

Florida Department of State  
Division of Historical Resources  
Bureau of Historic Preservation

Adapted from NPS 10-900  
to propose the nomination of  
Properties in Florida for listing in  
the National Register of Historic  
Places

FLORIDA NOMINATION PROPOSAL

Grayed Areas for Use by Staff

1. Name of Property

historic name Interlachen Avenue Historic District

other names \_\_\_\_\_ FMSF Number OR09988

2. Location

street & number roughly Canton Ave, Knowles Ave, Lake Osceola, New England Ave  not for publication

city or town Winter Park  vicinity

state FLORIDA code FL countv Orange code 95 zip code 32789

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

\_\_\_\_\_  
Date

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**

**Ownership of Property**  
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

**Category of Property**  
(Check only one box)

- buildings
- district
- site
- structure
- object

**Number of Resources within Property**

(Do not include any previously listed resources in the count)

Contributing	Noncontributing	
33	1	buildings
		sites
		structures
		objects
33	1	total

**Name of related multiple property listings**

(Enter "N/A" if property is not part of a multiple property listing.)

N/A

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

0

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions)

DOMESTIC/apartment, dwelling

COMMERCE/TRADE/business, office

RELIGION/church

**Current Functions**

(Enter categories from instructions)

DOMESTIC/apartment, dwelling, museum, office

COMMERCE/TRADE/business, office

RELIGION/church

**7. Description**

**Architectural Classification**

(Enter categories from instructions)

LATE 19TH AND 20TH CENTURY REVIVALS: Colonial Revival; Mediterranean Revival, Mission Revival, Monterrey

OTHER: Masonry Vernacular; MODERN MOVEMENT

**Materials**

(Enter categories from instructions)

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.)

- Property is associated with events that have made a significant contribution broad patterns of our history.
Property is associated with the lives of persons significant in our past.
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.
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)

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

- Agriculture
Architecture
Archaeology
Community Planning
Commerce
Education
Early Settlement
Health/Medicine
Industry
Maritime History
Military
Politics/Government
Recreation
Social History
Transportation
Other:

Period of Significance

1882-1964

Significant Dates

1882, 1923, 1960

Significant Person

N/A

Cultural Affiliation

N/A

Architect/Builder

Architects: Matthews, Dudley; Reynolds, H.M.; Rogers, James Gamble, II; Shifalo, Joseph; Spohn, George; Stetson, John

Builders: Trovillian, Jack

Interlachen Avenue Historic District  
Name of Property

Orange, FL  
County and State

## 10. Geographical Data

Acreage of Property approximately 10

### UTM References

(Place additional references on a continuation sheet.)

1	Zone	Easting	Northing	3	Zone	Easting	Northing
2				4			

See continuation sheet

### 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 10/20/2010

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 \_\_\_\_\_ zip code \_\_\_\_\_

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

Section Number 7 Page 1

**Interlachen Avenue Historic District  
Winter Park, Orange Co., FL  
Description**

**Summary**

The Interlachen Avenue Historic District contains a collection of historic buildings with commercial, religion, and residential functions. The district takes in parts or all of five blocks and contains approximately ten acres. The district has an overall rectangular shape with irregularities governed, in part, by the historic pattern of development, and, in part, by relatively recent development. The boundaries of the district are, roughly, Canton Avenue, Knowles Avenue, Lake Osceola, and New England Avenue. The district contains thirty-four resources with thirty-three of those contributing. The most common use attributed to historic buildings is residential, but the functions of commerce and religion account for the largest 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, but several buildings rise four stories and one six stories. Some buildings are derived from vernacular traditions, but a few display the influences of the Colonial Revival, Mediterranean Revival, Mission Revival, and Monterey Revival styles. Some buildings are representative of Mid-Century Modern architecture. The district possesses an important concentration, linkage, and continuity of historic resources united historically by plan and physical development. The buildings contribute to 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, commercial, and religion 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 radiates one block east of Interlachen Avenue, and Lake Virginia is several blocks south. The campus of Rollins College lies to the south 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 Lake Osceola to the east and Winter Park's downtown to the west. Interlachen Avenue is a relatively short two-lane street, extending north-south for seven blocks between Fairbanks Avenue on the south and Webster Avenue on the north. The terrain is relatively flat with the terrain sloping gently toward the shore of the lake. Mature oak trees form a canopy over Interlachen Avenue, contributing shade and ambiance. 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 those 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 west shore of Lake Osceola. The population of Winter Park is

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24,090 (2000). In 2008, *National Geographic Traveler Magazine* ranked Winter Park as 38th in the top historic destinations in the world.

**Physical Description**

The historic district contains a small but well-preserved collection of commercial, religion, and residential buildings. The most common form of architecture, the residential resources consist of homes and apartment buildings displaying a moderate setback from the streets. Oriented on an east/west axis, churches sprinkle the west side of Interlachen Avenue and the commercial buildings display little setback along Knowles Avenue. The roofs of some buildings are flat finished with built-up or tar-and-gravel surfacing, but some homes display gable and hip roofs covered with composition asphalt shingles. Several large residences exhibit rooflines with a variety of angles and pitches, combinations of wood shingle and drop siding exterior wall fabrics, and brackets and purlins mounted under the eaves. Wood-frame houses are finished with a variety of wood products from the historic period, including clapboard, drop siding, and shingles. Facades of churches display parapets, belt courses, columns, and cornices with brick or stucco serving as exterior wall fabrics. Fenestration consists of casement, double-hung sash, and fixed windows, some with multiple lights. The collection of buildings contributes to the historic character of Winter Park, giving the city a sense of place, ambiance, and distinction.

**Contributing Resources**

Constructed in 1887, the two-and-one-half story dwelling at 232 North Knowles Avenue (Photograph 1) is one of the few late nineteenth century homes left standing in Winter Park. The Frame Vernacular house displays a steeply-pitched side-facing gable roof pierced by a corbelled brick chimney. A distinctive cross-gable is closed with a pent roof and finished with variegated wood shingles and a pair of casement windows with Queen Anne glazing. A simple coved cornice supports pairs of brackets at the eaves. An end porch displays a hip roof accented by an offset gable pediment that identifies the entrance with a nine-light paneled wood door. Chamfered posts support turned balustrades. One-over-one-light double-hung sash windows contrast with multi-light French doors installed at the southwest corner of the porch. Drop siding serves as the exterior wall fabric and brick piers support the dwelling.

An example of the Shingle style is Osceola Lodge (Photograph 2), which is located at 231 North Interlachen Avenue. Built in 1882, the dwelling has been adapted into a museum. It displays a steeply-pitched hip roof pierced by gable wall dormers along each elevation with pent eaves and six-light casement windows. Corbeled brick chimneys bracket the lateral ends of the primary roof and paired brackets are mounted under coved eaves. Contrasting wood shingles on the second story and horizontal clapboards on the first story serve as the exterior wall fabrics. A flared drip skirt and simple frieze accents the walls, and protects the division between the first and second stories. Fenestration is irregular and asymmetrical with double-hung sash and casement windows. A veranda with parallel gables supported by turned posts wraps across the front, or east, façade, and north and south elevations, respectively. A system of red brick piers finished with lattice supports the dwelling.

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**Interlachen Avenue Historic District  
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The two-story house at 301 North Interlachen Avenue (Photograph 3) is a well-executed, if modest, example of the Monterey Revival style. Built in 1939 and designed by James Gamble Rogers, II, it displays a side-facing gable roof with shallow rake molded edges that protect the walls and accent the roof line. Large corbelled brick chimneys bracket the primary roof. Adorned with wrought-iron columns and handrails, a second-story balcony with exposed beams radiates across the front, or east, facade. The façade is symmetrical with central doorways and double-hung sash windows. The main entrance is embellished with coach lamps and a molded surround consisting of a frieze and fluted pilasters. Containing a carport and side-entrance entrance vestibule, a one-story gable extension projects from the south elevation. Concrete brick serves as the exterior wall fabric, a material used in combination with wrought-iron for a supporting stem wall along the front, or east, property line.

Representative of the relatively few Masonry Vernacular duplexes developed close to Lake Osceola after World War II, the building at 331-341 North Interlachen Avenue (Photograph 4) was constructed about 1949. It displays a U plan protected by a hip roof with cross-gable extensions. A hip-roof louvered ventilator rises from the center of the primary roof, and carved rafter ends and projecting purlins accent shallow eaves. A terra cotta shield embellishes the front, or east, façade. The walls consist of buff concrete bricks punctuated by metal awning and sash windows with red brick sills. A small patio protected by stem walls radiates between the exterior walls of the front-facing cross-gables. The entrances open onto the patio and the front, or east, facades of the respective cross gable extensions.

A well-executed example of the Mission Revival style faces east at 125 North Interlachen Avenue (Photograph 5). Designed by Dudley Matthews in 1923, Winter Park Methodist Church displays a steeply-pitched parapet-gable roof finished with ceramic pantile shingles. The Mission parapet displays sculptured ornamentation, which includes a cross, capped urns, and a broken arch with a shield-embossed keystone. Bracketed by coffered columns, an irregular arched opening contains stain glass panels set within heavy wooden muntins. A projecting apse displays a flat roof finished with a basket-handle arch, false half-timbering, and a narrow frieze. Coffered columns bracket a heavily molded stilted arch trimmed with a cross-embossed keystone, impost, and round moldings. Rising the equivalent of three stories and protecting the main entrance, a bell tower on the north elevation contains a Latin cross mounted on a domed roof, belfry with arched openings, square shaft trimmed with coping at the base of the belfry, and an arched entrance. The side elevations are embellished with buttresses finished in scroll brackets and stain glass windows set in narrow vertical openings capped with basket-handle arches. Textured stucco serves as the exterior wall fabric.

