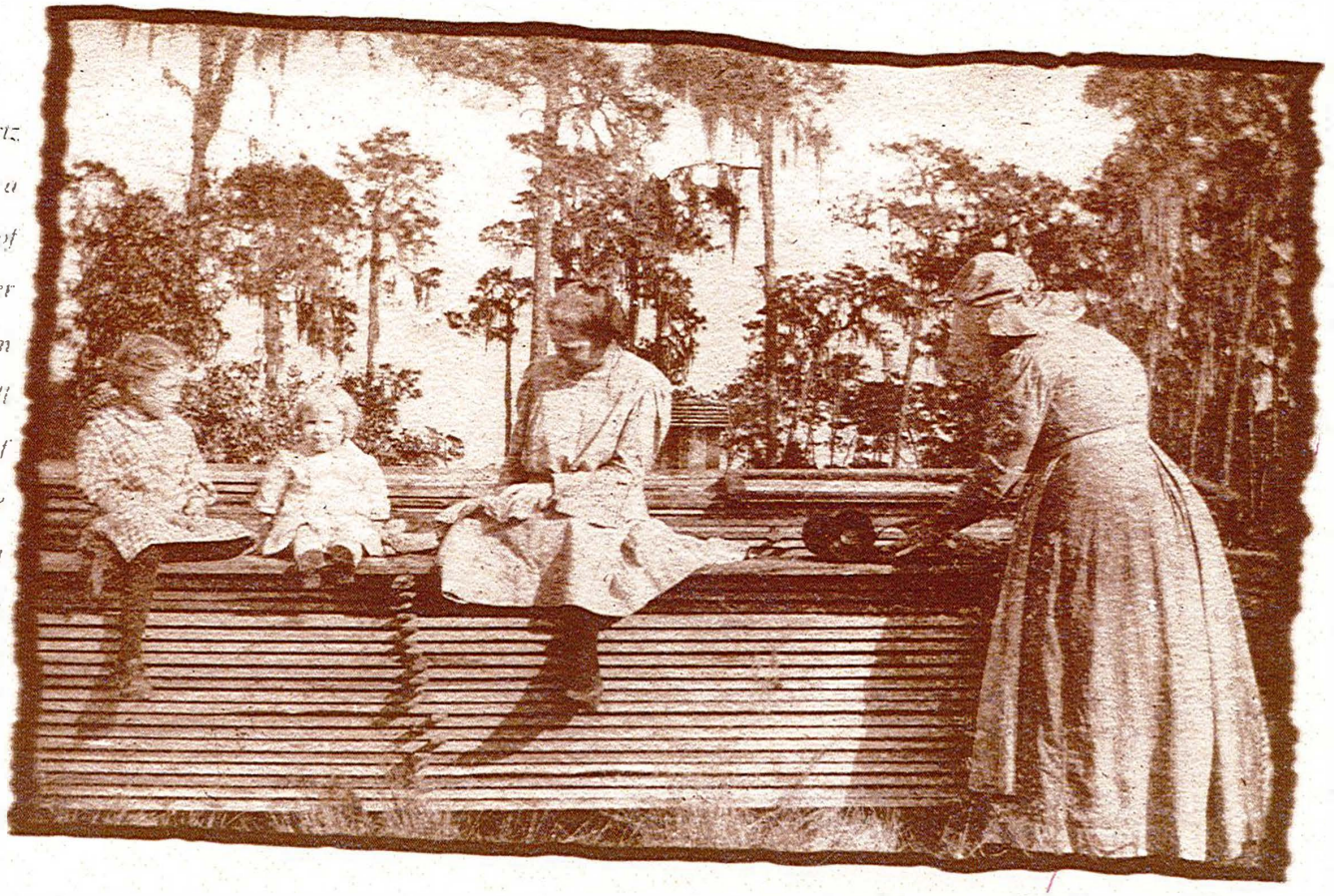
CITY of MOUNT DORA



Historic Design Guidelines

Chapter 1

Introduction



Mrs. Swartz examines a stack of lumber delivered from a local sawmill and dreams of her new home in Mount Dora, circa 1890s

City of Mount Dora
Historic Design Guidelines

A guide to Historic Preservation,
Rehabilitation & New Construction in the
City of Mount Dora, FL.

September 2001

City of Mount Dora Historic Preservation Board
Florida Department of State

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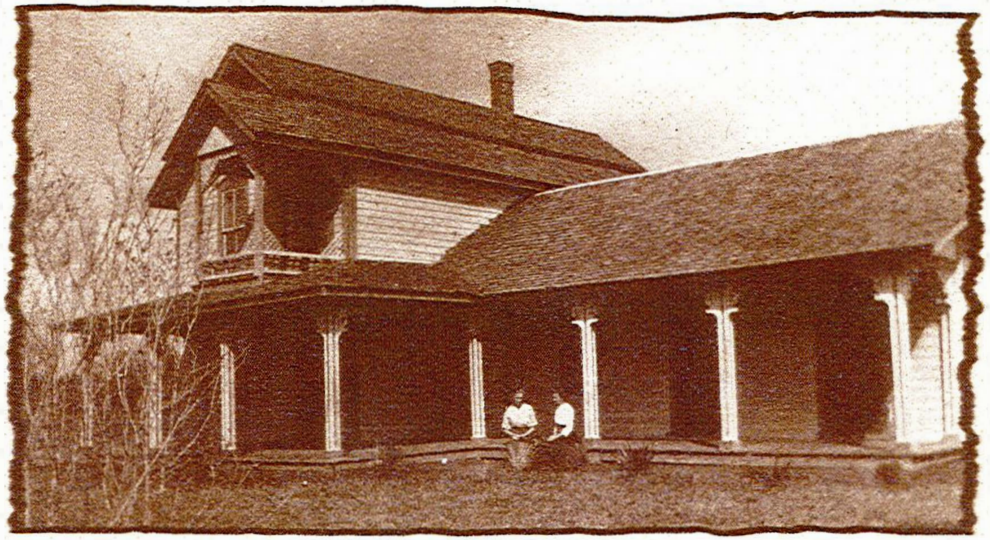
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INTRODUCTION

The buildings of Mount Dora provide a tangible record of the history and development of our community. From the modest vernacular dwellings that were home to the average Mount Doran, to large hotels that catered to winter visitors, to downtown commercial buildings where generations of residents went shopping- each in its own way provides a view of daily life in Mount Dora in earlier times.

The architectural styles of the buildings - from simple to elaborate - reflect the tastes and aspirations of the people of Mount Dora. The materials and craftmanship in the structures reveal the environment of Central Florida and the skills of builders from years gone by. The historic neighborhoods, where concentrations of older buildings remain, provide important architectural diversity and a sense of place in our growing community. These old buildings and streetscapes are treasures to be enjoyed, cherished and protected, for they add to the beauty and value of our community.

Many of these treasures have already been lost. Long time residents can still recall the grand hotels, when downtown was the *only* place to shop and when the high-tech street surfacing was pine straw.



The A.J. Tooth home, built circa 1900, has long been lost to our inventory of historic resources.

Today, only traces of this heritage remain. Because these historic buildings and neighborhoods are limited in number, their care and preservation become even more critical. These are non-renewable resources. Once they are gone, an important link with the past of Mount Dora is gone forever.

The purpose of this Manual is to highlight the significance of some of the many historic resources of Mount Dora and to provide useful information on how to properly maintain and care for historic properties. In addition, this Manual outlines how additions to historic buildings and new construction can be designed in a manner compatable with the character of their historic environment. With careful stewardship, these buildings that have served as homes, offices and commercial centers for generations of our citizens can continue to enrich the lives of future generations.

HISTORIC PRESERVATION IN THE CITY OF MOUNT DORA

The historic buildings found throughout the City of Mount Dora contribute to the unique character of the city that is treasured by residents and visitors alike. Preservation of these historic resources is an important issue to many citizens because they realize that preserving these buildings maintains the rich texture and ambiance of this beloved community. The following is a brief background of historic preservation efforts in Mount Dora.

In 1953 the Mount Dora Historical Society (now called Historic Mount Dora, Inc.) was formed by a group of citizens. The original mission of this organization, as still stated in their by-laws was "To do justice to those pioneers who have played a part in the founding of Mount Dora; to keep and preserve all that is known, in trust, for those who are to come after us; to increase the extent of knowledge of the history of Mount Dora; and to teach our children that the first essential knowledge of the history of Mount Dora is an object well worthy of our best efforts." The Mount Dora Historical Society's first objective was to publish a written and photographic history of Mount Dora. This was accomplished with the publication of *The Mount Dora Story* by R.J. Longstreet.

The City Council's initial endeavour into historic preservation was in 1987. The Council decided to conduct a survey of the historic buildings in one of the oldest parts of the city with the intent of establishing a National Register Historic District. The survey covered the area south of Thirteenth Avenue, west of Tremain Street and north of First Avenue. Although the survey was completed, the National Register District did not materialize due to a lack of a concentration of historic buildings. In 1998 and 1999 an additional area, east and south of the first survey, was documented. To date, the historic and architectural significance of nearly 400 buildings has been documented. The Mount Dora Historic Preservation Board's goal is to have the entire City surveyed. Information obtained from these surveys will be used in future efforts to establish a local and a national historic district.

The City took a significant step toward ensuring that historic preservation would become an ongoing program with the establishment of the Mount Dora Historic Preservation Board in March 1993. The Board was charged with the responsibilities of overseeing the survey and documentation of historic buildings and promoting historic preservation. In April 1996 the Mount Dora City Council, after a positive response through a public referendum, adopted a comprehensive Historic Preservation Ordinance that instituted a number of preservation programs that include: a ***Certificate of Appropriateness*** process for the review of historic buildings in the historic preservation area, a register for designation of historic buildings of local significance and procedures and requirements for the creation of historic districts.

Certificates of Appropriateness are required for proposed demolitions, exterior alterations, or renovations to buildings (residential or non-residential) more than fifty years old that lie within the defined historic district. The streets included in the historic district are Helen Street, McDonald Street, Alexander Street, and Donnelly Street lying south of 11th Avenue; Baker Street, Tremain Street, Grandview Street, Clayton Street, and Highland Street lying between 11th Avenue and 1st Avenue; and, First Avenue through Tenth Avenue, inclusive, lying west of Highland Street.

Applications for Certificates of Appropriateness must be reviewed and approved by the Historic Preservation Board. It is a good idea to meet with Planning and Development staff prior to preparing drawings. The Historic Preservation Board meets the last Wednesday of every month. Applications must be submitted at least three (3) weeks prior to the meeting. There is no charge for this process. Approval of a certificate of appropriateness is required before a building permit can be issued.

The Historic Preservation Board uses *The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings* to determine if a proposed alteration or addition is historically appropriate. Copies of all, or portions of the entire publication, are available upon request. The Board reviews the application material at their meeting. Applicants are encouraged to attend the meeting so that they can present their request. The Board may visit the site during the meeting so they can fully understand how the proposed change fits the character of the building.

In April 1998, the City of Mount Dora was awarded Certified Local Government (CLG) status by the U.S. Department of the Interior-National Park Services. Only those local governments exhibiting a commitment to historic preservation by having specific preservation programs and ordinances in place are given this designation. With such certification the city became eligible for grants and technical assistance from the Florida Division of Historic Resources. Also by this means, the Historic Preservation Board is allowed to review nominations to the National Register of Historic Places.



The Donnelly House has had an adaptive use as a Masonic Lodge since the 1930s.

NATIONAL REGISTER, STATE MARKER AND LOCAL HISTORIC SITES

There are three buildings in Mount Dora listed on the National Register of Historic Places. They are the John P. Donnelly House at 535 Donnelly Street, the Atlantic Coast Line Railroad Depot at 341 Alexander Street and the Lakeside Inn at 100 Alexander Street.

The Donnelly House

The John P. Donnelly House is one of the finest examples of a Victorian Era Queen Anne style building in Florida and was placed on the National Register in April 1975. Often referred to as "The Gingerbread House" by local citizens, it is a stunning example of the Steamboat Gothic substyle and was built by Donnelly in 1893 for his bride Annie McDonald Stone.

Donnelly, who moved to the area in 1879, was an early developer and entrepreneur. In 1884 he helped lay out the original plat of the city. In March 1911 he was elected Mount Dora's first mayor.

The Donnelly House is now home to the Mount Dora Lodge 238 of Free & Accepted Masons.

The Railroad Depot

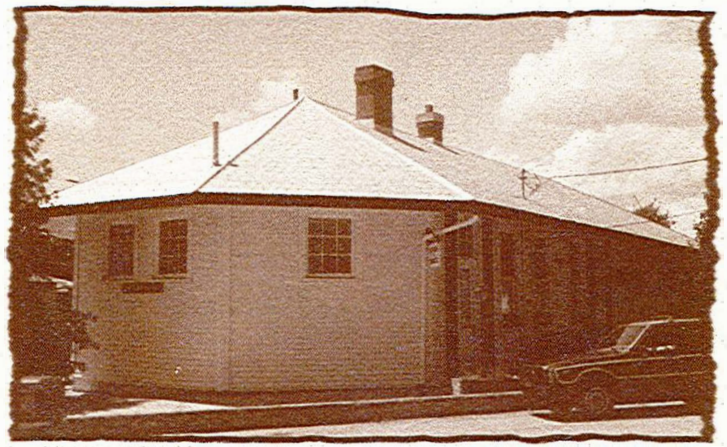
The Atlantic Coast Railroad Depot was constructed in 1915 and is the third and final depot built in Mount Dora. The last passenger train stopped here in 1950. The structure has housed the Mount Dora Area Chamber of Commerce since 1973.

The Lakeside Inn

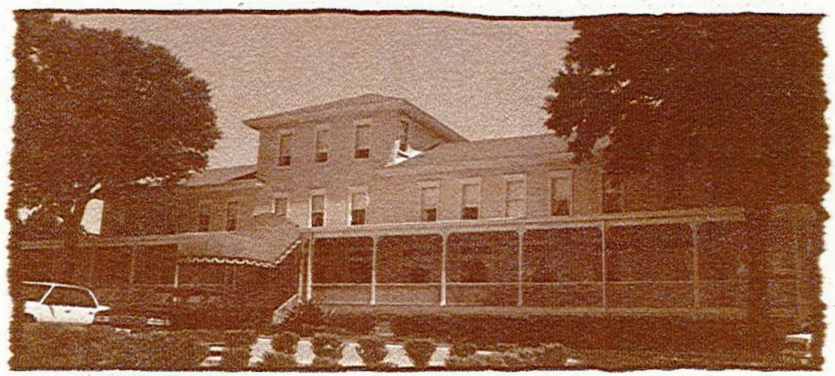
The Lakeside Inn, first established by the Bruce and Alexander families in 1883 as the "Lake House", was the first hotel in Mount Dora. It has been a prominent landmark and destination for well over one hundred years. The Lakeside inn property contains two annexes built in 1926 and 1929 in the English Tudor Revival style.

Florida Historic Markers

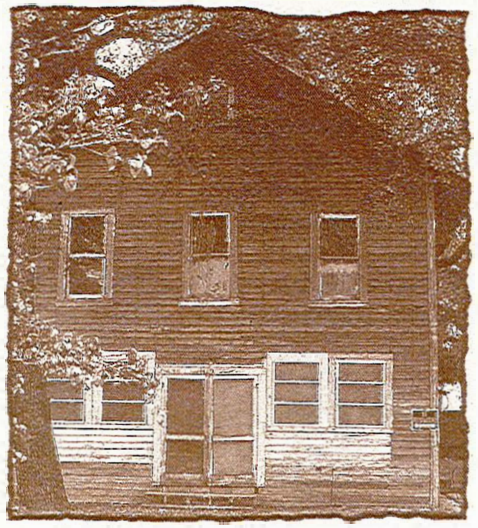
Two sites have been granted Florida Historic Markers in Mount Dora. The John P. Donnelly House and the Witherspoon Lodge at 1420 North Clayton. The latter building has been owned by the Witherspoon (Prince Hall) Lodge of Free and Accepted Masons No. 111 since 1903. It has served as a venue for African-American Masonic functions as well as other community functions. In the 1920s, after the public school for the African-American children of Mount Dora burned, the first floor of the Witherspoon Lodge was converted to a classroom until a replacement school was constructed. In subsequent years, a newly-formed church was permitted the use of the building until parishioners had constructed their new church.



Mount Dora's third Railroad Depot has an adaptive use as the Mount Dora Area Chamber of Commerce.



The Main Building of the Lakeside Inn.



Throughout its long history the Witherspoon Lodge has opened its doors to schoolchildren & church groups

The owners of the Tremain-Slack House, built on Tremain St. in 1912, were among the first to apply for & receive local designation.



LOCAL DESIGNATION

The Mount Dora Register of Historic Buildings was established in 1996. The fundamental purpose of this program is two-fold: First, the markers identify those buildings of either historical or architectural significance which illustrate our history and educate the public in that history and architecture. Second, these markers serve to encourage the rehabilitation and maintenance of historical properties located in the City of Mount Dora. The first markers were issued in August 1997. Twenty such plaques have been issued to date.

Preservation Standards:

1) To qualify as a historic site, individual properties, structures, sites or buildings will have significant character, interest or value as part of the historical, cultural, aesthetic and architectural heritage of the city. To qualify as a historic site, said property must fulfill one or more of the criteria set forth in paragraphs (2) and (3) following.

2) A building, structure or site will be deemed to have historical or cultural significance if it meets the following criteria:

a) Is associated in a significant way with the life or activities of a major person important in city, state or national history (i.e., the homestead of a local founding family), or

b) Is the site of a historic event with significant effect upon the city, state or nation, or

c) Is associated in a significant way with a major historic event whether cultural, economic, social, military or political, or

d) Exemplifies the historical, political, cultural, economic or social trends of the community in history, or

e) Is associated in a significant way with a past or continuing institution that has contributed substantially to the life of the City.

3) A building, structure or site is deemed to have architectural or aesthetic significance if it fulfills one or more of the following criteria:

a) Portrays the environment in an era of history characterized by one or more distinctive architectural styles, or

b) Embodies those distinguishing characteristics of an architectural style, period or method of construction, or

c) Is a historic or outstanding work of a prominent architect, designer, landscape architect or builder, or

d) Contains elements of design, detail, material or craftsmanship of outstanding quality or which represented, in its time, a significant innovation or adaptation to the Central Florida environment.

4) A building, structure or site will be deemed to have historic significance if, in addition to or in place of the previously mentioned criteria, the building, structure or site meets historic development standards as defined by and listed in the regulations of and criteria for the national Register of Historic Places, as prepared by the U. S. Department of the Interior under the Historic preservation Act of 1966, as amended.

In order to be considered for this program, the applicant must supply adequate information to show that one or more of the above mentioned criteria are met. The Historic Preservation Board and City Council will use the information provided to make final determinations on acceptance into the program.

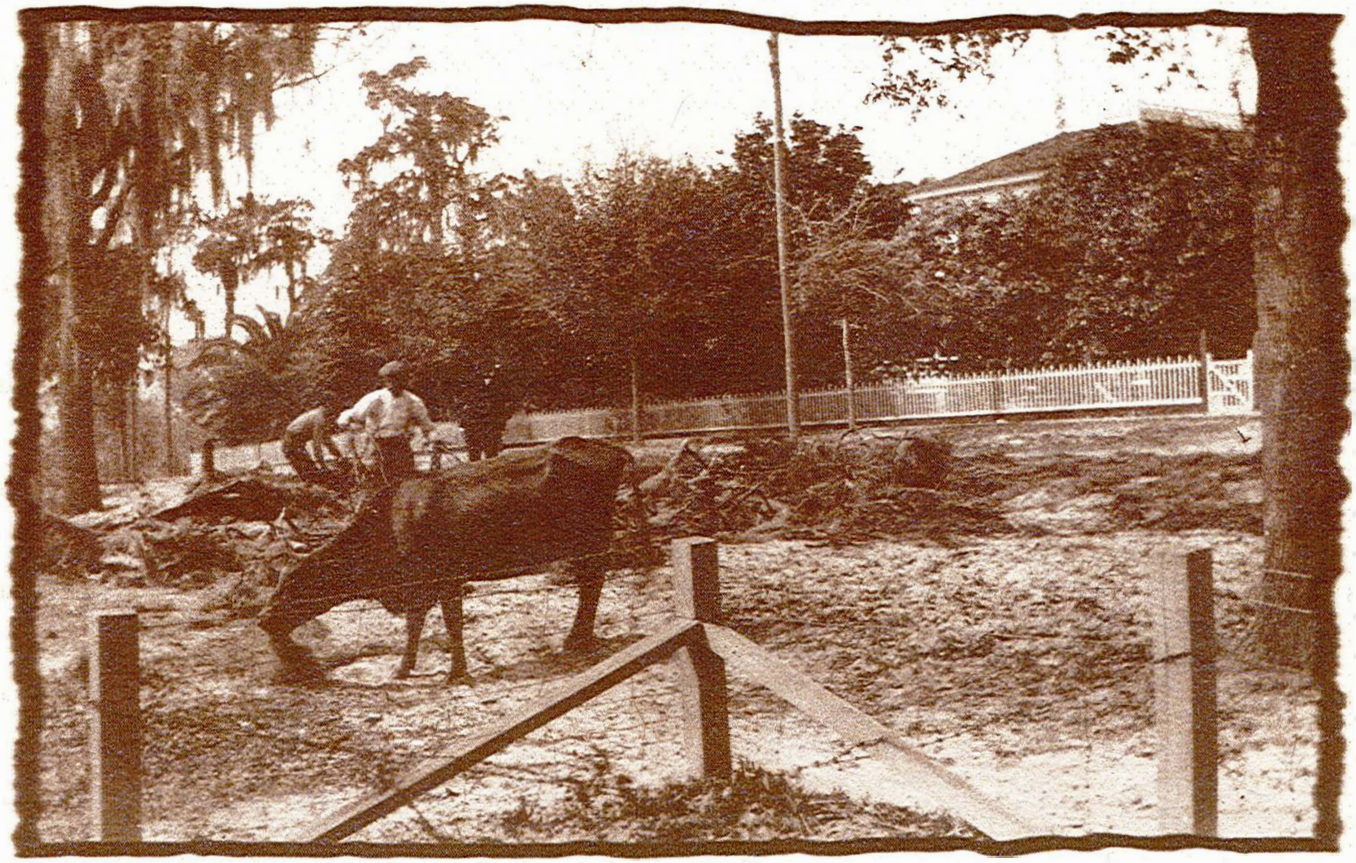
THE ROLE OF DESIGN GUIDELINES IN HISTORIC PRESERVATION

The overall goal of historic preservation is to preserve and protect the irreplaceable character of historic buildings and to maintain the character of existing historic areas on the basis of architectural history and design considerations. To further facilitate these goals, the Mount Dora Land Development Regulations call for the Historic Preservation Board to prepare design guidelines for historic buildings.

These guidelines, presented in the following chapters, identify the historic architectural features found on the buildings of Mount Dora and describe how to properly maintain, repair, restore and even alter them so that these historic features, materials and workmanship can be preserved. This publication will be used by property owners as a guide in repair, replacement and maintenance of their historic properties and by the Mount Dora Historic Preservation Board in reviewing Certificates of Appropriateness.

Chapter 2

Early Mount Dora Development



Clearing land and pulling stumps to build at 236 East 5th Avenue

HISTORIC OVERVIEW

What is now Mount Dora was essentially unsettled until the mid-1870s. While the area was originally being surveyed from 1846-1849 it was noted that the Drawdy family was living two miles south of what is now Lake Dora. It is said that Dora Drawdy, wife of William and mother of their several children, hospitably shared the family's meager supplies with the government surveyors. In gratitude, they named the large lake to the north in her honor. In August 1874 the first homesteader, David M. Simpson, moved into what is now Mount Dora. As of 1879 there were five families recorded as living in the area.

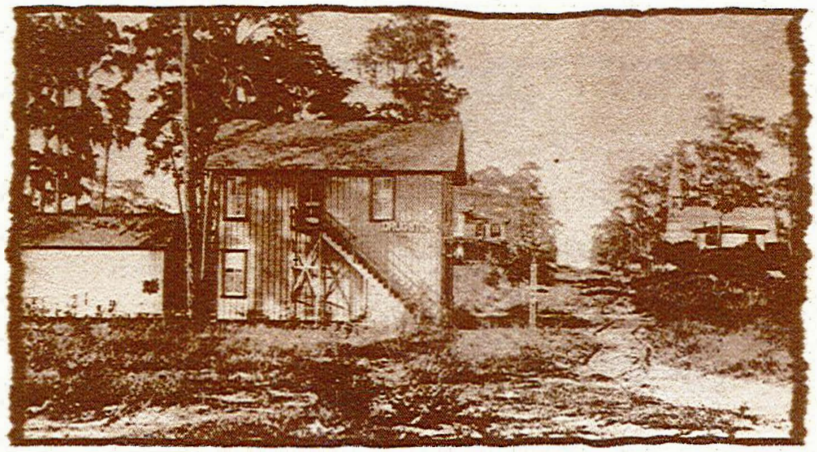
The original name given to the town when the post office was established in August 1880 was Royeliou, an acronym made from the names of early settler and first postmaster Ross Tremain's three children - Roy, Ella and Louis. The spelling of this name had a number of variations, including the very French "Royellieu". Sometime in 1882 or 1883 the name was changed to Mount Dora. Exactly who gave the settlement this name and why they did so is unknown. A likely reason was so the City name would correspond to the name of the lake. By the end of 1883 there were less than fifty families living in Mount Dora.

A plat of the town was recorded on 1 September 1884. It is not known exactly who laid out and surveyed the new town, but it is known that J.P. Donnelly and John A. McDonald were heavily involved in this endeavour. They, along with Col. John Alexander, were the first developers in the city.



Dora Ann Drawdy, our eponymous heroine, shown here in a pre-Civil War photo

Prior to 1886 access to the area was limited, difficult and time-consuming, to say the least. Self-reliant residents raised their own livestock, grew vegetables from kitchen gardens and supplemented their diet with the abundant fish and game found in the immediate vicinity. Cloth, tools and many building supplies were brought overland in wagons or made the circuitous water route from Sanford. However, Mount Dora was by no means "uncivilized". In the spring of 1886, the local newspaper, the Mount Dora ***Voice,*** noted that the fledgling community boasted two general stores, one drugstore, a carriage factory, three hotels and two churches. The first train arrived in 1886 on the Sanford and Eustis Railroad and the first direct steamboat connection began in the summer of that same year



Looking north up Donnelly Street from 5th Avenue, circa 1886.



Pioneer life in Mount Dora was difficult & laborious, as evidenced by this photo of early resident Mamie Shank sawing wood.

Longstreet's *The Mount Dora Story* has many citations from early residents who were enchanted with the beauty of the area's lakes and hills. Because of this natural beauty, it was thought the town would grow rapidly. But, overall, Mount Dora grew very slowly in these early years. Potentially, the citrus industry could have led to significant growth. However, devastating back-to-back freezes in 1894-95 had an enormous impact as the unusually intemperate weather destroyed both the young groves and the economic dreams of many settlers.

The U.S. Census for 1890 records that there were 174 people living in the Mount Dora precinct. By 1900, the number had grown only to 197. The oldest Sanborn Map was produced in 1906. It shows that, at that time, in what is now the downtown area, there were five commercial buildings, the Post Office, the depot and the town hall. Only a portion of one of these eight buildings remains.

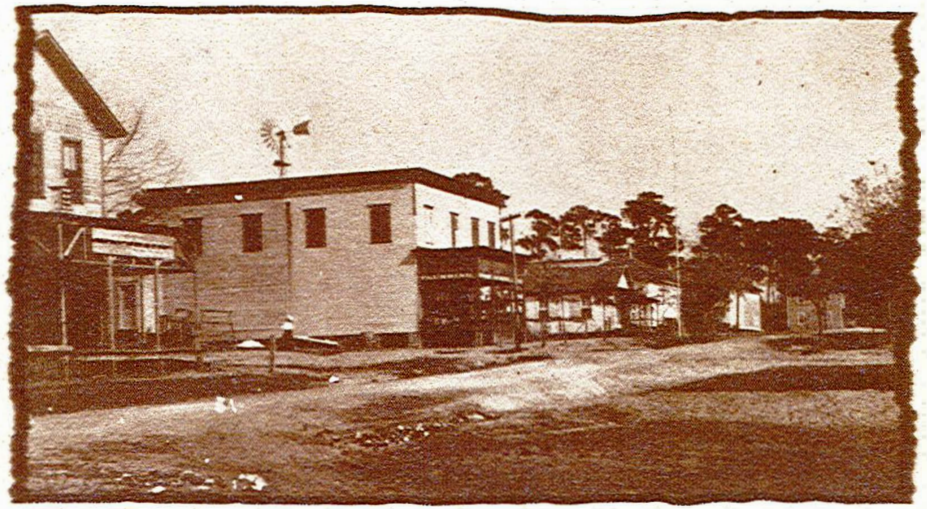
The City of Mount Dora was incorporated on 25 March 1910. At this time there were 371 people living in the city proper and 413 in the surounding precinct. The community had no paved streets, no water system, no streetlights and no sidewalks.

From 1919 to 1925, Mount Dora experienced the same building boom as did the rest of the state of Florida. The little community began to transform from an isolated country town into a city. In 1919 the Mount Dora Development Corporation was founded through the efforts of Robert N. White. He secured the interest of seven active local businessmen and each was to build a house on "speculation". The construction of eight new homes indeed constituted a "boom" at that time. Mr. White brought in J.G. Ray, Sr., an experienced contractor from Atlanta, to oversee the construction. Mr. White also induced L.R. Heim to relocate from his home in Danbury, Connecticut. Mr. Heim was one of the developers of Mount Dora's first "suburb", Sylvan Shores.

While the boom still rolled on, the town began to invest in its public infrastructure by installing streetlights, constructing a water system and paving

roads. In 1925 the City Council authorized its largest expenditure to that date; over $400,000 for paving streets, installing curbs and also considered a proposal to create a city sewage system. In the early 1920s the city received land for two parks that are the cornerstones of our park system today. In March, 1922, Earl Gilbert donated the property that is now known as Gilbert Park on the shores of Lake Dora. In the fall of 1924 J.P. Donnelly, persuaded by the Mount Dora Women's Club, agreed to sell the city a large block of downtown property for the sum of $45,000 on the condition that the newly-created park be named in honor of his late wife, Annie Stone Donnelly.

The building boom in Florida collapsed between 1925 and 1926, which created hard times for all municipalities. Since Mount Dora grew slowly in its early years, the inventory of historic homes and buildings from that era is rather small and there is not a large or cohesive historic district. The earliest homes are not grouped together in any particular neighborhood. Rather, these homes dot the high ground in order to take advantage of the breezes and be safely away from the snakes, mosquitoes, alligators and "miasma"or "bad air" of the lakeshore. Similarly, one side of a street may contain four or five structures in a row, all erected in the teens or twenties, while on the other side of the street are newer, non-contributing homes or apartments. This is because some blocks originally contained only one or two buildings, often surrounded by small groves or pasture for livestock.



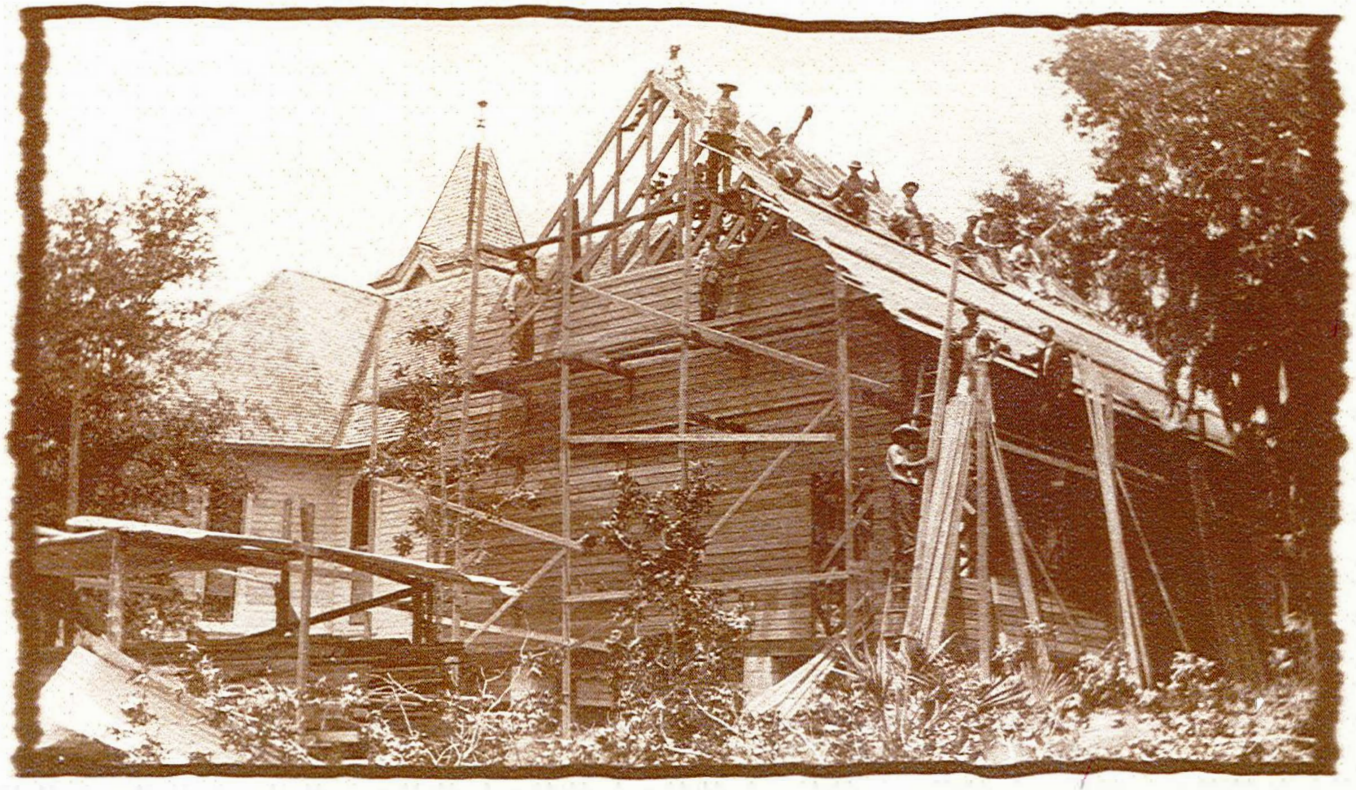
In 1900 all the buildings on 4th Avenue were wood frame. Masonry structures were not built for another 10 years.



The Post Office on 4th Avenue was a popular gathering place in the 1890s

Chapter 3

Architectural Styles & Building Traditions



Constructing the Annex to the Methodist Church, 1912

We shape our dwellings and, afterwards, our dwellings shape us.

