FLORIDA NOMINATION PROPOSAL

1. Name of Property

   historic name: Downtown Winter Park Historic District

   other names:  
   FMSF Number: OR9968

2. Location

   street & number: roughly Canton Ave, Center St, Comstock Ave, New York Ave
   city or town: Winter Park
   state: FLORIDA code: FL county: Orange code: 95 zip code: 32789
   □ not for publication
   □ vicinity

3. Owner Awareness Statement

   As the owner, or official representative of the owner, of the property identified above, I am aware of this proposal for its nomination for listing in the National Register of Historic Places. I have been advised of the procedures for review of the proposal by the State Historic Preservation Office and the Florida National Register Review Board, and for the formal nomination of the property at the discretion of the State Historic Preservation Officer. I understand that I will be notified of the date and place of the public meeting at which the proposal will be considered by the Florida National Register Review Board, and that I will be given an opportunity to submit written comments and to appear in person in support of or opposition to the nomination of the property.

   At this time I □ support □ oppose □ reserve opinion on this proposal.

   Signature of property owner or representative: [Signature]

   Date: 9-21-10

4. Legal Description of Property (according to county property appraiser's office)

   Please also provide:
   Name of USGS Quadrangle: Orlando East, FL

   Township, Section and Range: T 22S S 6&7 R 30E

   Tax Parcel #: various

   Attach continuation sheet if necessary
### 5. Classification

<table>
<thead>
<tr>
<th>Ownership of Property</th>
<th>Category of Property</th>
<th>Number of Resources within Property</th>
</tr>
</thead>
<tbody>
<tr>
<td>private</td>
<td>buildings</td>
<td>Contributing: 35</td>
</tr>
<tr>
<td>public-local</td>
<td>district</td>
<td>Noncontributing: 15 buildings</td>
</tr>
<tr>
<td>public-State</td>
<td>site</td>
<td></td>
</tr>
<tr>
<td>public-Federal</td>
<td>structure</td>
<td></td>
</tr>
<tr>
<td></td>
<td>object</td>
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</tbody>
</table>

**Number of contributing resources previously listed in the National Register**

0

### 6. Function or Use

**Historic Functions**

- DOMESTIC/dwelling
- COMMERCE/TRADE/business, department store
- LANDSCAPE/city park
- RECREATION AND CULTURE/theater
- GOVERNMENT/city hall, post office
- TRANSPORTATION/freight depot, passenger station

**Current Functions**

- DOMESTIC/dwelling, office
- COMMERCE/TRADE/business, restaurant, cafe
- LANDSCAPE/city park
- COMMERCE/TRADE/business
- GOVERNMENT/city hall, post office
- TRANSPORTATION/museum, passenger station

### 7. Description

**Architectural Classification**

- LATE 19TH AND 20TH CENTURY REVIVALS: Mediterranean Revival, Mission Revival
- OTHER: Masonry Vernacular; MODERN MOVEMENT

**Materials**

- foundation: BRICK; CONCRETE
- walls: BRICK; CONCRETE BLOCK; WOOD
- roof: ASPHALT; METAL
- other: PORCHES; GLASS

**Narrative Description**

(Describe the historic and current condition of the property on one or more continuations sheets.)
8. Statement of significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution broad patterns of our history.

- B Property is associated with the lives of persons significant in our past.

- C Property embodies the distinctive characteristics of a type, period, or method of construction of represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

- D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations
(Mark "x" in all the boxes that apply.)

Property is:

- A owned by a religious institution or used for religious purposes.

- B removed from its original location.

- C a birthplace or grave.

- D a cemetery.

- E a reconstructed building, object, or structure.

- F a commemorative property.

- G less than 50 years of age or achieved significance within the past 50 years

Areas of Significance
(Enter categories from instructions)

<table>
<thead>
<tr>
<th>Narrative Statement of Significance</th>
<th>(Explain the significance of the property on one or more continuation sheets.)</th>
</tr>
</thead>
</table>

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)
Downtown Winter Park Historic District
Orange, FL

10. Geographical Data

Acreage of Property      approximately 20

UTM References
(Place additional references on a continuation sheet.)

1
Zone    Easting    Northing
2
3
Zone    Easting    Northing
4

Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title     Sidney Johnston, Senior Historian & Myles Bland, President
organization  Bland & Associates, Inc. (BAI) Jacksonville, FL     date 8/31/2010
street & number  4104 St. Augustine Road     telephone (800) 605-4478

city or town    Jacksonville     state FL     zip code 32207-6609

Additional Documentation
Submit the following items with the completed form:

Continuation Sheets (All information on continuation sheets must be typed.)

Maps
A USGS map (7.5 or 15 minute series) Do not write upon or attach labels to this map.
A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs
Representative black and white photographs of the property.
(Do not write upon or attach permanent labels to the photographs.)

Additional items
(check with the area Historic Sites Specialist at [850] 487-2333 for any additional items)

Property Owner

name

street & number

telephone


city or town  state zio code
United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Downtown Winter Park Historic District
Winter Park, Orange Co., FL
Description

Section Number 7  Page 1

Summary

The Downtown Winter Park Historic District contains historic buildings with commercial, governmental, residential, and transportation functions built within a town plan laid out in 1881. The district takes in parts or all of twelve blocks and contains approximately twenty acres. The district has an overall rectangular shape with irregularities governed, in part, by the historic pattern of development, and, in part, by the demolition of older buildings and relatively recent construction. The boundaries of the district are, roughly, Canton Avenue, Center Street, Comstock Avenue, and New York Avenue. The primary features are Central Park and historic buildings along Park Avenue. The district contains fifty-one resources with thirty-six, or seventy-one percent (71%), of those contributing. The majority of the historic resources are commercial buildings, but the district also includes two railroad depots, city hall, post office, and residential buildings. The contributing resources possess significance for their architectural and historical associations. The majority of the buildings are relatively small in size and scale, ranging in height from one to two stories. Most are derived from vernacular traditions, but a few display the influences of the Mediterranean Revival and Mission Revival styles. Several buildings are representative of Mid-Century Modern architecture. Associated with themes in landscape architecture, Central Park displays its historic design and contains several important historic physical features. An important contributing landscape feature, Central Park unites the historic commercial buildings with a transportation corridor and supporting historic transportation buildings. The district possesses an important concentration, linkage, and continuity of historic resources united historically by plan and physical development. The buildings contribute to downtown Winter Park’s sense of time, place, and historical development through their location, design, setting, materials, workmanship, feeling, and association, and provide an important architectural link to the heritage of Winter Park.

Setting

The City of Winter Park is located in Orange County in Central Florida. Orlando, the seat of government of Orange County lies approximately five miles to the south and Daytona Beach is approximately fifty miles northeast of Winter Park. U. S. Highway 17/92 is located approximately one mile west of Winter Park’s downtown and Interstate 4 is another mile west of the federal highway. Fairbanks Avenue is the primary east-west corridor through Winter Park. Historically known as the “City of Homes,” Winter Park contains many picturesque lakes. Lake Osceola and Lake Virginia radiate several blocks east and south of the historic downtown, respectively, and Lake Maitland is approximately one mile north of the downtown. The campus of Rollins College radiates south of the downtown between Fairbanks Avenue and Lake Virginia, and Hannibal Square, the city’s historic African-American neighborhood, lies west of New York Avenue. The district is framed by altered buildings from the historic period and buildings of relatively recent construction. Winter Park contains nine properties individually listed in the National Register of Historic Places. Listed between 1982 and 2009, they are All Saints Episcopal Church (2000), Annie Russell Theatre (1998), Brewer House (1982), Casa Feliz (2009), Comstock-Harris House (1983), Knowles Memorial Chapel (1997), Albin Polasek House and Studio (2000), Woman’s Club of Winter Park (1995), and the Winter Park Country Club and Golf Course (1999). All of the properties stand outside the boundaries of the historic
district. The boundaries of the historic district follow lines of legal delineation and are drawn to reflect a concentration of historic buildings associated with the downtown. The terrain is relatively flat with the terrain sloping gently toward the shores of lakes. Mature camphor, cedar, magnolia, oak, and palm trees contribute shade and ambiance throughout the historic district. The population of Winter Park is 24,090 (2000). In 2008, National Geographic Traveler Magazine ranked Winter Park as 38th top historic destinations in the world.

Physical Description

Park Avenue frames the historic district with Central Park to the west and the commercial center to the east. The straight alignment of the avenue yields to a curvilinear course south of New England Avenue, providing ambience, contrast, and interesting site lines. The historic district contains a relatively large and well-preserved collection of commercial, government, residential, and transportation buildings. The typical historic building rises between one and two stories. A majority of the commercial buildings are oriented on an east/west axis facing Park Avenue on relatively narrow lots and built with common party walls. In contrast to the commercial buildings, the larger government buildings have a substantial setback from adjacent streets. The roofs of many buildings are flat with parapets and finished with built-up or tar-and-gravel surfacing, but some display gable and hip roofs covered with composition asphalt shingles or ceramic barrel tile surfacing. Most facades of commercial buildings retain much of their historic physical integrity with original parapets, belt courses, and brick or stucco serving as exterior wall fabrics. Some storefronts have been altered leaving the original opening intact with modern infill. Most residential buildings display either clapboard, drop siding, rough-face cast blocks, or weatherboard exterior wall fabrics. Fenestration consists of original casement, double-hung sash, and fixed windows, some with multiple lights. Although some small dwellings display little ornamentation, they are a product of the historic context in which they were built and as such contribute to the historic district. The collection of buildings contributes to the historic character of downtown Winter Park, giving the city a sense of place, charm, and distinction.

The historic buildings are located in the town plan of Winter Park, which is the primary subdivision in the city. All development resulted from that important community planning activity of 1881. The overall plan provided a block, lot, and street plan that laid out a central park west of which extended railroad tracks and east of which contained lots designed to support commercial buildings. The downtown was an important part of Winter Park's town plan growth with commercial and public building development facing Central Park and along Park Avenue. The park and railroad tracks limited development of the primary commercial buildings to the east, north, and south of the town plan's central landscape feature and transportation corridor. Over time, a few residences built on Park Avenue and adjacent streets yielded to commercial development. Apartments built on the second floors of commercial buildings provided a few residents with views of Central Park and access to downtown amenities and cultural events. Eventually, large apartment houses were built east of the downtown to accommodate still more residents seeking downtown living spaces. In the 1950s, the destruction of citrus groves in emergent suburban Winter Park with commercial and residential developments prompted a citrus company to demolish its early twentieth century packing plant immediately west of Winter Park's downtown. That site was then redeveloped with a United States Post Office.
Downtown Winter Park Historic District
Winter Park, Orange Co., FL

Historic development spans the years between 1881, when Central Park was laid out as a green space, and 1965. The latter date falls short of the traditional fifty-year moving benchmark used to assess and evaluate historic resources for the National Register. To that end, Criterion Consideration G derived from National Register Bulletin 22 (1998) has been used to justify the cut-off date. First published in 1979, Bulletin 22 was most recently inspired by an essay on the recent past by Carol D. Shull, Keeper of the National Register, and staff member Beth Savage. As of 1994, 2,035 properties have been listed in the National Register under Criterion Consideration G. Approximately one-third of those properties are listed for their exceptional importance in community history. In Bulletin 22 Section VIII, Properties in Historic District, indicates that "Properties that have achieved significance within the past fifty years can be eligible for the National Register if they are an integral part of a district which qualifies for National Register listing. This is demonstrated by documenting that the property dates from within the district's defined period of significance and that it is associated with one or more of the district's defined areas of significance. Properties less than fifty years old may be an 'integral part' of a district when there is sufficient perspective to consider the properties as historic. Properties less than fifty years old may be an integral part of a district when there is sufficient perspective to consider the properties as historic. This is accomplished by demonstrating that: 1) the district's Period of Significance is justified as a discrete period with a defined beginning and end, 2) the character of the district's historic resources is clearly defined and assessed, 3) specific resources in the district are demonstrated to date from that discrete era, and 4) the majority of district properties are over fifty years old. In these instances, it is not necessary to prove exceptional importance of either the district itself or the less-than-fifty-year-old properties. Exceptional importance still must be demonstrated for a district where the majority of properties or the major Period of Significance is less than fifty years old, and for less-than-fifty-year-old properties which are nominated individually."

For the Downtown Winter Park Historic District, the year 1965 serves as a cut-off date because it corresponds with the end of significant development in downtown Winter Park. No buildings were constructed within the historic district in the late 1960s and 1970s. Historic resources developed between 1881 and 1960 total thirty-six; contributing resources developed between 1961 and 1965 total five. These 1960s buildings are an integral part of the historic district and convey important concepts in Winter Park's community planning and development. In addition, this clear minority (14%) of resources in the historic district meets the expressed guidelines outlined in Bulletin 22, that is, "... 3) specific resources in the district are demonstrated to date from that discrete era, and 4) the majority of district properties are over fifty years old."
National Register of Historic Places
Continuation Sheet

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Downtown Winter Park Historic District
Winter Park, Orange Co., FL

The resources contributing to the Downtown Winter Park Historic District embody and reflect a pattern of development that conveys the broader contextual history of the overall city. Resources developed in the late nineteenth century amount to one; Progressive Era resources total six; 1920s land boom resources total thirteen; the Great Depression is represented by three resources; one resource dates from World War II; five resources represent the post-World War II era (1946-1960); and five resources date between 1961 and 1965. The resources represent the infilling of the downtown over time associated with the city's historic building patterns, the replacement of older dwellings and aging commercial buildings with new commercial buildings, the creation of a new street leading to new building sites and parking areas east of Park Avenue and just outside of the historic district.

Contributing Resources

The historic district contains Masonry Vernacular buildings accommodating various uses and exhibiting various physical features. The Masonry Vernacular building at 102-106 Park Avenue North (Photograph 1) is representative of nineteenth century commercial resources improved in the early twentieth century. Located at the prominent location of Park Avenue and Morse Boulevard, the two-story building was constructed in 1882 with a wood frame system and exterior wall fabric and improved and renovated with a buff brick veneer façade in 1914. The building displays a flat roof with straight parapets. Brick panels with belt courses are accented by geometric corbelled designs. Second-story fenestration is regular but asymmetrical with one-over-one-light double-hung sash windows. Supported by large brick columns, the original transoms and storefronts are infilled with modern infrastructure. An entrance at the north end of the façade opens to a stair case leading up to offices on the second story. The south elevation along Morse Boulevard exhibits one-over-one-light double-hung sash windows, two-over-two-light double-hung sash windows, metal louvers, and an entrance at the southeast corner with a transom and sidelights.

Located at 122-132 Park Avenue South (Photograph 2), the two-story Masonry Vernacular building was constructed in 1917 and renovated in 1927. It was designed by architects Frederick Trimble and Roy A. Benjamin. Representative of relatively large commercial buildings built near the center of the downtown at the close of the Progressive Era, it displays a flat roof with straight parapets, brick exterior wall fabric accented by a corbelled cornice and belt course at the second-story window sill line, and six-over-one-light double-hung sash windows paired with French doors and wrought-iron balconets. Three primary storefronts with wood kick boxes and plate glass windows are protected by an aluminum canopy supported with metal rods and straps anchored by escutcheon plates. An offset entrance protected by a paneled wood door opens onto a straight staircase and offices and apartments on the second story. Straight lintels supporting the fenestration on the second-story front, or west, façade contrast with the arched window openings along the second-story south elevation.

An unusual L-shape example of Masonry Vernacular architecture located at 306-308 Park Avenue South (Photographs 3, 4) near the southeast corner of Central Park. Built in 1921, the two-story masonry building has exposures on Park Avenue and New England Avenue, wrapping around a smaller one-story Masonry Vernacular building constructed at 300 Park Avenue South in 1916. Beyond the L-shape plan, the two-story building has a flat
National Register of Historic Places
Continuation Sheet

Roof with straight parapets, dropped cornice with modillions and dentils, and inset panels accented with buff bricks laid up in a basket weave bond pattern. The building's hard-fired buff brick exterior walls are accented with stucco panels. Square truncated columns define the second-story fenestration, which has been infilled with fixed windows. Two storefronts open along the Park Avenue façade and two addition storefronts face New England Avenue. The New England Avenue elevation displays similar physical features evident on the Park Avenue façade. On the rear, or east elevation, a stuccoed wall supports a straight metal stair with a landing and is punctuated with one-over-one-light double-hung sash windows.

Built near the north end of the downtown at the close of the 1920s land boom, the two-story Swetman Building at 332-340 Park Avenue North (Photograph 5) exhibits a flat roof with a stepped parapet, grilled scuppers, and hollow tile walls finished with textured stucco. Stuccoed columns frame four storefronts with transoms, plate glass windows, and kick boxes. Second-story fenestration consists of pairs of three-over-one-light and four-over-one-light double-hung sash windows. An offset door with a leaded glass transom opens into a straight staircase which leads to offices and apartments on the second story.

