

**HISTORIC PRESERVATION
GUIDELINES FOR THE
SPRINGFIELD HISTORIC DISTRICT**



**Front Cover: Dr. Richard P. Daniel Residence
1120 Hubbard Street
Historic American Building Survey**

HISTORIC PRESERVATION GUIDELINES for the SPRINGFIELD HISTORIC DISTRICT

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Map 1.....Boundaries of the Springfield Historic District



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The Historic Preservation Guidelines for the Springfield Historic District 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, relocation, demolition and new construction in the Springfield Historic District. This report also addressed specific architectural styles and streetscape features that characterize the Springfield Historic District.

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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, 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 and district 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 Springfield and provide standards to ensure the protection of significant buildings and sites located there.

OVERVIEW OF THE SPRINGFIELD HISTORIC DISTRICT



SPRINGFIELD STREET ELEVATION

HISTORY - SPRINGFIELD

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

In 1823, the Spanish government validated John Hogans' claim to the Springfield tract, known as "Hogans' Donation." It was purchased in succession by three of Jacksonville's most prominent early settlers: William G. Dawson, Colonel John Warren, and Isaiah D. Hart. Although Hart sold the tract in 1846, the original parcel remained intact until after the Civil War when 54 acres were carved out to become the suburbs of Hansontown and Franklinton.

In 1869, half the remaining Hogans' Donation was divided and offered for sale by John H. Norton, one of Jacksonville's first professional real estate developers. Jacksonville merchant Calvin L. Robinson is credited with naming the new development Springfield because of "a spring of good water located in the field through which West Fourth Street would now pass (near Broad Street)." Norton's 1871 real estate guide showed that development in Springfield had begun but that the population was sparse.

Springfield Suburb

This is a tract consisting of about 300 acres of high level land, just north of Jacksonville, and from the river a distance of about half a mile.

This land has been laid off in blocks and lots, with broad streets and avenues running at right angles through it, 418 feet apart, thus making the blocks to consist of just 4 acres each, which can be subdivided to suit purchasers.

Great activity is now manifested in this direction; some eight or ten substantial dwellings, of handsome architectural design, are now being erected, while the streets are being opened, graded and improved as fast as possible...

This place presents great advantages as a location on which to make one's home. The lands are cheap and one can secure ample room for garden and ornamental grounds for a small amount, which in our rapidly growing place, will soon greatly increase in value. It is high and healthful. None but respectable people can purchase these lots as the trustees refuse to sell to others...No other suburban addition to the city is so centrally located or so contiguous to the business portion of the city.

Springfield's proximity to Downtown would become a major factor later, but during the 1870's Springfield grew very slowly. The first major construction was the waterworks,

located in the southern part of Springfield along Hogans Creek. Begun in 1879 and completed a year later, the pumping station became the major water source for the City of Jacksonville.

In May 1882, the Springfield Company was formed by several prominent Jacksonville citizens, including S. B. Hubbard, Jonathan Greeley, and William McDuff. They acquired the remaining six hundred acres of the Hogans' Donation, and coupled with the extension of the trolley line out Main Street (then known as Pine Street), brought about the first real surge of development in Springfield. The streetcar line was built in 1882 from Bay Street to Eighth Street by Mr. B. Upton, who leased it in 1884 to Mr. G. A. Backenstoe. With visions of a profitable resort at the terminus of the line, Backenstoe built a skating rink, dinner hall, and restaurant. When profits failed to materialize, however, the line was sold to the Springfield Company. With the street railway serving Springfield exclusively, the suburb's population grew to 356 by 1886. In 1887, a new Jacksonville charter brought Springfield and seven other suburbs into the City limits.

To revive tourism, the Jacksonville Board of Trade in 1887 organized "The Sub-Tropical Exposition." Constructed on the waterworks grounds, the main pavilion was a grandiose structure 325 feet long with exotic towers soaring as much as 100 feet above Main Street. Its opening season in 1888 was a great success, but its popularity diminished over the next several years, paralleling Jacksonville's decline as a tourist resort.

As a residential center, however, Springfield had arrived. By

1893, there were nearly 100 substantial residences, mainly clustered along Main, Hubbard, Market, and Laura streets, between Phelps Street and Fourth Street. Brown's 1895 Book of Jacksonville described Springfield as being "exclusively for white persons" with residences "of a superior character at once artistic and ornamental." The architecture reflected mainly the Queen Anne and Colonial Revival styles, and a number of these Victorian residences still remain, particularly along Hubbard Street.

During the latter part of the 1890's, Cuba's war of liberation against Spain attracted many sympathizers in Jacksonville. Duval County Sheriff Napoleon Bonaparte Broward was a prominent Springfield resident (and later Governor) who gained wide notoriety by illegally running guns and men to Cuba. When the U. S. entered the war in April 1898, Jacksonville citizens successfully petitioned the Army to designate their City as a staging area for troops. On May 22, 1898, the first train load of soldiers arrived in Jacksonville, which became headquarters for the Seventh Army Corps and a major training center during the Spanish-American War. Within two weeks over 8,000 soldiers were housed in a large tent encampment in East Springfield, between First and Eighth streets along Ionia Street. General Fitzhugh Lee, nephew of General Robert E. Lee and commander of the Seventh Army Corps, christened it "Cuba Libre." Lee, who made his headquarters between First and Second streets, went on to become the military governor of Cuba after the Spanish-American War ended.

Typhoid fever broke out among the soldiers within three days after the first arrival. By the end of June, with over 12,000

troops in Springfield, typhoid had spread to epidemic proportions. During June and July, 18 soldiers died of typhoid fever. Local leaders tried to suppress the truth about the disease for fear that the Army, along with its thousands of free-spending men, would abandon the city. New regiments arriving in late June camped in Panama Park, while 6 regiments arriving in August chose Fairfield. By the end of October the Springfield camp had been abandoned, but the disease had spread to other camps. At the peak of the epidemic in September, more soldiers were hospitalized in Jacksonville on a single day than the 1,662 Americans wounded in overseas combat during the entire Spanish-American War. Of the soldiers stricken with typhoid in Jacksonville, 362 died, as compared with 385 U. S. troops killed in combat during the war. Luckily, only about 60 local citizens died from typhoid during the epidemic.

Three years later, catastrophe struck the city again. As the fire on May 3, 1901, burned most of the downtown area, thousands of people escaped the blaze by fleeing to Springfield. Along a natural firebreak formed by the marshy area skirting Hogans Creek, a bucket brigade of Springfield citizens helped to keep the flames from spreading in their direction. The fire advanced beyond Hogans Creek at only one point, just east of Main Street, destroying Hammatt's Wood Yard. After the fire, reconstruction of the downtown section began almost immediately and the building boom quickly spread to surrounding areas. Many of the homeless refugees decided to move to the relative tranquility of Springfield. A December 1901 article noted that Springfield was leading in new suburban construction.

The next two decades produced Springfield's greatest period of residential growth. By 1909, the neighborhood boasted a population of over 8,000, and emerging subdivisions such as New Springfield and North Springfield pushed the concentration of residential growth north of 10th Street. This latter subdivision was developed by the Springfield Realty Company, owned by former mortician George W. Clark, who at this same time was developing Panama Park. During this period, the only paved street in Springfield was Main Street, together with small sections of Hubbard and Laura streets. Trolley tracks lined with palm trees bisected Main Street's two brick-paved automobile lanes, leading all the way to 12th Street.

Over two-thirds of the residences presently found in Springfield were built before 1921. The houses constructed there from 1900 to 1920, were primarily of Bungalow, Prairie, and transitional Queen Anne/Colonial Revival styles. Most of the homes in Springfield were not designed by architects, but were simply concocted by their builders, often using designs copied from available plan books. Ironically, Jacksonville's most outspoken architectural theorist, Henry J. Klutho, chose Springfield for early experimentation with the avant garde Prairie style in several buildings on Main Street.

Klutho also was involved in Jacksonville's abortive motion picture industry, building his own movie studio on West Ninth Street. Preceded by Thanouser Studios at 27 East Eighth Street and Klever Komedies Studios at 32 East Ninth Street, Klutho Studios was the last Springfield studio in operation when it finally closed in 1922.

The development of Springfield was barely completed when it began to decline in the last 1920's. The Comprehensive Zoning Ordinance passed by the city in 1925 classified the entire Springfield section as "Business A," resulting in the depreciation of residential property values. City Planning Engineer George W. Simons described Springfield's problems in May 1931.

Many former residents, during the past four or five years, have left Springfield to live in other areas where property is restricted. Tenement dwellers have entered Springfield and the property, generally speaking, is depreciating and when this state starts its rate of progress is rapid. Poorly placed business has sprung up at scattered points and with each new business the sphere of effective depreciation widens. There are still in this area many beautiful homes of old families and working people--homes representing a life time of labor and saving, which are constantly faced with the thoughts of adjacent filling stations or stores. Why shouldn't these people be protected? Why shouldn't the beauty and distinctiveness of Hubbard Street, Silver Street, Boulevard, and Perry Street, as well as that of several cross streets, be preserved?

A half century later, these same ills still plague Springfield, having been accentuated by the changing demographics and general urban decay that since the 1950's has caused our

nation's inner-city neighborhoods to decline. A local preservation organization, Springfield Preservation and Restoration (SPAR), was founded in 1975 to counteract this trend. In 1979, SPAR successfully led a campaign to down-zone Springfield, which became the first neighborhood in Jacksonville to change most its commercial zoning back to residential. Other organizations, such as the Greater Springfield Business Association and Springfield Neighborhood Housing Services, have greatly contributed to efforts to restore this once proud neighborhood. In 1987, Springfield was listed in the National Register of Historic Places as Jacksonville's second Historic District. With thousands of vintage houses, proximity to Downtown, and recent escalation of property values, Springfield is destined to re-emerge as one of Jacksonville's successful residential neighborhoods.

DESCRIPTION OF THE SPRINGFIELD HISTORIC DISTRICT

The Springfield Historic District, located just north of downtown Jacksonville, is composed mainly of wood frame residential buildings and a much smaller number of masonry commercial, religious, educational, and civic structures. Its concentrated physical development began about 1882 with the formation of the Springfield Development Company and accelerated after the fire that destroyed much of downtown Jacksonville in 1901. Contributing buildings in the district date from about 1885 to approximately 1930. The majority of the houses are wood frame vernacular structures, but there are some examples of late nineteenth-century revival and romantic styles, including Queen Anne, Colonial Revival, and the Stick style. Twentieth-century types include Prairie School, Bungalow, and Mediterranean.

The boundaries of Springfield are well defined. Hogans Creek lies along its south edge, and railroad lines are found on the north and east. Boulevard defines the western limit of the district, where a later commercial strip abuts the earlier residential area. Contemporary with the overall residential area are two commercial strips along Main and Eighth Streets which join at the heart of the district. The district contains 119 city blocks in an area of approximately 500 acres, or slightly less than one square mile. Hogans Creek separates the residences of Springfield from the downtown area.