- Winston Churchill

ARCHITECTURAL STYLES AND BUILDING TRADITIONS

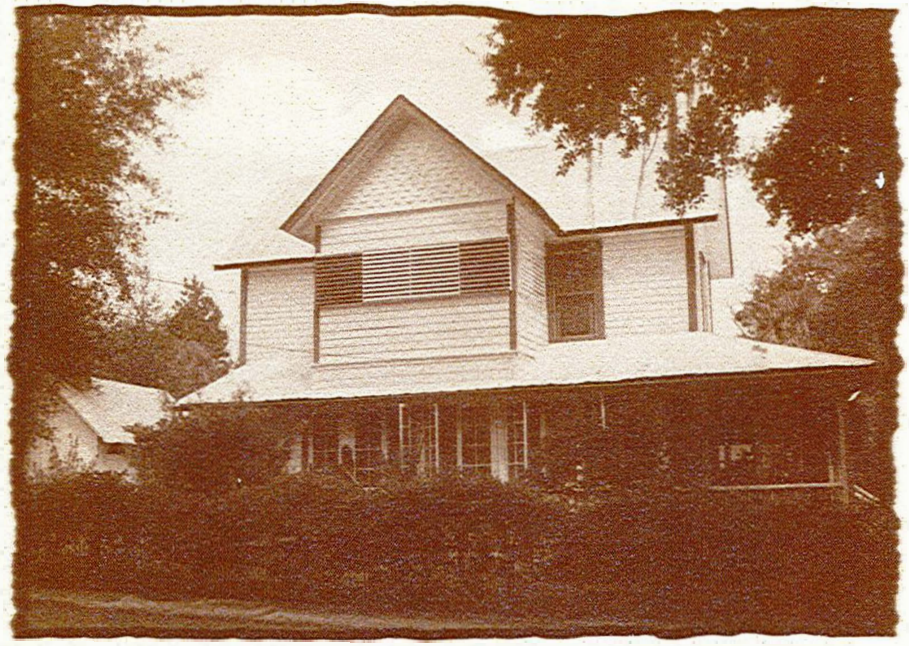
The buildings of Mount Dora reflect architectural trends that swept across the region and nation. Although the basic function of a building is to provide shelter, by means of its design a building can also be an art form, revealing insight into the period and place in which it is constructed.

In larger communities, architects often designed the homes of more affluent residents in styles that reflected national design trends. However, in early central Florida transportation was primitive, providing limited access to more exotic and novel building materials. Therefore, designs often came from the local carpenters, the homeowners themselves, or "pattern books" that were published to give the average citizen access to the designs of architects. Mount Dora architecture primarily reflects building materials that were readily available, the Southern climate, the limited access to national trends in architecture, and the values and needs of a basic agrarian economy.

It is not possible to fit every building into a particular style of architecture. Especially when designing their homes, people often picked details from a variety of styles, giving many of Mount Dora's buildings an eclectic character. Also, the rural nature of the community led to some styles still retaining their popularity long after they had gone out of fashion in more cosmopolitan areas. However, the next several pages will identify the architectural styles that have influenced the design of most of the historic buildings of Mount Dora.



A.J. Waltz and Monroe Patterson using hollow terra cotta Egyptian block to construct the Mount Dora Hotel (now the Renaissance Center) downtown on Donnelly Street. 1923.



The Col. Alexander House on 8th Avenue, built circa 1889.

Characteristics

- **Plan:** regular, rectangular; ell and irregular also common
- **Foundation:** Piers, wood, tabby or coquina prior to Civil War; brick, concrete block after.
- **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; false front on commercial buildings.
- **Roof surfacing:** wood shingles during 19th Century; metal during late 19th, composition and asbestos shingles beginning in 1920s.
- **Detailing:** simple; usually jig-sawn woodwork on porches, around eaves, corbeling on chimneys.

FRAME VERNACULAR

Vernacular buildings were first constructed by lay or self-taught carpenters to provide basic shelter without attention to architectural style. These were ordinary homes for ordinary people. The buildings reflect locally available building materials, the skills and regional background of the builder and environmental conditions. Often ornamentation was applied at a later date, reflecting an owner's new prosperity.

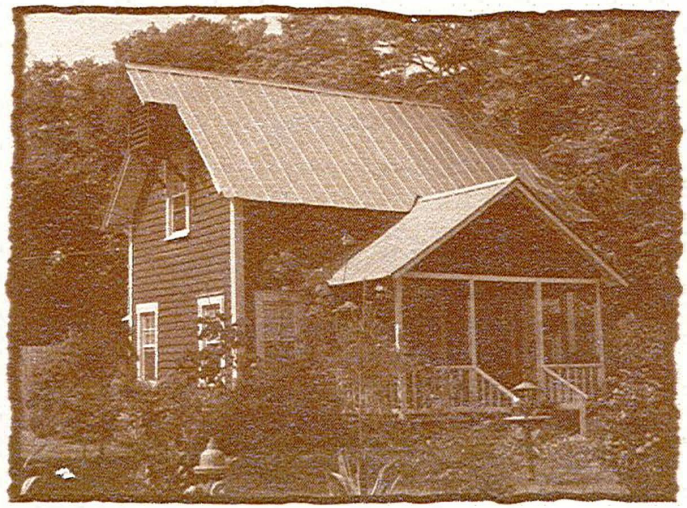
Vernacular buildings were widely constructed in Mount Dora from the 1880s through the 1930s.



The William Watt house on 3rd Avenue, built in 1908.

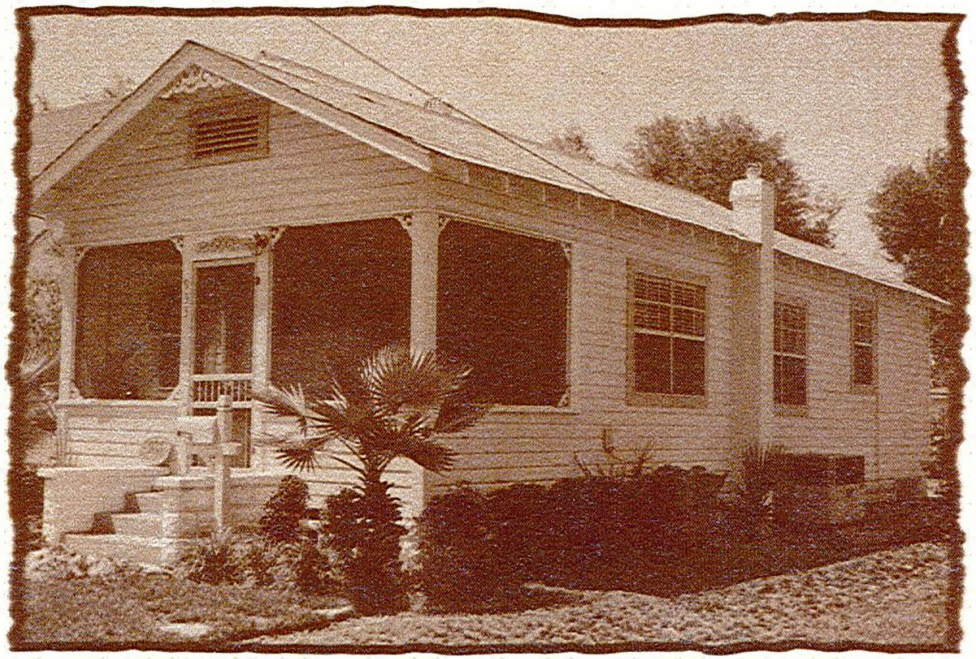


The Gates House on 1st Avenue, built in 1886, was the home of Mount Dora's first schoolteacher.





The Baker House on Tremain Street was built in 1910.



The L.C. Jerue House, a Shotgun style bungalow, was built on Grandview Street circa 1926..

SHOTGUN / DOGTROT

Shotgun houses first became popular in Florida after the Civil War when newly freed slaves began to establish their own communities and neighborhoods. The style drew its name from its long, rectangular shape. Supposedly a shotgun blast would travel through the house without striking a wall. Similarly, a dog could trot in a straight line from the front door to the back.

Typically one room wide, a Shotgun could be accommodated on a small lot or a half-lot at minimal cost. Although initially concentrated in the South, the Shotgun/Dogtrot, because of its utility and modest construction cost, became a common dwelling for working class people in both urban areas and agricultural communities throughout the United States.

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:** hip or 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.

CONCH HOUSE

The Conch House is a vernacular dwelling constructed initially in Key West and later in Miami. Natives of the Bahamas, known as Conchs, were generally credited with introducing the Conch House to Florida. Although a vernacular building type, the Conch House often exhibited a variety of stylistic influences, including the Classical Revival.

The earliest Conch Houses were attributed to ship's carpenters who used a cross-braced timber frame method of construction. Buildings constructed by this method were solid, trim, and showed an economy of design.

Characteristics:

- **Plan:** regular, rectangular.
- **Foundation:** wood posts; limestone, brick or concrete piers.
- **Height:** one to two and one-half stories.
- **Primary exterior material:** horizontal weatherboard or clapboard.
- **Roof type:** low-pitched gable.
- **Roof surfacing:** wood shingles (original); pressed metal; composition shingles.
- **Detailing:** full facade width porch or two story gallery, often wrapping around the sides of the building; jig-sawn balustrade and other wooden decoration on porch; louvered vents and door and window shutters; centrally placed main entrance with transom light above



The Cross House on Tremain Street was built circa 1915.



Education Hall, built circa 1912 as a private school, has undergone several adaptive uses as a library & attorneys' offices.

COMMERCIAL VERNACULAR

Design of commercial buildings in Florida mirrored national trends. During the mid-nineteenth century, commercial buildings as a distinct property type developed throughout the United States. They housed a variety of uses, such as offices, banks, hotels, and theatres, but most commonly functioned as retail stores.

Specific design constraints shaped commercial architecture in the United States. Most commercial buildings were concentrated in districts with high land values. Lot configuration, therefore, exerted great influence on the form and plan of commercial buildings. To exploit land value to the fullest, commercial buildings were constructed in close proximity to one another and designed to cover most of the lot. The side walls of one commercial building often formed party walls with adjacent buildings.

Because of such design constraints, commercial buildings from the mid-1850s to the 1940s shared many of the same characteristics. Most commercial buildings were rectangular in plan. One narrow elevation, facing the street, became the focus of the design and provided the building's identifying features. Facades were organized into distinct sections or zones, commonly containing one or two parts.

The one-part facade generally was a one-story building. 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.

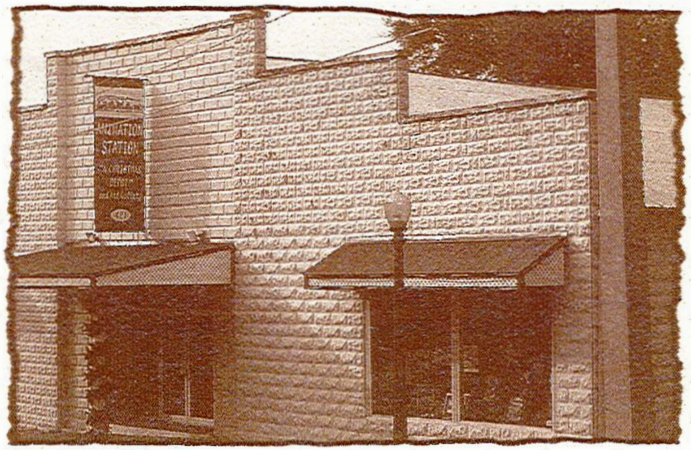
The two-part commercial block was a multi-story building, organized into upper and lower zones. The design of the lower zone was essentially the same as the one part facade. It contained distinct uses in each zone. The lower zone generally housed public spaces such as retail stores, banking room, insurance offices, or hotel lobbies. The upper zone often provided space for private uses, including apartments, offices, hotel rooms, and meeting halls.

Commercial architecture in Florida originated before the Civil War, but the number of such buildings remained small until after the conflict.
One and two zone commercial buildings, the most common types, employed a variety of materials and styles. The application of cast iron to 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 more easily available. Brick use increased in constructing commercial buildings because of its resistance to fire, especially in urban sectors whose original frame structures were consumed by fire. Most of the commercial buildings were one or two stories in height with fixed glass storefronts. Ornamentation was simple, usually cast concrete detailing or decorative brick work such as corbeling. Roofs were usually flat built-up types with parapets. Brick was frequently used in combination with cast iron.



The former 1st National Bank was built on the corner of Donnelly & 5th Avenue in 1925 & was designed in the Palladian Style by noted architect James Gamble Rogers II.



The Highland Garage, built circa 1921 on 4th Avenue, has also been a laundry & now houses retail shops.



Built on 5th Avenue circa 1923 & designed by architect James Gamble Rogers II, the Simpson Hotel was famous for being totally fireproof.

From 1900 to 1940 the form of commercial buildings in Florida remained essentially the same, though new materials and stylistic influences appeared. Steel and reinforced concrete largely replaced cast-iron as a structural material. Brick became more varied in color and texture. From 1900 to 1930 classically derived styles such as the Beaux Arts, Neo-classical, and Italian Renaissance influenced composition and ornamentation of commercial buildings.

Beginning in the 1920s, two new masonry materials, hollow terra cotta tile and concrete block, gained wide use in construction of commercial buildings. In Mount Dora "Risley Block", a cut-face or rusticated block, locally produced by Carl Risley behind his home on Tremain Street, became popular. As strong as fired brick, the new materials were lighter and cheaper.

In the 1920s brick was frequently applied on a variety of commercial buildings as an exterior finish material in combination with masonry or frame interior walls. Stucco finishes and terra cotta detailing became widespread.

Construction of commercial buildings, along with all other types of construction, declined in Florida during the 1930s.

Characteristics:

- **Plan:** regular, rectangular.
- **Foundation:** continuous or slab brick or concrete
- **Height:** one-three stories.
- **Primary exterior material:** brick, common or running bond; concrete block; stucco, rough texture.
- **Roof type:** flat with parapet.



Built on 4th Avenue in 1921, these structures originally housed Dr. Callahan's office & home. They have an adaptive use today as retail space.



Built on Donnelly Street circa 1915, the Rehbaum Hardware Store now houses several retail shops with apartments on the second floor.



The Donnelly House, built in 1893, is Mount Dora's only surviving structure built in a "high Victorian" style.

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. Popularized initially in England by architect Richard Norman Shaw, the style developed a distinctive character in the United States. Introduced to the American public at the 1876 Centennial Exposition in Philadelphia, it gained wide publicity through 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 became widespread during 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 building elements associated with 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.

Characteristics:

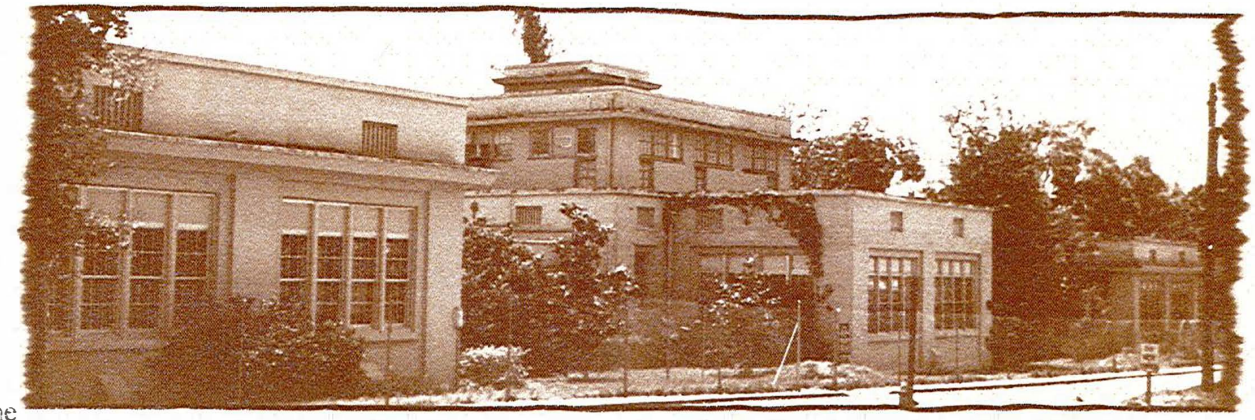
- **Plan:** irregular.
- **Foundation:** piers, brick.
- **Height:** one and one-half to two and one-half stories.
- **Primary exterior material:** various: horizontal wood siding, shingles.
- **Roof type:** multi-planed, gable most common; towers, gables, turrets common secondary roof structures.
- **Roof surfacing:** wooden shingles; sheet metal, embossed; composition, asbestos shingles.
- **Detailing:** woodwork, including finials, pendants, brackets, scrollwork, trusses, verge boards, panels; multiple textures, fish scale and novelty shingles; and a variety of color.

PRAIRIE STYLE

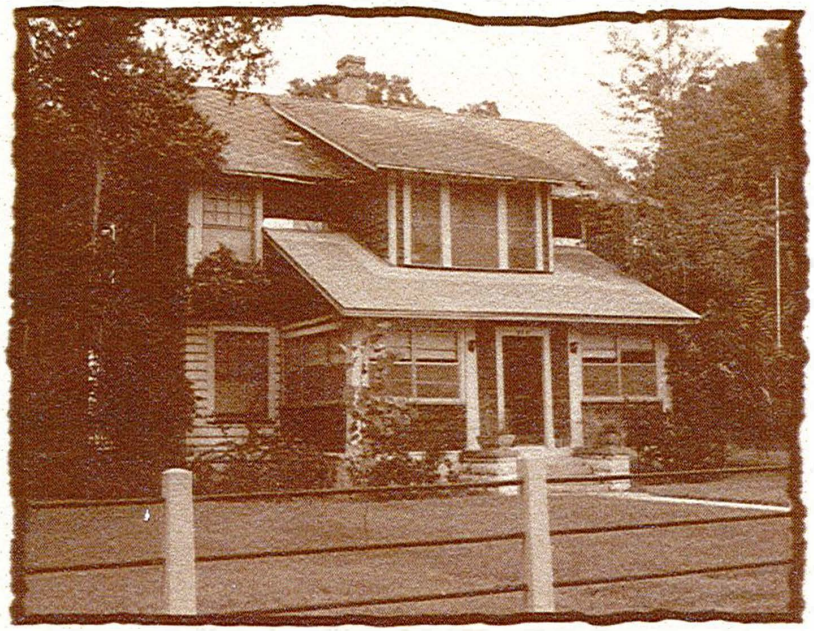
The Prairie Style, which emerged in the American Midwest at the beginning of the 20th Century, borrowed largely from Japanese design and the English Arts & Crafts movement. It grew from the inspiration of Frank Lloyd Wright in reaction against the formalism and historicism of the Beaux Arts and other classical styles that dominated American architecture at that time. The Prairie School emphasized horizontal lines, low-pitched roofs, bands of windows and unity between house and landscape. Because of its horizontal emphasis, the stye was largely applied to residential architecture, although examples can be found on a variety of other building types.

Characteristics

Plan: irregular
Foundation: continuous
Height: two stories
Primary exterior material: stucco
Roof type: low-pitched hip 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, Sullivanesque ornamentation



Roseborough School, built in 1921 to house grades 1-12, is the only school campus built in Florida in the Prairie Style & is National Register Eligible. Abandoned by the Lake County School Board, the Court of Appeals recently denied ordering the preservation of this unique historic neighborhood school. It sits awaiting its fate at the hands of the School Board who have plans to demolish it.



The Thomas-Learned House, built on 9th Avenue in 1916.



The Wardell-Wilmot House built in 1917, also on 9th Avenue.

CRAFTSMAN BUNGALOW

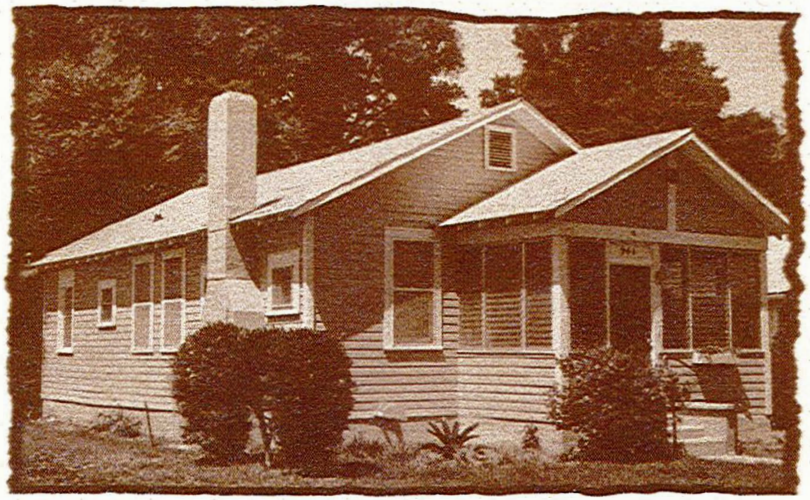
The Bungalow arrived in the United States as an import from East Asia. A low house with generous porches, it originated as a wayside shelter for British travelers in India during the eighteenth and nineteenth centuries. While the origin of the word Bungalow and some of its design features came from India, 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 20th 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 Bungalow. 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.

Characteristics:

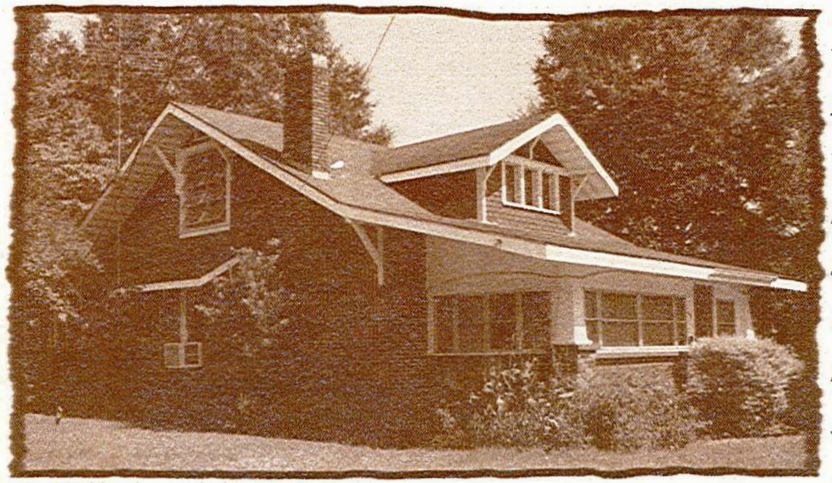
- **Plan:** regular, rectangular, usually oriented with the narrow side facing the street.
- **Foundation:** brick pier or continuous brick or concrete block.
- **Height:** one story; belvedere, two stories.
- **Primary exterior material:** horizontal wood siding, shingles; less frequently, stucco, brick.
- **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); knee braces; battered porch piers; tapered chimneys.



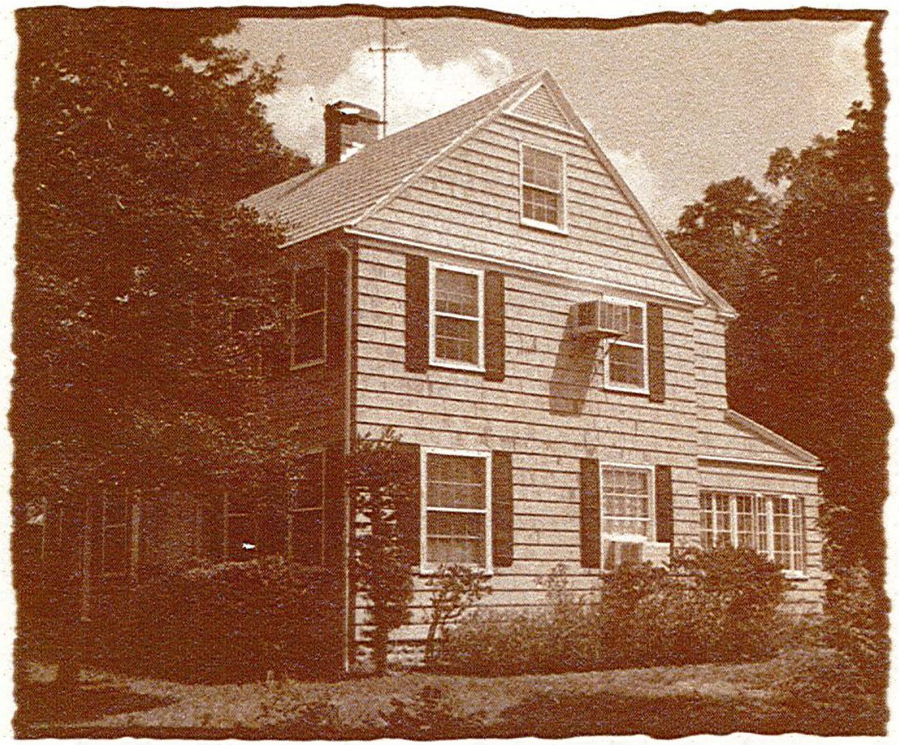
The Twitchell House, built in 1923 on North Grandview Street.



The Edward Gorham House on 11th Avenue, built in 1926.



The Simpson-Truskett House, built in 1923 on Donnelly Street.



The Whitney House, a Shingle-Style Colonial Revival, was built on McDonald Street circa 1937.

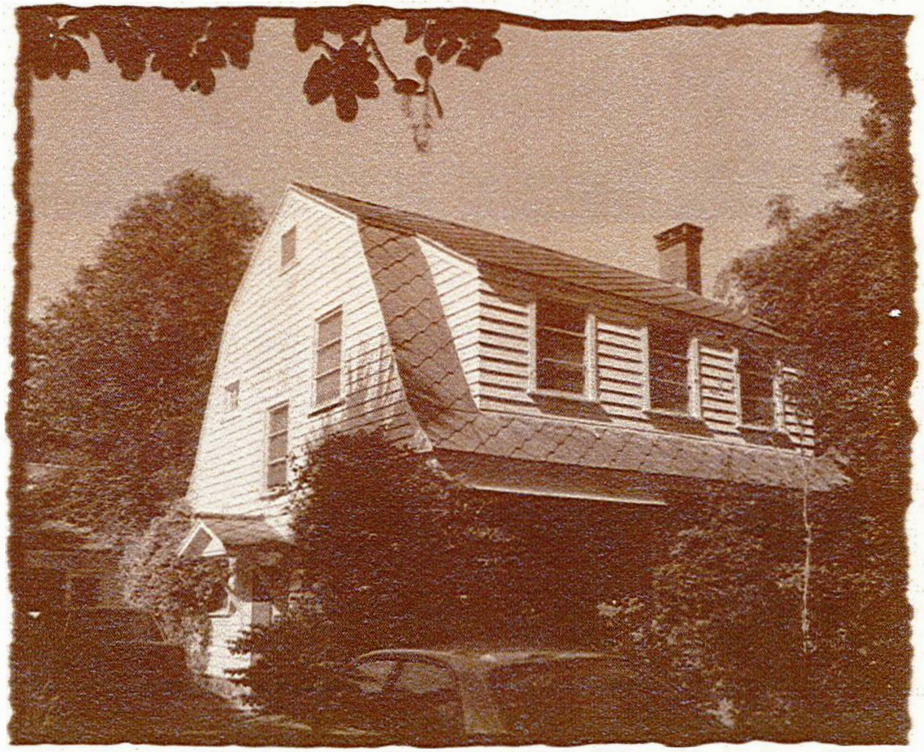
COLONIAL REVIVAL

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. These structures, rich in borrowed details, reflected the classical tradition that produced designs now known as "Georgian," "Federal," and "Jeffersonian." The major elements of those styles were symmetrical facades, prominent porticos, molded details in bas-relief, rectangular windows with small panes, and fanlights over the main entry. 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. One variant, the Dutch Colonial Revival, featured a gambrel roof.

Characteristics:

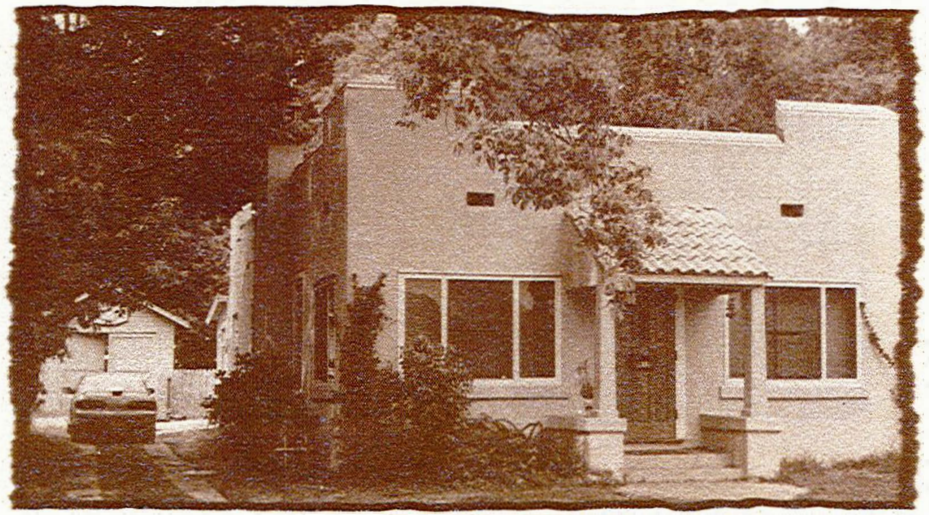
- **Plan:** regular, rectangular or nearly square.
- **Foundation:** brick piers or continuous brick.
- **Height:** two to two and one-half stories.
- **Primary exterior material:** horizontal wood siding, shingles; less frequently brick.
- **Roof type:** hip; hip dormers a frequent secondary roof type; gambrel roof on Dutch Colonial Revival.
- **Roof surfacing:** embossed sheet metal or shingles; composition, asbestos shingles.
- **Detailing:** classically derived columns, balustrades, modillions, dentils. Common entrance detailing--transom, sidelights, fanlights, ornamental woodwork.



The Bertha Eddy House, a Dutch Colonial Revival, was built on 3rd Avenue circa 1923.



The Hazelwood House, also called "Happy Gate" was built on 3rd Avenue in 1926.



The A.J. Miles House was built on 8th Avenue in 1924.

MEDITERRANEAN INFLUENCE

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 at 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 churches and hotels 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 style to create a distinctive urban look in cities like Palm Beach and Boca Raton.

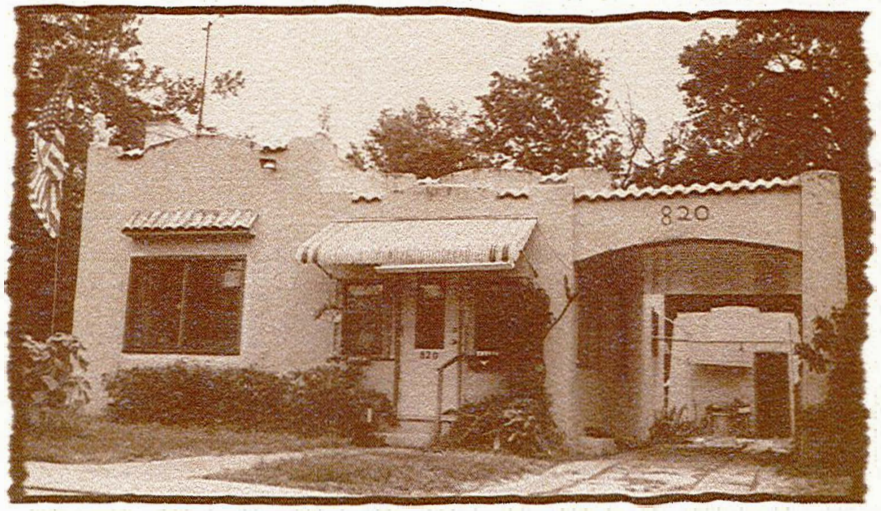
During the great Florida land boom of the 1920s architects and builders applied Spanish, Spanish Colonial Revival, Mission, and other Mediterranean-influenced designs to a wide spectrum of buildings. Although the term "Mediterranean Revival" is indiscriminately applied to all buildings with features derived from Mediterranean architecture, many, particularly those designed by architects, were consciously modeled on formal styles.



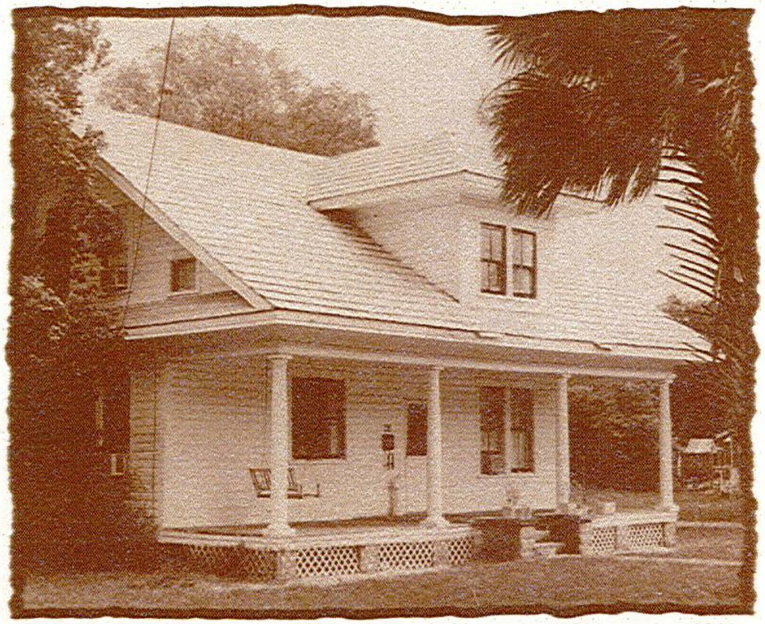
The Helm-Tanner House, circa 1926, has an adaptive use as a Bed & Breakfast Inn on 3rd Avenue.

Characteristics:

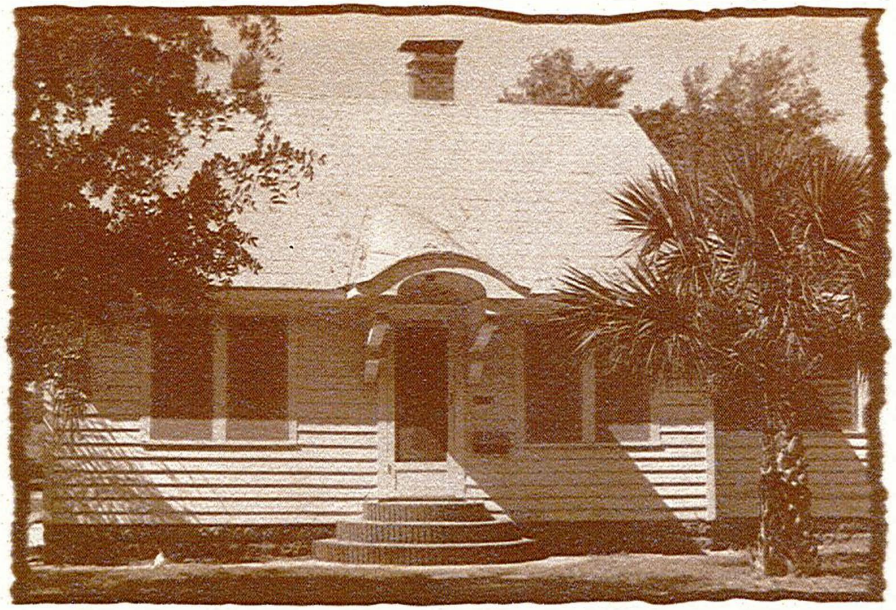
- **Plan:** irregular.
- **Foundation:** continuous.
- **Height:** two stories.
- **Primary exterior material:** stucco.
- **Roof type:** hip roof; flat with curvilinear parapet (Mission).
- **Roof surfacing:** barrel, French interlocking tile.
- **Detailing:** plaster and terra cotta detailing highlighting arches, columns, window surrounds, cornices, and parapets; wrought iron grilles, balconies, and balconets.



The Charles Brock House was built on East 7th Avenue in 1924.