The Winter Park Historical Museum is housed in the Masonry Vernacular building at 200 West New England Avenue (Photograph 6). Built west of the railroad tracks near the southwest corner of Central Park in 1927 as a freight depot, the one-story brick building is oriented to the sweeping radius of the adjacent railroad tracks rather than New England Avenue. The building has a rectangular plan, flat roof with concrete coping protecting the parapets, hard-fired red brick exterior walls laid up in a stretcher bond, and an articulated concrete foundation system. Infilled with glass blocks and central four-light casement windows, the primary fenestration is trimmed with a bricks laid in basket weave bond. Nine-light casement windows, steel posts, and loading bays with sliding doors define much of the east elevation parallel to the tracks. The front, or north, façade displays a stepped and arched parapet system, concrete head mast bearing the association's name, and an offset entrance, which is accented by a blind oculus, basket weave bond trim, and rounded arch opening that protects an entrance with a six-light transom and four-light paneled door. Glass block windows and loading doors punctuate the west elevation and an open platform is incised within the primary roof at the south elevation.

Contrasting with the 1920s freight depot is the Winter Park AMTRAK Passenger Station at 150 West Morse Boulevard (Photograph 7). Designed by Lakeland architect Braxton Bright and built in 1962, the Masonry Vernacular passenger station is defined, in part, by a distinctive 300-foot concrete-and-metal passenger platform and shed that follows the sweeping radius of the railroad tracks. Setback from the platform shed, tracks, and Morse Boulevard, the passenger station displays a cross plan protected by shallow-pitched cross-gable roof, boxed eaves, concrete-block wall system finished with burnt orange bricks and white stucco exterior wall fabrics, agent's bay, pedestrian and vehicle doors, fixed plate glass windows, and a concrete slab foundation system. The building is representative of the simple, clean designs, materials, and lack of ornamentation used on the relatively few passenger stations built by the Atlantic Coast Line Railroad Company in the decade before the nation's railroads abandoned passenger service to the federal government.
Representative of the work of architect James Gamble Rogers, II and the Mediterranean Revival style, Greenda Court (Photographs 8, 9) is a three-building mixed-use development at 110-118 Park Avenue South with a charming open-air Spanish-style courtyard. Constructed during 1946 and 1947, the two-story buildings are defined, in part, by a T-shape narrow twelve-foot brick walkway and intimate courtyard accented with curving stairs, painted tiles, and fountain, which extends east of Park Avenue. Sharing a common party wall with adjoining respective buildings, the westernmost buildings are mirror images displaying hip roofs with clipped corners and surfaced with ceramic barrel tiles, shallow eaves protected by copper gutters and downspouts, and masonry wall systems finished with smooth stucco. The cutaway corner entrances provide relief at the Park Avenue entrance into the narrow walk. Second-story French doors protected with wrought-iron balconets accent the clipped corners. Storefront plate glass windows, some placed in rectangular openings, others in arched openings, appear along Park Avenue and the narrow walkway. Fenestration includes four-light metal casement and fixed windows. More residential in character, the rear building displays a distinctive pointed arch, used by Rogers on the earlier Barbour House and Plant House. Centered on the walkway and fountain, the arch opens onto the courtyard and Center Street farther east. Anchored against the respective adjoining buildings’ party walls, a pair of dog leg staircases flanks the central arch. Embellished with carved beams, cantilevered landings are protected by shed roofs, wooden posts, scroll brackets, and turned balusters.

Another good example of the Mediterranean Revival style is the two-story building at 115-123 East Morse Boulevard (Photograph 10). The building faces south displaying a flat roof with stepped parapets and textured stucco wall fabric. Three storefronts of two widths contrast with an offset rounded arched entrance protecting a straight stairway to second-story apartments and offices. The arched entryway is accented above by a vertical elongated round arch blind panel. Fenestration includes one-over-one-light double-hung sash windows and storefronts with lighted transoms, plate glass windows, recessed entrances, and kick boxes.

Completed in 1964 at 401 Park Avenue South, the Winter Park City Hall (Photographs 12, 13) was designed by the Winter Park Architects Collaborative (WPAC), a consortium of seven local architects. The two-story masonry building displays a L-plan with a cross gable-on-hip roof that protects a central breezeway and courtyard. Contrasting materials consist of aluminum, brick, ceramic tiles, copper, marble, pebble-stucco, slate, steel, terrazzo, and wood. Fenestration is irregular and asymmetrical with plate glass at the entrances into the central first story offices, narrow vertical fixed window strips along the second story, and metal hopper windows. Horizontal projecting steel members at the second-story fascia and simulating a pent roof between the first and second stories serve as expressions of structure. Built following the Cuban Missile Crisis and near the height of the Cold War, the
city hall was designed with a fall out civil defense shelter in the basement.

A small collection of residences constructed within the historic district demonstrate community planning and development concepts, and contribute to our understanding of how growth affected and changed the character of residential architecture in the downtown during the early twentieth century. Constructed in 1916, the two-story Masonry Vernacular residence at 121 West Garfield Avenue (Photograph 14) is representative of relatively large homes built close to the downtown in the early twentieth century. Overlooking the north end of Central Park, the dwelling was constructed with a first-story rough-face cast block wall system in 1916 and wood-frame second story addition built about 1950. The house displays a front-facing gable roof with carved exposed rafter ends. A screen-enclosed front porch projects from the front, or south, façade displaying a front-facing gable roof with the same pitch and profile as the primary roof and paired louver system. Square cut wood shingles accent the gable end and tapered wood columns mounted on rough-face cast block piers support the porch roof. The symmetry and balance evident on the porch is reflected by the fenestration, which consists of one-over-one-light double-hung sash windows. The windows on the first story are supported by heavy concrete lintels and sills, contrasting with the wood-frame window systems trimmed with drip cap molding on the second story. The original wood shingles exterior wall fabric on the second story has been covered with composition asbestos-concrete panels.

Central Park

Occupying approximately five acres, Central Park (Photograph 15) is an important physical feature that influenced the development of downtown Winter Park. Displaying a narrow rectangular plan, the park has a long north-south axis with a narrow width radiating east-west. Laid out by Samuel A. Robinson and J. H. Abbott as part of the original town plan in 1881 and recorded in the Orange County Clerk of Court’s office in September 1885, the town plan included central park with a length of approximately 1,175 feet. Seventy-foot wide Morse Boulevard bisected the park into north and south halves, reducing the effective length of the green space to 1,100 feet. An eighty foot railroad right-of-way curved through the west side of the park, providing 195 feet of green space at its north and south ends, respectively. Recently characterized as the sacred heart of the city by one observer of Winter Park, the park retains its original dimensions.

The predominant trees in Central Park are mature Laurel and Live oaks, which form broad canopies in several areas. Additional tree species include Cedar, various types of citrus, Chickasaw Plum, Cypress, Holly, Magnolia, Maple, Slash and Long Leaf pines, and Tabeuia. The oldest trees are a stand of Eastern Red Cedars, approximately 100 years old, radiating along the east side of the railroad tracks at the north end of the park. The most recently planted tree is a 4 inch, 100 gallon, Live Oak planted at the north end of the park on 22 April 2009 to celebrate Earth Day and National Arbor Day.

Native plants include azalea, coontie, camellia, gardenia, juniper, ligustrum, and podocarpus. Border and Mondo grasses and boxwood plants trim many corners of the sidewalk system and some of the objects installed in the park.
Those objects include the 1920 War Memorial Fountain (Photograph 16), the 1935 White's Hall Monument (Photograph 17), the 1949 Morse Memorial (Photograph 18), and a c. 1962 brick planter with boxwood plants and c. 1964 metal kiosk with a pointed-segmental cap (Photograph 19). The last object has been a signature of the Winter Park Sidewalk Art Festival since 1960, appearing in newspapers and festival fliers. A feature of the park since 1920, a rose garden (Photograph 20) enlarged and enhanced with a gazebo and pergola in 2003 radiates at the south end of the park. The rose garden displays a defined circular center, concentric brick walks organized in quatrefoil designs, and planting beds. The gazebo and pergola support ivy and other non-flowering plants to provide a dark green background to highlight the beauty of the roses. A meandering concrete sidewalk system designed and constructed most recently in the 1960s provides access to the various objects and rose garden and between Park Avenue and the railroad tracks. The sidewalk is accentuated by decorative lamps, first installed as gas lamps in 1964 and later retrofitted to electricity.

Modern structures and objects and alterations to the park include the removal of a 1920s one-story wood-frame storage shed that stood at the southwest corner of the park immediately east of the railroad tracks. A bandstand built in 1925 was later destroyed. In 1982, a large raised concrete platform, or bandstand, (Photograph 21) was built at the north end of the park. It displays steel framework covered by a fabric top and is trimmed with brick veneering and boxwood plants. To the south of the modern bandstand is a circular water fountain (Photograph 22) built in 1984 to commemorate the twenty-fifth anniversary of the Winter Park Art Festival. The centerpiece of the fountain is "Emily," a 1960s era bronze sculpture by internationally renowned sculptor and Winter Park resident Albin Polasek.

Non-Contributing Resources

The two-story Pioneer Building at 152 Park Avenue South (Photograph 23) is one of the oldest altered buildings in the downtown. Constructed in 1884, the wood-frame building underwent alterations about 1885, 1925, 1935, 1956, and most recently about 1990. Although stucco was applied over the original exterior wood siding about 1935, the introduction of incompatible storefront windows, a cutaway corner entrance accented by an oversized modern column, and the removal of the first-story fenestration on the south elevation dates to the late twentieth century. A coved cornice and two-over-two-light double-hung sash windows on the second story hint at the 1880s roots of the building.

The one-story brick building at 142 Park Avenue South (Photograph 24) is representative of relatively small early twentieth century commercial buildings altered to accommodate a new commercial purpose in the early twenty-first century. Constructed as a bank and post office in 1911, the building displays a flat roof with a straight parapet and corbelled cornice, storefront windows, and a central entrance. The storefront windows originally contained six-over-six-light double-hung sash windows with brick stem walls. By the early 1960s, those windows had been removed and replaced with conventional commercial storefronts. The central entrance was originally recessed or inset approximately twenty feet forming an entrance courtyard. Consequently, during the historic period, the front (west) façade of the building displayed a U-shape appearance. An alteration made about 2000, the entrance courtyard was
destroyed, in part, by the removal of brick side walls and, in part, by bringing forward to the western extent of the façade the parapeted wall and corbelled cornice between the storefronts, rather than retaining its original recessed location. The alterations have eliminated the original appearance, fenestration, and plan of the building, comprising its historic physical integrity.

The two-story building at 214-216 Park Avenue South (Photograph 25) is typical of relatively large altered early twentieth century commercial buildings. Constructed about 1918, the building has been altered by a modern pent roof obscuring the original parapet, metal sash windows filling a modern fenestration pattern on the second story, and scored stucco pilasters at the storefronts. Differentiated storefronts, belt courses, and clerestories provide asymmetry. The southernmost storefront has been completely removed and recessed approximately fifteen feet into the interior. The alteration provides uncharacteristic depth of reveal on a commercial building and illusory outside dining space. Modern stuccoed posts identify the extent of the original southern storefront.
Summary Significance Paragraphs

The Downtown Winter Park Historic District fulfills criteria A and C and Criterion Consideration G at the local level in the areas of architecture, commerce, community planning/development, and transportation for listing in the National Register of Historic Places. Under Criterion A and Criterion Consideration G, the district possesses significance for its concentration of historic resources with a period of historic significance of 1881 to 1965. The period of significance begins with the founding of Winter Park and the laying out of the town plan in 1881. Winter Park's downtown developed in concert with broader trends in Florida's history. Significant events that shaped the development of the historic district include the construction of railroad tracks, the laying out of the town plan, advertising Winter Park as a tourist destination with picturesque home sites overlooking lakes; and the establishment of Rollins College in the 1880s; planting of citrus groves followed by freezes in the 1890s; the subsequent revitalization of the citrus industry, real estate sales, and construction in the Progressive Era; the Florida Land Boom of the 1920s; the Great Depression of the 1930s and World War II; and a resurgence of growth between the late-1940s and 1960s. The resurgent post-World War II construction trend in the downtown came to an abrupt end in 1965 because of a shift in commercial development along U.S. Highway 17/92 and Interstate 4 approximately one mile west, and State Road 426 known locally in segments as Aloma Avenue and Fairbanks Avenue. The design skills of architects represented in the historic district include Roy A. Benjamin, Braxton L. Bright, James Gamble Rogers II, Peter C. Samwell, Nils M. Schweizer, Joseph Shifalo, Frederick H. Trimble, and the Winter Park Architects Collaborative. Builders and contractors associated with resources in the historic district include Cason & Moore, Henry C. Cone, Hanner Brothers, and Jack Jennings.

The historic district has further local significance under Criterion C. The majority of the buildings display Masonry Vernacular construction with brick and stucco facades. A few buildings display the influences of the Mediterranean Revival and Mission Revival styles. Several buildings are Mid-Century Modern architecture. An important contributing landscape feature, Central Park unites the commercial center on Park Avenue with a historic transportation corridor and associated buildings. Winter Park's 1880s town plan provided for Central Park, commercial center, and railroad service, which remain in their originally intended locations. Planning and zoning changes triggered political debate in which civic leaders and property owners worked out compromises for setbacks and building forms. In the 1950s, the proliferation of the automobile precipitated the extension of Knowles Avenue and the introduction of parking areas east of Park Avenue, constituting a change of character and a break in the continuity of buildings to the east of the historic district.

Historic Context, 1881-1965

Winter Park, the "City of Homes," was founded in 1881 around the shores of lakes Maitland, Osceola, and Virginia. That year, town founders Chapman & Chase organized a 600-acre town plan, which included a curving alignment of the existing railroad tracks and the depot of the South Florida Railroad Company. Surveyed and laid out by civil engineer Samuel A. Robinson, the town plan established Park Avenue as a commercial center east of Central Park, a
primary feature of the town plan. The orthogonal town plan provided a series of rectangular blocks that extended in east-west and north-south orientations to contribute interest and ambiance to the landscape, and to support specific types of buildings. Robinson organized the downtown along Park Avenue between Canton Avenue and New England Avenue in which lots were 25 feet wide with east-west alignments. Center Street, really a narrow alley designed to provide access to the rear of anticipated commercial buildings facing on Park Avenue, ran to the east of those lots and parallel to Park Avenue. Center Street also separated commercial buildings on Park Avenue from planned residential buildings farther east. Building lots east of Center Street ran in a north-south alignment with 50-foot widths. South of New England Avenue and the planned commercial core, block 59 ran uninterrupted between Park Avenue and Interlachen Avenue. But, as development proceeded the block's westernmost building lots also accommodated commercial buildings on Park Avenue, notwithstanding the wider lots running north-south and the absence of a rear alley. Morse Boulevard was also designed to accommodate commercial buildings. Only four blocks separated Park Avenue from the west shore of Lake Osceola, providing home owners along the lake shore with ready access to the downtown (MacDowell 1950:9, 15-16, 19-23; Plat Book A, p. 67 Plat Book B, p. 86 Clerk of Court Orange County Courthouse).

Chapman & Chase advertised and developed Winter Park until 1885, when Chase acquired Chapman's interest and organized the Winter Park Company with several investors, including Francis B. Knowles. Born in 1823, Knowles organized a glove manufacturing business in New York. Following the Civil War, Knowles managed the Knowles Loom Works. His business connections included Franklin Fairbanks, a partner in a Vermont scale manufacturer who had visited and invested in Winter Park in 1881. Knowles built a seasonal home on Interlachen Avenue, and increased his investments in the town in 1885 when he became a director of the newly-organized Winter Park Company. At the company's organizational meeting, Knowles contributed $150,000 to develop the Hotel Seminole (demolished) on Lake Osceola. In 1885, Knowles also helped organize Rollins College and served as one of its first directors. A primary benefactor of the college, Knowles financed the construction of Knowles Hall in 1885, the first men's dormitory, and was later memorialized by Knowles Memorial Chapel (NR 1997). Knowles investments included developing three cottages adjacent to the downtown and near Lake Osceola, in part, to attract winter visitors and permanent settlers to the town (MacDowell 1950:28, 31, 47).

With the leadership of Chase and Knowles, the Winter Park Company launched an advertising campaign to bring tourists to the community, encourage them to purchase real estate, and develop homes and buildings. By 1885, sixty-three houses and several churches had been built in Winter Park. Standing along the east side of Park Avenue were wood-frame commercial buildings, including those supporting a blacksmith, drug store, grocery, hardware store, and livery, and several residential buildings. The economy was driven by citrus and the railroad. The establishment of Rollins College in 1885 provided Winter Park with increased exposure and educational opportunities uncommon in small Florida towns. Residents incorporated the town in 1887. The freezes of 1894-1895 destroyed citrus groves, but many growers replanted groves that soon provided substantial wealth. In 1909, prominent businessmen and planters organized the Winter Park Citrus Growers Exchange. Investors established banks and new commercial buildings were constructed in the downtown. Completed in 1911, the Bank of Winter Park (altered) was the first brick building on
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Park Avenue. In 1912, the town council organized a fire district in the downtown. The ordinance controlled the commercial district, where only fireproof brick or masonry buildings could be constructed. The fire district resulted in the replacement of older wood-frame buildings with brick edifices and the improvement of other wood-frame buildings with brick veneered exterior walls. In 1913, the railroad replaced its aging station. By 1915, a new town hall and public school had been built on Park Avenue south of the commercial district and Central Park. In 1895, Winter Park's population stood at 658 and increased to 787 by 1915 (Blackman 1927:66-68, 168-169, 189-196; MacDowell 1950:82, 92, 101, 102, 103-104, 110, 113-114).

