# HISTORIC PRESERVATION GUIDELINES FOR THE RIVERSIDE AND AVONDALE HISTORIC DISTRICTS

**Front Cover: 2317 Oak Street in Riverside**
**James E. Rink, Jr.**

# HISTORIC PRESERVATION GUIDELINES

# for the

# RIVERSIDE AND AVONDALE

# HISTORIC DISTRICTS

**JANUARY, 1992**

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**The project was financed in part with historic preservation grant assistance provided by the National Park Service, U.S. Department of the Interior, administered through the Bureau of Historic Preservation, Florida Department of State, assisted by the Florida Historic Preservation Advisory Council. The contents and opinions expressed within do not necessarily reflect the views and opinions of the Department of the Interior, the Florida Department of State, or the City of Jacksonville. The mention of trade names or commercial products does not constitute endorsement or recommendation by the Department of the Interior, Florida Department of State, or the City of Jacksonville. This program receives federal financial assistance for identification and protection of historic properties. Under Title VI of the Civil Rights Act of 1964 and Section 504 of the Rehabilitation Act of 1973, the U.S. Department of the Interior prohibits discrimination on the basis of race, color, national origin, or handicap in its federally assisted programs. If you believe you have been discriminated against in any program, activity, or facility as described above, or if you desire further information, please write: Office for Eqnal Opportunity, U.S. Department of the Interior, Washington, D.C. 20240.**

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## ACKNOWLEDGEMENTS

The Historic Preservation Guidelines for the Riverside and Avondale Historic Districts are based on a report produced by Historic Property Associates, Inc. for the Jacksonville Planning and Development Department. This report was produced under the direction of Mr. Paul Weaver, Architectural Historian with Historic Property Associates and included specific recommendations regarding proper rehabilitation, restoration, relocation, demolition and new construction in the Riverside and Avondale Historic Districts. Their report also addressed specific architectural styles and streetscape features that character the two historic districts.

Many residents of Riverside and Avondale contributed to the development of the guidelines through their participation in a neighborhood design workshop which was organized and directed by Historic Property Associates. Riverside-Avondale Preservation Inc. was particularly helpful in organizing the workshop, as well as providing numerous illustrations used in the design guidelines. Additional illustrations were produced by Mr. Rob Overly, A.I.A. working with Historic Property Associates. The Jacksonville Planning and Develpment Department produced the historic district base maps, as well as several of the illustrations.

In addition to review by the staff of the Jacksonville Planning and Development Department, members of the Jacksonville Historic Preservation Commission read several drafts of the guidelines and made many helpful comments. Production of the guidelines was partially funded by a grant from the Bureau of Historic Preservation, Florida Department of State.

## INTRODUCTION

*"It shall be the goal of the City of Jacksonville to identify, document, protect, and preserve its archaeological, historic, architectural, and cultural resources. Instilling public awareness of those resources shall be a part of that effort."*

With that goal, the City of Jacksonville in 1990 adopted a Historic Preservation Element as part of its comprehensive plan. The element defines the City's role in addressing historic preservation issues and concerns. The cornerstone of the preservation program is enabling legislation that empowers the City Council to designate individual landmarks and historic districts and to establish a commission to review proposed physical changes to designated landmarks and districts. Each locally designated landmark will be established by ordinance after a public hearing. The landmarks and the boundaries of historic districts will be designated on the official Zoning Atlas maintained by the City's Building and Zoning Inspection Division. The Atlas will then be used to flag those permitted activities requiring review from the commission.

Three districts in Jacksonville--Avondale, Riverside, and Springfield-- have been listed in the National Register of Historic Places. Accordingly, they meet the criteria for designation as local historic districts as defined in the City's historic preservation ordinance. Design guidelines, which form the basis for determining the appropriateness of changes to existing buildings and new construction, are required under the ordinance when the City Council designates a historic district.

The following guidelines explain the architectural character of the Riverside and Avondale Historic Districts and provide standards to ensure the protection of significant buildings and sites located there.

# OVERVIEW OF THE RIVERSIDE & AVONDALE HISTORIC DISTRICT

RIVERSIDE STREET ELEVATION

## HISTORY - RIVERSIDE AND AVONDALE

*This historical overview of Riverside and Avondale is from Jacksonville's Architectural Heritage: Landmarks for the Future, Wayne W. Wood, 1989, Jacksonville, Florida.*

After the American Revolution, Spain regained East Florida from England. Eager to attract new inhabitants, the Spanish Government in 1790 began granting tracts of land to prospective settlers. The area known today as Riverside and Avondale is based on two such grants, one to Philip Dell and the other to Robert Hutcheson.

Dell received his 800-acre grant in 1801. It included all of the land along the river between McCoys Creek and a point midway between Barrs and King streets. Known as "Dell Bluff," this property changed hands several times until 1847, when it was purchased by James Winter, who operated an extensive plantation there. In 1868 Edward M. Cheney, editor of the Jacksonville newspaper, The Florida Union, purchased the southern 500 acres of Dell's Bluff for $10,000 in gold. He bought the land as an agent for John Murray Forbes, a Boston millionaire, who had the land platted and named it "Riverside."

Southwest of Dell's Bluff was a 150-acre tract granted in 1815 to Robert Hutcheson, who established a successful plantation there. Three years later he obtained another 350 acres, extending his holdings to the south. This entire tract of land came into the ownership of William McKay in 1836, who named it "Magnolia Plantation." Producing sea island cotton, the plantation worked fifty slaves.

When Elias Jaudon bought Magnolia Plantation in 1850, it included 550 acres extending from what is now Powell Place all the way to Fishweir Creek. Expanding the plantation to over one thousand acres, Jaudon produced cotton, corn, sweet potatoes, sugar cane, cattle, and sheep. After his death in 1871, Magnolia Plantation was sold and divided into several truck farms. In fact, all of today's Riverside and Avondale remained rural in character until 1887 when the first surge of residential development occurred. After Jacksonville's city limits were extended to include Riverside (out to King Street), a street railway was built connecting the suburb with Downtown. In 1893, the name of the main road was changed from Commercial Street to Riverside Avenue. Two years later, Riverside was an established upper middle-class neighborhood of 2,500 residents.

Following the Great Fire of 1901, many prominent citizens built large mansions along Riverside Avenue. This gallery of elegant homes was nicknamed "The Row" and became the residential showplace of the city. Away from the river more modest bungalows and two-story houses spread southwest to King Street and beyond, following the extension of the streetcar line.

During the peak years of Riverside's development from 1901 to 1929, a profusion of residential building styles gained popularity across the nation. With the influx of building tradesmen who came to the city after the Great Fire, Riverside became a laboratory for aspiring architects and competing

residential fashions. Today the neighborhood has the largest variety of architectural styles in Florida.

While Riverside prospered, the western part of the old Magnolia Plantation remained thickly wooded with a few scattered farms. As early as 1884, a portion of the Jaudon estate was purchased for development as a residential community by a group of northerners, led by James Randall Challen, William Harksheimer, and John Talbott. Named "Edgewood," the development extended from present-day Park Street to Roosevelt Boulevard, along Challen, Edgewood, and Talbot avenues. The land was platted for homesites, but only a few residences, mostly farmhouses, were constructed there. During World War I, hunters were still shooting wild game in this vicinity .

By the summer of 1920, several wealthy investors led by Telfair Stockton had assembled a large tract of land including all of Edgewood and the adjoining riverfront property, at a cost of over $500,000. They developed an exclusive subdivision that would overshadow all of the smaller developments around it. Stockton chose the name "Avondale" after a subdivision near James R. Challen's former home in Cincinnati. Avondale was advertised as "Riverside's Residential Ideal," where only the "correct" and "well to do" people would live. Boasting that "Avondale is desirable because the right kind of people have recognized its worth and because the wrong kind of people can find property more to their liking elsewhere," the Avondale Company sold 402 of the total 720 lots and completed nearly two hundred homes in its first two years.

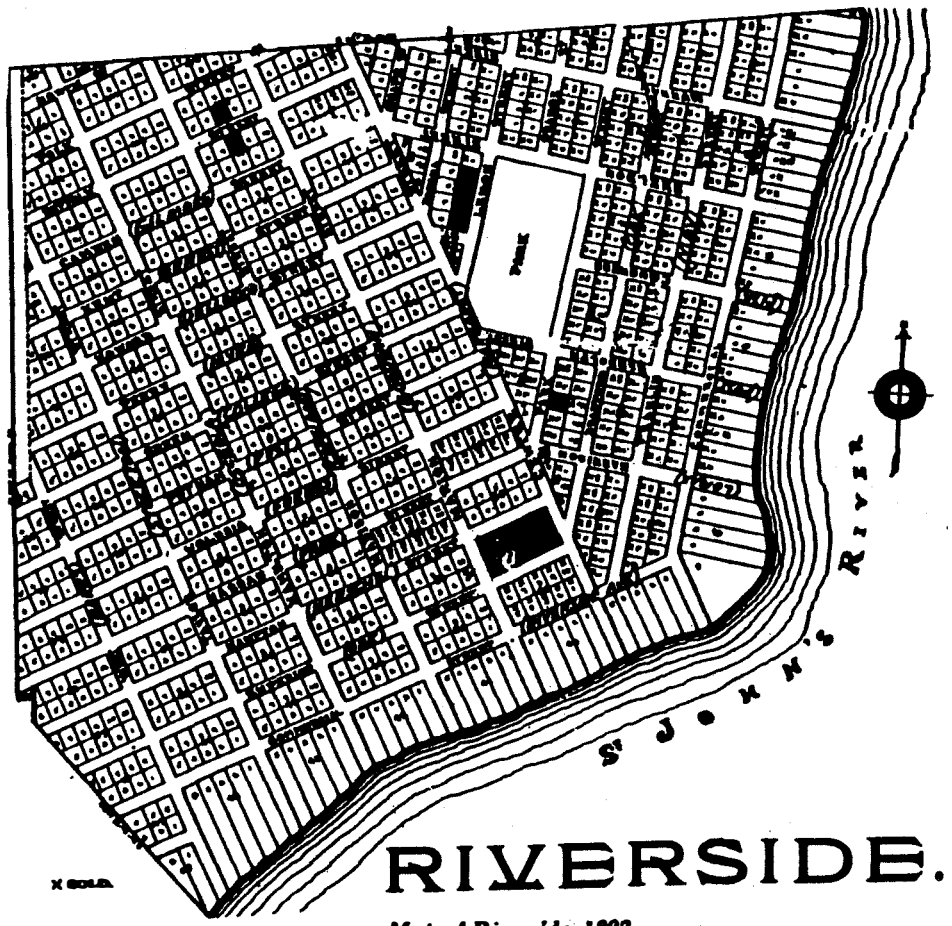
As the most elaborately planned development in Jacksonville at that time, Avondale lived up to its publicity. Sidewalks, sewerage, city water, gas, electricity, and telephone lines were installed before lots were offered for sale. Gently curving roadways and 16 parks were laid out by William Pitkin, a well-known landscape architect from Ohio. Restrictive covenants regulated types of construction in order to maintain the exclusive nature of the residential development. Most of the houses were two stories tall. Adopting the architectural style that would saturate Florida during the booming years of the 1920's, a large proportion of the early Avondale residences were built in the Mediterranean Revival style. The Better Homes Company, a subsidiary of the Avondale Company, did much of the actual construction, insuring a uniformity of building quality.

Initially considered part of Riverside, Avondale quickly developed its own identity. The original Avondale subdivision was long and narrow, only 4-1/2 blocks wide (Seminole Road to just beyond Talbot) and one mile long (from the river to Roosevelt Boulevard). Although contiguous developments such as Windsor Place, Ingleside Heights, St. Johns Heights, Shadowlawn, and Arden sprang up, the mystique of Avondale prevailed: the entire area from McDuff Avenue to Fishweir Creek is today generally known as "Avondale." By the time the Florida building boom fizzled in 1928, virtually all of this area had been developed.

Although primarily residential in character, Riverside/Avondale has three small-scale retail districts, which generally blend harmoniously with the neighborhood. Commercial zoning on

the northern portion of Riverside Avenue, along with the construction of the Fuller Warren Bridge and Interstate 95, have brought an end to the elegant homes along "The Row," replacing them with modern office buildings. Two sprawling hospital complexes farther down Riverside Avenue have also intruded into the ambience and residential quality of the neighborhood.

Today Riverside and Avondale still form one of Florida's unique neighborhoods. The riverfront setting, the ample parks, and the tree-canopied streets blend with the varied architecture to produce a pleasing tapestry. In recognition of these qualities, the Riverside section was listed in the National Register of Historic Places in 1985 as Jacksonville's first Historic District.




*Map of Riverside, 1892*

**Courtesy - Riverside Avondale Preservation**

## DESCRIPTION OF THE RIVERSIDE HISTORIC DISTRICT

The Riverside Historic District is a large, mainly residential neighborhood whose architecture spans a period from approximately 1871 to 1935. The Riverside District is located southwest of downtown Jacksonville on the west side of the St. Johns River. The District contains over 30 subdivisions and three major parks. At its widest, it is bounded on the north and east by Roosevelt Boulevard and Seaboard Coastline Railroad, on the south by the St. Johns River, and on the west by Seminole and McDuff avenues. The majority of the buildings in Riverside reflect middle and upper income taste in residential architecture during the late nineteenth and early twentieth centuries. The significant styles represented include Bungalow, Prairie School, Colonial Revival and Mediterranean.

The neighborhood is composed of three major subdivisions and more than twenty smaller subdivisions and replats. The three major subdivisions are Riverside, Riverside Annex, and New Riverside. There are approximately 2,120 contributing buildings and 430 non-contributing buildings in the district. In addition to the residential buildings, there are three major parks, sixteen churches, four public schools, two parochial schools, two fire stations, two hospitals, and a library. Major streets in the district are Post Street (U.S. 17), Riverside Avenue (State Road 211), Park, Stockton, and King streets and McDuff Avenue. In addition to the Interstate and Expressway system, Riverside Avenue, Park and Post Streets provide access to the downtown.

Designed landscapes and green spaces are important features of Riverside. In the southwestern corner of the district is Willow Branch, a small creek which originally was spring fed and which now forms the core of Willow Branch Park. Memorial and Riverside parks, on the eastern fringes of the district, are other highly significant landscape features of Riverside.

Riverside Historic District is dominated by the Bungalow architectural style. Almost sixty percent of the buildings in the district display details and influences characteristic of that style. This high frequency of bungalows reflects the developmental period and income levels of the area.

Even though precast concrete posts in the shape of columns and tapered piers were common in other Jacksonville neighborhoods, wood posts are more common in Riverside bungalows. Another interesting feature was the relatively large use of brick veneer in Bungalows in Riverside. In the relatively large comparable concentrations of bungalows in Orlando and Tampa, the use of brick was rare.

An even more unusual material used in these bungalows was coquina block. Coquina, which is indigenous to the northeast coast of Florida, was widely used in foundations and fireplaces and, in at least 40 instances, was used to construct entire bungalows. Coquina block and rusticated concrete block had become a popular building material in south Florida as early as

the 1880s. Its wide use in residential construction began in the 1910s.

Although the Bungalow is the most common architectural style in Riverside, other styles contribute to the character of the district. Prairie School and Colonial Revival style buildings are present in significant concentrations. These buildings are concentrated along St. Johns and Riverside avenues and were generally built for wealthier clients. It is also more likely that these houses were individually designed by architects.

Mediterranean influenced architecture is represented to a lesser extent in Riverside, although there are some fairly significant individual examples. Mediterranean architecture was much more common in the major subdivision adjoining Riverside on the west. The Mediterranean influence may be represented to a lesser degree in Riverside because of the earlier period of development.

Many of the apartment buildings in Riverside utilize Mediterranean details and decoration. The use of unstuccoed brick is another variation on Mediterranean architecture in Riverside which is not common elsewhere in the State.

Other architectural styles represented in Riverside include Georgian Revival, which became popular in the 1920s, Tudor Revival style, and a few isolated examples of Queen Anne architecture. In addition, frame and brick vernacular houses may be found throughout the district.

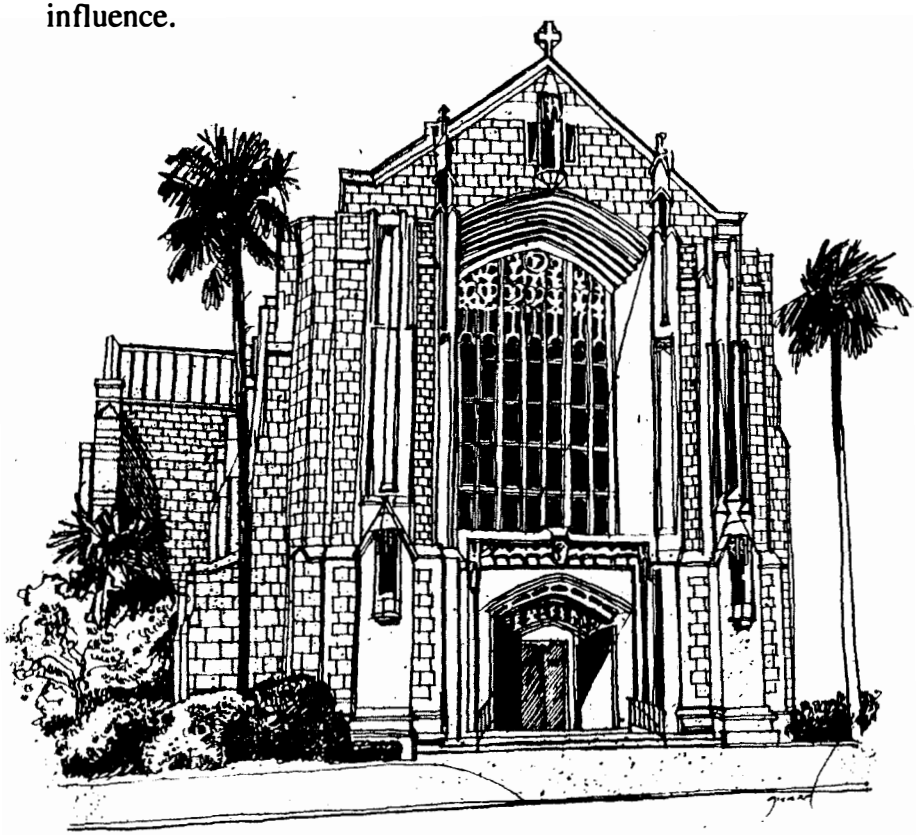
In the 1910s and 1920s, many multi-family residential buildings began appearing in Riverside. In response to population increases, duplex and quadruplex units were designed and built. These buildings are especially prevalent in Riverside Annex. Most are either frame or masonry vernacular. The frame structures are generally two stories with drop siding. They have either one- or two-story verandas and hip roofs. Gable roofs were used on some of the buildings built before 1915. The windows are generally one-over-one, double-hung sash.

Very functional, plain brick duplexes and quadruplexes became increasingly common in the late 1920s. These buildings tended to be two stories and were highlighted by a centrally placed two-story porch. The period of low-rise apartment construction initiated in the 1920s continued until the 1950s.