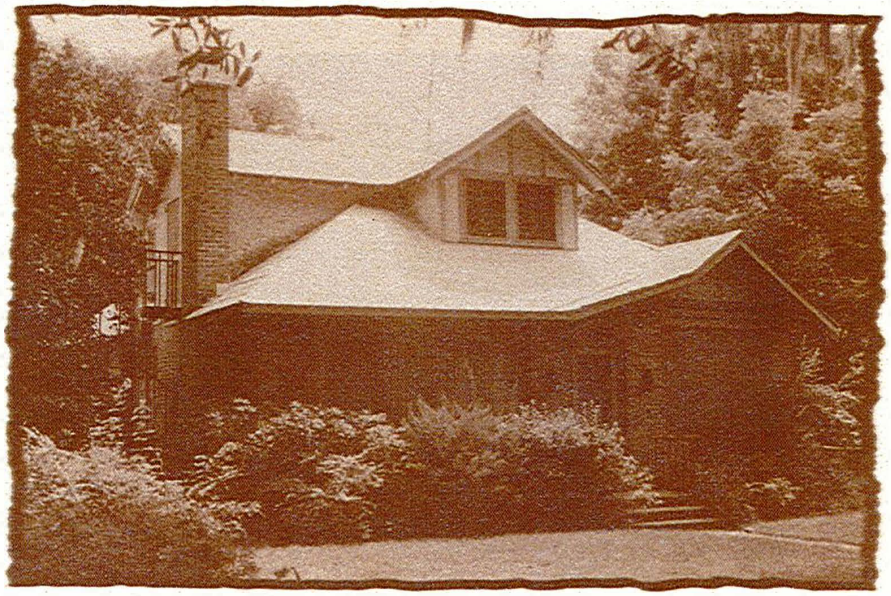
The Dingee-Banks House was built on North Clayton circa 1911 in the Neo-Classical Revival Style.



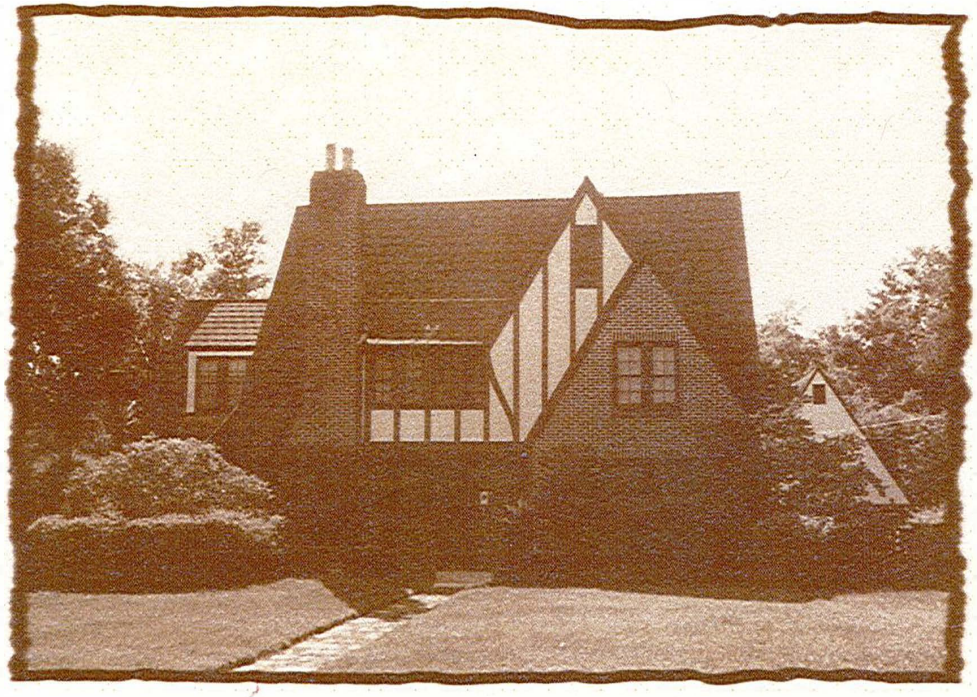
This English Cottage Revival was built on 3rd Avenue for August Benson in 1927.

PERIOD REVIVALS

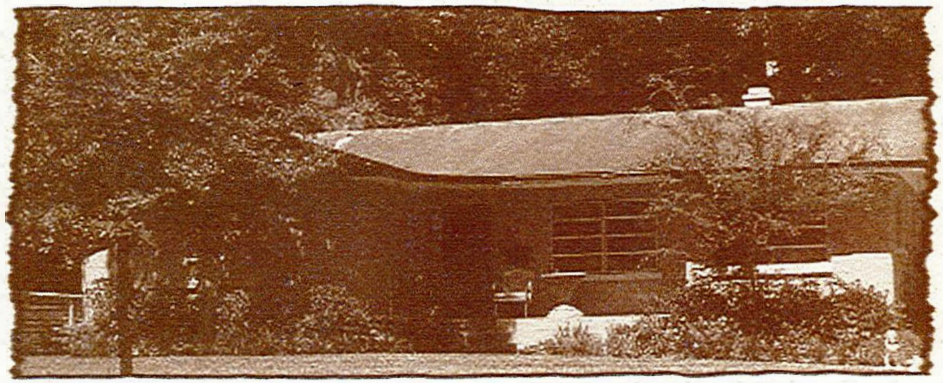
Period revival buildings were popular from the 1920s to the 1950s and filled the growing suburbs of America. They were most often based on European rural structures seen for the first time by veterans returning from World War I. Tudor, Norman and English Cottage architecture provided inspirtion for Period Revival buildings.

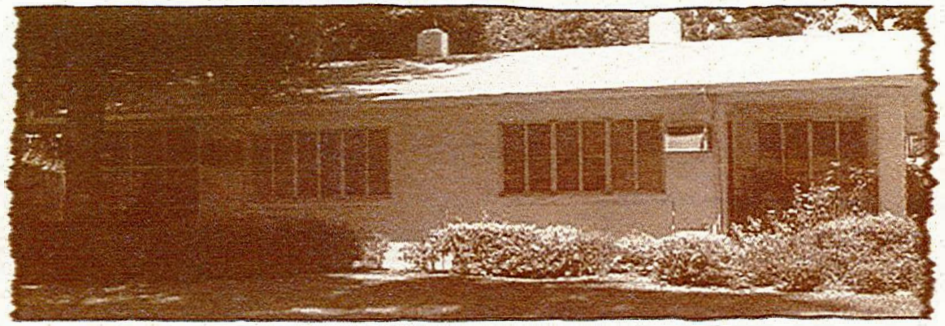


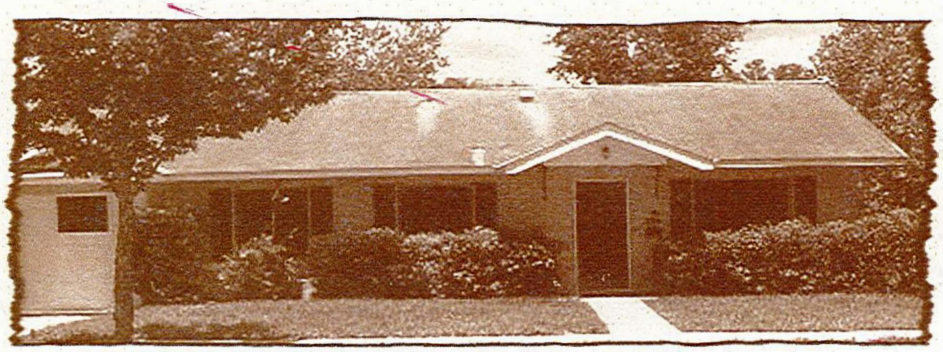
The Margaret Lewis House, a Picturesque/Tudor Revival, built on McDonald Street circa 1934.



The Fish-Parker House, a Tudor Revival, was built on Helen Street in 1930.



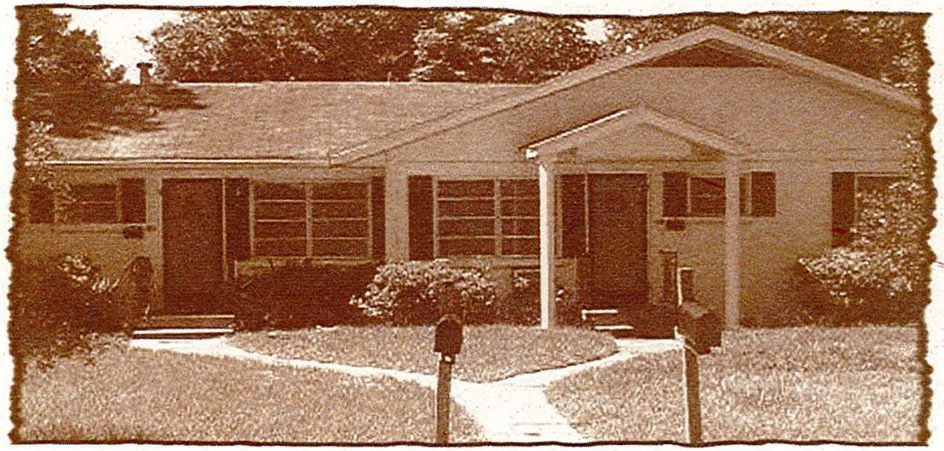




RANCH

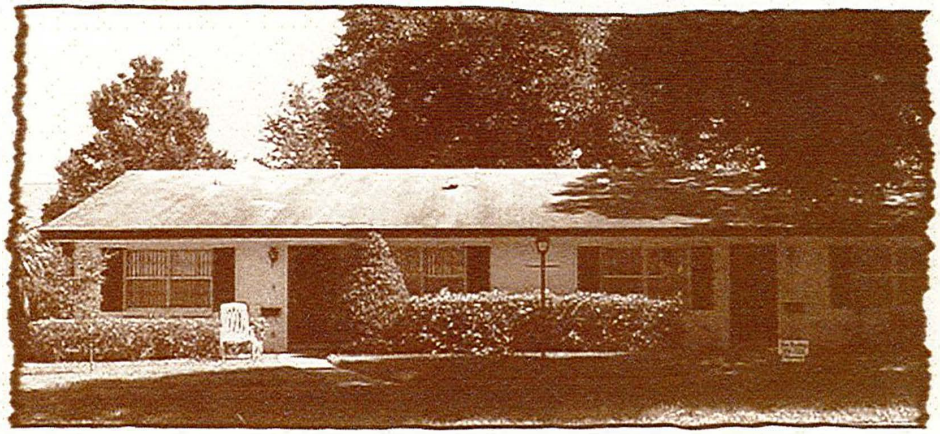
The Ranch Style was originated in the mid-1930s by several creative California architects. It gained in popularity during the 1940s to become the dominant style throughout the country during the decades of the '50s & '60s. the popularity of "rambling" Ranch houses was made possible by the country's increasing dependence on the automobile. As the automobile replaced streetcars and buses as the principal means of transportation in the optimistic and booming decades following World War II, compact houses could be replaced by sprawling designs on much larger lots. Never before had it been posssible to be so lavish with land, and the rambling form of the Ranch house emphasizes this by maximizing facade width, which is further increased by attached garages or carports that are an integral part of most Ranch houses.

For the first time we see private outdoor living areas, such as patios and courtyards, placed to the rear of the house. This is in stark contrast to the large front and side porches of most late 19th and early 20th century homes. Thus, we see the beginnings of the insular suburban lifestyle.



The Ranch homes pictured on these pages are all built of either concrete block or Ocala Brick.

In Mount Dora, Ranch homes are constructed primarily of concrete block or Ocala Brick. In the homes built of concrete block, the block often has a bullnose profile on the intersecting corners. Ocala Brick is a pale gray or buff color, smooth surfaced, with a long narrow profile and is usually painted.

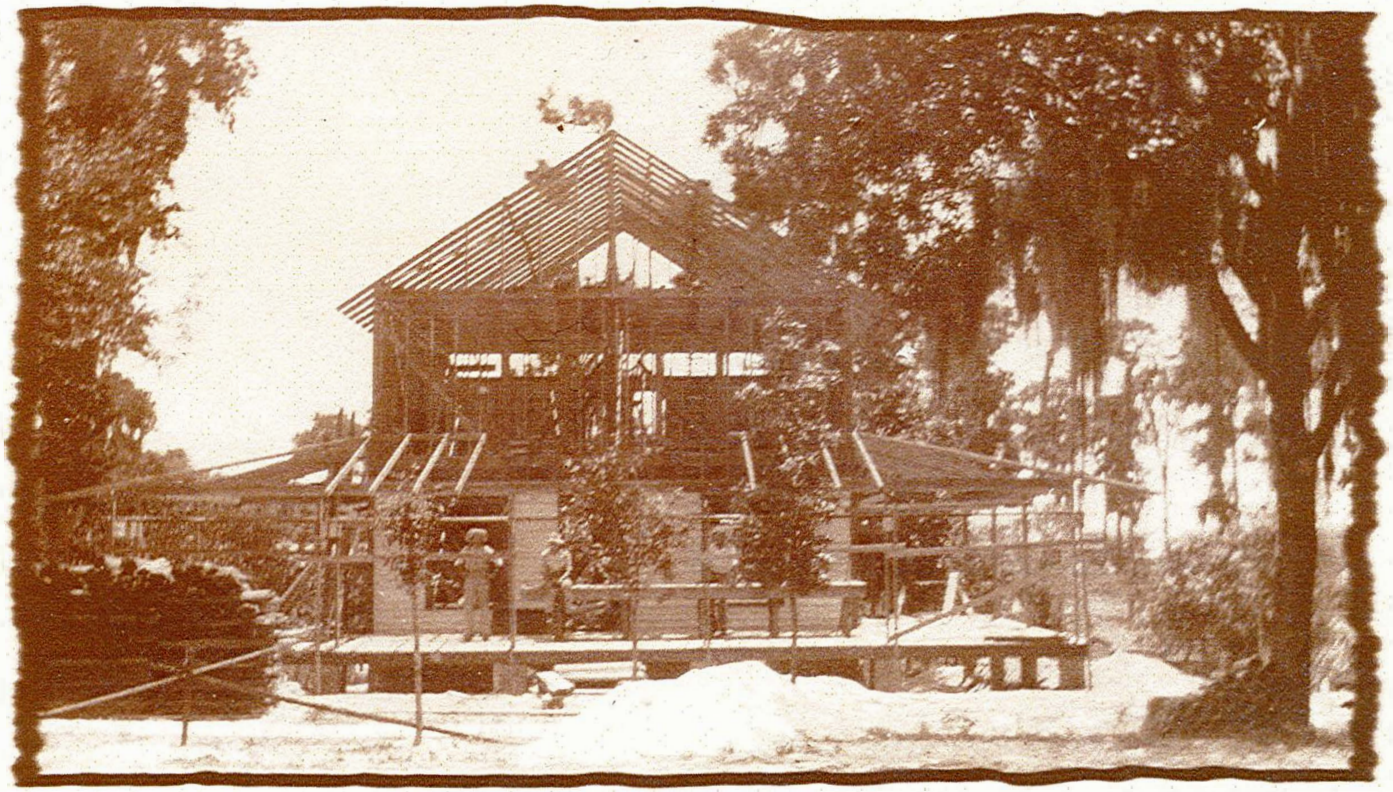


Characteristics:

- **Plan:** regular, rectangular
- **Foundation:** continuous
- **Height:** one story
- **Primary exterior material:** varies with region, includes concrete block, brick, stone and clapboard veneer
- **Roof type:** hipped, cross-gabled, side gabled
- **Roof surfacing:** composition shingles
- **Detailing:** decorative iron or wooden porch supports, decorative shutters, ribbon windows, large picture windows

Chapter 4

Tools for Historic Preservation



Contractor A.J. Waltz building his own home

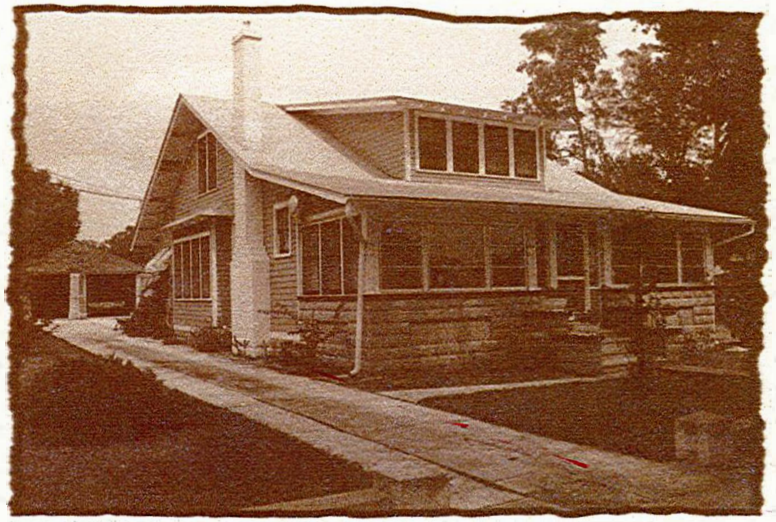
It is better to preserve than to repair, better to repair than to restore, better to restore than to reconstruct.

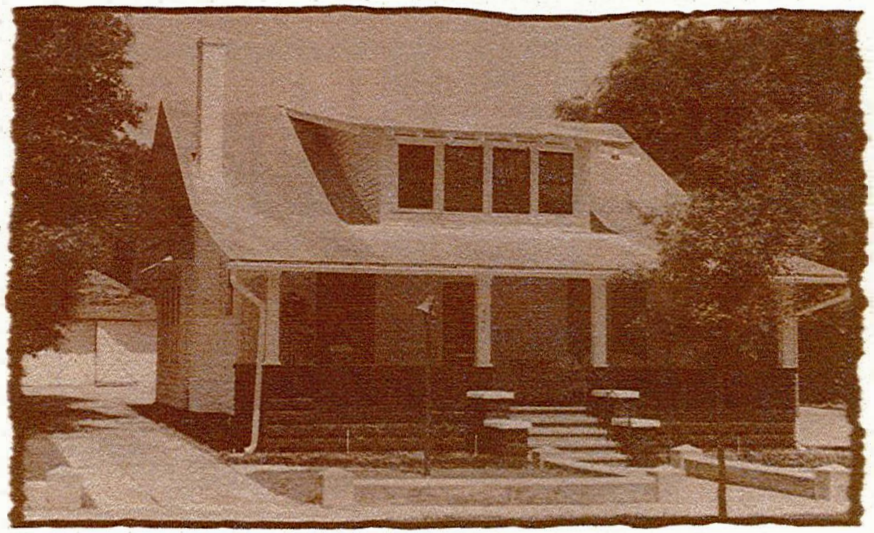
- A.N.Didron,1839

Before any preservation project is begun, a number of fundamental decisions need to be made. What will the property be used for? Will the property be restored to its original condition, or rehabilitated for contemporary use? How can the significant architectural and historical features of the building best be preserved? When planning for the preservation project, what steps need to be taken?

USE OF HISTORIC PROPERTIES

From a preservation perspective, the most desirable use for a historic property is often its original use. Keeping a historic home as a residence or a storefront as retail space usually requires the least physical changes to a property. However, because of changes in economic conditions, zoning and other realities of modern life, sometimes it is not feasible to maintain properties in their original use.





The Secombe-Zepplin Bungalow, built on 5th Avenue in 1924, is shown here in 1987 (top) & in 1998, after a sensitive rehabilitation as an attorney's office.

In numerous communities, spacious old homes have been converted into offices, retail shops, bed and breakfast inns and other new uses. This "adaptive use" of a building can be done in a manner that respects the historic character of a property, while giving the building an economically viable new use that allows it to continue to be preserved.



The Farnsworth-Koch House, built on 5th Avenue in 1887, as it looked in 1902.

PRESERVATION METHODS

The condition of the property, degree of authenticity desired and funds available usually dictate the method used to preserve a historic resource. Although "rehabilitation" and "restoration" might sound alike, the end result is quite different.

STABILIZATION entails making a building weather resistant and structurally safe, enabling it to be rehabilitated or restored in the future.

Stabilization techniques include covering the roof and windows so that rainwater cannot penetrate, removing overgrown vegetation, extermination, carrying out basic structural repairs, securing the property from vandalism and other steps to prevent additional deterioration of the property. This approach is usually taken on a building not currently in use to "mothball" it until a suitable use is found.

REHABILITATION involves undertaking alterations, repairs and changes to make a building suitable for contemporary use while retaining its significant architectural and historical features.

Rehabilitation often includes undertaking structural repairs, updating the mechanical systems (heating, plumbing, air conditioning and electrical), putting on additions for bathrooms, repairing damaged materials, such as woodwork, roofing and painting.

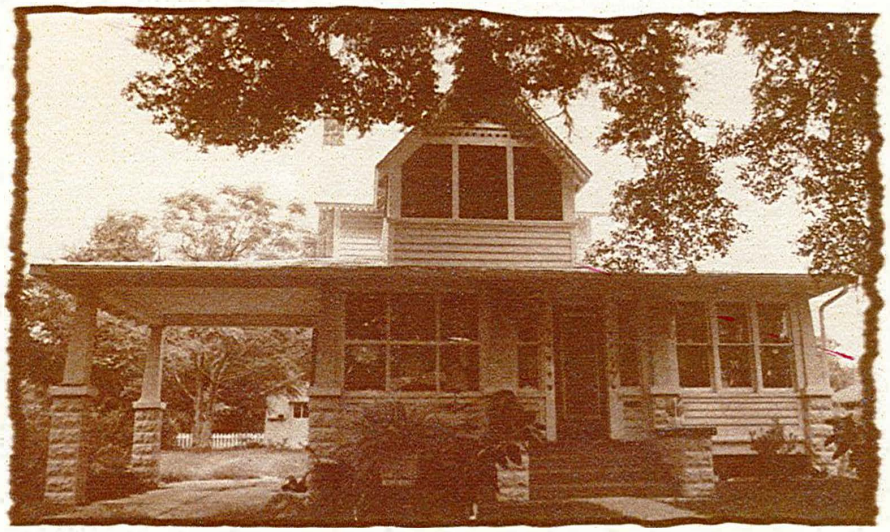
Rehabilitation sometimes necessitates the adaptive use of a building from residential to office or commercial use. This may result in physical changes such as additions for offices, parking lots and signage.

If a rehabilitation is sensitive, those changes are made in a way that does not detract from the historic character and architectural significance of the building and its setting. Some of Mount Dora's properties have been sensitively rehabilitated.

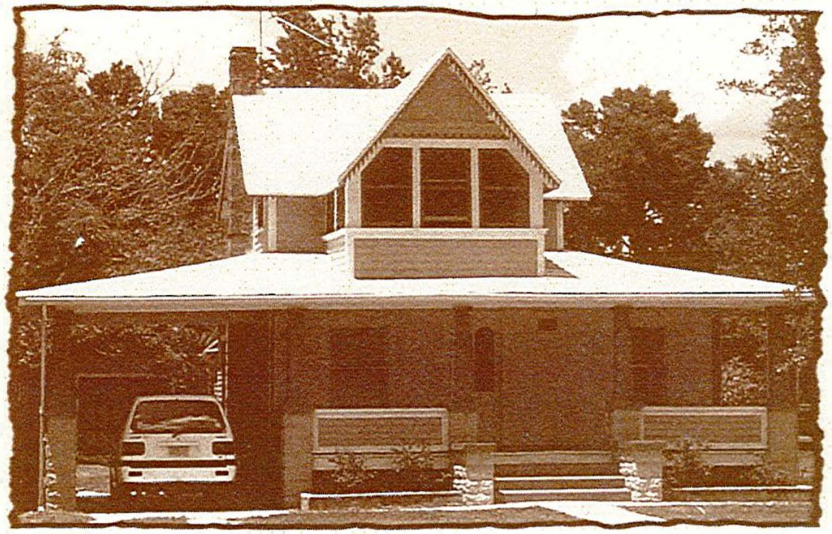
RESTORATION includes returning a building to its appearance during a specific time in its history by removing later additions and changes, replacing original elements that have been removed and carefully repairing parts of the building damaged by time.

Restoration is a more accurate and costly means of preserving a building. It entails detailed research into the history, development and physical form of the property, skilled craftmanship and attention to detail.

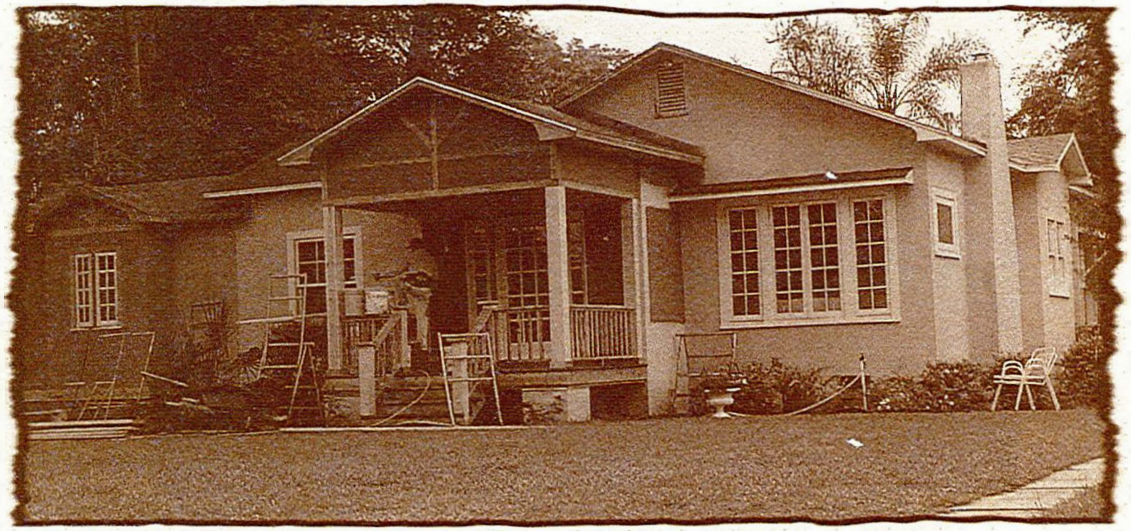
RECONSTRUCTION entails reproducing, by new construction, the exact form and detail of a vanished building or part of a building, to its appearance during a specific time in its history. Reconstruction is recommended *only* when there is adequate historical, pictorial or physical documentation so that a building or feature can be adequately reproduced. Conjectural reconstruction is not a recommended approach and conflicts with contemporary preservation standards.



This Craftsman porch & porte cochere was added to the Farnsworth-Koch House in the 1920s & enclosed at a later date.

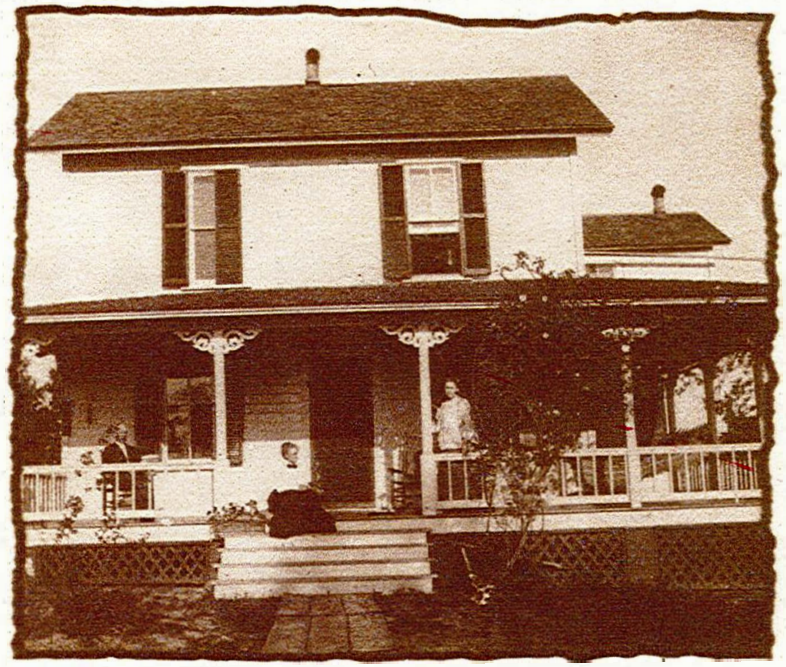


An excellent example of restoration. the porch. historic in its own right. has been opened as it was orginally intended.

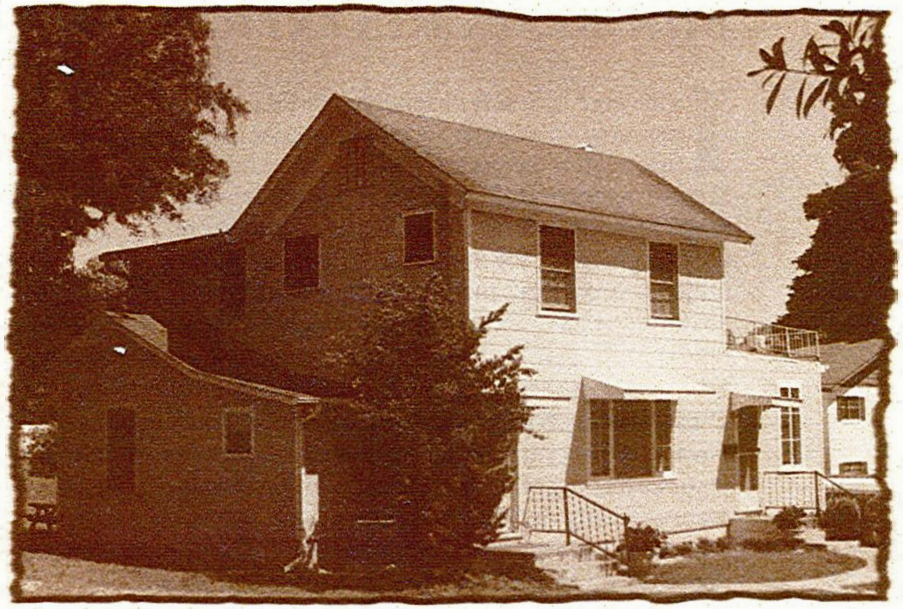


REPAIR

Repairs are warranted when the physical condition of character-defining materials and features require it. 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.*



The Massey House, built in 1884, has suffered such insensitive "remuddling" during its 117 years that it is nearly unrecognizable today. Fortunately, it still stands. (below)



REMODELING

Remodeling is an approach in which repairs or alterations are undertaken with little or no regard for the overall design and individual features of a 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 Certificate of Appropriateness, disapproval from state and federal regulatory authorities and denial of financial benefits such as tax credits, grants and ad valorem tax relief.

SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

If the goal is to sensitively preserve a historic resource, it is useful to keep that goal in mind throughout the entire process. The United States Department of the Interior has developed these basic Standards for Rehabilitation that are used as guidance for thousands of preservation projects throughout the nation, as well as by the Historic Preservation Board of the City of Mount Dora.

These Standards allow buildings to be changed to meet contemporary needs, while ensuring that those features that make the buildings historically and architecturally distinctive are preserved. These Standards can provide useful guidance for any preservation project and provide the framework for the design guidelines developed in this Manual.

1. Property shall be used for its historic purpose or be placed in a new use that requires minimal changes to the defining characteristics of the building and its site and environment.

2. The historic character of a property shall be retained and preserved. The removal of historic materials or alterations of features and spaces that characterize a property shall be avoided.

3. Each property shall be recoginzed 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. When the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

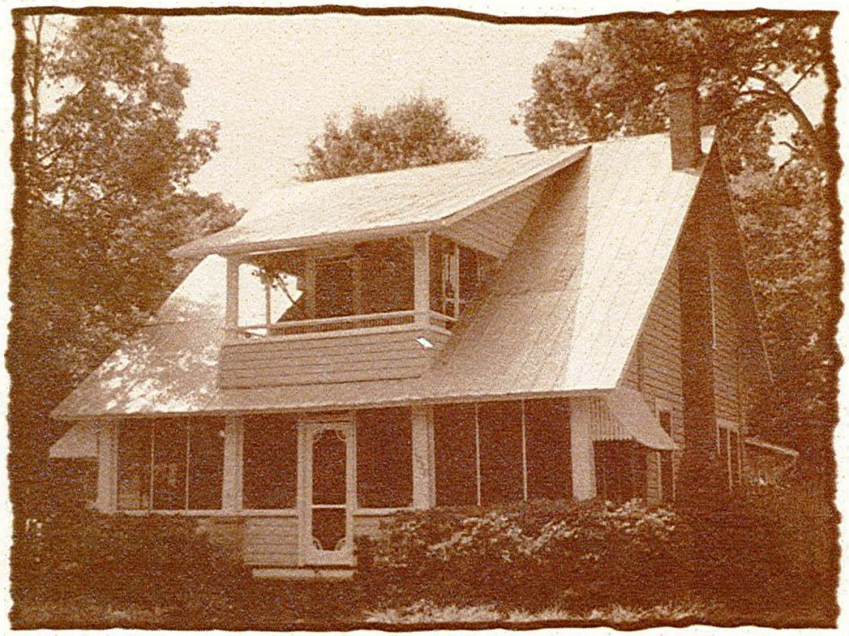
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the most gentle means possible.

8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigating 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 integrity of the historic 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.

The Cooper House on East 5th Avenue is defined by its steeply sloping metal roof & the upper "mosquito porch.".



PLANNING FOR THE PRESERVATION PROJECT

It is important to undertake a logical progression of steps in planning for a preservation project. Each step identified in this section is a building block that serves as a foundation for the next. The Mount Dora Historic Preservation Board has additional information on each of these steps. Take photographs of the building and its details and keep notes. After the project is completed it is great to compare "before" and "after".

INSPECT THE BUILDING

Before any work is undertaken, a thorough inspection is essential. Systematically examine the foundation, structural members, masonry work, siding and trim, doors and windows, attic space, roof and chimneys to determine evidence of structural problems, water and termite damage, or other conditions that need to be addressed. Also evaluate the electrical system, plunbing and heating and cooling systems.

It may be wise to hire a professional inspector to examine the building and prepare a report evaluating its condition. This will rarely cost more than $500. Ask the inspector for the names and numbers of owners of other property he or she has inspected. Call the owners to make sure they were satisfied with the inspector's work.

IDENTIFY THE CHARACTER - DEFINING FEATURES OF THE BUILDING

To sensitively preserve a historic building, it is important to identify those visual qualities - building materials, features and spaces - that give the building its distinctive character.

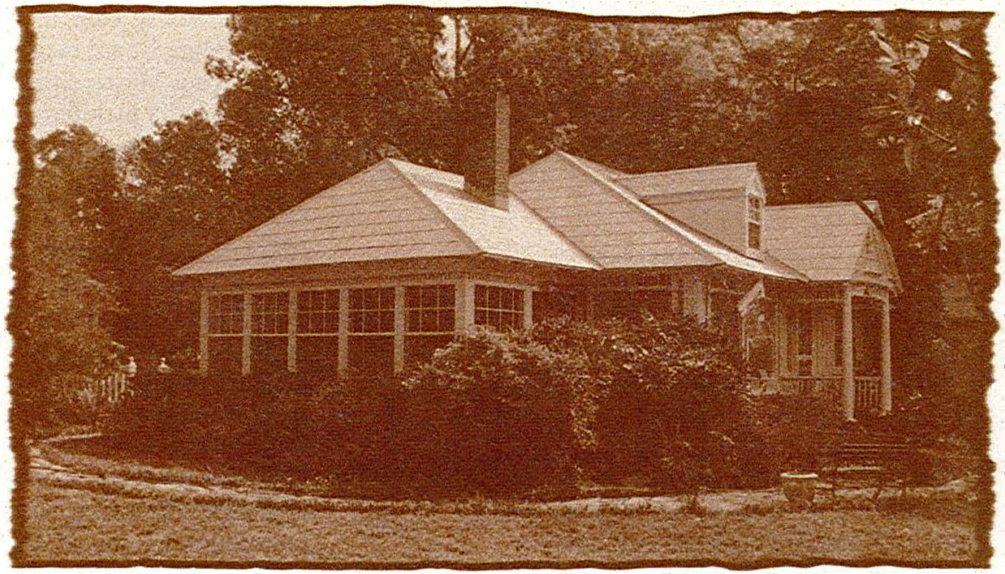
First, look at the overall visual character of the building without focusing on its details - its setting, general shape, roof shape, projections such as porches, openings such as windows and doors and materials used in its construction.