The blocks of the historic district are laid out in a regular grid, with named streets running north and south and numbered

streets east and west. Most of the blocks have alleys, usually arranged in an "H" pattern, although other configurations are found. A few streets retain their original brick pavers and granite curbstones, but the majority are now covered with asphalt and have concrete curbs. Sidewalks feature both the earlier hexagonal pavers and modern poured concrete sections. The mature tree canopy lend considerable distinction to the neighborhood. Scattered throughout the neighborhood are such decorative elements as hitching posts, cast iron fences, rusticated concrete block walls and carriage stepping stones, testimony to the area's turn-of-the-century origins. There is, however, no great concentration of such elements.

Some additional commercial and industrial buildings are found along the northern and eastern boundaries of the district in conjunction with the railroad lines, and isolated commercial structures are found within the neighborhood. Schools, churches, multi-family residences and parks are found throughout the neighborhood. There are a number of modern intrusions along Springfield's main commercial arteries, especially Main Street. However, except for demolitions, the residential area remains largely unchanged, with relatively little post-1930 construction.

At the time the district was listed in the National Register, it contained 1,784 buildings fifty years old or older that contributed to its historical character. Of that number, 1,686 were classified as residential. Only 48 were commercial. The

great majority of buildings, 1,595, were wood frame, and 201 were masonry. There were 1,294 buildings of two stories in height and 10 three-story structures. The remainder were all one-story structures.

Contributing buildings were all fifty years old or older and retained enough of their original physical character to adequately embody the sense of time, place, and historic association normally required in establishing a historic district. These comprised 95 percent of all of the buildings in the district. The non-contributing buildings were either less than fifty years old and lacked exceptional significance or were more than fifty years old but retained little, if any, of their original physical integrity. These buildings numbered five percent of the total.

The neighborhood did not experience a resurgence of construction during the 1920s, as did other residential sections of the City, and the "boom" bypassed the area since much of the land was already occupied, except in the area north of Eighth Street. Construction was, therefore, limited to the occasional vacant lot or those sites where older structures had been lost or required replacement.

There were 1,038 frame vernacular buildings in the historic district that possessed no discernible stylistic features, though in certain cases the decorative details may have been removed in later remodeling. Most of these vernacular buildings are two stories in height, with a gable or hip roof. The wood frame buildings that retain their original fabric are generally clad with weatherboard or novelty siding or, in a few cases,

wood shingles. In many cases, aluminum, vinyl, or asbestos siding have been applied to the exterior of houses. One-story porches and verandas are common, and there are some porches with upper galleries. There are a variety of sash and casement window types. Masonry vernacular buildings are generally brick or stuccoed and are either one or two stories in height. Most of these are commercial buildings with fixed glass storefronts. Few exhibit any ornamentation. Their roofs are usually the flat built-up variety with parapets on the street facade.

Although the majority of buildings in Springfield are vernacular, many others embody styles or architectural influences contemporary with the development of the district. The influence of the Colonial Revival, Queen Anne, and Prairie styles is particularly evident. Other minor styles are represented as well.

Springfield was for a time the home of Henry John Klutho, Jacksonville's most influential architect during the first years of the twentieth century and its leading proponent of the Prairie School. The house he designed as his own residence in Springfield was said to be the first in Florida to draw on the "modernist" architectural movements in America.

Beyond its architecture, the Springfield Historic District has other attractive physical features. The most prominent of these is the historic parks and structures which define the southern boundary of the neighborhood along Hogans Creek. Recreational facilities and parks constitute 30.91 acres of Springfield or approximately five percent of the total land area.

The parks along Hogans Creek account for most of this acreage. Klutho (Springfield) Park comprises 17.47 acres and Confederate Park another 8.3 acres. Along the creek itself are the balustrades and bridges designed by Klutho in 1929. The remainder of the greenspaces in the district is constituted by small neighborhood parks and playgrounds.

SUMMARY: SIGNIFICANT CHARACTERISTICS OF THE SPRINGFIELD HISTORIC DISTRICT

Setting:

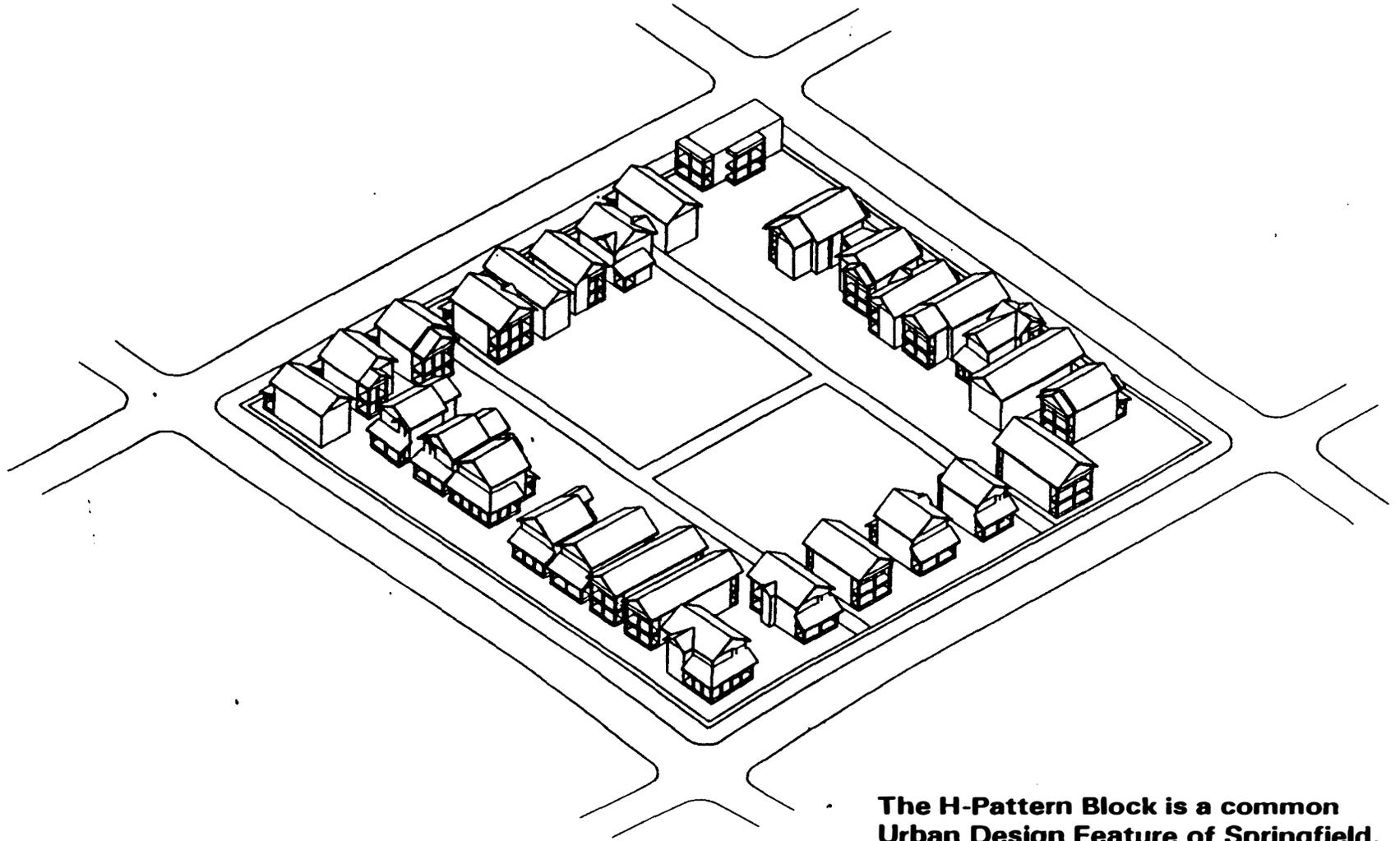
1. Entrance defined by Hogans Creek Improvements, bridges at Liberty, Market, Hubbard, and Laura Streets.
2. Parks, monuments, and greenspaces embodied by Klutho (Springfield), Confederate, and Waterworks Parks.
3. Streetscape features such as brick streets, patterned sidewalks, tree lined streets, and granite curbing.
4. Gridiron subdivision layout.
5. Uniformity of facade lines, narrow front and side setbacks, with a very tight street edge.
6. Small lot size (front footage of 50' or less) and dense development.
7. H-pattern blocks with alleys.
8. Oldest, largest buildings concentrated at southern end of district.
9. Commercial areas concentrated along Main and Eighth streets; other small commercial buildings throughout district.

10. Patterns of vacant lots: random, numerous on east side where demolition, deterioration is greatest.

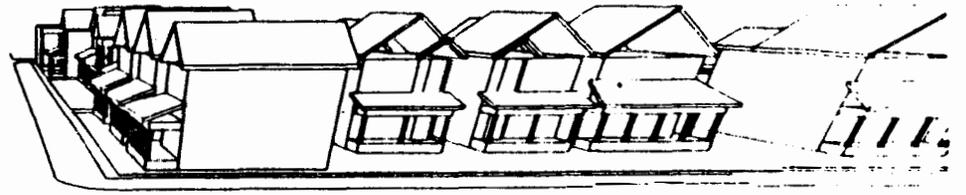
Characteristics of individual buildings:

1. Height: 1-2.5 stories. Height generally uniform at the block level.
2. Width: narrow, generally 2-3 bays wide, resulting in vertical orientation of buildings.
3. Porches: common; generally one-story, full facade width, entrance porches.
4. Roofs: front-facing gable, hip, gambrel; secondary roof structures: dormers, cross gables, turrets.
5. Foundations: piers or continuous masonry.
6. Materials: horizontal wood siding; wood shingles; red and buff brick; some stucco; interlocking and barrel tile; metal roofing: embossed, crimped, standing seam.
7. Windows: double-hung sash; some casement; art glass in Prairie School.
8. Styles and design influences: frame and masonry vernacular; Colonial Revival; Bungalow; Prairie; Classical Revival and Queen Anne most common;

9. Decoration: jig-sawn woodwork frequently on porches, eaves; brick corbeling on commercial buildings; exposed structural elements on Bungalow, Prairie style buildings; patterned masonry on Prairie style buildings.



The H-Pattern Block is a common Urban Design Feature of Springfield.