Commercial architecture in Riverside was, and is, modest. There are four concentrations of 1910s and later commercial storefront developments in the area. The most concentrated commercial development from the 1910s and 1920s is called Five Points and is located in the northeast corner of the district. This concentration is composed of one- and two-story stucco-clad buildings. All of the storefronts in the other commercial areas along King Street, Barrs Avenue, and McDuff Avenue are simple brick or stucco buildings set at the property lines with large plate-glass windows and transoms. Throughout the Riverside Historic District there are many historic churches, schools and other non-residential buildings. These buildings generally date from between 1910 and 1930 and are of masonry construction. Riverside Baptist Church was designed in 1925 by Addison Mizner, one of Florida's

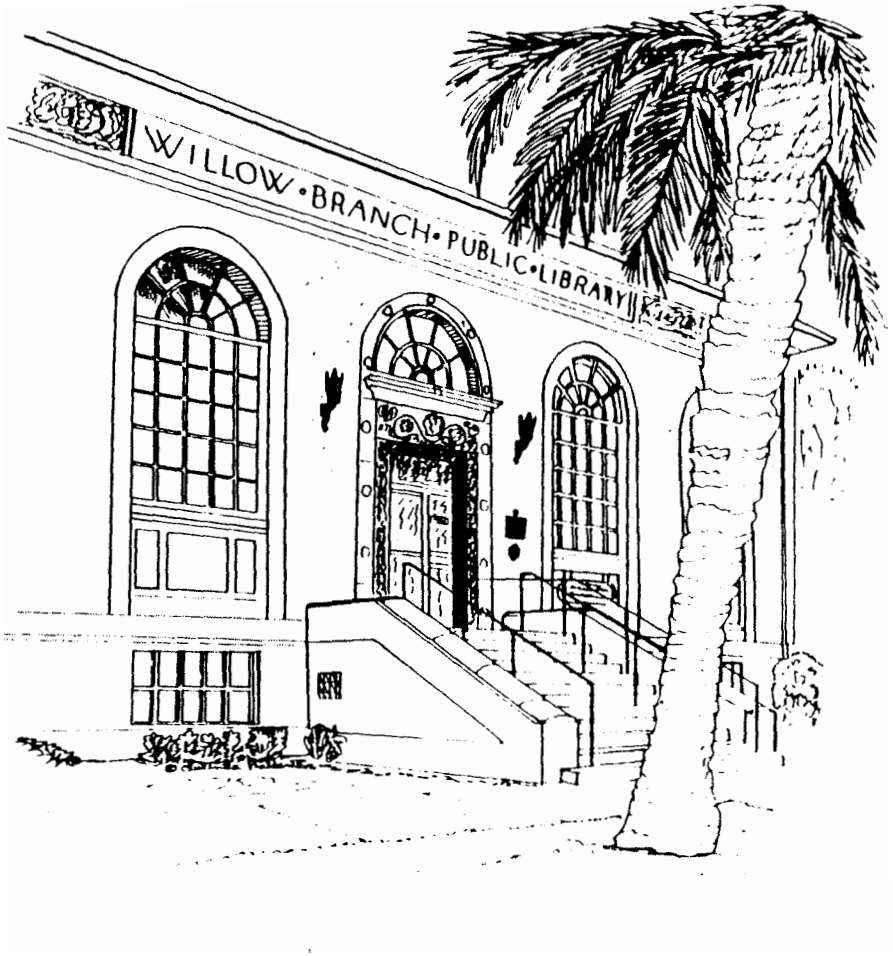
most significant twentieth century architects. Other significant churches in the district include Riverside Presbyterian, the Church of the Good Shepherd, Riverside Avenue Christian Church, and St. Pauls' Roman Catholic.

Mediterranean architecture proved to be popular for the public schools in Riverside. West Riverside Elementary, John Gorrie Junior High and Robert E. Lee High School both reflect this influence.

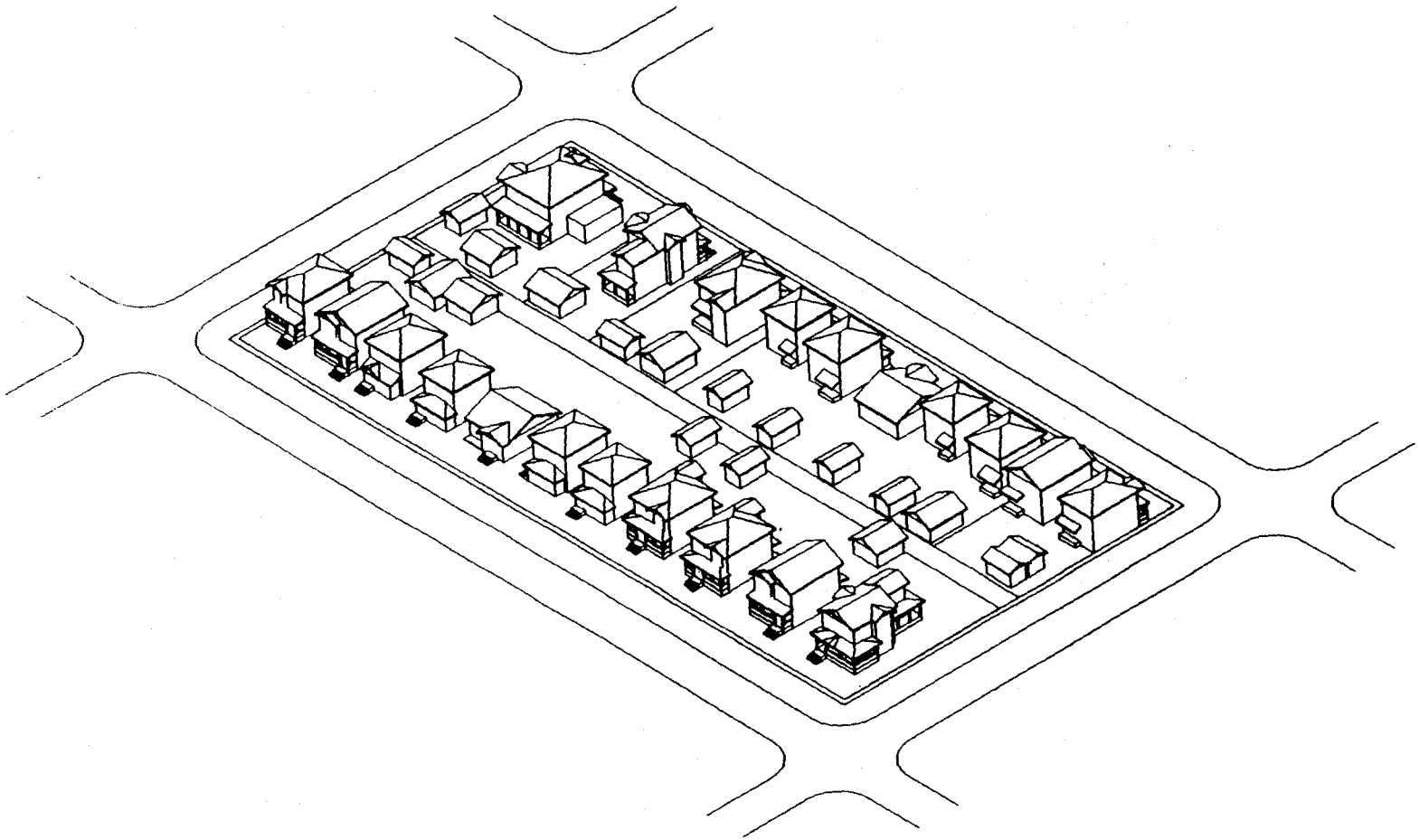


**Church of the Good Shepherd**
**1100 Stockton Street**
**Gunnel Humphreys - Courtesy**
**Riverside Avondale Preservation**






**Willow Branch Library**
**2875 Park Street**
**Lucinda Halsema - Courtesy**
**Riverside Avondale Preservation**



Typical Gridiron Block with Alley
in the Riverside Historic District

Riverside Street Perspective

## DESCRIPTION OF THE AVONDALE HISTORIC DISTRICT

The Avondale Historic District contains a high-quality concentration of residential design and construction dating from 1909 to 1936. It has remained primarily a single family residential neighborhood since its initial development.

The Avondale Historic District borders the St. Johns River, approximately three miles southwest of downtown Jacksonville. The district generally conforms to the boundaries of the Avondale Subdivision, a planned residential development recorded in 1921. The district boundaries are irregular and more or less rectangular in form. The district runs perpendicular to the St. Johns River, which forms its southern boundary. The remaining rough boundaries are the Avondale subdivision line on the west; Roosevelt Boulevard, a major traffic artery, on the north; and the Riverside Historic District, a slightly earlier residential neighborhood, on the east.

The plan of Avondale is the most distinctive part of the district and clearly distinguishes it from its surroundings. It consists of 35 blocks that extend north from the St. Johns River. The blocks and lots are frequently curvilinear and highly irregular in form, in contrast with the rectangular blocks and lots of nearby subdivisions, such as Riverside.

Landscape and streetscape design and green spaces contribute to the distinctive sense of place which the district conveys. These features include curvilinear streets, landscaped medians, and fifteen small, pocket parks. The parks and esplanades are concentrated along the major north-south streets of the district, specifically Avondale, Belvedere, and Edgewood Avenues. Natural features, mainly the river and an abundance of large trees that offer spacious canopies, distinguish the district. Trees and plants include live oaks, magnolias, palms, azaleas, and dogwoods. The parks, landscape features, and plantings visually link the modest with the more substantial residences in the district.

There are over 800 buildings in the district. Of these, 715 are historic or contributing buildings. Contributing buildings were constructed during or before 1936. There are an additional 92 buildings that are considered non-contributing. Non-contributing buildings fall into two categories: buildings constructed within the period of significance (1909-1936) which have lost the integrity of their original design or architectural detailing; and buildings that post-date the period of significance and have no significance under the National Register criteria. Very few buildings have, however, lost their integrity because of alterations. Most non-contributing buildings are defined as such because they fall outside the period of significance. Because of the subdivision regulations, even many of the non-contributing buildings embody the design, materials, and setting of earlier buildings despite their more recent date of construction.

Almost all historic buildings in Avondale are detached, one- and two-story single-family residences embodying a variety of

early twentieth-century architectural styles. The residences range from finely crafted, custom-built, upper class homes to speculative housing designed for the city's then burgeoning middle class.

Part of the significance of the Avondale Historic District is its association with prominent architects. Professionally trained or self-taught architects designed over one-hundred buildings, or roughly one-sixth of the total number of those contributing to the district.

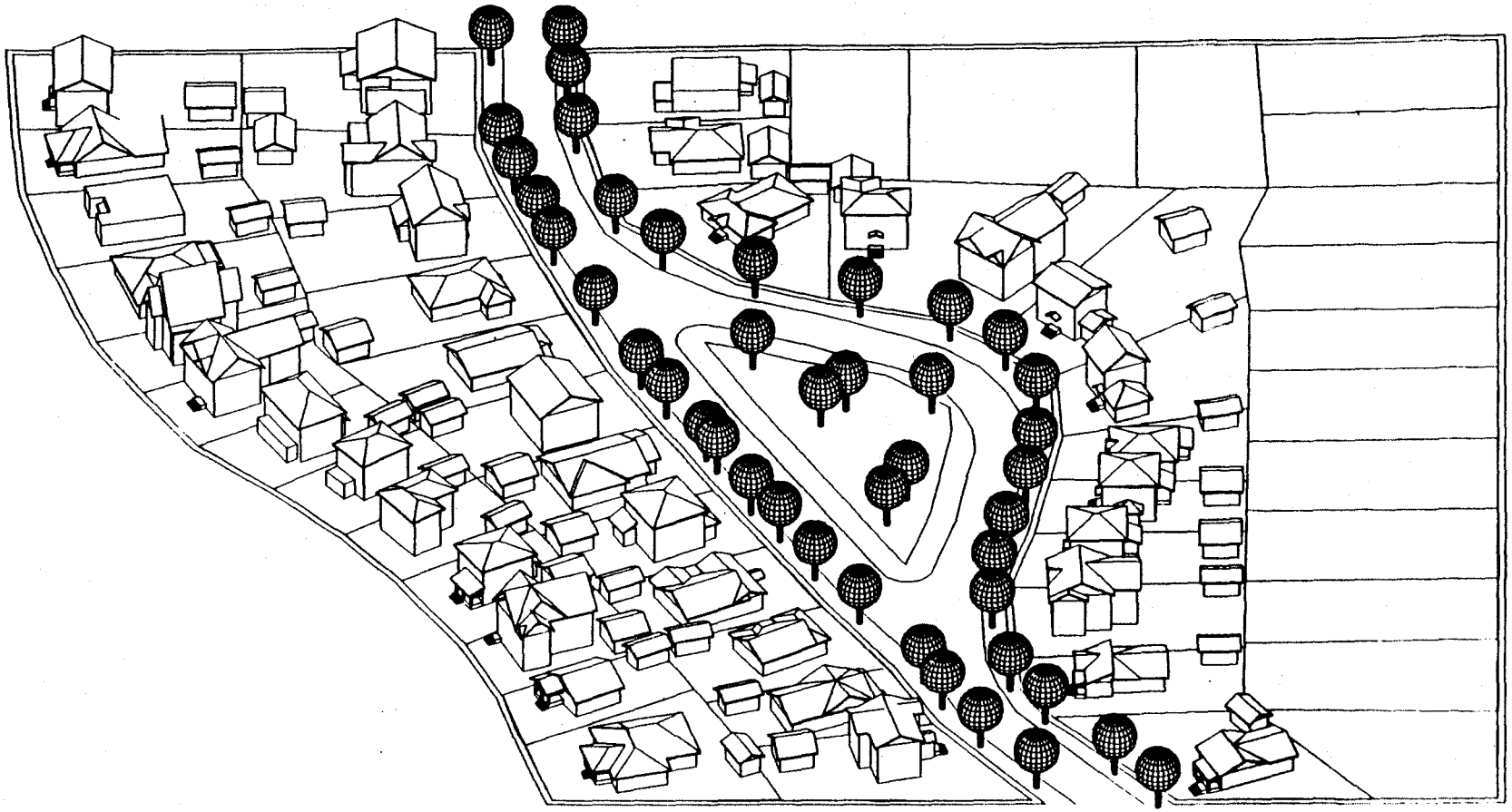
Design control and land-use restrictions were a key part of the historic development of Avondale. The Avondale Company controlled land use, density of development, and setbacks through restrictive covenants. The covenants prohibited apartments, flats, hospitals, stores, and offices. They restricted density of development by limiting construction to one house per lot. They established set-back at 10' for lots over 65' and 7.5' for lots under 65'. Model homes established precedent for architectural designs that followed as the development grew. Spanish and Italian-styled residences with tile roofs were among the first models. Other styles included Colonial Revival, Tudor, and Bungalow.

Land-use controls, landscape features, and the design and construction standards employed by the developers produced a visual cohesiveness throughout the district. Few buildings exceed two stories in height and all buildings are detached and share common setbacks. They are located on generous lots and have regular ground plans, usually rectangular in form. With the exception of the Bungalow style, the broad side of most buildings faces the street. The Bungalow is usually oriented with the narrower, gable end facing the street.

The Avondale Historic District contains numerous examples of well-designed custom built and speculative housing. Avondale contains an overwhelming concentration of formal architectural styles. Only 28 contributing buildings are classified as frame vernacular and many of these exhibit stylistic influences. Common architectural styles are the Colonial Revival with over 200 examples and the Bungalow with 191. Other common styles are the Prairie, Tudor, and Mission, Italian Renaissance, Spanish Eclectic, and other Mediterranean influenced styles.

The architecture of Avondale is decidedly eclectic, and is reflective of popular architectural trends and local historical precedents. Many styles common to Avondale, such as the Colonial and Tudor Revivals, might be found in any contemporary suburban development of the day. The Prairie School is generally associated with the Midwest. Henry John Klutho, a native of Illinois, introduced the style to Jacksonville following the great fire of 1901. Finally, the large number of Spanish and Italian influenced designs in Avondale are reflective of Florida's Boom period architecture and could easily be found in any community in the southern part of the state. The unique mix of architectural influences is another aspect of the architectural significance of Avondale.

There are discernible patterns of development within the district. Historically, development of the district proceeded from south to north and from east to west, starting with areas near the St. Johns River and the eastern boundary of the



Curvilinear Streets and Small Pocket Parks are important features of the Avondale Historic District

Avondale Subdivision. The blocks nearest the river, south of St. Johns Avenue, are less densely developed. They contain large, deep lots with the most massive and finest designed and constructed residences in Avondale. Beyond St. Johns Avenue, the height and mass of buildings diminishes. High-styled buildings, particularly those drawn from the Colonial Revival, Mission, and Tudor styles, predominate south of St. Johns Avenue while the Bungalow is the most common style to the north. Edgewood and Avondale avenues, more than any other streets, maintain a two-story scale and a continuity of architectural styles from north to south.

Most of the buildings in the district front on the north-south streets, with each block containing approximately ten to twenty detached buildings. East-west streets are less densely developed, with usually less than ten buildings facing them.

Avondale is one of Jacksonville's first residential areas where the automobile exerted a wholesale influence on building and landscape design. Driveways, garages, carports, and porte cocheres are common, original features of most buildings and lots in the district. Garages and carports were frequently integrated into the design of houses through stylistic features and materials. Most garages are, however, located at the back of lots and clearly subordinate to the house.

A final aspect of the architectural significance of the Avondale area is the prevalence of masonry building materials. Materials commonly found in buildings there include brick, tile, stucco, and coquina concrete block. As a result, Avondale contrasts greatly with many of the older sections of Riverside, where literally hundreds of frame buildings were constructed.

The Avondale Historic District, through its high percentage of historic buildings and its unusual plan, conveys a strong sense of time and place. Because of the innovative planning concepts applied by its original developers, the architectural integrity and quality of life of the neighborhood have been maintained. The district is one of the most picturesque in Jacksonville and includes the most intense concentration of high-quality, historic residences in the city.

Avondale Street Perspective

# DIRECTORY OF ARCHITECTURAL STYLES

AVONDALE STREET ELEVATION

## DIRECTORY OF ARCHITECTURAL STYLES - RIVERSIDE AND AVONDALE HISTORIC DISTRICTS.

The Riverside and Avondale Historic Districts contains a variety of architectural styles popular between the 1880's and the 1930's. Although the range of styles varied from the formal to the more vernacular, most of the buildings have exterior features reflective of one or more architectural styles. For example, over 60% of the houses in Riverside are bungalows or show influence of that style. Other styles and architectural influences found in Riverside include the Prairie School, Mediterranean Revival, Colonial Revival, Queen Anne, Neo-Classical, Shingle Style, Tudor Revival and Art Moderne. Being develop later than Riverside, Avondale contains houses designed in the revival styles popular during the first quarter of the twentieth century. In particular, these styles include the Mediterranean Revival, Tudor Revival, Colonial Revival, Georgian Revival, Prairie School and Bungalow.

The directory of styles, which immediately follows this page, is a general description of the major architectural styles found in Riverside and Avondale. The glossary in the appendices define many of the architectural terms used in the description of styles. There are several factors that may affect the dating of houses or buildings based on style. First many styles have persisted over a long period of time or lingered beyond their period of popularity. Second, many older houses have been "modernized", resulting in a change of style. As noted above, during the first quarter of the century, there has been a mixing of stylistic elements resulting in fewer "pure styles".

Therefore, care should be taken when trying to date or attach a specific style of architecture to an older house or building. A good architectural style book such as A Field Guide to American Houses, by Virginia and Lee McAlester (New York, 1984) is valuable in providing an explanation of the characteristics of each style, as well as the period of popularity of that style.

## FRAME VERNACULAR (1880-1930)

Frame vernacular is the common wood frame construction of self-taught builders. This type of architecture is the product of the builder's experience, available resources, and responses to the local environment. Vernacular architecture is common in Riverside, but rare in Avondale, where design standards, model homes, and professionally trained architects exerted a strong influence.

Frame vernacular architecture in the districts exhibits common features. The ground plan of buildings is generally regular, rectangular in form, with the narrow side frequently facing the street. Prior to 1920 height was two stories, but afterwards often diminished to one story. Framing rests on pier foundations, commonly brick or concrete block. Exterior sheathing is usually horizontal wood siding, either weatherboard or drop type. Roof types are gable or hip covered with V-crimp or embossed sheet metal or composition or asbestos shingles. Brick chimneys are common features. Windows are double-hung sash, either 1/1 or 2/2 light. Doors are panel type, and entrances are unadorned. One-story full facade width, entrance porches and verandas are common. Some porches have upper galleries, and frequently contain decorative features such as jig-sawn brackets, spindles, and other woodwork. Many frame vernacular buildings in the three districts often exhibit at least some stylistic details. The most common influences are the Colonial Revival and the Bungalow.

*Characteristics:*

1. *Plan: regular, rectangular.*
2. *Foundation: Pier, brick or concrete.*
3. *Height: two stories; post-1920 one story.*
4. *Primary exterior material: horizontal wood siding; less common wood shingles.*
5. *Roof type: gable, hip.*
6. *Roof surfacing: sheet metal, composition shingles.*
7. *Ornamentation: simple; usually jig-sawn woodwork on porches or around eaves; corbeling on chimneys.*

JAUDON RESIDENCE

2793 Lydia Street

Eileen Salem

## MASONRY VERNACULAR (1900-1940)

Masonry vernacular buildings are generally brick or stucco and are either one or two stories in height. In Avondale masonry vernacular buildings are residences and in Riverside most are small apartments or commercial buildings with fixed glass storefronts, dating from the 1910-1920 period. Ornamentation is simple, usually cast concrete detailing or decorative brick work such as corbeling. Roofs are usually hip or flat built-up types with parapet on commercial buildings.

