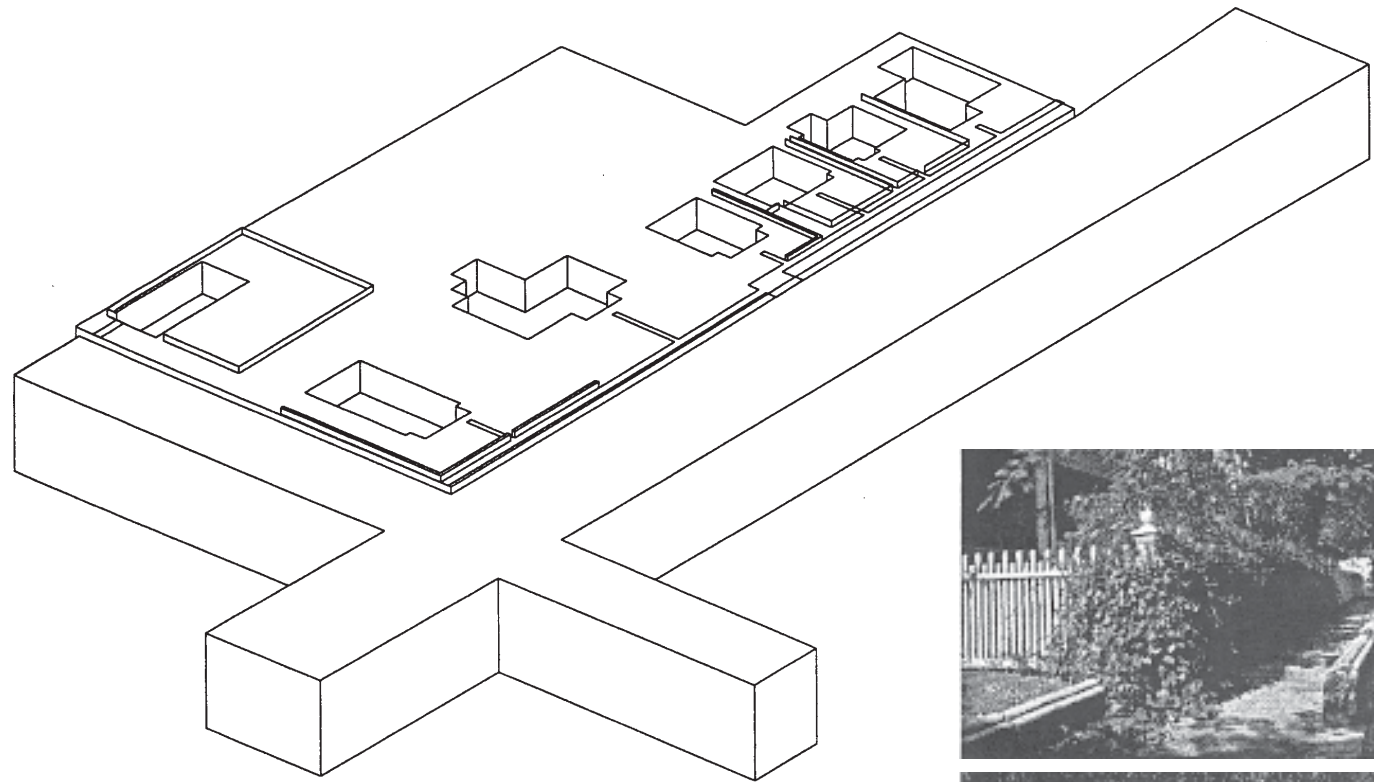
The relationship of entrances and projections to sidewalks of a building, structure, object or parking lot shall be visually compatible to the buildings and places to which it is visually related. New porches, entrances, and other projections should reflect the size, height, and materials or porches of existing historic buildings found along the street and contribute to a continuity of features.

Porches are strongly encouraged and should have sufficient size to accommodate outdoor furniture and easy accessibility. Their widths and depths should reflect that which can be found on other historic buildings in the district.



WALLS OF CONTINUITY

Appurtenances of a building or structure such as walls, fences, landscape elements that form linked walls of enclosure along a street and serve to make a street into a cohesive whole are defined as “walls of continuity.” These conditions are by no means uniform along streets and illustrate the importance of relating individual properties to their context. The drawing on this page shows how walls, fences, and landscape elements create the impression of a surface along the street edge.

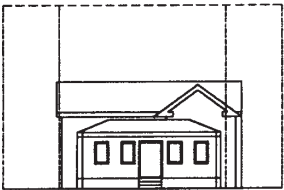


Southeast District, corner of SE 7th Street and SE 4th Street.

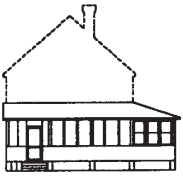
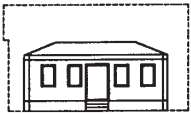


SCALE OF BUILDING

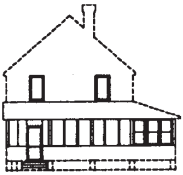
Scale is defined as relative size and composition of openings, roof forms and details to the building mass and its configuration. The examples shown are buildings selected at random from the three districts.



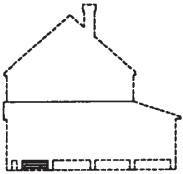
The overall order of the building elevation relative to the side lot setbacks and maximum allowable height (dashed lines).



Size, configuration and detail of the porch relative to the mass of the building.



Placement and proportion of openings in the front facade.

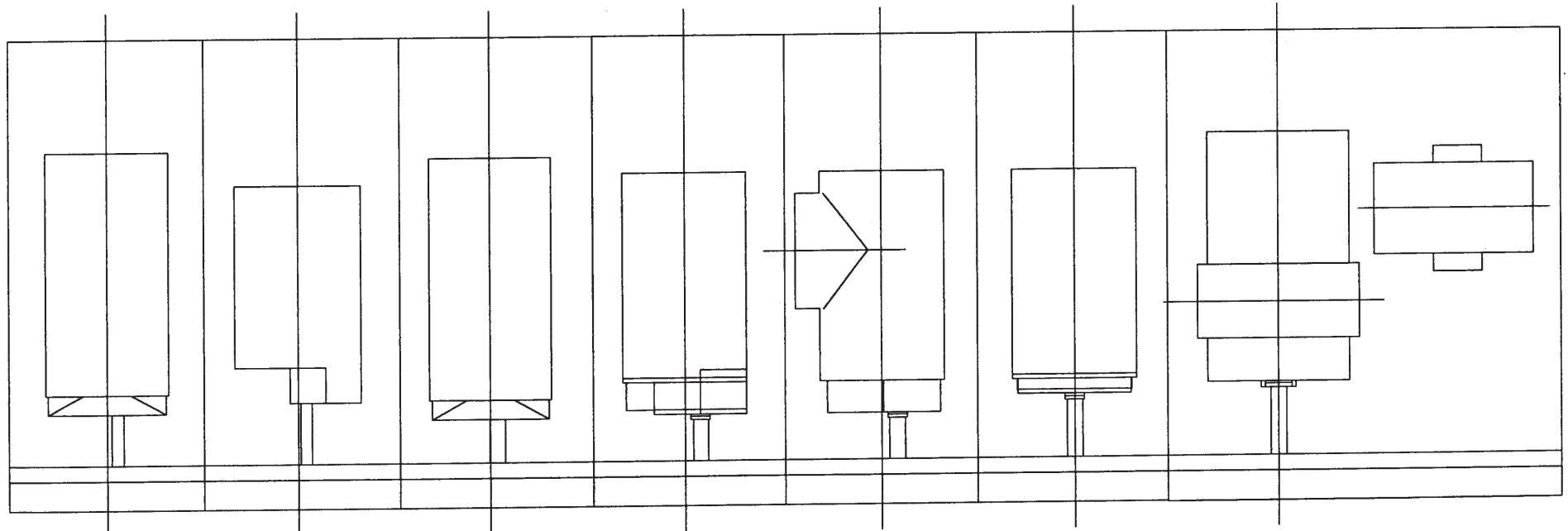


Location of the front steps orients people to the building and helps show the size of the building relative to the size of the human body.

DIRECTIONAL EXPRESSION

New buildings should visually relate to adjacent buildings in the directional character of its facade. The directional expression may be vertical, horizontal, or non-directional, and it encompasses structural shape, placement of openings, and architectural details.

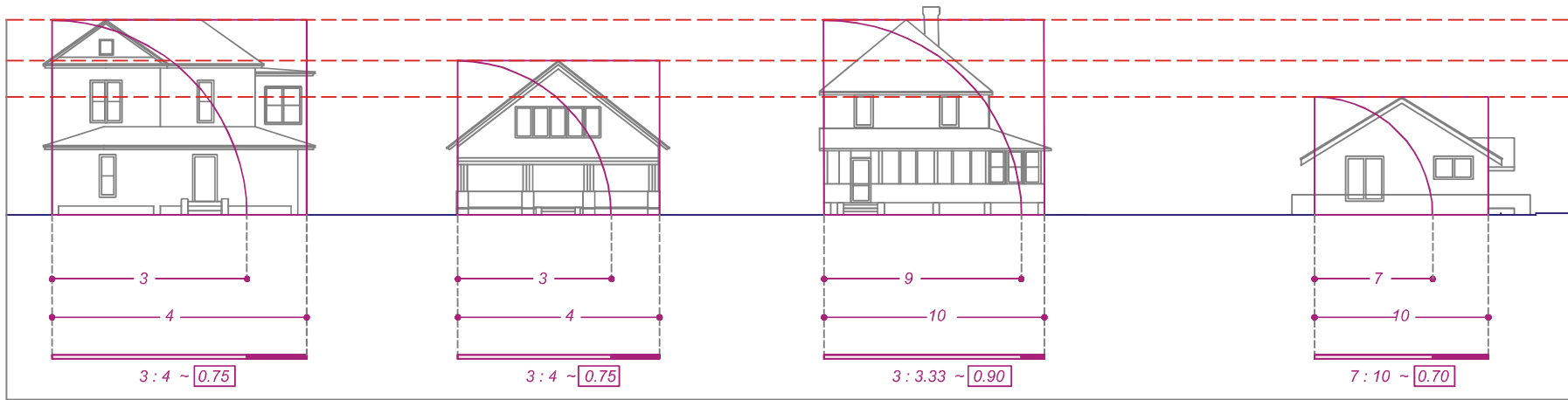
The drawing below shows a plan view of a group of buildings along S.E. 7th Street with axis lines indicating the directional expression of each structure towards the street.



Southeast District, SE 7th Street

PROPORTION OF THE FRONT FACADE

In the examples below from N.E. 6th Street in the Northeast district, the height to width ratios establish a pattern of proportions that follow closely from building to building despite differences in height and style. This ratio test can be applied to the facade of any building to check its relationship to structures along the street and block.



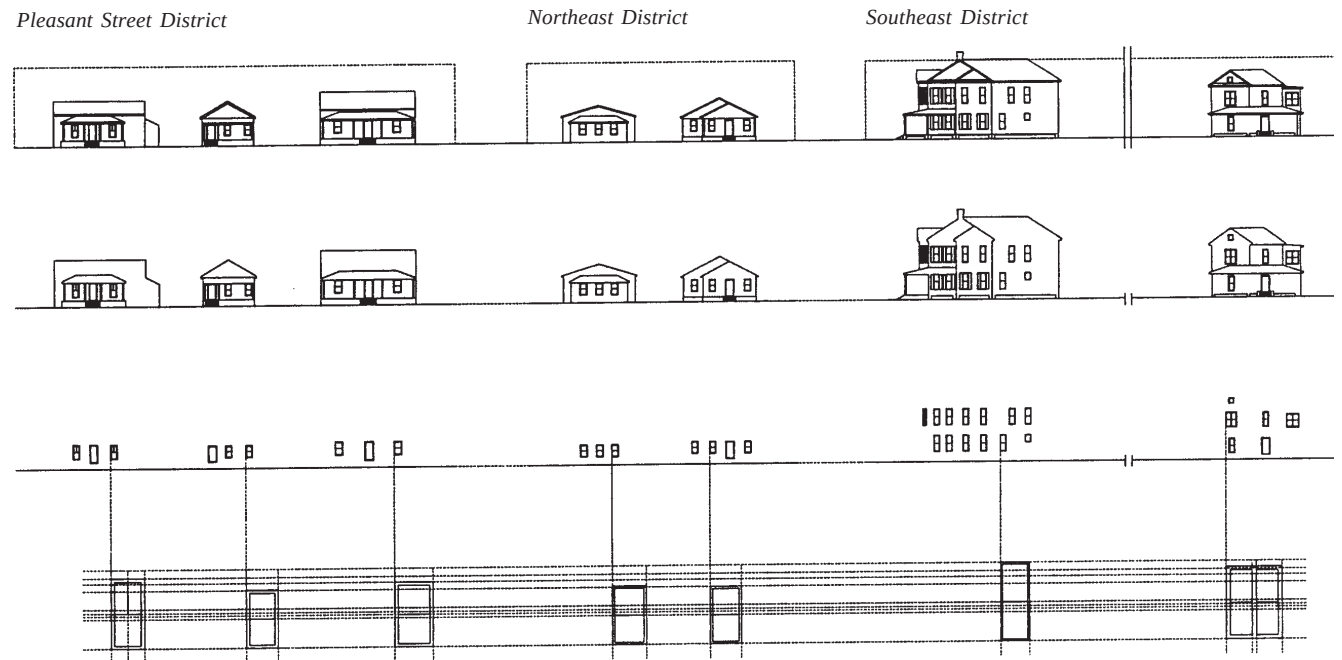
Northeast District, NE 6th Street

PROPORTION & RHYTHM OF OPENINGS

The relationship of the width of the windows in a building, structure or object shall be visually compatible with buildings and places to which the building, structure or object is visually related.

Window designs and mutin configurations should reflect that found on historic windows on surrounding contributing structures. Contemporary windows including those in which the meeting rail is not equidistant from window head and sill are discouraged.

New doors should relate to historic door styles found on historic buildings throughout the district.





RHYTHM OF SOLIDS TO VOIDS

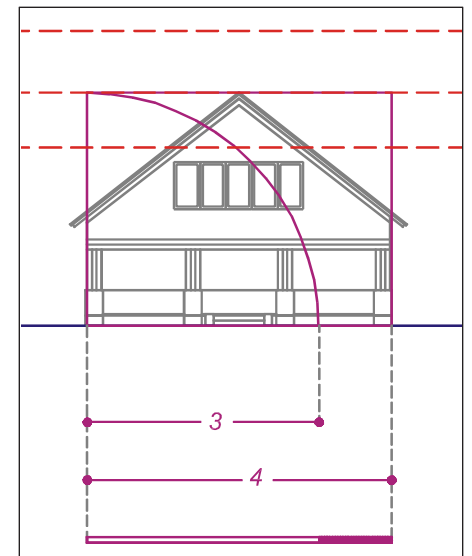
The relationship of the width of the windows in a building, structure or object should be visually compatible with the context of the district block and street. The rhythm and ratio of solids (walls) and voids (windows and doors) of new construction buildings should relate to and be compatible with facades (i.e., expressed in terms of proportion of wall area to void area) on adjacent historic buildings.

DETAIL & MATERIALS

Materials that are compatible in quality, color, texture, finish, and dimension to those common to the district should be used in new construction. Buildings in the Pleasant Street, Northeast and Southeast Districts exhibit a superb library of material juxtapositions, detailing, and craft.



**DESIGN GUIDELINES FOR
NEW CONSTRUCTION**
*University Heights North & University
Heights South Historic Districts*





New infill construction juxtaposed against an existing contributing structure in University Heights South District.

MAINTAINING THE CHARACTER OF THE UNIVERSITY HEIGHTS HISTORIC DISTRICTS—NORTH & SOUTH

New construction should complement historic architecture. Through sound planning and design, it can respect and reinforce the existing patterns of a historic district. Good infill design does not have to imitate demolished or extant buildings to be successful. Rather, it utilizes significant patterns, such as height, materials, roof form, massing, setbacks and the rhythm of openings and materials to insure that a new building fits with the context.

While the Secretary of the Interior's Standards are oriented toward rehabilitation of existing historic buildings, Standards 2, 3, and 9 apply to new construction in historic districts and near individual landmarks. Under Standard 2, the setting of historic buildings should be preserved when new construction is undertaken. The relationship of new construction to adjacent buildings, landscape and streetscape features, and open spaces should also be considered. New construction adjacent to historic buildings can dramatically alter the historic setting of neighboring buildings or the district. Such construction should not create a false sense of historical development through the use of conjectural features or stylistic elements drawn from other buildings under Standard 3. Under Standard 9, new construction is appropriate as long as it does not destroy significant historic features, including designed landscapes, and complements the size, color,

material, and character of adjacent buildings and their historic setting. This allows for considerable interpretation in the design of new structures.

Part of the delight of the Gainesville historic districts is their diversity, which can vary considerably along streets and blocks. This diversity makes the design of new structures a challenge for designers, builders, staff and the review board. Since almost every street in the University Heights Historic Districts has a different pattern of building, it is impossible to have a single standard for new construction that will apply the same way in every location. To encourage diversity, the design guidelines set up a way of thinking about compatibility rather than a set of stylistic recipes.

Special Area Plan

The University Heights Special Area Plan overlay encompasses the area of the University Heights Historic Districts. As was discussed under HISTORIC CONTEXT, the goal is to encourage new development in University Heights and to create a pedestrian friendly public realm, goals that will clearly impact the historic character of the neighborhoods that make up the historic districts. New infill construction and some new patterns of land use are expected in this area as market forces spur new development.

The Special Area Plan, which encourages historically compatible new design, has established specific design requirements for landscape design, building placement, parking, signage, and architectural design criteria for a number of building types. The Historic Preservation Design Guidelines for New Construction do not seek to supplant the existing regulations. Rather, they attempt to work with the existing regulatory structure to ameliorate the impact of new construction on existing historic properties, and through the Rehabilitation Guidelines to protect the identified historic resources of the districts.

Building additions are regulated by the Special Area Plan. Contributing structures in the historic districts also must comply with the Rehabilitation Guidelines, which address similar issues but are more specific concerning the various strategies for placing and designing additions.

The Design Guidelines for New Construction provide specific recommendations for design compatibility, and use amelioration strategies to reduce the impact of new larger-scale development on historic structures.



DEFINING THE CRITERIA



Materials, detail, massing, roof forms, proportion of openings, entry orientation and scale all need to be considered in compatible design.

Without careful attention to overall design, materials, scale, massing, and setbacks, contemporary construction in an Historic District can threaten the coherence of the historic context. As often the case, context has been sacrificed through ignorance, indifference, and the effort to make new projects absolutely cost efficient.

The following criteria are used to evaluate the compatibility of new construction proposed for the historic districts. These criteria should be considered during the design process to ensure compatibility and avoid unnecessary conflicts in the review process. The terms are adapted from the eleven standards of visual compatibility found in the City's Land Development Code. Note that "Scale" is broken up into two parts, *Scale of the Street* and *Scale of Buildings*, emphasizing the importance of these two related but very different scale.

1. *Rhythm of the Street.* The relationship of the buildings, structures and open spaces along a street that creates a discernible visual and spatial pattern.
2. *Setbacks.* The size of buildings, structures and open spaces and their placement on a lot relative to the street and block.
3. *Height.* The overall height of buildings and structures related to those sharing the same street or block.
4. *Roof Forms.* The shape of a building or structure roof system in relationship to its neighbors.
5. *Rhythm of Entrances and Porches.* The relationship of entrance elements and porch projections to the street.
6. *Walls of Continuity.* Appurtenances of a building or structure such as walls, fences, landscape elements that form linked walls of enclosure along a street and serve to make a street into a cohesive whole.
7. *Scale of Building.* Relative size and composition of openings, roof forms and details to the building mass and its configuration.
8. *Directional Expression.* The major orientation of the principle facade of a building or structure to the street.
9. *Proportion of the Front Facade.* The width of the building, structure, or object to the height of the front elevation in relationship to its immediate context.
10. *Proportion of Openings.* The width and height relationship of the windows and doors in a building or structure to the principle facade.
11. *Rhythm of Solids to Voids.* The pattern and overall composition of openings such as windows and doors in the front facade.
12. *Details and Materials.* The relationship of details, materials, texture and color of building facades, structures, objects and landscaped areas to the existing context.





Recommended

1. Encourage rehabilitation and adaptive use of existing structures and landscapes.
2. Design new buildings to be compatible in scale, size, materials, color, and texture with the surrounding buildings.
3. Employ contemporary design that is compatible with the character and feel of the historic district.
4. Employ amelioration strategies with new larger scale infill construction to protect adjacent historic structures.
5. Employ design strategies that use proportional relationships of facades, shapes of openings, solid/void ratios and the directional typology of historic structures to link new buildings with the historic context.
6. Use of fences, walls or landscape materials to reinforce the continuity of the street edge in a neighborhood.



Not Recommended

1. Designing new buildings whose massing and scale is inappropriate and whose materials and texture are not compatible with the character of the district.
2. Imitating an earlier style or period of architecture in new construction, except in rare cases where a contemporary design would detract from the architectural unity of an ensemble or group.



RHYTHM OF THE STREET

New construction should add to the existing rhythm of streets and blocks. This rhythm is a complex layering of many features that add up to what is described generally as “character.” Spacing between buildings, divisions between upper and lower floors, porch heights, and alignment of windows and windowsills are examples of such rhythms. New construction in historic districts should try to maintain or extend these shared streetscape characteristics in blocks where they appear.

Where new building types such as row houses or apartment buildings are introduced that are not in scale with the traditional single-family housing that historically occupied the area, new rhythms of building and open space along the street will evolve.

To help ameliorate the impact of these new more massive building forms, special attention should be paid to the articulation and massing of the new building street facades, avoiding the introduction of large unbroken masses of building.

Finding the street rhythm in wall fenestration, eave heights, building details, and landscape features such as fences or walls can help ameliorate the larger building masses and “connect” the new building to its neighborhood and street.



SETBACKS

The careful placement of buildings on lots is essential to maintaining the building patterns of each district. The distance a building is located from its property lines is referred to as “setbacks” or, more recently, “build-to” lines. Buildings in historic districts often share a common front and side setback although these setbacks vary from block to block and street to street, even within the same district. In locating new buildings, the front side setbacks should be maintained and be consistent with the facades of surrounding historic buildings.

Where the Special Area Plan encourages placement of buildings closer to the street than the historic uniform front yard setbacks along a block, adjustments are recommended to ameliorate the impact of the new building setbacks on adjacent contributing buildings in the historic districts. This adjustment strategy is desirable to help create a cohesion among the neighborhood buildings as a whole, and to avoid fracturing the neighborhood fabric by changing abruptly the building-street relationships.

Front yard build-to/setback lines would stay within the ranges set forth in the Special Area Plan requirements. When new construction abuts a contributing building located within 20 feet of a shared side yard boundary, the new construction must “step back” from the build-to line.

The “step back” is a compromise half way between the minimum build-to line allowed by the Special Area Plan, and the setback of the existing contributing structure, and in no case to step back further than the maximum build-to line established by the Special Area Plan.

In the event that the new construction is a multi-family row house or apartment building, only the first bay, adjacent to the contributing structure should be required to “step back.”



HEIGHT

The height of new construction should ideally be compatible with surrounding historic buildings. Building height has a significant impact on the scale and character of a neighborhood.

The Special Area Plan allows new buildings to be significantly taller than the 1-story and 2-story single-family residential buildings that occupy the historic districts. To avoid abrupt scale juxtapositions that fragment a neighborhood and adversely impact historic structures, a “step down” amelioration strategy would be applied to new construction that is adjacent to a contributing structure located within 20 feet of a shared side yard boundary.

The new construction should not be more than 1 1/2 stories taller than the contributing structure. A half story is defined as an attic space within the roof utilizing dormer windows or gable-end windows.

In the event the new construction is a multi-family row house, apartment building, or a larger scale structure, only the first bay or set of spaces on the end of the building adjacent to the contributing structure should be required to “step down.”

ROOF FORMS

Similar roof form and pitch are characteristics of buildings in many historic districts. Most residential buildings in the districts have pitched roofs with the gable or hip roof as the predominate type. Gambrel, pyramidal, and clipped gable (jerkinhead) are also found in the districts. A small number of Mediterranean influenced structures with flat roofs concealed behind parapets exist.

Repetition of historic roof forms is a strategy that new construction can employ to achieve compatibility with older structures, particularly when there is a widely used roof convention in a neighborhood.



RHYTHM: ENTRANCES & PORCHES

The relationship of entrances and projections to sidewalks of a building, structure, object or parking lot shall be visually compatible to the buildings and places to which it is visually related. New porches, entrances, and other projections should reflect the size, height, and materials of porches of existing historic buildings found along the street and contribute to a continuity of features.

Porches are strongly encouraged and should have sufficient size to accommodate outdoor furniture and easy accessibility. Their widths and depths should reflect that which can be found on other historic buildings in the district.



WALLS OF CONTINUITY

Appurtenances of a building or structure such as walls, fences or landscape elements that form linked walls of enclosure along a street serve to make a street into a cohesive whole.

New infill construction should be encouraged to align walls, fences or landscape elements (hedges) with adjacent property owners to create uniform street walls. Partially open edges are preferred to promote social connection from street (public domain) to porch (semi-private domain).



SCALE OF THE BUILDING

Scale, although related to objective dimensions, is more open to interpretation and is ultimately a more important measure of a good building. Proper scale is a critical issue in determining the compatibility of buildings within an historic context. It has two general meanings: its scale to context and its scale relative to ourselves. Intuitively, we judge the fit of a building at different *scales of measurement* in order to assess its *relative size* or proper scale in a given context. Many issues affect the perception of scale such as placement on the site, overall massing, building type, style, combinations of materials and detailing to name but a few. Every building in the University Heights Historic Districts is also measured against its neighbors for degrees of similarity and difference. The result or “fitness” of a building is a delicate balance between these seemingly contradictory aspects of context. From far away, we note the profile of a structure on the skyline. On the streetscape: its distance from the road and its neighbors. Up close, we look for familiar things that tell us its relationship directly to our body, i.e., stairs, railings, doors and windows, and modular materials such as brick, blocks or wood. Most importantly, we sense that all these individual elements must have an overall order to achieve proper scale. Scale changes are evident from district to district and from street to street.

Scale for new construction speaks to both the relationship of the building to its neighbors, and the scale of the building to the person, which is influenced by the massing (large unbroken masses vs. smaller collection of masses), materials, the size and proportion of openings, the articulation of surfaces, the ratio of void to solid, and details like handrails, doors and windows.

New infill may be larger in size (not in physical scale with its neighbors) and yet still feel compatible in scale if the building form has been articulated with a number of scaling strategies.



DIRECTIONAL EXPRESSION

New buildings should relate to adjacent buildings in the directional character (orientation) of its facade. In a historic district there is usually a typology of entry and connection to street shared by the neighborhood buildings that helps create a consistent fabric.

University Heights buildings almost without exception have primary entries that face the principal street. The facade facing the principal street is clearly recognized as the building “front,” and porches or stoops create a transition from street to interior.

New construction should recognize these shared conventions and enhance compatibility by becoming part of the neighborhood fabric.



PROPORTION OF FRONT FACADE

All buildings have a proportional relationship between the width and height of the front facade which is independent of physical size. In a district as complex as University Heights with many different building styles, there can be a number of facade proportions. New construction should consider the facade proportions of the historic structures in the immediate neighborhood to determine if a common proportion can be found in nearby structures. Compatibility can be enhanced if neighborhood proportions can be integrated into the design of new buildings, even if they are of a larger physical scale.



PROPORTION & RHYTHM OF OPENINGS

In many historical styles, the height to width proportion of windows is an important element of the design, along with the way windows are configured by muntins. New construction should consider the proportion and rhythm of fenestration in nearby historic structures to enhance compatibility.

In University Heights, vertically proportioned windows predominate with many examples of group windows, especially in the numerous Craftsman/Bungalow style buildings. Consistent use of muntins is another recognizable fenestration characteristic.

Similarly, many historic structures have highly detailed doors and entryways, even when facades are simple and undetailed.

RHYTHM OF SOLIDS TO VOIDS

Like the proportioning of openings, the relative ratio of openings to solid wall area is also a characteristic of architecture that can be exploited to seek compatibility with nearby historic structures. Architectural style in historic buildings is a factor which influences the solid to void ratio. The ratio can also vary between primary and secondary elevations as windows have often been a status symbol and used on front facades to express wealth or social status.

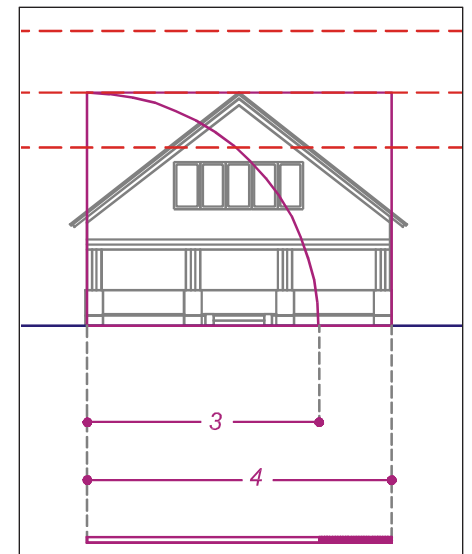
DETAILS AND MATERIALS

Due to the varied architectural styles in University Heights, there is a broad range of materials used on historic buildings, including brick, wood siding, wood shingles, stucco, cut stone and the unique use of local field stone and brick in the buildings locally known as “Chert Houses.” Roofs also use a range of materials including asphalt shingles, asbestos shingles, crimped and standing seam metal, tiles and stone.

New construction should consider looking at the pallet of materials used on nearby historic structures to pursue compatibility at the neighborhood level.



**DESIGN GUIDELINES FOR
NEW CONSTRUCTION**
*University Heights North & University
Heights South Historic Districts*





New infill construction juxtaposed against an existing contributing structure in University Heights South District.

MAINTAINING THE CHARACTER OF THE UNIVERSITY HEIGHTS HISTORIC DISTRICTS—NORTH & SOUTH

New construction should complement historic architecture. Through sound planning and design, it can respect and reinforce the existing patterns of a historic district. Good infill design does not have to imitate demolished or extant buildings to be successful. Rather, it utilizes significant patterns, such as height, materials, roof form, massing, setbacks and the rhythm of openings and materials to insure that a new building fits with the context.

