

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

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

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

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

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

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

Rooftop additions are another common change to historic buildings. They are generally not suitable for smaller buildings of three stories or less or for buildings with very distinctive rooflines. They can, however, meet Standard 9 if certain conditions are met. The addition should be designed to be distinguished from the historic portion of the building; be set back from the wall plane; and be placed so it is inconspicuous when viewed from the street.

Recommendations:

1. Preserve the original roof form in the course of rehabilitation.
2. Provide adequate roof drainage and insure that the roofing material provides a weathertight covering for the structure.
3. Replace deteriorated roof surfacing with new material, such as composition shingles or tabbed asphalt shingles, in dark shades that match the original in composition, size, shape, color, and texture.
4. Retain or replace where necessary dormer windows, cupolas, cornices, brackets, chimneys, cresting, weather vanes, and other distinctive architectural or stylistic features that give a roof its essential character.

Avoid:

1. Changing the essential character of a roof by adding inappropriate features such as dormers, vents, skylights, air-conditioners, and solar collectors which are visible from public right-of-ways.
2. New materials, such as roll roofing, whose composition, size, shape, color, and texture alter the appearance of the building.
3. Changing the pitch.

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 previously described, parks and other landscape and streetscape features are highly significant components of

Avondale and Riverside. The pocket parks and esplanades of Avondale; Boone Park and Little Fishweir Creek in West Avondale and Memorial, Riverside, and Willow Branch parks in Riverside 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 Riverside and Avondale. Collectively, they form important streetscape compositions. Fences and walls serve to delineate property lines and as a barrier to distinguish line between a yard, sidewalk, and street. Wooden picket fences of simple design were the most common historically in Riverside. Cast iron fencing of a pike or hairpin design was much less common and was generally restricted to buildings designed in the Queen Anne, Colonial Revival, and Neo-Classical styles. Retaining walls of brick or cast concrete block with pilasters and coping are also common streetscape features in Riverside and Avondale.

Little if any original wooden fencing remains in Riverside. Masonry retaining walls, particularly cast concrete in a rock-faced pattern with coping and pilasters, are quite common. These features visually link individual buildings to each other and should be retained under Standard 2. Chain link and hurricane fences have been added to many lots during the last forty years. Although there is no requirement to remove this type of fencing, it is inappropriate and should not be installed in the future on street elevations. It is recommended that

existing metal fences be screened with shrubbery or plants.

Under Standard 9, new fences and walls should respect traditional materials, design, and scale found in Riverside and Avondale. 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. Shrubby is frequently adjacent to buildings and sidewalks. Most residences have grass lawns bisected by rectilinear sidewalks constructed of poured concrete or hexagonal pavers. Garden ornamentation such as birdbaths and urns are common elements of yards and remain appropriate today. The historic pattern of lot organization should be respected during the course of rehabilitating a

property. Garden ornamentation should be retained or added where appropriate.

Landscaped settings in Riverside frequently face development pressure as a result of proposed new uses, new construction, and expanded on-site parking. Under Standard 2, distinguishing landscape features that have traditionally linked individual buildings and districts to their environment should be retained. Incompatible uses of parks and other historic design landscapes, should be avoided. The linear character and overall integrity of Riverside, Memorial, Willow Branch and Boone Parks, and the pocket parks in Avondale should be preserved. Under Standard 9, new construction should be located unobtrusively and with the least amount of alteration to the site and setting of a historic building.

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

Recommendations:

1. Retain distinctive features such as size, scale, mass, color, and materials of buildings, including roofs, porches, and stairways, that distinguish a district.
2. Retain landscape features such as parks, gardens, street lights, signs, benches, walkways, streets, alleys, and set-backs that have traditionally linked buildings to their environment.
3. Use new plant materials, fencing, walkways, streetlights, signs, and benches that are compatible with the character of the neighborhood in size, scale, materials, and color.
4. Identify and retain plants, trees, fencing, walkways, street lighting, signs, and benches that reflect a property's history and development.
5. Base new site work on documentation or physical evidence. Avoid conjectural changes to the site.
6. Remove or trim plants and trees in close proximity to the building that may cause deterioration of historic fabric.
7. Provide proper site and roof drainage to assure that water does not splash against building or foundation walls, nor drain toward the building.
8. Landscape to provide shade, privacy, screening of non-

historic features, and erosion control.