The First Congregational United Church of Christ of Winter Park faces east at 225 South Interlachen Avenue (Photographs 6, 7). It is a good example of the Colonial Revival style executed in two phases by Orlando architect H. M. Reynolds (1925) and Winter Park architect James Gamble Rogers, II (1940). Rising the equivalent of two stories, the building has an irregular plan with the front, or east, façade displaying a tympanum with a blind oculus, frieze accented by modillions and dentils, and Corinthian columns finished in acanthus leaf capitals. Rising from the east roof ridge, a segmental arched dome with an orb rests upon an octagonal belfry with a molded frieze, round columns, blind molded arched panels with keystones, and long narrow louvers. Tapestry red brick walls are accented with quoins. Fenestration includes six-over-six-light double-hung sash windows with keystones in the lintels and

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twelve-light and nine-light paneled wood doors with the central entrance embellished by a lighted transom. The south elevation reveals the extent of the 1925 building (Photograph 6) and the 1940 addition (Photograph 7), which is slightly setback from the older walls. The original south elevation contains a side entrance protected by a projecting gable pediment executed with a tympanum and frieze similar to those used on the front façade, but finished with simple Tuscan columns. Opening onto New England Avenue, the side entrance is protected by a twelve-light paneled wood door bracketed by four-over-four-light double-hung sash windows. The south elevation displays several other well-executed features, including horizontal rectangular brick panels and twenty-two-over-twenty-light double-hung sash windows in elongated arched openings accented by keystones and imposts. Elsewhere, the fenestration is simpler with rectangular openings filled by twelve-over-eight-light and six-over-six-light double-hung sash windows. On the 1940 addition is a long shed-roof arcade accented with elongated arches, keystones, and round columns, a signature feature used by James Gamble Rogers, II on several of his Colonial-inspired ecclesiastical and educational designs. The arcade protects entrances finished with French doors and paneled wood doors, and double-hung sash windows. Installed on the south elevation of the building is a large bronze plaque that identifies the church as the birthplace of Rollins College on 4 November 1885. Another component of Rogers's design work is a loggia connecting the north elevation of the 1925 sanctuary to a 1960s two-story educational building to the north. That building is a Colonial Revival design by Rogers at 225A South Interlachen Avenue (Photograph 8). Completed in 1964, it displays a front-facing gable roof with a heavily molded rake and frieze, tapestry red brick exterior walls, and pilasters with molded capitals. An entrance porch consists of a projecting gable roof supported by round columns and half-round pilasters. Fenestration is regular and symmetrical with eight-over-eight-light double-hung sash windows. Keystones accent the window openings and a half-round louvered attic vent.

Another Rogers design is the Mediterranean Revival building at 125B North Interlachen Avenue (Photograph 9). Completed in 1962, the two-story sanctuary exhibits a front-facing gable roof surfaced with ceramic clay barrel tiles and textured stucco exterior wall fabric. Borrowing from Romanesque traditions, the front wall displays a molded cornice with deeply inset arches, molded pendants, and a thirteen-light wheel window set in a terra cotta surround. Bracketed by coach lamps with stained glass, a tripartite heavily-molded central arch protects the recessed front entrance, accented with spiral round columns and acanthus leaf capitals. Six-over-six-light double-hung sash windows are embellished with heavily molded terra cotta surrounds. The north and south elevations are accented by oculus clerestory windows and arched arcades with shed roofs finished in ceramic tiles, square columns, terra cotta imposts, and wrought iron balustrades.

A modest example of Mid-Century Modern architecture is the four-story New England Building (Photograph 10) at 153-157 East New England Avenue. Designed by West Palm Beach architect John Stetson in 1955, the New England Building has a steel skeletal frame with concrete block curtain walls finished in smooth stucco and metal awning windows. The first story is defined, in part, by rounded stilts in the fashion of Le Corbusier to form an entrance courtyard incised approximately twenty feet from the limits of the outer wall system. Supporting the building's skeletal frame and accenting the entrance courtyard, steel I-beams are encased with round concrete



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Description**

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columns finished with multi-colored tiles. Floor-to-ceiling fixed glass and corrugated aluminum panels enclose the first-story storefront. An aluminum-concrete-terrazzo floating dog-leg staircase extends to the second story at the southwest corner of the courtyard. The stairs extend through an irregular zig-zag opening in the first-floor ceiling. Batteries of horizontal awning windows and concrete stem walls are deeply inset. Setback from the primary footprint and protected by an aluminum balustrade, a fourth-story roof garden and penthouse has a flat roof, sliding glass doors, and awning windows.

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Seven three-story buildings and one six-story building at 311 East Morse Boulevard (Photographs 11-15) comprise the Whispering Waters Condominiums. Completed in 1960, the Mid-Century Modern apartment complex radiates between Interlachen Avenue, Morse Boulevard, and Lake Osceola. Informed by the International Style and designed by James Gamble Rogers, II, the buildings are set within a rectangular sloping site plan on 45° and 90° angles to the lake and boulevard. Each building displays an irregular plan, steel skeletal frame with concrete block curtain walls, and flat roofs with contrasting cantilevered and shallow eaves finished in molded fascia. Projecting and receding surfaces contribute depth-of-reveal through the use of tall elevator shafts, open vertical staircases, cantilevered porches, rounded bays, projecting floor systems, and horizontal batteries of windows. Concrete block walls are laid up and finished with angular corners, horizontal raked mortar joints, or smooth stucco finishes. Screened porches are accented by anodized aluminum handrails with grilles executed in circle, half-circle, and vertical shaft geometric designs, adornment carried over into exterior staircase handrails and concrete block privacy walls protecting subterranean garage entrances. Batteries of awning windows set in anodized aluminum frames contrast with large single-pane fixed windows. Extending above the roofs, elevator shafts are finished with vertical scalloped panels and staircases are protected with anodized aluminum handrails displaying similar ring-based geometric designs used on the screened porches. Several buildings display three-story circular bays with curved batteries of anodized aluminum windows. Rogers adapted the plans for the modern apartment complex from the earlier Whispering Waters Apartments in Pasadena, California. Previously, the Winter Park architect had also earlier employed the angular corners, batteries of awning windows, and rounded bays on the International Style Leonard House (1937) on Osceola Avenue. Winter Park's Whispering Waters includes a system of underground garages, one of the first applications of its type in Central Florida, to make efficient use of the site plan and reduce surface parking. The curvilinear ramps supporting the underground garages are protected with masonry walls executed with decorative concrete blocks bearing circular designs. Landscaped grounds include a variety of plants and trees, a swimming pool, and small angular concrete ramps, which bridge irregularly-shaped ponds that contain and circulate whispering waters along Morse Boulevard, painted light blue to create the illusion of depth.

**Non-Contributing Resources**

The two-story building at 225B South Interlachen Avenue (Photograph 16) has a hip roof with a shed roof extension, stucco exterior wall fabric, four-light casement and replacement metal sash windows, and an entrance with a hip roof pediment. Constructed about 1950 as a residence, the building has been altered by additions and the removal of windows to adapt it for use as an office.

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Interlachen Avenue Historic District  
Winter Park, Orange Co., FL  
Significance

## Summary Significance Paragraphs

The Interlachen Avenue Historic District fulfills criteria A and C at the local level in the areas of architecture and community planning/development for listing in the National Register of Historic Places. **Under Criterion A**, the district possesses significance at the local level in the area of community planning and development as the city's core of religion-related and residential buildings between Winter Park's historic downtown and Lake Osceola. The historic district illustrates the importance Winter Park's early leaders placed on developing churches and residential neighborhoods in close proximity to the downtown. The churches house two of Winter Park's oldest congregations and several dwellings were built for and served as the homes of persons significant in Winter Park history. Other dwellings exemplify well-designed 1930s and 1940s housing built for an income-producing purpose and for retirement. The fashionable neighborhood possesses a period of significance that extends between 1882 and 1964. The period of significance begins in 1882 with construction of the oldest surviving building. The historic district developed in concert with local trends and those in Florida's history. Significant events that shaped the development of the historic district include the founding of Winter Park and Rollins College in the 1880s; planting of citrus groves followed by freezes in the 1890s; 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 historic district has further local significance **under Criterion C**. Some buildings display the influences of the Colonial Revival, Mediterranean Revival, Mission Revival, Monterrey Revival, and Shingle styles. Other buildings are derived from masonry and wood-frame vernacular traditions. Two commercial buildings and several apartments are Mid-Century Modern architecture. The design skills of several architects are represented, including Dudley Matthews, H. M. Reynolds, James Gamble Rogers, II, Joseph Shifalo, George H. Spohn, and John Stetson.

## Historic Context, 1881-1964

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 plan established Park Avenue as a commercial center east of Central Park. The park radiated east of the railroad tracks with Morse Boulevard extending east-west through its center. 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. Morse Boulevard was also designed to accommodate commercial buildings. Only two 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

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**Interlachen Avenue Historic District  
Winter Park, Orange Co., FL  
Significance**

Courthouse).

By 1885, sixty-three houses and several churches had been built in the town. Wood-frame commercial buildings lined Park Avenue and dwellings sprinkled adjoining streets and the shore of Lake Osceola and Lake Virginia. Citrus and the railroad drove the economy. 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 local citrus groves, but many residents replanted. Soon re-established groves 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. In 1912, the town council organized a fire district between Knowles Avenue, Lincoln Avenue, New England Avenue, and Park Avenue. In the heart of the commercial district only fireproof brick or masonry buildings could be constructed. The fire district resulted in the replacement of some older wood-frame buildings with brick edifices. In 1913, the railroad company built a new depot. By 1915, a new town hall and public school had been built. Winter Park's population stood at 658 in 1895 and increased slowly to 787 by 1915 (Blackman 1927:66-68, 168-169, 189-196; MacDowell 1950:82, 92, 101, 102, 103-104, 110, 113-114).