While the Secretary of the Interior's Standards are oriented toward rehabilitation of existing historic buildings, Standards 2, 3, and 9 apply to new construction in historic districts and near individual landmarks. Under Standard 2, the setting of historic buildings should be preserved when new construction is undertaken. The relationship of new construction to adjacent buildings, landscape and streetscape features, and open spaces should also be considered. New construction adjacent to historic buildings can dramatically alter the historic setting of neighboring buildings or the district. Such construction should not create a false sense of historical development through the use of conjectural features or stylistic elements drawn from other buildings under Standard 3. Under Standard 9, new construction is appropriate as long as it does not destroy significant historic features, including designed landscapes, and complements the size, color,

material, and character of adjacent buildings and their historic setting. This allows for considerable interpretation in the design of new structures.

Part of the delight of the Gainesville historic districts is their diversity, which can vary considerably along streets and blocks. This diversity makes the design of new structures a challenge for designers, builders, staff and the review board. Since almost every street in the University Heights Historic Districts has a different pattern of building, it is impossible to have a single standard for new construction that will apply the same way in every location. To encourage diversity, the design guidelines set up a way of thinking about compatibility rather than a set of stylistic recipes.

Special Area Plan

The University Heights Special Area Plan overlay encompasses the area of the University Heights Historic Districts. As was discussed under HISTORIC CONTEXT, the goal is to encourage new development in University Heights and to create a pedestrian friendly public realm, goals that will clearly impact the historic character of the neighborhoods that make up the historic districts. New infill construction and some new patterns of land use are expected in this area as market forces spur new development.

The Special Area Plan, which encourages historically compatible new design, has established specific design requirements for landscape design, building placement, parking, signage, and architectural design criteria for a number of building types. The Historic Preservation Design Guidelines for New Construction do not seek to supplant the existing regulations. Rather, they attempt to work with the existing regulatory structure to ameliorate the impact of new construction on existing historic properties, and through the Rehabilitation Guidelines to protect the identified historic resources of the districts.

Building additions are regulated by the Special Area Plan. Contributing structures in the historic districts also must comply with the Rehabilitation Guidelines, which address similar issues but are more specific concerning the various strategies for placing and designing additions.

The Design Guidelines for New Construction provide specific recommendations for design compatibility, and use amelioration strategies to reduce the impact of new larger-scale development on historic structures.



DEFINING THE CRITERIA



Materials, detail, massing, roof forms, proportion of openings, entry orientation and scale all need to be considered in compatible design.

Without careful attention to overall design, materials, scale, massing, and setbacks, contemporary construction in an Historic District can threaten the coherence of the historic context. As often the case, context has been sacrificed through ignorance, indifference, and the effort to make new projects absolutely cost efficient.

The following criteria are used to evaluate the compatibility of new construction proposed for the historic districts. These criteria should be considered during the design process to ensure compatibility and avoid unnecessary conflicts in the review process. The terms are adapted from the eleven standards of visual compatibility found in the City's Land Development Code. Note that "Scale" is broken up into two parts, *Scale of the Street* and *Scale of Buildings*, emphasizing the importance of these two related but very different scale.

1. *Rhythm of the Street.* The relationship of the buildings, structures and open spaces along a street that creates a discernible visual and spatial pattern.
2. *Setbacks.* The size of buildings, structures and open spaces and their placement on a lot relative to the street and block.
3. *Height.* The overall height of buildings and structures related to those sharing the same street or block.
4. *Roof Forms.* The shape of a building or structure roof system in relationship to its neighbors.
5. *Rhythm of Entrances and Porches.* The relationship of entrance elements and porch projections to the street.
6. *Walls of Continuity.* Appurtenances of a building or structure such as walls, fences, landscape elements that form linked walls of enclosure along a street and serve to make a street into a cohesive whole.
7. *Scale of Building.* Relative size and composition of openings, roof forms and details to the building mass and its configuration.
8. *Directional Expression.* The major orientation of the principle facade of a building or structure to the street.
9. *Proportion of the Front Facade.* The width of the building, structure, or object to the height of the front elevation in relationship to its immediate context.
10. *Proportion of Openings.* The width and height relationship of the windows and doors in a building or structure to the principle facade.
11. *Rhythm of Solids to Voids.* The pattern and overall composition of openings such as windows and doors in the front facade.
12. *Details and Materials.* The relationship of details, materials, texture and color of building facades, structures, objects and landscaped areas to the existing context.





Recommended

1. Encourage rehabilitation and adaptive use of existing structures and landscapes.
2. Design new buildings to be compatible in scale, size, materials, color, and texture with the surrounding buildings.
3. Employ contemporary design that is compatible with the character and feel of the historic district.
4. Employ amelioration strategies with new larger scale infill construction to protect adjacent historic structures.
5. Employ design strategies that use proportional relationships of facades, shapes of openings, solid/void ratios and the directional typology of historic structures to link new buildings with the historic context.
6. Use of fences, walls or landscape materials to reinforce the continuity of the street edge in a neighborhood.



Not Recommended

1. Designing new buildings whose massing and scale is inappropriate and whose materials and texture are not compatible with the character of the district.
2. Imitating an earlier style or period of architecture in new construction, except in rare cases where a contemporary design would detract from the architectural unity of an ensemble or group.



RHYTHM OF THE STREET

New construction should add to the existing rhythm of streets and blocks. This rhythm is a complex layering of many features that add up to what is described generally as “character.” Spacing between buildings, divisions between upper and lower floors, porch heights, and alignment of windows and windowsills are examples of such rhythms. New construction in historic districts should try to maintain or extend these shared streetscape characteristics in blocks where they appear.

Where new building types such as row houses or apartment buildings are introduced that are not in scale with the traditional single-family housing that historically occupied the area, new rhythms of building and open space along the street will evolve.

To help ameliorate the impact of these new more massive building forms, special attention should be paid to the articulation and massing of the new building street facades, avoiding the introduction of large unbroken masses of building.

Finding the street rhythm in wall fenestration, eave heights, building details, and landscape features such as fences or walls can help ameliorate the larger building masses and “connect” the new building to its neighborhood and street.



SETBACKS

The careful placement of buildings on lots is essential to maintaining the building patterns of each district. The distance a building is located from its property lines is referred to as “setbacks” or, more recently, “build-to” lines. Buildings in historic districts often share a common front and side setback although these setbacks vary from block to block and street to street, even within the same district. In locating new buildings, the front side setbacks should be maintained and be consistent with the facades of surrounding historic buildings.

Where the Special Area Plan encourages placement of buildings closer to the street than the historic uniform front yard setbacks along a block, adjustments are recommended to ameliorate the impact of the new building setbacks on adjacent contributing buildings in the historic districts. This adjustment strategy is desirable to help create a cohesion among the neighborhood buildings as a whole, and to avoid fracturing the neighborhood fabric by changing abruptly the building-street relationships.

Front yard build-to/setback lines would stay within the ranges set forth in the Special Area Plan requirements. When new construction abuts a contributing building located within 20 feet of a shared side yard boundary, the new construction must “step back” from the build-to line.

The “step back” is a compromise half way between the minimum build-to line allowed by the Special Area Plan, and the setback of the existing contributing structure, and in no case to step back further than the maximum build-to line established by the Special Area Plan.

In the event that the new construction is a multi-family row house or apartment building, only the first bay, adjacent to the contributing structure should be required to “step back.”



HEIGHT

The height of new construction should ideally be compatible with surrounding historic buildings. Building height has a significant impact on the scale and character of a neighborhood.

The Special Area Plan allows new buildings to be significantly taller than the 1-story and 2-story single-family residential buildings that occupy the historic districts. To avoid abrupt scale juxtapositions that fragment a neighborhood and adversely impact historic structures, a “step down” amelioration strategy would be applied to new construction that is adjacent to a contributing structure located within 20 feet of a shared side yard boundary.

The new construction should not be more than 1 1/2 stories taller than the contributing structure. A half story is defined as an attic space within the roof utilizing dormer windows or gable-end windows.

In the event the new construction is a multi-family row house, apartment building, or a larger scale structure, only the first bay or set of spaces on the end of the building adjacent to the contributing structure should be required to “step down.”

ROOF FORMS

Similar roof form and pitch are characteristics of buildings in many historic districts. Most residential buildings in the districts have pitched roofs with the gable or hip roof as the predominate type. Gambrel, pyramidal, and clipped gable (jerkinhead) are also found in the districts. A small number of Mediterranean influenced structures with flat roofs concealed behind parapets exist.

Repetition of historic roof forms is a strategy that new construction can employ to achieve compatibility with older structures, particularly when there is a widely used roof convention in a neighborhood.



RHYTHM: ENTRANCES & PORCHES

The relationship of entrances and projections to sidewalks of a building, structure, object or parking lot shall be visually compatible to the buildings and places to which it is visually related. New porches, entrances, and other projections should reflect the size, height, and materials of porches of existing historic buildings found along the street and contribute to a continuity of features.

Porches are strongly encouraged and should have sufficient size to accommodate outdoor furniture and easy accessibility. Their widths and depths should reflect that which can be found on other historic buildings in the district.



WALLS OF CONTINUITY

Appurtenances of a building or structure such as walls, fences or landscape elements that form linked walls of enclosure along a street serve to make a street into a cohesive whole.

New infill construction should be encouraged to align walls, fences or landscape elements (hedges) with adjacent property owners to create uniform street walls. Partially open edges are preferred to promote social connection from street (public domain) to porch (semi-private domain).



SCALE OF THE BUILDING

Scale, although related to objective dimensions, is more open to interpretation and is ultimately a more important measure of a good building. Proper scale is a critical issue in determining the compatibility of buildings within an historic context. It has two general meanings: its scale to context and its scale relative to ourselves. Intuitively, we judge the fit of a building at different *scales of measurement* in order to assess its *relative size* or proper scale in a given context. Many issues affect the perception of scale such as placement on the site, overall massing, building type, style, combinations of materials and detailing to name but a few. Every building in the University Heights Historic Districts is also measured against its neighbors for degrees of similarity and difference. The result or “fitness” of a building is a delicate balance between these seemingly contradictory aspects of context. From far away, we note the profile of a structure on the skyline. On the streetscape: its distance from the road and its neighbors. Up close, we look for familiar things that tell us its relationship directly to our body, i.e., stairs, railings, doors and windows, and modular materials such as brick, blocks or wood. Most importantly, we sense that all these individual elements must have an overall order to achieve proper scale. Scale changes are evident from district to district and from street to street.

Scale for new construction speaks to both the relationship of the building to its neighbors, and the scale of the building to the person, which is influenced by the massing (large unbroken masses vs. smaller collection of masses), materials, the size and proportion of openings, the articulation of surfaces, the ratio of void to solid, and details like handrails, doors and windows.

New infill may be larger in size (not in physical scale with its neighbors) and yet still feel compatible in scale if the building form has been articulated with a number of scaling strategies.



DIRECTIONAL EXPRESSION

New buildings should relate to adjacent buildings in the directional character (orientation) of its facade. In a historic district there is usually a typology of entry and connection to street shared by the neighborhood buildings that helps create a consistent fabric.

University Heights buildings almost without exception have primary entries that face the principal street. The facade facing the principal street is clearly recognized as the building “front,” and porches or stoops create a transition from street to interior.

New construction should recognize these shared conventions and enhance compatibility by becoming part of the neighborhood fabric.



PROPORTION OF FRONT FACADE

All buildings have a proportional relationship between the width and height of the front facade which is independent of physical size. In a district as complex as University Heights with many different building styles, there can be a number of facade proportions. New construction should consider the facade proportions of the historic structures in the immediate neighborhood to determine if a common proportion can be found in nearby structures. Compatibility can be enhanced if neighborhood proportions can be integrated into the design of new buildings, even if they are of a larger physical scale.



PROPORTION & RHYTHM OF OPENINGS

In many historical styles, the height to width proportion of windows is an important element of the design, along with the way windows are configured by muntins. New construction should consider the proportion and rhythm of fenestration in nearby historic structures to enhance compatibility.

In University Heights, vertically proportioned windows predominate with many examples of group windows, especially in the numerous Craftsman/Bungalow style buildings. Consistent use of muntins is another recognizable fenestration characteristic.

Similarly, many historic structures have highly detailed doors and entryways, even when facades are simple and undetailed.

RHYTHM OF SOLIDS TO VOIDS

Like the proportioning of openings, the relative ratio of openings to solid wall area is also a characteristic of architecture that can be exploited to seek compatibility with nearby historic structures. Architectural style in historic buildings is a factor which influences the solid to void ratio. The ratio can also vary between primary and secondary elevations as windows have often been a status symbol and used on front facades to express wealth or social status.

DETAILS AND MATERIALS

Due to the varied architectural styles in University Heights, there is a broad range of materials used on historic buildings, including brick, wood siding, wood shingles, stucco, cut stone and the unique use of local field stone and brick in the buildings locally known as “Chert Houses.” Roofs also use a range of materials including asphalt shingles, asbestos shingles, crimped and standing seam metal, tiles and stone.

New construction should consider looking at the pallet of materials used on nearby historic structures to pursue compatibility at the neighborhood level.



GLOSSARY

GLOSSARY

<i>Abacus</i> The uppermost member of a capital of a column.	<i>Bay</i> The division of a facade of a building, defined by window and door openings.	<i>Chevron</i> A zigzag or V-shaped decoration usually used in series.	<i>Cresting</i> The decorative railing along the ridge of a roof.
<i>Acanthus</i> An architectural ornament, usually found on the lower portion of the capitals of Corinthian and or composite order columns, that resemble the large, spiny leaves of the acanthus plant.	<i>Beltcourse</i> A flat, horizontal member of relatively slight projection, marking the division in a wall plane.	<i>Cladding</i> An outer veneer of materials applied to the exterior walls of a building.	<i>Cupola</i> A small, vaulted structure attached to the roof of a building and supported by either solid walls or four arches.
<i>Arcade</i> A series of arches supported on piers or columns and attached or detached from the wall.	<i>Belvedere</i> A rooftop pavilion.	<i>Coffer</i> A sunken panel in a ceiling, vault, or dome.	<i>Dentil</i> A tooth-like ornament occurring originally in Ionic and Corinthian orders, usually at the cornice line.
<i>Architectural Review Board</i> An appointed board of professionals and laymen authorized under local ordinance to review modifications to historic buildings and districts.	<i>Braced Frame</i> A wooden structural system, consisting of heavy corner posts and heavy horizontal timbers and light, closely spaced studs, nailed between the horizontal timbers.	<i>Colonnade</i> A series of columns supporting an entablature.	<i>Dog-Trot</i> A double pen house with a center passage or breezeway.
<i>Balloon Framing</i> A method of wood-frame construction, referring to the skeletal framework of a building. Studs or up-rights run from sills to eaves, and horizontal bracing members are nailed to them.	<i>Canales</i> A Spanish term for a water spout used to drain water from roof. A feature of Spanish Colonial and Spanish Colonial Revival style buildings.	<i>Composition Shingles</i> A modern roofing material composed of asphalt, fiberglass, or asbestos.	<i>Dormer</i> A secondary feature of a building housing a window or vent, which is set upon the slope of a roof surface. Provides ventilation, lighting, or auxiliary living space.
<i>Balustrade</i> A series of balusters with a top and bottom rail.	<i>Canopy</i> An ornamental roof-like structure used on commercial buildings which provides advertisement space, shade, and protection for the storefront and pedestrian traffic.	<i>Coping</i> A protective cap, top, or cover of a wall, chimney, or pilaster.	<i>Drop Siding</i> A siding in which the upper portion of each board has a concave curve. Also known as novelty, rustic, and German siding.
<i>Bargeboard</i> A decorative board covering the projection portion of a gable roof.	<i>Capital</i> The upper portion of a column or pilaster.	<i>Coquina</i> A material formed from donax shells found along the east coast of Florida.	<i>Eaves</i> The projecting edges of a roof overhanging the walls.
<i>Bracket</i> A decorative support feature located under eaves or overhangs.	<i>Casement Window</i> A hinged window which opens out from a building.	<i>Cornice</i> The upper portion of an entablature.	<i>Elevation</i> A two dimensional representation or drawing of an exterior face of a building.
	<i>Chamfer</i> A 90 degree corner cut to reduce it to two 45 degree edges.	<i>Crenelation</i> A decorative feature that replicates the pattern of openings of a defensive parapet. Frequently associated with the Moorish and Gothic Revival styles.	

<i>Entablature</i> Beam member carried by columns containing an architrave, frieze, and cornice, supported by a colonnade.	<i>Gambrel Roof</i> A double-sloped gable roof, allows additional living or storage space.	<i>Lattice</i> A panel of criss-crossed, diagonal or perpendicular slats often utilized as decorative infill between masonry foundation piers.	<i>Modillion</i> An ornamental block or bracket under the cornice in the Corinthian and other orders.
<i>Facade</i> The elevation or face of a building.	<i>Garland</i> An ornament in the form of a band, wreath, or festoon of leaves, fruit, flowers or oats.	<i>Light</i> A single pane of glass.	<i>Molding</i> A continuous decorative strip of material applied to a surface.
<i>Fanlight</i> Semicircular window over a door or window with a radiating glazing bar system.	<i>Half-timbering</i> A method of construction in which vertical structural members were infilled with brickwork or plaster.	<i>Lintel</i> A horizontal beam located above a window or door.	<i>Mullion</i> A division between multiple windows or screens.
<i>Fenestration</i> The arrangement of windows, doors, and other exterior openings in a building.	<i>Hip roof</i> A roof with sloping sides and ends.	<i>Loggia</i> A gallery open on one or more sides, sometimes pillared.	<i>Muntin</i> The small members that divide glass in a window frame; vertical separators between panels in a panel door.
<i>Finial</i> An ornament that caps a gable, hip, pinnacle or other architectural feature.	<i>Historic Preservation Commission (HPC)</i> A board of professionals and local residents who exercise defined historic preservation responsibilities.	<i>Louver</i> A small opening comprised of overlapping, downward-sloping slats, which shed rain while admitting light and air.	<i>Newel</i> The post in which a handrail is framed.
<i>Fluting</i> The vertical channeling on the shaft of a column.	<i>I-House</i> A two-story house, two rooms wide and one story deep.	<i>Mansard Roof</i> A roof having two slopes on all four sides.	<i>Niche</i> A cavity in a wall, to receive a statue or other ornament.
<i>Footprint</i> The outline of a building's ground plan from a top view.	<i>Jalousie</i> A type of window comprised of a series of horizontal slats connected to a mechanical device operated by a crank.	<i>Masonry</i> Brick, block, or stone which is secured with mortar.	<i>Order</i> In classical architecture, the specific configuration and proportions of a column, including the base, shaft, capital and entablature.
<i>Frieze molding</i> Decorative wooden molding located at the point where the eave meets the exterior wall.	<i>Jerkinhead</i> A roof form characterized by a clipped gable.	<i>Massing</i> The arrangement of the various geometric forms of a building into a whole.	<i>Palladian Window</i> A window composed of a central arched sash flanked on either side by smaller side lights.
<i>Gable roof</i> A triangular section at the end of a pitched roof.	<i>Knee Brace</i> A wooden triangular brace that supports the eaves of a building. Frequently utilized in the construction of Bungalow style residences.	<i>Medallion</i> A circular tablet, ornamented with embossed or carved figures or patterns.	<i>Parapet</i> A solid protective or decorative wall located along the outside edge of a roof.

GLOSSARY

<i>Pavilion</i> A tower-like projecting element on an exterior wall, usually at the center or at each end of a building.	<i>Porch</i> A covered, visually open space, projecting from the facade of a building, which serves as a transition between inside and outside.	<i>Rejas</i> Projecting wooden grillwork protecting exterior windows.	<i>Shaft</i> The part of a column between the base and the capital.
<i>Pedestal</i> A support for a column, pilaster, status or urn.	<i>Porte Cochere</i> A covered entrance projecting so automobiles, carriages, or other wheeled vehicles may easily pass through.	<i>Relocation</i> Any change in the location of a building from its present setting to another setting.	<i>Shed roof</i> A roof with a single sloping pitch.
<i>Pediment</i> A triangular piece of wall above the entablature, which fills in and supports the sloping roof.	<i>Portico</i> The space enclosed within columns and forming a covered ambulatory.	<i>Restoration</i> The process of accurately recovering the form and details of a building as it may have appeared at an earlier time.	<i>Sidelight</i> A glass window pane located at the side of a main entrance way.
<i>Pent roof</i> A sloping roof structure located above a window line, which serves as secondary protection or ornamentation.	<i>Quatrefoil</i> A four lobe or leaf-shaped curve.	<i>Return</i> Usually a cornice return, where the cornice is carried a short distance onto the gable end of a building.	<i>Story</i> Story height is often used to describe the height of buildings. This is not an absolute measure. Generally defined as the “occupiable space between any two floors or between the floor and roof of a building,” actual dimensions of a story are dependent on building type, style, and method of construction. Since absolute uniformity is absent from the five districts, the best way to manage story heights is by considering size, proportion and massing relative to the surrounding context.
<i>Piers</i> A masonry structure, usually made of brick or concrete block, which elevates and supports a building or part of a building.	<i>Quoins</i> Large stones or other materials used to decorate and accentuate the corners of a building, laid vertically, usually with alternating large and small blocks.	<i>Ridge</i> The highest part of a roof.	<i>Stucco</i> A masonry material applied as exterior wall fabric.
<i>Pilaster</i> A rectangular or round pillar projection from the wall with the same proportions and details as the order in which it is used.	<i>Rafter</i> A wooden member of a roof frame which slopes downward from the ridge line.	<i>Rustication</i> A method of forming stonework with recessed joints and smooth or roughly textured block faces.	<i>Structural Glass</i> Glass building blocks, reinforced plate glass, or pigmented structural glass.
<i>Pitch</i> The steepness of roof slope.	<i>Rehabilitation</i> The process of returning a building to a state of usefulness through repair or alteration which preserves those features that are historically or architecturally significant.	<i>Sash</i> A frame that encloses the panes of a window.	<i>Tabby</i> A primitive form of concrete, made by mixing equal parts of sand, lime, water, and oyster shell.
<i>Pivot window</i> A hinged window which opens out with the aid of a mechanical crank.		<i>Scale</i> The proportions of a building in relation to its surroundings, particularly other buildings in the surrounding context.	
<i>Platform Framing</i> Framing in which studs only extend one floor at a time and the floor joints of each floor rest on the top plate of the story below.		<i>Setback</i> The distance a building is located from a street or sidewalk.	

Terra cotta Earth colored baked clay products formed into molds and used as ornaments.

Transom window A glass pane, usually rectangular, which is located above a window or door.

Valley A depressed angle formed by the meeting at the bottom of two inclined sides of a roof, as a gutter.

Verandah In Florida, a porch extending along more than one elevation of a building.

Vigas A projecting rounded roof beam found in Colonial and Spanish Colonial revival style buildings.

Wainscot The lower three or four feet of an interior wall when finished differently from the remainder of the wall.

Weatherboard A type of cladding characterized by beveled overlapping boards with either tongue and groove or rabbeted top and bottom edges.

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**APPENDIX 1:
ARCHITECTURAL PERIODS**

FLORIDA'S ARCHITECTURAL PERIODS

The Division of Historical Resources has developed periods for categorizing architectural resources in Florida. They describe expanses within which important developments in Florida history occurred. The periods create a framework for understanding local architectural resources and for organizing and developing an architectural description of a specific area or district.

Colonial Period (1565-1821)

The Colonial Period began with the Spanish settlement of St. Augustine in 1565. The First Spanish Period was highlighted by the construction of the Castillo de San Marcos, beginning in 1672. In 1763, Spain relinquished Florida to Great Britain, which ruled the colony until 1784, a period encompassing the American Revolution. As a result of Spain's alliance with the United States and its military occupation of Florida west of the Suwannee River, Britain returned Florida to Spain in 1784, at the close of the Revolutionary War. Spain's subsequent inability to populate and defend its colony resulted in a decision to transfer Florida to the United States, which formally took control of the new territory in 1821.

The colonial architecture of Florida reflected the ethnic and racial diversity of peninsular inhabitants. It encompassed three distinct historic periods: the First Spanish Period (1565-1763); the British Period (1763-1784); and the Second Spanish Period (1784-1821). The surviving colonial buildings embody primarily Spanish, English, and French building traditions, often in combination. With few exceptions, extant colonial buildings are concentrated in St. Augustine.

Searching for ways to protect themselves from the elements and to secure relief from Florida's harsh climate, colonial inhabitants experimented with indigenous

materials, methods of construction, and building features. Many of the accommodations they made to the local environment became part of the state's architectural tradition.

Domestic architecture, the most common type of building in colonial Florida, was functional rather than ornate. Colonial buildings were generally constructed at street line with walled courtyards and doors on the south side entering from a courtyard or loggia. With the exception of hardware, all building materials were locally produced. Wood, including heart pine, red cedar, and cypress, constituted the principal construction material in St. Augustine throughout most of its history. Following the destruction of the city in 1702, use of masonry materials for wall construction, particularly coquina and tabby, became prevalent.

The architectural legacy of the succeeding British Period can also be found in St. Augustine. The British added extra rooms or upper stories to Spanish buildings. On new and existing buildings, they placed doors directly on the street, used window glass, and constructed chimneys. During the Second Spanish Period, the influence of British building traditions remained strong. The reasons for the British influences on the architecture of St. Augustine and East Florida were several. Building materials were imported from the United

States, the Bahamas, and other existing or former British dominions, and the population of East Florida contained a number of former British subjects.

Only two examples of Second Spanish Period architecture exist outside of St. Augustine. The Kingsley Plantation, located at the north tip of Ft. George Island in Duval County, is the only example of a plantation complex remaining in Florida from the period. The Lavalle House, constructed c. 1803 in Pensacola, is the second standing structure remaining from the period and the only one yet documented in West Florida. It is a wood-frame, raised Creole cottage and an excellent example of the early Gulf Coast vernacular tradition.

Territorial Period (1821-1845)

At the beginning of the Territorial Period, the population of Florida was largely concentrated at St. Augustine and Pensacola. Tallahassee, midway between the two populated centers, was selected as the territorial capital in 1823. Typical of the rural South, Florida's cash economy relied largely on a plantation system and accompanying slave labor. Florida planters cultivated cash crops such as cotton, sugarcane, tobacco, and indigo. Most settlers, however, relied on subsistence farming. Difficulties with Indians culminated in an outbreak of hostilities in 1835. The Second Seminole War endured until 1842, halting

development for a time and resulting in great destruction in some eastern and central parts of the Territory. Slavery came to dominate national politics during the period. In 1845, the United States Congress, in order to maintain a balance between slave and free states, admitted Florida to the Union.

The architecture of the Territorial Period essentially expressed the building traditions of settlers arriving from the Tidewater South, a coastal region stretching from Virginia to Georgia. With the exception of Key West, the majority of buildings and structures associated with the period were located in the tier of North Florida counties stretching from St. Johns County (St. Augustine) on the east coast through Leon County (Tallahassee) across to Escambia County (Pensacola). Extant buildings dating from the period include rural and urban residences, churches, and commercial buildings.

Settlers from the Tidewater South brought with them English vernacular building traditions. The most common building type, the wooden dwelling house, used a log or braced frame structural system. Buildings one-room or one-pen deep were most common. These rooms could be built in a modular fashion and resulted in a number of different types of vernacular dwelling houses. These included the single-pen, hall

and parlor, dog-trot, and I-house. All of these buildings shared similar features and methods of construction. Many features were adaptations to the hot, moist climate of Florida.

Another distinct vernacular dwelling house found in Territorial Florida, particularly in the coastal panhandle, was the Creole Cottage. The Creole Cottage was developed in Louisiana by French Canadian immigrants with an understanding of long-span roofing techniques. These buildings had an incised or inset porch under the main roofline, with the front wall set back. The Creole Cottage was a common dwelling house in West Florida during the Territorial and Statehood periods.

Nationally, the Greek Revival style emerged as the major architectural style of the era. Carpenters, pattern books, and architects of the time popularized the design, applying it to residences, churches, banks, courthouses and other public buildings. The full-colonnaded plantation home provided a common example of the style in the South. Even vernacular buildings incorporated features of the style. Florida's remote location, lack of sophisticated building materials, and its relatively limited scale of urban and rural architectural development resulted in less elaborate and ornate expressions of the style than appeared elsewhere.

Although not prevalent, brick came into use in Florida during the Territorial Period. A few substantial dwelling houses and commercial buildings were constructed of the material, although it was predominately used on federal construction projects such as fortifications and lighthouses.

Statehood Period (1845-1861)

The Statehood Period extended from 1845, when Florida entered the Union, until 1861, when it seceded from it. The population remained concentrated in the northern tier of counties. During the peaceful years between two wars, however, the construction of the Florida Railroad from Fernandina to Cedar Key permitted significant settlement of the central peninsula. Like the rest of the South, the Florida economy remained based on the plantation system and slave labor. Slavery dominated national and state politics during the period. The period ended with the disruption of the Union and the commencement of the Civil War.

The architecture of the Statehood Period in many ways resembled that of the Territorial Period. The settled areas of north, middle, and west Florida and Key West still contained the majority of buildings. Settlements reached Central Florida, particularly Marion and Alachua counties. Extant buildings dating from the Statehood Period were originally private residences and for educational, religious, transportation, commercial and political uses.

The Greek Revival remained the stylistic model for the design of many private residences, commercial buildings, and other property types, including the state capitol in Tallahassee. The Carpenter Gothic first appeared in Florida during the period. It was popularized nationally in writings and plan-books published from the 1830s through the 1850s by Andrew Jackson Downing, Alexander Jackson Davis, and Richard Upjohn. Characteristic of the style was the extensive use of sawn wood ornamentation on the bargeboards and eaves of the roof, made possible by the invention of the jigsaw. Upjohn's plans were used in the construction of Episcopal churches from the Statehood Period through the rest of the nineteenth century. Episcopal Churches found in towns throughout Florida offer excellent examples of the style.

Wood remained the prevalent building material and log or braced frame walls the principal method of constructing wooden buildings. Commercial saw mills operated in populated areas of Florida. They produced lumber, characterized by vertical saw marks, cut by steam or water powered reciprocating saws.