Avoid:

1. New construction that is incompatible with the district because of its size, scale, and materials.
2. Destroying the relationship between buildings and their setting by widening historic streets, changing paving material, or introducing inappropriately located new streets and parking lots that are incompatible with the character of the neighborhood.
3. Signs, streetlighting, benches, new plant materials, fencing, walkways, and paving materials, such as asphalt and pebble, that are out of scale or are inappropriate to the neighborhood.
4. Changes to the appearance of a building site such as removing historic plants, trees, fencing, walkways, outbuildings, and other features before evaluating their importance.

Fencing and Walls:

Recommendations:

1. Retain and repair existing historic fencing and walls.
2. Construct new front-yard fences of vertical pickets in simple designs, especially on frame vernacular buildings. Limit cast iron fencing to high-styled buildings such as Queen Anne, Colonial Revival, and Neo-Classical.
3. Design new fences of appropriate scale on visible main and side elevations. Limit height on street-side elevation to four feet. Wooden, vertical board (stockade) privacy fences up to six feet in height are appropriate on side and rear elevations. Recess privacy fences from the wall plane on the street-side elevation.
4. Screen existing chain link and hurricane fences with plants and shrubbery.

Avoid:

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

Parking and Driveways:

Recommendations:

1. Use existing alleys to provide access to buildings.
2. Limit parking to the rear or side of buildings.
3. Construct new curb cuts and street side driveways only in areas where they existed historically.
4. Use appropriate materials for driveways such as gravel or concrete poured in ribbons.

Avoid:

1. Curb cuts and driveways in blocks where they historically did not exist.
2. Parking on the front side of buildings.
3. 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.*
3. *Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.*
4. *Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.*
6. *Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.*
7. *Chemical or physical treatments, such 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.*

Storefronts are a common feature of commercial buildings at Five Points and along King Street in the Riverside Historic District as well as the Avondale Shops along St. Johns Avenue. Given the mixed use nature of the 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. It exhibits high quality workmanship;*
- 2. Shows evidence of being designed by an architect;*
- 3. Is constructed of significant materials;*
- 4. Is a good examples of a particular style;*
- 5. Its design, scale, and detailing are compatible with rest of the building.*

Signs are an important component of storefront architecture. Their purpose is provide information about the location and type of business housed in a building. Large signs are appropriate for highway strip development where customers

pass businesses at high rates of speed. They are inappropriate for historic buildings in the neighborhood, where traffic flow is slower and the orientation and setback of buildings make them difficult to read.

Factors to consider in selecting a sign are its legibility, clarity, placement, durability, and appropriateness to the size and scale of building. Signs should be simple in keeping with the character of the buildings in Riverside and Avondale. Appropriate locations are the flat unadorned parts of a facade such as the glass of storefronts, awning flaps, masonry surfaces, and cornice fascia panel. Signs should not obscure architectural detailing such as windows, cornice details or storefronts and should not interfere with the view of the facades of adjoining buildings. Sign panels should be square or rectangular and flush mounted. Block style lettering is most appropriate.

Recommendations:

1. Retain and repair existing storefronts, including windows, sash, doors, transoms, signage, and decorative features where such features contribute to the architectural and historic character of the building.
2. Where original or early storefronts no longer exist or are too deteriorated to save, retain the commercial character of the building through contemporary design which is compatible with the scale, design, materials, color and texture of the historic buildings; or an accurate restoration

of the storefront based on historical research and physical evidence.

Avoid:

1. Introducing a storefront or new design element on the ground floor, such as an arcade, which alters the architectural and historic character of the building and its relationship with the street or its setting or which causes destruction of significant historic fabric.
2. Using materials which detract from the historic or architectural character of a building.
3. Altering the entrance through a significant storefront.

SIGNS

Recommendations:

1. Located sign on the flat, unadorned parts of a facade, such as show windows, awning flaps, masonry surface, and frieze.
2. Use simple designs and lettering such a block-style and serif style, painted in high contrast to the sign panel color.
3. Sign panels should be square or rectangular and flush mounted.