Second, look at the building up close to see evidence of craftsmanship - decorative ornamentation, quality of the materials used and other features that are of significance.

Third, identify the visual character of the interior of the building. Look at each form to see how its shape, details and craftsmanship make it distinctive. Also, the interior layout of the building and the relationship between the rooms can be significant features. Incorporate the preservation of these significant features into the final plan.



Double verandahs & Victorian embellishments are distinctive features of the Baker House, built in 1910 on Tremain Street.



A metal roof & multiple intersecting rooflines signify the character-defining features of this cottage on 3rd Avenue.

CONDUCT HISTORIC RESEARCH

To better understand the building, research its history and development. This will provide important information to determine what features should be preserved and what can be removed.

Examine the building for physical evidence of earlier features, talk with people who remember what the building used to be like, look at historic photographs and Sanborn Insurance Company maps and find out if there are any newspaper articles or surveys done on the property. Contact the Mount Dora Historic Preservation Board to determine if documentation exists in our Master Site File of Historic Properties. The Appendix includes information on where to find these photos, maps and other resources.

IDENTIFY CITY AND COUNTY REQUIREMENTS

Contact the City of Mount Dora and Lake County to determine what procedures need to be followed. Will a building permit or a Certificate of Appropriatemess (issued by the Historic Preservation Board) be required? Does the electrical not meet code and need to be replaced? Will a fire escape need to be installed because the building will be used for offices and have meeting rooms? These and other issues need to be addressed up front, *before the project is started.*

DEVELOP THE PLAN

Once all this information is assembled, develop the plan for the project. It may be necessary to get assistance from architects, landscape architects, interior designers or other professionals. The plan identifies what needs to be done to preserve the building and should include steps to:

1. **Stabilize the Building:** This stops further damage to the property. Decide whether to use temporary or permanent means. For example, a damaged roof may be temporarily patched with plywood or missing shingles may be replaced with matching shingles to repair the roof more permanently. Temporary repairs should be reversible and not harm the historic materials of the building.

2. **Undertake Structural Repairs:** Repairs to the foundations, structural members and the like should be high on the list of priorities because they represent a relatively major cost and are vital to the overall condition of the property. They often affect more than just the immediate area of work. It is not recommended that structural work be done in phases.

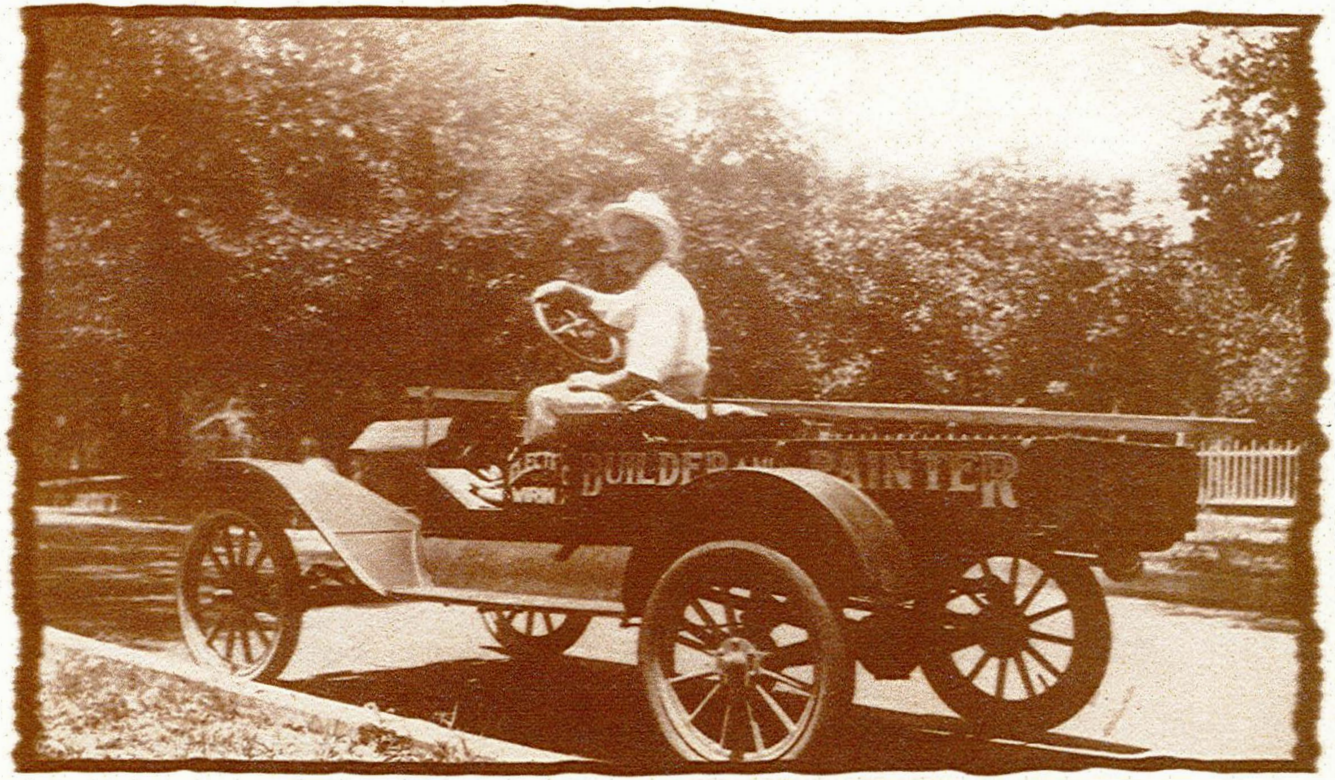
3. **Repair or Replace Mechanical Systems:** Plumbing, electrical and heating and cooling systems are central to the usefulness of a contemporary building. If their repair or replacement is necessary, it should be done early in the process.

4. **Improve Energy Conservation:** Energy retrofitting measures can include caulking and weatherstripping around windows, installing insulation in the attic and planting shade trees on southern and western exposures.

5. **Complete Cosmetic Work:** Repairing siding, reconstructing a porch, painting and the like should be undertaken last. They can be ruined or may need changes if they are done before more basic problems are corrected. Cosmetic work will have the greatest visual impact on the structure and probably will generate the most public interest in the project.

Chapter 5

Rehabilitation & Maintenance



Contractor A.J. Waltz on his way to another job.

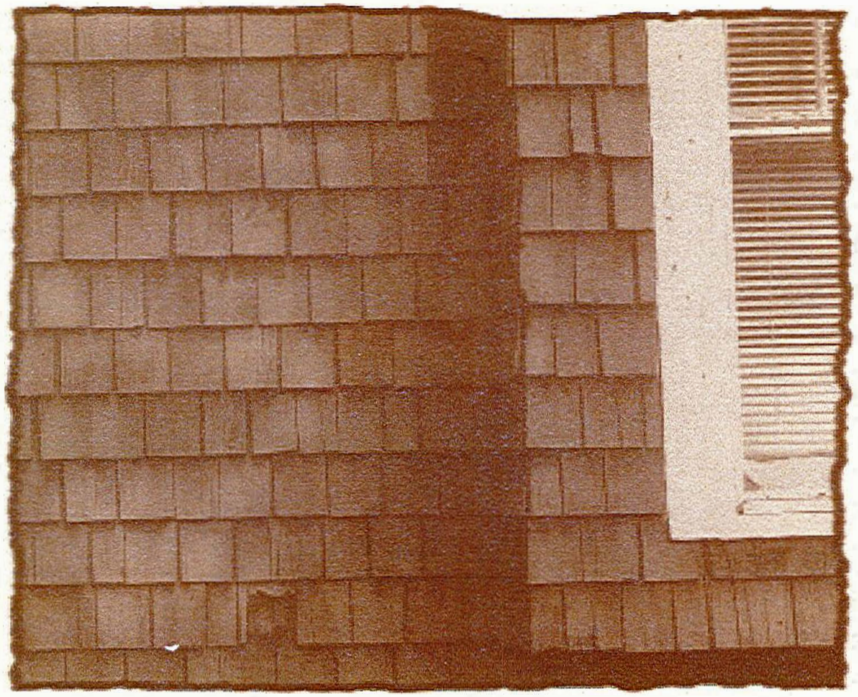


Mixing concrete to pour a foundation.

When rehabilitating a building it is vital to treat with respect both the building materials and the architectural features that make the building distinctive. The materials and architectural features set historic buildings apart from contemporary construction and give them their unique character.

There are methods to repair and maintain historic building materials that preserve the materials and ensure easier maintenance of the structure over time. Likewise, there are ways to sensitively adapt historic buildings for contemporary purposes without destroying the character of the building.

This chapter contains guidelines for the rehabilitation of each exterior feature of a historic building. Each section begins with a list of the applicable Secretary of the Interior's Standards. In addition, a list of "things to do" and "things to avoid" is provided.



The cedar shakes on the Hubbel House have been fairly well maintained over the last 75 years.

BUILDING MATERIALS

Common building materials used in Mount Dora include wood, stucco, masonry and, to a lesser extent, brick. Each requires special treatment and each should be preserved and maintained as an important component of the historic building.

WOOD

APPLICABLE STANDARDS 2, 3, 7, 9

2. *Retention of Distinguishing Architectural Character*

3. *Recognition of Historic Period*

7. *Cleaning with Gentlest Method Possible*

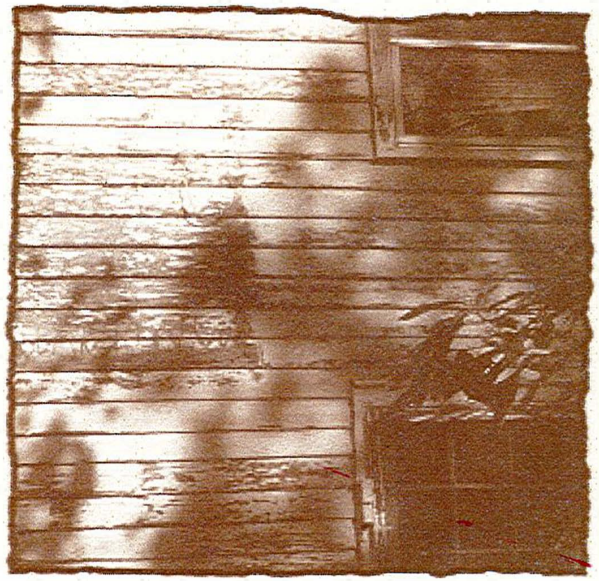
9. *Compatible Contemporary Design for New Alterations/Additions*

Horizontal wood siding is the predominant exterior finish of residential buildings in Florida. 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 and wooden features 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 historic 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.

Harsh abrasive methods such as rotary sanding discs, rotary wire strippers, and sandblasting should never be used to remove paint from exterior wood. Such methods leave visible circular depressions in

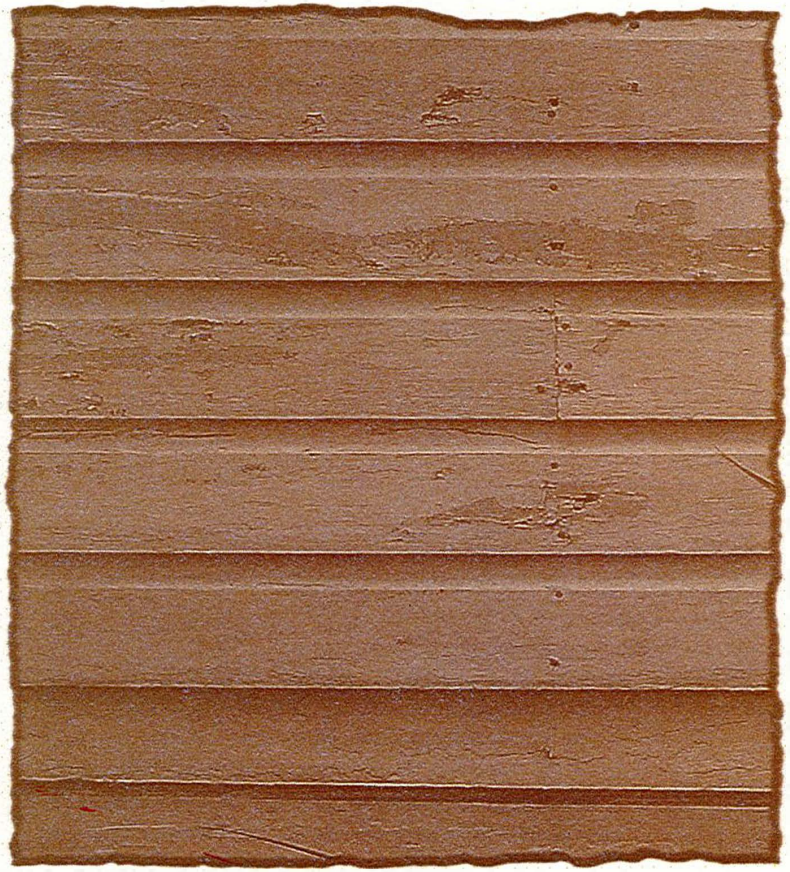


This clapboard siding is in danger of deteriorating without a new coat of paint.

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.

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.

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.



Recommendations:

- 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.

- Protect and maintain wood features by providing proper drainage so that water is not allowed to stand on flat, horizontal surfaces or accumulate in decorative features.

- Apply chemical preservatives to wood features such as beam ends or outriggers that are exposed to decay hazards and are traditionally unpainted.

- Retain coatings such as paint that help protect the wood from moisture and ultraviolet light. Paint removal should be considered only where there is paint surface deterioration and as part of an overall maintenance program which involves repainting or applying other appropriate protective coatings.

- Repair may also include the limited replacement in kind--or with compatible subtitute material--of those extensively deteriorated or missing parts of features where there are surviving prototypes such as brackets, molding, or sections of siding.

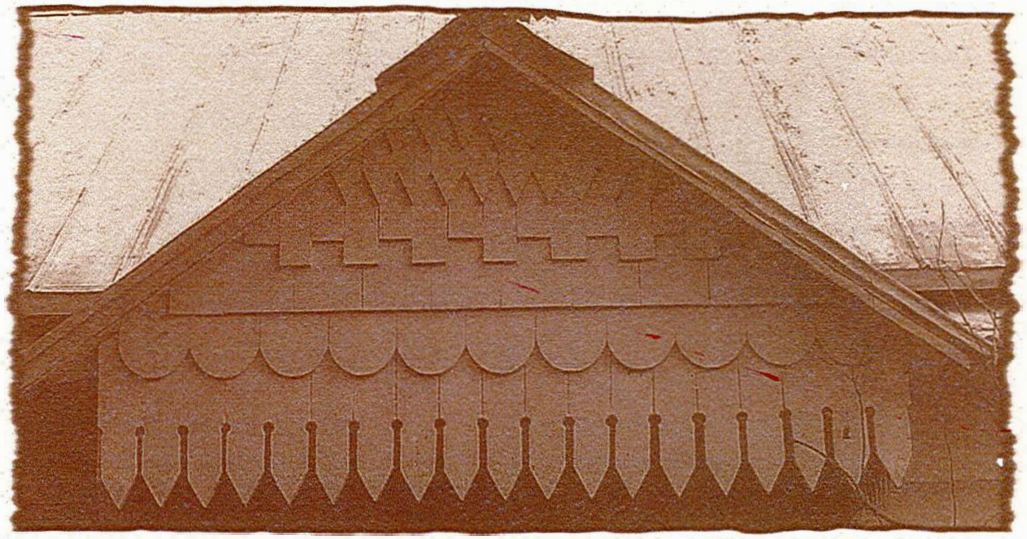
- Replace in kind an entire wood feature that is too deteriorated to repair--if the overall form and

detailing are still evident--using the physical evidence as a model to reproduce the feature. Examples of wood features include a cornice, entablature or balustrade. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

- Design and install a new wood feature such as a cornice when the historic feature is completely missing. It may be an accurate restoration using information gleaned from vintage photos. Inspect painted wood surfaces to determine whether repainting is necessary or if cleaning is all that is required.

- Clean wood using the gentlest means possible. Repair trim and siding before applying paint. Seal holes, caulk cracks, and treat for wood fungus. Remove loose paint using commercial strippers, electric heat guns or plates, wire brushes and scrapers. Hand sand to reduce paint layer differential.

- Use with care electric hot-air guns on decorative wood features and electric heat plates on flat wood surfaces when paint is so deteriorated that total removal is necessary prior to repainting.

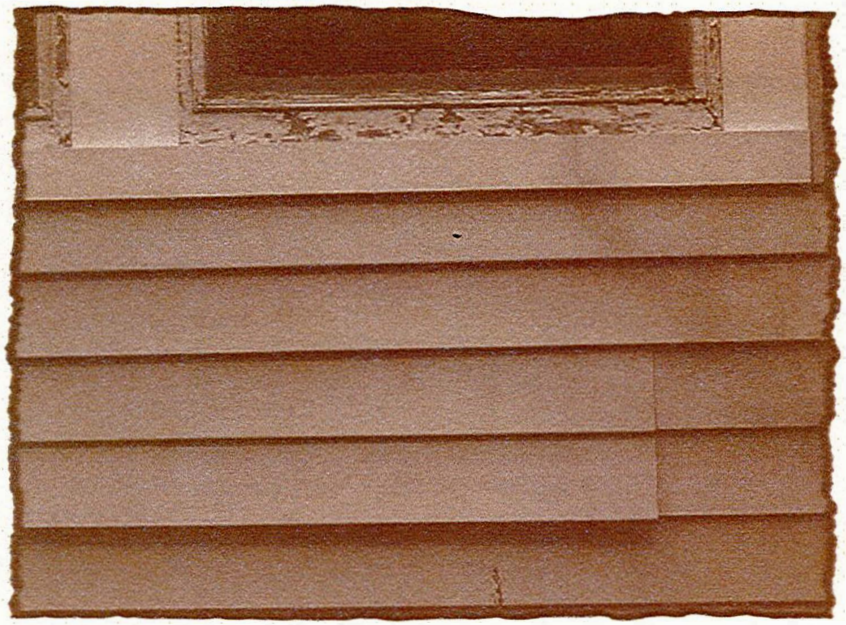


This novelty siding has been kept in good repair.

- Use chemical strippers primarily to supplement other methods such as handscraping, handsanding and the above-recommended thermal devices. Detachable wooden elements such as shutters, doors, and columns may-with the proper safeguards-be chemically dip-stripped.

- Evaluate the overall condition of the wood to determine whether repairs to wood features will be necessary.

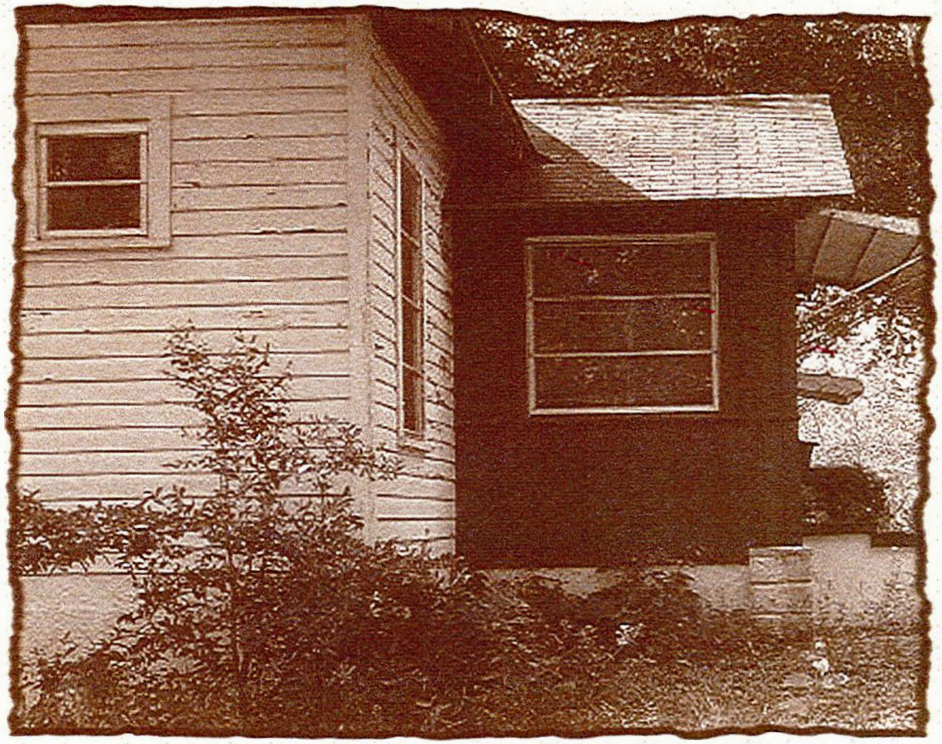
- Repair or replace, where necessary, deteriorated material that duplicates in size, shape, and texture of the original as closely as possible. Consider original characteristics such as board width, length, exposure and trim detailing when selecting a replacement material.



This clapboard has been inappropriately clad in aluminum siding that is now pulling away from the clapboard.

Avoid:

- Removing or radically changing wood features which are important in defining the overall historic character of the building so that, as a result, the character is diminished.
- Removing a major portion of the historic wood from a facade instead of repairing or replacing only the deteriorated wood, then reconstructing the facade with new material in order to achieve a uniform or "improved" appearance.
- Radically changing the type of finish or its color or accent scheme so that the historic character of the exterior is diminished.
- Stripping historically painted surfaces to bare wood, then applying clear finishes or stains in order to create a "natural look."
- Stripping paint or varnish to bare wood rather than repairing or reapplying a special finish, i.e., a grained finish to an exterior wood feature such as a front door.
- Failing to identify, evaluate, and treat the causes of wood deterioration, including faulty flashing, leaking gutters, cracks and holes in siding, deteriorated caulking in joints and seams, plant material growing too close to wood surfaces, or insect or fungus infestation.
- Using chemical preservatives such as creosote which can change the appearance of wood features unless they were used historically.
- Stripping paint or other coatings to reveal bare wood, exposing historically coated surfaces to the effects of accelerated weathering.
- Removing paint that is firmly adhering to and thus protecting wood surfaces.
- Replacing an entire wood feature such as a cornice or wall where repair of the wood and limited replacement of deteriorated or missing parts are appropriate.
- Resurfacing frame buildings with new material that is inappropriate or was unavailable when the building was constructed such as artificial stone, brick veneer, asbestos or asphalt shingles, rustic shakes, and vinyl or aluminum siding.



This historic cottage has suffered from poor maintenance, inappropriate replacement windows & an addition crafted of materials incompatible with the original structure.

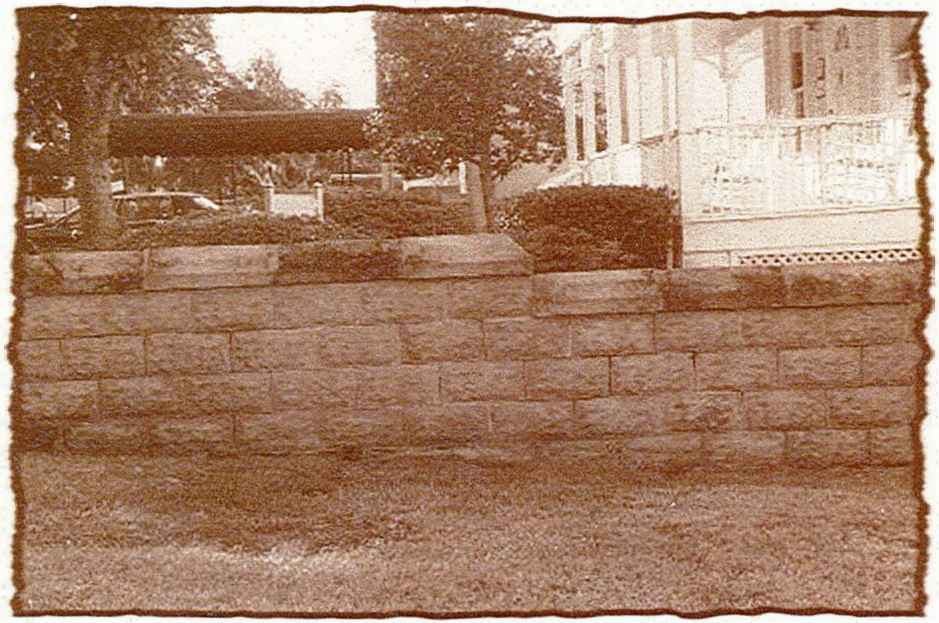
- Abrasive cleaning methods, rotary sanding or rotary wire brushing, sand blasting or extreme high pressure washing (PSI of more than 100) or harsh thermal methods such as propane or butane torches. These methods irreversibly damage historic wood work.

- Replacing an entire wood feature such as a cornice or wall when repair of the wood and limited replacement of deteriorated or missing parts are appropriate.

- Removing an entire wood feature that is unrepairable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

- Creating a false historical appearance because the replaced wood feature is based on insufficient historical, pictorial, and physical documentation.

- Introducing a new wood feature that is incompatible in size, scale, material and color.



This rusticated "Rixley block" wall at the Lakeside Inn has been well-maintained and, fortunately, never painted.

MASONRY

APPLICABLE STANDARDS 2, 3, 7, 9

2. *Retention of Distinguishing Architectural Character*

3. *Recognition of Historic Period*

7. *Cleaning with Gentlest Method Possible*

9. *Compatible Contemporary Design for New Alterations/Additions*

Masonry exterior finishes and detailing are important features of many buildings in Florida, particularly commercial buildings. Masonry features, such as brick corbeling, terra cotta detailing, decorative stucco, and brick work including modeling, tooling, bonding patterns, joint size and color, are important to the historic character of a building. These features should be retained under Standard 2.

The cleaning of historic masonry is a special consideration addressed by the Secretary of the Interior's Standards. While masonry is the most durable historic building material, it is also highly susceptible to damage by improper maintenance or repair techniques or abrasive cleaning methods. Particularly relevant is Standard 7. Standard 7 specifically prohibits sandblasting and other abrasive cleaning methods. Sandblasting is harmful to all

masonry materials, particularly brick. It not only changes the visual qualities of brick, it damages or destroys the exterior glazing. As a result, it increases the likelihood of rapid deterioration of the brick and water damage to the interior of the building.

Painting historic masonry is another concern when planning a rehabilitation. Owners frequently see painting as an improvement and a means of making a building appear new. The color of masonry, particularly brick, is often an important part of the character of a building. In addition to color, the bonding pattern, treatment of mortar joints, and texture are significant parts of brick buildings. Where brick and other masonry finishes were unpainted, they should generally remain so. Painting obscures detailing and alters the distinguishing original qualities of a building in an alteration which has no historical basis. Under some circumstances, particularly where brick quality is poor or abrasive cleaning methods have been used, painting brick may be appropriate as a protective measure.

Careful consideration should be given to retaining significant masonry features. Under Standard 6 these features should be repaired rather than replaced. If replacement is needed, the new material should closely match the original. Wholesale replacement of exterior masonry walls that could be repaired should be avoided under Standard 9. Such replacement would essentially result in new construction.



This fieldstone foundation has been carefully & appropriately maintained throughout the years.

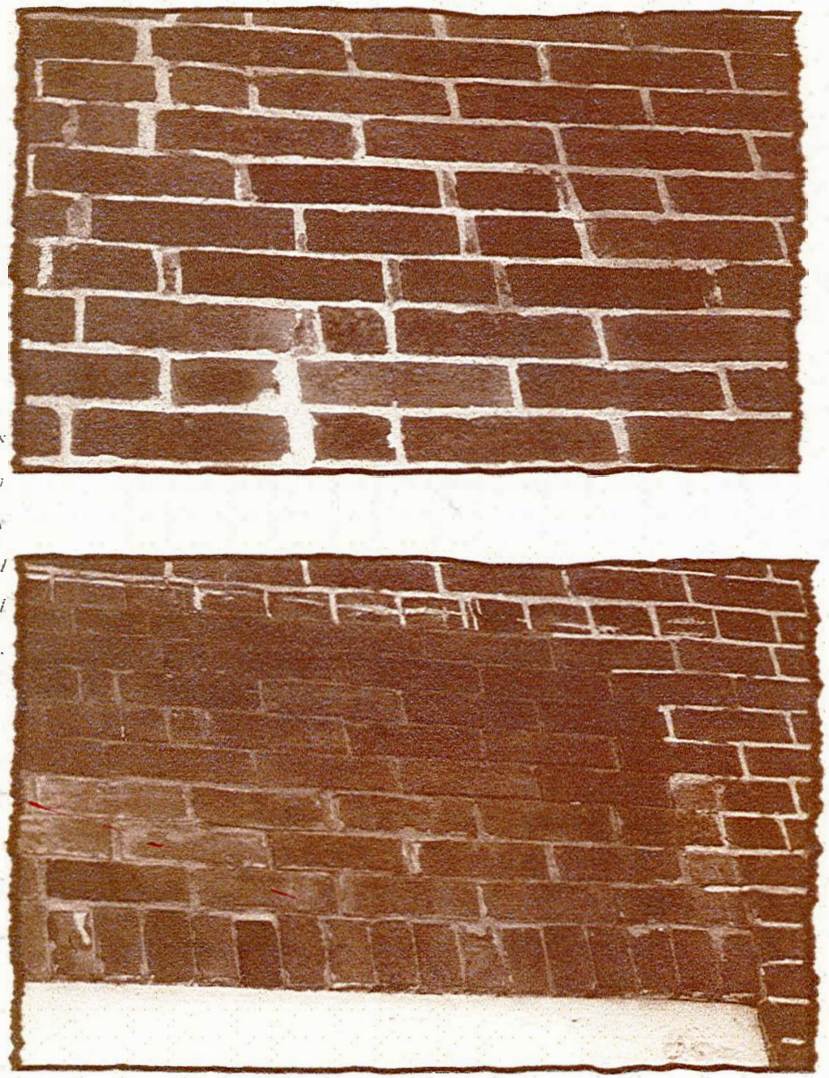
Recommendations:

- Identify, retain, and preserve masonry features that are important to defining the overall historical character of the building such as walls, brackets, railings, cornices, window architraves, door pediments, steps, and columns; and joint and unit size, tooling, and bonding patterns, coatings and color.

- Protect and maintain masonry by providing proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in curved decorative features.

- Evaluate and treat the various causes of mortar joint deterioration such as leaking roofs or gutters, differential settlement of the building, capillary action or extreme weather exposure.

- Evaluate the overall condition of the masonry to determine whether repairs rather than protection and maintenance are required.



These walls have been successfully preserved using infill brick.

- Clean masonry only when necessary to halt deterioration or remove heavy soiling.
- After it has been determined that cleaning is necessary, carry out masonry surface testing to determine the gentlest method possible.
- Clean masonry surfaces with the gentlest method possible, such as water and detergents and natural bristle brushes.
- Inspect painted masonry to determine whether repainting is necessary.
- Remove damaged or deteriorated paint only to the next sound layer using hand scraping prior to repainting.
- Apply compatible paint coating following proper surface preparation.
- Follow manufacturers' product and application instructions when repainting masonry.
- Repaint with colors that are historically appropriate to the building and district.
- 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.

- Repair masonry walls and other masonry features by repointing the mortar joints where there is evidence of deterioration such as disintegrating mortar, cracks in mortar joints, loose bricks, damp walls or damaged plasterwork.

- Remove deteriorated mortar by carefully handraking the joints to avoid damaging the masonry.

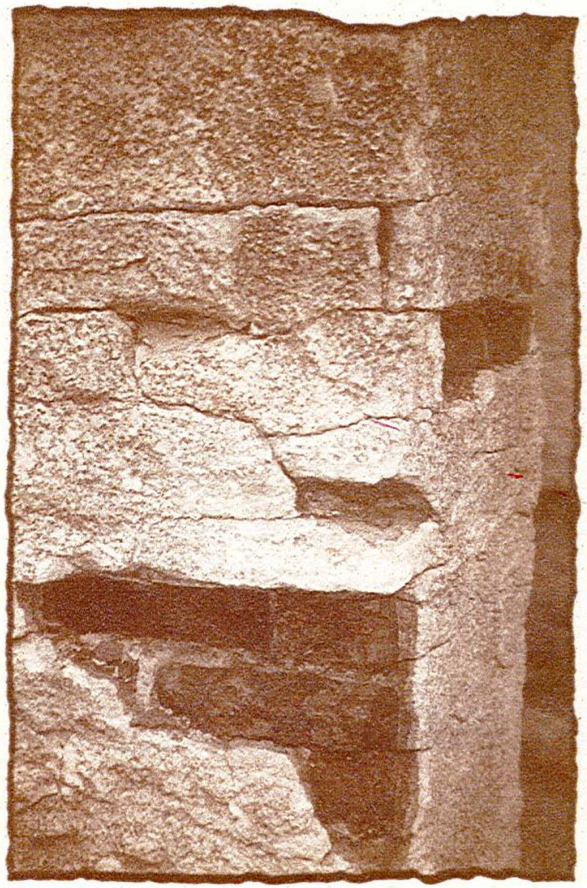
- Duplicate original mortar in strength, composition, color and texture.

- Duplicate old mortar joints in width and in joint profile.

- Repair masonry features by patching, piercing in or consolidating the masonry using recognized preservation methods. Repair may include the limited replacement in kind or with compatible substitute materials of those extensively deteriorated or missing parts of masonry features when there are surviving prototypes.

- Apply new or non-historic surface treatments such as water-repellent coatings to masonry only after repointing and only if masonry repairs have failed to arrest water penetration problems.

- Replace in kind an entire masonry feature that is too deteriorated to repair, if the overall form and detailing are still evident, using the physical evidence to guide the new work. Examples can include large sections of a wall, a cornice, balustrade, column or stairway. If using the same kind of material is not feasible, then a compatible substitute material may be considered.

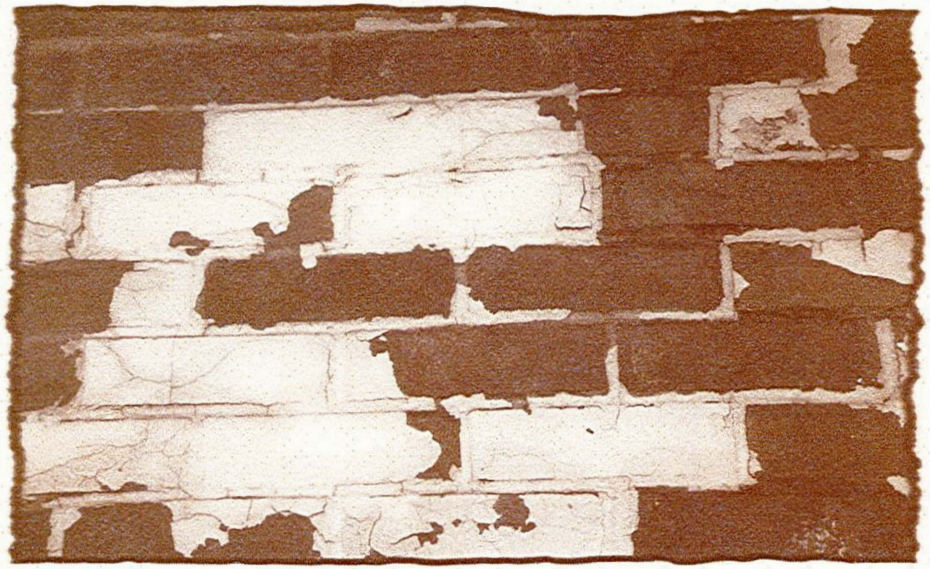


The stucco parging on this column has been allowed to deteriorate, exposing the soft brick underneath to the elements.