During the period, the Winter Park Company failed to pay its debt after which the Knowles estate's executors, headed by Franklin Fairbanks, agreed to buy all of the company's real estate, including Central Park, to cancel the debt. By then, the Knowles Estate had cleared the dead orange trees left over from the 1890s freezes from its landholdings and replanted some of them in citrus. In 1904, the executors of the Knowles estate conveyed most of its properties, including Central Park, to Charles H. Morse who then organized the Winter Park Land Company. A native of Vermont, Morse graduated from St. Johnsbury Academy in 1850 after which joined the E. & T. Fairbanks Company, a Vermont scales manufacturer. Morse opened offices in New York and Chicago to sell products to coal yards, railroad stations, and stores. In 1862, Morse made the transition to the larger Fairbanks, Greenleaf & Company, where he became a partner. After Greenleaf died, Morse bought out his former partner's share, reorganized the business as Fairbanks, Morse & Company, and became its president in 1872. In the process, the company expanded from scales to windmills, pumps, and engines. In the acquisition of the Knowles estate, Morse secured ownership of Central Park and approximately one-half of the real estate in the Town Plan of Winter Park, some of which he planted in citrus, others were developed with buildings, and still others he resold. Morse chartered the Winter Park Land Company in 1904, in part, to insure "...the orderly development of the city, maintaining its present beauty, and attracting to it people who are sympathetic to the cause of perpetuating and extending its great natural attractiveness." Part of his vision to develop Winter Park included maintaining the integrity of Central Park, building a golf course and country club (NR), and planting citrus groves (MacDowell 1950:49, 51-52; Marquis 1943:870; New York Times, 6 May 1921).

The Central Park that Morse acquired in the early twentieth century still displayed many of its 1880s features. It radiated east of the railroad tracks with Morse Boulevard extending east-west through its center and Garfield and New England avenues, respectively, bounding its north and south limits. Citrus trees had been cleared following the 1890s freezes, but mature pines and palms sprinkled the landscape. Morse' acquisition coincided with the Progressive Era (1896-1917), which scholars often associate with early twentieth century reform movements in business, conservation, education, food and drugs, government and politics, labor, transportation, and women's rights in the United States. The "Square Deal" and "New Freedom" espoused by presidents Theodore Roosevelt and Woodrow Wilson became emblematic Democratic Party watchwords for a progressive political generation. Broad ranging political and social forces from the Chautauqua Movement, the City Beautiful Movement, vaudeville, and the Women's Christian Temperance Union (WCTU) swept the nation, providing impetus for reforms, helped women gain the right to vote in 1920, and led to the era of Prohibition. The Florida Legislature reorganized and increased funding assistance to institutions of higher education at the University of Florida, Florida State College for Women,
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and Florida Agricultural and Mechanical College. The change created new challenges for the private institutions of Rollins College and Stetson University. The era also provided a prologue and backdrop for an even larger Democratic Party program, the “New Deal,” implemented several decades later. Generally defined as the years 1896-1917, the Progressive Era also brought substantial changes to the American landscape. Tangible changes in Florida included land reclamation projects, the expansion of the citrus industry, the construction of new public schools, highways and railroad tracks, and a boom that resulted in thousands of new buildings in cities and villages alike. During the era, Florida’s forests yielded more naval stores than any other state in the Union and hundreds of lumber companies harvested thousand of acres of Florida’s vast cypress stands and pine forests to help make the boom possible. The state’s population almost doubled in size, increasing from 528,542 in 1900 to 968,470 in 1920. The cities of Fernandina, Jacksonville, Key West, Pensacola, and Tampa emerged as major ports (Tebau 1971; Link 1954; McGerr 2003; O’Neill 1975; MacDowell 1950:9, 15-16, 19-23; Plat Book A, p. 67 Plat Book B, p. 86 Clerk of Court Orange County Courthouse).

In 1920, Winter Park’s population reached 1,078 and climbed to 4,566 by 1926. In 1923, the local government adopted for its municipal motto "The City of Homes" because of the development of numerous houses displaying fashionable and picturesque styles. In 1924, residents re-chartered the government from a town to a city. In 1925, Winter Park’s building permits totaled $2,100,000. New buildings during the first half of the 1920s included commercial buildings, apartments, a Masonic lodge, and a woman’s club clubhouse. New buildings appeared on the campus of Rollins College. The railroad company double-tracked the main line through the city. By 1926, commercial buildings occupied most of the available lots on Park Avenue facing Central Park. After the land boom collapsed, building permits in Winter Park fell to $725,000 in 1927. In October 1929, the stock market began its downward spiral into the Great Depression. The financial panic deepened in the early 1930s. With the onset of the Great Depression, hundreds of Winter Park properties went into foreclosure and the Business Men’s Club clubhouse was sold and converted into a residence. Casualties of the depression, the Bank of Winter Park closed, the Winter Park Building and Loan Association liquidated its assets, and the Union State Bank of Winter Park transferred its assets to the newly-organized Florida Bank at Winter Park. In the early 1930s, the municipal government organized a planning and zoning commission. In 1932, after defaulting on $134,000 in bonds and interest, the city significantly reduced its budget. In 1938, the Winter Park Land Company celebrated $250,000 in new construction, but none occurred in the downtown. In 1939, the Federal Writers’ Project composed Florida: A Guide to the Southernmost State, which characterized Winter Park as a "suburb of Orlando" and "the town that has become a university," both of which belied the commercial center along Park Avenue. Instead, most of the description of Winter Park concentrated on Rollins College. In 1940, the Colony Theatre opened on Park Avenue South, the most prominent building developed in the downtown during the Great Depression. During World War II, commercial and residential construction in Winter Park fell from its late 1930s levels. Building permits in 1942 amounted to $142,712, decreased to $13,331 in 1943, and rebounded to $441,381 in 1945 to signal a new era of development. During the conflict, Rollins College was designated as a training center for Navy students (Winter Park Herald, 31 December 1925, 7, 14 January, 2, 18 February, 8 April, 27 May, 10, 24 June 1926, 12 August 1927, 23 February 1940; Winter Park Topics, 9 January 1939; MacDowell 1950:139, 142; WPA 1939; Sanborn 1927).
Winter Park experienced significant growth following World War II. Between 1940 and 1950, the city's population expanded 74% with much of that increase coming at the close of the decade. Between 1945 and 1950 alone, the population grew from 5,586 to 8,250. A few buildings were constructed in the downtown, several of which replaced aging structures. More people poured into Winter Park in the 1950s as the population expanded over 100%, reaching 17,162 in 1960. As growth accelerated in the late-1940s and 1950s, the municipal government responded to concerns from business owners and residents about traffic congestion on Park Avenue and patrons shopping outside the downtown, even for essentials such as groceries. The municipal government addressed the concerns as a traffic-and-parking issue by extending Knowles Avenue south of its original alignment. To make the change, officials adapted the 1880s town plan to accommodate more automobiles in the downtown. Guided by Mayor Ray Greene, the Knowles Avenue extension project was conceived as a solution to alleviate traffic flow and limited parking on Park Avenue. As originally planned and laid out, north-south oriented Knowles Avenue had ended north of Lincoln Avenue, but by 1919 it had been extended one block south to Morse Boulevard. Over the course of several months in 1954, municipal officials, property owners, and merchants debated the extension project, which included examining growth patterns, the removal of buildings, widths of rights-of-way and streets, one-way streets, parking alternatives, and hearing owner objections and concerns. Greene worked with Winter Park's city planner, James J. Bank of the planning and zoning commission, and State Road Department traffic engineer M. A. Connor. They settled on the extension as a 20-foot street supported by a 45-foot right-of-way. Centrally located to the downtown, the extension project ran three blocks south from Morse Boulevard to Lyman Avenue parallel to Park Avenue and Center Street. The plan included the creation of a parking lot and parking spaces along the new right-of-way, which extended through blocks 36, 39, and 59. The former two blocks had been laid out in 1881 with lots running north-south in 50 foot widths for residential construction and narrower 25-foot lots in east-west alignments facing Park Avenue. Block 59 had been laid out with 50 foot wide lots throughout, but did not have narrow lots oriented toward Park Avenue with a supporting rear alley (Sanborn 1943; Sanborn 1964; Winter Park Sun, 15 April, 9 September, 28 October, 23, 30 December 1954, 28 July 1955; Plat Book F, p. 70 Orange County Courthouse; Winter Park City Commission Minutes, 11 March, 13 April, 18 August 1954).

As executed, the street extension plan affected fifteen lots and ten one- and two-story houses that comprised part of a nineteenth and early twentieth century residential suburb abutting the downtown. In April 1954, the city acquired and condemned the properties south of Morse Boulevard in alignment with Knowles Avenue. Property owners involved in the acquisition and condemnation actions included Edward M. Davis, Dr. J. W. Hickman, Adeline Pennington, and Dr. Henry Wiser. Ten houses and an assortment of outbuildings were affected by the extension; six houses were moved to various locations outside the downtown, such as West Minnesota Avenue and East Lyman Avenue, and the others were demolished. In 1955, soon after the completion of the $174,000 extension project the municipal government installed 10-hour parking meters in the new parking lot and parking spaces on Knowles Avenue. The extension also affected arterial traffic patterns in the downtown, including converting Comstock Avenue and Lyman Street from paired one-way streets to two-way streets (Winter Park Sun, 15 April, 9 September, 28 October, 23, 30 December 1954, 28 July 1955; Winter Park City Commission Minutes, 11 March, 13 April, 18
August 1954).

The population boom slowed in the 1960s, expanding only 26% to 21,693 by 1970. Growth brought changes, including replacing the remaining dwellings on Park Avenue with commercial buildings in the late 1940s; converting a residential suburb adjacent to the downtown with Knowles Avenue Extension and new professional office buildings east of Park Avenue in the 1950s; and building large modern apartment complex just east of the downtown in the early 1960s. In 1954, Winter Park supported 178 retail businesses, including general mercantile, grocery, hardware, and restaurant establishments; by 1967, that number had increased to 326 with only a few of those representing new commercial enterprises in the downtown. During the era, grocery stores alone increased from twenty-two to thirty-seven, but no new grocery stores were operated in the downtown in the latter year, both a harbinger and representative of some of the stresses experienced by the commercial center of the 1950s and 1960s. Beyond businesses, government and the railroad also participated in the growth, replacing and expanding their downtown buildings in the early 1960s (Morris 1951; Winter Park Sun-Herald, 1 January 1959, 11 January 1960, 2 February 1961, 5 March 1965, 17 June 1970; Bureau of the Census 1956:10-8 and 10-9; Bureau of the Census 1970:11-12 and 11-13).

In 1961, the Winter Park Sun-Herald reported that U.S. Highway 17/92, locally known as Orlando Avenue, was to be developed as a new commercial area and industrial zone between Sanford and Orlando, impacting the cities and changing growth patterns in Casselberry, Maitland, and Winter Park. That year, Orange County's planners proposed centralizing downtown Winter Park as part of the county's expressway system, in part, by building a new thoroughfare from Aloma Avenue, across Lake Osceola, and along the alignment of Morse Boulevard. At least one proponent of the failed initiative claimed that "Centralizing the city around Central Park would go far towards preserving the character of Winter Park no matter what its growth." With a few exceptions, Winter Park's commercial development in the 1960s occurred outside the downtown, primarily along U.S. 17/92 and State Road 426, variously known locally as Aloma Avenue and Fairbanks Avenue. Indeed, those areas had emerged as new commercial locations in the late 1950s and growth accelerated there in the 1960s and 1970s, to the detriment of some downtown merchants. Buildings constructed in the downtown during the opening years of the 1960s included a few commercial buildings, city hall, post office, and several churches. In 1965, Winter Park Mall on U.S. 17/92, a design by Toombs, Amisano & Wells of Atlanta, was showcased in Architectural Record as an important trend and positive influence in the change of location and design for shopping centers in America. With the exception of renovations and interior improvements, no new construction occurred in Winter Park's downtown in the late 1960s. One of the early responses to commercial growth outside the downtown was the Winter Park Sidewalk Art Festival, organized in 1960 with Central Park as a backdrop and helping to maintain the commercial viability of the downtown (Morris 1951; Winter Park Sun-Herald, 1 January 1959, 11 January 1960, 2 February 1961, 5 March 1965, 17 June 1970; Winter Park Sentinel, 26 February 1961; "Stores: The Elements of Change in Location and Design," Architectural Record 1965:187-188).

Historical Significance, 1881-1965
Central Park was laid out as part of Oliver E. Chapman and Loring A. Chase’s original Town Plan of Winter Park in 1881. Initially sprinkled with citrus, palm, and pine trees, the park remained a privately-held green space during the opening decades of Winter Park’s development. Part of Chapman & Chase’s intent in establishing Central Park was to create a picturesque green space between the railroad tracks and the downtown laid out and built up along the east side of Park Avenue. Supported by a railroad station, the park served as Winter Park’s entryway for travelers. Photographs and picture postcards depict Central Park during the late nineteenth century with mature pine trees, cabbage palms, and native grasses. Dirt paths initially wended through the park, connecting the railroad tracks and Park Avenue with hotels farther east on Lake Osceola. Citrus trees located in the park killed by the 1890s freezes were not replanted. By 1910, cedar, magnolia, and oak trees had replaced most of the pine trees. During those decades, the park retained its original size and intent, and modest changes to its landscaping. In contrast, the east side of Park Avenue experienced significant changes between the 1880s and 1910s, ranging from a cleared landscape to small wood-frame buildings and then two-story brick buildings (Rollins College Archives).

During the Progressive Era, an important ownership change was made to Central Park. In 1911, Morse presented the municipal government with a deed to Central Park. In the process, he converted the green space privately owned by the Winter Park Land Company into a publicly-owned park owned by the City of Winter Park. For three decades, then, Central Park functioned as a public park enjoyed by Winter Park’s residents, but owned privately by the town’s primary developer. The conveyance stipulated that “the said land having heretofore been set apart by the Winter Park Company, a corporation organized under the laws of Florida with its place of business at Winter Park, as Parks, to be used by the said town for that purpose and no other, and this conveyance being made for the purpose of conveying said lands to the Town of Winter Park for the purposes of parks, and it being expressly understood that the use of any of said lands for any other purpose will cause the same to revert to the party of the first part, his heirs or assigns.” Morse remained president of the Winter Park Land Company and a major benefactor of the town until his death in 1921 (http://www.wppl.org/wphistory/WinterParkHomes/OsceolaLodge.htm; Homes & Buildings Files, Archives, Winter Park Public Library; MacDowell 1950:100; Orlando Sentinel, 9 November 1986).

New brick commercial buildings replaced aging wooden structures along Park Avenue. Improved with brick veneering in 1914, the two-story brick building at 102-106 Park Avenue North (Photograph 1) was constructed in 1882. The alteration came in response to a fire district legislated by the municipal government. The building had been constructed for Oliver Chapman and Loring Chase, the town’s founders, on the heels of the town plan. The placement of the building at the prominent location at Park Avenue and Morse Boulevard followed the design for the downtown laid out in the town plan, and initiated downtown commercial development along Park Avenue. Various owners and multiple functions associated with the building from its inception and over the following decades represent a long trend multiple uses. In addition to its commercial function, the Chapman & Chase Building also served as the first church, post office, school, and town hall. Beyond Oliver Chapman’s first-floor post office,
Chapman & Chase rented the first story to John Ergood and Robert White, Washington, D.C. businessmen, who established Ergood & White, a general mercantile business in the building. Their initial specialty was packing and shipping oranges, but soon they expanded the business to include clothing, crockery, dry goods, furniture, and shoes. In 1883, Clinton Moses purchased White's interest, which precipitated a name change to Ergood & Moses (MacDowell 1950:22, 25, 37; Florida Master Site File OR237).

Initially, the second floor served as a meeting hall, lending the building another name, Ergood's Hall. In December 1882, residents organized Winter Park Union Sunday School in Ergood's Hall out of which grew the organization of All Saints Episcopal Church of Winter Park, Winter Park Congregational Church, and Winter Park Methodist Church. The Reverend S. B. Andrews preached the first sermon in Winter Park on the second floor of the building, the same venue for the first public school operated by Nancy Richardson. In 1887, following the vote to incorporate the Town of Winter Park, residents met in the building for an organizational meeting. They elected Robert White, Ergood's partner, as mayor, six aldermen, a marshal, and clerk. At that meeting, the town council agreed that future meetings would convene in the office of the Winter Park Company. In 1887, A.H. Paul purchased the business of Ergood & White. That year, Cora Richardson opened the Berlin Bazaar clothing store in the first floor. Overextended in credit after the 1890s freeze, Paul sold his failed business in 1896 to A. MacCallum, an attorney and town alderman. In turn, the attorney sold the business in 1897 to William Schultz. About 1900, Emmett L. Maxson established Maxon's Pharmacy in the building. Subsequent pharmacies operated in the building included Freer's Drug Store, Trovillion Drug Store, and Winter Park Pharmacy. Dr. Jerry Trovillion installed a modern soda fountain in the pharmacy about 1908. In 1914, he responded to the city's new fire ordinance and improved the building with brick veneering. Between 1925 and 1948, the building accommodated various businesses, including a jewelry store, law offices, and a shoe store. In the 1930s, Dr. Russell Ramsey maintained an office on the second floor, and Claude Pruyn and Jasper Williams operated a jewelry business and barber shop, respectively, on the first floor. In 1948, William E. Taylor opened Taylor's Pharmacy in the building. Few Florida cities claim a nineteenth-century downtown building with varied uses, primarily commercial, but also related to education, government, and medicine (MacDowell 1950:22, 36, 48, 56, 68; Winter Park Herald, 9 September 1938, 3 September 1940, 3 March 1944, 30 July 1948; Winter Park Sun-Herald, 27 April 1972).