Avoid:

1. Ornate signs or signs based on architectural styles inappropriate to the commercial architecture of Riverside and Avondale..
2. Signs that obscure architectural details such as windows, cornice, decorative brickwork, and storefronts.
3. Signs should not interfere with sight lines of adjoining buildings.

WINDOWS/AWNINGS/SHUTTERS

Applicable Standards: 2, 3, 6, 9

2. *The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.*
3. *Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.*
6. *Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.*
9. *New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.*

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

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

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

Owners often wish to replace windows to create a new look, for energy efficiency, to decrease maintenance costs or because of problems operating existing units. Tinted windows, windows with high reflective qualities, or stock windows of incompatible design and materials often result from such an approach and conflict with Standards 3, 6, and 9.

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

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

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

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

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

If these criteria are fulfilled, the new windows need not be exact replicas of the originals. The Standards further permit new windows to be constructed of non-historic materials such as aluminum and vinyl-clad and a tint of up to 10%. Of course, matching the original materials and visual qualities is always preferable. In general, changes to window openings should be avoided. The rhythm of window and door openings is an important part of the character of buildings in the districts. In some instances, new window or door openings may be required to fulfill code requirements or for practical

needs. New openings should be located on non-significant walls. For commercial buildings these would be common or party walls or secondary elevations. For residential buildings, these would be side or rear walls not readily visible from a main thoroughfare.

Shutters

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

Under Standard 9, new awnings should be of compatible

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

Recommendations:

1. Retain and repair window openings, frames, sash, glass, lintels, sills, pediments, architrave's, 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.

C. NEW CONSTRUCTION

Applicable Standards: 2 & 9

2. *The historical 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 addition, 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 the City's historic districts has often been out of context. Community context has been sacrificed through ignorance, indifference, or, in the case of public housing, in an effort to make projects absolutely cost efficient. In some instances compatible design can in fact save money. For example, when new construction shares a common setback with historic buildings located close to a street edge, water and sewer connections are less expensive. In addition, reduced land cost of smaller lots translate to more affordable housing.

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

1. **Height:** The height of new construction should be compatible with surrounding historic buildings. The height of buildings in Riverside and Avondale, 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.

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

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

4. Proportion of openings: In designing new construction, the proportion and spacing of openings on adjacent buildings should be maintained. Window openings in the historic districts often share similar size, spacing, and shape. Given the height of the buildings, generally 2-2.5 stories, windows are predominately narrow and vertically oriented. On many buildings, particularly the Colonial Revival and other classically inspired styles, they are stacked, with a narrow space between them. Other styles, particularly the Queen

Anne, exhibit randomly placed openings. Storefronts have wide horizontal windows and little or no spacing between openings, providing a greater transparent area.

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

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

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

frame buildings with horizontal wood siding.

8. Finish floor elevation: Effort should be made to provide similar finish floor elevation to surroundings or structures. Residential areas generally exhibit off grade construction of 30" to 36" while commercial areas were constructed on grade. A commercial project going into a residential area will face the challenge of accessibility pursuant to federal requirements, however, a consistent finish floor elevation is necessary for compatibility.

9. Garages: Garages in Riverside and Avondale are consistently well to the rear of the front facade of residential structures.

SCALE: HEIGHT AND WIDTH

The proportion of a new building and the major relationship to neighboring buildings are components in establishing compatibility within the neighborhood.

The height-width ratio, that is, the relationship between the height and width of the front facade, (in the case of corner lots, two facades including porches, wings and porte cocheres), should be of similar proportions to the neighboring buildings.

Recommendations:

Add a new building on a site that is similar in height and width to buildings on adjacent sites.

Integrate a new building wider than the buildings on adjacent sites by breaking the building mass or dividing the building width to conform with building widths on adjacent sites.

Add a new building which is wider and higher than buildings on adjacent sites if the new building is divided up to suggest buildings of similar width to adjacent buildings, and if the height of the building at the street facade and at sides facing adjacent sites is similar to the height of buildings on those sites. This is achieved by placing the taller masses away from the street and adjacent buildings.