- Repairing stucco by removing the damaged material and patching with new stucco that duplicated the old in strength, composition, color, and texture.

- Retain stucco that is an important decorative or stylistic feature of the building such as sgraffitto.

The paint on this wall has been removed in an inappropriate manner, leaving the soft brick to crack & spall.



Avoid

- Removing or substantially altering masonry features which are important in defining the overall historical character of the building so that the character is diminished.
- Replacing or rebuilding major portions of exterior walls that could be repaired and that would make the building essentially new construction.
- Cleaning masonry to create a new appearance, and thus needlessly introducing chemicals or moisture to historic materials.
- Cleaning without first testing to determine the effects of the method.
- Sandblasting brick or stone surfaces using dry or wet grit or other abrasives. Such methods of cleaning permanently erode the surface of the material and accelerate deterioration.
- Cleaning with water or liquid chemical solutions when there is a possibility of freezing temperatures. Also avoid cleaning with chemical products that will damage masonry or leave chemicals on masonry surfaces.
- High-pressure water cleaning that will damage historic masonry and mortar joints.
- Removing paint that is firmly adhered to and thus protecting masonry surfaces.

- Removing paint by destructive means such as sandblasting, application of caustic solutions or high pressure water blasting.

- Creating a new appearance by applying paint or other coatings such as stucco to masonry that has been historically unpainted or uncoated.

- Removing paint from historically painted masonry.

- Radically changing the type of paint or coatings or its color.

- Removing non-deteriorated mortar from sound joints, then repointing the entire building to achieve a uniform appearance.

- Using electric saws and hammers rather than hand tools to remove deteriorated mortar from joints prior to repointing.

- Repointing with mortar of high portland cement content, unless it is the content of the historic mortar. Portland cement can often create a bond that is stronger than the historic material and can cause damage as a result of the differing coefficient of expansion and the differing porosity of material and mortar.

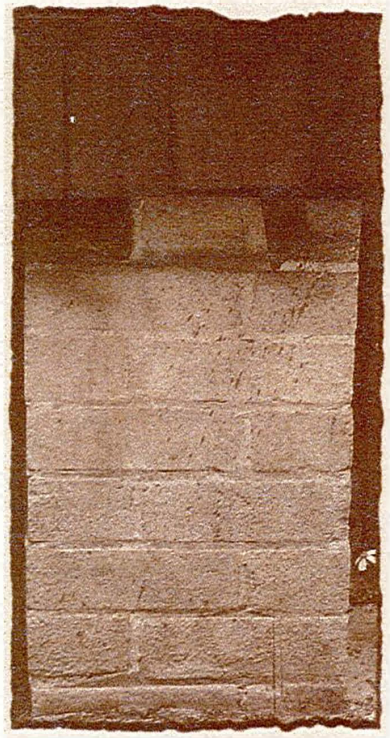
- Repointing with a synthetic caulking compound.

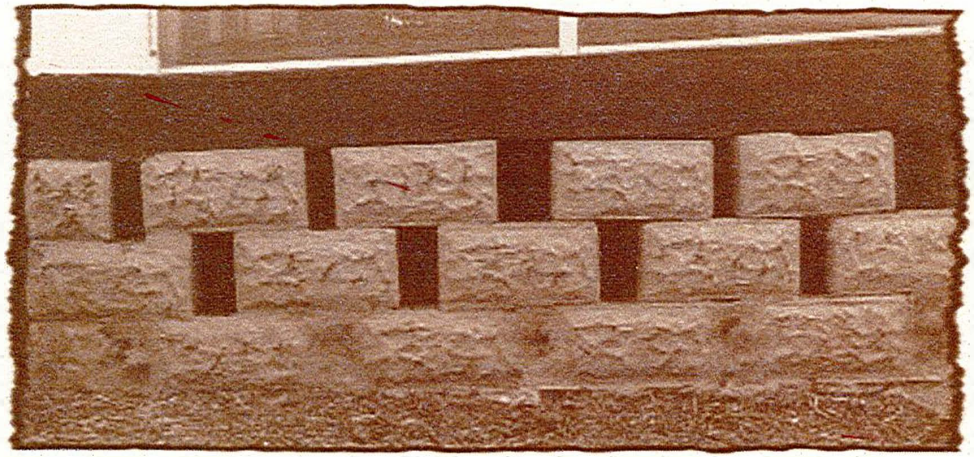
- Using a "scrub" coating technique to repoint instead of traditional repointing methods.

- Replacing an entire masonry feature such as a cornice or balustrade when repair of the masonry and limited replacement of deteriorated parts are appropriate.

- Using a substitute material for the replacement part that does not convey the visual appearance of the remaining parts of the masonry feature or that is physically or chemically incompatible.

- Applying waterproof, water repellent or non-historic treatments such as stucco to masonry as a substitute for repointing and masonry repairs. Coatings are frequently unnecessary, expensive, and may change the appearance of historic masonry as well as accelerate its deterioration.





FOUNDATIONS AND INFILL

APPLICABLE STANDARDS: 2, 3, 6, 9

2. *Retention of Distinguishing Architectural Character*

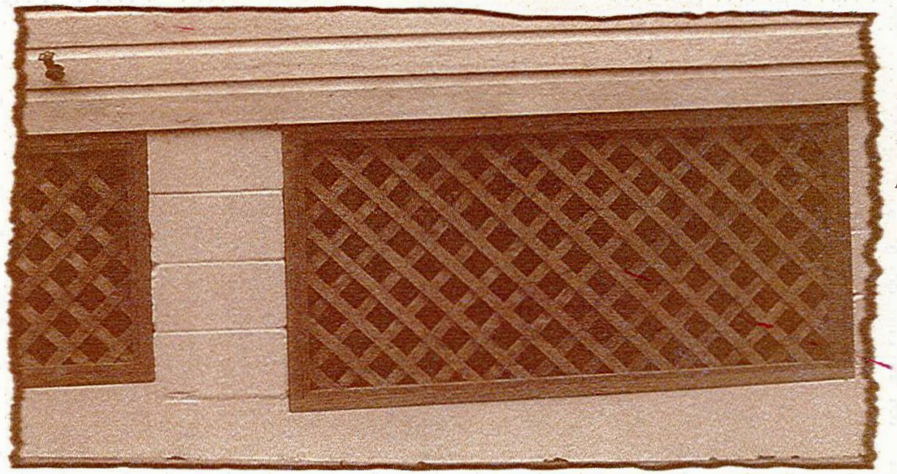
3. *Recognition of Historic Period*

6. *Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence*

9. *Compatible Contemporary Design for New Alterations/Additions*

Most historic buildings in Mount Dora 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 "Risley Block", our ubiquitous rusticated concrete block. 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



Lattice infill between masonry piers

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.

Recommendations:

- Retain, repair as needed or replace historic foundations with matching materials.
- Maintain open spaces between piers.
- Retain, repair as needed or replace historic foundation enclosures with matching material.
- If foundation enclosures are missing, enclose with an appropriate materials such as lattice or pierced brick.

Avoid:

- Removing historic foundation enclosures unless they are deteriorated and irreparable.
- Enclosing a pier foundation with continuous infill that prevents ventilation and destroys the openness of the feature.
- Using a replacement infill material which is inappropriate to the style of the building.
- Using historically inappropriate material such as concrete block, stucco, or plywood as infill.

PAINTING

APPLICABLE STANDARDS: 2 & 5

2. Retention of Distinguishing Architectural Character

5. Sensitive Treatment of Distinctive Features and Craftsmanship

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, the new color should generally be close to the original, as well as historically appropriate to the building, and the historic district in which it is located.

Under Standard 5 decorative painting such as stenciling, graining, marbleizing, and trompe l'oeil are significant treatments and should be preserved during the course of a rehabilitation.

Paint color is the most controversial treatment associated with design review in historic districts. Of all exterior applications, paint color is the most easily changed, the most subject to personal taste level and the most difficult to enforce. ***Mount Dora's local ordinance does not require review of paint colors***. The following advisory guidelines are offered to property owners who are interested in painting their building historically appropriate colors. Because of frequent painting, few buildings in Florida exhibit original colors. The best way to verify original colors is through paint analysis.

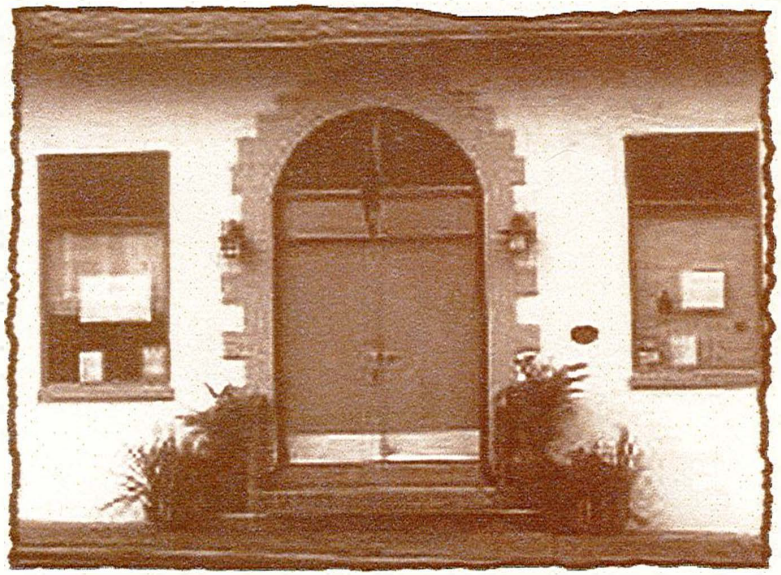
Recommendations:

- Preserve painted and unpainted surfaces as they traditionally existed on a building.
- Preserve and restore decorative painting such as stenciling, graining, marbleizing, and trompe l'oeil.
- Removing damaged or deteriorated paint only to the next sound layer using the gentlest method possible (e.g., handscraping) prior to repainting.
- Applying compatible paint coating systems following proper surface preparation.

- Choose colors appropriate to the period and style of the building and district.

Avoid:

- Removing paint that is firmly adhering to, and thus protecting, surfaces.
- Using methods of removing paint which are destructive, such as sandblasting, application of caustic solutions, or high pressure waterblasting.
- Painting a traditionally unpainted surface and removing paint from a traditionally painted surface.
- Failing to follow manufacturers' product and application instructions when repainting.
- Stripping historically painted surfaces to bare wood, then applying clear finishes or stains in order to create a "natural look."
- Damaging, covering or removing decorative painting.
- Stripping paint or varnish to bare wood rather than repairing or reapplying a special finish, i.e., a grained finish to an exterior wood feature such as a front door.
- Bright, gaudy colors, primary colors, "Day-Glo" or neon-like colors without historic basis.



The entryway to the old Post Office, now a retail shop, built on Alexander St. circa 1928.

DOORS AND ENTRANCES

APPLICABLE STANDARDS: 2, 3, 6, 9

2. ***Retention of Distinguishing Architectural Character***

3. ***Recognition of Historic Period***

6. ***Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence***

9. ***Compatible Contemporary Design for New Alterations/ Additions***

Principal doors and entrances are an integral part of historic buildings in Mount Dora. 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 cannot 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 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 or missing door should not be substituted.

Contemporary stock doors and screen doors are inappropriate replacements. Replacement screen doors should be simple. Any ornamentation should be based on historic precedent and in keeping with the character of the door and entrance design. Aluminum, metal, and jalousie doors should be avoided.

Sometimes new entrances are required for practical reasons or to satisfy code requirements. Placement of new entrances on principal facades should be avoided under Standard 2. New entrances can result in loss of historic fabric and detailing and change the rhythm of bays. Under Standard 9, new entrances should be compatible with the building and be located on party walls or side or rear walls that are not readily visible from the public right-of-way.



This doorway, with transom & sidelights was purchased from a salvage yard & is an appropriate entryway to the Keller House built on McDonald St. circa 1914.

Recommendations:

- Retain and repair historic door openings, doors, screen doors, trim, and details such as transom, side lights, pediments, frontispieces, hoods, and hardware where they contribute to the architectural character of the building.

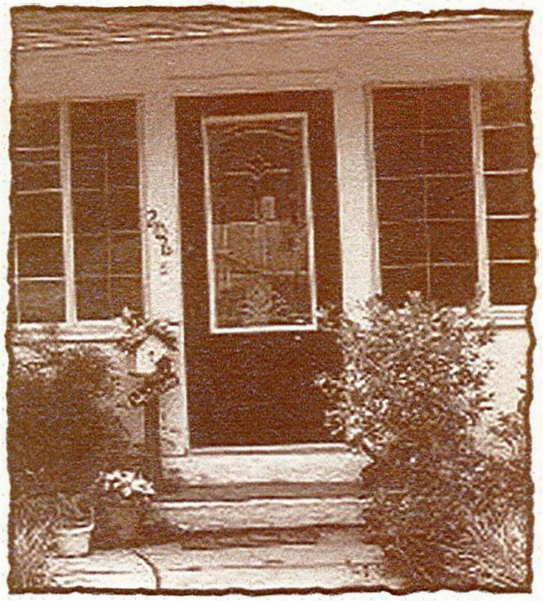
- Protect and maintain the masonry, wood, and architectural metal that comprise entrances through appropriate surface treatments such as cleaning, rust removal, limited paint removal, and re-application of protective coating systems.

- Evaluate the overall condition of materials to determine whether repairs to entrance features will be necessary.

- Replace missing or deteriorated doors with doors that closely match the original, or that are of compatible contemporary design.

- Place new entrances on secondary elevations away from the main elevation. Preserve non-functional entrances that are architecturally significant.

- Add simple or compatibly designed screen doors where appropriate that match the historic materials of the building.



This elaborate reproduction Victorian door is an inappropriate choice for the frame vernacular Milner House built on 9th Avenue circa 1918.

Avoid

- Introducing or changing the location of doors and entrances that alter the architectural character of the building.
- Stripping entrances of historic material such as wood, cast iron, terra cotta tile, and brick.
- Removing an entrance because the building has been reoriented to accommodate a new use.
- Altering utilitarian or service entrances so they appear to be formal entrances by adding panelled doors, fanlights, and sidelights.
- Failing to provide adequate protection to materials on a cyclical basis so that deterioration of entrances results.
- Removing significant door features that can be repaired.
- Replacing deteriorated or missing doors with stock doors or doors of inappropriate designs or constructed of inappropriate materials.
- Removing historic doors, transom, and side lights and replacing them with blocking.
- Adding aluminum or other inappropriate screen doors.
- Removing an entrance that is unrepairable and not replacing it; or replacing it with a new entrance or porch that does not convey the same visual appearance.
- Creating a false historical appearance because the replaced entrance is based on insufficient historical, pictorial, and physical documentation.
- Installing secondary service entrances that are incompatible in size and scale with the historic building or obscure, damage, or destroy character-defining features.

WINDOWS, AWNINGS, SHUTTERS

APPLICABLESTANDARDS: 2,3,6,9

2. Retention of Distinguishing Architectural Character

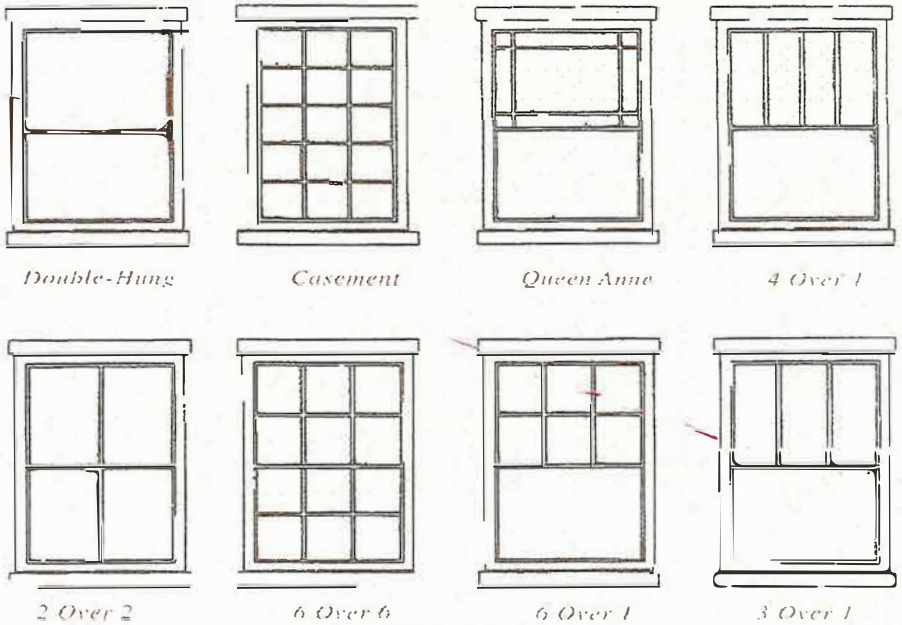
3. Recognition of Historic Period

6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence

9. Compatible Contemporary Design for New Alterations/Additions

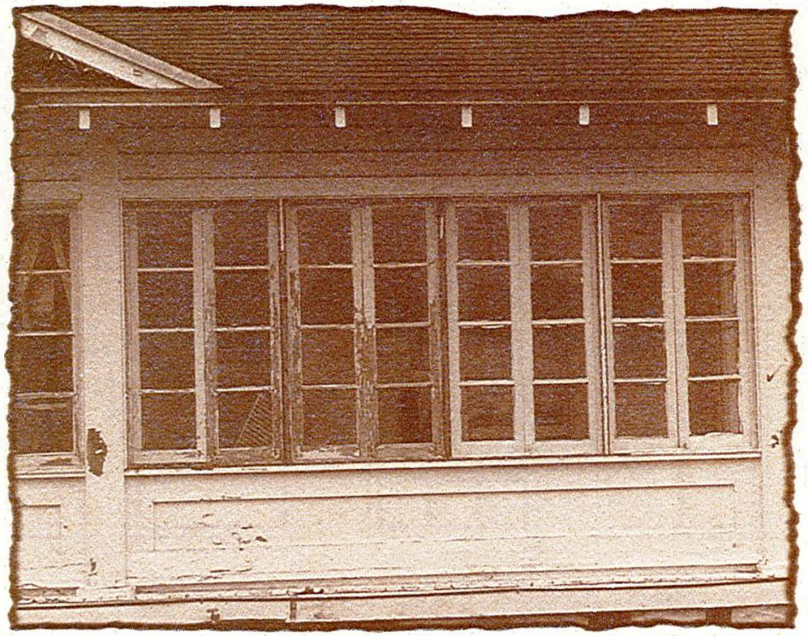
WINDOWS

The placement, design and materials of windows is often a significant part of the architectural character of a building. Common historic windows in Mount Dora are double-hung sash in a 1/1, 2/2, 3/1 or multi-light /1 pattern, wood or steel casement and commercial show windows. Non-historic windows include awning, jalousie and pivot types. Awning and jalousie windows have been put to an unfortunate use as replacement windows or porch enclosures in many of Mount Dora's historic Craftsman Bungalows.



Under Standard 2, the visual role of historic window design and its detailing or craftsmanship should be carefully considered in planning window repair or replacement. Factors to consider include the size and number of windows in relationship to a wall surface and their pattern or repetition; their overall design and detailing; their proximity to ground level and key entrances; their visibility on key elevations.

Whether to repair or replace windows is an issue that can pose considerable problems in a rehabilitation. Distinctive windows are a significant part of the overall design of a building and 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.



These original wood casement windows have been sadly neglected.

If 50% or more of a window is deteriorated or missing, then wholesale replacement of windows is allowable. But replacement windows must be selected with care. Small differences between replacement and historic windows can make a big difference in appearance. When choosing replacements the following features of the original windows should be used as criteria:

- trim detail
- size, shape of frame, sash
- location of meeting rail
- reveal or set-back of window from wall plane
- separate planes of two sash
- color, reflective qualities of glass
- muntin, mullion profiles and configuration

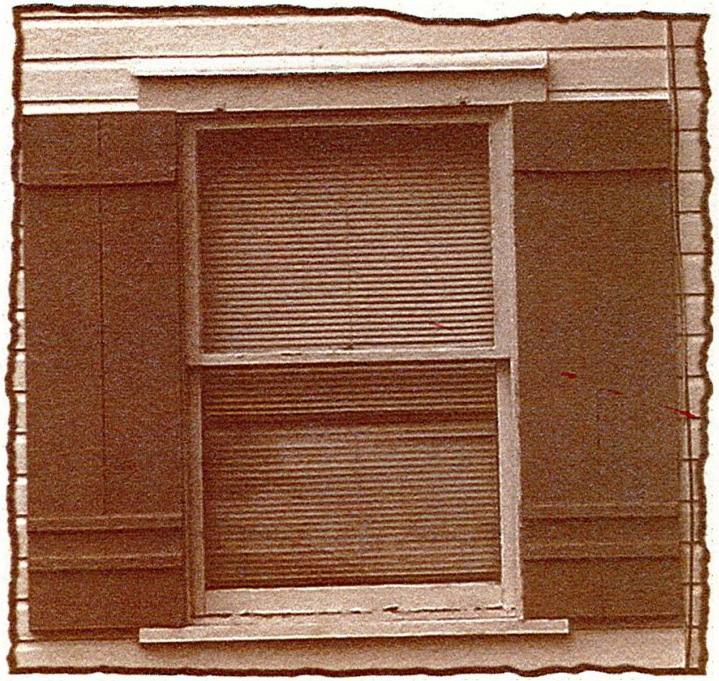
If these criteria are fulfilled, the new windows need not be exact replicas of the originals. The Standards further permit new windows to be constrructed of non-historic materials such as aluminum or vinyl and to have a tint of up to 10%. Of course, matching the original materials and visual qualities 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 both 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 Mount Dora. In some instances, new window or door openings should be located on non-significant walls. For commercial buildings these would be common or party walls or secondary elevations. For residential structures, these would be side or rear walls not readily visible from a main thoroughfare.

SHUTTERS

Original shutters in Florida are rare. Under Standard 3, unless there is physical or documentary evidence of their existence, shutters should not be mounted.



These handmade wood shutters are original to the house.

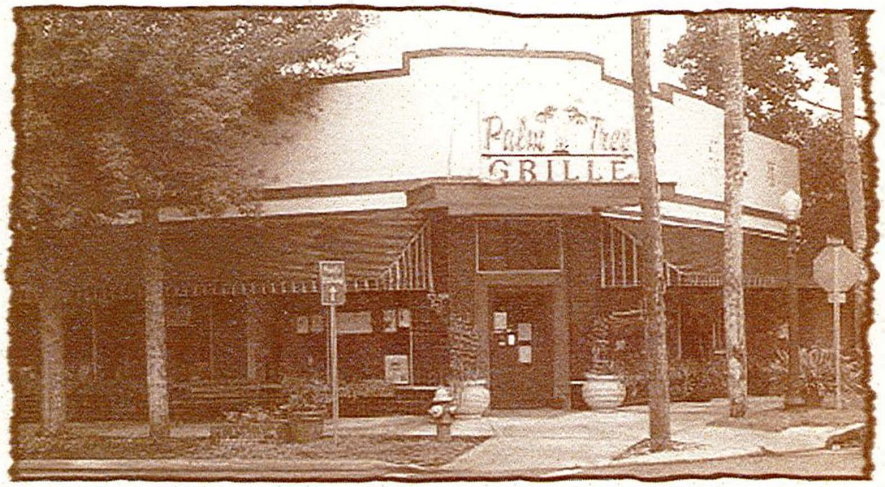
If shutters are found to be apppropriate, they should be operable or appear to be operable and measure the full height and one-half the width of the window frame. They should be attached to the window casing rather than the exterior wall. Wood shutters with horizontal louvers are the preferred type. Avoid metal and vinyl.

AWNINGS

Canvas awnings were sometimes featured on buildings in Mount Dora. They are functional, decorative and appropriate to many of our historic buildings, particularly Bungalows, Mediterranean Revivals and Commercial Vernacular. Standard 3 should be considered when awnings are proposed as part of a rehabilitation.

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 Revival. Angled, rectangular awnings are most appropriate for flat headed windows and storefronts. Fiberglas and metal awnings or awnings that obscure significant detailing are inappropriate.

Built circa 1938 as a "Five & Dime", this building on the corner of Donnelly & 4th Avenue retains its original louvered metal awnings.



Recommendations:

- 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.

- Conduct an in-depth survey of the conditions of existing windows early in rehabilitation planning so that repair and upgrading methods and possible replacement options can be fully explored.

- Protect and maintain the wood and architectural metal which comprise the window frame, sash, muntins, and surrounds through appropriate surface treatments such as cleaning, rust removal, limited paint removal, and re-application of protective coating systems.

- Repair window frames and sash by patching, splicing, consolidating or otherwise reinforcing. Such repair may include replacement in kind of those parts that are either extensively deteriorated or are missing when there are surviving prototypes such as architraves, hoodmolds, sash, sills, and interior or exterior shutters and blinds.

- Improve the thermal performance of existing windows and doors through adding or replacing weatherstripping and adding storm windows which are compatible with the character of the building and which do not damage window frames.

- 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.

- Design and install new windows when the historic windows (frames, sash and glazing) are completely missing. The replacement windows may be an accurate restoration using historical, pictorial, and physical documentation; or be a

new design that is compatible with the window openings and the historic character of the building.

- Design and install additional windows on rear or other non-character-defining elevations if required by the new use. New window openings may also be cut into exposed party walls. Such design should be compatible with the overall design of the building, but not duplicate the fenestration pattern and detailing of a character-defining elevation.

- Provide a setback in the design of dropped ceilings when they are required for the new use to allow for the full height of the window openings.

- Install awnings that are historically appropriate to the style of the building or that are of compatible contemporary design. Awnings should follow the line of the window or door opening they are intended to cover.

Avoid:

- Introducing or changing the location or size of windows, and other openings that alter the architectural and historic character of a building.

- Replacing window features on significant facades with historically and architecturally incompatible materials such as anodized aluminum, mirrored or tinted glass.



The domed awnings enhance the windows & bays of this retail shop.

- Removing window features that can be repaired where such features contribute to the historic and architectural character of a building.

- Changing the size or arrangement of window panes, muntins, and rails where they contribute to the architectural and historic character of a building.

- Installing on significant facades shutters, screens, blinds, security grills, and awnings which are historically inappropriate and detract from the building's character.

- 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.



- 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.
- Installing metal or fiber-glass awnings.
- Installing awnings that obscure architecturally significant detailing or features.
- Replacing architecturally significant detailing, such as commercial canopies, with awnings.
- 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.

STOREFRONTS

APPLICABLE STANDARDS: 2, 3, 4, 6, 9

2. *Retention of Distinguishing Architectural Character*

3. *Recognition of Historic Period*

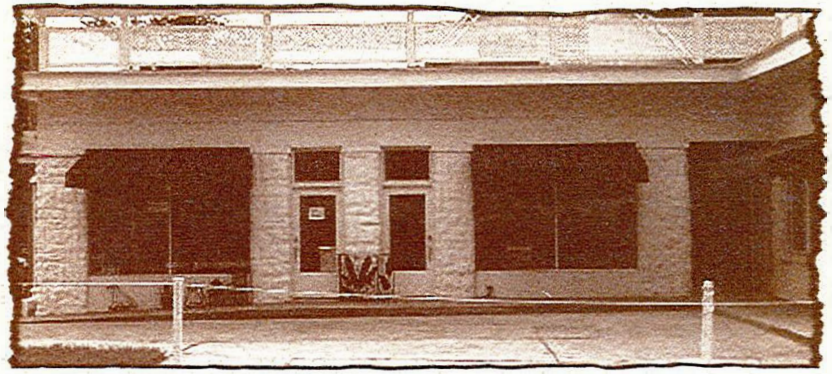
4. *Retention of Significant Later Alterations/ Additions*

6. *Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence*

9. *Compatible Contemporary Design for New Alterations/Additions*

Storefronts frequently define the historic character of commercial buildings in Florida. Entrances, display windows, trim, kick plates, elaborate cornices, and decorative detailing are particularly important. Placement of entrances and windows can create a distinct rhythm on the facade of a building. When rehabilitating a storefront, such features, materials, and design elements should be retained and repaired under Standards 2 & 6.

Unfortunately, storefronts have been particularly subject to alteration. This was especially true in Florida cities during the 1950s and 1960s, when rapid growth and economic prosperity led to frequent



remodeling or removal of historic storefronts. Under these circumstances, two options are available when planning a rehabilitation. Where original or early storefronts no longer exist or are too deteriorated to save, the first option is to retain the commercial character of the building through contemporary design. The new design should be compatible with the scale, design, materials, color and texture of the historic building in accordance with Standard 9. The second option is to restore the storefront based on historical research and physical evidence in accordance with Standard 6.

Altered storefronts can be significant if the alteration is at least fifty years old. Standard 4 then applies. A non-original storefront can have significance if it was constructed within the period of significance of the district and if at least one of the following is fulfilled:

- exhibits high quality workmanship
- shows evidence of design by an architect
- is constructed of significant materials
- is a good example of a particular style
- has features whose design, scale, and detailing are compatible with the rest of the building.



Built circa 1925, this building originally housed the Bank of Mount Dora. Its elaborate facade has been inappropriately obscured by aluminum siding & a metal awning.

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- exhibits high quality workmanship
- shows evidence of design by an architect
- is constructed of significant materials
- is a good examples of a particular style
- has features whose design, scale, and detailing are compatible with the rest of the building.

Recommendations:

- Retain and repair existing storefronts, including windows, sash, doors, transoms, signage, and decorative features where such features contribute to the architectural and historic character of the building.
- Evaluate the overall condition of storefront materials to determine whether more than protection and maintenance are required.
- Repair storefronts by reinforcing the historic materials. Repairs will also generally include the limited replacement in kind—or with compatible substitute materials—of those extensively deteriorated or missing parts of storefronts where there are surviving prototypes such as transoms, kick plates, pilasters, or signs.
- Where original or early storefronts no longer exist or are too deteriorated to save, retain the commercial character of the building through contemporary design which is compatible with the scale, design, materials, color and texture of the historic buildings; or an accurate restoration of the storefront based on historical research and physical evidence.

Avoid:

- Removing or radically changing storefronts—and their features—which are important in defining the overall historic character of the building so that, as a result, the character is diminished.
- Introducing a storefront or new design element on the ground floor, such as an arcade, which alters the architectural and historic character of the building and its relationship with the street or its setting or which causes destruction of significant historic fabric.
- Using materials which detract from the historic or architectural character of a building.
- Altering the entrance through a significant storefront.
- Failing to provide adequate protection of materials on a cyclical basis so that deterioration of storefront features results.
- Stripping storefronts of historic material such as wood, cast iron, terra cotta, carrara glass, and brick.
- Replacing an entire storefront when repair of materials and limited replacement of its parts are appropriate.
- Creating a false historical appearance because the replaced storefront is based on insufficient historical, pictorial, and physical documentation.



This Mediterranean-influenced storefront on 5th Avenue has housed many businesses over the decades, including real estate offices & a restaurant.

- Using substitute material for the replacement parts that does not convey the same visual appearance as the surviving parts of the storefront.
- Removing a storefront that is unrepairable and not replacing it; or replacing it with a new store front that does not convey the same visual appearance.
- Introducing a new design that is incompatible in size, scale, material, and color.



Mount Dora's sign ordinance encourages the use of small "Tavern board" signs.

SIGNS

APPLICABLE STANDARDS: 2, 4, and 9

2. Retention of Distinguishing Architectural Character

4. Retention of Significant Later Alterations/ Additions

9. Compatible Contemporary Design for New Alterations/Additions

Signs are an important component of commercial architecture. Their purpose is to provide information about the location and type of business housed in a building. Traditionally, a variety of types of signs have been associated with commercial buildings. These include fascia signs, placed on the fascia or horizontal band between storefront and second floor; hanging, projecting signs, which extend from a building; goldleaf signs, which are painted or etched in glass in windows, doors, and transoms; awnings or canopies on which signs are painted; and, beginning in the 1920s, neon signs which were illuminated by electricity and appeared in a variety of shapes, colors, and images.

In some instances signs were fully integrated into the overall design and style of a building. Some of the best examples are drawn from the Art Deco and Art Moderne styles which were common in Florida during the 1930s. When signs are a significant historic feature of a building they should be respected under Standard 2.

In some instances, signs which were later additions, such as neon signs or theatre marquees, might have achieved significance in their own right. They should be preserved under Standard 4.

New signs are usually needed when there is a change in owner or occupant of a historic building or when the building is being rehabilitated. They should be compatible with the architectural character of a building under Standard 9. Factors to consider in selecting a sign are its legibility, clarity, placement, durability, and appropriateness to the size and scale of the building. Appropriate locations are the flat unadorned parts of a facade such as the glass of storefronts, awning flaps, masonry surfaces, and cornice frieze panel.

Signs should not obscure architectural detailing such as windows, cornice details or storefronts and should not interfere with the view of the facades of

adjoining buildings. Sign panels should be square or rectangular and flush mounted. Block style lettering is most appropriate. Large signs are appropriate for highway strip development where customers pass businesses at high rates of speed. They are inappropriate for historic buildings, where traffic flow is slower and the orientation and setback of buildings make them difficult to read.

Recommendations:

- Retain historic signs which are associated with historic figures, events, and places; evidence history of product, business, service advertised; reflect the history of a building or development of a historic district; contain significant materials such as gold leaf, neon, or stainless steel; are integral to a building's design or physical fabric (as when a historic name or date are rendered in stone, metal, or tile; are outstanding examples of a signmaker's craft; or are local landmarks recognized as focal points of a community.

- Locate new signs on the flat, unadorned parts of a facade, such as show windows, awning flaps, fascia, and frieze or other areas of building where signs have traditionally been placed.

- Use simple designs and lettering such as block-style and serif style, painted in high contrast to the sign panel color.

- Sign panels should be square or rectangular and flush mounted.

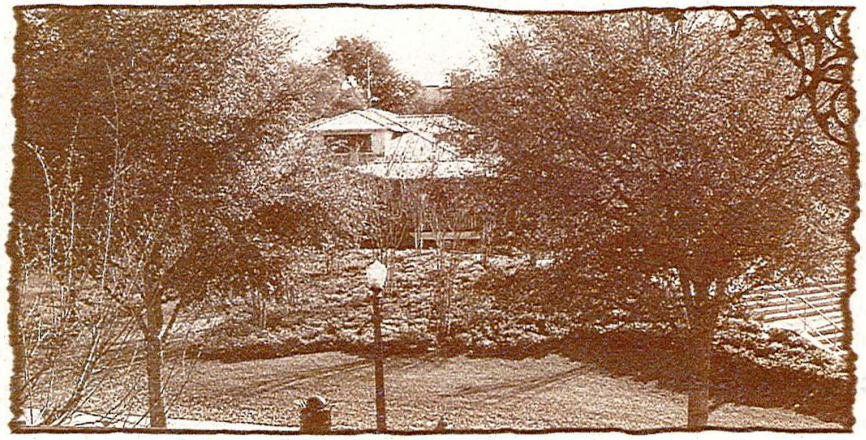
Avoid:

- Removal of historically or architecturally significant signs.

- Ornate signs or signs based on architectural styles inappropriate to the commercial architecture of a district.

- Signs that obscure architectural details such as windows, cornice, decorative brickwork, and storefronts.

- Signs that interfere with sight lines of adjoining buildings.



Donnelly Park in the heart of historic Downtown Mount Dora.