The construction of the Florida Railroad from Fernandina to Cedar Key resulted in the development of new towns and settlements in the peninsula. The railroad provided an efficient means of transporting building materials to previously inaccessible areas. Products of the industrial

revolution, such as corrugated metal and cast iron, appeared in Florida for the first time as did commercially milled wood windows, doors, frames, shutters, and ornament.

New building types expressed the early stages of a maturing state. Hotels and boarding houses were constructed in significant numbers for the first time and served the state's infant tourist industry. The first schools were designed and built to educate the state's youth. Railroad depots arose beside tracks in settled communities. The settlement of new areas and a growing population resulted in the need for governmental services. The growth of government was symbolized by the construction of the state capitol and the first county courthouses designed as such.

Civil War and Reconstruction Period (1861-1877)

In 1861 Florida seceded from the Union and became one of eleven Confederate states. Florida's cattle and salt industries supplied important provisions for the southern cause. The Union victory meant the abolition of slavery and, with it, the plantation system. Although little fighting occurred within the state, Florida's economy was in ruins at the end of the war. During the Reconstruction era (1865-1877), Florida's experience mirrored that of other southern states. Former slaves and northern immigrants wielded powerful influence

over local and state politics. Production of cotton and other plantation crops declined, eventually supplanted by citrus cultivation as the principal agricultural activity. Settlement of the peninsula quickened, though the absence of good transportation facilities limited its pace. For the first time, tourists, seasonal residents, and invalids seeking relief from northern winters began arriving in significant numbers.

The disruptions of the Civil War prevented any serious or permanent construction in Florida. With the exception of scattered fortifications, little of consequence was built. Architecturally, the Reconstruction Period that followed the war was a transitional era. New methods of construction, types of buildings, and styles of architecture were introduced to Florida. Circular sawn-lumber became common as steam powered mills began to replace manual and reciprocating saw operations. The balloon-frame structural system was first used. With it came standardization of board size, which enabled relatively unskilled workers to erect frame buildings both quickly and soundly. Transportation improvements, principally steamboating and some limited rail facilities, led to a wider distribution of materials such as brick and milled wood products in Florida. However, much of the Florida peninsula remained inaccessible and undeveloped. North, middle, and west Florida constituted the principal settled areas.

Extant building types indicate the initial stages of a maturing state. Commercial buildings with cast-iron storefronts made their appearance in the 1870s. The first hospitals were constructed.

Buildings constructed during the period contained influences of the previous period and foreshadowed styles that appeared in the subsequent era. Elements of the Greek Revival style persisted. The Carpenter Gothic and the Gothic Revival in particular continued to exert a significant influence, especially on ecclesiastical architecture, notably Episcopal churches exhibiting the Carpenter Gothic style.

The Reconstruction Period witnessed the early flowering of a variety of materials, methods of construction, types, and styles of architecture in Florida that blossomed in the succeeding era. Greek and Roman influenced architecture began giving way to Victorian period designs. The Italianate appeared particularly on buildings constructed of cast iron.

Post-Reconstruction Period (1877-1898)

Reconstruction ended in Florida in 1877 with the withdrawal of federal armies. Four years later, in 1881, the State of Florida sold four million acres of public lands to a Philadelphia investor, Hamilton Disston, permitting it to resolve its internal debt problem and distribute land grants in order to promote railroad development. Rail networks soon reached all parts of the state. The rail infrastructure allowed substantial settlement and development of the southern portion of the peninsula for the first time. Railroad development stimulated the state's economy, particularly tourism and citrus cultivation. It was closely linked to hotel construction and the growth of resort communities throughout the peninsula. The first significant industrial development occurred, highlighted by cigar manufacturing.

During the Post-Reconstruction period, Florida began rapidly changing from a largely undeveloped frontier to a mature state. Florida architecture began to reflect national trends in materials, methods of construction, types of buildings and styles of architecture. Professionally trained architects practiced in the state for the first time. Brick and machine-milled lumber, whose shipment was facilitated by the rapidly expanding rail transportation network, became widely distributed. Products of the industrial north such as sheet metal and cast iron were readily available.

Buildings dating from the Post-Reconstruction period reflect a broad range of types, materials, sizes, and designs. They indicate a varied, diversified, and increasingly sophisticated society. Located throughout the peninsula, their numbers paralleled the course of rail construction along the Atlantic and Gulf coasts. They embody nationally popular styles, including the Italianate, Queen Anne, and Second Empire.

Transportation, particularly railroads, which lengthened across the Florida peninsula and along the Atlantic coast, keyed the state's overall development. Upon completion of the Florida East Coast Railway to Miami in 1896, a whole new region of the state opened to development. Railroad depots and stations housing passengers and freight services dotted the lines. Hotels soon followed. The design, materials, and construction techniques employed in constructing the hotels exceeded those used for other building types in Florida and, in the case of the Ponce de Leon and Alcazar hotels in St. Augustine and the Tampa Bay Hotel in Tampa, set new national standards. Formally trained architects, such as John M. Carrere, Bernard Maybeck, James Renwick, and Thomas Hastings, were employed by hotel owners and wealthy northern winter residents to design their buildings.

Industrial expansion constituted another key development of the Post-Reconstruction era. In Tampa, Key West, Jacksonville, and St. Augustine cigar manufacturing emerged as a significant industry. Cigar factories in Tampa and other Florida cities symbolized the period.

Educational facilities appeared in unprecedented numbers. With the development of rail transportation and economic and population growth, the need for government services expanded. New counties were created to serve the need and new courthouses and jails followed.

Domestic architecture, particularly that associated with urban areas and wealthy Northerners was characterized by flamboyant use of decoration, irregular form, multiple roof types, and a variety of materials and colors.

Turn-of-the-Century Period/WW I (1898-1918)

The Turn-of-the-Century Period began with the outbreak of the Spanish-American War in 1898. Florida benefitted from the war through improved harbors and the billeting of large numbers of troops in many of the coastal communities. Railroad development continued throughout the state. Introduction of the automobile stimulated the beginning of a state road system. Improved transportation facilitated agricultural and industrial expansion and led to dramatic increases in population and tourism. The entry of the

United States into World War I signaled the end of the period. Immigration and housing development slowed during the war, but tourism rose when the war in Europe forced Americans to seek vacation destinations in this country.

Florida architecture underwent substantial change during the Turn-of-the-Century period. The flamboyant architecture of the Victorian era gave way to more traditional, conservative influences represented by the Beaux Arts, Colonial Revival, and Classical Revival styles. Also present were early examples of Mediterranean influenced styles, including the Spanish Colonial Revival and Italian Renaissance, which were to come into full bloom during the 1920s. Contrasting with more traditional styles of architecture were the first examples of the late nineteenth and early twentieth century American movements, such as the Prairie School, the Commercial style, and the Bungalow. Masonry materials became commonplace, particularly in commercial areas.

Improved construction techniques, particularly the use of reinforced concrete and steel frame structural elements, resulted in the first Florida skyscrapers in cities such as Jacksonville, Miami, and Tampa. Architecture as a profession became institutionalized during the period with the founding of the Florida Chapter of the American Institute of Architects in 1915.

The extant buildings in Florida identified with the period occupy a wide spec-

trum of uses and styles. Social clubs, educational buildings, government facilities, retail and wholesale establishments, and transportation buildings, among others, date from the period. The development of the state's southeastern counties and the steady progress of railroad construction along the coastlines during the period are also reflected in the geographic distribution of buildings.

Transportation remained a key to the state's development. Railroad depots and stations were constructed throughout Florida, particularly in previously undeveloped areas. The railroad, because of its speed and accessibility, supplanted shipping as the principal transportation system in Florida.

Industrial expansion continued during the Turn-of-the-Century Period. Cigar manufacturing and citrus processing were important activities. In Key West and Tarpon Springs, sponge harvesting developed on a significant scale. Cigar factories, sponge warehouses, sponge boats, and citrus packing houses were significant property types associated with the period.

Educational institutions continued to expand. The State of Florida made a significant commitment to higher education by adopting the Buckman Act, which created the University of Florida, Florida Agricultural and Mechanical University, and the Florida State School for Women. Many of the original buildings of these three univer-

sities remain. Public and private schools of primary, secondary, and higher education were constructed in unprecedented numbers for the period. Public libraries, many of them funded by the Carnegie Endowment or other charitable organizations, were erected in communities throughout the state.

Social institutions, a reflection of a maturing society and an improving quality of life, proliferated. Examples of properties reflecting the trend include fraternal organizations, mutual aid societies, and women's clubs.

With the continued development of rail transportation and economic and population growth, local government expanded. Construction of courthouses and other municipal and county buildings revealed the expansion of local government during the period.

Domestic architecture grew more conservative, reflecting the influence of classical precedents. The Colonial Revival provided a major influence, even on vernacular architecture. The Bungalow dominated residential architecture. It represented a clear break from the preceding period through its size, massing, and interior design. Together with the Prairie School, it symbolized the introduction of the Early Modern Movement in Florida.

Mediterranean-based architecture gained popularity. Various included Spanish, Spanish Colonial, Moorish, and Italian Renaissance. Mediterranean-based archi-

tecture was introduced to Florida through St. Augustine in the Spanish Renaissance Revival Ponce de Leon and Alcazar hotels and the Venetian Revival Flagler Memorial Church. Spanish Colonial architecture was popularized nationally at San Diego's Panama-California International Exposition in 1915. In Florida, the outstanding example of Mediterranean architecture from the period was Villa Vizcaya, located in Miami and designed in the Italian Renaissance Revival style. Not long after, flamboyant architect Addison Mizner began designing buildings in an eclectic Spanish style in southeast Florida. The first examples of the style were applied to large and ornate residences. However, not until the 1920s did the style become widely popular.

Commercial architecture proliferated and changed in character during the Turn-of-the-Century Period. A trend toward masonry building materials and innovative construction techniques were major manifestations of the change. Brick and concrete business blocks replaced wooden structures in communities throughout Florida. One of the principal reasons for the trend toward masonry building materials was the actual or potential hazard of fire. As was true in virtually every community in Florida, the first commercial buildings were nearly always wood-frame, constructed of extremely flammable pine. As a result, fires were common, particularly in commercial areas where buildings were

close to one another. During the late nineteenth and early twentieth centuries the business districts of a number of Florida cities burned. The hazard of fire spurred the use of masonry materials in downtown areas throughout Florida during the early twentieth century.

Florida Boom Period (1919-1929)

Florida experienced an unprecedented period of growth during the post World War One period, known as the Florida Land Boom. Immediately upon the war's end real estate activity quickened, soon rising to a frenzied pitch. Property values rose dramatically. In virtually every city and town new subdivisions were platted and lots sold and resold for quick profits. Bank deposits swelled and droves of real estate companies set up shop in many towns and cities. State and county road systems expanded rapidly. Southeast Florida, particularly Miami and Palm Beach, entertained the most anxious activity, but few communities in the state escaped the fever. The air began to seep out of the speculative land bubble in 1925. In August of that year the Florida East Coast Railway announced an embargo on freight shipments to south Florida, where ports and rail terminals were clogged with unused building materials. Devastating hurricanes that hit southeast Florida in 1926 and 1928 killed thousands of people and provided a sad, closing chapter to an era of wild excesses, plunging the

state into economic depression. Adding to the economic misery, an infestation of the Mediterranean fruit fly devastated groves throughout the state in 1928.

The Florida Land Boom of the 1920s was a period of unprecedented population growth, economic expansion, and building construction. The Boom was concentrated in South Florida, but few communities in the peninsula were exempted from the speculative fever.

Building design was strongly influenced by Mediterranean architecture. Developers and architects attempted to capitalize upon Florida's Spanish heritage, as it offered a different element than English traditions. Buildings large and small were designed in a variety of "Mediterranean Revival" Styles. Mediterranean Revival has become a catch-all term employed in Florida to describe a building displaying features obviously derived from some part of the Mediterranean basin. Most designs were eclectic, and many incorporated only minimal features associated with Mediterranean architecture.

Commercial buildings in Florida constructed at the time reflected a variety of influences. Many, of course, displayed the influence of Mediterranean styles in detailing. Commercial architecture in Florida continued in general to employ the characteristics of one and two-zone composition developed at the turn of the century.

Materials used in construction turned increasingly to brick, concrete, and steel, although numerous vernacular dwelling houses continued to employ wood frame construction techniques. Structural clay tile became common in the construction of exterior walls. Many buildings were constructed of reinforced concrete. Concrete block, often stamped with a decorative face, also came into common usage.

Before the 1920s, virtually all residential development in Florida had developed organically, largely on the basis of a grid-iron subdivision lay-out. During the 1920s, planned residential areas, which contained innovative layouts, designated parks, setback requirements, deed restrictions, and design guidelines appeared for the first time.

Depression and New Deal Period (1929-1940)

The economic decline that first struck Florida fell within three years upon the nation at large, descending in full measure after the 1929 Wall Street Crash. Between 1929 and 1933, 148 state and national banks in Florida collapsed. By 1933, approximately one out of four Floridians was receiving some type of public relief and assistance. As the decade wore on, relief measures expanded, mostly inspired by the New Deal administration of President Franklin Delano Roosevelt. The Works Progress Administration (WPA) provided jobs for professional workers and laborers alike, often employing them to construct roads and buildings. As a result, the nation, the state, and communities by the thousands obtained infrastructural improvements they might otherwise never have attempted.

Little building activity occurred during the initial years of the Depression decade of the 1930s. The construction that did take place was largely limited to two types of activities: tourism and public works projects funded by federal programs, such as the Works Progress Administration. Building types of the Depression and New Deal Period context include tourist related

facilities, commercial buildings, and federal, state, and local government buildings.

Private sector development was largely concentrated in a few tourist oriented areas, such as Miami Beach, Daytona Beach and several other coastal areas. The Art Deco and Art Moderne began to appear in quantity and were mainly concentrated in Miami Beach.

Public works projects, particularly those funded by the federal government stimulated building construction. Numerous post offices, courthouses, auditoriums, armories, and municipal offices were constructed under federal auspices.

As the Depression wore on, innovative mechanisms for financing housing construction, including federally guaranteed home loans, were introduced. This stimulated home building, generally confined to relatively small houses designed for middle class incomes. The Bungalow, Mediterranean Revival, and Moderne styles were major influences.

APPENDIX 2: ARCHITECTURAL STYLES

FRAME VERNACULAR (1855-1927)

Vernacular architecture predominated in Gainesville from the Territorial Period until the late 1920s. Vernacular buildings were seldom designed by architects, but instead were produced by builders who learned their trade from other carpenters having little or no formal training in architecture.

Frame vernacular architecture in Gainesville exhibited common features and adaptations to Florida's warm climate. The ground plan of buildings was generally regular and rectangular and their overall shape, boxlike, either one or two rooms deep and two rooms wide. Frame vernacular buildings generally rose only one to two-and-one-half stories.

Typical wood-frame buildings rested on a raised pier foundation, which facilitated air flow. Exterior cladding generally consisted of horizontal wood boards, though board and batten was not uncommon. Gable, hip, and pyramidal roofs typically capped frame vernacular buildings. Most contained generous attic spaces, which facilitated interior cooling. Wooden shingles covered the roofs of the earliest buildings. Metal surfacing appeared in the latter of the nineteenth century. Sash windows and panel doors were nearly universal. Entrances were unadorned. One-story, full-facade width entrance porches and verandas, a concession to Florida's climate, often surrounded one or more elevations.

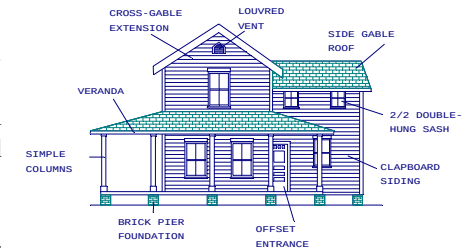
Some porches included upper galleries and frequently contained decorative features such as jig-sawn brackets, spindles, and other woodwork.

Many frame vernacular buildings exhibited stylistic influences, commonly drawing from Colonial and Gothic Revivals, the Bungalow, and the Queen Anne. Structural systems ranged from braced frame before the Civil War, balloon frame in the late Victorian era, to platform frame after about 1910.

The following buildings typify the variety of form possible in the wood frame vernacular house type in Gainesville.

Characteristics

- Plan: regular, rectangular; ell and irregular; also common.
- Foundation: Pier: wood or tabby prior to Civil War; brick post-Civil War; concrete block during 1920s.
- Height: one to two-and-one-half stories.
- Primary exterior material: horizontal wood siding; less common wood shingles, board and batten.
- Roof type: gable, less common hip, pyramidal.
- Roof surfacing: wood shingles during 19th century; metal during late 19th century; composition and asbestos shingles beginning in 1920s.
- Detailing: simple; usually jig-sawn woodwork on porches or around eaves; corbeling on chimneys.

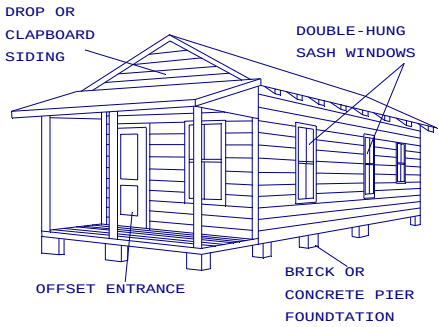


Elevation drawing of the Frame Vernacular style building.



Frame Vernacular style building.

SHOTGUN (1866-1940)



Perspective drawing of the Shotgun style house.



Typical Shotgun style house in Pleasant Street District.

The Shotgun House in the United States dates to the early nineteenth century, when blacks from Haiti introduced the style to New Orleans and other parts of Louisiana. The Shotgun drew its name from its long, rectangular shape. Supposedly a shotgun blast would travel through the building without striking a wall. Typically one room wide, a Shotgun might be accommodated on a small lot or half-lot at minimal cost. Although initially concentrated in the South, the Shotgun House, because of its utility and modest construction cost, became a common dwelling for working class blacks and whites in urban areas and in agricultural and industrial communities throughout the United States.

Shotgun houses first became common in Florida after the Civil War, when newly freed slaves began to establish their own communities and neighborhoods. The style appeared throughout Florida in a variety of rural and urban settings.

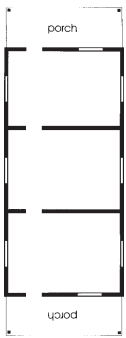
Freestanding and one room wide, the Shotgun offers a front facade containing a doorway on one side and a window on another. Generally austere, many Shotgun Houses, nonetheless, feature decorative woodwork on doors and porches and under eaves. Windows are often over-sized to allow the generous play of light and air. The interior has a common plan. On the

street side is a living room. Behind the living room is a kitchen with a bedroom and bathroom at the rear. There are no interior hallways. Each room opens to the next to maximize living space and to keep construction costs low.

Shotgun houses can be seen throughout the Pleasant Street Historic District. These houses reflect the typical details of wood frame structures with weatherboard or drop siding, set on brick or concrete piers. The houses are often two bays wide and typically three rooms deep with a door and one window on the front facade as represented by the examples at 213 N.W. 4th Place and 113 N.W. 7th Avenue. These houses have gable roof forms and were constructed with either asphalt shingles or v-crimp metal sheets with a shed roof extending the width of the main facade. The porches are supported by simple and modest wood posts. There is also an example in the district of the “double shotgun” where two shotgun houses were built together to form a two-family dwelling. These examples can be seen at 212A-212B N.W. 7th Lane and 716-718 N.W. 2nd Street.

Characteristics

- Plan: regular, rectangular.
- Foundation: brick or block piers.
- Height: one story.
- Primary exterior material: wood: weatherboard or drop-siding; less common, board and batten.
- Roof type: typically gable; shed roof over porch.
- Roof surfacing: wood shingles; metal, V-crimp; composition shingles.
- Detailing: simple; jig-sawn woodwork on porches, doors, or under eaves.



Floor plan of the Shotgun style house.

HALL AND PARLOR

The hall and parlor houses represent the same period of construction as the shotgun house. This type of house was once common in both the urban and rural South. Thousands of them were found throughout the countryside and were occupied by white and black tenement farmers who made a bare living from “share cropping,” delivering the land owner a certain portion of the annual crop in lieu of cash payment for rent. The majority of these tenements have vanished, yet there are a few of these historic structures which continue to be utilized.

The basic form of the house is typical of the southern hall and parlor house. The basic structure is two rooms wide and one room deep. Exterior side chimneys flank the structure and mark the ridge of the side gable roof which is covered with v-crimp metal sheathing. The house stands on brick piers and has a shed roof at the porch which extends the width of the main facade. The porch roof is supported by simple wood posts. The exterior siding is weatherboard, and the windows are 2/2 light- double hung sashes.

This type of house could be easily expanded by constructing rear additions. These side gabled houses in the Pleasant Street Historic District, like the one at 406 N.W. 4th Avenue and 702 N.W. 3rd Street probably started out as simple two-room dwellings that were eventually enlarged as additional space became needed. Such structures were often originally constructed with a small shed or gable roof “kitchen” ell, but more substantial enlargements of the house were usually made at a later date.

Characteristics

- Plan: rectangular, two rooms wide and one room deep.
- Foundation: brick or block piers.
- Height: one story.
- Primary exterior material: wood: weatherboard or drop-siding; less common, board and batten.
- Roof type: typically side gable; shed roof over porch.
- Roof surfacing: wood shingles; metal, V-crimp; composition shingles.
- Detailing: simple on porches, doors, or under eaves



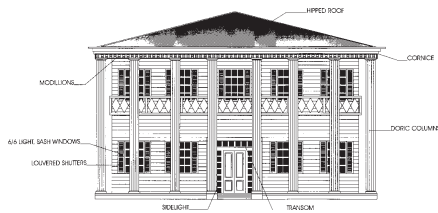
Hall and Parlor style house.

GREEK REVIVAL (1855-1880)

Greek Revival was the dominant style of architecture in the United States from 1830 until 1860. For many Americans, it symbolized the United States as the spiritual successor to the democratic traditions of ancient Greece. The Greek Revival was an adaptation of the classic Greek temple front, employing details from Doric, Ionic, and Corinthian orders. The Greek Revival style was popularized by carpenters, pattern books, and architects. It was applied to residential design and churches, banks, court-houses and other public buildings. The full-colonnaded plantation home provided a common example of the style in the South.

Just before the Civil War, the Greek Revival style became an important influence on the architecture of Gainesville. Features associated with the Greek Revival style were frequently incorporated into the buildings constructed in the town during the 1850s. Moreover, a Greek Revival influence is apparent in buildings constructed as late as 1880.

These buildings were rectangular in plan with a gabled roof placed on the shorter side of the building. The gable paralleled the street. Thus, the longer side of the building faced the street and formed the main facade.



Elevation drawing of the Greek Revival style building.

These buildings display a two-story, columned porch extending the length of a five bay facade and a centrally placed, entrance with sidelights and transom. Windows are double hung-sash with a six-over-six light pattern and have a regular, symmetrical fenestration pattern.

Lot size resulted in a second variant of the Greek Revival style. City lots were laid-out in various dimensions ranging from long, narrow lots with a narrow street frontage to larger, square lots with additional street frontage. Narrow lots were common in densely developed urban areas during the nineteenth century. They could not accommodate the length of a side-gabled building without the purchase of additional lots. As a result “temple front” houses, those with a pedimented gable facing the street, were also popular.

They often have two-story porches, full pediments and entrances with transom and sidelights. Their entrances are offset in a three-bay facade. The offset entrance is a variation of a style that typically emphasized symmetry.

Characteristics

- Plan: regular, rectangular or nearly square.
- Foundation: brick or other masonry piers.
- Height: one to two-and-one-half stories.
- Primary exterior material: horizontal wood siding.
- Roof type: hip or gable.
- Roof surfacing: wooden shingles (original); sheet metal or shingles; composition, shingles.
- Detailing: classically derived columns, balustrades, modillions, dentils. Entrance detailing—transom, sidelights, fanlights—common. Entry porch or full-width porch supported by square or round columns. Cornice line emphasized with wide band of trim.

QUEEN ANNE (1880-1910)

Another style found in Gainesville is the Queen Anne. The Queen Anne style, arguably the most picturesque of late nineteenth American domestic styles, exhibited a variety of forms, textures, colors, and materials. Steep gables, towers, dormers, balconies, and verandahs further enrich the style.

Popularized in England by architect Richard Norman Shaw, the style appeared first in England, but developed a distinctive character in the United States. The name given to the style was inappropriate, for the precedents they used had little to do with the formal Renaissance architectural forms dominant during the reign of Queen Anne (1707-1714). The style was introduced to the American public at the 1876 Centennial Exposition in Philadelphia and gained wide publicity in illustrations, press reports, pattern books, and popular magazines such as *Architecture and Building News*. American architects and builders took a fancy to the style, which reached its apogee in the 1880s and 1890s.

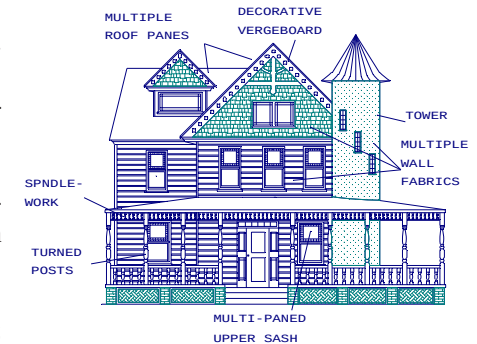
The Queen Anne in Florida was exclusively applied to residential buildings. It spread rapidly throughout the state during the 1880s and 1890s following the construction of rail lines, which facilitated the transportation of ornamental millwork and other elements of the style. The style exerted great influence on vernacular buildings. Although it declined in popularity after 1900, examples can be found as late as 1910.

The Queen Anne style was popular from the mid-1880s until 1910. The style became fashionable to the point that many homeowners incorporated its identifying features into existing structures. Turrets, porches, and bay windows were attached to residences, totally changing their size, plan, massing and materials.

The best example of the Queen Anne style in Gainesville is seen in the Northeast and Southeast Historic Districts.

Characteristics

- Plan: irregular.
- Foundation: piers, brick.
- Height: two to two-and-one-half stories.
- Primary exterior material: various: horizontal wood siding, shingles.
- Roof type: multi-planed, gable most common; towers, gables, turrets common secondary roof structures.
- Roof surfacing: sheet metal, embossed; composition, asbestos shingles.
- Detailing: A variety of woodwork, including finial, pendants, brackets, scrollwork, trusses, verge boards, panels; a variety of textures, fish scale, other shingles; and variety of color.



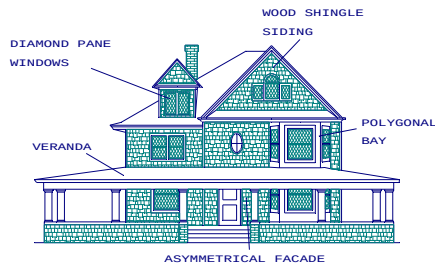
Elevation drawing of the Queen Anne style building.



Queen Anne style building in Southeast District.

SHINGLE (1880-1900)

The Shingle style found its widest popularity in the Northeastern United States between 1880 and 1900. The first examples were designed by some of the most prominent architects of the late nineteenth century, including Henry Hobson Richardson and the firm of McKim, Mead, and White, as summer residences for wealthy clients. From this fashionable base, well publicized in contemporary architectural magazines, the style spread throughout the country. Shingle style designs drew heavily upon Queen Anne, Colonial Revival, and Richardsonian Romanesque precedents. From the Queen Anne it borrowed wide porches, shingle surfaces, and asymmetrical forms. From the Colonial Revival style came the often used gambrel roofs, classical columns, and Palladian windows. Adapted from the Richardsonian Romanesque was the emphasis on irregular, sculpted shapes, Romanesque arches, and, in some examples, stone lower stories.



Elevation drawing of the Shingle style building.



Elevation of the Shingle style building in Northeast District.

There are relatively few surviving examples of Shingle style residences in Florida. The examples that have survived were generally built by wealthy winter residents from the Northeast where the style was most prevalent.

Identifying features of the shingle style are irregular roof planes most often broken by a series of dormers; cross-gable and cross-hip roof extensions; polygonal bays; unpainted wood shingle exterior fabric; palladian and double-hung sash windows with multi-pane upper sashes and single pane lower sashes; and wide verandahs.

Characteristics

- Plan: irregular.
- Foundation: piers, brick.
- Height: two-and-one-half stories.
- Primary exterior material: shingles.
- Roof type: multi-planed gable most common, with secondary roof structures such as dormers and cross gables.
- Roof surfacing: wood shingles (original); pressed metal; composition shingles.
- Detailing: unpainted wood shingle exterior finish; full facade width porch often wrapping around the sides of the building; irregular plan and massing; palladian and double-hung sash windows with multi-pane upper sashes and single pane lower sashes.

GOTHIC REVIVAL (1880-1920)

The Gothic Revival style achieved popularity in the United States between 1840 and 1870. Nonetheless, it remained a favored building style for religious and educational buildings, including those in Florida, well into the twentieth century. Several variations, including the Carpenter Gothic and the Collegiate Gothic, materialized. Architect Andrew Jackson Downing, said to have built the first example in America in 1832, later produced several pattern books in which he illustrated the style's appropriateness for modest domestic designs. Downing's efforts to popularize the Gothic helped to make it one of the dominant building styles of the day. Carpenter Gothic, a peculiarly American version of the Gothic Revival, was popularized nationally in the writings and architectural pattern books of Downing, Alexander Jackson Davis, and Richard Upjohn, published in the 1830s, 1840s, and 1850s.

During the post-Civil War era, from the 1870s until the early 1890s, the Gothic Revival was a significant influence on the residential and ecclesiastical architecture of Gainesville. Gothic Revival features can be seen on a number of residential buildings.

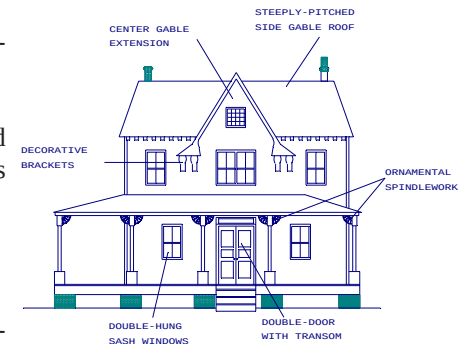
Two residences in the Northeast District have steeply pitched roofs with a centered gable, small gable crowns, and remnants of crossbracing under their eaves. At one time their designs mirrored each other.