In 1912, the Shepherd Building at 102-108 Park Avenue South (Photograph 26) replaced a wood-frame structure built in 1883. The Shepherd Building was the first of the brick edifices constructed in the downtown in response to the city's 1912 fire district ordinance and prohibition against wood-frame buildings. A native of Alabama, Shepherd arrived in Forest City in West Orange County, Florida in the 1890s from Virginia with his wife, Martha, and extended family. His father, Sanford P. Shepherd, owned citrus groves, but lost most of his trees in the freezes of the 1890s. The family moved to Winter Park in 1901, where Shepherd established a general mercantile store dealing in dry goods, grains and hay, groceries, hardware, paints, and oils. His father, having lost his investment and intrigued with the prospects of using fertilizers to promote growth in citrus trees, organized Shepherd & Fuller with R.S. Fuller. The fertilizer company put Shepherd in contact with many prominent citrus growers. The father and son businessmen initially rented the first floor in a wood-frame building at the corner of Park Avenue and Morse
Boulevard from Charles L. Smith, a wealthy Massachusetts investor from which they subsequently purchased the building. They replaced the aging wooden edifice with a new two-story building, initially known as the Shepherd Building and later the Parkwood Building. The family businesses housed in the Shepherd Building in the second decade of the twentieth century included Merriam R. Shepherd’s photography studio on the second floor. In 1909, Forney Shepherd and Charles Smith were among the prominent businessmen who organized the Winter Park Board of Trade, the predecessor of the Winter Park Chamber of Commerce. In 1919, the building contained Shepherd’s grocery and hardware businesses on the first and second floors with a fertilizer warehouse behind the storefronts and extending along Morse Boulevard. Commercial success brought Shepherd other rewards; he served as an alderman on the town council for sixteen years and served as president of the Union State Bank in the 1920s. By 1940, the Shepherd Building accommodated the Joseph Bumby Hardware Company in one storefront and the Orange County Health Clinic occupied the other storefront. Bumby Hardware in Winter Park was part of a decades old commercial legacy in Orange County. A native of England, Joseph Bumby had arrived in Orlando in 1873, constructed a two-story building in 1886 in downtown Orlando for the hardware business, and soon opened branches of the business. Six sons engaged in the family business, which they incorporated in 1917. Charlie Bumby and Leonard J. Bumby operated the Winter Park store. In 1954, John Brumbaugh, Sr., then the owner of the Parkwood Building, hired architect Karl Hoke to make alterations to the storefronts and interior of the building, which were completed by the McCree Construction Company of Orlando (MacDowell 1950:76, 94, 104, 145, 180, 257; McCree 1986 Appendix:6; Bureau of the Census 1910 Population Schedules Orange County Winter Park FL; Bacon 1977:345-347).

In 1917, Charles Morse and the Winter Park Land Company financed the construction of the two-story building at 122-132 Park Avenue South (Photograph 2). In addition to providing office space, the buff-brick building became a social center that supported cultural activities and a theater. Morse hired Orlando architect Frederick Trimble to draft the plans for the building. A native of Canada, Trimble worked as an architect for the Methodist Episcopal Church in China before moving to the United States, settling first in Fellsmere, Florida and then to Orlando in 1916. The Fellsmere Public School (NR 1996) was Trimble’s first large project in Florida, and eventually he designed approximately fifty schools in Florida, including several buildings on the campus of the Florida Southern College in Lakeland. The design of the Morse Block in Winter Park came early in Trimble’s career and was one of several commercial buildings designed by the Orlando architect, which included the Farmer's Bank, Vero Theatre (NR 1992), and Royal Park Inn (NR 1998) in Vero Beach, and the Blackstone Hotel in Orlando (Johnston 2000:54-55, 84; MacDowell 1950:117; Winter Park Post, 11 January, 28 September 1917; Florida Master Site File, 8OR240).

The commercial block contained on the first floor professional offices, a theater, and a meeting room with apartments on the second floor. Three apartments faced Park Avenue, supported by small balconies overlooking Central Park. The building contained the offices of the Winter Park Land Company, which incorporated in 1917 to sell and develop real estate. In addition, the building contained a theater in the northernmost bay. Morse leased the theater to Braxton Beacham, an Orlando businessman who had opened earlier in the decade the Grand Theater and Lucerne Theater in Orlando and the Casino Theater and Favorite Theater in Kissimmee. Beacham adapted the name
of his Grand Theatre in Orlando to the Baby Grand Theatre in Winter Park. Beacham showed films appearing in his Orlando theaters the night before in the Baby Grand, giving Winter Park's residents the uncommon advantage of viewing films before they were released in the larger neighboring city. Released in June 1926, "Sandy" starring Madge Bellamy and Harrison Ford was among the dozens of silent films appearing in Winter Park's Baby Grande Theatre. In the mid 1920s, the Baby Grand also sponsored a country store every Friday night following the 7:00 PM movie. On some Friday nights as much as $43.00 in merchandise and prizes were awarded to movie-goers by the management from local businesses. In 1927, Beacham renovated the Baby Grand Theatre using the design skills of Jacksonville architect Roy A. Benjamin. Despite his wide experience designing commercial buildings, homes, and jails, Benjamin became best known as a theater architect. Over a long career, he designed approximately 200 movie houses throughout the American South, including the Arcade Theater, Center Theater, Florida Theatre (NR 1982), Riverside Theater, and San Marco Theater in Jacksonville; Edwards Theatre (NR 1984) in Sarasota; the Saenger Theater (NR 1984) in Biloxi, Mississippi; and the Albany Theatre (NR 2006) in Albany, Georgia. Benjamin's redesign of the Baby Grand cost $40,000, a renovation that upgraded the interior, added a $10,000 pipe organ, and included a new ticket kiosk and entrance on Park Avenue. In February 1936, the Baby Grand hosted a play filmed and directed by Max Reinhardt adapted from William Shakespeare's "A Midsummer Night's Dream." The cast of twenty-two consisted of leading lights in theater and screen, including James Cagney, Olivia de Haviland, and Mickey Rooney. The Tuesday one-day showing was funded for students in high school and college by the Women's Association of Rollins College. The management provided three show times: one for college students at 2:45 PM, followed by another matinee for high school students, and one for the general public at 8:15 PM. Responding to a conflict between classes and film, Dean Anderson of Rollins College contacted the faculty authorizing them to release any students holding a ticket for the college matinee at 2:35 PM, which would provide them ample time to walk from campus to the downtown theater. Richard Burton, editor of the department of literature of the Warner Brothers Company, spoke to the evening audience about the choreography and filming of the play. The Baby Grand Theatre was later made famous by the contemporary tales of Gamble Rogers, a son of architect James Gamble Rogers, II. (MacDowell 1950:145; Winter Park Post, 21 June 1921; Winter Park Topics, 15 February 1936; "A Midsummer Night's Dream" Program, February 18, 1936, Rollins College Archives; Memorandum from Dean Anderson to the Faculty, February 18, 1936, Rollins College Archives).

A blend of business, recreation and culture, and social issues was also manifested in the building by a local chapter of the Woman's Christian Temperance Union (WCTU). Morse developed the WCTU's reading room in the southernmost bay of the Morse Block, selling them that portion of the building in exchange for a lot the WCTU had acquired elsewhere in the downtown several years earlier. Consequently, the Morse Block also became known as the WCTU Building. The Winter Park chapter of the WCTU had been organized in March 1888 and incorporated in 1892. Founded in Illinois in 1873, the WCTU spearheaded a national crusade for prohibition. Many members of the WCTU perceived alcoholism as a consequence of larger social problems rather than as personal weakness. Later leaders became interested in a number of other social reform issues, ranging from labor, poverty, prostitution, public health, and sanitation. Membership grew from 22,800 in 1881 to 245,299 by 1911. Winter Park's WCTU Reading Room opened in the Morse Block in July 1917. In 1918, the fifth district of the WCTU held its annual meeting in the
Even as residential suburbs radiated out from the downtown during the Progressive Era, a few residences were built close to Central Park. At least one was built to provide home-and-business in Winter Park's downtown. In 1916, Gotthilf O. Kummer built the house at 121 West Garfield Avenue (Photograph 14). A native of Florida, Kummer was born in Palatka, where his parents had settled after immigrating to the United States in 1886. Kummer's father became a Coca-Cola distributor, providing his family with sufficient wealth to send Gotthilf to Stetson University in DeLand for his education. Following college, Kummer returned to Palatka, moved to New York City, and then returned to Florida in 1912, settling in Winter Park. Having obtained both business and carpentry skills, Kummer helped construct the Seminole Hotel in 1912 after which he opened G. O. Kummer & Company, a building supply company. As part of the business, Kummer developed a small concrete block plant east of Park Avenue. Kummer's development of the concrete block plant was, in part, a response to the city's fire district ordinance. In 1913, Kummer married Amanda Larson and the couple raised their family and lived out their days in the home hand-built on Garfield Avenue by Kummer in 1916. By 1924, Kummer had developed a small lumber mill and yard west of his home along the railroad tracks. He subsequently, expanded the lumber yard to include a planing mill and storage structures. Across the tracks was Kummer's primary competition: the Winter Park Lumber & Supply Company. By 1943, Kummer had expanded his planing mill and built a two-story lumber shed. He died in 1948 after which Amanda Kummer added a second story to the house and built a garage at the north end of the lot. The Kummer's son, Buddy Kummer, continued to operate the lumber yard and concrete block business until 1962 (Blackman 1927:148-149; MacDowell 1950:105, 296; Winter Park Sun-Herald, 14 December 1978; Sanborn 1919; Sanborn 1924; Sanborn 1927; Sanborn 1943; Sanborn 1964).

Florida Land Boom, 1920-1926

In the 1920s, new commercial buildings were constructed on Park Avenue. In 1920, banker Edward F. Keezel hired contractor S.A. Stevens to construct the building at 310-326 Park Avenue South (Photograph 11). A native of Tennessee, Keezel was educated in Kansas, where he worked for the Bank of Greeley and then helped organize Culver State Bank. He moved to Winter Park in 1912, entered local politics, was elected as an alderman and then as mayor. In 1917, he helped to organize the Union State Bank. That year, the bank hired Hanner Brothers Construction Company of Orlando to construct the bank building at 300 Park Avenue South (Photograph 27). Beginning his employment as bank cashier, Keezel quickly rose through the ranks to bank manager and then president. He retired in 1921 to enter the real estate business and sold his interest in the bank in 1923. By 1927, Keezel had become one of the largest property
owners in downtown Winter Park, where he developed several commercial buildings and also held citrus groves on the outskirts of the city. Keezel's first commercial investment in new construction on Park Avenue came in 1920 when he replaced the older wood-frame I.W. Phillips & Son Garage with the brick building at 310-326 Park Avenue South. Keezel initially leased the building to mechanics and businessmen Arno Bauer and Walter Sachse. The partners operated the Standard Auto Garage in the building, which initially contained a small sales office in the northernmost storefront and was supported by a garage capable of accommodating twenty-five automobiles. By 1926, Keezel had sold the building to Hale & Rosenblatt of Tampa and Keezel invested his proceeds in other projects. The Tampa investors converted the building from an automobile showroom and garage into the Winter Park Arcade. Initially, the arcade contained thirty-two small spaces and in 1927 supported a bakery, a pharmacy, several offices, and many small stores. The Great Depression put most of those enterprises out of business and compelled the owners to reorganize the interior. By 1940, the building had been converted from an arcade with many small partitions to two storefronts accommodating the Rollins Press, Inc., a printing and publishing company, and the restaurant of A.J. Demopoulos, and two additional small stores. Established in 1917, the Rollins Press appropriated its name from the local college and operated out of several buildings in the downtown over the following decades. In 1921, the Rollins Press expanded its operations by incorporating the Sandspur Publishing Company. The company printed and published volumes, selling them through its office and booksellers (Winter Park Post, 21 June 1917; Winter Park Herald, 31 December 1925, 4 February, 10 June, 13 October 1926; Winter Park Topics, 9 January 1942; Sanborn 1919; Sanborn 1924; Sanborn 1927; Sanborn 1943; Blackman 1927:149; Polk 1940; MacDowell 1950:138).

In 1921, Keezel developed the Keezel Building (Photographs 3, 4) at 306-308 Park Avenue South as his second downtown commercial building. Using a creative L-plan, Keezel designed the building to wrap around the older Union State Bank at 300 Park Avenue South. The plan provided the Keezel Building with storefront exposures on both Park Avenue and New England Avenue. Initial businesses consisted of the Keezel Real Estate and Insurance Company, Orange Hardware and Furniture Company, W.H. Schultz Real Estate, and the Martin Brother's 5¢, 10¢ & 25¢ Store. In 1923, Keezel joined other businessmen to organize the Winter Park Chamber of Commerce out of the older board of trade. In 1926, N.L. Bryan opened a real estate brokerage and loan business in the Keezel Building. Reflecting changes wrought by the Great Depression, the 1920s real estate and insurance businesses in the Keezel Building had been replaced by 1940 with Toney Andary's Liquor Store and the Orlando Steam Laundry (MacDowell 1950:117, 136, 145, 164; Polk 1940).

In 1923, Max J. Kramer developed the Hamilton Hotel (Photographs 3, 4) at 307-327 Park Avenue South. A native of Austria, Kramer had immigrated to the United States in 1893, settled in Manhattan, and borrowed money to invest in hotels. By 1920, Kramer owned the Edison Hotel and Lincoln Hotel in New York City. In Winter Park, Kramer hired local architect Peter C. Samwell to design the Hamilton Hotel, which contained fifty rooms. The Hamilton Hotel replaced the 1880s wood-frame Park Inn built by the Winter Park Company, and competed for patrons with the older and larger Hotel Winter Park, Hotel Seminole, and Virginia Inn. Its immediate popularity with visitors stemmed, in part, from its spacious lobby, balcony overlook of Central Park to the north and Park Avenue to the east, and its central location. Samwell was born in 1874 in Holland, studied architecture in his homeland and then in
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England and Germany, and designed several buildings in Amsterdam in 1907. He immigrated to Canada in 1908. A member of the Royal Architectural Institute of Canada and Manitoba Association of Architects, Samwell designed several apartment buildings between 1910 and 1914. He and his wife, Clara, immigrated to the United States and arrived in Winter Park in 1921. His first public commission arrived in 1922 with the design of Hill School in Maitland followed by an addition to Winter Park High School in 1923. Samwell's plan for the Hamilton Hotel complemented a large collection of Orange County projects that included the American Legion Post 19 in Orlando, the Aloma Country Club Clubhouse, Business Men's Club, Lincoln Apartments, St. Margaret Mary Catholic Church, and twenty-five fashionable homes in Winter Park, and Holy Spirit Catholic Church in Lake Wales. Samwell moved to California in the 1930s (Blackman 1927:134; Bureau of the Census 1920 Population Schedules Manhattan Assembly District New York NY; McClendon 2008; MacDowell 1950:145, 196, 216; Winter Park Herald, 31 December 1925; Lake Wales Highlander, 16 December 1927).