Avoid:

Adding a new building to a site which does not maintain or suggest the widths of buildings on adjacent sites.

Adding a new building to a site which does not maintain or blend with the heights of buildings on adjacent sites.

**COMMERCIAL BUILDINGS: Height and Width for
Infill Construction**

Massing and Building Form

To maintain the existing character of the Riverside-Avondale Historic District, new buildings should have similar massing and building form to neighboring buildings. Massing may be defined as the three-dimensional geometric composition of a building, or the overall "bulk" of a building and how the building is placed on its site. Having a consistency of massing will allow a new building to be compatible with the adjacent building and the entire neighborhood.

Recommendations:

Use massing and form in new construction similar to adjacent historic buildings.

Have a building form which is unique in Riverside and Avondale but relates to the neighboring buildings and to the neighborhood through its overall massing.

Use elements such as roof forms, lines, openings and other characteristics which are similar to those found in the district.

Avoid:

Using massing and building forms which are completely foreign to the Riverside-Avondale Historic District.

SETBACK

To maintain the existing character of the facades within a block, the construction of additions and new buildings should be in conformance with the existing setbacks along that block.

Maintaining uniform setbacks of the porte cocheres, porches and main building addresses prevailing patterns of an area and promotes the compatibility of the new building with the neighborhood.

Recommendations:

Keep the visual mass of the building at or near the same setback as building on adjacent sites.

Keep wings, porches, and secondary structural elements at similar setbacks to porches and porte cocheres on adjacent buildings.

Avoid:

Place a building on a site in a location which is greatly different from the location of buildings on adjacent sites.

NOTE: If a variance is necessary to allow a new building to have a similar setback to the buildings on adjacent sites, the Commission will review a site plan indicating proposed setbacks and may recommend to the Planning Commission that a variance be granted.

ORIENTATION AND SITE COVERAGE

The principal facades of new buildings within the district should be oriented parallel to the street. Also, main entryways should be located along these principal facades. This is a consistent pattern throughout the district which should be preserved to maintain the prevailing visual continuity. When this pattern of primary facades and entryways is moved from the street side of the building, the activity along the street will be lost and the character of the district will change.

Lot coverage, or that percentage of lot area covered by buildings on a lot, should be of a similar proportion to the

site coverage on adjacent lots. Side and rear setbacks, as governed by the Zoning Code may limit the minimum spacing between buildings; however, the overall proportions of building-to-lot area should remain consistent from lot to lot along the block. If lots are combined to create a larger development, the building-to-lot proportions should be "suggested" by breaking large building masses into smaller elements. This will visually suggest a relationship with adjacent buildings.

Historically, the proportions of building-to-lots along the streets in Riverside and Avondale are consistent. This is a design feature of the district which should be preserved or, at least, visually suggested.

Recommendations:

Orient the primary facade of a new building parallel with the street.

Provide primary entrances on the street facade.

Maintain the building-to-lot proportions present on adjacent sites.

Suggest the same building-to-lot proportions of adjacent sites by altering the mass of a large building.

Avoid:

Orient the primary facade of a new building parallel with the street.

Provide primary entrances on non-street facades if no primary entrance exists on street facades.

Develop a building which does not maintain or suggest building-to-lot proportions of adjacent sites.

ALIGNMENT, RHYTHM AND SPACING

Along a block, the uniformity of the proportions of the facades and the spacing of the buildings must be considered in new construction to achieve harmony along the streetscape. Spacing between buildings should be consistent along the street. The consistent spacing of buildings maintains or establishes a rhythm which is historically prevalent in the district. This applies to new construction in both residential and commercial areas within the district.

Porches, protruding bays, balconies, colonnades and other facade elements should be aligned with those of existing buildings along the street. This alignment creates harmony and maintains the rhythm of facade proportions along the block length.

Front widths of new buildings should correspond with other building widths; however, a long facade can be broken into separate elements. This would suggest front widths similar to those of neighboring buildings.

Recommendations:

Align the facade of a new building with the facades of existing buildings on adjacent sites.