A residence within the Southeast District has Gothic Revival features, including decorative vergeboards and flattened arches spanning the distance between its porch supports. A number of houses have such elements as a steeply pitched roof.

The Gothic Revival was also frequently associated with ecclesiastical architecture, a carry-over from the Middle Ages when the Gothic was the stylistic model for churches.

Characteristics

- Plan: rectangular or ell.
- Foundation: brick piers.
- Height: one-and-one-half to two-and-one-half stories.
- Primary exterior material: wood: board and batten, shingles, weatherboard; less frequently stone.
- Roof type: steep-pitched gable.
- Roof surfacing: wooden shingles (original); ornamental metal; composition shingles.
- Detailing: prominent gables, oriel windows, massive chimneys, pointed elliptical arch, towers and battlements, crenelation, jig-sawn trim on eaves, gable end, leaded stain glass.



Elevation drawing of the Gothic Revival style building.



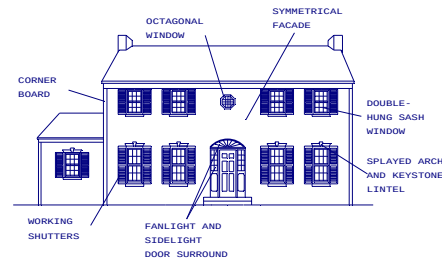
Elevation of the Gothic Revival style building.

COLONIAL REVIVAL (1900-1927)

The Colonial Revival style traces its origins to the 1876 Philadelphia Centennial Exposition, where many of the exhibit buildings sought to revive and interpret historical “colonial” types. Publicity surrounding appeals for the preservation of Old South Church in Boston and Mount Vernon appeared simultaneously in periodicals of the day. About the same time, a series of articles about eighteenth century American architecture were published in periodicals such as *American Architect*, *New York Sketchbook of Architecture*, and *Harper’s Monthly Magazine*.

Colonial Revival buildings, rich in borrowed details, reflected the classical tradition that produced designs now known as “Georgian,” “Federal,” and “Jeffersonian.” Interiors were often integrated with exteriors through the application of Colonial details to major rooms and addition of features such as staircases and fireplaces.

The Colonial Revival style became popular at the turn of the century. In Florida it exerted a strong influence on vernacular architecture. Colonial Revival style buildings, generally residences, rose two to two-and-one-half stories in height. They displayed symmetrical massing, exhibited a tall hip roof and hip dormers, and usually contained a one-story full facade entrance porch or verandah.



Elevation drawing of the Colonial Revival style building.

The Colonial Revival style in Gainesville is seen throughout the Northeast and Southeast Historic Districts. Residences in this style are based mainly on Georgian and Adam precedents but lack the extensive and distinctive articulation of form typical of the better examples of Colonial Revival houses. The houses in the district are generally two stories in height and have a hipped or pyramidal roof and a large hipped dormer facing the street. The overall box like appearance of the structure may be relieved by a hipped porch or verandah supported by columns.

Little ornament was used on Colonial Revival houses in the district. Straight-headed, 1/1 light windows were common. The hipped roof usually has a wide soffit, and the employment of columns, particularly Tuscan and Ionic, is common. Occasionally, one also encounters faceted bays. The 2/2 light windows with broken pediments, however, derive from Italianate and Classical Revival precedents rather than Colonial Revival.

Characteristics

- Plan: regular, rectangular or nearly square.
- Foundation: brick piers or continuous brick.
- Height: two to two-and-one-half stories.
- Primary exterior material: horizontal wood siding, shingles.
- Roof type: hip; hip dormers frequent secondary roof type.
- Roof surfacing: embossed sheet metal or shingles; composition, asbestos shingles.
- Detailing: classically derived—columns, balustrades, modillions, dentils. Entrance detailing—transom, sidelights, fanlights, ornamental woodwork—common.

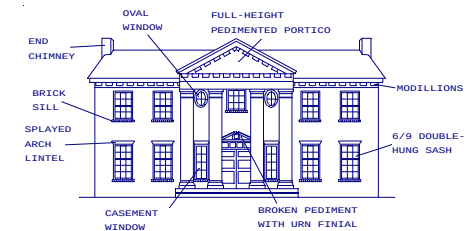
CLASSICAL REVIVAL (1920S)

Classical Revival, also known as Neo-classical, resulted from an adaptation of the Greek temple front and other details to a variety of structures. The Classical Revival provided a more subdued alternative to the Beaux Arts, which featured ostentatious, sculptured ornament and highly decorated moldings. Classical Revival was frequently associated with major public buildings and private residences designed by formally trained architects.

In Florida the Classical Revival was found on a variety of building types. Although scattered examples of the style in Florida date to the 1890s, it did not become common until the following decade. Many of the earliest examples consisted of large private residences and estates. Whitehall, in Palm Beach, designed in 1901 by the New York firm of Carrere and Hastings as a winter home for Henry Flagler, provides a most notable example. Over the next several decades the Classical Revival exerted a major influence on the design of public buildings such as courthouses and commercial buildings, particularly banks. Only occasionally did the style appear in middle and upper class residential neighborhoods.

Characteristics

- Plan: regular, rectangular or nearly square.
- Foundation: piers or continuous, brick or concrete.
- Height: two to two-and-one-half stories.
- Primary exterior material: horizontal wood siding; smooth masonry.
- Roof type: low-pitched hip or flat with a balustrade.
- Roof surfacing: embossed sheet metal or metal shingles; composition, asbestos shingles; built-up on flat roofs.
- Detailing: classically derived; full-facade height ionic columns, balustrades, medallions, dentulous. Entrance detailing—transom, sidelights, ornamental woodwork—common. Interiors: molded plaster cornices, urns, swags, wainscoting, French doors.

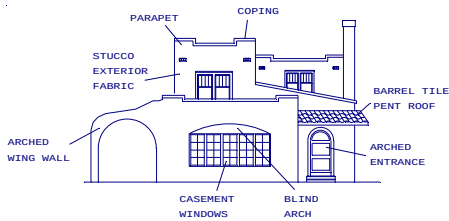


Elevation drawing of the Classical Revival style building.

MEDITERRANEAN INFLUENCE (1910-1927)

Spanish and other Mediterranean-influenced styles were most common in California, Arizona, New Mexico, Texas, and Florida, states with a tradition of Spanish colonial architecture. The principal Mediterranean-derived styles were Italian Renaissance, Mission, and Spanish Colonial Revival. These revival styles date to the 1880s. Spanish Revival architecture, popularized at the 1915 Panama-California International Exposition in San Diego, swept through California, the southwest, and Florida within a few years.

Florida's Spanish heritage and semi-tropical climate favored use of Mediterranean designs. The roots of Mediterranean-influenced architecture in Florida can be traced to the Spanish, Italian Renaissance, and Moorish Revival hotels and churches in St. Augustine developed by Henry Flagler and others during the 1880s. The most important early twentieth century Mediterranean building in Florida was Villa Vizcaya in Miami, drawn from Italian precedents. One of the most significant architects associated with Mediterranean-influenced architecture was Addison Mizner, who used the design to create a distinctive urban look in cities like Palm Beach and Boca Raton.



Elevation drawing of the Mediterranean style building.



Mediterranean style building in Northeast District.

During the great Florida land boom of the 1920s, architects and builders applied Spanish, Spanish Colonial Revival, Mission, and other Mediterranean-influenced designs to a wide spectrum of buildings. Developers attached Spanish and Italian names to towns, subdivisions and streets and created whole communities around Mediterranean themes. Although the term "Mediterranean Revival" is indiscriminately applied to all buildings with features derived from Mediterranean architecture, many, particularly those designed by architects, were consciously modeled on formal styles.

Gainesville has only a limited number of buildings constructed in these styles.

Characteristics

- Plan: irregular.
- Foundation: continuous.
- Height: two stories.
- Primary exterior material: stucco.
- Roof type: hip roof; flat with curvilinear parapet (Mission).
- Roof surfacing: barrel, French interlocking tile.
- Detailing: plaster and terra cotta detailing highlighting arches, columns, window surrounds, cornices, and parapets; wrought iron grilles, balconies, and balconets.

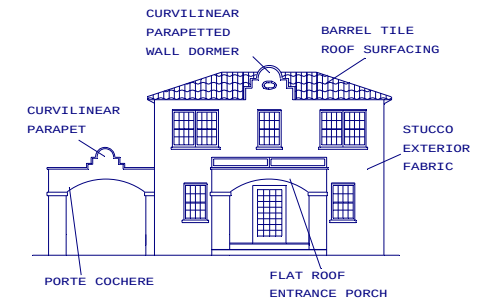
MISSION (1910-1927)

The Mission style originated in California during the 1880s and 1890s in response to increased interest in that state's colonial Spanish heritage, particularly the ecclesiastical architecture of the Franciscan missions. The style was widely popularized when the Santa Fe and Southern Pacific railroads applied it to railroad stations and hotels throughout their systems. While authentic reproductions were scarce, most Mission buildings incorporate such distinctive elements of the style as a shaped parapet, quatrefoil window, and bell tower.

The Mission style became popular in Florida during the Land Boom of the 1920s. It is associated with a wide variety of buildings in Florida, including churches, train stations, government buildings and private residences. Elements of the style, particularly the shaped parapet and the quatrefoil window, are frequently found on less formally designed buildings

Characteristics

- Plan: irregular.
- Foundation: continuous.
- Height: two stories.
- Primary exterior material: stucco.
- Roof type: flat with shaped parapet; towers.
- Roof surfacing: barrel tile.
- Detailing: plaster and terra cotta detailing; quatrefoil windows.



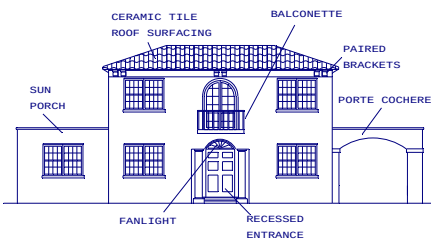
Elevation drawing of the Mission style building.



Elevation of a Mission style building in Northeast District.

ITALIAN RENAISSANCE (1910)

The Italian Renaissance or Renaissance Revival style remained in vogue throughout the United States from the 1880s through the 1920s. It drew its inspiration from the Italian Renaissance palaces and estates of Florence, Venice, and Rome. The style was applied to a variety of building types, including private residences and commercial buildings. Initially restricted to high quality buildings designed by prominent architects, the Italian Renaissance became more widespread after the turn of the century with the improvement of simulated masonry exterior materials. Its use continued until the Great Depression.



Elevation drawing of the Italian Renaissance style building.

Although Florida contains fine examples of the Italian Renaissance style, it did not match the popularity of contemporary Spanish styles. Most of the state's Italian Renaissance style buildings were built in the decade preceding the collapse of the Florida Land Boom in 1926. The prototype of the style in Florida was Vizcaya, the James Deering Estate, built between 1914 and 1916. Designed as a replica of a Renaissance palace, Vizcaya embodied a fully integrated application of the style, including interiors and extensive formal gardens.

Characteristics

- Plan: regular, rectangular.
- Foundation: continuous, concrete.
- Height: two to four stories.
- Primary exterior material: buff brick; stone; stucco.
- Roof type: low pitched, hip-type with eaves.
- Roof surfacing: interlocking tile.
- Detailing: broad overhanging roof with boxed eaves supported by decorative brackets; roof surfaced by terra cotta tile; arched doors, windows, or porches; upper story windows smaller and less detailed than windows below; entrance accented by small classical columns or pilasters; quoins; pedimented windows; classical door surrounds; belt courses; rusticated first story.

TUDOR (1920S)

The Tudor style was loosely based on a variety of late Medieval English prototypes. The American expression of the Tudor emphasized steeply pitched, front-facing gables, which were almost universally present as a dominant facade element. Many Tudor style buildings feature ornamental half-timbering, executed in stucco, masonry, or masonry veneered walls. Uncommon before World War I, the Tudor later gained favor when masonry veneering techniques allowed even the most modest examples to mimic closely the brick and stone exteriors seen on English prototypes. The style was confined almost exclusively to private residences. They ranged from large estates, designed by professionally trained architects, to modest dwellings that proliferated in middle class subdivisions during the 1920s.

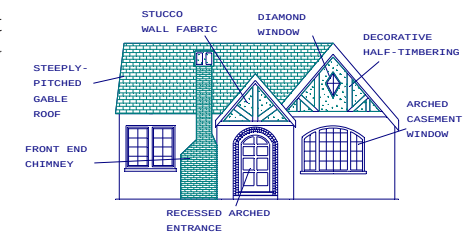
The application of the Tudor style in Florida followed national trends. Nearly all examples of the style were found on private residences. Most date from the 1920s, when middle and upper class residential

suburbs proliferated. Many of the earliest and best examples were professionally designed and reasonably accurate expressions of the features and materials of the style. Subsequent examples tended to be smaller, more modest, and less detailed as the style was applied to middle-class houses during the mid-to-late twenties.

The best examples of the Tudor Revival in Gainesville are in the Northeast District. Characteristic of the style, the buildings feature steeply-pitched roofs with a dominating cross gable, tall, narrow casement windows, and massive chimneys.

Characteristics

- Plan: regular, rectangular.
- Foundation: continuous brick.
- Height: one-and-one-half to two-and-one-half stories.
- Primary exterior material: brick, first story; stucco and wood, second story (half-timbering).
- Roof type: gable.
- Roof surfacing: composition shingles.
- Detailing: half-timbering; prominent gables, oriel windows, massive chimneys, pointed elliptical arch.



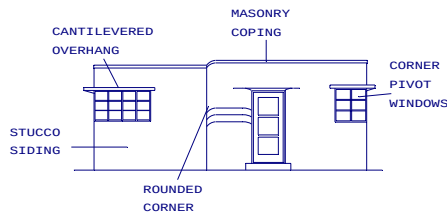
Elevation drawing of the Tudor style building.



Elevation of the Tudor style building in Northeast District.

ART MODERNE (1935)

The Art Moderne style, like the Art Deco and International styles, broke from the past. The style gained favor in the United States shortly after 1930, when industrial designs began to exhibit streamlined shapes. The idea of rounded corners to make automobiles and airplanes more aerodynamic was applied to kitchen appliances, jewelry, and many other products where function was less important than form.



Elevation drawing of the Art Moderne style building.



Elevation of the Art Moderne style building on Main Street.

Like Art Deco, Art Moderne buildings in Florida were located in coastal communities where tourism remained popular during the Great Depression. Art Moderne was usually applied to commercial and apartment buildings. Private residences exhibiting the Art Moderne style were less common.

Art Moderne styling is expressed through a flat roof, glass block windows, horizontal grooves, and cantilevered overhangs with rounded corners to emphasize the streamline effect.

Characteristics

- Plan: irregular.
- Foundation: continuous, concrete.
- Height: one to three stories.
- Primary exterior material: stucco.
- Roof type: flat, with parapet.
- Roof surfacing: built-up.
- Ornamentation/significant features: Asymmetrical facade; rounded corners; horizontal grooves or lines in walls; horizontal balustrade elements; parapet, usually with coping at the roof line.

COMMERCIAL (1873-1927)

Design of commercial buildings in Gainesville mirrored national trends. Nationally, commercial buildings as a distinct property type developed during the mid-nineteenth century. They housed a variety of uses, such as offices, banks, hotels, and theatres, but most commonly functioned as retail stores.

To exploit land value, commercial buildings were attached and designed to cover most of the lot. The side walls of one commercial building often formed party walls with adjacent buildings. Most commercial buildings were rectangular in plan. A narrow elevation, facing the street, became the focal point, providing the building's identifying features. Facades were organized into distinct zones, commonly containing one or two parts.

The one-part facade generally was one-story in height. It was formed by a structural framework consisting of columns, bulkheads or kick-panels, and a cornice topped by a parapet. Large, show windows were generally placed within this framework to display merchandise and light the interior. The wall area between windows and cornice provided a place for advertising and made the facade appear taller. This framework formed a basic compositional arrangement. Materials, doors and windows, and decorative and stylistic details constituted secondary characteristics that could be organized in a variety of ways.

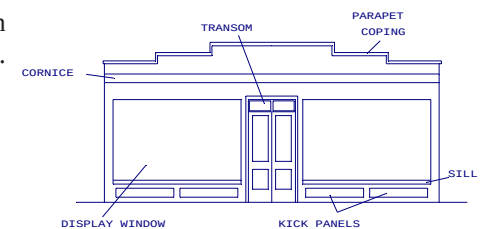
The two-part commercial block was a multi-story building, organized into upper and lower zones. The design of the lower zone was essentially the same as the one-part facade. The upper zone often provided space for private uses, including apartments, offices, hotel rooms, and meeting halls.

One and two-zone commercial buildings employed a variety of materials and styles. The application of cast iron on storefronts, architectural features, and details began in the 1870s. Ornamental metal was often applied to ceilings and side-walls and on exterior walls, providing decoration and sheathing.

Following the Civil War, brick became readily available in Gainesville. Brick found rising use in constructing commercial buildings because of its resistance to fire. Ornamentation was simple, usually decorative brick work, such as corbeling. Roofs were usually flat built-up types with parapet. The majority of commercial buildings downtown exhibit some stylistic features.

Characteristics

- Plan: regular, rectangular.
- Foundation: continuous or slab (commercial) brick or concrete.
- Height: one-three stories.
- Primary exterior material: brick, common or running bond; stucco, rough texture.
- Roof type: flat with parapet.
- Roof surfacing: built-up.
- Details: simple; usually cast-concrete or ornamental brick such as corbeling; cast-iron; architectural metal.



Elevation drawing of the Commercial style building.



Commercial style building in Pleasant Street Residential District.

MASONRY VERNACULAR (1821-1940)

Before the Civil War masonry construction was far less common in Florida than wood framing. Brick, the most common masonry material in the United States, was not readily available because of a sparsity of clay in the state and poor transportation facilities. Contractors for federal structures in Florida, including fortifications, lighthouses, and arsenals, imported brick from other states for their works. Most privately owned brick buildings were residences. Brick construction usually consisted of fired brick in an English or common bond pattern. The most common wall dimensions were eight or twelve inches. Coquina was used as a construction material in St. Augustine and scattered to east coast locations.

Following the Civil War, brick became more readily available, particularly in the 1880s, as rail networks began to penetrate the Florida peninsula. Because of its fire-resistant qualities, brick was often employed in constructing commercial buildings. Many commercial areas were rebuilt in brick after fires destroyed the original frame structures. Such commercial buildings generally rose one or two stories in height and exhibited fixed glass storefronts. Ornamentation consisted of simple detailing, usually cast concrete applications or

decorative brick work, such as corbeling. Roofs were usually flat, built-up types with parapet. Poured concrete buildings first appeared in St. Augustine during the 1880s.

After 1900 new colors and textures of brick were introduced. In addition to commercial buildings, brick was increasingly used on a variety of buildings, including private residences, apartments, schools, and governmental buildings. Beginning in the 1920s, two new masonry materials, hollow tile and concrete block, became widely used. These new materials were as strong as fired brick, but were lighter and cheaper. In later years, concrete block almost exclusively replaced brick as a structural material. During the 1920s, brick was frequently used as a veneer in combination with masonry or frame interior walls on a variety of buildings.

Characteristics

- Plan: regular, rectangular.
- Foundation: continuous or slab (commercial), brick or concrete.
- Height: one-two stories (apartments); one-two stories (commercial).
- Primary exterior material: brick, common or running bond; stucco, rough texture; concrete block, rusticated rock-faced.
- Roof type: hip; flat with parapet (commercial).
- Roof surfacing: composition shingles; built-up, commercial.
- Ornamentation: simple; usually cast-concrete or ornamental brick such as corbeling.



Elevation drawing of the Masonry Vernacular style building.



Elevation of the Masonry Vernacular style building in Pleasant Street District.

SECOND EMPIRE (1870-1907)

French in origin, the Second Empire derived its name from the Second Empire of Napoleon III (1852-1870), rising to popularity in the United States during the immediate post-Civil War period. It is often referred to as the “General Grant Style” because of its association with the presidency of President Ulysses S. Grant (1869-1877).

Few examples of the Second Empire style exist in Florida. They are generally limited to residential buildings. By the late 1880s, the popularity of the style had declined, although examples can be found in the state as late as 1907.

The defining feature of the Second Empire style is the Mansard roof, double-pitched and four-sided, with dormers projecting from the lower, steeply-pitched section. This type of roof was functional be-

cause it permitted an attic story of usable space without the mass of a full upper story. Because of their utility, mansard roofs were frequently applied to existing as well as to new buildings. Other features frequently associated with the Second Empire style are prominent projecting and receding surfaces, paired columns, a projecting central bay, classical pediments and balustrades, windows flanked by columns or pilasters, arched windows with pediments and molded surrounds, and tall first-floor windows.

Characteristics

- Plan: rectangular or ell.
- Foundation: brick piers.
- Height: one-and-one-half to two-and-one-half stories.
- Primary exterior material: wood: weatherboard; less frequently stone.
- Roof type: Mansard.
- Roof surfacing: wooden shingles (originally); metal; composition shingles.
- Detailing: eaves with decorative brackets; classical pediments and balustrades; arched windows with pediments and molded surrounds; cast-iron cresting.



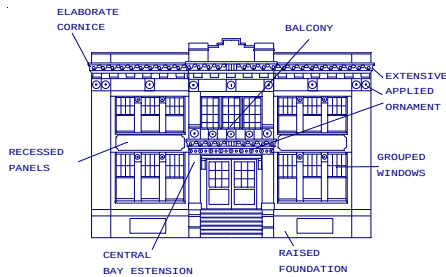
Elevation drawing of the Second Empire style building.



Second Empire style building in Southeast District.

BEAUX ARTS (1900-1930)

The Beaux Arts (fine art) style emerged as a popular choice of wealthy Americans for grand residences during the late nineteenth and early twentieth centuries. Based on classical precedents, the style drew from all of the classical revivals. The high cost of executing the highly decorative Beaux Arts design relegated it almost exclusively to people of wealth, until scaled down versions with less ornamentation appeared at the turn of the century. American architects who studied at the Ecole de Beaux Arts in Paris during the latter half of the nineteenth century introduced the style to the United States. Their number included Richard Morris Hunt, Louis Sullivan, H. H. Richardson, John Mervin Carrere, and Thomas Hastings. Confined essentially to major urban centers, the style eventually became popular as a commercial design.



Elevation drawing of the Beaux Arts style building.



Elevation of the Beaux Arts style building.

Florida contains few domestic examples of the Beaux Arts style. It was, however, often applied to banks, government buildings, and social clubs during the decade before the collapse of the Florida land boom in 1926. Many of the best examples are found in Tampa and Hillsborough County, where the Centro Asturiano, the Circulo Cubano de Tampa, Tampa City Hall, and the Hillsborough State Bank at Plant City embody the style.

Identifying features of the style include flat roofs; elaborate cornices; symmetrical facade with bays divided by pilasters with classical capitals; masonry walls adorned with decorative garlands, floral patterns, or shields; rusticated stonework; and quoins.

Characteristics

- Plan: regular, rectangular or nearly square.
- Foundation: continuous, concrete.
- Height: two to two-and-one-half stories
- Primary exterior material: smooth masonry.
- Roof type: flat or low-pitched hip; mansard.
- Roof surfacing: composition, asbestos shingles, built-up.
- Detailing: rusticated stonework at first floor level; wall surfaces with decorative garlands, floral patterns or shields; quoins, pilasters or columns, usually paired with Ionic or Corinthian columns.

MONTEREY (1925-1940)

The Monterey style was derived from the Spanish Colonial and American territorial period architecture of northern California. The resulting buildings combined stucco exterior finishes with traditional English massed plan forms brought to California by settlers from the United States. Scattered examples of the style were constructed in suburbs throughout the United States during the second quarter of the twentieth century.

In Florida, the Monterey style never gained wide popularity. The style was applied principally to residential housing in middle class subdivisions.

Distinctive features of the Monterey style included a low-pitched gable roof, a cross gable, and a second story balcony, usually cantilevered and covered by the principal roof. Exterior materials included wood shingles, tile, stucco, and weatherboard. The first and second stories frequently had different materials such as wood above brick, the most common application. Door and window surrounds often reflected Territorial examples of Spanish Colonial antecedents.

Characteristics

- Plan: ell.
- Foundation: continuous, masonry.
- Height: two stories.
- Primary exterior material: stucco; wood, weatherboard .
- Roof type: low-pitched gable roof covering cantilevered, second story balcony.
- Roof surfacing: wood shingles or clay tile.
- Detailing: wood or stucco exterior finish, frequently in combination; second story porch, usually cantilevered and covered by principal roof; door and window surrounds absent or of simple Colonial form; full length windows opening onto balcony.



Elevation drawing of the Monterey style building.



Monterey style building in Northeast District.

PRAIRIE (1909-1920)

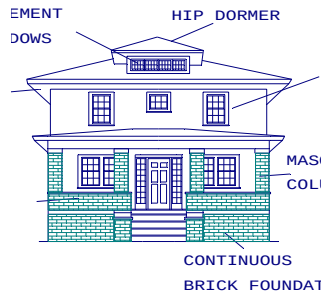
The Prairie style, which emerged in the American Midwest at the beginning of the twentieth century, borrowed largely from Japanese design and the English Arts and Crafts movement. It grew from the inspiration of Frank Lloyd Wright in reaction against the formalism and historicism of the Beaux Arts and other classical styles that dominated American architecture at the turn-of-the-century. The Prairie School emphasized horizontal lines, low-pitched roofs, bands of windows, and unity between house and landscape. Because of its horizontal emphasis, the style was largely applied to residential architecture, although examples can be found on a variety of other building types.

In Florida, the Prairie style was almost exclusively a residential design. The architect most closely associated with the Prairie style in Florida was Henry John Klutho, a native of Illinois, who moved to Jacksonville after a great fire in 1901 to lead the city's architectural rebirth. Other Florida architects soon adopted the style and applied it well into the 1920s. Less formal examples were popularized by builders, magazines, and pattern books. Jacksonville may contain more Prairie style-influenced architecture than any city outside the Midwest, but fine examples can also be found in Orlando, Tampa, and other Florida towns and cities.

The Prairie style was characterized by a low pitched hip roof, with wide overhanging eaves. Eaves, cornices, and facade detailing emphasized horizontal lines. Tall casement windows that revealed geometric patterns of small-pane glazing provided light. Decorative detail included floral, circular, and angular geometric patterns applied to capitals, cornices, and door surrounds.

Characteristics

- Plan: irregular.
- Foundation: continuous.
- Height: two stories.
- Primary exterior material: stucco.
- Roof type: low-pitched hip roof with wide, projecting eaves; also swept-back gable with peak projecting farther than lower edges.
- Roof surfacing: composition shingles.
- Detailing: geometric detailing; leaded panes or lights in windows; wrought-iron railings, grills; column capitals and cornices; pediments; fascia; cast-metal brackets; Florid, Sullivan-esque ornament.



Elevation drawing of the Prairie style building.



Elevation of the Prairie style building in Northeast District.

BUNGALOW (1910-1940)

The Bungalow arrived in the United States as an import from East Asia. A low house with generous porches, it originated as a wayside shelter for British travelers in India during the eighteenth and nineteenth centuries. While the origin of the word Bungalow and some of its design features came from India, the Japanese provided many of its details. Techniques of Japanese construction exhibited at late nineteenth century American expositions, particularly the extensive display of structural members and the interplay of angles and planes, became integral parts of Bungalow design.

During the first three decades of the twentieth century, the Bungalow became the most common style of residential architecture in the United States. The earliest American Bungalows appeared in the 1890s, but the style's popularity expanded after the turn of the century when plans began to appear in such publications as Bungalow Magazine and The Craftsman. Bungalows came in various shapes and forms, but small size, simplicity, and economy generally characterized the style.

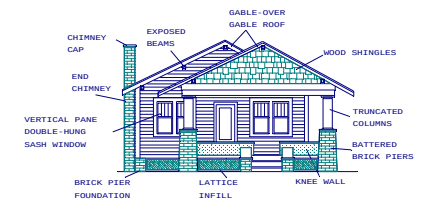
Florida Bungalows appeared in several forms. The more elaborate of them were one-and-one-half stories in height and highly detailed. They included the side-gabled type and the Belvedere or Airplane Bungalows.

Sears Roebuck and other companies provided pre-cut Bungalows which could be assembled on site. The most common Bungalow, a one-story type, featured a gable main roof above a gable porch roof. During the 1920s, developers used the Bungalow as tract housing in neighborhoods throughout the state.

Bungalows in Florida generally featured a rectangular ground plan, with the narrowest side oriented toward the street. Most displayed gently sloping gable-over-gable roofs that face the street. Bungalows employed a variety of exterior materials, including weatherboard, shingles, and stucco. Lattice roof vents often appeared in the gable ends. The porches were dominated by short, oversized, tapered or square columns, which rested on massive brick piers connected by a balustrade. Rafter ends were usually exposed and often carved in decorative patterns to combine structure and ornament. Wood sash windows usually contained three lights in the upper unit and one in the lower, although there were many examples of multi-light sash or casement windows.

Characteristics

- Plan: regular, rectangular, usually oriented with the narrow side facing the street.
- Foundation: brick pier or continuous brick or concrete block.
- Height: one story; belvedere, two stories.
- Primary exterior material: horizontal wood siding, shingles; less frequent stucco.
- Roof type: gable main roof over gable porch roof; shed dormers frequent secondary roof type; less frequent multiple gable, belvedere.
- Roof surfacing: sheet metal, frequently composition, asbestos cement shingles.
- Detailing: simple; exposed structural elements (ridge beams, truss work, rafters, purlins); knees braces; battered porch piers; tapered chimneys.



Elevation drawing of the Bungalow style building.



Bungalow style house in Pleasant Street District.

FRENCH ECLECTIC (1915-1930)

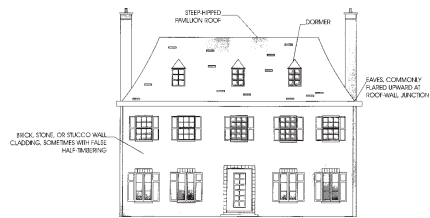
The French Eclectic, also known as the French Revival style, was based upon precedents developed over centuries of French domestic architecture. It resembles Medieval English building types and is closely associated with the Tudor style. As the name suggests, the style encompasses a variety of building forms and details whose unifying feature consists of a characteristic steeply-pitched hip roof. The style was popularized in the United States by returning World War I veterans who had served in France and by a number of studies on French domestic architecture published in various magazines of the 1920s. It remained a popular suburban residential style through the 1930s.