In 1920, the town'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 local 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. New buildings appeared on the campus of Rollins College. The railroad company double-tracked the main line through the town and built a new freight depot. As the land boom collapsed, building permits in Winter Park fell to \$725,000 in 1927 and then \$167,490 in 1928. 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. 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, as measures implemented by the administration of President Franklin D. Roosevelt lifted some of the harshest effects of the Great Depression, the Winter Park Land Company celebrated the construction of \$250,000 in new residences. 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. 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).

Winter Park experienced significant growth following World War II. Between 1940 and 1950, the city's population

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Significance**

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. More people poured into Winter Park in the 1950s as the population expanded over 100%, reaching 17,162 in 1960. The population boom slowed in the following decade, 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; the extension of Knowles Avenue and new commercial buildings east of Park Avenue in the 1950s; and building large modern apartment complex east of the downtown in the early 1960s. One of the early responses to 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; Bureau of the Census 1970:11-12 and 11-13).

**Historical Significance, 1882-1964**

Built in 1882, the dwelling at 231 North Interlachen Avenue (Photograph 2) is the oldest building in the historic district. The residence was built as a seasonal cottage for Francis B. Knowles, a town founder and manufacturer from Worcester, Massachusetts. In addition, Knowles built the house at 232 North Knowles Avenue (Photograph 1) on speculation in 1887. Born in 1823, Knowles established a glove manufacturing business in New York in 1845. Following the Civil War, he manufactured looms and steam pumps in Massachusetts. Knowles business connections included Franklin Fairbanks, a partner in a Vermont scale manufacturer who visited and invested in Winter Park in 1881. Knowles visited the settlement in 1882, built the homes on Interlachen Avenue and Knowles 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 organization 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 a director. A primary benefactor of the college, Knowles financed the construction of Knowles Hall, which was later memorialized as Knowles Memorial Chapel (NR 1997). Knowles made those investments, in part, to attract seasonal visitors and permanent settlers to the town, and, in part, to demonstrate the rewards possible from developing real estate in Florida. Never sold for its intended purpose, the house at 232 North Knowles Avenue was one of three cottages built on speculation by Knowles west of Lake Osceola. Instead, it and Knowles' North Interlachen Avenue home remained part of his estate after his death in May 1890 in Washington, D.C. (MacDowell 1950:28, 31, 47).

In 1891, the Winter Park Company failed to pay its debt of \$178,624.43 to the estate of Francis B. Knowles. Consequently, the estate's executors, headed by Franklin Fairbanks, agreed to buy all of the company's real and personal property to cancel the debt. In 1904, the executors conveyed the many of the properties held by the estate to Charles Hosmer Morse who then organized the Winter Park Land Company. A native of Vermont, Morse was graduated from St. Johnsbury Academy and then worked for the E. & T. Fairbanks Company in Boston. In 1862, Morse became a partner in Fairbanks, Greenleaf & Company and then a principal owner in Fairbanks, Morse & Company. The company expanded from scales to windmills, pumps, and then engines, in part, through Morse's business and

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marketing skills. Morse first visited Winter Park in 1881 with his associate Franklin Fairbanks. 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, developed with buildings, and 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" (MacDowell 1950:49, 51-52; Marquis 1943:870; *New York Times*, 6 May 1921).

In 1904, Morse acquired the former Knowles House at 231 North Interlachen Avenue, remodeled it and then named it Osceola Lodge. Morse furnished the lodge with Mission Oak furniture from the Arts and Crafts Movement and Native American artifacts, giving the dwelling a rustic atmosphere. In 1914, Morse acquired the dwelling at 232 North Knowles Avenue. Until his death in 1921, Morse remained president of the Winter Park Land Company, made Osceola Lodge his Winter Park home, and was the town's major benefactor. Subsequent owners of Osceola Lodge included Jeannette Genius McKean, a granddaughter of Charles H. Morse, and Hugh F. McKean, an artist and president of Rollins College. Jeannette McKean 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 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. In 1942, she founded the Morse Museum on the campus of Rollins College and named Hugh F. 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. They resided at Osceola Lodge into the 1950s. In 1955, after learning about the burning of Laurelton Hall, the mansion of Louis Comfort Tiffany overlooking Oyster Bay on Long Island in 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 helped preserve downtown Winter Park. The *Washington Post* later characterized Hugh McKean as the "...kind of absurdly rich man the country needs more of." Later, the Charles Hosmer Morse and Elizabeth Genius Morse Foundations graciously have made Osceola Lodge and the adjacent Knowles Cottage available to scholars-in-residence in the Winter Park Institute, a forum of Rollins College (*Winter Park Sun-Herald*, 11 February, 3 March 1960; Twardy 1994; MacDowell 1950:100; *Orlando Sentinel*, 9 November 1986; *Winter Park Topics*, 12 March 1954; Dickinson 2006:57-59; <http://www.wpppl.org/wphistory/WinterParkHomes/OsceolaLodge.htm>; Homes & Buildings Files, Archives, Winter Park Public Library; *Washington Post*, 19 April 1992).

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In 1922, the Boulevard Apartments were constructed at 206, 210, and 212 East Morse Boulevard (Photograph 17). Containing thirty-four apartments and a community room, the three-story three-building upscale apartment complex was built in response to an increased demand for housing near the downtown. Apartments had been built on the second stories of commercial buildings on Park Avenue since the 1880s, but the demand for downtown accommodations soon outran the supply. The proximity of Morse Boulevard to commercial and social activities in the downtown and cultural and educational opportunities at Rollins College made it an especially attractive site for apartments. In 1924, Tampa lawyer William K. Zewadski, Jr. bought the apartments and renamed the buildings Hiawatha, Lackawanna, and Oriental. In December 1928, hotel builder Harry A. Hardesty of Daytona Beach purchased the complex and changed its name to the El Cortez Apartments, appropriating the name from the famous 1920s San Diego high-rise apartments. The collapse of the Florida Land Boom compelled Hardesty to reduce monthly rent from \$60.00 to \$35.00. Dissatisfied with his investment and concerned over worsening economic conditions, Hardesty sold the El Cortez for \$40,000 in 1929 to Winter Park businessman James A. Treat. A native of Pennsylvania, Treat was educated in New York, arrived in Winter Park in 1912, entered local politics, and helped organize the Orange County Chamber of Commerce. Winter Park's residents elected him mayor in 1922 and 1923. In the 1920s, Treat purchased the La Montagne Estate and subdivided it into College Place, a twenty-acre subdivision near Rollins College where he built approximately forty homes. In September 1935, Treat sold the apartments to William F. Gillies, a partner in the local real estate firm of Carleton & Gillies and president of the Winter Park Chamber of Commerce (MacDowell 1950:142, 150, 177, 198, 204, 211; Blackman 1927:58, 118; *Winter Park Herald*, 29 April 1923, 13 September 1935; *Winter Park Topics*, 10 February 1940).

During the transition in ownership, the apartments retained their upscale appeal, housing professionals in business and education, as well as seasonal residents. Gillies' purchase of the El Cortez ended a decade-long pattern of ownership turnover associated with the rise and fall of the Florida land boom and the onset of the Great Depression. Gillies' apartment ownership and management transcended his death in 1949 after which his widow, Alice B. Gillies, daughter, Elizabeth F. Gillies, and son, William F. Gillies, Jr., resided in and managed the complex into the 1960s. In 1940, only two vacant apartments testified to the popularity of Winter Park's El Cortez. Tenants then included physician Benjamin Hart; Christopher Honaas, director of the Rollins College Conservatory of Music; Flora Magoun, secretary to the Conservatory; Margaret Windau, district director of the Florida Welfare Board; Helen Drinker, proprietress of a women's fashion shop on Park Avenue North; and William Stein, a Romance Languages professor at Rollins College of Jewish descent who had recently immigrated from Austria to avoid Nazi persecution (Polk 1940; *Winter Park Herald*, 29 April 1923, 13 September 1935; *Winter Park Sun-Herald*, 3 August 1978).

Two significant people residing at the El Cortez served on the faculty at Rollins College. Their stories represent long-term and short-term tenancy, in one case establishing an important national music program, and in another finding refuge and employment after fleeing persecution in Europe. A native of Wisconsin born in 1902, Christopher Honaas had been educated at MacPhail School of Music in Minneapolis and then earned a master's degree in Music at the University of Michigan. Honaas continued graduate level studies at New York University, Columbia University, Julliard School of Music, and the Mozarteum in Austria. In 1932, after serving as music director for various public

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school districts in Minnesota, Honaas was hired to teach at Rollins College. Honaas quickly rose from assistant professor to professor of Musical Education. In 1936, he became the director of the Bach Music Festival at Rollins College, which was founded in 1935 to commemorate the 250th anniversary of the birth of Johann Sebastian Bach. Supported by Honaas, Isabelle Sprague-Smith, a former New York artist and school principal, was the driving force behind the festival between 1935 and 1950. Honaas directed the festival in Annie Russell Theatre (NR 1998) between 1936 and 1949. In 1937, the *Winter Park Topic* celebrated the festival and Honaas' directorship, praising him "...for idealism in organizing the Festival and carrying on the difficult work of rehearsing for the performance. Mr. Honaas loves his Bach, inspires his chorus with a love of Bach, and will find new and greater satisfactions in the plans he is making for Bach Festivals for many years to come." In 1938, Honaas was appointed director of Rollins College Conservatory of Music and in 1943 the College conferred upon Honaas the honorary degree of Doctor of Music. In 1949, the El Cortez Apartments lost one of its most prestigious residents, when Honaas resigned his position as director of Rollins College Conservatory of Music to teach and direct choral groups at the Berkshire Music Centre at Tanglewood, Massachusetts (Christopher Honaas File, Rollins College Archives; *Orlando Sentinel-Star*, 29 May 1949; MacDowell 1950:198, 204, 211, 217, 306; Polk 1940; *Winter Park Topics*, 3, 10 April 1937, 10 February 1940).