**Tight Street Edges with
Little Setback is another
characteristic of Springfield.**

DIRECTORY OF ARCHITECTURAL STYLES



SPRINGFIELD STREET ELEVATION

DIRECTORY OF ARCHITECTURAL STYLES - SPRINGFIELD HISTORIC DISTRICT

The majority of historic buildings in Springfield are simple frame vernacular structures with limited stylistic detail. Most of these buildings are two story with a gable or hip roof and exterior walls covered with various types of wood siding or shingles. Almost all of these structures have one or two-story porches. However, many of these frame vernacular structures have certain exterior features reflective of a particular architectural style, predominantly the Queen Anne, Colonial Revival, Prairie School and the Bungalow Styles. The few masonry vernacular buildings in Springfield are primarily brick or stucco commercial buildings with flat roofs and fixed glass storefronts. Seventy-five percent of the historic buildings in Springfield were constructed before 1921 with the majority after that date being constructed north of Eighth Street. Most of the architectural styles popular during the late nineteenth and early twentieth centuries are represented in Springfield including Bungalow, Queen Anne, Colonial Revival, Dutch Colonial Revival, Classical Revival, Mediterranean Revival and Prairie School.

The directory of styles, which immediately follows this page, is a general description of the major architectural styles found in Springfield. 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. For example, many of the frame vernacular buildings may originally had certain stylistic features such as gingerbread and other decorative trim that were later removed. Also, 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.

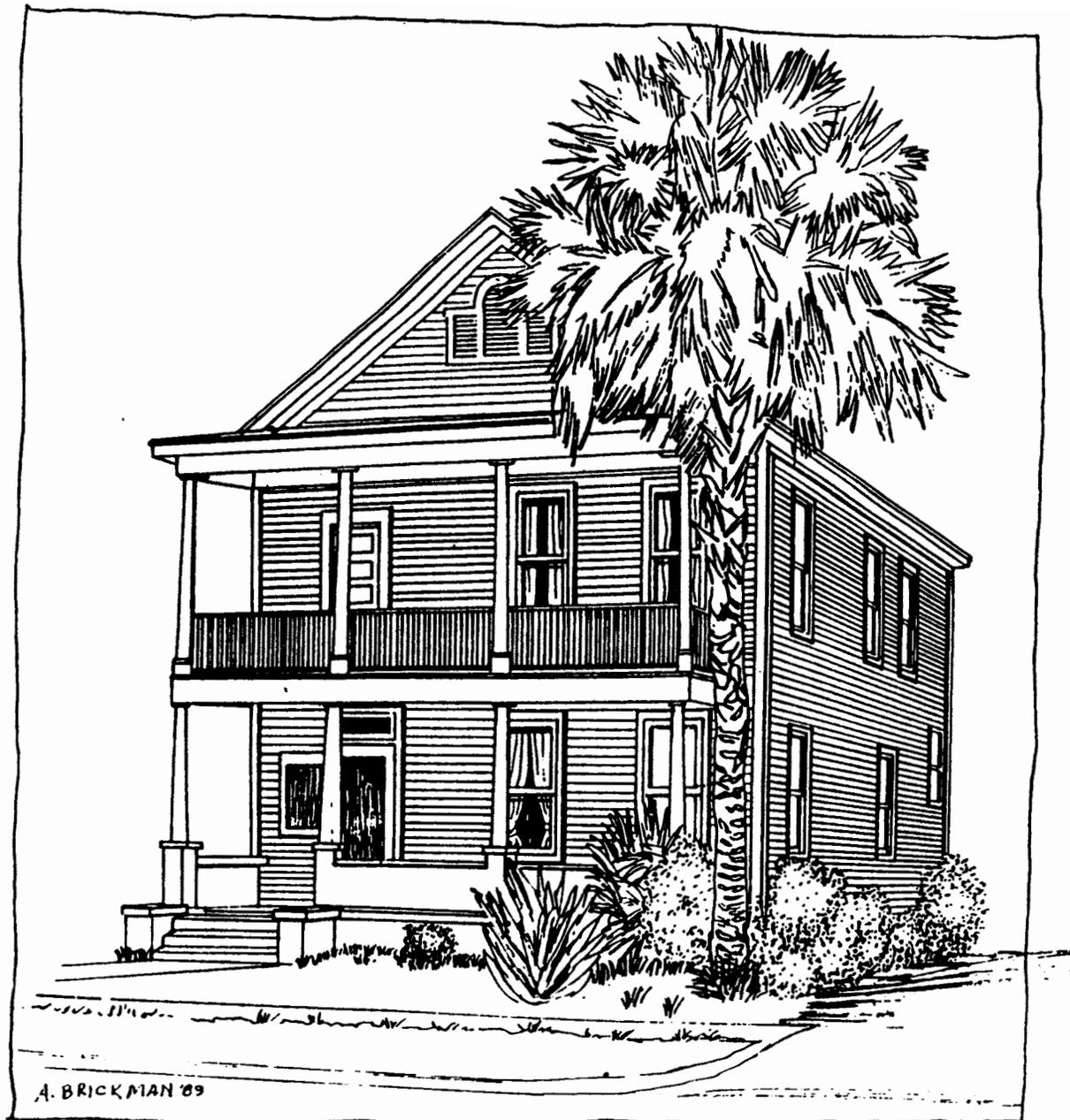
FRAME VERNACULAR (1880-1930)

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 predominates in Springfield.

Frame vernacular architecture in the Springfield Historic 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 Springfield exhibit at least some stylistic details. The most common influences are the Colonial Revival; the Bungalow, and the Queen Anne.

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.*



**1740 Walnut Street
Adelle Kennedy Brickman, courtesy Springfield
Preservation and Restoration.**

MASONRY VERNACULAR (1900-1930)

Masonry vernacular buildings are generally brick or stucco and are either one or two stories in height. In Springfield, 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-two stories (commercial).*
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.*



**A & P Grocery Store, 1821-1827 Pearl Street
Adelle Kennedy Brickman, courtesy Springfield Preservation and Restoration.**

BUNGALOW (1910-1930)

The Bungalow is a common domestic building style in Springfield. 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 Springfield 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.*



**2018 North Laura Street
Bruce Anderson, courtesy Springfield Preservation and Restoration.**

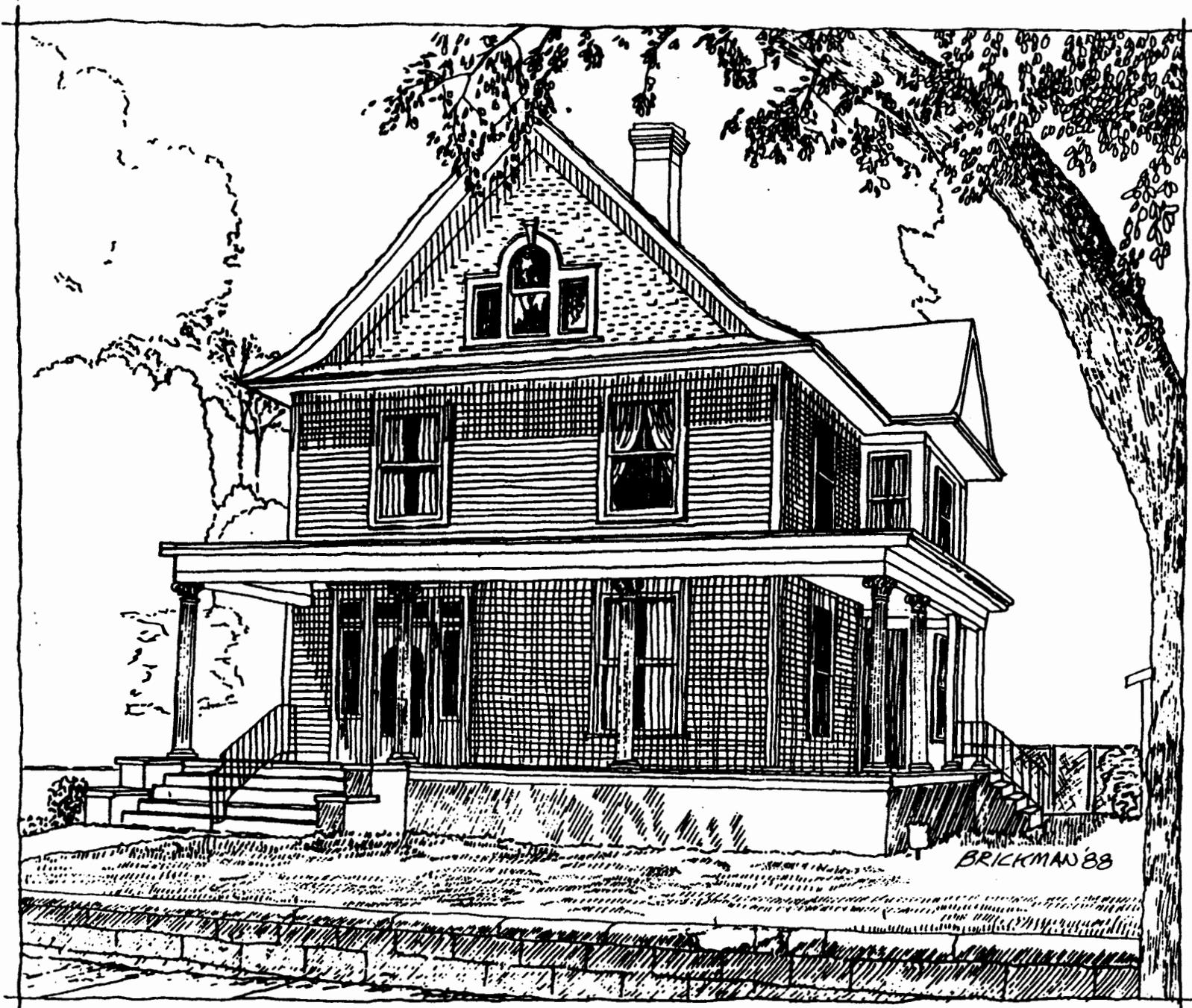
COLONIAL REVIVAL (1900-1930)

The Colonial Revival style, which became popular around the turn of the century, is prevalent throughout Springfield. In Springfield it was a strong influence on vernacular architecture. 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 the Springfield Historic District 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 lights, although there are some with lattice upper sash. Bays and oriels are frequent. Exterior fabrics include brick, 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.*



**355 West Ninth Street
Berend Brickman & Adelle Kennedy Brickman, courtesy Springfield
Preservation and Restoration**

QUEEN ANNE (1880-1910)

The Queen Anne, the most picturesque of late nineteenth century American domestic styles, is present in Springfield, both in its pure form and through its influence on vernacular buildings. 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 Springfield 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.*



**Dr. Richard P. Daniel Residence
1120 Hubbard Street
Historic American Building Survey**

PRAIRIE (1909-1930)