**Characteristics:**

1. *Plan: regular, rectangular.*

2. *Foundation: continuous or slab (commercial), brick or concrete.*

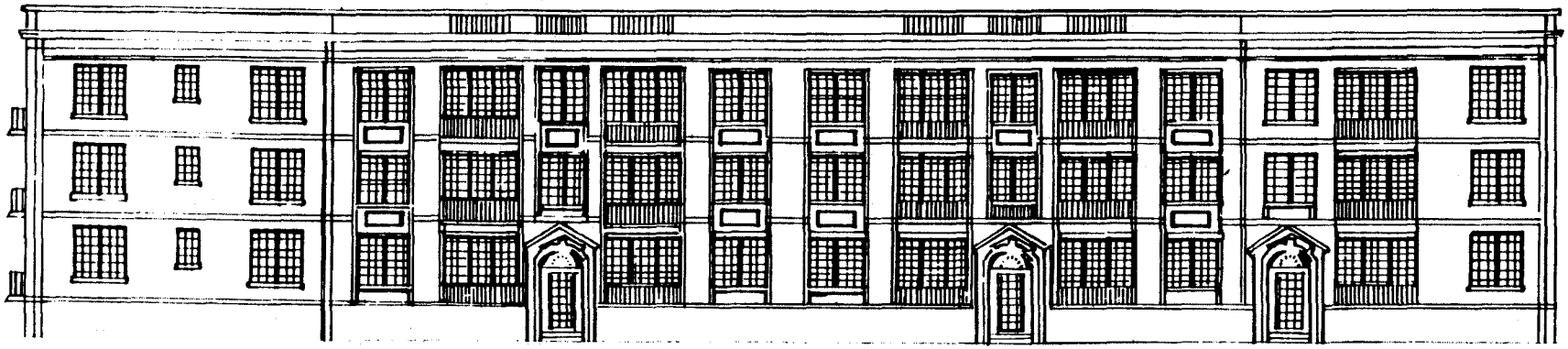
3. *Height: two stories (apartments); one story (commercial, particularly in Five Points).*

4. *Primary exterior material: brick, common or running bond; stucco, rough texture.*

5. *Roof type: hip; flat with parapet (commercial).*

6. *Roof surfacing: composition shingles; built-up, commercial.*

7. *Ornamentation: simple; usually cast-concrete or ornamental brick such as corbelling.*



FENIMORE APARTMENTS

2200 Riverside Avenue

Eileen Salem

## BUNGALOW (1910 - 1930)

The Bungalow is the domestic building style most common to Riverside and Avondale. It is most numerous in Riverside, but is also found in significant numbers in Avondale. The earliest American Bungalows appeared in the 1890s, but they only became widespread 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.

The Bungalows in Riverside and Avondale generally have a rectangular ground plan, with the narrowest side oriented toward the street. They have gently sloping gable over gable roofs that face the street. A variety of exterior materials are employed including weatherboard, shingles, and stucco. There are often lattice roof vents in the gable ends. The porches are dominated by short, oversized, tapered or square columns which rest on heavy brick piers connected by a balustrade. Rafter ends are usually exposed and often carved in decorative patterns to combine structure and ornament. Wood sash windows usually have three lights in the upper unit and one in the lower, although there are many examples of multi-light sash or casement windows.

*Characteristics:*

1. *Plan: regular, rectangular, usually oriented with the narrow side facing the street.*

2. *Foundation: brick pier or continuous brick or concrete block.*

3. *Height: one story; belvedere, two stories.*

4. *Primary exterior material: horizontal wood siding, shingles; less frequent stucco.*

5. *Roof type: gable main roof over gable porch roof; shed dormers frequent secondary roof type; less frequent multiple gable, belvedere.*

6. *Roof surfacing: composition, asbestos shingles.*

7. *Ornamentation: simple; exposed structural elements (ridge beams, truss work, rafters, purlins); knees braces; battered porch piers; tapered chimneys.*

2336 Myra Street

Gunnel Humphreys
courtesy: Riverside Avondale Preservation

## COLONIAL REVIVAL (1900-1940)

The Colonial Revival style, which became popular around the turn of the century, is prevalent throughout Avondale and Riverside. The Colonial Revival style traces its roots to the 1876 Philadelphia Centennial Exposition, where many of the exhibit buildings sought to revive and interpret historical "colonial" types. These structures were rich in borrowed details, based largely on the classical tradition that produced the styles now known as "Georgian," "Federal," and "Jeffersonian." The major elements of these styles were symmetrical facades, prominent porticos, molded details in bas-relief, rectangular windows with small panes, and fanlights over the front door.

Colonial Revival style buildings in Riverside and Avondale are generally two to two-and-one-half stories in height. Most are symmetrically massed and exhibit a tall hip roof and hip dormers, as well as a one story full facade entrance porch or veranda. One variant, the Dutch Colonial Revival, features a gambrel roof. Decorative elements include columns of various orders, balustrades, modillions and dentils. Entrances often feature transoms, fanlights, sidelights, plinth, fluted pilasters, hoods, pediments, and other detailing. Windows are usually double-hung sash with 1/1 or 3/1 lites, although there are some with lattice upper sash. Bays and oriels are frequent. Exterior fabrics include brick, particularly in Avondale and west Riverside; weatherboard; drop siding; and shingles.

*Characteristics:*

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

MARTHA WASHINGTON HOTEL
1636 King Street

Gunnel Humphreys
courtesy: Riverside Avondale Preservation

## QUEEN ANNE (1880-1910)

The Queen Anne, the most picturesque of late nineteenth century American domestic styles, is present in Riverside both in its pure form and through its influence on vernacular buildings. The Avondale District post-dates the period during which the Queen Anne was popular and contains no examples of the style. The Queen Anne style is characterized by a variety of forms, textures, colors, and materials. The basis for the Queen Anne style can be traced to England, but it developed its own distinctive character in America. Like the Colonial Revival style, it was introduced to the general public at the 1876 Centennial Exposition in Philadelphia and was well received. It was widely publicized in illustrations and press reports, and American architects began to employ the style which reached its zenith of popularity in the 1880s and 1890s.

Queen Anne style houses in Riverside are wood frame structures sided with a variety of wooden materials, principally shingles, weatherboard and novelty siding. Irregular massing of building and roof forms are hallmarks of the style as are extensive use of verandas and wood trim. Roof types include gable, hip, pyramid, and cone (for towers), and roofs feature details such as dormers, tall brick chimneys and roof cresting. The windows are usually irregularly placed, and although double-hung sashes are typical, there may be many light configurations, particularly in the upper sashes. Art glass is a common window and door material.

**Characteristics:**

1. *Plan: irregular.*

2. *Foundation: piers, brick.*

3. *Height: two to two-and-one-half stories.*

4. *Primary exterior material: various: horizontal wood siding, shingles.*

5. *Roof type: multi-planed, gable most common; towers, gables, turrets common secondary roof structures.*

6. *Roof surfacing: sheet metal, embossed; composition, asbestos shingles.*

7. *Ornamentation: A variety of woodwork, including finial, pendants, brackets, scrollwork, trusses, verge boards, panels; a variety of textures, fish scale, other shingles; and variety of color.*

ERNEST RICKER RESIDENCE
717 Post Street

Gunnel Humphreys
courtesv: Riverside Avondale Preservation

## PRAIRIE (1909-1930)

The Prairie Style is associated with a number of buildings in Riverside and Avondale. Jacksonville probably has more Prairie Style influenced architecture than any city outside the Midwest. The Prairie style house, which developed in the American Midwest at the beginning of the twentieth century, owed much of its inspiration to the English Arts and Crafts movement. Horizontal lines, low-pitched roofs, bands of windows, and unity between house and landscape were strongly emphasized. The architect most closely associated with the Prairie style in Jacksonville is Henry John Klutho, a native of Illinois, who moved to the city after the great fire of 1901. Klutho introduced the style locally and designed the highest quality examples. Other local architects borrowed the style and applied it well into the 1920s.

**Characteristics:**

1. *Plan: irregular.*

2. *Foundation: continuous.*

3. *Height: two stories.*

4. *Primary exterior material: stucco.*

5. *Roof type: low-pitched hip roof with wide, projecting eaves.*

6. *Roof surfacing: composition shingles.*

7. *Ornamentation: geometric detailing: leaded panes or lights in windows; wrought-iron railings, grills; column capitals and cornices; pediments; fascia; cast-metal brackets. Florid, Sullivanesque ornament.*

2821 Riverside Avenue

Gunnel Humphreys
courtesy: Riverside Avondale Preservation

## MEDITERRANEAN INFLUENCE (1915-1940)

The roots of Mediterranean influenced architecture in Florida can be traced to the Spanish, Spanish Colonial, and Moorish Revival hotels in St. Augustine developed by Henry Flagler and others during the 1880s. Spanish and other Mediterranean influenced styles were popularized during the Panama-California International Exposition at San Diego in 1915, and by the 1920s had swept California and the southwest. The most important early twentieth century Mediterranean building in Florida was Villa Vizcaya in Miami, which was drawn from Italian precedents. One of the most significant architects associated with Mediterranean influenced architecture was Addison Mizner, who designed a number of Spanish Colonial Revival buildings in Palm Beach, Boca Raton, and other Florida cities.

The Spanish Colonial Revival, Mission, and other Mediterranean influenced styles were among the most common in Florida during the Boom of the 1920s. As a result, these styles are quite common in Avondale and West Riverside, but almost non-existent in older sections of Riverside. Identifying features include red tile roofs; stucco exterior walls; straight or arched windows; iron window grilles and balconies; arcades; ceramic tile decoration; and ornate, low-relief carving highlighting arches, columns, window surrounds, cornices, and parapets.

*Characteristics:*

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

1729 Edgewood Avenue

Gunnel Humphreys
courtesy: Riverside Avondale Preservation

## CLASSICAL REVIVAL (1900 - 1930)

Classical Revival is an adaptation of classical Greek temple front and other details of either the Doric, Ionic or Corinthian order. Its popularity in America can be traced back as far as 1798 with the designs of William Strickland and, somewhat later, those of his pupil, Robert Mills. Its popularity survived until the Civil War and has seen numerous revivals since that time. Examples of the style in Riverside feature two story porticos with monumental columns that support a full entablature. A centrally placed balcony frequently appears at the second floor and cornices are decorated with dentils or modillions. Windows are generally 1/1 wood double-hung sashes, and the main entrance is centrally placed with a transom. Exterior fabric is either weatherboard or drop siding.

**Characteristics:**

1. *Plan: regular, rectangular or nearly square*

2. *Foundation: piers or continuous, brick.*

3. *Height: two to two-and-one-half stories*

4. *Primary exterior material: horizontal wood siding*

5. *Roof type: low-pitched hip.*

6. *Roof surfacing: embossed sheet metal or metal shingles; composition, asbestos shingles.*

7. *Ornamentation: classically derived; full-facade height ionic columns, balustrades, medallions, dentulous. Entrance detailing--transom, sidelights, ornamental woodwork--common.*

1630 Copeland Street

Lucinda Halsema
courtesy: Riverside Avondale Preservation

## TUDOR (1915-1940)

The Tudor Style is loosely based on a variety of late Medieval English prototypes. The American expression of the Tudor emphasized steeply pitched, front-facing gables which are almost universally present as a dominant facade element. Many Tudor style buildings have ornamental half-timbering, executed in stucco, masonry, or masonry veneered walls. Uncommon before World War I, the Tudor became widely popular after World War I as masonry veneering techniques allowed even the most modest examples to mimic closely the brick and stone exteriors seen on English prototypes. There are numerous examples of the style in Avondale and west Riverside, but few in older sections of Riverside. The examples range from simple to extremely high-styled. The presence of Harold Saxlebye, an English-born architect who designed many residences in Avondale, was a contributing factor to the prevalence of the style there.

**Characteristics:**

1. *Plan: regular, rectangular.*

2. *Foundation: continuous brick.*

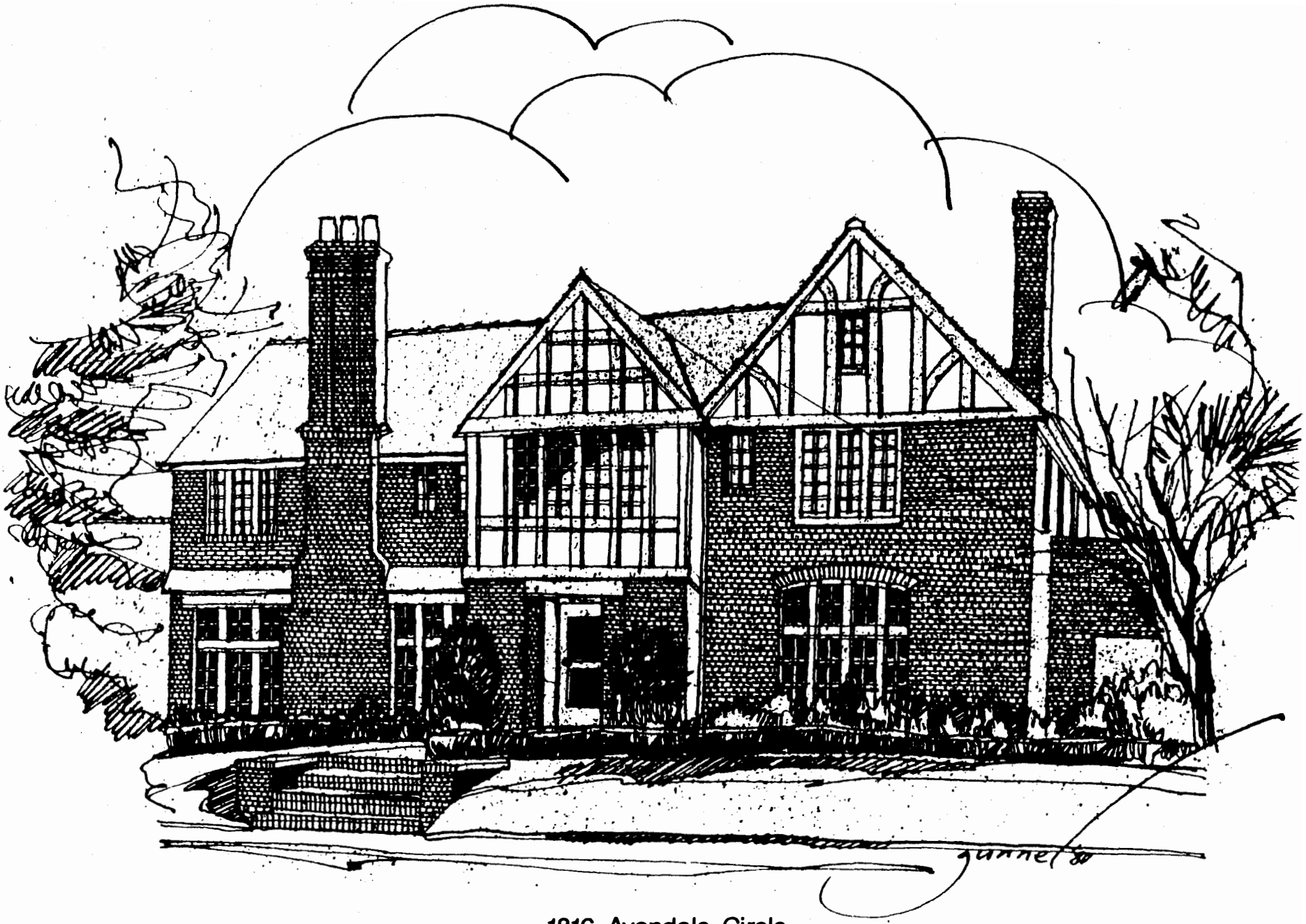
3. *Height: two to two-and-one-half stories.*

4. *Primary exterior material: brick, first story; stucco and wood, second story (half-timbering).*

5. *Roof type: gable.*

6. *Roof surfacing: composition shingles.*

7. *Ornamentation: prominent gables, oriel windows, massive chimneys, pointed elliptical arch.*



1816 Avondale Circle

Gunnel Humphreys
courtesy: Riverside Avondale Preservation

# TOOLS FOR LOCAL PRESERVATION

RIVERSIDE STREET ELEVATION

## THE JACKSONVILLE HISTORIC PRESERVATION ORDINANCE

In the Historic Preservation Element to the 2010 Comprehensive Plan, the City of Jacksonville committed to the adoption of a preservation ordinance. In the fall of 1990, the City enacted the Jacksonville Historic Preservation Ordinance (#90-706-486).

The Jacksonville Historic Preservation Ordinance gives the City the authority to regulate physical changes to individual landmarks and to buildings and sites within historic districts. The authority of the City is derived from the traditional power and responsibility of government to restrict individual conduct or use of property and to protect the public health, safety, and welfare. This power and responsibility are essentially left to local governments and can play a significant role in protecting or preserving historic resources. The 1980 amendments to the National Historic Preservation Act of 1966 encouraged local governments to strengthen municipal legislation for the designation and protection of historic properties. Through its home-rule law, the State of Florida permits local government to exercise the powers of self government, subject to the constitution and general laws of the state. In the exercise of government to protect historic resources, the authority is generally employed in the enactment and implementation of a historic preservation ordinance.

Local preservation ordinances are the most effective method of regulating changes to historic resources. Careful steps must be taken to ensure that the ordinance is uniformly and objectively applied and that appropriate procedures of designation and certification are followed. It is also incumbent upon the City and the preservation organizations within Jacksonville to inform the public about the ultimate purpose and value of the historic preservation ordinance. It is not an arbitrary and capricious exercise of municipal authority, but a necessary action to preserve the community's cultural, archaeological, and architectural heritage and thus to maintain economic and social value.

## JACKSONVILLE HISTORIC PRESERVATION COMMISSION

The Jacksonville Historic Preservation Ordinance established the seven-member Jacksonville Historic Preservation Commission. The Jacksonville Historic Preservation Commission is appointed by the Mayor of the City of Jacksonville with City Council approval, and is provided administrative support by the Jacksonville Planning and Development Department.

The ordinance defines two significant responsibilities for the Commission: first, to recommend landmark sites and historic districts for designation by the City Council; and, second, to review permitted activities affecting those designated properties.

After receiving a recommendation from the Jacksonville Historic Preservation Commission, the City Council designates landmark sites and historic districts. In the consideration of historic districts, all property owners located within the boundaries of the proposed district will have an opportunity to vote on designation after public notification and hearings. If a majority of property owners voting reject the proposed designation, the Commission cannot recommend the designation of the historic district to the City Council. However, the City Council can still designate the district by a two-thirds vote. For historic districts presently listed on the National Register of Historic Places (Avondale, Riverside, and Springfield), City Council designation without a Commission recommendation requires only a majority vote.

The second primary duty of the Jacksonville Historic Preservation Commission is to review development activities affecting designated landmarks and districts. The commission approves or denies applications for alteration, construction, demolition and relocation of individual landmarks or buildings in historic districts except for non-contributing buildings (which can be demolished without a Certificate of Appropriateness). The commission uses design guidelines when reviewing such activities to insure that the historic character of the landmark or district is preserved during the course of the development activity. It issues a Certificate of Appropriateness, which is a final binding review of the proposed activity. A Certificate of Appropriateness is required to obtain a building permit.

## NATIONAL AND LOCAL HISTORIC DISTRICTS

There are two types of historic districts: national and local. A *National Register Historic District* is one that is selected under federal criteria and recognized under federal law. Listing of a national district is essentially honorary and does not imply federal control or protection over listed properties, unless federal funds or activities are directed toward them. The National Register Program is administered in Florida by the Division of Historical Resources, Florida Department of State, and is coordinated nationally by the United States Department of Interior.

The City of Jacksonville has three National Register Districts--Avondale, listed in 1989; Riverside, listed in 1985; and Springfield, listed in 1987. In addition to the limited protection from federal activities, "contributing" buildings within the National Register districts may qualify for rehabilitation tax credits, if they are income producing. The credits are explained in the appendix to this manual.

County and city governments create *local historic districts* through an ordinance. The Jacksonville Historic Preservation Ordinance establishes the authority and procedures for the City Council to designate local historic districts and landmark sites. Each local historic district and landmark site is established by ordinance after property owner notification and a public hearing. The landmarks and the boundaries of historic districts will be designated on the official Zoning Atlas maintained by the City's Building and Zoning Inspection Division. The Atlas will then be used to flag those permitted activities requiring review from the Jacksonville Historic Preservation Commission. The boundaries of a local historic district may or may not coincide with a district listed in the National Register of Historic Places.

## DESIGN GUIDELINES

Design guidelines are standards that help property owners, architectural review boards, and municipal authorities ensure that physical changes respect the character of historic landmarks and districts. The authority which promulgates guidelines and regulates construction activities under them is known variously as a historic district review board or commission, or an architectural or design review board. In Jacksonville this authority is designated under city ordinance as the Jacksonville Historic Preservation Commission.