Wilhelm Stein was another tenant with a compelling history in which the El Cortez played a role. Born into a Jewish Czechoslovakian family in 1889, Stein was graduated from the Gymnasium at Teplitz-Schonau in 1908 and then studied at the University of Prague, which conferred upon him a Ph.D. in German and History in 1912. After his post-doctoral work at the Sorbonne and College de France in Paris, Stein published "Der Einfluss Schopenhauers auf die deutsche Literature" and historical articles for Jewish encyclopedias. Between 1913 and 1938, Stein taught languages and literature at the State Realgymnasium in Vienna. After Germany invaded Austria, Stein perceived the growing Nazi threat to Europe's Jews and left Vienna with his wife, Margarete, and thirteen year old daughter, Susanne, for Zurich. In Switzerland, Stein wrote family members in the United States and contacted several American colleges, including Rollins College. Related by marriage to Ambassador Henry Morgenthau, Sr., Stein wrote president Hamilton Holt of Rollins College, inquiring about a position teaching Romance Languages. After corresponding with Morgenthau; his son, Secretary of the Treasury Henry Morgenthau, Jr.; and Dr. Stephen Duggan of the Institute of International Education in New York City, Holt provided Stein with a temporary position at Rollins. A previous commitment prevented Holt from offering Stein a full-time permanent appointment. After finalizing his arrangement with Holt and borrowing \$1,200 from contacts in Switzerland, Stein left Zurich for Genoa, Italy and sailed to New York City in October 1939. Successfully immigrating to the United States, the Steins arrived in Winter Park by train and they secured accommodations at the El Cortez Apartments. Stein taught French and German at Rollins College in the fall term of 1939 and the spring term of 1940. In March 1940, President Holt corresponded with Stein, stating that "I cannot renew the invitation to take you at Rollins next year as I have other commitments that will undoubtedly make this impossible. I stand ready in every way I can to help you get another teaching position in an American school, college or university, for which I believe you are amply fitted. I am sure you understand that we have been more than satisfied with you, both professionally and personally, and I shall give you the highest recommendation, but you understand that I invited you to move here simply to enable you to solve a very tragic domestic problem and I was proud that Rollins could help you build a new home in America, but there was never any thought or possibility of it being a permanent



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connection. Should the position that you now hold not be filled by the middle of the summer and in the meantime you still have not found just the place you want, of course I hope you will let me know and then I can make a decision as to whether to have you back for one more year, but under no circumstances that I now can foresee could we have you here longer than one year more." Holt corresponded with John H. Sherman, president of the University of Tampa, and John J. Tigert, president of the University of Florida, about securing a position for Stein at their respective universities. In May 1940, Stein wrote Holt a letter of appreciation, thanking him for his generosity and informing him that because the El Cortez was closing for the summer months he had located alternative housing with Alexander B. Trowbridge who had recently built a home on Sylvan Boulevard. Other seasonal dwellers at the El Cortez Apartments in less dire circumstances than the Stein family during the winter of 1939-1940 included James R. Bartholomew, an equity trust broker from Brooklyn, New York and businessman William M. Jillson of Stamford, Vermont. Bartholomew based his winter vacation at the El Cortez, in part, to take advantage of its proximity to Winter Park's railroad station to stage visits to Fort Myers, Key Largo, Miami Beach, and West Palm Beach. Despite substantial turnover of residents over the decades, a few tenants persisted at the El Cortez Apartments. Notable among those were Mabel Ritch, a Rollins College staff member, and Flora Magoun, secretary of the Rollins College Conservatory of Music, both of whom resided at the El Cortez between the 1930s and 1950s (*Orlando Sentinel-Star*, 29 May 1949; MacDowell 1950:198, 204, 211, 217, 306; Polk 1940; Polk 1950; Polk 1957; *Winter Park Topics*, 3, 10 April 1937, 10 February 1940; Wilhelm Stein File Rollins College Archives; MacDowell 1950:236; Ancestry.com. New York Passenger Lists, 1820-1957).

In the 1920s, two of Winter Park's oldest churches developed new sanctuaries at sites they had occupied since the 1880s east of the downtown. Organized in 1885, Winter Park Methodist Church built its first sanctuary at the northwest corner of the intersection of Morse Boulevard and Interlachen Avenue. In the early 1920s, the original wood-frame house of worship, deemed insufficient in size, was demolished and a new sanctuary was designed by Winter Park architect Dudley Matthews. He designed the building with Mission Revival features using as a model the Church of the Holy Redeemer in Los Angeles, California. The cornerstone was installed in February 1923 and the first services were held later that year in the sanctuary at 125 North Interlachen Avenue (Photograph 5). In 1926, following Matthews' death, architect D. Harold Hair took over Matthews' incomplete projects, including the Orange Laundry Company and Winter Park's Rosenwald School (MacDowell 1960:19, Allen, Arnett, and Taylor 1995:22; MacDowell 1950:139, 142, 167; Sanborn 1919; *Winter Park Herald*, 31 December 1925, 14 January, 18 August 1926).

Several blocks to the south, the First Congregational Church of Winter Park (Photograph 6) built a new sanctuary in the 1920s. Organized in 1884, the congregation built its first house of worship in 1885 facing New England Avenue several lots west of Interlachen Avenue. In the early 1920s, the congregation hired Orlando architect H. M. Reynolds to design a new brick sanctuary. Reynold's colonial-inspired design left the older house of worship untouched while orienting the new sanctuary to face Interlachen Avenue at the corner of New England Avenue. Reynolds began practicing in 1909 in Los Angeles, and then moved to Portland followed by Seattle. In 1920, he relocated to Orlando where he plied his design skills over the following decades, and prepared the plans for the Chamber of Commerce, First National Bank, and the Knox House on Lucerne Circle. In 1924, the Orange County School Board hired him as

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consulting architect and by 1930 Reynolds had designed about fifteen schools in Orange County, including the Howard High School in Orlando and Winter Park High School. During the 1930s, Reynolds employed Art Moderne styling on several projects, including the Orlando Armory. In 1923, the First Congregational Church of Winter Park awarded a bid of \$45,420 to the Marshall-Jackson Construction Company of Lakeland, which broke ground later that year and installed the cornerstone in November 1923. In January 1925, the congregation worshipped for the first time in the sanctuary at 225 South Interlachen Avenue and dedicated it free of debt in March 1926 (Douglass 1984:20, 44, 89; Blackman 1927:150; *Orlando Sentinel*, 3 April 1925, 8 March 1926, 13 March 1927, 15 September 1937).

Few buildings were constructed in the historic district during the Great Depression. Among those was the dwelling at 301 North Interlachen Avenue (Photograph 3). It was built in 1939 for Emily Dewey, the former manager of the Lake Placid Club in New York and the widow of Dr. Melvil Dewey. A native of Boston, Emily McKay Beal married Melville Louis Kossuth Dewey in 1924. They met at the Lake Placid Club in New York which Dewey helped to establish, served as president, and hired Beal to manage. By then, Dewey had organized the American Library Association, served as editor of *Library Journal*, worked as librarian of Columbia University, retired as state librarian of New York, and had become one of the greatest librarians of all time, founding the Dewey Decimal System, a proprietary unified library classification system. After the death of Melvil Dewey in Lake Placid, Florida, Emily Dewey relocated to Winter Park. There she acquired property on North Interlachen Avenue and hired James Gamble Rogers, II to design the simple, attractive two-story dwelling, which she used as her primary retirement home into the 1950s (McClane and McClane 2004:136; *New York Times*, 29 May 1924, 27, 30 December 1931; MacDowell 1950:232; <http://www.slais.ubc.ca/courses/libr517/02-03-wt2/projects/dewey/P1Section1.htm>; 1938-1960 tax rolls, Property Appraiser, Orange County Courthouse; Alden Whitman, editor, *American Reformers* (New York: H.W. Wilson Company, 1985).

In contrast to the simple residence, Rogers designed one of the largest additions made to a public building in Winter Park during the Great Depression. In 1940, the Congregational church hired Rogers to design a two-story addition (Photograph 7) on the rear of the 1925 sanctuary. Named the Hooker Memorial Fellowship Hall, the addition replaced the 1880s sanctuary, which had survived the construction of the 1925 sanctuary, but was destroyed to make room for the addition. During the Great Depression, Rogers completed the plans for more than sixty residential designs, additions, and alterations to homes. Some of those included his most memorable Winter Park designs: small shingled cottages for Doris Bingham and Grace Edwards; the French Provincial Ingram House; the Andalusian-style Casa Feliz (NR 2008); the Tudor-style Burress House; the Moderne Jewett House; and homes for U.T. Bradley and Mildred Mizener executed in the Colonial Revival style, "...the architectural style that Rogers worked in as much as, and perhaps more than, the Spanish Eclectic style." Most of Rogers' residential work in the Colonial Revival genre before World War II involved wood-frame rather than brick construction, a cost-saving measure for his clients. After the war, Rogers relied heavily on concrete for much of his residential work. In Winter Park, the Dewey House and Congregational church were exceptions to that trend. The addition to the Congregational church demonstrates his interest in public buildings and creative response to ecclesiastical architecture at a time when most of his work centered

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on homes. Responding to the colonial themed tapestry-brick-and-white-columned lines executed by Reynolds in the 1920s, Rogers adopted a similar grammar using a textured red brick for the exterior walls, accented by a dentilated frieze, keystones, cornice returns, and quoins. Acknowledging Reynolds' segmental arched dome and octagonal belfry on the front façade, Rogers drew a simple rectangular belfry with a segmental roof and elongated louvers for the rear (west) elevation of the addition. Rogers also designed an arcade with elongated rounded arches supported by round columns along the south elevation, a feature that accented the first- and second-story fenestration. Rogers appropriated the arch vocabulary used in the arcade, in part, from his Bingham House and several other residential designs of the 1930s. Apparently first used on the First Congregational Church of Winter Park, the elongated arch arcade became a Roger's trademark on Colonial-inspired designs, such as Oviedo Methodist Church (NR 2008) and Carleton Student Union Building on the campus of Stetson University in DeLand (Douglass 1984:57; McClane and McClane 2004:27, 124-125).