Allow the addition of a new building to continue the rhythm of buildings on a block by having similar spacing relative to other buildings along that street.

Allow the addition of a new building larger than the buildings on adjacent sites by dividing up the long facade to suggest smaller building masses.

Avoid:

Place the primary facade of a new building out of alignment with the existing buildings on adjacent sites.

Add a building to a site which does not maintain, or suggest the spacing of buildings on adjacent sites.

D. 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 existing buildings. Side and front set-back, orientation, scale, mass, and individual features of existing building should be considered when choosing an appropriate site.

Despite the negatives, relocation is preferable to demolition. This is particularly true with regard to buildings whose significance is primarily architectural. There are several essential criteria to be considered when reviewing a proposal to move a building to a new site. They are essentially the same as those for compatible infill. The built environment for the new site should be similar to the old one in terms of the

age of the surrounding buildings, their height, materials, set-back, and architectural detail. If not properly planned and executed, a relocated building can be just as incompatible as a poorly designed infill structure.

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

Recommendations:

1. Move a building only when there is no alternative to its preservation. Provide documentation that there is no feasible alternative for preserving a building at its historic location.
2. To mitigate the impact of the relocation, move the building to an existing vacant lot within the historic district in which it is located.
3. In choosing a new site for a moved building, select setting compatible with the original. Consider the age of the surrounding buildings, their height, mass, materials, set-back, and architectural detailing.
4. Properly locate the moved building on its new site. Place the building so that the orientation of its principal facade and front and side setbacks are compatible with surrounding buildings.

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

Avoid:

1. Relocating a building not threatened by demolition.
2. Relocating a building outside a historic district.
3. Relocating a building to a site where the surrounding buildings date from a different period or are architecturally incompatible due to their height, materials, set-back, and detailing.
4. Destruction or alteration of significant features, structures, or archaeological sites at new location.
5. Improperly locating a building on its new site so that its orientation and front and side set-back are incompatible with surrounding buildings.
6. Placing the building on a new foundation whose design and materials are incompatible with the original. Examples include slab foundations or unfinished concrete blocks.

Examples of properly moved buildings in the Riverside Historic District:

2227 Herschel Street

2100 Myra Street

1849 Powell Place

E. 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 any historic district. The main reasons for demolition have been institutional and commercial expansion. Demolition invariably exerts a negative impact on a historic district. Under current zoning, land use regulations, and market conditions, compatible new construction is often not feasible. Furthermore, eliminating a building from a streetscape is like pulling teeth. Either a conspicuous void is created, or the replacement, even if well designed, is usually less well designed and constructed than the original.

Demolition of significant buildings, outbuildings, and individual features conflicts with Standards 2 and 4. Demolition alters the essential character and integrity of a building and the district in which it is located. As part of the Jacksonville Preservation Ordinance the following additional standards are prescribed when a property owners applies for a

Certificate of Appropriateness for a demolition.

- 1. The historic or architectural significance of the building or structure.*
- 2. The importance of the building or structure to the ambiance of the historic district.*
- 3. The difficulty or the impossibility of reproducing such a building or structure because of its design, texture, material, architectural detail or unique location.*
- 4. Whether the building or structure is one of the last remaining examples of its kind in the neighborhood, the county, or the region.*
- 5. Whether there are definite plans for reuse of the property if the proposed demolition is carried out, and what effect of those plans on the character of the surrounding area would be.*
- 6. The difficulty or impossibility of saving the building or structure from collapse.*
- 7. Whether the building or structure is capable of earning a reasonable economic return on its value.*

8. *Whether there are other feasible alternatives to demolition.*
9. *Whether the property no longer contributes to an historic district or no longer has significance as a historic, architectural or archaeological landmark.*
10. *Whether it would constitute undue economic hardship to deny the property owner the right to demolish the building or structure.*

Demolition of significant outbuildings and additions should also be avoided. Carriages houses and garages, particularly in Avondale, can be significant components of building complexes. Many buildings in the districts have had additions, new ornament, storefronts, porches, windows, wings, and additional stories. These changes might have gained significance in their own right and should be retained under Standard 4. Assessing significance of later additions requires careful professional review and should be done on a case by case basis.