Popular in Florida for only a few years during the 1920s, the French Eclectic appeared sporadically in middle class neighborhoods and large estates. Most Florida examples are relatively simple in design.

A steep, hip pavilion roof offers an obvious identifying feature. Eaves are often flared upward at the roof-wall juncture. Wall cladding was either brick or stucco, sometimes with false half timbering. Tall, massive chimneys were also common. The eaves of the roof are sometimes flared and show exposed rafter ends. Secondary roof structures may appear. Half timbering provides the most common exterior wall fabric, though wood shingles and clapboard are common. The main entrance, often recessed, may feature decorative surrounds.

Characteristics

- Plan: regular, rectangular.
- Foundation: continuous brick.
- Height: two to two-and-one-half stories.
- Primary exterior material: brick; stucco and wood, (half-timbering).
- Roof type: tall, steeply pitched hip.
- Roof surfacing: composition shingles.
- Detailing: half-timbering; prominent steeply pitched gable roofs; massive chimneys; flared eaves.



Elevation drawing of the French Eclectic style building.



French Eclectic style house in Northeast District.

ROMANESQUE REVIVAL (1870-1910)

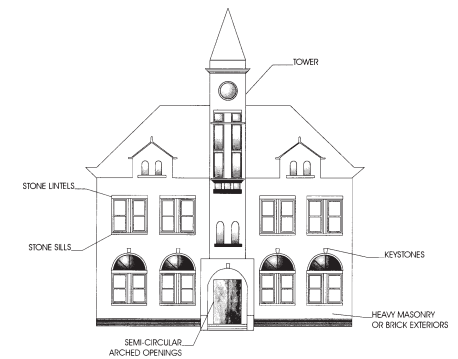
The Romanesque Revival drew its inspiration from the medieval architecture of Europe, particularly that of France and Spain. As interpreted in the United States by Boston architect, H. H. Richardson, the style was primarily applied to churches, educational buildings, train stations, courthouses, and other public buildings. A major variant of the style was indeed called Richardsonian Romanesque.

Constructed of solid masonry, Romanesque Revival buildings were expensive to build and invariably required professional design. Given such limitations, the style did not gain wide application. Few monumental examples of the kind found in other states appear in Florida. Courthouses, schools, and churches were the primary property types associated with the style.

Semi-circular or round arches and polychromatic finishes provide the defining features of the Romanesque Revival style. Arches circled above windows, porch supports, and entrances. Buildings in Florida executed in the style employed brick with different colored stone, especially for window trim, arches, quoins, and belt courses. Towers and pavilions constituted characteristic features of the design.

Characteristics:

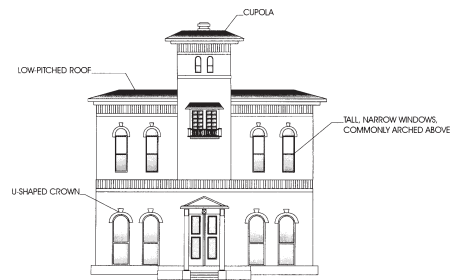
- Plan: rectangular or irregular.
- Foundation: continuous brick.
- Height: two to three stories.
- Primary exterior material: brick.
- Roof type: gable or hip frequently with secondary roof features such as cross gables, towers, or pavilions.
- Roof surfacing: composition shingles.
- Detailing: semi-circular arches; polychromatic exterior finish highlighted by quoins, window trim, arches, and belt courses.



Elevation drawing of the Romanesque Revival style building.



Example of Romanesque Revival, Pleasant Street District.



Elevation drawing of the Italianate style building.



Example of the Italianate style building in Northeast District.

ITALIANATE (1870-1890)

The Italianate, primarily a domestic style in the United States, remained popular in much of the country from the mid- to late nineteenth century. The writings and designs of architects Andrew Jackson Downing, A.J. Davis, and Calvert Vaux promoted Italianate designs. The development of cast iron facades during the middle of the nineteenth century, when the style flowered, resulted in the construction of many Italianate commercial buildings.

The Italianate style appears infrequently in Florida. Many of the best examples of the style are large private residences and commercial buildings found mainly in small north Florida towns such as Fernandina and Palatka.

Characteristic features of the Italianate include a height of two to three stories, capped by a low-pitched roof whose wide, overhanging eaves were supported by decorative brackets. A square cupola or tower often rose above the roof line. The tall, narrow windows were commonly arched and frequently displayed elaborated crowns, usually an inverted U-shape.

Characteristics:

- Plan: rectangular or square.
- Foundation: brick piers or continuous brick.
- Height: two to three stories.
- Primary exterior material: wood: weath-erboard; brick, cast-iron on storefronts.
- Roof type: low-pitched hip, frequently with square cupola or tower; commer-cial buildings, flat with parapet.
- Roof surfacing: wooden shingles (origi-nally) composition shingles; flat-roofs: built-up.
- Detailing: height of two to three stories; a low-pitched roof with wide, overhang-ing eaves and brackets beneath, tall, narrow windows commonly arched or curved above; windows frequently with elaborated crowns, usually of inverted U shape; square cupola or tower.

INTERNATIONAL (1930-1970)

The International style became the dominant commercial building style in the United States between 1930 and the mid-1970s. Originally conceived by post-World War One European architects as a design for worker housing, the style found a theme in the exploitation of contemporary building materials and technologies. Designers discarded the ornamentation of existing or traditional styles and exposed the structural elements of their buildings to produce a starkly functional design. The style took its name from a book entitled, *The International Style: Architecture Since 1922*, published in 1932 by Henry Russell Hitchcock and Philip Johnson, who also organized an exhibit that same year at which they introduced the style to an American audience. Later in the decade, many originators of the style, fleeing the rise of Nazi Germany, immigrated to the United States. They took up positions at some of the most influential schools of architecture in the country and subsequently influenced generations of leading American architects.

In Florida, International style buildings are most often found in communities where building continued during the 1930s, notably coastal communities in southeastern counties where tourism sustained the economy.

The style resembles a flat-roofed undecorated box covered with a skin of glass, or bands of glass, and smooth concrete or stucco. Glass walls hang like curtains from steel structures. Identifying features include flat roofs, smooth exterior surfaces without ornament, bands of windows, exposed structural elements, asymmetrical facades, steel pipe railing, and metal casement windows that are flush with outer walls.

Characteristics:

- Plan: irregular.
- Foundation: continuous, reinforced concrete.
- Height: one to three stories.
- Primary exterior material: poured, reinforced concrete.
- Roof type: flat, with coping at roof line.
- Roof surfacing: built-up.
- Detailing: minimal; no decorative detailing at doors or windows; glass blocking; asymmetrical facade.



Elevation drawing of the International style building.

**APPENDIX 3:
HISTORIC MATERIALS**



Brick detail at the First United Methodist Church, Northeast District.



Brick detail at entry of chert rock residence, Northeast District.



Brick Church, Pleasant Street District.

BRICK

Before the Civil War, brick, the most common masonry material in the United States, was not readily available in Florida. The principle reasons for this were the scarcity of clay in the state and a primitive transportation system, impeding shipment of heavy materials. Many of the important early brick structures in Florida consisted of fortifications, lighthouses, and arsenals constructed under federal auspices. Contractors imported the brick for these and most other major construction projects from other states.

After the Civil War, brick became more readily available, particularly in the 1880s when rail networks began to penetrate the Florida peninsula. Brick was increasingly used on commercial buildings in Florida because of its resistance to fire. Many commercial areas were rebuilt in brick following fires which destroyed original wood frame structures.

Brick construction usually employed fired brick in an English or common bond pattern. The most common wall dimensions were eight or twelve inches. After 1900, new colors and textures of brick appeared. Buff or yellow brick was among the most widely popular of these new types.

Brick residences are seen throughout the Northeast and Southeast Historic Districts. The Medlin House, built in 1913, exhibits dark brown brick.

The brick used for the construction of many of Gainesville's early buildings was produced at the Campville Brick Company prior to 1940, when it closed. The company was located in what was once a small town of Campville east of Gainesville.¹

Churches often utilized brick as the primary construction material, the First United Methodist Church in the NE and Mt. Pleasant United Methodist Church in the Pleasant Street Historic District are examples. Another prime example is the Kirby Smith School, built in 1900.

1. *Historic Gainesville, Inc. Historic Gainesville, A tour Guide to the Past. Edited by Ben Pickard.1991*

CONCRETE

Florida has an outstanding collection of concrete buildings. They date from a period of national experimentation to find durable, fireproof, rot resistant, and economically feasible materials. The search was spurred by the late nineteenth century development of elevators, which made skyscrapers possible, and portland cement. Common examples in Florida were reinforced concrete, concrete block, imitation stonework, and poured concrete.

St. Augustine contains many of America's original poured concrete buildings. Franklin W. Smith, an amateur architect from Boston, first used the material to build his ornate Moorish Revival style winter residence, Villa Zorayda, in St. Augustine. Smith mixed coquina gravel with portland cement to produce its walls. Impressed with the material, Henry Flagler urged his architects, Carrere and Hastings, to employ it as the principal material for construction of the Ponce de Leon and Alcazar hotels and other buildings in the city. Additional churches, commercial buildings, and private residences were built with material into the twentieth century.

Like tabby, poured concrete was placed in forms, course by course, with drying time in between. This method left pour lines that remain a visible feature on building walls. Once dry, the concrete was left unpainted. During subsequent renovations paint and stucco finishes were applied over the concrete, obscuring the pour lines and surface texture.

Poured concrete had great compressive but little tensile strength, unless reinforced with steel rods. Limited in use in St. Augustine, reinforced concrete was developed simultaneously in other parts of the country. The poured concrete buildings of St. Augustine and nearby areas were not only pioneering structures, but period pieces. They have earned a place in the history of building in the United States.

There are few examples of poured concrete buildings in Gainesville. It was often utilized for retaining walls and steps (carriage blocks) which can be found throughout all the districts.

The use of concrete block as a building material increased and can be seen in many buildings throughout Gainesville. Rusticated concrete block was utilized in building the Friendship Baptist Church in the Pleasant Street District.



Rusticated concrete block utilized on the Friendship Baptist Church, Pleasant Street District.



Rusticated concrete block utilized on the foundation of a residence in Northeast District.

HISTORIC MATERIALS



Detail showing stone used in combination with brick in Northeast District.



Detail showing stone and chert rock entry on Pierson House in Northeast District.

STONE

Sandstone, granite, and marble, not indigenous to Florida, were rarely used. Granite, imported from New England, probably constituted the most common non-indigenous stone in the state, applied to curbing, coping, sills, lintels, and other architectural and landscape features. Georgia marble was employed mainly for interior finishes and occasionally as an exterior veneer. Slate was sometimes used as a roofing material, particularly on academically correct examples of the Tudor Revival style. Exterior trim may have included limestone.

Locally, marble was primarily used on interior elements such as fireplaces and mantels and floors.

By the early twentieth century, modern, less expensive materials such as cast concrete and terra cotta increasingly replaced stone in Florida and throughout the United States. Granite curbing and granite sills are the principal examples of the use of stone in historic structures.

Limestone quarries were located north of Gainesville in High Springs. Local builders utilized the rock in many of the residences throughout Gainesville.

CHERT ROCK

Chert rock, commonly called limerock, was indigenous to this area and often used by local builders. From 1920 to 1950, a popular Gainesville practice combined native chert rock and period house designs. This construction type is characterized by rubble-faced, random-coursed fieldstone, often trimmed with red or yellow brick quoins around door and window openings and the edges of dwellings. Hard edges created by these openings could not be easily finished in the rubble fieldstone material and, thus, the introduction of the brick.

Local stone was also used in many of the building elements as foundation piers, chimneys, and at fireplaces.



The “Rock” House, Northeast District.



Chert rock.



Chert rock residence on N.E. 7th Street in Northeast District.



Massive stone walls of the Pierson House, Northeast District.

SHEET METAL



New metal roof, Northeast District.



Ornamental metal entry roof, Northeast District.

Sheet metal, a product of the industrial revolution, came into use after the Civil War and remained popular through the 1920s. Decorative metal was made from sheets of iron or steel and usually coated with tin (tin plate); lead and tin (terneplate); or zinc (galvanized). After the metal was cut and coated it could be stamped, pressed or embossed.

Metal roof coverings were used on all types of buildings with pitched roofs. They became popular because they were affordable, durable, fire and storm resistant, lightweight, attractive, and did not require great skill to install. Metal roofs appeared in greatest numbers in small cities, towns, and rural areas that held large concentrations of wood frame buildings.

Metal roofing was cut into shingles or sheets. It took the form of imitative wood shingles, slate, and terra cotta tiles. Styles of wood shingles, such as woodshakes and fishscale shingles, were stamped in the metal. A variety of roof features, including ridge coping, metal valleys, cresting blocks, and finials, came in metal as well. Such accessory features were sold together with metal shingles.

Ornamental metal roofs stylistically accommodated the architecture of the later nineteenth and early twentieth century. The Gothic, Queen Anne, Eastlake, and Stick styles featured a variety of roof forms. The flexibility of ornamental metal allowed it to be shaped into such forms. Many companies ascribed the style name to their shingles.

Metal roofs served the climate and architecture of Florida well. They eased the weight load on the lightweight, wood frame buildings common to the state and proved durable and comfortable in the harsh climate, characterized by copious rainfall, strong winds, and intense sunlight. Relatively cheap and easy to apply, metal roofs appealed to building owners in a state that enjoyed neither great wealth nor large numbers of skilled artisans.

Metal roofs, however, generally first appeared in the 1880s and became quickly popular because they were easily transported and installed. Wood shingles and shakes, the most common roofing materials prior to metal, quickly deteriorated in Florida's moist climate and were susceptible to wind damage and fire. Fire proved a major catalyst for the application of metal roofs. Many Florida cities suffered major fires, for which wood roofs were blamed. Subsequently, local ordinances and building codes often required metal roofs, particularly in commercial areas. In many cases, decorative metal provided an ornamental touch to otherwise austere architecture.

Metal roofs continue to be used today in new construction. A mix of old and new roofs can be seen throughout each district.

The Taylor House, built in 1904, has a patterned tin roof.

CAST IRON

Cast iron, a product of the industrial revolution, was employed in building construction throughout much of the nineteenth century. Made from remelted pig iron, cast iron wielded great compressive strength and worked well in vertical structural elements. Cast iron building components included the entire facade, first story assemblies, internal structural systems, and decorative elements such as balustrades, balconies, columns, cornices, lamp posts, railings, and grates.

Cast iron revolutionized the design of commercial architecture in the United States. In contrast to masonry construction, it was able to support greater weight with slender elements. Initially used in a wide variety of commercial buildings, it subsequently became the material of choice for structures housing retail businesses. It allowed for greater transparency, scale, and openness in commercial design. Larger wall openings permitted merchants to display their goods in show windows. Use of slender cast iron columns provided more open floor spaces and increased floor to ceiling heights. Cast iron construction paved the way for skyscrapers by allowing curtain wall construction between slender structural elements.

Use of cast iron in Florida began after the Civil War and lasted until about 1910. The primary use was in commercial buildings of the Central Business District.

There was minimal use of cast iron locally in Gainesville. It was primarily seen in structural details (small scale) or as decorative elements.

The Cooper House exhibits cast iron covers for the fireplaces. Wrought iron details can be seen in the Carter-Hilliard House iron railings and grill work.



Cast iron garden gate in Northeast District.



Cast iron garden gate in Northeast District.



Stained glass window at Epworth Hall.



Leaded glass window in Northeast District.



Stained glass window at Mt. Pleasant United Methodist Church.

STAINED/LEADED GLASS

Decorative glass became a popular building material in the United States from 1870 until 1930. It took two principal forms. Stained glass consisted of colored, painted, enameled, or tinted with true glass stains. Leaded glass was clear and held in place by comes formed with lead, copper, or zinc.

Stained glass was closely linked with many of the stylistic movements of the late nineteenth and early twentieth centuries. One, Neo-Gothic, was associated with church and university architecture; another was Art Nouveau. Prairie Style designs of the early twentieth century often incorporated stained glass. The style's geometric designs coincided with the invention of zinc and copper comes, which permitted fewer support bars. In the early 1900s, mail order catalogues promoted sale of stained glass, though the material's popularity declined thereafter.

The application of stained glass in Florida followed national trends. Beginning in the 1870s, stained glass served an integral part of Gothic style churches throughout the state.

In Gainesville, the major buildings which feature stained glass are also churches. These include Friendship Baptist Church, Mt. Pleasant United Methodist Church in the Pleasant Street District, and the Holy Trinity Episcopal Church and Epworth Hall in the Northeast District.

Several residences in the northeast have exhibited stained or lead glass windows of note such as the Steckert House, Murphree House, and Gracy house.

WOOD

Wood has been the most common construction material in Gainesville since colonial times. Carpenters and sawyers produced structural members, exterior cladding, and shingles from indigenous woods such as heart pine, red cedar, and cypress. During the mid-nineteenth century, as rail and water transportation expanded and the production of building materials became industrialized, milled lumber and other wooden construction elements proliferated. Standard size lumber and prefabricated windows, doors and decorative features became readily available. Milled decorative features included cornices, brackets, entablatures, shutters, columns, and balustrades.

The development of the jigsaw in the early nineteenth century resulted in extensive use of sawn wood ornament. For the first time a power driven tool had a major impact on the visual quality of American architecture. Following the Civil War ornamental woodwork or gingerbread was closely associated with a number of architectural styles popular in Gainesville, including the Queen Anne. Wood was jigsawed, pierced or turned into building elements such as porch posts, brackets, balustrades, bargeboards, frieze work, finials, and pendants.

During the early twentieth century, wood remained an important building material. A particularly important influence was the Craftsman Bungalow. Sheathed in shingles and/or horizontal siding, the Bungalow was found in residential areas around the periphery of the historic district. Interiors were frequently crafted of pine, quarter sawn oak, mahogany, and pecky cypress.



Wood shingles on residence in Northeast District.



Decorative wood shingles on gable end of residence in Northeast District.



Decorative wood scroll detail on residence in Southeast District.



Wood frame residence in Northeast District.

STUCCO



Textured stucco on Mission style residence in Northeast District.



Textured stucco on Mediterranean style residence in Northeast District.

Stucco, an exterior wall covering, consists of a mixture of portland cement, sand, lime, and water. Sometimes crushed stone or shell is added for texture. Until the late 1800s, stucco was formed by water, sand, straw, animal hair, and lime. The invention of Portland cement in 1871 revolutionized the use of stucco, making it durable and versatile.

Traditionally, stucco was applied with a trowel, finished smooth, then scored or lined in imitation of ashlar. Other finishes included adobe, pebble dash, shell dash, dry dash, fan and sponge texturing, reticulated, vermiculated, rough-cut, and sgraffito. Sgraffito, a particularly significant stucco finish, incorporated classical designs created by artists who incised patterns in the outer layer of red-colored stucco while still soft. This technique exposed a stucco undercoat of contrasting color. Sgraffito constituted an important element of the Italian Renaissance style.

Stucco finishes were associated with a variety of styles and building types and building types. In addition to the Italian Renaissance, these included the Italianate, Prairie, Art Deco, Art Moderne, and many revival styles, among them the Mission, Spanish Colonial, and Tudor. Resort hotels, apartment buildings, private mansions, and movie theatres were among the building types typically finished in stucco.

In Florida, stucco gained popular use during the Great Boom of the 1920s, usually in association with revival styles such as the Mission, Spanish Colonial, and Italian Renaissance. It was also frequently applied to existing buildings, particularly brick commercial structures, to give them a contemporary look.

Many local examples include the Thomas Center, the Graham House, and the Surface House. Stucco was also used in the Tudor Revival style residences on NE Boulevard, the Welch House built in 1926 and the Maines-Hughes House built in 1929.

Textured stucco residences are also prominent throughout the Northeast District.

The Gothic Revival First Advent Christian Church, built in 1909, exhibits a stucco veneer. The Holy Trinity Episcopal Church was built with a cement, crushed granite and coral rock veneer over brick.

TERRA COTTA

Terra cotta, an Italian term meaning baked earth, refers to a variety of ornamental cladding material produced from fine-grained fired clay. Terra cotta can be glazed, un-glazed and cast or carved. It usually is brownish red in color, but through the application of glazes can appear in a variety of other colors.

In the United States, terra cotta did not come into use until the mid-nineteenth century. It remained popular until about 1930. A pioneer architect in its use, James Renwick of New York and winter resident of St. Augustine, applied it to the roof and detailing of the cathedral bell tower in the Florida city. Terra cotta constituted an appropriate material for its time, well-suited to the many revival styles popular in the United States during the late nineteenth and early twentieth centuries. These included the Renaissance, Mission, Spanish and Spanish Colonial.

Terra cotta was produced in a variety of forms. Frequently used as a substitute for stone, it served to fashion panels, friezes, finials, cornices, chimney caps and other ornament. Unglazed terra cotta provided a structural and fireproofing material that was light, durable, and inexpensive. It was also used for roofing tiles, including barrel, pantile, French and plain.

Terra cotta, a popular building material in Florida from the mid-1880s through the 1920s, can be found in abundance on the Flagler Era buildings of St. Augustine, including the Ponce de Leon and Alcazar Hotels, and Grace and Flagler Memorial Presbyterian churches. During the Florida Land Boom of the 1920s, it became closely associated with Mediterranean style buildings of the period, most frequently as roofing tile, for exterior ornament, and as a structural material.

Terra cotta details such as parapet caps, scuppers and decorative details are seen in the Mission and Mediterranean influence buildings of the district. The clay tile roof of the Thomas Center is a fine example.



Terra cotta roofing tile and ornament exhibited on Mediterranean style residences in Northeast District.



Detail of terra cotta tile above window.



PAINTING

Paint colors are not reviewed by the Historic Preservation Board. However, removal of lead-based paints and coatings used extensively before the 1970's requires special permits.

Paint colors, finishes, and decorative painting constitute important factors in defining the character of a historic building. Under the Secretary of the Interior's Standards for Rehabilitation: Standard 2, painting a building that has never been painted, or removing paint from a building that has traditionally been painted, is never a recommended rehabilitation treatment. Either of these treatments can change a building's appearance to one that is at odds with its historic character. Likewise, when repainting a historic building that is already painted, a new color should generally be close to the original, as well as historically appropriate to the building and the historic district. Under Standard 5, decorative painting such as stencilling, graining, marbling, and trompe l'oeil are significant treatments and should be protected during a rehabilitation.



The following colors are recommended for several major styles of architecture:

Greek Revival

Body—White

Shutters—Green or White

Gothic/Italianate

Body—1840-1870: pale earth tones, especially yellows, grays, tans, and pinks; late nineteenth century: darkening of colors, emphasis on contrasts.

Queen Anne/Victorian Vernacular

Body—Medium gray, dark red, dark blue, dark green, brown.

Trim—Dark gray, dark brown, olive green, dark red.

Door—Unpainted, varnished or grained.

Colonial Revival

Body—White, light yellow, tan, medium gray.

Trim—Cream, warm white, dark green.

Door—Unpainted, varnished or grained, olive green

Shutters, Blinds, Screen: olive green.

Bungalow

Body—Often unpainted with earth tones.

Stains such as soft greens, gray, brown, or dark red.

Trim—White, light yellow, gray, light green.

Door—Unpainted, varnished or stained.



Monroe County Historical Preservation Commission

Establishing guidelines for
appropriate color palettes

A Brief History of Paint

- Egyptians made the first vivid earth-based pigments (white, red, black, blue, yellow, and green) by mixing oil or fat with lead, earth, animal blood, ground glass, and semiprecious stones.
- In 1718 Marshall Smith invented a machine to grind pigment and manufacture paint. In 1866 the first ready-to-use paint company was formed: Sherwin-Williams.

Why It's Important

- We understand color is a deeply emotional and personal choice. However, encouraging a cohesive palette enhances the character of our existing structures, preserves our “living history”, and encourages downtown revitalization
- Scarcity and certainty create value. Historic district regulations are quality assurance standards, ensuring property will be maintained and well-kept in the future.
- The Monroeville historic district was established in 2009. Property owners cannot be forced to repaint or alter their existing buildings. However, any changes or renovations, including paint color or response to Acts of God, such as storm damage, must now conform to city regulations and historic district guidelines.

What is the HPC's Role?

- The HPC does not provide a limited selection of colors that those seeking a COA must choose.
- We provide examples of historically accurate colors and district guidelines to assist business owners in selecting appropriate colors.
- Any color may be submitted for approval, and individuals should note that selection of a historic color is not a guarantee of approval by the HPC. Building style, location, and neighboring structures must also be considered.

American Historical Color Charts

- Valspar has 258 colors identified as appropriate by the National Trust for Historic Preservation: <http://www.valsparpaint.com/en/explore-colors/painter/color-selector.html>
- Sherwin Williams has the palette: <http://www.sherwin-williams.com/homeowners/color/find-and-explore-colors/paint-colors-by-collection/exterior-color-schemes/americas-heritage/>
- Benjamin Moore has 174 historical colors: http://www.benjaminmoore.com/en-us/for-architects-and-designers/color-gallery#&ce_vm=2&ce_col=HC
- Old Village Paints has many: <http://old-village.com/colour/>

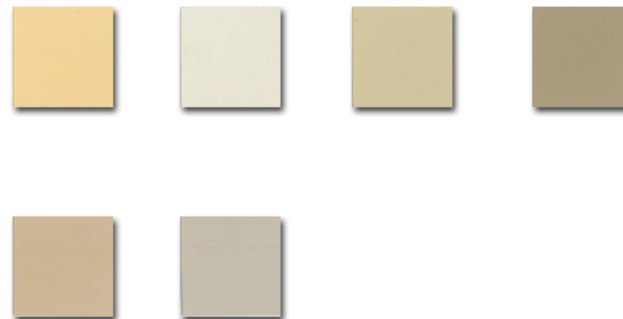
1880-1930s paint colors



Colonial Revival historic color palette



Greek Revival historic color palette



Exterior colors, 1820-1920

Sherwin-Williams proudly presents Heritage Colors™—40 historic Nineteenth Century hues that capture the grace and elegance of another era.

Heritage Colors have been authenticated by Dr. Roger Moss, and documented in his book, *Century of Color: Exterior Decoration for American Buildings, 1820-1920*.

Restore classic beauty to your Traditional or Victorian styled home with a selection from this distinguished collection — the best of America's past.

Heritage Colors are available in
 • SUPERPAINT™ Exterior Latex House & Trim Paint...The best paint ever made by Sherwin-Williams
 • SWP® Gloss House & Trim Paint (Oil Base)



HERITAGE COLORS™ 1820-1920



Appropriate Color Choices

- When in doubt, do without.
- Black, white, gray & earth colors wear well over time & may require less maintenance.
- Choose an exterior color that distinguishes your storefront, complements adjacent and nearby structures, and reflects your building's structure, materials, and origin.

Limestone wash



Architectural Home Periods

- Neoclassical 1780-1860 (Greek revival, order and symmetry)
- Victorian 1840-1900 (Folk Victorian spindles, Gothic windows, cupolas)
- Bungalow 1905-1930 (comfortable informality)
- Colonial Revival 1876-1930 (Federal, colonial, Greek revival)
- American Foursquare 1890-1930 (Sears style w/dormers and other details)

Downtown Historic District

- Old Courthouse Museum c1903
- Claiborne Street: Studio 205 c1925; Steeles and SweetTooth c1928;; Courthouse Café c1945, Darby's c1955
- Pineville Road: Gallery Agency c1925; Corey McDonald c1935, Ambience Spa c1925 (Office Park c1985, Womble Office c1970)
- Mount Pleasant: Bank c1909; Colquett Ins. c1928; Owens c1925
- Alabama Avenue: Post Office c1937, Swish/Dickie Williams c1925
- The majority of our contributing buildings are from the 1920s and were made of red brick.

One Final Note : Preserving the Past, Envisioning the Future

- The city of Monroeville and the Historic Preservation Commission do not seek to assimilate all structures in the downtown district to a former architectural ideal. Nor should all buildings be painted brick-red.
- We do request that contributing architectural components, such as brick walls and original transoms, be preserved and maintained. (Many tax breaks may be available for such preservation, which typically increases property values.)
- Architectural improvements that integrate seamlessly with historic structures are a sign of a growing, thriving downtown. Walk downtown Birmingham, Montgomery, Mobile, Auburn, or Athens, and notice how our cities have grown and changed over time.
- We want to preserve our unique history while welcoming new businesses, facades, and colors that enhance our current value. Don't assume, ask! We are here to address your questions and concerns for the benefit of all.

CITY OF DELAND

HISTORIC DISTRICT & SUPPORT DISTRICT Commercial Building Color Guide

Within the City of DeLand it is required to get approval before painting the exterior of a commercial building.

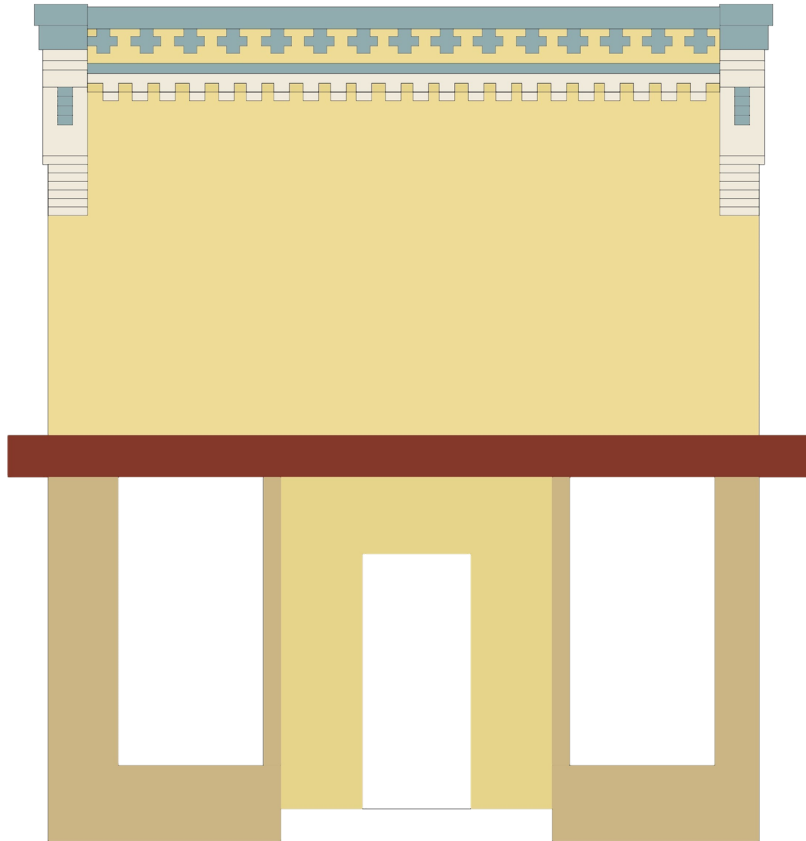
When contemplating painting your building, if it is located in the Historic District or Support District keep in mind, there is a color chart.