Beyond the hotel rooms and dining room radiating across the second story of the Hamilton Hotel, the building contained a lobby on the first floor and several storefronts. In 1923, the Great Atlantic & Pacific Tea Company opened a grocery in the primary storefront, where it remained for over a decade. The company persisted through an important ownership transition in 1925, when the Gentile Brothers purchased the hotel. The Gentiles made significant investments in buildings and real estate in Central Florida during the 1920s. Some of the investment was in real estate that the company planted in citrus groves, but it also developed or purchased packing houses and commercial buildings. The Gentiles contributed significantly to Winter Park's citrus culture and economy. In 1921, Augustus, Joseph, Lawrence, Leonard, and Victor Gentile organized Gentile Brothers. Establishing citrus groves in Orange and Polk counties, the brothers built citrus packing plants in Auburndale, Bartow, Frostproof, and Haines City. In Winter Park, family members purchased the Daetwyler packing house at the north end of Central Park. The company expanded the Winter Park facility about 1923 and shipped 65,000 boxes of citrus from it in 1926. About 1927, the company built a new packing house. By then, the company had planted 2,000 acres in citrus groves in Orange and Polk counties. By 1930, Gentile Brothers claimed to be the largest citrus company in Orange County and one of the largest in Central Florida. President of the company, Lawrence Gentile also served as president of the Gentile Realty Company, which opened real estate subdivisions in Winter Park in the 1920s, a process that included destroying older groves relatively close to the downtown for residential developments and planting new groves farther from the city's center. By 1926, the success of the Hamilton Hotel encouraged the Gentiles to acquire the building, make interior changes, adapted the second floor dining hall to storerooms and additional hotel rooms. In 1932, the Gentiles improved the original balcony along Park Avenue. That year, the Great A & P Company reduced its storefront exposure on the first floor, making space for R.F. Leedy's Men's fashions. In 1936, William R. Lovett of the Winn & Lovett Grocery Company of Jacksonville purchased the Hamilton Hotel. Lovett organized a grocery store with E.L. Winn in 1920, which the partners incorporated in 1928. Within several years, Lovett purchased Winn's stock to become president and general manager. In 1934, the Winn & Lovett Grocery Company operated fifty-five stores in Central Florida, North Florida, and South Georgia. By 1939, the chain had expanded into South Florida and operated seventy-three stores. That year, Jacksonville businessman A. Darius Davis and his sons acquired the grocery company, using the Winn & Lovett stores to increase the size of the grocery businesses, the predecessors of the Winn-Dixie Grocery Company, Inc.
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The Winn & Lovett Grocery owned the Hamilton Hotel for several years during the 1930s, operating their grocery out of a storefront and leasing the operations of the Hamilton Hotel. But, by 1940 the company had sold the building, moved its grocery to another location on Park Avenue North, and the Great A&P Company had returned to its original storefront location in the Hamilton Hotel (MacDowell 1950:137, 196, 216; Winter Park Herald, 20 May 1926; Blackman 1927:15-16; Sanborn 1924; Sanborn 1927; Polk 1940; Polk 1950; Dowell 1952 3:227-229, 4:857; Ocean Beach Reporter, 12 March 1937).

In 1925, business partners Podmore & Wellman developed the commercial building at 115-123 East Morse Boulevard (Photograph 10). Developed by prominent developers, the building accommodated various commercial enterprises over time. J.A. Podmore arrived in Winter Park about 1913 and helped organize the Winter Park Building & Loan Association in 1914, which he reorganized and expanded in 1924. In 1925, he became president of the Winter Park Realty Board and formed a real estate business with builder James F. Wellman, part of the result of which was the Podmore & Wellman Building. They developed the building with ten offices on the second floor and three storefronts on the first floor. Soon after Podmore & Wellman completed the building the developers dissolved the partnership and established separate companies. A native of West Virginia, Wellman arrived in Winter Park about 1920 and was elected to the city commission in 1925. In 1926, Wellman built the Masonic Temple (altered) on East Comstock Avenue, the Aloma Clubhouse, and several homes in the fashionable Aloma Subdivision. Later that year, Wellman established a realty and construction office at 136 Park Avenue South (Photograph 29), a building constructed in 1915. Wellman also served as vice-president of the Union State Bank of Winter Park. After the partners separated, Podmore organized the Podmore Realty Company and Wellman organized the City of Homes Realty Company, Inc. and laid out Suburban Homes Subdivision. Through those real estate companies, Wellman developed fashionable homes east of the downtown. In November 1926, Wellman reported five homes under construction in the Suburban Homes Subdivision and land sales amounted to $12,000 in October 1926. Early tenants in the building included the Winter Park Building & Loan Association, the Podmore Realty Company, Bishop John D. Wing of the Diocese of South Florida; Winslow & Weston Real Estate and Insurance Company; physician Ruth Schwartz Jewett; dentist George Scudder; Ritz Beauty Salon; William R. Bailey Real Estate Company; and dressmaker Frances Jackson. Few early tenants achieved the prominence of Ruth Schwartz Jewett. A native of Illinois, Schwartz was graduated from the Northwestern University in Chicago and in 1921 arrived in Winter Park to teach at Rollins College. In 1926, she left Florida to attend the University of Virginia, where she was graduated from medical school in 1931. For her internship, Schwarz worked at Tampa Municipal Hospital and became the first woman medical intern in the State of Florida. After the internship, Schwarz returned to Winter Park, married Eugene Jewett, an orthopedic surgeon, and then opened an office in the Podmore & Wellman Building, where she became one of the nation's first female specialists in geriatric medicine (MacDowell 1950:107, 150, 153, 156, 164, 166; Winter Park Herald, 25 February, 18 March, 13, 27 May, 10 June, 27 October, 4 November 1926; Southern Bell Telephone 1928:2, 6; Polk 1940; Polk 1950; Tebeau and Carson 1965 3:583-584).

In January 1926, as the real estate boom neared its crest, the Mizner Development Corporation of Boca Raton established an office in Winter Park. Previously, the development company had opened an office in Orlando, but
because much of its Orange County business came from clients residing in Winter Park, the company relocated to downtown Winter Park. In the overheated real estate market, the Mizner Corporation leased an office on the second floor of the recently completed building at 326-328 Park Avenue North (Photograph 30). The corporation was established by a group of investors headed by Addison Mizner, an American resort architect whose Mediterranean Revival style left an indelible stamp on South Florida. Mizner was the visionary behind the development of Boca Raton. In 1925, he formed the Mizner Development Corporation, a syndicate of prominent investors, to buy and transform Boca Raton from an unincorporated town into a resort dubbed the "Venice of the Atlantic." By 1926, land sales began to decline as reports of banking irregularities, a railroad freight embargo, and over speculation deflated the real estate bubble. To revive investor confidence, sales, and working capital, Mizner promised to continue the project and opened additional sales offices, such as the one in Winter Park. But, anxious Mizner Corporation members resigned, concerned that Mizner's promise held them financially liable. Then, in September 1926 a hurricane caused significant damage in Miami and South Florida. The project was, as Mizner's brother Wilson Mizner put it, "nixed by nature." Addison Mizner went bankrupt. The Boca Raton holdings were sold to Clarence H. Geist, for $71,500 and an assumption of $7,000,000 in debt. Within months of the Mizner Corporation leasing the Winter Park office, the September 1926 hurricane precipitated the collapse of the Mizner Corporation, the bankruptcy of architect Addison Mizner, and the closing of the corporation's Winter Park office (Winter Park Herald, 14 January, 4 February 1926; Nolan 1984; Vickers 1994; Southern Bell Telephone 1928:4).

Collapse of Florida Land Boom and Great Depression, 1927-1940

Few projects were built in the downtown during the late 1920s or 1930s. One of those came in 1927 when the Atlantic Coast Line Railroad (ACL) replaced its aging wood-frame freight depot, built about 1910 west of Central Park and south of the Gentile Brothers citrus packing house. Freight service had played a critical role in Winter Park since the 1880s. The railroad shipped citrus fruits to northern markets and delivered clothing, furniture, and other durable goods. In 1926, the ACL purchased 200 locomotives and 5,058 new freight cars and built 100 miles of tracks in Florida to keep up with its shipping demands. The railroad's freight growth affected Winter Park, where the company completed double tracks and in 1927 built a new freight depot at 200 West New England Avenue (Photograph 6). Initial negotiations between the city and railroad company placed the new depot in line with Lincoln Avenue. But, in an effort not to interfere with the Gentile Brothers packing house, an agreement was reached to locate the new depot south of New England Avenue on the west side of the tracks. The company awarded the construction bid of $15,000 for the brick freight depot to the H.A. Peters Company of Chicago, Jacksonville, and Miami. In the mid 1920s, one of the largest projects completed by the Peters company in Florida was the construction of the Miami Beach City Hall. A decline in railroad passenger travel in 1926 and 1927 compelled the company to shelve its plans to replace Winter Park's passenger station, much to the chagrin and disappointment of the city's leaders and the chamber of commerce. Instead, the city settled for a the new freight depot in 1927, one of the few stations built in Florida after the collapse of the land boom (MacDowell 1950:139, 142, 171; Winter Park Herald, 7 January, 2, 18 February, 8 April, 27 May, 10, 24 June 1926, 10 June, 12 August, 21 October 1927).
Few new buildings were constructed in the downtown during the Great Depression. The most visible sign of economic recovery appeared in 1940 with the completion of the Colony Theatre at 329 Park Avenue South (Photograph 31). On November 3, 1939, the *Winter Park Herald* announced that "A new theater is to be built by the E.J. Sparks Company on a lot just south of the Hamilton Hotel, purchased from Mrs. Frances P. Goulden. To be called The Colony. The $40,000 building will seat 800 persons, 650 downstairs and 150 in the balcony. S.S. Jacobs of Jacksonville is the contractor. The architect is Roy A. Benjamin, also of Jacksonville." Previously, Benjamin had renovated and redesigned the Baby Grande Theatre in Winter Park. A charter member of the Florida Association of Architects, Benjamin was the 31st architect granted a license to practice in Florida by the Florida State Board of Architecture. Relocating from Ocala to Jacksonville in 1902, Benjamin opened his company about 1905 and contributed to the rebuilding of Jacksonville following a devastating fire in 1901. Benjamin’s landmark projects included Jacksonville’s Chamber of Commerce Building, Elks Club Building (NR 2000), Jewish Center, John Gorrie and Kirby-Smith junior high schools, Otis Elevator Building, the high-rise Park Lane Apartments, Scottish Rite Temple, State Board of Health Building, and the Tudor Revival Cheek Mansion. Outside of Jacksonville, Benjamin designed Central School (NR 1998) in Putnam County and Fernandina Beach’s Public School No. 1 and Peck High School. In 1936, he drafted the plans for Nassau County Jail (NR 2009) in Fernandina Beach. In the 1930s, Benjamin served as the chief architect for the United Theaters, Inc. of Florida, a chain of 109 theaters by 1938. Benjamin became best known as a theater architect, designing approximately 200 movie houses, including the Arcade Theater, Center Theater, Florida Theatre (NR 1982), Riverside Theater, and San Marco Theater in Jacksonville; Lake Theatre in Lake Worth; the Arcade Theater in Fort Myers; and Edwards Theatre (NR 1984) in Sarasota, Florida. After completing the design of the Colony in Winter Park, Benjamin drafted the plans for the Marion Theatre in Ocala. Outside of Florida, Benjamin designed the Saenger Theater (NR 1984) in Biloxi, Mississippi and the Albany Theatre (NR 2006) in Albany, Georgia. An association with Florida movie theatre mogul E.J. Sparks of Jacksonville provided Benjamin with many of his theatre design contracts. After World War II, Benjamin sold his practice to William Kemp, Franklin Bunch, and William Jackson who continue to operate as KBJ Architects, Inc. as Jacksonville’s oldest architectural firm (Dovell 1952 4:839-841; *Winter Park Herald*, 3 November 1939; *Florida Times Union*, 29 January 1963, 10 October 1982; *Fort Myers News-Press*, 20 December 1938; Koskoff 2007:16).

The Colony contributed to a statewide theatre chain then known as Spark’s Theatres, Inc., a subsidiary of Florida State Theatres, Inc. of which E.J. Sparks served as president. Later, Florida State Theatres was merged first into Universal Pictures Corporation, followed by United Theatres, and then Paramount Theatres, one of the nation’s largest movie corporations. A native of Texas, Sparks began his career in Augusta, Georgia, where he operated a small theatre. Seeking a larger market, Sparks arrived in Jacksonville in 1915, where he organized a partnership with M.C. Talley to own and manage a movie theatre. A few years later, Sparks reorganized the company into E.J. Sparks, Inc. and then Florida State Theatres, Inc. By 1925, Sparks had built a chain of seventeen theatres in Florida. During the Great Depression, Sparks reorganized his theatre companies and merged them into Paramount Theatres, Inc. He constructed relatively few movie theatres during the Great Depression, and, like the Colony in Winter Park, most of those in the closing years of the 1930s after the harshest effects of the depression had abated. By 1940, Sparks owned approximately twenty movie theatres in Florida, including the Arcade Theatre, Florida Theatre, and...
Imperial Theatre in Jacksonville; Florida Theatre in Gainesville; Florida Theatre in West Palm Beach; Florida Theatre in Fort Myers; Florida and Ritz in Hollywood; Ritz in Winter Haven; Beacham and Rialto in Orlando; Oakley in Lake Worth; Sunset and Queen in Fort Lauderdale; theatres in Clearwater, Cocoa, and Eustis; Colony in Winter Park; Marion in Ocala; and the Tampa Theatre. Sparks business acumen consisted of a "...rare ingenuity and instinct for understanding and seeking development in the entertainment world." Theatre managers working for Sparks delivered profits using methods that mattered not nearly so much as results. In Winter Park, Sparks hired Howard Jaudon to manage the Colony, which opened in February 1940. The opening of the Colony precipitated the closing of the Baby Grand Theatre in the Morse Block, which re-opened in 1947. Movies shown at the Colony in its opening years included Louisiana Purchase with Bob Hope, Vera Zorina, and Victor Moore; Dr. Kildare's Victory with Lionel Barrymore and Lew Ayers; and Design for Scandal with Rosalind Russell and Edward Arnold. During World War II, matinees cost 39¢ and evening shows cost 44¢. Movies shown at the Colony between 1940 and 1960 included Broadway Melody, Casablanca, Citizen Kane, High Noon, The Grapes of Wrath, It's a Wonderful Life, The Maltese Falcon, North by Northwest, Northwest Passage, Three Coins in the Fountain, The Last Time I Saw Paris, Sabrina, Sergeant York, Singin' in the Rain, Some Like It Hot, Sunset Boulevard, and Vertigo. After enduring several years of business losses from competition by mall-based theatres outside the downtown, the Colony closed in 1975 (Winter Park Herald, 23 February 1940; Winter Park Topics, 9 January 1942; New York Box Office, 6 May 1939; Orlando Sentinel, 14 January 2007; St. Petersburg Evening Independent, 2 July 1941; Wall Street Journal, 8 April 1925; MacDowell 1950:284).

Postwar Years, 1945-1965

Construction tapered off dramatically during World War II, but resumed following the conflict. In 1945, realtor Raymond W. Greene hired James Gamble Rogers, II to design a fashionable retail court on Park Avenue South. Rogers established his reputation in Winter Park during the 1930s with fashionable residential designs, and landed the commission during a period that included many important statewide projects, including the Florida Supreme Court Building (1948) in Tallahassee and jails for the county governments of Calhoun, Flagler, Highlands, Pasco, Taylor, and Volusia. Between the 1940s and 1960s, Rogers designed more than fifty local, county, and state correctional facilities in Florida and the Southeast. His publications included an article in American City. In 1956, Rogers won a national competition for his Highlands County Jail in Sebring, Florida. After World War II, Rogers' projects exhibited a broad range of style and form from the Colonial Revival and Mediterranean Revival to Mid-Century Modern, and represent mixed-use commercial-and-residential forms, cooperative apartments, and ecclesiastical buildings. Rogers' design work in the downtown helped define the architectural character of Winter Park (McClane and McClane 2004:36).

Rogers worked closely with Greene to achieve one of Winter Park's most attractive commercial buildings. Arriving in Winter Park in 1913, Greene attended Rollins College, opened a realty business in the 1920s, and entered local politics, serving several terms as a city commissioner. Greene planted deep roots in the city and acquired and developed several downtown commercial buildings. The most memorable and fashionable of those was Greeneda
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Court (Photographs 8, 9), a three-building mixed-use retail and apartment complex. With Greeneda Court, Greene
redeveloped the site of two aging masonry buildings on Park Avenue, one of which had contained the post office,
and a one-story wood-frame structure at the rear of the lot (Sanborn 1919; Sanborn 1924; Sanborn 1927; MacDowell
1950:106, 145, 147, 150, 158; McClane and McClane 2004:37-38)

Built in two phases, the development of Greeneda Court at 110-118 Park Avenue South initially unfolded smoothly.
Completed in 1946, the first phase consisted of the design and construction of the two westernmost buildings
fronting on Park Avenue South. Only nineteen feet wide each, the two-story buildings were divided by a narrow
brick walkway and displayed clipped corners and wrought-iron balconies. The buildings contained retail entrances
on Park Avenue, along the walkway, and at the rear clipped corners. Second-floor apartments were reached by
separate entrances on Park Avenue and exterior staircases at the rear. But, Greene encountered resistance during the
final phase of the project in which he planned to develop a third building across the rear of the lot, where its fifty
foot width set on the rear property line would make an interior courtyard. Winter Park's building inspector, E.Y.
Harpole, a retired army officer, denied the permit request in early 1947 because its design features conflicted with
the city's downtown zoning ordinance. Established in 1933 and modified in 1939, Winter Park's commercial zoning
code required that courtyards be located at the rear of a property and called for the rear building line to be ten feet
from the west side of Center Street, which was really little more than a narrow brick-paved alley that ran parallel to
and east of Park Avenue. As designed by Rogers, the final phase of Greeneda Court consisted of a building that set
on the rear property line rather than conforming to the ten foot setback. The design also included an interior
courtyard rather than a rear courtyard. To help maximize his client's investment, Rogers and Greene placed the
building on the rear property line, which corresponded with abutting the street's right-of-way and five feet from the
physical west line of Center Street. More residential in character than its earlier companions, the final building
planned for Greeneda Court contained a central pointed arch breezeway that provided access between the courtyard
and Center Street (Minutes, Winter Park City Commission, 17 February, 11, 17 March 1947).