When a historic district is being considered for designation, the City Ordinance requires the Commission develop a set of design guidelines based upon the United States Secretary of Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings. The Commission uses the design guidelines to review all exterior changes requiring a building permit that affect the appearance and integrity of a designated building. Routine maintenance of a building does not require review. Activities subject to review are demolition, relocation, alterations and new construction. If the permitted change is consistent with the design guidelines, the applicant will receive a Certificate of Appropriateness and may proceed with the permitting process.

Some alterations may receive immediate approval from the Planning Department without a public hearing before the Commission. A Certificate of Appropriateness will not be required for any interior alterations. Exterior construction, reconstruction, restoration, remodeling or demolition not visible from a public right-of-way may receive immediate staff approval. An applicant can appeal any decision of the Commission, using the undue economic hardship clause in the ordinance or for other reasons.

The guidelines formulated in the following chapters provide a basis for evaluating the historical and architectural correctness of proposed physical changes within the Avondale and Riverside historic districts. They are intended to be practical and cost effective. They have been formulated through public input by meeting with residents of the districts, community leaders, the staff of the Jacksonville Planning and Development Department, and the Jacksonville Historic Preservation Commission. The input was obtained primarily through participatory design workshops in each of the three National Register district neighborhoods.

The workshops were the most important phase of formulating the guidelines. The intent of the workshops was to offer property owners and residents of the neighborhood a voice in the formulation of the guidelines and make them a part of the process.

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

The Secretary of the Interior has adopted a set of standards for rehabilitation of historic buildings under federal programs, including the tax incentive program for rehabilitation. Property owners should consider the following areas when formulating plans for rehabilitation. Those who are contemplating the rehabilitation of a historic structure under the federal tax incentive program should consult the State Historic Preservation Office for more details concerning eligibility and federal tax credits for rehabilitation. The following standards are general principles that the Department of the Interior recommends for consideration in the planning stage of rehabilitation.

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

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

3. *Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.*

4. *Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.*

5. *Distinctive features, finishes and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.*

6. *Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.*

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

8. *Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.*

9. *New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be*

*differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.*

10. *New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.*

## LOCAL HISTORIC PRESERVATION RESOURCES AND SUPPLIERS

The Jacksonville Planning and Development Department maintains and updates a list of suppliers and products useful in rehabilitation projects. These suppliers and products are organized by particular features such as roofing products, windows, doors and architectural salvage. Although all are consistent with the recommendations of the design guidelines, these suppliers and products represent a wide range of costs and quality. More detailed information on proper rehabilitation techniques is also available from the Planning and Development Department. Particularly helpful is the series of *Technical Preservation Briefs* published by the U.S. Department of Interior, National Park Service.

Many neighborhood preservation organizations maintain and distribute craftsmen referral list which identify contractors and craftsmen who have proven to be skillful and trustworthy in rehabilitation and remodeling projects. In addition to the craftsmen referral list, Riverside Avondale Preservation also maintains a tool lending program for its members.

A great source of "how to" information on proper rehabilitation is available form *The Old House Journal*, a monthly magazine published by the Old House Corporation. The magazine is full of ads from numerous suppliers of rehabilitation products. Each year *The Old House Journal* publishes *The Old House Journal Catalog* which is a comprehensive list of preservation suppliers and products. Home offices of these suppliers can identify any local companies carrying their products. *Historic Preservation*, published by the National Trust for Historic Preservation has numerous articles on significant preservation projects and initiatives from around the country, as well as highlights of different organizations and individuals. The quarterly magazine also has numerous ads promoting rehabilitation suppliers and products. Back issues of both *The Old House Journal* and *Historic Preservation* can be ordered. Copies are also available from Willow Branch Library, 2875 Park Street. The local neighborhood preservation organizations may also have back issues of these publications for review. A list of national, state and local historic preservation and neighborhood organizations, as well as selected references are included in the appendices.

# MAINTENANCE AND REHABILITATION OF HISTORIC BUILDINGS

AVONDALE STREET ELEVATION

## MAINTENANCE AND REHABILITATION OF HISTORIC BUILDINGS

Rehabilitation is a practical approach to historic preservation. It is the process of repairing or altering a historic building while retaining its historic features. It represents a compromise between remodeling, which offers no sensitivity to the historic features of a building, and restoration, which is a more accurate but costly approach to repair, replacement, and maintenance.

Under the Jacksonville Historic Preservation Ordinance, the Secretary of the Interior's Standards for Rehabilitation have been adopted as the basis for rehabilitation guidelines. There are several reasons for using the Standards. One is consistency. Rehabilitation projects in Avondale or Riverside which receive federal tax credits or federal or state funding will have to conform with the Standards in any event. Time and money can be saved as a result of having a consistent set of design guidelines.

A second reason is precedent. The Standards have been successfully used for many years and have resulted in a number of case studies. The case studies can provide background and context for property owners, Jacksonville Planning and Development Department staff, and the Jacksonville Historic Preservation Commission.

Under the Jacksonville Ordinance, application of the rehabilitation guidelines will be limited to exterior alterations and additions to buildings in the Riverside and Avondale historic districts. The priority of the guidelines is to ensure the preservation of a building's character-defining features while accommodating an efficient contemporary use.

The guidelines suggest prioritized approaches to rehabilitation beginning with the least intrusive treatments. The approaches are as follows.

1. *Identification, retention and preservation of the form and detailing of architectural materials and features that are important in defining the historic character of the building.*

2. *Protection and maintenance of architectural materials and features.*

3. *Repair of deteriorated architectural features.*

4. *Replacement of severely damaged or missing features.*

5. *New additions to historic buildings.*

Planning is essential to successful compliance with the guidelines. The first step for a property owner contemplating a rehabilitation project is to evaluate what is significant about his or her historic building. Analyze the components of the building beginning with the roof or foundation. Historic foundations, exterior finishes, windows and doors, and roof

forms should be preserved as part of the rehabilitation plan. Stylistic or decorative features and materials are particularly important. An applicant should consult the description of the particular historic district or individual stylistic descriptions for reference or if questions arise when preparing an application.

Once the significant features of a building have been identified, their condition should be evaluated. The guidelines prescribe repair rather than replacement as the first step in approaching a rehabilitation. If repair is impossible due to severe deterioration, then replacement of the feature is appropriate. The replacement feature should match as closely as possible the original. The basis for replacing a feature should be physical evidence or documentation rather than conjecture or the availability of contemporary or salvaged material. Additions and new construction are the most complex treatments to historic buildings. They should be undertaken only after less intrusive alternatives have been considered.

The Secretary of the Interior's Standards are general. Because of their general nature, they have necessarily been tailored to the local context. An analysis has already been provided of the overall characteristics of Riverside and Avondale, individual buildings, architectural styles, and other salient features. The Standards and their specific application to the components of historic buildings in the districts are discussed in the guidelines detailed in the following section.

## ADDITIONS

**Applicable Standards: 9 and 10**

9. *New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.*

10. *New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.*

Additions to historic buildings are often required to make projects economically feasible, to satisfy fire and building code requirements, to house mechanical systems, and for other personal or practical reasons. They are allowed under the Secretary of the Interior's Standards and specifically addressed in Standards 9 and 10.

Additions should not significantly alter original distinguishing qualities of buildings such as the basic form, materials, fenestration, and stylistic elements. They should be clearly distinguished from original portions of building and should result in minimal damage to it. Character defining features of the historic building should not be radically changed, obscured, damaged, or destroyed in the process of adding new construction. The size and scale of the new addition should be in proportion to the historic portion of the building and clearly subordinate to it. Additions should be attached to the rear or least conspicuous side of the building. They should be constructed so that if removed in the future, the essential form and integrity of the building will be unimpaired.

A variety of new construction is permissible, providing Standards 9 and 10 are met. Stair tower additions to meet egress requirements in commercial buildings, connector infill, and greenhouse additions have all been found to meet the Standards.

**Recommendations:**

1. Keep new additions and adjacent new construction to a minimum, making them compatible in scale, materials, and texture with the existing building and surrounding district.

2. Design new construction to be compatible in materials, size, color, and texture with the earlier building and neighborhood.

3. Use contemporary designs compatible with the character and feeling of the building and neighborhood.

4. Protect architectural details and features that contribute to the character of the building during the course of

constructing the addition.

5. Place television antenna, satellite dishes and mechanical equipment, such as air conditioners, in an inconspicuous location, preferably a side or rear elevation where they can not be seen from the street.

**Avoid:**

1. Imitating an earlier style or period of architecture in additions.

2. Adding height to a building that changes its scale and character. Changes in height should not be visible when viewing the principal facades.

## DOORS AND ENTRANCES

**Applicable Standards 2, 3, 6, 9**

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

3. *Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.*

6. *Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.*

9. *New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.*

Under Standard 2, doors and entrances should be preserved wherever possible. Changes to door size and configuration should be avoided. Replacement doors should either match the original or substitute new materials and designs sympathetic to the original under Standards 6 and 9. 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. New entrances on the main elevation or ones that alter the character of a building should be avoided. If a historic entrance can not be incorporated into a contemporary use for the building, the opening and any significant detailing should, nevertheless, be retained.

**Recommendations:**

1. 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.

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

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

4. Add simple or compatibly designed wooden screen doors where appropriate.

**Avoid:**

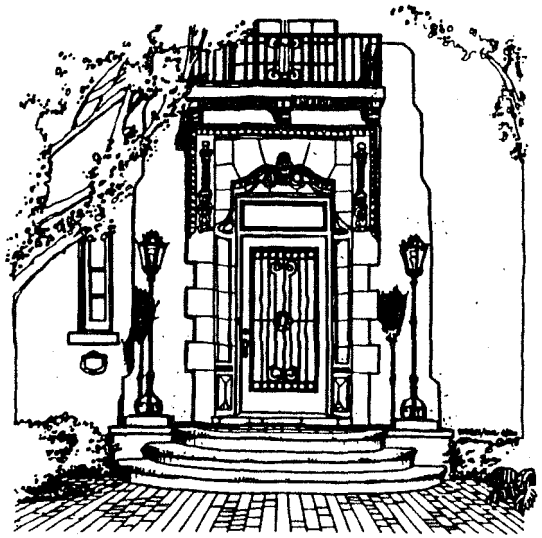
1. Introducing or changing the location of doors and entrances that alter the architectural character of the building.

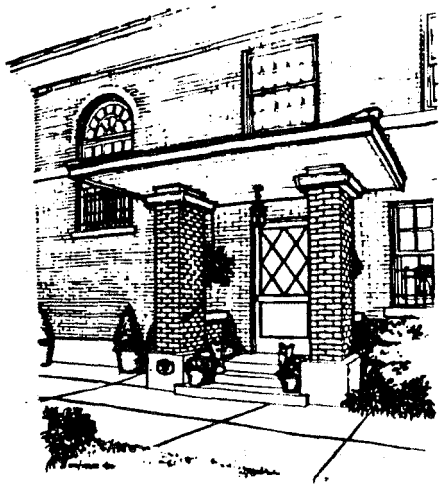
2. Removing significant door features that can be repaired.

3. Replacing deteriorated or missing doors with stock doors or doors of inappropriate designs or constructed of inappropriate materials.

4. Removing historic doors, transom, and side lights and replacing them with blocking.

5. Adding aluminum or other inappropriate screen doors.





William H. Bishop III & Melody Starr Linger
Courtesy Riverside Avondale Preservation

**A variety of entryways are found in Riverside and Avondale.**

## EXTERIOR FABRIC - WOOD

**Wood: Weatherboard, novelty (drop), shingles and other wooden siding**

**Applicable Standards 2, 3, 7, 9**

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

3. *Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.*

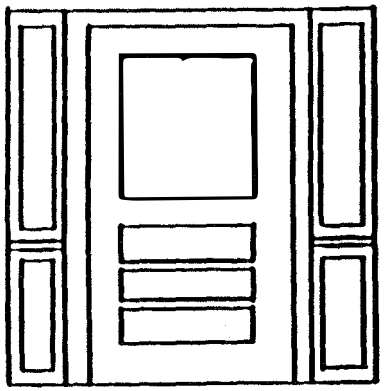
7. *Chemical or physical treatments, such a sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.*

9. *New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.*

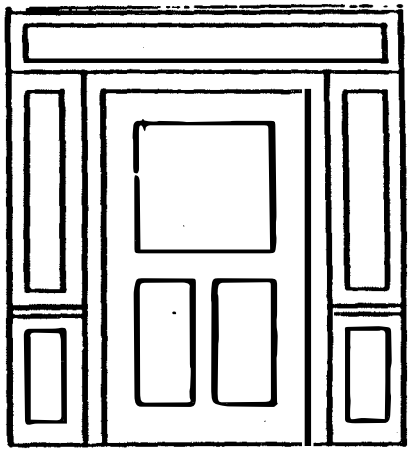
Horizontal wood siding is the predominant exterior finish in Riverside and an important material in Avondale. Wood siding is a character defining feature of frame vernacular buildings and many of the late nineteenth and early twentieth century styles found in the districts, such as the Queen Anne, Colonial 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 such as cornerboards.

Probably the greatest threat to wood siding is the application of non-historic surface coverings such as aluminum and vinyl siding, stucco, and permastone. Application of these materials violates Standards 2 and 3. Standard 2 states that the removal or alteration of any historic material or distinctive architectural feature should be avoided when possible. Application of non-historic exterior finishes results in either the removal or covering of historical materials and details. Decorative trim around doors, windows, and under roof lines is frequently removed. Detailing of the wood itself, such as beveling or beading, is also lost. Board width, length, and exposure are generally changed, thus altering the scale and appearance of the building.

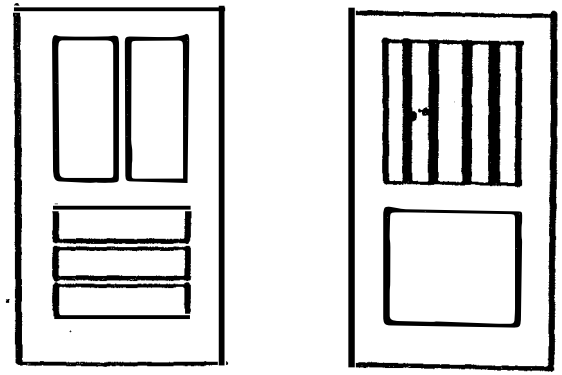
Standard 3 states that historic buildings shall be recognized as products of their time and that alterations that have no historical basis shall be discouraged. Aluminum, vinyl, and permastone are clearly non-historic materials and violate this standard as well. Artificial siding also frequently damages the fabric underneath. It can trap moisture and encourage decay



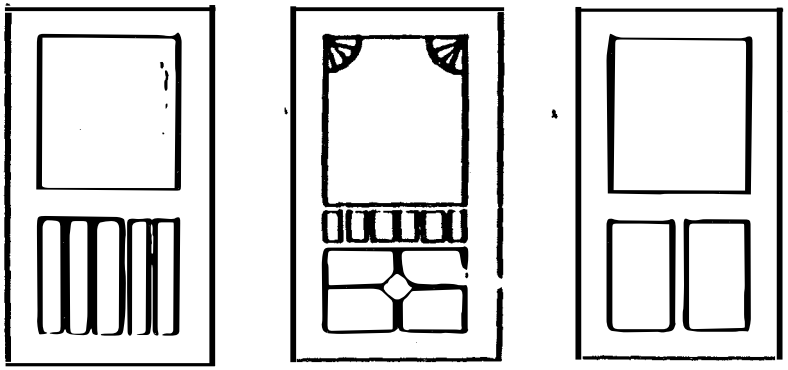
Main entrance with sidelights



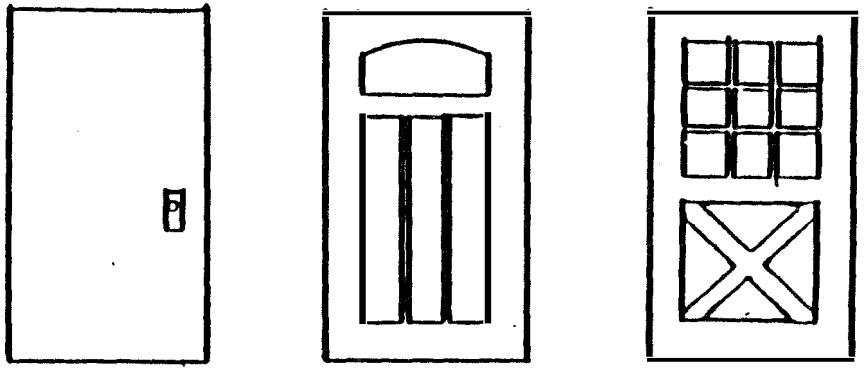
Main entrance with sidelights and transom



Appropriate replacement doors



Appropriate Screen Doors



Inappropriate replacement door

and insect infestation.

Furthermore, despite manufacturer's claims, artificial siding requires maintenance. All materials have a limited life span and vinyl and aluminum are no exceptions. Within twenty years the finish of these materials will begin to deteriorate and weather, requiring painting, repair, or replacement.

In cases where artificial siding is already in place, its removal is not necessary under the guidelines. An owner may retain the material or remove it. If, however, the material is removed, it must be replaced with historically appropriate materials in accordance with Standard 9.

Abrasive cleaning or paint removal is another threat to historic wooden siding and violates Standard 7. The proper method for paint removal is cleaning, light scraping, and sanding down to the next sound layer. If more intensive paint removal is required, the gentlest means possible should be used. Appropriate methods include a heat plate for flat surfaces such as siding, window sills and doors; an electric heat gun for solid decorative elements; or chemical dip stripping for detachable wooden elements such as shutters, balusters, columns, and doors when other methods are too laborious.

Harsh abrasive methods such as rotary sanding discs, rotary wire strippers, and sandblasting should never be used to remove paint from exterior wood. Such methods leave visible circular depressions in the wood; shred the wood, or erode the soft, porous fibers of the wood, leaving a permanently pitted surface. Harsh thermal methods such as hand-held propane or butane torches should never be used because they can scorch or ignite wood.

**Recommendations:**

1. Retain wooden materials and features such as siding, cornices, brackets, soffits, fascia, window architrave, and doorway pediments, wherever possible. These are essential components of a building's appearance and architectural style.

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

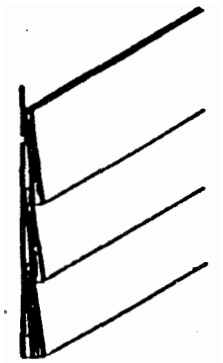
3. Clean wood using the gentlest means possible. Repair trim and siding before applying paint. Seal holes, caulk cracks, and treat for wood fungus. Remove lose paint using commercial strippers, electric heat guns or plates, wire brushes and scrapers. Hand sand to reduce paint layer differential.

**Avoid:**

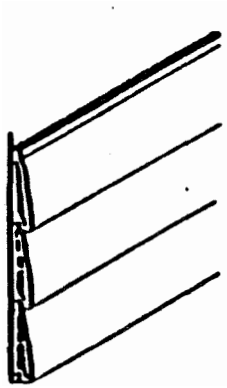
1. Resurfacing frame buildings with new material that is inappropriate or was unavailable when the building was constructed, such as artificial stone, brick veneer, asbestos or asphalt shingles, rustic shakes, and vinyl or aluminum

siding.

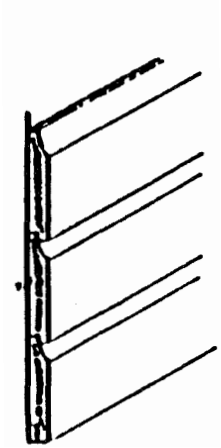
2. Abrasive cleaning methods, rotary sanding or wire brushing, sand blasting or extreme high pressure washing (PSI of more than 100) or harsh thermal methods such as propane or butane torches.



Weatherboard



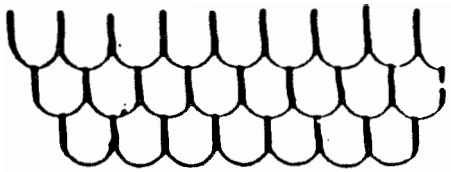
Drop siding



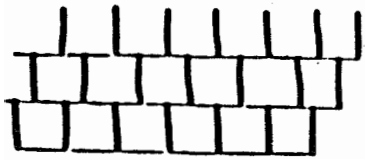
Clapboard



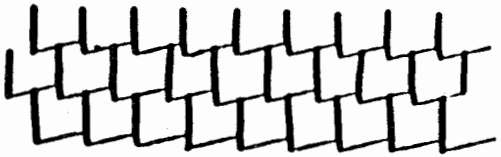
# Wood Shingles



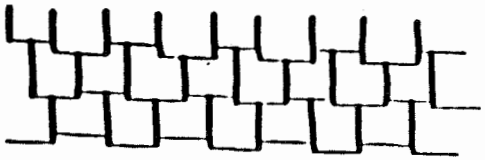
Fishscale



Overlapping



Sawtooth



Staggered Butt

## EXTERIOR FABRIC - MASONRY

**Masonry: brick, terra cotta, concrete, stucco, and mortar.**

**Applicable Standards 2, 3, 7, and 9**

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

3. *Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.*

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

9. *New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.*

Masonry exterior finishes and detailing are important features of Riverside and Avondale. The Riverside Historic District does not have a high percentage of masonry buildings, particularly in areas which developed before 1930. Avondale contrasts greatly with many older sections of Riverside, where mostly frame buildings were constructed. In Avondale, masonry materials, such as brick, tile, stucco, and coquina concrete block, predominate.