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


1. The component is secondary in nature and lacking architectural significance.
2. The component does not comprise a major portion of the

historic site.

3. The component is less than fifty years old and not within the period of significance of the district.
4. There is persuasive evidence that retention is neither technically nor economically feasible.

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

1. The feature is less than fifty years old.
2. It is not a fine example of a significant architectural style and does not exhibit significant architectural design, materials, or workmanship.
3. It does not contribute measurably to the period of significance described in the district nomination.
4. It is in deteriorated condition and replacement would constitute a level of reconstruction not required in rehabilitation.
5. It obscures earlier significant features.



Appendix A

Directory of Architectural Styles

DIRECTORY OF ARCHITECTURAL STYLES - RIVERSIDE - AVONDALE HISTORIC DISTRICT

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

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

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

FRAME VERNACULAR (1880-1930)

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

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

Characteristics:

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

MASONRY VERNACULAR (1900-1940)

ornamental brick such as corbelling.

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

Characteristics:

1. *Plan: regular, rectangular.*
2. *Foundation: continuous or slab (commercial), brick or concrete.*
3. *Height: two stories (apartments); one story (commercial).*
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*

BUNGALOW (1910 - 1930)

The Bungalow is the domestic building style most common to Riverside and Avondale. It is most numerous in Riverside, but is also found in significant numbers in Avondale. The earliest American Bungalows appeared in the 1890s, but they only became widespread after the turn of the century when plans began to appear in such publications as Bungalow Magazine and The Craftsman. Bungalows came in various shapes and forms, but small size, simplicity and economy generally characterized the style.

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

Characteristics:

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

2. *Foundation: brick pier or continuous brick or concrete block.*
3. *Height: one story; belvedere, two stories.*
4. *Primary exterior material: horizontal wood siding, shingles; less frequent stucco.*
5. *Roof type: gable main roof over gable porch roof; shed dormers frequent secondary roof type; less frequent multiple gable, belvedere.*
6. *Roof surfacing: composition, asbestos shingles.*
7. *Ornamentation: simple; exposed structural elements (ridge beams, truss work, rafters, purlins); knees braces; battered porch piers; tapered chimneys.*

COLONIAL REVIVAL (1900-1940)

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

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

Characteristics:

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

QUEEN ANNE (1880-1910)

The Queen Anne, the most picturesque of late nineteenth century American domestic styles, is present in Riverside both in its pure form and through its influence on vernacular buildings. The Avondale and West Avondale Districts post-dates the period during which the Queen Anne was popular and contains few examples of the style. The Queen Anne style is characterized by a variety of forms, textures, colors, and materials. The basis for the Queen Anne style can be traced to England, but it developed its own distinctive character in America. Like the Colonial Revival style, it was introduced to the general public at the 1876 Centennial Exposition in Philadelphia and was well received. It was widely publicized in illustrations and press reports, and American architects began to employ the style which reached its zenith of popularity in the 1880s and 1890s.

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

Characteristics:

1. *Plan: irregular.*
2. *Foundation: piers, brick.*
3. *Height: two to two-and-one-half stories.*
4. *Primary exterior material: various; horizontal wood siding, shingles.*
5. *Roof type: multi-planed, gable most common; towers, gables, turrets common secondary roof structures.*
6. *Roof surfacing: sheet metal, embossed; composition, asbestos shingles.*
7. *Ornamentation: A variety of woodwork, including finial, pendants, brackets, scrollwork, trusses, verge boards, panels; a variety of textures, fish scale, other shingles; and variety of color.*

SHINGLE STYLE (1880-1914)

The Shingle Style originated in the seacoast towns of New England towards the end of the Victorian Era and became a popular alternative to the exuberance of the Queen Anne vocabulary. This style emphasized the exterior surface of the building which was usually uniformly covered with stained shingles. The porch posts and roof dormers were sometimes covered with shingles as well. The usage of brick or rough-cut stone along the base of the house or at piers and chimneys complimented the shingles and added to the overall texture of the design. Various roof formats included long sloping gables, circular turrets, hip configurations, gambrel types and multi-planed ridges. The roofs eaves found in the Shingle Style were usually abbreviated, however, some examples found in Riverside and Avondale contain broad overhangs in response to the Florida sun. The windows are usually subdivided into a multitude of small panes in the Victorian manner and are often grouped to form horizontal bands.