Several of Winter Park's churches turned to Rogers after World War II as their congregations grew and expanded their facilities with new buildings. In 1962, Rogers designed a new sanctuary for Winter Park Methodist Church (Photograph 9) at 125B North Interlachen Avenue. Rogers borrowed from Romanesque traditions and the work of Addison Mizner on Riverside Baptist Church in Jacksonville for the front (east) façade of the building. For the design of the stain glass clerestory windows, Rogers and church officials selected the studios of J & R Lamb in Tenafly, New Jersey. Then, in 1964, Rogers draft the plans of the more modest Education Building (Photograph 8) for the First Congregational Church at 225A South Interlachen Avenue (James Allen, Judith Arnett, and K. Phillip Taylor, *First United Methodist Church of Winter Park, Florida: 1885-1995* (Winter Park: First United Methodist Church of Winter Park, 1995), 39; *Winter Park Sun-Herald*, 31 May 1962; 9 April, 10 December 1964).

In 1948, architect George H. Spohn designed the Wesleyan Education Building at 125A North Interlachen Avenue (Photograph 18) for Winter Park Methodist Church. Employing a restrained Mission Revival theme, Spohn respected but did not compete with the heavily detailed older sanctuary designed by Matthews. Located to the rear, or west, of the 1923 sanctuary, the site plan of the Wesleyan Building provided the church with more exposure along Morse Boulevard. Contractors Waterman & Richards of Winter Park constructed the building for \$58,757, which was dedicated in March 1949. A native of New York born in 1899, Spohn was graduated with an architecture degree from Syracuse University in 1922. In 1924, he moved to Miami, Florida to work in the studio of Kiehnel & Elliott, where he became an associate member of the firm in 1934, assisting in the design of the Masonic Temple in Miami, Coral Gables' Congregational Church, the Snell Building in St. Petersburg, and Annie Russell Theater at Rollins College. During the tenure of Hamilton Holt, Kiehnel & Elliott established Rollins' Spanish architectural theme, a genre that Spohn learned well in their studio. Following World War II, Spohn moved to Winter Park and opened an architectural studio on Park Avenue. Spohn's selection of Winter Park for his home came, in part, because after Kiehnel's death in 1942 Rollins College selected Spohn as its campus architect. Designing ecclesiastical, education, and residential buildings for Kiehnel & Elliott, Spohn also prepared the plans for Crummer Hall, Orlando Hall, and Sullivan House at Rollins College. His church designs of the 1940s included those for Lutherans and Methodists in Slavia and Winter Garden, respectively, and the Italian Romanesque St. Leo Abbey (NR 1998) for the Benedictine

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Monks in St. Leo, Florida. In the late-1940s, Spohn worked closely with Paul Wagner, the president of Rollins College, to redesign and enlarge the campus. In 1951, Spohn associated with James Gamble Rogers, II on several Rollins' projects, including Mills Memorial Library. Near the high point of his career, Spohn served as vice-president of the Florida Association of Architects and in 1952-1953 as president of the Central Florida Chapter of the Association of American Architects (AIA). In 1954, Spohn drafted the plans for the Spanish Colonial Revival-influenced Winter Park Presbyterian Church and then First Presbyterian Church of DeLand (McClane and McClane 2004:31; MacDowell 1960:34-35; *Winter Park Sun-Herald*, 21 June 1956; Brakeman, Hague, and Johnston forthcoming publication:np).

Several postwar dwellings are representative of relatively small well-designed buildings constructed in the city as retirement homes and for income-producing purposes. Single-family dwellings and apartments defined most of Winter Park's residential construction in the postwar period with only a few duplexes constructed, such as the housing unit at 331-341 North Interlachen Avenue (Photograph 4). Thomas W. Harper, an executive with the Rustoleum Paint Corporation, developed the building about 1949. A native of Utah, Harper had operated a creamery in Montana during the Great Depression, and later moved to Florida to work for the paint company. Harper used the duplex to supplement his income, initially residing in 331 North Interlachen Avenue and rented 341 North Interlachen Avenue to J. Wallace Graham, the general manager of the General American Precooling Company in Winter Park. An important part of the Central Florida's fruit and vegetable industries, the precooling company supplied equipment to packers and transporters to keep produce fresh and cold between fields and markets. Graham's wife often traveled to California, visiting her son, a naval aviator based in San Diego, and Mrs. Charles Hosmer Morse, III, a descendant of Winter Park's leading benefactor. In 1952, Clara Sleyster hired James Gamble Rogers, II to design the house at 311 North Interlachen Avenue (Photograph 19). She was the widow of Rock Sleyster, a psychiatrist and medical director of the Milwaukee Sanitarium. After Rock Sleyster's death in the 1940s, Clara Sleyster left the upper Midwest and moved to Winter Park, where she built the home on North Interlachen Avenue. Sleyster's estate sold the home in the late-1950s to Alix B. Colby, the widow of an Indianapolis insurance businessman who also retired in Winter Park (McClane and McClane 2004:147; *Winter Park Sun-Herald*, 2 January 1948, 7 July 1950, 5 April, 14 June 1951; 1947-1955 tax rolls, Orange County Property Appraiser; A.N. Marquis, *Who Was Who in America* (Chicago: A.N. Marquis, 1951, p. 491).

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. The municipal government addressed the concerns, in part, by extending Knowles Avenue south of its original alignment. Completed in 1955, the extension of Knowles Avenue provided new intersections and vacant lots available for development east of Park Avenue. A scarcity of building sites on Park Avenue had the effect of pushing Winter Park's commercial district to the east. Municipal zoning measures made Knowles Avenue the east line for commercial development, but soon exceptions were granted and a few professional office and commercial buildings appeared on the east side of Knowles Avenue. In 1955, partners George Crisler and Wilbur Jennings organized the New England Corporation to develop the Crisler & Jennings Building, which they subsequently

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renamed the New England Building. George Crisler and Wilbur Jennings arrived in Winter Park in the mid 1930s, organized a dental practice on Park Avenue, and then moved to a small dwelling just east of Center Street on New England Avenue in 1939. In the 1950s, Jennings took a leading role in the debate to fluoridate Winter Park's municipal water supply. The opening of Knowles Avenue presented the dentists with an investment opportunity that included developing the New England Building (Photograph 10) at 153-157 East New England Avenue. In 1955, the partners sidestepped ten architects then practicing in Winter Park to hire Palm Beach architect John Stetson to design the professional office building. By then, Stetson had designed important federal buildings in West Palm Beach and residential developments in Palm Beach County. In the late-1950s, Stetson was elected as president of the Florida Association of Architects (FAIA). In 1959, Governor T. LeRoy Collins appointed Stetson as chair of the Florida Governor's Hurricane Study Commission. Subsequently, Stetson served as chairman of the American Institute of Architects-American General Contractors (AIA-AGC) Building Division joint liaison committee. Stetson's later design work included rotating penthouses and restaurants on top of high-rise buildings, leading him to patent plumbing connections for those sub-structures. Stetson's design of Winter Park's New England Building in 1955 occurred just as the Palm Beach architect was gaining statewide recognition and political strength in the FAIA (*Winter Park Sun-Herald*, 17 November 1955, 2, 23 February, 19 July, 9 August 1956; *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; Plat Book F, p. 70 Orange County Courthouse; Marquis 1980:3172; John Stetson to C. Farris Bryant, Papers of Governor C. Farris Bryant Box 3 Folder 21 Item 113 Department of Special and Area Studies Collections, Mss Collections University of Florida Libraries; Stetson 1959:11-12; *Los Angeles Times*, 1 May 1966).

In 1955, the New England Corporation awarded a bid of \$500,000 to Orlando builder J. Hilbert Sapp to construct the building. Sapp completed the building in April 1956. Other projects built by Sapp included his own home designed by James Gamble Rogers, II in Orlando and the Ila Rice Sapp Recreation Building at Warren Willis Camp near Fruitland Park. Beyond the office of Crisler & Jennings, the New England Building contained the office of the Samuel J. Wright Real Estate Company on the first floor, the office of John Stetson Associated Architects on the third floor, the offices of physicians Ralph Hurst and Walter Johnston; Theodore Dippy, a physician; and the offices of attorneys Hope Strong and Clark W. Jennings. Indicative of Winter Park's overheated professional office building market, in 1957 eight of the ten offices on the second floor were vacant and on the third floor five of nine offices were vacant. Advertisements by Crisler & Jennings included assurances that the new professional office building stood in the heart of the business district with ample parking along Knowles Avenue. By 1963, the owners had leased most of the office spaces (*Winter Park Sun-Herald*, 17 November 1955, 2, 23 February 1956; Polk 1957; Polk 1960; Polk 1963).