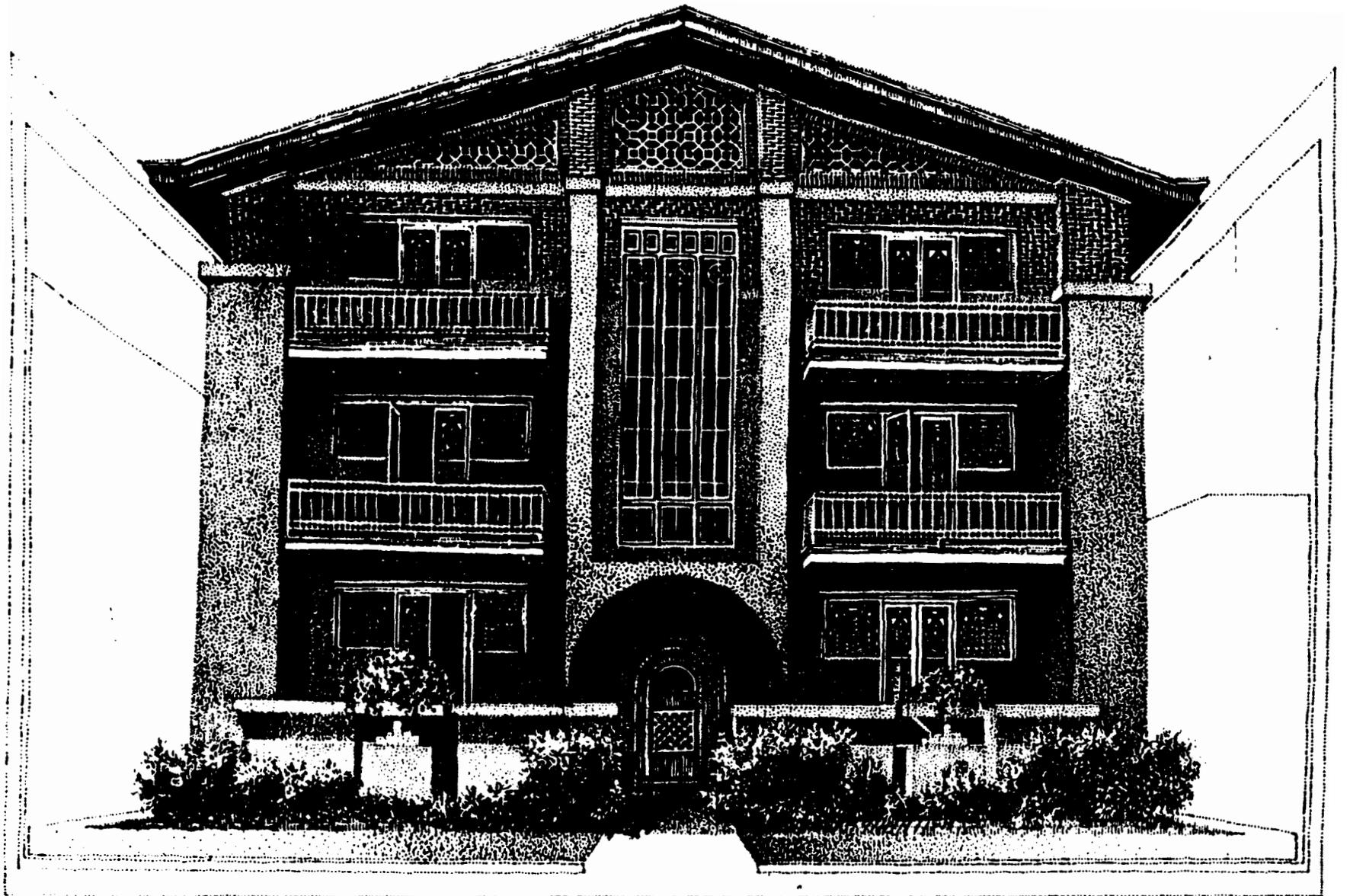
Another important style associated with a number of buildings in Springfield is the Prairie Style. Jacksonville probably has more Prairie Style influenced architecture than any city outside the Midwest. The Prairie style house, which developed in the American Midwest at the beginning of the twentieth 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. His own home is located at 30 West Ninth Street. 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.



The Crown Apartments

© 1980 Springfield Preservation and Restoration, Inc.

**Klutho Apartments
1830 North Main Street
Linda L. Mark, courtesy Springfield Preservation and Restoration.**

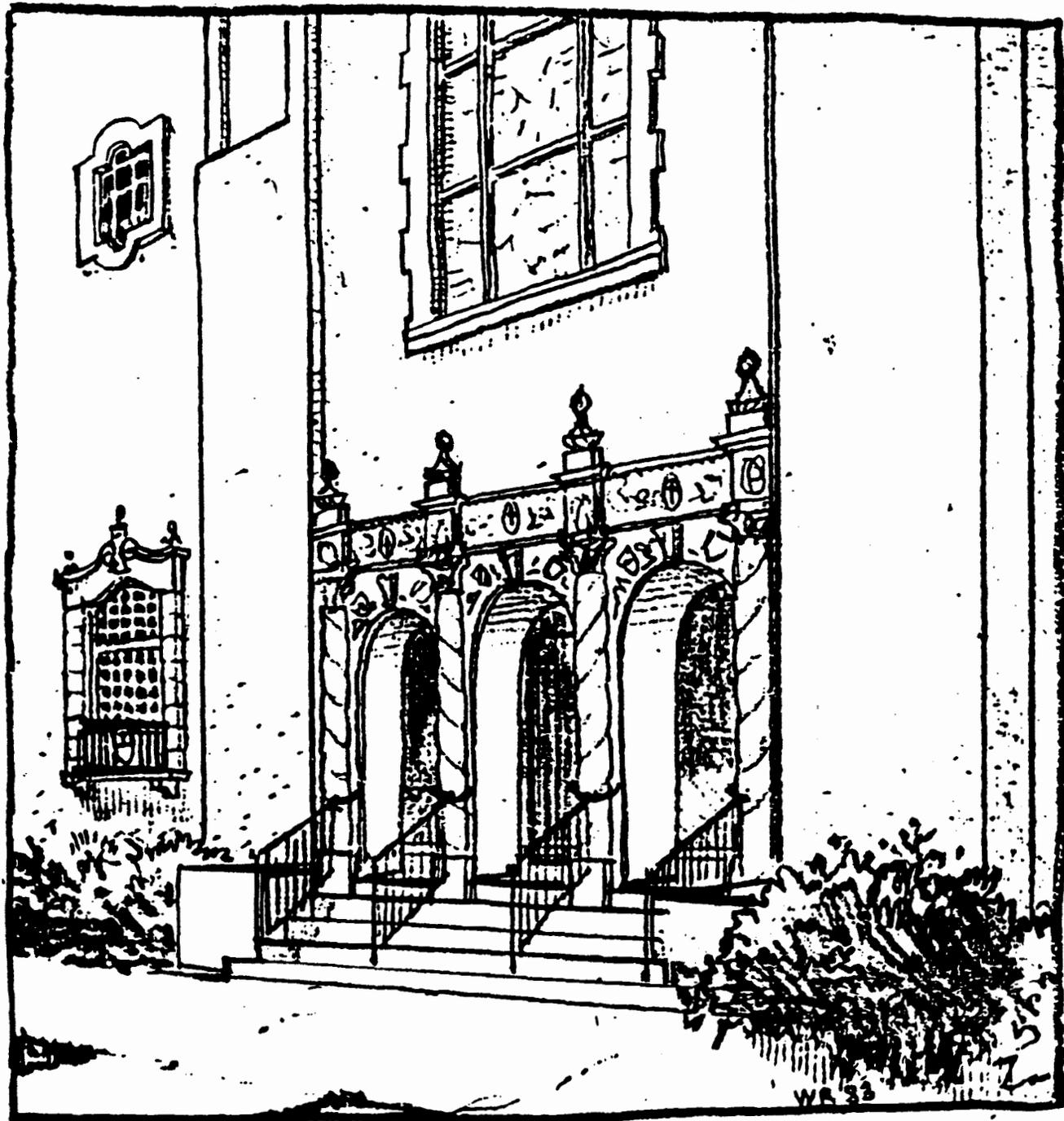
MEDITERRANEAN INFLUENCE (1915-1930)

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, few examples are found in Springfield since much of the neighborhood was already developed at that time. 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.*



**Springfield Presbyterian Church
207 West Sixth Street
Wayne Rowell, courtesy Springfield Preservation & Restoration.**

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 Springfield 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.*



The Paxon Estate
235 West Seventh Street
Wayne Rowell, courtesy Springfield Preservation & Restoration.

MINOR STYLES

Tudor (1915-1930)

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. One of the few examples of this style in Springfield is the house at 133 West Fifth Street.

Collegiate Gothic (1900-1930)

The Collegiate Gothic is closely related to the Tudor and is derived from the frequent application of the style to educational buildings, particularly those located on college campuses. The principal example of the style in Springfield is the Corinne Scott Elementary School at 1951 Market Street.

Eastlake (1880-1910)

Among the nineteenth century styles found in Springfield is Eastlake which takes its name from Charles Lock Eastlake, who developed it. It features intricate wood details: porch posts, balustrades, verge boards, pendants, and other decorative

elements characterized by a massive and robust quality. Wooden decorative elements were products of the power lathe and saw. A good example of this style in Springfield is the house at 423 East First Street.

Carpenter Gothic (1880-1920)

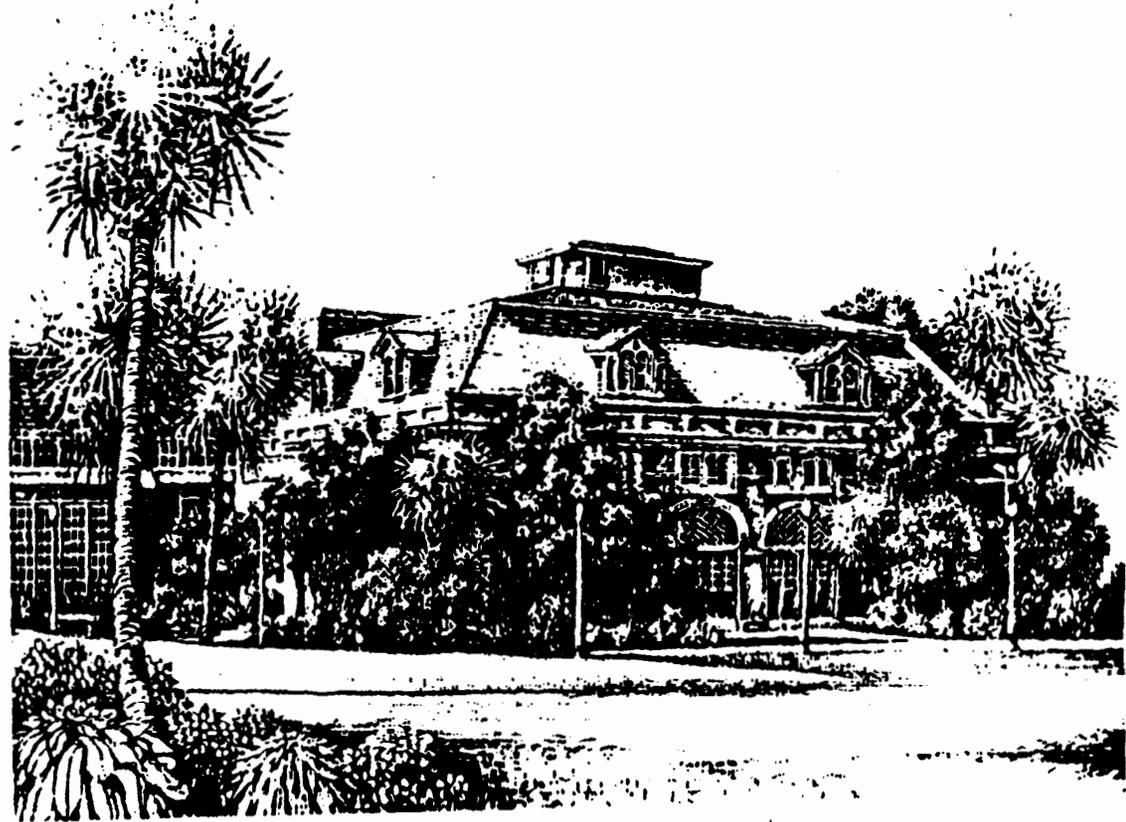
The Carpenter Gothic style was popularized in the United States, beginning in the 1830s, with publications based on the designs of Andrew Jackson Downing, Alexander Jackson Davis, and, somewhat later, Richard Upjohn. The major identifying characteristic of the style is the extensive use of sawn wood details based on "Gothic" prototypes. The style was closely associated with the designs of churches, but it was widely used for houses as well. The best example in Springfield is St. Mary's Episcopal Church at 1918 North Laura Street.