Characteristics:

1. *Plan: irregular and open*
2. *Foundation: continuous*
3. *Height: usually two stories or more*

4. *Primary exterior material: stained shingles with brick and stone accents*
5. *Roof type: high pitched in various forms*
6. *Roof surfacing: originally covered with shingles to match the walls*
7. *Ornamentation: leaded or multi-paned wood windows, bands of wood trim to connect the windows, shingles with simple geometric inserts applied to porch columns, exposed roof framing sometimes found along eaves.*

PRAIRIE (1909-1930)

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

Characteristics:

1. *Plan: irregular.*
2. *Foundation: continuous.*
3. *Height: two stories.*
4. *Primary exterior material: stucco.*
5. *Roof type: low-pitched hip roof with wide, projecting eaves.*

6. *Roof surfacing: composition shingles.*

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

MEDITERRANEAN INFLUENCE (1915-1940)

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

The Spanish Colonial Revival, Mission, and other Mediterranean influenced styles were among the most common in Florida during the Boom of the 1920s. As a result, these styles are quite common in Avondale and West Riverside. 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.*

CLASSICAL REVIVAL (1900 - 1930)

Classical Revival is an adaptation of classical Greek temple front and other details of either the Doric, Ionic or Corinthian order. Its popularity in America can be traced back as far as 1798 with the designs of William Strickland and, somewhat later, those of his pupil, Robert Mills. Its popularity survived until the Civil War and has seen numerous revivals since that time. Examples of the style in Riverside and Avondale 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.*

TUDOR (1915-1940)

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

Characteristics:

- 1. Plan: regular, rectangular.*
- 2. Foundation: continuous brick.*
- 3. Height: two to two-and-one-half stories.*
- 4. Primary exterior material: brick, first story; stucco and wood, second story (half-timbering).*
- 5. Roof type: gable.*
- 6. Roof surfacing: composition shingles.*
- 7. Ornamentation: prominent gables, oriel windows, massive chimneys, pointed elliptical arch.*

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

3. Building Permits:

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

existed before consolidation in 1968, have been lost.

4. Maps:

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

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

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

5. City Directories:

A full collection of city directories going back to 1870 are located in the Florida Collection, Haydon Burns

Public Library. The directories list residents alphabetically, noting their address and usually their occupation. Another very important research tool in the directories is an alphabetized listing of streets identifying occupants at each street address. The city directories cannot only indicate when an address was first occupied, but also contain the names of the original occupants. By tracking an address over the years, the directories can 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 address numbers for certain streets have changed. In many cases, the directories at the time of the change will list both the old and new numbers. Other times it is necessary to track the address by noting the occupants before and after the address number change.

6. Newspapers:

Much of Jacksonville's building and construction activity was recorded in the local newspapers such as The Florida Times-Union, Jacksonville Journal and the Metropolis. The Florida Times-Union has been extensively indexed by year and organized alphabetically by subject heading, except for several years in the early 1930's. The Jacksonville Journal is also indexed for the years from 1925 to 1938. Both

newspaper indexes are located in the Florida Collection, Haydon Burns Public Library. Using the indexes for researching older houses and buildings will require a general idea of the original construction date.

Most construction activity is listed under the subject heading of building permits; however, relevant articles about new subdivisions may also be located by subject in the indexes.

7. Original Blueprints and Plans:

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

8. Oral Sources:

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

document research or can reinforce written documentation on a house.

9. Property Records:

The Property appraiser's Record Cards contain valuable information about a structure and lot. These cards are located in the Property Appraiser's office, Claude Yates City Hall Annex. The cards can be accessed by address, real estate number or legal description. In addition to building and lot size, most of the cards have a construction date and may have a basic footprint of the structure and adjacent outbuildings. From the Deed Books, Official Records and 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.