Harpole denied the permit citing incompatible design features associated with the courtyard and building rear
setback. Greene and Rogers appealed to the city commission, requesting that the city amend its commercial zoning
ordinance to allow the creative plan. But, at the February 1947 meeting, the city commission deferred Rogers and
Greene's request, directing the planning department to prepare a new zoning ordinance to permit Greene's building.
At the March 1947 city commission meeting, property owners and residents lined up to support and object to the
change, a process that spilled over into a larger zoning fray associated with changing the building line along the
length of Center Street. Rogers addressed concerns about parking and apartment tenants, reminding the
commissioners and audience that "...a great number of people living in apartments in town do not own cars,
therefore, would not require parking space." Mayor Coleman sided with proponents of the established ten-foot
setback while Greene, Rogers, and H. W. Barnum of the Winter Park Land Company were willing to settle for a
five-foot setback. Opponents cited the need to provide parking spaces and unloading areas east of Park Avenue, as
well as planning for future traffic congestion. Proponents for change cited efficient use of expensive private real
estate along Park Avenue and in the downtown. Initiated by a simple request for a single building and property, the
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issue expanded into a downtown referendum. At its initial vote, the city commission split over the zoning change, two voting in favor and three against. Frustrated by the delay and expanded agenda, and anxious to complete his development, Greene requested that the city commission approve his permit, using spot zoning for the approval. But, city attorney Waldo Plympton demurred, indicating that approval could not be legally granted. Over the following month, Greene applied sufficient political pressure upon the mayor and commissioners and in May 1947 the city commission approved a zoning change, albeit another split vote of three-to-two. But this time, the zoning change eliminated setbacks altogether on both sides of Center Street between Canton Avenue and New England Avenue. The development of Greenda Court ushered in a postwar era of fashionable buildings along Park Avenue, but also introduced zoning and building setbacks in the downtown as controversial issues at city commission meetings. At the May 1947 meeting, planning director Simons explained that setback lines "...are not necessary a part of zoning and may be regulated by a separate building line or setback line ordinance" (Minutes, City of Winter Park, 11 March, 7 April, 8 May 1947).

Greene broke ground on the final phase of Greenda Court in mid 1947 and completed the project later that year. For Rogers, Greenda Court offered the unusual opportunity to unite his favorite residential features—a patio and interior courtyard—into a commercial application. By then, Rogers had learned that "...commercial projects were the way architects made more than a mere subsistence living." He would later recall that "you have to get some commercial stuff because you simply can't survive on residences. When I was doing all those homes, I hadn't been out of college very long. I was doing all the detailing myself and probably earning about 25 cents an hour because the detailing is very important on these things. Otherwise, they look like stage scenery, you know that kind of thing—pasteboard architecture." Rogers' design of Greenda Court provided him with a significant creative commercial commission in the downtown and demonstrated his design skills to a larger public audience. Aligned with the narrow walkway, the distinctive central pointed arch was reminiscent of the design employed by Rogers on the Barbour House in 1932. Rogers' use of that defining feature and the secret courtyard softened the mixed-use development of Greenda Court with commercial storefronts on the first story and apartments on the second story. Dating back several decades, mixed-use commercial buildings in Winter Park had supported retail and apartment uses at least as early as 1917. But, Rogers' Greenda Court avoided the prototypical boxy commercial buildings of Winter Park's past and contributed a Mediterranean Revival flair absent in those projects with a narrow brick walkway, ceramic tile roofs, wrought-iron balconets, and cut-away corner entrances that provided depth of reveal and ambiance with a courtyard setting. The courtyard measured fifty feet wide, the width of the lot, and thirty-five feet deep, a depth made to feel larger by the use of the clipped corners on adjoining buildings. With the completion of the third building in 1947 the courtyard came into its full glory creating the sensation of a secret garden adorned by a fountain, painted tiles, and curving stairs slightly removed from bustling commercial activities on Park Avenue. Beyond the Greene Real Estate Company, early commercial tenants in Greenda Court included Gade Herman, investor counselor; insurance agent William Windom; attorneys Akerman, Akerman & Price; dentist James Hickman; Fashion Plate Dresses; Bonnie Jean Women's Clothing; and architects Francis Emerson and John T. Watson. Upstairs apartment tenants included Milton H. Blake and John Roberts. Greene's experience developing Greenda Court compelled him to continue his career in local politics and residents elected him mayor in 1952. Rogers' completion of Greenda Court coincided
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One of Rogers’ early colleagues and associates, architect George H. Spohn maintained his studio in the post office building, which was completed in 1949 at 200-218 Park Avenue North (Photograph 32). Previously, the post office had operated in the Mason Building in the 100 block of Park Avenue North. The new $80,000 building removed the last of the last wood-frame nineteenth century houses on Park Avenue in Winter Park’s downtown. In addition to Spohn’s architecture office, the second story of the new building contained the offices of Fuller Mimeographing & Multigraphing Services; David Andrews Real Estate Company; R. B. Hackney Real Estate Company; Baxter & Gorman, engineers; Russell Raine & Associates, engineers; and the Clarence Cubbage Insurance Company. In 1955, the post office was enlarged with an addition. An indication of growth, the enlarged post office brought more traffic, resulting in a near fatal crash that shook the building from the impact. At least one participant at a subsequent city commission meeting requested eliminating parking altogether in front of the post office. The municipal government responded by altering the parking pattern on Park Avenue from angle to parallel parking, a system that persists to this day. The change came on the heels of the extension of Knowles Avenue to the east of the post office building (MacDowell 1950:292, 301; Winter Park Herald, 10 June 1926; Sanborn 1927; Sanborn 1964; Minutes, City of Winter Park, 9 February, 19 October 1955; Polk 1950).

During the early 1960s, commercial construction slowed in the downtown, a period when government facilities and a railroad station replaced aging downtown buildings. In 1962, the ACL replaced its 1913 passenger station with a new building. Part of the impetus for the project came from city officials who perceived deteriorating passenger service. Common complaints consisted of the old station and dirty trains. In late 1960, Winter Park’s city commissioners requested that the ACL address their concerns. Winter Park’s tourism in the late 1950s and 1960 showed good gains, but a decreasing number of travelers arriving by train. The municipal government sought to increase visitors arriving by train, in part, to help reduce the number of automobiles in the downtown. In February 1961, the ACL’s president, Thomas Rice, appeared before the city commission. He tried to allay their fears assuring them that his company, in the middle of merger negotiations with the Seaboard Air Line Railway, would address their concerns over low quality service. Part of the railroad’s response to those local concerns was the construction of a new station in Winter Park, the cost for which the city shared with the railroad. In the process, the municipal government and railroad agreed upon a new site for the station on the west side of the railroad tracks and south of Morse Boulevard. The change permitted the re-opening of Morse Boulevard, a feature of the original town plan that re-established a primary thoroughfare which had been closed since 1913. The project sparked local debate. Some long-time residents, such as railroad agent Marvin Simmons and Ray A. Trovillion, objected to the destruction of the old station. They attempted to ameliorate those residents and civic leaders favoring a new station and the re-opening of Morse Boulevard by suggesting the railroad renovate the existing station and construct a tunnel underneath the building and the railroad tracks. Led by Mayor Edward Gurney, a prominent attorney who later became a United States Senator, Winter Park’s elected officials and railroad officers dismissed the rehabilitation-and-tunnel initiative. The railroad hired Lakeland architect Braxton L. Bright to design the new passenger station and the city issued a
building permit in December 1961. Born in Alabama in 1920, Bright grew up in Jacksonville, where his father worked as a railroad construction supervisor. The Brights resided next to architect Jefferson D. Powell who designed fashionable homes in the Riverside and San Marco neighborhoods and Ponte Vedra Beach, and who influenced Braxton Bright to study architecture. After graduating from the University of Florida's School of Architecture, Bright returned to Jacksonville, but relocated to Lakeland in 1956. He formed a partnership with A. Ernest Staughn and took on a junior partner, John T. Hart, who served as the on-site supervising architect for the Winter Park passenger station. In 1965, Staughn and Bright designed the master plan for Polk Community College in Lakeland. Completed in 1962 at 150 West Morse Boulevard, the Winter Park ACL Passenger Station (Photograph 7) was the largest single project in downtown Winter Park of the early 1960s, built at a cost of $63,290. As part of the project, the railroad company permitted the municipal government to beautify the railroad right-of-way east of the station (Winter Park Sun-Herald, 2 March, 14, 28 December 1961, 1 March, 19 April, 21 June 1962; Minutes, City of Winter Park, 9 August, 13 September 1962).

The Winter Park ACL Passenger Station was one of relatively few passenger facilities developed by the railroad after World War II. Few large passenger facilities were built by the ACL in the late 1940s and 1950s, such as the Charleston combination passenger and district office building. Although the railroad enjoyed increased freight shipments, agricultural commodities, and industrial growth, passenger revenues declined because of new interstate highways and air travel. In 1960, the company completed its new General Office Building in Jacksonville, Florida. The relocation of the corporate offices of one of the nation’s largest railroads from North Carolina indicated the strength of the Sunshine State’s economy and its significance as a transportation hub. Much of the strength of the economy came from Florida’s population growth in the 1950s and increased freight shipping patterns associated with the state’s lumber, paper mill, and phosphate industries, and shipments of coal to power plants and new automobiles into the state. In the 1960s, the company built only a few new passenger stations—St. Petersburg and Winter Park in Florida; Central Junction in Savannah; and Wilmington, North Carolina. The company also built a freight station in Fort Myers; an office building in Augusta, Georgia; and a combination freight station and district office in Tampa. In 1961, the company opened ticket offices in Charleston, Miami Beach, Savannah, and Tampa in existing downtown commercial buildings, but closed those several years later. In 1962, the company tried to revitalize its passenger traffic by re-instituting Florida Special passenger trains between New York City and St. Petersburg. But, the pattern of freight-growth and passenger-decline persisted into the 1960s, culminating with the organization of AMTRAK in 1971 (Goolsby 1999:46-62; ACL 1957:38; ACL 1958:17; ACL 1959:10; ACL 1960:20; ACL 1961:14, 17; ACL 1962:12, 16; ACL 1963:12, 15; ACL 1965:13; ACL 1966:1-13; ACL 1967:14-25).

Winter Park’s passenger station also possesses significance as one of the few depots built by the ACL during a period of change and consolidation. In 1960, the ACL and SAL submitted a merger agreement to the Interstate Commerce Commission (ICC) for approval. The railroads undertook the merger, in part, to address competition from the airline industry and the interstate highway system. In 1950, the nation’s trains carried twice as many passengers as commercial aircraft; by 1958 trains transported only 40% of the travelers carried by airlines. The ICC initially viewed the ACL/SAL merger skeptically, but grudgingly approved the proposal in December 1963.
Following the ICC's approval of the merger, the Florida East Coast Railway (FEC) filed an intervenor suit with the ICC requesting exclusive rights along Florida's east coast. In addition, the Illinois Central Railroad requested that the ICC compel the ACL to divest its holdings in the Louisville & Nashville Railroad used by the ACL to reduce competition in the Midwest. The ICC refused to affirm either request, a decision confirmed by the U.S. Supreme Court, and in July 1967 the ACL/SAL merger formed the Seaboard Coast Line Railroad Company (SCL), the largest of the southern railroads and a predecessor of CSX. The Winter Park ACL Passenger Station was one of few train stations built by the ACL during its merger negotiations. Subsequently, in the late 1960s, after the consolidation and merger of the companies, the SCL built no new passenger stations in Florida (Conant 1964:23, 66-67, 79-80; Goolsby 1999:36-39, 46-49; Saunders 1971:202-209; Stover 1970:137-149, 181-182).

In 1964, the municipal government replaced its aging city hall with a new building (Photographs 12-13). The project began in the late 1950s when city officials recognized that the older two-story building was no longer sufficient to accommodate growth and activities. Indeed, since World War II, several city departments had operated outside of the city hall in adjacent buildings. The design and size of the new city hall was intended to consolidate all departments into one building with the exception of the fire department. Nearly a decade in development, planning for the building began in the late 1950s during the mayoral term of Edward Gurney; financing began during the term of mayor J. Lynn Pflug; construction was initiated during the administration of mayor Richard Simmons; and mayor Allen Trovillion cut the ribbon, a garland of city-grown hibiscus flowers, at the dedication of the building in 1964.

For the design of the building, the municipal government commissioned the Winter Park Architects Collaborative (WPAC), seven architects consisting of John P. Langley, Gordon D. Orr, Fred G. Owles, James Gamble Rogers, II, Nils M. Schweizer, George A. Tuttle, Jr., and Clifford W. Wright. The impetus for the WPAC was derived, in part, by an unwillingness of elected officials to choose between its local talented design professionals, and, in part, from a model established by the prestigious and older The Architects Collaborative (TAC), which had been organized in 1945 by Walter Gropius and seven other architects in Cambridge, Massachusetts. Gropius organized the collaborative primarily to design education buildings through a team process with an entire group of architects providing input on a project, rather than putting all the emphasis on individualism. For each project, TAC selected a partner-in-charge to meet with clients and make final decisions while bringing the best design skills into a single project. Examples of projects completed by TAC include the Harvard Graduate Center, the campus plan for the University of Baghdad in Iraq, John Fitzgerald Kennedy Office Building in Boston, and the East Quadrangle coeducational dormitory on the campus of Brandies University in Waltham, Massachusetts. Organized exclusively for the Winter Park City Hall, the WPAC was based on the TAC model and philosophy of shared input. But, unlike TAC, the WPAC disbanded after its completion. Principal in the firm of Tuttle & Sims of Winter Park, George A. Tuttle, Jr. served as chairman of the WPAC, taking a lead in the final decisions over the design and negotiations with the city. In 1962, Tuttle drafted the plans for Winter Park's new chamber of commerce. Later, Tuttle moved to Sanibel Island where he designed the Bailey-Matthews Shell Museum. For Winter Park City Hall, Rogers' firm performed most of the engineering and production. The WPAC submitted initial drawings of the new city hall in November 1961. The plans included various materials, including aluminum, brick, ceramic tiles, copper, marble, pebble-stucco, slate, steel, terrazzo, and wood. Horizontal projecting steel members at the roof line were an
expression of structure supported by a L-plan with a central breezeway or courtyard and a basement with a fall out civil defense shelter. City commissioners committed to constructing the building without raising taxes. Indeed, during Pflag's term as mayor the municipal government set aside much of the funds for its construction (*Winter Park Sun-Herald*, 3 November 1961, 3 May 1962, 12 May, 30 July, 6, 17 August 1964; Jack Rogers, conversation, 2009).

In December 1962, after several revisions to the plans, the city hall project was approved and put out to bid. The project involved acquiring and removing two dwellings to the west of the old city hall and the former chamber of commerce building to the south. For the latter, the city assisted the chamber of commerce in finding a new location. In May 1963, the municipal government awarded a bid of $465,000 to contractor Jack Jennings of Orlando. After Jennings demolished the old city hall, the city commission met in temporary chambers in a building at 150 North New York Avenue. Other departments operated out of wood frame buildings on Lyman Avenue. Constructed at a cost of $525,000 with all of its finishes and appointments, the new city hall was dedicated in August 1964. Dick Verigan of the firm Klahold and Verigan, an interior design company at 318 Park Avenue North, planned and installed the interior design features: upholstered furniture, lamps, wall décor, desk accessories, planters, paint, ceramics, and sculptures. Tom Wallis of Wallis-Stresay & Associates of Winter Park prepared the landscape plans, which were carried out by Beverly Brown, director of the city parks department. Sabal palm trees contrasted with various plants, including azaleas, bird of paradise, bottle brush, philodendron, and schefflera. Mrs. James Gamble Rogers, II donated a Temple orange tree, a reminder to residents and visitors alike that Winter Park was the home of this citrus variety. One of the final details involved a conflict over the dedication plaque, which included the names of the architects and builder, but very little space for the names of city officials. The revised plaque had the name of the building at the top, followed by the names of the mayor, commissioners, and city manager, then the architects, and finally the general contractor. The same month, Mayor Allen Trovillion helped dedicate the $15,000,000 Winter Park Mall on U.S. 17/92. In 1966, the bronze sculpture "Forest Idyl" executed in the 1950s by internationally renowned and Winter Park sculptor Albin Polasek (1879-1965) was installed in front of city hall (*Minutes, City of Winter Park*, 6 December 1962, 7 May 1963; *Winter Park Sun-Herald*, 11, 21 May, 30 July, 6, 17, 20 August 1964; Sanborn 1943; Sanborn 1964).

The completion of Winter Park City Hall came relatively early in the career of contractor Jack Jennings. Based in Orlando, he formed a construction company in 1948 and later reorganized it as Jack Jennings & Sons, Inc. Important projects completed by the company included the Country Club of Orlando, Interlake Country Club, Rollins Sun Trust Plaza in Winter Park, and University Boulevard Medical Center. Operating throughout Central Florida, the company built a diverse range of construction projects consisting of entertainment and themed facilities, office and retail, institutional and public work sector, health care and medical facilities, and specialty restaurants. Jack Jennings' daughter, Toni Jennings, was president of the company between the mid 1980s and 2003. She served two consecutive terms as president of the Florida Senate and lieutenant-governor during the term of Governor Jeb Bush (*Orlando Sentinel*, 28 May, 25 September 1989).