Egyptian Revival (1920-1930)

An example of a rare building style in Florida is the Egyptian Revival Scottish Rite Temple at 965 Hubbard Street. Typically, it exhibits a smooth, plain exterior finish. The walls incline and the windows are tall and straight-headed. Ancient Egyptian designs are inscribed in the stone at the entrance and massive stone eagles stand guard at the corners of the roof.

Second Empire (1880-1910)

The Second Empire style takes its name from the reign of Emperor Louis Napoleon in France and was popularized by the urban renewal plans in Paris by Baron Georges-Eugene Haussman during the 1850s and 1860s. Its major feature is the mansard roof, usually combined with a great variety of classical and baroque decorative motifs. The only example in Springfield is the City Water Works building at 1000 Main Street.



**Old Waterworks Building
1000 North Main Street
Linda L. Mack, courtesy Springfield Preservation and Restoration.**



**TOOLS FOR
LOCAL PRESERVATION**



SPRINGFIELD STREET ELEVATION

THE JACKSONVILLE HISTORIC PRESERVATION ORDINANCE

In the Historic Preservation Element of 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 values.

THE 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 and approved by the City Council. Administrative support to the Commission is provided 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 and Development 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 Springfield Historic District. 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 City 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 structures 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 as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.*
- 8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.*
- 9. New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be*

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

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

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 from *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

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 Springfield and other historic districts 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, city planning 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 Springfield Historic District. 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 Springfield 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 been provided of the overall characteristics of the district, individual buildings, architectural styles, and other salient features. The Standards and their specific application to the components of historic buildings in Springfield are discussed in the guidelines detailed in the following section.

MAINTENANCE AND REHABILITATION OF HISTORIC BUILDINGS



SPRINGFIELD STREET ELEVATION

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

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, significant features such as 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.

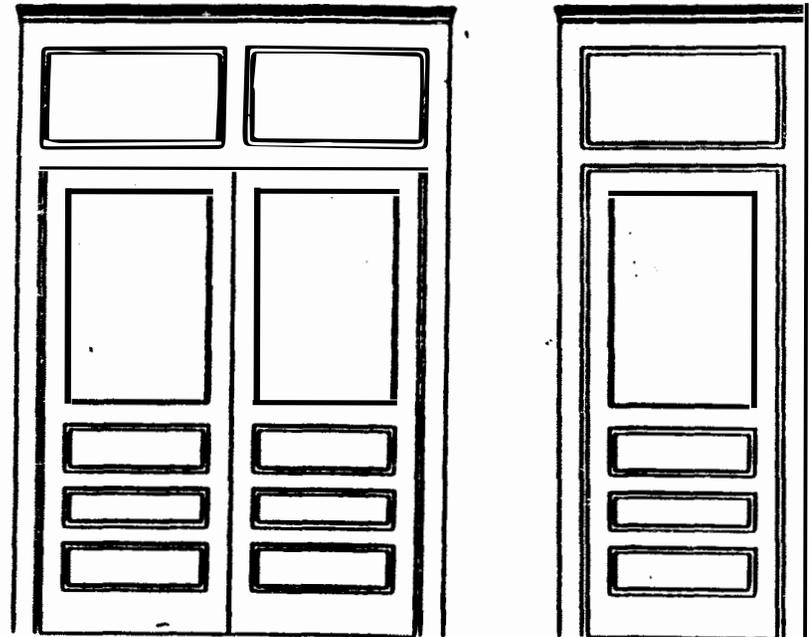
Recommendations:

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.



**Typical Panel Doors,
Springfield Historic District**

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 as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.*
- 9. New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.*

Horizontal wood siding is the predominant exterior finish in Springfield. 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 district, 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 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

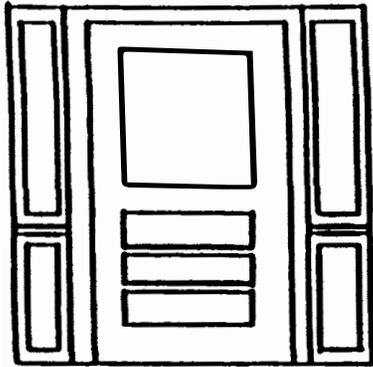
surface. Harsh thermal methods such as hand-held propane or butane torches should never be used because they can scorch or ignite wood.

Recommendations:

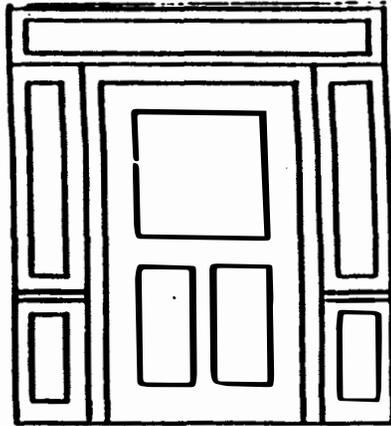
1. Retain wooden materials and features such as siding, cornices, brackets, soffits, fascia, window architrave, and doorway pediments, wherever possible. These are essential components of a building's appearance and architectural style.
2. Repair or replace, where necessary, deteriorated material that 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 loose paint using commercial strippers, electric heat guns or plates, wire brushes and scrapers. Hand sand to reduce paint layer differential.

Avoid:

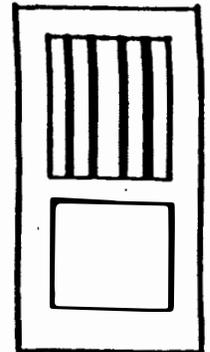
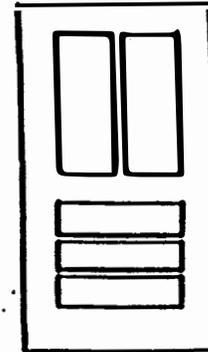
1. Resurfacing frame buildings with new material that is inappropriate or was unavailable when the building was



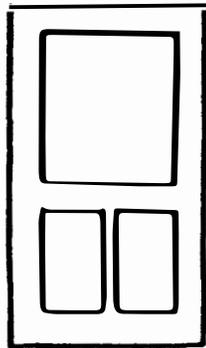
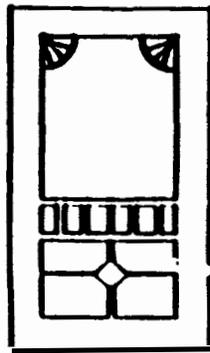
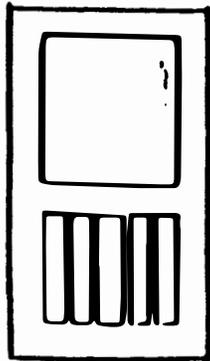
Main entrance with sidelights



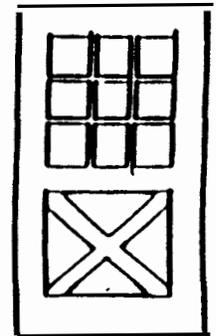
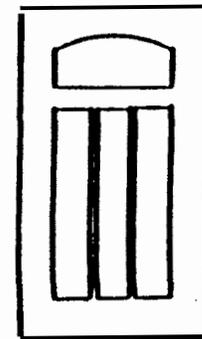
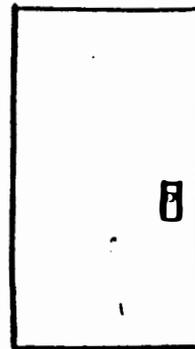
**Main entrance with sidelights
and transom**



Appropriate replacement doors



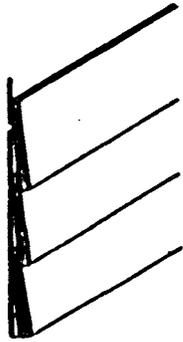
Appropriate Screen Doors



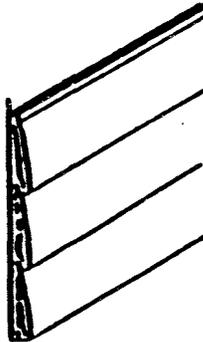
Inappropriate replacement door

constructed such as artificial stone, brick veneer, asbestos or asphalt shingles, rustic shakes, and vinyl or aluminum siding.

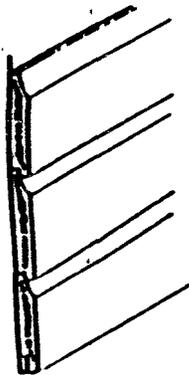
2. Abrasive cleaning methods, rotary sanding or wire brushing, sand blasting or extreme high pressure washing (PSI of more than 100) or harsh thermal methods such as propane or butane torches.