APPENDIX D: TAX INCENTIVES FOR REHABILITATION OF QUALIFIED HISTORIC BUILDINGS

Federal Tax Credit

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

The tax law also permits a charitable deduction for federal estate and income tax purposes to a landowner who makes a "qualified conservation contribution" of land. The code defines that contribution as a "qualified real property interest" to a qualified organization exclusively for conservation purposes. Among such purposes are the preservation of a certified historic structure. A further provision in the federal tax code favoring historic preservation is one that exempts the

interest on Industrial Revenue Bonds employed for historic preservation purposes from federal taxation under Section 103 (b) of the Internal Revenue Code of 1954. While each state has a precise limitation upon the amount that can be exempted, the quota is generous. This federal incentive for historic preservation will probably remain substantial.

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

Local Property Tax Exemption

In November of 1992, Florida voters overwhelmingly approved by referendum an amendment to the Florida State Constitution authorizing units of local governments to provide a partial ad valorem property tax exemption to owners who rehabilitate historic properties. In April of 1994, the Jacksonville City Council approved Ordinance 94-308-168 which provided for a ten year, one hundred (100) percent property tax exemption for the value of improvements to historic properties designated under Jacksonville's historic preservation ordinance. The Jacksonville Historic Preservation Commission approved the use of the model tax exemption application prepared by the Florida Division of Historical Resources. Information and application for the local property tax exemption are available from the Jacksonville Planning and Development Department.

**APPENDIX E: HISTORIC PRESERVATION AND
NEIGHBORHOOD ORGANIZATIONS**

National Trust for Historic Preservation
1785 Massachusetts Avenue, N.W.
Washington, D.C. 20036
1-800-944-6847

**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
100-B Wharfside Way
Jacksonville, Florida 32207
(904) 396-6307

Riverside Avondale Preservation
2623 Herschel Street
Jacksonville, Florida 32205
(904) 389-2449

San Marco Preservation Society
1652 Atlantic Blvd.
Jacksonville, Florida 32207
(904) 396-4734

Springfield Preservation and Restoration
Post Office Box 3192
1321 North Main Street
Jacksonville, Florida 32206
(904) 353-7727

Historic Springfield Community Council
210 West Seventh Street
Jacksonville, Florida 32206
(904) 355-5012

Mandarin Community Club
Mandarin Historical Society
Post Office Box 23171
12447 Mandarin Road
Jacksonville, Florida 32241-3172
(904) 268-1622

APPENDIX F: 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.

APPENDIX G: SELECTED REFERENCES

Historic Preservation and Architecture:

Blumenson, John J.-G. *Identifying American Architecture, A Pictorial Guide to Styles and Terms, 1600 - 1945*. American Association for State and Local History, Nashville, 1977.

Hunt, E.L. Roy, John K. McPherson, and Caryl A. Brinson. *Historic Preservation in Florida*. Clearwater, 1988.

McAlester, Virginia, and Lee McAlester. *A Field Guide to American Houses*. New York, 1984.

Moss, Roger. *A Century of Color*.

U.S. Department of Interior. National Park Service. *The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings*. Washington, D.C., 1990.

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Magazines and Periodicals:

Florida Trust for Historic Preservation. *Florida Preservation News*. Tallahassee.

National Trust for Historic Preservation. *Forum Magazine*. Washington, D.C.

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Broward, Robert C. *The Architecture of Henry John Klutho: The Prairie School in Jacksonville*. Jacksonville, Florida, 1983.

Crooks, James B. *Jacksonville After The Fire, 1901 - 1919: A New South City*. Jacksonville, 1991.

Davis, T. Frederick. *History of Jacksonville, Florida and Vicinity 1513 - 1924*. St. Augustine, 1925.

Gold, Pleasant Daniel. *History of Duval County, Florida*. St. Augustine, 1929.

Martin, Richard A. and Daniel Schafer. *Jacksonville's Ordeal by Fire, A Civil War History*. Jacksonville, 1984.

Ward, James Robertson and Dena Snodgrass. *Old Hickory's Town: An Illustrated History of Jacksonville*. Jacksonville, 1982.

Wood, Wayne W. *Jacksonville's Architectural Heritage, Landmarks For The Future, Revised Edition*. Jacksonville, 1996.