LANDSCAPE & SETTING

APPLICABLE STANDARDS: 2,8,9

2. *Retention of Distinguishing Architectural Character*

8. *Protection and Preservation of Significant Archaeological Resources.*

9. *Compatible Contemporary Design for New Alterations/Additions*

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 set-backs. 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.

Parks and other landscape and streetscape features are highly significant components of historic districts in Florida. Brick paved streets, patterned sidewalks, granite curbing and street trees are important urban design features.

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 the most common historically in Florida. 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 were also common streetscape features.

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 side and rear elevations.

Landscaped settings in Florida frequently face development pressure as a result of proposed new uses, new construction, and expanded on-site parking. Under Standard 2, distinguishing landscape features that have traditionally linked individual buildings and districts to their environment should be retained. 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 sides of buildings unless it was historically located in other areas.



Concrete Street Markers are a ubiquitous part of the streetscape in Mount Dora.

Recommendations:

- Retain distinctive features such as size, scale, mass, color, and materials of buildings, including roofs, porches, and stairways, that distinguish a district.

- Retain landscape features such as parks, gardens, street lights, signs, benches, walkways, streets, alleys, and setbacks that have traditionally linked buildings to their environment.

- 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.

- Identify and retain plants, trees, fencing, walkways, street lighting, signs, and benches that reflect a property's history and development.

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.

- Base new site work on documentation or physical evidence. Avoid conjectural changes to the site.
- Remove or trim plants and trees in close proximity to the building that may cause deterioration of historic fabric.
- Provide proper site and roof drainage to assure that water does not splash against building or foundation walls, nor drain toward the building.
- Landscape to provide shade, privacy, screening of non-historic features, and erosion control.
- Minimize disturbance of terrain around buildings or elsewhere on the site, thus reducing the possibility of destroying or damaging important landscape features or archeological resources.
- Provide continued protection of masonry, wood, and architectural metals which comprise site features through appropriate cleaning, rust removal, limited paint removal, and re-application of protective coating systems.
- Evaluate the overall condition of materials and features to determine whether more than protection and maintenance are required.
- Repair features of the site by reinforcing historic materials.
- Replace in kind an entire feature of the site that is too deteriorated to repair if the overall form and detailing are still evident. Physical evidence from the deteriorated feature should be used as a model to guide the new work. This could include a walkway or fountain. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.
- Evaluate the overall condition of materials and features to determine whether more than protection and maintenance are required.
- Survey and document areas where the terrain will be altered to determine the potential impact to important landscape features or archeological resources.
- Replace deteriorated or damaged landscape features in kind.

- Design and construct a new feature of a site when the historic feature is completely missing, such as an outbuilding, terrace or driveway. It may be based on historical, pictorial, and physical documentation; or be a new design that is compatible with the historic character of the building and site.

- Design new on site parking, loading docks, or ramps when required by the new use so that they are as unobtrusive as possible and assure the preservation of the historic relationship between the building or buildings and the landscape.

Avoid:

- Removing or radically changing the site features which are important in defining the overall historic character of the property so that the character is diminished.

- Introducing heavy machinery into areas where it may disturb or damage important landscape features or archeological resources.

- Failing to survey the building site prior to the beginning of rehabilitation work which results in damage to, or destruction of, important landscape features or archeological resources.

- Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the site feature or that is physically or chemically incompatible.

- New construction that is incompatible with a district or building because of its size, scale, or materials.

- Destroying the relationship between buildings and their setting by widening historic streets, changing paving material, or introducing inappropriately located new streets and parking lots that are incompatible with the character of a historic area.

- Signs, street lighting, benches, new plant materials, fencing, walkways, and paving materials, such as asphalt and pebble, that are out of scale or are inappropriate to a historic district.

- Changes to the appearance of a building site such as removing historic plants, trees, fencing, walkways, outbuildings, and other features before evaluating their importance.

- Adding conjectural landscape features to the site such as period reproduction lamps, fences, fountains, or vegetation that are historically inappropriate, thus creating a false sense of historic development.

While many architectural details and landscaping features have been dealt with in this chapter, The Historic Preservation Board feels that many prominent characteristics of our historic neighborhoods and commercial areas deserve more detailed discussion in a separate chapter. Please see Chapter 7 for further information on the following:

PORCHES

PORTE-COCHERES & GARAGES

ROOFS & ROOF SURFACES

FENCING & WALLS

Chapter 6

Additions & New Construction



Breaking ground for Rehbaum's Hardware Store downtown on Donnelly Street & 4th Avenue, 1910.

When we build, let us think that we build forever. Let it not be for present delight, nor for present use alone; let it be such work as our descendants will thank us for, and let us think, as we lay stone on stone, that a time is to come when those stones will be held sacred because our hands have touched them, and that men will say as they look upon the labor and wrought substance of them, "See! This our fathers did for us."

- John Ruskin

Mount Dora's historic areas continue to change and evolve over time. For these areas to meet contemporary needs, additions are built, uses change and new buildings are constructed. The challenge in historic areas is not to ***prevent*** change, but to ensure that when it does inevitably happen, that it is ***compatible with the character of the area.***

Additions, new construction and changes to non-historic buildings should acknowledge the historic context in which they are to be located. They should respect the massing, scale and architectural features of their historic environment. At the same time, new development should be clearly differentiated from historic. It should not attempt to mimic historic development, but rather should reflect it in a contemporary manner. Additions and new construction should be undertaken in such a way that if, at a later time they are removed, the basic integrity of the historic property and area would remain intact.



Constructing the Thomas House overlooking Lake Dora. 1906.

Before undertaking new development, be it an addition, a new building, or changes to non-historic buildings, take time to evaluate what makes the property and the neighborhood distinctive. Evaluate what type of impact the new construction will have on your site and the surrounding area. Check with the Historic Preservation Board to see what information is available on the history of the area. Before you apply for a Certificate of Appropriateness decide how the new construction can best be designed to complement the site without simply designing a new "old" building.

The appropriate scale and massing of this new construction on a narrow lot on North Grandview is a compliment to the historic neighborhood.



NEW CONSTRUCTION

APPLICABLE STANDARDS: 2, 3, 9

2. ***Retention of Distinguishing Architectural Character***

3. ***Recognition of Historic Period***

9. ***Compatible Contemporary Design for New Alterations/Additions***

New construction should complement historic architecture. Through sound planning and design, it can reinforce and respect the existing patterns of a historic district. Successful infill design does not have to imitate demolished or extant buildings to be successful. Rather, it picks up significant themes, such as height, materials, roof form, massing, set-back, and the rhythm of openings to insure that a new building blends with its context.

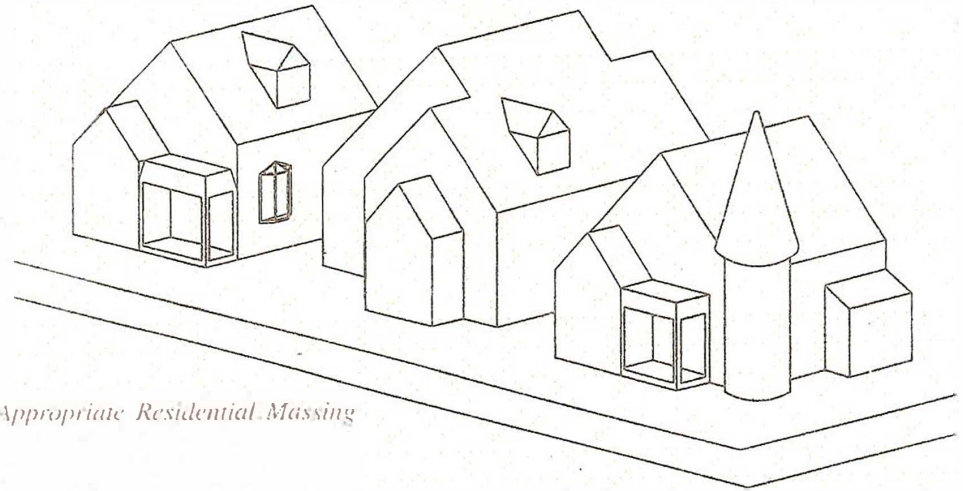
While the Secretary of the Interior's Standards are oriented toward rehabilitation of existing historic buildings, Standards 2, 3, and 9 apply to new construction in historic districts and near individual landmarks. Under Standard 2 the setting of historic buildings should be preserved when new construction is undertaken. The relationship of the new construction to adjacent buildings, landscape and streetscape features, and open spaces should 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.

Because of its design, materials, scale, massing, and set-back, non-historic construction in Florida has often been out of context. Community context has been sacrificed through ignorance, indifference, or, in the case of public housing, in an effort to make projects absolutely cost efficient. In some instances compatible design can, in fact, save money. For example, when new construction shares a common set-back with historic buildings located close to a street edge, water and sewer connections are less expensive. In addition, reduced land cost of smaller lots translates to more affordable housing.

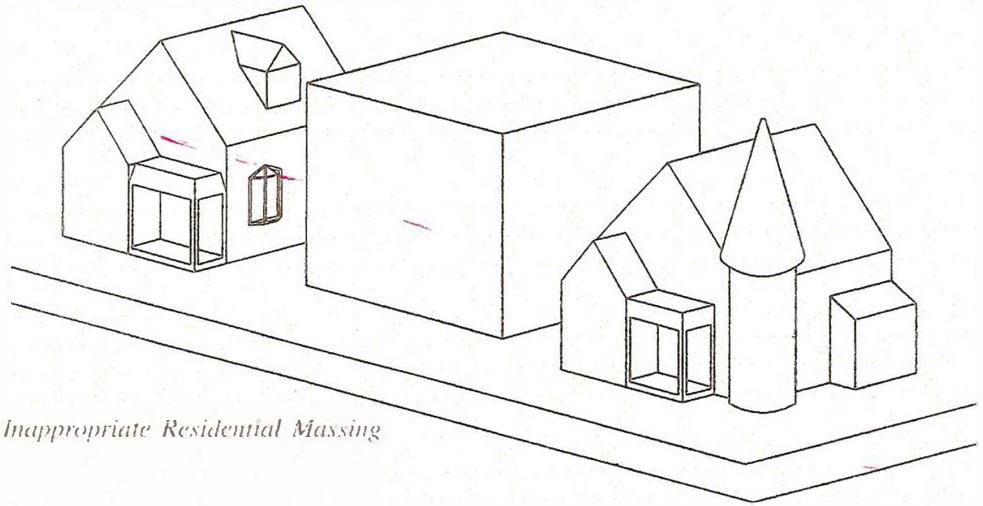




These two new bungalows appropriately compliment the existing character of the neighborhood.



Appropriate Residential Massing



Inappropriate Residential Massing

Local governments can facilitate the process of infill design by modifying land development regulations. Presently, as is the case with building codes, modern standards are often imposed on a historic district. Many historic buildings in Florida could not be constructed today because of setback, lot coverage, and parking requirements. Local governments should consider exceptions to these requirements based on the historic block, lot, and building patterns found in historic districts.

The following criteria should be used when reviewing new construction in historic districts:

Setback: Setback is the distance a building is located from property lines. Buildings in historic districts often share a common front and side setback. Commercial buildings are generally set directly on property lines, creating a wall effect. In locating new buildings, the side and rear setbacks should be maintained and aligned with the facades of surrounding historic buildings

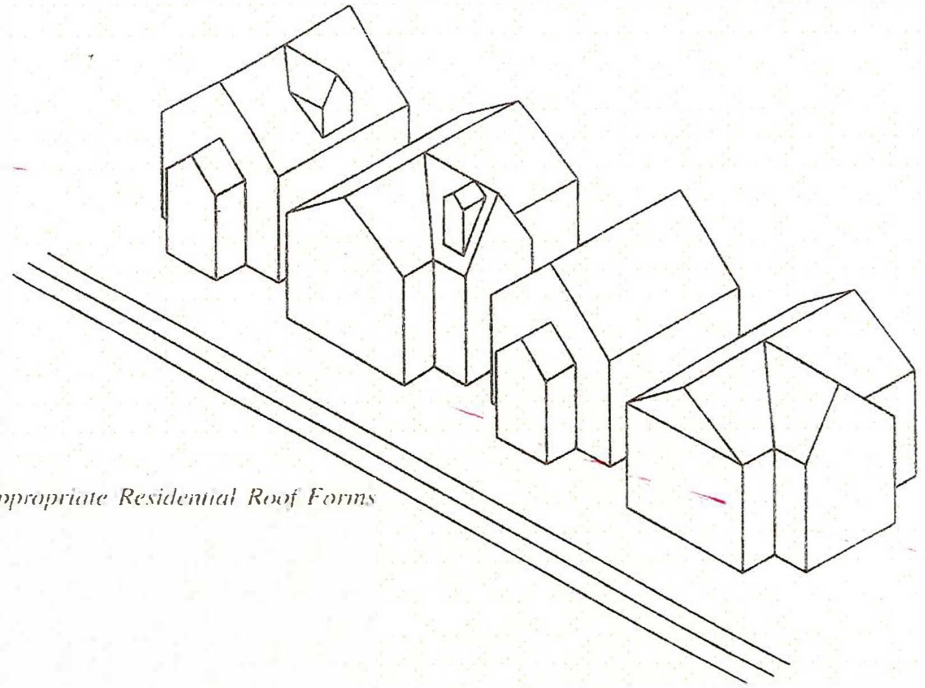
Proportion of openings: Window openings in historic districts often share similar size, spacing, and shape. On many buildings, particularly the Colonial Revival and other classically inspired styles, they are stacked, with a narrow space between them. Other styles,particularly the Queen Anne, exhibit randomly placed openings. Storefronts have wide horizontal windows and little or no spacing between openings, providing a greater transparent area. In designing new

construction, the proportion and spacing of openings on adjacent buildings should be maintained.

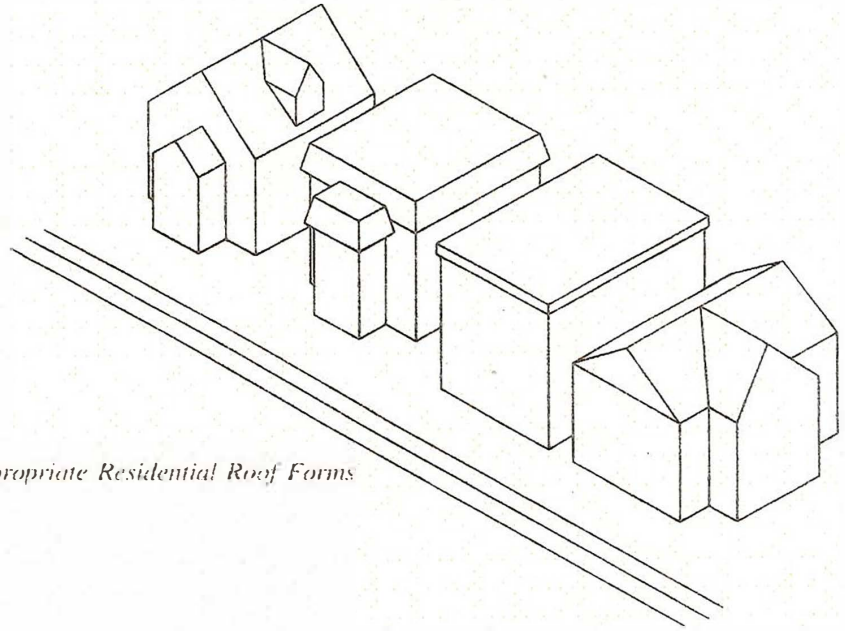
Horizontal Rhythms: Repeated elements on neighboring buildings are characteristic of buildings in Florida. Divisions between upper and lower floors, uniform porch heights, and alignment of window and window sills are examples of such rhythms. New construction in historic districts should maintain or extend these strong shared streetscape elements in blocks where they appear.

Roof forms: Similar roof form and pitch are characteristics in many historic buildings. Nearly all residential buildings in districts have pitched roofs, with gable or hip the predominate type. Gambrel, pyramidal, and clipped gable (jerkinhead) are also found. In contrast, commercial buildings generally have flat roofs with parapet. Roof designs should be compatible with surrounding buildings. Sloped roofs with pitches similar to those of nearby buildings should be required for new residential construction, and flat roofs with the roof plane hidden from view on the front facade should be required for commercial construction.

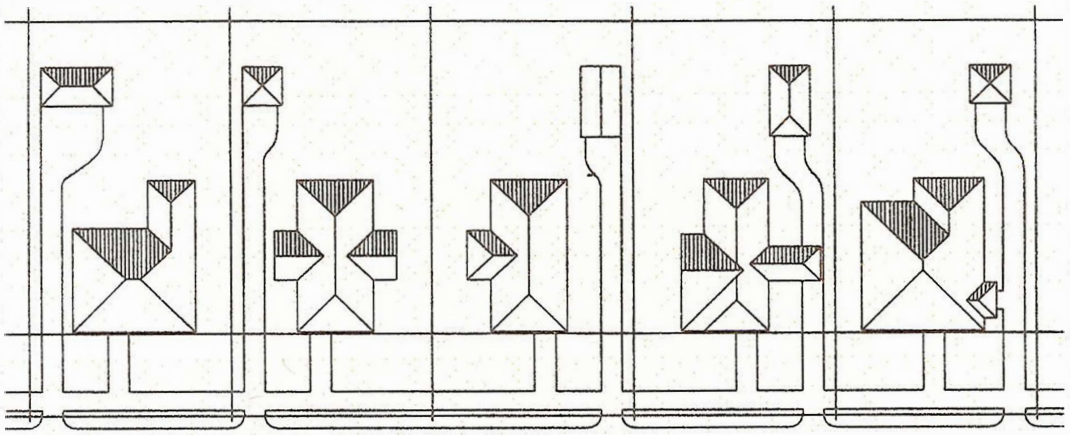
Mass: Mass relates to the height, width and depth of a building and its elements. A building is often composed of several different massings - think of it as a compilation of various building blocks. If there are similar massings in the area this should be taken into account.



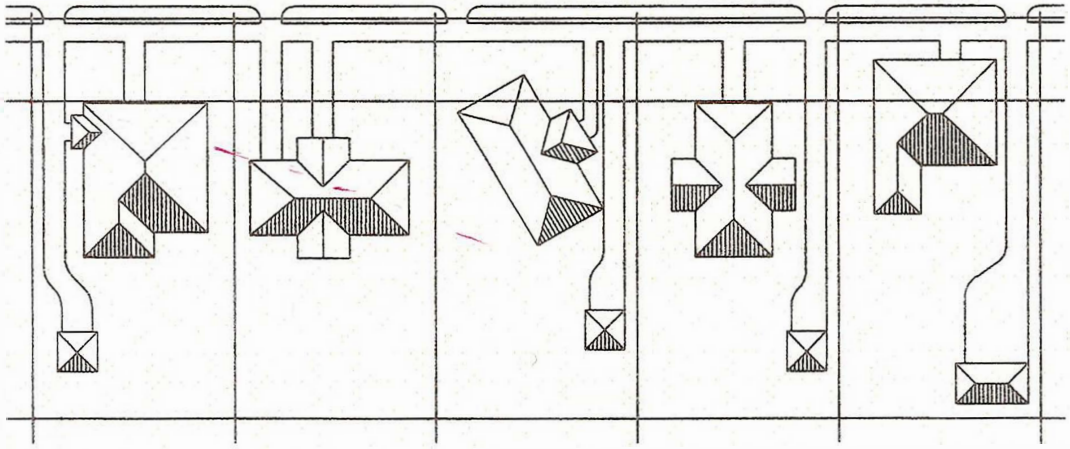
Appropriate Residential Roof Forms



Inappropriate Residential Roof Forms



Appropriate Residential Plan



Inappropriate Residential Plan

Materials: Certain materials are characteristic of historic districts. Materials that are compatible in quality, color, texture, finish and dimension to those common to the district should be used.

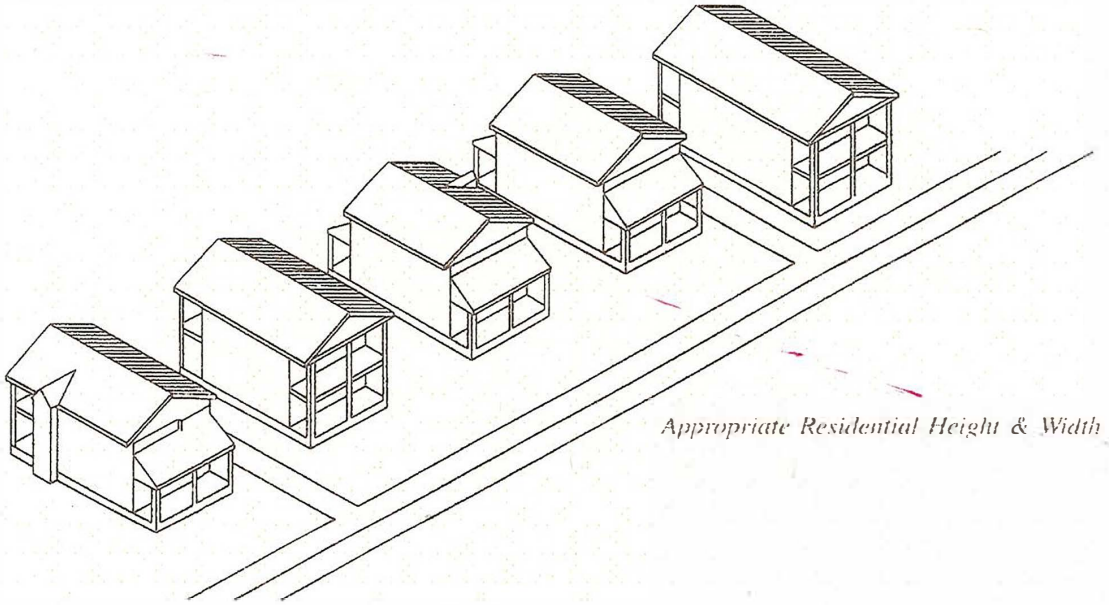
Details: Facia, soffit, eave and cornice trim, porch railings and brackets and other decorative details can provide a pattern and scale to historic buildings and areas.

Proportion: Proportion is the ratio of one dimension to another. Individual elements of the building, such as windows, doors and additions, should be proportional to each other and the building.

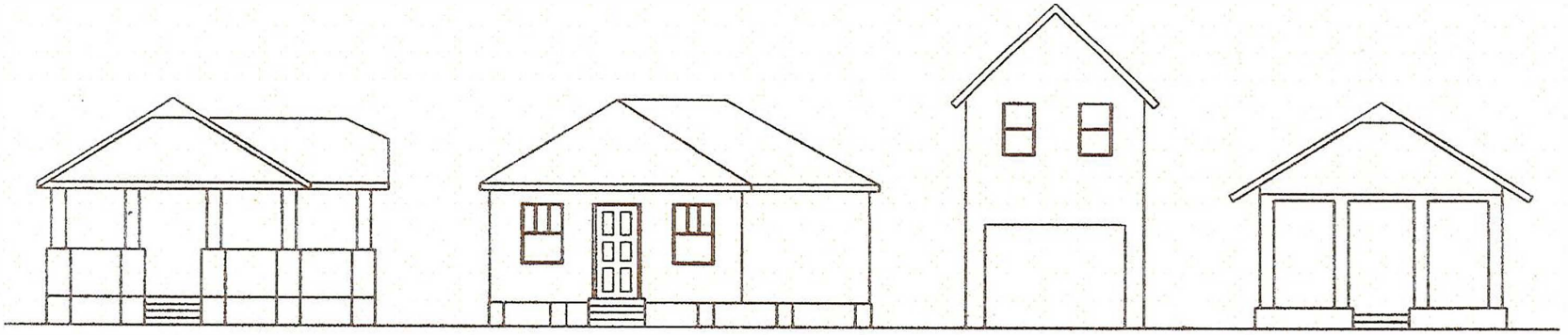
Scale: refers to the apparent relationship between two entities, such as the relationship between the size of an addition and the building to which it is attached.

Rhythm: On the facade of a building a rhythm can be created by the alternating of wall (solid) and window (void). On the streetscape, a rhythm is created by the alternating of building and open space. It is important to be sensitive to these patterns.

Climate Control Elements: Raised foundations, overhanging eaves, porches, awnings, orientation of the building and other features were historically incorporated into our historic structures and provide a common character to the streetscape.

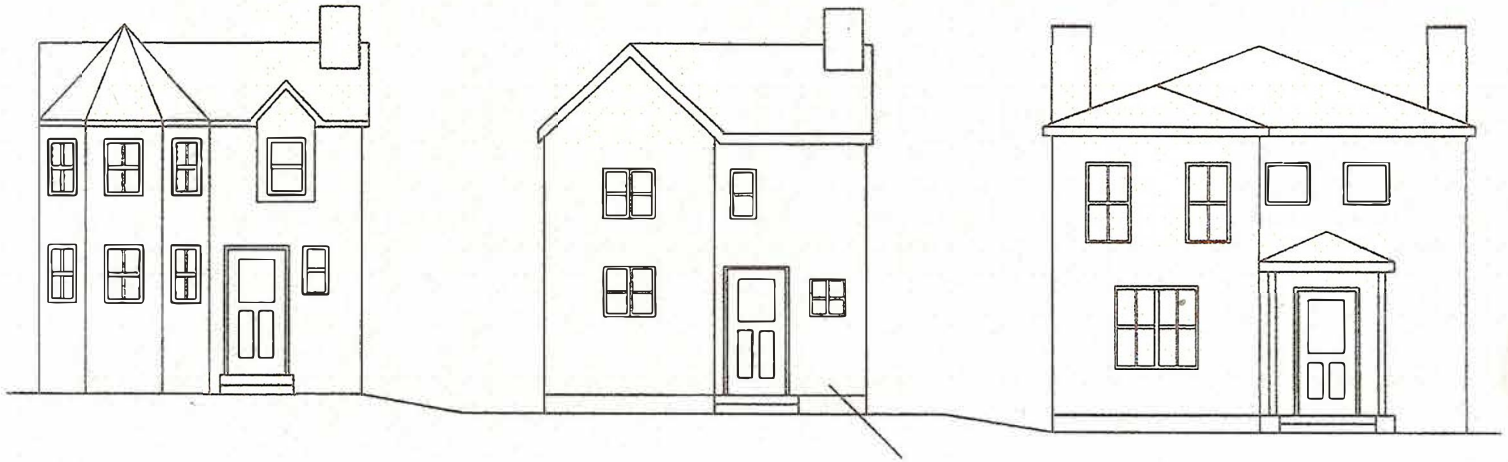


Appropriate Residential Height & Width

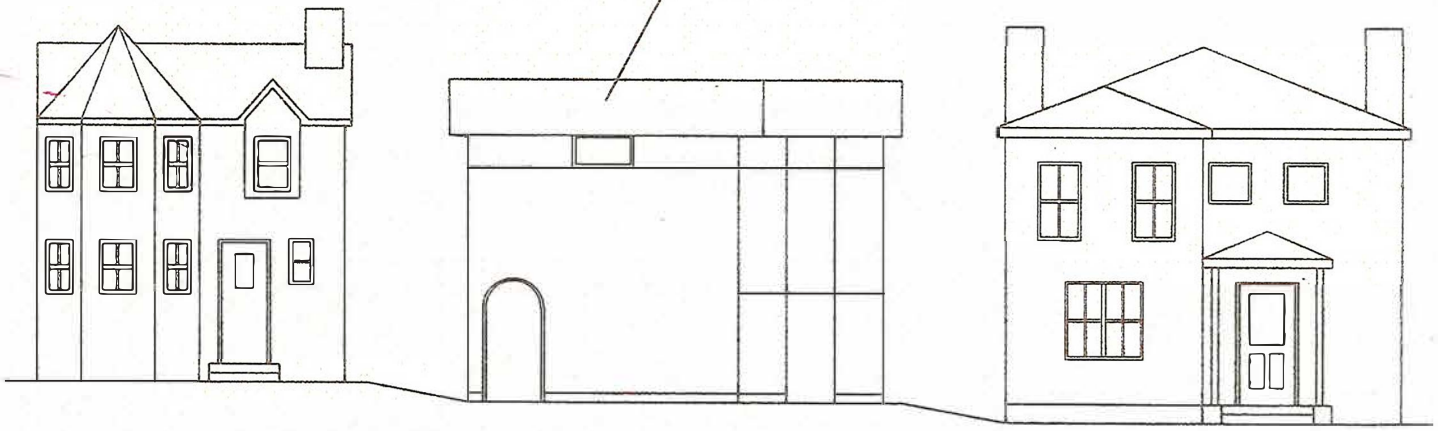


Inappropriate Residential Height & Width

Appropriate Residential Horizontal Rhythms

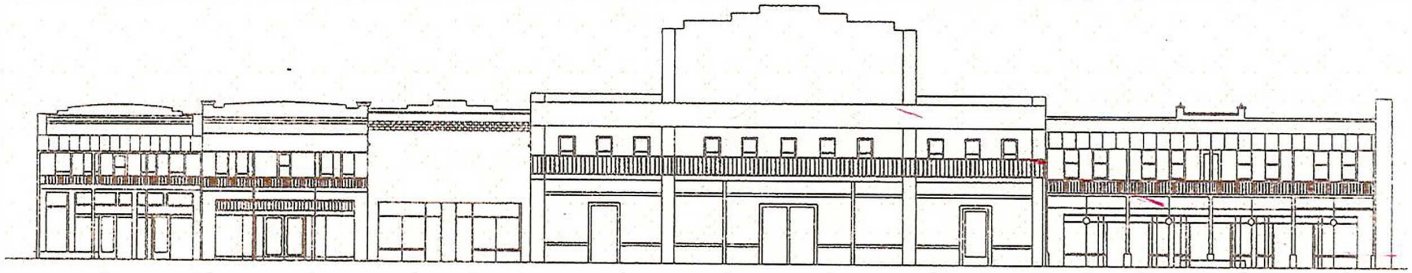


New Infill Residence

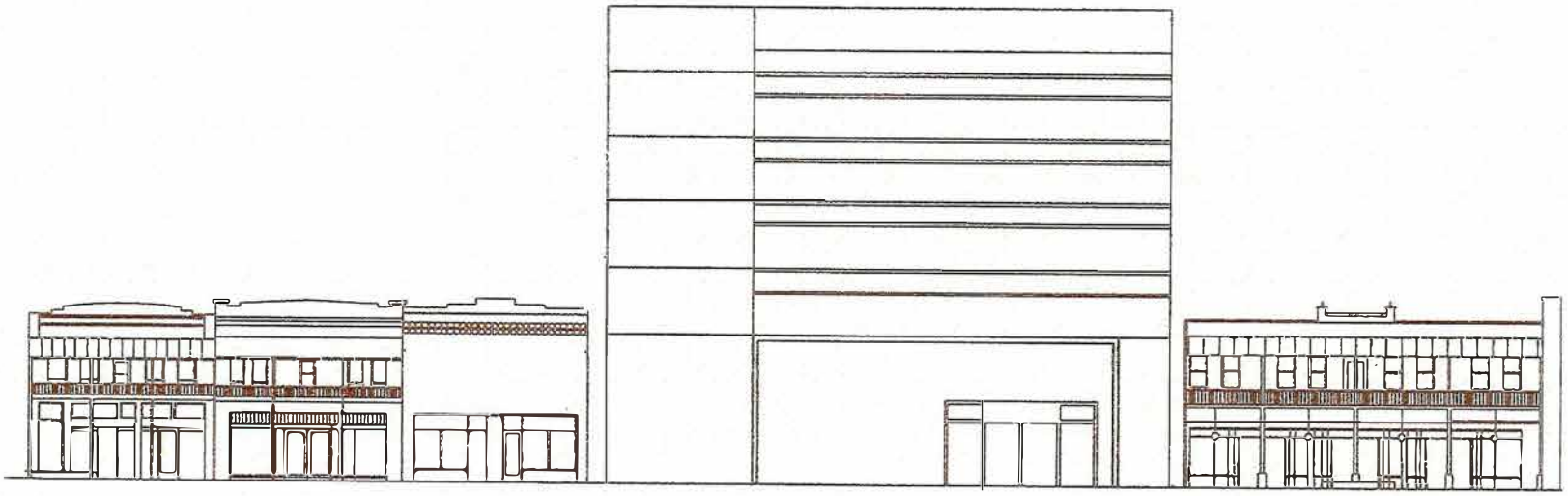


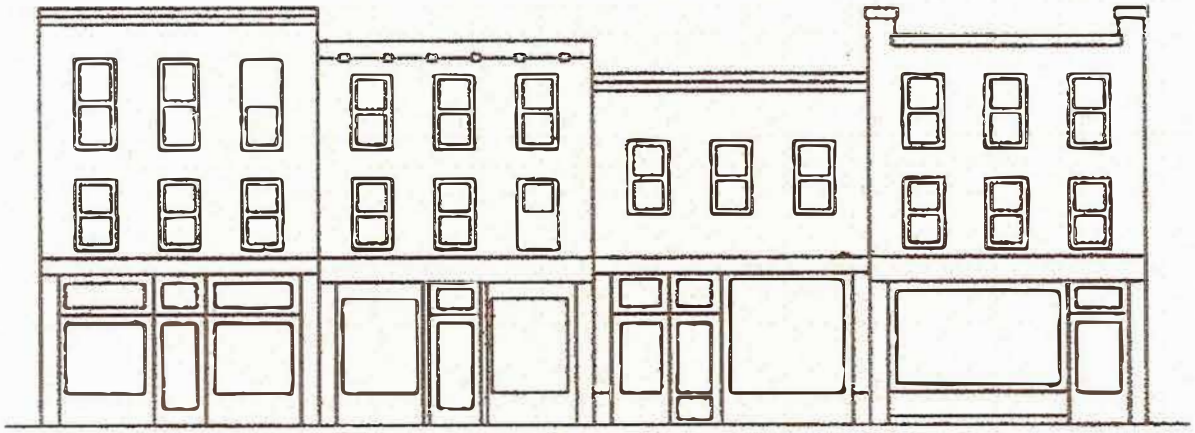
Inappropriate Residential Horizontal Rhythms

Commercial Building, Appropriate Height & Width

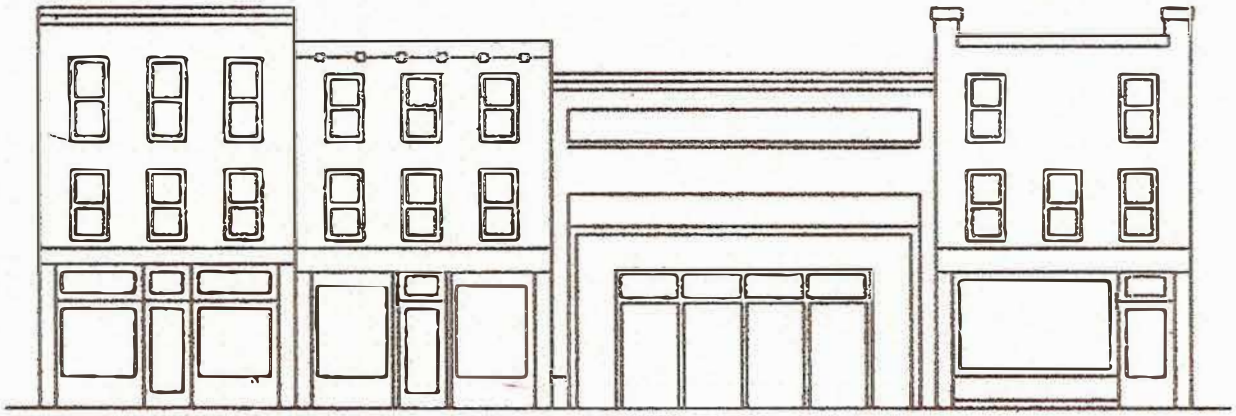


Commercial Building, Inappropriate Height & Width





Appropriate Commercial Horizontal Rhythms



Inappropriate Commercial Horizontal Rhythms

Landscaping Elements: Specific types of native vegetation such as live oaks, shrubs, or expanses of grassy lawns may predominate in an area. Architectural elements such as fences, walls, garden architecture, outbuildings, or vine-covered trellises and pergolas often contribute to the visual continuity in our historic neighborhoods.