One of the Winter Park Architects Collaborative, Nils M. Schweizer was a protégé of Frank Lloyd Wright, having
studied at Taliesin on a fellowship between 1948 and 1952. Following his fellowship, Schweizer served as the southeastern representative for Wright, an activity that included supervising work on his master plan at Florida Southern College in Lakeland. A native of Maryland, Schweizer studied architecture at the University of Georgia and the University of Zurich. In 1957, after supervising Wright's work at Florida Southern, Schweizer moved to Winter Park, where he maintained a private practice until 1960, when he organized Schweizer Associates. He installed an office in the second floor of the building at 301-303 Park Avenue North (Photograph 33). He designed the Schweizer Building with exterior wooden panels, beams, and blocks to trim the canopy protecting the storefronts and to create brise soleil for the windows. The creative blend of forms and materials provided the otherwise pedestrian concrete block building with an expression of structure, texture, and depth. In 1970, he organized the Environmental Design Group in 1970. During the era, his firm grew to 180 members and he constructed an office building on West Comstock Avenue. Schweizer's principal works included Loch Haven Art Center in Winter Park, General Purpose Building A on the campus of the University of Florida, Capitol Center Parking Garage in Tallahassee, St. Luke Episcopal Church in Orlando, Orlando Public Library, and the Largo Public Library. Schweizer returned to the Florida Southern Campus in 1964 with Branscom Auditorium and in 1968 with the E.T. Roux Library, designs that maintained the Child of the Sun and organic themes developed by Wright in his 1930s campus plan. The Nils M. Schweizer Fellows (NMSF) is part of international organization DOCOMOMO (Documentation and Conservation of Buildings, Sites and Neighborhoods of the Modern Movement), which was founded in the Netherlands in 1990. The Florida Chapter of DOCOMOMO advances the exploration and documentation of the relevant manifestations of the Modern Movement in the State of Florida, and advocates the conservation and sustainability of these buildings, sites, and neighborhoods as historical resources and references from our recent past (Schweizer 2009:10-11; Marquis 1978:2895; Sanborn 1943; Sanborn 1964; Kevin Schweizer, conversation 2009).

One of Winter Park's prominent architects not involved in the city hall project was Joseph Shifalo, a graduate of Tulane University who by then had designed a professional office building and apartment building elsewhere in Winter Park. Notwithstanding those important projects, Shifalo's most visible public project was the Winter Park United States Post Office (Photographs 34, 35) at 300 North New York Avenue. Completed in 1965, the new post office replaced a 1949 postal facility on Park Avenue that had outlived its usefulness, having become too small to accommodate Winter Park's growth. Even with the opening of Knowles Avenue, traffic congestion and parking at the intersection of Park Avenue and Lincoln Avenue had remained a persistent challenge for the postal service. After operating in at least four different buildings on Park Avenue since the 1880s, the 1965 post office occupied a site off Park Avenue and in a stand-alone building. Unlike the new building, previous locations had supported apartments, professional offices, and retail establishments in addition to postal operations. Its location west of the railroad tracks relieved congestion, improved parking, but kept postal service accessible to merchants and residents alike. Its completion in 1965 also represented an end to new construction in the historic district. Built at a cost of $402,850, the post office doubled the size of the older Park Avenue North facility. Contactors Cason & Moore broke ground on the project in January 1965 and completed the building later that year (Winter Park Sun-Herald, 20 August 1964, 21 January, 5 August, 1965).
A relatively simple reinforced concrete building, the post office exhibits an important tangible symbol of downtown Winter Park's struggle to endure during the commercial onslaught of the 1960s that raged along its borders and primary corridors. The creation of permanent murals on its two primary elevations embodies the commitment by a few artists and civic leaders dedicated to preserving the economic and social vitality of the downtown. In early 1960, Bob Anderson, Darwin Nichols, Jean Oliphant, and Donald Sills organized the Winter Park Sidewalk Art Festival. A wounded veteran, Anderson shared a studio with William Orr, another Winter Park artist, in a wooden structure (destroyed) behind brick buildings lining Park Avenue North. A larger-than-life figure, Anderson wore Bermuda shorts that revealed a prosthetic leg, sported colorful shirts, and displayed a trim beard more suited for Greenwich Village than Central Florida. A Bohemian appearance belied his deep roots in Central Florida, where his grandfather, also named Robert Anderson, arrived in Orange County in the 1880s, practiced law, was elected county judge, and helped found the Florida Bar Association. Owner of the Barbizon Restaurant on Park Avenue North, Darwin Nichols kicked off the art festival with a $25.00 donation, which was used for advertising, to promote enthusiasm, and encourage contributions. Wife of a prominent city commissioner and a community activist, Jean Oliphant provided the glue that held together the artists and encouraged the municipal government to support the event and the artists (Winter Park Sun-Herald, 11 February, 3 March 1960; St. Petersburg Times, 23 October 1990; Bentley 1979:3-6).

Advertised for three weeks, the first festival drew 100 exhibiting artists who paid a small entrance fee. In March 1960, they featured original works of art along the sidewalk supporting the commercial buildings on Park Avenue North. Anderson exhibited "Gothic Requiem" and Jeannette Genius McKean, wife of Rollins College's President Hugh F. McKean, exhibited "Forest Phantasy." She remained a tireless quiet influential crusader for the arts in Winter Park until her death in 1989. Born in 1909, Jeannette Genius had fond memories of visiting her grandfather, Charles H. Morse, in Winter Park. She studied art in New York City at the Grand Central Art School and Art Students League, and at Rollins College in 1926 after which she took a life-long interest in Winter Park. She exhibited her work at the Royal Scottish Academy Galleries in Edinburgh, Scotland and the Kunst Museum in Bern, Switzerland, among other venues. In 1942, she founded the Morse Museum on the campus of Rollins College and named Hugh McKean, then an art professor at Rollins, as its director. Her election as president of the Winter Park Land Company placed her in command of one of the oldest real estate companies in Central Florida. In 1945, she married McKean, who was elected President of Rollins College in 1951. In 1955, after learning about the burning of Laurelton Hall, the mansion of Louis Comfort Tiffany in Oyster Bay, Long Island, New York, Jeannette Genius McKean single-handedly financed and supervised the rescue of the surviving Tiffany art work, developing what has become the most comprehensive collection of the work of Louis Comfort Tiffany in the world. That year, she staged an exhibition of the "Works of Louis Comfort Tiffany" in Winter Park, the first serious showing of Tiffany since the early twentieth century. In 1973, she received the Florida governor's first annual Award for the Arts, and a Great Floridian plaque was placed on the Morse Block at 122-132 Park Avenue South in 2000. The participation and support of Jeannette Genius McKean in the inaugural Winter Park Sidewalk Art Festival helped to ensure its enduring success. Her effort became a tribute to wealth in the service of art and design, and indirectly helped
preserve downtown Winter Park. During the first festival in 1960, thousands of art enthusiasts enjoyed ceramics, cloths, paintings, and sculptures, and voted artist Arnold Hicks of DeLand as "best in show" with a prize of $40.00 and Jean Lowe of Orlando was awarded $25.00 for second place. Subsequent festival awards came from professional artist juries (Winter Park Sun-Herald, 11 February, 3 March 1960; Twardy 1994; Winter Park Topics, 12 March 1954; Dickinson 2006:57-59).

The popularity of the festival increased exposure and interest in the downtown. It also provided merchants, property owners, retailers, and restaurateurs with a fresh source of income and infused downtown businesses with a sense of hope for an annual stream of business to replace lost revenues associated with commercial developments elsewhere in the city. Nichols supported local artists by hanging paintings on the walls of the Barbizon Restaurant. Having enjoyed a satisfying meal, some customers purchased art work directly from the walls of the restaurant. The popularity of the sidewalk art festival spread like wildfire through the state's art community. Interest in Winter Park's art festival even influenced the appearance of the new post office. In March 1965, Tampa artist Joe Testa-Secca, a professor of art at the University of Tampa, took first prize and was subsequently awarded a commission to develop bas-relief murals for the newly-designed building. A native of Tampa born in 1928, Testa-Secca earned his undergraduate degree from the University of Tampa in 1950, began exhibiting his art work in 1953 and earned a Master's of Fine Art from the University of Georgia in 1956. He subsequently completed post-graduate work at the University of Iowa, and then returned to his hometown. Some of his largest commissions came in 1959 for the newly-organized University of South Florida. There Testa-Secca composed bas-relief murals on the Administration Building and "Man's Relationship to Man" on the four-story Science Building. Unfortunately, during subsequent renovation projects, his colorful river-rock murals were muted with blue paint. Testa-Secca's art work also appeared on the chapel at Jesuit High School in Tampa and Temple Emmanuel in Lakeland. In 1962, he received an honorable mention from the Architect's League of New York during the National Gold Medal Exhibition on Building Art for a mural that he composed for the Reynolds, Smith & Hills Building in Jacksonville, Florida. In the early 1960s, the artist won first place awards at several Florida State Fairs held in Tampa. In 1964, his prize-winning art work was displayed at the New York World's Fair along with the art of other Winter Park festival artists. In 1965, Testa-Secca was hired by his alma mater, where he taught art as Dana Professor of Arts until his retirement thirty years later. At the Winter Park Sidewalk Art Festival, he won the "best in other media" award in 1964 and "best in show" in 1965. His previous work at the University of South Florida and the 1965 award in Winter Park earned him a commission to design murals on the newly-designed Winter Park United States Post Office. Intuitively, the art work linked the building, located west of the railroad tracks, with Central Park and Park Avenue. Subsequent awards and honors earned by Testa-Secca included exhibitions at the Museum of Contemporary Crafts in New York City, the Delgado Museum, and the United States Art in the Embassies Program. His work was featured in many permanent collections across the country and on several buildings. In 1966, he designed two sculptures rising six feet for the Jim Walter Research Corporation Administration Building in Tampa, which were relocated to Tampa's Museum of Science and Industry in 2006. The Winter Park United States Post Office contains the only documented art work of Testa-Secca's as part of a building in Winter Park and the only mural from the historic period in the historic district (http://www.ut.edu/uploadedFiles/Academics/Catalogs/Catalog_2002-2003/02theregister.pdf; Winter Park Sun-
In 1965, the sidewalk art festival attracted approximately 100,000 visitors. That year, Mayor Trouvillion wrote that "The Festival is a real tribute to the citizens of Winter Park who work so hard to make it a success. It is a fine asset to our community and is gaining a state and national reputation for Winter Park as a city of charm and culture." Several years earlier, Central Park had become an entertainment venue with music, dancing by the Royal Ballet, and dramatic sketches by the Orange Blossom Theatre. In 1964, festival headquarters were established in Central Park under a large tent where artists received identification tag and officials and judges met. In addition, the best art work of elementary, junior high school, and high school students were showcased in the park. That year, Lowell Lotspeich, a graduate of the University of Florida's School of Architecture and then an apprentice with Schweizer Associates, designed the festival's kiosk, one of the most enduring symbols of the annual art festival (Bentley 1979:19, 20, 25).

The popularity of the Winter Park Sidewalk Art Festival brought new challenges. In 1966, the City of Winter Park organized a commission to manage the Winter Park Sidewalk Art Festival. Sensing a challenge to their emergent commercial presence, the merchants at the Winter Park Mall on U.S. 17/92 sought to leverage their commercial power and requested representation on the commission. But, the city commission deflected the request, preferring to keep the art festival focused on the downtown. That year, over 600 artists showcased their work and the public attendance reached swelled to 100,000 patrons strolling Park Avenue between Fairbanks Avenue and Canton Avenue and several cross streets with Central Park cast as an attractive backdrop and providing ambiance and relief (Winter Park Sun-Herald, 11 February, 3 March 1960, 29 December 1966).

Central Park Significance

Central Park in the City of Winter Park is associated with a late nineteenth century movement to beautify America's cities. The nation's park movement sprang from the design by Frederick Law Olmsted of New York City's Central Park. Although its immediate local influence on city planning in New York occurred during the 1870s and 1880s and failed to accomplish all that it had envisioned and promised, its influence upon the rest of the country was widespread and powerful. In 1880, Olmsted moved to Boston, where he conceptualized a comprehensive system of inter-related parks, parkways and local recreation grounds rapidly developed. The first local recreation ground, equipped with running track, apparatus, field houses and trained attendants, was developed in Boston in the 1880s and slowly the idea took root elsewhere, yielding a park system in Chicago twenty years later. In the 1880s, several Florida cities, including Auburndale, DeFuniak Springs, Lakeland, Mount Dora, and Winter Park, were laid out using a park as a central feature (Wilson 1989: 1-29, 75-95; Hethrington 1928:88, 92; Plat Book 1, p. 27 Clerk of Court Walton County, FL; Plat Book A, p. 67, Plat Book B, p. 86, Clerk of Court Orange County, FL; Plat Book 3, p. 37, 39, 41, 43 Clerk of Court Lake County Courthouse).

Central Park possesses significance for its association with national trends in community planning and landscape...
architecture in the late nineteenth and twentieth centuries. Laid out as part of Winter Park’s 1881 town plan by civil engineer Samuel A. Robinson and formally conveyed to the municipal government in 1911, the park physically and visually has divided the railroad tracks from the commercial center along Park Avenue for over a century. Held privately for three decades, the green space was influenced by the work of Frederick Law Olmsted and other contemporary landscape architects, who deplored the strict orthogonal plans that were often applied in disregard to an area’s natural features. In Florida, town founders, developers, and speculators interested in maximizing profits and quick sales typically avoided the use of parks and adopted standard block and lot grids as the dominant form of land subdivision. Not until the City Beautiful movement swept the nation in the late 1890s and early twentieth century did the principles of Olmsted and his followers make a significant impact on town planning. It is a tribute to the far thinking of town founders Chapman & Chase and civil engineer Samuel A. Robinson that the Winter Park town plan and its Central Park adopted principles employed by Olmsted and his followers, and predates the creation of the City Beautiful movement by some fifteen years. Sensitive to the town’s landscape architecture heritage and the benefits associated with a major green space in the downtown, Chapman & Chase and their successors, F.B. Knowles and Charles H. Morse, had the foresight to maintain Central Park as a private green space for public use until 1911 when Morse conveyed it to the municipal government. Bound by a reverter clause in the deed to guaranty the park as a primary green space in Winter Park, the municipal government has protected the sanctity and plan of the park and supervised landscape plans, plantings, and the installation of a limited number of objects in Central Park over the past century.

To help achieve the purposes of beautifying and maintaining the park, the municipal government established a park board. Both the board and elected officials reviewed major plantings and changes to the overall landscape. Beyond the planting of trees, shrubs, and bushes, changes over time in Central Park included the municipal government installing in 1920 the War Memorial Fountain (Photograph 16). Dedicated to the veterans of World War I, the fountain was installed in alignment with East Welborne Avenue. In 1920, Harriett List of the Town Adornment Committee laid out the Friendship Rose Garden at the south end of Central Park. In 1923, the Winter Park Garden Club sponsored a park improvement that resulted in the removal of decaying trees, laying sod in the north end of the park, and installing an irrigation system. In 1925, the city built a bandstand in the north end of the park. In 1936, the
rose garden was upgraded with a bird bath, stone seat, and sun dial in honor of Mae Dickson Spooner. Since then, the rose garden has been upgraded several times, most recently in 2003 with a gazebo and pergola at the south end of the park. In 1933, the Winter Park Garden Club planted three *cocos plumosus* palm trees as part of Civic Tree Planting Day. In 1935, Rollins College installed a bronze-and-coquina-memorial (Photograph 17) in Central Park west of 142 Park Avenue South to dedicated White Hall. In 1949, the City approved the design and installation of the Morse Memorial (Photograph 18) in Central Park. James Gamble Rogers, II designed the brick-and-bronze monument and Winter Park contractor Harry C. Cone built the object. In August 1962, the municipal government and railroad reached an agreement permitting the former to beautify the right-of-way, a process that led to the installation of a brick planter with boxwood plants sculpted to spell out the name Winter Park. In 1962, landscape architect Lloyd Galigher designed a sidewalk plan for Central Park. Paved in December 1962, the beautification and sidewalk plans coincided with the developed of the new passenger station and the re-opening of Morse Boulevard. About 1964, the municipal government installed a metal kiosk with a pointed-segmental cap just east of the brick planter and newly-completed railroad station (Photograph 7). The kiosk has been a signature of the Winter Park Sidewalk Art Festival since 1960, appearing in newspapers and festival fliers. In 1964, the city installed twenty-four gas lamps in Central Park. Illuminating the sidewalk system, the lights were installed through the efforts of the Park Avenue Merchants Association, Inc. and the municipal government. The lamps have been upgraded with electrical appliances (Minutes, City of Winter Park, 17 January, 21 March, 4 April 1949, 9 August, 29 November, 11 December 1962; Winter Park Herald, 1 June 1923, 31 December 1925; Winter Park Sun-Herald, 15 October, 12, 16 November 1964; MacDowell 1950:131, 200, 214, 215).