This color guild and the color chart is available to view at City Hall, 120 S Florida Ave. 1st Floor in the Planning & Building Dept. and online at Deland.org/resources/historic-approved-colors

The chart uses Sherwin Williams swatches. The following is a digital rendering that includes colors from the color chart, however it is best to come see the color in person because different computer monitors and tablets depict color differently.

YOU MUST GET APPROVAL FROM THE CITY BEFORE PAINTING.

SAMPLE COLOR SCHEME YELLOW 1



Main Body Color | SW 1666 Venetian Yellow

Secondary Body Color | SW 6408 Wheat Grass

Trim 1 | SW 6220 Interesting Aqua

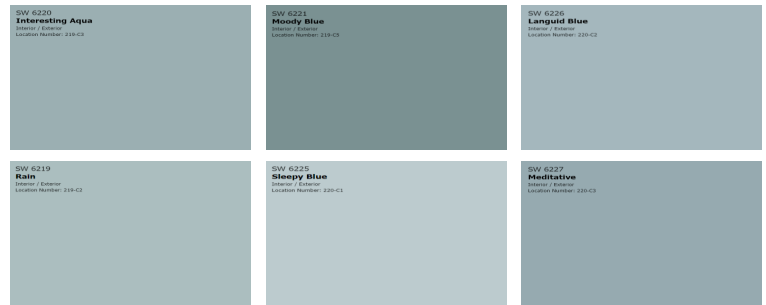
Trim 2 | SW 6335 Fired Brick

Trim 3 | SW 6385 Dover White

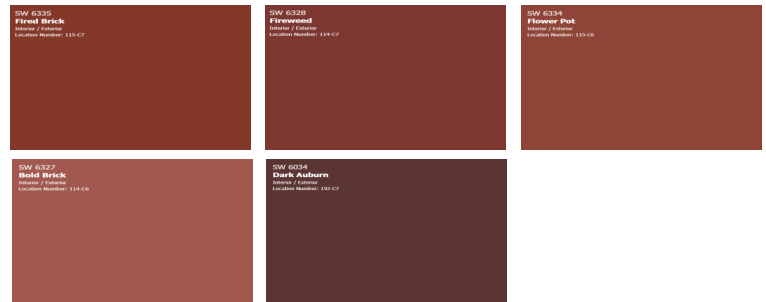
Main and Secondary Body Color



Trim 1 Color



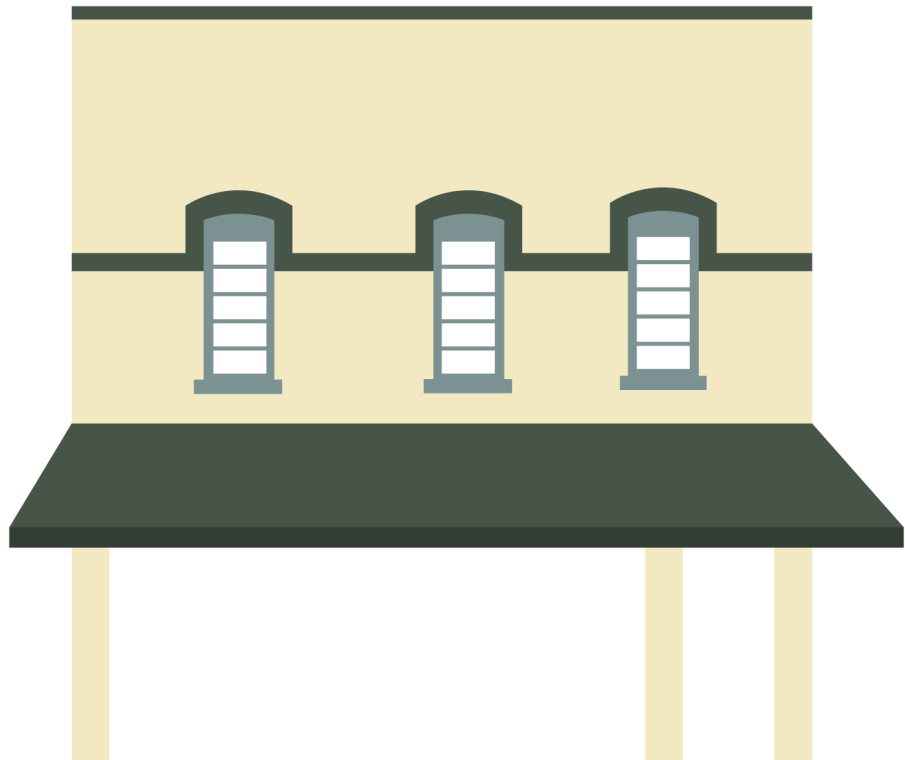
Trim 2 Color



Trim 3 Color



SAMPLE COLOR SCHEME YELLOW 2



Main Body Color | SW 1668 Pineapple Cream

Trim 1 | SW 6220 Interesting Aqua

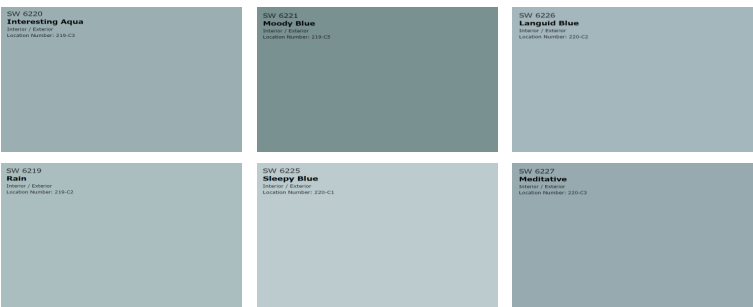
Trim 2 | SW 6195 Rock Garden

Awning | SW 6195 Rock Garden

Main Body Color



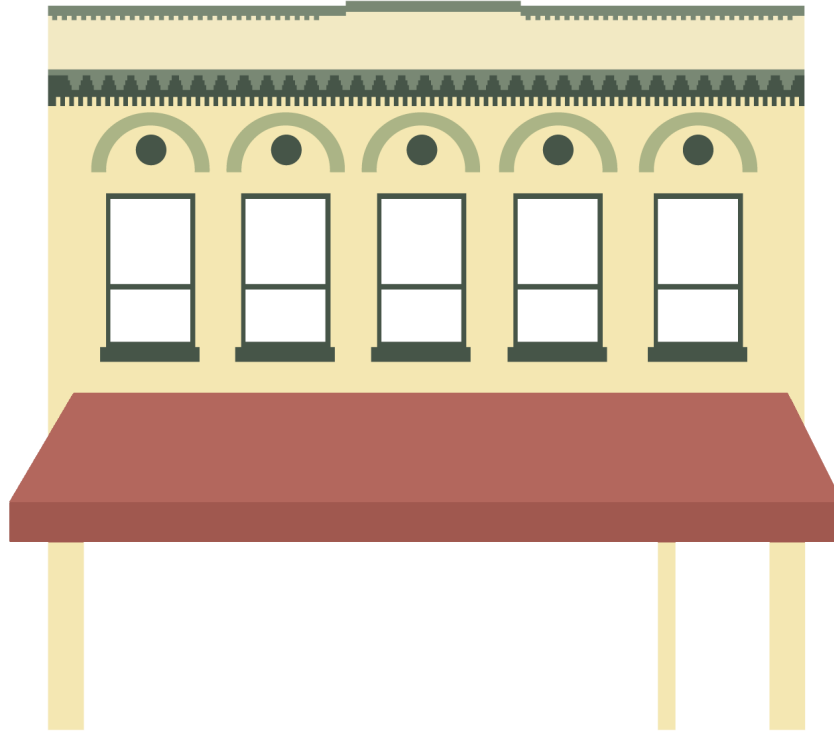
Trim 1 Color



Trim 2 and Awning Color



SAMPLE COLOR SCHEME YELLOW 3



Main Body Color | SW 1667 Icy Lemonade

Secondary Body Color | SW 1668 Pineapple Cream

Trim 1 | SW 6430 Great Green

Trim 2 | SW 6193 Privilege Green

Trim 3 | SW 6195 Rock Garden

Awning | SW 6326 Henna Shade

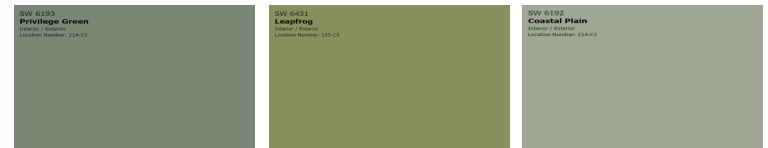
Main and Secondary Body Color



Trim 1



Trim 2



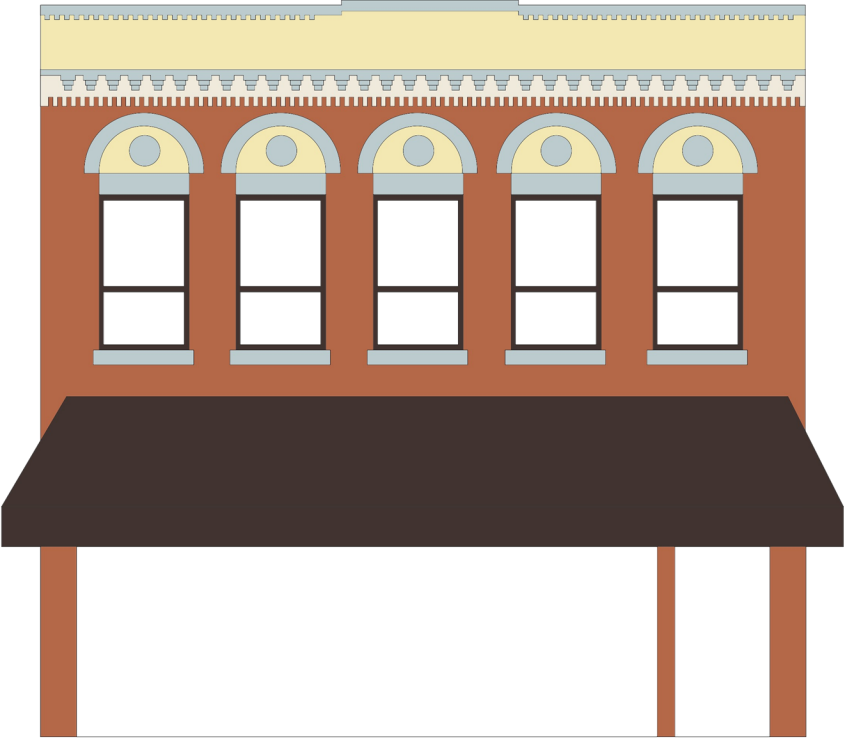
Trim 3



Awning Color



SAMPLE COLOR SCHEME ORANGE 1



- Main Body Color | SW 6348 Reynard**
- Secondary Body Color | SW 1667 Icy Lemonade**
- Trim 1 | SW 6225 Sleepy Blue**
- Trim 2 | SW 6385 Dover White**
- Awning | SW 6006 Black Bean**

Main and Secondary Body Color

SW 6348 Reynard Interior / Exterior Location Number: 128-C3	SW 6349 Pumpkin Pie Interior / Exterior Location Number: 128-C6	SW 6347 Chrysanthemum Interior / Exterior Location Number: 128-C4
SW 1667 Icy Lemonade Interior Location Number: 138-C2	SW 1668 Venetian Yellow Interior Location Number: 138-C3	SW 1668 Pineapple Cream Interior Location Number: 138-C1

Trim 1 Color

SW 6225 Sleepy Blue Interior / Exterior Location Number: 220-C3	SW 6223 Moody Blue Interior / Exterior Location Number: 218-C9	SW 6226 Languid Blue Interior / Exterior Location Number: 220-C3
SW 6220 Interesting Aqua Interior / Exterior Location Number: 218-C3	SW 6219 Rain Interior / Exterior Location Number: 218-C2	SW 6227 Meditative Interior / Exterior Location Number: 220-C3

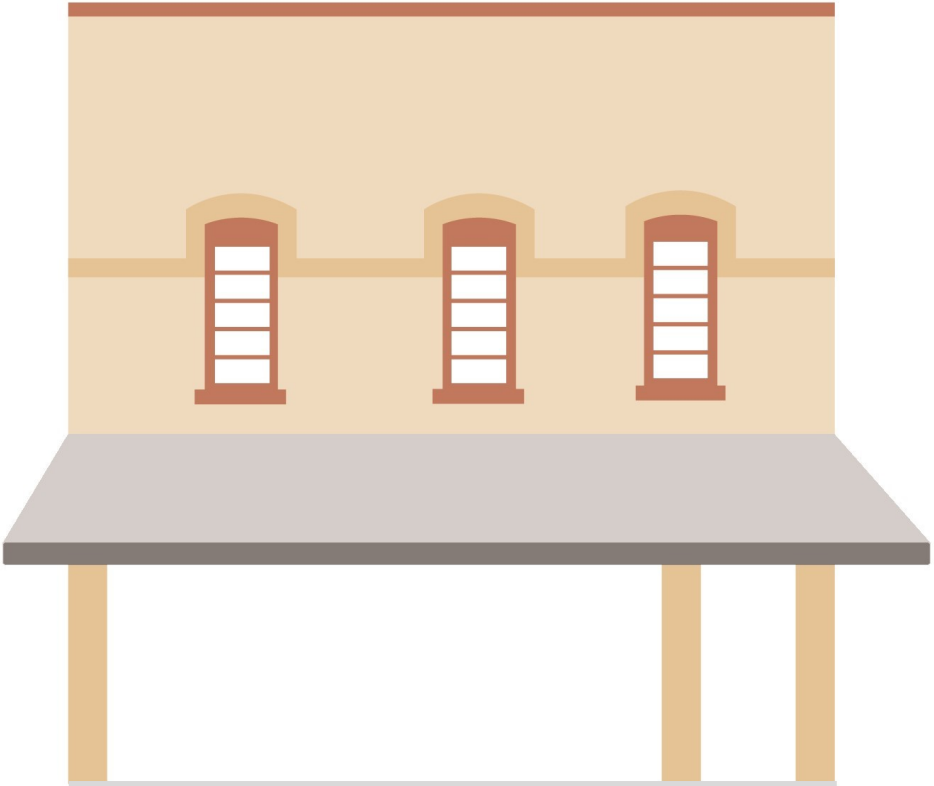
Trim 2 Color

SW 6385 Dover White Interior / Exterior Location Number: 260-C3	SW 6063 Nice White Interior / Exterior Location Number: 260-C4	SW 7005 Pure White Interior / Exterior Location Number: 255-C1
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Awning Color

SW 6006 Black Bean Interior / Exterior Location Number: 218-C3

SAMPLE COLOR SCHEME ORANGE 2



Main Body Color | SW 6365 Cachet Cream

Trim 1 | SW 6355 Truepenny

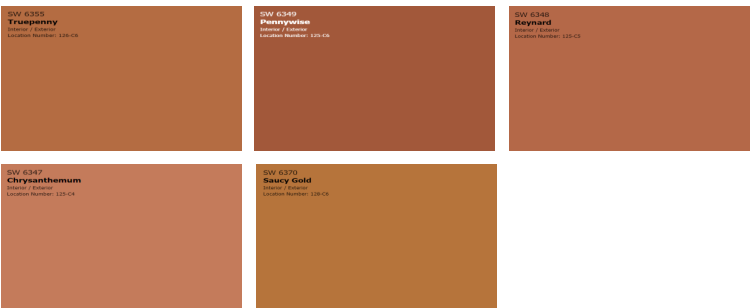
Trim 2 | SW 6387 Compatible Cream

Awning | SW 6001 Grayish

Main Body Color



Trim 1 Color



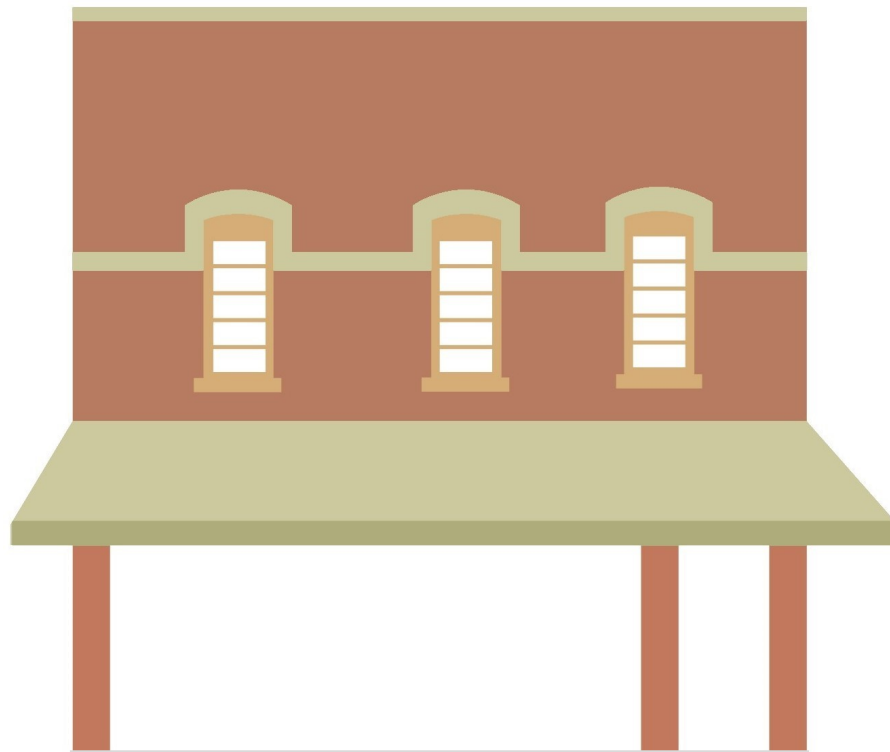
Trim 2 Color



Awning Color



SAMPLE COLOR SCHEME ORANGE 3



Main Body Color | SW 6347 Chrysanthemum

Trim 1 | SW 6381 Anjou Pear

Trim 2 | SW 6422 Shagreen

Awning | SW 6422 Shagreen

Main Body Color

SW 6347
Chrysanthemum
Paint Color
Location Number: 120-03

SW 6349
Penrystone
Paint Color
Location Number: 120-03

SW 6355
Truepenney
Paint Color
Location Number: 120-03

SW 6348
Reynard
Paint Color
Location Number: 120-03

SW 6370
Saucy Gold
Paint Color
Location Number: 120-03

Trim 1 Color

SW 6381
Anjou Pear
Paint Color
Location Number: 120-03

SW 6387
Compatible Cream
Paint Color
Location Number: 120-03

SW 6390
Bosc Pear
Paint Color
Location Number: 120-03

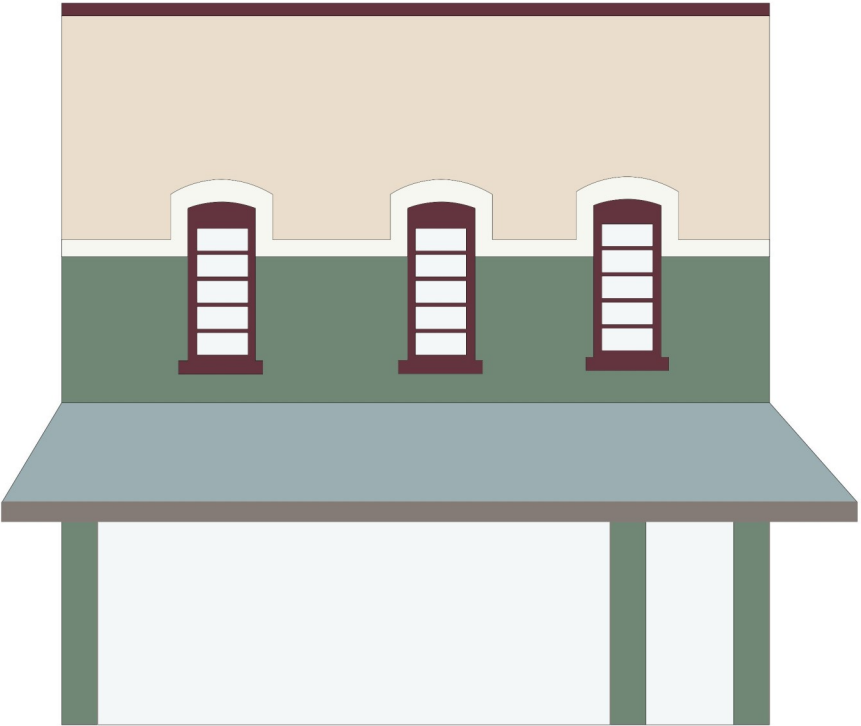
Trim 2 and Awning Color

SW 6422
Shagreen
Paint Color
Location Number: 120-03

SW 6424
Tansy Green
Paint Color
Location Number: 120-03

SW 6425
Relentless Olive
Paint Color
Location Number: 120-03

SAMPLE COLOR SCHEME GREEN 1



Main Body Color | SW 6193 Privilege Green

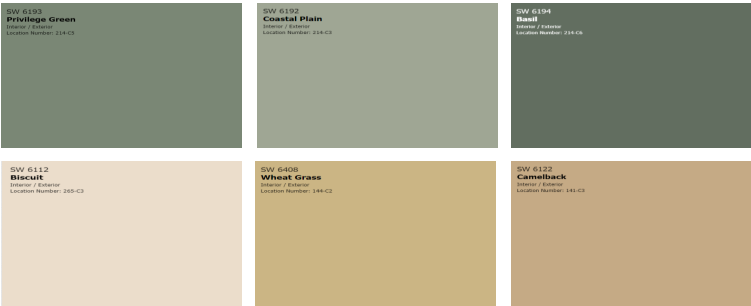
Secondary Body Color | SW 6112 Biscuit

Trim 1 | SW 6300 Burgundy

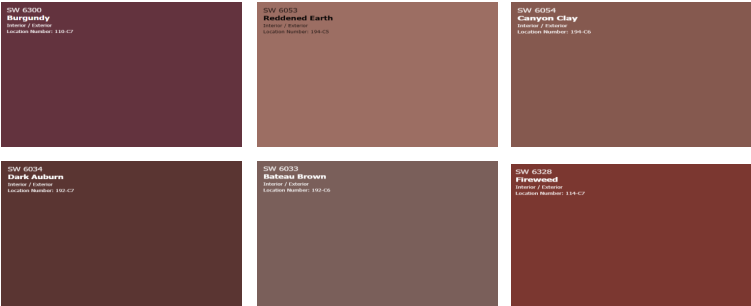
Trim 2 | SW 7757 High Reflective White

Awning | SW 6220 Interesting Aqua

Main and Secondary Body Color



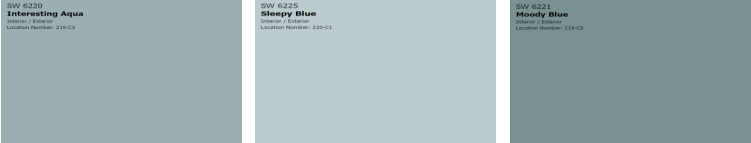
Trim 1 Color



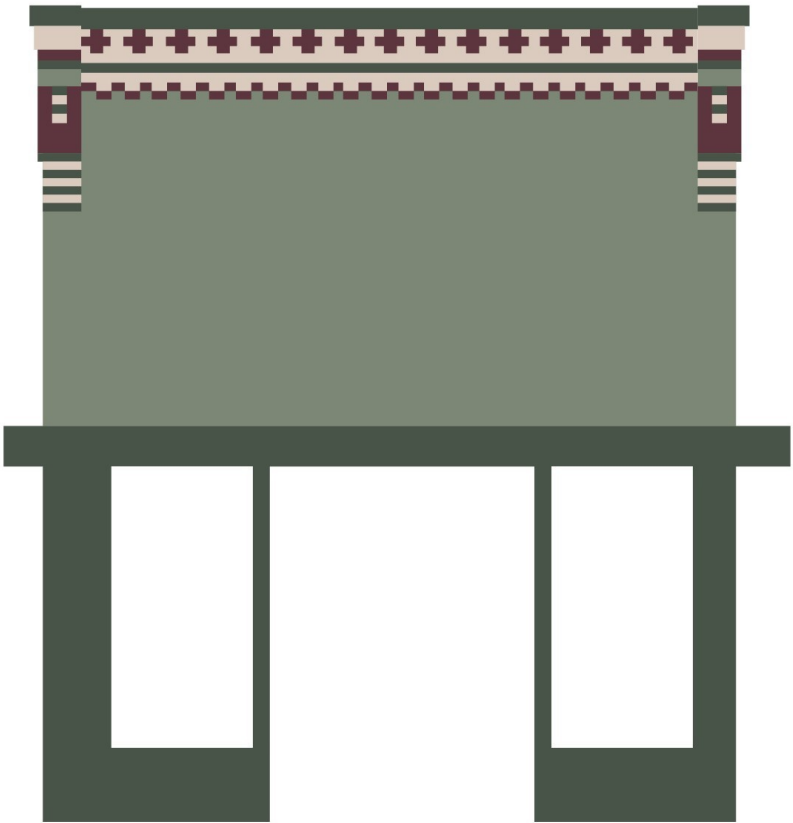
Trim 2 Color



Awning Color



SAMPLE COLOR SCHEME GREEN 2



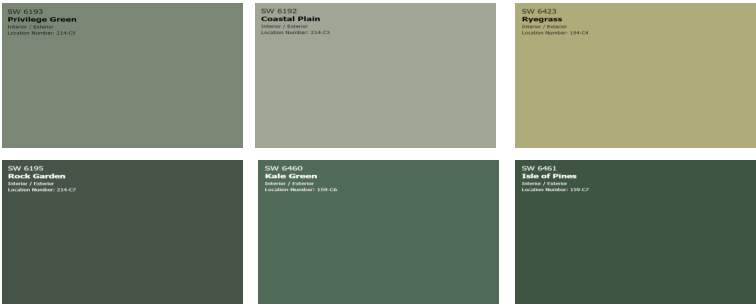
Main Body Color | SW 6193 Privilege Green