Weatherboard

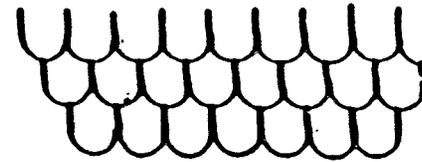


Drop siding

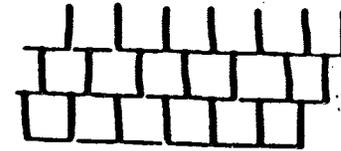


Clapboard

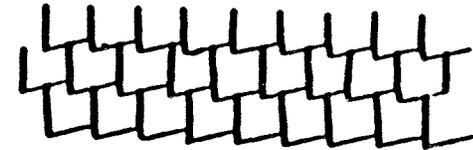
Wood Shingles



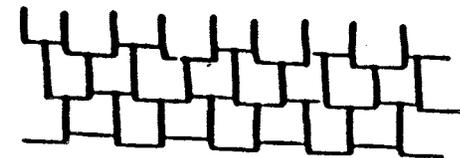
Fishscale



Overlapping



Sawtooth



Staggered Butt

EXTERIOR FABRIC - MASONRY

Masonry: brick, terra cotta, concrete, stucco, and mortar. 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 as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.*
- 9. New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.*

Masonry exterior finishes and detailing are important features of some buildings in Springfield. In Springfield with its

concentration of frame buildings, a relatively small percentage of buildings are constructed of masonry. Most of these are red brick or occasionally buff brick.

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:

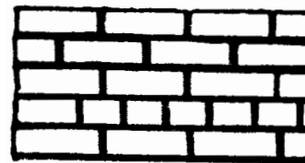
1. Removing or substantially altering masonry features which are important in defining the overall historical character of the building so that as a result the character is diminished.
2. Replacing or rebuilding major portions of exterior walls that could be repaired and that would make the building essentially new construction.

Brick Patterns

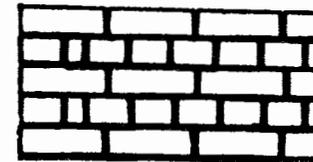


Running Bond

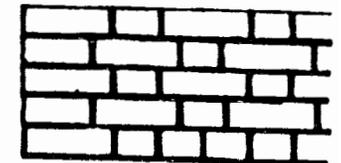
Clinker Brick



Common Bond



English Bond



Flemish Bond

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 repointing and masonry repairs. Coatings can change the appearance, as well as deteriorate historic masonry.

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 Springfield 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 Springfield 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 Springfield.

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.*

Nearly all historic buildings in Springfield 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 with similar materials under Standards 2 and 6. Non-historic materials such as unpainted concrete block, plywood, and stucco should not be used to fill raised foundations. Enclosures should be limited to historically appropriate materials under Standard 3 or a compatible new design under Standard 9.

Pierced brick and lattice are examples of compatible contemporary infill. Pierced continuous brick infill, a pattern of bricks laid with air space between the end surfaces, can easily be added to a foundation, providing ventilation, continuous support to the sill plates, and a historic appearance. Lattice infill can be purchased in prefabricated panels and installed between masonry piers. Square crisscross lattice infill is also an appropriate infill material.

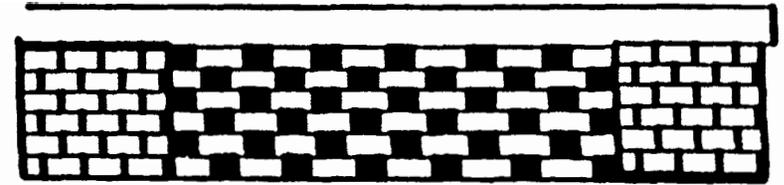
Foundations and Infill

Recommendations:

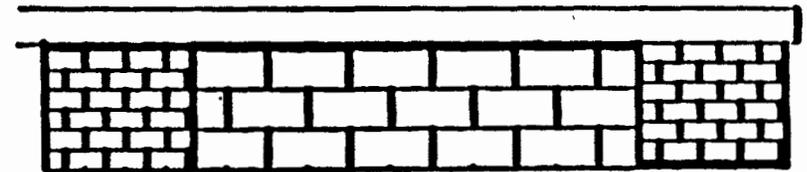
1. Retain, repair as needed or replace historic foundations with matching materials.
2. Maintain open spaces between piers.
3. Retain, repair as needed or replace historic foundation enclosures with matching materials.
4. If foundation enclosures are missing, enclose with an appropriate materials such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

Avoid:

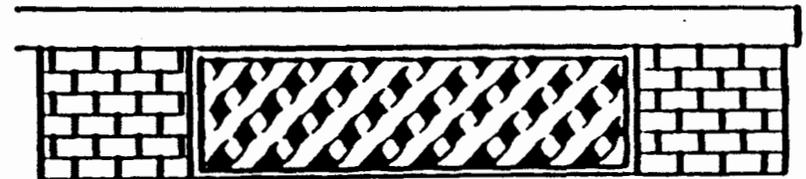
1. Removing historic foundation enclosures unless they are deteriorated and irreparable.
2. Enclosing a pier foundation with continuous infill that prevents ventilation and destroys the openness of the feature.
3. Using an infill material which is inappropriate to the style of the building.
4. Using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



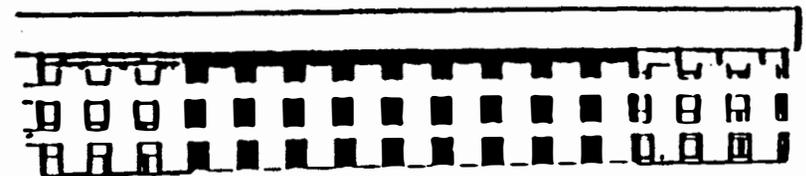
Appropriate: pierced continuous brick infill



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 and 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 Springfield 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 Springfield. 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, ornamentation 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, 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

Springfield. Much of Springfield 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.

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.

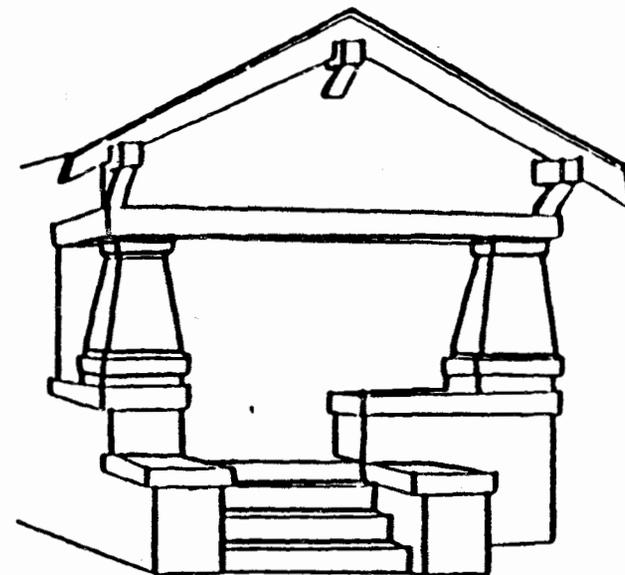
5. If additional interior space is needed or desired, place the addition at the rear of the building rather than enclosing a porch or porte cochere.

Avoid:

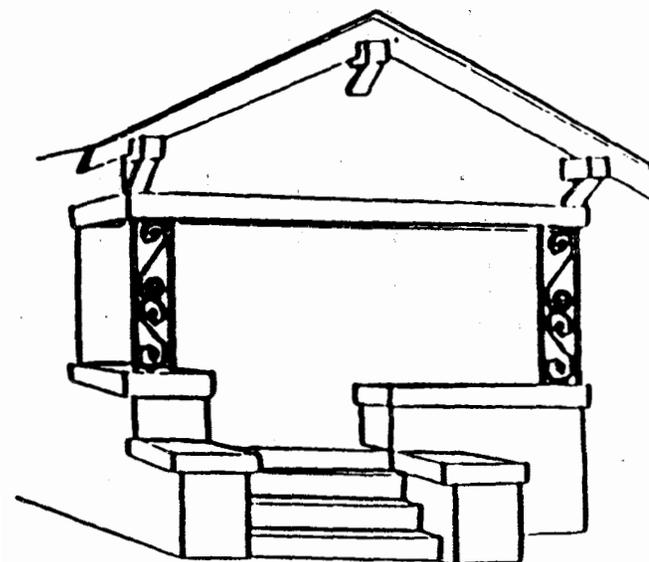
1. Removing or altering porches and steps that are appropriate to the building's development and style.
2. Stripping porches and steps of original material and architectural materials such as hand rails, balusters, columns, brackets, and roof decorations.
3. Enclosing porches, porte cocheres, garages, and steps in a manner that destroys their historical appearance.



**117 East Second Street
Linda L. Mack, courtesy
Springfield Preservation
and Restoration.**



**Appropriate: porch posts
are preserved**



**Inappropriate: Iron porch posts
detract from the historic
appearance of the porch**

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 Springfield, include dormers; gambrel roofs; embossed or crimped sheet metal; and barrel or French tile.

Roof forms comprise an important part of the streetscape in Springfield. 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 Springfield. Flat roofs with parapet are the universal roof type in commercial areas along Main and Eighth streets.

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 Springfield have been previously repaired or replaced. In Springfield 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.

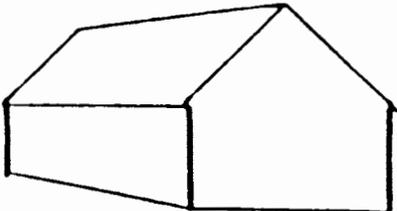
Recommendations:

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.

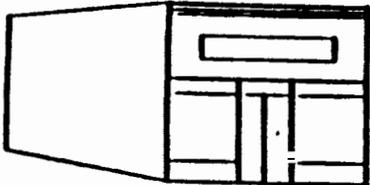
Avoid:

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.

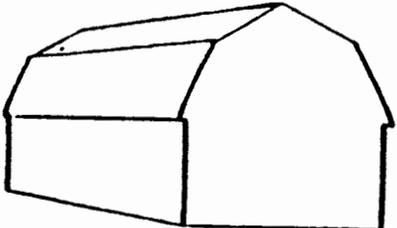
Roofs and Roof Surfaces



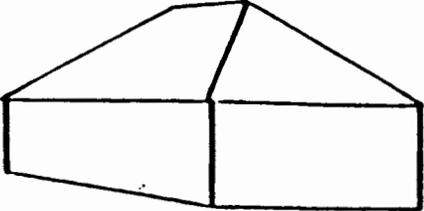
Gable



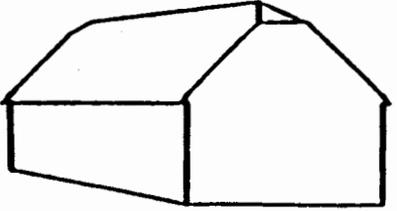
Flat



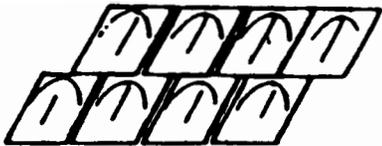
Gambrel



Hip



Clipped Gable



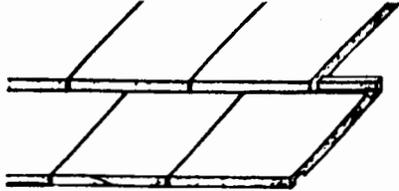
Pressed Metal Shingles



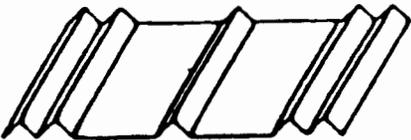
Pantile



Barrel Tile



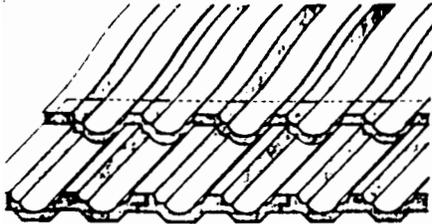
Flat



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 the Springfield Historic District. Confederate and Klutho parks and the Hogans Creek Improvements in

Springfield are character defining features of the district. 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 Springfield. 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. 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 the district.