In 1956, Arnold Menck, the owner of the Music Box Store in downtown Winter Park, hired architect Joseph Shifalo to design the one-story the Professional Cooperative Building (Photograph 20) at 180 North Knowles Avenue. A native of Mississippi, Shifalo earned his undergraduate degree at Mississippi State University, studied civil engineering at Louisiana State University and architecture at Cite University in Paris, and earned his architecture

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degree from Tulane University. Shifalo taught at Tulane in 1947 and 1948, followed by a faculty appointment at the University of Florida's School of Architecture in 1948. In 1949, he moved to Winter Park, worked for several years for Orlando architect Richard Boone Rogers and then James Gamble Rogers, II before opening an architecture office in 1953. Shifalo's projects included the Orlando Medical Dental Center, Florida Nurses Association Headquarters, Orange Blossom Playhouse, and United States Post Office buildings in Altamonte Springs, Mount Dora, and Winter Park. Shifalo's creative design of the Hornsby Building in Orlando incorporated raised stilts in Le Corbusier fashion to provide parking underneath and an entrance in the center of the building rather than at the front elevation. In Winter Park, Shifalo drafted the plans for the Proctor House, Spivack House, Uhl House, and Winn House, the Knowel Building, and Knowles Manor Apartments. Shifalo helped pioneer in Central Florida the use of *brise soleil* or solar screens on windows to screen the sun while permitting interior views and breezes. Designed by Shifalo in 1955, the plans for the Swetman Apartments on Osceola Avenue in Winter Park were shelved after property owners and residents objected to the associated zoning variance. Active in the FAIA, Shifalo served as president of the Mid-Florida Chapter of the FAIA in 1957 and 1958. Patents developed by Shifalo included an interior movable wall system for commercial buildings and prefabricated car wash facilities (*Winter Park Sun-Herald*, 15 December 1955, 21 February, 5 December 1957, 18 June 1969; Marquis 1974:2810).

Shifalo designed the Professional Cooperative Building in the aftermath of the Knowles Avenue extension. But, because its site plan stood on the east side of Knowles Avenue, Menck was required to obtain a zoning variance. Adjacent property owners William F. Gillies of the El Cortez Apartments and Dr. Hickman approved of the project, but opposition came from Elizabeth Boyles who resided nearby in a single-family residence and Ray Greene who then served as mayor and objected to the spot zoning process. Greene reminded commissioners that the city had recently rezoned areas south and west of Park Avenue for new commercial development. Persistent in his desire to develop close to the downtown, Menck addressed those concerns, persuaded the planning and zoning board and then the city commissioners of his argument, and received the variance by slightly reducing the size of the building to increase its setback and to improve parking. After Menck received the variance, contractor Allen Trovillion constructed the office building, which was completed in 1957. A native of Winter Park born in 1926, Trovillion was graduated from the University of Florida's School of Building Construction in 1950 and opened a construction business in Winter Park in 1953. By 1962, Allen Trovillion had served as president of the Central Florida Builders Exchange and as chairman of the Orange County Licensing and Examining Board of Contractors and Builders. That year, residents elected him mayor, a post he held until 1967. During the construction of the Professional Cooperative Building, Menck leased seven of the nine offices, an indication of the growing market for professional office space in Winter Park's downtown in the mid 1950s. Early tenants included architect Joseph Shifalo, physician Charles Price, and the Bioclinical Laboratory, Inc. The New England Building and Professional Cooperative Building represent the eastern edge of Winter Park's historic downtown, the blurring of residential and commercial district lines, and the results from opening a new street between the downtown and a residential suburb farther east in the middle of the 1950s (*Winter Park Sun-Herald*, 9 August, 16 September 1956, 11 October 1962; Polk 1957; Polk 1963; City of Winter Park, Planning and Zoning Minutes, 18, 25 August 1955; City of Winter Park, Minutes, 2, 9 September 1955, 19 March 1958; MacDowell 1950:53-54, 92, 97; Marquis 2007:380; *Orlando Sentinel*, 12 January

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1989).

Developers also added to Winter Park's modern multi-family housing stock east of the downtown in the postwar period. The largest apartment complex built adjacent to the downtown in the 1950s and 1960s was Whispering Waters (Photographs 11-15), a project developed by Lionel V. Mayell of Altadena, California. Born in 1897 in Canada, Mayell moved in 1909 to Los Angeles, California where he enrolled in Occidental College and then studied law at the University of California and Stanford University. He became intrigued with large cooperative apartments in New York City and developed his first apartment building in 1919. In the 1920s, he developed \$10,000,000 in apartments at Long Beach, California. After World War II, he organized Mayell Enterprises to develop large modern apartment complexes in southern California. By the mid 1950s, he had built mid-rise multi-family apartments in La Jolla, Long Beach, Pasadena, and Santa Barbara. He adapted most of his projects from the garden apartment multi-building form of the early twentieth century, but employed mid-rise multi-building complexes rising three to six stories supported by swimming pools, pavilions, street-level or subterranean parking, and attractive landscaping. Mayell's final Pasadena apartment venture, Whispering Waters, encountered controversy from property owners in adjacent apartment complexes concerned about height, noise, and increased traffic. Mayell overcome those objections, in part, by relocating the main entrance onto an adjoining street, in part, by incorporating underground parking facilities to reduce the size of the site plan and surface parking, and, in part, by employing an overall plan that placed the apartment buildings at interesting angles, setbacks, and a variety of heights to lend the project depth and contrast. Mayell articulated that the site selection for Whispering Waters was most suitable for residents and investors who wished to live close to the downtown. Mayell's concept defied the postwar trend of America's insatiable hunger for suburbia with large lots and Ranch-style homes, the love of the automobile, and America's interstate system. Relying on decades of experience in apartment building, Mayell claimed that "...people who wish to live in cooperative apartment-homes are not great users of automobiles. Many of them devote much of their time to travel, and when at home desire to be within walking distance of everything for needed exercise and personal enjoyment." Furthermore, Mayell claimed that the development "...would be the first in the country to utilize a 300-foot perimeter of fountains and water for the double purpose of beautiful landscaping and air conditioning." Mayell explained that the name, Whispering Waters, was inspired by the use of a moat that used water for decorative landscaping and to recycle condensation from cooling towers in the buildings' air conditioning systems. Initiated in 1958, Pasadena's Whispering Waters represented the high point of Mayell's California development career and provided residents with views of the Sierra Madre Mountains from the downtown (*Los Angeles Times*, 9 September 1956, 16 March, 20 July, 6 August 1958, 26 March 1961; *Pasadena Star-News*, 15, 21 July 1958, 26 November 1959; Hosier 1977:24-27; Haskins 1958:24-26).

Perfecting his marketing pitch and cooperative apartment template in California, Mayell adapted the module in Phoenix, Arizona; Houston, Texas; St. Petersburg, Florida; and then Winter Park. In St. Petersburg, Mayell used the now-familiar mid-rise multi-family apartment plan, developing Whispering Waters on North Shore Boulevard just north of the downtown. The site provided residents with views of Tampa Bay and quick access to the downtown. But, a high water table along North Shore Boulevard precluded the use of subterranean parking, compelling Mayell

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to build a mid-rise parking garage. The trademark circulating pools radiated across the grounds. In mid 1959, just after completing Whispering Waters in St. Petersburg, Mayell initiated the project in Winter Park. An earlier five-story single-building cooperative apartment had been attempted nearby by developer Robert Swetman on Osceola Avenue, but was withdrawn after facing strong public opposition. Avoiding the pitfalls experienced by Swetman, Mayell selected a site close to the downtown, the site of the two-story Waddell House on the west shore of Lake Osceola. In the 1940s, the property had been acquired by Eugene and Hazel Phillips, who in 1947 re-subdivided the lots in the original town plan into Phillips Circle Replat. The Phillips combined four lots into one large lot, in part, to consolidate their holdings and in anticipation of a more intensive high-density use certain to come with the city's growth. Owned by J.D. Hearn in the 1950s, the two-story dwelling had stood vacant for several years while potential owners proposed plans for re-developing the property. Those plans had included a single apartment house by investors Richards & Kinney, an apartment building by Eve Phillips, and a sanctuary for the Seventh Day Adventist Church. In January 1959, Mayell's investment group, Venture Properties, Inc., contracted to acquire the property from Hearn, predicated on a rezoning of the property from single family AA-1A to multiple-dwelling R-3. The previous year, Hearn himself had opposed a similar nearby rezoning south of Morse Boulevard, but now found himself allied with a former adversary in the rezoning measure. After the successful rezoning, Hearn sold the property to Mayell (*St. Petersburg Independent*, 26 April 1959; *Winter Park Sun-Herald*, 15 December 1955, 19 June 1958, 8 January, 12 March 1959; Plat Book R, p. 1 Clerk of Court Orange County Courthouse).

Mayell hired James Gamble Rogers, II to adapt his plans of Whispering Waters developed in Pasadena and St. Petersburg for the Winter Park landscape. Initially Rogers and Mayell planned eight four-story buildings. But, the slope of the terrain compelled a redesign to shorten seven of the buildings to three stories and raise the building at the southwest corner of the apartment complex to six stories. Rogers used the rectangular site plan to orient buildings at 45° angles and parallel to the property lines. Mayell used the plan in his marketing strategy, claiming that each apartment had a view of the Lake Osceola, was supported by a balcony, private terrace, or lanai terrace, had access to subterranean garage parking, enjoyed air conditioning, and was two blocks from Central Park. In late 1959, Mayell pulled a permit for \$730,000 for Whispering Waters, the largest project in Winter Park during the 1950s. By the time the project was completed the following year construction costs had climbed to \$1,500,000. Mayell broke ground in January 1960; by the end of the month, thirty-three of the sixty-three initial apartments had been pre-sold. He completed the two buildings on Lake Osceola in February 1960. By year's end, the six remaining buildings were ready for occupancy. Early owners in Whispering Waters consisted of professionals and businessmen, including Calvin Lenox, III, an associate in the Gurney, Gurney & Handley law firm of Orlando; Henry Schenck, director of the Winter Park Savings & Loan; Roy F. Laughlin, president of Super Concrete, Inc., a ready mix concrete company in Orlando; and N. Tyn Cobb, Jr., treasurer of the Lewis Cobb Exterminating Company of Winter Park. Whispering Waters in Winter Park was Mayell's final modern apartment complex. In 1963, he liquidated his development enterprise and went to work for Bill Bright and Campus Crusade for Christ International (Hosier 1977:135-136; *Winter Park Sun-Herald*, 12 March 1959, 4, 11 January 1960).