Secondary Body Color | SW 6195 Rock Garden

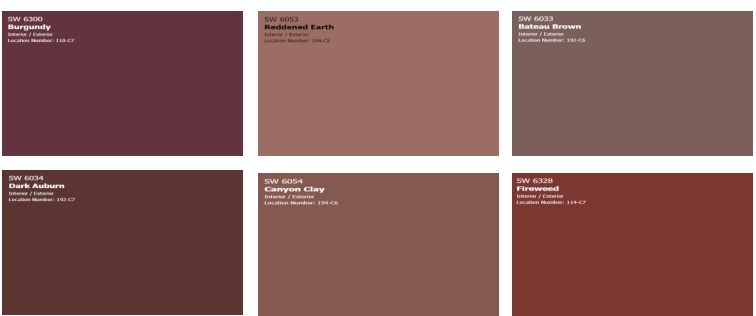
Trim 1 | SW 6300 Burgundy

Trim 2 | SW 6049 Gorgeous White

Main and Secondary Body Color



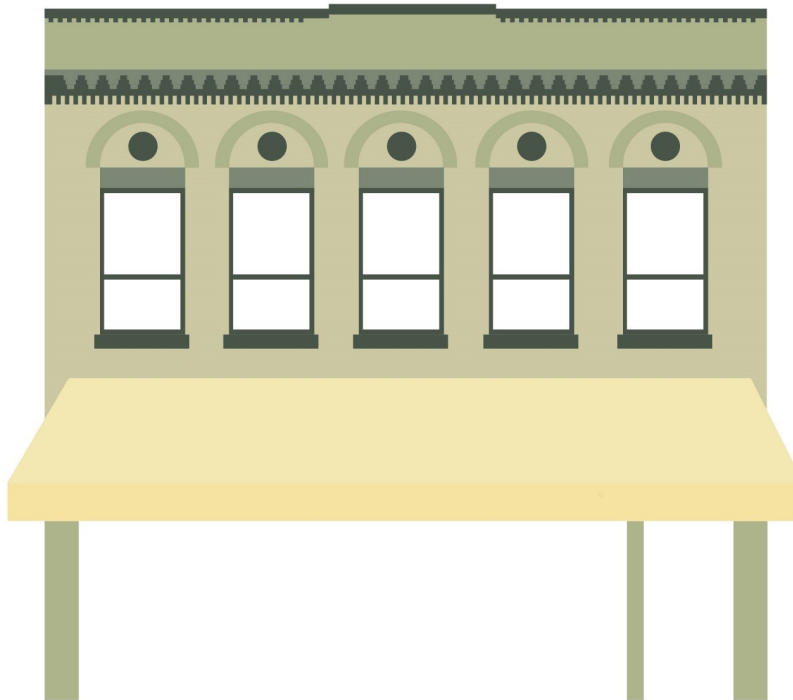
Trim 1 Color



Trim 2 Color



SAMPLE COLOR SCHEME GREEN 3



Main Body Color | SW 6422 Shagreen

Secondary Body Color | SW 6430 Great Green

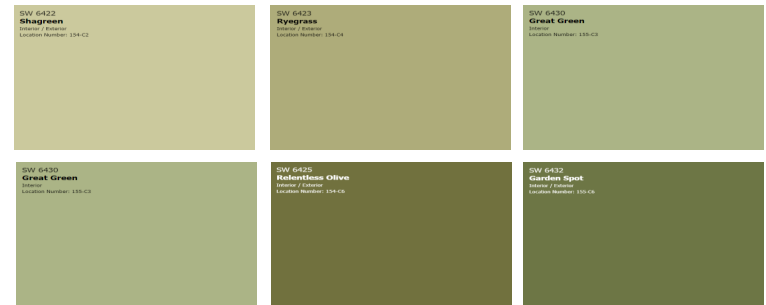
Trim 1 | SW 6430 Great Green

Trim 2 | SW 6193 Privilege Green

Trim 3 | SW 6195 Rock Garden

Awning | SW 1667 Icy Lemonade

Main and Secondary Body Color



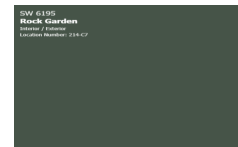
Trim 1 Color



Trim 2 Color



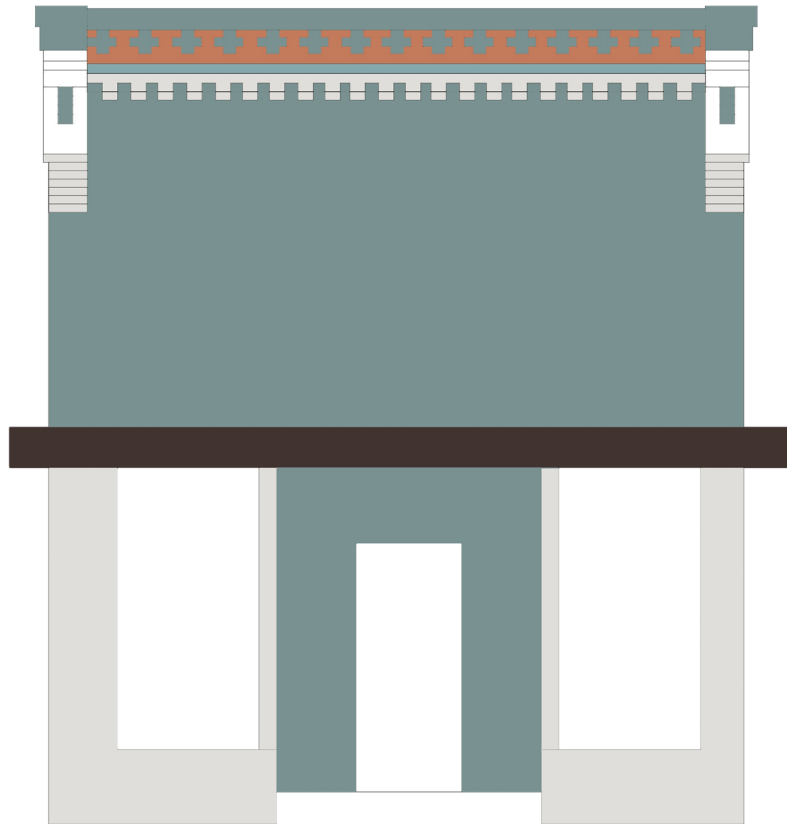
Trim 3 Color



Awning Color



SAMPLE COLOR SCHEME BLUE 1



Main Body Color | SW 6221 Moody Blue

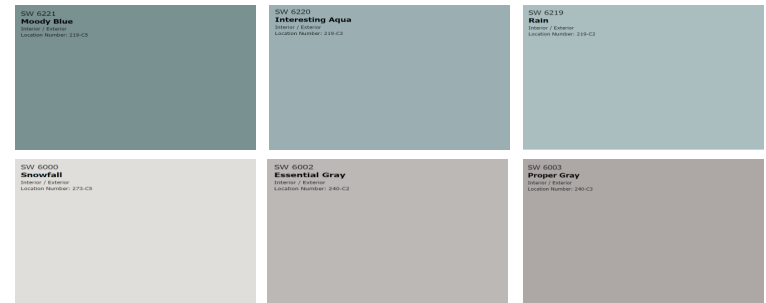
Secondary Body Color | SW 6000 Snowfall

Trim 1 | SW 6347 Chrysanthemum

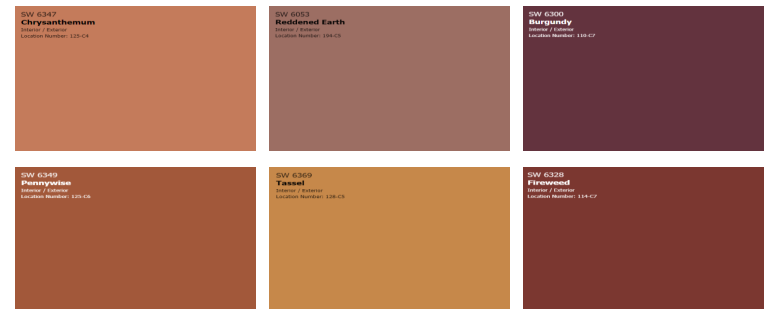
Trim 2 | SW 7757 High Reflective White

Trim 3 | SW 6006 Black Bean

Main and Secondary Body Color



Trim 1 Color



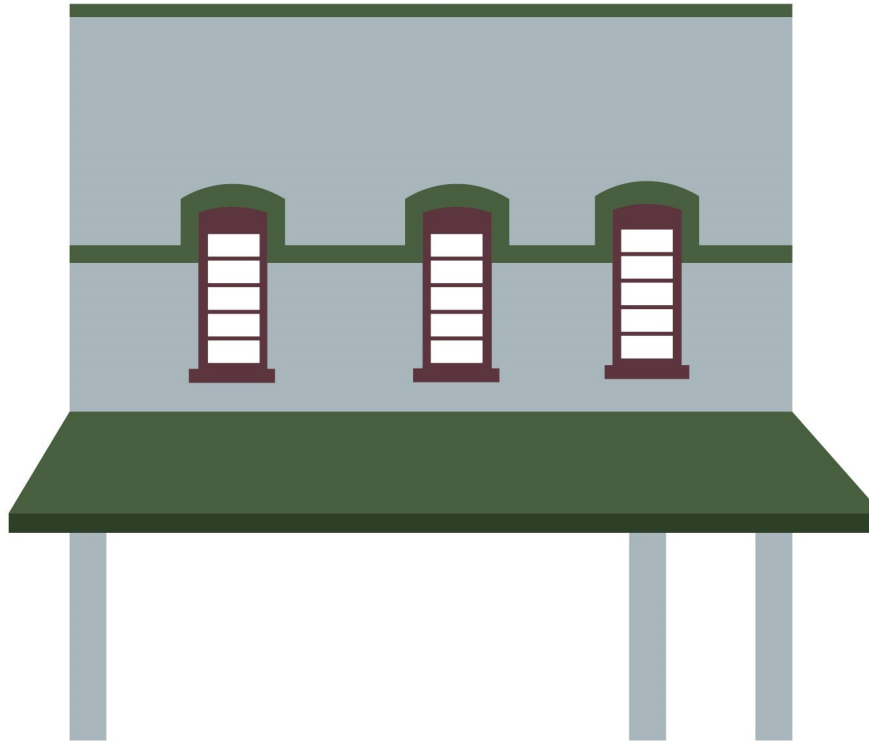
Trim 2 Color



Trim 3 Color



SAMPLE COLOR SCHEME BLUE 2



Main Body Color | SW 6226 Languid Blue

Trim 1 | SW 6446 Arugula

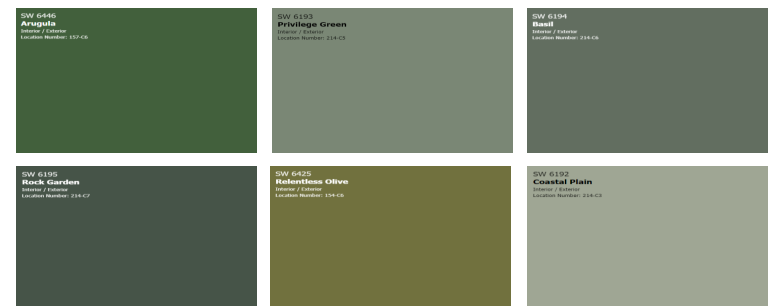
Trim 2 | SW 6300 Burgundy

Awning | SW 6446 Arugula

Main Body Color



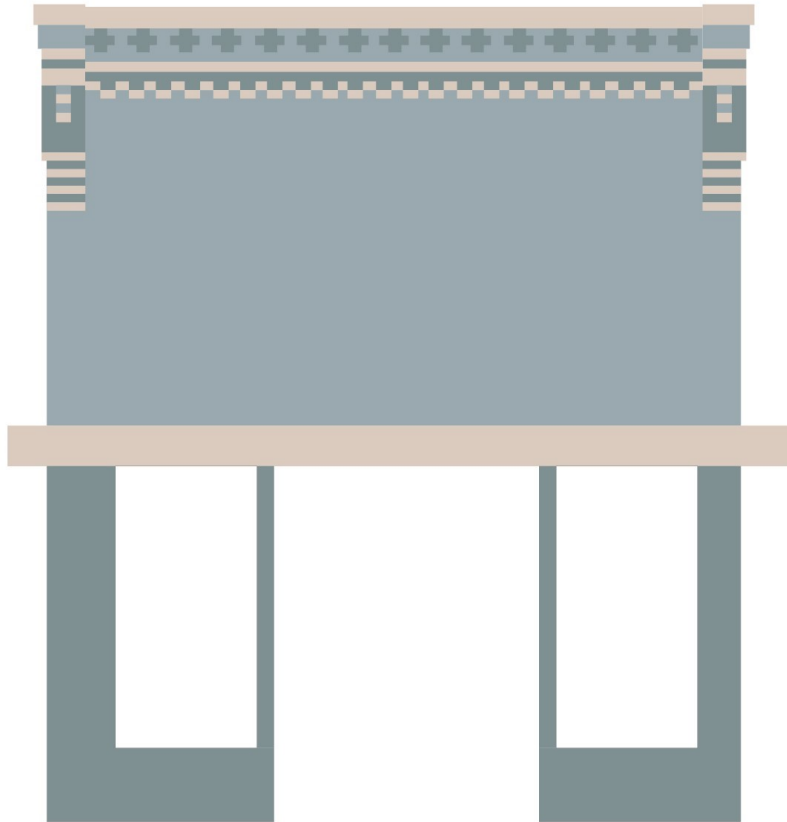
Trim 1 Color and Awning



Trim 2 Color



SAMPLE COLOR SCHEME BLUE 3



Main Body Color | SW 6227 Meditative

Secondary Body Color | SW 6221 Moody Blue

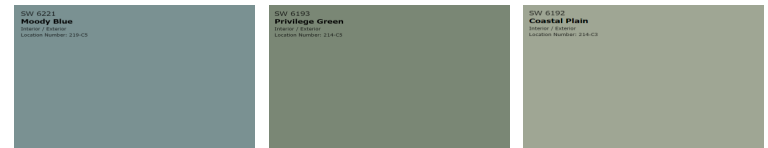
Trim 1 | SW 6221 Moody Blue

Trim 2 | SW 6106 Kilim Beige

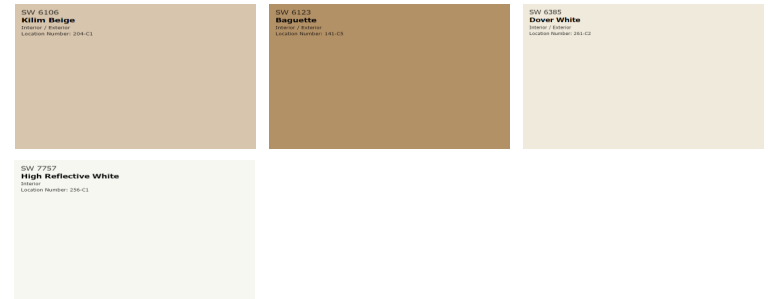
Main and Secondary Body Color



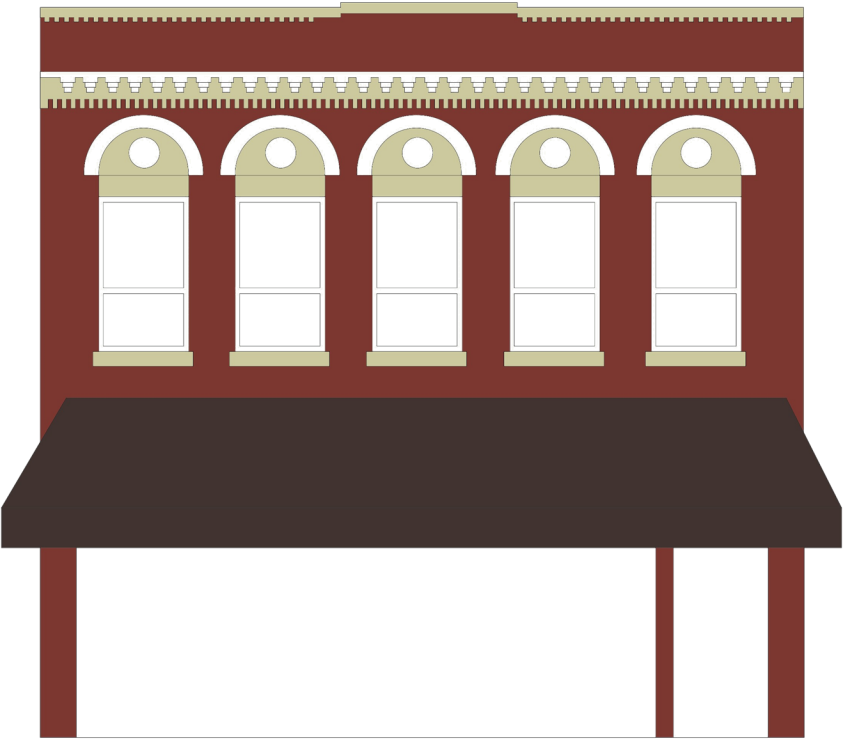
Trim 1 Color



Trim 2 Color



SAMPLE COLOR SCHEME RED 1



Main Body Color | SW 6328 Fireweed

Secondary Body Color | SW 6422 Shagreen

Trim 1 | SW 7757 High Reflective White

Awning | SW 6006 Black Bean

Main and Secondary Body Color

SW 6328 Fireweed Interior / Exterior Location Number: 118-C7	SW 6334 Essex Put Interior / Exterior Location Number: 115-C8	SW 6333 Foxg Interior / Exterior Location Number: 115-C5
SW 6422 Shagreen Interior / Exterior Location Number: 134-C2	SW 6430 Great Green Interior Location Number: 135-C3	SW 6433 Leapfrog Interior / Exterior Location Number: 135-C3

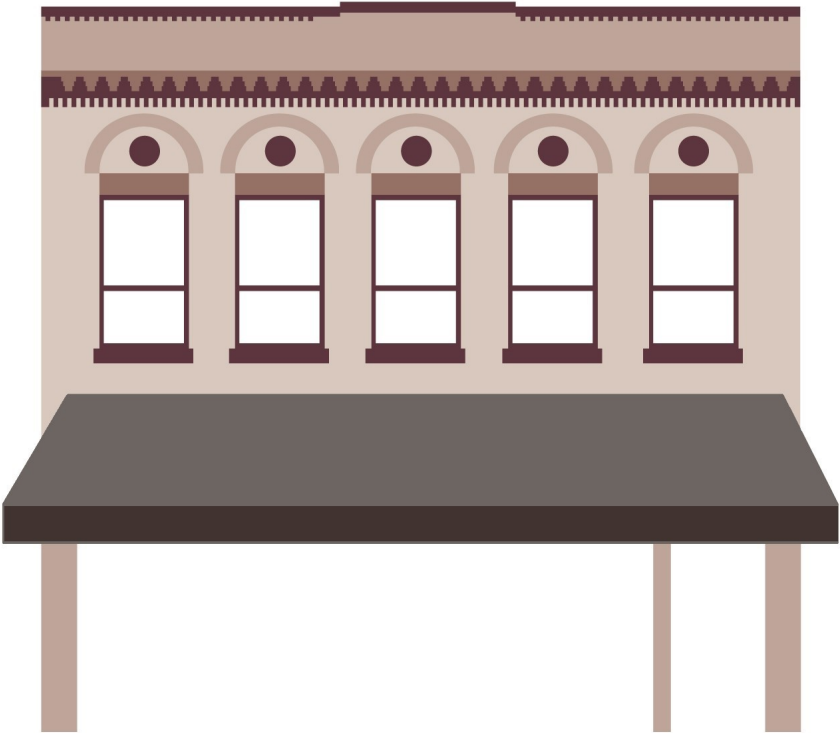
Trim 1 Color

SW 7757 High Reflective White Interior Location Number: 135-C1	SW 7005 Pure White Interior / Exterior Location Number: 135-C1	SW 6395 Dover White Interior / Exterior Location Number: 135-C2
--	--	---

Awning Color

SW 6006 Black Bean Interior / Exterior Location Number: 132-C2
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SAMPLE COLOR SCHEME RED 2



Main Body Color | SW 6050 Abalone Shell

Secondary Body Color | SW 6052 Sandbank

Trim 1 | SW 6034 Dark Auburn

Trim 2 | SW 6060 Moroccan Spice

Trim 3 | SW 6051 Sashay Sand

Awning | SW 6005 Folkstone

Main and Secondary Body Color



Trim 1 Color



Trim 2 Color



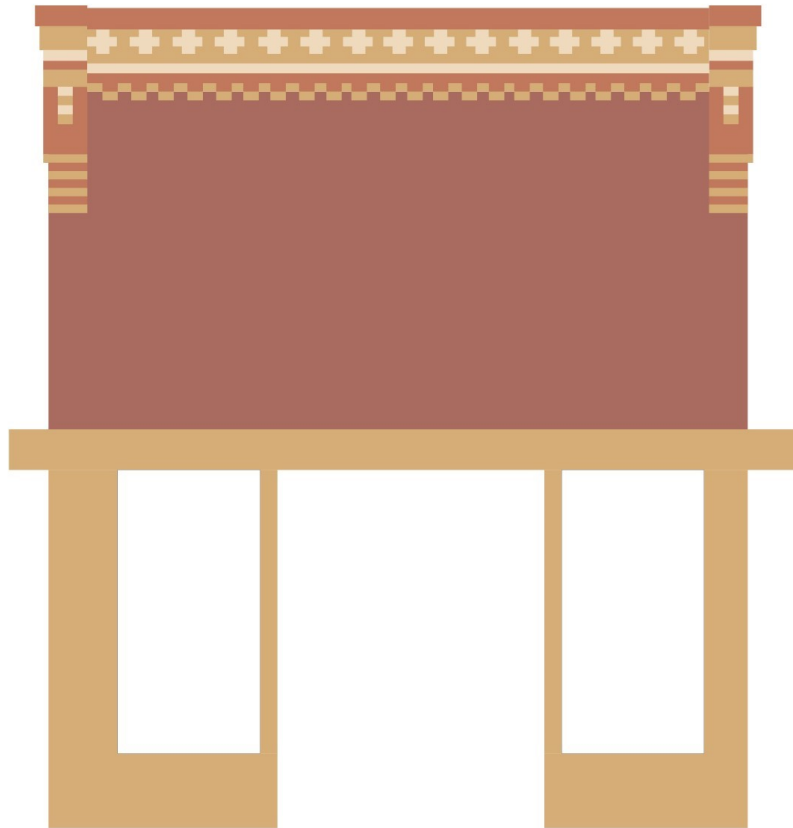
Trim 3 Color



Awning Color



SAMPLE COLOR SCHEME RED 3



Main Body Color | SW 6326 Henna Shade

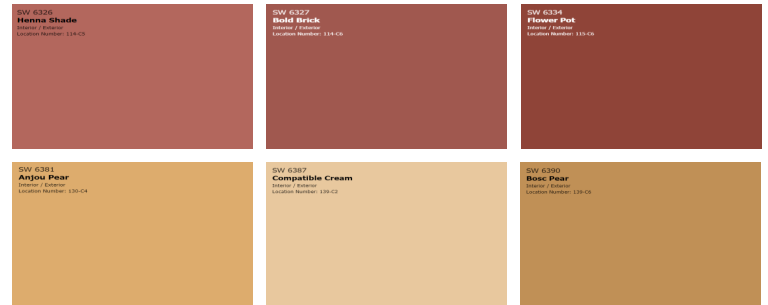
Secondary Body Color | SW 6381 Anjou Pear

Trim 1 | SW 6381 Anjou Pear

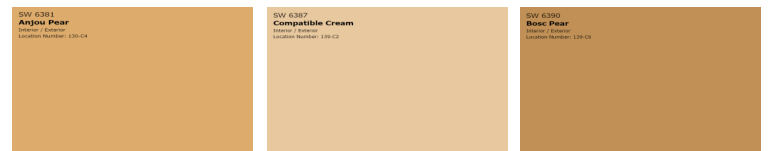
Trim 2 | SW 6340 Baked Clay

Trim 3 | SW 6386 Napery

Main and Secondary Body Color



Trim 1 Color



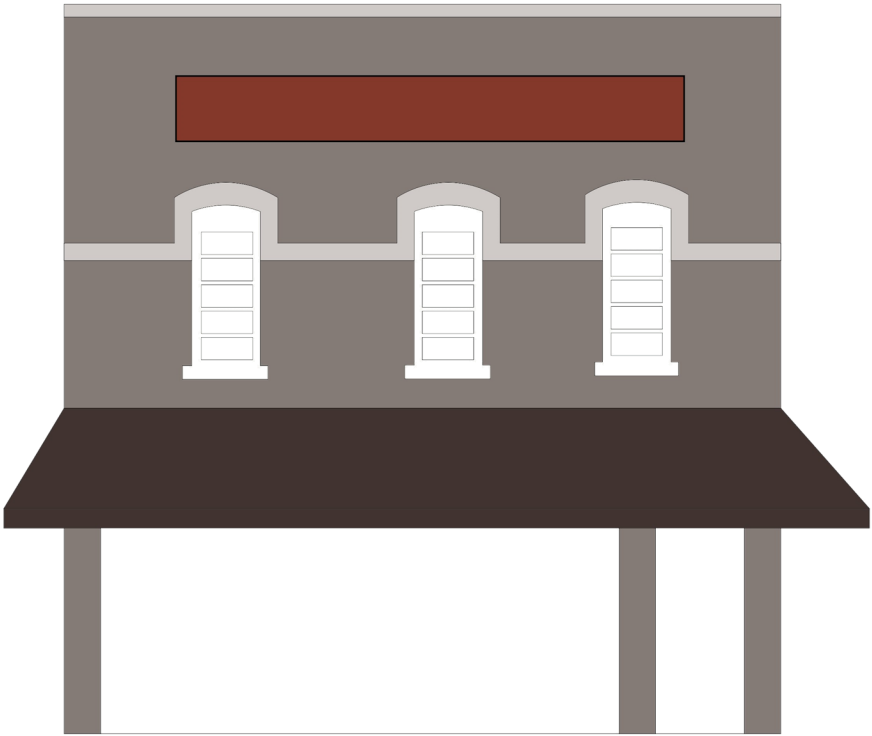
Trim 2 Color



Trim 3 Color



SAMPLE COLOR SCHEME GRAY 1



Main Body Color | SW 6004 Mink

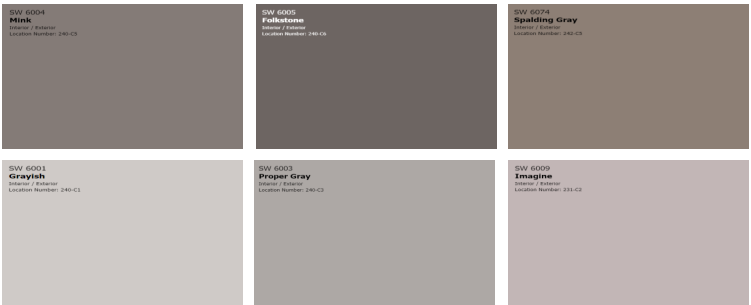
Secondary Body Color | SW 6001 Grayish

Trim 1 | SW 6335 Fired Brick

Trim 2 | SW 7757 High Reflective White

Awing | SW 6006 Black Bean

Main and Secondary Body Color



Trim 1 Color



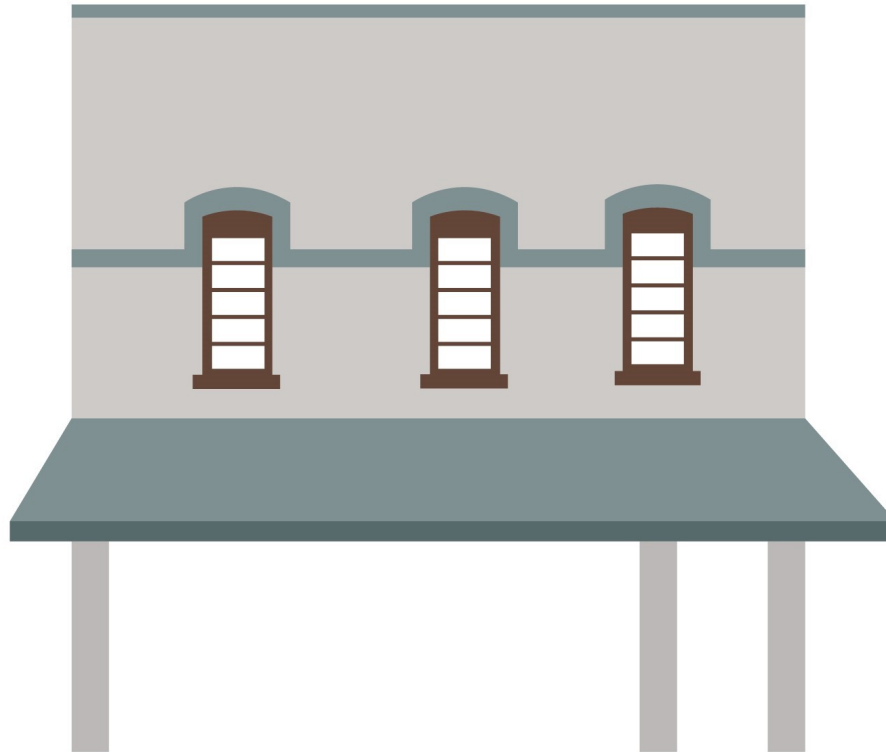
Trim 2 Color



Awning Color



SAMPLE COLOR SCHEME GRAY 2



Main Body Color | SW 6001 Grayish

Trim 1 | SW 6221 Moody Blue

Trim 2 | SW 6328 Fireweed

Awning | SW 6221 Moody Blue

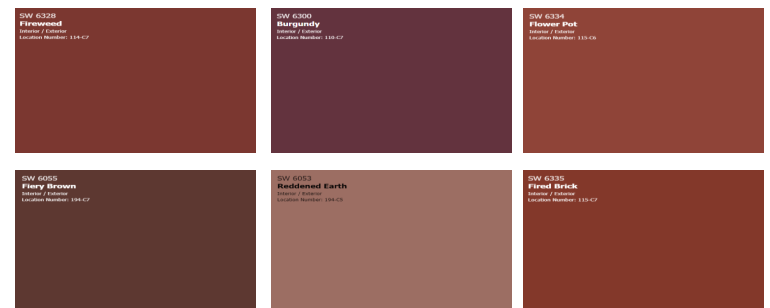
Main Body Color



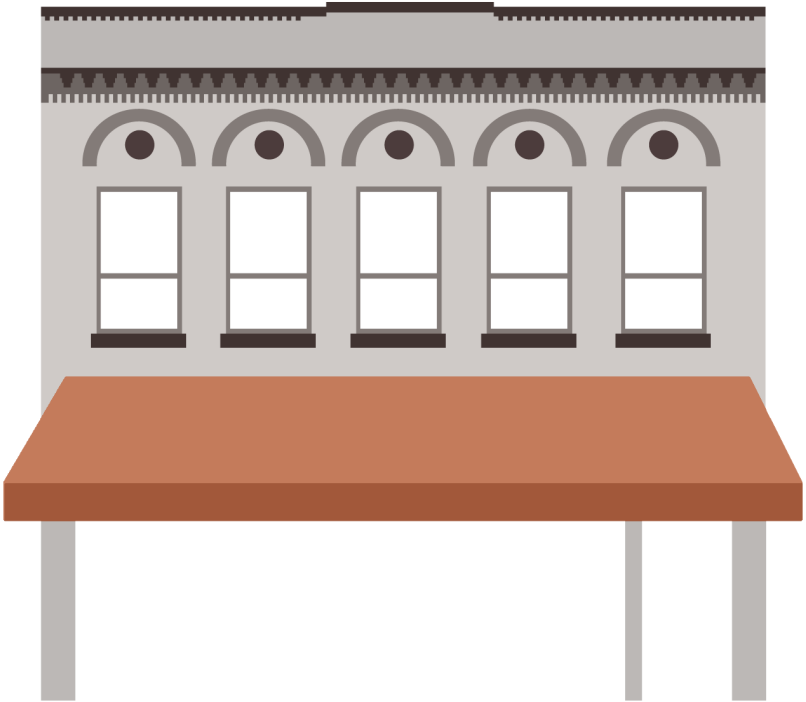
Trim 1 and Awning Color



Trim 2 Color



SAMPLE COLOR SCHEME GRAY 3



Main Body Color | SW 6001 Grayish

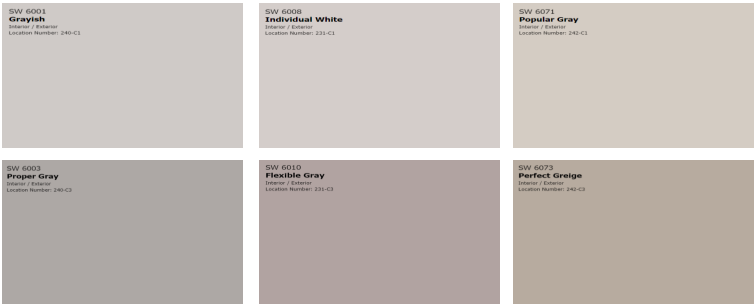
Secondary Body Color | SW 6003 Proper Gray