Little if any original wooden fencing remains in Springfield. 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 Springfield. 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 Springfield 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. Storage, motor pool, and other recreational support services should gradually be eliminated in Confederate Park. The linear character and overall integrity of Springfield and Confederate parks should be preserved. Under Standard 9, new construction should be located unobtrusively and with the least amount of alteration to the site and setting of a historic building.

Since the automobile did not exist when most of Springfield 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 setbacks 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. New curb cuts and driveways that break the solid street edge of Springfield.
2. Parking on the front side of buildings unless curb cuts, driveways, and parking space already exist.
3. Asphalt, 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.*
- 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.*
- 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 along Main and Eighth Streets in Springfield. Given the mixed-use nature of the Springfield Historic District, they are

also sometimes found on buildings scattered throughout the neighborhood, particularly corner groceries.

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. *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. *Has features whose 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 along Main Street, 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 Springfield. 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:

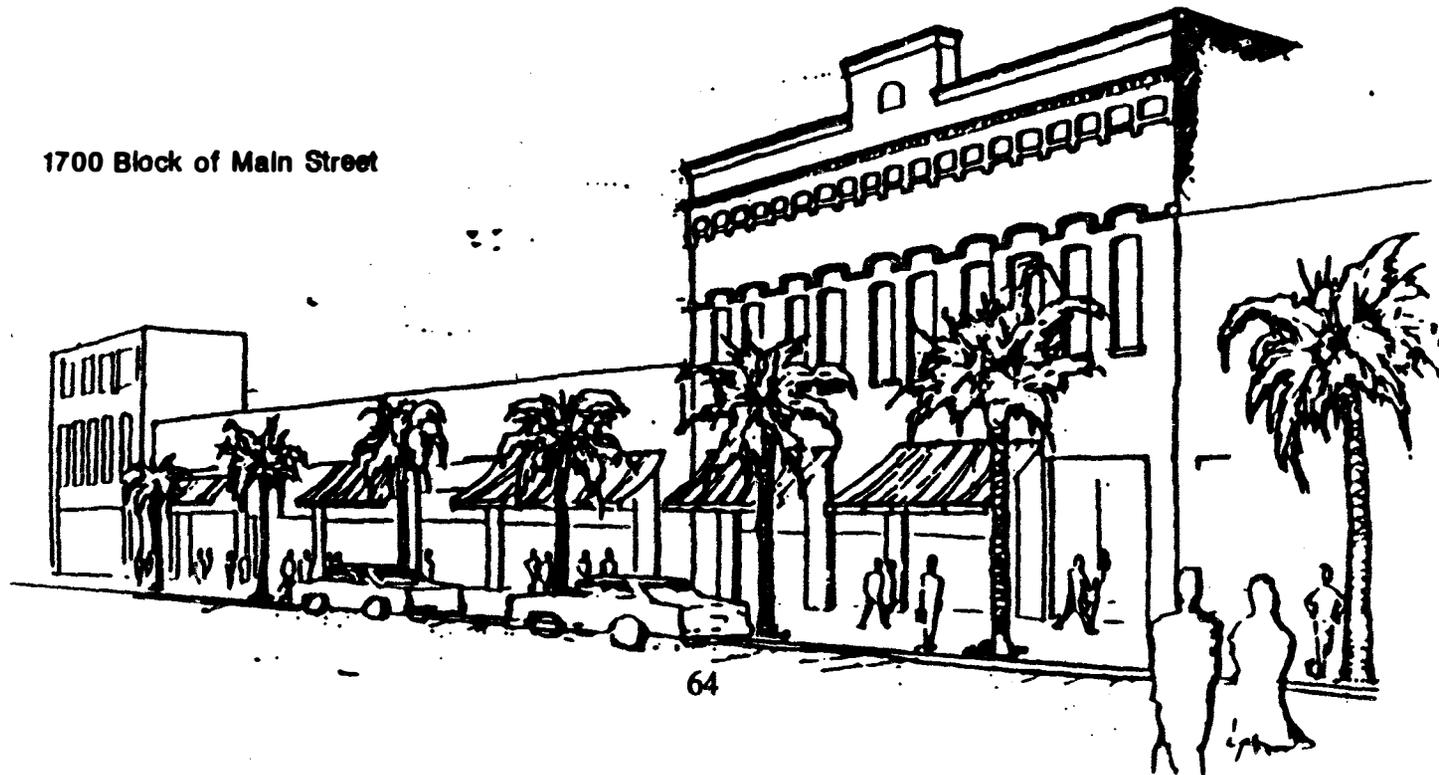
Recommendations:

1. Locate 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 Springfield.
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.

1700 Block of Main Street



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 Springfield, 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 district 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 Springfield. 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 on 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 Springfield 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 horizontal louvers are the preferred type. Metal and vinyl types should be avoided.

Awnings

Canvas awnings were sometimes featured on buildings in Springfield, particularly many of the Mediterranean styled buildings, Bungalows, and commercial buildings. They are functional, decorative, and appropriate to the many of the buildings in the district. Standard 3 should be considered when awnings are proposed as part of a rehabilitation plan. Under the Standard, awnings should be appropriate to the style or type of building being rehabilitated.

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:

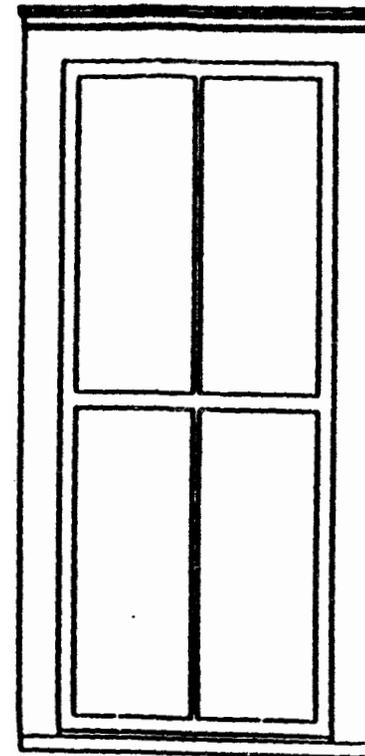
1. Retain and repair window openings, frames, sash, glass, lintels, sills, pediments, architraves, hardware, awnings and shutters where they contribute to the architectural and historic character of the building.
2. Improve the thermal performance of existing windows and doors through adding or replacing 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

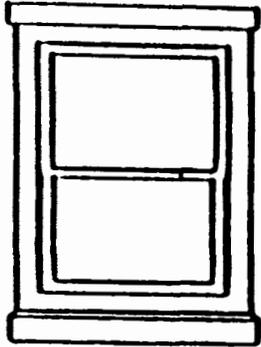
character of a building.

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.

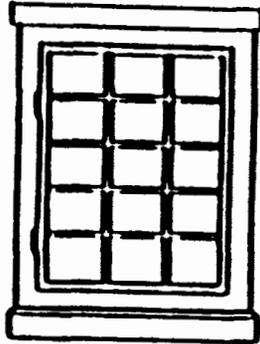


Typical Double-Hung, 2/2 Light Window,
Springfield Historic District

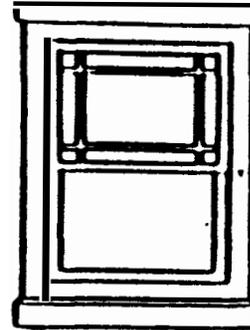
Windows



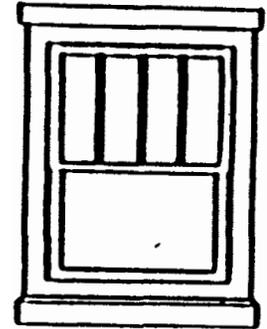
Double-hung



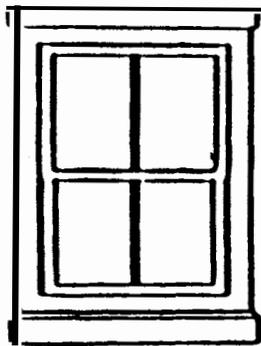
Casement



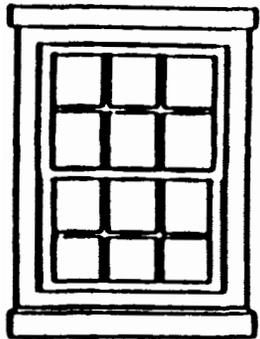
Queen Anne



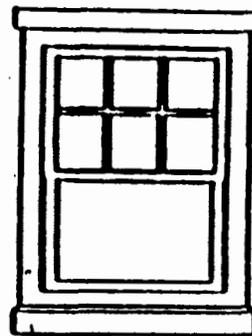
4/1 Bungalow



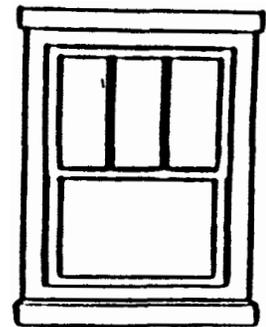
2/2 lights



6/6 lights



6/1 lights



3/1 Bungalow



**NEW CONSTRUCTION,
RELOCATING HISTORIC BUILDINGS
AND DEMOLITION**



SPRINGFIELD 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, setback, 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 Springfield 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 following criteria should be used when reviewing new construction in the Springfield Historic District.

1. **Height:** The height of buildings in Springfield, 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. In Springfield, lot frontage is narrow (as little as 37.5 feet) and buildings are generally located with the narrow side (20-30 feet in width) toward the street. This results in a very tight street edge with common sized buildings and a characteristic rhythm. 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 Springfield often share a common front and side setback. In Springfield, front setback is close to the public right-of-way (generally from 6-20 feet) and side setback can be as little as 5 feet from the property line. Commercial buildings in Springfield 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 three 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 Springfield. 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 three 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 Springfield. 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 Springfield. In Springfield, wood frame buildings with horizontal wood siding predominate. Materials that are compatible in quality, color, texture, finish, and dimension

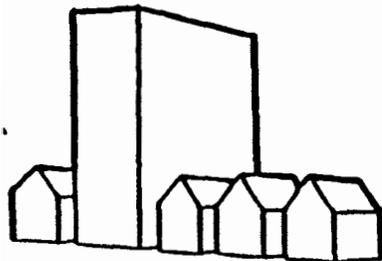
to those common to the district should be used.