Masonry features, such as brick cornices or terra cotta detailing, and surface treatments, 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 the most susceptible to damage by improper maintenance or repair techniques or abrasive cleaning methods. Particularly relevant is Standard 7 which states that the surface cleaning of structures shall be undertaken with the gentlest means possible.

Sandblasting and other abrasive cleaning methods are specifically prohibited. Sandblasting not only changes the visual qualities of brick, it damages or destroys the exterior glazing. As a result, it increasing 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 violation of Standard 2. It also violates Standard 3 because it is an alteration which has no historical basis. Under some circumstances, particularly where the brick quality is poor or abrasive cleaning methods have been used, painting brick may be appropriate as a protective measure.

**Recommendations:**

1. Identify, retain, and preserved 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.

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

3. 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.

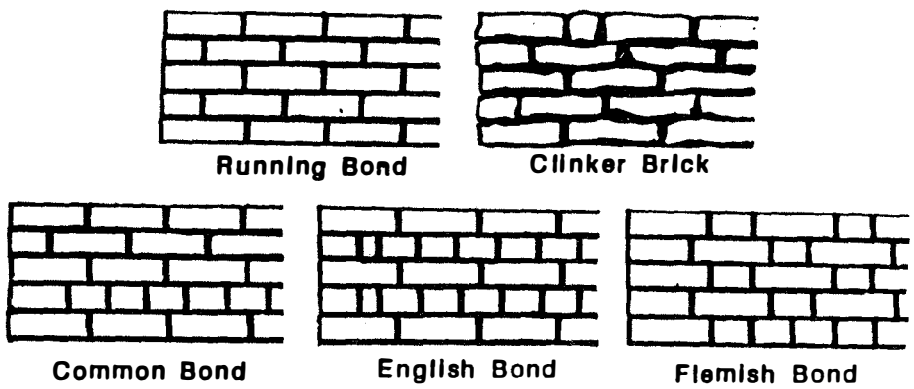
4. Evaluate the overall condition of the masonry to determine whether repairs rather than protection and maintenance are required.

**Avoid:**

1. Removing or substantially altering masonry features which are important in defining the overall historical character of the building so that as a result the character is diminished.

2. Replacing or rebuilding major portions of exterior walls that could be repaired and that would make the building essentially new construction.

## Brick Patterns



## Cleaning of Masonry

**Recommendations:**

1. Clean masonry only when necessary to halt deterioration or remove heavy soiling.

2. After it has been determined that cleaning is necessary, carry out masonry surface testing to determine the gentlest method possible.

3. Clean masonry surfaces with the gentlest method possible, such as water and detergents and natural bristle brushes.

**Avoid:**

1. Cleaning masonry to create a new appearance, and thus needlessly introducing chemicals or moisture to historic materials.

2. Cleaning without first testing to determine the effects of the method.

3. 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.

4. 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 leaving chemicals on masonry surfaces.

5. High-pressure water cleaning that will damage historic masonry and mortar joints.

## Painting of Masonry

**Recommendations:**

1. Inspect painted masonry to determine whether repainting is necessary.

2. Remove damaged or deteriorated paint only to the next sound layer using hand scraping prior to repainting.

3. Apply compatible paint coating following proper surface preparation.

4. Follow manufacturers' product and application instructions when repainting masonry.

5. Repaint with colors that are historically appropriate to the building and district.

6. 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.

**Avoid:**

1. Removing paint that is firmly adhered to and thus protecting masonry surfaces.

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

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

4. Removing paint from historically painted masonry.

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

**Repointing of Masonry**

**Recommendations:**

1. 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.

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

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

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

**Avoid:**

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

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

3. 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.

4. Repointing with a synthetic caulking compound.

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

## Repairing of Masonry

**Recommendations:**

1. 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 they there are surviving prototypes.

2. 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.

**Avoid:**

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

2. 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.

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

## Replacement of Masonry

**Recommendations:**

1. 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.

**Avoid:**

1. Removing a masonry feature that is unrepairable and not replacing it, or replacing it with a new feature that does not convey the same visual appearance.

**Stucco:**

**Recommendations:**

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

**Avoid:**

1. Removing sound stucco or repairing it with new stucco that is stronger than the original material or does not convey the same visual appearance.

## EXTERIOR FABRIC: COLOR

Paint color is the most controversial treatment associated with design review in historic districts. Property owners are particularly resentful of being told what color they may or may not paint their house. Owners seldom, however, paint their buildings colors that would offend their neighbors.

The Jacksonville Historic Preservation 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 Riverside and Avondale exhibit original colors. The best way to verify original colors is through paint analysis. Many books and articles have been published about paint colors. One of the best sources of information for buildings such as those found in Avondale and Riverside is **A Century of Color** by Roger Moss.

**Recommendations:**

1. Choose color appropriate to the period and style of the building. The following colors are recommended for several of the major styles of architecture found in Avondale and Riverside.

Queen Anne/Late Victorian Period/Vernacular

Body-Medium gray, dark red, dark blue, dark green, brown.
Trim-Dark gray, dark brown, olive green, dark red.
Door-Unpainted, varnished or grained.

Colonial Revival

Body-White, light yellow, tan, medium gray.
Trim-Cream, warm white, dark green.
Door-Unpainted, varnished or grained

Bungalow

Body-Often unpainted with earth tones such as stained shingles, brown or dark red.
Trim-White, light yellow, gray, light green.
Door-Unpainted, varnished.

**Avoid:**

1. Bright, gaudy colors or colors without historic basis.

## FOUNDATIONS AND INFILL

**Standards 2, 6, 9**

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

3. *Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.*

6. *Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.*

9. *New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.*

Most historic buildings in Riverside and Avondale have raised masonry foundations, either continuous or piers. Brick is the most common material. There are also numerous examples of concrete foundations, including beveled, rock-faced, and coquina. In some instances, particularly on Bungalows, foundation elements can be 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 the house, allowed ventilation, and, in some instances, provided additional decoration.

In undertaking foundation repairs, the historic materials should be retained, repaired as needed, or replaced in-kind 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.

# Foundations and Infill

**Recommendations:**

1. Retain, repair as needed or replace historic foundations with matching materials.

2. Maintain open spaces between piers.

3. Retain, repair as needed or replace historic foundation enclosures with matching materials.

4. If foundation enclosures are missing, enclose with an appropriate materials such as lattice or pierced brick.

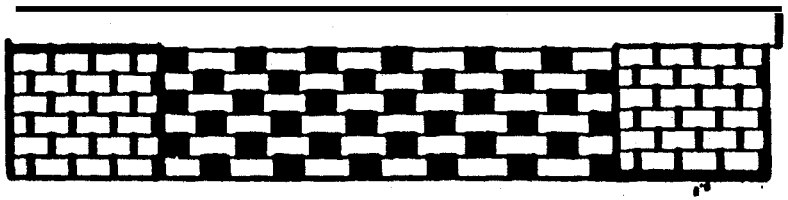
**Avoid:**

1. Removing historic foundation enclosures unless they are deteriorated and irreparable.

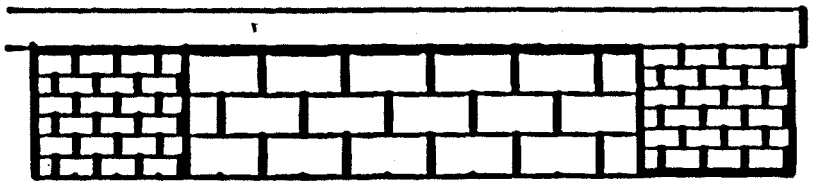
2. Enclosing a pier foundation with continuous infill that prevents ventilation and destroys the openness of the feature.

3. Using an infill material which is inappropriate to the style of the building.

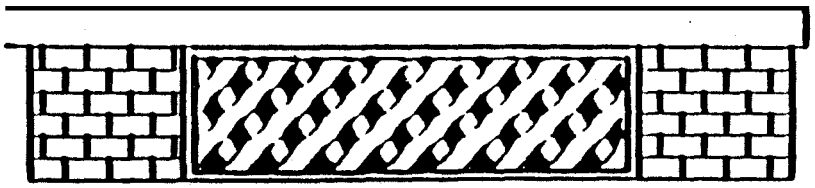
4. Using historically inappropriate material such as concrete block, stucco, or plywood as infill.



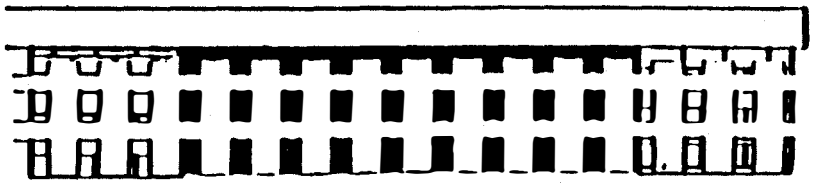
Appropriate: pierced continuous brick infill



Inappropriate: continuous concrete block infill



Appropriate: wood lattice infill between brick piers



Inappropriate: wood picket infill covers brick piers

**MECHANICAL SYSTEMS: Heating, Air Conditioning, Electrical, Plumbing, Fire Protection**

**Applicable Standards: 5, 9, and 10**

5. *Distinctive features, finishes and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.*

9. *New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.*

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.*

Upgrading or additions of mechanical systems are frequently a necessary part of rehabilitating a historic building. Careful planning should precede installation of modern heating, ventilating, and air-conditioning (HVAC) and other mechanical systems. Insensitive installation of mechanical systems can cause significant damage to historic fabric and alter the visual qualities of a building in violation of Standard 5. Installation should be accomplished in the least obtrusive manner possible and in the most inconspicuous location. Protruding, through the wall or window air-conditioning units should be avoided.

Fortunately, the historic buildings in Riverside and Avondale lend themselves to upgrading. The raised foundations and generous attic spaces of most buildings provide plenty of space for duct work and new plumbing and electrical lines. Landscaping or fencing can screen exterior mechanical systems such as heat pumps from view.

**Recommendations:**

1. Install necessary mechanical systems in areas and spaces that will require the least possible alteration to the structural integrity and physical appearance of the building.

2. Utilize existing mechanical systems, including plumbing and early lighting fixtures, where possible.

**Avoid:**

1. Unnecessarily damaging the plan, materials, and appearance of the building when installing mechanical systems.

2. Attaching exterior electrical and telephone cables to the principal elevations of the building.

3. Installing vertical runs of ducts, pipes, and cables in places where they will be a visual intrusion.

## PORCHES, PORTE COCHERE, AND GARAGES

**Applicable Standards: 2, 4, 5, 6, 9, 10**

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

4. *Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.*

5. *Distinctive features, finishes and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.*

6. *Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.*

9. *New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.*

10. *New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.*

Full-facade width entrance porches are numerous and important elements of historic residences in Riverside. In Avondale and the western part of Riverside they are far less common and greatly reduced in size. Porches serve as a covered entrance to buildings and a transitional space between the interior and exterior. Particularly on vernacular residences, they are the principal location for ornamentations and detailing, such as brackets and other jig-sawn woodwork, posts and columns, and balustrades. Size, style, ornateness or simplicity, sense of openness, and detailing are all important attributes of porches. Such features should be preserved during the course of rehabilitating a building under Standard 2.

There are a number of common problems associated with porch treatments. Owners are often tempted to enclose porches for additional year round living space. Although porch enclosures are generally not recommended, they can meet Standards 5, 9, and 10 under limited circumstances. Transparent materials, such as clear glass enclosures or screens, that 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.

Because they are open to the elements, porches also require frequent maintenance and repair. Under Standard 6, deteriorated porch features should be repaired rather than replaced. If 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 under the guidelines. There is no requirement to restore an altered or missing feature. However, if enclosures or other inappropriate alterations are removed during the course of rehabilitation, they can not be replaced. Moreover, the new construction must comply with Standard 9.

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

Porte-cocheres and detached garages are visible expressions of the impact of the automobile on historic buildings in Riverside and Avondale. Much of Riverside developed prior to mass production of the automobile. As a result, porte cocheres and garages are not an integral part of the original design of buildings located there. Garages were often added as an afterthought and are frequently of insignificant design and materials. Where they are less than fifty years old or insignificant, they can be selectively removed if necessary.

In Avondale, the automobile was a conspicuous part of site and building design. Curb cuts, driveways, and garages of quality materials and integrated design are commonplace. Such features are significant to the setting and overall feeling of the buildings and should be respected during the course of rehabilitation.

**Recommendations:**

1. Retain porches and steps that are appropriate to a building and its subsequent development. Porches and additions reflecting later architectural styles are often important to the building's historical development and should, wherever possible, be retained.

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

3. If enclosures are undertaken, maintain the openness of porches through the use of transparent materials such as glass or screens. Place enclosures behind significant detailing so that the detailing is not obscured.

4. 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.

5. If additional interior space is needed or desired, place the addition at the rear of the building rather than enclosing a porch or porte cochere.

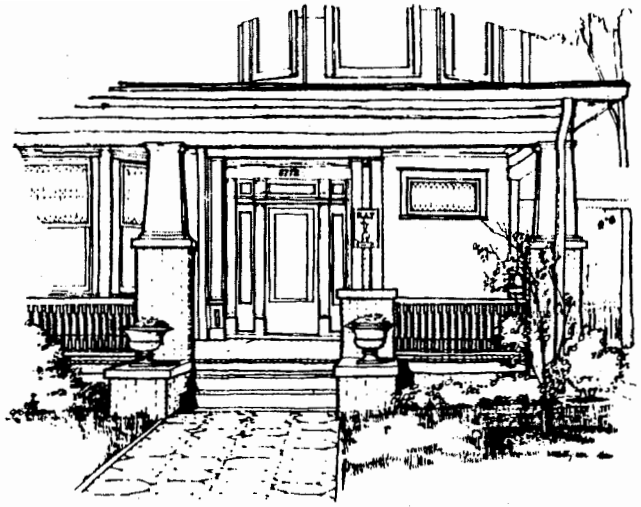
**Avoid:**

1. Removing or altering porches and steps that are appropriate to the building's development and style.

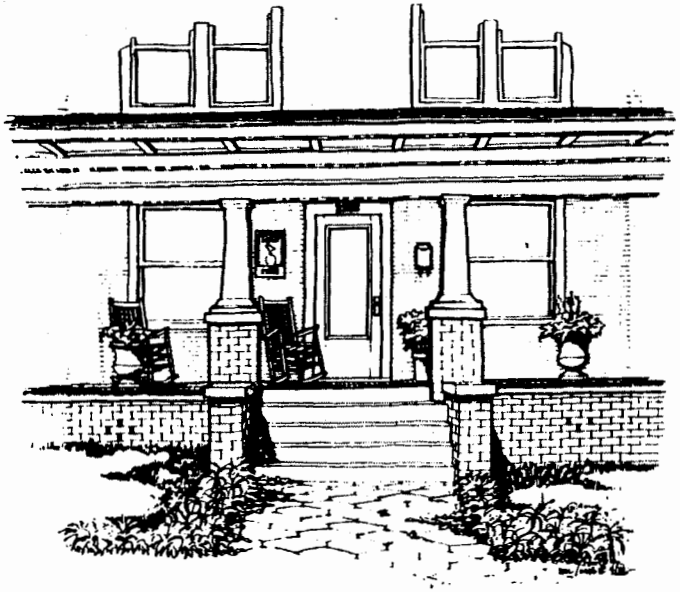
2. Stripping porches and steps of original material and architectural materials such as hand rails, balusters, columns, brackets, and roof decorations.

3. Enclosing porches, porte cocheres, garages, and steps in a manner that destroys their historical appearance.





2772 Riverside Avenue



2325 Herschel Street

William H. Bishop III & Melody Starr Linger
Courtesy - Riverside Avondale Preservation

**Front porches are an important design feature in the Riverside Historic District.**

## ROOFS AND ROOF SURFACES

**Applicable Standards: 2, 4, 5, 6, 9.**

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

4. *Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.*

5. *Distinctive features, finishes and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.*

6. *Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.*

9. *New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.*

Roofs are highly visibly components of historic buildings. They are an integral part of a building's overall design and often help define its architectural style. Examples of significant roof features or materials in Riverside and Avondale include dormers; gambrel roofs; embossed or crimped sheet metal; and barrel or French tile.

Roof forms comprise an important part of the streetscape in Riverside and Avondale. They create a unified rhythm with neighboring buildings. The most common residential roof types in the three Jacksonville districts are gable, hip, or a combination. Occasional examples of the gambrel and clipped gable (jerkinhead) are found in Riverside. Flat roofs with parapet are the universal roof type in commercial areas such as Five Points in Riverside.

In planning roof repairs, it is important to identify significant features and materials and treat them with sensitivity under standards 2 and 5. Under standard 6 significant features and materials should be repaired rather than replaced. If replacement of a deteriorated feature is necessary, the new materials should closely match the original.

Roofs perform an essential function in keeping a building weathertight. As a result, they are particularly subject to change. Some historic changes to roofs have gained a

significance in their own right.

Many of the roofs in Riverside and Avondale have been previously repaired or replaced. In Riverside the most common original roofing materials were embossed or crimped sheet metal and sawn wood shingles. Virtually all of the wood shingle roofs have been removed and replaced by sheet metal or asbestos or asphalt shingles.

Where existing roofing material is non-original, there is greater flexibility. The existing roof may be retained, replaced in a manner known to be accurate based on documentation or physical evidence, or treated in a contemporary style in compliance with Standards 4, 6, and 9. In reviewing replacement of non-historic roof surfacing, it is important to keep in mind, Standard 9. Even if the existing surfacing is inappropriate, the replacement material must be compatible with the overall design of the building.

Rooftop additions are another common change to historic buildings. They are generally not suitable for smaller buildings of three stories or less or for buildings with very distinctive rooflines. 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.

**Recommendations:**

1. Preserve the original roof form in the course of rehabilitation.

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

3. Replace deteriorated roof surfacing with new material, such as composition shingles or tabbed asphalt shingles, in dark shades that match the original in composition, size, shape, color, and texture.

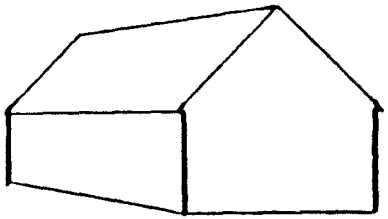
4. Retain or replace where necessary dormer windows, cupolas, cornices, brackets, chimneys, cresting, weather vanes, and other distinctive architectural or stylistic features that give a roof its essential character.

**Avoid:**

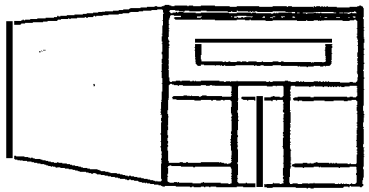
1. Changing the essential character of a roof by adding inappropriate features such as dormers, vents, skylights, air-conditioners, and solar collectors which are visible from public right-of-ways.

2. New materials, such as roll roofing, whose composition, size, shape, color, and texture alter the appearance of the building.