Architectural Context

*Masonry Vernacular*

The term, Masonry Vernacular, applies to buildings that display no formal style of architecture and is defined as the common masonry construction techniques of lay or self-taught builders. Prior to the Civil War vernacular designs were local in nature, transmitted by word of mouth or by demonstration and relying heavily upon native building materials. With the coming of the American Industrial Revolution mass manufacturers became the pervasive influence over vernacular design. Popular magazines featuring standardized manufactured building components, house plans, and house decorating tips flooded consumer markets and helped to make building trends universal across the country. The railroad also aided the process by providing cheap and efficient transportation for manufactured building materials. Ultimately, the individual builder had access to a myriad of finished architectural products from which to select to create a design of his own.

Masonry Vernacular is more commonly associated with commercial buildings than with residential architecture where wood frame dwellings dominate. The name applies to a large range of buildings from relatively small one-story stores to four-story buildings that contain a variety of uses, including apartments, offices, and public meeting halls in the upper stories. Late-nineteenth century models often display heavily accented cornices, window hoods,
and iron-framed storefronts. Some display Romanesque or Italianate influences with rounded or heavily accented window lintels. Oriel or bays protrude from corners or wall surfaces. Some examples feature the rough-faced cast concrete block popularized by Henry Hobson Richardson in his Romanesque buildings of the late nineteenth century. In Florida, most early twentieth century models were brick and typically exhibited a symmetrical façade; brick corbeled cornice, stylized panels, belt courses, and storefronts with paneled wood doors, wood kick panels, plate glass windows, and divided glass transoms. Simple enframed blocks with little embellishment were common between the 1920s and 1940s. Some twentieth century commercial vernacular designs were influenced by Spanish or Art Deco designs of the period, and hollow tile became commonly used in structural systems. During the 1930s, the International and Streamline styles influenced masonry vernacular design, and reinforced concrete construction techniques became more frequently used to produce a variety of forms. Beginning in the Great Depression and accelerating after World War II, concrete block construction became a popular masonry building material in Florida. In addition to the common 8"x8"x16" concrete blocks, architects and builders turned to manufacturers to produce lighter products that offered the same strength and insulating value. In the late-1940s and the 1950s, masonry companies began producing "concrete bricks" measuring 4"x4"x8", 4"x4"x16", and several other dimensions. Many of these block and brick products were poured solid with concrete after the completion of the wall system.

**Mediterranean Revival**

The Mediterranean Revival Style, largely found in those states with a Spanish colonial heritage, embraces a broad category of subtypes of Spanish revival architecture in America. The style gained popularity in the American Southwest and Florida during the late nineteenth and early twentieth centuries. Mission Revival originated in California during the 1890s, primarily through the impetus of the Southern Pacific Railway, which applied the style to depots and resort hotels. Architects began using regional historical precedents to design buildings within a local context. The influence of Mission, Spanish, and other Mediterranean-derived styles found additional expression through a study of Latin American architecture made by Bertram Goodhue at the Panama-California Exposition in San Diego in 1915. The exhibition prominently featured the rich Spanish architectural variety of South and Central America. Encouraged by the publicity afforded the exposition, architects began to look directly to the Mediterranean basin where they found more building traditions.

In Florida, the popularity of the Mediterranean Revival style soared in the 1920s and maintained a pervasive influence on building design until World War II. The style came to symbolize Florida architecture during the 1920s and was adapted for a variety of building types ranging from churches, country clubs, townhouses, commercial and government buildings, hotels, mansions, railroad depots, theaters, and small residences, the latter often referred to as "Spanish bungalows." Journals, such as *Architectural Record*, featured articles on the style. In June 1925, *House Beautiful* characterized the style as “a new composite style...producing a type of small villa distinctly for and of Florida.” Even small models were often picturesque, displaying an “architectural blend that make it essentially appropriate for adaptation in Florida. Informal in its essence as well as in its execution, this Mediterranean style accords well with the informal life of the great winter resort to which yearly thousands repair to escape all that
reminds them of the North." For a brief period during the 1920s, the style gained popularity throughout the country. Sears, Roebuck and Company offered a number of ready-to-assemble house kits between 1918 and the late 1920s that displayed Spanish influences.

Identifying features of the style include complex roof plans, often a combination of flat, gable, and hip roofs with ceramic tile surfacing or cresting along shaped parapets or pent eaves. Bell towers and arched wings embellish large models. Textured stucco exteriors often originally displayed pigments mixed with the cement to form a rich intensity or a light tint. Medallions, sconces, and ceramic tiles adorn walls and chimneys exhibit arched vents and caps with barrel tile cresting. Entrance porches and loggias are contained within arched openings and multi-light casement and double-hung sash windows, often deeply set in the walls or arched openings, admit natural lighting into the interior. Wrought-iron balconets typically protect small balconies with French doors, and pergolas, fountains, and trellises or patios often appear in the surrounding landscape.

Mid-Century Modern

Part of the Modern movement, Mid-Century Modern architecture has its roots in the architecture of Frank Lloyd Wright and the American International movement. The primary examples of Mid-Century Modern architecture in Winter Park are associated with modern apartments, government buildings, and professional offices. On several occasions, Frank Lloyd Wright expressed an appreciation for the postwar experiments he found in Florida architecture. Most of those were for residential designs. Wright praised Alfred Browning Parker's sensitivity in the design of his 1954 Coconut Grove house, writing that "This Florida house aims at the highest goal to which architecture may aspire: organic architecture. Along this new but ancient way a home where the enlightened mind can flower, where people can develop their fullest potentials, is still a possibility." A pioneer of Florida's modern movement, Gene Leedy later said about Mid-Century Modern architecture that "It's a philosophy, it's not a style." His projects between 1950 and 1965 included American National Bank in Winter Haven, Brentwood Elementary School in Sarasota, Cypress Gardens Bank, First National Bank of Cape Canaveral, Florida Tile Office Building in Lakeland, and Winter Haven City Hall. The architectural philosophy consisted of extensive use of concrete, simple floor plans, airy and open spaces, and glass, louvers, and overhangs. Often boxy in form derived from the International style, Mid-Century Modern architecture responded to the climate expressed in simple materials: brick, concrete block, pre-stressed concrete, wood, and glass bereft of applied ornamentation.

Commercial and office buildings defined as Florida Mid-Century Modern architecture display a wide array of appearances, forms, and materials. Emerging about 1940 and finding its fullest expression in the 1950s and 1960s, the style consisted of horizontal masses of pre-stressed concrete or exposed concrete block connecting and bypassing one another, large horizontal overhangs and cantilevers, ground level stilts raising the building above grade to provide entrance courtyards or protected parking areas. Wide floor-to-ceiling window walls blur the distinction between exterior and interior. Roofs of larger buildings—churches, commercial, hospitals, and offices—were often
pre-stressed or reinforced concrete with arched, curved, flat, folded plate, gable, hyperbolic parabola, or shed systems.

The walls of Mid-Century Modern buildings were constructed and finished with various structural systems and exterior fabrics of various materials and forms: asbestos-concrete panels, bricks, concrete blocks, curtain walls, non-load-bearing walls, post-tensioning, pre-stressed concrete, steel, weatherboard, and wood framing. Pre-stressed concrete was made with internal stresses applied to it during the manufacturing process. The distribution of the tensile stresses deformed the concrete so that it could withstand deflection and a working load. Concrete blocks were manufactured by combining fly ash, hydrate lime, Portland cement, sand, and other admixtures with water. The hollow concrete block became a standard building material in Florida. In some cases, manufactures added colors to the aggregate to give the finished blocks buff, granite, red, and tan hues. Clear silicone and other sealants were often applied to finished walls rather than paint. Generally devoid of applied decoration, some mid-century buildings display a combination of wall surfaces with brick, stone, stucco, and wood.

Windows systems also represented a broad range, but generally appeared as horizontal bands in commercial buildings, often screened with brise soleils or solar screens. They included awning, double-hung sash, jalousie, plate glass, metal casements, and sliding glass. Many commercial, government, and office building applications relied heavily upon awning and plate glass windows. Some churches designed in the form incorporated sliding glass doors and plate glass windows, supported by a few stain glass, awning, or casement windows. Often manufactured with aluminum, brise soleil systems protected the windows, screening out direct sunlight but allowing interior views and breezes. Ranging from one-story to twenty stories or more, Mid-Century Modern building shapes often display rectangular shapes, but some models exhibit a series of irregular rectangular masses to form the main body. Round steel posts and pierced concrete block privacy walls emphasize International themes. Some displayed materials produced locally, such as concrete blocks, quarried limestone. Some models have large wood purlins or beams mounted under broad eaves. Reinforced concrete cantilevers or ledges often protect entrances and window systems.

Florida architects gaining prominence experimenting in Mid-Century Modern included Robert Brown, George Fisher, Taylor Hardwick, Gene Leedy, Geoffrey B. Lynch, William Morgan, Rufus Nims, George F. Reed, Starnes & Rentscher, Ted Pappas, Igor Polevitzky, and Nils Schweizer. Some architects experimented with interesting forms and materials. In 1955, after a fire destroyed the original structures at Silver Springs, Victor Lundy designed a new tourist center complex with a low-profile, flat roofs, broad eaves, and natural stone and brick walls. The curved lines of the canopies, docks, and spring wall blended with the surrounding terrain and shape of the natural spring. Lundy's design earned him national recognition from the American Institute of Architects in 1959. Orlando architect Robert Murphy designed the two-story circular American Federal Savings and Loan Building. The Orlando landmark displayed artful diamond-shaped vertical pre-stressed concrete panels securing plate glass windows and contrasted with an elongated arched entryway. In Jacksonville, Taylor Hardwick's Haydon Burns Library used a rectangular plan, but made extensive use of projecting and reeding surfaces, pre-stressed concrete waved vertical ribs, and aluminum grilles and ceramic tile panels as brise soleils. The playful, lyrical, and musical design included floating
steps, tiled brick murals, and a green, yellow, and white motif. For Jacksonville's Gulf Life Tower, Welton Becket & Associates of Los Angeles collaborated with Kemp, Bunch & Jackson. Many of Becket's projects became landmarks across the nation. His design for Hilton Hotels of America provided a fashionable face on one of America's preeminent hotel chains. The Christian Science Monitor asserted that with the new Jacksonville landmark Becket had "...come up with something new in the competitive architectural race." In 2004, the Precast/Prestressed Concrete Institute named Jacksonville's Gulf Life Tower as one of the "Seven PreCast Concrete Wonders of the United States." Rising forty stories along the banks of the St. Johns River, the General Office Building of the Atlantic Coast Line Railroad Company was designed by Kemp, Bunch & Jackson. The relocation of the general offices of one of the South's largest railroads into Jacksonville in 1960 indicated the strength of the Sunshine State's economy and its significance as a transportation hub ("Houdaille Industries," Florida Architect 14 (June 1964):5; "Merit Award for Excellence," Florida Architect 14 (May 1964):19; "Award of Merit-1959 AIA Honor Awards Competition," Florida Architect, June 1959:10; Shieldhouse 2008:8-11; Christian Science Monitor, 23 April 1965).

Some prominent examples of Mid-Century Modern architecture were in response to escalating property values with developers and companies building mid-rise professional office buildings and stack-tower apartments. In Tampa, Richard Aekc Associates, Inc. of Atlanta designed the fifteen-story Bayshore Towers on Bayshore Boulevard. Aekc derived the design, in part, from his twenty-two story Atlanta Towers on West Peachtree Street. Brick courtyards provided privacy, protected swimming pools, and converged on a two-story covered patio incised within the reinforced concrete structural system. Later that year, Aekc completed the eight-story International Business Machine (IBM) Building in Tampa, which came on the heels of the larger IBM Building in Philadelphia's Penn Center. Their design was lifted from the pages of the International style. In Tampa, the first two floors were left unfinished with the reinforced concrete columns visible, an effect providing an elevated covered terrace overlooking the Hillsborough River. A landscaped concrete plaza radiating outside the building was also the roof of a two-story parking garage connected to the basement. Borrowing from Rudolph's Sarasota School, Aekc added solar screens along the east and west elevations, respectively. Both of Aekc's Tampa projects brought national attention to the Atlanta firm in Architectural Record, and heightened awareness of the Tampa Bay region ("Raised Plaza Lends Prestige; Provides a View," Architectural Record 137 (December 1965):156; "Apartment Tower With Two-Story Base," Architectural Record 137 (April 1965):197-220; "Starting a Successful Practice," Architectural Record 138 (July 1965):133-142).

Unusual award-winning architecture of the late-1950s and 1960s included Robert M. Little's Dade County Medical Association Building in Miami in 1965. That year, Weed, Russell, Johnson Associates of Miami designed the Biscayne Federal Savings and Loan Building in Miami and the Sears, Roebuck & Company Shopping Center in Tampa. The Langford Hotel in Winter Park and the Hillsborough County Teachers' Credit Union in Tampa won awards for design excellence in 1957. Warm Mineral Springs Inn in Venice brought acclaim to Victor Lundy in 1958, and Mark Hampton was recognized for his design of Tampa's Davis Medical Building. The Municipal Building in St. Petersburg Beach was designed by William B. Harvard and Pancoast, Ferendino, Skeels, and Burnham won praise for the Matheson Beach House in South Miami. Galloway's Furniture Store in Sarasota and
Silver Springs Tourist Center east of Ocala won awards in 1959. Mark Hampton's designs of the Life Science Building and Laboratory Building helped establish modernism on the campus of the University of South Florida in Tampa in the late-1950s and 1960s. The design excellence of Jacksonville's Wesley Manor Retirement Village in 1964 presaged the development of retirement centers across Florida in the late-1960s and 1970s. Pancoast, Ferendino, Grafton, and Skeels designed the Bay Houses Condominiums in Miami and Frank Folsom Smith and Louis F. Schneider planned the Plymouth Harbor Condominium in Sarasota, both of which were recognized by the Florida Association of Architects for creative solutions for a new building type that was to become a popular residential form in the 1970s. T. Tripp Russell & Associates designed the fashionable Coconut Grove Branch Library in 1966. William Morgan's low-profile Place-by-the-Sea Apartments in Atlantic Beach contrasted with multi-story hotels elsewhere on the east coast. Barrett, Daffin & Coloney's design of the Killearn Golf & Country Club in Tallahassee won awards for design excellence in 1968 and the George A. Smathers Plaza in Miami earned recognition for Robert Bradford Browne (Bailey, Greer, and Howey 2000: 66, 69, 73, 74, 85, 92, 93).

Architectural Significance

The buildings in the historic district embody a small range of architectural styles and forms. Most buildings display Masonry Vernacular traditions of the early twentieth century and a few are derived from the Mid-Century Modern form of the post-World War II era. Although only a small percentage of buildings display the influences of formal architectural styles, that is, Mediterranean Revival and Mission Revival, they are an important and distinctive part of the district’s appearance. Embraced by a nineteenth century town plan, the district contains buildings that historically served commercial, government, residential, and transportation-related functions within a comprehensive commercial downtown. The historic downtown also embodies a small range of works of several architects of local and statewide significance, namely, Roy A. Benjamin, Braxton L. Bright, James Gamble Rogers, II, Peter C. Samwell, Nils M. Schweizer, Joseph Shifalo, Frederick H. Trimble, and the Winter Park Architect's Collaborative. The buildings in the district date from several periods of development and exhibit generally a high degree of craftsmanship. Collectively, they represent a variety of architectural forms, stylistic influences, forms, and uses evident in the nation during the early and middle of the twentieth century.
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<td>Mid-Century Modern</td>
<td>1964</td>
<td>OR9886</td>
</tr>
<tr>
<td>401</td>
<td>City Hall</td>
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Non-Contributing Resources  
Park Avenue North  
110-112  
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East Welbourne Avenue  
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1. 102-106 Park Avenue North, Downtown Winter Park Historic District
2. Winter Park (Orange County), Florida
3. Sidney Johnston
4. 2009
5. historian, Bland & Associates, Inc. Jacksonville, FL
6. View showing front (west) facade and south elevation, facing northeast
7. Photograph number 1 of 42

Numbers 2-5 are the same for the remaining photographs.

1. 122-132 Park Avenue South
6. View showing front (west) facade, facing northeast
7. Photograph number 2 of 42

1. 306-308 Park Avenue South
6. View showing rear (east) and north elevations, facing southwest
7. Photograph number 4 of 42

1. 332-340 Park Avenue North
6. View showing front (west) facade, facing east
7. Photograph number 5 of 42

1. 200 West New England Avenue
6. View showing front (north) facade and east elevation, facing southwest
7. Photograph number 6 of 42

1. 110-118 Park Avenue South
6. View showing arch, buildings, and courtyard, facing west
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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Downtown Winter Park Historic District
Winter Park, Orange Co., FL
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6. View showing front (south) façade and east elevation, facing northwest
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1. 310-326 Park Avenue South
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1. 401 Park Avenue South
6. View showing breezeway and main entrances, facing south
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1. 121 West Garfield Avenue
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6. View from north end of park, facing south
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1. 1935 White's Mall Monument, Central Park
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