Recommendations:

- Keep new construction to a minimum.
- Design new buildings to be compatible in materials, size, color, and texture with the surrounding buildings.
- Employ contemporary design that is compatible with the character and feeling of the district.

Avoid:

- Designing new buildings whose massing and scale is inappropriate and whose materials and texture are non-historic.
- 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.



This new infill building takes advantage of its narrow lot & setbacks while respecting the character of the neighborhood.

RESPECTING THE PREVAILING CHARACTER WHEN DESIGNING NEW DEVELOPMENT

After identifying both the area of influence to be affected by the addition or new construction, and those historical physical characteristics and elements that predominate, the next step is to begin the design of the project. Each project is unique and needs to be taken on a case-by-case basis to meet the needs of the owner while also protecting the historic character of the property and neighborhood. However, there are some general concepts that can assist with the design of the new construction.

This new rear porch addition is an appropriate compliment to the original Arts & Crafts home.



ADDITIONS

If an addition is being constructed, generally it should not be added to the main historic facade of the building. If possible, locate it away from the principal public view, possibly to the rear of the building. Respect the proportions of the buiding to which it is being added, so the addition does not dominate its historic environment. Do not obscure the character-defining features of the historic buiding with the addition.

Sometimes historic photos and Sanborn maps can give clues to where previous additions were constructed on the building, thus providing guidance for the location of new additions. However, the new addition should not be designed to look historic. It is inappropriate to imitate a historic style, or use the same roof line, wall plane, or historic details in an attempt to make the addition look like it was originally part of the building. The addition may be contemporary, or may incorporate design motifs that tie it into the historic building. No matter what its design, it should be of quality workmanship and materials.

NEW CONSTRUCTION

To be compatible with its environment, new construction should respect the predominant height, scale, mass, orientation, setbacks, rhythm and details of its historic neighbors. Pay particular attention to the qualities of height, scale and massing. Little can be done to make an ill-proportioned building compatible with its historic neighbors.

If possible, it is preferable to build the new structure to the rear of a historic building, where it will have little or no impact on the streetscape. If the new building will abut the street, repect the established setbacks and orientations of the historic buildings in the area. Landscaping is also an important component. A concrete plaza adjacent to the sidewalk is incompatible in an area dominated by grassy lawns

While the new construction should repect the historic character that makes the neighborhood distinctive, it should not be a mere imitation of historic design. The new construction may be either contemporary in design, or reference the historic design motifs of the area. As always, the quality of design, materials and construction are most important.

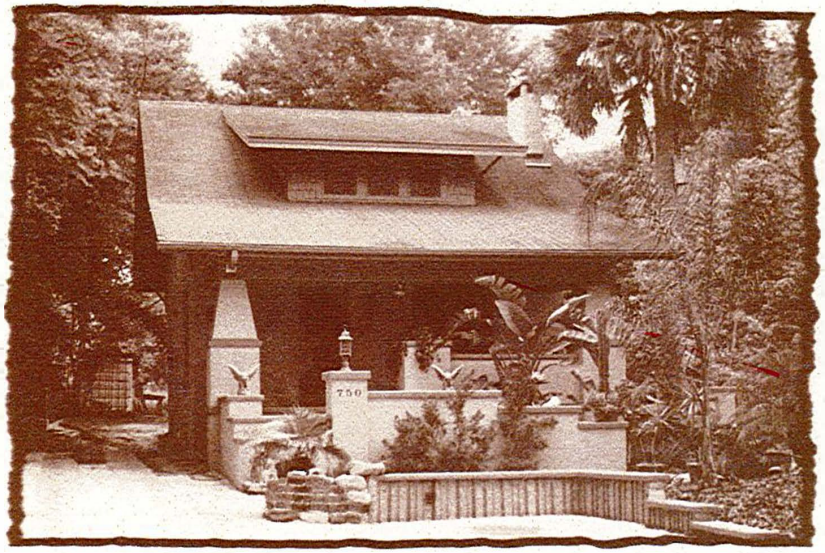
ALTERATIONS TO NON-CONTRIBUTING BUILDINGS

Alterations to buildings that do not contribute to the character of a historic neighborhood pose a challenge. If the building is out of scale to its environment, often little can be done to make it compatible. Do not add false historical details to try to make the property fit into the historic area. Remember, that a 1970s block Ranch will never be a Queen Anne, no matter how much gingerbread and novelty siding you apply! However, make every effort to ensure that the additions and alterations to the property do not detract even further from the character of the historic environment. Keep in mind the principles of proportion, mass, rhythm and details when designing the changes.

RELOCATION

Clearly, ***significant historic buildings should not be demolished, unless they are so unsound that rehabilitation is not possible.*** Likewise, significant historic buildings should not be moved off the property or relocated on the site. Such changes destroy the historic integrity of the building and property. 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.

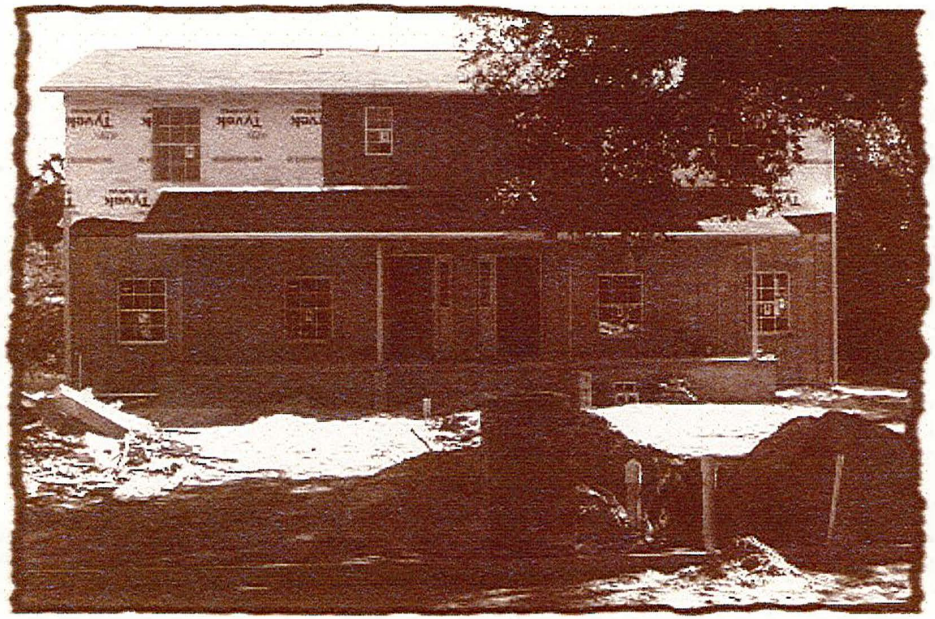
Moreover, many of the character-defining features that contribute to the architectural significance of a building have to be removed or are seriously damaged as a result of relocation. These include foundations, porches, chimneys, and interior finishes, particularly plaster. Structural damage can also result.



The Little House, built on Tremain Street in 1923, was moved to North Grandview in 1995.

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.

Despite the negatives, ***relocation is always 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



Decades of neglect & termite damage forced the demolition of the unique brick duplex that once graced this property. The new construction, however, compliments the massing & scale of the historic neighborhood on Tremain Street. Much of the original brick was salvaged.

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, set-back, and architectural details. If not properly planned and executed, a relocated building can be just as incompatible as a poorly designed infill structure.

Every means possible should be pursued to save and relocate such at-risk historic structures. Often an adaptive use on a new site will ensure the continued preservation of the building.

Demolition exerts a negative impact on a historic district. In historic districts where zoning, land-use regulations, and market conditions combine to drive up costs, compatible new construction is often not feasible. Furthermore, eliminating a building from a streetscape is like pulling teeth. Either a conspicuous void is created, or the replacement is usually less well-designed and constructed than the original.

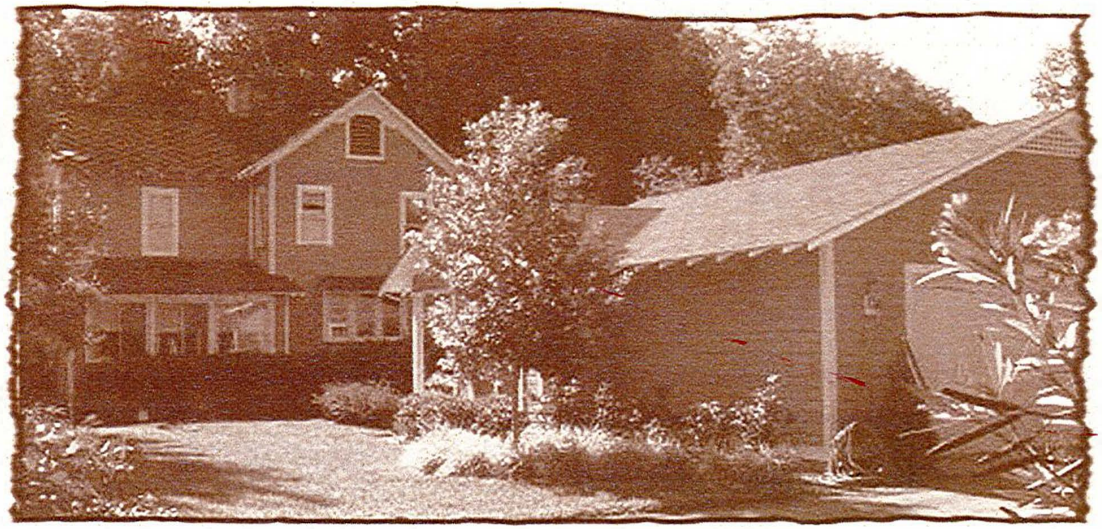
Beyond aesthetics, demolition creates other problems. Vacant land frequently contributes to a poor environment. Many lots become trash dumps. Nuisance abatement problems result. Since there is little or no market for many lots, particularly ones where land development regulations prohibit new construction, owners have no incentive to maintain them. They must still pay taxes and expend money for mowing and trash removal. Given this scenario, owners frequently abandon their property. Cities must then fine owners and clean their property. In many instances cities are eventually forced to condemn the property, remove it from the tax rolls, maintain it, and assume the cost and liability of property ownership.

Demolition of significant buildings, outbuildings, 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 their 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 non-significant 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 important outbuildings and additions. Carriage houses and garages can be significant components of building complexes. Many buildings in a district have had additions, new ornamentation, 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.



This new garage exhibits fine craftmanship & materials that are appropriate compliments to the Fletcher-Crane House built on Alexander Street circa 1914.

CHANGE

Change will occur in Mount Dora's historic areas. New development is a part of the natural evolution of a neighborhood. The goal is to ensure that when alterations, additions, new construction and site improvements do occur, that owners of such properties take upon themselves the responsibilities of good stewardship and respect for the remaining historic environment. It is this historic fabric, this neighborhood ambiance, that reflects decades and even centuries of the history and architecture of our community of Mount Dora.

Chapter 7

Character-Defining Features of Historic Mount Dora



Family members gathered on the steps of the Monroe Patterson home built on 5th Avenue circa 1910.

Every time a street or building that incorporates a considerable history is destroyed in some improvement or modernization, some future happiness is destroyed with it. The effect is subtle and indirect, but strong; the whole difference between walking down a street with visible history in the buildings and in the shapes that form it, and a barely functional street.

- Stuart Hampshire

As you have discovered by reading the previous chapters, Mount Dora has never been home to the grandiose and diverse architectural styles found in other parts of the South, say Vicksburg or Savannah. Rather, we have always been a small rural community, dependent in the early days on citrus, turpentine, lumber mills and other agricultural endeavours. While many large significant homes were built around the turn of the century, these treasures, along with our rambling hotels, have been lost to us forever. Only the Donnelly House and the Lakeside Inn remain as tantalizing reminders of what once existed.

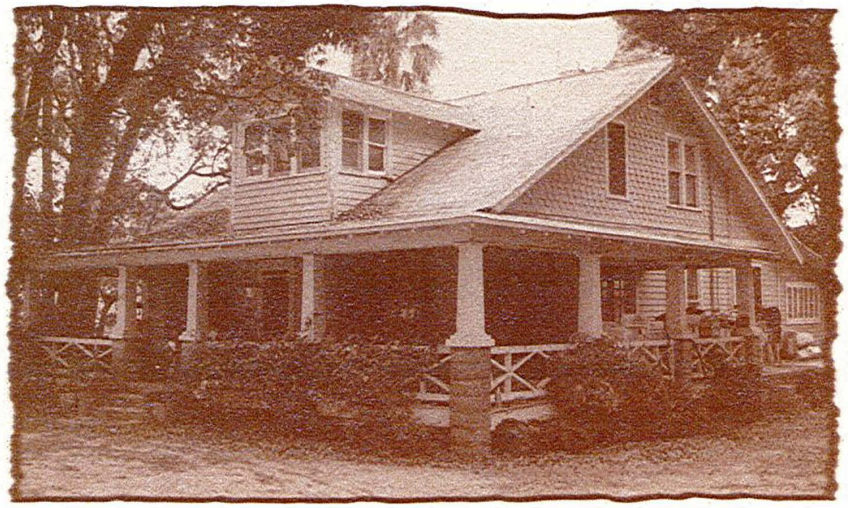
But that is not to say that what remains is insignificant. We are a community of Bungalows and larger Vernacular homes, many built as winter retreats for Northerners who would take the seasonal train commute to enjoy our lakes and hills. Our downtown commercial district reflects the optimism of the 1920s' BoomTime. Each pristine Craftsman Bungalow and Cottage, although small and simple, share an equal importance with the confection of the Donnelly House or the Mediterranean influence of our Community Building.



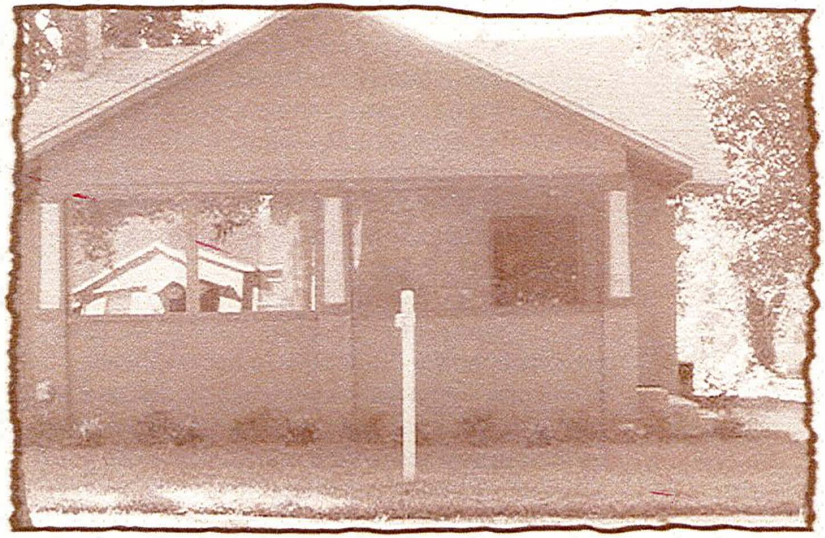
Rev. J.E. Bretz & Family on the porch of the Methodist Parsonage, built circa 1910.

Thus, we of the Historic Preservation Board felt it incumbant upon us to devote this chapter to the most important architectural features of our historic neighborhoods. Ironically, these Porches, Garages, Porte-Cocheres, Roofs and Fences are often at greatest risk of poorly-conceived "remuddling" efforts. Fences rot away and detached Garages often fall prey to termites. Metal roofs may rust from poor maintenance. Since our Bungalows are small, over the decades many porches have been inappropriately closed in to provide more living space.

In this chapter, as in Chapters 5 and 6, we have provided "how to" solutions to many of these problems... information on what "to do" and what to avoid. Our goal, as ever, is to assist owners of historic properties in their endeavours to be good stewards of those properties. Ultimately, such stewardship will spread throughout our historic neighborhoods. Then, none of us will have to search through tattered photo albums and sigh when we realize that what once was could still be seen and treasured today.



The porch of this Craftsman Bungalow on Highland St. remains unaltered.



The porch of this Bungalow on 6th Avenue has been appropriately enclosed with fixed glass panels.

PORCHES

APPLICABLE STANDARDS: *2, 4, 5, 6, 9, 10*

2. Retention of Distinguishing Architectural Character

4. Retention of Significant Later Alterations/ Additions

5. Sensitive Treatment of Distinctive Features and Craftsmanship

6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence

9. Compatible Contemporary Design for New Alterations/Additions

10. Reversibility of New Alterations/Additions

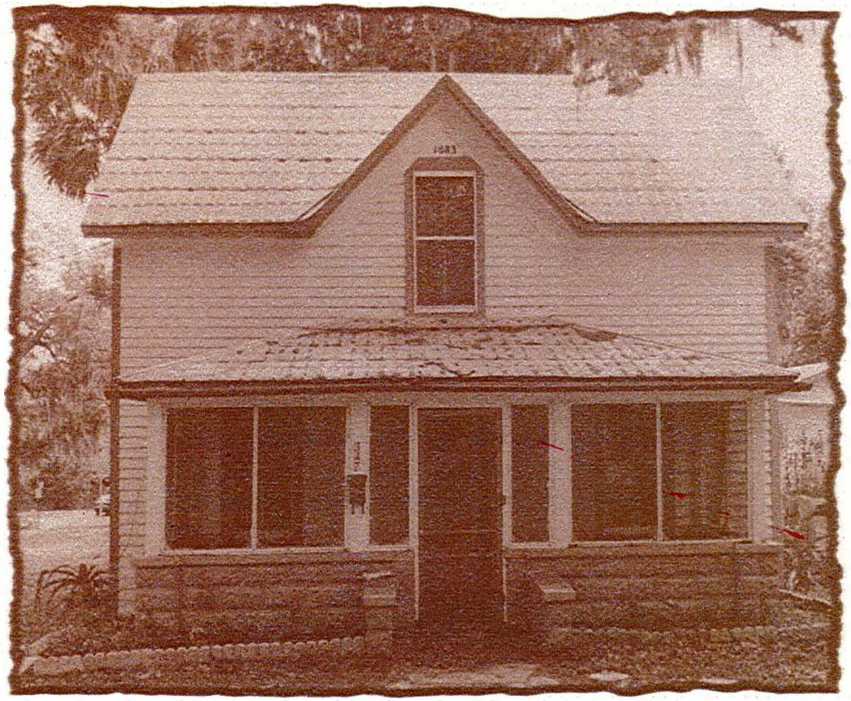
Porches have been a traditional and significant feature of Florida architecture since the early nineteenth century. Porches served as a covered entrance to buildings and a transitional space between the interior and exterior. They provided a protected, shaded area used for relief from the state's frequent 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.

Changes to a porch which are over 50 years old may have achieved significance in their own right. They may reflect changes in ownership, use, style, or improvements in the owner's economic well-being. Under Standard 4, these changes should be recognized and respected.

There are a number of common problems associated with porch treatments. Owners are often tempted to enclose porches for additional weatherproof living space, especially in smaller homes such as Bungalows, Cottages and some Vernacular structures. 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 encasement of significant porch features or enclosure 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.

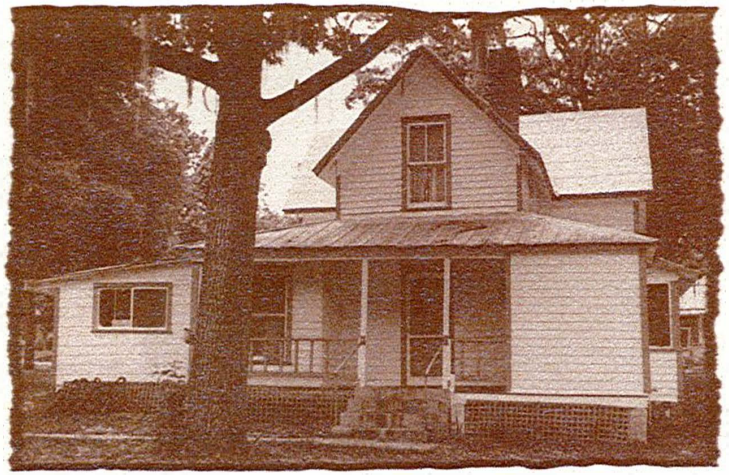
Because they are open to the elements, porches require frequent maintenance and repair. Under



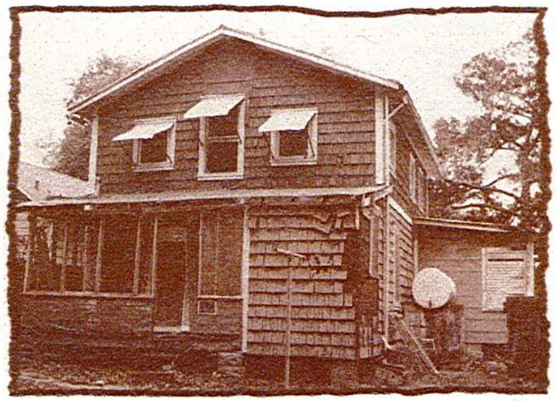
The 1920s porch addition to the 1883 Gilbert-Burton House on Clayton St. has become historic in its own right. It has been appropriately enclosed with screening.

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 cannot be replaced. More over, new construction must comply with Standard 9.



The porches on these homes exhibit both inappropriate enclosures and additions and have been poorly maintained.



Recommendations:

- Identify, retain, and preserve porches,and their functional and decorative features,that are important in defining the overall historic character of the building-such as columns, balustrades, and stairs.

- Protect and maintain the masonry, wood and architectural metal that comprise porches through appropriate surface treatments such as cleaning, rust removal, limited paint removal, and re-application of protective coating systems.

- Evaluate the overall condition of materials to determine whether repairs to porch features will be necessary.

- 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 be retained.

- Repair and replace, where necessary, deteriorated architectural features of wood, terra cotta, tile, brick and other historic materials.

- Repair will also generally include the limited replacement in kind--or with compatible substitute material--of those extensively deteriorated or missing parts of repeated features where there are surviving prototypes such as balustrades, columns, and stairs.

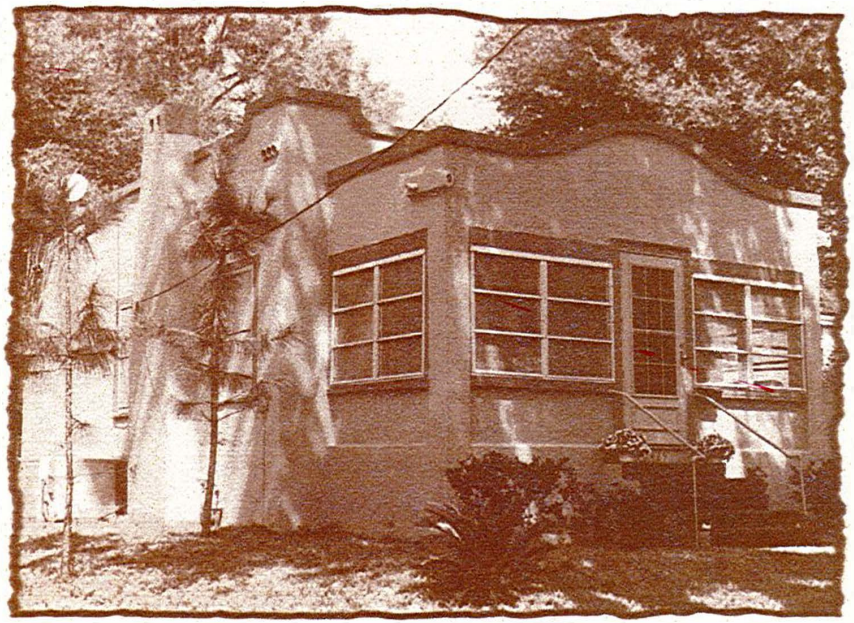
- Replace in kind an entire porch that is too deteriorated to repair--if the form and detailing are still evident--using the physical evidence as a model to reproduce the feature. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

- 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.

- Design and construct a new porch when the historic porch is completely missing. It 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.

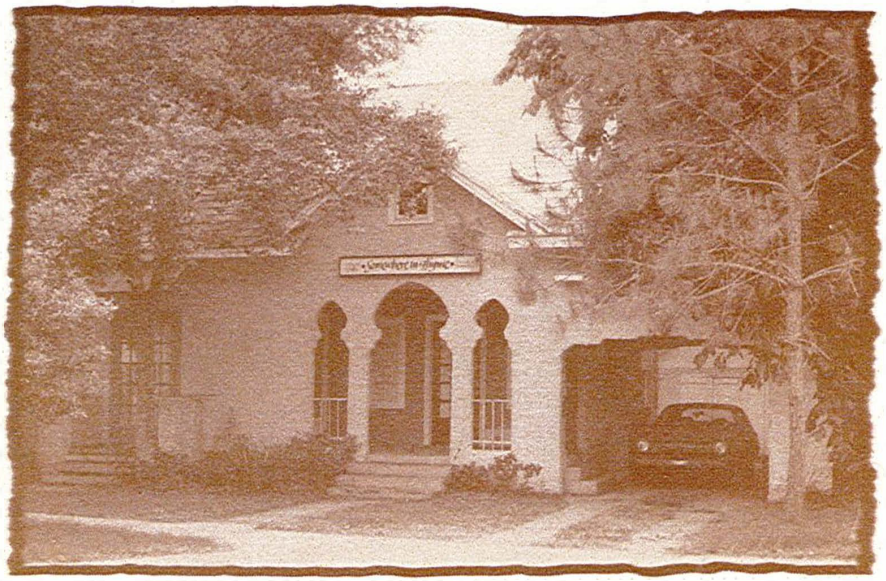
- Design and install additional porches when required for the new use in a manner that preserves the historic character of the buildings, i.e., limiting such alteration to non-character defining elevations.



The original casement windows enclosing the porch on this 1925 Mediterranean Revival home have been replaced with inappropriate awning windows.



The porch of the MacGowan-Fowler House, built in 1882, has been appropriately enclosed with screening.



The Porte-Cochere is an important feature of this Mediterranean Influence building on Highland St.

The Farnsworth-Koch House, built on 5th Avenue circa 1887. The porch enclosure is appropriate and the porte-cochere remains open to the detached garage.



PORTE COCHERES & GARAGES

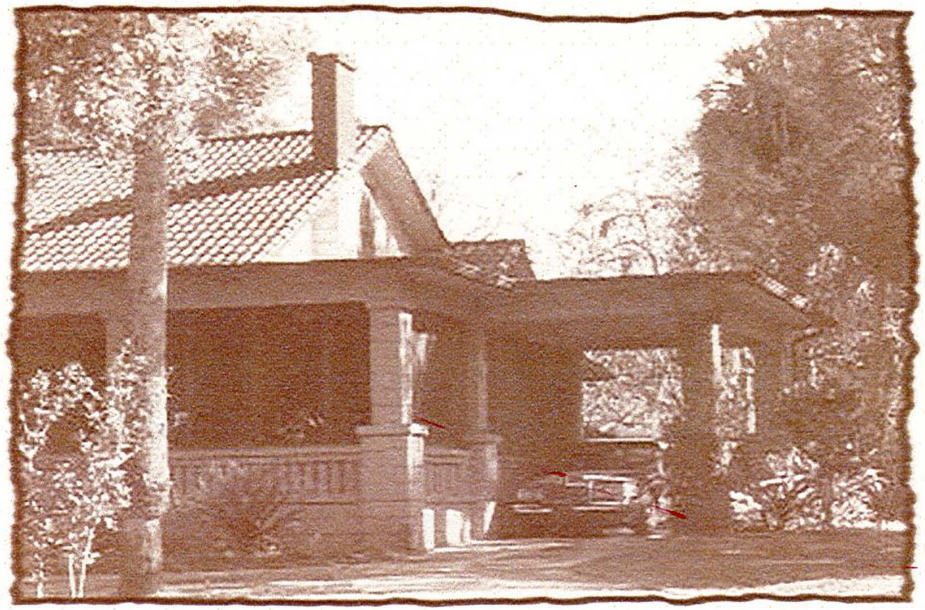
Porte Cocheres and detached garages are visible expressions of the impact of the automobile on historic buildings in Mount Dora as well as the rest of Florida. Much of Mount Dora developed after mass production of the automobile. As a result, porte cocheres and garages are often an integral part of the original design of our historic homes. In some instances garages were added as an afterthought and lack significant design quality and materials. Where they are less than 50 years old or insignificant, they can be selectively removed if necessary.

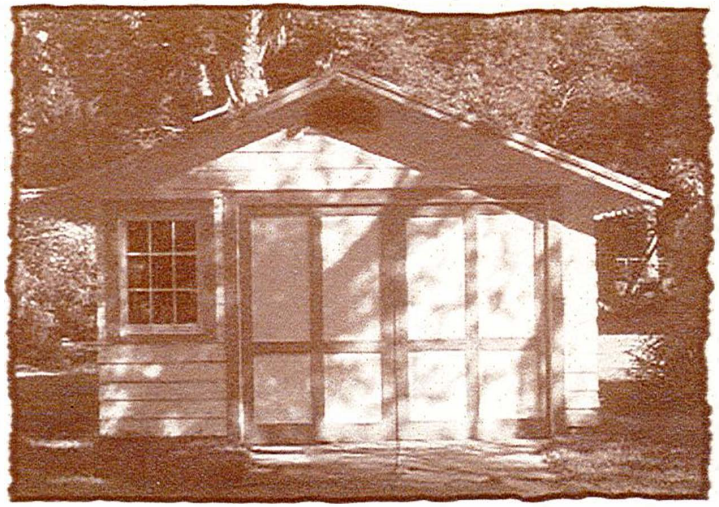
Recommendations

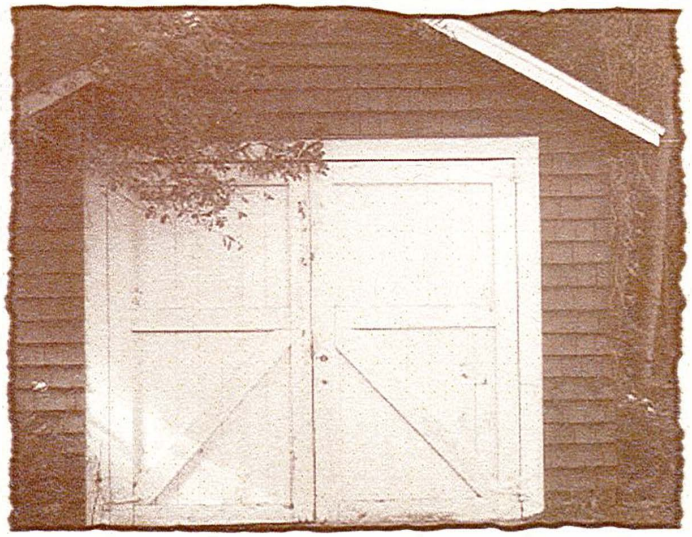
- Retain garages and porte cocheres. If enclosures of garages and porte cocheres are undertaken, preserve significant features. Use materials similar in size, proportion, and detail to the original.

- If additional interior space is needed or desired, place the addition at the rear of the building.

The Risley House on Tremain Street exhibits not only its unaltered porte-cochere, but also an original barrel tile roof & a porch appropriately enclosed with screening.

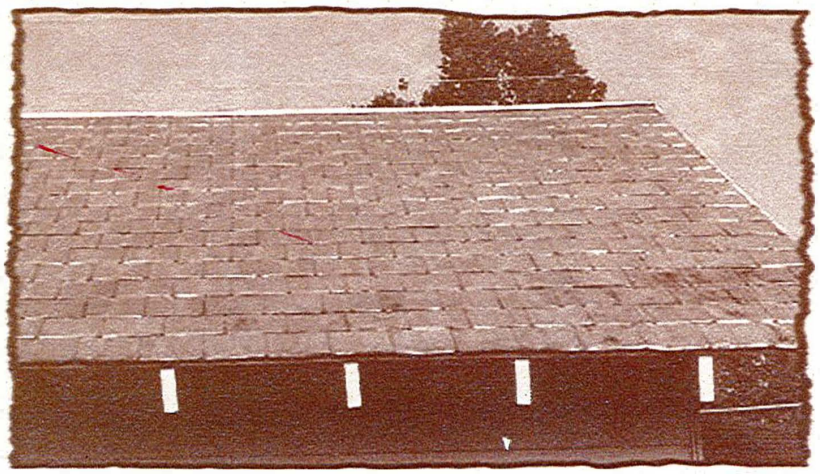






These garages retain their original doors, still in good working order.





Two styles of pressed metal roofing shingles found on many of Mount Dora's historic homes.

ROOFS AND ROOF SURFACES

APPLICABLE STANDARDS: 2,4,5,6,9

2. Retention of Distinguishing Architectural Character

4. Retention of Significant Later Alterations/ Additions

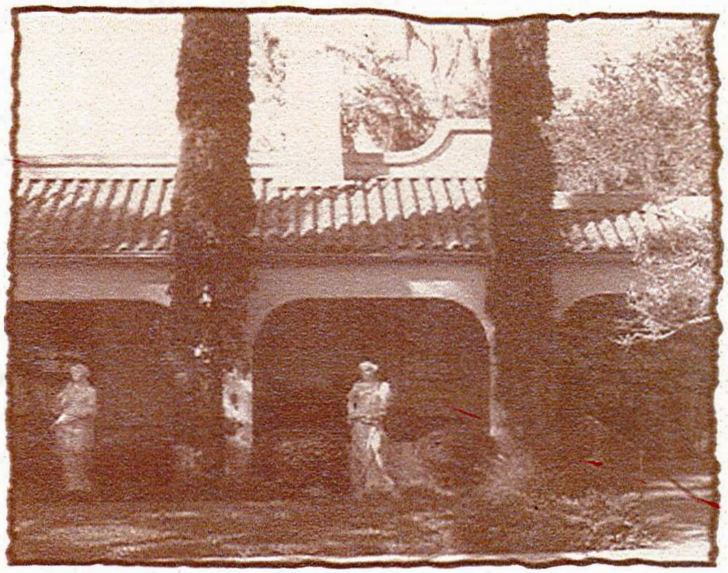
5. Sensitive Treatment of Distinctive Features and Craftsmanship

6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historical Evidence

9. Compatible contemporary Design for New Alterations/Additions

Roofs are highly visible conponents of historic buildings. They are an integral part of a building's overall design and often help define its architectural style. Roof shapes in Mount Dora include gable, hip, flat and gambrel. Historic roofing materials include standing seam metal, pressed metal shingle, composition shingle and barrel tile.