Trim 1 | SW 6004 Mink

Trim 2 | SW 6006 Black Bean

Awning | SW 6347 Chrysanthemum

Main and Secondary Body Color



Trim 1 Color



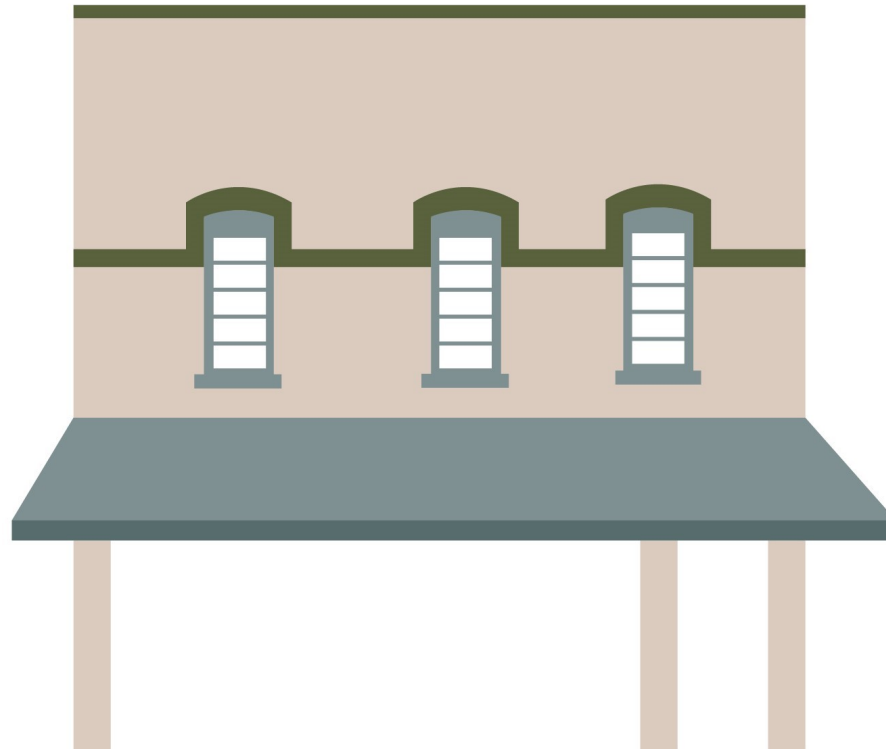
Trim 2 Color



Awning Color



SAMPLE COLOR SCHEME TAN 1



Main Body Color | SW 6106 Kilim Beige

Trim 1 | SW 6221 Moody Blue

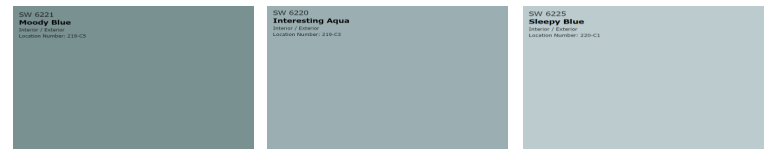
Trim 2 | SW 6425 Relentless Olive

Awning Color | SW 6221 Moody Blue

Main Body Color



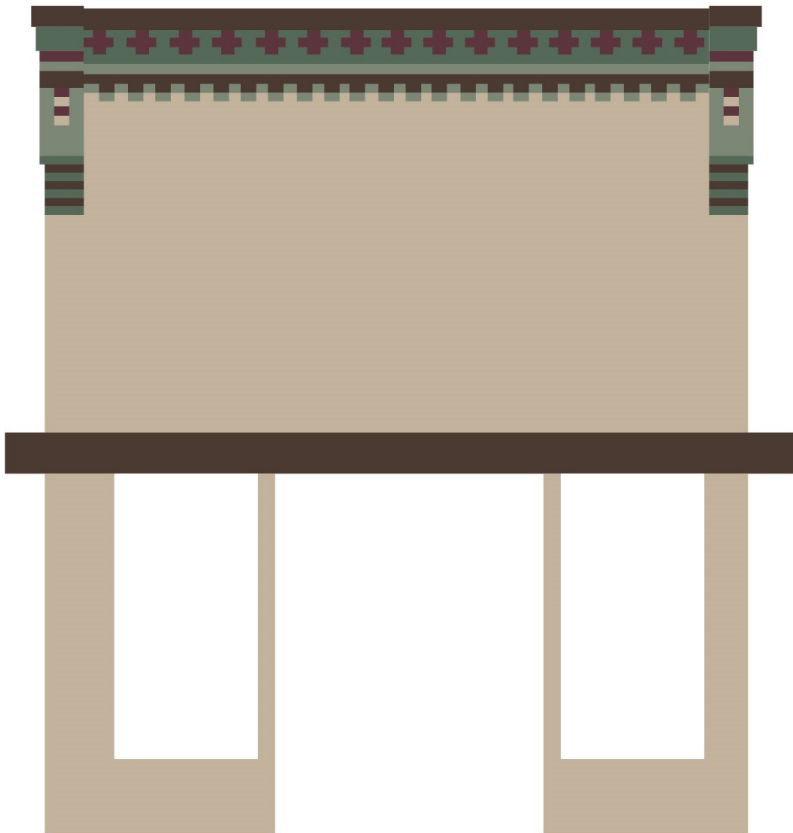
Trim 1 and Awning Color



Trim 2 Color



SAMPLE COLOR SCHEME TAN 2



Main Body Color | SW 6107 Nomadic Desert

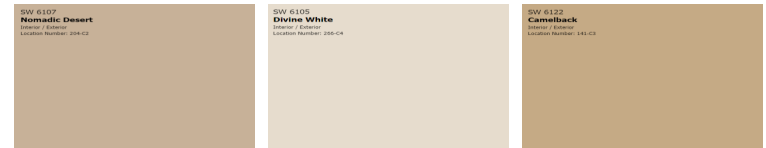
Trim 1 | SW 6300 Burgundy

Trim 2 | SW 6076 Turkish Coffee

Trim 3 | SW 6460 Kale Green

Trim 4 | SW 6192 Coastal Plain

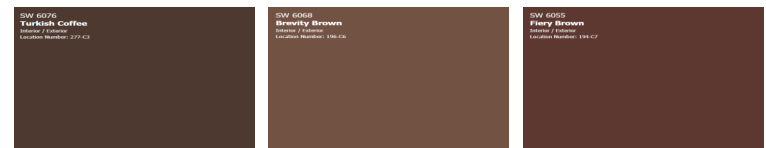
Main Body Color



Trim 1 Color



Trim 2 Color



Trim 3 Color



Trim 4 Color



SAMPLE COLOR SCHEME TAN 3



Main Body Color | SW 6105 Divine White

Secondary Body Color | SW 6107 Nomadic Desert

Trim 1 | SW 6053 Reddened Earth

Trim 2 | SW 6076 Turkish Coffee

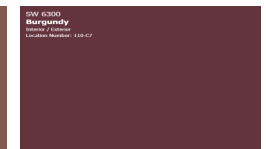
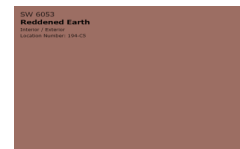
Trim 3 & Awning | SW 6460 Kale Green

Trim 4 | SW 6423 Ryegrass

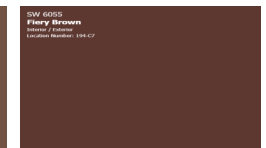
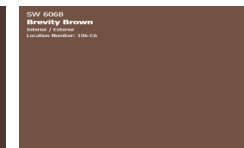
Main and Secondary Body Color



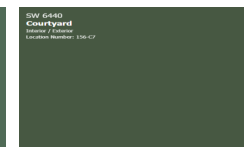
Trim 1 Color



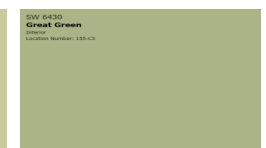
Trim 2 Color



Trim 3 and Awning Color



Trim 4 Color



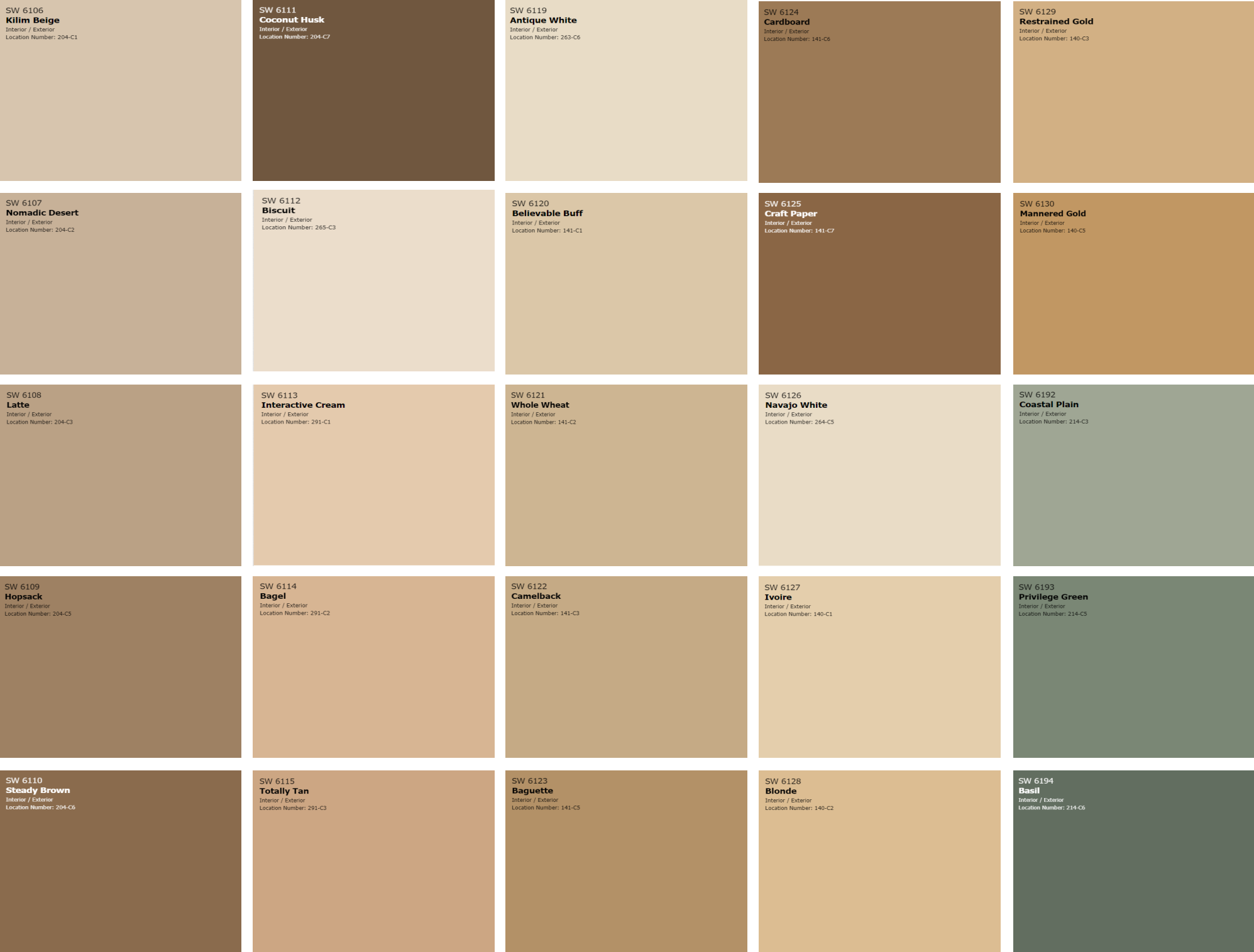
CITY OF DELAND

HISTORIC DISTRICT & SUPPORT DISTRICT
Commercial Building Approved Colors

Approved Colors by Number

SW 0030 Colonial Yellow Interior	SW 6001 Grayish Interior / Exterior Location Number: 240-C1	SW 6006 Black Bean Interior / Exterior Location Number: 252-C2	SW 6011 Chinchilla Interior / Exterior Location Number: 231-C5	SW 6034 Dark Auburn Interior / Exterior Location Number: 192-C7
SW 1666 Venetian Yellow Interior Location Number: 138-C3	SW 6002 Essential Gray Interior / Exterior Location Number: 240-C2	SW 6007 Smart White Interior / Exterior Location Number: 274-C5	SW 6012 Browse Brown Interior / Exterior Location Number: 231-C6	SW 6049 Gorgeous White Interior / Exterior Location Number: 274-C2
SW 1667 Icy Lemonade Interior Location Number: 138-C2	SW 6003 Proper Gray Interior / Exterior Location Number: 240-C3	SW 6008 Individual White Interior / Exterior Location Number: 231-C1	SW 6013 Bitter Chocolate Interior / Exterior Location Number: 231-C7	SW 6050 Abalone Shell Interior / Exterior Location Number: 194-C1
SW 1668 Pineapple Cream Interior Location Number: 138-C1	SW 6004 Mink Interior / Exterior Location Number: 240-C5	SW 6009 Imagine Interior / Exterior Location Number: 231-C2	SW 6032 Dutch Cocoa Interior / Exterior Location Number: 192-C5	SW 6051 Sashay Sand Interior / Exterior Location Number: 194-C2
SW 6000 Snowfall Interior / Exterior Location Number: 273-C5	SW 6005 Folkstone Interior / Exterior Location Number: 240-C6	SW 6010 Flexible Gray Interior / Exterior Location Number: 231-C3	SW 6033 Bateau Brown Interior / Exterior Location Number: 192-C6	SW 6052 Sandbank Interior / Exterior Location Number: 194-C3

SW 6053 Reddened Earth Interior / Exterior Location Number: 194-C5	SW 6058 Likeable Sand Interior / Exterior Location Number: 195-C2	SW 6063 Nice White Interior / Exterior Location Number: 260-C4	SW 6068 Brevity Brown Interior / Exterior Location Number: 196-C6	SW 6073 Perfect Greige Interior / Exterior Location Number: 242-C3
SW 6054 Canyon Clay Interior / Exterior Location Number: 194-C6	SW 6059 Interface Tan Interior / Exterior Location Number: 195-C3	SW 6064 Reticence Interior / Exterior Location Number: 196-C1	SW 6069 French Roast Interior / Exterior Location Number: 196-C7	SW 6074 Spalding Gray Interior / Exterior Location Number: 242-C5
SW 6055 Fiery Brown Interior / Exterior Location Number: 194-C7	SW 6060 Moroccan Spice Interior / Exterior Location Number: 195-C3	SW 6065 Bona Fide Beige Interior / Exterior Location Number: 196-C2	SW 6070 Heron Plume Interior / Exterior Location Number: 259-C1	SW 6075 Garret Gray Interior / Exterior Location Number: 242-C6
SW 6056 Polite White Interior / Exterior Location Number: 274-C1	SW 6061 Tanbark Interior / Exterior Location Number: 195-C6	SW 6066 Sand Trap Interior / Exterior Location Number: 196-C3	SW 6071 Popular Gray Interior / Exterior Location Number: 242-C1	SW 6076 Turkish Coffee Interior / Exterior Location Number: 277-C3
SW 6057 MalTED Milk Interior / Exterior Location Number: 195-C1	SW 6062 Vintage Leather Interior / Exterior Location Number: 195-C7	SW 6067 Mocha Interior / Exterior Location Number: 196-C5	SW 6072 Versatile Gray Interior / Exterior Location Number: 242-C2	SW 6105 Divine White Interior / Exterior Location Number: 266-C4



SW 6195 Rock Garden Interior / Exterior Location Number: 214-C7	SW 6226 Languid Blue Interior / Exterior Location Number: 220-C2	SW 6328 Fireweed Interior / Exterior Location Number: 114-C7	SW 6341 Red Cent Interior / Exterior Location Number: 124-C6	SW 6355 Truepenny Interior / Exterior Location Number: 126-C6
SW 6219 Rain Interior / Exterior Location Number: 219-C2	SW 6227 Meditative Interior / Exterior Location Number: 220-C3	SW 6333 Foxy Interior / Exterior Location Number: 115-C5	SW 6347 Chrysanthemum Interior / Exterior Location Number: 125-C4	SW 6356 Copper Mountain Interior / Exterior Location Number: 126-C7
SW 6220 Interesting Aqua Interior / Exterior Location Number: 219-C3	SW 6300 Burgundy Interior / Exterior Location Number: 110-C7	SW 6334 Flower Pot Interior / Exterior Location Number: 115-C6	SW 6348 Reynard Interior / Exterior Location Number: 125-C5	SW 6364 Eggwhite Interior / Exterior Location Number: 126-C2
SW 6221 Moody Blue Interior / Exterior Location Number: 219-C5	SW 6326 Henna Shade Interior / Exterior Location Number: 114-C5	SW 6335 Fired Brick Interior / Exterior Location Number: 115-C7	SW 6349 Pennywise Interior / Exterior Location Number: 125-C6	SW 6365 Cachet Cream Interior / Exterior Location Number: 128-C1
SW 6225 Sleepy Blue Interior / Exterior Location Number: 220-C1	SW 6327 Bold Brick Interior / Exterior Location Number: 114-C6	SW 6340 Baked Clay Interior / Exterior Location Number: 124-C5	SW 6354 Armagnac Interior / Exterior Location Number: 126-C5	SW 6368 Bakelite Gold Interior / Exterior Location Number: 128-C4

SW 6369 Tassel Interior / Exterior Location Number: 128-C5	SW 6378 Crisp Linen Interior / Exterior Location Number: 264-C3	SW 6386 Napery Interior / Exterior Location Number: 139-C1	SW 6391 Gallant Gold Interior / Exterior Location Number: 139-C7	SW 6424 Tansy Green Interior / Exterior Location Number: 154-C3
SW 6370 Saucy Gold Interior / Exterior Location Number: 128-C6	SW 6379 Jersey Cream Interior / Exterior Location Number: 130-C1	SW 6387 Compatible Cream Interior / Exterior Location Number: 139-C2	SW 6408 Wheat Grass Interior / Exterior Location Number: 144-C2	SW 6425 Relentless Olive Interior / Exterior Location Number: 154-C6
SW 6371 Vanillin Interior / Exterior Location Number: 262-C6	SW 6380 Humble Gold Interior / Exterior Location Number: 130-C2	SW 6388 Golden Fleece Interior / Exterior Location Number: 139-C4	SW 6409 Edgy Gold Interior / Exterior Location Number: 144-C4	SW 6426 Basque Green Interior / Exterior Location Number: 154-C7
SW 6372 Inviting Ivory Interior / Exterior Location Number: 129-C1	SW 6381 Anjou Pear Interior / Exterior Location Number: 130-C4	SW 6389 Butternut Interior / Exterior Location Number: 139-C5	SW 6422 Shagreen Interior / Exterior Location Number: 154-C2	SW 6430 Great Green Interior / Exterior Location Number: 155-C3
SW 6373 Harvester Interior / Exterior Location Number: 129-C2	SW 6385 Dover White Interior / Exterior Location Number: 261-C2	SW 6390 Bosc Pear Interior / Exterior Location Number: 139-C6	SW 6423 Ryegrass Interior / Exterior Location Number: 154-C4	SW 6431 Leapfrog Interior / Exterior Location Number: 155-C5



SW 6432
Garden Spot
Interior / Exterior
Location Number: 155-C6



SW 6460
Kale Green
Interior / Exterior
Location Number: 159-C6



SW 6433
Inverness
Interior / Exterior
Location Number: 155-C7



SW 6461
Isle of Pines
Interior / Exterior
Location Number: 159-C7



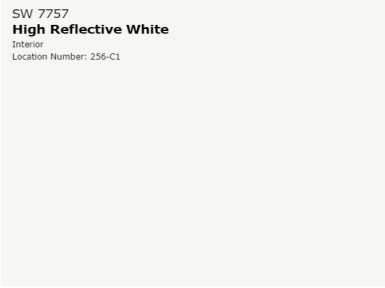
SW 6440
Courtyard
Interior / Exterior
Location Number: 156-C7



SW 7005
Pure White
Interior / Exterior
Location Number: 255-C1



SW 6447
Evergreens
Interior / Exterior
Location Number: 157-C7



SW 7757
High Reflective White
Interior
Location Number: 256-C1



SW 6446
Arugula
Interior / Exterior
Location Number: 157-C6

CITY OF DELAND

HISTORIC DISTRICT & SUPPORT DISTRICT
Commercial Building Approved Colors

Approved Colors by Color

ORANGES

SW 6340
Baked Clay
Interior / Exterior
Location Number: 124-C5

SW 6348
Reynard
Interior / Exterior
Location Number: 125-C5

SW 6355
Truepenny
Interior / Exterior
Location Number: 126-C6

SW 6369
Tassel
Interior / Exterior
Location Number: 128-C5

SW 6341
Red Cent
Interior / Exterior
Location Number: 124-C6

SW 6349
Pennywise
Interior / Exterior
Location Number: 125-C6

SW 6356
Copper Mountain
Interior / Exterior
Location Number: 126-C7

SW 6370
Saucy Gold
Interior / Exterior
Location Number: 128-C6

SW 6347
Chrysanthemum
Interior / Exterior
Location Number: 125-C4

SW 6354
Armagnac
Interior / Exterior
Location Number: 126-C5

SW 6368
Bakelite Gold
Interior / Exterior
Location Number: 128-C4

REDS

SW 6032 Dutch Cocoa Interior / Exterior Location Number: 192-C5	SW 6050 Abalone Shell Interior / Exterior Location Number: 194-C1	SW 6054 Canyon Clay Interior / Exterior Location Number: 194-C6	SW 6326 Henna Shade Interior / Exterior Location Number: 114-C5	SW 6334 Flower Pot Interior / Exterior Location Number: 115-C6
SW 6033 Bateau Brown Interior / Exterior Location Number: 192-C6	SW 6051 Sashay Sand Interior / Exterior Location Number: 194-C2	SW 6055 Fiery Brown Interior / Exterior Location Number: 194-C7	SW 6327 Bold Brick Interior / Exterior Location Number: 114-C6	SW 6335 Fired Brick Interior / Exterior Location Number: 115-C7
SW 6034 Dark Auburn Interior / Exterior Location Number: 192-C7	SW 6052 Sandbank Interior / Exterior Location Number: 194-C3	SW 6056 Polite White Interior / Exterior Location Number: 274-C1	SW 6328 Fireweed Interior / Exterior Location Number: 114-C7	
SW 6049 Gorgeous White Interior / Exterior Location Number: 274-C2	SW 6053 Reddened Earth Interior / Exterior Location Number: 194-C5	SW 6300 Burgundy Interior / Exterior Location Number: 110-C7	SW 6333 Foxy Interior / Exterior Location Number: 115-C5	

BROWNS

SW 6057
Malted Milk
Interior / Exterior
Location Number: 195-C1

SW 6061
Tanbark
Interior / Exterior
Location Number: 195-C6

SW 6065
Bona Fide Beige
Interior / Exterior
Location Number: 196-C2

SW 6069
French Roast
Interior / Exterior
Location Number: 196-C7

SW 6058
Likeable Sand
Interior / Exterior
Location Number: 195-C2

SW 6062
Vintage Leather
Interior / Exterior
Location Number: 195-C7

SW 6066
Sand Trap
Interior / Exterior
Location Number: 196-C3

SW 6070
Heron Plume
Interior / Exterior
Location Number: 259-C1

SW 6059
Interface Tan
Interior / Exterior
Location Number: 195-C3

SW 6063
Nice White
Interior / Exterior
Location Number: 260-C4

SW 6067
Mocha
Interior / Exterior
Location Number: 196-C5

SW 6076
Turkish Coffee
Interior / Exterior
Location Number: 277-C3

SW 6060
Moroccan Spice
Interior / Exterior
Location Number: 195-C5

SW 6064
Reticence
Interior / Exterior
Location Number: 196-C1

SW 6068
Brevity Brown
Interior / Exterior
Location Number: 196-C6

GRAYS

SW 6000 Snowfall Interior / Exterior Location Number: 273-C5	SW 6004 Mink Interior / Exterior Location Number: 240-C5	SW 6008 Individual White Interior / Exterior Location Number: 231-C1	SW 6012 Browse Brown Interior / Exterior Location Number: 231-C6	SW 6073 Perfect Greige Interior / Exterior Location Number: 242-C3
SW 6001 Grayish Interior / Exterior Location Number: 240-C1	SW 6005 Folkstone Interior / Exterior Location Number: 240-C6	SW 6009 Imagine Interior / Exterior Location Number: 231-C2	SW 6013 Bitter Chocolate Interior / Exterior Location Number: 231-C7	SW 6074 Spalding Gray Interior / Exterior Location Number: 242-C5
SW 6002 Essential Gray Interior / Exterior Location Number: 240-C2	SW 6006 Black Bean Interior / Exterior Location Number: 252-C2	SW 6010 Flexible Gray Interior / Exterior Location Number: 231-C3	SW 6071 Popular Gray Interior / Exterior Location Number: 242-C1	SW 6075 Garret Gray Interior / Exterior Location Number: 242-C6
SW 6003 Proper Gray Interior / Exterior Location Number: 240-C3	SW 6007 Smart White Interior / Exterior Location Number: 274-C5	SW 6011 Chinchilla Interior / Exterior Location Number: 231-C5	SW 6072 Versatile Gray Interior / Exterior Location Number: 242-C2	

SW 6105
Divine White
Interior / Exterior
Location Number: 266-C4

SW 6110
Steady Brown
Interior / Exterior
Location Number: 204-C6

SW 6126
Navajo White
Interior / Exterior
Location Number: 264-C5

TANS

SW 6106
Kilim Beige
Interior / Exterior
Location Number: 204-C1

SW 6111
Coconut Husk
Interior / Exterior
Location Number: 204-C7

SW 6115
Totally Tan
Interior / Exterior
Location Number: 291-C3

SW 6122
Camelback
Interior / Exterior
Location Number: 141-C3

SW 6127
Ivoire
Interior / Exterior
Location Number: 140-C1

SW 6107
Nomadic Desert
Interior / Exterior
Location Number: 204-C2

SW 6112
Biscuit
Interior / Exterior
Location Number: 265-C3

SW 6119
Antique White
Interior / Exterior
Location Number: 263-C6

SW 6123
Baguette
Interior / Exterior
Location Number: 141-C5

SW 6128
Blonde
Interior / Exterior
Location Number: 140-C2

SW 6108
Latte
Interior / Exterior
Location Number: 204-C3

SW 6113
Interactive Cream
Interior / Exterior
Location Number: 291-C1

SW 6120
Believable Buff
Interior / Exterior
Location Number: 141-C1

SW 6124
Cardboard
Interior / Exterior
Location Number: 141-C6

SW 6129
Restrained Gold
Interior / Exterior
Location Number: 140-C3

SW 6109
Hopsack
Interior / Exterior
Location Number: 204-C5

SW 6114
Bagel
Interior / Exterior
Location Number: 291-C2

SW 6121
Whole Wheat
Interior / Exterior
Location Number: 141-C2

SW 6125
Craft Paper
Interior / Exterior
Location Number: 141-C7

SW 6130
Mannered Gold
Interior / Exterior
Location Number: 140-C5

GOLDS

SW 6364
Eggwhite
Interior / Exterior
Location Number: 264-C2

SW 6373
Harvester
Interior / Exterior
Location Number: 129-C2

SW 6381
Anjou Pear
Interior / Exterior
Location Number: 130-C4

SW 6388
Golden Fleece
Interior / Exterior
Location Number: 139-C4

SW 6408
Wheat Grass
Interior / Exterior
Location Number: 144-C2

SW 6365
Cachet Cream
Interior / Exterior
Location Number: 128-C1

SW 6378
Crisp Linen
Interior / Exterior
Location Number: 264-C3

SW 6385
Dover White
Interior / Exterior
Location Number: 261-C2

SW 6389
Butternut
Interior / Exterior
Location Number: 139-C5

SW 6409
Edgy Gold
Interior / Exterior
Location Number: 144-C4

SW 6371
Vanillin
Interior / Exterior
Location Number: 262-C6

SW 6379
Jersey Cream
Interior / Exterior
Location Number: 130-C1

SW 6386
Napery
Interior / Exterior
Location Number: 139-C1

SW 6390
Bosc Pear
Interior / Exterior
Location Number: 139-C6

SW 6372
Inviting Ivory
Interior / Exterior
Location Number: 129-C1

SW 6380
Humble Gold
Interior / Exterior
Location Number: 130-C2

SW 6387
Compatible Cream
Interior / Exterior
Location Number: 139-C2

SW 6391
Gallant Gold
Interior / Exterior
Location Number: 139-C7

YELLOWS and WHITES

SW 0030
Colonial Yellow
Interior

SW 1666
Venetian Yellow
Interior
Location Number: 138-C3

SW 1667
Icy Lemonade
Interior
Location Number: 138-C2

SW 1668
Pineapple Cream
Interior
Location Number: 138-C1

SW 7005
Pure White
Interior / Exterior
Location Number: 255-C1

SW 7757
High Reflective White
Interior
Location Number: 256-C1

BLUES

SW 6219 Rain Interior / Exterior Location Number: 219-C2	SW 6221 Moody Blue Interior / Exterior Location Number: 219-C5	SW 6226 Languid Blue Interior / Exterior Location Number: 220-C2
SW 6220 Interesting Aqua Interior / Exterior Location Number: 219-C3	SW 6225 Sleepy Blue Interior / Exterior Location Number: 220-C1	SW 6227 Meditative Interior / Exterior Location Number: 220-C3

GREENS

SW 6192 Coastal Plain Interior / Exterior Location Number: 214-C3	SW 6422 Shagreen Interior / Exterior Location Number: 154-C2	SW 6426 Basque Green Interior / Exterior Location Number: 154-C7	SW 6433 Inverness Interior / Exterior Location Number: 155-C7	SW 6460 Kale Green Interior / Exterior Location Number: 159-C6
SW 6193 Privilege Green Interior / Exterior Location Number: 214-C5	SW 6423 Ryegrass Interior / Exterior Location Number: 154-C4	SW 6430 Great Green Interior Location Number: 155-C3	SW 6440 Courtyard Interior / Exterior Location Number: 156-C7	SW 6461 Isle of Pines Interior / Exterior Location Number: 159-C7
SW 6194 Basil Interior / Exterior Location Number: 214-C6	SW 6424 Tansy Green Interior / Exterior Location Number: 154-C5	SW 6431 Leapfrog Interior / Exterior Location Number: 155-C5	SW 6446 Arugula Interior / Exterior Location Number: 157-C6	
SW 6195 Rock Garden Interior / Exterior Location Number: 214-C7	SW 6425 Relentless Olive Interior / Exterior Location Number: 154-C6	SW 6432 Garden Spot Interior / Exterior Location Number: 155-C6	SW 6447 Evergreens Interior / Exterior Location Number: 157-C7	