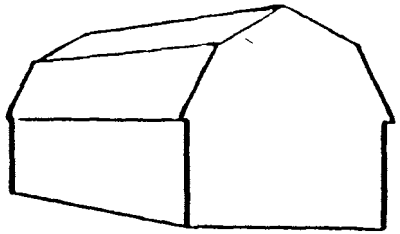
# Roofs and Roof Surfaces



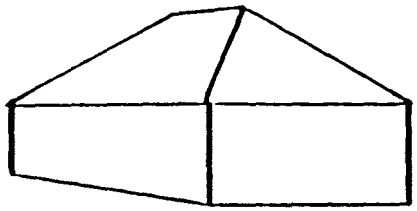
Gable



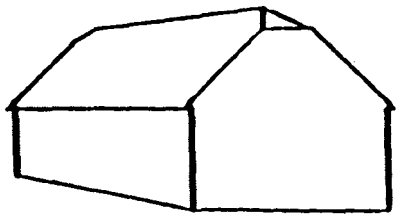
Flat



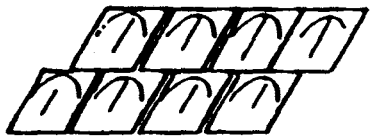
Gambrel



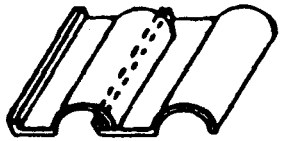
Hip



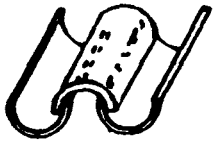
Clipped Gable



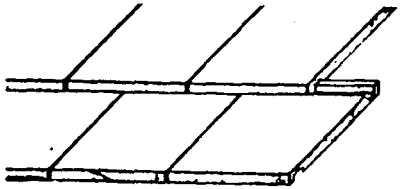
Pressed Metal Shingles



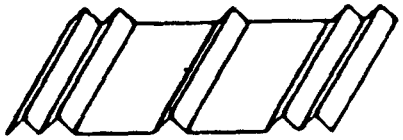
Pantile



Barrel Tile

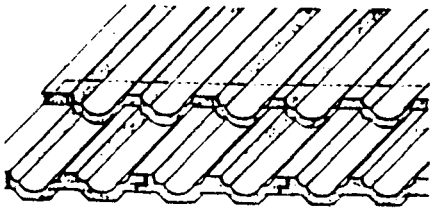


Flat



Metal 3-V Crimp

Composition Shingles



French

## SETTING

**Applicable Standards: 2 and 9**

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

9. *New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.*

Setting is the relationship of a historic building to adjacent buildings and the surrounding site and environment. The setting of a historic building includes such important features as parks, gardens, streetlights, signs, benches, walkways, streets, alleys, and building setbacks. The landscape features around a building are often important aspects of its character and the district in which it is located. Such historic features as gardens, walls, fencing, fountains, pools, paths, lighting and benches should be retained during the course of rehabilitation.

As described in the National Register nominations, parks and other landscape and streetscape features are highly significant components of Avondale and Riverside. The pocket parks and esplanades of Avondale; and Memorial, Riverside, and Willow Branch parks in Riverside are character defining features of the districts. Brick paved streets, hexagonal or 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 in Avondale and Riverside. Collectively, they form important streetscape compositions. Fences and walls serve to delineate property lines and as a barrier to distinguish line between a yard, sidewalk, and street. Wooden picket fences of simple design were the most common historically in Riverside. 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 or cast concrete block with pilasters and coping are also common streetscape features in Avondale and Riverside.

Little if any original wooden fencing remains in Riverside. Masonry retaining walls, particularly cast concrete in a rock-faced pattern with coping and pilasters, are quite common. These 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 lots 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 on street elevations. It is recommended that existing metal fences be screened with shrubbery or plants.

Under Standard 9, new fences and walls should respect traditional materials, design, and scale found in Avondale and Riverside. They should have a regular pattern and be consistent in design with those found in the same block or adjacent buildings. Round, hexagonal, and flat headed vertical pickets are most appropriate. 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. They should also be set-back from the wall plane on the main elevation.

Individual lots are characterized by small front yards with buildings set close to the sidewalk and large back yards, where parking and trash storage are most appropriately located. Shrubbery is frequently adjacent to buildings and sidewalks. Most residences have grass lawns bisected by rectilinear sidewalks constructed of poured concrete or hexagonal pavers. Garden ornamentation such as birdbaths and urns are common elements of yards and remain appropriate today. The historic pattern of lot organization should be respected during the course of rehabilitating a property. Garden ornamentation should be retained or added where appropriate.

Landscaped settings in Riverside 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 Riverside, Memorial, Willow Branch parks and the pocket parks in Avondale 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.

Since the car did not exist when much of Riverside was subdivided, curb cuts and driveways are uncommon. Narrow lots and side setback are important characteristics of the district. Access to most buildings is through alleys located at the rear. New curb cuts, driveways, and parking on the street side of residences should be avoided unless such features were associated historically with the block or surrounding buildings. In such instances, driveways with poured concrete ribbons or gravel is most appropriate. Asphalt or pebble surfaced concrete should be avoided. Parking should be restricted to the rear of buildings.

**Recommendations:**

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

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

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

environment.

3. Use new plant materials, fencing, walkways, streetlights, signs, and benches that are compatible with the character of the neighborhood in size, scale, materials, and color.

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

5. Base new site work on documentation or physical evidence. Avoid conjectural changes to the site.

6. Remove or trim plants and trees in close proximity to the building that may cause deterioration of historic fabric.

7. Provide proper site and roof drainage to assure that water does not splash against building or foundation walls, nor drain toward the building.

8. Landscape to provide shade, privacy, screening of non-historic features, and erosion control.

**Avoid:**

1. New construction that is incompatible with the district because of its size, scale, and materials.

2. 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 the neighborhood.

3. Signs, streetlighting, benches, new plant materials, fencing, walkways, and paving materials, such as asphalt and pebble, that are out of scale or are inappropriate to the neighborhood.

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

## Fencing and Walls:

**Recommendations:**

1. Retain and repair existing historic fencing and walls.

2. 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.

3. 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. Recess privacy fences from the wall plane on the street-side elevation.

4. Screen existing chain link and hurricane fences with plants and shrubbery.

**Avoid:**

1. Removing historic fences and walls.

2. Cinder block, ornate iron or wooden, rough cedar, post and rail, chain link or hurricane fences.

3. Fences of inappropriate scale that obscure the overall design of a building and its individual features.

## Parking and Driveways:

**Recommendations:**

1. Use existing alleys to provide access to buildings.

2. Limit parking to the rear or side of buildings.

3. Construct new curb cuts and street side driveways only in areas where they existed historically.

4. Use appropriate materials for driveways such as gravel or concrete poured in ribbons.

**Avoid:**

1. Curb cuts and driveways in blocks where they historically did not exist.

2. Parking on the front side of buildings.

3. Ashalt, pebble surfaced concrete, or other non-historic paving materials.

## STOREFRONTS

**Applicable Standards: 2, 3, 4, 6, and 9**

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

3. *Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.*

4. *Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.*

6. *Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.*

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

9. *New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.*

Storefronts are a common feature of commercial buildings at Five Points and along King Street in the Riverside Historic District. Given the mixed use nature of the district, they are also sometimes found on buildings scattered throughout the neighborhood, particularly corner groceries. They are not present in Avondale, where residential use is universal.

Storefronts frequently define the historic character of commercial buildings. 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 and 6.

Unfortunately, storefronts have been particularly subject to alteration. This was especially true in Jacksonville and other 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 to a property owner. 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 in accordance with Standard 9; or restore the storefront based on historical research and physical evidence in accordance with Standard 6.

Sometimes altered storefronts, if the alteration is at least fifty years old, can be significant. 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:

1. *It exhibits high quality workmanship;*

2. *Shows evidence of being designed by an architect;*

3. *Is constructed of significant materials;*

4. *Is a good examples of a particular style;*

5. *Its design, scale, and detailing are compatible with rest of the building.*

Signs are an important component of storefront architecture. Their purpose is provide information about the location and type of business housed in a building. Large signs are appropriate for highway strip development where customers pass businesses at high rates of speed. They are inappropriate for historic buildings in the neighborhood, where traffic flow is slower and the orientation and setback of buildings make them difficult to read.

Factors to consider in selecting a sign are its legibility, clarity, placement, durability, and appropriateness to the size and scale of building. Signs should be simple in keeping with the character of the buildings in Riverside. Appropriate locations are the flat unadorned parts of a facade such as the glass of storefronts, awning flaps, masonry surfaces, and cornice fascia 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.

**Recommendations:**

1. 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.

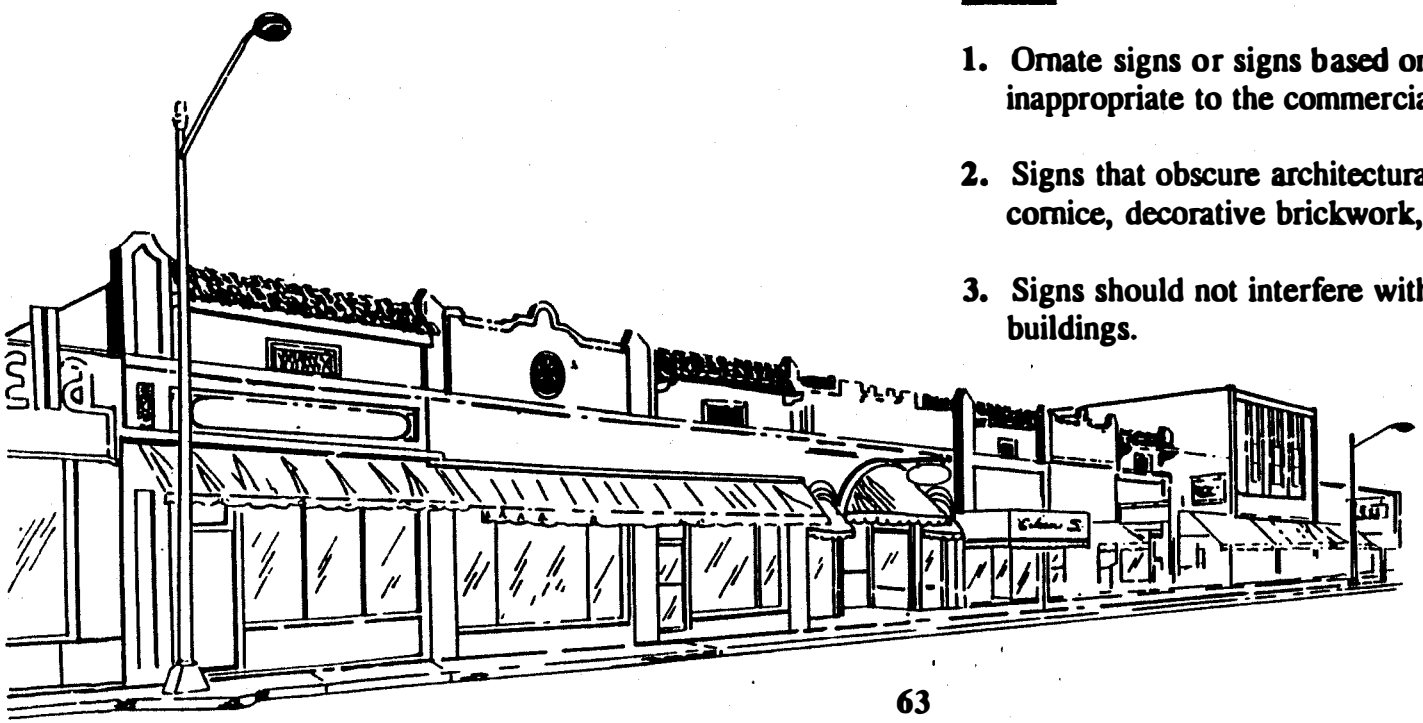
2. Where original or early storefronts no longer exist or are too deteriorated to save, retain the commercial character of the building through contemporary design which is compatible with the scale, design, materials, color and texture of the historic buildings; or an accurate restoration of the storefront based on historical research and physical evidence.

**Avoid:**

1. 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.

2. Using materials which detract from the historic or architectural character of a building.

3. Altering the entrance through a significant storefront.



## Signs

**Recommendations:**

1. Located sign on the flat, unadorned parts of a facade, such as show windows, awning flaps, masonry surface, and frieze.

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

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

**Avoid:**

1. Ornate signs or signs based on architectural styles inappropriate to the commercial architecture of Riverside.

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

3. Signs should not interfere with sight lines of adjoining buildings.

## WINDOWS/AWNINGS/SHUTTERS

**Applicable Standards: 2, 3, 6, 9**

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

3. *Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.*

6. *Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.*

9. *New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.*

The placement, design, and materials of windows is often a significant part of the architectural character of a building. In Riverside and Avondale, historic windows are generally double-hung sash in a 1/1, 2/2, or multi-light/1 pattern or wooden or steel casement. Windows in the districts are often important stylistic elements, such as multi-light upper sash in Bungalows, Art-Glass in the Prairie School, and round arch in Mediterranean influenced styles. Non-historic windows include awning, jalousie, and pivot types.

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

Whether to repair or replace windows is an issue that can pose considerable problems in a rehabilitation. Distinctive windows that are a significant part of the overall design of a building should not be destroyed under Standard 6. Careful repair is the preferred approach. If repair is not technically or economically feasible, new windows that match the original in size, general muntin/mullion configuration, and reflective qualities may be substituted for missing or irreparable windows.

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. Tinted windows, windows with high reflective qualities, or stock windows of incompatible design and materials often result from such an approach and conflict with Standards 3, 6, and 9.

Window design to enhance appearance is not permissible under the standards. The proper procedure is to improve existing windows first. Weather stripping and other energy conservation methods should be employed. If after careful evaluation, window frames and sash are so deteriorated they need replacement, they should be duplicated in accordance with Standard 6.

The following steps are recommended for evaluating historic windows. First, analyze their significance to the building. Consider their size, shape, color, and detailing. Then consider the condition of the window. Inspect the sill, frame, sash, paint and wood surface, hardware, weatherstripping, stops, trim, operability, and glazing. Then, establish repair and replacement needs for existing windows.

If following careful evaluation, window frames are deteriorated, then they can be replaced. Replacement windows must be selected with care. They should match the original sash, pane size, configuration, glazing, muntin detailing, and profile. Small differences between replacement and historic windows can make big differences in appearance.

If 50% or more are deteriorated or missing, then wholesale replacement of windows is allowable. When choosing replacements, the qualities of the original windows should be used as criteria. Consider the following features of the original:

1. *trim detail;*
2. *size, shape of frame, sash;*
3. *location of meeting rail;*
4. *reveal or setback of window from wall plane;*
5. *separate planes of two sash;*
6. *color, reflective qualities of glass.*
7. *muntin, mullion profiles, configuration.*

If these criteria are fulfilled, the new windows need not be exact replicas of the originals. The Standards further permit new windows to be constructed of non-historic materials such as aluminum and 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. The rhythm of window and door openings is an important part of the character of buildings in the districts. In some instances, new window or door openings may be required to fulfill code requirements or for practical needs. New openings should be located on non-significant walls. For commercial

buildings these would be common or party walls or secondary elevations. For residential buildings, these would be side or rear walls not readily visible from a main thoroughfare.

**Shutters**

Original shutters in Avondale and Riverside are rare. Under Standard 3, unless there is physical or documentary evidence of their existence, shutters should not be mounted. If shutters are found to be appropriate, they should be operable or appear to be operable and measure the full height and one-half the width of the window frame. They should be attached to the window casing rather than the exterior finish material. Wooden shutters with horizonal louvers are the preferred type. Metal and vinyl types should be avoided.

**Awnings**

Canvas awnings were sometimes featured on buildings in the historic districts, particularly many of the Mediterranean styled buildings in West Riverside and Avondale. They are also found on Bungalows and commercial buildings in Riverside. They are functional, decorative, and appropriate to the many of the buildings in the districts. Standard 3 should be considered when awning are proposed as part of a rehabilitation plan.

Under Standard 9, new awnings should be of compatible contemporary design. They should follow the lines of the window opening. Round or bell shaped are appropriate for Mediterranean styled buildings. Angled, rectangular canvas awnings are most appropriate for flat headed windows and storefronts. Fiberglass and metal awnings and awnings that obscure significant detailing are inappropriate.

**Recommendations:**

1. Retain and repair window openings, frames, sash, glass, lintels, sills, pediments, architraves, hardware, awnings and shutters where they contribute to the architectural and historic character of the building.

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

3. Replace missing or irreparable windows on significant elevations with new windows that match the original in material, size, general muntin and mullion proportion and configuration, and reflective qualities of the glass.

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

**Avoid:**

1. Introducing or changing the location or size of windows, and other openings that alter the architectural and historic

character of a building.

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

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

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

5. Installing on significant facades shutters, screens, blinds, security grills, and awnings which are historically inappropriate and which detract from the character of a building.

6. Replacing windows that contribute to the character of a building with those that are incompatible in size, configuration, and reflective qualities or which alter the setback relationship between window and wall.

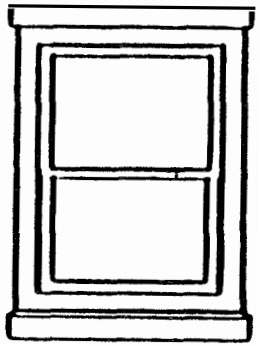
7. Installing heating/air conditioning units in window frames when the sash and frames may be damaged. Window installations should be considered only when all other visible heating/cooling systems would result in significant damage to historic materials. If installation proves necessary, window units should be placed on secondary elevations not readily visible from public thoroughfares.

8. Installing metal or fiber-glass awnings.

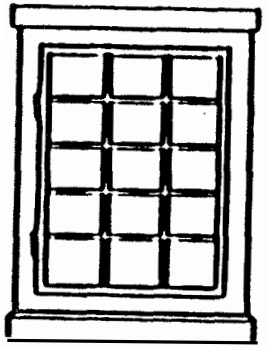
9. Installing awnings that obscure architecturally significant detailing or features.

10. Replacing architecturally significant detailing, such as commercial canopies, with awnings.

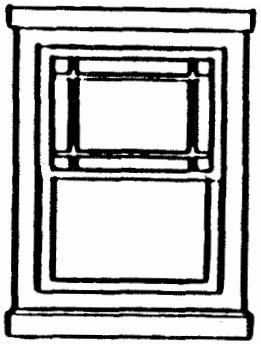
# Windows



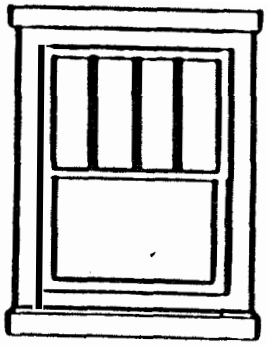
Double-hung



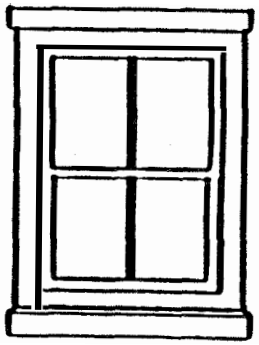
Casement



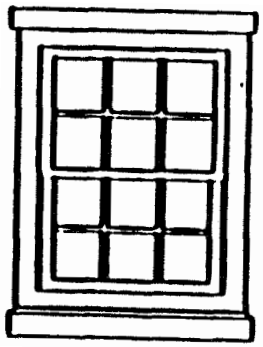
Queen Anne



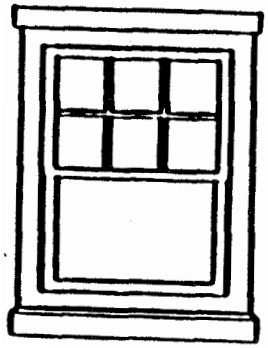
4/1 Bungalow



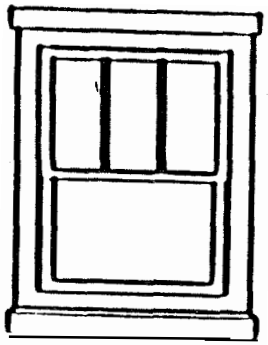
2/2 lights



6/6 lights



6/1 lights



3/1 Bungalow

# NEW CONSTRUCTION, RELOCATING HISTORIC BUILDINGS AND DEMOLITION

RIVERSIDE STREET ELEVATION

## NEW CONSTRUCTION

**Applicable Standards: 2 & 9**

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.*

9. *New additions. exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.*

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, 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. 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, neighborhood, and environment.

Because of its design, materials, scale, massing, and setback, non-historic construction in the City's historic districts 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 setback with historic buildings located close to a street edge, water and sewer connections are less expensive. In addition, reduced land cost of smaller lots translate to more affordable housing.

The City can facilitate the process of infill design by modifying its land development regulations. Presently, as is the case with building codes, modern standards are imposed on a historic district. Many buildings, particularly in Riverside, could not be constructed today because of setback, lot coverage, and parking requirements. The City should consider exceptions to

these requirements based on the historic block, lot, and building patterns found in Riverside and Avondale.

The following criteria should be used when reviewing new construction in the Riverside and Avondale Historic Districts.

1. **Height:** The height of buildings in Avondale and Riverside, particularly at the block level, is similar. Most buildings, with the exception of the Bungalow and some commercial buildings, are 2 to 2.5 stories in height. The height of new construction should be compatible with surrounding historic buildings.