On the heels of Whispering Waters, general contractor Herbert A. Ross developed the Park Knowles Apartments



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(Photograph 21) at 300 North Knowles Avenue. Ross hired Shifalo to design the four-story apartment building raised on stilts to form a central garden-and-courtyard with overlooking interior balconies, pierced brick privacy walls, and first-story parking spaces, laundry and patios. Ross completed the building in October 1961. Early tenants included John R. Ellis, a bookkeeper; Elliott Hall, an agent with Penn Mutual Life Insurance; L.L. Hill, a civil engineer; and Robert Ward, a salesman. Neither Park Knowles nor Whispering Waters adversely affected the existing market of Winter Park's downtown existing apartments. In 1963, the El Cortez Apartments, still owned and managed by the Gillies family, had only four vacancies in the thirty-four apartment complex. Indeed, the new projects addressed a growing market of high-end apartment tenants and owners seeking fashionable accommodations adjacent to Winter Park's downtown (*Winter Park Sun-Herald*, 6 April, 7 September 1961; Polk 1963).

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**Architectural Context**

*Colonial Revival*

Colonial Revival was a dominant style of American architecture during the first half of the twentieth century. The term "Colonial Revival" refers to a rebirth of interest in the early English and Dutch houses of the Atlantic Seaboard. The Georgian and Adam styles were the backbone of the revival, which also drew upon Post-medieval English and Dutch Colonial architecture for references. The style was introduced at the Philadelphia Exposition of 1876, when the centennial of the Declaration of Independence sparked renewed interest in the architecture of the colonial period. Many of the buildings designed for the Exposition were based on historically significant colonial designs. Publicity about the exposition occurred simultaneously with efforts made by national organizations to preserve Old South Church in Boston and Mount Vernon. About the same time a series of articles on eighteenth century American architecture appeared in the *American Architect* and *Harpers*, publicity that popularized Colonial Revival style.

Churches displaying the Colonial Revival style typically draw more heavily upon specific references rather than composites of Colonial architecture. Ecclesiastical models of Colonial architecture referenced by architects in the late nineteenth and early twentieth century included Brown's First Baptist Meetinghouse in Providence, Rhode Island, Kearsley's Christ Church in Philadelphia, and St. Michael's Episcopal Church in Charleston. Other architects went directly to England using St. Martin's-in-the-Fields, or St. Giles-in-the-Fields, London, which many Colonial architects themselves had drawn upon for churches built in America between 1730 and 1770. In its application to American churches, the Colonial Revival style drew much of its roots from the designs of James Gibbs and Christopher Wren. Gibbs helped to popularize the contrasting steeple and portico system of many distinctive Colonial churches, which emerged in America about 1730 and experienced a revival between the 1870s and the 1950s. Other identifying characteristics of Colonial Revival architecture include a two-story symmetrical facade with gable, hip, or gambrel roofs; an accentuated door, normally with a fanlight pediment, or crown and pilaster surrounds; entrance porches accented with columns, typically executed with Corinthian, Doric, or Ionic capitals; and double-hung sash windows with multi-pane glazing in each sash. The style began to appear in the state in the late 1880s and continues to be built in modified forms today.

In Florida, the popularity of residential forms of the style was eclipsed in the early 1920s by the Bungalow and Mediterranean Revival styles. The typical Colonial Revival house in Florida is an eclectic mixture of several of colonial designs rather than a direct copy of a single plan. The influences of the Prairie style and American Foursquare plan often appear on models. The style appeared in the state in the late 1880s and reached the height of its popularity in the second and third decades of the twentieth century. Some identifying characteristics of Colonial Revival architecture include gable, hip, or gambrel roofs, often pierced by dormers; an accentuated door, normally with a classical surround, either solid or glazed; simple entry porches supported by slender columns; a symmetrical

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facade (although it is fairly common for the door to be set off-center); double-hung sash windows, usually with multi-pane glazing in each sash; and windows that are frequently set in pairs.

*Frame Vernacular*

The term, "Frame Vernacular," the prevalent style of residential architecture in Florida, refers to common wood frame construction techniques employed by lay or self-taught builders. The term does not imply inferior or mundane architecture. Buildings characterized as vernacular lend themselves to categorization by building form associated with a particular era, function, or region of the country, rather than classification within a particular genre of formal architecture. The *Oxford English Dictionary* defines vernacular architecture as "native or peculiar to a particular country or locality...concerned with ordinary domestic and functional buildings rather than the essentially monumental." Most often associated with houses, vernacular building forms changed with the Industrial Revolution, which brought about the standardization of construction parts and materials, and exerted a pervasive influence over vernacular house design. Popular magazines helped to disseminate information about architectural trends throughout the country. The railroad provided affordable and efficient transportation for manufactured building materials. Ultimately, individual builders had access to a myriad of finished architectural products from which to create their own designs.

In Winter Park, like many other areas of Florida, Frame Vernacular dwellings are typically one or two stories in height, with a balloon or platform frame structural system constructed of pine or cypress. They display a variety of footprints and forms including double-pile or single-pile, I-house, irregularly massed, and saddlebag. The double-pile classification defines dwellings two rooms deep, and single-pile smaller houses only one room in depth. Part of double-pile conventions, an I-house plan is based on a central hall and staircase dividing the living spaces. Irregularly massed houses typically display either a composite, cross plan, L-plan, T-plan, or upright-and-wing form. Displaying a side-facing gable roof with a living space one room deep and two rooms wide, the saddlebag cottage often defines housing in African-American neighborhoods in the South.

Most plans of Frame Vernacular dwellings maximize cross-ventilation. Early versions of the style have gable roofs steeply-pitched to accommodate an attic. Horizontal clapboards, drop siding, or weatherboard, or wood shingles are common exterior wall fabrics. Those exterior wall products are often found in combination, especially on large well-executed examples. Often employed as original roof surfacing materials, crimped metal panels, or wood or decorative pressed metal shingles, have nearly always been replaced by composition shingles. The façade is often placed on the gable end, making the height of the façade greater than its width. Porches are also a common feature and include one and two-story end porches and sometimes verandas. Fenestration in the form of windows is often regular, but not always symmetrical. Windows are generally double-hung sash with multi-pane glazing. Decoration, generally limited to ornamental woodwork, can include a variety of patterned shingles, turned porch columns, balustrades, and spindles, knee braces and purlins mounted under the eaves, and exposed rafter ends.

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During the Great Depression and after World War II, Frame Vernacular construction reflected a trend toward simplicity. Residences are smaller with more shallow-pitched roof lines than those of the previous decades and usually rise only one story in height. The decrease in size of the private residence is largely a reflection of the diminishing size of the American family. Another postwar influence on residential design was the proliferation of the automobile, which resulted in architects and plan books incorporating carports, garages, and porte cocheres into the designs of Frame Vernacular buildings.

*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. Oriels 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.

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*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 makes 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 arcaded 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*

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Part of the Modern movement, Mid-Century Modern architecture has its roots in the architecture of Frank Lloyd Wright and the 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 reflected 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, offices, and the like--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

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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.

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. 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 Killlearn 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).

*Mission Revival*

The Mission Revival style is concentrated in those states with a Spanish colonial heritage. It originated in California during the 1890s and was given impetus when the Southern Pacific Railway Company adopted it as the style for depots, stations, and resort hotels throughout the Far West. Early high style domestic examples were faithful copies of their colonial ancestors, but during the first two decades of the twentieth century other influences, most notably those of the Craftsman and Prairie styles, were added to produce new prototypes.

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In Florida, the Mission Revival style gained popularity during the decade before the collapse of the Florida land boom. It was adapted for a variety of building types ranging from churches, city halls, and grandiose tourist hotels to residences. Many commercial buildings were renovated in the 1920s to reflect the style. Identifying features of the style include flat or roofs, always with a curvilinear parapet or dormer either on the main or porch roof; ceramic tile roof surfacing; stucco façades sometimes in combination with wood siding; entrance porches, commonly with arched openings supported by square columns; casement and double-hung sash windows; and ceramic tile decorations.



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Significance**

*Monterrey Revival*

Monterrey Revival is a minor twentieth-century style derived from the earlier Monterrey style that emerged in California in the 1830s beginning with the Thomas Larkin House. Among other details, Larkin's home featured a front-facing second-floor balcony covered by the principal pitched roof, which became a signature characteristic of the far more common revival form. Early models often displayed a combination of New England and southwestern architectural features with abode, stucco, and wood-frame walls, double-hung sash windows, and balconies, patios, and verandas. During the second quarter of the twentieth century, the Monterrey Revival style enjoyed a brief renaissance, generally in those regions with a Spanish Colonial heritage. Beginning about 1925, California architects began experimenting with the style, which appeared in various trade journals. The revival version often displayed a fusion of styles taken from New England, the South, and the Southwest. The City of St. Augustine, Florida had its own colonial architectural traditions that combined forms similar to those displayed by the later eclectic Monterrey Revival style. Those colonial houses were often two stories in height with a pitched roof and a balcony or gallery that extended the width of the main façade. The long elevation was oriented toward the street. The decorative vocabulary was based upon classical Georgian and Adamesque forms. The revival style emerged partly in reaction to the International style and partly in search of colonial antecedents. It gained more popularity in the Great Depression, however, as architects and prospective home owners searched for smaller houses than those built in the 1920s, but still exhibited formal detailing and historical precedent.