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.



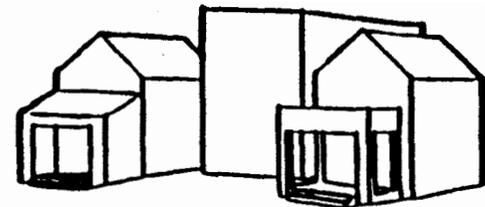
Avoid construction of a new building whose size and proportion disrupt the appearance of the neighboring building:



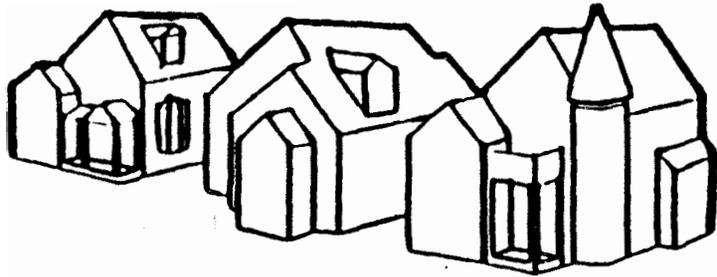
The size and proportion (on scale) of a new building should correspond to the scale of neighboring buildings:



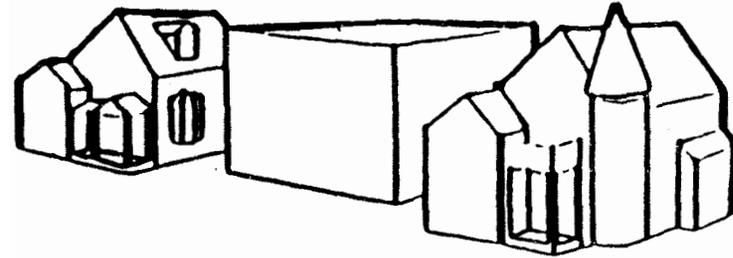
A new building should respect the setback (distance from the street or sidewalk) established by existing buildings on the same block:



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:



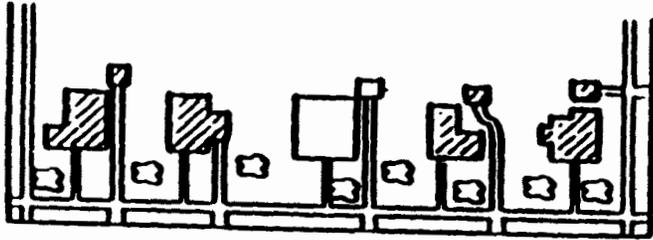
Appropriate



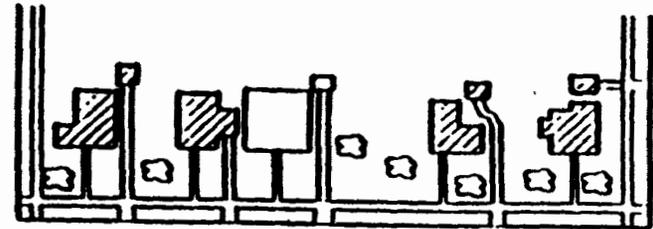
Inappropriate

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:

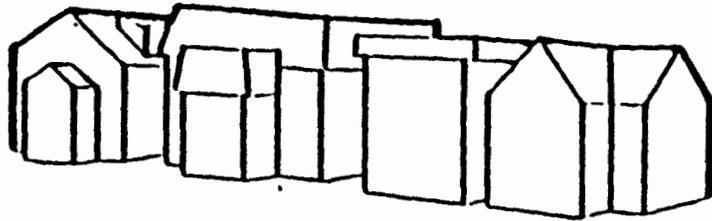
The spacing between a new building and its historic neighbors should comply with the established spacing on the block:



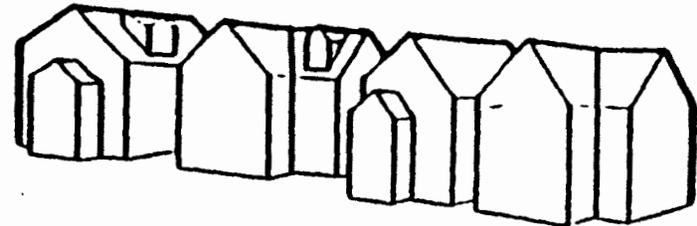
Appropriate



Inappropriate



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



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 setback, 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 planned and executed, a relocated building can be just as incompatible as a poorly designed infill structure.

Relocation to a less than optimum site should be considered only if more appropriate sites are unavailable or relocation expenses too excessive.

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, setback, 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, setback, 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 setback 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 Springfield Historic District:

Henry J. Klutho House, 30 W. 9th Street

Robert Naudain Ellis House, 1131 Laura Street

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 Springfield. The main reasons for demolition have been institutional and commercial expansion, particularly by hospitals, and condemnation by the city, principally due to fire damage and deterioration.

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.

Beyond aesthetics, demolition creates other problems as well. While the problem of vacant and abandoned buildings is serious, vacant land can be worse. For example, many

condemned buildings in Springfield have been rehabilitated at reasonable costs. Except for public housing, little new construction is currently taking place because of market conditions and unbuildable lots. As a result, demolition contributes to a poor environment. Many lots are unmaintained and become trash dumps. A nuisance abatement problem results and contributes to the following scenario. Since there is little or no market for many of these lots, particularly ones where land development regulations prohibit new construction, owners have no incentives to maintain them. They must still pay taxes and expend money for mowing and trash removal. Since land is not depreciable there are not even tax advantages for vacant land. Given these factors, owners frequently abandon their property. The city then must fine owners and clean their property. Nuisance abatement liens accumulate on the property. The city is eventually forced to condemn the property, remove it from the tax rolls, maintain it, and assume the cost and liability of property ownership.

Demolition of significant buildings, outbuildings, and individual features conflicts with Standards 2 and 4. Demolition alters the essential character and integrity of a building and the district in which it is located. As part of the Jacksonville Historic 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 can be significant components of building complexes in Springfield. Many buildings in the district 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



SPRINGFIELD 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 City of Jacksonville Planning and Development Department at 128 E. Forsyth Street, Suite 700 Florida Theatre Building. 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 Planning and Development Department staff. 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 Planning and Development Department Staff 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 Planning and Development Department, Suite 700, Florida Theatre Building, 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 notifies 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 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. Enclosure of Porch, porte-cochere, or garage (visible from the public-right-of-way).
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, Springfield, San Marco, and Downtown. 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 Planning and Development Department, City of Jacksonville maintains a historic resource data file based on the Florida Master Site file, survey reports and the Jacksonville Historic Preservation Commission site 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. 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 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 1930's. The Jacksonville Journal is also indexed for the years between 1925 and 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

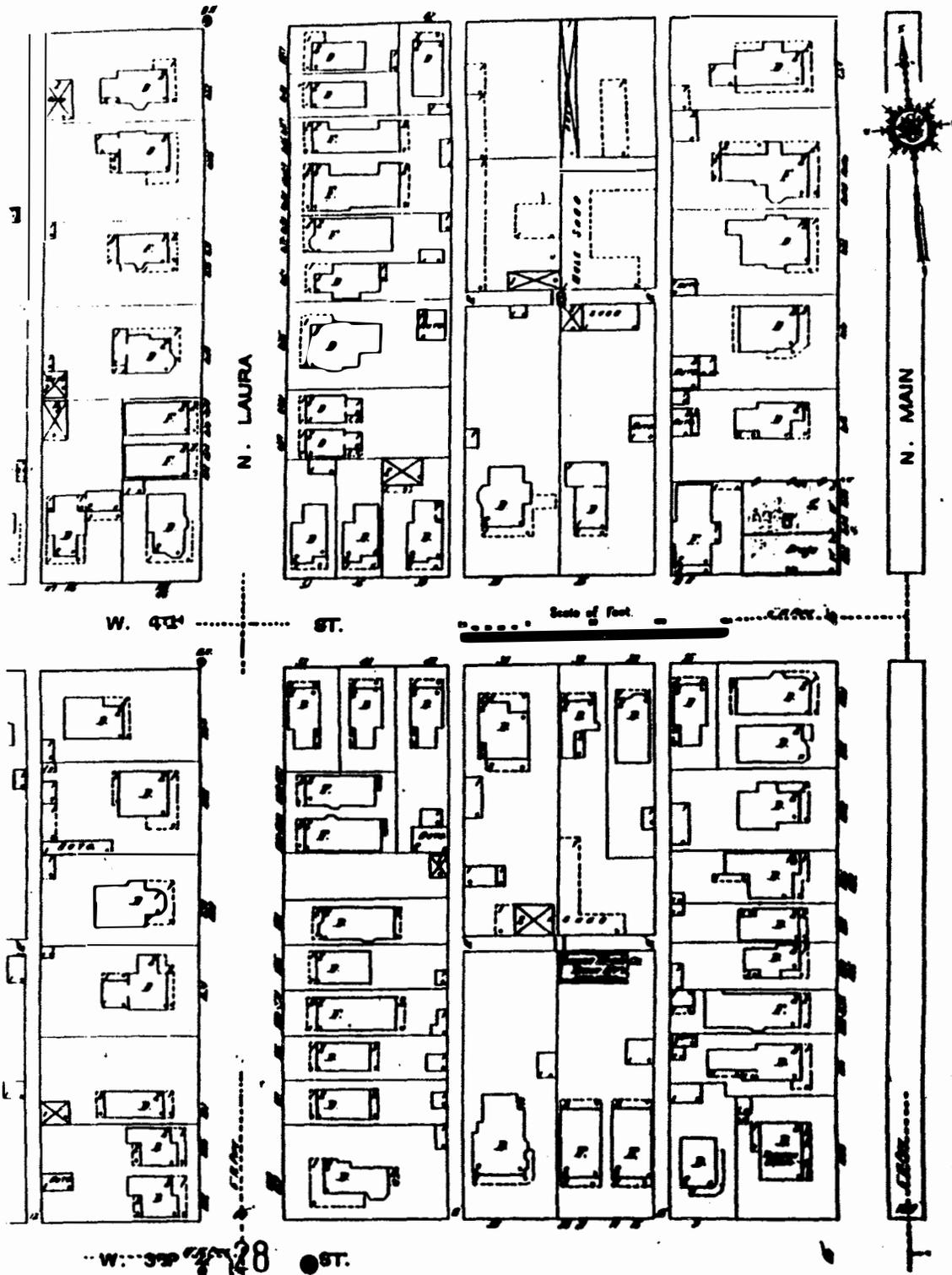
a construction date.

10. **Architectural Style, Materials and Methods of Construction:**

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 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.

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 West Fourth Street and Laura Street. 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, the federal tax law has continued 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 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

Historic Preservation and Architecture:

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