2. **Width:** Building or lot width is another important visual quality. Avondale, because of its generous lot size, presents a wider frontage then Riverside. The width of new construction should be compatible with surrounding historic buildings.

3. **Setback:** Setback is the distance a building is located from property lines. Residential buildings in the historic districts often share a common front and side setback. In Riverside and Avondale, buildings are typically sited deeper on the lots and farther from adjacent buildings. Commercial buildings in Riverside are generally set directly on the 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.

4. **Proportion of openings:** Window openings in the historic districts often share similar size, spacing, and shape. Given the height of the buildings, generally 2-2.5 stories, windows are predominately narrow and vertically oriented. 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.

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

6. **Roof forms:** Similar roof form and pitch are characteristics of buildings in Riverside and Avondale. Nearly all residential buildings in the districts have pitched roofs, with gable or hip the predominate type. A few examples of gambrel and clipped gable (jerkinhead) are also found. In contrast, commercial buildings 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.

7. **Materials:** Certain materials are characteristic of Riverside and Avondale. Avondale has a preponderance of masonry buildings, principally brick and stucco. Riverside has many masonry buildings, but a much greater number of frame buildings with horizontal wood siding. Materials that are compatible in quality, color, texture, finish, and dimension to those common to the district should be used.

**Recommendations:**

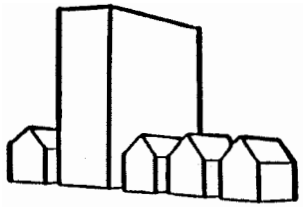
1. Design new buildings to be compatible in materials, size, color, and texture with the surrounding buildings.

2. Employ contemporary design that is compatible with the character and feel of the district.

**Avoid:**

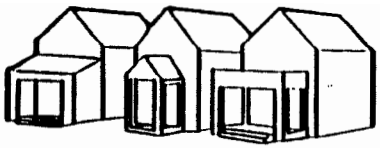
1. Designing new buildings whose massing and scale is inappropriate and whose materials and texture are non-historic.

2. Imitating an earlier style or period of architecture in new construction, except in rare cases where a contemporary design would detract from the architectural unity of an ensemble or group.

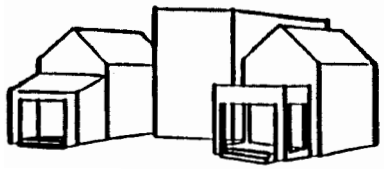


**Avoid construction of a new building whose size and proportion disrupt the appearance of the neighboring building:**

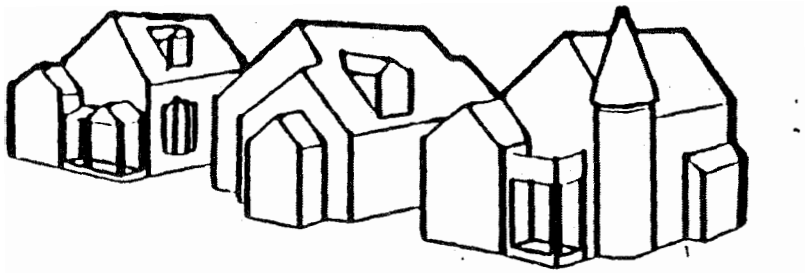
**The size and proportion (on scale ) of a new building should correspond to the scale of neighboring buildings:**



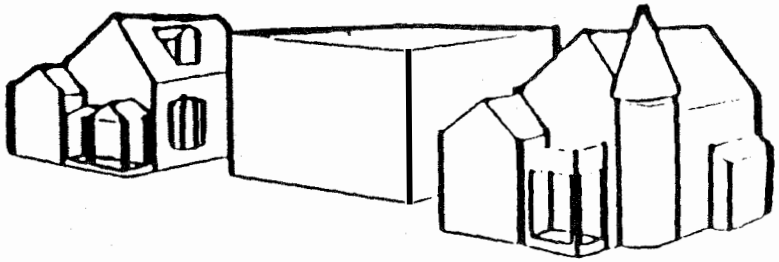
**A new building should respect the setback (distance from the street or sidewalk) established by existing buildings on the same block:**



**Avoid new construction that places the building in front of or behind the existing facade line within the same block. New buildings should face the same general direction as existing buildings:**

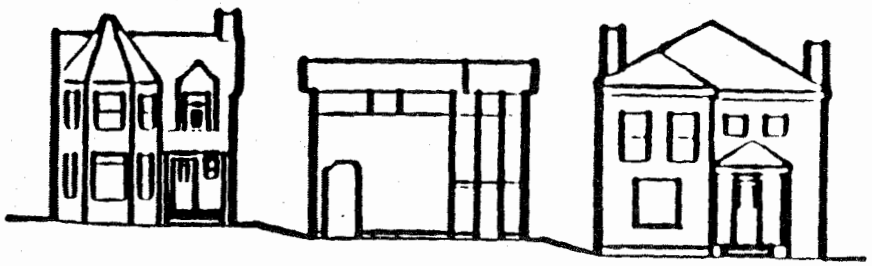


Massing refers to the shape and form of buildings. New buildings within a historic district should respect the massing expressed by existing buildings in the neighborhood:



Prohibit buildings whose massing violates the existing character of the neighborhood. The following example shows a boxlike facade placed between two buildings with varied massing and facade articulation:

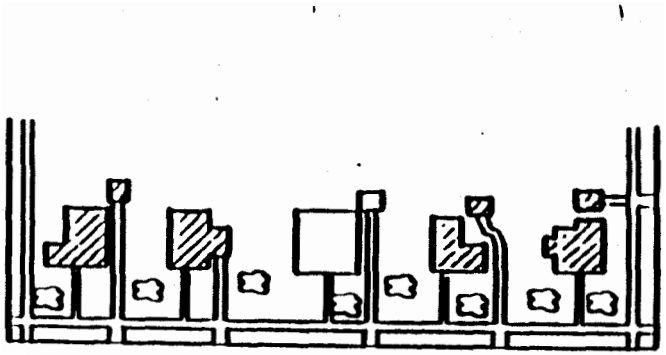
Appropriate



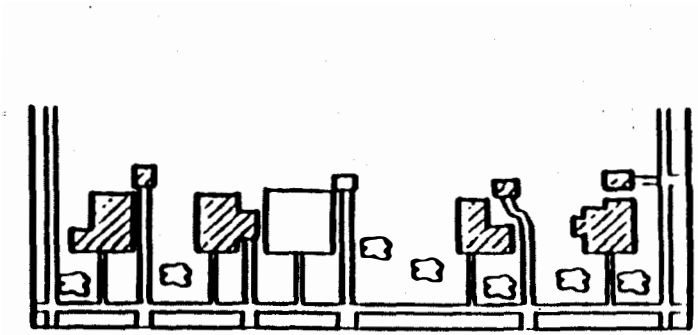
Inappropriate

The features of a new building that express horizontal alignment, such as eave line, window line, or porch line, should continue the lines established by neighboring buildings:

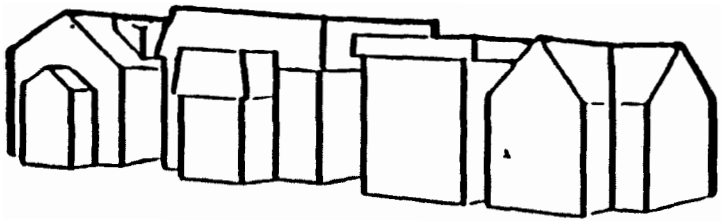
The spacing between a new building and its historic neighbors should comply with the established spacing on the block:



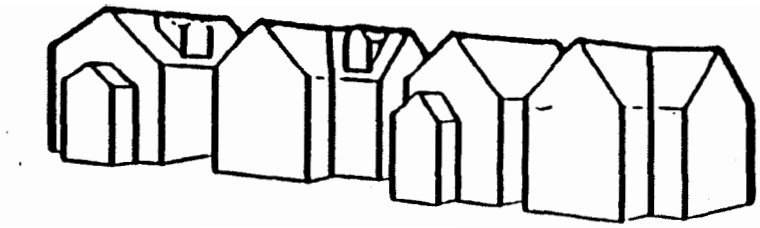
Appropriate



Inappropriate



Roof shapes that are not traditionally found in the area should not be alowed:



The roof shape of a new building should conform to the shape of roof found on neighboring buildings:

## RELOCATING HISTORIC BUILDINGS

Relocating a building is a last resort to avoid demolition. From a preservation perspective, relocating a building has many negative consequences. First, the context of the building is lost. The association with the surrounding natural and built environment is destroyed. Left behind are sidewalks, retaining walls, and landscape features that make each building unique.

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

Furthermore, an improperly relocated building can have a negative impact on the setting of an existing buildings. Side and front set-back, orientation, scale, mass, and individual features of existing building should be considered when choosing an appropriate site.

Despite the negatives, relocation is preferable to demolition. This is particularly true with regard to buildings whose significance is primarily architectural. There are several essential criteria to be considered when reviewing a proposal to move a building to a new site. They are essentially the same as those for compatible infill. The built environment for the new site should be similar to the old one in terms of the age of the surrounding buildings, their height, materials, set-back, and architectural detail. If not properly plannned and executed, a relocated building can be just as incompatible as a poorly designed infill structure.

Included in the ordinance should be a hardship provision that allows a building to be moved to a less than optimum site. Criteria for this provision would include excessive costs involved to move the building to a more appropriate site or the unavailability of such a site.

**Recommendations:**

1. Move a building only when there is no alternative to its preservation. Provide documentation that there is no feasible alternative for preserving a building at its historic location.

2. To mitigate the impact of the relocation, move the building to an existing vacant lot within the historic district in which it is located.

3. In choosing a new site for a moved building, select a setting compatible with the original. Consider the age of the surrounding buildings, their height, mass, materials, set-back, and architectural detailing.

4. Properly locate the moved building on its new site. Place the building so that the orientation of its principal facade and front and side setbacks are compatible with surrounding buildings.

5. Provide a new foundation whose design, height, and facing materials match those of the original. Salvage original foundation materials where possible for re-use as veneer on new foundation.

**Avoid:**

1. Relocating a building not threatened by demolition.

2. Relocating a building outside a historic district.

3. Relocating a building to a site where the surrounding buildings date from a different period or are architecturally incompatible due to their height, materials, set-back, and detailing.

4. Destruction or alteration of significant features, structures, or archaeological sites at new location.

5. Improperly locating a building on its new site so that its orientation and front and side set-back are incompatible with surrounding buildings.

6. Placing the building on a new foundation whose design and materials are incompatible with the original. Examples include slab foundations or unfinished concrete blocks.

**Examples of properly moved buildings in the Riverside Historic District:**

2227 Herschel Street

2100 Myra Street

1849 Powell Place

Berend Brickman & Adele Kennedy Brickman
Courtesy - Riverside Avondale Preservation

**The former Riverside Avondale Preservation headquarters was moved from 2624 Riverside Avenue to 1849 Powell Place.**

## DEMOLITION

**Applicable Standards: 2 & 4**

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.*

4. *Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.*

Demolition is an important issue in Riverside. The main reasons for demolition have been institutional and commercial expansion. Demolition invariably exerts a negative impact on a historic district. Under current zoning, land use regulations, and market conditions, 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, even if well designed, is usually less well designed and constructed than the original.

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. As part of the Jacksonville Preservation Ordinance the following additional standards are prescribed when a property owners applies for a Certificate of Appropriateness for a demolition.

1. *The historic or architectural significance of the building or structure.*

2. *The importance of the building or structure to the ambience of the historic district.*

3. *The difficulty or the impossibility of reproducing such a building or structure because of its design, texture, material, architectural detail or unique location.*

4. *Whether the building or structure is one of the last remaining examples of its kind in the neighborhood, the county, or the region.*

5. *Whether there are definite plans for reuse of the property if the proposed demolition is carried out, and what effect of those plans on the character of the surrounding area would be.*

6. *The difficulty or impossibility of saving the building or structure from collapse.*

7. *Whether the building or structure is capable of earning a reasonable economic return on its value.*

8. *Whether there are other feasible alternatives to demolition.*

9. *Whether the property no longer contributes to an historic district or no longer has significance as a historic, architectural or archaeological landmark.*

10. *Whether it would constitute undue economic hardship to deny the property owner the right to demolish the building or structure.*

Demolition of significant outbuildings and additions should also be avoided. Carriages houses and garages, particularly in Avondale, can be significant components of building complexes. Many buildings in the districts have had additions, new ornament, 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.

**Demolition of components of a complex, such as garage, workshop, or shed, is permissible under the following criteria.**

1. The component is secondary in nature and lacking architectural significance.

2. The component does not comprise a major portion of the historic site.

3. The component is less than fifty years old and not within the period of significance of the district.

4. There is persuasive evidence that retention is neither technically nor economically feasible.

**Demolition of non-significant features of buildings is permissible under the following criteria.**

1. The feature is less than fifty years old.

2. It is not a fine example of a significant architectural style and does not exhibit significant architectural design, materials, or workmanship.

3. It does not contribute measurably to the period of significance described in the district nomination.

4. It is in deteriorated condition and replacement would constitute a level of reconstruction not required in rehabilitation.

5. It obscures earlier significant features.

# APPENDICES

AVONDALE STREET ELEVATION

## APPENDIX A: THE CERTIFICATE OF APPROPRIATENESS PROCESS

A property owner who wishes to physically alter or construct a building within a designated historic district may obtain an application package from the Jacksonville Planning and Development Department at 128 E. Forsyth Street, Suite 700. A Certificate of Appropriateness may be required for alterations to buildings within historic districts which require a city building permit (generally an expenditure of more than $200).

A Certificate of Appropriateness will not be required for the demolition of non-historic buildings or activities not requiring a permit. These activities include ordinary maintenance or painting of historic buildings. Ordinary maintenance is defined as work to repair or prevent deterioration of a building.

A Certificate of Appropriateness is required for many permitted activities which change the appearance of an existing building as viewed from a public right-of-way. Examples of reviewable activities include but are not limited to changes to roofs, exterior materials, foundations, porches, windows, doors, and ornamentation. New construction in historic districts and demolition and relocation of historic buildings within districts also require Certificates of Appropriateness.

Certificates of Appropriateness can be issued at two levels depending on the complexity of the proposed change. For repair of deteriorated features, a Certificate of Appropriateness can generally be issued following review by the Jacksonville Planning and Development Department. Examples include simple repairs to roofs or exterior siding with similar materials, foundation enclosures, porch repairs, and location of decks, skylights, and heating, ventilating, and air-conditioning equipment. Staff may also issue a Certificate of Appropriateness for plans that have been certified for purposes of obtaining federal tax credits or approved by the Bureau of Historic Preservation, Florida Department of State, for purposes of using state or federal loans or grants-in-aid. Denial by staff of a Certificate of Appropriateness may be appealed to the Jacksonville Historic Preservation Commission.

More complex changes will require review by the Jacksonville Historic Preservation Commission. Examples of such changes include substantial replacement of severely damaged or missing features, additions, demolition and relocation of historic buildings, and new construction.

At the request of the owner or at their discretion, the Jacksonville Planning and Development Department and the Jacksonville Historic Preservation Commission may also issue non-binding recommendations for certain changes not requiring a Certificate of Appropriateness. Examples of such changes might include landscaping, paint colors, and alteration and additions not visible from the public right-of-way.

## The Application for a Certificate of Appropriateness

In order to obtain a Certificate of Appropriateness, a property owner or his or her authorized agent, must submit a City of Jacksonville Certificate of Appropriateness Application. The Application provides a written description of proposed changes to the building. Applications are available from the Building and Zoning Inspection Division, First Floor, City Hall or the Jacksonville Planning and Development Department, Suite 700, 128 E. Forsyth Street.

The deadline to submit an application for review by the Jacksonville Historic Preservation Commission (JHPC) is fourteen days before its next scheduled meeting. That time period is required to permit adequate public notice. Each application submitted within the proper time frame will be reviewed at the public meeting of the JHPC. The applicant will present a brief overview of the proposed project and allow JHPC members opportunity to ask questions. The JHPC will thereupon vote on the application for a Certificate of Appropriateness. If the JHPC approves the application, the applicant may proceed with the permitting process. A revision of the plans may be made at the meeting or the applicant may revise the plans and resubmit them at a subsequent meeting. If the JHPC denies the application, the applicant may revise and resubmit the application or appeal the denial to the City Council.

For more complex projects, the applicant may wish to submit a preliminary application for an Opinion of Appropriateness before completing more detailed plans. An Opinion of Appropriateness is a non-binding recommendation from the JHPC designed to review the general concept of an application and determine if it is appropriate.

**Documentation:**

Documentation supporting the application is also required and will vary depending on the complexity of a project. For projects requiring only staff review, a complete application will generally be limited to the following documentation:

1. A site plan, showing location of the building, its distance from property lines, its orientation, and the names of front and side streets. A survey of the property containing the aforementioned information may be substituted for a site plan. A description and the location of any proposed changes should be marked clearly on the plan.

2. Photographs showing the following views: the building for which changes are proposed together with adjacent buildings; all sides of the subject building visible from the public right-of-way; representative close-up views of significant features or features which will be changed, such as windows, doors, trim, entrances, and balustrades. Photographs shall be color or black and white and at least 3" x 5" in size.

3. A sample or manufacturer's description of a replacement material or feature may also be requested by staff.

**For more complex projects involving major alterations, additions, new construction, demolition, and relocation the following additional documentation may be required.**

4. Schematic plans with drawings showing all street elevations.

5. For applications requesting demolition and relocation, the Jacksonville Historic Preservation Commission may request documentation establishing the reason for removing a building, its significance, and/or any economic hardship caused by retaining the building at its present site.

## Steps in Obtaining A Certificate of Appropriateness

**For projects requiring only administrative review.**

1. Property owner applies for building permit for work on building located within historic district.

2. Building official provides an application for a Certificate of Appropriateness and refers the applicant to the Jacksonville Planning and Development Department.

3. Planning official and property owner confer about the proposed changes to the building and procedures for completion of the application.

4. Planning official approves or denies application for changes requiring administrative review. Owner may appeal denial to the Jacksonville Historic Preservation Commission or re-submit application with recommended changes.

**For projects requiring Jacksonville Historic Preservation Commission Review the following additional steps will be required:**

5. Property owner submits completed application or request for opinion of appropriateness to planning official at least fifteen days prior to Jacksonville Historic Preservation Commission meeting.

6. Notice of time and place of meeting sent in writing to applicant and sign posted on property informing public of Jacksonville Historic Preservation Commission Meeting.

7. Certificate of Appropriateness granted, granted with modifications, deferred, or denied by Jacksonville Historic Preservation Commission.

8. Property owner withdraws and resubmits application or appeals decision of Jacksonville Historic Preservation Commission to City Council.

## Construction Activities Requiring Certificate of Appropriateness

**Activities requiring only staff review:**

1. Awning and canopy installation.

2. Deck installation at ground level which is not visible from a public right-of-way and which does not alter a historic building.

3. Door installations when replacement is compatible in design, size, and material with the original.

4. Driveway placement.

5. Exterior fabric or feature (stucco, wood siding, shingle) repair and replacement with same material, including repair of cornices using the existing materials and duplicating the original design and placement of front columns with ones matching the original in style, size and material.

6. Fencing size and placement.

7. Foundation repairs and enclosures.

8. Heating, Ventilation and Air-Conditioning (exterior placement only).

9. Masonry cleaning.

10. Patio or other slab placement.

11. Porch repair.

12. Roof repair or replacement with existing material except if existing material is incompatible (Example: roll roofing).

13. Satellite dish, skylight, solar collector placement.

14. Window repair or limited replacement with matching unit (replacement of less than 25% of existing units).

**Activities requiring Jacksonville Historic Preservation Commission review.**

1. Additions to historic building visible from the public right of-way.

2. Masonry re-pointing.

3. Major changes to or addition of door and window openings.

4. Demolition of all or part of historic building.

5. New construction and additions visible from a public right-of-way.

6. Porch, porte-cochere, or garage (visible from the public-right-of-way)
enclosure.

7. Porch replacement.

8. Relocation of historic building.

9. Roof replacement with material different from existing or change in form.

10. Storefront restoration or replacement.

11. Window replacement (more than 25%).

**Activities for which Planning and Development Department Staff or Jacksonville Historic Preservation Commission may issue an advisory opinion at the owner's request or their discretion.**

1. Changes to historic features not visible from the public right-of-way.

2. Landscaping or other changes to historic setting.

3. Parking lot placement and resurfacing.

4. Paint colors.

5. Placement of window air-conditioners.

6. Placement of burglar bars.

## APPENDIX B: GLOSSARY

*Architrave* - the molding around a door or window opening; also in classical architecture, the lowest member of the entablature resting on the capital of the column.