Roofs perform an essential function in keeping a building weathertight. As a result, they are particularly subject to change. In Mount Dora, the

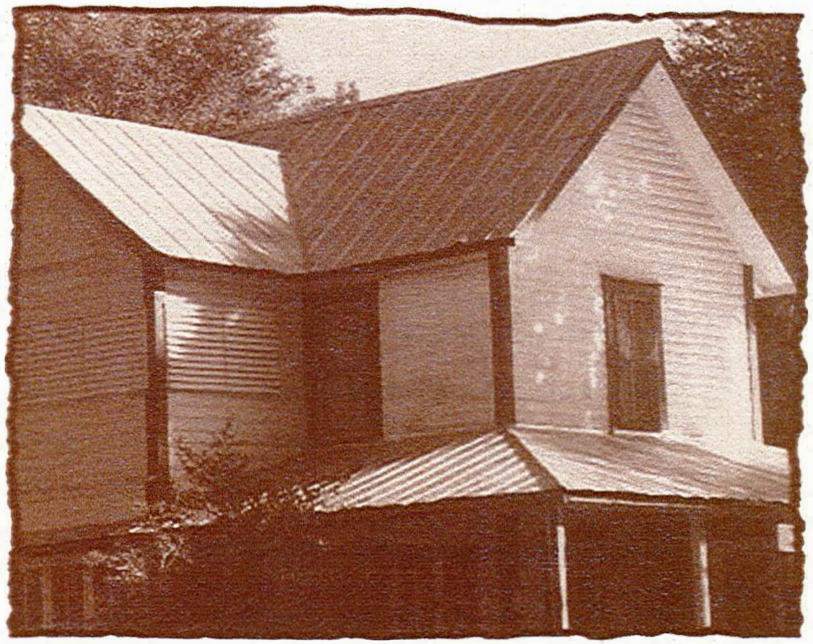


Barrel Tiles are typical roofing materials used in Mediterranean Influence architecture.

most common original roofing materials were embossed or crimped sheet metal and sawn wood shingles. Virtually all original wood shingle roofs have been removed or covered over, often 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 non-significant, there is greater flexibility. The existing roof may be retained, replaced in a historically accurate manner, or treated in a contemporary style in compliance with Standards 6 and 9. Even if 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.



The Col. Alexander House on 8th & Baker has a standing-seam metal roof.

Recommendations

- 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, such as hip, gambrel, and mansard; decorative features such as cupolas, cresting, chimneys and weathervanes; and roofing material such as slate, wood, clay tile, and metal, as well as its size, color, and patterning.

- Provide adequate roof drainage and insure that the roofing material provides a weathertight covering for the structure.

- Protect a leaking roof with plywood or tarp and building paper until it can be properly repaired.

- 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.

- 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.

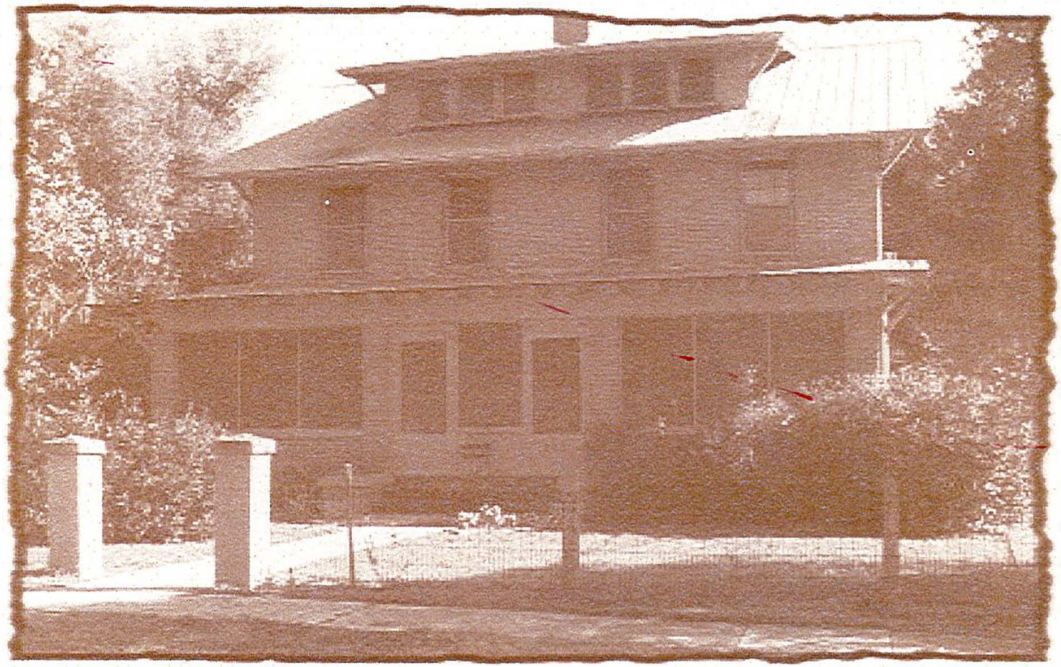
- Repair a roof by reinforcing the historic materials which comprise roof features. Repairs will also generally include the limited replacement in kind--or with compatible substitute material--of those extensively deteriorated or missing parts of features when there are surviving prototypes such as cupola louvers, dentils, dormer roofing; or slates, tiles, or wood shingles on a main roof.

- Replace in kind an entire feature of the roof that is too deteriorated to repair--if the overall form and detailing are still evident--using the physical evidence as a model to reproduce the feature. Examples can include a large section of roofing, or a dormer or chimney. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

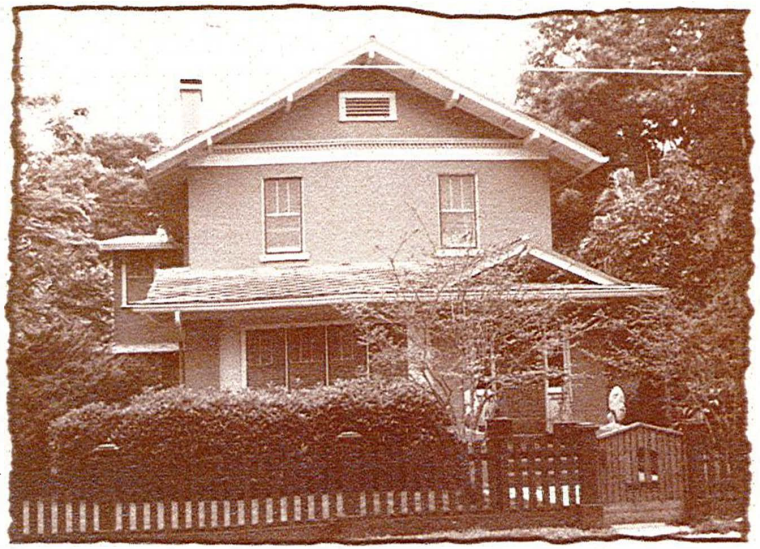
- Design and construct a new feature when the historic feature is completely missing, such as a chimney or cupola. It may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the size, scale, material, and color of the historic building.

Avoid

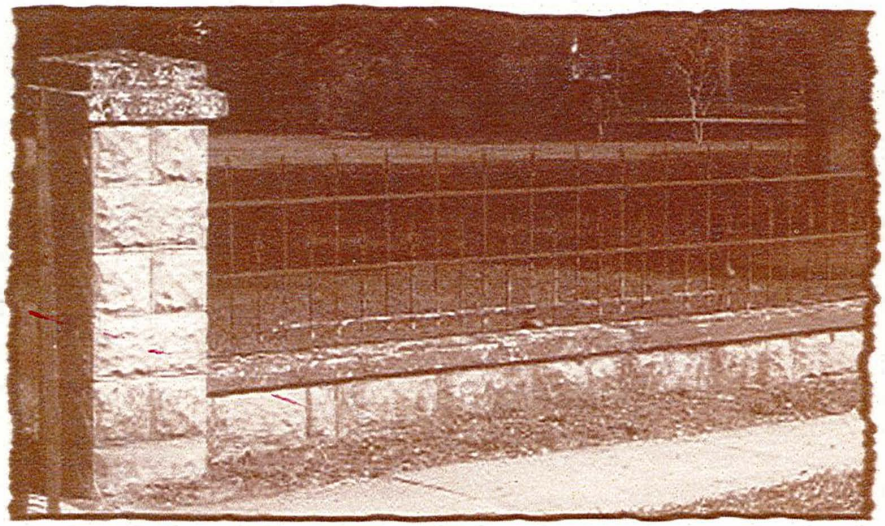
- Removing a feature of the roof that is unrepairable, such as a chimney or dormer, and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.
- Constructing additional stories so that the historic appearance of the building is radically changed.
- Removing a major portion of the roof or roofing material that is repairable, then reconstructing it with new material in order to create a uniform, or "improved" appearance.
- Changing the essential character of a roof by adding inappropriate features such as dormers, vents, skylights, air-conditioners, and solar collectors which are visible from public right-of-ways.
- Stripping the roof of sound historic material such as slate, clay tile, wood, and architectural metal.
- New materials, such as roll roofing, whose composition, size, shape, color, and texture alter the appearance of the building.
- Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the roof or that is physically or chemically incompatible.



This brick duplex on Tremain St. exhibits many of the features so important to our historic neighborhoods: a standing seam metal roof, scalloped wire fencing & the original screened porch.



This new wooden picket fence & gate is an appropriate compliment to the J.J. West House built on Grandview St. in 1923.



This unique rusticated block & wrought iron fence is a prominent feature of the Wardell-Wilmot House built in 1917 on 10th & McDonald

FENCING & WALLS

From historic photographs, it appears that scalloped, twisted wire fences were the most common type in Mount Dora around the turn of the century. They were about 3 feet in height and attached to 4-sided, pyramidal concrete posts. They served not only to distinguish property lines, but also to corral cattle and oxen. Over the decades, the wire has sagged and rusted and many of the posts have been damaged and broken. Unfortunately, at the time of this publication, the only supplier of such wire fencing, a company in Colorado, is no longer producing the material.

Wooden picket fences were also used, but virtually all original ones have long since rotted away. Replacement picket fencing and posts should be constructed of pressure treated wood with millwork in a design compatible with the period of the building.

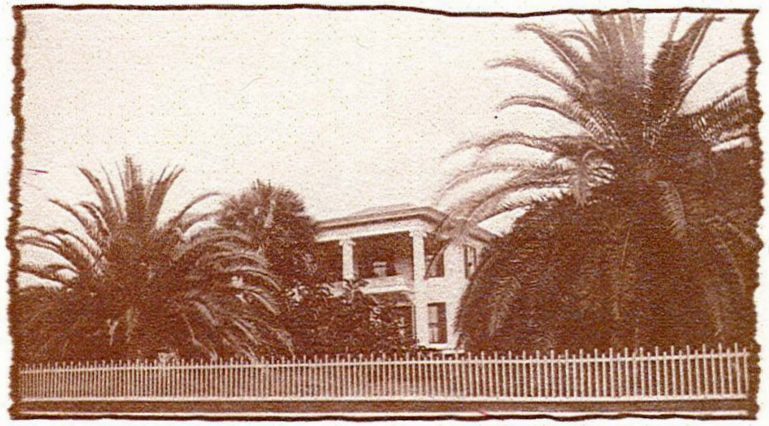
Cast iron fences are rare in Mount Dora, but are appropriate to the period. The few existing examples were often used in conjunction with large columns constructed of our ubiquitous, rusticated "Risley Block".

Recommendations:

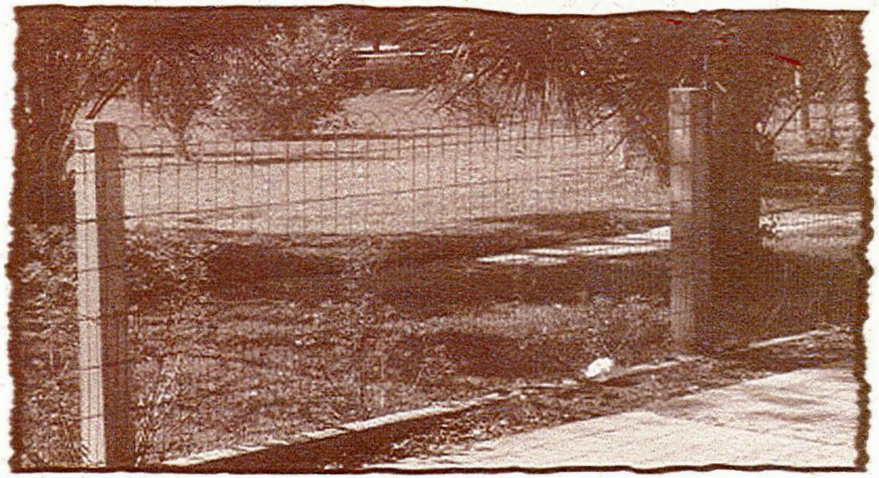
- Retain and repair existing historic fencing and walls.
- Construct new front-yard fences of vertical pickets in simple designs, especially on frame vernacular buildings. Limit cast iron fencing to high-styled buildings such as Queen Anne, Colonial Revival, and Neo-Classical.
- Design new fences of appropriate scale on visible main and side elevations. Limit height on street-side elevation to four feet. Wooden, vertical board (stockade) privacy fences up to six feet in height are appropriate on side and rear elevations that are not adjacent to a street. Recess privacy fences from the wall plane on the street-side elevation.
- Screen existing chain link and hurricane fences with plants and shrubbery.

Avoid:

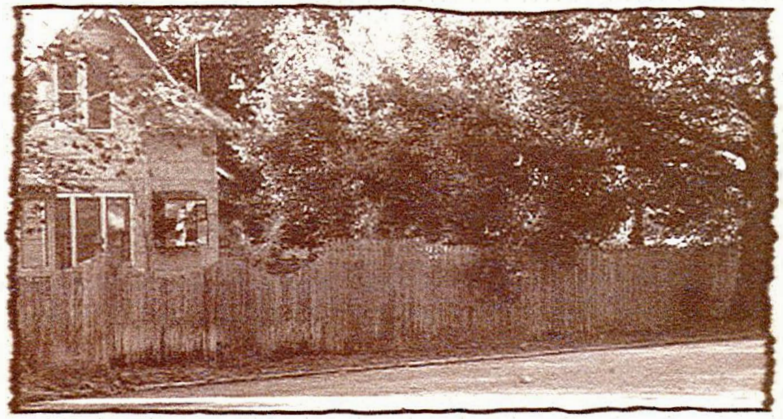
- Removing historic fences and walls.
- Concrete block, ornate iron or wooden, rough cedar, post and rail, chain link or hurricane fences.
- Fences of inappropriate scale that obscure the overall design of a building and its individual features.



An elaborate picket fence surrounded the Tompkins-Guller House on 5th Avenue & Baker St. the present site of City Hall



A typical example of scalloped wire fencing attached to concrete posts.



An inappropriate stockade fence obscures the beauty of this historic home.

Chapter 8

Appendices



Contractor A.J. Waltz has finished his family home.

APPENDIX A Historic Preservation Contacts

LOCAL

Mount Dora Historic Preservation Board
City Hall Annex - 900 North Donnelly
Meeting Time: Last Wednesday of each month, 5 pm
352-735-4116

Historic Mount Dora, Inc.
Charles & Alfida Simpson House
2015 North Donnelly
Mount Dora, FL 32757
352-383-5228
www.historicmountdora.com

STATE

Bureau of Archaeological Research
Division of Historical Resources
Florida Department of State
R.A.Gray Building
500 South Bronough Street
Tallahassee, FL 32399-0250
850-245-6333

Bureau of Historic Preservation
Division of Historical Resources
Florida Department of State
R.A.Gray Building
500 South Bronough Street
Tallahassee, FL 32399-0250
850-487-2333

Florida Trust for Historic Preservation
Box 11206
Tallahassee, FL 32302
850-224-8128

NATIONAL

Association for Preservation Technology
Box 8178
Fredericksburg, VA 22404
703-373-1621

National Trust for Historic Preservation
1785 Massachusettes Avenue, NW
Washington, DC 20036
202-673-4000

Preservation Action
1350 Connecticut Avenue, NW
Suite 401
Washington, DC 20036
202-659-0915

APPENDIX B Researching Your Historic Property in Mount Dora

Researching the history of a building is a lot like being a detective. It takes perseverence and hard work. But instead of long nights sitting in a car with cold coffee, you get to sift through deeds and vintage photos, meet interesting people and hear memorable stories and local legends. All these many pieces of information can be assembled to reveal the history and architectural style of your property. Here are some recommendations on where to begin your search...

You must know the ***exact legal description*** of the property you are researching. If you do not have the correct legal description, you may find you have searched the property adjacent to the one you intended to search. If the property belongs to you, you can look at your tax assessment, or your deed, for the legal description. If you do not have this information, or you do not own the property, you will have to contact the City of Mount Dora or the Lake County Property Appraiser. You will have to give them the address and the possible name of the owner so that the ***alternate key*** (parcel number) can be found.

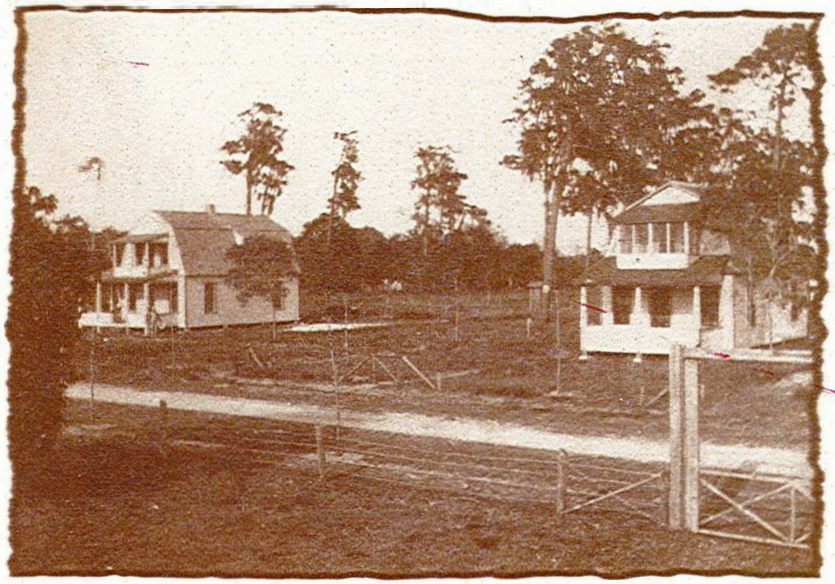
You can also search the property records at www.lakecopropappr.com if you have some idea of the owner's name or the legal description. You must remember that the property appraiser's records are often not very accurate for the older buildings. For example, the property appraiser's date of construction for a historic building is seldom exact, although it may be close to the actual date.

When you have the correct legal description, you will need to go to the Records Center in Tavares to search the ***chain of title.*** First, you will want to look at the ***subdivision plat*** to find out when the building's neighborhood was subdivided. Most often, the property was vacant prior to the subdivision, although that is not always the case. In order to discover the name of the earliest owner, you will need to look at the ***tax records for the year the property was subdivided.***

For example, if you were searching a property in Lake Franklin, Unit 3, you would see that it was subdivided in January 1926 by looking at the Plat map. Therefore, you would not expect any houses in that subdivision to pre-date 1926. You would then look on the tax rolls for the Lake Franklin Park subdivision, in Mount Dora, starting in 1926, and continue to look through the following years. When you see that the property is assessed for improvements, it means that a building was constructed on the lot. You will notice that the taxable value will also increase as well.

If you are having a hard time searching from the earliest years forward, you can also do a backward search and begin with the name of the present owner. You can research the deeds to see when the previous owners sold the property and what their names were. When you have their names, you can look at the ***Official Records Index*** to find the book and page number for the deed. You then continue to work backward until you find the name of the original owner.

When you have found the names of the earliest owners, you will want to learn more about them. If they were not winter visitors, and were permanent residents of Mount Dora, you should be able to discover a wealth of information about them by looking at their ***obituaries***. However, this depends on what the survivors told the funeral home to publish in the newspaper. If the person was a prominent and well-known member of the community there may be a lengthy obituary. If there were no close survivors, it is possible that an obituary was not even published. You will want to look at the ***Cemeteries of Lake County*** by Virginia Graham, in the Leesburg Public Library to see if the owners of your building were buried in Lake County. The Pine Forest Cemetery in Mount Dora is listed in Volume 4. When you have the date of death, you can go to the ***Mount Dora Topic*** to see if an obituary was published for that person. While you are in the Leesburg Public Library, you should also look in the card file called ***Project Collect*** or ***Family Files,*** to see if anything has been indexed on the early owners. The Family Files will contain

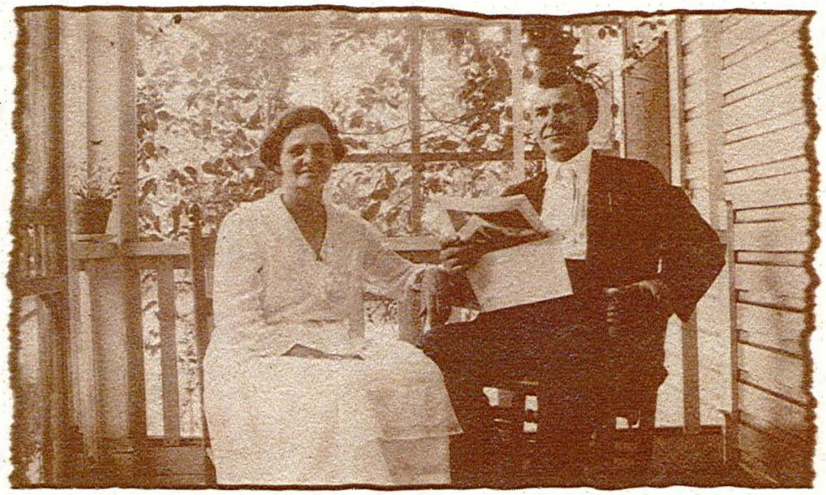


Vintage photos are invaluable. Of these 2 homes on Highland St., the one on the right has been lost to fire while the one on the left exists, but in a greatly altered state.

information of property owned by a person and references that were made in local history books about the person. You will want to look at all the local history books that refer to Mount Dora while you are at the Leesburg Public Library.

One way to confirm that the owners of your house actually lived in it, is by looking at the old ***City Directories***. City Directories will usually tell the occupation of the owner, which helps you learn more about them. If they sell the house, you can still find out if they moved to another house in Mount Dora, or if they are no longer in town, by looking in the City Directory. The oldest City Directory in the Leesburg library dates to 1960, while the W.T. Bland Public Library in Mount Dora discards their old City Directories each year. The Lake County Historical Society and Historic Mount Dora, Inc. have some directories or early "telephone books" that date to 1931, 1939 and 1947. the Dorothy Dodd Room at the Florida State University Library in Tallahassee has the 1924 Mount Dora City Directory. The

Former residents of your home & their descendants often can provide you with information on your home's history.



Special Collections Research Room in the Smathers Library at the University of Florida at Gainesville has the 1926 and 1939 City Directories for Mount Dora.

You will also want to check the local history books for information on the early owners of your building. The oldest book, called ***Royaliew - Florida, 1882***, was written in 1942 by Anna G. Rossiter Stowe. Another book that discusses the old families is ***The Story of Mount Dora, Florida,*** published in 1960 by the Mount Dora Historical Society and written by R.J. Longstreet. David Edgerton originally published his reminiscences in 1982 in a volume called ***Memories of Mount Dora and Lake County, 1845-1981***. The book has been updated since then. You can also research church histories for more information. In the summer of 2000 a new book on Mount Dora was published. It contains many of the photographs stored in the archives of Historic Mount Dora, Inc., accompanied by captions provided by that organization, and is called ***Images of America - Mount Dora***. Some information on the pioneer families is provided and it is more focused on Mount Dora in the 19th Century rather than the 20th. If the building you are researching was not constructed until the 1920s or later, you will probably not find much information about the owners in this publication.

There are other sources of information on early Mount Dora families. The Lake County Historical Society has several files on Mount Dora with information or photos that may be very useful. It is located on the top floor of the old courthouse in Tavares. Historic Mount Dora, Inc. has even more information on Mount Dora families and early buildings in their archives located in the Charles and Alfida Simpson House (the Unity House) at 2015 North Donnelly Street. If you go to Gainesville or Tallahassee to do research, you will find that the previously noted libraries have books and files about Mount Dora with information on people and buildings from the early days. The City of Mount Dora Community Development Department at the City Hall Annex at 900 North Donnelly Street has the records of the local ***Historic Site Surveys.*** These Surveys of historic buildings were compiled by Preservationist Melanie Barr in 1987-88 and 1998-2000. Most of the buildings surveyed are complete with documentation regarding architectural style, construction date and previous owners.

Once you have accumulated as much information about the early owners that you can, then look for

the descendants of people who were neighbors to them, or knew them socially, and interview them. There are many sources available to the researcher. If you have the time to do the research properly, you should be able to discover some useful information on your building's early owners.

RESEARCH SOURCES

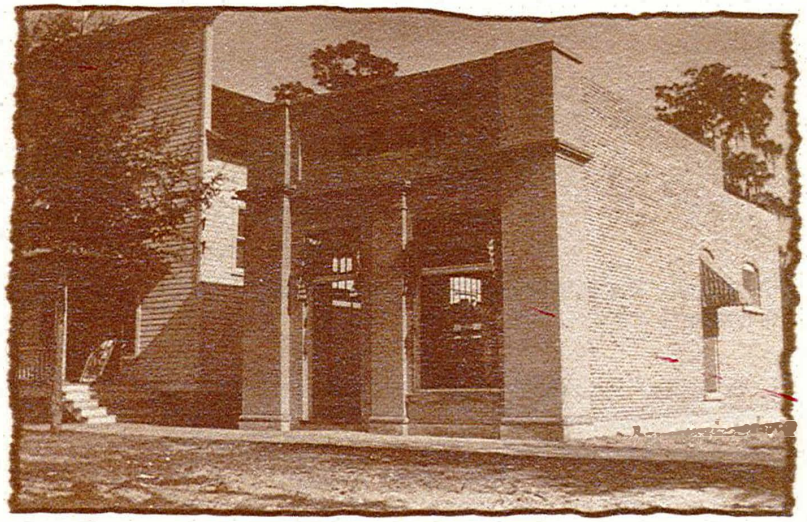
City of Mount Dora
Community Development Department
900 North Donnelly Street
Mount Dora, FL 32757
352-735-7113

Lake County Property Appraiser
317 West Main Street
Tavares, FL 32778
352-343-9748

Records Center
313 Bloxham
Tavares, FL 32778
352-343-9868

Leesburg Public Library
204 North 5th Street
Leesburg, FL 34748
352-728-9790

Lake County Historical Society
317 West Main Street
Tavares, FL 32778
352-343-9890



The first Mount Dora Bank still stands, on Donnelly St., but is nearly unrecognizable today. To the left is pictured the original City Hall, built in 1909 & destroyed in the fire of 1922.

Historic Mount Dora, Inc.
PO Box 1166
Mount Dora, FL 32757
352-383-5880
www.historicmountdora.com

Dorothy Dodd Room
Florida State Library
R.A. Gray Building
500 Bronough Street
Tallahassee, FL 32399
850-487-2651

Special Collections Research Room
George A. Smathers Libraries
208 Smathers Library
PO Box 11707
Gainesville, FL 32611
352-392-9075

APPENDIX C Glossary

Abacus The uppermost member of a capital of a column.

Acanthus 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.

Arcade A series of arches supported on piers or columns and attached or detached from the wall.

Architectural Review Board An appointed board of professionals and laymen authorized under local ordinance to review modifications to historic buildings and districts.

Balloon Framing A method of wood-frame construction, referring to the skeletal framework of a building. Studs or uprights run from sills to eaves, and horizontal bracing members are nailed to them.

Balustrade A series of balusters with a top and bottom rail.

Bargeboard A decorative board covering the projection portion of a gable roof.

Bracket A decorative support feature located under eaves or overhangs.

Bay The division of a facade of a building, defined by window and door openings.

Beltcourse A flat, horizontal member of relatively slight projection, marking the division in a wall plane.

Belvedere A rooftop pavilion.

Braced Frame A wooden structural system, consisting of heavy corner posts and heavy horizontal timbers and light, closely spaced studs, nailed between the horizontal timbers.

Canales A Spanish term for a water spout used to drain water from the roof. A feature of Spanish Colonial and Spanish Colonial Revival style buildings.

Canopy An ornamental roof-like structure used on commercial buildings which provides advertisement space, shade, and protection for the storefront and pedestrian traffic.

Capital The upper portion of a column or pilaster.

Casement Window A hinged window which opens out from a building.

Chamfer A 90 degree corner cut to reduce it to two 45 degree edges.

Chevron A zigzag or V-shaped decoration usually used in series.

Cladding An outer veneer of materials applied to the exterior walls of a building.

Coffer A sunken panel in a ceiling, vault, or dome.

Colonnade A series of columns supporting an entablature.

Column A vertical support consisting of a base, shaft, and capital.

Composition Shingles A modern roofing material composed of asphalt, fiberglass, or asbestos.

Contributing Building A building contributing to the historic significance of a district which by virtue of its location, design, setting, materials, workmanship, or association with local historic events or personalities lends to the district's sense of time and place within the context of the intent of historic preservation.

Coping A protective cap, top, or cover of a wall, chimney, or pilaster.

Coquina A material formed from donax shells found along the east coast of Florida.

Cornice The upper portion of an entablature.

Crenelation A decorative feature that replicates the pattern of openings of a defensive parapet. Frequently associated with the Moorish and Gothic Revival styles.

Cresting The decorative railing along the ridge of a roof.

Cupola A small, vaulted structure attached to the roof of a building and supported by either solid walls or four arches.

Dentil A tooth-like ornament occurring originally in Ionic and Corinthian orders, usually at the cornice line.

Dog-Trot A double pen house with a center passage or breezeway.

Dormer A secondary feature of a building housing a window or vent, which is set upon the slope of a roof surface. Provide ventilation, lighting, or auxiliary living space.

Drop Siding A siding in which the upper portion of each board has a concave curve. Also known as novelty, rustic, and German siding.

Eaves The projecting edges of a roof overhanging the walls.

Elevation A two dimensional representation or drawing of an exterior face of a building.

Entablature Beam member carried by columns containing an architrave, frieze, and cornice, supported by a colonnade.

Facade The elevation or face of a building.

Fanlight Semi-circular window over a door or window with a radiating glazing bar system.

Fenestration The arrangement of windows, doors,

and other exterior openings in a building.

Finial An ornament that caps a gable, hip, pinnacle or other architectural feature.

Fluting The vertical channeling on the shaft of a column.

Footprint The outline of a building's ground plan from a top view.

Frieze molding Decorative wooden molding located at the point where the eave meets the exterior wall.

Gable roof A triangular section at the end of a pitched roof.

Gallery An upper story porch or walkway running along the facade of a building.

Gambrel Roof A double-sloped gable roof, which allows additional living or storage space.

Garland An ornament in the form of a band, wreath, or festoon of leaves, fruit, flowers or oats.

Half-timbering A method of construction in which vertical stuctural members were infilled with brickwork or plaster.

Hip roof A roof with sloping sides and ends.

Historic Preservation Board (HPB) A board of professionals and local residents who exercise defined historic preservation responsibilities.

I-House A two story house, two rooms wide and one story deep.

Jalousie A type of window comprised of a series of horizontal slats connected to a mechanical device operated by a crank.

Jerkinhead A roof form characterized by a clipped gable.

Knee Brace A wooden triangular brace that supports the eaves of a building. Frequently utilized in the construction of Bungalow style residences.

Lattice A panel of criss-crossed, diagonal or perpendicular slats often utilized as decorative infill between masonry foundation piers.

Light A single pane of glass.

Lintel A horizontal beam located above a window or door.

Loggia A gallery open on one or more sides, sometimes pillared.

Louver A small opening comprised of overlapping, downward- sloping slats, which shed rain while admitting light and air.

Mansard Roof A roof having two slopes on all four sides.

Masonry Brick, block, or stone which is secured with mortar.

Massing The arrangment of the various geometric forms of a building into a whole.

Medallion A circular tablet, ornamented with embossed or carved figures or patterns.

Modillion An ornamental block or bracket under the cornice in the Corinthian and other orders.

Molding A continuous decorative strip of material applied to a surface.

Mullion A division between multiple windows or screens.

Muntin The small members that divide glass in a window frame; vertical separators between panels in a panel door.

Newel The post in which a handrail is framed.

Niche A cavity in a wall, to receive a statue or other ornament.

Non-Contributing Building A building within a historic district which does not add to a historic district's sense of time and place and historical development, or a building where the location, design, setting, materials, workmanship, and association have been so changed, or have so deteriorated that the overall integrity of the building has been irretrievably lost.

Order In classical architecture, the specific configuration and proportions of a column, including the base, shaft, capital and entablature.

Palladian Window A window composed of a central arched sash flanked on either side by smaller side lights.

Parapet A solid protective or decorative wall located along the outside edge of a roof.

Pavilion A tower-like projecting element on an exterior wall, usually at the center or at each end of a building

Pedestal A support for a column, pilaster, statue or urn.

Pediment A triangular piece of wall above the entablature, which fills in and supports the sloping roof.

Pent roof A sloping roof structure located above a window line, which serves as secondary protection or ornamentation.

Piers A masonry structure, usually made of brick or concrete block, which elevates and supports a building or part of a building.

Pilaster A rectangular or round pillar projection from the wall with the same proportions and details as the order in which it is used.

Pitch A term which refers to the steepness of roof slope.

Pivot window A hinged window which opens out

with the aid of a mechanical crank.

Platform Framing 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.

Porch A covered, visually open space, projecting from the facade of a building, which serves as a transition between inside and outside.

Porte Cochere A covered entrance projecting so automobiles, carriages, or other wheeled vehicles may easily pass through.

Portico The space enclosed within columns and forming a covered ambulatory.

Quatrefoil A four lobe or leaf-shaped curve.

Quoins Large stones or other materials used to decorate and accentuate the corners of a building, laid vertically, usually with alternating large and small blocks.

Rafter A wooden member of a roof frame which slopes downward from the ridge line.

Rehabilitation 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.

Rejas Projecting wooden grillwork protecting exterior windows.

Relocation Any change in the location of a building from its present setting to another setting.

Restoration The process of accurately recovering the form and details of a building as it may have appeared at an earlier time.

Return Usually a cornice return, where the cornice is carried a short distance onto the gable end of a building.

Ridge The highest part of a roof.

Rustication A method of forming stonework with recessed joints and smooth or roughly textured block faces.

Sash A frame that encloses the panes of a window.

Scale The proportions of a building in relation to its surroundings, particularly other buildings in the surrounding context.

Setback A term used to define the distance a building is located from a street or sidewalk.

Shaft The part of a column between the base and the capital.

Shed roof A roof with a single sloping pitch.

Sidelight A glass window pane located at the side of a main entrance way.

Stucco A masonry material applied as exterior wall fabric.

Structural Glass Glass building blocks, reinforced plate glass, or pigmented structural glass.

Tabby A primitive form of concrete, made by mixing equal parts of sand, lime, water, and oyster shell.

Terra cotta Earth colored kiln-fired 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.

APPENDIX D Bibliography

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Morton, W. Brown, III, Gary L. Hume and Kay D. Weeks. *The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings.* Washington, DC: US Department of the Interior, National Park Service, rev. ed. 1990.

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APPENDIX E Acknowledgements

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Finally, we of the Historic Preservation Board dedicate these Historic Design Guidelines to all present and future owners of historic properties in Mount Dora. Your stewardship embodies the words of sociologist Robert Bellah, "Communities...have a history-in an important sense they are constituted by their past-and for this reason we can speak of a *real* community as a ***"community of memory"***, one that does not forget the past."

About the Font...

The font used for the Chapter Titles looks quite similar to Chesterfield Antique D, but is actually a much more obscure font, Zazu Bold. The font has an interesting history. The scribe who created it was an anonymous 14th Century French abess, celebrated, in her day, for her stunning illuminated manuscripts. One evening, while working late in the scriptorium, the abess fell asleep at her desk and knocked over her candle. Only the persistant barking of her faithful Fox Terrier saved the abess and the entire scriptorium from a tragic conflagration. To honor the courage of her beloved companion, the font was named *Zazu Bold*.

Cover Image:
The L.M. Thomas House, built 1906, overlooking Lake Dora.

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