The features of the Monterrey Revival style generally consisted of I, L, T, and rectangular plans with a low-pitched cross-gable roof and a second story balcony, usually cantilevered and integrated within the principal roof with exposed wood beams. The principal façade was oriented toward the street. Construction materials included wood shingles, brick, tile, stucco, and vertical board-and-batten or horizontal weatherboards. The first and second stories generally displayed different materials, wood-over-brick being a common application. Door and window surrounds often reflected multi-light casement or double-hung sash windows derived from territorial examples with Spanish Colonial antecedents. Prominent architects experimenting with the style in the 1920s and 1930s included Roland Coate, Garrett Van Pelt, and Willis Polk in California, and Henry Harding, Bruce Kitchell, Howard Major, Marsh & Saxelbye, and John Volk in Florida.

Early examples of Monterrey Revival built between 1925 and 1935 tended to portray Spanish Colonial detailing; those houses constructed in the 1940s and 1950s typically emphasized English Colonial influences. Wrought iron balcony columns and French doors suggested a Creole French variant. Scattered examples of the style were constructed across America's suburbs during the second quarter of the twentieth century. Principally applied to residences, the Monterrey Revival style never gained wide popularity in Florida, and did not make a significant contribution to commercial or public building trends. The style enjoyed its largest growth in the 1930s and persisted into the 1940s. Notable examples in Florida have been documented in Fort Lauderdale, Jacksonville, Orlando, Palm Beach, Vero Beach, and West Palm Beach.

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**Interlachen Avenue Historic District  
Winter Park, Orange Co., FL  
Significance**

*Shingle*

The Shingle style, adapted from the Queen Anne design, found its highest expression and widest popularity in the seaside resorts of the northeastern United States between the 1880s and 1900. The first examples were designed by prominent architects of the late nineteenth century, including H.H. Richardson and the firm of McKim, Mead, and White. The Low House, designed by the latter firm in 1887, was a landmark example in Bristol, Rhode Island. Although a fashionable style, it never gained the popularity of its contemporary the Queen Anne. Shingle designs drew heavily upon Colonial Revival, Queen Anne, and Romanesque precedents. Architects appropriated from the Colonial Revival style gambrel roofs, classical columns, and Palladian windows. Derived from Queen Anne models were hip roofs, wide porches, wood shingle surfaces, and asymmetrical forms. Romanesque characteristics applied to Shingle style residences included an emphasis on irregular, sculpted shapes, eyebrow dormers, Romanesque arches, and cast block applications.

Because the style lost its popularity before the turn of the century, prior to Florida's most intensive period of historical development, relatively few Shingle style residences were constructed in Florida. The Casements, a hotel built in Ormond Beach in the early 1890s, is among Florida's largest Shingle style buildings. Most Shingle style buildings that remain in Florida are located in older coastal and inland communities including Atlantic Beach, Bartow, Crescent City, Fernandina Beach, DeLand, Lake Helen, Orlando, and Winter Park. Most examples that have survived generally were built for wealthy seasonal residents.

Identifying features of the style include large steeply-pitched roof planes surfaced in wood shingles and often broken by a series of dormers or cross-gable and cross-hip roof extensions that enhance the irregularity of the form. Devoid of picturesque panels and corbels, plain brick chimneys pierce the roof. Although complex in shape, Shingle designs are typically enclosed within a smooth surface of wood shingles. Corner boards are absent; with wall corners rounded or smooth to emphasize horizontality. Polygonal bays and towers often appear as partial bulges or as half-towers. Expansive verandas and porches are clad in wood shingles and decorative detailing is sparse. Fenestration, typically irregular, includes window treatments of double-hung sashes with multi-light applications, Palladian forms in gable ends, and recessed windows accented by curved walls.

**Architectural Significance**

The buildings contributing to the historic district embody a small but diverse range of styles. Stylistic influences representing movements and revivals in architecture from the late nineteenth and early twentieth centuries include Colonial Revival, Mediterranean Revival, Mission Revival, Monterey Revival, and Shingle styles. Several resources are constructed in the Frame and Masonry Vernacular traditions. The historic district also includes several Mid-Century Modern buildings. The buildings in the district date from several periods of development and exhibit a high degree of craftsmanship. Collectively, they represent a variety of architectural forms, stylistic influences, forms, and uses popular throughout the nation during the late nineteenth century and first half of the twentieth century.

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**Interlachen Avenue Historic District  
Winter Park, Orange Co., FL  
Geographical Data**

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## **Geographical Data**

### **Verbal Boundary Description**

See the attached scaled map of the Interlachen Avenue Historic District.

### **Boundary Justification**

The boundary encloses a small collection historic resources radiating between Winter Park's historic downtown and Lake Osceola.

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**Interlachen Avenue Historic District  
Winter Park, Orange Co., FL  
Building List**

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Address	Use	Style	Date	FMSF#
<u>North Interlachen Avenue</u>				
125	Religion	Mission Revival	1923	OR0676
125a	Religion	Mission Revival	1949	OR9942
125b	Religion	Mediterranean Revival	1962	OR9929
231	Cultural / Museum	Shingle	1882	OR9926
231a	outbuilding			
231b	outbuilding			
301	Residence	Monterrey Revival	1939	OR9336
301a	outbuilding			
311	Residence	Masonry Vernacular	1952	OR9927
311a	outbuilding			
331-341	Residence	Masonry Vernacular	c. 1949	OR9928
331-341a	outbuilding			
331-341b	outbuilding			
<u>South Interlachen Avenue</u>				
225	Religion	Colonial Revival	1925	OR0674
225A	Religion	Colonial Revival	1964	OR9952
<u>North Knowles Avenue</u>				
232	Residence	Frame Vernacular	1887	OR0222
235	Residence	Frame Vernacular	c. 1925	OR9924
235a	outbuilding			
300	Apartment Building	Mid-Century Modern	1961	OR9925
<u>South Knowles Avenue</u>				
180	Office	Mid-Century Modern	1957	OR9899
200	Office	Frame Vernacular	c. 1919	OR9900
<u>East Morse Boulevard</u>				
206	Apartment Building	Frame Vernacular	1922	OR9904
210	Apartment Building	Frame Vernacular	1922	OR9903
212	Apartment Building	Frame Vernacular	1922	OR9902
311 Bldg 1	Condominium	Mid-Century Modern	1960	OR9944
311 Bldg 2	Condominium	Mid-Century Modern	1960	OR9945
311 Bldg 3	Condominium	Mid-Century Modern	1960	OR9946

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311 Bldg 4	Condominium	Mid-Century Modern	1960	OR9947
311 Bldg 5	Condominium	Mid-Century Modern	1960	OR9948
311 Bldg 6	Condominium	Mid-Century Modern	1960	OR9949
311 Bldg 7	Condominium	Mid-Century Modern	1960	OR9950
311 Bldg 8	Condominium	Mid-Century Modern	1960	OR9951

East New England Avenue

153-157	Commerce	Mid-Century Modern	1956	OR9894
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**Non-Contributing Resources**

South Interlachen Avenue

225b

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Winter Park, Orange Co., FL  
List of Photographs**

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**List of Photographs**

1. 232 North Knowles Avenue, Interlachen Avenue 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) façade, facing east
7. Photograph number 1 of 21

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

1. 231 North Interlachen Avenue
6. View showing front (east) facade, facing northwest
7. Photograph number 2 of 21

1. 301 North Interlachen Avenue
6. View showing front (east) facade, facing west
7. Photograph number 3 of 21

1. 331-341 North Interlachen Avenue
6. View showing front (east) facade, facing west
7. Photograph number 4 of 21

1. 125 North Interlachen Avenue
6. View showing front (east) facade, facing northwest
7. Photograph number 5 of 21

1. 225 South Interlachen Avenue
6. View showing front (east) façade and south elevation, facing northwest
7. Photograph number 6 of 21

1. 225 South Interlachen Avenue
6. View showing south elevation, facing north
7. Photograph number 7 of 21

1. 225A South Interlachen Avenue
6. View showing front (east) facade, facing west
7. Photograph number 8 of 21

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List of Photographs**

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1. 125B North Interlachen Avenue
6. View showing front (east) façade, facing west
7. Photograph number 9 of 21

1. 153-157 East New England Avenue
6. View showing front (south) façade and east elevation, facing northwest
7. Photograph number 10 of 21

1. 311 East Morse Boulevard
6. View showing west elevations of buildings 5 & 6, facing northeast
7. Photograph number 11 of 21

1. 311 East Morse Boulevard
6. View showing south elevations of buildings 4, 5, & 6 and entrance into subterranean garage, facing northwest
7. Photograph number 12 of 21

1. 311 East Morse Boulevard
6. View showing south elevations of buildings 4, 5 & 6, facing northwest
7. Photograph number 13 of 21

1. 311 East Morse Boulevard
6. View showing front (south) facade building 5, facing northeast
7. Photograph number 14 of 21

1. 311 East Morse Boulevard
6. View showing northeast and southwest elevations building 8, facing southeast
7. Photograph number 15 of 21

1. 225B South Interlachen Avenue
6. View showing front (north) façade and east elevation, facing southeast
7. Photograph number 16 of 21

1. 206, 210, 212 East Morse Boulevard
6. View showing front (north) façade and west elevations, facing southeast
7. Photograph number 17 of 21

1. 331-341 North Interlachen Avenue
6. View showing front (east) facade, facing west
7. Photograph number 18 of 21

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Winter Park, Orange Co., FL  
List of Photographs**

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- 1. 311 Interlachen Avenue
- 6. View showing front (east) façade, facing west
- 7. Photograph number 19 of 21

- 1. 180 North Knowles Avenue
- 6. View showing front (west) façade and south elevation, facing northeast
- 7. Photograph number 20 of 21

- 1. 300 North Knowles Avenue
- 6. View showing front (west) facade and south elevation, facing northeast
- 7. Photograph number 21 of 21