*Balconets* - a false balcony with a railing but little floor space.

*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.

*Batter* - The receding upward slope of a wall or other inclined structure.

*Bay Window* - A window or series of windows that project outward from a wall and from the ground upward.

*Belvedere* - An open pavilion built to command a view, usually on top of a building.

*Bracket* - A decorative support feature located under eaves or overhangs.

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

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

*Composition shingles* - A modern roofing material composed of asphalt, fiberglass fiber, or asbestos.

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

*Coping* - The top layer of a masonry wall, usually sloped to carry off water.

*Corbeling* - Successive courses of wood or masonry which are stepped upward and outward from a wall surface.

*Cornice* - A projecting ornamental molding along the top of a wall; in classical architecture, the upper projecting member of an entablature.

*Corona* - The vertically faced projection in the upper part of a cornice.

*Dentil* - One of a series of small projecting blocks forming a molding, often under a cornice.

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

*Eave* - The projecting overhang at the bottom edge of a roof surface.

*Entablature* - In classic architecture, the horizontal group of elements immediately above the columns or pilasters and consisting of an architrave, frieze, and cornice.

*Exposed beams* - A decorative wooden beam that appears to support eaves, prevalent on Bungalow-style residences.

*Facade* - The elevation or face of a building.

*Fascia* - A flat horizontal band usually found in combination with moldings, such as the corona of a classical cornice, or a face board covering rafter ends.

*Fenestration* - The arrangement of windows in a building.

*Finial* - A crowing ornament at the top of a spire, gable or post.

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

*Frieze* - A wide facing board located at the junction of the exterior wall and roof eaves.

*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.

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

*Hip roof* - A roof with sloping sides and ends.

*Jacksonville Historic Preservation Commission (JHPC)* - A seven-member board of residents of Jacksonville appointed by the Mayor and approved by the City Council who exercise defined historic preservation responsibilities.

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

*Jerkinhead or Clip Gable* - A gable cut off by a secondary slope forming a hip.

*Knee brace* - A wooden triangular brace that supports the eaves of a building. Knee braces were 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.

*Louver* - A door or window comprised of overlapping downward sloping slats, which shed rain while admitting light and air.

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

*Massing* - A term used to define the over all volume or size of a building.

*Modillion* - An ornamental bracket used in series under the corona of a cornice, usually found in buildings of the Corinthian order.

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

*Oriel* - A projecting window supported by a corbel or brackets, usually on an upper story.

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

*Pediment* - The low pitched triangular gable above a portico or entrance porch with columns.

*Pendant* - An ornamental knob suspended from above.

*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 shallow rectangular pier projecting only slightly from a wall and treated as a classic column with a base and cap.

*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.

*Plinth* - The square block at the base of a column or pedestal.

*Purlins* - A piece of timber laid horizontally to support the common rafters of a roof.

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

*Recessed panel* - A recessed area usually located in the frieze band of residential buildings. Recessed panels decorative elements that often function as an area for signage.

*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.

*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.

*Ridge* - The highest part of a roof.

*Sash* - A frame that encloses the panes of a window.

*Scale* - A term used to define the proportions of a building in relation to its surroundings.

*Scrollwork* - Wooden cut-out ornamentation accomplished by a jigsaw or a scroll saw.

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

*Shed roof* - A roof with a single sloping pitch.

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

*Soffit* - The underside of an overhang, arch, lintel, or other spanning member.

*Stucco* - A masonry material applied as exterior wall fabric.

*Transom window* - A glass pane, usually rectangular, which is located above a window or door.

*Truss* - An assemblage of beams forming a framework, that serves as a bracket to support other members or to bridge a span.

*Vergeboard or bargeboard* - A vertical board that is set under and follows the line of a gable, often decorated by carving.

*Window sign* - A sign which is painted on or attached to a window and is visible to pedestrian or vehicular traffic.

*Wood shingles* - A type of wooden siding comprised of milled shingles which overlap each other. The bottoms of wood shingles when cut diagonally, round, or triangularly, create a decorative feature.

## APPENDIX C: RESOURCES FOR RESEARCHING OLDER HOUSES AND BUILDINGS IN JACKSONVILLE

The following information is a brief overview of some of the major resources utilized to research and document historic houses and buildings in Jacksonville. The resources that can be used will vary to each situation; however, researching an older house will usually involve using a variety of resources.

1. **Jacksonville's Architectural Heritage, Landmarks for the Future:**

   The first place to start in researching an older house or building in Jacksonville is the publication, Jacksonville's Architectural Heritage: Landmarks for the Future (1989). Produced by the Historic Landmarks Commission of Jacksonville and written by Dr. Wayne Wood, this significant publication highlights over 600 landmark sites in Jacksonville, as well as neighborhood histories, a discussion on early Jacksonville architects and architectural styles. Organized by areas and neighborhoods, the publication has an inventory and extensive bibliography of local resources. Even though only a small percent of historic houses and buildings are discussed in the book, it provides an excellent context for initiating the research on an older house or building.

2. **The Florida Master Site File and Historic Resources Listing, City of Jacksonville:**

   The Florida Master Site File is a listing of historic resources recorded in the State. A combination of paper and computer files, the system is maintained by the Division of Historical Resources, Florida Department of State. Thousands of historic, architectural and archaeological sites in Jacksonville and Duval County are listed on the Florida Master Site File with most resulting from the surveys of Avondale, Riverside and Springfield. A historic survey usually involves researching the development history of the area or neighborhood, as well as the completion of a site file on each older structure in the neighborhood. The completed site file form contains basic information on the architecture and history of the site. Many of the local neighborhood organizations that sponsored the surveys have copies of the site files. Copies of site files can also be requested from the Division of Historical Resources, Florida Department of State, R. A. Gray Building, 500 South Bronough, Tallahassee, Florida 32399-0250, (904) 487-2299.

The Jacksonville Planning and Development Department maintains a historic resource data file based on the Florida Master Site file, survey reports and the Landmarks Commission files. The data base contains basic information on each site such as Florida Master Site File Number, National Register status, and if known, date of construction, architect and builder. Contact the Planning and Development Department at (904) 630-1904, Florida Theatre Building, 128 East Forsyth Street, Suite 700, Jacksonville, Florida 32202.

3. **Building Permits:**

The Building and Zoning Inspection Division, City of Jacksonville, located on the first floor, City Hall has building permit records going back to 1904 on microfilm. These rolled microfilm records are organized by year and building permit number. The building permit numbers are taken from the card file which lists each address and gives the permit history. Unfortunately, in many cases, the permit history listed on the card is incomplete, especially in the identification of older permitted activity. The building permits and building permit applications list the year issued, the applicant's name, general location, legal description, general physical description, and in later years, the builder and architect. Please note that the city's boundaries changed over the years; thus many older buildings were originally located outside the city limits. Regrettably, the county building records that existed before consolidation in 1968, have been lost.

4. **Maps:**

The Sanborn Map Company has produced detailed street maps of cities and towns for fire insurance underwriting purposes since the mid-1800's. These large maps depicted the configuration of buildings and houses and indicate the type of construction, number of floors, and use. Sanborn maps were produced for Jacksonville in 1884, 1887, 1891,1897, 1903, 1913, 1924, 1949 and later. The earlier maps covered the core area of downtown; however, each subsequent edition covered a broader area of the city. In many cases the maps were not replaced with new editions but updated with paste-overs. In researching an older house or building, it is best to start with the uncorrected maps to determine the original footprint and use the corrected versions or later editions to verify changes over time. Sanborn maps were also produced for Jacksonville Beach (Pablo and Mayport) in 1903, 1909, 1917, 1924 and 1931. The Planning and Development Department has black and white prints of the

uncorrected maps from 1884, 1887, 1891, 1897, 1903 and 1913, as well as selected Jacksonville Beach maps. The Florida collection, Haydon Burns Public Library has microfilmed copies of the Sanborn maps, as well as several original volumes which have been corrected.

*"United States Geological Survey Topographic Maps, Duval County," edition of 1918-1919* (12 sheets) depicted the location of structures, as well as identifying older communities and roadways. These maps can be used to determine if a structure was located on a parcel before 1918. These maps have been particularly important in locating and dating structures outside the old city limits. Another important county map valuable for the same reason is the *"General Highway and Transportation Map, Duval County, Florida,"* prepared by the Florida State Road Department (FDOT), 1936. This map depicts the presence of structures outside of the incorporated areas.

Over the years, there have been a variety of maps produced which illustrate various locations in the city, usually in the downtown area. Noted maps include "Bird's Eye View of Jacksonville, Florida (1876 and 1886)" and the "Francis J. LeBaron Maps of Jacksonville, (1885 and 1887)." These are just a few of the historic maps of the Jacksonville area. For a more complete list please refer to the bibliography found in Jacksonville's Architectural Heritage: Landmarks for the Future.

5. **City Directories:**

A full collection of city directories going back to 1870 are located in the Florida Collection, Haydon Burns Public Library. The directories list residents alphabetically, noting their address and usually their occupation. Another very important research tool in the directories is an alphabetized listing of streets identifying occupants at each street address. The city directories cannot only indicate when an address was first occupied, but also contain the names of the original occupants. By tracking an address over the years, the directories can also provide information about the different occupants of a house, as well as indicate when a house was subdivided or demolished. Other useful information found in the directories include a listing of churches, schools, clubs, as well as business and companies. Please note that addresses for certain streets have changed. In many cases, the directories at the time of the change will list both the old and new numbers. Other times it is necessary to track the address by noting the occupants before and after the address number change.

6. **Newspapers:**

Much of Jacksonville's building and construction activity was recorded in the local newspapers such as The Florida Times-Union, Jacksonville Journal and the Metropolis. The Florida Times-Union has been extensively indexed by year and organized alphabetically by subject heading, except for several years in the early 1930's. The Jacksonville Journal is also indexed for the years from 1925 to 1938. Both newspaper indexes are located in the Florida Collection, Haydon Burns Public Library. Using the indexes for researching older houses and buildings will require a general idea of the original construction date. Most construction activity is listed under the subject heading of building permits; however, relevant articles about new subdivisions may also be located by subject in the indexes.

7. **Original Blueprints and Plans:**

Many older houses were not designed by an architect, and may not have had any drawn plans or blueprints. The Building and Zoning Inspection Division has microfilmed building plans going back to the early 1900's. However, the plans are usually for commercial or institutional buildings and are incomplete. Some property owners have been fortunate to locate the original plans within the house or have obtained copies from previous owners. Some more established architectural firms have maintained plans and records of houses and buildings designed by their firm over the years.

8. **Oral Sources:**

Oral sources such as previous owners or long-term residents can provide valuable information in researching an older house or building. In many cases, oral sources will be the starting point for document research or can reinforce written documentation on a house.

9. **Property Records:**

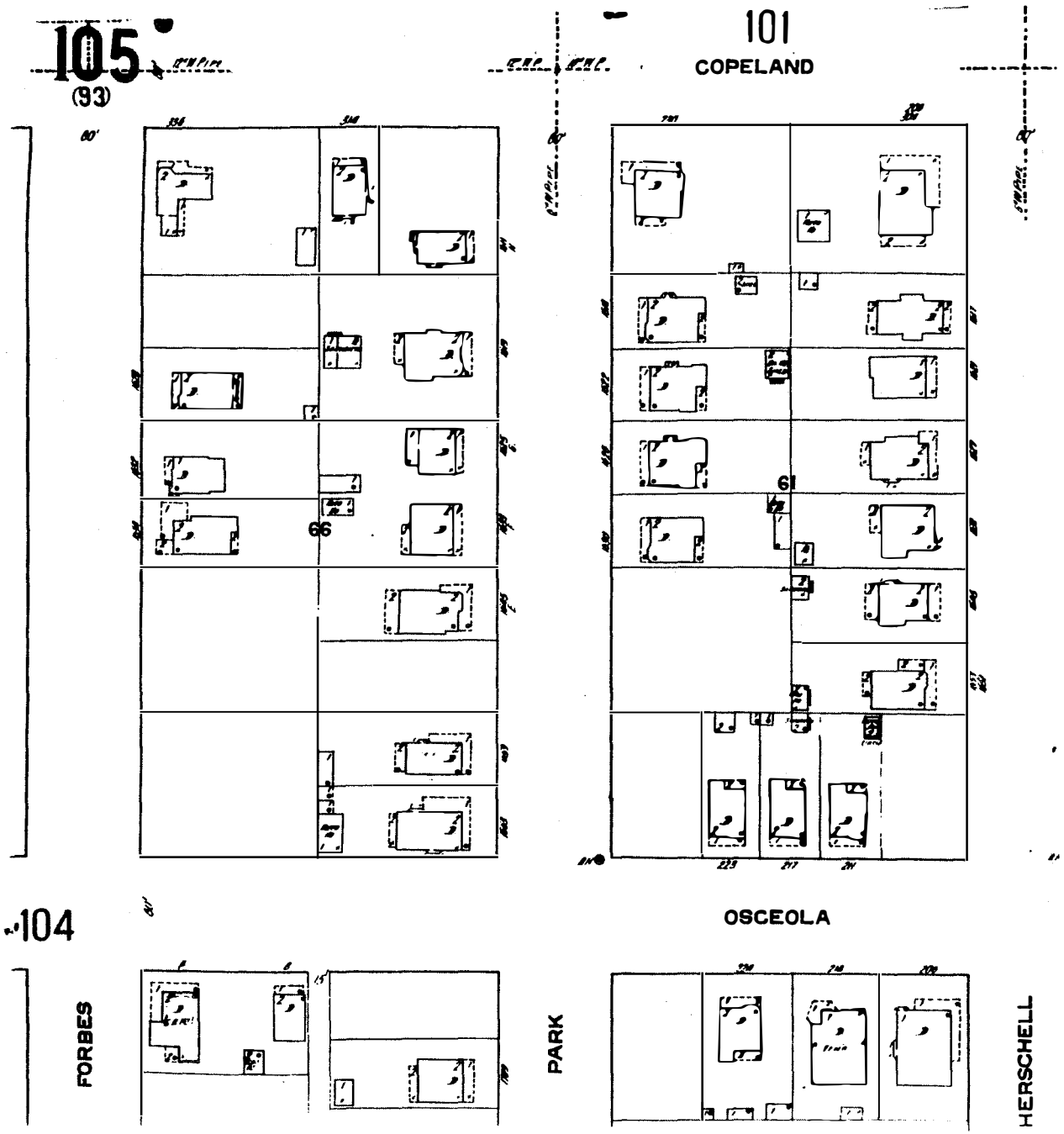
The Property appraiser's Record Cards contain valuable information about a structure and lot. These cards are located in the Property Appraiser's office, Claude Yates City Hall Annex. The cards can be accessed by address, real estate number or legal description. In addition to building and lot size, most of the cards have a construction date and may have a basic footprint of the structure and adjacent outbuildings. From the plat books at the Office of the Circuit Court, Duval County Courthouse, property transactions can be traced. Although documenting change of property ownership over

time, these records will not necessarily confirm a construction date.

10. <u>Architectural Style, Materials and Methods of Construction</u>:

Many times the general date and origin of a house can be determined within a broad range by the architectural style, materials and method of construction. There are several factors that may affect the dating of houses or buildings based on style. First, many styles have persisted over a long period of time or lingered beyond their period of popularity. Second, many older houses have been "modernized" resulting in a change of style. Also during the first quarter of the century, there has been a mixing of stylistic elements resulting in fewer "pure" styles. Therefore, be careful when trying to attach a specific style of architecture to an older house or building. A good architectural style book such as <u>A Field Guide to American Houses</u> by Virginia and Lee McAlester (New York, 1984) is valuable in providing an explanation of the characteristics of each style, as well as the period of popularity.

The type of materials and methods of construction can provide some useful clues in dating older houses and buildings. For example, the type of nails used, the way structural members were sawed, finished and framed, the type of roofing and the type of mortar and bricks can all be telltale signs about the age and origin of the house or building. The type of materials and methods of construction can usually provide only broad ranges of time for dating houses and buildings, since many products were used over a long period of time. A good example is the presence of cut nails used in Florida from 1830's to the early 1900's at which point they were replaced by the more contemporary wire cut nail. Many times these early materials have been covered by more contemporary products, making it difficult to determine the period of construction.




**1913 Sanborn Map of Park and Osceola Streets in Riverside.** The map depicts the footprint of the houses, the number of stories (1, 2 or 3), and the use. The original color maps also indicated the type of construction, such as frame or masonry.

## APPENDIX D: TAX INCENTIVES FOR REHABILITATION OF QUALIFIED HISTORIC BUILDINGS

The federal government encourages the rehabilitation of historic buildings through a tax incentive program. Beginning with the 1976 Tax Reform Act and the 1978 Revenue Act, federal tax law has contained provisions that favored the retention of older buildings. In 1981, Congress further encouraged preservation with a change in the tax code that allowed taxpayers a credit equal to twenty-five percent of qualified expenditures for certified and substantial rehabilitation of qualified buildings. The 1986 Tax Reform Act retained the credits, though at a reduced rate. Current (1991) law provides for a twenty percent credit upon the expenses incurred in rehabilitating a certified historic building and a ten percent credit for buildings more than fifty years old. The current law applies only to income-producing properties.

The tax law also permits a charitable deduction for federal estate and income tax purposes to a landowner who makes a "qualified conservation contribution" of land. The code defines that contribution as a "qualified real property interest" to a qualified organization exclusively for conservation purposes. Among such purposes are the preservation of a certified historic structure. A further provision in the federal tax code favoring historic preservation is one that exempts the interest on Industrial Revenue Bonds employed for historic preservation purposes from federal taxation under Section 103 (b) of the Internal Revenue Code of 1954. While each state has a precise limitation upon the amount that can be exempted, the quota is generous. This federal incentive for historic preservation will probably remain substantial.

For more information regarding these incentives please contact *The Division of Historical Resources, Florida Department of State, 500 South Bronough, Tallahassee, Florida, 32399-0250 (904-487-2333).*

## APPENDIX E: HISTORIC PRESERVATION AND NEIGHBORHOOD ORGANIZATIONS

**National Trust for Historic Preservation**
1785 Massachusetts Avenue, N.W.
Washington, D.C. 20036
(202) 673-4000

**Southeast Regional Office, National Trust for Historic Preservation**
456 King Street
Charleston, South Carolina 29403
(803) 722-8552

**Florida Trust for Historic Preservation**
Post Office Box 11206
Tallahassee, Florida 32302
(904) 224-8128

**Division of Historical Resources**
Florida Department of State
R.A. Gray Building
500 South Bronough
Tallahassee, Florida 32399-0250
(904) 487-2333

**The Jacksonville Historic Preservation Commission**
Suite 700, Florida Theatre Building
128 East Forsyth Street
Jacksonville, Florida 32202-3325
(904) 630-1904

**The Jacksonville Historical Society**
Suite 111
4114 Herschel Street
Jacksonville, Florida 32210-2200
(904) 384-0849

**Riverside Avondale Preservation**
904 King Street
Jacksonville, Florida 32205
(904) 389-2449

**Riverside Avondale Community Coalition**
2722 College Street
Jacksonville, Florida 32205
(904) 389-4479

**San Marco Preservation Society**
1904 Landon Avenue
Jacksonville, Florida 32207

**Springfield Neighborhood Housing Service**
Suite 117, 157 East Eighth Street
Jacksonville, Florida 32206
(904) 355-1248

**Springfield Preservation and Restoration**
Post Office Box 3192
157 East Eighth Street
Jacksonville, Florida 32206
(904) 353-7727

**Historic Springfield Community Council**
1823 Pearl Street
Jacksonville, Florida 32206
(904) 355-5012

**Springfield Ecumenical Ministries**
Suite 116, 157 East Eighth Street
Jacksonville, Florida, 32206
(904) 355-2645

**Old Ortega Preservation Society**
2736 Arapahoe Avenue
Jacksonville, Florida 32210

**Mandarin Community Club**
**Mandarin Historical Society**
Post Office Box 23171
Jacksonville, Florida 32241-3172

**Mayport Preservation Society**
1423 Roxie Road
Jacksonville, Florida 32233

**St. Nicholas Area Preservation**
1166 Holmesdale Road
Jacksonville, Florida 32207

**San Jose Estates Preservation**
7207 Ventura Avenue
Jacksonville, Florida 32217

## APPENDIX F: SELECTED REFERENCES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# Riverside Avondale Historic District

Prepared by:
Planning and Development Department
GIS Section
City of Jacksonville
June, 1997

Scale 1:4500

## LEGEND

- Riverside Avondale Historic District Boundary
- Parcels
- Water
- St Johns Quarter Historic District